

Portraits in the Collection



CAT. I

1  *Hannah Adams* (1755–1831), c. 1828

Francis Alexander (1800–80)

after Chester Harding (1792–1886)

oil on canvas

30¼ x 25 (76.80 x 63.50)

Gift of Henry W. Miller, 1849

Weis 1

EXHIBITIONS: 1891, 'Portraits by American Artists,' Worcester Public Library.

PUBLICATIONS: Scott E. Casper, Joanne D. Chaison, and Jeffrey D. Groves, eds., *Perspectives on American Book History* (Amherst: University of Massachusetts Press, 2002), image archive.

Hannah Adams is considered the first woman in America to have supported herself as an author. As she was prone to illness as a child, her parents permitted her to spend much of her time reading. She studied Greek, Latin, and world religions and published in 1784 *An Alphabetical Compendium of the Various Sects Which Have Appeared in the World from*



Fig. 11. *Hannah Adams*, Francis Alexander, lithograph for Pendleton, after Chester Harding. Inscribed: 'Alexander del. / Harding pinxt. / Pendletons Litho.' Published by Putnam & Hunt, Boston. $8\frac{3}{4} \times 5\frac{1}{2}$ inches. This lithograph appeared in the July 1828 issue of *The Ladies' Magazine*. The image is in reverse as a result of the lithographic process.

the Beginning of the Christian Era to the Present Day. This methodically organized book was based on years of painstaking research. Several American and British editions soon followed and brought recognition to Adams, who continued to publish throughout her life. Her other works include *A Summary History of New England* (1799), *The History of the Jews from the Destruction of Jerusalem to the Nineteenth Century* (1812), *Letters on the Gospels* (1824), and *A Memoir of Miss Hannah Adams, Written by Herself*, published posthumously in 1832. Copies of these publications are part of the American Antiquarian Society's book collection. In 1827 Hannah Adams became the first woman

permitted to use the library of the Boston Athenaeum, an honor previously reserved only for men.¹

Chester Harding painted a portrait of Hannah Adams in 1827 that was presented to the Boston Athenaeum after her death.² Francis Alexander copied Harding's painting in 1828 for a lithograph published in the July issue of *The Ladies' Magazine* (fig. 11). The American Antiquarian Society's version of the portrait was probably painted by Alexander about the time the lithograph was published. Henry W. Miller, a prominent Worcester businessman and hardware dealer who sold several stoves to the Society, donated it in 1849.

1. Edward T. James, ed., *Notable American Women, 1607-1950: A Biographical Dictionary*, 3 vols. (Cambridge, Mass.: Belknap Press, 1971), 1: 9-10.


2. Harding's painting is illustrated in Jonathan P. Harding, *The Boston Athenaeum Collection: Pre-Twentieth Century American and European Painting and Sculpture* (Boston: Boston Athenaeum, 1984), 38, plate 60.



CAT. 2



CAT. 3

2  *Christopher Columbus Baldwin* (1800–35), 1835

Sarah Goodridge (1788–1853)

watercolor on ivory

3 $\frac{3}{8}$ x 2 $\frac{5}{8}$ (8.57 x 6.67)

Gift of Adelaide R. Sawyer, 1907


Weis 4

EX. COLL.: Possibly owned by the sitter's father Eden Baldwin (b. 1768); to his granddaughter, the donor.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

2002, 'Portraits, Yesterday and Today,' Iris and B. Gerald Cantor Art Gallery, College of the Holy Cross.

PUBLICATIONS: Dresser, 1969, 725–26.

3  *Christopher Columbus Baldwin* (1800–35), 1836

Chester Harding (1792–1866)

after a miniature by Sarah Goodridge (1788–1853)

oil on canvas

36 x 27⁷/₈ (91.40 x 70.00)

Commissioned by the American Antiquarian Society, 1836

Weis 3

EXHIBITIONS: 1952, 'Chester Harding, 1792-1886,' Connecticut Valley Historical Museum, no. 2.

2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

PUBLICATIONS: *Diary of Christopher Columbus Baldwin, 1829-1835* (Worcester: American Antiquarian Society, 1901), frontispiece.

Leah Lipton, *A Truthful Likeness: Chester Harding and His Portraits* (Washington, D.C.: National Portrait Gallery, 1985), 135.

Christopher Columbus Baldwin was librarian of the American Antiquarian Society from 1827 to 1835.¹ He followed in the footsteps of Isaiah Thomas, Sr. (cat. 123 et seq.), the Society's founder, adding substantially to the collection. The diary that he began keeping in 1829 includes details about his professional and social lives. His account of the 1834 acquisition of Thomas Walcott's personal library of New England imprints demonstrates his dedication as a collector. He packed over 4,400 pounds of bound volumes, loose pamphlets, newspapers, and manuscripts. He found them 'in ancient trunks, bureaus, and chests, baskets, tea chests and old drawers, and [they] presented a very odd appearance. The extent of them was altogether beyond my expectations. . . . Every thing was covered with venerable dust, and as I was under a slated roof and the thermometer at ninety-three, I had a pretty hot time of it. Nothing but a love of such work could inspire any man to labor in such a place. The value of the rarities I found, however, soon made me forget the heat, and I have never seen such happy moments.'² Baldwin collected widely because 'my daily experience tells me that we cannot determine what is valuable and what is not. There is scarcely anything that issues from the press that will not be wanted by somebody.'³ Baldwin also prepared the first catalogue of the Society's collections.


Baldwin studied briefly at Harvard and later practiced law in Barre and Sutton, Massachusetts. With his friend William Lincoln (1801-43), he published the *Worcester Magazine and Historical Journal* and later edited the *National Aegis*. He was elected to membership in the Amer-

ican Antiquarian Society in 1827. Baldwin was the Society's only full-time employee and was responsible for the planting of more than five hundred trees on the grounds in 1834, noting that 'I have dug them up in the woods and brought them on my back . . . They will afford a comfortable shade for my successor, if I should not live to enjoy it myself.'⁴ The next year, Baldwin was sent by the Society's Council to investigate ancient burial mounds in southern Ohio. His last diary entry, dated Thursday, August 20, 1835, was: 'Start by stage on the Cumberland road for Zanesville.'⁵ En route, the carriage overturned, and he was killed. He was thirty-five years old.

Sarah Goodridge, who started painting miniatures around 1818, opened her own studio in Boston two years later. Of the five years that she was an informal student of the portrait painter Gilbert Stuart (1755-1828), her sister Eliza recalled: 'She went frequently and carried, by his request, her unfinished pictures in their various stages for him to criticize. At such times, he gave her many hints, for which she was very grateful, for it was the most useful instruction she had ever had.'⁶ Goodridge exhibited her work at the Boston Athenaeum five times between 1827 and 1835. She went to Washington, D.C., in 1828 and 1841 to pursue commissions, among them Stuart and Daniel Webster (cats. 140-42).⁷ Her miniatures were highly regarded for their accuracy of likeness. Active for almost thirty years, Goodridge produced two miniature portraits weekly and has been called America's finest woman miniaturist.⁸

Her portrait of Baldwin was the 'exact miniature' that Chester Harding was loaned to use as a reference for the full-size, posthumous portrait of Baldwin that he painted for the American Antiquarian Society in 1835 (cat. 3).⁹ Harding, the most sought-after portrait painter in Boston, had met Baldwin at a dinner party in 1829 and is mentioned in his diaries several times.¹⁰ Lincoln described the Society's satisfaction with the portrait: 'The Council . . . [has] procured a portrait by the celebrated painter Harding, from an exact miniature of Mr. Baldwin; that the living image of an associate so valued and a friend so loved may remain in our halls, as his memory will continue in the hearts of those who knew his worth, and the ardor of his enthusiasm in those pursuits to which our institution has been dedicated.'¹¹

1. Baldwin took a leave of absence in 1831–32, during which time Samuel Burnside served as acting librarian. (See Sophia Dwight Foster Burnside [cat. 16].)
2. Baldwin Diary, August 2, 1834, reprinted in Nathaniel Paine, ed., *Diary of Christopher Columbus Baldwin* (Worcester: American Antiquarian Society, 1901).
3. Baldwin to the Reverend John Pierpont, March 1834, Christopher Columbus Baldwin papers, 1817–1835, AAS Manuscript Collection.
4. Baldwin Diary, April 19, 1834.
5. Baldwin Diary, August 20, 1835.
6. Eliza Goodridge Stone, quoted in George C. Mason, *The Life and Works of Gilbert Stuart* (New York: Charles Scribner's Sons, 1879), 78–81.
7. Agnes M. Dods, 'Sarah Goodridge,' *The Magazine Antiques* 51 (May 1947): 328–29.
8. Dale T. Johnson, *American Portrait Miniatures in the Manney Collection* (New York: Metropolitan Museum of Art, 1990), 125.
9. 'Meeting of May 25, 1836,' *Proceedings of the American Antiquarian Society, 1812–1849* (Worcester: American Antiquarian Society, 1912), 329.
10. Baldwin Diary, August 23, 1829.
11. 'Meeting of May 25, 1836.'

4  *Aaron Bancroft* (1755–1839), 1832

Alvan Fisher (1792–1863)

oil on canvas

36 x 28½ (91.40 x 71.44)

signed, l.r.: 'A. Fisher Pixt. 1832'

Gift of Eliza Bancroft Davis, 1863

Weis 5

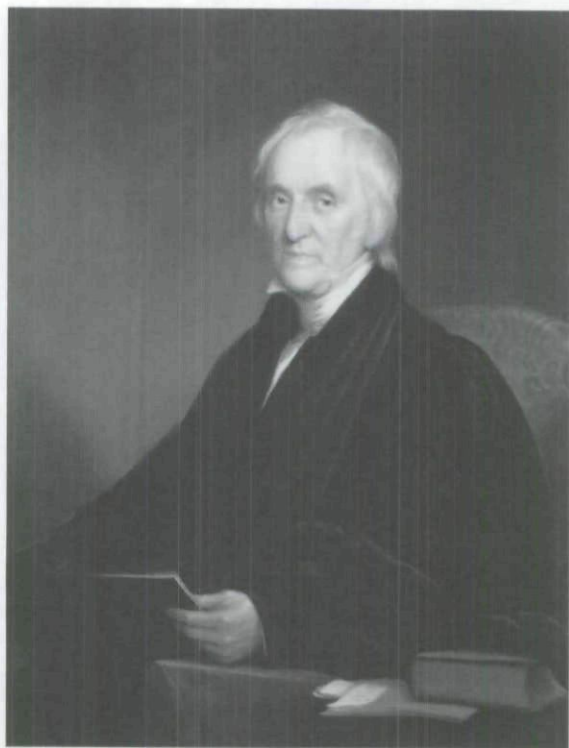
EX. COLL.: Sitter; to his daughter, the donor.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

PUBLICATIONS: Dresser, 1969, 725.

The Reverend Aaron Bancroft was the minister of the Second Parish Church in Worcester for over fifty years. After graduating from Harvard in 1778, he went to Nova Scotia on a mission trip and preached at Yarmouth before returning to the United States in 1783 to serve as the pastor of Worcester's First Parish. Opposed to Calvinism, he gradually built support among his parishioners for his Arminian doctrine and eventually became president of the American Unitarian Association.

Bancroft, keenly interested in American history, published *An Essay on the Life of George Washington, Commander in Chief of the American Army, through the Revolutionary War; and the First President of the United States* in 1807. Five years later, he was one of the incorporators of the



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American Antiquarian Society, of which he was a member for the rest of his life. Many of his sermons published during his lifetime are preserved in the Society's manuscript collections.¹ In later years, Bancroft was described by Massachusetts Governor Levi Lincoln (1782–1868) as a man 'of spare and slight habit but of elastic and firm step, his manners and personal address courteous and affable and his general appearance and bearing that of the accomplished gentleman of the old school. The slightness of his figure was made more apparent by the style of his dress, he having continued throughout his life to wear the knee-breeches and hose.'²

Citing his advanced years, Bancroft resigned as vice president of the Society in 1831 but remained active.³ He was seventy-seven years old when the Society's librarian, Christopher Columbus Baldwin (cats. 2–3), arranged for this portrait to be painted by Alvan Fisher. The artist spent the summer of 1832 in Worcester and struck up a friendship with Baldwin. Although he was primarily regarded as a landscape painter,

Fisher did occasionally take portrait commissions.⁴ In September Baldwin noted in his diary: 'I made application to Deacon Butman and Rejoice Newton Esq. to get Mr. Fisher to take the portrait of the Rev. Dr. Bancroft & raise by subscription money enough to defray the expense of it. They very obligingly call on the venerable Doctor and he readily consents and the picture was finished in just one week. And a most accurate likeness it is.'⁵ The family retained the painting until 1863, when it was given to the Society.⁶

1. Aaron Bancroft Papers, 1789–1839, AAS Manuscript Collection. This collection contains autobiographical material, sermons, and correspondence. Bancroft's published writings are in the AAS collection.

2. Levi Lincoln, quoted in 'Aaron Bancroft: His Portrait Painted for the Unitarian Association,' unidentified clipping, May 28, 1886, AAS Newsclipping File.

3. Aaron's son, the American historian George Bancroft (1800–91), followed in his father's footsteps as a vice president of the Society.

4. For more on Fisher, see Robert C. Vose, Jr., 'Alvan Fisher, 1792–1863,' *Connecticut Historical Society Bulletin* (October 1962): 97–111.

5. Baldwin Diary, September 5, 1832, reprinted in Nathaniel Paine, ed., *Diary of Christopher Columbus Baldwin* (Worcester: American Antiquarian Society, 1901).

6. This portrait was copied twice by the painter Edwin T. Billings (1824–93). One copy was given to the Unitarian Association in Worcester by Bancroft's son George in 1886. (See 'Aaron Bancroft: His Portrait Painted for the Unitarian Association.'). Billings copied the portrait again in 1891 for Channing Memorial Hall, Boston. (See *Proceedings of the American Antiquarian Society* 7 [October 1891]: 354.)

5 *Edward Dillingham Bangs* (1790–1838), 1827

Chester Harding (1792–1866)

oil on canvas

30 x 25 (76.20 x 63.50)

Bequest of Edward Dillingham Bangs, 1870

Weis 6

EX. COLL.: Sitter; willed to his widow Mary Grosvenor Bangs for her lifetime, then to the American Antiquarian Society.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

PUBLICATIONS: Dean Dudley, *The Bangs Family in America* (Montrose, Mass.: self-published, 1896), 48.

Leah Lipton, *A Truthful Likeness: Chester Harding and His Portraits* (Washington, D.C.: National Portrait Gallery, 1985), 136.



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A prominent citizen of Worcester, Edward Dillingham Bangs was an early member of the American Antiquarian Society, elected in 1819 and serving as a councillor until his death. He studied law with his father, Judge Edward Bangs (1756–1818), and was himself admitted to the bar in 1813. He practiced law in Worcester and served as editor of the *National Aegis*, a newspaper published in Worcester under this name from 1801–57.¹ Bangs was an ardent Jeffersonian Republican and wrote political editorials for local, anti-Federalist newspapers. His interest in politics and support of the Republican Party led to his appointment as Secretary of the Commonwealth of Massachusetts in 1824, necessitating a move from Worcester to Boston. He was awarded an honorary A.M. from Harvard College in 1827.

Copies of Bangs's speeches and many of his personal papers are housed at the American Antiquarian Society, among them his diary and correspondence from his eleven years as Secretary of the Commonwealth.² His personal library was dispersed after his death, but several

volumes in the Society's collection still bear his bookplate, including William Charles White's play *Orlando, Or Parental Persecution* (1797), and Thomas Jefferson Randolph's *Memoir, Correspondence, and Miscellanies, From the Papers of Thomas Jefferson* (1830). His AAS obituary noted his contributions: 'Edward D. Bangs, Esq., one of the founders in the laborious arrangements following its organization, always devoted to the promotion of its objects, was lately an active and useful member of the board.'³

Bangs was a young professional when he recorded in his diary on October 3, 1827: 'Commenced sitting to Harding for my picture.'⁴ Chester Harding, who had returned from Europe the previous year, set up a studio at 22 School Street in Boston and quickly became the most fashionable portrait painter in the city. In October he completed a well-received portrait of President John Quincy Adams. It was logical, then, that Bangs, himself an important state official, would choose Harding to paint his portrait. The likeness was described as good and, when compared to a written description of Bangs, seems to capture the man accurately: 'He . . . was a plain man, rather below middle stature, stout, thick-set, with sallow complexion, eyes slightly protruding, rather heavy and with an expression of sadness.'⁵

1. Winifred Gregory, *American Newspapers, 1821-1936* (New York: H. W. Wilson Co., 1937), 303.

2. See Bangs Family Papers, 1760-1866, AAS Manuscript Collection.

3. Levi Lincoln, *Reminiscences of the Original Associates of the Worcester Fire Society* (Worcester: Edward R. Fiske, 1862), 28.

4. Edward D. Bangs Diary and Memoranda Book, October 3, 1827, Bangs Family Papers.

5. Lincoln, *Reminiscences*, 28.

6 ♡ *Wade Barker* (b. c. 1745), c. 1785

Anonymous

watercolor on ivory

2 $\frac{7}{8}$ x 1 $\frac{7}{8}$ (7.30 x 4.76)

Gift of Rogers Barker, 1930

Weis 7

EX. COLL.: Owned by the sitter's nephew James Nelson Barker (1784-1858); to his grandson, the donor.

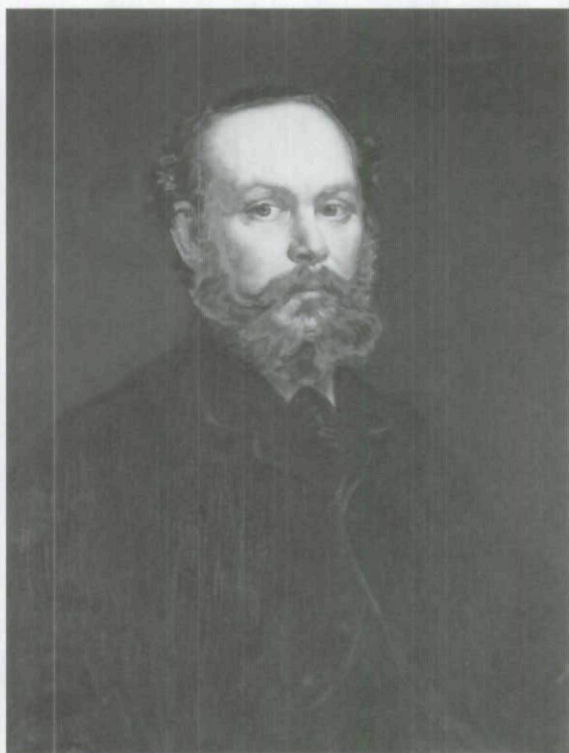


CAT. 6

According to family history, this miniature of a man wearing a naval uniform depicts Wade Barker of Pennsylvania. Barker was the brother of General John Barker (1756–1818) who served in the Revolutionary War and later became the mayor of Philadelphia. An 1828 note in the Barker family papers in the collections of the American Antiquarian Society states that Wade Barker ‘taught school in Cumberland County . . . ; he afterwards followed the water.’¹ Although the sitter is shown wearing a naval uniform, his name is not included in the published rolls of the early American navy. This miniature, as well as papers relating to the family, was given to the Society in 1930 by the sitter’s grand-nephew, an accomplished actor who lived in Worcester.²

1. Markell Ware, November 28, 1828, James Nelson Barker Papers, 1793–1927, AAS Manuscript Collection.

2. ‘Player Gives Life to Stage Tradition,’ *Worcester Gazette*, March 15, 1930, AAS Newsclipping File.



CAT. 7

7  *James Phinney Baxter* (1831–1921), c. 1915

Joseph B. Kahill (1882–1957)

after Frederic P. Vinton (1846–1911)

oil on canvas

30 x 24 (76.20 x 60.96)

Bequest of James Phinney Baxter, 1922

Weis 8

After James Phinney Baxter had made his fortune in the dry goods and canning businesses in Portland, Maine, he retired to a life of scholarship and philanthropy. He held one public office, mayor of Portland, to which he was elected to six terms between 1893 and 1905, and also provided generous support to numerous charities, including libraries and historical organizations primarily in Maine. He founded an occupational school, the Portland Society of Art, and the Portland Public

Library. He was actively involved in many historical associations in New England and served for many years as president of both the New England Historic Genealogical Society in Boston and the Maine Historical Society in Portland. He also enjoyed outdoor life, hiking and fishing in Maine's rugged and scenic wilderness. He became a member of the American Antiquarian Society in 1887, and served as a councillor from 1897 to 1912, when he was elected secretary for foreign correspondence.

In retirement he trained himself as a historian of the founding of Maine by spending two years in London studying colonial records. This research resulted in the publication of twenty of the twenty-four volumes of the *Documentary History of Maine* that were compiled by Baxter and published by the Maine Historical Society.¹ As a historian interested in the exploration and early history of his native state, Baxter published more than twenty articles, several in the *Proceedings of the American Antiquarian Society*.²

Literature and reading were among his other interests, and Baxter wrote poetry and a learned study of the authorship of Shakespeare's works. In a letter to a friend, he gave this opinion on the importance of reading: 'One should choose his reading matter as carefully as he would choose his food to develop his body, having one end in mind: the perfecting of his moral nature and strengthening of every faculty which may enable him to perform his duties to mankind. I began my course of reading when I was about twelve by reading Addison's *Spectator* and some of Shakespeare's plays. A little later I took up the leading authors of fiction, Fenimore Cooper, Walter Scott, G. P. R. James, Hans Christian Andersen. . . . In one winter when about thirteen years old, I read over 100 volumes. This paved the way to literary study and I devoted myself to the best English and American authors.'³

Baxter had his portrait painted several times, with the intention of bequeathing them to the organizations that he had founded or served. He patronized artists who belonged to the Portland Society of Art, including Frederic Vinton and Joseph B. Kahill. Around 1915, Kahill was commissioned to paint Baxter's portrait and to produce several copies of an earlier portrait painted by Vinton in 1883.⁴ The American

Antiquarian Society's painting is one of those copies. Kahill, who was born in Alexandria, Egypt, had first studied art in Paris and continued his education in Portland with the painter Charles Lewis Fox (1854-1927). According to Baxter's son, his father 'rather favored this portrait and always dreaded appearing as an elderly man.'⁵

1. 'James Phinney Baxter,' *Sprague's Journal of Maine History* 9 (1921): 78-80.

2. See Baxter, 'What Caused the Deportation of the Acadians?' and 'The Writing of History,' *Proceedings of the American Antiquarian Society* 13 (1899-1900): 74-100; 138-47.

3. James P. Baxter to Merle Griffith, n.d., quoted in obituary 'James Phinney Baxter,' May 9, 1921, unidentified newspaper, AAS Newsclipping File.

4. The c. 1915 portrait by Kahill, commissioned by the sitter's sons, was left by Baxter to the Portland Society of Art. A detail is illustrated in 'Baxter Portrait is Meritorious Canvas,' unidentified newspaper, n.d., AAS Newsclipping File. In Baxter's will, the original, 1883 Vinton portrait was left to the New England Historic Genealogical Society. A second copy of this canvas by Kahill was left to the Maine Historical Society.

5. Percival P. Baxter to Waldo Lincoln, August 19, 1921, AAS Archives.

8  *William Bentley* (1759-1819), before 1826

James Frothingham (1786-1864)

copy after his own composition

oil on canvas

27¼ x 22¼ (69.22 x 56.50)

Bequest of Hannah Armstrong Kittredge, 1917

Weis 10

EX. COLL.: Possibly commissioned by Hannah Phippen Hodges (1768-1837); to her daughter Hannah Hodges Kittredge (1793-1877); to her daughter (1834-1916), the donor.

EXHIBITIONS: 'Dr. Bentley's Salem: Diary of a Town,' Essex Institute, Salem, Massachusetts, 1977.

PUBLICATIONS: 'Dr. Bentley's Salem: Diary of a Town,' *Historical Collections of the Essex Institute* 113 (July 1977): 34.

Stefanie Munsing Winkelbauer, 'William Bentley: Connoisseur and Print Collector,' in Georgia B. Barnhill, ed., *Prints of New England* (Worcester: American Antiquarian Society, 1991), 22.

The Reverend William Bentley was a noted bibliophile, scholar, historian, and linguist. He was the minister of the East Church (Unitarian) in Salem, Massachusetts, from 1783 to his death in 1819. In his re-



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markable diaries, the manuscripts of which are preserved at the American Antiquarian Society, Bentley recorded local and national events, shipping news, church business, scientific theories, and town gossip.¹ He can be considered Salem's first archivist, recording scraps of genealogical information and town history in his diary. He also commissioned several portraits of prominent New England leaders, most of which were copied after well-known canvases, and placed these replicas in his 'cabinet.'

Bentley graduated from Harvard College in 1777 and, with a talent for languages, tutored Greek and Latin there while looking for a church position. After moving to Salem, Bentley began to contribute political and social commentary to the *Salem Register*. A Jeffersonian Republican and active freemason, he attracted the attention of Thomas Jefferson (1743–1826), who offered him the presidency of the projected University of Virginia. Bentley refused, saying he 'had been so long wedded to the East Church, he could not think of asking a Divorce from it.'²

Bentley was elected to the American Antiquarian Society in 1813 and served as a councillor until 1819. At his death, he left the Society his personal papers, numerous prints and drawings, part of his extensive book collection, and eleven portraits of historical figures. This group of canvases remains the largest single gift to the Society's portrait collection.

The artist James Frothingham studied with Gilbert Stuart (1753–1828), who wrote of his student: '[E]xcept for myself, there is no man in the United States [who] can paint a better head.'³ Frothingham was active in Boston and on the North Shore until 1826, when he moved to New York to continue his career. Several prominent Salem residents commissioned him to paint their portraits in 1818. Stuart's pride in his student was echoed in an 1818 editorial in a Salem newspaper: 'Mr. Frothingham of Charlestown is in this town and has succeeded admirably in his portraits. It is seldom in such variety so much satisfaction is given. He has been patronized by our best families and rises into favor as he proceeds.'⁴ William Bentley's portrait was painted at the request of Salem resident Benjamin W. Crowninshield (1758–1836). The minister's first sitting was on November 23, 1818; he noted his fourth session with the artist on December 18, and in a diary entry for January 8, 1819, wrote: 'Was for the last time with Mr. Frothingham. Portrait said to be good.'⁵

Frothingham made several replicas of this portrait, which was painted in the year before Bentley died and was revered as the last image taken of him. According to family history, Hannah Phippen Hodges commissioned the American Antiquarian Society's copy. The Hodges family was active in the East Church, and Bentley recorded in his diary: 'H[annah] H[odges] was a favorite, often among my chosen friends.'⁶ Just ten days before his unexpected death from heart failure, Bentley officiated at the marriage of Hannah's daughter to Joseph Kittredge on December 19, 1819.⁷ This portrait passed down through the women of the Hodges family until it was given to the American Antiquarian Society in 1917.

1. William Bentley Papers, 1666–1819, AAS Manuscript Collection. This collection preserves Bentley's diary, daybook, book lists, correspondence, and other personal material. The diaries, given to AAS in 1866 by William B. Fowle, were published by the Essex Institute in

1905. A comprehensive, recent study of Bentley's life and work is J. Rixey Ruffin, 'Merchants and Messiahs: William Bentley and the Failure of Rational Christianity in the Early Republic, 1783-1805' (Ph.D. diss. University of Delaware, 2001).

2. Joseph G. Waters, 'Biographical Sketch of William Bentley,' *The Diary of William Bentley*, D.D., 4 vols. (Salem, Mass.: Essex Institute, 1905), 1: xxi. See also William B. Sprague, *Annals of the American Pulpit*, 9 vols. (New York: Robert Carter & Brothers, 1859), 8: 154-57.


3. William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States*, 2 vols. (New York: George P. Scott & Co., 1834), 2: 216.

4. *Essex Register*, December 23, 1818.

5. *Diary of William Bentley*, 4: 561, 565, 569.

6. *Diary of William Bentley*, 4 (June 16, 1817): 459.

7. Bentley recorded the receipt of a \$10.00 fee for this service in his daybook.

9  *Abijah Bigelow* (1775-1860), October 1853

James Sullivan Lincoln (1811-88)

oil on canvas

12 x 10 $\frac{1}{8}$ (30.48 x 25.71)

Deposited by Daniel Berkeley Updike, 1916

Gift of Daniel Berkeley Updike, 1941

Weis 11

EX. COLL.: Sitter; to his daughter Sarah Bigelow Adams (1805-86); probably to her granddaughter Elizabeth Bigelow Updike (1831-96); to her son Daniel Berkeley Updike (1860-1941) the donor.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

PUBLICATIONS: *Proceedings of the American Antiquarian Society* 40 (October 1930): 305.

Abijah Bigelow, a 1795 graduate of Dartmouth College, was a lawyer and politician who lived in Leominster and Worcester, Massachusetts. A Federalist representative to Congress from 1800 to 1815, he strongly opposed the War of 1812. Letters from Bigelow while he was serving in Washington, D.C., reveal a man with strong interests in family and civic issues. He described to his wife, Hannah Gardner Bigelow (1780-1857), the actions and debates of Congress and his frustrations with the American political system. On one occasion he wrote: 'We have no news of importance, the same routine of business in Congress, the same blustering against Great Britain, the same talk of war, and at the close they will rise with doing as little good and as much mischief as



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usual.’¹ Later he wrote: ‘[A]s the federalists have declined taking any part whatever in the debate about raising an army, the democrats begin to falter. . . . The great difficulty is raising taxes. They dare not do it. They are too cunning to risk their popularity by a land tax, loans &c. When they raise the taxes necessary to carry on a war, I shall think them in earnest, not before.’²

After he retired from Congress, Bigelow settled in Worcester and became involved in local government, serving as a justice of the peace and clerk of the city’s courts. Elected a member of the American Antiquarian Society in 1813, he was also a councillor of the Society from 1817 to 1828. An author and poet, he submitted work to Worcester newspapers throughout his life. Six essays, titled ‘Political Reflections,’ were published by the *Massachusetts Spy* in January and February 1812, and a series of articles on slavery, which he signed ‘A Layman,’ was printed in the *Worcester Palladium* in January and February 1838.³ In 1853, after his retirement from law and political service, the seventy-seven-year-old Bigelow and his ailing wife visited their daughter Sarah

Bigelow Adams (1805–86) in Providence, Rhode Island, where their portraits were painted.

The artist James Sullivan Lincoln, who apprenticed as an engraver, started painting portraits about 1837 and by the 1850s was the leading portrait painter in Providence.⁴ Although he also painted miniatures and landscapes, his most significant commissions were his portraits of Rhode Island's governors, senators, and leading businessmen. For fifty-one years Lincoln kept a record book of his portrait commissions, which, after 1860, also included painted photographs.⁵ Late in life, he was elected the first president of the Providence Art Club and, at a retrospective exhibition of his work, he was called 'the father of art in Providence.'⁶

1. December 18, 1811, Bigelow Family Papers, 1785–c. 1883, AAS Manuscript Collection. Several of Bigelow's letters are published in Clarence S. Brigham, 'Letters of Abijah Bigelow, Member of Congress, to His Wife, 1810–1815,' *Proceedings of the American Antiquarian Society* 40 (October 1930): 305–406.

2. Abijah Bigelow to Hannah Gardner Bigelow, January 1, 1812, quoted in Brigham, 'Letters of Abijah Bigelow,' 322–23.

3. Brigham, 'Letters of Abijah Bigelow,' 307.

4. Franklin C. Clark, 'A Sketch of the Artist's Life,' *Catalogue of the Memorial Exhibition of the Works of James Sullivan Lincoln* (Providence, R.I.: Providence Art Club, 1888), 4–5.

5. 'List of Portraits by J. S. Lincoln Painted Since AD 1837,' James Sullivan Lincoln Papers, Rhode Island Historical Society, Providence. The portraits of Bigelow and his wife and an image of his daughter Sarah Adams are listed in the entries for October 1853. They were listed as 'for Seth Adams,' Sarah's husband. The current locations of the portraits of Mrs. Bigelow and her daughter are unknown.

6. Clark, 'Sketch of the Artist's Life,' 13.

10 *Clarence Winthrop Bowen* (1852–1935), 1928

Frank O. Salisbury (1874–1962)

oil on canvas

44½ x 34 (112.08 x 86.40)

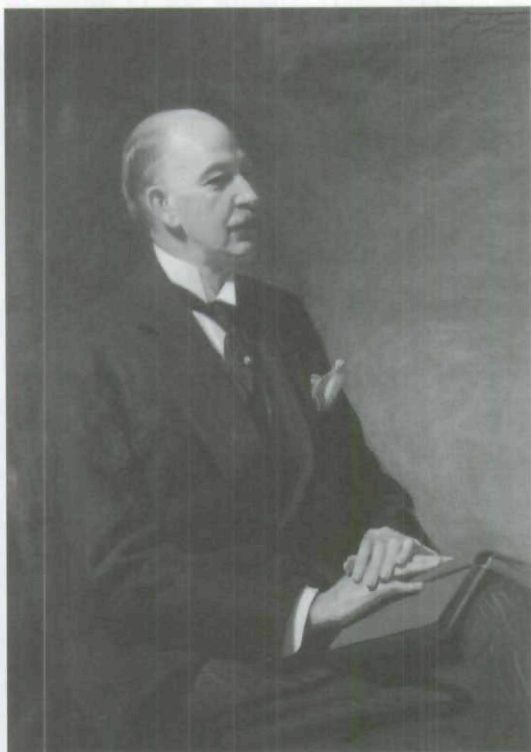
signed, u.r.: 'Frank O. Salisbury, 1928'

Bequest of Clarence W. Bowen, 1935; received 1937

Weis 12

EXHIBITIONS: 1928, 'Portraits and "The Kings Offering" by Frank O. Salisbury,' Anderson Galleries, New York, no. 22.

1929, 'Exhibition of Recent Work by Frank O. Salisbury,' Grafton Galleries, London, no. 32.



CAT. 10

After spending his youth travelling and working as a correspondent for several newspapers, Clarence W. Bowen inherited the *New York Independent* from his father, Henry Chandler Bowen (1813–96), and published that paper from 1896 to 1912. Throughout his life, Bowen avidly pursued his interests in historical research and in 1926 published the first of eight volumes of the history and genealogy of Woodstock, Connecticut.¹ His appreciation for American history led him to found the American Historical Association in 1884 and to rally for the organization of the World's Columbian Exposition in 1893. A newspaper publisher, historian, and genealogist, he was elected to membership in the American Antiquarian Society in 1904. He also served as president of the New York Genealogical and Biographical Society and as vice president of the American Antiquarian Society from 1920 to 1935.

Bowen's obituary describes a man whose 'optimism was contagious and his faith in the future unchanged. . . . He had known intimately so many leaders of thought and action for half a century, that his conversation was filled with highly interesting reminiscence.'² Bowen's jour-

nals and scrapbooks covering the period 1869 to 1934 are part of the manuscript collection of the American Antiquarian Society and are filled with memorabilia relating to his many social, academic, and charitable activities.³

Bowen met the English portrait painter Frank O. Salisbury at a New York dinner party in January 1928. Salisbury, who had studied at the Royal Academy in London, was highly regarded by members of the upper classes in both England and the United States. He was described by the American press as 'a lean Englishman who wears a purple Ascot tie and a cameo stick pin and is known as the painter of kings.'⁴ Some of his better-known sitters included King George V, Queen Mary, King George VI, and three archbishops of Canterbury.

The five sessions for Bowen's portrait documented in the sitter's journal each lasted an hour and thirty minutes, reflecting the speed with which Salisbury worked to capture a likeness.⁵ His loosely painted, fluid brushwork often caused his American critics to describe his work as 'Sargentesque.' One critic commented that the painter's greatest strengths were his 'dexterity, forcibility [and] a capacity of depicting externals.'⁶

Bowen was pleased with his portrait and continued to socialize with Salisbury and arrange commissions for him, including several works for the New York Genealogical and Biographical Society in addition to portraits of Calvin Coolidge (cat. 33) and Waldo Lincoln (cat. 74) for the American Antiquarian Society.

1. Bowen, *History of Woodstock*, and *The Genealogies of Woodstock, Connecticut*, 6 vols. (Norwood, Mass.: Plimpton Press, 1926-43). Bowen's life-long search for portraits of New Englanders, which was stimulated by his work on the history of Woodstock, led to the AAS acquisition of significant works by the Connecticut painter Winthrop Chandler (1747-90), including the artist's self-portrait and images of his wife, brother, and sister-in-law (cats. 25-28).


2. For Bowen's obituary, see *Proceedings of the American Antiquarian Society* 46 (April 1936): 6-10.

3. Bowen Family Papers, c. 1847-c. 1934, AAS Manuscript Collection.

4. 'How It Is Done,' *The Art Digest* (October 15, 1932): 26. For more on Salisbury, see Benjamin Aquila Barber, *The Art of Frank O. Salisbury* (London: F. Lewis Publishers, 1937), and Salisbury, *Portrait and Pageant* (London: J. Murray, 1944).

5. See Bowen's journal entries for March 22, 26, 27, 29, and April 5, 1928, Bowen Family Papers.

6. 'Reviews,' *Connoisseur* 84 (August 1929): 124-25. This article reviews an exhibition of Salisbury's work that included Bowen's portrait at the Grafton Galleries in London.

- 11  *Clarence S. Brigham* (1877–1963), c. 1950
Irving Resnikoff (b. 1897) as ‘Charles J. Fox’
oil on canvas
42½ x 35 (107.00 x 88.90)
signed, l.r.: ‘C. J. Fox’
Gift of Clarence S. Brigham, 1950

EXHIBITIONS: 2002, ‘Portraits! Worcester Portraits in the American Antiquarian Society Collection,’ www.americanantiquarian.org/Exhibitions/Portraits.

Clarence Brigham was a powerful force at the American Antiquarian Society for fifty years. The Society’s librarian from 1908 to 1930, he served as the director from that date until he retired in 1959. These were years in which the Society’s holdings and resources expanded dramatically. An obituary reports that ‘Under Dr. Brigham’s direction the Society’s library grew from 99,000 volumes in 1908 to 600,000 in 1939, plus half a million manuscripts, maps, newspapers, pamphlets, broadsides, and prints.’¹

Brigham’s plan to strengthen the Society’s collections came at just the right time, according to a successor, Clifford K. Shipton (see fig. 5), the Society’s fifth librarian. ‘When Clarence Brigham became librarian of the American Antiquarian Society, it was at a crossroads. Its founders had planned it as a national institution, the leader in its field, but by 1900 it seemed like so many similar organizations, destined to become a social and antiquarian organization of no significance to the scholarly world. It is due to the vision, the foresight, and the vigorous collecting of Clarence Brigham that the institution has become again a primary organization of the nation in its field.’²

In 1910 Brigham supervised the move of the Society’s collections to the third and current location, organizing wagonloads of books, newspapers, and pamphlets to be taken from the old Lincoln Square building to the new structure at 185 Salisbury Street, where he reportedly placed most of the books on the new shelves himself. As librarian and later as director, Brigham also helped plan the stack expansion of 1924, eventually creating more than twenty miles of shelving to house the huge numbers of volumes and printed objects he was acquiring. He also expanded the staff and further shaped the Society’s future by raising



CAT. 11

funds and encouraging scholars. His ability to select areas of the collection for expansion was legendary. 'He would take a field in which [Isaiah] Thomas had left us the bare cornerstones, and would buy the largest collection to become available, usually at a time when interest in that field was low. Then he could set out to fill the gaps.' Often Brigham was buying material, such as city directories or annuals, that other libraries passed over. 'His genius in selecting fields which were to become popular for collectors was amazing. . . . He recognized fields of potential source material before most of the professionals and was the first to collect them.'³

Brigham's work as an author and bibliographer is reflected in his articles, books, and essays. He is best known for his monumental bibliographic work *The History and Bibliography of American Newspapers, 1690-1820*. After it was published in 1947, following thirty-four years of research, he noted that 'When I started in 1913, I blithely believed that five years would finish the job.'⁴ Brigham also published several books on the history of Rhode Island, where he held his first position as a li-

brarian after graduating from Brown University in 1899. His publications at the American Antiquarian Society included his *Account of American Almanacs* (1925) and *Paul Revere's Engravings* (1954). *Fifty Years of Collecting Americana for the American Antiquarian Society* (1958) records his many contributions to the Society's collections, from first editions and graphic arts to children's literature and early engraved American currency.

Brigham served as president of the AAS Council from 1955 until his retirement in 1959. In 1955 a local journalist dubbed him 'Mr. American Antiquarian Society,' stating: 'He is one of the greatest of American bibliographers, with a fabulous knowledge of American newspapers, pamphlets, and books. Under his guidance, the American Antiquarian Society has achieved a world-wide reputation.'⁵

Brigham donated his portrait to the American Antiquarian Society in 1950, adding his likeness to those of previous librarians and directors of the institution. He commissioned the portrait from a society painter whose name he believed was Charles J. Fox. However, in 1978 court proceedings revealed that there was no such person. Leo Fox, an art dealer from Miami and Long Island, with impeccable social and political connections, had invented the name and set up Charles J. Fox, Inc., as a way to avoid paying taxes. According to a newspaper report, 'Fox says the real artist is Irving Resnikoff, who has never met any of the subjects but paints them from photographs.'⁶ Resnikoff (b. 1897) was a Russian immigrant living in New York City. In his forty-year association with Fox, Resnikoff painted portraits of dozens of government officials, military personnel, and New York businessmen.⁷ The pose, expression, and shadowing of Brigham's portrait exactly match those in a photograph taken by Boston's Fabian Bachrach, indicating that Brigham submitted the photograph to Fox for his portrait.⁸

1. 'C. S. Brigham, 86, Librarian, Dead,' *New York Times*, August 15, 1963, AAS Newsclipping File.

2. Clifford K. Shipton, quoted in Ivan Sandrof, 'Dean of American Antiquarians,' *Worcester Sunday Telegram*, January 11, 1959.

3. Clifford K. Shipton, 'Report of the Council,' *Proceedings of the American Antiquarian Society* 73 (1963): 330, 336.

4. Brigham's notes and correspondence related to the publication of *The History and Bibliography of American Newspapers, 1690-1820* and *Paul Revere's Engravings* are contained in Clarence Saunders Brigham Papers, 1877-1963, AAS Manuscript Collection.

5. 'A Deserved Honor for Clarence Brigham,' *Worcester Gazette*, October 21, 1955, AAS Newsclipping File.

6. 'Portrait Signature a Hoax?' *Worcester Telegram*, March 1, 1978. Nine portraits signed by C. J. Fox are listed in *Art of the U.S. Capitol* (Washington, D.C.: U.S. Printing Office, House Document 91-368, 1976).

7. See entries for Brucker, Stahr, and Ailes in William Gardner Bell, *Secretaries of War and Secretaries of the Army: Portraits and Biographical Sketches* (Washington, D.C.: Center of Military History, U.S. Army, 1992). See also entries for Dillon and Fowler in *Secretaries of the Treasury Portrait Collection* (Washington, D.C.: Dept. of the Treasury, 2000), on-line document at www.treas.gov/curator/secretary/portrait.htm.

8. A copy of Bachrach's photograph is in the AAS Graphic Arts Collection.

12 & 13 *Elijah Brigham* (1751-1816), 1808
Sarah Ward Brigham (1756-1838), 1808
Ethan Allen Greenwood (1779-1856)
oil on canvas
28¼ x 24¼ (71.75 x 61.60) (framed)
both signed, l.l.: 'Greenwood/Pinxt/1808'
Gift of Henry A. Phillips, 1925
Weis 14, 15

EX. COLL.: Sitter; to his daughter Anna Maria Brigham Phillips (1794-1880); to her son Elijah Brigham Phillips (b. 1819); to his son, the donor.

EXHIBITIONS: 1971, Chestnut Street Congregational Church, Worcester.

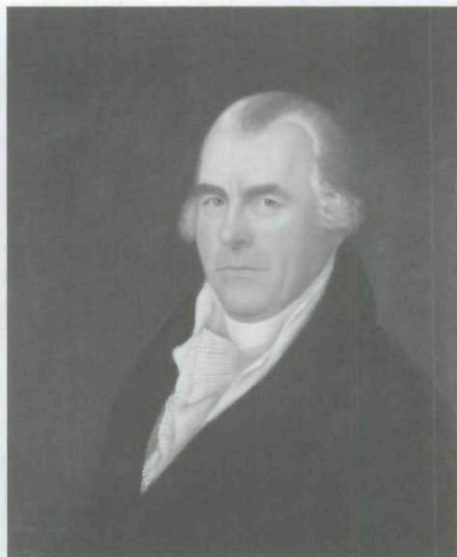
PUBLICATIONS: Georgia Brady Bumgardner, 'The Early Career of Ethan Allen Greenwood,' in Peter Benes, ed., *Itinerancy in New England and New York: The Dublin Seminar for New England Folklife* (Boston: Boston University, 1984), 223-24.

Elijah Brigham and his third wife, Sarah Ward Brigham, were prominent residents of Westborough, Massachusetts, a prosperous farming community between Boston and Worcester. Brigham was a respected judge in the Worcester County courts and served several terms in both the state legislature and United States Congress. He became a member of the American Antiquarian Society in 1813. His personal papers, housed at the Society, contain summaries of his judicial decisions and material relating to his business activities and family history.¹

In 1808, when these portraits were painted, Brigham was serving as a Massachusetts state senator and was a sitting justice of the Court of



CAT. 13



CAT. 12

Common Pleas in Worcester County. The artist Ethan Allen Greenwood, who started painting portraits in 1801, spent most of 1808 travelling around Massachusetts in search of portrait commissions. He painted in Boston during the early portion of the year and that summer travelled to Shrewsbury and Westborough, where he completed thirteen portraits, including those of the Brighams.² Between 1801 and 1825, Greenwood painted more than 800 portraits.³

The sittings for the portraits are documented in Ethan Allen Greenwood's diary. The painter's first contact with the Brighams came on August 20, 1808, when he was commissioned to copy a portrait of Sarah Brigham's father, General Artemas Ward (1762–1847). Five days later the copy was completed, and Greenwood, who was boarding with the Brigham family, noted: 'Began to be more acquainted with the people.' The copy of the Ward portrait must have been well-received, as the next day Greenwood wrote in his journal: 'Judge Brigham having concluded that I should take a likeness of himself and Lady, I began his and sketched and dead colored it.' When the Judge left to attend commencement exercises in Cambridge, Greenwood worked on Sarah Brigham's portrait, went to Sunday meeting with the couple's daughter Sophia, and took tea at the nearby home of their son Elijah, Jr. On September 3, 1808, the painter noted in his journal: 'Finished Judge

Brigham and Mrs. Brigham likenesses which were much approved and thot [*sic*] to be very striking resemblances.' The painter was paid \$25.00 for his work.⁴ The canvases remained in the family until they were given to the American Antiquarian Society by a great-grandson of the sitters in 1925.

1. Elijah Brigham Papers, 1754-1880, AAS Manuscript Collection.

2. Georgia Brady Bumgardner, 'The Early Career of Ethan Allen Greenwood,' in Peter Benes, ed., *Itinerancy in New England and New York: The Dublin Seminar for New England Folklife* (Boston: Boston University, 1984), 219-20.

3. Georgia Brady Barnhill, 'Journals of Ethan A. Greenwood,' *Proceedings of the American Antiquarian Society* 103 (April 1993): 95.

4. Ethan Allen Greenwood Diary, August 20-31, September 1, 3, 23-24, 1808, Ethan Allen Greenwood Papers, 1779-1856, AAS Manuscript Collection.

14 *Mather Brown* (1761-1831), 1812

self-portrait

oil on canvas

30¼ x 25¼ (76.80 x 64.14)

inscribed in composition, l.l.: 'My Dear Aunts/Neither time
nor/distance [has]/diminished [my] affection.'

Gift of Josephine Spencer Gay, 1923

Weis 16

EX. COLL.: Sitter; gift to his aunts Catherine and Mary Byles, 1822; passed solely to Catherine, 1832; upon her death in 1837, willed to the Reverend Mather Byles DesBrisay; sold at 'Hon. M. B. DesBrisay Collection Sale,' C. F. Libbie & Co., April 4, 1908, to Frederick L. Gay (1856-1916); to his wife, the donor.

EXHIBITIONS: 1922, 'Early American Paintings,' The Copley Society, Boston. 1977, 'Wellsprings of a Nation,' Worcester Art Museum, no. 257.

PUBLICATIONS: F. W. Coburn, 'Mather Brown,' *Art in America* 11 (August 1923): 254.

Franklin P. Cole, *Mather Books and Portraits through Six Generations* (Portland, Maine: Casco Printing, 1978), 204.

Dresser, 1969, 724.

William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States*, 2 vols. (New York: George P. Scott & Co., 1834), 1: 270.

Dorinda Evans, *Mather Brown: Early American Artist in England* (Middletown, Conn.: Wesleyan University Press, 1982), no. 162.

Cuthbert Lee, *Early American Portrait Painting* (New Haven: Yale University Press, 1929), 290.

Proceedings of the Massachusetts Historical Society 47 (Boston, 1914): 289.
Frederic F. Sherman, *Early American Painting* (New York: The Century Co., 1932),
139.

In 1780, at age nineteen, the painter Mather Brown left his Boston home to pursue his artistic education in England. He had been raised by two maternal aunts, Catherine and Mary Byles, both staunch supporters of King George III, but was also connected on his father's side to the Whig cause. Brown himself was a Loyalist and, although he painted several prominent American patriots such as Thomas Jefferson and John Adams, he sought prominence and fame by painting the royal family.¹

In London, Brown studied at the Royal Academy with the American painter Benjamin West (1738–1820). In the Academy's 1783 exhibition, King George III admired Brown's portrait of the Loyalist Harrison Gray.² In the 1780s and 1790s, Brown enjoyed great success, eventually painting portraits of members of the royal family as well as of Americans living and travelling abroad. He also painted historical subjects, including compositions that featured scenes from the lives of Richard II and Henry VII.³

By 1812, when he painted this self-portrait, the fifty-year-old Brown was experiencing a reversal of his earlier good fortune. Arrested for debt in 1811, he left London for Liverpool and took on several pupils. He became homesick for America and wrote frequently to his elderly aunts in Boston, who occasionally provided financial assistance. In March 1812 he wrote: 'I told You that I was painting my Portrait for you as a small testimony of my attachment for You. I have since been engaged upon it and I find that every person who comes to my apartment immediately knows and recognizes the resemblance. . . . I wish my circumstances would allow me to send You a more substantial proof of my attentions such as You have most generously, and I must add, most *charitably* shewn to me!' In 1812 Brown was elected to an associate membership in the Liverpool Academy but, perhaps because of the war with the United States, lacked portrait commissions. He wrote his aunts: 'I could fill a long letter with the various lamentable difficulties experienced by individuals here in consequence of the stagnation of business;



CAT. 14

Warehouses laden with Goods for which there is no market—I have many Pictures to dispose of and have placed them for months in various Shops, but cannot dispose of them.⁴

Ten years later, the artist sent this portrait of himself to Boston. The reasons for the delay are not mentioned in the correspondence, but Brown did send explicit instructions on how to care for the picture: 'I request you will get some person to varnish it, for the Colours will sink in during the voyage. It should be washed first with clean water only (not soap) and then varnished with *mastick* varnish—but if you cannot conveniently get a person, You may Yourself do it over, (after washing it) with the white of an Egg and a little Rum or spirit, with half a tea spoon full of loaf Sugar mixed together and applied with a clean sponge.'⁵ The painting, which his aunts proudly hung with portraits of other men in the Byles and Mather families, remained in the collection of Catherine and Mary Byles until their deaths.

Although his work fell out of favor in America in the second half of

the nineteenth century, Mather Brown was rediscovered in the twentieth century. An early historian of his work tried to encourage a re-examination of his life and career, writing: '[We must] consider the quality of his art, his interesting personal contacts with many of the foremost personages of his time, and his genealogical connection with some of the most distinguished of the founders of New England.'⁶ Brown's self-portrait remained in the family until it was sold at auction in 1908 along with several other portraits of the Byles family, including a portrait by Brown of the Reverend Mather Byles, Jr. (cat. 23).

1. For the most complete examination of the artist, see Dorinda Evans, *Mather Brown: Early American Artist in England* (Middletown, Conn.: Wesleyan University Press, 1982). Brown's portraits of Jefferson and Adams are illustrated as plate 3 and fig. 42.

2. Evans, *Mather Brown*, 30.

3. For more on these history paintings, see Evans, *Mather Brown*, 100-121.

4. Mather Brown to Catherine and Mary Byles, March 27, 1812, Mather Brown Correspondence, Massachusetts Historical Society.

5. Brown to Catherine and Mary Byles, August 26, 1822, Brown Correspondence.

6. F. W. Coburn, 'Another Mather Brown in Boston,' *Boston Herald*, October 3, 1926, AAS Newsclipping File.

15 *William Burnet* (1688-1729), c. 1800

Anonymous

after John Watson (1685-1768)

oil on canvas

28 x 24 (71.12 x 60.96)

Bequest of William Bentley, 1819

Weis 17

EX. COLL.: George Atkinson Ward (1793-1864); traded to William Bentley (cat. 8) in November 1819.

PUBLICATIONS: *Journals of the House of Representatives* 10 (Boston: Massachusetts Historical Society, 1929): frontispiece.

Between 1720 and his death in 1729, William Burnet, the son of a bishop of Salisbury and a godson of King William and Queen Mary, served as governor of three American colonies: New York, New Jersey, and Massachusetts. As New York's governor from 1720 to 1728, Burnet attempted to improve English trading with Native Americans in the re-



CAT. 15

gion while also stealing this trade away from the French in Canada. For the short time that he served as governor of Massachusetts, Burnet grappled with appropriation issues surrounding the salaries of members of the colonial legislature. A twentieth-century biographer praised Burnet for his even-handedness and ability to deal graciously with merchants, Native Americans, French politicians, and English royalty: 'He was able, cultivated, charitable, just, genuinely solicitous to promote the welfare of the provinces he governed, and not unwilling to make personal sacrifices for their good.'¹

Burnet was also an author and amateur astronomer. He contributed a paper entitled 'Eclipses of Jupiter's Satellites' to the 1724 proceedings of the London Astronomical Society, of which he was a member. A year later, he published 'An Essay in Scripture Prophecy, Wherein it is Endeavored to Explain Three Periods Contain'd in the XII Chapter of the Prophet Daniel.' This essay, as well as published documents relat-

ing to Burnet's tenure as New York governor, are part of the American Antiquarian Society's imprint collection.

Burnet's portrait was painted by the New Jersey artist John Watson in 1726, while Burnet was governor of New York. After Burnet's death, the portrait made its way to the Boston State House, where it remains today. The American Antiquarian Society's anonymous portrait was copied from Watson's original about 1800 at the request of the Salem dry goods merchant George Atkinson Ward.² In 1819 Ward traded his copy to the Salem minister William Bentley (cat. 8) for a portrait from Bentley's collection of Captain Samuel Curwin (1715-1802). Bentley, who undoubtedly wanted to add the Burnet portrait to his collection of portraits of Massachusetts governors, wrote in his diary: 'Delivered up the Curwin picture to G. A. Ward for a mean painting of Gov. Burnet of 1729. The exchange was agreed upon but the person was mean enough to try to make a fraud out of it.'³


In a letter delivered with the portrait, Ward wrote: 'Please receive herewith the very accurate and only copy of the original state house portrait of Governor Burnet and have the goodness to deliver the bearer the portrait of Capt. Curwen.' On the verso of the letter, Bentley wrote: 'I answered Mr. W. that I gave up the picture of Curwin, as every point as a work of art superior to was received for it.'⁴

1. *Dictionary of American Biography*, s.v. 'Burnet, William.'

2. John Hill Morgan, 'John Watson Painter: Merchant and Capitalist of New Jersey, 1685-1768,' *Proceedings of the American Antiquarian Society* 50 (1940): 285-88.

3. William Bentley Diary, November 30, 1819, William Bentley Papers, 1666-1819, AAS Manuscript Collection. Bentley expressed his desire to start a collection of portraits as early as May 19, 1797, when he noted in his diary: 'It has been my wish to preserve the heads of the first settlers.'

4. George A. Ward to Bentley, November 29, 1819, Bentley Papers.

16  *Sophia Dwight Foster Burnside* (1787-1871), c. 1830

Eliza Goodridge (1798-1882)

watercolor on ivory

3 $\frac{3}{4}$ x 2 $\frac{7}{8}$ (9.53 x 7.30)

Bequest of Harriet E. Clarke, 1944

Weis 18¹



CAT. 16

EX. COLL.: Sitter's family; to her grandniece, the donor.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

2002, 'Portraits, Yesterday and Today,' Iris and B. Gerald Cantor Art Gallery, College of the Holy Cross.

Sophia Dwight Foster Burnside was the older sister of Alfred Dwight Foster (1800–52), a Worcester resident and member of the American Antiquarian Society. Sophia married Samuel M'Gregore Burnside (1783–1850) in 1816 at the age of 29. In the extensive collection of Foster family papers preserved in the Society's manuscript collection are weekly letters from Sophia to her mother, Rebecca Faulkner Foster (cat. 51), who lived in Brookfield, Massachusetts.² Her letters focus primarily on health and family matters, including detailed reports on her children and her brother's activities and well-being. Visits to Brookfield to see her parents were frequent. In 1820, after a carriage accident during a journey from Brookfield to Worcester, Sophia wrote



Fig. 12. *Eliza Goodridge Stone*, carte de visite, c. 1870. E. J. Randall (Boston, 1860–76), Reading, Mass., 1878–83. $4\frac{1}{8} \times 2\frac{5}{8}$ inches. This image depicts Eliza in her later years, after she had painted numerous portraits, including several of the extended Foster family in the AAS collection.

immediately to her father to describe the incident: '[T]he driver lost the command of [the horses]—they ran. . . . We overtook a man on horseback, our horses ran with violence against his, threw him down, threw the man off, upset our carriage, threw the driver from his seat, did not stop their progress but went on with increased speed, with the carriage on the side.' The driver stopped the horses by running them towards a rock wall, and Sophia noted: 'Mr. Burnside and I then crept, or rather, climbed out and found ourselves safe on the ground without having received any injury excepting a bruise on Mr. B.'s arm.'³ Sophia Burnside's parents moved to Worcester in 1821, and the correspondence, as well as visits to Brookfield, became less frequent after that date.

Sophia's husband, Samuel M'Gregore Burnside, was a lawyer in Worcester and, as a member of the Worcester School Committee and a trustee of Leicester Academy, was active in community affairs. He was also one of the incorporators of the American Antiquarian Society, joining Isaiah Thomas, Sr. (cat. 123 et seq.), and others to form the Society in 1812. He was a councillor of the Society and briefly served as librarian from May 1830 to April 1832.⁴ Burnside was primarily interested in the Society's newspaper collections and over the course of thirty years donated dozens of issues of the *Columbian Centinel*, *Boston Courier*, and *Worcester Palladium*.⁵ His personal papers, including speeches support-

ing public education, and his diaries are preserved in the American Antiquarian Society's manuscript collection.⁶

This miniature of Sophia Burnside was painted about 1830 by Eliza Goodridge (fig. 12), whose earliest miniatures date from the late 1820s and are similar in style to the work of her sister and fellow miniaturist Sarah Goodridge, but are not as technically advanced.⁷ Goodridge probably began her career in Boston, working with her sister, but spent most of her life in the central part of the state. She lived in Templeton, Massachusetts, and made several extended visits to Worcester in the 1830s and 1840s, living with the Foster family, of which she painted several portraits. In 1849, at the age of fifty-one, Goodridge married Colonel Ephraim Stone, who owned a general store and sawmill in Templeton.⁸ Seven miniatures of the Stone family by Eliza Goodridge, including her self-portrait, are preserved in the Narragansett Historical Society in Templeton; the twelve portraits at AAS forms the largest collection of her known work.

1. Weis incorrectly lists the sitter's first name as 'Sarah.'

2. Foster Family Papers, 1740-1884, AAS Manuscript Collection.

3. Sophia Dwight Foster Burnside to Dwight Foster, March 18, 1820, Foster Family Papers.

4. *Proceedings of the American Antiquarian Society* (October 1830): 234. The Society's librarian, Christopher Columbus Baldwin, was then on leave.

5. *Proceedings of the American Antiquarian Society* (May 1847): 521. Samuel M. Burnside also authored 'Memoir of Isaiah Thomas, L.L.D., First President of the American Antiquarian Society,' which appeared in the second volume of the Society's *Archaeologia Americana* (1836): xvii-xxx.

6. Samuel M'Gregore Burnside Papers, 1783-1850, AAS Manuscript Collection. Burnside mentions his wife infrequently in his diaries, usually in the context of social occasions, such as, 'Went to meeting with Mrs. B.'

7. Dale T. Johnson, *American Portrait Miniatures in the Manney Collection* (New York: Metropolitan Museum of Art, 1990), 123-24. The Manney collection includes a miniature of an unknown woman, signed 'E. Goodridge Pinxt, Sept. 26, 1829.'

8. Susan Strickler, *American Portrait Miniatures* (Worcester: Worcester Art Museum, 1989), 63.

17 & 18  *John Bush* (1755-1816), 1785/86

Charity Platt Bush (1761-88), 1785/86

Matthew Pratt (1734-1805)

oil on canvas

John Bush: 29½ x 25¾ (74.93 x 65.40)
Charity Platt Bush: 29¾ x 26 (75.60 x 66.04)
Gift of Maria Pratt Chaffin, 1896
Weis 19, 21

EX. COLL.: Sitters; to their daughter Cornelia Bush Pratt (b. 1784); in 1879 to her son John Bush Pratt (1808–95); to his sister, the donor.

EXHIBITIONS, JOHN BUSH: 1949, 'From Colony to Nation,' Art Institute of Chicago, no. 97.

1971, 'Early American Paintings from the Collections of the Worcester Art Museum and the American Antiquarian Society,' Worcester Art Museum.

1977, 'Wellsprings of a Nation,' Worcester Art Museum, no. 260.

EXHIBITIONS, CHARITY PLATT BUSH: 1921–22, 'Loan Exhibition of English and American Paintings of the Eighteenth and Nineteenth Centuries,' Worcester Art Museum.

1971, 'Early American Paintings from the Collections of the Worcester Art Museum and the American Antiquarian Society,' Worcester Art Museum.

1977, 'Wellsprings of a Nation,' Worcester Art Museum, no. 261.

PUBLICATIONS: William Sawitsky, *Matthew Pratt* (New York: New-York Historical Society, 1942), 41–43, plates 28–29.

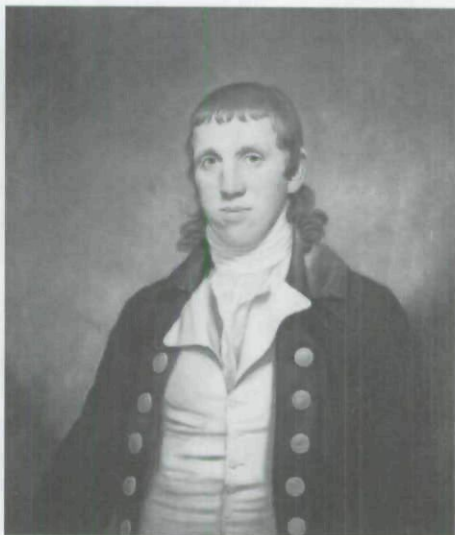
During the Revolutionary War John Bush of Boylston, Massachusetts, was an innkeeper and a firm Tory, who, along with his father and brothers, was restricted in his movements around Massachusetts by Whig politicians. After the war, Bush moved to New York City where he became a successful cattle merchant and commission broker. In 1879 the family genealogist wrote: 'He was an active man of no particular religious views, a free thinker and an independent character.'¹

John Bush married three times. His marriage to his first wife, Charity Platt, took place on December 24, 1780. According to family history, she 'was celebrated for her beauty and called the Beauty of Long Island.'² Some time between 1795 and 1800, Bush retired to Worcester with his family, bringing these portraits with him.

Once thought to be by Charles Willson Peale (1741–1827), the portraits were attributed to the Philadelphia artist Matthew Pratt in 1942. Pratt, the son of a goldsmith, learned to paint while an apprentice to his



CAT. 18



CAT. 17


uncle James Claypoole (1720–86). In 1764 he travelled to London to study with the American artist Benjamin West (1738–1820) at the Royal Academy. He returned to the United States four years later and set up his studio in Philadelphia, where he painted elegant portraits of members of the nation's growing middle class, including John Bush and his wife.³

About six years after these portraits were painted, Bush commissioned another of himself and one of his second wife, Hannah Ackley (cats. 19–20), from an artist named John MacKay. This commission resulted in an outstanding pair of decorative likenesses, and, taken together, the four images serve as a remarkable record of John Bush's taste as a consumer and portrait patron. The two sets of portraits descended through different branches of the Bush family but were both given to the American Antiquarian Society in 1896.

1. Dr. William Frederic Holcombe, *The Bush Family*, 1879, Connecticut Historical Society Manuscript Collection, typescript by Elaine Bush Prince (Framingham, Mass., 1980), 90.

2. Maria Pratt Chaffin to AAS, April 21, 1896, AAS Archives.

3. For more on Pratt, see William Sawitsky, *Matthew Pratt* (New York: New-York Historical Society, 1942).

19 & 20  *John Bush* (1755-1816), 1791
Hannah Ackley Bush (1767-1807), 1791
 Attr. John MacKay or M'Kay
 oil on canvas
 38½ x 32 (97.79 x 81.28) (framed)
 John Bush: signed, l.l., in red paint: 'M'Kay Pinxt'; and
 l.r.: 'MacKay'
 Hannah Ackley Bush: signed, l.r., in red paint: 'M'Kay/
 1791'
 Gift of Louise Pratt Harthan, 1896
 Weis 20, 22

EX. COLL.: Sitters; possibly to his son Richard Platt Bush (1786-1868); owned by his nephew John Bush Pratt (1808-95); to his niece, the donor.

EXHIBITIONS, JOHN BUSH: 1949, 'From Colony to Nation,' Art Institute of Chicago, no. 80.

1971, 'Early American Paintings from the Collections of the Worcester Art Museum and the American Antiquarian Society,' Worcester Art Museum.

EXHIBITIONS, CHARITY PLATT BUSH: 1939, 'Life in America for Three Hundred Years,' Metropolitan Museum of Art, no. 44.

1945, 'Old and New England,' Rhode Island School of Design.

1949, 'From Colony to Nation,' Art Institute of Chicago, no. 81.

1949, 'Likenesses of America, 1689-1820,' Colorado Springs Fine Arts Center, no. 29.

1971, 'Early American Paintings from the Collections of the Worcester Art Museum and the American Antiquarian Society,' Worcester Art Museum.

PUBLICATIONS, JOHN BUSH: Dresser, 1969, 726-27.

PUBLICATIONS, HANNAH ACKLEY BUSH: Alan Burroughs, *Limmers and Likenesses* (Cambridge: Harvard University Press, 1936), 98, plate 73.

Connoisseur (November 1939): 245-46.

Dresser, 1969, 726-27.

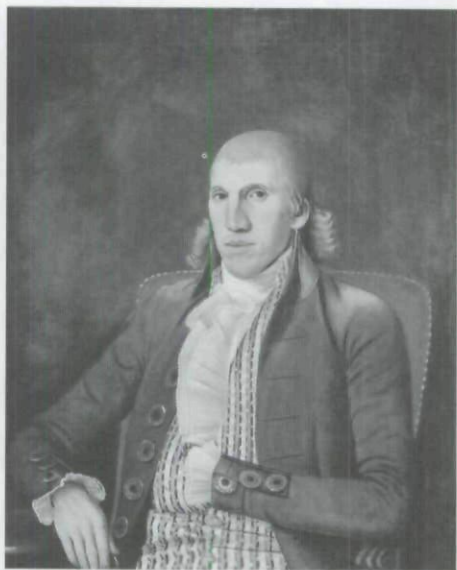
William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (New York: George P. Scott & Co., 1834), 317.

Nina Fletcher Little, 'Old and New England,' *Art News* (January 15, 1946): 16.

After the death of his first wife in 1788, John Bush married Hannah Ackley of Fishkill, New York, on December 24, 1789.¹ Three years later, when his new wife was twenty-four and he was thirty-six, Bush



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commissioned these remarkable portraits. The artist took great care to depict the elegant costumes of both sitters accurately, including such elements as the painted miniature of John Bush worn by Hannah on a black ribbon (see detail). In 1879 the family genealogist commented on John Bush's love of fine clothing: 'He was inclined to dress well and make a grand appearance.'²



Although the two portraits are clearly signed, the identity of the artist has remained elusive, but it may have been John MacKay/M'Kay, who first listed himself as a glazier and ornamental painter in New York City directories in 1790. A search of several New York newspapers from the 1790s has not revealed any advertisements for MacKay's business, but it would not have been unusual for an ornamental painter to take likenesses.³ A few additional works by this artist have been identified, including a full-length image of a New York child, *Catherine Brower*, which is signed 'MacKay' and dated 1791, and an unsigned pair of portraits of John and Ruth Stanley Mix, dated 1788.⁴

It was the wish of John Bush Pratt, a prominent Worcester business-

man (and a grandson of John Bush) who was active in local politics, that these two portraits and those of John and Charity Platt Bush by Matthew Pratt (cats. 17-18) be reunited at the American Antiquarian Society. The two pairs of very different portraits of John Bush and his wives offer evidence of eighteenth-century portrait patronage and changing taste. A descendant had his own theory about the commission for the second pair, writing in 1896: 'I reckon that wife No. 2 had to look at [the] Portrait of wife No. 1, so No. 2 Wife [had] John Bush made up to look younger and she tried to outshine No. 1.'⁵

1. For many years the woman in this portrait was thought to be Abigail Adams Bush, the third wife of John Bush. As Bush did not marry Abigail Adams until 1807, and the MacKay portrait is dated 1791, the subject must have been Hannah Ackley Bush.

2. Dr. William Frederic Holcombe, *The Bush Family*, 1879, Connecticut Historical Society Manuscript Collection, typescript by Elaine Bush Prince (Framingham, Mass., 1980), 90.

3. Deborah Chotner, *American Naïve Paintings* (Washington, D.C.: National Gallery of Art, 1992), 247. The author also notes that a printer named John M'Kay was at work in New York between 1813 and 1823.

4. *Catherine Brower* is at the National Gallery, Washington, D.C.; *John Mix* and *Ruth Stanley Mix* are at the Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia.

5. Holcombe to Edmund M. Barton, November 27, 1896, AAS Archives.

21 *Mather Byles, Sr.* (1706/7-88), c. 1732

Peter Pelham (1697-1751)

oil on canvas

33¼ x 28 (97.15 x 71.12) (framed)

Gift of Josephine Spencer Gay, 1923

Weis 23

EX. COLL.: Sitter; to his daughters Catherine and Mary Byles, 1788; passed to Catherine, 1832; willed to the Reverend Mather Byles DesBrisay; sold at 'Hon. M. B. DesBrisay Collection Sale,' C. F. Libbie & Co., April 4, 1908 to Frederick L. Gay (1856-1916); to his wife, the donor.

EXHIBITIONS: 1830, Boston Athenaeum, as 'Dr. Byles at the Age of 24,' loaned by Catherine Byles, no. 219.

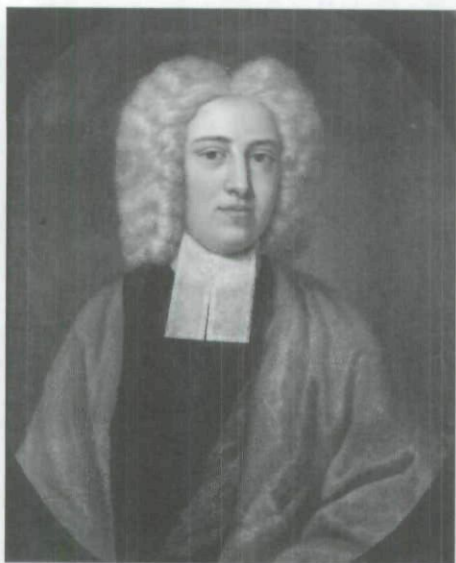
1943, 'New England Painting, 1700-1775,' Worcester Art Museum.

1975, 'Paul Revere's Boston,' Museum of Fine Arts, Boston.

1987, 'American Colonial Portraits,' National Portrait Gallery.

PUBLICATIONS: Franklin P. Cole, *Mather Books and Portraits* (Portland, Maine: Casco Printing, 1978), 182.

Dresser, 1969, 720.



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Arthur W. H. Eaton, *The Famous Mather Byles* (Boston: W. A. Butterfield, 1914), 58.

Edward A. Jones, *Loyalists of Massachusetts* (London: St. Catherine's Press, 1930), plate 8 [misidentified as Mather Byles, Jr.].

Richard H. Saunders and Ellen G. Miles, *American Colonial Portraits* (Washington, D.C.: National Portrait Gallery, 1987), 136-37, plate 26.

Sibley's Harvard Graduates, s.v. 'Byles, Mather, Sr.'

Justin Winsor, *Memorial History of Boston*, 4 vols. (Boston: Ticknor & Co., 1881), 2: 228.

22  *Mather Byles, Sr.* (1706/7-88), 1765-67

John Singleton Copley (1738-1815)

oil on canvas

27½ x 24¼ (69.85 x 61.60)

Gift of Josephine Spencer Gay, 1923

Weis 24

EX. COLL.: Sitter; in 1784 sent to Mather Byles, Jr. (cat. 23), Halifax, Nova Scotia; sometime in the nineteenth century to Mather Byles DesBrisay; sold at 'Hon. M. B. DesBrisay Collection Sale,' C. F. Libbie & Co., April 4, 1908 to Frederick L. Gay; to his wife, the donor.

EXHIBITIONS: 1930, 'One Hundred Colonial Portraits,' Museum of Fine Arts, Boston.

1936, 'Tercentenary Exhibition,' Harvard University.

- 1943, 'New England Painting, 1700-1775,' Worcester Art Museum.
1971, 'Early American Paintings from the Collections of the Worcester Art Museum and the American Antiquarian Society,' Worcester Art Museum.
1976, 'Harvard Divided,' Fogg Art Museum, Harvard University, no. 20.

PUBLICATIONS: Linda Ayers, *Harvard Divided* (Cambridge: Harvard University, 1976), 51-52.

Franklin P. Cole, *Mather Books and Portraits through Six Generations* (Portland, Maine: Casco Printing, 1978), 198.

Arthur W. H. Eaton, *The Famous Mather Byles* (Boston: W. A. Butterfield, 1914), 196.

Barbara Neville Parker and Anne Bolling Wheeler, *John Singleton Copley* (Boston: Museum of Fine Arts, 1938), 55-56, plate 62.

Proceedings of the American Antiquarian Society 33 (1923): 235.

Jules David Prown, *John Singleton Copley in America* (Washington, D.C.: National Gallery of Art, 1966), plate 199.

After graduation from Harvard College in 1725, Mather Byles, Sr., followed the calling shared by his grandfather Increase Mather (cats. 80-81) and his uncle Cotton Mather (cats. 78-79), both influential Boston clergymen. Ordained as the first minister of the Congregational Hollis Street Church in Boston in 1731, Byles soon earned a reputation as a preacher. He filled his Sunday sermons with fiery rhetoric and witticisms. 'As a preacher his popularity was aided by his large stature and imposing presence, and by the fact that he often lived up to his belief that good sermons demanded "lively Descriptions, a clear Method, and pathetick Language."'¹

Byles was also a poet and author who, as a young man, often submitted his writings to *The New England Weekly Journal*. He later published more accomplished works such as *A Discourse on the Present Vileness of the Body and its Future Glorious Change by Christ. To which is added, A Sermon on the Nature and Importance of Conversion* (1732), and *The Glories of the Lord of Hosts and the Fortitude of the Religious Hero* (1740). In 1744 Byles published a book of his poetry entitled *Poems on Several Occasions*. These and other Byles works are part of the imprint collection at the American Antiquarian Society.

As a Tory sympathizer, Byles in 1776 was discharged from the Hollis Street Church, where he had served for forty years. He lived quietly with his daughters until his death. His lengthy correspondence and per-



Fig. 13. *Mather Byles, A.M.*, Peter Pelham (1697–1751), mezzotint, c. 1735. Inscribed: 'P. Pelham ad vivum pinx. & fecit.' 13.5 x 10.9 cm.

sonal papers are preserved at the Massachusetts Historical Society. Parts of the large library that he inherited from Increase and Cotton Mather are preserved in the American Antiquarian Society.

The earlier portrait of Mather Byles, Sr. (cat. 21), was probably painted about 1732, at the time of his ordination.² The sitter wears the crimson robes associated with the M.A. he was granted by Harvard in 1728. The artist, Peter Pelham, was born in London and apprenticed as an engraver before moving to Boston in 1727. He quickly established himself as a printmaker and is regarded as America's first mezzotint engraver. One of Pelham's earliest patrons was Cotton Mather, whose portrait he painted in 1728 (cat. 78).³

The success of his uncle's portrait probably led Byles to hire Pelham to paint his own likeness. At the time of the commission, Byles also asked Pelham to produce a small mezzotint based on the finished canvas (fig. 13). The scale of this print suggests that the image was meant to have a limited circulation. Possibly Byles intended to have copies bound into his publications.⁴ The original, c. 1732 copper plate and two impressions from it are preserved at the American Antiquarian Society.⁵

Although Pelham painted several portraits of prominent Bostonians, his canvas of Mather Byles, Sr., is the last surviving image that he painted.⁶ In 1748 Pelham married his third wife, the widow Mary Singleton

Copley, John Singleton Copley's mother. Four decades after Pelham completed his portrait of the young Byles, John Singleton Copley was commissioned to make a likeness of the aging clergyman (cat. 22). The result is a pair of images that serve as visual bookends to Byles's life.

Copley's portrait was completed when Byles was at the height of his fame as a preacher and author. Copley also had Tory connections and was acquainted with the Loyalist Byles and his family. Copley, who started his career in Boston in 1753, was well known there by 1765, when Byles commissioned this portrait. In this image, Copley not only recorded Byles's large frame and features but was also able to capture in his sitter's expression a glimmer of Byles's famous wit and sparkling eyes.⁷ Byles, who was renowned as a punster, once called a Patriot sentry who had been sent to watch him an 'Observe-a-Tory.'

1. *Dictionary of American Biography*, s.v. 'Byles, Mather, Sr.'

2. This portrait was once dated 1739. When loaned by the sitter's daughter Catherine Byles to the Boston Athenaeum in 1830, it was titled 'Dr. Byles at age 24,' indicating that she believed it was painted in 1730.

3. For more on Pelham, see Andrew Oliver, 'Peter Pelham, Sometime Printmaker of Boston,' in *Boston Prints and Printmakers, 1670-1775* (Boston: Colonial Society of Massachusetts, 1971), 133-73.

4. Richard H. Saunders and Ellen G. Miles, *American Colonial Portraits* (Washington, D.C.: National Portrait Gallery, 1987), 139.

5. One of these impressions was bound into a volume that passed through Byles's family to AAS; the other is framed.

6. Saunders and Miles, *American Colonial Portraits*, 136.

7. Almost ten years later, Copley painted Byles a second time. This canvas is in the collection of the University of Halifax, King's College, Nova Scotia, and is illustrated in Jules David Prown, *John Singleton Copley in America, 1738-1774* (Washington, D.C.: National Gallery of Art, 1966), plate 200. For more on Copley, see also Carrie Rebora et al., *John Singleton Copley in America* (New York: Metropolitan Museum of Art, 1995).

23 *Mather Byles, Jr.* (1734/35-1814), 1784

Mather Brown (1761-1831)

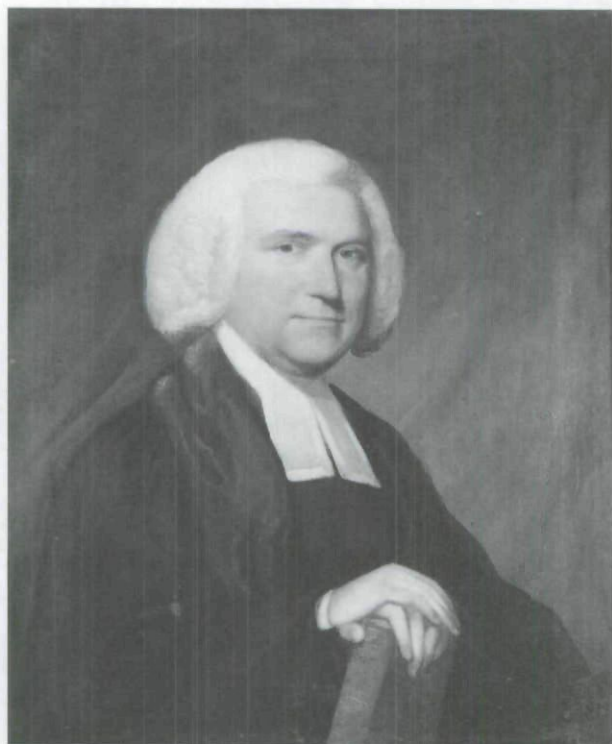
oil on canvas

30 x 25¼ (76.20 x 64.14)

Gift of Josephine Spencer Gay, 1923

Weis 26

EX. COLL.: Sitter; to Catherine and Mary Byles, 1814; to Catherine, 1832; willed to the Reverend Mather Byles DesBrisay; sold at 'Hon. M. B. DesBrisay Collection Sale,' C. F. Libbie & Co., April 4, 1908 to Frederick L. Gay; to his wife, the donor.



CAT. 23

EXHIBITIONS: 1977, 'Wellsprings of a Nation,' Worcester Art Museum, no. 258.

PUBLICATIONS: Franklin P. Cole, *Mather Books and Portraits through Six Generations* (Portland, Maine: Casco Printing, 1978), 200.

Dorinda Evans, *Mather Brown: Early American Artist in England* (Middletown, Conn.: Wesleyan University Press, 1982), 36-37, 201, checklist no. 36, fig. 12.

Edward A. Jones, *Loyalists of Massachusetts* (London: St. Catherine's Press, 1930), plate 7 [misidentified as Mather Byles, Sr.]

Sibley's Harvard Graduates, s.v. 'Byles, Mather.'

Like his father a graduate of Harvard College, Mather Byles, Jr., was a member of the Class of 1751. He served briefly as the librarian of Harvard from 1755 until 1757, when he was ordained minister of the First Congregational Church in New London, Connecticut. After falling out with church officials, he moved back to Boston in 1768 to assume leadership of Christ Church, an Episcopal parish.

Raised in a Tory household, Byles was a staunch Loyalist. During the

Revolutionary War, he fled with his family to Halifax, Nova Scotia, writing to a relative in England: 'I must confess I had not the least suspicion that the army would ever have evacuated Boston. That astonishing event has now taken place. . . . I now see myself, without being guilty of any crime to occasion it, reduced, with in the compass of a few days, to the most distressing circumstances imaginable—an exile from my native country.'¹ Byles, who called Nova Scotia the 'American Siberia,' became a garrison chaplain for the British army and in 1788 was made rector of Trinity Church in Saint John, New Brunswick.

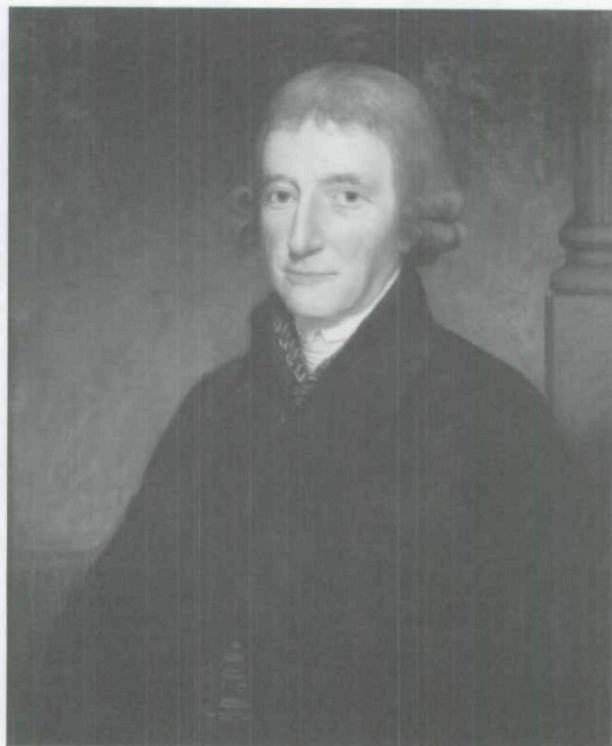
Although he did not achieve the acclaim of his father, several of Byles's American and Canadian sermons were published in his lifetime, including *The Christian Sabbath Explained and Vindicated* (1759), and *The Victory Ascribed to God: A Sermon Delivered on December 2, 1798. On the Late Successes Granted to His Majesty's Arms* (1799). These and other published writings by Byles are preserved in the imprint collection of the American Antiquarian Society. His personal papers and correspondence are part of the Byles Family Papers at the Massachusetts Historical Society.

This portrait was painted while Byles was a chaplain to the British army. He travelled to London in 1784 in order to present claims for his property losses in America, and while in London sought out his nephew, the artist Mather Brown (cat. 14), who had arrived in London four years earlier and was gaining notice as a portrait painter of some talent. Byles arranged to sit for the portrait during the summer of 1784. Evidently satisfied with the results, he wrote to his sisters in Boston: 'Mather Brown is a very worthy amiable Youth, industrious in his Profession & sustains an unblemished Character. His Performances do him credit.'² Brown entertained his uncle and took him to visit the Royal Academy. In return, Byles used his influence with other American Loyalists to secure commissions for his nephew.³ Byles brought his finished portrait back to Nova Scotia in 1785. It descended through the Byles family until it was sold at auction in 1908.

1. Sibley's *Harvard Graduates*, s.v. 'Byles, Mather.'

2. Mather Byles, Jr., to Catherine and Mary Byles, June 21, 1784, Byles Family Papers, Massachusetts Historical Society.

3. Dorinda Evans, *Mather Brown: Early American Artist in England* (Middletown, Conn.: Wesleyan University Press, 1982), 47.



CAT. 24

24 *John Chandler* (1720/21–1800), 18th century

Anonymous

oil on canvas

25 $\frac{3}{4}$ x 21 $\frac{5}{8}$ (65.41 x 54.93)

Gift of Lucretia Chandler Bancroft on behalf of the family of the
Reverend Aaron Bancroft, 1839

Weis 28

EX. COLL.: Sitter; to his second wife Mary Church Chandler (d. 1783); to her step-daughter, the donor.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

PUBLICATIONS: Bowen, *History of Woodstock*, I: 142.

George Chandler, *The Chandler Family* (Worcester: D. Clapp & Son, 1872; Charles Hamilton, 1883), 255. Engraving by Hezekiah Wright Smith (b. 1828).

Andrew McFarland Davis, *Confiscation of John Chandler's Estate* (Boston: Houghton Mifflin Co., 1907), frontispiece.

Edward A. Jones, *Loyalists of Massachusetts* (London: St. Catherine's Press, 1930), 81, plate 10 [incorrectly attributed to Winthrop Chandler].

William Lincoln and Charles Hersey, *History of Worcester* (Worcester: Charles Hersey, 1862), 231. Wright engraving.

In the eighteenth century, John Chandler owned extensive acreage around Worcester, where he was a leading citizen of the town. At various times he served as town treasurer, town clerk, selectman, and judge of probate. He was also a colonel in the local militia and in 1767 was appointed to the Council of the Commonwealth of Massachusetts.

Chandler was a firm Loyalist, whose politics by 1774 did not blend easily with the patriotic beliefs of many of his Worcester neighbors. They nicknamed him 'Tory John.' In 1774 he left his wife and children behind and fled to Boston, seeking the safety of the British garrison. A year later he followed the British troops to Halifax, Nova Scotia, where he remained until departing for London.

In England, Chandler made several claims against the crown for reimbursement for his Worcester property that had been seized by patriots. Although many Loyalist Americans made extravagant claims in hopes of rebuilding their fortunes, Chandler earned the name 'The Honest Refugee' by asking for only a modest amount to cover his personal belongings and acreage.¹

As Chandler was pursuing his claims in England, Worcester's new judge of probate, Levi Lincoln (1749–1820), enforced the 1777 act of the General Court that permitted the settlement of absent Loyalists' estates as if they were deceased. A volume of transcripts of court actions surrounding the Chandler case, including several petitions by Chandler's wife, Mary (d. 1783), who remained in Worcester with their children, is preserved in the manuscript collection of the American Antiquarian Society.²

The origin of this portrait has been unknown since its arrival at the American Antiquarian Society in 1839. The donor, the sitter's daughter, did not know the name of the artist or the date of the portrait, but family history maintained that it had been painted in England during Chandler's exile. An 1862 history of Worcester featured an engraving of the portrait, with the caption '1764, aet 53.'³ In 1764, however, Chan-

dler was about 44 years old, and if the age in the inscription is correct, the date on the portrait would be around 1774, when Chandler began his life as a refugee.⁴ Although the painting was once thought to be by Winthrop Chandler (cat. 27), this attribution was dismissed by Nina Fletcher Little in 1947.⁵ Examination of the portrait by art historians Lawrence Park and Frank W. Bayley resulted in the conclusion that the portrait was probably painted in Canada or in England, as family history maintained.⁶

1. Chandler Bullock, *John Chandler and a Few of His Descendants* (Worcester: Worcester Historical Society, 1922). Chandler's claim of £11,607 was allowed in full.


2. John Chandler Transcripts, 1777-1788, AAS Manuscript Collection.

3. William Lincoln and Charles Hersey, *History of Worcester* (Worcester: Charles Hersey, 1862), 231. The engraving was by Hezekiah Wright (b. 1828).

4. Bullock, *John Chandler*. In addition, the sitter's great-grandson John Chandler Bancroft Davis (1822-1907) claimed that the painting was done in London in 1784, when the sitter was sixty-four or sixty-five years old.

5. Elthelwyn Manning, Frick Art Reference Library, to Clifford Shipton, March 5, 1947, AAS Archives.

6. Clarence Brigham to Clarence Bowen, December 2, 1926, AAS Archives.

25 & 26  *Theophilus Chandler* (1732-1816), c. 1770
Elizabeth Frink Chandler (1740-71), c. 1770
Winthrop Chandler (1747-90)
oil on canvas
Theophilus Chandler: 33½ x 29¾ (85.09 x 75.57)
Elizabeth Chandler: 33¾ x 29⅞ (85.73 x 75.88)
Gift of Clarence W. Bowen, 1920
Weis 30, 27

EX. COLL.: Sitters; to their son Winthrop Chandler (1764-1829); to his son Charles Chandler (1797-1881); possibly owned by Charles Newall Chandler (1854-1916); found by the donor in the 'Old Chandler House' in Thompson, Connecticut.

EXHIBITIONS: 1947, 'Winthrop Chandler,' Worcester Art Museum.

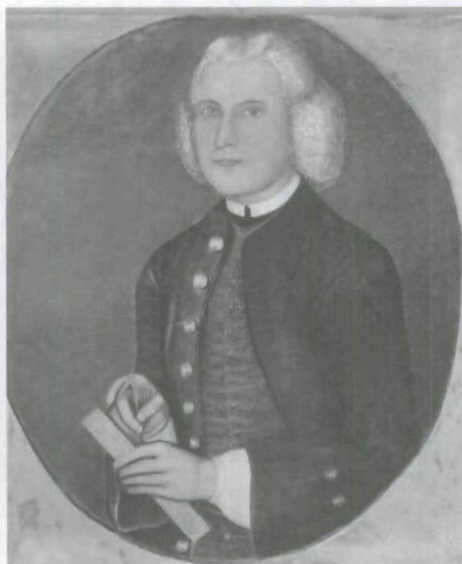
PUBLICATIONS: Bowen, *History of Woodstock*, I: 133.

Nina Fletcher Little, 'Winthrop Chandler,' *Art in America* 35 (April 1947): 96-97.

After their marriage in 1732, Theophilus Chandler—surveyor and carpenter—and Elizabeth Frink—daughter of the Reverend Thomas and



CAT. 26



CAT. 25

Isabel Frink— raised four children in Petersham, Massachusetts. Chandler represented Petersham at the General Court in 1769 but two years later, after Elizabeth's death, left town because 'there were so many Tories there.'¹

Theophilus Chandler remarried in 1773 and with his second wife, Abigail Ballard (d. 1816), moved back to Woodstock, Connecticut, his birthplace. Although he built a large house there, he also petitioned for and acquired land in Mindon (now Craftsbury), Vermont, in 1781.²

These portraits were painted by Theophilus's younger brother, Winthrop Chandler (cat. 27), whom Theophilus cared for during Winthrop's final illness in 1790.³ The portraits, which show Theophilus holding surveying tools and Elizabeth wearing a cap and lace shawl, remained in the family homestead in Thompson, Connecticut, until the early twentieth century. They were discovered by American Antiquarian Society member Clarence Bowen during research for his multi-volume *History of Woodstock, Connecticut*. After he acquired them in 1920, he wrote to the Society's director: 'Some years ago I had a talk with you on Chandler portraits when I was making a search for certain portraits

to reproduce in the Woodstock History. I found three Chandler portraits in a very dilapidated state in Thompson. They had been in the old Chandler House on Chandler Hill . . . for nearly 125 years. . . . [T]wo portraits are of . . . Theophilus [Chandler] and wife.' Bowen had the paintings restored and presented them to the Society in 1920.⁴

1. Nina Fletcher Little, 'Winthrop Chandler,' *Art in America* 35 (April 1947): 97.
2. Little, 'Winthrop Chandler,' 97. Theophilus's brother-in-law Ebenezer Crafts had moved to the Vermont territory with his family about 1781.
3. Little, 'Winthrop Chandler,' 97. A promissory note of Winthrop Chandler for £200 was listed in Theophilus Chandler's inventory.
4. Clarence Bowen to Clarence Brigham, March 8, 1920, AAS Archives.

27 & 28  *Winthrop Chandler* (1747-90), c. 1789

Mary Gleason Chandler (1752-89), c. 1789

Winthrop Chandler

oil on canvas

Winthrop Chandler: 26½ x 23⅝ (66.36 x 60.01) (framed)

Mary Chandler: 29⅝ x 27 (75.25 x 68.58) (framed)

Gift of Molly Eliza Stark Hillman in memory of her mother, Mary Gleason Chandler Stark, 1925

Weis 31, 29

EX. COLL.: Sitters; to their son Winthrop Hilton Chandler (1783-1861); to his son Samuel Chandler (1812-71); to his wife Harriet Rose Chandler (1818-68); about 1868 to a cousin, Mary Gleason Chandler Stark (1841-1921); to the donor.

EXHIBITIONS, WINTHROP CHANDLER: 1947, 'Winthrop Chandler,' Worcester Art Museum.

1971, 'Early American Paintings from the Collections of the Worcester Art Museum and the American Antiquarian Society,' Worcester Art Museum.

1974, 'American Self-Portraits, 1670-1973,' National Portrait Gallery.

1977, 'Wellsprings of a Nation,' Worcester Art Museum.

1989, 'Winthrop Chandler and His Contemporaries,' David Schorsch, Inc., New York, no. 11.

1990, 'Culture and Commerce: The Artisan Entrepreneurs of Worcester County, 1790-1860,' Fitchburg Art Museum.

1992, 'Art in Connecticut: Early Days to the Gilded Age,' William Benton Museum of Art, University of Connecticut, Storrs.

- EXHIBITIONS, MARY GLEASON CHANDLER: 1947, 'Winthrop Chandler,' Worcester Art Museum.
- 1971, 'Early American Paintings from the Collections of the Worcester Art Museum and the American Antiquarian Society,' Worcester Art Museum.
- PUBLICATIONS, WINTHROP CHANDLER: Frank W. Bayley, *Little Known American Portrait Painters* (Boston: Copley Gallery, 1919), no. 2.
- Bowen, *History of Woodstock*, 1: 131.
- George Chandler, *The Chandler Family* (Worcester: D. Clapp & Son, 1872; Charles Hamilton, 1883), 311. Engraving by Hezekiah Wright Smith (b. 1828).
- Dresser, 1969, 722.
- William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States*, 3 vols. (New York: George P. Scott & Co., 1834), 3: 290.
- William Lincoln and Charles Hersey, *History of Worcester* (Worcester: Charles Hersey, 1862), 384. Smith engraving.
- Jean Lipman and Tom Armstrong, eds., *American Folk Painters of Three Centuries* (New York: Hudson Hills Press, 1980), 26-34.
- Nina Fletcher Little, 'Winthrop Chandler,' *Art in America* 35 (April 1947): 144-46.
- New England Historical and Genealogical Register* 33 (October 1879): 381. Smith engraving.
- Ann van Devanter and Alfred Frankenstein, *American Self-Portraits, 1670-1973* (New York: 1974), 34-45.
- PUBLICATIONS, MARY GLEASON CHANDLER: Bowen, *History of Woodstock*, 1: 131.
- Nina Fletcher Little, 'Winthrop Chandler,' 144-46.

In the eighteenth century, Winthrop Chandler worked as a portrait painter in central New England, taking likenesses of his family and neighbors. He was born in Woodstock, Connecticut, a son of Captain William and Jemima Chandler, and spent most of his life in the town of his birth. Chandler began painting portraits around 1770, and his compositions show that he developed respectable talent with the brush, although he may never have had formal training.¹

In 1772 Chandler married Mary Gleason of Dudley, Massachusetts, the daughter of the Reverend Charles and Bethiah Gleason. They settled in Woodstock and had seven children. Although Chandler had many skills, and often painted houses or worked as a carver or gilder when he could not find commissions, financial problems plagued the family.

In an effort to improve his circumstances, Chandler moved his family to Worcester, Massachusetts, in 1785 and set up shop as a house painter and gilder. The move did not lead to financial stability, however,



CAT. 27



CAT. 28

and the last five years of his life were difficult. In 1789, two weeks before her thirty-seventh birthday, Mary Gleason Chandler died of tuberculosis, and the children were dispersed among other households in the family. A little over a year later, Chandler moved in with his brother Theophilus of Thompson, Connecticut (cat. 25), where he died impoverished. The artist's dire circumstances are reflected in the fact that 'eight weeks prior to his death he deeded all his remaining real estate to the Selectmen of the town of Thompson, Connecticut, in return for which they were to care for him in his last illness and to pay for the expense of his funeral.'²

Winthrop Chandler's obituary mentions his portraits and reveals an interest in botany: 'By profession he was a house painter; but many good likenesses on canvas shew [*sic*] he could guide the pencil of a limner. He has left a manuscript which discovers that he had merit as a botanist—many plants . . . are, in this manuscript, not only well delineated but accurately and botanically described. The world was not his enemy; but as is too common, his genius was not nurtured on the bosom of Encouragement. Embarrassments, like strong weeds in a garden of delicate flowers, checked his usefulness and disheartened the man.'³

The Chandler portraits remained in the family until they were given

to the American Antiquarian Society in 1925. The donor's mother recalled: 'These Portraits were found some years ago by Samuel Chandler, of Hillsdale, Mich., a cousin of my father's. They were in an old chest, tumbled in with other things. Cousin Samuel did all he could to straighten and smooth them out and framed them.'⁴

The portraits attracted the attention of American Antiquarian Society member Clarence Bowen (cat. 10), who had seen them in the possession of Mary Gleason Chandler Stark while doing research on his *History of Woodstock, Connecticut*. He lobbied Stark's daughter for the portraits, writing in 1925: 'It seems to me that the most proper place for these portraits to be is in Worcester. . . . [S]ince 1731 your family has been most prominent not only in Worcester, but all through Worcester County, including Woodstock, which once was a part of Worcester County. . . . If you can give the two portraits which you own to the Society I am sure it will always be a delight to you.'⁵ The donor, who kept the portraits in storage after she had inherited them, apparently agreed, and the self-portrait of one of America's most significant early provincial painters, along with that of his wife, was given to the American Antiquarian Society.

1. For more on Winthrop Chandler, see Nina Fletcher Little, 'Winthrop Chandler,' *Art in America* 35 (April 1947): 75-166. Regarding Chandler's artistic training, the *New England Historical and Genealogical Register* stated that he 'studied the art in Boston' (October 1879: 381), and Little maintains that there was a 'possible apprenticeship of seven years in Boston' (145). However, no definitive evidence that Chandler studied painting has been found.

2. Little, 'Winthrop Chandler,' 145.

3. *Massachusetts Spy*, August 19, 1790.

4. Mary Gleason Chandler Stark to Clarence Bowen, May 25, 1916, AAS Archives. This letter establishes a provenance that appears to be at odds with the one published by Little in 1957. Stark states in her letter: 'Harriet Rose Chandler gave them to me a short time before she died.' Harriet Rose Chandler was the wife of Samuel Chandler (1812-71), the artist's grandson.

5. Bowen to Mrs. Arthur J. Hillman, July 22, 1925, AAS Archives.

29  *Benjamin Chapin* (1814-38), 1838

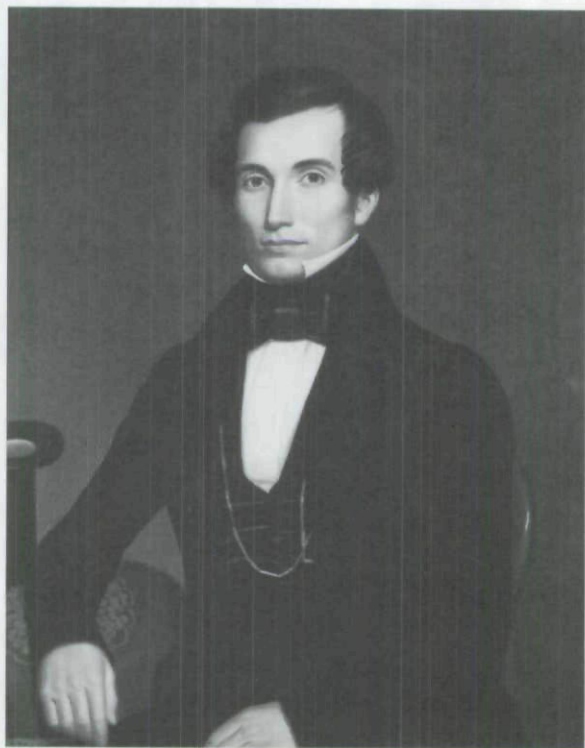
William Hillyer, Jr. (at work 1832-64)

oil on canvas

36 $\frac{7}{8}$ x 27 $\frac{7}{8}$ (93.66 x 70.80)

signed, verso: 'Wm. Hillyer/1838'

Gift of Ernest and Grace K. Morse, 1962



CAT. 29

EX. COLL.: Sitter; to his wife Alice Chapin in 1838; to their son Benjamin Chapin; through the family to Alice and Martha Chapin; to their cousins, the donors, c. 1945.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

Little is known about Benjamin Chapin. He was born in Worcester, Massachusetts, the only son of Dr. Benjamin and Comfort Chapin. The Chapin household participated actively in the social and political scene in Worcester, where Dr. Chapin was a physician. The elder Chapin was also the town clerk and promoted the advancement of primary education by serving on the school committee. Around 1834, young Benjamin left his parents' home and moved to New York City, where he worked as a hat presser. From 1835 to 1838, he listed himself as a hat manufacturer in New York City directories.¹

The next historical notice of Chapin is his obituary in the *New York*

Evening Post on May 25, 1838: 'DIED on the 24th instant. Mr. BENJAMIN CHAPIN, aged 24 years. Funeral tomorrow morning at 10 o'clock, from 195 Bowery.'² No further explanation for his untimely death has been found. His widow, Alice, was listed in the New York directories until 1840.

The 1838 date inscribed on the reverse of this portrait by the artist reveals that the image was commissioned either near the end of Chapin's life or posthumously. The sitter is dressed in the standard attire of a gentleman of business: a black long coat, vest, and cravat with a white shirt. On the table at his side is the emblem of his profession, a black top hat, carefully inverted to protect the curving brim.

The painter of Chapin's portrait, William Hillyer, Jr., was well established in New York by 1838. He had three portraits in the 1833 exhibition of the American Academy and listed himself in the 1837 New York directories as a 'portrait painter.' During that decade several of Hillyer's portraits were reproduced as lithographs by New York printmakers.³ Around 1845, Hillyer became a partner in a portrait firm, where he continued to produce full-scale and miniature portraits.⁴

Hillyer's portrait of Chapin passed through several generations of that family. Grace K. Morse, who with her husband presented the portrait to the American Antiquarian Society, recalled: 'For many years the portrait hung in the Chapin home in Auburn (my relations') and was given to me about 1945 by the two remaining Chapin sisters.' The Morses, who were friends of AAS Director Clifford K. Shipton, stated: 'We would like to give this portrait to the American Antiquarian Society and we feel it would be a worthwhile portrait for you to have there.'⁵

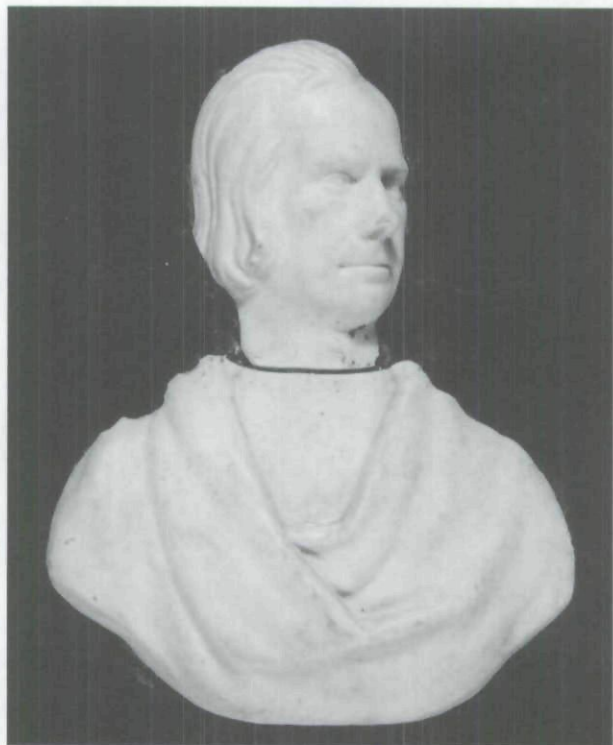
1. Edwin Williams, ed., *New York as It Is in 1834* (New York: J. Disturnell, 1834), and Thomas Longworth, *American Almanac, New York Register and City Directory* (New York: Longworth, 1835-38).

2. *New York Evening Post*, May 25, 1838.


3. Lithographs after Hillyer's portraits of Dr. Samuel Thomson and the Reverend David Millard are preserved in the AAS Graphic Arts Collection.

4. *The New-York Historical Society's Dictionary of Artists in America, 1564-1860*, s.v. 'Hillyer, William.' Portraits by William Hillyer, Jr., are in the collections of the New York Historical Association, Cooperstown, New York, and the Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia.

5. Grace K. Morse to AAS, August 3, 1962, AAS Archives.



CAT. 30

30  *Henry Clay* (1771–1852), c. 1830

Anonymous

marble relief

6¼ (h) (15.88)

Donor unknown

Weis 34

As a young man, Henry Clay studied law and in 1797 was an attorney in Lexington, Kentucky. He was known for his excellent debating skill and a keen legal mind. Entering the national political arena in 1806 at the age of thirty-five, he was first elected a United States senator from Kentucky and for the next twenty years served in both the Senate and the House of Representatives, earning a reputation as an orator that has secured his place in history. In 1820, when elected to the American Antiquarian Society, Clay was at work on the Missouri Compromise, defending the right of individual states to determine whether slavery

should be permitted within their borders. In 1824 Clay ran unsuccessfully for president.¹

At the time of his election to the Society, Clay wrote, 'Taking great interest in the highly useful labours of that institution, I have great pleasure in acknowledging the obligation which they have put me under by this unexpected and unsolicited mark of their respect.'² Clay, who spent most of his time in Washington and Kentucky, was not an active member of the American Antiquarian Society but he did visit it in 1833 and met the institution's young librarian, Christopher Columbus Baldwin (cats. 2-3).³


Remembered by his contemporaries for his aptitude as a politician and diplomat and his skill as a speaker, Clay was often memorialized during his lifetime by sculptors and portrait painters. This small marble relief bears some resemblance to the work of the Kentucky sculptor Joel Hart (1810-77), who often depicted Clay in marble and plaster. However, nothing definite is known about the identity of the artist who created this relief or how and when it became part of the collection of the American Antiquarian Society.⁴

1. For more on Clay, see Robert U. Remini, *Henry Clay* (New York: W. W. Norton, 1991).

2. Henry Clay to Rejoice Newton, March 4, 1821, AAS Archives.

3. Christopher Columbus Baldwin Diary, November 5, 1833, Christopher Columbus Baldwin Papers, 1817-1835, AAS Manuscript Collection. Baldwin wrote: 'I was visited by Mr. Clay at the Antiquarian Hall this morning, in company with the committee. He requested me, upon his arrival in Washington, to write him giving him an account of the Antiquarian Society.' No such correspondence between the two men has been located.

4. Nathaniel Paine, 'Portraits and Busts in Possession of the American Antiquarian Society and of Other Associations in Worcester, Mass.,' *New England Historical and Genealogical Register* 30 (January 1876): 24. This small marble relief is not recorded in any of the early inventories of the Society, although Paine does list a plaster bust of Clay after Shobal Vail Clevenger (1812-43) that is no longer owned by the Society.

31  *DeWitt Clinton* (1796-1828), December 1824

George Catlin (1796-1872)

watercolor on ivory

3³/₄ x 3³/₁₆ (9.53 x 8.10)

Gift of Augusta Clinton Winthrop, 1893

Weis 35

EX. COLL.: Clinton family; to the sitter's great-granddaughter, the donor.¹



CAT. 31

DeWitt Clinton, best known today for his leadership in the construction of the Erie Canal, was a lifelong politician. He was elected to the United States Senate in 1802, became the mayor of New York City in 1803, and was elected governor of New York in 1817. A steadfast supporter of public education, he promoted legislation that improved school systems in New York.

Passionate about history, Clinton was elected to membership in the American Antiquarian Society in 1814 and became vice president seven years later. In 1828 he gave the Society an inscribed lead land marker, a Celeron plate, used by French explorers in the eighteenth century to mark claimed territory. His research on the inscription and history of the marker was published in the Society's *Archeologia Americana* in 1836. In an introduction to the essay, a fellow member noted: 'Amidst the laborious duties of a life of uncommon activity, Governor Clinton found time for the prosecution of extensive inquiries into the history of the country.'²



Fig. 14. *DeWitt Clinton, James Barton Longacre (1794–1869), engraving after George Catlin, c. 1825.* This image appeared as part of a commemorative celebration of the opening of the Erie Canal in Cadwallader Colden, *Erie Canal Memoir*.

He also pursued his interests in history, literature, and the arts through memberships in several societies and institutions and was a founding member of the New-York Historical Society.³ In a presidential address to the American Academy of Art, Clinton discussed the history of the fine arts in America and described his vision of the future value of the Academy's collections. 'In this place,' he said, 'shall be deposited the portraits, the busts, and the statues of these illustrious men, who have extended the fame of their country, brightened the path of glory, illuminated the regions of knowledge, and exemplified the blessings of religion. Here shall the future great men of America, the guides, the lights, and the shields of unborn generations, repair to view the monuments of art—to behold the departed worthies of former times—to rouse the soul of generous emulation, and to catch the spirit of heroic virtue.'⁴

This miniature of the governor was owned by the Clinton family in the nineteenth century. It was reproduced in 1825 as an engraving in a commemorative publication celebrating the completion of the Erie Canal (fig. 14).⁵ George Catlin, best known today for his paintings of Native Americans, began his career as a miniaturist, taking likenesses on ivory. In 1821 he exhibited miniatures in Philadelphia and over the next decade worked in Washington, D.C.; Hartford, Connecticut; and

Albany, New York.⁶ This miniature of Clinton exhibits several characteristics of Catlin's work, including the sculpted quality of the hair, the broad brushwork used to create shadows, and a careful attention to facial contours.

1. Mary C. D. Staples to AAS, April 25, 1893, AAS Archives. This letter documents the donation.

2. DeWitt Clinton, 'Essay on Leaden Plates Deposited by the French in the West,' *Archaeologia Americana*, 7 vols. (Worcester: American Antiquarian Society, 1836), 2: 537-40.

3. *Dictionary of American Biography*, s.v. 'Clinton, DeWitt.' For additional biographical information, see Steven E. Siry, *DeWitt Clinton and the American Political Economy* (New York: Peter Lang, 1989).

4. Clinton, *A Discourse Delivered Before the American Academy of the Arts, by the Honourable DeWitt Clinton, LL.D. (President), 23rd October 1816* (New York: T. A. W. Mercein, 1816), 20.

5. Cadwallader Colden, *Erie Canal Memoir* (New York: W. A. Davis, 1825-26), appendix, opp. 271. The miniature was engraved for this publication by J. B. Longacre and identified as being taken from 'a miniature by G. Catlin painted at Albany, December 1824.' This was presumably the most current likeness of the governor at the time.

6. Dale T. Johnson, *American Portrait Miniatures in the Manney Collection* (New York: Metropolitan Museum of Art, 1990), 92-93.

32 *William Comstock* (1787-1873), c. 1840

James Sullivan Lincoln (1811-88)

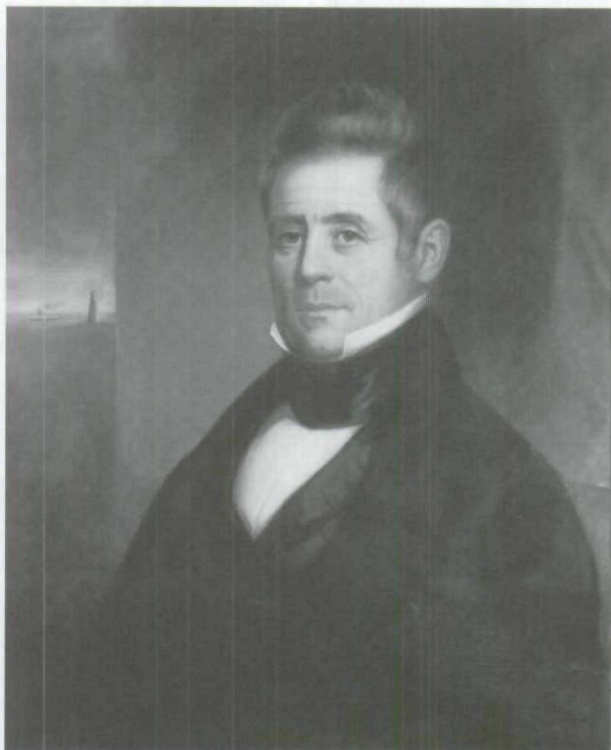
oil on canvas

30¼ x 25¾ (76.84 x 64.14)

Gift of William J. McKee, Jr., 1982

EX. COLL.: Sitter; in 1873 to his wife Harriet Comstock (1803-82); possibly to their son Richard William Comstock (1834-1918); owned by his daughter Alice Comstock Brigham (1879-1958); to her daughter Elizabeth Comstock Brigham McKee; to her second husband, the donor.

William Comstock, who boasted that he had run the British blockade of New York in 1812,¹ began a maritime career as a sixteen-year-old cabin boy on a schooner travelling between his hometown of Providence, Rhode Island, and New York City. In 1810, after several years of co-owning and building vessels with his brothers and uncles, Comstock became captain of the sloop *Venus*, a single-masted vessel that shipped freight along the Eastern seaboard.² He soon gained recognition as an excellent navigator, and keeping up with technological advances in shipping, in 1823 he became one of the first to captain a steam-powered ship, the *Fulton*, which travelled between Providence and New York.



CAT. 32

Eventually he served as an agent for the New York & New Jersey Steam Navigation Company and was a partner in several different schooner and steamboat lines. In 1835 he built the *Massachusetts*, a 200-foot side-wheeler with sixty berths. He was so proud of this vessel that 'every stick of timber in her' had his initials carved on it.³ Comstock's business papers, containing details of his various partnerships and investments, are housed in the American Antiquarian Society's manuscript collection.⁴

In addition to his maritime concerns, Comstock, who married twice and had eleven children, was also president of the Bank of Commerce in Providence and of the Merchant's Insurance Company. He belonged to the Congregational church and was a member of the Providence Athenaeum. His obituary in the *Providence Journal* described him as a 'venerable and universally respected citizen'; remembered 'as a skilful and careful navigator, a rigid disciplinarian, an accomplished gentleman, and an honest man, nobody had more friends than Captain Comstock.'⁵

Comstock's portrait was painted by James Sullivan Lincoln, the most fashionable Providence artist of the era (see cat. 9). Lincoln highlighted Comstock's profession by including a lighthouse and steamship in the background of the portrait. Other Lincoln commissions included portraits of several members of the extended Comstock family, as well as portraits of two of Comstock's children.⁶

In his will Comstock wrote: 'I give, devise and bequeath to my wife Harriet Comstock all my household furniture, silverware, plate and pictures,' presumably including this portrait. The painting eventually descended to the family of a granddaughter, Alice Comstock Brigham, who was the wife of American Antiquarian Society Director Clarence Brigham (cat. 11). Through this connection the portrait and family papers were given to the Society.

1. *Representative Men and Old Families of Rhode Island*, 3 vols. (Chicago: J. H. Beers & Co., 1908), 2: 1390.

2. *Ship Documents of Rhode Island*, 2 vols. (Providence, R.I.: Works Progress Administration, 1941), 1: 1075, no. 3466.

3. *Representative Men and Old Families of Rhode Island*, 2: 1390.

4. Comstock Family Papers, 1782-1904, 1931-1939, AAS Manuscript Collection. This collection includes materials relating to three generations of the Comstock family, material relating to Providence and the Ohio Company belonging to William's father and uncle, and the correspondence and business papers of Captain William Comstock and his sons William and Richard. William, Jr., lived for many years in China, where he was an agent and later partner for the importers Augustine Heard and Company of Foochow and Canton.

5. *Providence Journal*, October 23, 1873.

6. 'List of Portraits Painted by J. S. Lincoln Since 1837 AD,' James Sullivan Lincoln Papers, Rhode Island Historical Society Manuscript Collection. The first portion of Lincoln's list is undated. The portraits of the Comstock children appear several pages before the entry for Captain William Comstock.

33 *Calvin Coolidge* (1872-1933), 1934

Frank O. Salisbury (1874-1962)

copy after his own 1928 composition

oil on canvas

50 x 40 (127.00 x 101.60)

signed, l.r.: 'Frank O. Salisbury'

Commissioned by members of the American Antiquarian Society, 1934

Weis 40



CAT. 33

EXHIBITIONS: 1934, 'American Leading Men: Portraits by Frank O. Salisbury,' Anderson Galleries, Chicago.
1935, 'Recent Portraits by Frank O. Salisbury,' Wildenstein & Co., New York, no. 2.
1981-89, Cabinet Room of the White House, Washington, D.C.

Although Calvin Coolidge, the thirtieth president of the United States, was a native of Vermont, he was active in Massachusetts politics, serving as both a state senator and governor. Warren G. Harding selected him as his vice presidential running mate in 1920. After Harding's death in 1923, Coolidge was sworn in as president and he was later elected in his own right in 1924. As president he is remembered for tax reduction, pro-business perspectives, and other conservative positions, as well as for a dry wit. At a press conference in Washington, D.C., Coolidge was once asked about a recently published book that was critical of George Washington. In response, Coolidge 'turned half way around to where the Washington Monument was visible through the trees and said only, "I see his monument is still there."¹

Coolidge was elected to the American Antiquarian Society in 1925, the eleventh United States president to become a member (John Adams, Thomas Jefferson, and Theodore Roosevelt were among his predecessors).² After completing his service as president of the United States in 1929, Coolidge was elected to the presidency of the American Antiquarian Society, a position he held until his death in 1933. Coolidge was elected to the Society because of his interests in American history and books. Clarence Brigham (cat. 11), librarian of the Society, recalled that 'Mr. Coolidge was a great reader. [He] . . . was particularly interested in history and the study of government.' Coolidge and his wife Grace had a house in Northampton, Massachusetts, and Coolidge was acquainted with many Society members from his days in state politics. Brigham noted: 'He already knew most of [the Society's] officers, especially Chief Justice Rugg who was Vice President of the Society. The meetings brought him in touch with many members of scholarly pursuits . . . He has been keenly interested in the welfare of the Society and has aided in many of its undertakings.'³ Coolidge eventually donated a small number of his personal papers to the Society.⁴

In 1928, American Antiquarian Society member Clarence Bowen (cat. 10) commissioned a portrait of Coolidge for the New York Genealogical and Biographical Society. After Coolidge's death in 1933, Bowen arranged for a copy to be made for AAS. He wrote to Brigham, 'After seeing you . . . at the funeral of Calvin Coolidge, it occurred to me that it would be wise to ask the English artist Frank O. Salisbury to paint a portrait of Calvin Coolidge . . . I called on Mr. Salisbury this morning and told him that if he would make a very low price, I would suggest that he paint for the American Antiquarian Society a replica of the Coolidge portrait owned by the New York Genealogical and Biographical Society.'⁵

Resources were limited because of the Great Depression, but several members of the Society gave funds to commission the portrait. From the outset, Brigham, who had known Coolidge for nearly twenty years, had a definite idea of what he wanted in the finished portrait and did not wish Salisbury to merely copy the 1928 canvas. Their correspondence in the Society's archives contains details about the changes to be made,

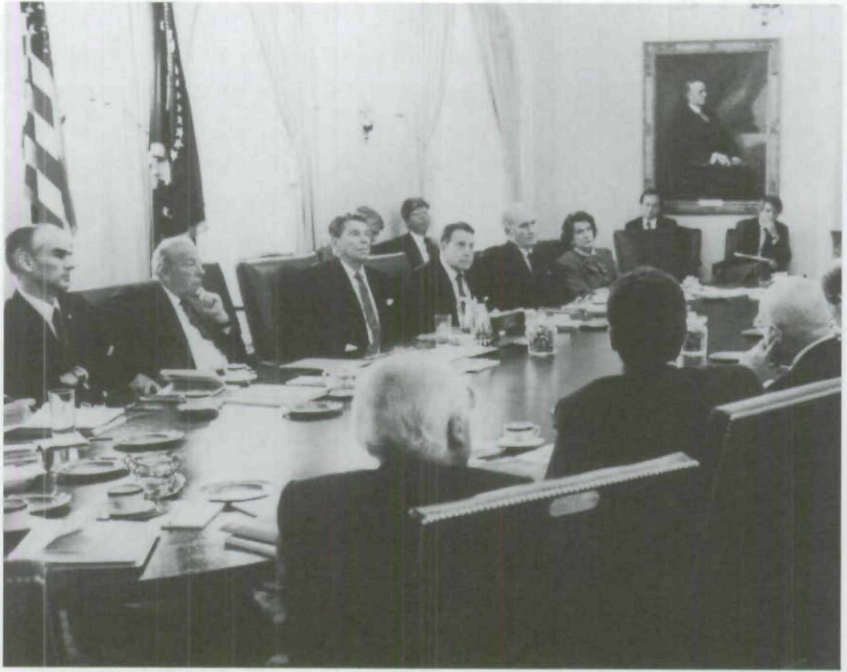


Fig. 15. Interior of the Cabinet Room, White House, Washington, D.C., c. 1988. At the request of President Ronald Reagan (third from left), this portrait of Coolidge was loaned to the White House and displayed in the Cabinet Room for eight years.

among them the color of the sitter's suit, which in the original was a pale grey. In 1933 Salisbury wrote: 'I think your suggestion to paint a dark coat is a good one. It will give the portrait a unique touch, much better than being a copy. If you will make any other suggestions I shall be pleased to consider them.'⁶

Brigham was only too happy to make suggestions and sought the opinion of Mrs. Coolidge before responding. He noted: 'The chin is a little too rounded, perhaps because of the shadow between the chin and the mouth. This, too, makes the lower lip a little too full. . . . The ears, eyes and upper part of the face are wonderfully well drawn and very characteristic, although it seems to me that the back of the head is a little elongated toward the top.'⁷ Brigham sent dozens of photographs of Coolidge to Salisbury, who was working in his London studio from

sketches and reproductions of the 1928 canvas. In May 1934, Salisbury sent a photograph of the nearly completed copy, to which Brigham responded: 'I do not think you have got in this portrait the thin, ascetic mouth that we always associated with Mr. Coolidge's expression. . . . I am sending you under separate cover some more photographs showing this expression. . . . I remember you once told me that Mr. Coolidge was a hard man to paint and that has been the judgment of every artist who has painted him.'⁸ By the end of the summer, Salisbury had made enough changes to the portrait to satisfy Brigham, and the portrait was shipped to the American Antiquarian Society and presented at the October annual meeting to a delighted membership.⁹

Nearly fifty years later, the Society's portrait of Coolidge was sent to Washington, D.C., at the request of the fortieth president of the United States, Ronald Reagan. The portrait hung in the Cabinet Room (fig. 15) and remained on loan to the White House for eight years. Upon its return Reagan wrote: 'As you know my admiration runs deep for "Silent Cal," his legendary patience, his bone-dry wit, and especially his philosophy of government: order, honesty and common sense. The picture has served well as a gentle reminder of an important part of our heritage of personal character and individual liberty, and it has been a pleasure and privilege to have it here.'¹⁰

1. Clarence S. Brigham, 'Remarks at the Fire Society,' April 3, 1933, Calvin Coolidge Papers, 1918-1933, AAS Manuscript Collection. For a biography of Coolidge, see Donald R. McCoy, *Calvin Coolidge* (New York: Macmillan Co., 1967).

2. In all, thirteen United States presidents have been elected to membership in AAS: John Adams, Thomas Jefferson, James Madison, John Quincy Adams, Andrew Jackson, James Monroe, Rutherford B. Hayes, Theodore Roosevelt, William Howard Taft, Woodrow Wilson, Coolidge, Franklin D. Roosevelt, and Jimmy Carter.

3. 'Calvin Coolidge,' October 21, 1932, AAS Newsclipping File.

4. Coolidge Papers.

5. Clarence Bowen to Brigham, January 9, 1933, AAS Archives.

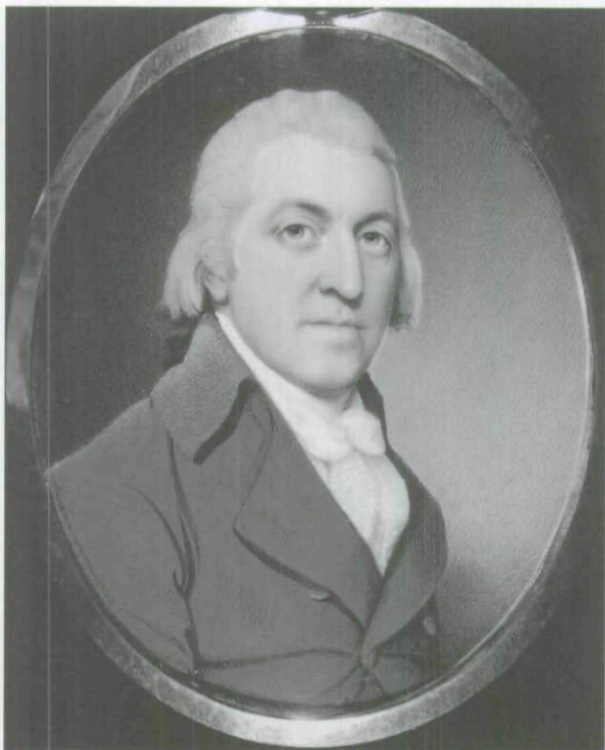
6. Frank O. Salisbury to Brigham, December 9, 1933, AAS Archives.

7. Brigham to Salisbury, January 24, 1934, AAS Archives.


8. Brigham to Salisbury, May 8, 1934, AAS Archives.

9. *Proceedings of the American Antiquarian Society* 44 (October 1934): 195-98.

10. Ronald Reagan to Marcus McCorison, January 19, 1989, AAS Archives. In his autobiography, Reagan wrote: 'I'd always thought of Coolidge as one of our most underrated presidents. He wasn't a man with flamboyant looks or style, but he got things done in a quiet way.' (*An American Life* [New York: Simon & Schuster, 1990], 244.)



CAT. 34

34  *Andrew Craigie, Jr.* (1754–1819), c. 1800

Attr. Archibald Robertson (1765–1835)

watercolor on ivory

2¹⁵/₁₆ x 2⁷/₁₆ (7.46 x 6.19)

Gift of Edmund B. Hilliard, 1955

Weis 41

EX. COLL.: Sitter; to his widow Elizabeth Shaw Craigie (1772–1842); to the sitter's niece and ward Elizabeth Craigie Foster Haven (1770–1851); to her son Samuel Foster Haven (cat. 65); to his grandnephew, the donor.

EXHIBITIONS: 1957, 'New England Miniatures,' Museum of Fine Arts, Boston, no. 45.

PUBLICATIONS: Frederick Haven Pratt, *The Craiges: A Footnote to the Medical History of the Revolution* (Cambridge, Mass.: Cambridge Historical Society, 1942), frontispiece.¹

Boston-born Andrew Craigie, Jr., the son of a sea captain, studied at Boston Latin School, and in 1775, at the age of twenty-one, was serving as an apothecary for American forces during the Revolutionary War. Two years later, he became the nation's first apothecary general, remaining in that post until 1783 when he left the army. After the war, Craigie, who was referred to as 'Doctor' by most of his business associates, sold drugs and medicines wholesale with a partner in New York City. He also became a financier and land speculator, buying and selling parcels of property in New England and Ohio and making and losing large sums of money. The decade from 1790 to 1800 was the most successful period for Craigie. He bought and renovated a large mansion in Cambridge, Massachusetts, married, and socialized with Boston's wealthiest families. His biographer described Craigie as someone who 'entertained without regard to expense, who kept dozens of servants and well stocked stables and wine cellars. [He had] weekly dinners, great garden parties, especially at Commencement season, and dances where the beauty and gallantry of the Greater Boston of the time held unprecedented sway.'² Records of Craigie's land transactions, his business correspondence, and legal documents relating to the management of his fortune were preserved by a grandnephew, Samuel Foster Haven (cat. 65), the librarian of the American Antiquarian Society, who donated the material to the Society in 1847.³

This miniature of Craigie is one of a group of images of the Craigie and Foster families attributed to the Scottish artist Archibald Robertson (cats. 34-35, 48, 50).⁴ Robertson studied art in Edinburgh and London before immigrating to the United States in October 1791. He settled in New York City, where, with his brother Alexander (1772-1841), he established the Columbian Academy of Painting. The Robertsons taught drawing and painting at the academy and advertised their skill at doing miniatures and 'hair work.'⁵ The intricately woven chestnut-colored hair set into the verso of the case holding Craigie's miniature is an example of the brothers' practice of this popular art (fig. 16).⁶ Robertson probably painted Craigie's likeness during one of the financier's business visits to New York City.

This miniature was owned by Craigie's widow, Elizabeth Shaw

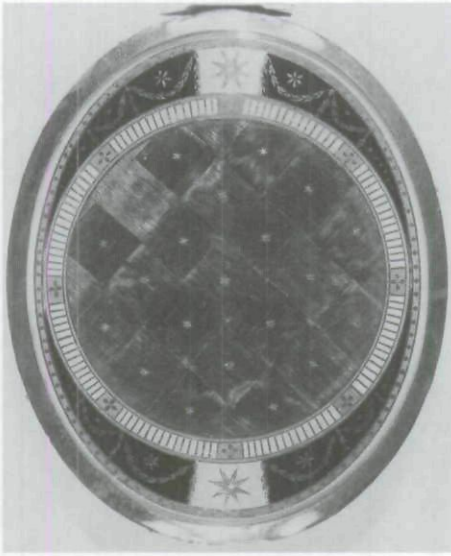


Fig. 16. The verso of the Andrew Craigie, Jr., miniature is decorated with woven hair work, a popular art form practiced by artist Archibald Robertson and his brother.

Craigie. When she showed the portrait to one of her boarders, Henry Wadsworth Longfellow (1807–82), the young poet called the image ‘dull and heavy’; he was not impressed by Craigie’s business practices or rumors about his moral character.⁷ This miniature, along with those of Francis Hilliard (cat. 67) and the sitter’s nephew Bossenger Foster, Jr. (cat. 48), descended in the family and were first loaned to the American Antiquarian Society in 1933 by a descendant, who noted: ‘I cannot tell you how much I appreciate having all these ancestral relics properly taken care of so that they may not only be preserved but available for public study and inspection.’⁸ The miniatures were given to the Society in 1955.

1. A reproduction of the miniature appears on the cover of the 1996 reprint of this publication.

2. Frederick Haven Pratt, *The Craigies: A Footnote to the Medical History of the Revolution* (Cambridge, Mass.: Cambridge Historical Society, 1942), 15.

3. Andrew Craigie Papers, 1717–1834, AAS Manuscript Collection.


4. A fifth image of Bossenger Foster, Sr. (1742–1805), was lost by a family member about 1900 (see fig. 17).

5. Dale T. Johnson, *American Portrait Miniatures in the Manney Collection* (New York: Metropolitan Museum of Art, 1990), 185. Robinson’s ‘Treatise on Miniature Painting’ appears in Emily Robertson, ed., *Letters and Papers of Andrew Robertson, A.M.* (London: Eyre & Spottiswoode, 1895). For a more detailed discussion of Robertson’s work, see John E. Stillwell, ‘Archibald Robertson, Miniaturist, 1765–1835,’ *New-York Historical Society Bulletin* 13 (April 1929): 1–33.

6. The miniatures of Bossenger Foster, Jr. (cat. 48), and his wife Mary Craigie Foster (cat. 50) also include woven hair work.

7. Pratt, *The Craigies*, 15. Pratt cites a Longfellow manuscript, 'Craigie House,' which is in the collection of the Longfellow National Historic Site in Cambridge, operated by the National Park Service. Gossip surrounding Craigie and his estranged wife, as well as the life of Craigie's illegitimate daughter, is chronicled by Pratt.

8. Edmund B. Hilliard to Clarence S. Brigham, June 22, 1933, AAS Archives.

35  *Elizabeth Gardner Craigie* (1715-91), c. 1800

Attr. Archibald Robertson (1765-1835)

watercolor on ivory

3 $\frac{1}{16}$ x 2 $\frac{3}{8}$ (7.78 x 6.03)

goldwork on verso of the case includes the letters 'E. C.'

Gift of Elizabeth Pratt Clark, c. 1958

Weis 42

EX. COLL.: Possibly owned by Andrew Craigie, Jr. (cat. 34); owned by his niece and ward Elizabeth Craigie Foster Haven (1770-1851); to her daughter Catherine Dexter Haven (1802-88); to her brother Samuel Foster Haven (cat. 65); to his niece, the donor.

EXHIBITIONS: 1957, 'New England Miniatures,' Museum of Fine Arts, Boston, no. 46.

Elizabeth Gardner was born on Nantucket, the daughter of John and Priscilla (Coffin) Gardner. In 1737, at the age of twenty-two, she married Andrew Craigie, Sr. (1703-66), a sailor who had been 'cast-away' on Nantucket some years before. The couple moved to Boston, where Andrew Craigie was a merchant-mariner, sailing regularly between America and England. The couple had five children, three of whom survived to adulthood, including Andrew Craigie, Jr. (cat. 34), and Mary Craigie Foster (cat. 50).¹ After the death of her husband in 1766, Elizabeth Gardner Craigie lived with her daughter Mary in Boston. She was adored by her children and grandchildren and is referred to frequently in family correspondence as 'Mamma Craigie.'²

This miniature, like those of her children, has been attributed to the Scottish painter Archibald Robertson. The technique is similar to work by Robertson, especially in the modeling of the facial features and the



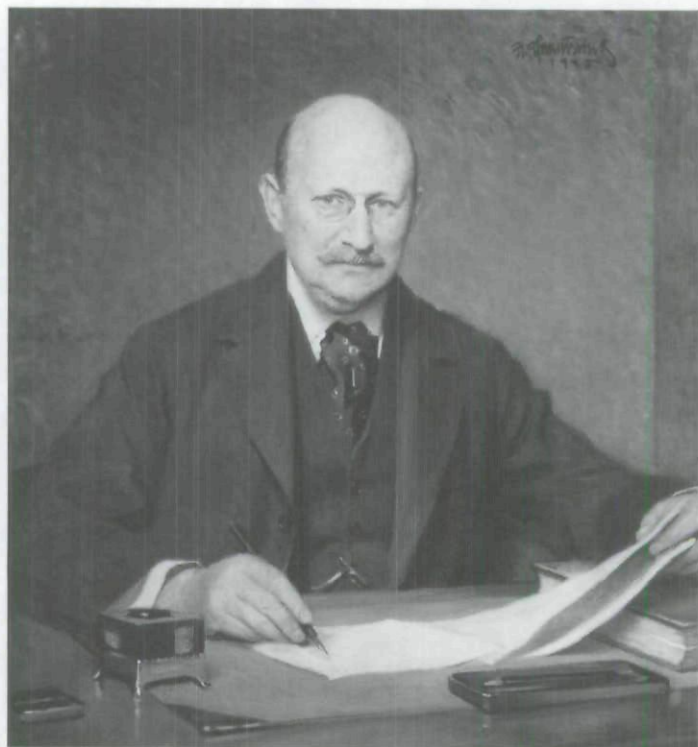
CAT. 35

cross-hatching used to form the costume details. Elizabeth Gardner Craigie did not sit for this miniature, as she died in Boston on September 30, 1791, a day before Robertson's arrival in New York. It is more likely that the miniature was commissioned posthumously by Andrew Craigie, Jr., at the same time that other family miniatures were taken.

1. Frederick Haven Pratt, *The Craigies: A Footnote to the Medical History of the Revolution* (Cambridge, Mass.: Cambridge Historical Society, 1942), 2-5.

2. Mary Craigie Foster to Andrew Craigie, February 24, 1778, and April 20, 1783, Andrew Craigie Papers, 1717-1834, AAS.

36 ~~50~~ *Henry Winchester Cunningham* (1860-1930), 1925
Hermann Hanatschek (1873-1963)
35 x 33 (88.90 x 83.82)
oil on canvas



CAT. 36

signed, u.r.: 'H. Hanatschek/1925'

Bequest of Henry Winchester Cunningham, 1930; arrived 1931

Weis 43

Following his 1882 graduation from Harvard College and a summer tour of Europe, Henry Winchester Cunningham went to work in his family's business, the Continental Sugar Refinery. After it was purchased by a larger sugar refining business some six years later, he no longer needed to work; fortunes established by his father and grandfather enabled the twenty-eight-year-old Cunningham to retire.

Free to pursue his personal interests, Cunningham devoted himself to history and genealogy, to Harvard alumni affairs, and ultimately to philanthropy. In 1890 he was elected secretary of his Harvard class and held that position until his death forty years later. He was a member of

the group that established the quarterly *Harvard Graduates' Magazine* and was on that publication's board from 1892 until 1928. He became a member and later an active officer of the New England Historic Genealogical Society, serving in various capacities for fifteen years beginning in 1897. He was present at the founding of the Colonial Society of Massachusetts in 1892 and was elected its recording secretary, a position he held until 1924. He was also a founding member of the Bostonian Society, an organization dedicated to the study of the city and its role in history, and was one of its directors from 1913 to 1929. Elected to membership in the Massachusetts Historical Society in 1923, he became its recording secretary shortly afterwards, remaining in that office until his death. He was president of the Club of Odd Volumes in 1912 and 1913 and, for many years, treasurer of the Prince Society, which published primary documents relating to Massachusetts and the colonial era.¹ He was elected to membership in the American Antiquarian Society in 1909 and was a councillor from 1912 until 1930.

Cunningham researched the genealogies of the Cunningham and Winchester (his mother's) families. He published *The Cunningham Genealogy, Andrew Cunningham of Boston and Some of His Descendants* (1901). He also read papers before the societies to which he belonged, and some were published. Among them was 'Christian Remick, an Early Boston Artist,' presented at the Club of Odd Volumes in 1904. The Colonial Society of Massachusetts published his edition of the 1776 journal of Lieutenant Colonel Joseph Vose (1910).

Cunningham, who married Mary May Hayward on October 30, 1899, left no immediate heirs. His wife died in 1929, less than a year before he died. The author of his obituary in the *Proceedings of the American Antiquarian Society* observed that 'Few members have shown so much concern for the Society or taken such pride in their membership.'² The Society received one of the larger of many bequests he made to charitable and historical institutions with which he was affiliated. Cunningham left \$100,000 to AAS, one of the largest monetary gifts the Society had ever received, and selections from his private library and a group of portraits, including three eighteenth-century images by Christian Gullager (cats. 144, 146-47) and a portrait of Increase Mather (cat. 81).³

The artist who painted Cunningham's portrait, Hermann Hanatschek, was born in Austria and studied painting in Vienna and Munich before immigrating to New York City in 1903. In 1911 he returned to Vienna and enlisted in the Austrian army. During World War I, Hanatschek painted military scenes and portraits of Austrian officers and politicians. Among Hanatschek's most prominent sitters were Queen Elisabeth of Belgium and Archduke Francis Ferdinand, who sat for his portrait shortly before he was assassinated. In 1920 the artist returned to New York where, five years later, he painted this portrait of Cunningham.⁴

1. Henry Edwards Scott, 'Henry Winchester Cunningham, A.B.,' *New England Historical and Genealogical Register* 85 (July 1931): 243-46.

2. 'Henry Winchester Cunningham,' *Proceedings of the American Antiquarian Society* 41 (April 1931): 12.

3. *Worcester Gazette*, October 28, 1930.

4. 'H. C. Hanatschek, 89, A Portrait Painter,' *New York Times*, July 27, 1963. Hanatschek also painted a portrait of Calvin Coolidge now in the collection of Amherst College.

37 ~~50~~ *George Curwin* (1683-1717), 1804

George Ropes, Jr. (1788-1819)

after original by unknown artist

oil on canvas mounted to panel

12½ x 10 (30.80 x 25.40)

signed, at right: 'G. Ropes/f. 1804'

Bequest of William Bentley, 1819

Weis 44

EX. COLL.: Commissioned by the donor, 1804.

George Curwin was born in Salem, Massachusetts, the grandson of a prosperous merchant and son of Jonathan Curwin, a judge at the Salem witch trials. The young Curwin attended Harvard College where he reportedly 'spent freely, broke windows and was fined for disorderly conduct.' A friend recalled that the wealthy young Curwin also 'sat up all night drinking Punch and playing at Cards.'¹ Eventually Curwin settled down to his studies and, after graduating in 1701, sought ordination. Failing to secure a desired post, he returned home to Salem and became an assistant to the Reverend Nicholas Noyes (1647-1717) at the First Church. Curwin was ordained in 1714 and served as colleague pastor



CAT. 37

with the aging Noyes for three years until his death from a 'sudden cold' at age thirty-five.

Curwin moved in elevated social circles in Salem and Boston and was described as a man 'of high reputation, of great philanthropy, of engaging manners & of excellent pulpit Talent.'² During his life, he surrounded himself with fine furniture and silver and indulged in a love of books. His large library, which was sold after his death, included works by Thomas More, Henry Bacon, René Descartes, and Jean Balzac, as well as contemporary works of history and geography.³

This image of Curwin is a copy after an earlier canvas painted by an unknown artist.⁴ In 1798 the Salem minister William Bentley (cat. 8) saw the original hanging in the home of a Curwin descendant and described it in his diary: the 'Rev'd George Curwin is in a gown of wool, with a long band of wide hem, in a high wig having a mild countenance, high forehead but not retreating, blue eye.'⁵ Six years later, Bentley com-

missioned this copy by the Salem painter George Ropes, recording in his accounts: 'Paid G. Ropes' Bill for head of Curwin, Salem Minister, the painting by him. He is a dumb boy with Corné. Had receipt. \$4.00.'⁶

Ropes, a member of a prominent Salem family, was born deaf. About 1802 he became a pupil of Michele Felice Corné (1752–1845), a successful artist in Salem whom Bentley occasionally hired to copy portraits (see cats. 42 and 73). In 1802 Bentley noted in his journal that Ropes was a pupil of Corné and added that the young man was 'very successful at painting.'⁷ Ropes, who started out painting signs and carriages, is best known for his detailed views of Salem's harbor, images of ships, and landscapes. This early example of his work may be the only extant portrait he produced.⁸

1. *Sibley's Harvard Graduates*, s.v. 'Curwin, George.'

2. William Bentley, biographical notes on label applied to the verso of Ropes's portrait of Curwin, AAS.

3. *Sibley's Harvard Graduates*, s.v. 'Curwin, George.' Curwin's papers, which are preserved at the Peabody Essex Museum in Salem, Massachusetts, contain an inventory of his library.

4. The original, now in the collection of the Peabody Essex Museum, is illustrated in *Essex Institute Historical Collections* 70 (October 1934): 372, fig. 52.

5. William Bentley Diary, March 5, 1798, William Bentley Papers, 1666–1819, AAS Manuscript Collection.

6. William Bentley Book Accounts, December 8, 1804, Bentley Papers.

7. Bentley Diary, May 17, 1802.

8. Examples of works by Ropes may be seen in the collection of the Peabody Essex Museum. For illustrations of his maritime work, see M. V. and Dorothy Brewington, *Marine Painting and Drawings in the Peabody Museum* (Salem: Peabody Museum, 1968), 271–77.

38 *Bruce Goddard Daniels* (1925–2002), 1928

Arthur M. Hazard (1872–1930)

oil on canvas

56½ x 46½ (143.50 x 118.20) (framed)

Gift of Bruce G. Daniels

EX. COLL.: Georgia Grace Watson Goddard (cats. 57, 60); to her daughter Eleanor Grace Goddard Daniels (cats. 56, 60); to her son, the sitter.

Bruce Daniels, the son of Fred Harold Daniels and Eleanor Grace Goddard Daniels (cats. 56, 60), grew up in the 'back yard' of the American Antiquarian Society. His family lived at 2 Regent Street,



CAT. 38

across from his grandparents at 190 Salisbury Street. For this childhood portrait, Bruce was dressed in a pastel suit and seated with his toy biplane on a carved chest in his grandmother's double parlor. In 1935, when Bruce was ten, his grandmother, Georgia Grace Watson Goddard (cats. 57, 60), died, and 190 Salisbury Street became home for Bruce, his parents, and his older sister Eleanor (cat. 60). This building now belongs to the American Antiquarian Society and is known as the Goddard-Daniels House.

Daniels graduated from Deerfield Academy and attended Yale University and Massachusetts Maritime Academy. Elected to membership in AAS in 1968, he became an active contributor. He was a member of several Council committees, treasurer from 1972 to 1989, and secretary for domestic correspondence from 1992 to 1998, retiring from the Council in that year. For more than twenty-five years, Daniels continued his family's philanthropic tradition as the president of the Fred

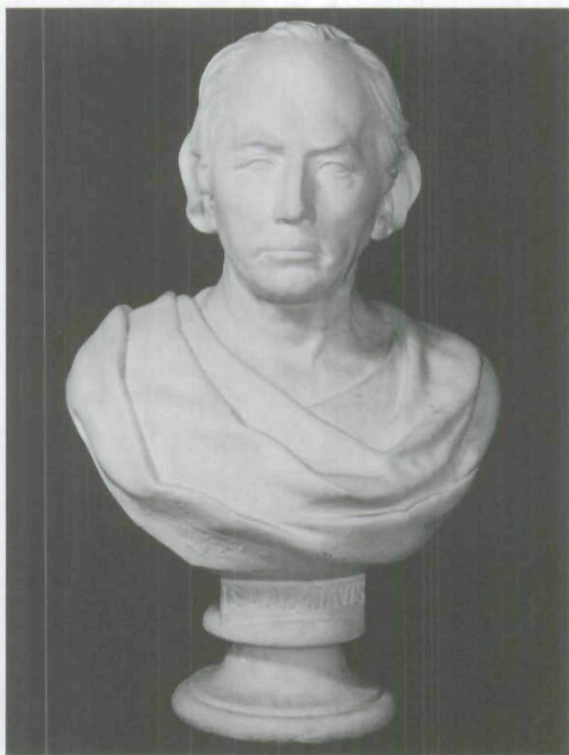
Harris Daniels Foundation. Supportive of many Worcester nonprofit organizations, the foundation granted funds to AAS that were used to underwrite the early years of the fellowship program and, later, the maintenance of the Goddard-Daniels House. The foundation supported many other activities of AAS, including the campaign that raised funds for the new stack addition completed in 2002.

Daniels was also a trustee of the Worcester Art Museum, Old Sturbridge Village, Worcester Academy, and Nichols College, which awarded him an honorary degree in 1990. Continuing another family tradition, he was a mason, belonging to the Quinsigamond Lodge. In 1948, he began a career as a dealer in rare stamps and coins, first in New York City and then in Boston, as principal of Bruce G. Daniels Coins and Stamps and a partner in Mayflower Coin Auctions. He was considered the foremost dealer of rare stamps and coins in the Boston area.¹ He made a point of using interesting and colorful stamps, often in small denominations, on envelopes sent to AAS. His personal collecting interest was Civil War-era postage marks from the Worcester area. His other interests included music, theatre, travel, and tennis. He married Janet Beach in 1948. They had five children and many grandchildren.


Born in Bridgewater, Massachusetts, in 1872, Arthur Merton Hazard studied in Cincinnati with Joseph R. DeCamp (1858–1923) and Frank Duveneck (1848–1919) and in Paris with René François Xavier Prinet (1861–1946). Hazard painted in Boston for many years, although after 1923 he spent winters in Los Angeles. In Boston, he was a member of the Copley Society and the St. Botolph Club, founded in 1880 as a gentleman's club for those interested in art and literature. In California, he belonged to the California Art Club. He is best known for his portraits of prominent citizens and his desert landscapes and floral studies.² The inscriptions on the backs of the paintings by Hazard in the AAS collection indicate that had a studio in New York as well.

1. 'Bruce G. Daniels,' *Lincoln Journal*, May 2, 2002.

2. Edan Milton Hughes, *Artists in California, 1786–1940* (San Francisco: Hughes Publishing Company, 1989), 245.



CAT. 39

39  *Isaac Davis* (1799–1883), 1855

Benjamin Kinney (1821–88)

marble

26 (h) (66.04)

inscribed, on verso: 'By B. H. Kinney, 1855'

Gift of Edward Livingston Davis, 1883

Weis 45

EX. COLL.: Sitter; to his son, the donor.¹

EXHIBITIONS: 1985, 'B. H. Kinney: Gravestone Carver and Sculptor,' Worcester Historical Museum.

On loan to the Worcester Historical Museum.

PUBLICATIONS: William D. Wallace, *B. H. Kinney: Gravestone Carver and Sculptor* (Worcester: Worcester Historical Museum, 1985), 27, 28.

Isaac Davis, born in Northborough, Massachusetts, graduated from Brown University in 1822. He was admitted to the Massachusetts bar in 1825 and set up a practice in Worcester. As a young man, he joined

the Sixth Massachusetts Regiment, rising to the rank of colonel. He also served as a member of the Board of Visitors to the United States Military Academy at West Point. In 1843 Davis entered the political arena and served terms in the Massachusetts House of Representatives and Senate. A Democrat, he knew his constituents well. Davis held multiple town and city offices in Worcester: city assessor, selectman, alderman, overseer of the poor, and mayor in 1856, 1859, and 1861.

Elected to membership in the American Antiquarian Society in 1841, Davis became a councillor in 1850. He was an active member and regularly supported the Society's publications with financial donations. In 1859 Davis was responsible for arranging the details of a commission for a marble bust of the Society's founder, Isaiah Thomas, Sr. (cat. 123 et seq.).

An interest in the American West and Mexico led Davis in 1868 to establish a fund at the Society for the purchase of material relating to these regions.² Over the years, he donated hundreds of books and pamphlets, including Washington Irving's *A Chronicle of the Conquest of Granada* (1829) and George W. Kendall's *Narrative of the Texan Santa Fe Expedition* (1844). At Davis's death, a fellow member recalled: '[W]e may trace his forty-two years of membership with generous and judicious acts for the Society. For thirty-two years he has sat with us in this council, aiding us by willing labor and wise counsels, stimulating us by his liberal example and making the hours more happy with his spirited and agreeable companionship.'³

Davis was also active in the promotion of Worcester business. He was a director of the Worcester & Nashua Railroad, president of the Quinsigamond and Mechanics savings banks, and head of the State Mutual Life Insurance Company. He was the founder and president of Worcester Academy. A member of the First Baptist Church, he was president of the American Home Baptist Missionary Society and of the Baptist Sabbath School Teachers Association in Worcester County. Correspondence relating to Davis's business dealings and his involvement with religious groups is preserved in the American Antiquarian Society's manuscript collection.⁴

Completed in 1855, this bust of Davis was made at the height of his political career, between his last term as a state senator and his election to

his first term as Worcester's mayor. He commissioned the local sculptor Benjamin Kinney, who had completed several busts of other Worcester notables, to make his likeness in marble.⁵ Kinney, who grew up in Vermont, was apprenticed at age sixteen to an Arlington, Vermont, stonemason who taught him how to work with marble. In 1842, after initial success in Vermont, Kinney and his brother Charles opened a marble shop in Worcester where they sold raw marble, mantles, grave markers, and cameos. Benjamin Kinney carved his first portrait bust in 1849 and continued to produce busts on commission and speculation until the end of his career. He eventually opened a studio on Main Street in Worcester and exhibited his work at the Boston Athenaeum from 1854 to 1856.⁶ Some of Kinney's other Worcester sitters included Dr. John Green (1784–1865), who founded the city's public library, and Ichabod Washburn (1798–1868), a wealthy industrialist.⁷

1. *Proceedings of the American Antiquarian Society* 2 (April 1883): 274. The librarian noted: 'The gift of Hon. Edward L. Davis . . . includes the marble bust of his father, the late Hon. Isaac Davis, made by Benjamin H. Kinney in 1856.' The error in date is interesting, as a Kinney plaster cast of Davis, similar to this bust but with alterations, is dated 1856 (Worcester Historical Society). In 1879, four years before Edward L. Davis made his gift, the Society recorded the following donation: 'Mr. Benjamin H. Kinney, Worcester—A Bust of Hon. Isaac Davis.' (*Proceedings of the American Antiquarian Society* [April 1879]: 52.) Possibly the 1879 record refers to a copy of the plaster cast that is no longer owned by the Society.

2. *Proceedings of the American Antiquarian Society* (April 1868): 15.


3. *Proceedings of the American Antiquarian Society* 2 (April 1883): 299–300.

4. Isaac Davis Correspondence, 1816–1869, AAS Manuscript Collection.

5. William D. Wallace, *B. H. Kinney: Gravestone Carver and Sculptor* (Worcester: Worcester Historical Museum, 1985), 26–27. This publication includes detailed biographical information on Kinney and outlines his working methods.

6. Robert F. Perkins, Jr., and William J. Gavin, *The Boston Athenaeum Art Exhibition Index, 1827–1874* (Boston: Boston Athenaeum, 1980), 88.

7. Wallace, *B. H. Kinney*, 32, 52.

40  *John Davis* (1787–1854), 1854

Edwin T. Billings (1824–93)

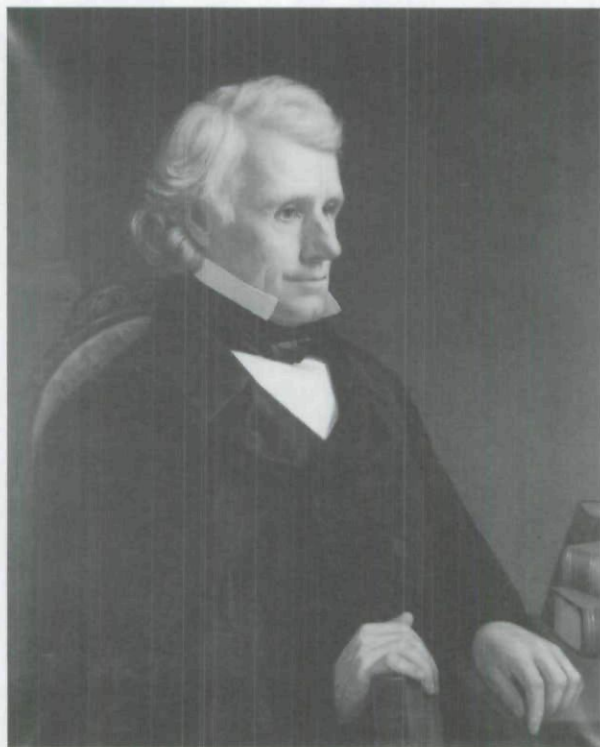
after 'daguerreotypes and other likenesses'

38 x 31 (96.52 x 78.74)

oil on canvas

Commissioned by the American Antiquarian Society, 1854

Weis 46



CAT. 40

EXHIBITIONS: 1864, 'National Sailor's Fair,' Boston Athenaeum.
2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

John Davis was elected to membership in the American Antiquarian Society in 1821. Ten years later he became the Society's vice president and, soon afterward, the president. Born in Northborough, Massachusetts, Davis graduated from Yale College in 1812 and was admitted to the bar three years later. In 1822 he married Eliza Bancroft (1787–1854), the daughter of Worcester's Unitarian minister, Aaron Bancroft (cat. 4). Davis established a law practice in Worcester and began his political career as a Federalist. He was elected governor of Massachusetts in 1824. Over the next twenty-five years Davis, a conservative in his political views, ran successfully for seats in the United States Congress and Senate.¹

Davis was connected politically and socially with such prominent American Whigs as Daniel Webster (cats. 140–42) and Edward Everett

(cats. 45–47). He corresponded regularly with politicians such as these and his letters, speeches, and personal papers are part of the Society's manuscript collection.² Although he was mainly involved in national politics, Davis remained closely connected to Worcester. He was president of the State Mutual Life Insurance Company of Worcester and of the Worcester County Auxiliary Bible Society.

Davis retired from public service about 1850. His obituary in the *Proceedings of the American Antiquarian Society* stated: 'He surveyed the whole map of statesmanship, and was satisfied to leave no part of it unexplored. The principles of international law, of diplomatic intercourse, of constitutional law, . . . our systems of finance and public domain, our foreign and domestic relations, the great questions of peace and war, of international duties and international rights;—all these and many more, he made his study.' The obituary closed with a summary of Davis's contributions to the Society, noting: 'As [the Society's] friend and constant benefactor, he bestowed upon it many and valuable favors; and as its President, he conferred upon it honor and devoted to it the last services of his life.'³

The artist Edwin Billings lived and worked in Boston and Dorchester, Massachusetts. Around 1853, he was hired by the Leicester (Massachusetts) Academy to copy the Society's portrait of Isaiah Thomas, Sr., by Ethan Allen Greenwood (cat. 123). In November 1854, Billings was commissioned by the Society to paint this portrait of John Davis, who had recently died. He was paid \$50, and the work was well received. 'This portrait is satisfactory to the Council; and has been commended for its execution and faithful resemblance by those who have seen it. In justice to the artist and as a proof of his skill, it should be mentioned that he never saw Governor Davis on more than one occasion, and he was obliged to rely on Daguerreotypes and other likenesses. . . .'⁴

1. For a summary of Davis's career, see Thomas Kinnicutt, 'John Davis,' *Proceedings of the American Antiquarian Society* (April 1854): 11–27.

2. John Davis Papers, 1812–1902, AAS Manuscript Collection.

3. Kinnicutt, 'John Davis,' 19, 26.

4. *Proceedings of the American Antiquarian Society* (October 1854): 11. According to an 1890 list entitled 'Public Buildings Where Mr. Billings' Paintings are Hanging' (AAS Newsclipping File), Billings went on to paint several living members of the Society, including Stephen Salisbury and Isaac Davis.



CAT. 41

41  *Samuel Dexter* (1726–1810), 1792

John Johnston (1752–1818)

oil on canvas

30¼ x 24¾ (76.84 x 62.87)

Bequest of Rebecca Langdon Price Lamson, 1935

Weis 47

EX. COLL.: Sitter; to his grandson Samuel Dexter Ward (1789–1871); to his nephew Artemas Ward Lamson (1830–1910); to his widow, the donor.

EXHIBITIONS: 1976, 'Paintings by New England Provincial Artists,' Museum of Fine Arts, Boston, no. 59.

1977, 'Wellsprings of a Nation,' Worcester Art Museum, no. 264.

PUBLICATIONS: Bowen, *History of Woodstock*, 182.

Dedham Historical Register 3 (1892): 45.

Nina Fletcher Little, *Paintings by New England Provincial Artists* (Boston: Museum of Fine Arts, 1976), 138.

Nina Fletcher Little, 'Paintings by New England Provincial Artists,' *The Magazine Antiques* 110 (November 1976): 994.


As a young man, Samuel Dexter, a son of the minister of the First Church in Dedham, Massachusetts, was apprenticed to a Boston shop-keeper. After completing his apprenticeship, he set up his own business and soon became a prosperous merchant. Dexter managed his affairs so well that at age thirty-six he retired to Dedham with a modest fortune and began a life in public service.¹ In the late 1760s he was Dedham's town clerk and a selectman. A supporter of the American cause for independence, Dexter also served three terms in the General Court between 1764 and 1775.² In 1775 he retired from public life in Massachusetts, left his home in Dedham, and moved to Woodstock, Connecticut, where he lived for the next ten years.³

Dexter's interests were in scholarship and religion. In 1791 Isaiah Thomas published a sixty-page pamphlet written by Dexter under the pseudonym 'Philotheorus,' entitled *Thoughts Upon Several Passages of Scripture in the Old and New Testament, Relative to Jacob and Esau, with Incidental Excursions*.⁴ In his will, Dexter left \$5,000 to Harvard College to establish a lectureship on biblical criticism.

This portrait of Dexter was painted in 1792, when he was sixty-six years of age and living in Weston, Massachusetts. The artist, John Johnston, was the son of engraver and portrait and heraldic painter Thomas Johnston (1708-67), who, shortly before his death, had apprenticed his son to a house and sign painter.⁵ In 1775 John Johnston joined the American army; he was seriously wounded and taken prisoner during the Battle of Long Island.⁶ He survived his injuries and, after the war, formed a partnership with his brother-in-law Daniel Rea, Jr. (b. 1743), in the ornamental painting firm of Rea & Johnston.⁷ They painted tavern signs, ship figureheads, and houses. In 1781 Johnston began painting portraits and by the end of the decade was dedicating most of his time to taking likenesses.


Two other versions of this portrait exist, a second by Johnston and a later copy by James Frothingham (1786-1864).⁸ The portrait at the American Antiquarian Society, which descended through the family, is mentioned in Dexter's will.⁹ Society member Clarence W. Bowen (cat. 10) met family members while researching his *History of Woodstock, Connecticut*, and it is likely that he encouraged them to donate the portrait to the American Antiquarian Society.

1. *Dictionary of American Biography*, s.v. 'Dexter, Samuel.'
2. *Proceedings of the American Antiquarian Society* 46 (October 1936): 157.
3. Bowen, *History of Woodstock*, 177-95. This is one of the more complete biographies of Dexter.
4. This attribution follows the *Dictionary of American Biography* and the Library of Congress, although Evans (23324) and Shipton & Mooney attributed the work to Dexter's son Samuel (1761-1816). The AAS copy has the bookplate of Isaiah Thomas. A tipped-in leaf, possibly from another copy, is inscribed: 'To Major Jonathan Hale, this is presented by his most obedient servant, the author; The above is the handwriting of my grandfather the Hon. Samuel Dexter Senr. This copy was presented to me by Major Hale abovenamed, Franklin Dexter. Boston Jany. 19: 1835.'
5. *The New-York Historical Society's Dictionary of Artists in America, 1564-1860*, s.v. 'Johnston, John.' Several members of the Johnston family were artists. See Frederick Coburn, 'Johnstons of Boston,' parts 1 and 2, *Art in America* 21 (December 1932): 27-36; 21 (October 1933): 132-38. There are several prints by Thomas Johnston in the AAS Graphic Arts Collection.
6. Nina Fletcher Little, *Paintings by New England Provincial Artists* (Boston: Museum of Fine Arts, 1976), 138.
7. The account books of Rea & Johnston are preserved in the Baker Library, Harvard University Business School.
8. All three portraits are illustrated in Bowen, *History of Woodstock*, 182-83.
9. Sylvanus Chace Newman, *The Dexter Genealogy* (Providence: A. C. Greene, 1859), 56. Dexter left the portrait to his grandson Samuel Dexter Ward.

42  *John Endecott* (1589-1665), 1802
 Michele Felice Corné (c. 1752-1845)
 after c. 1665 portrait by an unknown artist
 24 x 18 (60.96 x 45.72)
 oil on canvas
 Bequest of William Bentley, 1819
 Weis 50

EX. COLL.: Commissioned by the donor, 1802.

EXHIBITIONS: 1804, Independence Day Celebration, Meeting House, Salem, Massachusetts.

43  *John Endecott* (1589-1665), c. 1873
 George Southward (1803-76)
 after c. 1665 portrait by an unknown artist
 36 x 28³/₄ (91.44 x 73.03)
 oil on canvas
 Gift of William Crowninshield Endicott, 1873
 Weis 51

EX. COLL.: Possibly commissioned by the donor, c. 1873.



CAT. 42



CAT. 43

Little is known of the early years of John Endecott, governor and member of the Massachusetts Bay Colony, who landed in Naumkeag (now Salem), Massachusetts, on September 6, 1628, and assumed command of the remnants of the previous settlement until replaced by John Winthrop (cats. 153–55). After Winthrop's death Endecott served as governor for thirteen out of the next fifteen years.¹

Endecott's beliefs were more distinctly Separatist than those of most Puritan members of the Massachusetts Bay Company. However, his convictions as well as his behavior were somewhat erratic and unpredictable. He defended the Salem congregation's 1633 call to Roger Williams but later became relentless in his persecution of the local Quakers, ordering the execution of four and the whippings and mutilations of many more. He has been described as being both bloodthirsty and brutal.² Endecott's conduct earned the condemnation of Quaker leader Humphrey Norton who addressed an open letter to Endecott, decrying his cruelty and godlessness, and in 1659 published a public curse on Endecott in an English newspaper.³

In 1634 Endecott allegedly cut the cross of St. George out of the royal English ensign in defiance of 'papal superstition.'⁴ The sword with which he accomplished the deed became an Endecott family heir-

loom.⁵ On September 2, 1635, Endecott was briefly imprisoned for contempt and disabled from holding public office for a year because his actions had been 'rash and without discretion, taking upon him more authority than he had.'

In addition to his political duties, Endecott frequently held military office. He is perhaps best known for his failed mission in 1636 against the Pequots. Intended as retribution for the deaths of John Oldham and other English settlers, Endecott's orders were to kill the Pequots in the village at the mouth of the Connecticut River and take their children hostage. Instead, when no Indians were in evidence, he burned the village and corn fields and withdrew, leaving the settlers along the river undefended, an ill-judged operation which has, perhaps unjustly, been identified as the start of the Pequot War.⁶

Both Endecott portraits are copies. Because of Endecott's importance to colonial settlement and the large number of his descendants, the original portrait was copied at least twenty-three times.⁷

The Reverend William Bentley (cat. 8) of Salem viewed a portrait of Endecott while visiting Endecott descendants in Danvers, Massachusetts.⁸ Bentley described its deteriorated condition in his diary: 'It is hardly to be discovered. The face is the only part which is not entirely gone. The canvas is chiefly bare.'⁹ Five years later, Bentley saw the original again and wrote, 'The old picture grows dimmer by the smোক [sic].'¹⁰ Before the Endecott portrait could get worse, Bentley commissioned a copy (cat. 42) of the c. 1665 image for himself. He hired the Italian painter Michele Felice Corné, who was living in Salem, to do the work. Bentley borrowed the original canvas in August 1802¹¹ and in mid-October paid Corné \$13.00 for the completed copy.¹²

Corné, born in Elba, Italy, arrived in Salem in 1799. There he painted ship portraits for local mariners, did decorative painting, took on pupils, and became famous as a scene painter. Corné also copied for Bentley a portrait of John Leverett (cat. 73) before leaving Salem for Boston in 1806.¹³

A second copy of the Endecott portrait (cat. 43) was given to AAS in 1873 by William Crowninshield Endicott, a descendant of the colonial governor and a member of the Society. He wrote: '[W]hen visiting the

building of the Society at Worcester, I saw a copy, or what was intended for a copy, of the portrait of John Endecott. It struck me as so imperfect, and that it did such poor justice to the original, that I then resolved to give the Society a good copy of the original picture. Circumstances have delayed the accomplishment of this purpose but I have finally succeeded in obtaining a very excellent copy. . . . It was painted by Mr. Southland [*sic*] of Salem from the original portrait, now in the possession of my father.’¹⁴

George Southward of Salem allegedly exhibited his first painting in 1838 in the store window of his boot and shoe shop.¹⁵ Southward, who studied art in Boston with the portrait painter Joseph Alexander Ames (1816–72), accompanied him on a visit to Rome in 1848.¹⁶ Southward eventually established his own studio on Central Street in Salem, where he produced portraits, miniatures, landscapes, and still-lives.¹⁷ This image of Endecott was mentioned in the artist’s obituary: ‘Among his master-pieces may be enumerated his portrait of Pope Pius IX, a copy of Stewart’s [*sic*] Washington, a copy of a portrait of Governor Endecott and one of Guido’s “Aurora.”’¹⁸

Thanks to Abigail F. Davis for her invaluable assistance in the preparation of Endecott’s biographical sketch.

1. *American National Biography*, s.v. ‘Endecott, John.’
2. *Dictionary of American Biography*, s.v. ‘Endecott, John.’
3. Frederick B. Tolles, ‘A Quaker’s Curse—Humphrey Norton to John Endecott, 1658,’ *Huntington Library Quarterly* 14.4 (1951): 415–21.
4. *American National Biography*, s.v. ‘Endecott, John.’
5. *Memorial of Governor Endecott*, privately printed, Massachusetts Historical Society Collections.
6. *American National Biography*, s.v. ‘Endecott, John.’
7. These versions are listed in William C. Endicott, *Memoir of Samuel Endicott* (Boston: privately printed, 1924), 191–202.
8. The c. 1665 portrait is illustrated in Dresser, 1935, opp. 77. This copy passed through the Endecott family to the Commonwealth of Massachusetts in 1937.
9. William Bentley Diary, September 21, 1796, William Bentley Papers, 1666–1819, AAS Manuscript Collection.
10. Bentley Diary, October 24, 1801.
11. ‘I went up to Endicott’s farm to borrow the portrait of the Governor from his descendant. The favor was granted.’ (Bentley Diary, August 11, 1802.)
12. William Bentley Daybook, October 12, 1802, Bentley Papers. A week later, on October 19, Bentley paid the Salem woodcarver Samuel McIntire (1757–1811) to carve a frame for the Endecott copy.
13. For information on Corné, see Philip Smith and Nina Fletcher Little, *Michele Felice Corné* (Salem, Mass.: Peabody Museum, 1972).
14. William Crowninshield Endicott to Stephen Salisbury, October 16, 1873, published in Salisbury, ‘Memorial to Governor Endecott,’ *Proceedings of the American Antiquarian Society* (October 16, 1873): 113.

15. William Leavitt, 'Notice of the Southward Family in Salem,' *Essex Institute Historical Collections* 14 (January 1877): 79.

16. *Boston Globe*, February 21, 1876. Southward's obituary stated that he 'spent much time in [Ames's] studio, giving himself chiefly to copying portraits, in which he excelled.'

17. Examples of Southward's work are in the collection of the Peabody Essex Museum, Salem.

18. *Boston Globe*, February 21, 1876.

44  *Alexander Hill Everett* (1790-1847), 1817

Anonymous

watercolor on ivory

3¼ x 2⅝ (8.23 x 6.67)

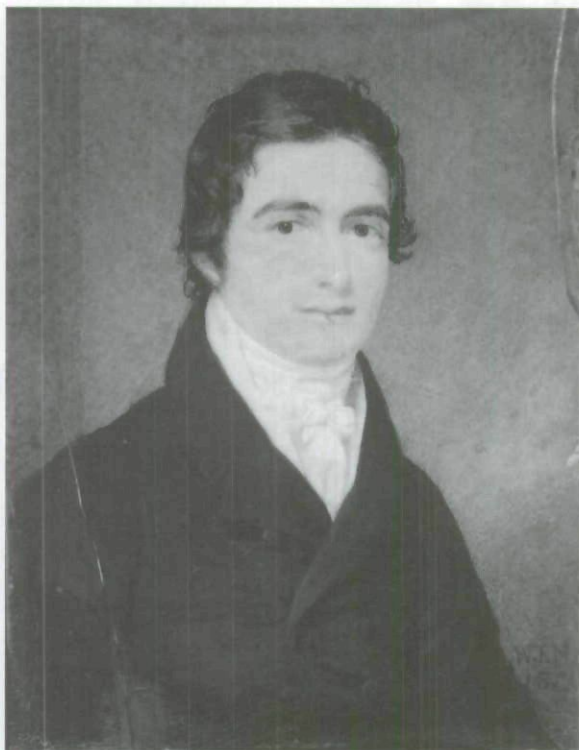
signed, l.r.: 'W. I. N./1817'

Gift of Janelle Hardin Morton, Norah Hardin Lind, and Mary Welby Hardin Watkins, 1991.

EX. COLL.: Sitter; possibly to his nephew Edward Everett Hale (1822-1909); owned by his son Philip Lesley Hale (b. 1865); to his widow Lilian Wescott Hale; to their daughter Nancy Hale Bowers (1908-88); to her granddaughters, the donors.

Alexander Hill Everett, the older brother of Edward Everett (cats. 45-47), graduated from Harvard in 1806 with the highest honors in his class. He studied law in the office of John Quincy Adams (1767-1848) and accompanied Adams to Russia in 1809 as an attaché. The Foreign Service seemed to suit Everett. In 1815 he was posted to the Netherlands as secretary to William Eustis, the American chargé d'affaires. He returned home after two years to be married and the following year was appointed chargé d'affaires at The Hague. From 1825 to 1829, during the presidency of John Quincy Adams, Everett was the envoy to Spain, and in 1845 President James K. Polk (1795-1849) appointed him commissioner to China. Everett and his wife set sail for Hong Kong in 1846, but he died in Canton, China, shortly after his arrival.¹

Everett wrote extensively about his experiences as an American abroad. His nephew noted: 'His long residence in Europe and his intimate acquaintance with the French, German, Italian, and Spanish languages, resulted in wide and accurate acquaintance with the literature of the Continental states. [I]n industrious and constant authorship [he] published the results of his observations on social systems and litera-



CAT. 44

ture.² An 1822 book by Everett on the political systems of Europe was followed in 1827 by *America: A General Survey of the Political Situation of the Several Powers of the Western Continent*. From 1829 to 1835, Everett was the editor of the quarterly *North American Review* and contributed several political essays, many of which were reprinted for wider circulation.³ He was also in demand as a speaker, and several of his addresses were published in pamphlet form. Copies of his pamphlets, including 'An Address on the Character and Influence of German Literature' (1839), and volumes of his poetry are preserved in the American Anti-quarian Society's collections.

Sometime in 1817, the year in which this miniature was painted, the twenty-seven-year-old Everett returned to the United States after serving under Eustis in the Netherlands. He had married Lucretia Orne Peabody (1786–1862) in the fall of 1816 and they had gone to Europe on their wedding trip. It is not known whether the portrait was done


there or in the United States. The painter, who initialed and dated the miniature 'W. I. N. 1817,' remains unidentified.⁴

1. Edward Franklin Everett, *Descendants of Richard Everett* (Boston: printed privately, 1902), 120-21. A modern label on the verso of this miniature incorrectly states that the sitter was Robert Hill Everett, a brother of Alexander, who was appointed consul to China and drowned in the China Sea at age 27. According to the family genealogy, Everett did not have a brother named Robert, and none of his siblings is known to have died by drowning.

2. Edward E. Hale, *Sketches of the Lives of the Brothers Everett* (Boston: Little, Brown & Co., 1878), 2.

3. *Dictionary of American Biography*, s.v. 'Everett, Alexander.'

4. Everett's whereabouts during all of 1817 have not been firmly established. The sitter had definitely returned to New England by the end of the year, as John Quincy Adams corresponded with Everett in Boston, Massachusetts, and Portsmouth, New Hampshire, in September, November, and December. (See 'Letters of J. Q. Adams to A. H. Everett, 1817-1837,' *American Historical Review* [1930]: 106-14.)

45  *Edward Everett* (1794-1865), c. 1825

Attr. Sarah Goodridge (1798-1882)

watercolor on ivory

3¼ x 2⅝ (8.23 x 6.67)

Gift of Janelle Hardin Morton, Norah Hardin Lind, and Mary
Welby Hardin Watkins, 1991

EX. COLL.: Sitter; possibly to his nephew Edward Everett Hale (1822-1909); owned by his son Philip Lesley Hale (b. 1865); to his widow Lilian Wescott Hale; to their daughter Nancy Hale Bowers (1908-88); to her granddaughters, the donors.

46  *Edward Everett* (1794-1865), 1828

Attr. Anson Dickinson (1779-1852)

watercolor on ivory

3⅞ x 3 (9.84 x 7.62)

Gift of Janelle Hardin Morton, Norah Hardin Lind, and Mary
Welby Hardin Watkins, 1991

EX. COLL.: Early ownership unknown, possibly owned by the sitter's wife Charlotte Brooks Everett (1800-59); through the Everett family to Philip Lesley Hale (b. 1865); to his widow Lilian Wescott Hale; to their daughter Nancy Hale Bowers (1908-88); to her granddaughters, the donors.



CAT. 46



CAT. 45

47  *Edward Everett* (1794–1865), 1861

James Harvey Young (1830–1918)

oil on canvas

50½ x 40½ (127.32 x 102.87)

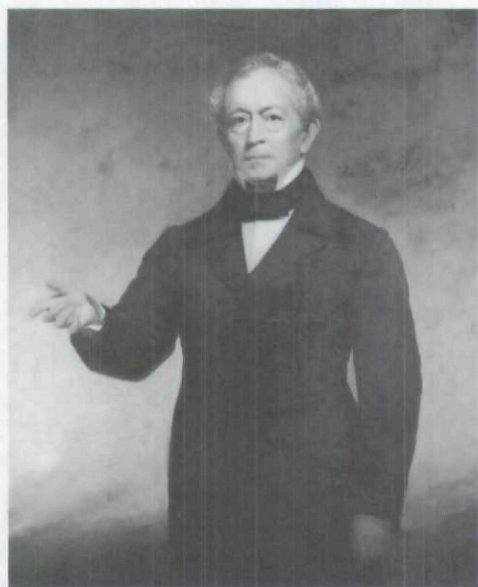
signed, u.l.: 'J. Harvey Young 1861'

Partial gift of Clarence W. Bowen, 1921

Weis 52

EX. COLL.: Artist; to Francis S. Frost (1825–1902); purchased from his estate by donor and American Antiquarian Society.

Edward Everett the orator and statesman graduated from Harvard College at the age of fourteen and was awarded the M.A. the next year. In 1815 he was ordained as the minister of the large and fashionable Brattle Street Church.¹ In 1819 Everett was appointed professor of Greek at Harvard, and the young Ralph Waldo Emerson (1803–82) was among his students. He was editor of the *North American Review* from 1820 to 1824, where he wrote columns on topics ranging from Grecian art to the work of Alexander von Humboldt (cat. 70). Published works, including *Defence of Christianity* (1814) and *Orations and Speeches on*



CAT. 47

Various Occasions (4 vols., 1853–68), and examples of his personal papers may be found in the Society's collections.²

Everett was encouraged to enter politics and in 1825 was elected to the United States Senate. His political career included service as governor of Massachusetts, ambassador to Great Britain, and secretary of state. From the floor of the Senate he spoke about the importance of keeping the nation together, and in 1864, speaking at Gettysburg just before President Abraham Lincoln, he outlined the details of the historic battle.

Everett became a member of the American Antiquarian Society in 1815, at the age of twenty-one. He later served as the Society's secretary of foreign correspondence and was elected president in 1841, a position he retained until his retirement in 1853.

The miniature of Everett (cat. 45) may have been painted about the time of his election to the United States Senate in 1825. It has been attributed both to Sarah Goodridge and to her sister Eliza. The complexity of the colors in the facial features and the confidence of the brushwork make Sarah Goodridge, who was more established in her career in the 1820s than her younger sister, a more likely choice.³

In 1991 this was one of five Everett family miniatures given to the American Antiquarian Society by the sitter's descendants. The group included a portrait of Everett's brother, Alexander Hill Everett (cat. 44), and another image of Edward painted in 1828 (cat. 46).

The second portrait (cat. 46) is attributed to the artist Anson Dickinson, who began painting miniatures in 1802 in New Haven, Connecticut, and moved to New York City in 1804. For thirty years, Dickinson travelled up and down the eastern seaboard and into Canada seeking commissions for miniatures. He kept a log of all of his sitters, organized by date, and in 1828 recorded a visit to Washington, D.C., where he had previously been successful in finding patrons among politicians and their families. He advertised his presence in the city in the *National Intelligencer*.⁴

In his logbook, Dickinson noted on January 1, 1828, that he painted a miniature of a 'Mr. Everett.'⁵ A diary entry by Everett, then a young Massachusetts senator, on the same date confirms that he was the 'Mr. Everett' who sat for Dickinson: 'I went to Dickinson to have my miniature painted at C.'s request.'⁶ His wife, Charlotte Brooks Everett (1800–59), who had given birth to their third daughter four days earlier, was the likely recipient of the miniature. She had stayed in Boston with their children rather than set up housekeeping in the capital.

In the 1820s, Dickinson was one of the most sought-after miniature painters in the nation, and it is possible that Everett's wife wished to have a more current likeness than the earlier image of her husband attributed to Sarah Goodridge (cat. 45).⁷ Several of Everett's colleagues in Congress, including Louisiana Representative Edward Livingston (1764–1836) and Vermont Senator Horatio Seymour (1778–1857), were also patrons of Dickinson.⁸

In the third portrait (cat. 47), a mature Everett is captured in the midst of an oration by the artist James Harvey Young, who was born in Salem, Massachusetts, and opened a portrait studio in Boston in 1848.⁹ During his career, he painted several images of Everett and repeatedly exhibited canvases bearing the title 'Edward Everett' at the Boston Athenaeum and elsewhere from 1861 to 1865. A summary of Young's career in-

cludes one of these portraits of Everett in a list of the artist's 'most noted paintings.'¹⁰

In 1884, in an effort to collect likenesses of all former presidents of the American Antiquarian Society, members of the Society began to search for a full-size portrait of Everett.¹¹ In 1921, with help from member Clarence Bowen (cat. 10), this portrait was purchased from the estate of Francis S. Frost, an artist's materials dealer in Boston.¹²

1. *Dictionary of American Biography*, 'Everett, Edward.'

2. Edward Everett Papers, 1832-1865, AAS Manuscript Collection. The majority of Everett's personal and political papers are in the Massachusetts Historical Society collections. Prints and photographs of Everett may be found in the AAS Graphic Arts Collection.

3. A similar miniature of Everett, owned by the Massachusetts Historical Society, is also attributed to Sarah Goodridge. Everett is similarly posed in both portraits, which are of the same size.

4. 'A. Dickinson, Miniature Painter, at Major Wheaton's opposite Dr. Thornton's, F. Street,' *National Intelligencer*, December 8, 1827, and January 3, 5, 1828.

5. Mary Helen Kidder, ed., *List of Miniatures Painted by Anson Dickinson, 1803-1851* (Hartford: Connecticut Historical Society, 1937), 37. This remarkable logbook documents nearly 1,500 miniatures painted by Dickinson between 1803 and 1851.

6. Edward Everett Diary, January 1, 1828, Edward Everett Papers, Massachusetts Historical Society. When this miniature arrived at AAS, it was listed as a portrait of an unknown member of the Everett family. The resemblance of the sitter to a photographic reproduction of a stipple engraving of the young Edward Everett, located in the files of the AAS Graphic Arts Collection, along with the diary entry, support this identification of the sitter.

7. Everett had another miniature painted of himself later in his career by the artist Richard Morell Staigg (1817-81), which was engraved by John Cheney (1801-85). A copy of the print is in the AAS Graphic Arts Collection.

8. Mona Leithiser Dearborn, *Anson Dickinson: The Celebrated Miniature Painter, 1779-1852* (Hartford: Connecticut Historical Society, 1983), 16.

9. *The New-York Historical Society's Dictionary of Artists in America, 1564-1860*, s.v. 'Young, James.'

10. *Catalogue of Portraits in the Essex Institute* (Salem, Mass.: Essex Institute, 1936), 258. Young's self-portrait and an image of his wife are in the collections of the Peabody Essex Museum, Salem.

11. *Proceedings of the American Antiquarian Society* 3 (April 1884): 141-42.

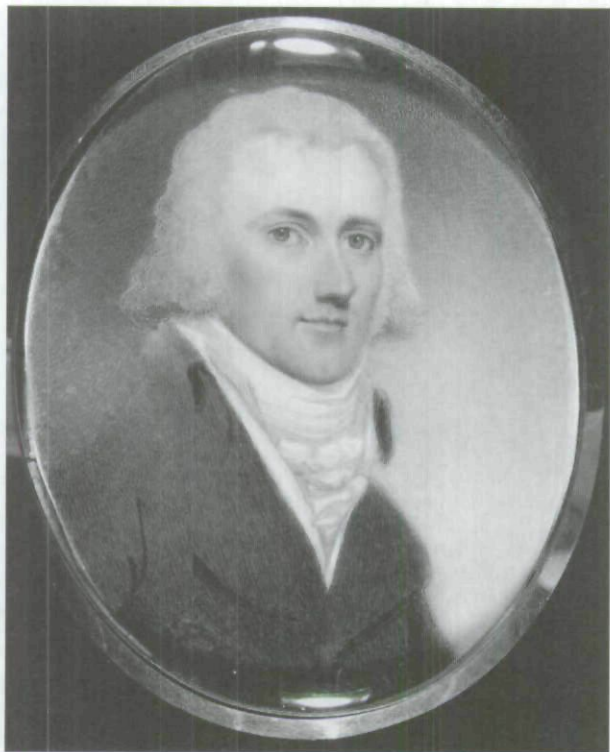
12. A typed label affixed to the back of the portrait reads: 'It was owned by the estate of Francis S. Frost, formerly of the firm Frost and Adams of Boston, from whose estate, through Miss Helen A. Cook of Arlington, Mass. it was purchased for \$300 in September 1921. Of this amount Mr. Clarence Bowen gave \$100 and the Society took \$200 out of its funds.' For more on Frost as an artist and dealer in art supplies, see Jourdan Houston, 'Francis Seth Frost (1825-1902): Beyond Bierstadt's Shadow,' *American Art Review* 6 (1994): 146-57.

48  *Bossenger Foster, Jr.* (1767-1816), c. 1800

Attr. Archibald Robertson (1765-1835)

watercolor on ivory

2 $\frac{7}{8}$ x 2 $\frac{1}{4}$ (7.30 x 5.72)



CAT. 48

goldwork on verso of case includes initials 'B. F.'

Gift of Edmund B. Hilliard, 1955

Weis 54

EX. COLL.: Sitter; possibly owned by his sister Elizabeth Craigie Foster Haven (1770-1851); through the family to the donor.

Bossenger Foster, Jr., was the only son of Boston merchant and importer Bossenger Foster, Sr. (1742-1805), and his first wife, Elizabeth Craigie Foster (1741-78). He was known in the family as 'Young Boss.' After Elizabeth's death, the father married Mary Craigie (cat. 50), who raised young Bossenger and his sister. Foster graduated from Harvard College in 1787 and afterward pursued a variety of occupations. He studied law in Boston but in 1790 complained to his uncle Andrew Craigie, Jr. (cat. 34): 'There are between 20 & 30 Lawyers now in this Town & not more than 4 or 5 who desire a decent maintenance from practice. . . . I shall soon become one of the miserable group & unless

fortune should smile on me more than on others, I shall have the happy Consolation of not being poor alone.¹

Building a fortune and maintaining the lifestyle in which he was raised were Foster's greatest concerns. He assisted his uncle and father in their business dealings by travelling to Pennsylvania and New York to inspect properties that they bought and later sold. In 1795 Foster began speculating in land himself, purchasing lots along the Hudson River. He described his long-term plans to his uncle: 'Desirous as I am to settle myself in life, to elect some *permanent & lasting* object of Employment, it is still a duty I owe myself & which I fully feel the force of—to take advantage of the current opportunities of acquiring property & to make some provision against the future & unforeseen. . . . My attention will ultimately be directed to the occupation of a Farmer—some little additional income with the annual product of a handsome farm will be equal to the satisfaction of my utmost Views.'² Lacking the business acumen of his father and uncle, Foster was unsuccessful in his investments. He was sent to Europe by family members in 1796 to investigate property in Holland and to interview British citizens who owned land in America that might be for sale. He remained in Europe until at least 1799. Foster never married, and his activities after 1799 are not well documented. He did not become a farmer, but lived with relatives until his death in Cambridge at age forty-eight.³ This miniature is one of a group of images of members of the Foster and Craigie family attributed to the artist Archibald Robertson (cats. 34–35, 48, 50). It was probably painted in New York about 1800.

1. Bossenger Foster, Jr., to Andrew Craigie, Jr., January 15, 1790, Andrew Craigie Papers, 1717–1834, AAS Manuscript Collection.

2. Foster to Craigie, March 29, 1795, Craigie Papers.

3. *Columbian Centinel*, January 20, 1816. The funeral was held at the home of Andrew Craigie, Jr.

49  *Lydia Stiles Foster* (1806–87), c. 1838

Eliza Goodridge (1798–1882)

watercolor on ivory

3¹¹/₁₆ x 2³/₄ (9.37 x 7.00)

Bequest of Dwight Foster Dunn, 1937

Weis 55




CAT. 49

EX. COLL.: Sitter; to her daughter Mary Stiles Foster Dunn (cat. 53); to her son, the donor.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

2002, 'Portraits, Yesterday and Today,' Iris and B. Gerald Cantor Art Gallery, College of the Holy Cross.

50  *Foster, Mary Craigie*, see page 164.

51  *Foster, Rebecca Faulkner* (1761–1834), see page 167.

52  *Foster, Rebecca Faulkner* (1832–1927), see page 169.



CAT. 53

53  *The Foster Children*, 1838

Eliza Goodridge (1798–1882)

watercolor on ivory

4 x 3 $\frac{3}{8}$ (10.16 x 8.57)

Bequest of Dwight Foster Dunn, 1937

Weis 53

EX. COLL.: Given by the artist in 1838 to Lydia Stiles Foster (cats. 49, 109–10); to her daughter Mary Stiles Foster Dunn, one of the sitters, on January 1, 1883; to her son, the donor, on his twenty-first birthday, December 11, 1886.

EXHIBITIONS: 1957, 'New England Miniatures,' Museum of Fine Arts, Boston, no. 62.

1990, 'Tokens of Affection: The Portrait Miniature in America,' Metropolitan Museum of Art.

2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

2002, 'Portraits, Yesterday and Today,' Iris and B. Gerald Cantor Art Gallery, College of the Holy Cross.


PUBLICATIONS: Dresser, 1969, 726.



CAT. 109




CAT. 110

- 109  *Lydia Stiles* (1806–87), c. 1825
Eliza Goodridge (1798–1882)
watercolor on ivory
3 $\frac{3}{4}$ x 2 $\frac{3}{4}$ (9.53 x 7.00)
Bequest of Harriet E. Clarke, 1944
Weis 56

EX. COLL.: Possibly owned by the sitter's parents John and Mary Stiles (cats. 107–8); to the sitter; to her daughter Rebecca Faulkner Foster Clarke (cat. 52); to her daughter, the donor.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

2002, 'Portraits, Yesterday and Today,' Iris and B. Gerald Cantor Art Gallery, College of the Holy Cross.

- 110  *Lydia Stiles* (1806–87), c. 1828
Eliza Goodridge (1798–1882)
watercolor on ivory
3 $\frac{3}{4}$ x 2 $\frac{7}{8}$ (9.53 x 7.30)
Bequest of Dwight Foster Dunn, 1937
Weis 57

EX. COLL.: Sitter; to her daughter Mary Stiles Foster Dunn (cat. 53); to her son, the donor.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

The AAS collection includes three miniature portraits of Lydia Stiles and one of her family by Eliza Goodridge. The miniatures of Stiles alone were taken at different times in her life: at the conclusion of her schooling, her engagement to Alfred Dwight Foster, and ten years after their marriage. The family portrait was taken in 1838.

Stiles was born in Templeton, Massachusetts. She attended Miss Fiske's Young Ladies Seminary, a boarding school in Keene, New Hampshire, graduating after four years at the age of eighteen. She was sent to boarding school because her father thought the experience would be valuable. He wrote: 'I prefer'd, painful as your long absence is to us, and I trust, no less so on some accounts, to yourself—to have you reside there and pursue your studies—the expense indeed is somewhat more, but I hope this will be more than compensated by your superior advantages in acquiring knowledge.'¹ In the engagement portrait, taken only three years later, Stiles wore the same hairstyle, tortoise-shell comb, and brooch. While the subject does not appear to have changed significantly, the artist's style had matured. Goodridge had learned to moderate her backgrounds and to blend skin tones subtly for a more successful depiction of three dimensions.

Lydia Stiles married the Worcester lawyer Alfred Dwight Foster (1800–52) on February 14, 1828. She described her domestic life in a letter to him in 1833: 'I have very little leisure and scarcely a moment to myself free from some interruption or other. Dwight [their eldest child] will not stay in the chamber unless I am there and he is as full of mischief as you can imagine.'² Lydia Stiles Foster was an active member of the Union Congregational Church and supported her husband's interest in the American Antiquarian Society. After his death, she donated several volumes of bound newspapers, government documents, and annuals to the Society.³

The remarkable family miniature shows the children in 1838: Dwight (1828–84), Mary (1830–1900), and Rebecca (1832–1927). Dwight, who graduated from Yale in 1848, was admitted to the bar in Massachusetts the

following year. He rose to associate justice of the Massachusetts Supreme Judicial Court (1866–69). Elected to membership in the American Antiquarian Society in 1856, he served twice on the Council, 1856–63 and 1880–84. Mary married the Reverend Robinson Dunn in 1855 and lived in Worcester. A second miniature of Rebecca (cat. 52) depicts her just before her 1853 marriage to Dr. Henry Clarke of Worcester.⁴

Eliza Goodridge, the artist, was eight years older than Lydia Stiles Foster, but both women had grown up in Templeton and were friends for many years. It is likely that Foster helped Goodridge secure commissions in Worcester. Goodridge stayed in the Foster home from time to time in the 1830s and 1840s, both to take care of the children while the parents travelled and to accept commissions in Worcester. The two 1838 images offer abundant details of the family home: the mantel-piece, Argand lamp, sewing box, and paneled door provide a glimpse of the parlor, while three other pieces of furniture and the staircase may be seen in the portrait of the children. Goodridge evidently used this parlor for her sittings, sometimes to Foster's dismay. In a letter to a sister, Lydia wrote: 'Miss Goodridge is still with us and has just dispatched the miniatures of Col. Dey and his wife of Webster, to my great joy, as I was tired of having them come to sit.'⁵

1. John William Stiles to Lydia Stiles, June 1, 1820, John William Stiles Papers, 1792–1838, AAS Manuscript Collection; for more on Miss Fiske's school, see Laurence Thompson, 'Schools,' *Upper Ashuelot: A History of Keene, New Hampshire*, ed. Keene History Committee (Keene, N.H.: City of Keene, 1986), 446.

2. Lydia Stiles Foster to Alfred Dwight Foster, February 1833, Foster Family Papers, 1740–1884, AAS Manuscript Collection.

3. *Proceedings of the American Antiquarian Society* (October 1863): 21; (April 1868): 32.

4. The Foster Family Papers and Robinson Potter Dunn Papers, 1825–1897, AAS Manuscript Collection, include adult correspondence and personal papers.

5. Lydia Stiles Foster to Mary Stiles Newcomb, March 21, 1838, Foster Family Papers.

50  *Mary Craigie Foster* (1751–1815), c. 1800

Attr. Archibald Robertson (1765–1835)

watercolor on ivory

2⁵/₈ x 2³/₁₆ (6.67 x 5.56)

Gift of Elizabeth Pratt Clark, 1933

Weis 58



CAT. 50

EX. COLL.: Sitter; to her niece Elizabeth Craigie Foster (1770–1851); to her son Samuel Foster Haven (cat. 65); to his niece, the donor.

Mary Craigie was the youngest daughter of Andrew Craigie, Sr., and Elizabeth Gardner Craigie (cat. 35). After her father died in 1766 while she was in her teens, she and her mother continued to live in Boston. That same year, her older sister Elizabeth (1741–78) married Bossenger Foster, Sr. (1742–1805), an importer and merchant in Boston. Elizabeth died in 1778 and Mary later married her brother-in-law, becoming a mother to her young niece and nephew in addition to eventually having six children of her own. Her aging mother soon joined the household, and Mary Craigie Foster's days were filled with the management of the 'large rambling frame house on the corner of Hilliard and Brattle Street' in Cambridge, Massachusetts.¹ She often wrote to her brother, Andrew Craigie, Jr. (cat. 34), inviting him to visit and informing him of local gossip and family matters. She closed one letter by

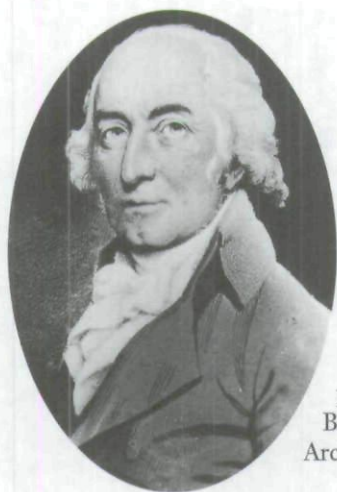


Fig. 17. Archival photograph of the companion pendant portrait of Mary Craigie Foster's husband, Bossenger Foster, Sr. The original portrait, made by Archibald Robertson, was lost around 1900.

writing: 'Do not read this with a Critical eye, it will not Bear it. You know I am often in a hurry which is the case now being Sunday Morning. Mamma Craigie's love to you, Miss Betsey desires not to be forgot & the two boys are as Noisy as ever. Andrew had a Cold but is better.'²

The Foster house was a gathering place for business associates of both the Foster and Craigie families. A family friend wrote to Andrew Craigie, Jr.: 'The . . . agreeable society which this place affords has restored me to a tolerable degree of health again. Mamma Craigie is very well as is also your amiable sister [Mary] and her little boys. I find the family to be a little elisium [*sic*]. Miss Foster touches the Piano Forte with such delicacy and skill as gives me some idea of celestial harmony. I was there the other day when the French Consul and several gentlemen were attending to her music with delight, while her brother accompanied her with the violin. You must have found it difficult to get away from this charming family. . . .'³

Once thought to be the work of Edward Malbone (1777–1807), this miniature of Mary Craigie Foster is now attributed to the Scottish painter Archibald Robertson. It was probably painted about the same time as the images of Mary Craigie Foster's brother (cat. 34) and nephew (cat. 48). A pendant miniature portrait of her husband by the same artist once accompanied this image, but, according to the family, was lost about 1900 (fig. 17).⁴

1. Elizabeth Pratt Clark to AAS, June 10, 1933, AAS Archives.
2. Mary Craigie Foster to Andrew Craigie, April 20, 1783, Andrew Craigie Papers, 1717-1834, AAS Manuscript Collection.
3. Edward Dowse to Craigie, September 27, 1787, Craigie Papers.
4. Clark to AAS, June 10, 1933. The miniature of Bossenger Foster, Sr., is documented by a photograph in the AAS files.

51  *Rebecca Faulkner Foster* (1761-1834), c. 1830

Eliza Goodridge (1798-1882)

watercolor on ivory

3⁵/₈ x 2¹/₄ (9.21 x 5.72)

Bequest of Harriet E. Clarke, 1944

Weis 59

EX. COLL.: Sitter; probably to her daughter Sophia Dwight Foster Burnside (cat. 16); through the family to her grandniece, the donor.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

Rebecca Faulkner of Acton, Massachusetts, was twenty-one years old when she married Dwight Foster (1757-1823) in 1783. Foster, who had graduated from Brown in 1774, was admitted to the bar in 1778 and established a law practice in Brookfield, Massachusetts. Rebecca Foster was the mother of four children: Pamela (1784-1807), Algernon Sidney (1785-1823), Sophia Dwight (1787-1871), and Alfred Dwight (1800-52). At the time of their marriage, Dwight Foster was serving as a justice of the peace. During his long career, he held many elected offices in Worcester County, including sheriff and justice of the Court of Common Pleas. He also served two terms in the Massachusetts House of Representatives (1791-92 and 1808-9). Between those terms in Boston, he served in the United States House of Representatives (1793-1800) and Senate (1800-1803).¹

During her husband's absence in Washington, D.C., Rebecca maintained an extensive correspondence with him in which she told him of the health of their children, social events in Worcester, and details of her household management and expenses.² In a letter of 1803, she expressed her joy at his anticipated return from a term in the Senate, she having remained in Brookfield with their four small children: 'I rejoice



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the time draws nigh you have fixed upon to quit the Public walks of life and retire to your little family circle—ten long winters have rolled away in dull repetition. I hope we shall be permitted to have the remainder of our winters together in peaceful and happy retirement.’³

Dwight Foster returned to Brookfield and continued to be actively involved in public service on a local level until about 1820. After her husband’s death in 1828, Rebecca lived in Worcester with her youngest daughter, Sophia Dwight Foster Burnside (cat. 16).⁴ Rebecca’s miniature was probably painted toward the end of her life, when she was living with the Burnside. When Rebecca died in 1834, at the age of seventy-two, her son-in-law wrote in his diary: ‘This day, at 15 minutes past 11 Mrs. Foster, our dear and venerable Mother breathed her last, surrounded by her children. Her struggle with nature was long and distressing in the extreme, but she has gone to her eternal rest.’⁵

1. For additional biographical information on Dwight Foster, see Frederick Clifton Pierce, *Foster Genealogy* (Chicago: W. B. Conkley Co., 1899), 222.

2. These letters, along with Dwight Foster's political correspondence featuring discussions of national trade issues, foreign affairs, and aspects of the events surrounding the Louisiana Purchase, are all preserved in the AAS Manuscript Collection. In 1813 he became a member of AAS, and his descendants later donated important pamphlets from his personal library, including Samuel Hopkins, *Dialogue Concerning the Slavery of the Africans* (1776) and Fisher Ames, *An Oration on the Sublime Virtues of General George Washington* (1800). (Dwight Foster Correspondence; Rebecca Faulkner Foster Correspondence; Foster Family Papers, 1740–1884, AAS Manuscript Collection.)

3. Rebecca Faulkner Foster to Dwight Foster, January 30, 1803, Foster Family Papers.

4. Before 1821, Sophia Dwight Foster Burnside maintained a weekly correspondence with her mother that is preserved in the Foster Family Papers.

5. Samuel M'Gregore Burnside Diary, May 9, 1834, Samuel M'Gregore Burnside Papers, 1783–1850, AAS Manuscript Collection. Burnside described Foster's funeral in his entry for May 12, 1834.

52 *Rebecca Faulkner Foster* (1832–1927), 1852

Richard Morell Staigg (1817–81)

watercolor on ivory

4¼ x 3⅜ (10.80 x 8.57)

signed, l.l., above shoulder: 'Staigg 1852'

Bequest of Dwight Foster Dunn, 1937

Weis 33

EX. COLL.: Commissioned by the sitter's sister Mary Stiles Foster (Dunn) (cat. 53); to her son, the donor.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

Rebecca Faulkner Foster was the youngest child of Alfred Dwight Foster (1800–52) and Lydia Stiles Foster (cat. 49). She and her older siblings, Dwight and Mary (cat. 53), grew up in Worcester. The family travelled extensively and in 1850 journeyed through the South, visiting Richmond, Virginia; Charleston, South Carolina; New Orleans, Louisiana; Mobile, Alabama; and Savannah, Georgia. Her older sister, Mary, described some of their adventures in letters home to a friend, including a story about their stay in Mobile in March 1850: '[A]fter I was arrayed in my 'robe de nuit'—I discovered on the wall—a Centipede—I had no weapons to rise, and called to Becca in our parlor adjoining to bring me something with which to kill it. She could not get anything until its many legs had conveyed it under the wardrobe. Hetty found, on her return, Becca standing on the parlor sofa, feet and all, while I was



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sailing round half insane between my stomach ache and the recollections of the awful stories we had heard that day of the poisonous nature of centipedes. . . . After the commotion had somewhat subsided we discovered another and so went to bed with stockings and shoes on and I had my suspicions that the others did not undress at all.’¹ The sisters returned to Worcester at the end of the year.

This miniature, depicting Rebecca at age twenty, was commissioned by her sister Mary two years after the southern trip. Mary paid the English artist Richard M. Staigg \$100 for the portrait.² The miniature is inscribed ‘1852.’ In August of that year the girls’ father died suddenly, and they each inherited a considerable portion of his estate. Mary may have been inspired to commission the miniature by the death of her father or by her sister’s upcoming marriage. In May 1853, Rebecca left the Foster household to marry Dr. Henry Clarke (1824–80), who established a large medical practice in Worcester.³

The artist, Richard M. Staigg, who was born in Leeds, England, came to the United States in 1831. He studied miniature painting with Jane Stuart (1812–88) and eventually settled in Newport, Rhode Island. He moved to Boston in 1841 and exhibited his work at the Boston Athenaeum. Staigg quickly gained recognition for his flattering likenesses and included prominent Massachusetts politicians and members of Boston's social elite among his patrons. In 1852, shortly after completing this portrait of Rebecca Faulkner Foster, Staigg moved to New York City.⁴


1. Mary Stiles Foster to Sarah Bruce Hill, March 19, 1850, Foster Family Papers, 1740–1884, AAS Manuscript Collection.

2. Label on verso, in Foster's hand: 'Painted by Staigg for her sister Mary S. Foster and paid for by her \$100.'

3. Rufus Woodward, 'Dr. Henry Clarke,' *Boston Medical and Surgical Journal*, May 13, 1880, AAS Newsclipping File. Although Clarke never became a member of the American Antiquarian Society, he and his wife were generous donors of books and periodicals to the Society's library between 1877 and 1905. See *Proceedings of the American Antiquarian Society* (October 1877): 90; 11 (October 1896): 239; 13 (April 1899): 56; and 17 (October 1905): 193.

4. Dale T. Johnson, *American Portrait Miniatures in the Manney Collection* (New York: Metropolitan Museum of Art, 1990), 204–5.

53  *The Foster Children*, see page 161.

54  *Benjamin Franklin* (1706–90), c. 1850

H. Micali et fils (at work 1850–60)

marble

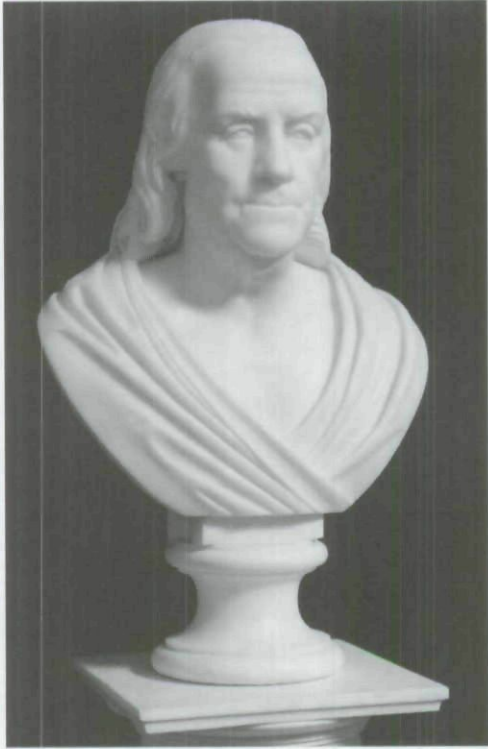
24³/₄ (h) (62.87)

Gift of Maria W. Barton, October 1867

Weis 60

EX. COLL.: Purchased from the artist by Ira Moore Barton; to his widow, the donor.

Publisher, printer, philanthropist, inventor, scientist, inspirational writer, Benjamin Franklin was a thoughtful man of many accomplishments.¹ His life journey extended from Boston, where he was born in



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1706, to Philadelphia, where he moved in October 1723, to London and Paris, back to Philadelphia, and then more broadly onto national and international stages.

Unable to establish himself in printing in Philadelphia in his late teens, he went to London and in two years there learned the book trade while absorbing the culture of the metropolis. He returned to America and enjoyed exceptional success in the printing business, which he pursued until 1747.² In 1727 he established a debating club called Junto, which later became the American Philosophical Society, to extend his ideas of intercolonial networks that he developed through his printing and publishing experience; he was also instrumental in forming a city police force, fire company, circulating library, and city hospital. An avid scientist, he invented a freestanding iron fireplace in 1744 and in his famous kite experiment in 1746 proved that lightning and electricity are the same.

Some highlights among his myriad contributions to the public life of the colonies follow. He served as deputy postmaster general for the colonies (1753), militia colonel (1755), agent in London for Pennsylvania and later, Massachusetts Bay (1757–62, 1766–75), member of the Second Continental Congress (1776), leader of the diplomatic mission to create a military alliance with France (1778), signer of the Treaty of Paris (September 1783), and delegate to the Constitutional Convention in 1787.

Franklin is venerated for his position in the world of printing. Isaiah Thomas, Sr. (cat. 123 et seq.), in his *History of Printing in America*, chronicled Franklin's life and offered one anecdote that described 'the spirit with which Franklin edited his paper.' He related how a writer brought a piece to be published in Franklin's *Pennsylvania Gazette*. Deeming the piece 'scurrilous and defamatory,' Franklin justified his decision to reject it by claiming that he had spent the night eating only bread and water and sleeping on the floor—as he discovered he could live in such a manner, he had no need to 'prostitute [his] press to the purposes of corruption, and abuse of this kind, for the sake of gaining a more comfortable subsistence.'³ Such a response from Franklin typified his sense of humor as well as his sense of ethics.⁴

This bust of Franklin was acquired by Ira Moore Barton (1796–1867), a member of the American Antiquarian Society, who made the first of several trips to Italy in the spring of 1850. While abroad he collected works of art for both his home in Worcester and for the American Antiquarian Society.⁵ Barton visited Leghorn (now Livorno), Italy, where he ordered this marble bust of Franklin from the Micali workshop. The bust is based on the well-known sculpted likeness by French artist Jean-Jacques Caffieri (1725–92).⁶ Workshops such as Micali et fils were a source of mass-produced images for the American tourist market, offering likenesses of famous historical figures at discounted prices. The Franklin bust, along with the likeness of George Washington (cat. 138), was displayed in Barton's home in Worcester until his death, after which his widow gave both busts to the American Antiquarian Society as a memorial to her husband.⁷

1. *Dictionary of American Biography*, s.v. 'Franklin, Benjamin.'

2. James N. Green, 'English Books and Printing in the Age of Franklin,' in David Hall and Hugh Amory, eds., *The Colonial Book in the Atlantic World*, vol. 1 of *A History of the Book in America* (New York: Cambridge University Press, 2000), 248–71.

3. Thomas, Isaiah, *The History of Printing in America* (Barre, Mass.: Imprint Society, 1970), 370.

4. Other sources on Franklin include Edmund S. Morgan, *Benjamin Franklin* (New Haven: Yale University Press, 2002); H. W. Brands, *The First American: The Life and Times of Benjamin Franklin* (New York: Anchor Books, 2002); Walter Isaacson, *Benjamin Franklin: An American Life* (New York: Simon and Schuster, 2003); Leo Lemay, 'Benjamin Franklin: A Documentary History,' www.english.udel.edu/lemay/franklin/. A multivolume series of the papers of Benjamin Franklin is in preparation as a collaboration between Yale University and the American Philosophical Society.

5. Ira Moore Barton to Samuel Foster Haven, February 4, 1853, reprinted in *Proceedings of the American Antiquarian Society* (April 1853): 15–17. In 1853 Barton presented the Society with two Italian portraits, thought at the time to depict Amerigo Vespucci (Weis 130) and Christopher Columbus (Weis 36). The sitter in the latter is now known to be Gian Galeazzo Sanvitale.

6. Charles Coleman Sellers, *Benjamin Franklin in Portraiture* (New Haven: Yale University Press, 1962), 16, 20, 117–19.

7. *Proceedings of the American Antiquarian Society* (October 1867): 13–14.

55 *Robert Fulton* (1765–1815), 1815

Elizabeth Emmet (1794–1878)

after Benjamin West (1738–1820)

oil on canvas

36 x 27³/₄ (91.44 x 70.49)

Gift of Clarence Bowen, 1935

Weis 61

EX COLL.: Artist;¹ in the possession of Mrs. David Colden by 1864; presented by her to the Reverend Francis Vinton in 1864; to his daughter Gertrude Vinton in 1872; purchased from her estate by the donor, 1935.

EXHIBITIONS: 1909, 'Hudson Fulton Celebration,' New-York Historical Society.

PUBLICATIONS: Cadwallader Colden, *Life of Fulton* (New York: Kirk & Mercein, 1817), frontispiece. Engraving by William Satchwell Leney (1796–1831).

Thomas Addis Emmet, *Memoir of Thomas Addis Emmet and Robert Emmet* (New York: The Emmet Press, 1915), 525.

R. W. G. Vail, 'The Robert Fulton Portraits,' *Proceedings of the American Antiquarian Society* 45 (October 1935): opp. 183.

Helmut von Erffa and Allen Staley, *The Paintings of Benjamin West* (New Haven: Yale University Press, 1986), 507.

As a young man, Robert Fulton was a talented draftsman who was as comfortable sketching schematics for weapons as drawing portraits of



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his friends and neighbors. Fulton spent many years in England and France, where he initially hoped to improve his artistic abilities, but soon his grasp of engineering overshadowed his painterly talents, and it is as an inventor that he is generally remembered. Famous as one of the early developers of steam-powered boats, he also improved canal digging equipment and advanced submarine and torpedo technology.² He was elected to membership in the American Antiquarian Society in 1814, the year before he died.

This portrait of Fulton was copied after an image painted by Benjamin West in London in 1806. West and Fulton became acquainted when the young inventor first travelled to England to study art in 1786. Like many other American painters, Fulton sought the advice of West at London's Royal Academy. Over the years, Fulton became an important



Fig. 18. *Robert Fulton Esqr.*, William Satchwell Leney (1796–1831), engraving after Elizabeth Emmet. Inscribed: 'Miss Emmet Pinxit/ W. S. Leney Sculpit.' 13.4 x 12.0 cm. This engraving served as the frontispiece for Cadwallader Colden's *Life of Fulton*.

patron of West, encouraging American institutions such as the Pennsylvania Academy of Art to purchase his work.³

Fulton eventually hung his portrait by West in his New York City home, where it was probably seen by Elizabeth Emmet, the daughter of Fulton's lawyer and intimate friend Thomas Addis Emmet (1764–1827). Elizabeth, an amateur artist who took painting lessons from Fulton, altered the background of her image, replacing West's view of an exploding brig with a depiction of a floating battery that Fulton designed for the City of New York in 1814.⁴ In 1817 Emmet's portrait of the inventor was engraved by William Satchwell Leney (1796–1831) and appeared as the frontispiece to Cadwallader Colden's *Life of Fulton* (fig. 18). Emmet, who later married William H. LeRoy of New York,

continued to paint for most of her life, producing oil and pastel portraits and genre scenes. She exhibited her work at the National Academy of Design in 1873.⁵

1. The pre-1864 provenance of this work is unclear. Three possibilities were outlined by R. W. G. Vail in 'The Robert Fulton Portraits,' *Proceedings of the American Antiquarian Society* 45 (October 1935): 183-92. When this painting arrived at AAS, it was accompanied by a written statement from the Reverend Francis Vinton declaring that it had been painted 'for Mr. Charles Wilkes,' who gave it to his daughter Mrs. David Colden. However, in 1909 a Fulton descendant, Alice Crary Sutcliffe, stated that this image was first owned by Cadwallader D. Colden, who passed it to his daughter-in-law Mrs. David Colden. This was accepted by Helmut von Erffa and Allen Staley in *The Paintings of Benjamin West* (New Haven: Yale University Press, 1986), 507. Vail suggests a third possibility: according to the artist's nephew, about 1847 the portrait was loaned to Dr. John W. Francis, the Emmet family's physician, and was in his possession until at least 1857. Vail speculated that Mrs. David Colden may have purchased the portrait from the Francis estate in 1861.

2. Among the many biographies of Fulton are H. W. Dickinson, *Robert Fulton—Engineer and Artist—His Life and Works* (London: John Lane Co., 1913), and Cynthia Owen Phillip, *Robert Fulton* (New York: Franklin Watts, 1985).

3. von Erffa and Staley, *The Paintings of Benjamin West*, 153, 507. The portrait by West, which is owned by the New York State Historical Association, is illustrated and discussed in detail by the authors.

4. von Erffa and Staley, *The Paintings of Benjamin West*, 507. Thomas Addis Emmet argued in his *Memoir of Thomas Addis Emmet and Robert Emmet* (New York: The Emmet Press, 1915), 525, that his aunt Elizabeth painted the portrait of Fulton from life and that West then based his image on hers, an opinion accepted by Vail in 1935. In 1986 this theory was proven to be false by von Erffa and Staley, based on specific information regarding the date of West's image. The New-York Historical Society has two additional Fulton portraits featuring the floating battery. One is illustrated as 'by or after' Elizabeth Emmet in its *Catalogue of American Portraits in the New-York Historical Society*, 2 vols. (New Haven: Yale University Press, 1974), 1: 278.

5. *The New-York Historical Society's Dictionary of Artists in America, 1564-1860*, s.v. 'Emmet, Elizabeth.' Illustrations of Elizabeth Emmet's work can be found in Emmet's *Memoir of Thomas Addis Emmet and Robert Emmet*. Many women in the Emmet family were artists. In 1936 an exhibition of their work was held at the Arden Gallery in New York. See 'The Arty Emmets,' *Art Digest* (October 15, 1936): 28.

56 Eleanor Grace Goddard Daniels (1889-1981) c. 1912

Mary L. Cheney (at work c. 1912-c. 1930)

oil on canvas

33½ x 28½ (85.10 x 71.50) (framed)

Gift of Bruce Daniels and Eleanor Daniels Bronson-Hodge, 2001


EX. COLL.: Harry Williams (cat. 58) and Georgia Grace Watson Goddard (cats. 57, 60) to their daughter, the sitter; to her children, the donors.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.



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57  *Goddard, Georgia Grace Watson*, see page 181.

58  *Goddard, Harry Williams*, see page 181.

59  *Marion Williams Goddard* (1893–1918), c. 1912

Mary L. Cheney (at work c. 1912–c. 1930)

oil on canvas

33 x 28 (83.80 x 71.10)

Gift of Bruce Daniels and Eleanor Daniels Bronson-Hodge, 2001

EX. COLL.: Harry Williams (cat. 58) and Georgia Grace Watson Goddard (cats. 57, 60) to their daughter Eleanor Grace Goddard Daniels (cats. 56, 60); to her children, the donors.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

Sisters Eleanor and Marion Goddard were both painted by artist Mary L. Cheney. Eleanor was the elder of the two daughters of Harry Wil-



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liams and Georgia Grace Watson Goddard. Born in Spencer in 1889, she moved to Worcester as a small child, attended Worcester public schools, and graduated from Smith College in 1911. A scrapbook that she kept at Smith provides a record of her busy social life. On June 2, 1915, she married F. Harold Daniels, who lived nearby on Salisbury Street, and they raised two children, Eleanor and Bruce.

In Worcester, Eleanor Goddard Daniels was a member of the Center for Crafts, Friends of the Public Library, Tatnuck Country Club, Worcester Club, Woman's Club, Citizens Plan E Association, Higgins Armory Museum, Salisbury Mansion Association, Worcester County Horticultural Society, Worcester County Music Association, Worcester Children's Friend Society, Worcester Garden Club, Preservation Worcester, Mechanics Association, and the Second Church of Christ, Scientist. She was a benefactor of AAS, Clark University, the Home for Aged Men (Goddard House), Smith College, Worcester Academy, Worcester Art Museum, Homestead Hall, and Worcester Polytechnic Society. She was also a director of Faith House, a trustee of Old Sturbridge Village, and an active adult member of the Camp Fire Girls from which

she received the Wohelo award in 1943. She also donated 500 acres of marshland on Petit Manon Point in Steuben, Maine, to the state of Maine for use as a waterfowl management area.

Her husband was elected to the American Antiquarian Society in 1956 and served on the Council from 1959 until his death in 1967. Several years afterward, Mrs. Daniels made arrangements to deed the home at 190 Salisbury Street to the Society. The benefits of the Society's 1981 acquisition of the home have been far-reaching, particularly in the augmentation of the Society's outreach and scholarly programs and in its fellowship program, which is noted for its collegiality.

Eleanor's younger sister, Marion Goddard, was not quite twenty-five years of age when she died on board the ship *City of Athens* in 1918, en route from Savannah, Georgia, to New York. Her health had always been delicate, and she was returning from the South, where she had spent the winter.¹ Her niece Eleanor Daniels Bronson-Hodge (cat. 60), who was very young at the time of Marion's death, recalled that she prized an elegant doll with a hand-painted head, had a beloved dog named Bunty, and collected pink lusterware.²

Born in Chautauqua, New York, Mary Langdon Cheney was active in the early twentieth century. In addition to the Goddard portraits, one of her nephew, Langdon Sherree, also dates from 1912.³ Listed as a portrait painter in New York City in 1920, Cheney exhibited works, including miniature paintings, at the Metropolitan Museum in New York City and the Museum of Fine Arts in Boston. By 1930, she resided in Shrewsbury, Massachusetts, where she was associated with a photography portrait studio operated by her sister Katherina and her two sons, Curtis and Langdon, and subsequently the Sherree Art Studio in Worcester. Cheney was also a member of the art colony in Warwick, Rhode Island.⁴

1. 'Marion W. Goddard Dies on Board the City of Athens,' unidentified newsclipping, AAS Newsclipping File.

2. Eleanor Bronson-Hodge to Christine Estabrook, November 9 [2001], AAS Archives; Bronson-Hodge to Georgia Barnhill, notes from telephone conversation, 2001.

3. 'Please Play Horsey (Portrait of Langdon Sherree)' 1912, signed 'Mary L. Cheney' on SIRIS (<http://siris-artinventories.si.edu/>) is privately owned in Massachusetts (Central Mass BIAP survey).

4. 'Miss Mary Cheney, Artist, at Age of 102,' *Worcester Telegram*, January 26, 1977.



CAT. 58



CAT. 57

57 & 58 ⁵⁰ *Georgia Grace Watson Goddard* (1866–1935),
1928

Harry Williams Goddard (1863–1927), 1927

Arthur M. Hazard (1872–1930)

oil on canvas

42½ x 36¼ (107.70 x 91.50) (framed)

signed, on verso: 'Harry W. Goddard Esq./Painted by

Arthur M. Hazard/Carnegie Hall/New York/1927'

Gift of Bruce Daniels and Eleanor Daniels Bronson-
Hodge, 2001

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

Harry and Grace Goddard lived at 190 Salisbury Street, a house they named 'Elmarion,' linking the names of their two daughters, Eleanor and Marion. They were married in 1887 in Spencer, Massachusetts, where Harry Goddard worked for the Spencer Wire Company. He began work there at the age of seventeen and became the company's superintendent four years later. The couple lived in Spencer before moving with the company to Worcester. They first lived on South Main Street,

and then, after 1905, in a newly built home on Salisbury Street, across from the lot on which the American Antiquarian Society's third home was built four years later. By then, Goddard was president and general manager of Spencer Wire.

Born in Holyoke, Massachusetts, on September 14, 1863, Harry Goddard attended public schools in Worcester through the first two years of high school. He then went to work for Washburn & Moen Manufacturing Company for two years, after which he attended Wilbraham Academy for one year. By 1917, he was treasurer of the Hobbs Manufacturing Company and president of the Mills Woven Cartridge Belt Company, both in Worcester. One of the city's leading manufacturers, he served as president of the Board of Trade (predecessor to the Chamber of Commerce), was active in the Republican Party (hosting President William Howard Taft in his home), and served on the boards of the Mechanics National Bank and People's Savings Bank. He belonged to the Tatnuck Country Club, the Worcester Country Club, and the Commonwealth Club. Goddard House, later renamed in his honor, was his gift to the city as a Home for Aged Men.¹

Professionally, his success was credited to his 'force of character, insight and energy.' His granddaughter said it more simply: 'My grandfather must have been a legendary figure in our town.' He was also an 'avid collector, an avocation which began in his youth with stamps' and continued with a large collection of 'dazzling' gems and precious stones that the two would look at together on special occasions.²

Grace Goddard is remembered by her granddaughter for her complementary role as hostess, entertaining business and civic associates in their home. She was active in charitable and philanthropic organizations in Worcester and was one of the chief benefactors of the Camp Fire Girls, donating to them a camp named after her daughter Marion (cat. 59). She and her husband travelled extensively in the United States, Europe, and Japan, and took one trip around the world. They planned their philanthropic work together, and among their shared interests was the establishment of the Home for Aged Men. After Harry's death, Grace sent Christmas gifts in his memory to every resident of the home.³

These portraits were the first of three painted by Arthur M. Hazard⁴ for the Goddard and Daniels families (see also cat. 38). The painting of

Harry Goddard is closely related to an engraved portrait of him that appeared in Charles Nutt's *History of Worcester and Its People*.⁵

1. Charles Nutt, *History of Worcester and Its People*, 4 vols. (New York: Lewis Publishing Co., 1919), 3: opp. 23.
2. Eleanor D. Bronson-Hodge, *Sojourner: People and Places I Have Loved* (Falmouth, Mass.: The Village Printer, 1997), 10.
3. 'Mrs. Goddard Passes Away at Her Home,' May 1935, AAS Newsclipping File.
4. Arthur Merton Hazard (1872-1930) of Bridgewater, Massachusetts, studied with DeCamp and Duveneck in Cincinnati and with Prinetti in Paris. *Who Was Who in American Art*, Peter H. Falk, ed. (Madison, Conn.: Sound View Press, 1999), 1507.
5. Nutt, *History of Worcester*, 3: opp. 23.

59 ☛ *Goddard, Marion Williams*, see page 178.

60 ☛ *Georgia Grace Watson Goddard* (1866-1935),

Eleanor Grace Goddard Daniels (1889-1981),

Eleanor Daniels (b. 1917), 1922

Mary Fairchild Low (1858-1946)

oil on canvas

58 x 48 (147.30 x 121.90)

Gift of Bruce Daniels and Eleanor Daniels Bronson-Hodge, 2001

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

This large and elegant portrait suggests the status of the Goddard and Daniels families in Worcester society when it was painted in 1922. It has always been displayed in the wing of the Salisbury Street house that was built at the time of the marriage of Eleanor Grace Goddard (cat. 56) to F. Harold Daniels in 1915. She is standing behind the sofa and her daughter, five-year-old Eleanor Daniels (Bronson-Hodge), is nestled against her grandmother, Georgia Grace Goddard (cat. 57). At the right is a shadowy representation of a woman's figure, perhaps Marion Goddard (cat. 59), who died in 1918.

Like her mother, Eleanor Bronson-Hodge graduated from Smith College. Her junior year in France in 1937-38 was her first extended time abroad. She afterward served with the American Red Cross in



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Europe during World War II, and later spent two years (1969–71) in Vienna with her family. For many years before and immediately after her marriage to Samuel G. Bronson, she worked as an editor for the trade book department of Houghton Mifflin in Boston and for the Macmillan Company in New York. The Bronsons had two children, Peter and Amy. Samuel Bronson died unexpectedly on January 31, 1981, coincidentally on the same day as Eleanor Goddard Daniels. In 1985 Eleanor married G. Stuart Hodge, who had also grown up in Worcester. She is the author of several books about her family and her travels.¹

The artist Mary Fairchild Low, born in New Haven, Connecticut, studied at the St. Louis School of Fine Arts. She won a scholarship to study in Paris with Charles Carolus-Duran (1838–1917) and at the Académie Julien under such masters of French academic painting as William-Adolphe Bouguereau (1825–1905).² Low's figure paintings were frequently exhibited in both France and the United States, where she was highly regarded for her warm interior compositions with titles such as

Five O'Clock Tea (1891) and *In the Nursery* (1898). She was elected to membership in the National Academy in 1906. After her marriage to Will H. Low in 1909, she lived in the Bronxville, New York, art colony.³ This portrait of the three generations of Goddard women represents the mature stage of Low's long career as a landscape and portrait painter.

1. *Fifty Favorites in Fifty Years* was inspired by her fiftieth college reunion and *Thither and Yon: Travels with a Sketchbook*, illustrated with her own drawings, describes her travels to Europe, Australia, South America, and Antarctica. Biographical information is drawn from her memoir, Eleanor D. Bronson-Hodge, *Sojourner: People and Places I Have Loved: Highlights from a Daughter's Life* (Falmouth, Mass.: The Village Printer, 1997).

2. Mantle Fielding, *Dictionary of American Painters, Sculptors and Engravers* (Poughkeepsie, N.Y.: Apollo Books, 1986), 557; *Who Was Who in American Art*, Peter H. Falk, ed. (Madison, Conn.: Sound View Press, 1999), 2069-70.

3. For more on the Bronxville art colony, see Barbara Ball Buff, 'Bronxville: The Planned Community as Art Colony,' in *The Artists of Bronxville, 1890-1930* (Yonkers, N.Y.: Hudson River Museum, 1990), 27-34.

61 50 *Ellis Gray* (1715-53), c. 1758

Joseph Badger (1708-65)

after his own c. 1750 portrait

oil on canvas

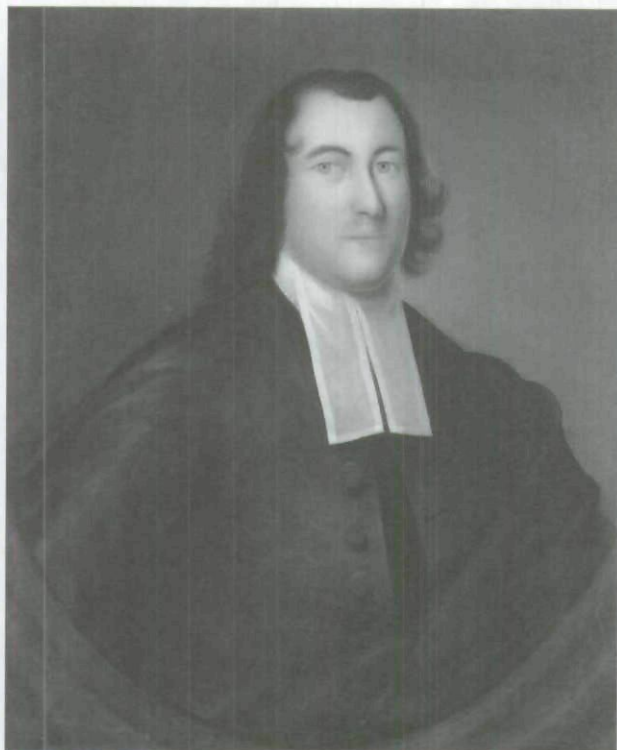
30 x 25½ (76.20 x 64.77)

Bequest of William Bentley, 1819

Weis 63

EX. COLL.: 'Mr. Gray' (probably a descendant); in 1819 to the donor.

Ellis Gray, the son of a wealthy Boston rope manufacturer, graduated from Harvard College in 1734 and took the M.A. in 1737. He was ordained as the second minister of the New Brick Church in Boston—a post he retained until his death at the age of thirty-seven—and also served as chaplain of the Colonial House of Representatives. When Gray died suddenly of a stroke, he was greatly mourned in the Boston area. His obituary described him as having a 'manly Seriousness, and a deep Sense of Religion; a Singular Modesty and Innocence of Manner, a Taste for the most solid and useful Branches of Literature; a Remarkable Strength of Memory, and a peculiar Relish of divine Knowledge.' He was a conservative minister, who was remembered for his 'manner of Preaching that discovered at once the Solidity of his Judg-



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ment and the Warmth of his Heart.¹ Two published sermons, dated 1741 and 1742, are preserved in the American Antiquarian Society's imprint collection.²

Joseph Badger, a house and sign painter who also worked as a glazier, began painting portraits in 1740. He took advantage of a gap left in the Boston portrait market by the deaths of John Smibert (1688–1751) and Peter Pelham (d. 1751) and was the most fashionable painter in Boston until the rise of John Singleton Copley (1738–1815). Badger painted five portraits of the Reverend Ellis Gray, four of which, including the American Antiquarian Society's image, were copied from a likeness he had made of Gray about 1750.³ The copies were all made after Gray's death and were commissioned by members of the Gray family, through which they descended into the nineteenth century.

In 1808 the Salem minister William Bentley (cat. 8) began to search for a portrait of Gray to add to his collection of images of New England

dignitaries. In June he noted in his diary that 'Mrs. Thayer, daughter of Rev'd Jackson of Brook[line] [has] a painting of Rev'd Mr. Gray, one of the ministers of New Brick Church, Boston. Rev'd Mr. Cary of Newburyport has another painting of the same person, both by Badger.'⁴ The Thayer picture had once belonged to Bentley's maternal grandfather William Paine (d. 1786), who was a good friend of Gray.

In 1819 one of Bentley's nephews sent him this Badger copy as a gift from a 'Mr. Gray.'⁵ In recording this gift in his diary, Bentley gave the reasons for his wish to add Gray's portrait to his collection: 'The deep interest I take in this painting is from the intimate friendship between him & the Grandfather who gave me my education, from the affectionate conduct of his Son who was in the offices of public trust in Boston while I was in the public schools, & from the bounty of his G[rand]son. . . . There is a kind of Correspondence of incidence in the history of the church to which he belonged and my Own. They had their origins in about the same time [and] the first minister of both died about the same time.'⁶ As Bentley died a month after recording this entry, the Gray portrait was one of the last he acquired.

1. *Boston Gazette*, January 16, 1753.

2. Gray, *The Design of the Institution of the Gospel Ministry . . . A Sermon Preach'd on Lord's Day Morning, September 27, 1741* (Boston: G. Rogers for M. Dennis, 1741), and *The Fidelity of Ministers to Themselves, and to the Flock of God, Consider'd and Enforc'd. A Sermon Preached at the Ordination of the Reverend Mr. Thaddeus Maccarty to the Pastoral Office . . . Nov. 3, 1742* (Boston: G. Rogers for M. Dennis, 1742).

3. Lawrence Park, 'Joseph Badger,' *Proceedings of the Massachusetts Historical Society* 51 (December 1917): 173. Park is the most complete source for information on Badger. For an illustration of the c. 1750 portrait, now in the collection of the Massachusetts Historical Society, see *Sibley's Harvard Graduates*, s.v. 'Gray, Ellis.'

4. William Bentley Diary, June 28, 1808, William Bentley Papers, 1666-1819, AAS Manuscript Collection.

5. Bentley Diary, November 18, 1819. Bentley noted, 'Mr. Gray would receive nothing for the painting.'

6. Bentley Diary, November 18, 1819.

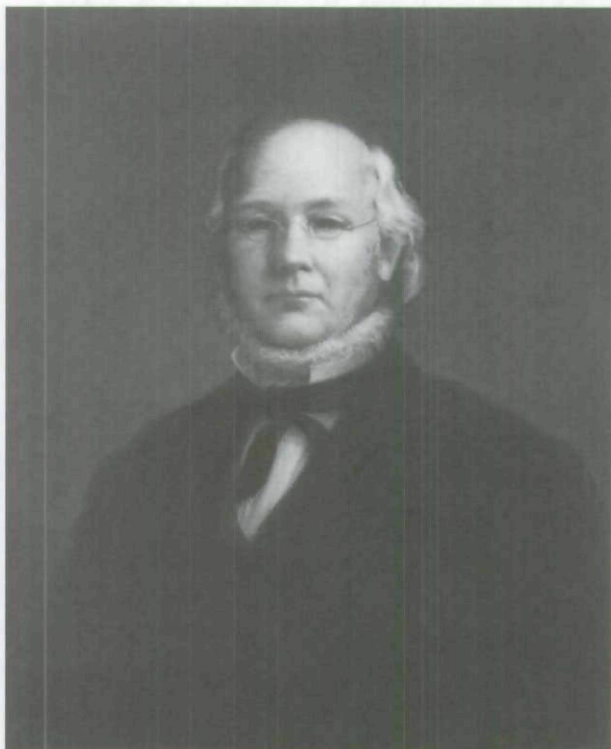
62  *Horace Greeley* (1811-72), 1870

Philip Spooner Harris (1824-84)

30 x 25 (76.20 x 63.50)

oil on canvas

signed, at left: 'P. S. Harris/1870'



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Gift of Samuel E. Winslow, 1935

Weis 64

EX. COLL.: Commissioned by John Winslow (1825–98) for the Long Island Historical Society but refused by them; to his nephew, the donor.

Horace Greeley, who was born in Amherst, New Hampshire, was apprenticed to a Vermont newspaper printer at age fourteen. In 1831, at age twenty, he moved to New York City to look for work in the newspaper business. He worked as a typesetter, set up his own printing business, and submitted articles on politics and international events to several city papers. In 1841 he founded the *New York Tribune* and served as its editor. "The *Tribune* set a new standard in American journalism by its combination of energy in news gathering with good taste, high moral standards and intellectual appeal. . . . The editorials were vigorous but usually temperate; the political news was the most exact in the city; book reviews and book extracts were numerous."¹ The *Tribune* eventu-

ally became one of the largest newspapers in the city, with a circulation of over 250,000. Many of Greeley's writings, including his editorials for the *Tribune*, are preserved in the American Antiquarian Society's book and newspaper collections.

Greeley had strong political opinions, which he aired regularly in his editorials. He opposed slavery and the Mexican War, fought for the prohibition of liquor, and was a strong supporter of labor unions. During the Civil War, he stood firm in his belief that slavery should be entirely eliminated and corresponded frequently with President Abraham Lincoln about the purpose and future implications of the war.

By 1870, when this portrait was painted, the *Tribune* had become less Greeley's personal platform and more a national paper. Greeley, who had served briefly in Congress in 1848, turned his attention to politics again about 1871. In 1872 he was chosen as the Democratic candidate for president but was defeated by the Republican Ulysses S. Grant by a wide margin.

This portrait was commissioned by New York attorney John Winslow (1825-98) and was originally intended for the Long Island Historical Society, of which Winslow was a member. Winslow had previously hired Philip Spooner Harris to paint portraits of himself and his law partner, Joshua M. VanCott, and was impressed with the artist's work. In his letter of introduction to Greeley, Winslow wrote: 'Let this introduce Mr. Harris whom we know to be an excellent Artist and a very worthy gentleman. . . . Mr. Harris has had the honor to paint the portraits of Ex. Judge Selah B. Strong, Judge Greenwood, A. A. Low . . . and others. His success in these gives us abundant reason to believe that he will secure for us a most excellent portrait of yourself.'² The portrait was completed but for unknown reasons was refused by the Long Island Historical Society. In 1898 it passed to a nephew of Winslow, who donated it to the American Antiquarian Society.

Little is known about Philip Spooner Harris. He was born in Heath, Massachusetts, and lived for a time in the 1850s in Bath, Maine, before moving to Long Island about 1860. He exhibited two portraits of children at the National Academy of Design in New York in 1865 and listed his address as the 'Rutgers Female Institute,'³ indicating that he may

have worked as an art instructor there. Harris died at the age of sixty in Flatbush, Long Island.⁴

1. *Dictionary of American Biography*, s.v. 'Greeley, Horace.' For additional biographical information on Greeley, see his autobiography, *Recollections of a Busy Life, Including Reminiscences of American Politics and Politicians* (New York: J. B. Ford & Co., 1868), and Don C. Seitz, *Horace Greeley, Founder of the New York Tribune* (Indianapolis, 1926).

2. John Winslow to Horace Greeley, November 5, 1869, John Winslow Papers, 1730-1905, AAS Manuscript Collection. There are additional engravings and photographs of Greeley in the AAS Graphic Arts Collection.

3. Maria Naylor, *The National Academy of Design Exhibition Records, 1861-1900*, 2 vols. (New York: Kennedy Galleries, Inc., 1973), 1: 396.

4. *New-York Historical Society's Dictionary of Artists in America, 1564-1860*, s.v. 'Harris, Philip Spooner.'

63 & 64 ☉ *David Hall* (1704-89), c. 1800

Elizabeth Prescott Hall (1713-1803), c. 1800

Anonymous

pastel on paper board lined with canvas

David Hall: 24½ x 20½ (61.28 x 51.12) (framed)

Elizabeth Hall: 21¾ x 20½ (51.75 x 48.26) (framed)

Gift of Richard Morey, 1941

EX. COLL.: Morey family.

EXHIBITIONS: 1941-80, stored at the Worcester Art Museum and exhibited occasionally.

David Hall, son of Joseph and Hannah Hall, graduated from Harvard College in 1724 and was granted the M.A. in 1727. He was ordained in 1729 as the second minister of the Congregational Church in Sutton, Massachusetts, serving there for the rest of his life. On June 24, 1731, he married Elizabeth Prescott, daughter of Dr. Jonathan and Rebecka Buckley Prescott of Concord, Massachusetts. They settled in Sutton and raised thirteen children. He was made an honorary Doctor of Divinity by Dartmouth College in 1777.¹

Although Hall was accused of delivering only 'dull discourses' in the pulpit, the Sutton congregation grew during his long ministry, which included the tumultuous years of the American Revolution. Once, in 1775, he paid a visit to Sutton Minutemen stationed outside Boston. There, he 'Pray'd with the Regiment and lodged at night with the field



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officers in a good Chamber but had poor Beds. . . . On fryday [*sic*] Evening as attending Prayers, a 24 Pounder was fired at us, and fell about a Stones thro [*sic*] from us.²

The identity of the artist who created these pastels is unknown. The poor condition of the surfaces, which had been extensively repaired, and a loss of pigment, have added to the difficulty of an attribution. In 1780 the sitters' son Jonathan (b. 1754) sent an unnamed painter from Pomfret, Connecticut, to paint oil portraits of his parents, and the pastels may have been copied from them.³

After 1940, the pastels came to the attention of Clifford K. Shipton, librarian of the American Antiquarian Society, as he was preparing an entry on David Hall for publication in the sixth volume of *Sibley's Harvard Graduates*. The two pastels were eventually offered to the Society by the family. Accepting them, Shipton wrote, 'The American Antiquarian Society would be more than just delighted to have the David Hall portraits. . . . We regard Colonial portraits as documents, and do our best to encourage the preservation of them.'⁴

1. William Prescott, *The Prescott Memorial* (Boston: Henry W. Dutton & Son, 1870), 51, 64.

2. David Hall Diary, April 19, 1775, quoted in *Sibley's Harvard Graduates*, s.v. 'Hall, David.' Hall's diaries are at the Massachusetts Historical Society.

3. *Sibley's Harvard Graduates*, s.v. 'Hall, David.' In 1945 the two oils were still hanging in the Congregational Church in Sutton. They are illustrated in William A. Benedict and Hiram A. Tracy, *History of the Town of Sutton, Massachusetts* (Worcester: Sanford & Co., 1878), 309. Shipton illustrates another portrait of Hall that was in Claremont, New Hampshire, in 1900, but by 1945 was lost.

4. Clifford K. Shipton to Jane Morey, July 3, 1941, AAS Archives.

65 ~~50~~ *Samuel Foster Haven* (1806–81), 1878

Edward L. Custer (1837–81)

oil on canvas

40 x 32 (101.60 x 81.28)

signed, at left: 'CUSTER/BOSTON/1878'

Gift of members of the American Antiquarian Society, 1879

Weis 65

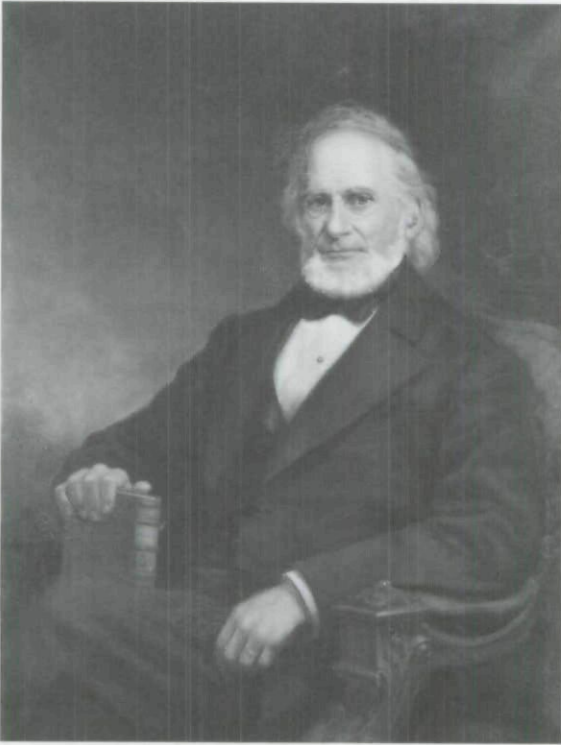
EX. COLL.: Commissioned by the donors, 1878.

EXHIBITIONS: 1891, 'Portraits by American Artists,' Worcester Public Library.
2002, 'Portraits! Worcester Portraits in the American Antiquarian Society
Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

PUBLICATIONS: Bowen, *History of Woodstock*, 4: 548.

Proceedings of the American Antiquarian Society (April 1879): heliotype frontispiece.

Samuel Foster Haven became the librarian of the American Antiquarian Society in 1838 and held the position for more than forty years. Haven, who also served as a member of the Council from 1855 until 1881, earned a reputation for his dedication to the institution and was admired for his scholarly achievements. For many years, he edited the Society's *Proceedings* and *Transactions*, often contributing papers on American history and archaeology. In 1854, when the library had outgrown its first building, he presided over the construction of the Society's new building in Lincoln Square and oversaw its expansion in 1876. After Haven's death, AAS member John D. Washburn (1833–1903) recalled, 'He came to the library when it was of infantile proportions, himself a young man, a little older than the library itself. He grew with it and its material and his intellectual growth proceeded, so that, in a greater measure than would at first be noticed, each threw light



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upon the other . . . [S]urely it is not too much to say that without the aid of Mr. Haven's personality and peculiar powers and devotion . . . this institution would have had hardly more than a local reputation.'¹

Haven graduated from Amherst College in 1826 and was admitted to the Massachusetts bar in 1829. He practiced law in both Dedham and Lowell, Massachusetts, before assuming the librarianship of the Society, a position that enabled him to pursue an interest in archaeology. In 1855 the Smithsonian Institution published his comprehensive study, *The Archaeology of the United States, or Sketches, Historical and Bibliographical, of the Progress of Information and Opinion Respecting Vestiges of Antiquity in the United States*. Over the course of his career, he contributed several essays to the *Proceedings*, including, 'The Mathers and the Witchcraft Delusions' (April 1874), and 'Humboldt and American Archaeology' (October 1877). In addition, he was the editor of the second edition of Isaiah Thomas's *History of Printing in America* (1874), and *Records of the Company of the Massachusetts Bay in New England*,

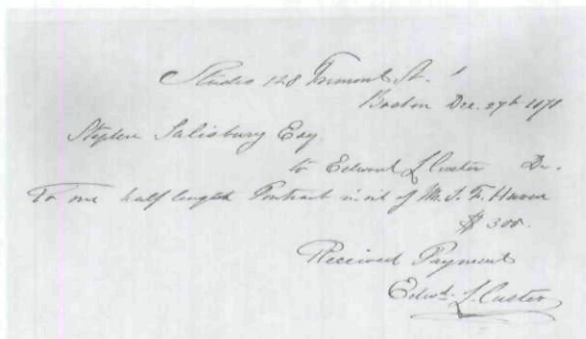


Fig. 19. In this receipt from Edward L. Custer to Stephen Salisbury (cat. 101), written December 27, 1878, in Boston, Custer acknowledges the \$300 payment for the portrait of Samuel Foster Haven.

1628-1641 (1850). Haven's personal papers, including working drafts of several of his publications, are preserved in the American Antiquarian Society's manuscript collection.²

The Swiss-born artist Edward Custer came to the United States as a child. As a young man, he returned to Europe to study painting in Munich and Dusseldorf.³ While living in Boston in the 1850s, he exhibited landscape and still life paintings at the Boston Athenaeum and also worked as a portrait painter.⁴ His obituary noted: 'His portraits were uniformly good likenesses, for no man was more accurate in the observation of traits or more faithful in their reproduction. He had the genius of patience and attention, and his power of concentration kept him from the sentimental and the over-emphatic style of treatment.'⁵

In 1878 several members of the Society, led by Stephen Salisbury II (cat. 101), commissioned Custer to paint a portrait of their aging librarian (fig. 19):⁶ 'It has been the cherished wish of members of the American Antiquarian Society to commemorate in some suitable way the long continued, faithful and important services of the Librarian Samuel F. Haven, who has held the office with great credit to himself and equal satisfaction to the society.' The finished portrait was presented to the membership in April 1879. Dr. Charles Deane (1813-89), one of the Society's councillors and Haven's friend, remarked: 'The painting itself, as a work of art, is, it seems to me, most admirable. I had the privilege of seeing it in the studio of the artist while it yet rested upon his easel, and I was impressed with it altogether as a superior piece

of work, full of life and spirit. But, better than all of this, I was struck with it as a most excellent likeness; as a "counterfeit presentment," may I say, of our venerable Librarian. It seemed almost as if my friend himself lay concealed within that canvas, as if he might, at any moment, cast it aside, step forward, and take me by the hand.'⁷

1. John D. Washburn, 'Report of the Council,' *Proceedings of the American Antiquarian Society* 2 (April 1883): 259-60.

2. Haven Family Papers, 1747-1908, AAS Manuscript Collection.

3. *The New-York Historical Society's Dictionary of Artists in America, 1564-1860*, s.v. 'Custer, Edward.'

4. Robert F. Perkins, Jr., and William J. Gavin, *The Boston Athenaeum Art Exhibition Index, 1827-1874* (Boston: Boston Athenaeum, 1980), 44. Starting in 1848, Custer exhibited landscapes, including 'View on the Connecticut River' and 'Lake Lucerne.' His last showing at the Athenaeum was in 1869.

5. *Boston Evening Transcript*, January 10, 1881. The obituary listed several portraits by Custer, including Judge Bacon of Worcester, Judge Charles Allen, Mr. Haven, the eminent antiquarian, and Stephen Salisbury.'

6. The December 27, 1878 receipt for Custer's \$300 fee is preserved in the AAS Archives. The artist, who was living at 128 Tremont Street in Boston at the time, billed Stephen Salisbury directly.

7. *Proceedings of the American Antiquarian Society* (April 1879): 64-65.

66 ~~so~~ *William Henshaw* (1735-1820), c. 1800

Anonymous

23⁵/₈ x 20⁵/₈ (60.01 x 52.39)

oil on canvas

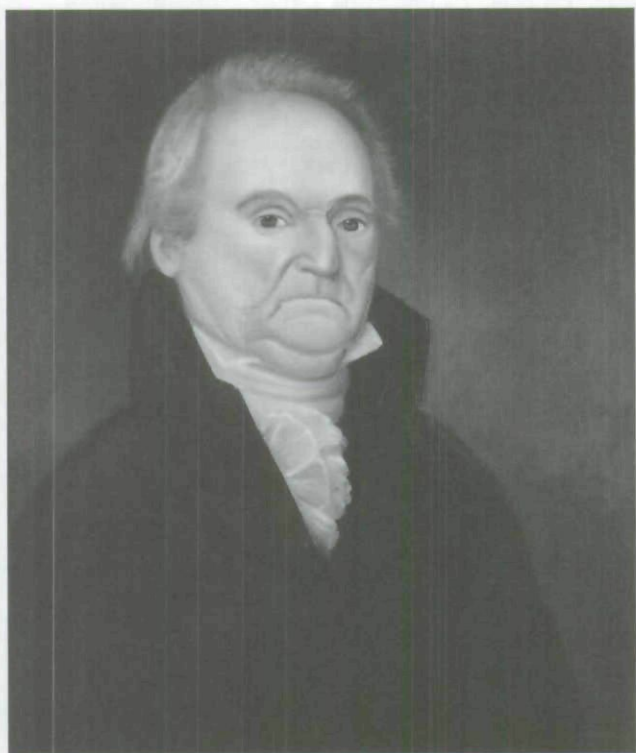
Bequest of Harriet E. Henshaw, 1896

Weis 66

EX. COLL.: Sitter; through the family to his granddaughter, the donor.

EXHIBITIONS: 1977, 'Wellsprings of a Nation,' Worcester Art Museum, no. 163.

William Henshaw of Leicester, Massachusetts, was a vigorous participant in the political and military activities of the revolutionary era. According to one reminiscence, 'he never gave up the cocked-hat, boots, and spurs which were characteristic of the men of the Revolution.'¹ His first experience in military action was during the French and Indian Wars, and his three periods of military service are documented in his five surviving orderly books. One contains details about the campaign in the summer of 1759, and the other four volumes relate



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to the siege of Boston and other revolutionary campaigns from April 20, 1775, through October 3, 1776.²

The Henshaw family was one of the early proprietors of Leicester, and although William was born in Boston, his father returned to the family farm there in 1748, when William was thirteen. Because of this move to the country, William had to give up a study of Latin as preparation for following his older brother to Harvard College. Although his education was curtailed, his 'taste for literary culture . . . [was] applied . . . to practical use in the preparation of important papers and documents of a public character connected with the Revolutionary movements in which he took a part.'³

In 1759, at age twenty-four, Henshaw was commissioned a second lieutenant in his local militia company and accompanied it to New York to fight under the direction of General Jeffery Amherst (1717-97). He 'set out from Leicester' for Fort Edward on May 10, 1759, and arrived 'Home at Leicester' on November 28, after the campaign ended.⁴ Shortly after his return to Leicester, he purchased a farm and, in 1762,

married Ruth Sargent (1744–69). They had three children. His second wife was Phebe Swan (1753–1808), whom he married on September 12, 1771; together they had ten children, all but one of whom lived to adulthood.

Henshaw's correspondence, dating from May 1766 through August 1774, and the orderly books provide details about grievances and actions against British authorities.⁵ One issue related to the Superior Court. Henshaw was one of fifteen grand jurors at a session held in Worcester in April 1774, which turned out to be the last under British administration. He led a protest that disrupted the court session, and soon afterward—June 17, 1774—the General Court was dissolved. During the next thirteen months, government was conducted through the Provincial Congress (terminated on July 19, 1775) and local committees of correspondence. Their charge was to plan for defense, and Henshaw recommended raising a force of seven regiments from Worcester County 'ready to act at a minute's warning' by enlisting one-third of the population of men aged between sixteen and sixty. On April 19, 1775, when word arrived that British troops had marched for Lexington, companies of minutemen were mustered and with Henshaw as colonel of the Worcester County regiment, reached Cambridge the next morning. They remained there until they were discharged on June 16. About a week later, General Artemas Ward of Shrewsbury, Massachusetts, who was then the commander-in-chief, commissioned Henshaw to extend his service. Both were superseded by the arrival of George Washington to take command on July 3, 1775. After introducing Horatio Gates, Washington's adjutant-general, to the regiments, Henshaw prepared to go home. But 'he [Gates] requested me to stay through the campaign, as he could not do without an assistant, and I should have the same pay and rations as a colonel,' Henshaw wrote.⁶

In his orderly book for October 1775, Henshaw noted a call by Washington for enlistment through December 30, 1776, and in an entry more eloquent than most that detailed camp life, wrote: 'The times & the importance of the great cause we are engaged in allows no room for hesitation and delay. When Life, Liberty & Property are at stake, When our Country is in Danger of being a Melancholy scene of Bloodshed & desolation—When our Towns are laid in Ashes and inno-

cent Women & Children driven from their peaceful Habitations . . . it little becomes the Character of a Soldier to shrink from Danger. . . .⁷ Henshaw remained in service until February 1777, seeing action in engagements on Long Island and at White Plains, Trenton, Princeton, and Morristown.

Because of their factual accounts and records of legal and military commands, Henshaw's orderly books are important documents of military life in eighteenth-century America. They were given to the American Antiquarian Society along with his portrait and are preserved in the Society's manuscript collection. The Society also owns a musket made by Thomas Earle (1737-1819), which was used by Henshaw during his service.⁸

After retiring from military life, Henshaw became active in local politics, serving as a justice of the peace in Leicester and as a state representative. He was also one of the founders of Leicester's first public library. He was remembered as a 'gentleman of the old school. . . . He was social in his feelings and his habits, an agreeable talker, and a pleasant and interesting companion. He was a liberal supporter of the religious and educational institutions of the town.'⁹

The identity of the artist of this portrait is unknown. Henshaw, who was the father of the artist Ruth Henshaw Bascom (1772-1848),¹⁰ may have commissioned the portrait in Boston during his service as a state representative. The portrait was copied in the nineteenth century, and the copy, now owned by the Worcester Historical Society, has been reproduced several times.¹¹

1. Memoir by Emory Washburn, first published in *Proceedings of the Massachusetts Historical Society* 15 (1876-77): 65-73, and reprinted in 'The Orderly Books of Colonel William Henshaw, October 1, 1775, through October 3, 1776,' *Proceedings of the American Antiquarian Society* 57 (April 1947): 18-29. Material quoted, 28-29.

2. First deposited at the Society in 1830, these volumes were withdrawn on two occasions by the family. Included with the gift of the portrait in 1896 were the five orderly books and additional correspondence and papers relating to his military service. The condition of Harriet Henshaw's gift was that these orderly books be published. Until this could be achieved, two typewritten copies were prepared and made available to readers in the library and still form part of the Henshaw Collection at AAS. The orderly books have been published as 'Manuscript Records of the French and Indian War . . .,' Charles Lincoln, ed., *Transactions and Collections of the American Antiquarian Society* 11 (1909): 178-254; and 'The Orderly Books of Colonel William Henshaw, October 1, 1775, through October 3, 1776,' 17-234. The second volume of the orderly books appeared first in *Proceedings of the Massachusetts Historical*

Society 15 (October 1876): 75–160, and was reprinted with selections from the family papers by Harriet Henshaw in 1881, as *The Orderly Books of Colonel William Henshaw, April 20–September 26, 1775* (Boston: A. Williams and Company).

3. Memoir by Emory Washburn in 'The Orderly Books of Colonel William Henshaw, October 1, 1775, through October 3, 1776,' 19.

4. 'The Orderly Book of Lieut. William Henshaw,' *Transactions and Collections of the American Antiquarian Society* 11 (1909): 185, 254.

5. The role of Henshaw and like-minded members of committees of correspondence in Worcester County towns during the summer of 1774 forms the basis for Ray Raphael's study, *The First American Revolution: Before Lexington and Concord* (New York: The New Press, 2002).

6. Washburn quoting Henshaw in 'The Orderly Books of Colonel William Henshaw, October 1, 1775, through October 3, 1776,' 26. Henshaw did not apply for pay for this period of service, as Gates had advised him to do.

7. William Henshaw Orderly Book, October 26, 1775, Henshaw Family Papers, 1757–1892, AAS Manuscript Collection.

8. Rodger D. Parker, *Wellsprings of a Nation* (Worcester: American Antiquarian Society, 1977), 92, no. 164. Parker identifies the musket as a silver-mounted firelock gun made in 1773.

9. Washburn, *Historical Sketches of the Town of Leicester* (Boston: John Wilson & Son, 1860), 238.

10. Ruth Henshaw Bascom Papers, 1789–1849, AAS Manuscript Collection. Bascom did not mention her father's sitting for a portrait in her diaries for 1794, 1796, or 1797.

11. The copy is illustrated in *Proceedings of the Massachusetts Historical Society* 15 (October 1876): 65, and in *Worcester Sunday Telegram*, July 5, 1936. The AAS Graphic Arts Collection includes an oversize heliotype print of the original portrait, c. 1879.

Higginson, Francis, see *Wheelwright, John* (cat. 150)

67  *Francis Hilliard* (1806–78), c. 1835

Attr. William Lewis (1788–after 1838)

watercolor on ivory

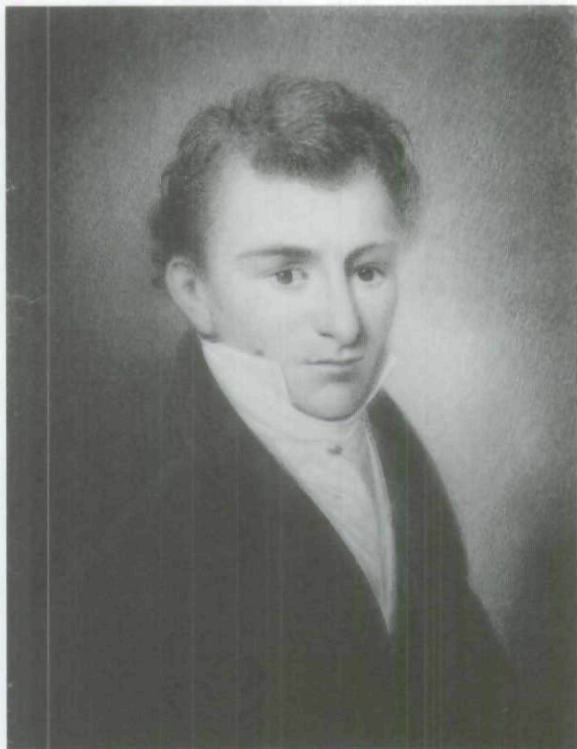
2½ x 2 (6.35 x 5.08)

Gift of Edmund B. Hilliard, 1955

Weis 67

EX. COLL.: Sitter; to his widow Catherine Dexter Haven Hilliard (1802–88); to their son Samuel Haven Hilliard; to his son, the donor.

Francis Hilliard, born in Cambridge, Massachusetts, graduated from Harvard College in 1823. He later studied law and was admitted to the bar in Suffolk County in 1830. The following year, he married Catherine Dexter Haven (1802–88), a grandniece of Andrew Craigie, Jr. (cat. 34). Hilliard practiced law in Lowell, Massachusetts, and moved around the state, eventually settling with his family in Roxbury. There, Hilliard served as a judge for the insolvency courts and was elected to



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one term in the state legislature. In 1855 he was made a judge of the Roxbury police court, a position he held until his retirement. Hilliard and his wife moved to Worcester, Massachusetts, in 1862, and, although never elected to membership in the American Antiquarian Society, he gave 178 books, 98 pamphlets, and an engraving to the Society's library.¹ Some of his personal correspondence, full of fatherly advice for his five adult children, is in the AAS Manuscript Collection.²

Hilliard's most significant contribution to the law was as an author. His first book, *Elements of Law*, was published in 1835. This was followed by summary publications on laws relating to mortgages, bankruptcy, contracts, taxation, and torts. A biographer noted: '[J]udges and lawyers lacked legal treatises which cited American decisions and showed how far the English common law had been followed by American courts or modified to suit new conditions. Textbooks presenting cases from all states were also needed in order to encourage the

development of national judge-made law rather than particularistic local doctrines. Hilliard was one of the first and most voluminous of the authors who met these needs.³

The miniature of Hilliard was painted about the time that *Elements of Law* was published. It is attributed to the artist William Lewis, who began his career in 1812, painting portraits and miniatures in Salem, Massachusetts. His sitters included wealthy merchants and ship owners of Salem, and he continued to do most of his work there until 1829.⁴ Hilliard, who may have seen Lewis's work in Boston during exhibitions at the Boston Athenaeum or Boston Mechanic's Association, presumably hired the painter to create this miniature and a companion piece featuring his young wife.⁵

1. *Proceedings of the American Antiquarian Society* (October 1870): 64.

2. Hilliard-Pratt Family Papers, 1834-1909, AAS Manuscript Collection.

3. *Dictionary of American Biography*, s.v. 'Hilliard, Francis.'

4. *Catalog of Portraits in the Essex Institute* (Salem, Mass.: Essex Institute, 1936), 206.

5. Dale T. Johnson, *American Portrait Miniatures in the Manney Collection* (New York: Metropolitan Museum of Art, 1990), 145-46. The current location of the miniature of Catherine Dexter Haven Hilliard is unknown. Although Frederick Weis stated in 1947 that it was owned by Katherine Hilliard Clarke, a family genealogy indicates that Clarke had died in 1941. (See 'Portraits in the American Antiquarian Society,' *Proceedings of the American Antiquarian Society* 56 [April 1946]: 32.)

68 ☛ *George Frisbie Hoar* (1826-1904), 1899

William Willard (1819-1904)

oil on canvas over board

13¼ x 12½ (34.93 x 31.75) (framed)

signed, on verso, in black ink: 'Willard'

Gift of Charles Taylor Tatman, 1933

Weis 68

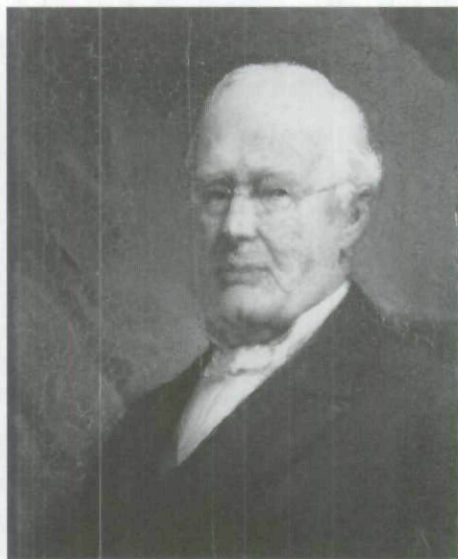
EX. COLL.: Artist; to his attorney, the donor.

69 ☛ *George Frisbie Hoar* (1826-1904), 1905

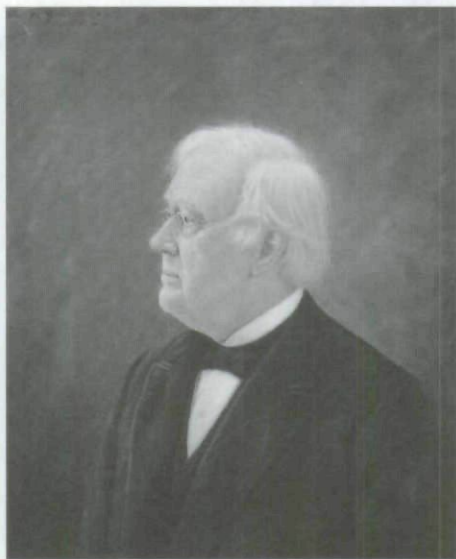
Charles Akerman Jackson (1857-1939)

oil on canvas

30 x 25¼ (76.20 x 64.14)



CAT. 68



CAT. 69

signed, u.l.: 'Chas. A. Jackson/1905'
Gift of Paul Revere O'Connell, 1941
Weis 69

EX. COLL.: Artist; to Worcester publisher Theodore Ellis (1867–1934); to an unnamed employee at his New England Fibre Blanket Company; sold by the employee to the donor.

George Frisbie Hoar, born in Concord, Massachusetts, was an 1846 graduate of Harvard College. After completing his studies at Harvard Law School in 1849, he moved to Worcester, where he practiced law. Active in Republican politics, he ran successfully for a seat in the House of Representatives in 1869 and was elected to the Senate in 1877, retaining the seat until his death. Hoar was considered a true 'committee-man,' often working behind closed doors to develop legislation ranging from bankruptcy procedures to the process of presidential succession. 'In his own opinion his most important service to the country was on the committee of claims, where he exercised great influence in determining the doctrines which guided the Senate's action on Civil War claims of individuals, corporate bodies, and states.'¹ Pamphlets illustrative of Hoar's speeches at political and ceremonial occasions, including

'Candidates & Parties Contrasted,' and 'Women Suffrage Essential to the True Republic' may be found in the American Antiquarian Society's book collection.²

Hoar was also an overseer of Harvard College and a founder and trustee of both Clark University and the Worcester Polytechnic Institute in Worcester. An interest in American history and in the preservation of historical materials led to actions that he took at the national level. As a member of the Senate, he helped to develop and expand the Library of Congress. In 1897 he arranged for the transfer of the original manuscript copy of Governor William Bradford's (1590-1657) *History of Plimoth Plantation*, completed in 1651, from the British government to the Commonwealth of Massachusetts.³

Hoar was elected to membership in the American Antiquarian Society in 1853 and became active in its governance shortly after his election to the United States Senate. He was elected vice president of the Society in 1878 and was president from 1884 to 1887. In his President's Report for 1885, Hoar called for the establishment of a fund for book purchases, so that the Society would no longer have to rely on gifts to expand the library. He also created the position of secretary of publication and research in order to promote publications based on the collections.⁴ His memorial published in the *Proceedings of the American Antiquarian Society* stated: 'He loved the Society and never forgot its works or its interests; and the broad national views which his life in Washington enabled him to take of the whole country gave him an opportunity to serve us in a thousand ways which were not open to other men. . . . In truth, he loved what we call study, and though no man was more social or welcomed as a visitor more cordially, yet from one end of the year to another he would have been happy if he were alone with his books.'⁵

The artist William Willard (cat. 152), a Worcester County resident, was well acquainted with the senator and his family. Willard completed this small study (cat. 68) of Hoar from life in 1899 and used it as reference for a large canvas for the senator's son, Rockwood Hoar (1855-1906). A newspaper report praising the artist and describing the circumstances that led to the painting of the full-size portrait was prob-

ably misleading: 'Mr. Willard has probably never painted a more striking likeness nor a more satisfactory picture. . . . It is most remarkable in that Mr. Willard has had and required no formal sittings. A talk in his library, a ride by his side, a hasty sketch by the fireside is all that has been needed by the venerable artist in painting his life long friend, the venerable senator.'⁶ This report conflicts with the artist's own statement that the study 'was painted by me from sittings given me by the Senator in 1899.'⁷ Willard also had the 'assistance of some photographic studies in grey made with lighting arranged by Mr. Willard at the photographic studio of Mr. E. B. Luce in Worcester.'⁸ For additional information on Willard and his work, see the entry for his self-portrait (cat. 152).

The year after Hoar's death, the second portrait (cat. 69) was painted. Several photographs of the senator, taken in profile, were widely published after 1904, and it is likely that Charles Akerman Jackson based his composition on one of these images.⁹ The artist, born in Jamaica Plain, Massachusetts, studied painting with John Knowlton Arnold (1834-1909) in Providence, Rhode Island. Jackson painted several portraits of Providence politicians, including images of Mayor Frank E. Olney and E. D. McGuinness (Rhode Island Statehouse Collection). Jackson moved to Boston shortly after his 1901 marriage, where he continued to paint portraits and to supplement his income, also worked as a church organist.¹⁰

1. *Dictionary of American Biography*, s.v. 'Hoar, George Frisbie.' For more complete biographical material on Hoar, see his *Autobiography of Seventy Years* (New York: Charles Scribner's Sons, 1903).

2. 'Candidates and Parties Contrasted: Speech of Hon. George F. Hoar, at Worcester, Mass., Aug. 13, 1872' (Washington, D.C.: Union Republican Congressional Committee, 1872); 'Women Suffrage Essential to the True Republic' (Boston: America Woman Suffrage Association, n.d.). A list of nearly 200 of Hoar's speeches is included in 'Memorial of Mr. Hoar,' *Proceedings of the American Antiquarian Society* 17 (October 1905): 159-66. Hoar's personal papers are at the Massachusetts Historical Society.

3. 'Memorial of Mr. Hoar,' 156.

4. *Proceedings of the American Antiquarian Society* 4 (October 1885): 3.

5. 'Memorial of Mr. Hoar,' 153.

6. November 15, 1899, unidentified newspaper, AAS Newsclipping File. Weis noted in 1947 that the full-size portrait was then owned by a Christopher LaFarge of New York. The current location is unknown.

7. Statement signed by Willard, October 17, 1904, William Willard Papers, 1899-1912, AAS Manuscript Collection.

8. *Proceedings of the American Antiquarian Society* 43 (October 1933): 223. These three photographs, marked on the reverse 'by William Willard,' are preserved in the AAS Graphic Arts Collection.

9. See photographs of Hoar in the Worcester Photographic Portrait Collection of the AAS Graphic Arts Collection.

10. Ulrich Thieme and Felix Becker, *Allgemeines Lexikon der Bildenden Künstler*, 37 vols. (Leipzig: E. A. Seeman, 1912), 18: 220; and *Who's Who in America, 1914-1915* (Chicago: A. N. Marquis Co., 1915), 1224.

70 *Friedrich Heinrich Alexander von Humboldt*

(1769-1859), c. 1852

Moses Wight (1827-95)

after his own 1852 composition

oil on canvas

30¼ x 25 (76.84 x 63.50)

Gift of Isaac Davis and George Frisbie Hoar, 1877

Weis 70

EX. COLL.: John Wooldredge; sold at auction by Joseph Leonard Auctions, August 29, 1877; purchased by donors.

EXHIBITIONS: 1891, 'Portraits by American Artists,' Worcester Public Library. 1902-4, stored at the Worcester Art Museum, exhibited occasionally.

Friedrich Heinrich Alexander von Humboldt, the prominent German scientist and explorer, was elected to membership in the American Antiquarian Society in 1816. He made important contributions to the study of South American botany and zoology, invented a filtered breathing apparatus for gold miners, and, attempting to bring the sciences to the attention of the general public, lectured widely on such topics as volcanoes, sunspots, magnetism, and optical theory. Humboldt was the author of several extensive treatises on natural history, including *Voyages aux Equinoxiales du Nouveau Continent* and *Cosmos: Sketch of a Physical Description of the Universe*, in which his purpose 'was to provide an accurate scientific picture of the physical structure of the universe in such a way as to interest the general educated public and stimulate interest in scientific discovery among intelligent laymen.'¹

After the scientist's death in 1859, American Antiquarian Society member Charles Folsom (1842-1907) declared that, because of Hum-



CAT. 70

boldt's interest in accumulating knowledge, he was 'the patron saint of all Antiquarian Societies' and expressed the hope that the Society's walls would 'soon be adorned with the portrait or the bust of Alexander Humboldt.'² Eighteen years after Folsom's memorial speech, this portrait was donated to the Society by two members.

The Boston artist Moses Wight began painting portraits in 1845. He travelled to Europe in 1851 and, during a visit to Berlin the following year, received permission to paint the eighty-two-year-old Humboldt. The portrait that he produced, now in the collection of the Museum of Fine Arts in Boston, was widely acclaimed for the accuracy of the likeness. 'It is admitted that Wight has been the most successful artist who has attempted the likeness of Humboldt, in catching at once the intellectual and the physical expression of his face.'³ Wight kept the original portrait and found a ready market for copies, as he explained in an 1878 letter to American Antiquarian Society Librarian Samuel Foster Haven (cat. 65): 'The portrait you have of Humboldt is not the original. I made at different times three copies, one for Professor Longfellow for a lit-

erary club in Portland, and one for Mr. Sturges of Boston, which he presented to Harvard University, and the one you now have. The original I have in my possession. . . . Humboldt gave me five sittings of about an hour and a half each, the conversation was almost wholly upon America, he having visited our country in his younger days, and he seemed to take a lively interest in our affairs.⁴

The Society's copy of the Humboldt portrait was purchased at an 1877 auction of the contents of 224 Beacon Street, occupied by a Mr. John Wooldredge. An advertisement for this sale mentioned Axminster carpets and a Willard hall clock and indicated that Wooldredge was a patron of the arts: 'About forty valuable old paintings, among them The Old Oaken Bucket and Return from the Well by Amos [*sic*], cost \$2500 each; Rachel by the same; Humboldt by Moses Wight—the finest portrait of Humboldt ever painted, and from life; [also] Wight's copy of Stuart's Washington. . . .'⁵

1. *Voyage aux Régions Equinoxiales du Nouveau Continent, Fait en 1790, 1800, 1801, 1802, 1803 et 1804, par Al. de Humboldt et Bonpland, Rédigé par Alexandre de Humboldt; avec un Atlas Géographique et Physique*, 14 vols. (Paris: Librairie grecque-latine-allemande, 1814–26); *Cosmos: A Sketch of a Physical Description of the Universe*, E. C. Otté, trans., 5 vols. (New York: Harper & Bros., 1850–59). Douglas Botting, *Humboldt and the Cosmos* (New York: Harper & Row, 1973), 259. There are many biographies of Humboldt, including Botting's and Helmut de Terra, *The Life and Times of Alexander von Humboldt* (New York: Alfred A. Knopf, 1955).

2. 'Report of the Council,' *Proceedings of the American Antiquarian Society* (October 1859): 14.

3. Samuel Foster Haven, 'Some Remarks on Humboldt and American Archaeology,' *Proceedings of the American Antiquarian Society* (October 1877): 92.

4. Moses Wight to Haven, from Paris, September 25, 1878, AAS Archives. The copy at Harvard University is in the Fogg Art Museum. *American Paintings in the Museum of Fine Arts, Boston* (Boston: Museum of Fine Arts, 1969), 289, states that in 1932 another Wight copy was sold in Philadelphia. The Museum of Science, Boston, has a copy, also by Wight. Yale University Art Gallery owns a smaller version, in oval, by Wight.

5. *Boston Evening Transcript*, August 22, 1877. The sale was held by Joseph Legrand, Auctioneer and Appraiser.

71 Samuel Roosevelt Johnson (1802–73), c. 1825

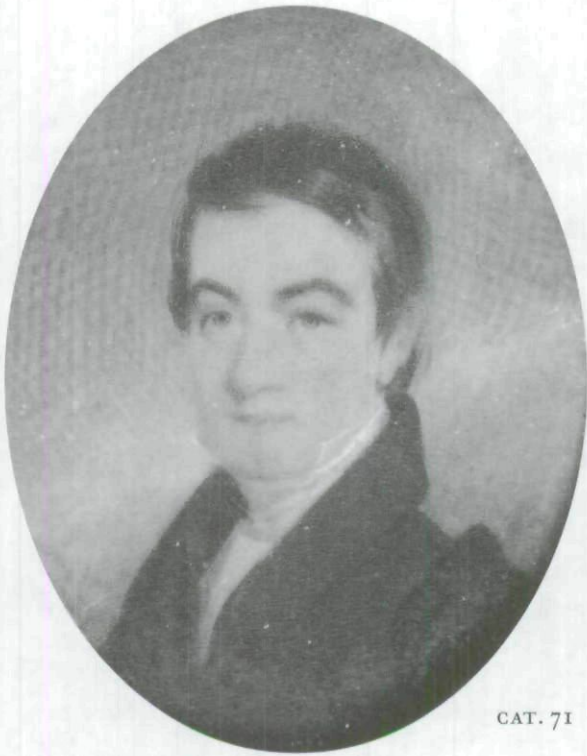
Anonymous

watercolor on ivory

2³/₁₆ x 1³/₄ (5.56 x 4.45)

Gift of Winifred Channing Johnson Chrisman, 1988

EX. COLL.: Early ownership unknown; through the family to the sitter's granddaughter, the donor.



CAT. 71

Samuel Roosevelt Johnson was born November 18, 1802, a son of the Reverend John Barent Johnson (1769–1803) and his wife Elizabeth Lupton Johnson (1777–1803), of Albany, New York. Orphaned within a year of his birth, Samuel was raised by his half-uncle Peter Roosevelt (1763–1833), a resident of New York City. Johnson graduated from Columbia University in 1820, at the age of eighteen. Called to ministry in the Episcopal church, he studied at General Theological Seminary in New York and completed his courses there in 1823.

During his first parish appointment, at St. James Church in wealthy Hyde Park, New York, he boarded with the family of Judge John Johnston (1762–1850). He soon began courting the judge's daughter Elisabeth, whom he married in 1826.¹ The miniature was probably painted about the time of the marriage, when the young minister was in his twenties. When a son was born to the couple the year after their marriage, Johnson wrote to a relative: 'Elisabeth succeeded well, behaved well, and is doing well, the little one is large, fine looking, with a shrewd looking eye, a sensible forehead and a right Johnson nose. He has a noble fist of his own and from the little specimen he has given, his lungs

are in first rate order. They all call him a little beauty. I expect he will make his way to your hearts as soon as you see him, for you can't conceive how insinuating his manners are—in the little while he has been acquainted with my lady, he has cut me out completely.²

About 1835, Samuel Roosevelt Johnson left his family safe in New York and travelled to the Northwest Territory as an Episcopal missionary. On Christmas Eve of 1835, before he was joined by his family, he wrote to his son, now eight years old, from Missouri: '[T]hough we have Christmas Eve services, there are no Christmas Greens—the great West with all its fertile soil and many resources cannot boast of them. Some few are to be found fifteen miles off from St. Louis, but the effort to obtain them failed.'³ Johnson eventually sent for his family, and they settled in Lafayette, Indiana, where he served as a minister for twelve years, establishing and overseeing the construction of the town's first Episcopal church.⁴

Johnson later returned from Indiana to the East. He served as the minister of St. John's Church, Brooklyn, New York, and in 1850 was appointed professor of systematic divinity at General Theological Seminary. He retired in 1870 and took charge of a small parish in Amenia, New York, where he remained until his death. A colleague remembered: 'Second only to his love and devotion to the cause of his Direct Master as characteristic of his life was his varied and great learning. His natural gifts were excellent, his reading extensive, his experience varied and his memory retentive.'⁵ Published sermons by Johnson, manuscripts of his poetry, and part of his correspondence, a gift from descendants who wished to memorialize the family's history, are preserved in the manuscript collection of the American Antiquarian Society.

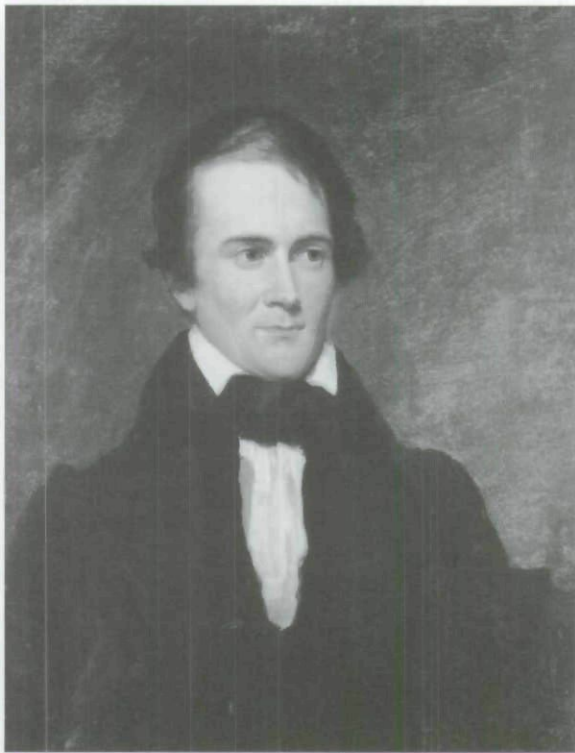
1. Genealogical records, Johnson Family Papers, 1697–1985, AAS Manuscript Collection.

2. Samuel Roosevelt Johnson to Peter Roosevelt Johnson, December 19, 1827, Johnson Family Papers.

3. Samuel Johnson to Peter Johnson, December 24, 1835, Johnson Family Papers.

4. R. P. DeHart, *Past and Present of Tippecanoe County, Indiana*, 2 vols. (Indianapolis: B. F. Bowen & Co., 1909), 1: 253–54. Johnson formed St. John's church in 1838. He was called Parson Johnson and was 'liberal and much beloved by his people.'

5. George F. Seymour, *A Memorial of the Rev. Samuel Roosevelt Johnson, D. D.* (New York: Trinity Parish, 1873), 47.



CAT. 72

72  *David Claypool Johnston* (1797–1865), c. 1859

Thomas Murphy Johnston (1834–69)

oil on panel/cardboard[?]

29¼ x 24½ (74.30 x 62.23)

American Antiquarian Society purchase with funds provided by
Charles Henry Taylor, 1933

Weis 71

EX. COLL.: Family; to sitter's daughter Sarah J. F. Johnston (1850–1925); to sitter's granddaughter Mary E. Donovan and grandson the Reverend Richard S. Cartwright; sold by them to the Society.

EXHIBITIONS: 1970, 'David Claypool Johnston,' Worcester Art Museum.

The artist David Claypool Johnston painted in oils and watercolor, worked as an engraver and lithographer, and published a popular comic annual, *Scraps*, from 1828 until 1849. Born in Philadelphia, in 1815 he was apprenticed there to engraver and actor Francis Kearney (1785–

1837). After working as an engraver and actor in Philadelphia, Johnston moved to Boston in 1825 and quickly gained renown as a satirist. His lithographed caricatures of American politicians and military leaders earned him the title 'The American Cruikshank,' after the highly esteemed British caricaturist George Cruikshank (1792-1878).¹

In Boston, Johnston found steady employment with the Pendleton lithography firm. He illustrated sheet music covers, drew portraits of prominent actors and actresses, and designed scathing caricatures. His work came to the attention of several book publishers, who soon jobbed out their illustration needs to him. In books such as *The Thousand and One Nights, or the Arabian Nights' Entertainments* (1832) and *Surgical Observations on Tumours, with Cases and Operations* (1837), Johnston provided images for a variety of audiences ranging from young readers to professionals.² He also contributed illustrations to journals, including the *Boston Monthly Magazine* and the *American Journal of Science and Arts*. Many publications featuring his illustrations are housed in the American Antiquarian Society. Johnston also sent original drawings and watercolors to the annual exhibitions of the Boston Athenaeum and taught drawing to pupils such as Louisa May Alcott (1832-88) and his own son Thomas Murphy Johnston.³

The American Antiquarian Society holds a large archive of Johnston's work, along with some personal papers obtained from descendants in 1933. The collection contains dozens of the artist's prints, several drawings, books, and 174 original watercolors, including a small self-portrait (fig. 20).⁴ Taken together, Johnston's artistic productions, and in particular his published caricatures, offer a substantial, visual record of nineteenth-century American life.

This portrait of the artist by his eldest son was included in the 1933 acquisition. Thomas Murphy Johnston studied drawing with his father and took lessons in painting from William Morris Hunt (1824-79) and Samuel Rowse (1822-1901). He worked in oils and crayon, and, like his father, was occasionally employed by Boston lithographers. The younger Johnston was known as a 'figure painter' and often exhibited portraits at the Boston Athenaeum, including an image of his mother, Sarah Murphy Johnston (1811-80), that was widely admired.⁵ Some of his other sitters

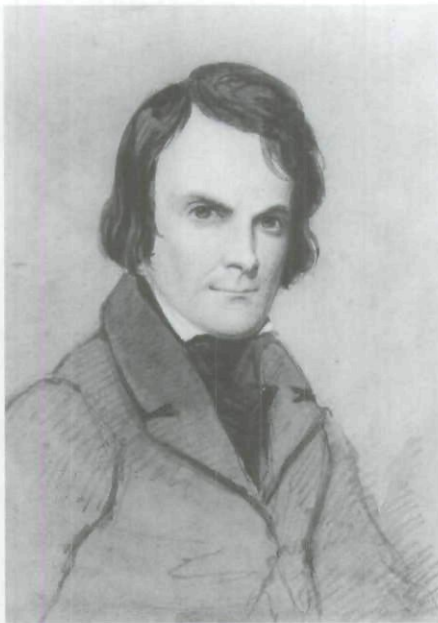


Fig. 20. *David Claypool Johnston*, self-portrait, watercolor, c. 1820s. 7 $\frac{3}{8}$ x 5 $\frac{3}{4}$ inches. This self-portrait of Johnston came to AAS with a large collection of prints, drawings, books, and watercolors.

included Charles Sumner, John Greenleaf Whittier, and Ralph Waldo Emerson.⁶ After the death of his father in 1865, Thomas Murphy Johnston went to France for further artistic education but died there less than a year after his arrival. His accomplishments were summarized in an obituary: 'His work was remarkable for correct and vigorous drawing, and his coloring was at once delicate, rich and pure. As a portrait painter he was eminently successful.'⁷

1. For additional biographical information see Clarence Brigham, 'David Claypoole Johnston: The American Cruikshank,' *Proceedings of the American Antiquarian Society* 50 (April 1940): 98-110, and Malcolm Johnson, *David Claypool Johnston: American Graphic Humorist, 1798-1865* (Lunenburg, Vt.: Stinehour Press, 1970).

2. For a list of Johnston's illustrated books, see David Tatham, *A Note about David Claypoole Johnston with a Checklist of His Book Illustrations* (Syracuse, N.Y.: Syracuse University Press, 1970).

3. Brigham, 'David Claypoole Johnston,' 107.

4. See the Johnston Family Papers, 1824-1940, AAS Manuscript Collection, and the David Claypool Johnston Collection in the AAS Graphic Arts Collection. See also the online exhibit at www.americanantiquarian.org/Exhibitions/Johnston.


5. Robert F. Perkins, Jr., and William J. Gavin, *The Boston Athenaeum Art Exhibition Index, 1827-1874* (Boston: Boston Athenaeum, 1980), 86. This may have been the portrait, then owned by David Claypool Johnston, that Thomas Murphy Johnston exhibited in 1859.

6. Brigham, 'David Claypoole Johnston,' 108. Thomas Murphy Johnston's 1858 lithographed portrait of Emerson is preserved in the AAS Graphic Arts Collection.

7. *Worcester Palladium*, March 24, 1869, AAS Newsclipping File.



CAT. 73

73  *John Leverett* (c. 1616–79), 1803
Michele Felice Corné (c. 1752–1845)
after original by unknown artist, possibly Sir Peter Lely
oil on canvas
20½ x 15 (52.07 x 38.10)
Bequest of William Bentley, 1819
Weis 72

EX. COLL.: Commissioned by the donor, 1803.

EXHIBITIONS: 1804, Independence Day Celebration, Meeting House, Salem, Massachusetts.

John Leverett, who was born in Lincolnshire, England, immigrated with his wife and children in 1633 to the Massachusetts Bay Colony, where he had secured a parcel of land along Muscongus Bay, in what is now Maine. In Boston he became a merchant and importer of European

goods. He returned to Lincolnshire in 1644 to fight in the English Civil War but later came back to Boston to resume his business and pursue a career in politics. From 1651 to 1653 he served as a delegate to the General Court and was a Boston selectman. Leverett also participated in colonial military affairs as a member of Boston's Ancient and Honorable Artillery Company from 1639 until 1671. In 1664 he was appointed a major general.¹

During his political career Leverett served as speaker of the House and was often a member of the governor's council. In 1671 he was appointed lieutenant governor, and two years later he became the governor. As governor during King Philip's War, he is credited with successfully bringing the year-long conflict to a decisive end in 1676.²

In 1798 the Reverend William Bentley of Salem (cat. 8) sought to add Leverett's likeness to his collection of portraits of early governors of Massachusetts.³ A descendent of Leverett owned a portrait that was said to have been painted by Sir Peter Lely (1618–80).⁴ Although Bentley was unable to acquire the portrait, he commissioned this copy five years later.

The Italian painter Michele Felice Corné had previously copied a portrait of John Endecott (cat. 42) for Bentley, who negotiated with him again for the Leverett copy. In February 1803 Bentley wrote: '[Was] Lent $\frac{3}{4}$ Portrait of Gov. Leverett 1673–78, received from Mr. Treadwell of Ipswich, to Michael [*sic*] Corne to be copied.'⁵ Three months later Bentley paid Corné six dollars for the completed copy.⁶ The following year, 1804, Bentley proudly hung his copies of Leverett and Endecott, along with several prints he owned of other prominent New Englanders, in a patriotic display at the Salem Meeting House to mark Independence Day.⁷

1. *Dictionary of American Biography*, s.v. 'Leverett, John.' For additional biographical information on Leverett, see Charles E. Leverett, *A Memoir of Sir John Leverett* (Boston: Crosby, Nichols & Co., 1856).

2. *Catalogue of Portraits in the Essex Institute* (Salem, Mass.: Essex Institute, 1936), 117.

3. William Bentley Diary, April 28, 1798, William Bentley Papers, 1666–1819, AAS Manuscript Collection.

4. The original painting, now in the collection of the Peabody Essex Museum, Salem, Massachusetts, is illustrated in *Windows on the Past: Portraits at the Essex Institute* (Salem, Mass.: Essex Institute, 1981), 48.

5. William Bentley Book Accounts, February 15, 1803, Bentley Papers.

6. Bentley Book Accounts, April 15, 1803. Bentley wrote: 'April 15. Paid Michael Corne six dollars for copying a painting of Gov. Leveret [*sic*], 6.00.' According to his accounts, Bentley retained the original for an additional month, not returning it to Treadwell until May 17, when he noted: 'Returned to Jacob Treadwell, by Nathaniel Harris the *Portrait of Gov. Leveret* received 15 February last.'

7. Bentley Diary, July 4, 1804.

74  *Waldo Lincoln* (1849–1933), 1929

Frank O. Salisbury (1874–1962)

oil on canvas

50 $\frac{1}{8}$ x 40 $\frac{1}{8}$ (127.32 x 101.92)

signed, l.r.: 'Frank O. Salisbury/19[29]'

Members of the American Antiquarian Society, 1929

Weis 73

EX. COLL.: Commissioned by fifteen members of the American Antiquarian Society, December 1929.

EXHIBITIONS: 1929, 'Recent Works by Frank O. Salisbury,' Duveen Gallery, New York.

2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

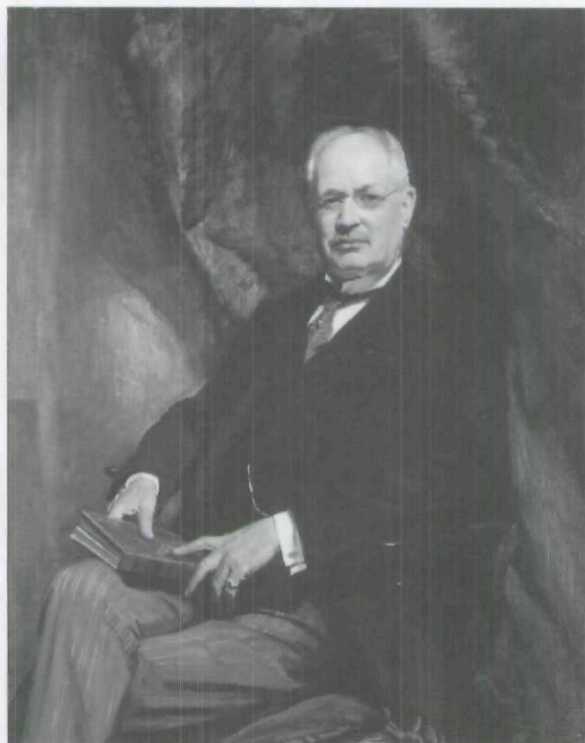
Prominent Worcester resident Waldo Lincoln, who became a member of the American Antiquarian Society in 1898, was elected the Society's vice president in 1906 and president in 1907, a position he held until his retirement in 1927. Lincoln worked hard to give the Society financial security by establishing an endowment system; during his term as president, the library's capacity and the Society's income both doubled. Implementing Stephen Salisbury III's (cat. 102) bequest for a new building for the Society, Lincoln arranged for the acquisition of land at the southwest corner of Salisbury Street and Park Avenue and supervised the building's design and construction. The new building was emblematic of the transformation of the Society. As noted years later in Lincoln's obituary: 'Under Mr. Lincoln's capable administration of the Society's affairs, its finances were sufficiently strengthened to permit removal of its valuable collection, books, and papers from the crowded quarters of the old brick structure north of the Courthouse at Lincoln Square to the present exceptionally fine home of the organization, built

under his direction.¹ Lincoln also brought about dramatic growth for the Society by establishing a partnership between president and librarian that began when he hired Clarence Brigham (cat. 11) as librarian in 1908.

With his election to membership, Lincoln became the fourth generation of his family to join the Society. Both his great-grandfather Levi Lincoln, Sr. (1749–1820), and his grandfather Levi Lincoln, Jr. (1782–1868), were charter members of the institution. Like these forbears, Waldo Lincoln was generous with his personal resources on behalf of the Society. In the 1920s he built up the Society's holdings of material from the West Indies by personally travelling to Jamaica and Bermuda to purchase early newspapers, prints, and books.² In 1929 he donated his personal collection of more than 800 early American cookery books. He also entertained regularly on behalf of the Society. '[The] October luncheons at the Lincoln mansion will always stand out because of his cultivation, courtesy and cheer. He was a vital cog of the Society. And he continued faithful unto the end.'³ After his death, the family donated his personal papers to the Society.⁴

Lincoln, who was born and raised in Worcester, graduated from Harvard College in 1870. An interest in chemistry led to his establishment of several firms devoted to the development of paint and dyes, including the Ferric Chemical & Color Company. He retired from business in 1893, at the age of forty-four, and devoted the rest of his life to philanthropic activities in Worcester. In addition to his positions on the boards of several banks, he was also treasurer and a trustee of the Worcester Polytechnic Institute and a director of the Worcester Public Library.⁵

Lincoln was avidly interested in Massachusetts history and genealogy. In 1902 he published his *Genealogy of the Waldo Family*, followed in 1923 by *History of the Lincoln Family*. He contributed often to the *Proceedings of the American Antiquarian Society*, writing dozens of obituaries of former members and publishing his own historical research in essays such as 'The Province Snow, *Prince of Orange*' (1901) and 'History of Bermuda Newspapers' (1925). In 1923 Lincoln compiled a checklist, 'Portraits in the Library of the American Antiquarian Society,' one of the Society's earliest records of the contents of its painting collec-



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tion.⁶ After his retirement from the AAS presidency, Lincoln published his 'Bibliography of American Cookery Books, 1742-1860' in the *Proceedings* in 1929, the same year this portrait was painted.

In November 1929, AAS member Clarence W. Bowen (cat. 10) organized a group of fifteen subscribers to fund the painting of a portrait of the eighty-year-old Lincoln.⁷ Bowen recommended Frank O. Salisbury, who had completed Bowen's own portrait the previous year. He noted: '[Salisbury] will return to New York after December 1st, and has a number of orders on hand to keep him busy. . . . Mr. Lincoln will have to go to New York. . . . [T]here is nothing to be gained by delay, and there is no time like the present.'

Lincoln sat for his portrait on December 12 and 13, 1929. The portrait was completed three days later, giving credence to Bowen's promise that Salisbury was 'a very rapid worker.'⁸ Bowen reported on December 16: 'I am pleased to write . . . that Waldo Lincoln has been

in New York and the English artist, Frank O. Salisbury, has painted a portrait of him which Mr. Lincoln's daughter, Mrs. [Josephine] Dresser, thinks is a perfect likeness.⁹ The portrait was presented to the membership at the end of December and was later declared to be '... one of the best portraits ever painted by that capable artist [Salisbury].'¹⁰ A local newspaper article announcing the donation of the portrait stated: 'Those who have seen it rate it very highly not only as the work of a master but as a striking likeness of Mr. Lincoln, as his friends know his face, in its familiar kindly expression.'¹¹

1. 'Waldo Lincoln Succumbs at His Home Here,' *Worcester Gazette*, April 3, 1933.
2. 'Let Us Assist,' *Kingston Gleaner* (Jamaica), January 22, 1921, AAS Newsclipping File. Lincoln travelled to Bermuda in 1924.
3. Robert Washburn, 'Waldo Lincoln,' *Worcester Gazette*, April 10, 1933.
4. Lincoln Family Papers, 1879-1930, AAS Manuscript Collection.
5. For more on Lincoln's accomplishments, see his obituary in *Proceedings of the American Antiquarian Society* 43 (April 1933): 25-32.
6. Waldo Lincoln, 'Portraits in the Library of the American Antiquarian Society,' *Proceedings of the American Antiquarian Society* 33 (October 1923): 235-47.
7. For a complete list of the subscribers, see Clarence W. Bowen to Clarence S. Brigham, November 2, 1929, AAS Archives. The subscribers, including Bowen (cat. 10), Brigham (cat. 11), Arthur Prentice Rugg (cat. 100), and Henry W. Cunningham (cat. 36), each paid \$100.
8. Bowen to Brigham, November 2, 1929.
9. Bowen to Brigham, December 16, 1929. According to Salisbury's bill, dated December 18, 1929, the artist was paid \$1,250 for the portrait and was reimbursed \$95 for the frame. The remainder of the subscription money was used to pay Lincoln's expenses for the trip to New York. In a December 18, 1929 letter to Brigham, Lincoln noted: 'I am exceedingly pleased to have my portrait in the library.'
10. *Proceedings of the American Antiquarian Society* 43 (April 1933): 31.
11. 'Waldo Lincoln is 80 Today,' *Worcester Telegram*, December 31, 1929, AAS Newsclipping File.

75  *Thaddeus Maccarty* (1721-84), 18th century

Anonymous

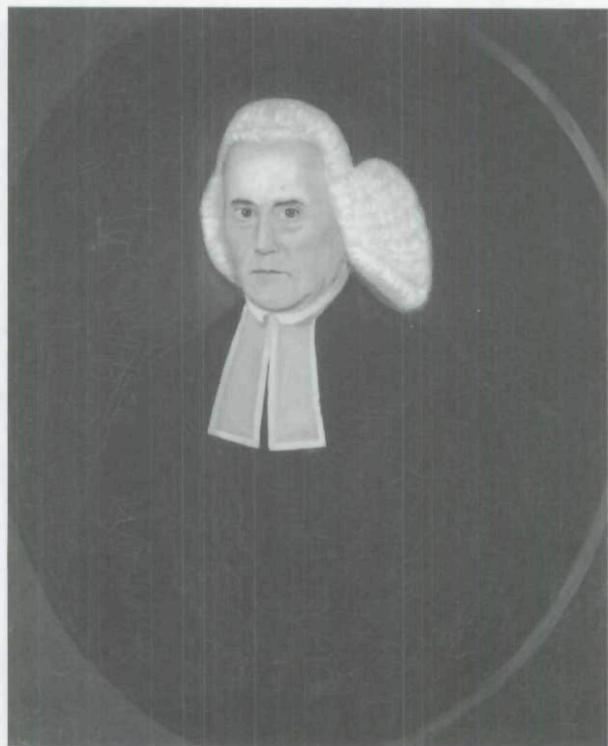
oil on canvas

30 x 24³/₄ (76.20 x 62.87)

Bequest of Dwight Foster Dunn, 1937

Weis 74

EX. COLL.: Sitter's descendants; in 1867 given to the American Antiquarian Society by sitter's great-great-granddaughter Mrs. Harry K. Newcomb (cat. 89); in 1878 returned to the family at the request of her niece Mary Stiles Foster Dunn (cat. 53); to her son, the donor.



CAT. 75

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

PUBLICATIONS: *Sibley's Harvard Graduates*, s.v. 'Maccarty, Thaddeus.'

The Reverend Thaddeus Maccarty, son of a Boston sea captain, was a 1739 graduate of Harvard College. He was ordained in Kingston, Massachusetts, in 1742, but after a falling-out with members of his congregation, was dismissed in 1745.¹ Two years later, he became the minister of the First Church in Worcester, Massachusetts, where he remained for the rest of his life. Although his preaching was never considered brilliant or intellectual, Maccarty earned a reputation for his enthusiastic descriptions of hell and damnation and his daylong Sunday discourses on the evils of man. He was described by a contemporary as 'a man tall of stature, slender of habit, with a black penetrating eye. As a publik [*sic*] preacher he was solemn, loud, searching and rousing.'²

During the Revolutionary War, Maccarty tried to keep politics out of his pulpit. Unlike other area clergy, who fully supported the Loyalist cause and abandoned their congregations for the safety of Canada, Maccarty stayed in Worcester and tried to balance the issues, although he clearly had patriotic feelings. 'When a post rider rode into Worcester on a hot day in July 1776, bearing the news that the Declaration of Independence had been signed, he was summarily halted by a tall, slender man with dark, piercing eyes. The man was Rev. Thaddeus Maccarty. . . . Isaiah Thomas [cat. 123 et seq.], at the time the post master, was in the little throng that had collected in anticipation of the news and it was Mr. Thomas, at the command of the clergyman, who mounted the porch of Old South Church and read the message that thrilled the city.'³

As Worcester was the county seat, Maccarty was often called upon to preach at public events, such as the 1778 execution of Bathsheba Spooner (1746-78) and her three accomplices for the murder of her husband Joshua. The Spooner case was one of the most sensational court cases in New England history, as it involved not only a crime of passion, but, because of Bathsheba's alleged support of the British cause, pitted Loyalists and Patriots against one another. Spooner was prominent socially and surprised the citizens of Worcester with her calm acceptance of her fate. Maccarty recalled: 'I accompanied her in a carriage to the place of execution; she appeared undismayed and unafrightened. . . . At length we came in sight of the gallows. I asked her if the sight did not strike her? She answered not at all any more than any other subject. Her constitutional politeness remained.'⁴ Maccarty's sermon on the death of Spooner is, with other of his published writings, preserved in the American Antiquarian Society's imprint collection.

The portrait of Maccarty by an unknown painter remained with his descendants into the nineteenth century. In 1867, heavily overpainted and damaged, it was given to the Society by a great-great-granddaughter of the sitter. Eleven years later, the family requested the return of the portrait, stating: 'The portrait is of no value as a painting but it is the only likeness of Maccarty which exists and it would be very agreeable to us if it could be returned to our family.'⁵ The Society complied with the re-

quest. In 1935, a member of the next generation bequeathed the portrait back to the Society, along with a collection of Maccarty's personal papers.⁶

1. William B. Sprague, *Annals of the American Pulpit*, 9 vols. (New York: Robert Carter & Brothers, 1859), 1: 423–25. The Reverend Ellis Gray (cat. 61) preached at Maccarty's ordination, November 3, 1742. (*The Fidelity of Ministers to Themselves, and to the Flock of God, Consider'd and Enforc'd* [Boston: G. Rogers for M. Dennis, 1742].)

2. Zephaniah Willis, quoted in *Sibley's Harvard Graduates*, s.v. 'Maccarty, Thaddeus.'

3. 'Old Bible Given to South Church,' *Worcester Sunday Telegram*, April 18, 1926, AAS Newscipping File.

4. *Sibley's Harvard Graduates*, s.v. 'Maccarty, Thaddeus.' For an analysis of the Spooner case, see Chandler Bullock, 'The Bathsheba Spooner Murder Case,' paper read before the Worcester Historical Society, April 14, 1939. The Spooner verdict has the distinction of being the only execution in Worcester County of four individuals for a single crime. For a recent study of the case, see Deborah Navas, *Murdered by His Wife* (Amherst: University of Massachusetts Press, 1999).

5. Mary Stiles Foster Dunn to Samuel Foster Haven, August 19, 1878, AAS Archives.

6. Maccarty Family Papers, 1742–1863, AAS Manuscript Collection.

76 *Marcus Allen McCorison* (b. 1926), 1996

Numael Pulido (b. 1939)

oil on canvas

41 x 33 (104.14 x 83.82)

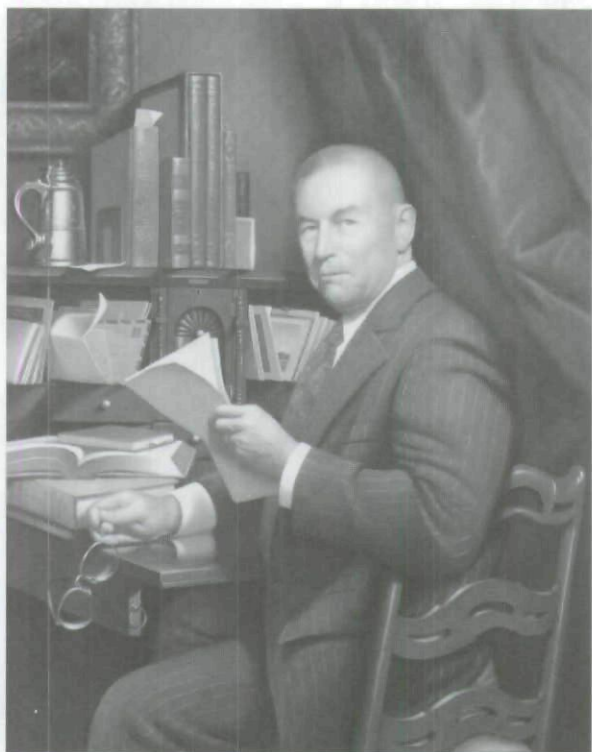
signed, l.r.: 'N P 1996'

Commissioned by the American Antiquarian Society, 1995

EXHIBITIONS: 1997, 'Portraits North,' Francesca Anderson Fine Art, Lexington, Massachusetts.

2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

After thirty-two years of distinguished service, Marcus McCorison was named president emeritus of the American Antiquarian Society at his retirement in 1992. Appointed the Society's librarian in 1960, he was named director in 1967, a title that was changed to president in 1989 and that he retained until his retirement. 'During his long tenure, he acquired some 115,000 items, ranging from a single letter or broadside to a run of hundreds of issues of a single newspaper title.' His contributions are not judged only by numbers; these new acquisitions enhanced the Society's holdings of nineteenth-century materials, while also



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adding to the colonial and Revolutionary era resources for which AAS was already famous. A noted bibliographer, McCorison greatly increased access to the Society's collections through the creation of a machine-readable cataloguing system and the encouragement of the production of bibliographies that included AAS holdings. He laid the foundations for a scholarly community through the establishment of a fellowship program to draw visiting scholars to Worcester and inaugurated academic programs that put fellows in touch with scholars in the region.¹ He also enlarged the institution's endowment with well-organized fundraising campaigns and personal appeals to potential donors.

After serving with the United States Naval Reserve during World War II, McCorison graduated from Ripon College in 1950 and earned master's degrees from the University of Vermont (1951) and Columbia University (1954). His academic study was interrupted by army service as a first lieutenant in Korea in 1951-52. His first professional position was as librarian of the Kellogg Hubbard Library in Montpelier, Vermont.

In 1955 he became the chief of rare books at Dartmouth College. After accepting the position at the Society in 1960, McCorison moved to Worcester and gradually became involved with most of the historical associations in the region. He was a trustee of Fruitlands Museum in Harvard, Massachusetts (until 1989), of Old Sturbridge Village, and of Historic Deerfield. He is a member of the Club of Odd Volumes, the Colonial Society of Massachusetts, and the Massachusetts Historical Society. His professional contributions include service as president of the Bibliographical Society of America, on the board of governors of the Research Libraries Group, and as a founder of the Independent Research Libraries Association.

McCorison has published widely on the history of American printing and printers. In 1963, after thirteen years of research, he published his *Vermont Imprints, 1778-1820*, which lists every known item published in Vermont before 1821. His essay 'The Annals of American Bibliography, or Book History Plain and Fancy' was published by the University of Texas Press in 1991, the same year that his 'Humanists and Byte-size Bibliography, or How to Digest Expanding Sources of Information,' appeared in the *Proceedings of the American Philosophical Society*.

In 1995 the Society's Council voted to commission a portrait of the president emeritus, and McCorison was asked to select the painter. With his wife, Janet Knop McCorison (1927-98), he went to several galleries on Boston's Newbury Street and looked at the work of contemporary painters. They also searched through dozens of artists' portfolios on file at the Copley Society before selecting the South American painter Numael Pulido. McCorison admired the attention to detail, softened realism, and high-gloss finish typical of nineteenth-century painting styles in Pulido's work.

Pulido, born in Colombia, came to the United States in 1958. He studied painting at the Art Students League in New York and exhibited his work at the National Academy of Design. In the 1970s he moved to Hancock, New Hampshire, 'temporarily withdrawing from the gallery world to experiment in depth with the techniques of oil painting.'² Pulido spent most of the 1980s in Europe, living in London and working as a still life and portrait painter. He returned to the United States in 1989.

Sittings for McCorison's portrait began in August 1995. The artist had originally planned to paint his subject outside, standing in front of the Society's building. He remembered: 'Georgia Barnhill [the Society's Andrew W. Mellon Curator of Graphic Arts] and the McCorisons approved of the idea, but Georgia said at one point, rather wistfully, "I guess I will always see him surrounded by his books." I went ahead with my plan, but her remark was working on my mind. I was already quite advanced with sketches and photographs for the painting when one morning I woke up with the clear conviction that Georgia was right. So strong was this impression that I didn't hesitate to reconsider the whole composition.'³

The finished work was unveiled at the 1996 annual meeting of the Society. At the presentation, AAS President Ellen S. Dunlap (elected October 1992) spoke of the inspiration drawn from the image. 'The painting is rich in true-life detail. From the canvas, Marcus looks back at us from his work, from which we are clearly interrupting him. We recognize the desk, the chair, the books, even the look on his face. It is as if he is about to speak to us, and we know him well enough to be certain what he is about to say: "Be true to the great mission and purpose of this library." "Raise more money." "Buy more books!"'⁴ The painting hangs in the Council Room in Antiquarian Hall.

1. John B. Hench, 'Serendipity and Synergy: Collection Development, Access, and Research Opportunities at the American Antiquarian Society in the McCorison Era,' *Proceedings of the American Antiquarian Society* 102 (October 1992): 292.

2. Numael Pulido, autobiographical sketch, April 1997, AAS Archives.

3. Pulido to Lauren Hewes, April 6, 1997, AAS Archives.

4. Ellen S. Dunlap, 'Report of the Council,' *Proceedings of the American Antiquarian Society* 106 (October 1996): 208-9.

77  *Robert Wallace McNair* (1800-33), c. 1830

Attr. William Lewis (1788-after 1838)

watercolor on ivory

2¹¹/₁₆ x 2³/₁₆ (6.87 x 5.56)

Gift of Charles H. Phinney, 1932

Weis 75



CAT. 77

EX. COLL.: Early ownership unknown; c. 1900 owned by 'an old lady living on Union Park Street'; c. 1915 given by her to the secretary of the Franklin Typographical Society; in 1932 acquired by the donor.

Robert Wallace McNair was born in Hanover, Pennsylvania, the youngest son of Thomas McNair (1737–1830), an Irish immigrant who was a prominent landowner and distiller in the region. In 1817 Robert Wallace McNair worked as an apprentice printer at the Harrisburg, Pennsylvania, newspaper office, where the *Chronicle* was published. He moved briefly to Philadelphia, then to Cambridge, Massachusetts, where, by 1824, he was working in the printing office of Eliab Wight Metcalf (1781–1835), one of the city's most prosperous printers.¹ That year, McNair also became a founding member of the Franklin Typographical Society, a mutual aid organization established in Boston to 'cultivate a spirit of benevolence' among printers and to help mitigate disputes between printers, publishers, and shop workers.² McNair became the vice president of the Society in 1826.³

This miniature is attributed to Salem artist William Lewis, who set up a studio in Boston and exhibited there in the 1820s and 1830s. McNair may have commissioned the portrait about the time of his marriage to Eliza Hathaway (b. 1810), on February 26, 1831. He died two years later, at the age of thirty-three, and ownership of the miniature is undocumented from then until 1915, when the painting was given to the Franklin Typographical Society by an unknown donor. McNair's miniature was one of a few items salvaged after a fire destroyed the Franklin Typographical Society's hall in 1932.⁴

1. James Birtley McNair, *McNair, McNear and McNeir Genealogies, Supplement* (Los Angeles: privately printed, 1955), 308–9. Samples of publications produced by Metcalf's shop are preserved in the AAS Imprint Collection.

2. *Constitution and Catalog of the Library of the Franklin Typographical Society* (Boston: Snow & Wilder, 1850), 2.

3. McNair may have known AAS founder Isaiah Thomas, Sr. (cat. 123 et seq.), as Thomas became a member of the Franklin Typographical Society in 1825. See Thomas to Hiram Tupper, April 13, 1825, Isaiah Thomas Papers, 1748–1874, AAS Manuscript Collection.

4. Frederick Weis, 'Portraits in the American Antiquarian Society,' *Proceedings of the American Antiquarian Society* 56 (April 1946): 87.

78 *Cotton Mather* (1663–1728), 1727

Peter Pelham (1697–1751)

oil on canvas

35¼ x 30¼ (89.54 x 76.84) (framed)

Gift of Josephine Spencer Gay, 1923

Weis 77

EX. COLL.: Sitter; to his nephew Mather Byles, Sr. (cats. 21–22); to his daughters Catherine and Mary Byles in 1788; passed solely to Catherine in 1832; through the family until 1908, when it was sold at the 'Hon. M[ather] [Byles] DesBrisay Collection Sale,' C. F. Libbie & Co., April 4, 1908, to Frederick L. Gay; to his wife, the donor.

EXHIBITIONS: 1930, 'One Hundred Colonial Portraits,' Museum of Fine Arts, Boston.

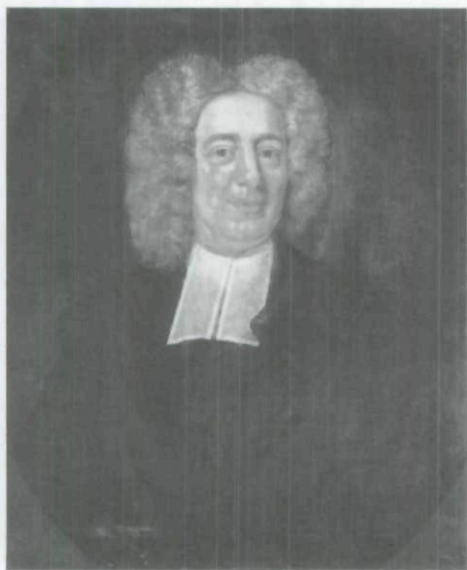
1936, 'Tercentenary Exhibition,' Harvard University.

1939–40, 'Life in America for Three Hundred Years,' Metropolitan Museum of Art.

1943, 'New England Painting, 1770–1775,' Worcester Art Museum.

1949, 'From Colony to Nation,' Art Institute of Chicago, no. 94.

1971, 'Early American Paintings from the Collections of the Worcester Art Museum and the American Antiquarian Society,' Worcester Art Museum.



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CAT. 79

1977, 'Wellsprings of a Nation,' Worcester Art Museum.

1992, 'Days of Judgement: The Salem Witch Trials of 1692,' Essex Institute, Salem, Massachusetts.

PUBLICATIONS: *Catalog of the Tercentenary Exhibition* (Cambridge: Harvard University, 1936), plate 8.

Dresser, 1969, 720.

From Colony to Nation (Chicago: The Art Institute of Chicago, 1949), 63.

One Hundred Colonial Portraits (Boston: Museum of Fine Arts), 56.

William Sprague, *Annals of the American Pulpit*, 9 vols. (New York: Robert Carter and Brothers, 1859), 1: frontispiece. Engraving by A. H. Ritchie.

79  *Cotton Mather* (1663–1728), c. 1750

Anonymous

after Peter Pelham (1697–1751)

oil on canvas

32 x 27¼ (81.28 x 69.22)

Gift of Hannah Mather Crocker, 1815

Weis 78

EX. COLL.: Mather family; owned in 1814 by the sitter's great-granddaughter, the donor.

EXHIBITIONS: 1864, 'National Sailors' Fair,' Boston Athenaeum, no. 211, as by Peter Pelham.

1891, 'Portraits by American Artists,' Worcester Public Library.

1911, 'Exhibition of Colonial Portraits,' Metropolitan Museum of Art, no. 25.

1921-22, 'Loan Exhibition of English and American Paintings of the Eighteenth and Nineteenth Centuries,' Worcester Art Museum.

1939, 'Life in America for Three Hundred Years,' Metropolitan Museum of Art, no. 8.

1943, 'New England Painting, 1770-1775,' Worcester Art Museum.

1950, 'Life in America,' Denver Art Museum.

PUBLICATIONS: *Exhibition of Colonial Portraits* (New York: Metropolitan Museum of Art, 1911), 58-59.

Life in America for Three Hundred Years (New York: Metropolitan Museum of Art, 1938), 4-5.

Frederick Weis, *The Colonial Clergy and the Colonial Churches of New England* (Lancaster, Mass.: Society of the Descendants of the Colonial Clergy, 1938), 48.

As a grandson of Richard Mather (cats. 82-83) and John Cotton (1595-1652), and the eldest son of Increase Mather (cats. 80-81), Cotton Mather was virtually guaranteed a prominent position in the Congregational church in New England. It was not immediately apparent, however, that he would continue in the clerical tradition after graduating from Harvard College in 1678 (M.A. 1681). He pursued interests in science and medicine before ordination in 1685 as minister of Boston's Old North Church, where he would continue to preach for the rest of his life. Mather was a prolific author of encyclopedic texts on theology, medicine, science, and church history, as well as of the works on witchcraft and the Salem trials on which his reputation has long rested. His *Wonders of the Invisible World* (1693) followed a 1689 account of the supernatural, which included his own report of a successful treatment of a girl believed to be possessed.

The author of more than four hundred publications, Mather defined Puritanism not only for his contemporaries but for generations of students of colonial America. In addition to being a prominent preacher, he was an Enlightenment figure whose interests in medicine and science won him election as a fellow of the Royal Society of London in 1713, propelled him into the public arena for advocating inoculation against smallpox during the Boston epidemic of 1721, and led him to

write a comprehensive medical handbook, *The Angel of Bethesda* (1723–24). *Magnalia Christi Americana, or the Ecclesiastical History of New England* (1702) is his account of the period from 1620 to 1698 as ‘the great achievement of Christ in America.’ In that study, Mather discussed settlement and the work of the Congregational churches and the sects that arose to challenge them, gave accounts of the conversions of Indians and the Indians’ relationships with colonial settlements, and included biographies of prominent leaders.¹

Some 1,500 books owned by members of the Mather family were acquired by Isaiah Thomas, Sr. (cat. 123 et seq.), for AAS in 1814. Thomas catalogued the collection in three parts, one of which was a listing of Cotton Mather’s books. Mather’s writings, including the as-yet unpublished opus ‘*Biblia Americana*,’ are testament to the great use he made of his library.²

Near the end of his life, Mather turned to writing a manual for clergy, a reminder of the importance of his ministry and of the way he wished to be remembered. *Manuductio ad Ministerium* (1726) is a practical guide to training for ministry and a balanced life. The year before his death, Mather was also writing and publishing sermons and short essays, including *The Terror of the Lord: Some Account of the Earthquake that Shook New England*, which reflected on the significance of the 1727 earthquake in Boston, and *Restitutus, the end of life Pursued and then the Hope in Death enjoyed by the Faithful*, a treatise written after recovering from severe illnesses. Mather battled with recurrent illnesses through most of 1727, and his health, as well as encouragement from his family, may have inspired him to sit for this portrait (cat. 78). At his death, an obituary described him as ‘perhaps the *principal Ornament* of this Country and the *greatest Scholar* that was ever bred in it.’³

Now known to be a copy, the second painting (cat. 79) was once believed to be the original portrait by Peter Pelham (see cat. 21), on which the artist based his famous 1727 mezzotint of Cotton Mather (fig. 21). In 1943 this portrait was carefully examined and compared to the portrait of Mather (cat. 78) that was given to the American Antiquarian Society in 1923 by Josephine Gay and to the Pelham mezzotint. At that time it was determined, based on brushwork and x-ray examination,



Fig. 21. *Cotton Mather*, Peter Pelham, mezzotint, 1727. Inscribed: 'Aetatis Suae LXV, MDCCXXVII—P. Pelham ad vivum pinxit ab Origin Fecit et excud.' 30.0 x 24.8 cm. Pelham based this mezzotint on his earlier portrait of Mather (cat. 78).

that the Gay portrait was the original and that this image was probably an eighteenth-century copy.⁴

1. For a complete list of his writings, see John Langdon Sibley, *Biographical Sketches of Graduates of Harvard University*, 3 vols. (Cambridge, Mass.: Charles William Sever, 1885), 1: 42–158. For biographical information on Mather, see Kenneth Silverman, *The Life and Times of Cotton Mather* (New York: Harper & Row, 1984) and Reiner Smolinski, 'Cotton Mather,' in Steven R. Serafin, ed., *Encyclopedia of American Literature* (New York: Continuum, 1999), 725–31.

2. For more on the Mathers' books, see J. H. Tuttle, 'The Libraries of the Mathers,' *Proceedings of the American Antiquarian Society* 20 (1910): 269–356. A caveat: in it, Thomas's three catalogues were silently reduced to a single alphabetical listing that obscures provenance and omits approximately 500 titles. Other Mather collections are at the Boston Public Library, Massachusetts Historical Society, and University of Virginia.

3. *The New-England Weekly Journal*, cited in Dresser, 1969, 718. Because of its historical significance, Dresser called this 'probably the single most important portrait in the possession of the Society.'

4. Dresser, 1969, 719. The study, organized by Anne Allison, was conducted at the Worcester Art Museum. (See also Anne Allison, 'Peter Pelham, Engraver in Mezzotinto,' *The Magazine Antiques* 53 [December 1947]: 442.)

80 *Increase Mather* (1639–1723), c. 1720

Anonymous

oil on canvas

30 x 25 (76.20 x 63.50)

Gift of Hannah Mather Crocker, 1815

Weis 79

EX. COLL.: Mather family; to the sitter's great-granddaughter, the donor.

EXHIBITIONS: 1864, 'National Sailors' Fair,' Boston Athenaeum, no. 209.

PUBLICATIONS: Kenneth Murdock, *Portraits of Increase Mather* (Cleveland, Ohio: privately published, 1924), 46-50, plate 8.

E. C. Stedman and E. M. Hutchinson, *A Library of American Literature*, 11 vols. (New York: Charles L. Webster and Co., 1888-90), 2: 76.

Justin Winsor, *Memorial History of Boston*, 4 vols. (Boston: Ticknor and Co., 1880), 1: 587.

81 *Increase Mather* (1639-1723), 1927

Anonymous

after Jan van der Spriet (at work c. 1700)

oil on canvas

50 x 39 $\frac{7}{8}$ (127.00 x 101.28)

Bequest of Henry Winchester Cunningham, 1930

Weis 80

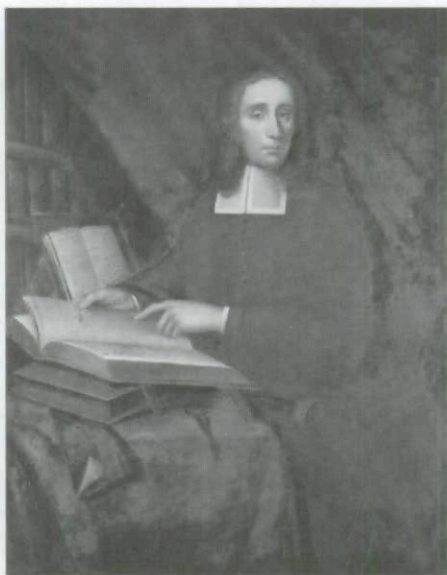
EX. COLL.: Commissioned by the donor, 1927.

The eminent Congregational clergyman and president of Harvard College Increase Mather was the son of Richard Mather (cats. 82-83) and father of three sons, including Cotton (cats. 78-79). He graduated from Harvard in 1656 and, after travelling abroad to visit family in England and Ireland, was ordained in 1664 as the minister of Boston's Second Church. Mather held considerable power in Boston and worked diligently for the continuance of the royal charter for Massachusetts, often travelling to England to meet with Charles II, and later with James II, to plead for support of the colony.¹

In 1685, after ten years of involvement with Harvard as it struggled to survive the troubled tenure of President Leonard Hoar, a student boycott, and the impact of King Philip's War, Mather became its first American-born president. His vision for reinvigorating Harvard was influenced by the Dutch model of a humanist university.² As president of Harvard until 1701, he oversaw its revival and its growth in number of matriculants and recognized fields of study. As a Puritan clergyman Mather had many opportunities to speak out on the issues of the day, and his opinions were published in volumes of sermons and essays.



CAT. 80



CAT. 81

They include *A Brief History of the War with the Indians in New England* (1675), theological treatises such as *An Arrow Against Profane and Promiscuous Dancing* (1684) and *A Discourse Proving that the Christian Religion is the only True Religion* (1702), and *Cases of Conscience Concerning Witchcraft* (1692), which was credited with calming the persecution of individuals accused of witchcraft in Salem and Boston.³ Many of Increase Mather's personal papers, including his correspondence and diaries from 1664 to 1702, are preserved in the manuscript collection of the American Antiquarian Society.⁴

According to family tradition, the portrait of Increase Mather (cat. 80) was made in Boston when he was an elderly man.⁵ It was retained by the family and was seen in 1804 by the Salem minister William Bentley (cat. 8) hanging in the Cambridge home of one of Mather's descendants. Bentley was interested in the Mather family library, which was decorated with portraits of the famous Mather men. He recorded the condition of each of these portraits in his diary, noting: "That of Increase, in his old age, is a good picture & was called a likeness."⁶ In 1814 the founder of the American Antiquarian Society, Isaiah Thomas, Sr. (cat. 123 et seq.), purchased a large collection of Mather family books and

papers from a great-granddaughter of Increase Mather. At the same time she donated portraits of Increase and his son Samuel, as well as images of Richard, Cotton, and his son Samuel (cats. 79, 82, 84–85) to the Society.

The second portrait (cat. 81) is a twentieth-century copy, after a 1688 portrait of Increase Mather painted by the Dutch artist Jan van der Spriet in England. In 1692 Mather returned to Boston with the original portrait, and in 1798 it was given by his great-granddaughter to the Massachusetts Historical Society.⁷ In 1927 Henry W. Cunningham (cat. 36) commissioned an unknown artist to make a copy of the van der Spriet portrait for his own collection. The copy hung in the library of Cunningham's home in Boston until it was bequeathed to the American Antiquarian Society in 1930.

1. For biographical information on Mather, see William Sprague, *Annals of the American Pulpit*, 9 vols. (New York: Robert Carter and Brothers, 1859), 1: 151–59; John Langdon Sibley, *Biographical Sketches of the Graduates of Harvard University*, 3 vols. (Cambridge, Mass.: Charles William Sever, 1873), 1: 410–70; and Michael G. Hall, *The Last American Puritan: The Life of Increase Mather* (Middletown, Conn.: Wesleyan University Press, 1988).

2. Rick Kennedy and Thomas Knoles, 'Increase Mather's "Catechismus Logicus": An Analysis of the Role of a Ramist Catechism,' *Proceedings of the American Antiquarian Society* 109 (1999): 164–65.

3. For a complete list of Mather's writings, see Sibley, *Biographical Sketches*, 1: 438–70.

4. Mather Family Papers, 1613–1819, AAS Manuscript Collection.

5. Kenneth Murdock, *Portraits of Increase Mather* (Cleveland, Ohio: privately printed, 1924), 46.

6. William Bentley Diary, August 16, 1894, William Bentley Papers, 1666–1819, AAS Manuscript Collection.

7. The portrait was given to the Massachusetts Historical Society by Hannah Mather Crocker (1752–1829), who later gave AAS the bust-length portrait of Increase Mather (cat. 80). The 1688 portrait is illustrated in *Portraits in the Massachusetts Historical Society* (Boston: Massachusetts Historical Society, 1988), 68, plate 17.

82 *Richard Mather* (1596–1669), c. 1665

Attr. John Foster (1648–81)

oil on canvas

30 x 25 (76.20 x 63.50)

Gift of Hannah Mather Crocker, 1815

Weis 81



CAT. 82



CAT. 83

EX. COLL.: Sitter; to his son Increase Mather (cats. 80–81); to his son Cotton Mather (cats. 78–79); to his son Dr. Samuel Mather (cat. 84); to his daughter, the donor.

EXHIBITIONS: 1864, 'National Sailors' Fair,' Boston Athenaeum, no. 208.
1932, 'XVIIth Century Painting in New England,' Worcester Art Museum.

PUBLICATIONS: Charles K. Bolton, *The Founders: Portraits of Persons Born Abroad*, 3 vols. (Boston: Boston Athenaeum, 1919), 2: 421.

Dresser, 1935, 103–7.

Old Time New England 15 (October 1924): frontispiece.

83  *Richard Mather* (1596–1669), 1853/54

George F. Wright (1828–81)

copy after cat. 82

oil on canvas

35 x 30¼ (88.90 x 76.84)

Gift of George Mather Randle, 1943

Weis 82

EX. COLL.: 'A man' in New London, Connecticut; purchased at auction by Mr. Armstrong; in 1890 given to donor.¹

PUBLICATIONS: Franklin Cole, *Mather Books and Portraits through Six Generations* (Portland, Maine: Casco Printing, 1978), 25.

Richard Mather, the first of the Mather family dynasty in America, was born in Lowton, Lancashire, England, and was a clergyman in nearby Toxteth and Prescott before immigrating to Dorchester, Massachusetts, in 1635. The following year he became the minister of the church in Dorchester and spent the rest of his life writing and preaching Congregationalist doctrine. His grandson Cotton Mather (cats. 78–79) recalled: 'His way of preaching was very plain, studiously avoiding obscure and foreign terms and unnecessary citation of Latin sentences; and aiming to shoot his arrows not over the heads, but into the hearts of his hearers.'²

Richard Mather supported the Puritan colonists' separation from the Church of England. His *Church Government and Church Covenant Discussed* (1643) and *A Platform of Church Discipline* (1649), taken together, served as a basis for the organization of Congregational churches in New England and had far-reaching implications for democratic government.³ Mather was also one of the translators of *The Whole Booke of Psalmes* (1640).⁴ Commonly referred to as the *Bay Psalm Book*, it is the first book printed in the colonies. Mather's sermon notes and drafts of his writings are preserved in the American Antiquarian Society's manuscript collection.

According to family history, the portrait of Richard Mather (cat. 82) was painted from life in Boston in his old age. On several occasions, the painting, cherished as a relic of early days of America, was restored and 'improved.' By the nineteenth century, the majority of the original surface was lost, and what remained was buried under coats of varnish and overpaint. In 1804 the Reverend William Bentley of Salem, Massachusetts (cat. 8) saw the Mather family portraits during a visit to Cambridge, Massachusetts, and observed in his diary that '[the portraits]' situation does not promise their long preservation,' and 'that of Richard will soon be gone.' He also noted that 'it agrees as well as possible with my block print.'⁵ Bentley was referring to the print made by John Foster about 1670 (fig. 22) to accompany the publication of *The Life and Death of that Reverend Man of God, Mr. Richard Mather*.

Foster, a Dorchester schoolteacher, began working as an engraver in the 1670s. In 1675 he set up a press and became the first printer in



Fig. 22. *Richard Mather*, attributed to John Foster, woodblock, c. 1670–90. $6\frac{1}{2} \times 3\frac{5}{8}$ inches. This block print was engraved to accompany the publication, *The Life and Death of that Reverend Man of God, Mr. Richard Mather*. It was the first woodcut portrait printed in America.

Boston, producing books, almanacs, and sermons.⁶ It is generally accepted that Foster based his print of Richard Mather, the first woodcut portrait printed in America, on the painted portrait now at the American Antiquarian Society.⁷ Consideration of the possibility that Foster may have also painted the original portrait of Mather dates from 1935. In her research on Foster, Louisa Dresser noted that his inventory contained ‘Colours’ and that he was referred to as ‘a rare Apelles,’ a term used to describe painters, not printers.⁸ In 1950 Virgil Baker noted that Foster had been baptized by Richard Mather and had printed several works written by Mather’s son—connections to the family that might have resulted in a commission.⁹ This image of Richard Mather may have come from Foster’s hand, but the deteriorated condition of the portrait makes a definite attribution impossible.¹⁰

In December 1853, the American Antiquarian Society granted permission to the artist George F. Wright to copy the original portrait of Richard Mather. Wright, who was born in Washington, Connecticut, had worked as the custodian of the Wadsworth Athenaeum in Hartford, Connecticut, before moving to New York City in 1848 to study art at the National Academy of Design. He exhibited several portraits at the

Academy in 1851 and 1852, including images of living clergymen. In 1857 he travelled to Europe, visiting Italy, England, and Germany.¹¹ In this copy (cat. 83), Wright changed the position of the book in Mather's left hand and painted a pair of wire-frame glasses in the sitter's right hand, a detail not included in the original canvas but featured in Foster's print. Wright gave the copy to the Connecticut Historical Society in 1854. His work was evidently regarded as successful and Wright may have painted multiple versions of the Richard Mather portrait, including a copy for J. P. C. Mather, the Connecticut secretary of state, and the image now owned by the American Antiquarian Society.¹²

1. George Mather Randle to Clarence S. Brigham, October 28, 1936, AAS Archives.

2. Cotton Mather, quoted in William B. Sprague, *Annals of the American Pulpit*, 9 vols. (New York: Robert Carter & Brothers, 1859), 1: 79.

3. For additional biographical information and a list of Mather's publications, see Sprague, *Annals of the American Pulpit*, 1: 75–80.

4. The AAS copy has the bookplate and inscription of Isaiah Thomas, who may have acquired the volume from William Bentley. 'After advertising for another copy of this book and making enquiry in many places in New England &c., I was not able to obtain or even to hear of another. This copy is therefore invaluable, and must be preserved with the greatest care. It is in its original [vellum] binding. I. T. Sept. 20, 1820.'

5. William Bentley Diary, August 16, 1804, William Bentley Papers, 1666–1819, AAS Manuscript Collection.

6. For additional information on Foster, see Samuel Abbot Green, *John Foster: The Earliest American Engraver and the First Boston Printer* (Boston: Massachusetts Historical Society, 1909).

7. Frederick Weis, 'Portraits in the American Antiquarian Society,' *Proceedings of the American Antiquarian Society* 56 (April 1946): 91–92.

8. Dresser, 1935, 68–69.

9. Virgil Barker, *American Painting: History and Interpretation* (New York: Macmillan Company, 1950), 29–30.

10. Despite its condition, this portrait has been copied several times. Wright copied the image for the Connecticut Historical Society in 1854. In 1869 that society granted permission for Asa W. Twitchell to make a copy, and in 1906 Mrs. Harry Thompson of Paris made a replica for a Mather descendant.

11. *The New-York Historical Society's Dictionary of Artists in America, 1564–1860*, s.v. 'Wright, George.'

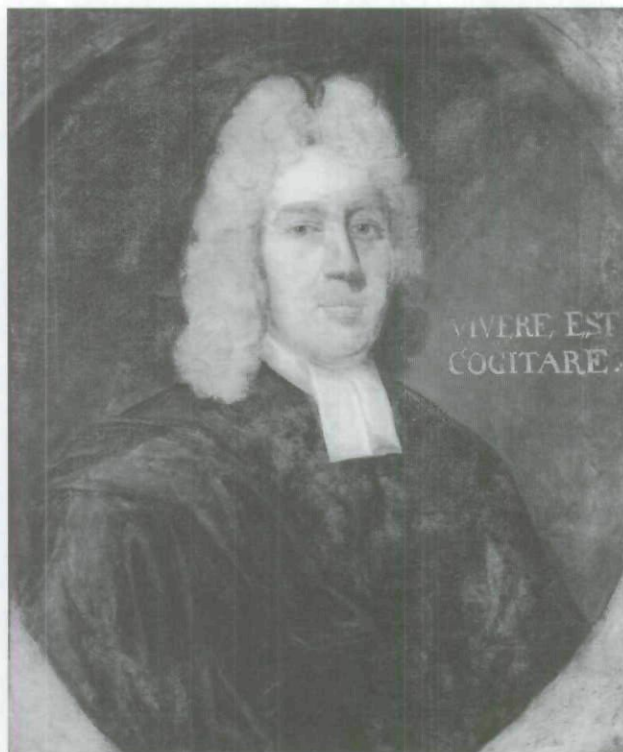
12. The verso of the AAS portrait bears the canvas stamp of William Schaus, a dealer in artists' materials in New York from 1850 to after 1880. The address given in the stamp is 289 Broadway, Schaus's address in 1853. (Thompson R. Harlow, librarian of the Connecticut Historical Society, to Brigham, August 28, 1941, AAS Archives.)

84  *Samuel Mather* (1674–1733), c. 1725

Attr. Richard Philips (1681–1741)

oil on canvas

29¾ x 25 (75.57 x 63.50)



CAT. 84

inscribed, at right: 'VIVERE EST/COGITARE'

Gift of Hannah Mather Crocker, 1815

Weis 83

EX. COLL.: Mather family; to sitter's grandniece, the donor.

EXHIBITIONS: 1864, 'National Sailors' Fair,' Boston Athenaeum, no. 207, as 'Samuel Mather of Dublin.'

PUBLICATIONS: Charles K. Bolton, *The Founders: Portraits of Persons Born Abroad*, 3 vols. (Boston: Boston Athenaeum, 1926), 3: 518, 875-80.

Horace Mather, *Lineage of Reverend Richard Mather* (Hartford, Conn.: Case, Lockwood and Brainard & Co., 1890), 100.

Debated in the nineteenth century, the identity of the sitter in this portrait was determined by 1946 to be Samuel Mather, the youngest son of Increase Mather (cats. 80-81).¹ Samuel was born in Boston and, as a young man of fourteen, travelled to England with his father. He completed his studies abroad and graduated *in absentia* from Harvard



Fig. 23. *Samuel Mather*, John Simon after Richard Philips, mezzotint, c. 1725. 7½ x 5½ inches. © Copyright The British Museum. The 'R. Philips, pinx' inscription on this mezzotint led to the attribution of the AAS portrait to Philips.

College in 1690. He returned to Massachusetts in 1692 and for the next six years preached at various churches around Boston and also took the M.A. at Harvard.

In 1698 Samuel Mather moved to England, where he married and purchased land. He became the minister of Witney in Oxfordshire and built the first Congregational church there in 1712. Mather, who never returned to America, was described by an English biographer as having 'a blunt, forthright manner, tempered, it may be, with humour a trifle hard.' Like his forbears and siblings, Mather was a clergyman with publications to his credit. He wrote religious tracts, including *A Compendious History of the Rise and Progress of the Reformation* (1715) and *A Discourse Concerning the Necessity of Believing the Doctrine of the Trinity* (1719). One of his most important works was his *Memoir of Increase Mather* (1725), which brought him critical acclaim in both England and Massachusetts.²

Sometime during the preparation of his biography of his father, Samuel Mather had his portrait painted.³ The attribution of the American Antiquarian Society's canvas to the English artist Richard Philips is based on the existence of a mezzotint of Mather dated c. 1725 (fig. 23).

This print, very similar in composition to the painting, was engraved by the English artist John Simon (1675–c. 1755) and bears the inscription ‘R. Philips pinx.’⁴ Little is known of this artist’s work, and he has been described as a ‘capable but conservative London portrait painter working in the mold of Kneller.’⁵ Philips’s other sitters included Massachusetts governor Jonathan Belcher and the Reverend Thomas Wilson, a Scottish Episcopal clergyman.⁶

This portrait of Samuel Mather may have been sent to American relatives after his death. It was in the family’s possession in 1804, although at that time it was thought to be a portrait of Samuel Mather of Dublin, Increase Mather’s brother.⁷ The portrait was given to the American Antiquarian Society in 1815, with images of several other Mather family members (cats. 79–80, 82, 85).⁸

1. For discussion of the identity debate, see Frederick Weis, ‘Portraits in the American Antiquarian Society,’ *Proceedings of the American Antiquarian Society* 56 (April 1946): 40–41, and Charles K. Bolton, *The Founders: Portraits of Persons Born Abroad*, 3 vols. (Boston: Boston Athenaeum, 1926), 3: 877.

2. *Sibley’s Harvard Graduates*, s.v. ‘Mather, Samuel.’

3. Thomas J. Holmes, ‘Samuel Mather of Witney, 1674–1733,’ *Publications of the Colonial Society of Massachusetts* 26 (January 1926): 319. Holmes notes that Mather began making inquiries about the prices of painted and engraved portraits as early as 1715 and seems to have had his likeness made more than once.

4. Holmes, ‘Samuel Mather of Witney,’ 318. A copy of the mezzotint, which exists in two states, is in the British Museum. The print is illustrated in Wayne Craven, *Colonial American Portraiture* (New York: Cambridge University Press, 1986), 145.

5. Richard Saunders, *American Colonial Portraits, 1700–1776* (Washington, D.C.: National Gallery of Art, 1987), 152.

6. John Chaloner Smith, *British Mezzotinto Portraits* (London: Henry Sotheran & Co., 1884). Simon made mezzotints based on several other Philips portraits.

7. Weis, ‘Portraits in the American Antiquarian Society,’ 41.

8. A nineteenth-century copy of this painting is owned by the Antiquarian and Landmarks Society of Hartford, Connecticut.

85  *Samuel Mather* (1706–85), c. 1750

John Greenwood (1727–92)

oil on canvas

32¼ x 27½ (81.92 x 69.85)

Gift of Hannah Mather Crocker, 1815

Weis 84

EX. COLL.: Sitter; to his daughter, the donor.



CAT. 85

EXHIBITIONS: 1864, 'National Sailors' Fair,' Boston Athenaeum, no. 210, as 'Rev. Samuel Mather of Boston.'

1971, 'Early American Paintings from the Collections of the Worcester Art Museum and the American Antiquarian Society,' Worcester Art Museum.

PUBLICATIONS: *Sibley's Harvard Graduates*, s.v. 'Mather, Samuel.'

Samuel Mather, the son of Cotton Mather (cats. 78–79), has the distinction of being the 'last of the Mather dynasty in the Boston pulpits.' After his graduation from Harvard College in 1723, Mather preached at Castle William in Boston Harbor until his appointment as minister of the Second Church in Boston in 1732. Although he was dismissed from that post for improper conduct in 1741, a biographer noted that he was 'respected as a scholar, minister, and owner of a great library of books and manuscripts[;] he had neither wide public influence nor as great power as his ancestors.' After leaving the Second Church, he formed the Tenth Congregational Society, which he led until his death.¹

Like his father and uncles, Samuel Mather published sermons and other works, among them a biography of his father, *Life of the Very Reverend and Learned Cotton Mather* (1729). Samuel inherited large portions of the libraries of his father and grandfather, and he used this material as reference for his own preaching and writing. Drafts of many of his sermons and essays are in the manuscript collection of the American Antiquarian Society.² In 1814 part of the Mather family library, described by William Bentley (cat. 8) as 'once the largest private Library in America,'³ was purchased by the founder of the American Antiquarian Society, Isaiah Thomas, Sr. (cat. 123 et seq.). The theological volumes, sermons, poems, and religious tracts it contains continue to be shelved together at the Society.⁴

This portrait of Samuel Mather was given to the Society at the time that Thomas purchased the family library.⁵ It was painted by John Greenwood, a young Boston painter who had apprenticed as an engraver and started painting portraits about 1742. Early in his career, Greenwood painted merchants, ministers, and wealthy Boston matrons. He left Boston in 1752, at the age of twenty-five, and travelled extensively in Surinam, Holland, and England.⁶

1. *Dictionary of American Biography*, s.v. 'Mather, Samuel.'


2. Mather Family Papers, 1613-1819, AAS Manuscript Collection.

3. William Bentley Diary, August 16, 1804, William Bentley Papers, 1666-1819, AAS Manuscript Collection.

4. J. H. Tuttle, 'The Libraries of the Mathers,' *Proceedings of the American Antiquarian Society* 20 (April 1910): 269-356.

5. The portrait has been copied at least twice. A nineteenth-century copy is owned by the Antiquarian and Landmarks Society of Hartford, Connecticut. In 1907 the portrait was copied by Mrs. Harry Thompson of Paris for Alonzo C. Mather of Buffalo, New York.

6. For more on Greenwood see Alan Burroughs, *John Greenwood in America* (Andover, Mass.: Addison Gallery, 1943).

86  *John May* (1748-1812), 1789

Christian Gullager (1759-1826)

oil on canvas

30 $\frac{1}{8}$ x 25 $\frac{1}{8}$ (76.52 x 63.82)

signed, l.r.: 'C. Gullager Pinx. 1789'

Bequest of Mary Davenport May and Charlotte Augusta May,
1874

Weis 85



CAT. 86

EX. COLL.: Sitter; to his wife Abigail May; to their daughters, the donors.

EXHIBITIONS: 1921-22, 'Loan Exhibition of English and American Paintings of the Eighteenth and Nineteenth Centuries,' Worcester Art Museum.

1929, 'Exhibition of American Eighteenth Century Art Owned in and near Worcester,' Worcester Art Museum, no. 308.

1943, 'The Art of Colonial America in the Early Republic,' Vose Art Gallery, Boston.

1949, 'Christian Gullager,' Worcester Art Museum.

1971, 'Early American Paintings from the Collections of the Worcester Art Museum and the American Antiquarian Society,' Worcester Art Museum.

1975, 'The Face of Liberty,' Amon Carter Museum, Fort Worth, Texas.

1976, 'Christian Gullager: Portrait Painter to Federal America,' National Portrait Gallery.

1977, 'Wellsprings of a Nation,' Worcester Art Museum.

PUBLICATIONS: Alan Burroughs, *Linnets and Likenesses* (Cambridge: Harvard University Press, 1936), 93, 98, no. 74.

Louisa Dresser, 'Christian Gullager,' *Art in America* 37 (July 1949): 148-49.

Dresser, 1969, 723.

William Dunlap, ed., *A History of the Rise and Progress of the Arts of Design in the United States*, 3 vols. (Boston: C. E. Goodspeed & Co., 1918), 3: 305.

James T. Flexner, *The Face of Liberty* (New York: Clarkson N. Potter, 1975), plate 71.

Marvin Sadik, *Christian Gullager: Portrait Painter to Federal America* (Washington, D.C.: National Portrait Gallery, 1976), 56-57, plate 5.

Dwight Smith, *The Western Journals of John May* (Cincinnati: Historical and Philosophical Society of Ohio, 1961), frontispiece.

John May was born in Pomfret, Connecticut, and moved to Boston as a young man. On December 16, 1773, along with other Boston residents angry over increased taxes, May participated in the Boston Tea Party, helping his neighbors dump a shipload of tea into the city's harbor. In 1778, at the age of thirty, he joined the First Regiment of the Boston Militia as a captain. He rose steadily through the ranks, becoming a colonel in 1787. After the war, May served as a Boston fire warden and selectman and purchased valuable wharf property along the waterfront. In 1788, he travelled to the Ohio Territory to stake a claim on a parcel of land he hoped to use for future investment.¹

This portrait of May wearing his military uniform was painted in the spring of 1789, just before he departed on a second trip to Ohio. His wife Abigail noted her husband's departure in her diary on April 23: 'Mr. May and Mr. Breck started on their journey for the West, not in the best health or spirits, leaving us very dull.' The next day, when Abigail's brother delivered this portrait to the house, she wrote: 'What a present! The most welcome he could have made me, unless it had been the original himself. . . . Much praise is due the painter. He has done his work well, and I don't wonder he says his hall is stripped of its greatest ornament.'²


The artist, Christian Gullager, was born in Copenhagen, Denmark. He completed his studies at the Royal Academy there in 1780 and immigrated to the United States sometime between 1782 and 1786. Gullager travelled around the country, taking likenesses, painting signs, and making backdrops for theater performances. He also worked as an ornamental painter, decorating military silks and fire buckets. In 1789 Gullager painted John May and signed and dated the canvas. As the

only known work signed and dated by Gullager, this portrait is a key picture for the study of this artist's work.³

1. John May's papers, including journals of his visits to Ohio, are in the collections of the Historical and Philosophical Society of Ohio (Cincinnati) and the Western Reserve Historical Society (Cleveland). The journals were published in Dwight Smith, *The Western Journals of John May* (Cincinnati: Historical and Philosophical Society of Ohio, 1961). AAS owns papers relating to John May's daughter, Sophia May (1784-1870).

2. Marvin Sadik, *Christian Gullager: Portrait Painter to Federal America* (Washington, D.C.: National Portrait Gallery, 1976), 56. Abigail May (m. 1773) later founded and was director of the Boston Asylum for Female Orphans. Both she and her husband had their portraits painted by Gilbert Stuart about 1815. (See Lawrence Park, *Gilbert Stuart*, 4 vols. [New York: William Edwin Rudge, 1926], 2: 513-14.)

3. For a complete study of Gullager, see Sadik and Louisa Dresser, 'Christian Gullager,' *Art in America* 37 (July 1949): 105-79. In 1963 a copy of Gullager's portrait of John May was offered to the Daughters of the American Revolution Museum. (See their letters of July 18 and 26, 1963, in the AAS Archives.)

87  *John Moore, Jr.* (b. c. 1800), 1826

William P. Codman (c. 1798-1831)

oil on canvas

26 x 21³/₄ (66.04 x 55.25)

signed, on verso: 'Wm. P. Codman/Pinxt/1826'

Gift of Martha Jane Brown, Bernice Brown Goldsberry, John J. Goldsberry, Jr., 1974

EX. COLL.: Sitter; to his nephew William Brown (1824-92), who brought the painting to Worcester in 1841; through the Brown family to his grandchildren, the donors.

PUBLICATIONS: 'New Accessions,' *The Magazine Antiques* 108 (September 1975): 342.

John Moore, Jr., was the only son of John Moore, Sr. (1751-1836), a Boston mariner, and his wife, Alice Niles. John Moore, Sr., was born a free black in New York City and moved to Boston as a young man. He supported the patriot cause during the Revolutionary War and, according to family history, fought at the battle of Lexington. After the war, the elder Moore worked as a house servant in Nova Scotia before earning a seaman's certificate. In 1784 he retired from the sea and settled permanently in Boston, where his son John, Jr., was born about 1800.¹

This portrait of John, Jr., in his twenties depicts an obviously suc-



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cessful individual, possibly the same John Moore who listed his occupation as 'barber' in the 'People of Color' section of the 1827 *Boston City Directory*. The address, on South Russell Street, places Moore's shop in an area of the city largely populated by African Americans.² His choice of profession was not an unusual one for a free black man in the nineteenth century. At that time, 'barbering . . . was an occupation that provided crucial economic support for many black men.'³ In 1831, shortly after this portrait was painted, John Moore, Jr., became the legal guardian of two young nephews, Fred and William Brown.⁴ They were the children of his sister Alice (1793–1866), whose husband had recently died. Other particulars of the life of John Moore, Jr., including where he lived after 1833, whether he married or had children, and when he died, are not known.

In 1826, the year this portrait was painted, the artist William P. Codman listed himself as a 'portrait painter' in the Boston directories.⁵

Codman was an itinerant artist who travelled to New Orleans in 1823, advertised in newspapers in Portland, Maine, in 1824, and was in Boston from 1826 to 1831.⁶ He sometimes worked with Charles Codman (c. 1800–42), who may have been his brother. Portraits by William usually depict middle-class men and women, bust length, against a neutral background.⁷

The portrait of Moore passed to his nephew and ward William Brown, who, in 1841, moved with his family to Worcester, Massachusetts, where he worked as an upholsterer and drapery expert. In the twentieth century, his descendants donated Brown's personal and business papers to the American Antiquarian Society. Accompanying the papers was this portrait, which was then believed to depict John Moore, Sr. However, conservation of the canvas in 1975 revealed the date on the verso, and further research indicated that the portrait was of John, Jr., rather than his father, who would have been seventy-five years old in 1826. At the time of its gift to the Society, Marcus McCorison (cat. 76), then director and librarian, described it as 'a wonderfully interesting and valuable addition to known examples of early American portraiture. Appropriately it joins the manuscripts and books of the Brown family. . . . Taken together all elements constitute an uncommon and historically useful family archive.'⁸

1. Genealogical Record, Brown Family Papers, 1762–1965, AAS Manuscript Collection. This record lists seven children, with the girls listed first. The lower portion of the page, where John, Jr., is named, is damaged, and his birth date is partially illegible.

2. Jesse Chickering, *Statistical View of the Population of Massachusetts from 1765–1840* (Boston: Charles C. Little and James Brown, 1846), and James Oliver Horton, 'Black Activism in Boston, 1830–1860' (Ph. D. diss., Brandeis University, 1973).

3. Jack Salzman et al., *Encyclopedia of African-American Culture and History*, 5 vols. (New York: Macmillan, 1996), 3: 1164. In the Boston city directories from 1830 to 1833, John Moore is listed as a 'hairdresser.'

4. Guardianship Papers, Brown Family Papers.

5. *Boston City Directory* (Boston: John H. A. Frost and Charles Stimpson, Jr., 1826), 78. Codman's address is 'rear Eagle Coffee House, Common.'

6. See Codman's advertisements in the *Portland Advertiser*, May 26, 1824, and in the *Agricultural Intelligencer and Mechanic Register* (Boston), February 18, 1820. In one advertisement he offered to 'paint portraits in an agreeable style for twenty four dollars the pair.'

7. *The New-York Historical Society's Dictionary of Artists in America, 1564–1860*, s.v. 'Codman, William.'

8. AAS Press Release, March 26, 1975.

88 50 *Newcomb, Henry Knox*, see page 299.

89 50 *Newcomb, Mary Maccarty Stiles*, see page 299.

90 50 *Charles Lemuel Nichols* (1851–1929), 1924
Howard Logan Hildebrandt (1872–1958)
oil on canvas
44 $\frac{3}{8}$ x 34 (112.08 x 86.36)
signed, l.r., in red paint: 'H. L. Hildebrandt 1924'
Gift of Mrs. George A. Gaskill, Harriet B. Lincoln, and Charles
L. Nichols, Jr., 1929
Weis 90

EX. COLL.: Sitter; to his children, the donors.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

Charles Lemuel Nichols, a prominent Worcester, Massachusetts, physician, was elected to membership in the American Antiquarian Society in 1897. He was an active member, sitting on the Committee for Publication from 1909 to 1919, on the Council from 1911 to 1929, and, at various times, serving as recording secretary and secretary for foreign correspondence. Nichols's interest in early American imprints and his Worcester connections made him an ideal candidate for the presidency of the Society, a position to which he was elected in 1927 and that he held until his death. 'From early youth he was a visitor of our library and a student of its possessions. . . . He became thoroughly imbued with the collector's spirit and with a fondness for the study of early Americana. . . . Since [Isaiah] Thomas, no one of our presidents has undertaken the duties of that office better fitted to be the head of a learned collecting society.'¹

Nichols, who practiced homeopathic medicine in a large practice in Worcester, was also a book collector, with a particular interest in volumes printed in Worcester in the eighteenth century. The year he was elected to membership in the Society he noted: 'I have the incurable disease, Biblio-Mania.'² He collected almanacs, children's literature,



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and books on Massachusetts history. Nichols donated the portion of his library relating to Massachusetts to the Society, along with drafts and notes relating to his own publications.³

As a scholar, Nichols published his *Bibliography of Worcester* (1899) and wrote a study of the Society's founder, 'Isaiah Thomas: Printer, Writer and Collector' (1912). He often contributed to the *Proceedings of the American Antiquarian Society*. The results of his life-long study of almanacs appeared there as 'Notes on the Almanacs of Massachusetts' (April 1912) and 'Checklist of Maine, New Hampshire and Vermont Almanacs' (April 1928). In a 1920 essay for the *Proceedings*, Nichols identified and located numerous portraits of Isaiah Thomas, Sr., and cited his research on their provenance.⁴

A philanthropist who worked tirelessly for many nonprofit organizations in Worcester, Nichols was the founder of the Worcester Welfare Federation, director and president of Associated Charities of Worcester, and a director and board member of the Worcester Public Library.⁵

His obituary in the city's largest newspaper stated: 'Worcester knew Dr. Nichols, which is the same as saying that Worcester loved him well, admired him sincerely, and respected him profoundly. He deserved it all. The community deeply mourns the passing of this helper of the helpless, this friend of the poor and unfortunate, this physician-scholar-gentleman.'⁶

The portrait of Nichols was painted in early 1924 by Howard Logan Hildebrandt.⁷ The artist was born in Allegheny, Pennsylvania, and spent his youth in Pittsburgh before travelling to Paris to study at the Ecole des Beaux Arts. In the 1890s he exhibited his work at the National Academy of Design in New York City and moved there around 1900. Hildebrandt had a studio at 306 East 51 Street and painted portraits of prominent businessmen and academics.⁸ He was elected to membership in the National Academy in 1932.⁹

1. 'Many Tributes to Dr. Nichols,' *Worcester Telegram*, February 22, 1929, AAS Newsclipping File.

2. *Proceedings of the American Antiquarian Society* 39 (April 1929): 9.

3. Charles Lemuel Nichols Papers, 1851-1927, AAS Manuscript Collection. This collection contains much unpublished material relating to Worcester, including Nichols's manuscript of 'Worcester Imprints, 1775-1894.'

4. 'The Portraits of Isaiah Thomas with Some Notes Upon His Descendants,' *Proceedings of the American Antiquarian Society* 30 (1920): 251-77. His annotated offprint of this article is at AAS. Many of Nichols's attributions have been superceded.

5. For more on Nichols's contributions to area agencies, see his obituary in *Proceedings of the American Antiquarian Society* 39 (April 1929): 3-15.

6. *Worcester Evening Gazette*, February 20, 1929, AAS Newsclipping File.

7. Worthington Chauncy Ford to Nichols, March 11, 1924, Nichols Papers. In this letter, Ford mentioned that he would like to stop by to see the completed portrait.

8. 'H. L. Hildebrandt, A Portraitist, 84,' *New York Times*, November 12, 1958. Some of Hildebrandt's correspondence and personal papers are preserved as the Howard Logan Hildebrandt Papers, 1890-1919, Archives of American Art, Smithsonian Institution, Washington, D.C.

9. *Who's Who in American Art, 1938-1939* (Chicago: A. N. Marquis Co., 1939), 246. Hildebrandt's self-portrait is in the collection of the National Academy of Design.

91  *Bass Otis* (1784-1861), 1860

self-portrait

oil on tin

10 $\frac{3}{8}$ x 8 $\frac{3}{4}$ (25.72 x 20.96)

inscribed, on verso: 'Bass Otis/Painted by himself/Aged 76/
for F. J. Dreer, AD 1860'



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Gift of Charles Henry Taylor, 1928

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EX. COLL.: Ferdinand Julius Dreer (1812-1902); sold at 'F. J. Dreer's Collection of Oil Portraits and Engravings,' auction by Stan T. Henkels, June 6, 1913; purchased by Charles E. Goodspeed for \$65; sold to donor.

EXHIBITIONS: 1969, 'A Society's Chief Joys,' Grolier Club, New York, no. 212.

1976, 'Bass Otis: Painter, Portraitist and Engraver,' Historical Society of Wilmington, Delaware, no. 80.

PUBLICATIONS: Wayne Craven and Gainor B. Davis, *Bass Otis: Painter, Portraitist and Engraver* (Wilmington, Del.: Historical Society of Delaware, 1976), 112.

William Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States*, 3 vols. (Boston: C. E. Goodspeed & Co., 1918), 2: 282.

Thomas Knoles, 'The Notebook of Bass Otis: Philadelphia Portrait Painter,' *Proceedings of the American Antiquarian Society* 103 (April 1993): 180.

Pennsylvania Magazine of History and Biography 37 (October 1913): frontispiece.

A Society's Chief Joys (Worcester: American Antiquarian Society, 1969), 104.

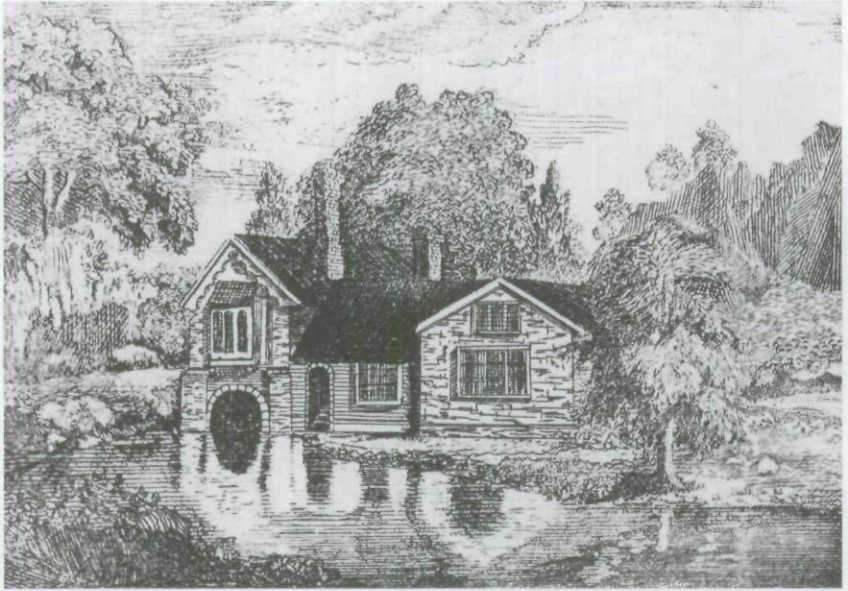


Fig. 24. 'House and Tree at Waterside,' also titled 'Mill by Stream.' Bass Otis, lithograph. 9.5 x 12.9 cm. This image, which appeared in *Analectic Magazine* (Philadelphia), July 1819, is considered the first lithograph published in America.

That Bass Otis became an artist, specializing in portrait painting, instead of taking up the family trade of scythe-making, was a result of following his natural inclination. He learned the basic elements of grinding pigments and mixing colors from a coach maker. He may have studied with Gilbert Stuart in Boston between 1805 and 1808 before moving to New York City, where he may have worked briefly as an assistant to John Wesley Jarvis (1780–1840).¹ In 1812 Otis moved to Philadelphia, where his portraits were well received. He painted businessmen, politicians, children, and members of the city's middle and upper classes. His account book, which lists the names of some three hundred sitters for portraits, other types of commissions, prices he charged, and notes on his technique, is preserved at the American Antiquarian Society (see fig. 4).² Although he was based in Philadelphia during this period, Otis travelled regularly in search of commissions and often visited Baltimore and Washington, D.C.

Otis was elected a member of the Society of Artists of the United

States in 1812. That year, eight of his portraits were exhibited in a show presented by the Society of Artists and the Pennsylvania Academy of the Fine Arts, to which he was elected in 1824. His studio became a place for young painters to learn their craft, and Otis was an able teacher. Both John Neagle (1796–1865) and Henry Inman (1801–46), two of Philadelphia's most successful portrait painters, studied with him.³

Early in his career, Otis experimented with lithography. The July 1819 issue of the *Analectic Magazine* featured an article on this newly invented printing process and included a lithographed scene by Otis of a building at water's edge (fig. 24). This image, which has been designated as the first lithograph published in America, introduced Otis to the possibilities of printmaking as a supplemental form of income. Several lithographs, engravings, and aquatints by Otis are preserved in the AAS Graphic Arts Collection.

Throughout his life Otis painted self-portraits, leaving a remarkably complete record of his changing physical appearance. The earliest one is dated 1812, when he was starting his career as a young artist in Philadelphia. Two images from the 1830s show him in the prime of life.⁴ The self-portrait owned by the American Antiquarian Society was painted during the last year of his life and is his last known work. It was commissioned by Ferdinand Julius Dreer, a Philadelphia jewelry dealer, who was a patron of the arts.⁵ The painting was sold at the sale of Dreer's collection in 1913 and was eventually purchased by the book and print collector Charles Henry Taylor (1867–1941), a member of the American Antiquarian Society, who was keenly interested in the history of lithography.⁶

1. *American National Biography*, s.v. 'Otis, Bass.'

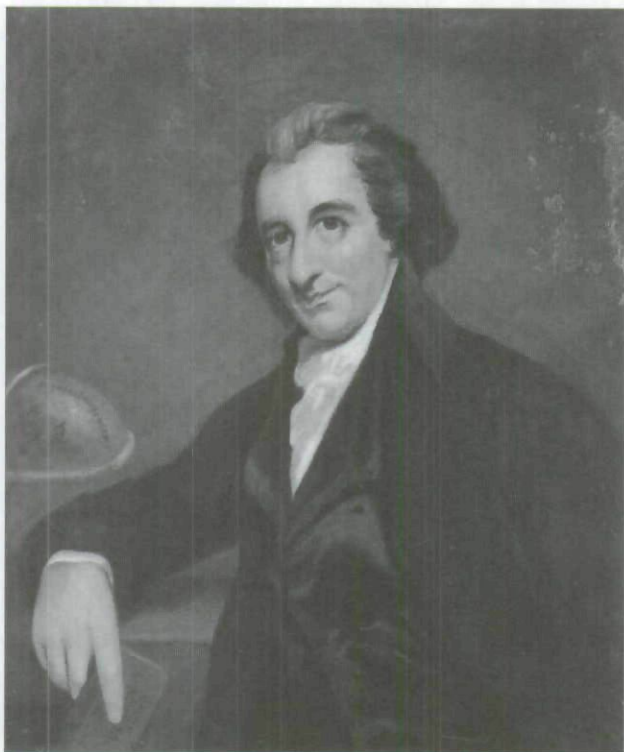
2. Bass Otis Account Book, 1815–1854, AAS Manuscript Collection. Parts of the account book have been published in Thomas Knoles, 'The Notebook of Bass Otis: Philadelphia Portrait Painter,' *Proceedings of the American Antiquarian Society* 103 (April 1993): 179–253.

3. Wayne Craven and Gaior B. Davis, *Bass Otis: Painter, Portraitist and Engraver* (Wilmington, Del.: Historical Society of Delaware, 1976), 13–14.


4. Craven and Davis, *Bass Otis*, 21. Two of the self-portraits are illustrated as plate 1 and frontispiece.

5. Craven and Davis, *Bass Otis*, 96. In 1836 Otis painted the young Dreer and his wife, Abigail.

6. For more on Taylor, see Taylor Family Papers, 1880–1937, AAS Manuscript Collection. Also see the obituary by Clarence S. Brigham in *Proceedings of the American Antiquarian Society* 51 (October 1941): 237–41. In 1931 Taylor donated Otis's account book to AAS.



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92  *Thomas Paine* (1737-1809), 19th century

Anonymous

after George Romney (1734-1802)

oil on canvas

16 $\frac{3}{8}$ x 14 $\frac{3}{8}$ (41.59 x 36.51) (framed)

Gift of R. Henniker Heaton, 1930

Weis 92

EXHIBITIONS: 1976, 'USA . . . 200 Years,' Sokolniki Park, Moscow, U.S.S.R.,
United States Information Agency.

1977, 'Wellsprings of a Nation,' Worcester Art Museum, no. 147.

Thomas Paine, the author of *Common Sense* and an ardent supporter of the American cause for independence, was born in Thetford, England, the son of a corset maker. He arrived in Philadelphia in 1774 and earned a living there as a free-lance journalist. Just before and during the Revolutionary War, Paine wrote a number of political pamphlets. *Com-*


mon Sense, published in January 1776, 'urged an immediate declaration of independence.' Paine explained in it his belief that 'the colonies must fall away eventually; a continent can not remain tied to an island.'¹ Examples of his writings are preserved in the imprint collection of the American Antiquarian Society.²

Once thought to be the work of Rembrandt Peale (1788–1860), this small painting is now believed to be an anonymous copy, after an image of Paine by the English portraitist George Romney (National Portrait Gallery, London). Romney's composition was copied by several American artists, including Thomas Sully (1783–1872) and John Wesley Jarvis (1780–1840). Romney's painting was engraved in 1793 and was often copied for inclusion in periodicals and books.³ Any of these prints could have served as the inspiration for this portrait.

1. Rodger D. Parker, *Wellsprings of a Nation* (Worcester: American Antiquarian Society, 1977), 84.

2. For more biographical information on Paine, see Alfred J. Ayer, *Thomas Paine* (New York: Athenaeum Press, 1988), and Ian Dyck, ed., *Citizen of the World: Essays on Thomas Paine* (New York: St. Martin's Press, 1988).

3. Several engravings after the Romney portrait of Paine, including the most widely copied version by William Sharp (b. c. 1802), are housed in the AAS Graphic Arts Collection.

93  *William Paine* (1750–1833), c. 1830

Chester Harding (1792–1866)

oil on canvas

33¼ x 27¼ (84.46 x 69.22)

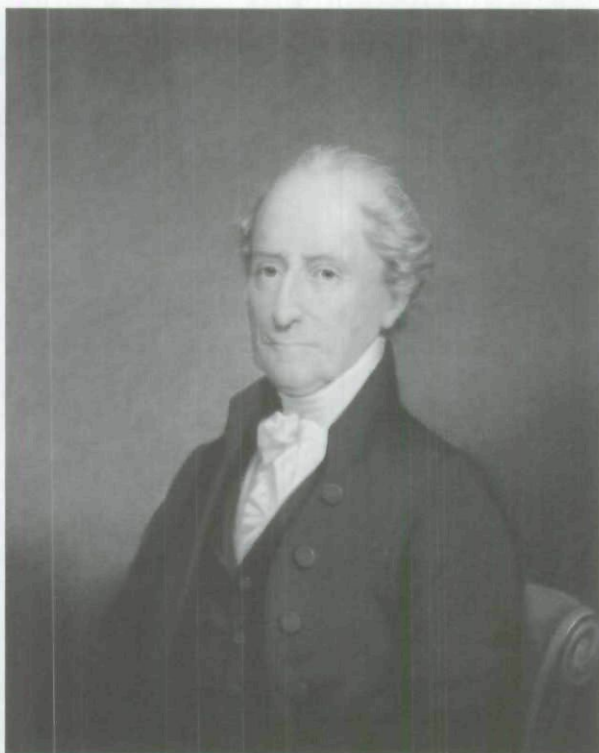
Bequest of Russell Sturgis Paine, 1959

Weis 93

EX. COLL.: Sitter; to his son Frederick William Paine; possibly to his son George S. Paine; through the family to the donor, who, in 1911, placed the canvas on loan to the American Antiquarian Society.

EXHIBITIONS: 1891, 'Portraits by American Artists,' Worcester Public Library.
2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

PUBLICATIONS: Leah Lipton, *A Truthful Likeness: Chester Harding and His Portraits* (Washington, D.C.: National Portrait Gallery, 1985), 173.
Sibley's Harvard Graduates, s.v. 'Paine, William.'



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William Paine, a physician and prominent resident of Worcester, Massachusetts, was one of the eleven incorporators of the American Antiquarian Society in 1812. He served as the Society's vice president from 1813 to 1816 and later was a member of the committee for publications. He bequeathed his professional library, which consisted of many early medical texts, to the Society.¹ His personal and business papers, including documents relative to his activities during the Revolutionary War, are preserved in the Society's manuscript collection.²

Born in Worcester, Paine graduated from Harvard College in 1768. He studied medicine with several Worcester County physicians and was a partner in an apothecary business in town. During the Revolutionary War he was a Loyalist and left Worcester for England and Scotland in 1774. He received his medical degree from the University of Aberdeen and enlisted in the British Army as a surgeon. In this capacity Paine was sent to New Jersey, New York, and Nova Scotia.³ After the war, he was

given land in Canada as a reward for his loyalty to the crown but chose instead to live in Salem, Massachusetts, near his wife's family. In 1793, when his father died, Paine inherited the family home in Worcester and soon returned there to re-establish his medical practice. He quickly regained his social and civic prominence, not only as a physician, but also as a supporter of education and an active member of the Second Parish Church. During the War of 1812, Paine gave up his British military pension and was naturalized as an American citizen.

About 1830, Chester Harding, who was then the most fashionable painter in Boston, painted Paine's portrait. Although Harding's sitters included patriots such as James Madison and John Quincy Adams, he agreed to paint the former Loyalist, who by then was almost eighty years of age and had long since retired from the practice of medicine.⁴ A contemporary recalled that Paine 'was of medium height and of slight figure; his white hair was brushed back from his head, made into a cue and bound with black ribbon, with a bow at the end. Even at the age of eighty his complexion remained clear and delicate.'⁵


1. George E. Francis, 'William Paine,' *Proceedings of the American Antiquarian Society* 13 (April 1900): 404.

2. Paine Family Papers, c. 1721-c. 1918, AAS Manuscript Collection.

3. On Paine's activities during the war, see Francis, 'William Paine,' 398.

4. A miniature after this portrait, by an unknown artist, is owned by the Worcester Art Museum and is illustrated in Susan Strickler, *American Portrait Miniatures* (Worcester: Worcester Art Museum, 1989), 134. According to Strickler, the miniature was copied in the 1870s by the artist James Sullivan Lincoln. In addition, there is a profile silhouette of William Paine in the AAS Graphic Arts Collection.

5. Francis, 'William Paine,' 405-6.

94  *Charles Paxton* (1707/8-88), c. 1751

John Cornish (at work 1751-62)

oil on canvas

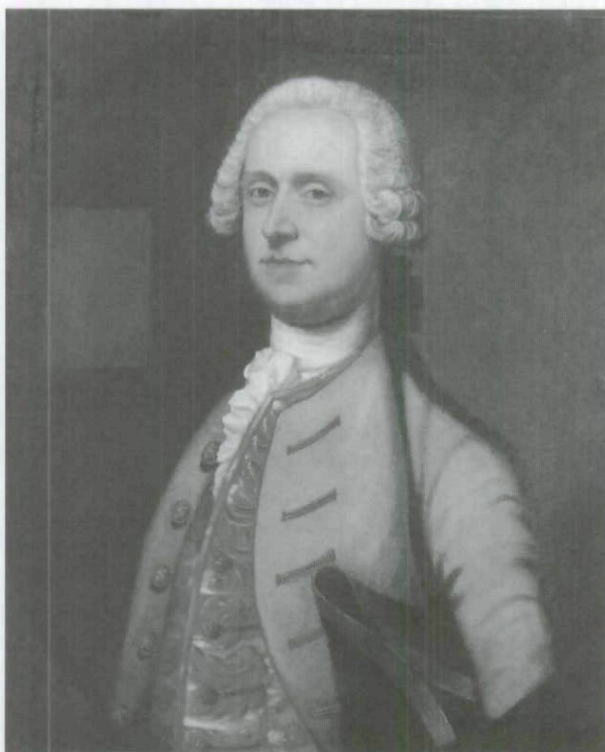
29⁷/₈ x 24³/₄ (75.88 x 62.87)

inscribed, l.r.: '[illeg.] Cornish pinxt/17-'

Gift of 'a Lady,' 1814

Weis 95

EX. COLL.: Unknown before donor.



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EXHIBITIONS: 1891, 'Portraits by American Artists,' Worcester Public Library.
1977, 'Wellsprings of a Nation,' Worcester Art Museum.

PUBLICATIONS: E. Alfred Jones, *Loyalists of Massachusetts* (London: Saint Catherine Press, 1930), plate 39.

Lillian B. Miller, *In the Minds and Hearts of the People: Prologue to the American Revolution, 1760-1774* (Greenwich, Conn.: New York Graphic Society, 1974), 113-14.

Little is known about the early career of Charles Paxton, who was born and grew up in Boston. In 1760 he became the surveyor of customs for Boston Harbor, a thankless job that involved searching ships for contraband and pressuring his neighbors to pay the customs duties set by Parliament. As a result, Paxton, who was perceived as living in luxury and currying favor with the British, was immensely unpopular in Boston.¹ In 1766 he was chased out of the country by an angry mob after he allegedly searched a merchant's warehouse without a warrant.²

In London during the following year, Paxton helped form a board of commissioners, a group of five men who worked together to enforce British customs laws in Boston. He returned to Massachusetts emboldened with new powers. However, by February 1768, he sought help from his superior in England, writing: 'The Merchants of the first Character in this place openly run whole Cargoes of Wines and Molasses &c. in defiance of the Law and the Custom-house officers, and there is no power in the Government to prevent them. 'Tis the opinion of the wisest men here that unless we have immediately three or four men of rank and at least one Regiment every thing will be in the greatest confusion and disorder.'³ The following month an effigy of Paxton was hung from the 'Liberty Tree,' after he seized the cargo of one of John Hancock's ships. This incident led Paxton to repeat his request to have British troops sent to Boston to help restore order.

Paxton's call for military support is regarded as one of the earliest actions leading to the hostilities that erupted in 1775.⁴ Once the Revolutionary War was underway, Paxton was officially banished from Boston. He fled to England in 1776 and remained there for the rest of his life. In 1785 and 1786 he submitted claims to the crown for losses incurred during the war, including property in Connecticut and 'valuable pictures from Italy, old and valuable furniture and a large library of books, neatly bound and gilt.'⁵

This portrait was left behind by Paxton or a member of his family during their flight to England. In the nineteenth century it was thought to be by the Boston artist John Singleton Copley (1738-1815). However, a 1908 restoration revealed the partial signature of John Cornish, an English portrait artist, and the painting was re-attributed to him.⁶ Little is known about Cornish, who painted the Paxton portrait in England well before the American Revolution. Only two other known portraits signed by Cornish are known, both associated with the area around Oxford.⁷

1. Paxton was unpopular outside of Boston as well. The Worcester County town of Paxton, in central Massachusetts, had adopted its name following a promise by the surveyor of customs to donate a church bell to the town. Paxton never fulfilled his promise, and during the Revolution the town tried unsuccessfully to change its name. (See *One Hundred and Fiftieth Anniversary of the Town of Paxton, Massachusetts* [Worcester: The Davis Press, 1917], 31.)

2. For biographical information on Paxton, see Lorenzo Sabine, *Biographical Sketches of Loyalists of the American Revolution* (Port Washington, N.Y.: Kennikat Press, 1864 and 1966), 153–55. Paxton's birth year is incorrectly marked as '1704' on the portrait frame.

3. Charles Paxton to Charles Townsend, February 24, 1768, *Proceedings of the Massachusetts Historical Society* 56 (June 1923): 349. This volume of the *Proceedings* contains transcripts of several Paxton letters.

4. Published copies of Paxton's formal decrees and speeches are part of the AAS Imprint Collection.

5. E. Alfred Jones, *Loyalists of Massachusetts* (London: Saint Catherine Press, 1930), 230.

6. The restoration was done by Hermann Dudley Murphy in Boston. (See his receipt for April 21, 1908, AAS Archives.) A second portrait of Paxton is owned by the Massachusetts Historical Society. It was painted in 1734 by Edward Truman and is illustrated in *Portraits in the Massachusetts Historical Society* (Boston: Massachusetts Historical Society, 1988), 73.

7. Ellis Waterhouse, *Dictionary of British Eighteenth Century Painters* (Suffolk, England: Antique Collector's Club, 1981), 87, and Ulrich Thieme, Felix Becker, et al., *Allgemeines Lexicon der Bildenden Künstler von der Antike bis zur Gegenwart* (Leipzig: Wilhelm Engelmann & E. A. Seemann, 1907–35), 7: 444.

95 Stephen Peabody (1741–1819), 1809

John Johnston (1752–1818)

oil on canvas

29¼ x 24½ (74.29 x 61.59)

Gift of Mr. and Mrs. James B. Thompson, 1982

EX. COLL.: Sitter; through the family to the sitter's great-great-great-grandson, the donor.

PUBLICATIONS: Harriet Webster Marr, 'Parson Peabody,' *Yankee* 12 (September 1948): 34.

Stephen Peabody, born in Andover, Massachusetts, entered Harvard College in 1763. During his years there, he kept a detailed diary recording the progress of his studies, his antics with fellow classmates, and his leadership in a student uprising in 1767. He graduated in 1769 and taught grammar school until his 1772 ordination as the minister of the newly established First Congregational Church in Atkinson, New Hampshire. Peabody, an orthodox Calvinist, opened his home to his parishioners and was remembered as a generous and caring pastor.¹ Copies of his published sermons are preserved in the American Antiquarian Society's imprint collection. In 1787 Peabody founded Atkinson Academy for the education of young men. His daughter Polly and her friends demanded to be taught with the boys, and in 1794 the acad-



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emy became the first coeducational institution of its type in the United States.²

Peabody kept a detailed journal during most of his life, noting community events, political changes, daily weather, and deaths, births, and baptisms in his parish. Because his life spanned the years of the American Revolution, Peabody's diaries are full of references to battles and politics of the era. He recorded his protest of policies leading to Shay's Rebellion in 1786, noted the Great Fire in Boston in 1787, and commented on the administration of Thomas Jefferson. The diaries, which also include personal notes about his family and farm, are preserved at the American Antiquarian Society.³

In 1809, at the urging of his stepson William Smith Shaw (1778–1826) and his brother-in-law, President John Adams (1735–1826), Peabody decided to commission portraits of himself and his second wife,

Elizabeth (1750–1815). He recorded the transaction in great detail in his diary, providing rare commentary on patronage and the process of portrait painting in the United States at the turn of the century.

On September 1, 1809, Peabody visited the fashionable Boston painter Gilbert Stuart (1775–1828), who was recommended by the Adams family. ‘He shewed us some inimitable likenesses, but asks 100 dollars apiece. I cannot go to his price. We inquired for a man by the name of Johnston who took likenesses of Governor Phillips and his family, found [that] he was in Dorchester with his daughter. . . . PM I took my horse and chaise, with Mr. Foster & Elizabeth & we rode out to Dorchester and found Mr. Johnston with a very agreeable family. I conversed with him on my beliefs. He has a shop in Boston and agreed to take our portraits for 30 dollars apiece. . . . I am to write him, and we gave encouragement if he would do the business for something less. We were treated very politely.’⁴ Peabody arranged to have Johnston paint his portrait, noting: ‘They say Johnston is equally good if it were not for drink. I shall risk his taking mine.’⁵ William Smith Shaw insisted that his mother be painted by Stuart, however, and agreed to pay the difference.

Peabody’s sittings began toward the middle of October 1809. ‘[W]ent to Mr. Johnston’s painting room where I found him working. After a few moments conversation, I sat down and he began to take a portrait on canvas he had prepared for the purpose. It was very cozy until One. I found it a Jobb to set thus confined.’ After a recess for lunch, Peabody ‘returned to my sitting till we were both tired. We adjourned till morning.’ The following day, Peabody was permitted to see the incomplete portrait and noted: ‘[T]ook a look at my Phiz and did not like it too well. I set again till I almost grew to the chair.’ After lunch, he ‘walked up to Stewart’s [*sic*] where I met with [Elizabeth] & sister Adams. Their likenesses begin to look well.’

The next day, Peabody borrowed a formal clerical robe from a friend and returned to Johnston’s studio. ‘He had done considerable to it and I believe it will be a good likeness. I set again till I was weary. . . . Mr. Johnston did the portrate [*sic*] to the gown & band, got thro’ what he was going to do before night.’ The portrait was completed the next day, and Peabody wrote: ‘I came on to Johnston’s shop, he was there and



Fig. 25. Stuart, Gilbert. *Mrs. Stephen Peabody*, 1809-11. Painting—oil on wood panel, 26¾ x 21¼ inches. Collection of Arizona State University Art Museum, 1953.132.000. Although Stephen Peabody had his portrait painted by John Johnston, Elizabeth Peabody's son insisted hers be done by Stuart, and paid the \$70 price difference himself.

gave the finishing touches to my portrate. . . . We all think it will be middling well done at least. He asks 30 dollars for doing it. I paid him 15 and am to send the other soon.' There was then a considerable and unexplained delay, as Peabody did not record paying the balance and receiving his portrait until nearly two years later. Gilbert Stuart, however, whom Peabody called a 'whistling fellow,' did not complete Elizabeth Peabody's portrait until September 1811, also two years after the original commission (fig. 25).⁶

Johnston's likeness of Peabody, with its freely curling hair and hint of a smile, captures the minister's exuberant personality. A student at Atkinson Academy, where the pupils were regularly awakened at sunrise by Peabody's loud and boisterous singing, recalled: 'In person, Mr. Peabody was large and commanding, having attained full six feet in height, and being otherwise of very portly dimensions. His eye was black, and his face swarthy but well proportioned. His hair was bushy and curling, swelling out to ample rotundity behind.'⁷ The painting hung for many years in Atkinson Academy before it was given to the American Antiquarian Society in 1982.

1. For biographical information on Peabody and his student years, see *Sibley's Harvard Graduates*, s.v. 'Peabody, Stephen.'

2. Harriet Webster Marr, *Atkinson Academy: The Early Years* (Springfield, Mass.: John E. Stewart Co., 1940).

3. Stephen Peabody Diaries, 1767–1814, AAS Manuscript Collection. The original diary for 1767 is housed in the Massachusetts Historical Society; a transcript is in the AAS collection.

4. Peabody Diary, September 1, 1809, AAS Manuscript Collection.

5. Peabody Diary, October 13, 1809. For more on Johnston, see Samuel Dexter (cat. 41).

6. Peabody Diary, October 18–21, 1809; August 29–30, 1811; September 3, 1811. Elizabeth Peabody's portrait is listed by Lawrence Park in *Gilbert Stuart*, 4 vols. (New York: William Edwin Rudge, 1926), 2: 578–79, 4: 378. The painting is now owned by the Arizona State University Art Museum.

7. *Sibley's Harvard Graduates*, s.v. 'Peabody, Stephen.' The author quotes Samuel Gilman, a pupil at the Academy.

96  *James Porter* (1808–88), c. 1835

Anonymous

watercolor on ivory

2½ x 2¼ (6.35 x 5.24)

Gift of Jennie M. P. Tower, 1936

Weis 96

EX. COLL.: Sitter; through the family to his granddaughter Mrs. Henry D. Anderson; to her friend, the donor.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

James Porter was an important member of the Methodist Episcopal ministry in the northeast. After hearing a thunderous sermon by a travelling Methodist clergyman in 1827, Porter immediately joined the church. In 1830, after preaching informally around central Massachusetts, he became a member of the New England Conference, a formal organization of clergymen who spread Methodist doctrine around the region. Porter spent his early ministerial years in southern New England, travelling constantly and preaching at revival meetings, in town halls, and in Methodist churches. A colleague recalled: 'In the pulpit his commanding personal appearance—tall, well-proportioned, erect—with a good voice, gentlemanly bearing, and easy manner gave him at once the eye and ear of the audience. . . . On the platform and on special oc-



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casions he had few equals. Calm, self-poised, and quick to see and feel, he was ever ready to take up a parable.¹

Porter continued to live the life of the itinerant minister, briefly holding posts in Worcester, Boston, and Lynn, Massachusetts. He helped organize annual conferences and rallies, spoke often at special events, and promoted temperance. He was also an author and began publishing tracts and sermons in the 1840s. In 1849 he wrote *The True Evangelist, or an Itinerant Ministry*, in which he defended the Methodist practice of travelling from town to town to spread the gospel. He eventually authored some sixteen books, including *Revivals of Religion: Their Theory, Means, Obstructions, Uses and Importance* (1849); his major historical work, *A Compendium of Methodism* (1851); and the popular tract *Spirit Rappings, Mesmerism, Clairvoyance, etc., Calmly Considered and Exposed* (1853). Many of Porter's publications are preserved in the American Antiquarian Society's book collection.

In 1856 Porter became an assistant book agent in the New York publishing office of the Methodist Book Concern. He soon became an editor and publisher of numerous tracts, temperance novels, and sermons that were printed and offered for sale by Methodist clergy. With his

love of straightforward language and strong narrative, Porter soon turned the Book Concern into a viable business. 'In the selection of works for publication, he was usually fortunate. Though appreciative of high literary merit, which commends itself to the few, he believed as a publisher, in practical, pious, salable books, which would appeal to the tastes of the majority and chronicle their virtues on the ledger.'²

The miniature depicts the blue-eyed Porter in his youth. It may have been painted about the time of his 1833 marriage to Jane Tinkham Howard (d. 1886), whom he met during a revival meeting. The artist is unidentified, and the miniature could have been painted almost anywhere in coastal New England, where Porter spent most of his early career. Possibly intended as a remembrance for the sitter's wife to admire while he was away spreading the gospel, the miniature descended through his family until it was donated to the Society in 1936.

1. D. Sherman, 'James Porter,' *Minutes of the New England Methodist Episcopal Conference* (1889).

2. Sometime after 1860, Porter joined forces with the bookseller and publisher George Washington Carleton in Carleton & Porter, a firm that continued to publish religious material.

97  *Thomas Prince* (1687-1758), c. 1750

Joseph Badger (1708-65)

after John Greenwood (1727-92)

oil on canvas

30½ x 25 (77.47 x 63.50)

Gift of Henry Prentiss, 1836

Weis 97

EX. COLL.: Unknown before the donor.

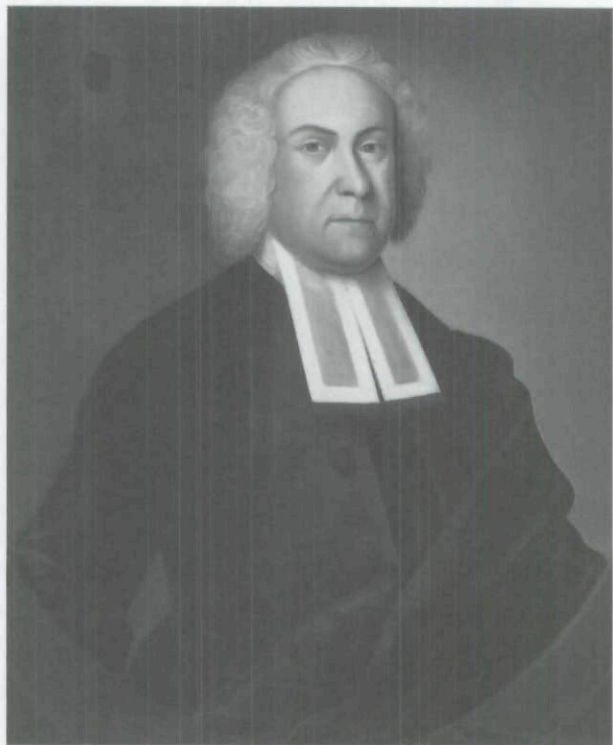
EXHIBITIONS: 1942, 'John Greenwood in America,' Addison Gallery, Andover, Massachusetts.

1974, 'Paul Revere's Boston,' Museum of Fine Arts, Boston, no. 71.

1977, 'Wellsprings of a Nation,' Worcester Art Museum, no. 48.

1995, 'Historic Treasures from Central Massachusetts Historical Societies,' Fitchburg Art Museum, Fitchburg, Massachusetts.

PUBLICATIONS: John Fiske, *New France and New England* (Cambridge, Mass.: Riverside Press, 1904), 209.



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Hamilton A. Hill, *History of the Old South Church*, 2 vols. (Boston: Houghton Mifflin & Co., 1890), 1: 390.

Lawrence Park, *Joseph Badger* (Boston: Boston University Press, 1918), 32.

Sibley's Harvard Graduates, s.v. 'Prince, Thomas.'

Often compared to the Reverend Cotton Mather (cats. 78–79) because of his capacity for knowledge and interest in history, Thomas Prince was one of Boston's most popular clergymen. Born in Sandwich, Massachusetts, he graduated from Harvard College in 1707. After travelling to Barbados and England, Prince was ordained as the minister of Boston's Old South Church in 1718 and continued in that post until his death. Prince 'favored the introduction of singing by note, cut down the number of sermons and . . . was always a strong advocate of toleration.' He once said: 'I am for leaving every one to the Freedom of Worshipping according to the Light of his Conscience; and for extending Charity to every one who receives the Gospel as the Rule of his Faith and Love.'¹

Prince, a book collector and antiquarian, amassed a library of over




Fig. 26. *Thomas Prince, A.M.*, Peter Pelham after John Greenwood, mezzotint, May 1750. Published by James Buck, Boston. 30.2 x 24.4 cm. Joseph Badger likely based his portrait of Prince on this mezzotint.

1,500 volumes, including religious tracts and texts relating to the history of New England.² Like Mather, Prince published sermons and other works. In 1736 he issued the first volume of *Chronological History of New England*, which he continued to expand until 1755. Examples of his writings can be found in the American Antiquarian Society's imprint collection.

In 1750, at age sixty-three, Prince had his portrait painted by John Greenwood.³ This portrait, which is now part of the collection of the Massachusetts Historical Society, was engraved as a mezzotint in May 1750 by the Boston printmaker Peter Pelham (1697–1751) (fig. 26). The artist Joseph Badger probably based his portrait of the clergyman, with its similar orientation and position of the figure, on the mezzotint. Badger, who began painting portraits in 1740, may have found a ready market for copies of the likeness of one of Boston's most famous ministers.⁴ The early provenance of the American Antiquarian Society's portrait is unknown. At one time, though, it was owned by Henry Prentiss (1767–1843), a prominent lawyer who lived in Princeton, Massachusetts, from 1787 to 1819. Princeton, a town to the north of Worcester, was named for Thomas Prince.

1. *Sibley's Harvard Graduates*, s.v. 'Prince, Thomas.'
2. Portions of Prince's library are housed in the Boston Public Library.
3. For more on Greenwood, see Samuel Mather (cat. 85).
4. For more on Badger, see Ellis Gray (cat. 61).

98  *Paul Revere* (1735-1818), c. 1795

Possibly by Giuseppe Ceracchi (1751-1801/02)

terra cotta

19¾ (h) (50.17)

Gift of Goodspeed's Book Shop, 1934

EX. COLL.: Sold c. 1934 by an unnamed 'itinerant Italian shipyard worker' to the donor.¹

The silversmith and engraver Paul Revere, a leader among the craftsmen and mechanics of Revolutionary Boston, became a successful industrialist in the new republic. His prints and teapots were purchased by middle- and upper-class residents of the city and were cherished for their fine execution and the detail of their engraving. He designed and engraved the first issue of Continental paper money and produced the official seal of the colonies as well as the state seal of Massachusetts. Many of Revere's engravings, including a rare impression of 'The Obelisk' (1766) and his famous 'Boston Massacre' (1770), are preserved in the graphic arts collection of the American Antiquarian Society.²

Revere actively opposed many of England's taxation policies and participated in local politics well before the Revolutionary War. As the war approached, Revere devoted himself to the patriot cause. He participated in the Boston Tea Party and often rode as a courier, spreading news of the latest political developments from Boston to Philadelphia. In 1774 he was made the official courier to Congress for the Massachusetts Provincial Assembly, and on April 18, 1775, he rode to Lexington Green. Revere's role in raising the alarm about the plans of British troops to march to Concord was immortalized nearly a century later by Henry Wadsworth Longfellow (1807-82) in his popular poem, 'The Midnight Ride of Paul Revere.' Not until shortly after that poem's 1863 publication did Revere's name begin to appear in biographical dictionaries and accounts of the Revolution.³

After the war, Revere turned his understanding of metals to the pro-




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duction of cannons and the casting of church bells. He established an iron foundry in 1788, followed in 1800 by the construction of a mill for rolling sheet copper. After several mergers, this company continues to manufacture copper and copper-alloy products.

The sculptor Giuseppe Ceracchi was born on the island of Corsica and as a young man travelled around Europe studying his craft and producing portrait busts in London, Rome, and Paris. In 1791 he sailed for America, hoping to secure a commission to produce a marble monument depicting 'Liberty' for the American government. When production of such a monument proved too costly, Ceracchi financed his trip by producing busts of national leaders and heroes such as George Washington, Thomas Jefferson, and Benjamin Franklin.⁴ There is no record that Ceracchi ever produced a portrait of Paul Revere.⁵ Ceracchi left America in 1795 and lived in Paris until he was executed in 1802 for conspiring against Napoleon Bonaparte.

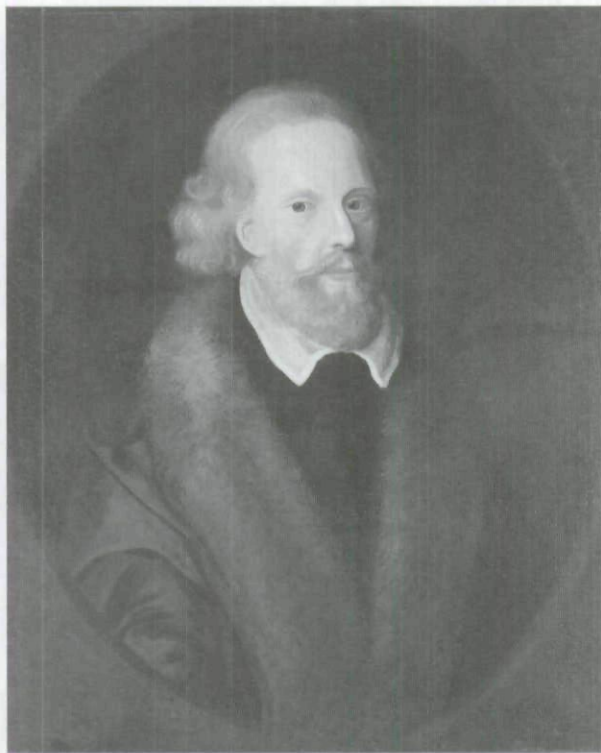
1. Charles E. Goodspeed to Clifford K. Shipton, January 21, 1946, AAS Archives.
2. Clarence S. Brigham, *Paul Revere's Engravings* (Worcester: American Antiquarian Society, 1954).
3. Among these works is Esther Forbes's biography, *Paul Revere and the World He Lived In* (Cambridge, Mass.: Houghton Mifflin, 1942), researched at AAS.
4. Wayne Craven, *Sculpture in America* (New York: Thomas Y. Crowell Co., 1968), 53-54. For more on Ceracchi, see *Giuseppe Ceracchi* (Rome: Atremide Edizioni, 1989).
5. Shipton to Goodspeed, January 14, 1946, AAS Archives. The authenticity of the Revere relief was questioned in 1946 by Brigham.

99  *John Rogers* (1505-55), 1805
 Samuel Harris (1783-1810)
 after John Singleton Copley (1738-1815)
 oil on canvas
 30½ x 25 (76.52 x 63.50)
 Bequest of William Bentley, 1819
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EX. COLL.: Artist; gift to the donor, 1805.

John Rogers was an English Protestant martyr best known for his inclusion in the volume familiarly known as John Foxe's *Book of Martyrs*, which was first published in 1563 and was well known to early generations of New Englanders. Beginning in the late seventeenth century, New England children learning to read were likely to encounter in their primers the story of Rogers's struggle against the crown and his martyrdom.¹ His story became part of the American Protestant tradition and was kept alive in Boston by the Rogers and Ellis families, who claimed to have descended from the minister.²

Rogers began his clerical life as a Roman Catholic but in 1535 denounced Rome and followed the teachings of the Protestant minister William Tyndale (c. 1494-1536). Working with Tyndale and other clergy in Holland, Rogers translated the Bible into English for publication in 1537. He returned to England in 1548, and five years later, during the reign of Mary Tudor, preached a sermon in St. Paul's Cathedral warning against the dogma and rituals of Catholicism. Shortly afterwards, Rogers was arrested and imprisoned. After serving several years of his sentence, he received a second trial, was found guilty of heresy, and was burned at the stake in 1555.³



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Governor Thomas Hutchinson (1711–80) of Massachusetts owned a now-lost portrait of Rogers that was brought to America from England by descendants of Rogers. In 1759 John Singleton Copley, eager to examine European painting techniques, copied this image.⁴ Copley's painting, now in the Massachusetts Historical Society, was in turn copied forty-six years later by the Boston engraver Samuel Harris. Harris (fig. 27) started working as an engraver after completing an apprenticeship with a copperplate engraver, Samuel Hill (at work 1798–1803).

In 1804 Harris was producing illustrations for Boston book and periodical publishers and was showing great promise as an artist. In September 1805, before meeting Harris, William Bentley (cat. 8) noted in his diary that the engraver 'displayed taste in his profession & an inclination for Oriental Literature.'⁵ The following month, after Bentley was shown examples of Harris's engraving by the Reverend John Eliot (1753–1813), he wrote: 'Mr. Eliot furnished me with several specimens



Fig. 27. *Sam'l Harris Jr.*, unknown print-maker after a self-portrait drawing by Harris, stipple engraving. This image was used as the frontispiece in the serial *Polyanthos*, February 18, 1812. 7.2 x 6.5 cm.

of the talents of a self-taught young man in Northend, Boston named Harris. He employs the Engraving tool with good success.⁶

Harris soon discovered that Bentley was forming a collection of portraits of prominent New England clergymen and politicians. In December, Harris sent this portrait of John Rogers, his only known work in oils, and a chalk drawing of the Reverend Jeremy Belknap (1744–98) to Bentley as a gift.⁷ This led to several exchanges between the two men. Harris sent Bentley dozens of engravings and mezzotints, as well as his own original chalk drawings (including the portraits of Sir Francis Drake, Governor John Winthrop, and the Reverend Mather Byles) that Bentley bequeathed to the American Antiquarian Society.⁸

In 1808 Harris matriculated at Harvard College to pursue his interest in foreign languages. However, he died in July 1810, before receiving his degree. Bentley marked the day in his diary, writing: 'This day proved the melancholy day of the exit of my young friend Samuel Harris. He drowned while bathing in the Charles near the Colleges. He was to graduate this Commencement & has a Hebrew oration assigned him. He came from the Northend of Boston, was an ingenious mechanic, but from his extraordinary attainments was assisted in a public education. He has furnished me with my best painting & engravings,

with some rare copies of some ingenious oriental curiosities and many curious letters. I expected in him the Greatest Orientalist our country has ever produced. He was a modest, inquisitive, indefatigable man. . . . In a moment our thoughts perish.'⁹

1. Charles L. Nichols, 'The Holy Bible in Verse,' *Proceedings of the American Antiquarian Society* 36 (1926): 71-72. See also, Gillian Avery, 'Origins and English Predecessors of the *New England Primer*,' *Proceedings of the American Antiquarian Society* (108): 33-61 for an account of the persistence of the verses and image relating to John Rogers.

2. 'Portrait of John Rogers, the Martyr,' *Proceedings of the Massachusetts Historical Society* 2 (1854): 611-12; and Nichols, 'The Holy Bible in Verse,' 72-73.

3. *The New American Cyclopedia*, s.v. 'Rogers, John.'

4. Jules David Prown, *John Singleton Copley in America, 1738-1774* (Washington, D.C.: National Gallery of Art, 1966), 19, fig. 12.

5. William Bentley Diary, September 18, 1805, William Bentley Papers, 1666-1819, AAS Manuscript Collection.

6. Bentley Diary, October 5, 1805.

7. William Bentley Daybook, December 8, 1805, Bentley Papers. Bentley noted: 'From Mr. Samuel Harris, gift of a portrait of the Martyr John Rogers from a copy in the possession of the Rev. John Eliot, D.D. of Boston. Done by Mr. Harris in oil colours.'

8. A complete list of Harris's chalk drawings can be found in Frederick Weis, 'Portraits in the American Antiquarian Society,' *Proceedings of the American Antiquarian Society* 56 (April 1946): 121-22.

9. Bentley Diary, July 8, 1810. An obituary of Harris appears in the periodical *Polyanthos*, new series 1 (February 18, 1812): 3-15; (March 1812): 144.

100 \$• *Arthur Prentice Rugg* (1862-1938), 1939

Harry B. Chatterton (b. 1867-after 1944)

oil on canvas

36¼ x 27¼ (92.08 x 69.22)

signed, l.l.: 'Chatterton'

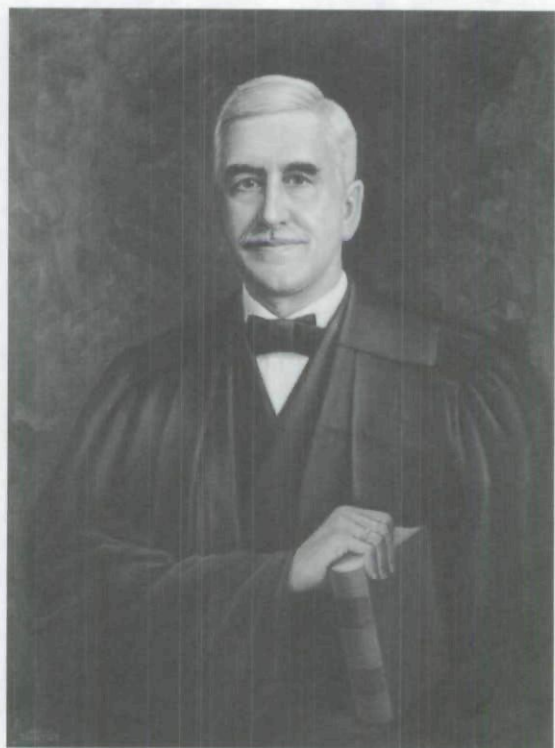
Commissioned by the American Antiquarian Society, 1939

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EXHIBITIONS: 1940, 'Work of Harry B. Chatterton,' Clinton Savings Bank, Clinton, Massachusetts.

2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

Arthur Prentice Rugg, a chief justice of the Massachusetts Supreme Judicial Court, was elected to membership in the American Antiquarian Society in 1908. He was made a councillor the following year and in



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1919 became vice president. He served in this position under his friend and associate Calvin Coolidge (cat. 33) before being elected president of the Society in 1933.¹ Rugg was an intellectual, interested in the history of Massachusetts and the legal issues surrounding the formation of the nation. His position as chief justice brought him into contact with powerful state officials, and he used his connections to promote the objectives of the Society. His obituary in the *Proceedings of the American Antiquarian Society* stated: '[Rugg] was deeply concerned in the Society's affairs and loyal to its reputation. With a mind highly attuned to the value of historical research he felt deep sympathy with the objects of the Society and strove at every opportunity to advance its cause.'²

Rugg graduated from Amherst College in 1883 and completed a degree at Boston University before being admitted to the bar in 1886. He set up a law practice in Worcester and soon became involved in local politics. He was a Worcester city solicitor and the assistant district attorney for Worcester County before being appointed to the Supreme

Judicial Court in 1911. Rugg wrote nearly three thousand opinions while serving on the bench, including cases concerning minimum wage laws, unemployment legislation, and issues of freedom of the press.³

Rugg also wrote essays and orations on American history, many of which he presented before historical associations to which he belonged. In addition to AAS, he was a member of the Massachusetts Historical Society, the Colonial Society of Massachusetts, and the New England Historic Genealogical Society. Copies of his papers and speeches, including 'Farm Life in Colonial New England' (1893) and 'Abraham Lincoln in Worcester' (1909), are preserved in the collections of the American Antiquarian Society. In 1920 Rugg presented a paper before the Society, entitled 'A Famous Colonial Litigation: The Case Between Richard Sherman and Captain Robert Keayne, 1642,' which examined the early precedents for the state's bicameral legislature.⁴

The portrait of Rugg was painted from photographs the year after his death by Henry B. Chatterton, a commercial artist from Lancaster, Massachusetts.⁵ Born in Wisconsin, Chatterton briefly attended art school in Illinois before settling in New York City, where he worked for a commercial art house. On his lack of a formal education in art, he noted: '[I]f I have anything to boast of it is the fact that I have *not* had much schooling in art or done the usual thing which an artist is supposed to do, that is, attend art schools and send work to great exhibitions.'⁶ Chatterton supplemented his income by painting portraits. In the 1920s, he painted a set of seventy small portraits of local dignitaries for the Lancaster Town Hall and he often painted high-ranking military personnel at nearby Fort Devens.

Chatterton was engaged by the American Antiquarian Society in December 1939 to produce a full-size image of Rugg for the Society's collection of its past presidents' portraits. He delivered the finished portrait at the end of the month, and Clarence Brigham (cat. 11), the Society's librarian, wrote to the artist: 'It is a splendid likeness and preserves graphically the expression in Judge Rugg's face, with which for so many years I have been familiar. . . . I think that you have done an excellent piece of work in painting this portrait.'⁷

1. Clarence S. Brigham, 'Arthur Prentice Rugg,' *Proceedings of the American Antiquarian Society* 50 (October 1938): 184. Rugg was influential in encouraging Coolidge to serve as president of the Society. Brigham states: '[Rugg's] friendship with the late Calvin Coolidge was one of the notable incidences of his life. Graduated from the same college, brought into frequent associations in State affairs, and holding similar high ideals of public service, the two men had many bonds of intimacy.'

2. Brigham, 'Arthur Prentice Rugg,' 183.

3. *The National Cyclopaedia of American Biography*, s.v. 'Rugg, Arthur Prentice.'

4. *Proceedings of the American Antiquarian Society* 30 (October 1920): 217-50.

5. See photographs of Rugg in the AAS Graphic Arts Collection. The Society also owns a c. 1933 lithograph of Rugg by the New York portraitist Albert Sterner (1863-1946), which is similar in pose to the painting.

6. Harry B. Chatterton to Brigham, 1939, AAS Archives.

7. Brigham to Chatterton, January 3, 1940, AAS Archives. The receipt for \$200 for the painting, from December 29, 1939, is preserved in the AAS Archives. In a February 1944 letter to Brigham, Chatterton recalled how the portrait of Rugg helped boost his reputation as a painter: 'I was not sorry [that] I did my best on the painting, though at a reduced price, for the sake of the help expected from its reputation.'

101 *Stephen Salisbury II* (1798-1884), 1878

Daniel Huntington (1816-1906)

oil on canvas

36¼ x 29½ (92.08 x 73.98)

signed, l.r.: 'D. Huntington/N. York 1878'

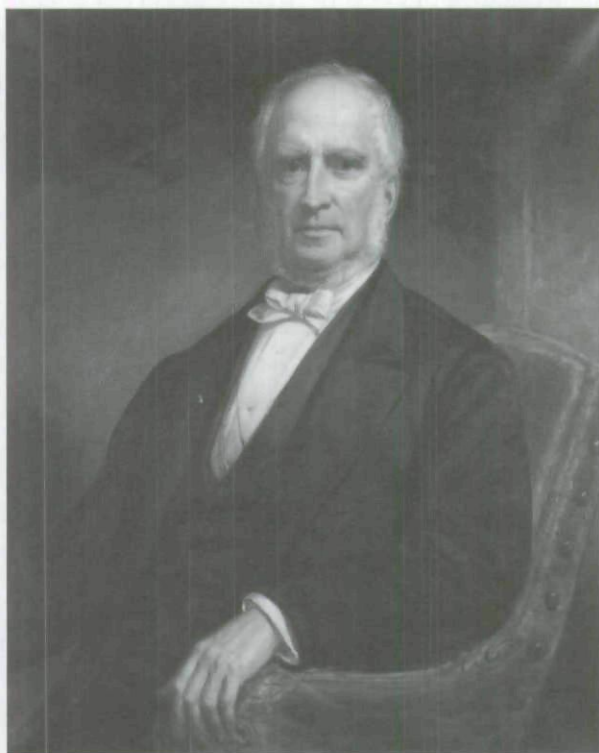
Commissioned by the American Antiquarian Society, 1878

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EXHIBITIONS: 1891, 'Portraits by American Artists,' Worcester Public Library.
2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

PUBLICATIONS: *Proceedings of the American Antiquarian Society* (October 1878): frontispiece.

Stephen Salisbury II, one of the wealthiest men of his era in central Massachusetts, was elected to membership in the American Antiquarian Society in 1840. Three years later he was elected a councillor. In 1854, after a year as vice president, Salisbury became president of the Society, a position he retained for thirty years. During his presidency, the Society slowly expanded its collection of books and artifacts and enlarged its mission as a research institution by publishing the papers of antiquarians and archaeologists and encouraging the use of the library



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by scholars and historians. In 1852 Salisbury donated property and funds for the construction of the Society's second library building, in Lincoln Square, and paid for its expansion in 1878. A fellow member noted: 'We express but a small part of our indebtedness to him when we say that his munificence has been not contributory, but essential, to our fair show and exterior prosperity.'¹

Salisbury graduated from Harvard College in 1817 and briefly practiced law in Worcester. His business skills soon made him one of the city's most influential merchants. He was president of the Worcester Bank from 1845 until his death, treasurer of the Blackstone Canal Company, and director of the Worcester & Nashua Railroad. Salisbury was elected to the Massachusetts House of Representatives in 1838 and nearly ten years later served a term in the state Senate. A Worcester resident recalled: 'The growth and prosperity of his native town he has kept constantly in view. He has contributed largely to the development of its resources, has made the improvements of his own property sub-

The head & bust } \$ 750
 25 x 30 inches }
 " with one hand } 1000
 27 x 34 }
 Kit-cat 29 x 36 } 1250
 " }
 half length } 1500
 33 x 44 }
 according }
 posture 40 x 50 }
 full length 3000 to 3500 }
 according to size }
 & accessories }

Fig. 28. Second page of letter from Daniel Huntington to Samuel Foster Haven (cat. 65), written August 19, 1878, concerning the commissioned portrait of Stephen Salisbury. Huntington explains his price structure: 'The head and bust, 25 x 30 inches - \$750; The head and bust with one hand, 27 x 34 inches - \$1,000; Kit-cat, 29 x 36 in. - \$1,250; Half length according to posture, 33 x 44 or 40 x 50 in. - \$1,500; Full length, according to size and accessories - \$3,000 to \$3,500.'

sidiary to the public welfare, and has given his liberal aid and his often more valuable personal service to every institution and enterprise promotive of the general good.² Salisbury supported dozens of nonprofit enterprises. He was president of the Worcester Free Public Library and a benefactor of Worcester's Mechanics Hall, which opened in 1857. He was one of the financiers behind the Worcester Polytechnic Institute and served as its first president. He indulged his interest in archaeology by serving as treasurer at the Peabody Museum of Harvard University, where he was an overseer.

Salisbury was also an amateur historian, publishing the results of his research in the proceedings of the various institutions with which he was affiliated. His 'Memorial of Governor John Endecott' (1873) and 'Reception of Governor John Winthrop' (1878) were both printed in the *Proceedings of the American Antiquarian Society*, along with dozens of obituaries and reports that he wrote as president. Copies of his publications are also preserved in the Society's book collection. Salisbury's personal papers, including his business and personal correspondence, account books, and diaries from 1857 through 1884, are part of the Society's manuscript collection.³

In October 1877, the Society Council approved a motion requesting Salisbury, the seventy-nine-year-old president, to sit for his portrait.

The Society arranged for the New York artist Daniel Huntington to paint the portrait.⁴ Huntington, who had studied painting with Samuel F. B. Morse (1781–1872) and Henry Inman (1801–46), was one of the most successful portrait painters of the post-Civil War era. He produced over 1,200 works, mainly portraits of New York's elite, but also landscapes in the style of the Hudson River School. He was an important member of the art establishment, a conservative man who ran organizations well and preserved traditional academic styles.⁵ When he painted Salisbury in 1878, Huntington was president of the National Academy of Design, vice president of the Metropolitan Museum of Art, and a founding member of the Century Association.

There were several sittings at Huntington's studio in New York in September 1878 (fig. 28).⁶ The elderly Salisbury was accompanied to the city by his son, who reported on the first day's session: 'We made a good beginning today and besides the commencement of a Sketch, Mr. Huntington had some photographs of positions taken. My father sits tomorrow, again Saturday and then Monday.'⁷ There were, in all, seven sittings, which lasted from 10:00 a.m. to 1:00 p.m. On September 25, the elder Salisbury wrote in his diary: 'AM Bright, and day warm. Mr. H[untington] said this fine weather enables him to do the work of weeks in days. . . . Mr. H. said if I would give him a sitting Friday it would then be finished as to sittings.'⁸ Accordingly, the following day, Salisbury went to the studio for his final session with the artist. 'With Mr. Huntington 10 to 1, when he said he would do no more to the picture but shade the figure, etc. I saw it for the first time and thought it as good as circumstances allow.'⁹ Huntington asked Salisbury to invite two of his friends to confirm the likeness. One of them wrote to Salisbury after viewing the canvas: 'I have seen Mr. Huntington's picture and I am very glad to be able to tell you that I think it a success. The pose is dignified, and the head is well-modeled and strong in expression with excellent coloring.'¹⁰

The portrait was delivered to the American Antiquarian Society in time for the annual meeting in October 1878, at which it was received with great fanfare.¹¹ Several members made speeches honoring Salisbury. The portrait was hailed as a 'speaking likeness' and an 'animated canvas.' One member said: 'So long as the picture shall hang above us

it will remind us of the care and generosity united which shall have done so much to place the Society in the honorable position which it occupies.’¹²

1. Andrew P. Peabody, ‘Memorial,’ *Proceedings of the American Antiquarian Society* 3 (October 1884): 238.
2. Peabody, ‘Memorial,’ 234.
3. Salisbury Family Papers, 1674–1906, AAS Manuscript Collection.
4. William Morris Hunt to Samuel Foster Haven, July 29, 1878, AAS Archives.
5. For more on Daniel Huntington, see Samuel Greene Wheeler Benjamin, ‘Daniel Huntington, President of the National Academy of Design,’ *American Art Review* 2 (1881): 223–28, and Nancy Rash, ‘History and Family: Daniel Huntington and the Patronage of Thomas Davis Day,’ *Archives of American Art Journal* 34 (1994): 2–15.
6. Huntington to Haven, August 19, 1878, AAS Archives.
7. Stephen Salisbury III to Haven, September 18, 1878, AAS Archives.
8. Stephen Salisbury II Diary, September 25, 1878, Salisbury Family Papers.
9. Salisbury Diary, September 26, 1878. See also entries for September 18–19, 21, 23–26.
10. Lucius Tuckerman to Salisbury II, September 25, 1878, Salisbury Family Papers.
11. Both Huntington’s October 21, 1878 receipt for \$1,000 and the list of eighteen subscribers from the Society, including Isaac Davis (cat. 39), Samuel Foster Haven (cat. 65), and George Frisbie Hoar (cats. 68–69), who paid the bill, are preserved in the AAS Archives (‘Documents, 1870–1879’).
12. *Proceedings of the American Antiquarian Society* (October 1878): 16.

102 ~~50~~ *Stephen Salisbury III* (1835–1905), 1908

Frederic P. Vinton (1846–1911)

after his own 1891 composition

oil on canvas

50 x 40 (127.00 x 101.60) (framed)

signed, along top edge: ‘Frederic P. Vinton/1908’

Commissioned by the American Antiquarian Society; purchased

with funds provided by Andrew McFarland Davis, 1908

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EXHIBITIONS: 2002, ‘Portraits! Worcester Portraits in the American Antiquarian Society Collection,’ www.americanantiquarian.org/Exhibitions/Portraits.

Like his father, Stephen Salisbury III became a member of the American Antiquarian Society as a young man; he was elected in 1863 at the age of twenty-eight. He became a councillor in 1874 and, after the death of his father in 1884, vice president. Three years later, Salisbury became president of the Society. His interest in South American ar-



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chaeology shaped the direction of the institution's collecting during his tenure.¹ According to his obituary, Salisbury 'always manifested a most practical interest in [the Society's] welfare; in season and out of season he always had its interests at heart and was always ready to give up other business and cares to consult and advise with those associated with him in its management. . . . Very few of our members . . . knew of the great amount of time and thought he gave to the Antiquarian Society. . . .'² In his will, Salisbury left the Society \$200,000, the largest single financial bequest it had ever received up to that time. These funds were used in 1909–10 to build the current building at the corner of Park Avenue and Salisbury Street in Worcester, Massachusetts.

Stephen Salisbury III, born in Worcester, was the only son of the wealthy businessman Stephen Salisbury II. The younger Salisbury graduated from Harvard College in 1856 and spent several years travelling in Europe and Asia before returning to complete a law degree in 1861. Salisbury's interest in archaeology was sparked during his first visit to

the Yucatan Peninsula in 1862. He wrote several essays on South American archaeology for the *Proceedings*, including 'Dr. LePlongeon in Yucatan' (1877) and 'Terra Cotta Figure from Isla Mujeres' (1878).³ Salisbury's personal papers, which include his notes for various essays and speeches, as well as personal and business correspondence, are preserved in the Society's manuscript collection.⁴

At his father's insistence, Salisbury obtained a substitute during the Civil War and stayed home to help manage the family's extensive property and business holdings in Worcester County. Like his father, Stephen Salisbury III served one term in the Massachusetts Senate, was president of the Worcester National Bank, and a director of the Worcester & Nashua Railroad. He was a trustee of the Worcester City Hospital and Worcester Polytechnic Institute.⁵ His greatest achievement was the founding in 1896 of the Worcester Art Museum. His financial generosity, as well as gifts of paintings and objects from his personal collection, contributed to the museum's prominence among art institutions in the region.⁶

The portrait of Salisbury was commissioned by the American Antiquarian Society after the sitter's death. Frederic P. Vinton, who was born in Bangor, Maine, studied painting with the artist William Morris Hunt (1824-79) in Boston and continued his art education in Europe. He took classes at the Ecole des Beaux Arts in Paris and worked with the American painter Frank Duveneck (1848-1919) in Munich. Although Vinton maintained a studio in Boston, he made regular trips to Europe to study art.⁷

In 1908, Vinton's original 1891 portrait of Stephen Salisbury III was, as it still is, in the collection of the Worcester Art Museum.⁸ Arrangements were made to send it to Vinton's Boston studio, where the artist made a copy for the Society, with several minor changes. AAS member Andrew McFarland Davis (1833-1920), who provided the funds to purchase the copy, noted in a letter to the Society's president, Waldo Lincoln (cat. 74): 'I regard the removal of details in the background and the substitution of a cane for the hat in the right hand as an essential improvement. The reproduction of the features seems to me to be almost perfect. . . . I think the Society will be glad to hang the pic-

ture on its walls and I should not wonder if after a little it were considered the better picture of the two.’⁹ Vinton delivered the painting, still unfinished, in time for the Society’s spring meeting in April 1908. He wrote to Lincoln: ‘The “Salisbury” is on the easel in the room where you are to meet tomorrow. I was unable to get down to his honorable legs, but I will do so at once when the portrait is returned to me.’¹⁰ Vinton completed the canvas in June 1908.¹¹

1. For more on the AAS Latin American Collection, see Nancy H. Burkett and John B. Hench, eds., *Under Its Generous Dome: The Collections and Programs of the American Antiquarian Society*, 2d ed. (Worcester: American Antiquarian Society, 1992), 89–91.

2. Nathaniel Paine, ‘Salisbury Memorial,’ *Proceedings of the American Antiquarian Society* 18 (October 1907): xxx.

3. Stephen Salisbury III further developed this research in three books on the Mayan culture: *The Mayas and the Source of Their History* (1877), *Maya Archaeology and Notes on Yucatan* (1879), and *Maya History and Mexican Copper Tools* (1880).

4. Salisbury Family Papers, 1674–1908, AAS Manuscript Collection.

5. For more on Salisbury’s achievements, see Waldo Lincoln, ‘Stephen Salisbury,’ *New England Historical and Genealogical Register* 60 (October 1906): 326–29.

6. For more on Salisbury and the Worcester Art Museum, see *Selected Works* (Worcester: Worcester Art Museum, 1994).

7. *American Paintings in the Museum of Fine Arts, Boston*, 2 vols. (Boston: Museum of Fine Arts, 1969), I: 277–78.

8. Frederic Vinton’s 1891 portrait of Salisbury is illustrated in *Selected Works*, 9.

9. Andrew McFarland Davis to Lincoln, May 3, 1908, AAS Archives. Specific changes included the removal of a bookcase in the background at left, the substitution of a cane for a top hat held in the sitter’s right hand, the inclusion of a table at right, and a reduction of the number of papers and books on the desk at left.

10. Vinton to Lincoln, April 14, 1908, AAS Archives.

11. Vinton’s June 12, 1908 receipt for payment of \$1,800 is in the AAS Archives.

103 *Samuel Sewall* (1652–1730), c. 1728

Attr. Nathaniel Emmons (c. 1704–40)

monochrome oil on panel with inscribed paper label

13⁷/₈ x 9⁵/₈ (35.24 x 24.45)

Gift of Alexander MacKay Smith and Carleton Sprague Smith,
1985

EX. COLL.: Early ownership unknown; owned in the nineteenth century by Mary Pepperell Sparhawk Jarvis Cutts (1809–79); to her daughter Anna Cutts Howard (1835–89); about 1885 given to her son Cecil Hampden Cutts Howard; in 1926 sold to his cousin Clarence Bishop Smith; to his sons, the donors.



CAT. 103

EXHIBITIONS: c. 1960, according to the donors the portrait was exhibited at Yale University.

PUBLICATIONS: Charles K. Bolton, *The Founders: Portraits of Persons Born Abroad*, 3 vols. (Boston: Boston Athenaeum, 1919-26), 2: 469, 647.

Bowen, *History of Woodstock*, 1: 32.

Essex Institute Historical Collections 37 (April 1901): opp. 161.

New England Historical and Genealogical Register 1 (1847): 104. Engraving by Oliver Pelton (1798-1882).

Samuel Sewall, 'Memoir of the Hon. Samuel Sewall, Esq.,' *American Quarterly Register* 13 (February 1841): frontispiece. Pelton engraving.

Samuel Sewall kept a diary for fifty-six years, from 1674, when he was engaged in postgraduate studies at Harvard, until three months before his death in 1729. It covers critical years in the evolution of the Puritan

colony into an English provincial town. Details of his family life and responses to books he read are interwoven with such complex and tragic events as the revocation and restoration of the charter of Massachusetts Bay Colony and the Salem witchcraft trials.¹

Sewall was living in Cambridge after taking his undergraduate degree at Harvard in 1671 when he began keeping his diary. Sewall wrote his M.A. thesis on a theological topic, but realized after accepting some invitations to preach that despite his continuing engagement with matters spiritual, he was not called to the ministry. Sewall's occupation is not evident from the early volumes of the diary, and those extending from 1677 to 1684 are missing. Meeting Hannah Hull (1658-1717) at his graduation led to a long and happy marriage to the only daughter of a prosperous Boston merchant. Years later, Sewall's description of taking the Oath of Freedom and being chosen a constable in 1679 as 'my first publick Entrance into the Civil Order' summarized what became his life work.²

He was appointed to succeed John Foster (1648-81) as the person in charge of the Massachusetts printing press in 1681. Not a printer, he hired Samuel Green (1658-1702) to run the press, while he chose material to be printed and sold the pamphlets and books. Sewall petitioned for release from this responsibility after the death of his father-in-law John Hull in 1683, became a merchant, and was elected to Hull's seat in the General Court. The year he was released from the press, 1684, was the year in which the Massachusetts Bay Colony charter was declared forfeit in an attempt to rein in New England merchants' disregard for the customs laws. Sewall sailed to England in 1688 to meet with his agents and also with Increase Mather (cats. 80-81), who was negotiating the restoration of the old charter.

During Sewall's absence, accusations of witchcraft at Salem escalated, suspects were imprisoned, and legal action by the colony was seen as the immediate solution. After the new governor arrived with the new charter in May 1692, he appointed seven members of the Governor's Council to the Special Court of Oyer and Terminer. Sewall was among them, but his diary gives few details about the proceedings: 'Went to Salem, where, in the Meeting-house, the persons accused of Witchcraft were examined; was a very great Assembly; 'twas awfull to see how the afflicted persons were agitated. Mr. Noyes pray'd at the beginning and

Mr. Higginson concluded.’³ Sewall’s performance on the special court led to his appointment as a justice of the Superior Court.⁴

The next phase of Sewall’s life was marked by his service in the Superior Court, twenty-six years on the bench followed by ten years as chief justice beginning in 1718. He also became judge of probate for Suffolk County in 1715 as noted on the inscription on the label beneath the painting. His public writings included a pamphlet titled ‘The Selling of Joseph: A Memorial’ (1700) that highlights Sewall’s sensitivity as a judge and his familiarity with Biblical teachings on slavery that is included in the AAS imprint collection.

At Sewall’s death, his diary remained in the hands of his descendants, but his exemplary public life had earned him respect for his fairness as a judge and his devotion to God and the law. ‘He was universally and greatly reverenc’d, esteemed and beloved among us for his eminent Piety, Learning and Wisdom; his grave and venerable Aspect and Carriage . . . his Moderation, Peaceableness and Humility; which being all united in the same Person, and in an high Degree and Station, rendered Him one of the most shining Lights and Honours of the Age and Land wherein he lived, and worthy of very distinguishing regard in the New English Histories.’⁵

This portrait of Sewall is attributed to the Boston commercial artist Nathaniel Emmons, who, in 1728, painted several small, monochromatic likenesses on panel depicting Harvard graduates associated with Boston’s Old South Church.⁶ The engraved inscription with Sewall’s name and achievements mounted below the image substitute for the customary, freehand inscription by Emmons.⁷ A second monochrome and a full-size color portrait of Sewall, both painted in 1728, are also attributed to Emmons.⁸ The inventory of the artist’s estate indicates that he evidently retained one of these portraits, listing eight mezzotint pictures, one hundred brushes, a number of empty frames, and ‘the Hon. Judge Sewall’s picture.’⁹

The portrait of Sewall now at AAS was discovered by Clarence W. Bowen (cat. 10) in the 1920s when he was preparing his *History of Woodstock, Connecticut*. In 1935 Bowen wrote the owner of the painting: ‘I remember saying to your father that if he ever thought of selling the

Sewall portrait, I would be glad to use my best efforts in trying to get the portrait presented to the American Antiquarian Society.¹⁰ Fifty years after Bowen's suggestion and after conducting research at the Society and learning more about the collection, the donors decided to give Sewall's likeness to the American Antiquarian Society.

1. Samuel Sewall Diaries, 1647-1729, Massachusetts Historical Society Manuscript Collection. The diaries were first published by Massachusetts Historical Society, 1878-82, and more recently as *The Diary of Samuel Sewall*, M. Halsey Thomas, ed., 2 vols. (New York: Farrar, Straus, and Giroux, 1973).

2. Letter Book, March 7, 1826/27, 2: 223, cited in Ola E. Winslow, *Samuel Sewall of Boston* (New York: Macmillan, 1964), 59.

3. *The Diary of Samuel Sewall*, 1: 289.

4. *The Diary of Samuel Sewall*, 1: 366-67. His dissatisfaction with his role in the judgments at Salem led to a public act of contrition on the January fast day in 1697.

5. Samuel Sewall, 'Memoir of Hon. Samuel Sewall, Esq.,' *American Quarterly Register* 13 (February 1841): 249. The author, a Sewall descendant, quotes an obituary from the *Weekly Newsletter*.

6. These *grisaille* portraits were usually inscribed below the image with the name of the sitter in the style of popular European mezzotints. The AAS portrait is one of two monochrome likenesses of Sewall; the second is now lost (see note 8 below). Other Harvard graduates painted by Emmons in 1728 are Andrew Oliver (private collection) and the Reverend John Lowell (Fogg Art Museum [*American Portraits, 1620-1825, Found in Massachusetts* (Boston: Works Progress Administration, 1939), 251]). Richard Saunders and Ellen Miles, *American Colonial Portraits, 1700-1776* (Washington, D.C.: National Portrait Gallery, 1987), 132-33.

7. The inscription may have originally been part of a print that Emmons based on his painting of Sewall: 'Emmons' original painting from life is believed to have been destroyed but an impression of the mezzotint by the same artist has descended in the Sewall family and is owned by William Callan of Bronxville, New York.' (Waldron K. Belknap, *American Colonial Painting* [Cambridge: Harvard University Press, 1959], 289.) Callan died in 1963, and recent contact with his widow and heirs did not locate this print.

8. The second *grisaille* image of Sewall appears as the frontispiece of N. H. Chamberlain, *Samuel Sewall and the World He Lived In* (Boston: De Wolfe, Fiske & Co., 1897). It was once thought to be a mezzotint, but close examination reveals that it is a second painted portrait. Signed and dated, it differs from the AAS portrait in the treatment of the sleeves and coat buttons, and it includes a painted inscription rather than an engraved paper label. The color portrait of Sewall is illustrated in *Portraits in the Massachusetts Historical Society* (Boston: Massachusetts Historical Society, 1988), 92.

9. Frank W. Bayley, *Little Known Early American Portrait Painters* (Boston: Copley Gallery, 1919), no. 2, n.p. This could refer to any of the three known images of Sewall painted by Emmons.

10. Clarence W. Bowen to Alexander MacKay Smith, May 14, 1935, AAS Archives.

104 *Maria Catherine Smith* (c. 1670-1706), c. 1690

Anonymous

formerly considered the work of Thomas Smith (d. c. 1690)

oil on canvas



CAT. 104

27 x 25¼ (68.58 x 64.14)

Gift of Edmund Drianan Barry in memory of Catherine Humphreys Barry, 1934

Weis 104

EX. COLL.: Sitter; to her daughter Catherine Mears Dexter (1701-97); to her daughter Rebecca Dexter Clap (1739-1823); to her daughters Rebecca (1784-1855) and Catherine (1782-1872) Clap; to their niece Catherine Clap Barry; to her nephew the Reverend Charles Alfred Humphreys; to his daughter Catherine Humphreys Barry; to her husband, the donor.

EXHIBITIONS: 1934, 'XVIIth Century Painting in New England,' Worcester Art Museum.

1945, 'Old and New England,' Rhode Island School of Design.

1975, 'The Colonial Epoch in America,' Worcester Art Museum.

PUBLICATIONS: Dresser, 1935, 139-40, 171.

Dresser, 1969, 719.

Oskar Hagen, *The Birth of the American Tradition in Art* (New York: Scribner's Sons, 1949), 37.
Gordon Washburn, *The Catalog of Old and New England* (Providence: Rhode Island School of Design, 1945), 30.

The earliest documentation of the woman depicted in this portrait is dated March 19, 1693, when Maria Catherine Gross joined the Second Church in Boston. The following year, after the death of her husband, mariner William Gross (1665-94), she was appointed administrator of his small estate.¹ In 1697 Maria Catherine Gross was married again, to Samuel Mears, Jr. (1671-1727), a prosperous innkeeper who owned the George Tavern in Boston. Maria Catherine Mears had four children and probably assisted her husband with the inn, which was described as 'an estate of twenty acres, extending to the Roxbury line on the south. . . . It had orchards, gardens and a site commanding a view of Boston and its harbor on one side and Cambridge Bay with the shore of the mainland on the other.'² Maria Catherine Mears died on July 9, 1706.³

An 1839 history gives the sitter's maiden name as Maria Catherine Smith.⁴ Family tradition maintained that she was the daughter of Thomas Smith, who came to Boston from England, but there was more than one Thomas Smith in Boston during the closing decades of the seventeenth century. One was a mariner; another a portrait painter who, about 1680, completed a self-portrait (Worcester Art Museum) and copied a portrait of the Reverend William Ames (1576-1633) for Harvard College.⁵ According to family history, Thomas Smith the mariner and navigator was also Thomas Smith the portrait painter. A note written c. 1900 accompanying the portrait of Maria Catherine Smith states: 'In 1693 Capt. Thomas Smith painted the portrait of his daughter Catherina Maria Smith [*sic*] who married Samuel Mears, Dec. 7, 1697.'⁶ This notation is problematical, as the death date for Thomas Smith the mariner has been recorded as 1688.⁷ A further complication is that Maria Catherine Smith's brother was also a mariner named Thomas.⁸ This detail has impeded accurate genealogical research, and the exact connection between Maria Catherine Smith and the painter Thomas Smith remains unclear.

In 1986 the attribution of this portrait to Thomas Smith was questioned by art historian Wayne Craven, who argued that stylistic differences between the self-portrait and the image of Maria Catherine Smith were too extreme to be the work of the same artist.⁹ He noted the similarity of Maria Catherine's portrait to the work of the English portrait painters Peter Lely (1618–80) and Godfrey Kneller (1645–1723) and commented on the 'Restoration raffishness, a sensuality and fleshiness, and a devotion to current fashions' exhibited in the portrait. 'In earlier images of New England women such exposure of flesh would have been forbidden, and when Maria Catherine's portrait was first displayed in her Boston home around 1690, it very probably shocked many who saw it.'¹⁰

This painting descended through women in the Mears family and was actively sought for the collection by American Antiquarian Society staff beginning in the 1920s. A former librarian of the Society, Samuel Foster Haven (cat. 65), was related to Captain Thomas Smith on his mother's side and once owned both the self-portrait and a portrait of Smith's wife, now lost.¹¹ The painting of Maria Catherine Smith was owned by one of Haven's cousins and was stored for many years before it was given to the American Antiquarian Society in 1934.

1. *Boston Transcript*, May 1, 1907.

2. Francis Drake, *The Town of Roxbury* (Roxbury, Mass., 1878), 84–85. The names and birth dates of the Mears children are listed in *Boston Transcript*, January 15, 1923. See also Orrando Perry Dexter, *Dexter Genealogy* (New York: J. J. Little & Co., 1904), 36–39.

3. *Boston Transcript*, February 8, 1905.

4. Alvan Lamson, *History of the First Church in Dedham* (Dedham, Mass.: H. Mann, 1839), 51, 94–96.

5. Dresser, 1935, 135. The self-portrait is illustrated in *Selected Works* (Worcester: Worcester Art Museum, 1994), 180. The Harvard painting was destroyed in a fire during the eighteenth century.

6. Edmund D. Barry to Clarence Brigham, July 23, 1934, AAS Archives. Another descendant wrote Brigham: 'Captain Thomas Smith painted the picture, of this I am sure. It was told me By One Who Knew.' (Frances W. Humphreys to Brigham, August 17, 1934, AAS Archives.) The art historian Alan Burroughs notes: 'Maria Catherine Smith [was] traditionally attributed to Thomas Smith in Civil War times, when identity of the artist would be difficult and meaningless to "forge."' (*Limmers and Likenesses* [Cambridge: Harvard University Press, 1936], 13.)


7. Samuel Sewall Diary, November 8, 1688, Massachusetts Historical Society Manuscript Collection. Sewall records the last illness and funeral of Captain Smith, but does not mention that he was a painter. The Worcester Art Museum, which owns the self-portrait, places the artist's death date at c. 1690.

8. Frederick Pratt to Brigham, July 22, 1933, AAS Archives. Pratt believed that Thomas Smith, the father of Maria Catherine, painted the portrait.

9. Wayne Craven, *Colonial American Portraiture* (Cambridge: Cambridge University Press, 1986), 116. Louisa Dresser maintained that both pictures were painted by Smith and that he adapted his style to accommodate changing fashions (1935: 136, 138, 140).

10. Craven, *American Art History and Culture* (Madison, Wis.: Brown & Benchmark, 1994), 48, 116.

11. Dexter, *Genealogy*, 39, and Dresser, 1935, 134.

105  *Elizabeth Mary Thomas Soper* (1785–1813), c. 1804

Attr. Gerrit Schipper (1775–c. 1830)

pastel on paper

6 $\frac{7}{8}$ x 5 (16.80 x 12.80)

Gift of Jules David Prown, 1998

EX. COLL.: Sitter; to Isaiah Thomas, Sr. (cat. 123 et seq.); to sitter's son Isaiah Thomas Soper; purchased from George Gravert in 1956 by the donor.

A niece of Isaiah Thomas, Sr. (cat. 123 et seq.), Elizabeth Mary Thomas was born in South Hempstead, Long Island, on January 10, 1785. Her father, Peter, was the brother of Isaiah Thomas, Sr.; her mother was Peter's second wife. Peter had grown up in Hempstead with relatives of his mother after she moved to Boston with his siblings Isaiah, Joshua, and Susanna. Isaiah Thomas, Sr., adopted Elizabeth, who was known in the family as Eliza, while she was a young child, and he made provision for her in his 1792 will, while Peter was still alive. From entries in Isaiah's diary, we know that Eliza was an active member of the family and that she travelled to Boston and other towns with him and other relatives. Isaiah noted, for example, that in August 1807 they went up the cupola of the State House in Boston and that he gave the young woman twelve and a half dollars. In November 1807 he gave her a velvet pelisse—a long, warm overcoat.¹

On December 5, 1811, in a ceremony performed in Worcester by the Reverend Aaron Bancroft (cat. 4), Eliza married Stephen Thayer Soper, who kept a livery stable on Milk Street in Boston. Their son, Isaiah Thomas Soper, was born on August 19, 1812. She died less than a year later in Braintree, Massachusetts, where she is buried.²



CAT. 105

The portrait remains in its original frame, backed with the original board. On a paper label in Isaiah Thomas's hand is written: 'This Picture of Elizabeth Mary Soper is to be given to her Son Isaiah Thomas Soper after the Decease of Isaiah Thomas, Nov. 21st, 1818.' Written on the board in a different hand is: 'Elizabeth Mary Thomas. When this Picture was taken Novr. 1804 she was age 19 & 9 months. Married to S. T. Soper on Decr. [5] 1811. Died July 16 1813 at Braintree and there buried.' The inscription on the backing links this portrait to others painted by Schipper (cats. 124-26, 132, 143), who advertised his presence in Worcester in the *Worcester Spy* during 1804 (see fig. 9).

1. Isaiah Thomas Diary, 1807, Isaiah Thomas Papers, 1748-1874, AAS Manuscript Collection.

2. 'Direct Descendants of Isaiah Thomas,' *Proceedings of the American Antiquarian Society* 30 (October 1920): 265.



CAT. 106

106 **50** *Gabriel Stelle* (1683–1738), 1728

John Watson (1685–1768)

plumbago and wash on vellum

3⁹/₁₆ x 2¹/₂ (9.05 x 5.08)

inscribed, on verso: 'Gabl. Stele [*sic*]/1728'

Gift of John Hill Morgan, 1942

Weis 106

EX. COLL.: Early ownership unknown; in the nineteenth century owned by William Whitehead (1810–84); to his granddaughters Margaret Van Cortland Whitehead and Penelope Parker Whitehead; sold in 1942 to the donor.¹

EXHIBITIONS: 1987, 'American Colonial Portraits, 1700–1776,' National Portrait Gallery, no. 23.

PUBLICATIONS: John Hill Morgan, 'Further Notes on John Watson,' *Proceedings of the American Antiquarian Society* 52 (October 1942): opp. 134.

Richard H. Saunders and Ellen G. Miles, *American Colonial Portraits, 1700–1776* (Washington, D.C.: National Portrait Gallery, 1987), 130–31.

Gabriel Stelle was the second son of Huguenot immigrants Poncet Stelle and Eugenie Legereau. The Stelles arrived in America from France in 1682. After living briefly in Boston and New York City, Poncet Stelle became a prosperous innkeeper in Monmouth County, New Jersey.² Gabriel Stelle spent most of his life in New Jersey and as an adult became a wealthy landowner in the region, with property in Shrewsbury, Manosquan, and Perth Amboy, where he established permanent residence in 1729. Married three times, he was active in civic affairs, serving as a judge of the quorum and as a vestryman for St. Peter's Church.³ In 1728 he took out a permit for a ferry, which ran from South Amboy to Staten Island, New York, via Perth Amboy, until 1738. Stelle was described by a contemporary as a 'church man, a merchant of a good landed Estate, and well-affected to the Government.'⁴

The artist John Watson settled in Perth Amboy around 1714. His life as an artist, merchant, and land speculator was researched and documented in 1940 by John Hill Morgan, who donated this miniature of Stelle to the American Antiquarian Society.⁵ Watson produced dozens of small, monochromatic miniatures of prominent New Jersey citizens. These images followed a fashion set in Europe and were more affordable than painted miniatures.⁶

1. The donor surmised the early provenance of this miniature to be as follows: artist to his niece Sophia Watson Terrill; to her daughter Sophia Waterhouse Brown (d. 1837); to her friend Maria Forbes; to her sister Elizabeth Forbes Benton; to William Whitehead. (See John Hill Morgan, 'Further Notes on John Watson,' *Proceedings of the American Antiquarian Society* 52 [October 1942]: 134-35.)

2. For more on the Stelle family, see Orra Eugene Monnette, 'Poncet Stelle Sieur Des Lories, a Huguenot and Some of His Descendants,' *Grafton Magazine of History and Genealogy* 2 (1910): 144-55; and Maud Burr Morris, 'Four Generations in America of the Huguenot Family of Stelle,' *New York Genealogical and Biographical Record* 44 (January 1913): 61-69, 107-15.


3. Edwin Salter, 'Huguenot Settlers and Land Owners in Monmouth County, New Jersey,' *New York Genealogical and Biographical Record* 20 (January 1889): 32; and Whitehead, *Contributions to the Early History of Perth Amboy* (New York: D. Appleton & Co., 1856), 225.

4. Lewis Morris to the Duke of New Castle, June 2, 1732, New Jersey Archives, cited in Morris, 'Four Generations in America,' 109. In previous publications Stelle has incorrectly been given the title 'colonel,' based on a misinterpretation of an inscription on the verso of the miniature.

5. Morgan, 'John Watson: Painter, Merchant, and Capitalist of New Jersey, 1685-1768,' *Proceedings of the American Antiquarian Society* 50 (October 1940): 225-317. The New Jersey historian Whitehead, who once owned this miniature, tipped the portrait along with seven others by Watson into an annotated copy of his book *Contributions to the Early History of Perth Amboy* (1856). The drawing was preserved between the pages of Whitehead's chapter on New

Jersey transportation. For a list of the other images by Watson that were removed from Whitehead's book, see Morgan, 'Further Notes on John Watson,' 126-35.

6. Richard H. Saunders and Ellen G. Miles, *American Colonial Portraits, 1700-1776* (Washington, D.C.: National Portrait Gallery, 1987), 131.

- 107 & 108  *John William Stiles* (1777-1836), c. 1825
Mary Maccarty Stiles (1775-1838), c. 1825
Eliza Goodridge (1798-1882)
watercolor on ivory
John William Stiles: 3 $\frac{5}{8}$ x 2 $\frac{3}{4}$ (9.21 x 6.99)
Mary Maccarty Stiles: 3 $\frac{5}{8}$ x 2 $\frac{5}{8}$ (9.21 x 6.67)
Bequest of Dwight Foster Dunn, 1937
Weis 107, 108

EX. COLL.: Sitters; possibly owned by their daughter Lydia Stiles Foster (cats. 49, 109-10); owned by her grandson, the donor.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

2002, 'Portraits, Yesterday and Today,' Iris and B. Gerald Cantor Art Gallery, College of the Holy Cross.

In 1821 John William and Mary Maccarty Stiles and their two daughters, Lydia and Mary, moved to Worcester, Massachusetts, where Mrs. Stiles's parents lived. Mary Maccarty Stiles was the granddaughter of the Reverend Thaddeus Maccarty (cat. 75), and her family was part of Worcester's social elite. The couple probably commissioned these miniatures around 1825 from Eliza Goodridge, who had known the family in Templeton, Massachusetts, and remained friendly with Lydia Stiles (Foster) for most of her adult life. Goodridge was at the beginning of her career when she painted these portraits, and corrections to Mr. Stiles's shoulder and alterations in the position of his arm reveal her struggles in depicting human anatomy.

John Stiles was born in Keene, New Hampshire, and lived in Templeton after his marriage to Mary Maccarty in 1801. There, he became a successful merchant and served as town clerk and selectman. From 1810 to 1813, Stiles was the town's representative to the Massachusetts General Court. His personal and business correspondence, including



CAT. 107





CAT. 108

letters to his wife and to political colleagues, are preserved in the American Antiquarian Society's manuscript collection.¹ Stiles maintained a library that included printed ephemera relating to American history. In 1822 he donated two early broadsides to the Society, including a 1766 denunciation of the Stamp Act and an announcement for a 1779 political convention.² In the twentieth century, a descendant gave several volumes from Stiles's personal library, including Salma Hale's *Annals of the Town of Keene* (1826) and Aaron Hall's *A Sermon Against Profane Swearing* (1790).

The portrait of Mary Maccarty Stiles shows her at around fifty years of age, wearing a sheer bonnet and patterned shawl. Her death about ten years later was caused by a runaway horse and was described in detail in a Worcester newspaper: '[T]he horse rushed furiously from the stable and up the avenue into the main street, crossed over from the east side to the west side-walk, turned down the side street amidst the people walking there. . . . [H]is breast came in contact with an aged lady, Mrs. Mary Stiles, who was dashed upon the brick pavement, the horse falling upon her.'³

1. John William Stiles Papers, 1792–1838, AAS Manuscript Collection.
2. See BDSDS 1766 'Countryman' and BDSDS 1779F 'Proceedings,' AAS Broadside Collection.
3. *Massachusetts Spy*, August 8, 1838.

109 & 110  *Stiles, Lydia*, see page 162.

111  *Mary Maccarty Stiles* (1807–72), c. 1825

Eliza Goodridge (1798–1882)

watercolor on ivory

3¼ x 2½ (7.78 x 5.08)

Bequest of Dwight Foster Dunn, 1937

Weis 89

EX. COLL.: Possibly owned by the sitter's parents John and Mary Stiles (cats. 107–8); to the sitter; to her niece Mary Stiles Foster Dunn (cat. 53); to her son, the donor.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

112  *Mary Maccarty Stiles* (1807–72), c. 1837

Eliza Goodridge (1798–1882)

watercolor on ivory

3½ x 2¼ (8.89 x 6.83)

Bequest of Harriet E. Clarke, 1944

Weis 87

EX. COLL.: Sitter; probably to her sister Lydia Stiles Foster (cats. 49, 109–10); to her daughter Rebecca Faulkner Foster Clarke (cat. 52); to her daughter, the donor.

EXHIBITIONS: 1990, 'Tokens of Affection: The Portrait Miniature in America,' Metropolitan Museum of Art.

1993, 'Classical Taste in America, 1800–1840,' Baltimore Museum of Art.

2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

2002, 'Portraits, Yesterday and Today,' Iris and B. Gerald Cantor Art Gallery, College of the Holy Cross.


PUBLICATIONS: Wendy A. Cooper, *Classical Taste in America, 1800–1840* (New York: Baltimore Museum of Art and Abbeville Press, 1993), 218.



CAT. III



CAT. I12

88 & 89  *Henry Knox Newcomb* (1796–1868), c. 1840
Mary Maccarty Stiles Newcomb (1807–72),

c. 1840

Eliza Goodridge (1798–1882)

watercolor on ivory

Henry Knox Newcomb: $3\frac{3}{4} \times 2\frac{7}{8}$ (9.53 x 7.30)

Mary Stiles Newcomb: $3\frac{13}{16} \times 2\frac{7}{8}$ (9.68 x 7.30)

Bequest of Dwight Foster Dunn, 1937

Weis 86, 88

EX. COLL.: Sitters; possibly to Lydia Stiles Foster (cats. 49, 109–10); to her grandson, the donor.

EXHIBITIONS, MARY STILES NEWCOMB: 1993, 'Classical Taste in America, 1800–1840,' Baltimore Museum of Art.

EXHIBITIONS, MARY STILES NEWCOMB AND HENRY KNOX NEWCOMB: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

2002, 'Portraits, Yesterday and Today,' Iris and B. Gerald Cantor Art Gallery, College of the Holy Cross.



CAT. 88



CAT. 89

PUBLICATIONS, MARY STILES NEWCOMB: Wendy A. Cooper, *Classical Taste in America, 1800–1840* (New York: Baltimore Museum of Art and Abbeville Press, 1993), 218.

The American Antiquarian Society owns three miniature portraits of Mary Maccarty Stiles Newcomb painted by Eliza Goodridge, one of which is part of a pair that includes her husband. The artist, a neighbor and childhood friend, also painted portraits of Mary's parents, John and Mary Stiles (cats. 107–8), her older sister, Lydia (cats. 49, 109–10), and family (cat. 53). Children's books that were given to Mary by her father and inscribed with her name, including *Virtue and Vice, or the History of Charles Careful and Harry Heedless* (1787) and *A New Version of the Psalms of David* (1762), are part of the American Antiquarian Society's imprint collection and offer a glimpse of her childhood.

Mary Maccarty Stiles lived with her parents in Templeton, Massachusetts, until her marriage in 1837 and corresponded often with her older sister, Lydia, around whom much of her social life revolved, both before and after her marriage. The miniature of Mary Maccarty Stiles, painted

when she was about seventeen years of age (cat. 111), was probably intended to accompany a similar portrait of Lydia (cat. 109). The sisters may have exchanged the miniatures when Lydia was sent to school in New Hampshire in 1820, or their parents may have commissioned the portraits after Lydia completed her formal education around 1825.

Lydia worried about her sister's unmarried state and the stresses she endured while caring for their aging parents. In a letter to her husband, Lydia wrote: 'I hired a sleigh and invited sister Mary to go with me in the morning. . . . She was afraid to go in the afternoon lest she should displease Father, and indeed I felt almost frightened that I had been instrumental in having her go at all, lest more evil than good should come of it; as Father is unwilling she should go out of the house. . . . I feel sometimes really griev'd for Mary and I am sure that she will not be happy until some change takes place.'¹ This change occurred in 1836 with the death of their father, after which the daughters inherited considerable property.²

Lydia Stiles Foster may have commissioned the second portrait of Mary Maccarty Stiles (cat. 112) just before Mary's November 1837 marriage to Henry Knox Newcomb (cat. 88). The miniature may have been intended as a parting gift. Lydia wrote to her newly married sister shortly after the wedding: 'I have hardly recovered from the excitement of the few weeks previous to your leaving us. . . . I cannot yet realize that you are not where a short walk would enable me to see you, believe me that my affection for you is strong as it should be towards an only sister and your absence is deeply felt by us all.'³

The astonishing detail of the background of the Mary Maccarty Stiles miniature, with the patterned carpet, painted chairs, and architectural elements, is unusual for the era and reflects Goodridge's interest in interiors. The lamp on the table is repeated in a third and similar miniature of Mary (cat. 89), which was painted after her marriage and was intended as a pendant for a miniature of her new husband.

Henry Knox Newcomb was a merchant and land speculator who first moved to Worcester, Massachusetts, in 1822. In the 1830s he established an importing business in Key West, Florida, and spent several years travelling between the two cities. In the late 1840s he disposed of

his southern interests and settled permanently in Worcester, where he worked as an accountant at the Worcester Bank, served as an officer at the Boston Customs House, and became an important voice for the county court. Newcomb, who was very active socially in Worcester, was a friend of Christopher Columbus Baldwin (cats. 2-3) and is mentioned several times in Baldwin's diaries. American Antiquarian Society records indicate that Newcomb gave the library three printed Massachusetts sermons in the 1820s, possibly because of his connection with Baldwin.⁴

Newcomb's contemporaries remembered him as a 'man of fine presence, winning in his manner, and of a most social and genial nature, very fond of telling and hearing a good story, and in early life was a great favorite in society. He was most kind-hearted, sympathetic and impulsive, and generous to a fault, and of too sanguine a temperament to be successful as a business man.'⁵ Newcomb invested with his brothers in risky land deals and on several occasions had to resolve legal problems associated with the actions of his younger brother Francis Dana Newcomb (1802-72), who was arrested several times for fraud and forgery. His brother's problems became a financial strain, and in 1854 Newcomb sent him several letters seeking repayment of a \$5,000 debt.⁶ Their detailed correspondence, as well as Newcomb's account books and business papers, are preserved at the Society.⁷ Another brother, Joseph Warren Newcomb (1804-74), an attorney in Templeton, may have introduced Henry Newcomb to Mary Stiles. After the couple's marriage, they lived for six months in Key West, but returned to Worcester and built a house on Elm Street near the residence of Mary's sister, Lydia Stiles Foster. The miniatures (cats. 88-89) were probably painted sometime after their return from the South in June 1838. Goodridge may have been referring to the commission for this pair of miniatures in a letter she wrote to Mary Stiles Newcomb listing her numerous sitters and stating that she was going to Boston to find additional patrons: 'I shall probably go after Mary & Clara Pratt and then go to Templeton where I have an application. Now do not fear I have forgotten your pleasure, it shall be attended to also.'⁸

1. Lydia Stiles Foster to Alfred Dwight Foster, February 1833, Foster Family Papers, 1740-1884, AAS Manuscript Collection.

2. See Alfred Foster's memorandum noting the last words of John Stiles, September 8, 1836, Foster Family Papers. Detailed records about the estate are preserved in this manuscript collection as Foster served as his father-in-law's executor; see also Book of Accounts, 4: 61, Worcester County Probate Court. Lydia Stiles Foster and Mary inherited additional properties upon the death of their mother two years later.

3. Lydia Stiles Foster to Mary Stiles Newcomb, November 17, 1837, Foster Family Papers.


4. The pamphlets include sermons by James Jackson (1777-1867), Titus Strong (1787-1855), and Nathaniel Thayer (1769-1840).

5. Stephen Salisbury, *Reminiscences and Biographical Notices of Twenty-One Members of the Worcester Fire Society* (Worcester: Worcester Fire Society, 1899), 48.

6. Harry Knox Newcomb to Francis Dana Newcomb, March 8, 1854, Newcomb Family Papers, 1824-1872, AAS Manuscript Collection.

7. Newcomb Family Papers.

8. Eliza Goodridge to Mary Stiles Newcomb, November 24, 1837, Foster Family Papers.

113  *Thomas W. Streeter* (1883-1965), 1961

William F. Draper (1912-2003)

oil on canvas

36¼ x 30 (92.08 x 76.20)

signed, l.r.: 'Wm. F. Draper/'61'

Gift of Thomas Streeter, 1961

Thomas Streeter, an avid collector of Western Americana and transportation history and a generous donor to the AAS collections, was elected to membership in AAS in 1933. Streeter, who was born in Concord, New Hampshire, graduated from Dartmouth College in 1904 and earned a law degree at Harvard in 1907. He was an attorney in Boston for ten years before moving to New York City in 1917, where he became the president of American International Corporation, a firm involved with the extraction and distribution of oil, gold, and other natural resources. During his career, he held high-level positions with several other New York companies, and earned his fortune utilizing an ability to close deals and manage complex businesses.¹

Streeter retired in 1939 at the age of fifty-six and afterward pursued long-standing interests in American history and book collecting. A bibliography of his collection, entitled *Americana—Beginnings* (1952), shows the scope of his holdings. Through his connections with oil exploration, Streeter developed a special interest in published material relating to Texas between 1795 and 1845 that led to several bibliogra-



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phies, among them the two-volume *Texas Imprints* (1955), *Mexican Imprints Relating to Texas* (1956), and *United States and European Imprints Relating to Texas* (1960). His 1955 gift to AAS of early American canal and railroad materials included many unique treasures among the 150 items. All dated before 1841, they included James Renwick's *Treatise on the Steam Engine* (1830) and several early tourist manuals explaining how to negotiate the rail system.²

The year before he was elected to the Society, Streeter assisted the AAS librarian with the compilation of the Texas section of Joseph Sabin's *Bibliotheca Americana*.³ He became active in the Society's governance with his election to the Council in 1942. He was named vice president in 1949 and served as the Society's fourteenth president from 1952 to 1955. Involved in the world of book collectors and historians, Streeter was a member of the Grolier Club, the Walpole Society, and the California, Massachusetts, and New York historical societies, also serving as president of the latter. He was a director of the Friends of the Huntington Library and president of the Bibliographical Society of

America.⁴ It was book collecting, however, that most attracted Streeter. Clifford K. Shipton, the director of AAS, noted, "The company of bookmen was always the source of great satisfaction to Tom."⁵

His large gifts to AAS led to the creation of the Thomas W. Streeter Collection of American Transportation. Prior to arranging his personal library for sale, Streeter invited AAS Librarian Marcus McCorison (cat. 76) to visit his Morristown, New Jersey, home to review books and pamphlets considered of less importance. Several hundred items selected for AAS were given by the family after Streeter's death. The remaining material was so extensive that the auction was divided into seven major sales. Streeter had provided the Society with a cash bequest, to enable it to compete against dealers and private collectors in the bidding.⁶ The Society purchased over 100 items, including William Maxwell's *Laws of the Territory of the United States North West of Ohio* (1796), the first book printed in the Northwest Territory, and an 1819 copy of the constitution of Alabama. After the third Streeter sale, Shipton remarked, "Tom Streeter's collection was a great one and the AAS is forever in his debt for the opportunity to improve its library with so many of his books."⁷

The story of the Society's portrait of Streeter begins in 1957, two years after he had finished his term as president. The Council requested that he sit for a portrait, and the resulting effort by Morristown, New Jersey, artist Joseph Jones (1909-63), elicited Streeter's reaction: "It was a great honor to me to be President of the Antiquarian and I certainly have much pleasure in giving the Society my portrait."⁸ Although the likeness was regarded by Streeter's wife and friends as too severe, Jones's canvas was delivered to Worcester in April 1958.⁹ In 1961 Streeter requested that it be replaced, saying: "As you know I have been very much dissatisfied with the portrait of myself I gave to the Antiquarian. Some weeks ago I had another portrait done by William Draper who seems to be regarded highly. The family and the few friends who have seen it like it very much."¹⁰

William Draper's reputation as a portraitist is based on an ability to combine traditional portrait formulas with modern colors and brushwork. Draper, born in Hopedale, Massachusetts, attended Harvard

from 1931 to 1933. He received his art education at the National Academy of Design (1933-34) and the Art Students League (1937), and maintained a studio in New York City. During World War II he was a combat artist with the United States Navy and was awarded the Bronze Star. After the war he returned to New York and painted portraits. His sitters included John F. Kennedy, Admiral Chester William Nimitz, Harvard University President Nathan Pusey, and the art collectors Paul Mellon and Walter Annenberg. Draper exhibited his work at the National Academy of Design, where he was a member, as well as at the National Gallery of Art in Washington, D.C., the Art Institute of Chicago, and the Museum of Fine Arts in Boston. Acclaimed as the 'Dean of American Portraiture,' Draper was awarded the gold medal of the Portrait Society of America in 1999.¹¹

1. For more information on Streeter's business achievements, see *The Cyclopedia of American Biography*, s.v. 'Streeter, Thomas.'

2. 'Report of the Librarian,' *Proceedings of the American Antiquarian Society* 80 (October 1970): 273-74.

3. Clifford K. Shipton, 'Thomas Streeter,' *Proceedings of the American Antiquarian Society* 75 (October 1965): 219.

4. 'Antiquarian Society Former President Dies,' *Worcester Evening Gazette*, June 14, 1965.

5. Shipton, 'Thomas Streeter,' 220.

6. The sales were all held at Sotheby Parke Bernet Galleries in New York: first sale, October 25, 1966, code 2467; second sale, April 19, 1967, code 2551; third sale, October 24, 1967, code 2605; fourth sale, April 23, 1968, code 2691; fifth sale, October 22, 1968, code 2750; sixth sale, April 22, 1969, code 2841; seventh sale, October 21, 1969, code 2913. (*Proceedings of the American Antiquarian Society* 77 [October 1967]: 200.)

7. Shipton, 'The Third Streeter Sale,' *News-Letter of the American Antiquarian Society* no. 1 (January 1968): 3-4.

8. Streeter to Clarence S. Brigham, December 12, 1957, AAS Archives.

9. 'Report of the Council,' *Proceedings of the American Antiquarian Society* 68 (April 1958): 3.

10. Streeter to Shipton, April 10, 1961, AAS Archives. In the same letter, Streeter asked that Shipton destroy the Jones image, which was done.

11. *Who's Who for 1960-1961* (Chicago: Marquis Publishing, 1961), 802; 'William Draper, 90, Painter Who Portrayed Presidents,' *New York Times*, November 1, 2003.

114 s^c *James Sullivan* (1744-1808), c. 1807
 John Christian Rauschner (1760-after 1830)
 colored wax
 2 $\frac{3}{8}$ (h) (6.03)
 Bequest of William Bentley, 1819
 Weis 109

EX. COLL.: Given to the donor in 1808.

306 · THOMAS W. STREETER



CAT. 114

James Sullivan studied law and practiced in Maine and Massachusetts before the American Revolution. He became a justice of the Supreme Court of Massachusetts during the war and helped establish a code of law for the state after independence. In 1783 Sullivan was elected to Congress, where he served one term. He remained in government for the rest of his life and continued to maintain a large law practice in Boston. In 1790 he was appointed attorney general of Massachusetts, a post he retained until he ran successfully for governor in 1807.

Sullivan was interested in the history of the young nation and especially Massachusetts. He was a founder and the first president of the Massachusetts Historical Society, established in 1791. Sullivan was keenly interested in American legal history, and published his first book, *Observations Upon the Government of the United States*, in 1791. His major work, *The History of the District of Maine*, was published in 1795, and was followed by a number of essays, articles, and books that focused on the legal and historical development of the New England states,

Portrait of His Excellency Governor
SULLIVAN.

THE Subscriber, having been favored to take a Correct Likeness of Governor SULLIVAN, purposes to finish a certain number of his Excellency's PORTRAITS, by Subscription—which is now open at his Office, in *Winter-street*, and will be closed within a few days. The Price to Subscribers will be Two Dollars less, than his usual price.

J. C. RAUSCHNER.

Boston, June 1, 1807.

Fig. 29. A newspaper advertisement placed by John Christian Rauschner in the *Independent Chronicle* (Boston), June 8, 1807, in which he seeks subscribers for copies of the portrait of James Sullivan.

among them *History of Land Titles in Massachusetts* (1801). Many of Sullivan's publications and writings are preserved in the imprint collection of the American Antiquarian Society.¹

This wax profile portrait of Sullivan was made just after he was elected governor of Massachusetts. It was molded by John Christian Rauschner, a native of Frankfurt, Germany, and son of a plaster modeler and stucco worker.² When Rauschner arrived in New York City in 1799, he was skilled in the production of lifelike miniature profiles in wax, a popular European method of portraiture that found a ready market in America. He travelled along the eastern seaboard in search of commissions, visiting Massachusetts, Connecticut, New York, Delaware, Maryland, and Virginia. He evidently was successful in finding patrons, as more than one hundred wax profiles by him have been identified.³

Rauschner was in Boston when he produced Sullivan's miniature. In an advertisement in the *Independent Chronicle* on June 8, 1807 (fig. 29), he stated: 'Portrait of His Excellency Governor Sullivan. The Subscriber, having been favored to take a Correct Likeness of Governor Sullivan, purposes to finish a certain number of his Excellency's Portraits, by Subscription—which is now open at his Office, in *Winter-street*, and will be closed within a few days. The Price to Subscribers will be Two Dollars less, than his usual price.'⁴ Because Rauschner used molds, he was able to make multiple likenesses of his more popular sitters. The governor's death in December 1808 may have helped to increase Rauschner's business; eight replicas of the Sullivan image are known.⁵ The Reverend William Bentley (cat. 8) of Salem, Massachusetts, was given this copy of the wax portrait shortly after Sullivan's funeral.⁶

1. For more on Sullivan, see Thomas C. Armory, *The Life of Sullivan* (Boston: Phillips, Sampson & Co., 1852), and John Francis Sprague, *Three Men from Maine* (Dover, Maine: published by the author, 1924).

2. *The New-York Historical Society's Dictionary of Artists in America, 1564-1860*, s.v. 'Rauschner, John Christian.' In 1891 AAS sought to identify the artist of this Sullivan portrait, and by 1897 the attribution to Rauschner had been made. (See *Proceedings of the American Antiquarian Society* 7 [October 1891]: 357, and 11 [April 1897]: 309-10.)

3. Ethel Stanwood Bolton, *American Wax Portraits* (Boston: Houghton Mifflin Co., 1929), 24-25.

4. *Independent Chronicle*, June 8, 1807.

5. Wayne Craven, *Sculpture in America* (New York: Thomas Y. Crowell Co., 1968), 29. Two of the Sullivan replicas are in public collections in Boston, those of the State House and the Society for the Preservation of New England Antiquities. Five replicas were owned privately in 1946. (See Frederick Weis, 'Portraits in the American Antiquarian Society,' *Proceedings of the American Antiquarian Society* 56 [April 1946]: 104-5.)

6. William Bentley Diary, December 24, 1808, William Bentley Papers, 1666-1819, AAS Manuscript Collection. Bentley wrote: 'We have been favored with a wax profile of Sullivan in high relief. Much has been said of the resemblance and execution.' On December 16, 1808, Bentley gave a description of Sullivan's funeral, which included 1,100 mourners, several area clergymen, and a regiment of mounted cavalry.

115 *Charles Sumner* (1811-74), 1865

William Willard (1819-1904)

oil on canvas

30 x 25 (76.20 x 63.50)

signed, l.r.: 'W. Willard/1865'

Gift of Charles Taylor Tatman, 1933

Weis 110

EX. COLL.: Artist; in 1904 to his attorney, the donor.

EXHIBITIONS: 1875, exhibited in the home of T. W. Wellington, Worcester.

c. 1890-1904, loaned by the artist to the Museum of Fine Arts, Boston; exhibited occasionally.

116 *Charles Sumner* (1811-74), 1872-73

Francis B. Carpenter (1830-1900)

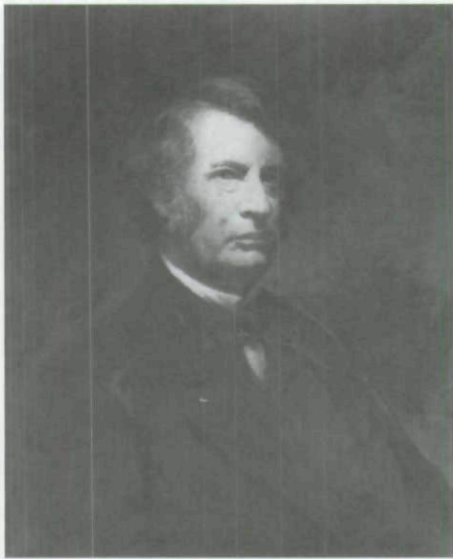
oil on canvas

37⁵/₈ x 30⁵/₈ (95.57 x 77.79) (framed)

Bequest of Clarence W. Bowen, 1937

Weis 111

EX. COLL.: Artist; sold in 1887 to the donor.



CAT. 115



CAT. 116

Charles Sumner, whose efforts on behalf of racial justice and equality distinguished his twenty-three years as a United States senator from Massachusetts (1851 to 1874), was elected to membership in the American Antiquarian Society in 1843. At that time, the 1830 Harvard graduate had embarked on a career in legal publishing and teaching. He edited *American Jurist*, a law review, was a reporter for the United States Circuit Court, and published three volumes of Justice Joseph Story's decisions as *Sumner's Reports*. Between 1841 and 1846 he published the twenty-volume annotated edition of *Vesey's Reports*. When that work was completed, Sumner was emerging as an antislavery activist and an opponent of war against Mexico and the annexation of Texas. He was among the founders of the Free Soil Party in 1848 and during this time also argued unsuccessfully for the integration of Boston's public schools.

Sumner was elected to the United States Senate in 1851 to the seat vacated by Daniel Webster (cats. 140-42), who had resigned to become secretary of state. Congress became the platform from which Sumner helped to lead the antislavery movement. After his two-day oration "The Crime Against Kansas" (May 1856), he was beaten to unconsciousness by an angry representative from South Carolina. Both the assailant and the victim were claimed as heroes by their supporters, but it took three years after that incident for Sumner to be able to return to

the Senate, where he promoted public acceptance of emancipation and persuaded President Abraham Lincoln of its importance.

Sumner became a leader of the Radical Republicans in Congress. During the Civil War, he used his position on the Senate Foreign Relations Committee to try to keep European powers from intervening in the war. He helped draft the thirteenth amendment to the Constitution, guaranteeing that 'neither slavery nor involuntary servitude shall exist within the United States.' Sumner also introduced the bill that created the Freedmen's Bureau and at the end of the war was an advocate of protection for freed slaves and of Reconstruction. He remained vigilant as President Andrew Johnson tried to undo legislation that would protect the civil rights of former slaves, eventually leading the impeachment trial that began on March 30, 1868. Sumner was disappointed when the Senate failed to convict Johnson by one vote.


Sumner was elected a councillor of the American Antiquarian Society in 1852 and secretary for foreign correspondence in 1867. In 1861, in an effort to aid the Society and other libraries, Sumner introduced a bill in the Senate to eliminate import duties on books more than thirty years old. The bill did not pass, one of its opponents commenting: 'If all books one hundred years old were destroyed, no valuable knowledge would be lost, there is nothing in an old book of any value.'¹ Sumner strongly disagreed and continued to support institutions such as the American Antiquarian Society. At his death, a fellow member of the Council wrote: 'To us he was our associate and to many of us our personal friend. We have felt the warmth of his heart; we have sympathized with his great purposes. Suffice it to say that in the procession of great events which have illustrated the history of our country during the last twenty-five years, he marches always in the front rank.'² AAS collections include part of Sumner's Washington correspondence and copies of many of his orations and published writings.³

The portrait of Sumner by William Willard (cat. 115) was painted in 1865. One of this Massachusetts artist's (cat. 152) most successful likenesses, it followed several sittings, probably in Boston during the summer. A critic wrote: 'I went the other day with a good many misgivings to see Willard's portrait of Senator Sumner, now on exhibition in Boston. I was,

however, greatly delighted with the picture, which is the only really satisfactory portrait of Mr. Sumner that I ever saw. It has not only the air and color, but a certain suggestion of reserved power which was always felt in the presence of the original. Sumner's very self seems [to be] looking at you from the canvas.⁴ After an exhibition of the painting in Boston following Sumner's death, arrangements were made for a private showing in Worcester: 'Mr. William Willard, already highly esteemed here as a painter of many admirable portraits, has in this surpassed the best of his previous efforts. The concurrent testimony of many competent art critics and near personal friends of Mr. Sumner pronounces this unquestionably the best and the only satisfactory portrait of him that has yet been painted.'⁵ Willard kept the original likeness and made at least one copy.⁶ About 1890, the artist loaned his original portrait of Sumner to the Museum of Fine Arts in Boston, where it was exhibited occasionally.⁷ At Willard's death the portrait became the property of his attorney, who presented it to the American Antiquarian Society in 1933.

The portrait of Sumner by Francis Carpenter (cat. 116) was commissioned in 1872 by Thaddeus Hyatt (1816-1901). A wealthy American businessman and inventor living in London, he had met Sumner in the course of securing patents. Carpenter, the son of a prosperous farmer from upstate New York, studied with the portraitist Sanford Thayer (1820-80) in Syracuse and in 1851 set up a portrait studio in New York City. He became a member of the National Academy of Design and regularly showed his work at the American Art Union.⁸ Carpenter often went to the capital in search of commissions and hired workspace over a saloon. A visitor commented that: 'No studio or picture gallery . . . is more interesting than Mr. Carpenter's room. A half-hour in it is almost as good as a trip to Washington during the session of Congress, so far as it concerns the seeing of political and other notables.'⁹ Before Sumner's portrait was completed, a friend told him: 'I have just seen your portrait which bids fair to be the best likeness of you ever made by any artist.'¹⁰ Never delivered to Hyatt, the portrait remained in Carpenter's studio until it was sold in a lot that included other political subjects in August 1887 to Clarence Bowen, then a free-lance journalist in New York. Bowen bequeathed the portrait to the Society at his death.¹¹

1. *Proceedings of the American Antiquarian Society* (April 1861): 25.
2. Joseph Sargent, 'Charles Sumner,' *Proceedings of the American Antiquarian Society* (April 1874): 27-28.
3. Charles Sumner Papers, 1834-1874, AAS Manuscript Collection. Most of Sumner's papers are at the Houghton Library, Harvard University. For more on Sumner, see his *Works* (Boston: Lee & Shepard, 1875-83), and Beverly Wilson Palmer, ed., *Selected Letters of Charles Sumner* (Boston: Northeastern University Press, 1990).
4. 'Art Matters,' unidentified newspaper, c. 1875, AAS Newsclipping File.
5. Unidentified newspaper, Worcester, October 6, 1875, AAS Newsclipping File. The portrait was viewed at the home of T. W. Wellington.
6. James L. Yarnell and William H. Gerdtz, *Index to American Art Exhibition Catalogs*, 6 vols. (Boston: G. K. Hall & Co., 1986), 5: 3910. A portrait of Sumner by Willard that was owned by E. L. Bates was exhibited in 1876 at the Boston Art Club and the Philadelphia Centennial Exhibition.
7. The artist offered to sell the painting to the Museum of Fine Arts in 1903 and 1905, but the museum declined to purchase it. (See M. S. Pritchard to Charles Tatman, June 3, 1905, William Willard Papers, 1889-1912, AAS Manuscript Collection.)
8. *The New-York Historical Society's Dictionary of Artists in America, 1564-1860*, s.v. 'Carpenter, Francis'; Harold Holzer, Gabor S. Borritt, and Mark E. Neeley, Jr., 'Francis Bicknell Carpenter: Painter of Abraham Lincoln and His Circle,' *American Art Journal* 16 (Spring 1984): 66-89.
9. *The Home Journal*, January 26, 1856.
10. Sumner Correspondence, reel 061, frame 646, Houghton Library, Harvard University. Thanks to Mr. Sears Jayne for sharing his research on the history of this portrait.
11. Bartlett Cowdrey to Clarence Brigham, August 1, 1937. Bowen paid \$325 for the portraits of Sumner, Abraham Lincoln, Millard Fillmore, and Sam Houston among others. Some of Carpenter's papers are housed at the Cortland (N.Y.) Historical Society; his diary and correspondence were in descendants' hands in 1984.

117  *Mary Gay Swan* (1764-1841), c. 1790

Anonymous

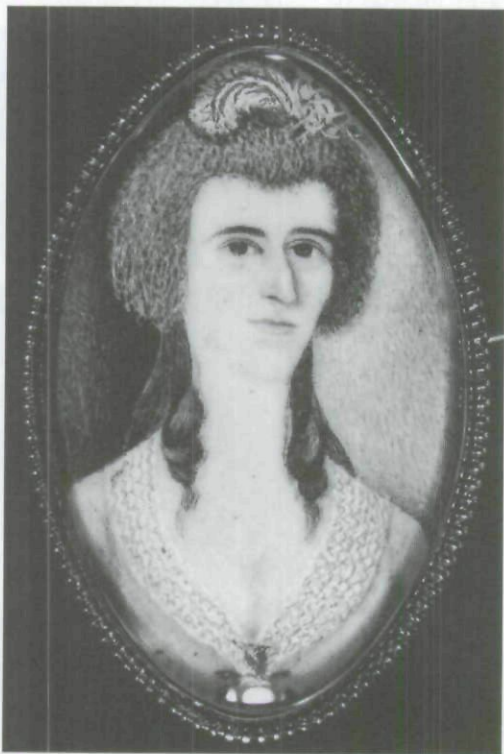
watercolor on ivory

1½ x 7/8 (3.81 x 2.22)

Gift of Frances S. Shedd, 1952

EX. COLL.: Sitter; descended through the family to her great-granddaughter, the donor.

Mary (Polly) Gay, the eldest child of the Reverend Ebenezer Gay and his wife Mary Cushing, was born in Suffield, Connecticut. Through her father's church, Polly met the composer Timothy Swan (cat. 118), whom she married in 1784 at the age of twenty. A memoir of Timothy Swan noted: '[H]e married Miss Gay . . . between whom and himself it is not unlikely that a mutual attachment was the more readily inspired by a similitude of musical tastes and accomplishments.'¹



CAT. 117

The young couple settled in Suffield, where their family grew to include fourteen children, ten of whom survived to adulthood. An active church member all her life, she was also remembered for her involvement in the early days of antislavery. 'The abolition cause found in her a most ardent friend and supporter, and this while as yet its advocates were few, and these denounced as fanatics and disturbers of the public peace.' Her daughter Emily Cordelia Swan (1793–1856) recalled her mother's love of reading: 'Her education, in accordance with the spirit of the times, was confined to elementary branches, but having access to books, a taste was acquired for reading . . . which, to no inconsiderable extent, she found time to indulge, notwithstanding her large family; many of the standard works of history, biography, literature, morals and divinity were familiar to her. It may be said that it is rare indeed to meet with a woman educated at that period who had read so extensively. . . .'² A strong memory for one of her sons, William Cushing Swan, was of his mother reading: 'She was kind & affectionate & forgiving in her disposition. She loved her children & her friends & was anxious for the

promotion of their best interests. Her mind was certainly possessed of many superior traits—it was not of the metaphysical or speculative cast, but was truly *practical* & it saw clearly and quickly the right bearing of every subject upon which it was bro't to act. I well recollect in our evening readings how tired she used to be of explanations and, when in the fog yourself, how quick a word from her would dissipate the mist.'³

This miniature was painted by an unidentified artist about six years after Polly's marriage to Timothy Swan. In it, she wears her hair elaborately curled and powdered, the top adorned with feathers and flowers, a most fashionable hairstyle for the early 1790s. The tiny miniature itself was meant to be worn as a piece of jewelry, and the gold case is backed with a pin.

1. Ezekiel Webster, 'Memoir of Timothy Swan,' holographic manuscript, 1842, unpagcd, Timothy Swan Papers, 1783-1844, AAS Manuscript Collection.

2. Emily Cordelia Swan, 'Obituary of Mary Swan,' *Friends of Virtue* 4 (December 15, 1841): 371.

3. William Cushing Swan to Timothy Swan, March 28, 1842, Swan Papers.

118 *Timothy Swan* (1758-1842), c. 1797

Anonymous

oil on canvas

40¼ x 33½ (102.24 x 85.09)

Gift of Frances S. Shedd, 1952

EX. COLL.: Sitter; to his daughter Emily Cordelia Swan (1793-1856); to her sister Charlotte Swan Shedd (1796-1866); to her son Timothy Swan Shedd (1833-1917); to his daughter, the donor.

EXHIBITIONS: 1952-72, loaned to the Worcester Art Museum; exhibited occasionally.

1957, 'Little Known Connecticut Artists,' Connecticut Historical Society, no. 28.

1962, loaned to the Antiquarian and Landmarks Society, Suffield, Connecticut, for exhibition in the Timothy Swan house.

1971, 'Early American Paintings from the Collections of the Worcester Art Museum and the American Antiquarian Society,' Worcester Art Museum.

1973, 'Music in Colonial America,' Museum of Fine Arts, Boston.

1976, 'Paintings by New England Provincial Artists, 1775-1800,' Museum of Fine Arts, Boston, no. 12.

- 1990, 'Between the Rivers: Itinerant Painters from the Connecticut to the Hudson,' Sterling & Francine Clark Art Institute, Williamstown, Massachusetts.
- 1998, 'Vernacular Landscape Painting from Brueghel to Grandma Moses,' Bennington Museum, Bennington, Vermont.

- PUBLICATIONS: Anna Brightman, 'Window Curtains in Colonial Boston and Salem,' *The Magazine Antiques* 86 (August 1964): 184.
- Colleen Heslip, *Between the Rivers: Itinerant Painters from the Connecticut to the Hudson* (Williamstown, Mass.: Sterling & Francine Clark Art Institute, 1990), 38-39.
- Nina Fletcher Little, 'Little Known Connecticut Artists,' *Connecticut Historical Society Bulletin* 22 (October 1957): 126.
- Nina Fletcher Little, 'Little Known Connecticut Limners, 1790-1810,' *Art in America* 45 (Winter 1957-58): 74 (with incorrect caption).
- Nina Fletcher Little, *Paintings by New England Provincial Artists, 1775-1880* (Boston: Museum of Fine Arts, 1976), 44-55.
- Nina Fletcher Little, 'Paintings by New England Provincial Artists, 1775-1800,' *The Magazine Antiques* 110 (November 1976): 995.

Timothy Swan, a composer of sacred music and secular tunes, was born in Worcester, Massachusetts, and at age sixteen was apprenticed to a hat maker in Northfield. Swan's musical abilities may have eclipsed his skills as a hatter, but he pursued both occupations. He is best known as a composer, music teacher, and publisher of songbooks. He moved to Suffield, Connecticut, in 1782, becoming a member of the town's First Congregational Church and choir. There he met Mary (Polly) Gay (cat. 117), the daughter of the Reverend Ebenezer Gay. Swan and Polly Gay were married in 1784 and had fourteen children. An elderly resident writing to Swan's daughter in 1842, the year of Swan's death, recalled: 'Your dear father came to Suffield about the year 1783. Well do I remember his looks, manners and fine singing, all of which charmed my youthful heart as well as that of your mother. It was not long before his songs were sung with much applause.'¹

Swan's first composition, 'Montague,' dates from the mid-1770s, but most of his tunes appear to have been written between 1782 and 1807, while he lived in Suffield. A biographical essay written the year of his death noted: 'His rule in composition was to make the air and throw as much music into it as he was able, then make the other parts harmonize,



CAT. 118

not forgetting to give them a good share of the melody. Melody was a great object with him.² His most famous tune was 'China,' composed in 1790 and first performed in 1794. It was published along with other hymns in *New England Harmony* (1801).³ Swan published fourteen secular songs featuring his own music and poetic lyrics in *The Songster's Assistant* (1800), which is regarded today as the nation's earliest secular songbook (see fig. 10). Additional secular music by Swan appeared in 1803 in *The Songster's Museum*. These publications are part of the American Antiquarian Society's songbook and hymnal collection.⁴ In addition, a number of Swan's personal papers, including correspondence related to the publication of his tunes and original music books with compositions written out in his own hand, are preserved in the Society's manuscript collection.⁵

This portrait of Swan was painted about 1797, the same year that he and his brother-in-law opened a store in Suffield.⁶ The identity of the painter, who painstakingly recorded the details of his sitter's costume

and created a fanciful view framed by a window for the background, has been debated by art historians since 1957.⁷ The attention to detail has led to speculation that the painter was familiar with engravings or may have been an engraver himself.⁸ Although his identity remains unknown, the artist evidently captured an accurate likeness of Swan, who was described by a contemporary as 'above the middle stature and symmetrical proportions, exhibiting a good degree of strength. He had light hair and a complexion unusually delicate, approaching to feminine grace and beauty; but the manly expression of his countenance, open, sincere, and intelligent, relieved it from this tendency. . . . [H]is clear, florid, fresh and almost youthful aspect [had] quite an imposing and Oriental cast.'⁹

The day before he died, Swan discussed the family portraits with his daughter Emily, who was caring for him. She noted: 'Father asked me what would be done with the portraites [*sic*] after he had done with them. I told him if I survived him I would place them in my room. . . . He said that was the best way.'¹⁰ The painting descended through the family and first came to the attention of the American Antiquarian Society when one of Swan's great-granddaughters donated his papers in 1927. She planned to retain the portrait during her lifetime but asked if the likeness would be of interest to the Society, writing: 'Although the picture is quaint and interesting, as a work of art it is extremely absurd. . . . After my death there will be no one with any especial interest in it or claim to it and I should be glad to feel that it might be of some value to someone.'¹¹ The Society's librarian replied: 'By all means we should like the portrait of Timothy Swan, which would be singularly appropriate here as he was a native of Worcester. We do not accept miscellaneous portraits for our gallery, but we do want the portraits of well-known New Englanders, and I consider that Timothy Swan comes under this heading.'¹²

1. Ezekiel Webster, 'Memoir of Timothy Swan,' holographic manuscript, 1842, unpagged, Timothy Swan Papers, 1783-1844, AAS Manuscript Collection. The woman who wrote the letter to Emily Cordelia Swan is identified in Webster's first draft as 'an aged friend.' Later publications have attributed the letter to Lucy Gay Swan, Timothy's sister-in-law.

2. Webster, 'Memoir of Timothy Swan.'

3. Its popularity baffled some critics. "China" is pronounced by the profession to be one of the most "unscientific" tunes ever published, while the people regard it as the most effective.' ('A Biographical Sketch of Timothy Swan,' *The Christian Parlor Book* [New York: James T. Pratt & Co., 1854], 138.)

4. For more on Swan's career as a composer, see G. Bradford Webb, *Timothy Swan: Yankee Timesmith* (University of Michigan Microforms, 1973). In 1987 AAS commissioned David P. McKay to create a compilation of seven of Swan's most popular tunes, resulting in *Homage to a Colonial Timesmith: Timothy Swan of Worcester* (Worcester: American Antiquarian Society, 1987).

5. Swan Papers.

6. *Impartial Herald* (Suffield, Conn.), September 20, 1797, and Swan Papers. The store, Swan, Gay & King, closed in May 1798.

7. Nina Fletcher Little, 'Little Known Connecticut Artists,' *Connecticut Historical Society Bulletin* 22 (October 1957): 101-3. Little proposed the names of two artists working in the Suffield region: Samuel Hathaway and Carlos King. Two other paintings have long been associated with Swan's portrait and are assumed to be by the same hand. The first, illustrated by Little on page 127, depicts Swan's sister-in-law, Elizabeth (Richmond) Gay, holding her infant son William, who was born in July 1797 (private collection). The second, owned by the Abby Aldrich Rockefeller Folk Art Center, portrays Elizabeth's sister Deborah Richmond and is inscribed on the verso (on a lining): 'D. Richmond Age ____, 1797.' (Illustrated in *American Folk Portraits in the Abby Aldrich Rockefeller Folk Art Center* [Boston: New York Graphic Society, 1981]: 215, plate 191.)

8. Little, 'Little Known Connecticut Artists,' 101. 'The sitter's pose, seated at a window with paneled folding shutters beyond which is a busy landscape reminiscent of academic elements . . . suggests familiarity with engraved sources.' In 1985 Elizabeth M. Kornhauser proposed the engraver Richard Brunton (d. 1832) as the artist of Richmond's portrait. Kornhauser illustrates the portrait of Richmond, with one of two portraits Brunton is known to have painted, in *The Great River: Art & Society of the Connecticut Valley, 1635-1820* (Hartford: Wadsworth Athenaeum, 1985), 162-63.

9. Webster, 'Memoir of Timothy Swan.'

10. Emily Cordelia Swan, 'Reminiscence of Timothy Swan,' March 29, 1842, Swan Papers.

11. Frances S. Shedd to Clarence Brigham, May 25, 1927, AAS Archives.

12. Brigham to Shedd, June 3, 1927, AAS Archives.

119 Benjamin Franklin Thomas (1813-78), c. 1900

Joseph R. DeCamp (1858-1923)

after a photograph

oil on canvas

30 x 24 $\frac{7}{8}$ (76.20 x 63.18)

signed, u.l.: 'J. DECAMP, After Photo.'

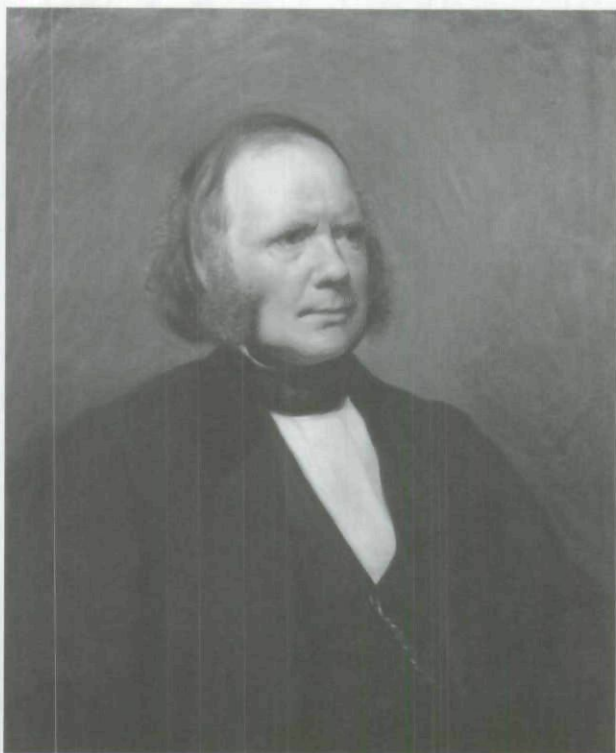
Gift of Francis Peabody Abbot, Agnes Ann Abbot, Mary Perkins

Abbot, and Charles B. Abbot, 1944

Weis 113

EX. COLL.: Commissioned by Richard Olney (1835-1917) under the direction of his daughters Agnes Minot (b. 1861) and Mary Olney (b. 1864);¹ to his grandchildren, the donors.

Benjamin Franklin Thomas was a grandson of American Antiquarian Society founder Isaiah Thomas, Sr. (cat. 123 et seq.), and the youngest son of Isaiah Thomas, Jr. (cat. 122). He became a member of the



CAT. 119

American Antiquarian Society in 1840 and served as both a councillor and the secretary for domestic correspondence before being elected vice president in 1867. Benjamin Franklin Thomas and the other heirs of Isaiah Thomas, Sr., gave legal ownership of the first Antiquarian Hall to the Society in 1831. Many years later, he summarized his grandfather's motivation for founding the American Antiquarian Society: '[Isaiah Thomas's] observation and experience had shown him how quickly the sources of our history were drying up, how rapidly the monuments to the past were crumbling and wasting away. He saw and understood, no man better, from what infinitely varied and minute sources the history of a nation's life was to be drawn; that the only safe rule was to gather up all the fragments so that nothing be lost.'²

Benjamin Franklin Thomas was born in Boston and attended Brown University, graduating in 1830. He was admitted to the bar three years later and began a highly successful legal career in Massachusetts. His skills as an orator and keen legal mind made him one of the best trial lawyers in the state. '[H]owever great his merit as a thinker or debater



Figs. 30-31. *Benjamin Franklin Thomas* and *Mary Anne Park Thomas*, Alonzo Hartwell (1805-73), charcoal and white chalk on tan paper, 1851. Inscribed: 'A. Hartwell, Del./ July 1851.' 23½ x 10½ inches (fig. 30), and 29½ x 25½ inches (fig. 31), oval. Gift of Frederic C. Dumaine, Jr., and Chandler A. Dumaine, 1997.

on legal questions . . . it is as a jury lawyer that he must be awarded the palm of special pre-eminence . . . [H]e unconsciously exhaled a sympathy with his client's cause which was infectious and charged the atmosphere of the court room and . . . he spoke, not as a well-graced actor reciting his part nor with any simulated passion, but with an earnestness and fire which were real and genuine.³ A charcoal portrait (fig. 30) of Thomas commissioned at this time depicts the young attorney gazing confidently at the viewer. Thomas left his lucrative legal practice after appointment as a justice of the Supreme Court of Massachusetts in 1853. He was also elected to the United States Congress in 1861 but returned to Boston and the legal profession after serving one term.⁴

The Society's painted portrait was done from a photograph after Thomas's death at the request of his son-in-law and biographer, Richard Olney.⁵ The photograph and painting capture Thomas in his middle years, when he was described as a man 'of rather more than medium stature [who] had the stoop of the student and the man of

books. His presence was striking, being marked by a massive and well-proportioned head, lustrous eyes deep set under jutting brows, a mobile mouth, and the reddish hair and florid complexion that go with the sanguine temperament.⁶ The artist was Joseph R. DeCamp, who was born in Cincinnati, Ohio, and attended the Cincinnati School of Design, where he studied with the painter Frank Duveneck (1848–1919). Decamp became one of the ‘Duveneck Boys,’ a small group of Americans under Duveneck’s direction who attended the Royal Academy in Munich, travelled to Florence and Venice, and explored the trends in contemporary painting.⁷ Decamp returned to the United States and settled in Boston in 1880. When he made the copy of Thomas’s portrait, he was a teacher at the Massachusetts Normal School and was firmly established as a portrait painter in the area. Some of his later sitters included Theodore Roosevelt and Frank Duveneck.⁸

1. The portrait was deposited as a loan to AAS by Agnes Minot ‘from the Estate of Richard Olney’ in 1940. (See *Proceedings of the American Antiquarian Society* 50 [October 1940]: 203.)

2. Benjamin Franklin Thomas, ‘Memoir of Isaiah Thomas,’ *Transactions of the American Antiquarian Society* 5 (1874): lxxxiii.

3. Richard Olney, *Memoir of Benjamin Franklin Thomas* (Cambridge: John Wilson & Son, 1900), 6.


4. For biographical information on Thomas, see Olney’s memoir and an obituary in *Proceedings of the American Antiquarian Society* (October 1878): 11–14, 61–64.

5. The photograph is illustrated as the frontispiece in Olney, *Memoir of Benjamin Franklin Thomas*. When the portrait was given to AAS, one of the donors noted: ‘There seems to be general agreement that it was done from a photograph, Mrs. Olney and Mrs. Minot superintending the progress of the work more or less to make sure that the coloring should be characteristic of Judge Thomas.’ (See Agnes A. Abbot to Clarence Brigham, July 2, 1940, AAS Archives.)

6. Olney, *Memoir of Benjamin Franklin Thomas*, 8.

7. For more on Duveneck, see Michael Quick, *An American Painter Abroad: Frank Duveneck’s European Years* (Cincinnati: Cincinnati Art Museum, 1987).

8. *Dictionary of American Biography*, s.v. ‘Thomas, Benjamin Franklin’; and Laurene Buckley, *Joseph DeCamp: Master Painter of the Boston School* (New York: Prestel Press, 1995).

120  *Frederick William Thomas* (1806–1866), c. 1840

Anonymous

oil on canvas over board

17½ x 14¾ (44.45 x 37.47) (framed)

Gift of Martha Thomas Corwine Pelton, 1933

Weis 115

EX. COLL.: Thomas family.



CAT. 120



CAT. 121

121  *Frederick William Thomas* (1806–1866), c. 1850

Anonymous

oil on canvas

24 x 19 (60.96 x 48.26)

Gift of Martha Thomas Corwine Pelton, 1933

Weis 114

EX. COLL.: Sitter; possibly to his sister Belle Thomas Corwine (1822–88); owned by her daughter, the donor.

Frederick William Thomas, a grandnephew of Isaiah Thomas, Sr. (cat. 123 et seq.), pursued a variety of occupations during his lifetime, mostly involving writing, public speaking, or the law. Shortly after his birth in Providence, Rhode Island, his family moved to Charleston, South Carolina. In all, there were eight children; the brother next in age to him was Lewis Foulke Thomas (cat. 131). Much of what is known about Thomas's life is taken from an autobiographical sketch he wrote in a letter to Edgar Allan Poe in 1841, a year after they had become acquainted. Thomas described a childhood of lameness and bad health that kept him from regular attendance at school. He began the study of

law at the age of seventeen and soon afterward started to write for publication and to debate and speak in public. 'I often stole out to the Baltimore Library and devoured the works upon Poetry, Oratory, and Biography,'¹ he recalled of this period. Thomas was admitted to the Maryland bar in 1828.

Shortly afterward, his family moved to Cincinnati, where his father established the *Commercial Daily Advertiser*. In 1832 Cincinnati also became Frederick Thomas's home base for a time. He worked briefly at the newspaper, then resumed the practice of law. Experiences in the courtroom and extensive travels in the South and Midwest became his source of material for eight books of prose and verse that he published between 1833 and 1853 and many short pieces that appeared in newspapers and magazines. From 1841 to 1846, he was a clerk in the Treasury Department in Washington, D.C. He next taught rhetoric and English at the University of Alabama in 1847, and later became a reporter in Kentucky and South Carolina, writing for the *Richmond Enquirer* and the *South Carolinian*. In his letter to Poe he described his association with Mathew Carey and provided other details about his publications, identified the characters in his novels, and discussed his involvement in politics, concluding, 'It is singular that my great uncle, my father, my brother and myself have all played editor.'²

The portrait of Thomas as a young man (cat. 120) was thought by family members to be the work of Thomas D. Jones (1811-81), a sculptor and medallionist who moved to Ohio from upstate New York in the 1830s.³ It is now considered the work of an unknown Ohio artist. The awkward handling of the figure and disproportion of the head to the torso suggests that the painter had little academic training. The inclusion of the handle of a cane at the lower left of the composition can be explained by a biographer's note that '... because of his childhood injury, he could not walk without a cane.'⁴

The Society's later portrait of Thomas (cat. 121) omits the detail of the cane. This portrait was also originally attributed to Jones but as no other paintings by him have ever been identified, and as the portrait reflects an academic understanding of the oil medium, which, according to current scholarship, he did not possess, this accreditation has

been rejected. The portrait remained in the family until 1933, when it was offered, along with several books by Frederick Thomas and by other family members, to the American Antiquarian Society. The Society's director wrote to the donor: 'It is needless to say that we are exceedingly pleased and much impressed with this gift. Interested as we have always been in the Thomas family, and particularly anxious during the last few years to obtain books of F. W. Thomas and L. F. Thomas, we are delighted to have so wonderful an accession come to us at one time.'⁵

1. Frederick Thomas to Edgar Allan Poe, August 3, 1841, Griswold Correspondence, reprinted in James A. Harrison, ed., *The Complete Works of Edgar Allan Poe*, 17 vols. (New York: Thomas Y. Crowell, 1902), 17: 96. Thomas included a summary of his life and career in this letter at the request of Poe, who wished to reproduce it in a compilation he was editing, entitled *The Poets and Poetry of America*.

2. Thomas to Poe, August 3, 1841, in Harrison, ed., *The Complete Works of Edgar Allan Poe*, 17: 100.

3. Martha Thomas Corwine Pelton to Clarence Brigham, September 3, 1933, AAS Archives. Pelton wrote that the two portraits of Thomas were 'by an artist named Jones, well known here in Cincinnati in those olden days. Mr. Jones also modeled a bust of my grandfather now upon his grave in Spring Grove.'⁷ In fact, although Jones did a bust of Ebenezer Smith Thomas in 1845, the cemetery bust of Frederick Thomas was by Shobal Vail Clevenger (1812-43). (See Edna Maria Clark, *Ohio Art and Artists* [Richmond, Va.: Garrett and Massie, 1932], 138.)

4. *Dictionary of American Biography*, s.v. 'Thomas, Frederick William.'

5. Brigham to Pelton, October 10, 1933, AAS Archives.

122 ~~50~~ *Isaiah Thomas, Jr.* (1773-1819), March 1818

Ethan Allen Greenwood (1779-1856)

oil on panel

31 x 26³/₄ (80.01 x 67.95) (framed)

signed, l.l.: 'Greenwood/1818'

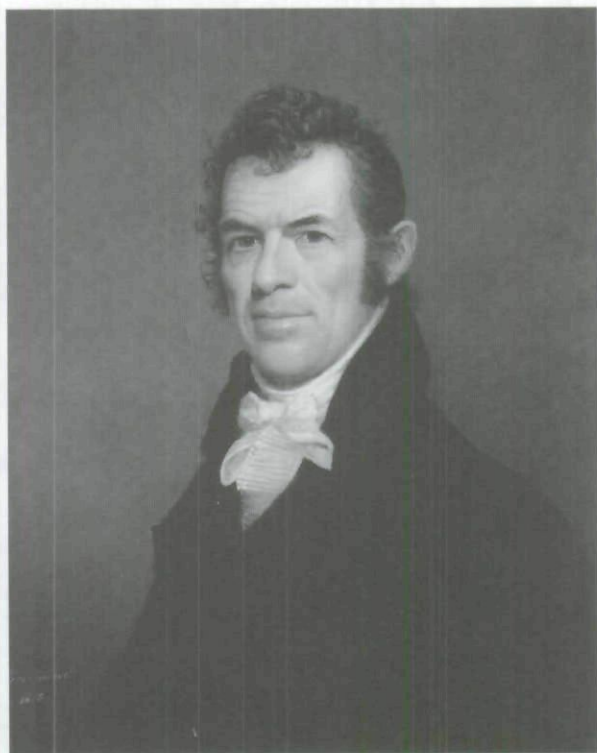
Gift of Francis Peabody Abbot, Agnes Ann Abbot, and Mary Perkins Abbot, 1945

Weis 124

EX. COLL.: Sitter; to Isaiah Thomas, Sr. (cat. 123 et seq.); to sitter's son Benjamin Franklin Thomas (cat. 119); to his daughter Agnes Park Thomas Olney (1837-1919); to her daughter Agnes Olney Minot (1861-1944); purchased from her estate by her nephew and nieces, the donors.

EXHIBITIONS: 1971, Chestnut Street Congregational Church, Worcester.

2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.



CAT. 122

Born in Boston, the only son of Isaiah Thomas, Sr. (cat. 123 et seq.), Isaiah Thomas, Jr., was one of the incorporators of the American Antiquarian Society in 1812. He also served as the Society's treasurer from 1813 until his death in 1819. He was remembered as 'a man of large intelligence and fond of books, [who] wrote with ease and rapidity, of excellent conversational powers, fond of and devoted to his home and family.'¹ Thomas learned the business of printing from his father and started his career as a bookseller in 1792 at age nineteen. Five years later he married Mary Weld (cat. 132), the daughter of a wealthy Boston merchant.

In 1799 he became co-publisher of the *Massachusetts Spy*, sharing the masthead with his father until 1801, when he became sole publisher and editor. Thomas bought out his father's large printing, papermaking, and publishing business in 1802 when Thomas, Sr., retired. In 1810 the younger Thomas moved to Boston, where he continued to publish the *Spy* and the family's almanac, as well as books such as Bernhard Faust's *A New Guide to Health* (1810) and Charles Robbins's *The Drum and Fife*

Instructor (1812). Thomas's business interests were adversely affected by the War of 1812. He sold the *Spy* in that year and tried to expand his bookselling business by opening shops in Connecticut, Maine, and Maryland.² He continued to issue a variety of almanacs and books. Copies of many of his publications are preserved in the imprint collection of the American Antiquarian Society.

Thomas died in Boston in the summer of 1819 following an accident. His father noted in his diary on June 25th: 'My son died, aged 45 years, occasioned by the wounds he received by a Fall the Evening before.'³ Two days later, Isaiah Thomas, Jr., who left a widow and nine children, was buried in Worcester. His father wrote: 'My son's remains were deposited in my tomb in the North burying ground this morning at 8 o'clock. Prayers by Dr. Freeman at the house of Eben T. Andrews—from whence the corpse was carried to the burying ground.'⁴

The portrait was painted the year before Thomas's death by the Boston artist Ethan Allen Greenwood.⁵ In the midst of a financial crisis, Thomas was able to pay the \$60 the artist usually charged for such images. Given the sitter's untimely death, the portrait was certainly cherished by the family as the last likeness of Isaiah Thomas, Jr. It was kept by his father and hung in the best bedroom of his home in Worcester until his own death, when it was inherited by Benjamin Franklin Thomas (cat. 119), the sitter's youngest son.⁶ It was loaned to the American Antiquarian Society in 1940 and was donated by the family five years later.

1. Levi Lincoln, 'Isaiah Thomas, Jun.,' *Reminiscences of the Original Associates of the Worcester Fire Society* (Worcester: Edward R. Fiske, 1862), 55.

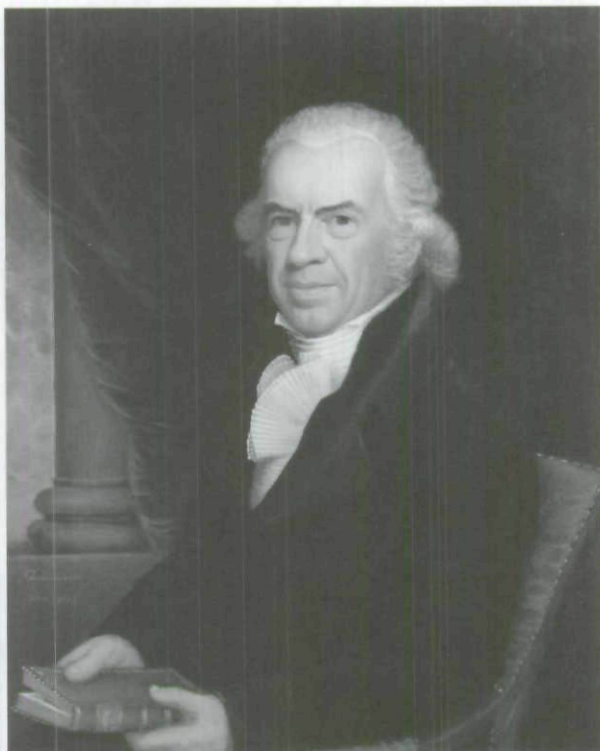
2. Printer's Biography Index, Imprint Card Catalog, AAS.

3. Isaiah Thomas Diary, June 25, 1819, Isaiah Thomas Papers, 1748-1874, AAS Manuscript Collection.


4. Thomas Diary, June 27, 1819.

5. Ethan Allen Greenwood Papers, 1801-1839, AAS Manuscript Collection. According to his memorandum book, Greenwood painted Isaiah Thomas, Jr., on March 11, 1818, one of fifty-eight likenesses he completed that year. For more on Greenwood, see Georgia Brady Bumgardner, 'The Early Career of Ethan Allen Greenwood,' in *Itinerancy in New England and New York* (Boston: Dublin Seminar for New England Folklife, 1984), 212-25, and the same author's 'Extracts from the Journals of Ethan Allen Greenwood: Portrait Painter and Museum Proprietor,' *Proceedings of the American Antiquarian Society* 103 (April 1993): 91-178.

6. Probate Inventory of Isaiah Thomas, Sr., Worcester County Probate Records, 1831, copy in the Thomas Family Papers, 1815-1887, AAS Manuscript Collection. The inventory lists items in the North Front Room, including a 'Portrait of I. Thomas, Jr.,' valued at \$200.00, as well as one bureau, one washstand, the 'Best Bed and Pillows,' and two drawings with needlework.



CAT. 123

- 123  *Isaiah Thomas, Sr.* (1749–1831), June 1818
Ethan Allen Greenwood (1779–1856)
oil on panel
38½ x 32¾ (97.79 x 83.19) (framed)
signed, at left: 'Greenwood/pinx. 1818'
Bequest of sitter, 1831
Weis 117

EX. COLL.: Commissioned by the sitter, 1818.

EXHIBITIONS: 1921–22, 'Loan Exhibition of English and American Paintings of the Eighteenth and Nineteenth Centuries,' Worcester Art Museum.

1971, Chestnut Street Congregational Church, Worcester.

2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

PUBLICATIONS: Dresser, 1969, 725.

William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States*, 3 vols. (Boston: C. E. Goodspeed & Co., 1918), 3: 310.

- Alice M. Earle, *Two Centuries of Costume*, 2 vols. (New York: Macmillan Co., 1903), 2: 410.
- John Fiske, *Critical Period in American History* (Boston: Houghton Mifflin, 1898), 171.
- Annie R. Marble, *From 'Prentice to Patron* (New York: D. Appleton Press, 1935), frontispiece.
- Charles L. Nichols, 'The Portraits of Isaiah Thomas,' *Proceedings of the American Antiquarian Society* 10 (October 1920): 251-62.¹

Isaiah Thomas, the founder of the American Antiquarian Society, began his career as a seven-year-old apprentice to printer Zechariah Fowle (1724-76) of Boston. As a young man Thomas worked as a printer in the West Indies and Nova Scotia before returning to Boston in 1770. That year he went into partnership with Fowle and began publication of the Whig newspaper the *Massachusetts Spy*, strongly supporting the cause of American independence. In April 1775, two days before the Battle of Lexington, amid rumors that his press was to be seized, Thomas packed up his type, press, and paper supply and moved to Worcester, a safe distance from the British troops stationed in Boston. In Worcester, Thomas continued to print patriotic rhetoric and detailed descriptions of Revolutionary War battles in the *Spy*. The press, type cases, and imposing stone that he moved in such a rush from Boston may be seen at the American Antiquarian Society.²

After the war, Thomas continued to live and work in Worcester. In partnership with former apprentices, he owned several printing offices and bookstores, as well as paper mills and a bindery, employing over one hundred and fifty people. Thomas published newspapers, broadsides, sheet music, periodicals, pamphlets, and a yearly almanac. He produced over four hundred book titles for adult and juvenile readers, including the first dictionary printed in America and the first American edition of *Mother Goose's Melody* (1786). Thomas was also Worcester's postmaster from 1775 to 1801. He joined the Order of Freemasons in Worcester in 1793 and became Grand Master of Massachusetts in 1802.³

In that year, at the age of fifty-three, Thomas retired to pursue his interests in the history of the young nation and in the origins of printing. This resulted in the two-volume work, *The History of Printing in America* (1810), which remains one of the seminal reference books for the his-

Boston, Feb^y. 27, 1819. Received of Isaiah Thomas, by the
 hand of Isaiah Thomas, junr. Fifty five Dollars, in full
 for painting a Portrait, and for a frame to the same
 P. 55.00. Price of Picture and frame is \$60.00
 Ethan A Greenwood

Fig. 32. Receipt from Ethan Allen Greenwood, written February 27, 1819. Greenwood records that he 'Received of Isaiah Thomas, by the hand of Isaiah Thomas, junr., Fifty five Dollars, in full for painting a Portrait, and for a frame to the same . . . Price of Picture and frame is \$60.00.' Thomas had given Greenwood a deposit of \$5.00 in June 1818.

tory of typography and printing. Several editions of this important publication may be found in the collections of the American Antiquarian Society, along with hundreds of examples of Thomas's work as a printer, including complete runs of the *Massachusetts Spy* and Thomas's almanacs, and dozens of his pamphlets, broadsides, and books for children. In addition, Thomas's personal papers, which contain his private and business correspondence, diaries, and legal documents, are part of the Society's manuscript collection.⁴

In 1812, ten years after his retirement, Thomas founded the American Antiquarian Society, with a group of like-minded Massachusetts residents.⁵ Explaining the need for such an institution, he wrote: 'We cannot obtain a knowledge of those who are to come after us, nor are we certain what will be the events of future times; as it is in our power, so it should be our duty, to bestow on posterity that which they cannot give to us, but which they may enlarge and improve and transmit to those who shall succeed them.'⁶ Thomas was the Society's leader, serving as its first librarian, director, and president. As a private collector, he purchased a large cache of Mather family material, including portions of the famous Mather library, and donated it to the Society. Thomas eventually gave his entire private library of books, manuscripts, and newspapers to the American Antiquarian Society, along with a cash bequest and the Society's first building. He also established the custom of electing publishers and collectors of printed materials to membership,

with the expectation that they might consider leaving their collections to the Society.⁷ His foresight laid the foundation for the unparalleled resource for historical research that the Society's collection has become.

The portrait of Isaiah Thomas, Sr., by Ethan Allen Greenwood was painted six years after the founding of the American Antiquarian Society. Greenwood probably first came to Thomas's attention when the artist produced a likeness of Thomas's son, Isaiah, Jr. (cat. 122), in March 1818. In that year, Greenwood was establishing the Gallery of Fine Arts in Boston, in which he displayed copies of famous European paintings and portraits of well-known Americans.⁸ A portrait of Thomas, Sr., was painted as one of several prominent New Englanders by Greenwood in May 1818. Thomas recorded in his diary: 'At the request of Mr. Greenwood, Portrait Painter in Boston, sat for him to take my likeness. Mr. G. is a member of a new Society in Boston called the Fine Arts.'⁹ This was the first of five sittings for the portrait.¹⁰ The finished painting, which remained the property of the artist, evidently pleased Thomas, for he commissioned Greenwood to paint his portrait again the following month. 'Engaged Mr. Greenwood to take my Likeness, I sat at his request five weeks since, when he finished one for himself. I sat again today for him to take one for myself. Sat six times for this last picture.'¹¹ Thomas paid Greenwood \$60.00 for the picture and frame (fig. 32). The portrait hung in the Thomas home in Worcester and was bequeathed to the American Antiquarian Society at Isaiah Thomas's death.¹²

1. Nichols's annotated offprint version of this publication is at AAS. In it, he recorded changes of ownership and provenance of various Thomas portraits that update the *Proceedings* article.

2. For more on early printing presses, including the Thomas press at AAS, see Lawrence C. Wroth, *The Colonial Printer* (Charlottesville: University Press of Virginia, 1964), 64-66, 77.

3. For more on Thomas, see Charles L. Nichols, *Isaiah Thomas: Printer, Writer and Collector* (Boston: Club of Odd Volumes, 1912).

4. Isaiah Thomas Papers, 1748-1874, AAS Manuscript Collection.

5. There are portraits of five of the twenty-seven incorporators in the AAS collection: Isaiah Thomas, Sr.; Isaiah Thomas, Jr. (cat. 122); Aaron Bancroft (cat. 4); Edward Bangs (cat. 5); and William Paine (cat. 93). The other founders include: Levi Lincoln, Sr.; Levi Lincoln, Jr.; Harrison Gray Otis; Timothy Bigelow; Nathaniel Paine; J. T. Kirkland; Jonathan H. Lyman, M.D.; Elijah H. Mills; Elisha Hammond; Timothy Williams; William D. Peck; John Lowell (who requested that his name be removed); Edmund Dwight; Eleazar James; William S. Shaw; Francis Blake; Samuel Burnside; Benjamin Russell; Redford Webster; Ebenezer T. Andrews; and William Wells. There is an image of Sophia Burnside (cat. 16), but none of Samuel, her spouse.

6. Isaiah Thomas, Sr., *Account of the American Antiquarian Society* (Boston: Isaiah Thomas, Jr., 1813), 4.

7. For more on the early history of AAS, see Nancy Burkett and John B. Hench, eds., *Under Its Generous Dome: The Collections and Programs of the American Antiquarian Society*, 2d ed. (Worcester: American Antiquarian Society, 1992).

8. Georgia Brady Barnhill, 'Extracts from the Journals of Ethan Allen Greenwood: Portrait Painter and Museum Proprietor,' *Proceedings of the American Antiquarian Society* 103 (April 1993): 91-178.

9. Isaiah Thomas Diary, May 20, 1818, Thomas Papers.

10. Thomas Diary, May 21-23 and 25, 1818.

11. Thomas Diary, June 29, 1818; Ethan Allen Greenwood's receipt, February 27, 1819, Thomas Papers.

12. During his lifetime, Thomas had two copies of Greenwood's portrait made, and three more copies were taken after his death. See Frederick Weis, 'Portraits in the American Antiquarian Society,' *Proceedings of the American Antiquarian Society* 56 (April 1946): 107-8; and Nichols, *The Portraits of Isaiah Thomas* (Worcester: American Antiquarian Society, 1921), 4-7.

124 & 125 ~~50~~ *Isaiah Thomas, Sr.* (1749-1831), 1804
Mary Thomas Fowle Thomas (1750-1818),
1804

Attr. Gerrit Schipper (1775-c. 1830)

pastel on paper

Isaiah Thomas: 8¹³/₁₆ x 7¹³/₁₆ (22.40 x 19.80)

Mary T. Fowle Thomas: 8³/₄ x 7⁷/₈ (22.20 x 20.00)

Gift of Frances Crocker Sloane, 1945

Weis 119, 126

EX. COLL.: Sitters; owned by their granddaughter Elizabeth Cornelia Simmons Randall (1813-91); to her daughters Clara Elizabeth and Mary Thomas Randall, about 1914; to Frances Hill Bigelow; sold by the Copley Gallery in 1928 to the donor.¹

EXHIBITIONS, ISAIAH THOMAS: 1969, 'A Society's Chief Joys,' Grolier Club, New York.

1975, 'Paul Revere's Boston,' Museum of Fine Arts, Boston, no. 254.

EXHIBITIONS, ISAIAH THOMAS AND MARY T. FOWLE THOMAS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

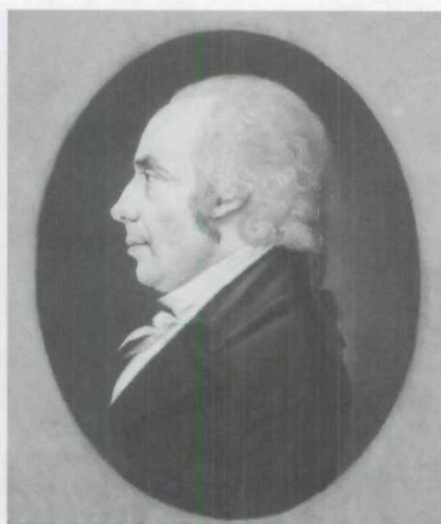
PUBLICATIONS, ISAIAH THOMAS: *Paul Revere's Boston* (Boston: Museum of Fine Arts, 1975), no. 254.

A Society's Chief Joys (Worcester: American Antiquarian Society, 1969), 9.

Richard Steele, 'Isaiah Thomas,' *Worcester People and Places* (Worcester: Worcester Historical Museum, 1975), 25.



CAT. 125



CAT. 124

126 ~~so~~ *Isaiab Thomas, Sr.* (1749–1831), 1804

Attr. Gerrit Schipper (1775–c. 1830)

pastel on paper

8¹/₁₆ x 7⁷/₈ (22.30 x 20.00)

inscribed, on verso of frame, by sitter: 'Isaiab Thomas, 1804,
aged 55 when this picture was taken.'

Partial gift of Leonard C. Couch; partial purchase by Charles L.
Nichols, 1920

Weis 118

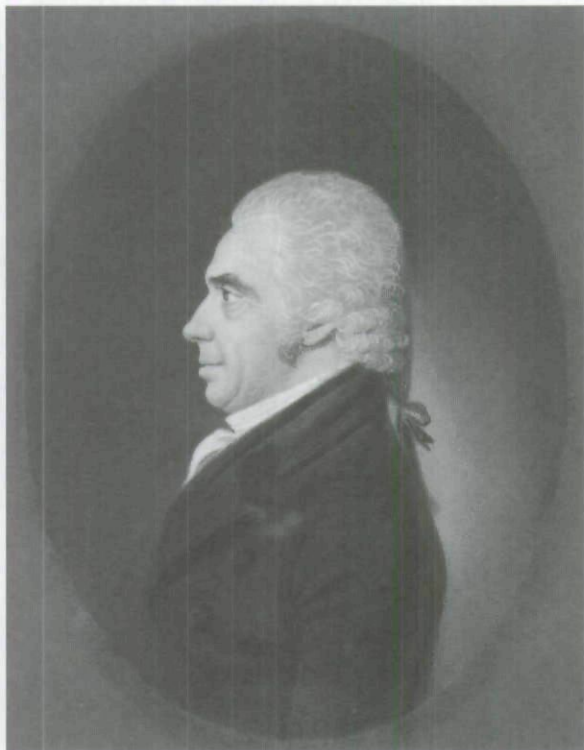
EX. COLL.: Sitter; in 1831 willed to his granddaughter Hannah Weld Thomas Crocker (1803–27) who was already deceased; possibly owned by her husband Samuel Leonard Crocker; owned by his daughter Mary Caroline Crocker Couch in the 1840s; to her son, one of the donors.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

PUBLICATIONS: Annie R. Marble, *From 'Prentice to Patron* (New York: D. Appleton Press, 1935), opp. 264, as by James Sharples.

Charles L. Nichols, *The Portraits of Isaiab Thomas* (Worcester: American Antiquarian Society, 1921), frontispiece, as by Sharples.


Charles L. Nichols, 'The Portraits of Isaiab Thomas,' *Proceedings of the American Antiquarian Society* 30 (October 1920): opp. 251, as by Sharples.



CAT. 126

127–130  *Thomas, Isaiah, Sr.*, see page 337.

131  *Thomas, Lewis Foulke*, see page 344.

132  *Mary Weld Thomas* (c. 1768–1825), c. 1804
Attr. Gerrit Schipper (1775–c. 1830)
pastel on paper
8¾ x 7⅞ (22.20 x 19.90)
Gift of Chauncey Nash, 1951

EX. COLL.: Sitter; to her son Benjamin Franklin Thomas (cat. 119); to his daughter Agnes Park Thomas Olney (1837–1919); to her daughter Agnes Olney Minot (1861–1944); purchased from her estate in 1944 by Maurice Rubin of Colonial House Antiques, Boston; sold by him in 1948 to donor.



CAT. 132

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

PUBLICATIONS: Benjamin Hill, *The Diary of Isaiah Thomas* (Worcester: American Antiquarian Society, 1909), opp. 20.

These pastel portraits of members of the Thomas family are part of a group attributed to Dutch artist Gerrit Schipper and drawn during his 1804 visit to Worcester. The AAS collection also includes Schipper portraits of Thomas's daughter-in-law's sister Hannah Weld (cat. 143) of Boston, and his niece Elizabeth Mary Thomas Soper (cat. 105).²

Schipper arrived in New York in 1802, after sojourns in Brussels, Paris, and Russia, and began producing chalk profile portraits. He spent part of 1803 in Boston and moved in the spring of 1804 to Salem, Massachusetts, where he may have met Isaiah Thomas, Jr., who often managed the portion of the Thomas family's printing empire on the

North Shore. In August 1804, Schipper took an advertisement in the *Massachusetts Spy*: 'G. Schipper, an eminent painter from Germany, has it in contemplation to visit Worcester, in order to favor those Ladies and Gentlemen, who may wish to have correct likenesses taken; he executes them in colored crayons, set in an elegant frame and glazed, for Ten Dollars, and if not an approved likeness, no payment will be expected; he requires but one sitting of three quarters of an hour.—Specimens of his painting may be seen by applying to Isaiah Thomas, Jun.' (see fig. 9).³ A second advertisement, placed after his arrival in Worcester, also noted that examples of his work could be viewed on request to Isaiah Thomas, Jr.⁴

Mary T. Fowle Thomas was the second wife of Isaiah Thomas, Sr. The widow of Isaac Fowle (d. 1777), she was Isaiah's cousin; they were married on May 26, 1779. Mary, who had two daughters from her earlier marriage, raised Thomas's two children by his first wife. 'As the head of a family, she was faithful to the charge committed to her, and endeavored with scrupulous exactness to perform her duty towards those over whom she was called to exercise her protection and care. . . . Her heart always melted to the tale of woe, and her hand was never slow to follow its sacred impulse.'⁵ The pair of pastels (cats. 124–25) descended through the Thomas family. In 1928, when they were offered for sale, Clarence Brigham (cat. 11), the librarian of the American Antiquarian Society, sought the funds to purchase them by appealing to descendants of Isaiah Thomas. 'Not a day passes,' Brigham wrote, 'but that we have inquiry in some way regarding Isaiah Thomas or that we fail to recognize our indebtedness to the scholar and philanthropist that founded this Society over a century ago. . . . If there is any place in the world that these two portraits ought to be preserved permanently, it is in this Library building.'⁶ The pastels were purchased by a family member, who retained them for seventeen years before donating them to the Society in 1945.

Mary Weld Thomas, wife of Isaiah Thomas, Jr., was born in Marblehead, Massachusetts, and grew up in Boston. Her father was a prosperous merchant and property owner. She married Isaiah, Jr., in 1797 and with him had twelve children, six girls and six boys.⁷

The pastel of Isaiah Thomas (cat. 124), once thought to be the work

of William M. S. Doyle (1769–1828), has been reattributed to Schipper. The 1804 date was inscribed by Isaiah, Sr., on his, his wife's, and Hannah Weld's portraits. The attribution of other family pastels (cats. 126, 132) to Schipper is a relatively recent development. These were considered the work of James Sharples (c. 1751–1811), but research has revealed that he was in England in 1804 when the image was drawn.⁸ Later, they were also thought to be the work of Doyle because of an 1805 receipt in the Thomas papers documenting a payment to Doyle for several miniatures (see fig. 33).⁹ In 1950, similarities were noted between these images and the pastel of Isaiah Thomas, Sr., attributed to Schipper, and it is now believed that these profiles may either have been done by Schipper or copied from his work.¹⁰

1. Charles Nichols, *The Portraits of Isaiah Thomas* (Worcester: American Antiquarian Society, 1921), 9.

2. Jeanne Riger, 'New Light on Gerrit Schipper, the Painter,' *Clarion* 15 (Winter 1990): 65–70, and *Proceedings of the American Antiquarian Society* 61 (October 1951): 232. Photographs of additional Schipper portraits, not owned by AAS, depicting Mary T. Fowle Thomas and Isaiah Thomas, Jr., now lost, are on file at AAS and the Frick Art Reference Library (FARL 50673, 50672).

3. *Worcester Spy*, August 1, 1804. The advertisement also ran on August 8, 15, and 22.

4. *Worcester Spy*, September 12 and 19, 1804.

5. Obituary of Mary T. Fowle Thomas, *Massachusetts Spy*, November 25, 1818.

6. Clarence Brigham to Mrs. William Sloane, October 31, 1928, AAS Archives.

7. Charles Frederick Robinson, *Weld Collections* (Ann Arbor, Mich.: privately printed, 1938), 100–101.

8. John Hill Morgan to Brigham, July 2, 1937, AAS Archives.

9. Frederick Weis, 'Portraits in the American Antiquarian Society,' *Proceedings of the American Antiquarian Society* 56 (April 1946): 118–19.

10. See 1951–52 correspondence between Hannah Johnson Howell of the Frick Art Reference Library and Brigham, in the AAS Archives; also Riger, 'New Light on Gerrit Schipper,' 66.

127 *Isaiah Thomas, Sr.* (1749–1831), 1805

William M. S. Doyle (1769–1828)

watercolor on ivory

2³/₄ x 2¹³/₁₆ (6.99 x 7.14)

partial signature, l.l.: '... yle/... 5'

Gift of Isaac Rand Thomas, 1947

Weis 123

EX. COLL.: Sitter; bequeathed to his granddaughter Elizabeth Cornelia Simmons Randall (1813–91); to her daughters Clara Elizabeth and Mary Thomas Randall;

purchased from them by the Boston antique dealer Otto Wiecker; sold in 1914 to the donor.¹

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

PUBLICATIONS: *Freemason's Magazine* 2 (November 1811): 81. Engraving by William R. Jones.

128  *Isaiah Thomas, Sr.* (1749–1831), c. 1840

Anonymous

after William M. S. Doyle (1769–1828)

watercolor on ivory

2½ x 2 (7.78 x 5.08)

partial inscription, l.l.: '... MONT'

Gift of Margaret D. Sloane, 1945

Weis 120

EX. COLL.: Early provenance unknown; owned by the sitter's granddaughters Clara Elizabeth and Mary Thomas Randall; purchased from them by the Boston antique dealer Otto Wiecker; sold to William Sloane about 1914; to his daughter, the donor.²

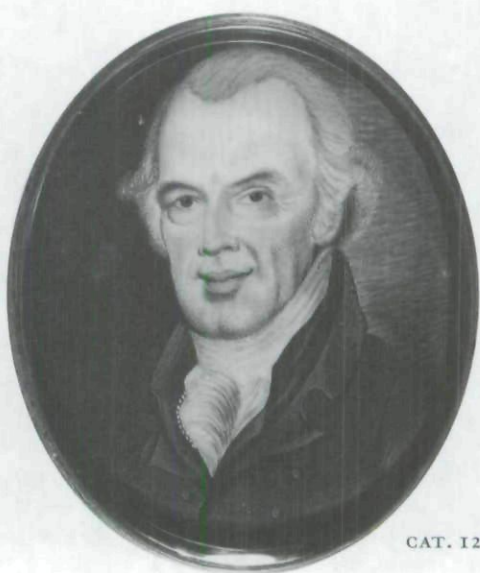
EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

PUBLICATIONS: *Proceedings of the American Antiquarian Society* 30 (October 1920): opp. 258.³

This miniature (cat. 127) of Isaiah Thomas may be a portrait for which he sat on November 25 and 27, 1805.⁴ A receipt for a deposit paid to the Boston miniaturist William M. S. Doyle (fig. 33) is preserved in Thomas's business papers, and states: 'Boston, Nov. 10, 1805. Rec'd of Isaiah Thomas, the sum of Twenty five Dollars, in part payment for miniatures amounting to fifty Dollars, Wm. M. S. Doyle.'⁵ An 1805 advertisement by the artist in the *New England Palladium* (fig. 34) stated that he charged between twelve and twenty dollars for painted miniatures, so a fee of fifty dollars charged to Thomas indicates that multiple images may have been produced.⁶ It is unclear from the receipt whether Doyle painted other members of the Thomas family at this time, or if he painted several versions of Thomas's own portrait.



CAT. 127



CAT. 128


Doyle began working as a miniature painter and silhouette cutter in Boston around 1803. He set up a studio in the Columbian Museum, operated by Daniel Bowen (c. 1760–1856). In 1806 Doyle joined Bowen as a proprietor of the museum, which exhibited paintings of prominent Americans, wax sculptures, and natural history specimens.⁷ While operating the museum, Doyle produced dozens of pastel portraits, silhouettes, and watercolor miniatures of Boston area residents.⁸ This portrait of Isaiah Thomas, Sr., is one of his earlier attempts.

The American Antiquarian Society also owns a nineteenth-century copy of this miniature (cat. 128). Its earliest ownership is unknown, but as Thomas's granddaughters Clara Elizabeth and Mary Thomas Randall were once its owners, a family member may have commissioned the copy after Thomas's death. The signature, partially obscured by the domed case in which the miniature is mounted, suggests the likeness may have been made by the Scottish artist Daniel Lamont (at work 1837–50), an itinerant miniature painter who was working in New England in the late 1830s.⁹ In the 1840s he exhibited two miniatures at the Pennsylvania Academy of Art in Philadelphia and, after 1846, he lived in New York City.¹⁰

Boston, Nov. 10 1805
 Rec'd of Isaiah Thomas, the Son
 of Twenty five Dollars, in part
 payment for Miniatures amounting
 to fifty Dollars.
 Wm. M. S. Doyle

Fig. 33. In this receipt from William M. S. Doyle to Isaiah Thomas, Sr., the artist records a deposit made on multiple miniatures: 'Boston, Nov. 10, 1805. Rec'd of Isaiah Thomas, the sum of Twenty five Dollars, in part payment for miniatures amounting to fifty Dollars, Wm. M. S. Doyle.'

WM. M. S. DOYLE,
 Miniature and Profile Painter,
 TREMONT-STREET, Boston, next House north of the
 Stone-Chapel, the late residence of R. G. AMORY, esq.



CONTINUES to ex-
 ecute Likenesses, in Mini-
 ature and Profile, of various
 sizes, (the latter in shade or
 natural colours) in a style pe-
 culiarly striking and elegant,
 whereby the most forcible ani-
 mation is retained.
 Some are finished on com-
 position, in the manner of the
 celebrated MIEUX, of London.
 * * * Prices of Profiles—from
 25 cents to 1, 2, & 5 dollars.
 Miniatures—12, 15, 18 and
 20 dollars.

Dec. 17.

Fig. 34. A newspaper advertisement placed by William M. S. Doyle in the *New England Palladium* (Boston), December 17, 1805, indicates the price of his profiles and miniatures.

1. Charles L. Nichols, *Portraits of Isaiah Thomas* (Worcester: American Antiquarian Society, 1921), 13-14, no. 10.
2. Nichols, *Portraits of Isaiah Thomas*, 13; and Clarence S. Brigham, 'Notes on the Thomas Family Portraits,' *Proceedings of the American Antiquarian Society* 56 (April 1946): 50-51. Former owner William Sloane had the miniature mounted in a new case.
3. Nichols, *Portraits of Isaiah Thomas*, 13. The author incorrectly believed that this portrait was the image engraved by William R. Jones in the November 1811 *Freemason's Magazine*. That engraving was based on the Thomas miniature signed by Doyle (cat. 127).
4. Isaiah Thomas Diary, November 25, 1805, Isaiah Thomas Papers, 1748-1874, AAS Manuscript Collection. Thomas noted: 'Sat for mina.' In the next entry, for November 27, he used a ditto mark, indicating that he sat again for the artist.
5. Isaiah Thomas Receipt Books, 1802-1819, Thomas Papers. A second receipt from the following summer continues the account: 'Boston, July Nineteenth 1806. Rec'd of Isaiah Thomas, Thirty-five Dollars, on account of Miniatures, etc., Wm. M. S. Doyle.' Thomas Receipt Books.
6. *New England Palladium*, December 17, 1805.
7. In 1825 the Columbian Museum collection was purchased by the artist Ethan Allen Greenwood. (See Georgia Brady Barnhill, 'Extracts from the Journals of Ethan Allen Greenwood: Portrait Painter and Museum Proprietor,' *Proceedings of the American Antiquarian Society* 103 [April 1993]: 91-178.)
8. Arthur B. and Sybil B. Kern, 'The Pastel Portraits of William B. Doyle,' *Clarion* 13 (Fall 1988): 41-47.
9. 'D. G. Lamont, Miniature Painter. The same Artist from Edinburgh who met with such success here about two years ago, will remain for about two or three weeks, and positively no longer, as he is preparing to go south. Miniatures on ivory from \$5 to \$30 and upwards, and in all cases warranted strikingly correct.' (*New Hampshire Patriot and State Gazette*, August 19, 1839.) Little is known about Lamont's accomplishments as a miniaturist.
10. *The New-York Historical Society's Dictionary of Artists in America, 1564-1860*, s.v. 'Lamont, Daniel.'

129  *Isaiah Thomas, Sr.* (1749–1831), 1859

Benjamin H. Kinney (1821–88)

plaster, black paint

25 (h) (63.50)

incised, right side: 'Hon. ISAIAH THOMAS / Founder & first
President / of the / American Antiquarian Society / By / B. H.
Kinney / 1859'

Gift of Peter Mack Brown, 1975

EX. COLL.: Artist; early ownership unknown; acquired by the donor's father in the twentieth century.


EXHIBITIONS: May–June 1859, studio of the artist, Worcester.

June 1859, Antiquarian Hall, Worcester.

1985, 'B. H. Kinney: Gravestone Carver and Sculptor,' Worcester Historical Museum.

2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

PUBLICATIONS: William D. Wallace, *B. H. Kinney: Gravestone Carver and Sculptor* (Worcester: Worcester Historical Museum, 1985), 31.

130  *Isaiah Thomas, Sr.* (1749–1831), 1859

Benjamin H. Kinney (1821–88)

marble

24½ (h) (62.23)

incised, on verso: 'by B. H. KINNEY/1859'

Commissioned by the American Antiquarian Society, 1859

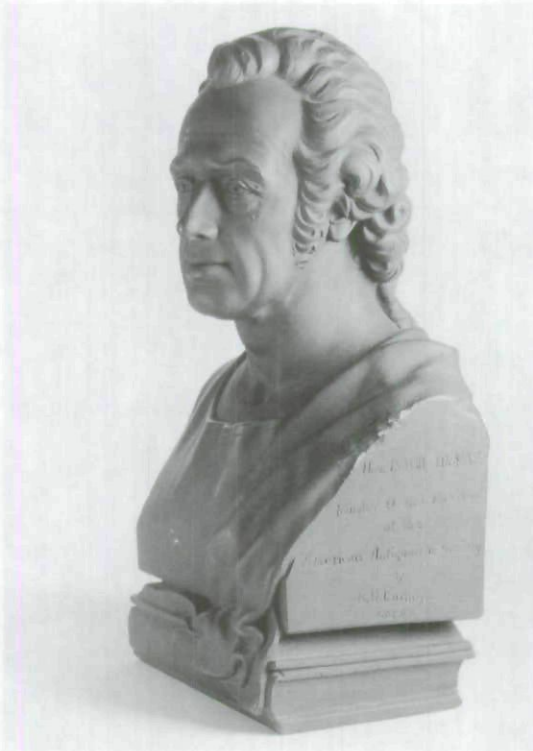
Weis 122

EXHIBITIONS: 1985, 'B. H. Kinney: Gravestone Carver and Sculptor,' Worcester Historical Museum.

2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

PUBLICATIONS: Charles Hersey and William Lincoln, *History of Worcester* (Worcester: Charles Hersey, 1862), opp. 240, engraving.

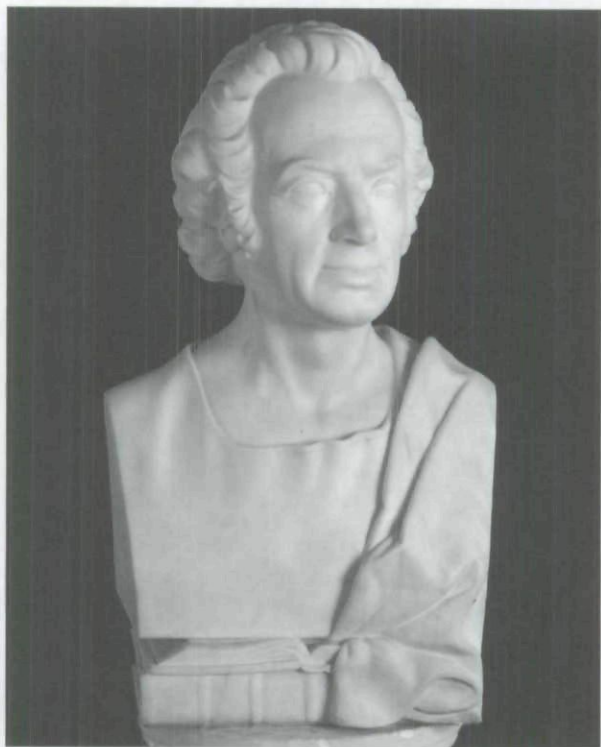
William D. Wallace, *B. H. Kinney: Gravestone Carver and Sculptor* (Worcester: Worcester Historical Museum, 1985), 31.



CAT. 129

In May 1859, Benjamin H. Kinney, a sculptor working in Worcester, Massachusetts, completed a plaster bust of Isaiah Thomas.¹ Kinney exhibited the plaster cast in his studio, and the local newspaper reported: 'It is with no ordinary degree of satisfaction that we are enabled to announce another highly successful effort in sculpture, by our townsman, B. F. Kinney, Esq. [*sic*]. We have already noticed the fact that he was engaged on a bust of the late Isaiah Thomas. The original model of it having been completed, he has made a cast from it, which, since it was finished, is pronounced by good judges the most successful of his works; and this is no small praise. So perfect is the likeness, that it was instantly recognized by one of our elderly citizens. . . . As a work of art, the bust is creditable to Mr. Kinney's talent and skill—as a faithful representation of [Thomas], it is invaluable.'²

The public success of this plaster bust, which acquired a coat of black paint sometime after it was completed, led to a second commission of



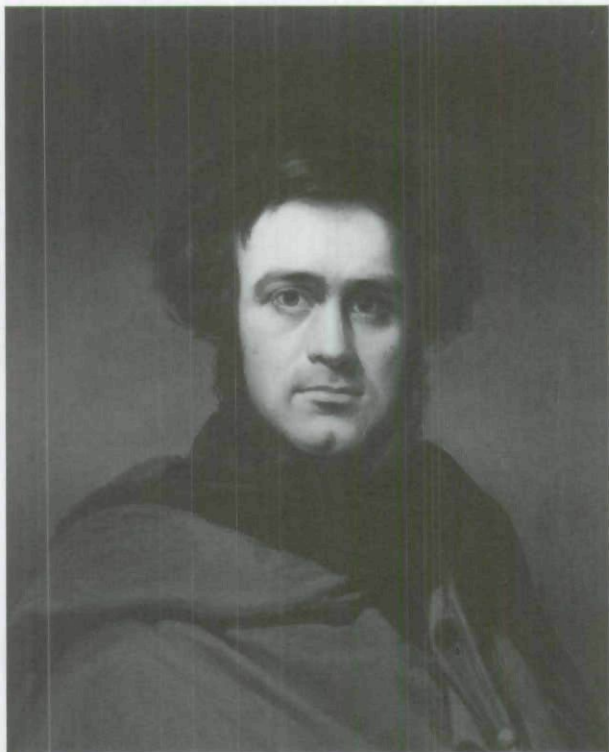
CAT. 130

the same composition, this time in marble. Isaac Davis (cat. 39), a member of the American Antiquarian Society who had already patronized Kinney for his own likeness, commissioned the marble bust for the Society in June 1859. In 1975 the plaster bust appeared in a private collection in Washington, D.C., and was offered to the Society by the owner. Accepting the offer, the director of the American Antiquarian Society wrote: '[W]e are extremely happy to have this cast to add to our collections. . . . To our way of thinking the plaster cast is more pleasing in that its detail is somewhat finer than the marble rendition, which we have had since 1859.'³


1. *Massachusetts Spy*, May 25, 1859. For inspiration, Kinney may have visited Antiquarian Hall to study the AAS portrait of Thomas by Ethan Allen Greenwood (cat. 123).

2. *Massachusetts Spy*, June 1, 1859.

3. Marcus A. McCorison to Peter Mack Brown, December 12, 1975, AAS Archives.



CAT. 131

- 131  *Lewis Foulke Thomas* (1808–68), c. 1845
Attr. John Peter Frankenstein (1817–81)
oil on canvas
28 x 22¼ (71.12 x 56.52)
Gift of Martha Thomas Corwine Pelton, 1933
Weis 125

EX. COLL.: Sitter; possibly to his sister Belle Thomas Corwine (1822–88); owned by her daughter, the donor.

The writer Lewis Foulke Thomas was a younger brother of Frederick William Thomas (cats. 120–21). Like his brother, he studied law and worked in the newspaper business. In the 1830s, he assisted the family with the production of the *Commercial Daily Advertiser* in Cincinnati, Ohio, and also worked for that city's *Daily Evening Post*. He left Cincinnati in 1836 and moved to Kentucky, where he was editor of the *Louisville Daily Herald* until 1839. He travelled throughout the Midwest

but eventually settled in Washington, D.C., where he practiced law until his death in 1868.

In 1841 Thomas edited *The Valley of the Mississippi: Illustrated in a Series of Views . . .*, a nine-installment journal that featured pictorial lithographs of cities, topography, and significant architecture in the Ohio and Mississippi river valleys. Thomas was also a poet, and the volume containing his epic poem, *Inda, A Legend of the Lakes* (1842), features a frontispiece portrait of the author. Examples of his other books are preserved in the first editions collection of the American Antiquarian Society.

Thomas, like his brother, befriended the poet Edgar Allan Poe (1809–49). The manuscript of Thomas's poem *To Florence* (1844), owned by the Society, is inscribed in his hand: 'The above was republished by Edgar A. Poe in the *Broadway Journal*. To me, he praised it very highly. It was the medium by which we became acquainted.' Neither as famous as Poe's works, nor as great in number, the writings of the Thomas brothers have been described as representative of the beginning of the nation's Midwestern school of literature.¹

This portrait of Lewis Foulke Thomas was painted about 1845, probably by John Peter Frankenstein. Several members of the Frankenstein family, including John's brother and father, were active as artists in the Cincinnati area. Born in Darmstadt, Germany, Frankenstein came to the United States with his parents in 1831. After serving an apprenticeship with a local engraver, he set up his own studio and began painting portraits that were considered by critics to be excellent likenesses.² From 1839 to 1843, Frankenstein was based in Philadelphia, often exhibiting his work at the Pennsylvania Academy of Fine Arts.³ He added landscape painting to his repertoire and also studied sculpture. This portrait of Thomas was probably painted during Frankenstein's years of itinerancy, when he travelled from Philadelphia seeking commissions in Kentucky, Ohio, Massachusetts, Quebec, and elsewhere. He eventually settled in New York City.⁴


1. Stanley J. Kunitz and Howard Haycraft, eds., *American Authors, 1600–1900* (New York: H. W. Wilson and Co., 1938), 740–41.

2. Charles Cist, *Sketches and Statistics of Cincinnati in 1859* (Cincinnati: n.p., 1859), 202.

3. Anna Wells Rutledge, *The Pennsylvania Academy of Fine Arts, 1807-1870* (Philadelphia: American Philosophical Society, 1955), 75-76.

4. For more on Frankenstein, see Edward H. Dwight, 'John P. Frankenstein,' *Museum Echoes* 27 (July 1954): 51-53; and *The Golden Age: Cincinnati Painters of the Nineteenth Century* (Cincinnati: Cincinnati Art Museum, 1979), 74-75.

132  *Thomas, Mary Weld*, see page 334.

133 & 134  *Robert Bailey Thomas* (1766-1846), 1836
Hannah Beaman Thomas (1774-1855), 1836
Zedekiah Belknap (1781-1858)

oil on canvas

each 32½ x 27 (82.55 x 68.58)

Robert Bailey Thomas: signed, on verso, under lining:

'Portrait of Robert B. Thomas, Esq. Z. Belknap

Pinxt. Nov. A.D. 1836';¹ and inscribed, on recto, l.r.:

'Robert B. Thomas, Esq.'

Gift of Helen M. Kaven, 1933

Weis 116, 128

EX. COLL.: Sitters; to Hannah Beaman Thomas's niece Fidelia Beaman Pierce (1808-66); to her daughter Delia Pierce Hardy (b. 1835); to her husband Follansbe (Frank) C. Hardy (1829-1916); in 1916 to his daughter Bertha M. Hardy; sold about 1919 to Martha Esther Thomas Kidder (1836-1921); to her daughter, the donor.

EXHIBITIONS: 1893-1916, on loan to the Worcester Society of Antiquities.

c. 1919-1933, on loan to the Worcester Historical Society.

1977, 'Portraits of Zedekiah Belknap,' Abby Aldrich Rockefeller Folk Art Center.

PUBLICATIONS, ROBERT BAILEY THOMAS: *Old Farmer's Almanac* 150 (1942): 32.
Edward Park, 'Whither the Weather, "Almanac"-style,' *Smithsonian Magazine* 23
(November 1992): 93.

PUBLICATIONS, HANNAH BEAMAN THOMAS: *Old Farmer's Almanac* 150 (1942): 32.

135  *Robert Bailey Thomas* (1766-1846), c. 1846

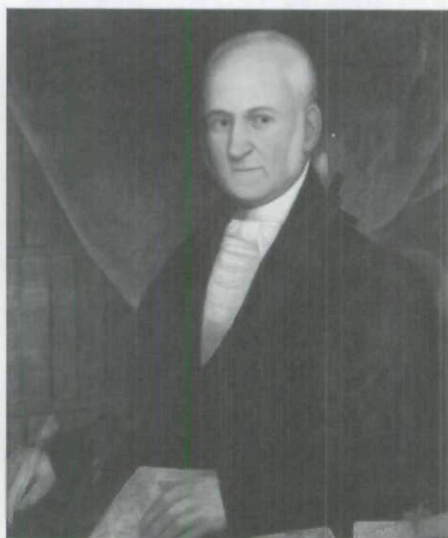
Anonymous

after Zedekiah Belknap (1781-1858)

oil on canvas



CAT. 134



CAT. 133

85 $\frac{3}{4}$ x 37 $\frac{1}{2}$ (217.81 x 95.25)

inscribed on book in sitter's hand: 'Farmer's Almanac from 1783
[sic] to 1846 by R. B. Thomas, Esq.'

Gift of David D. Prescott, 1863

Weis 127

EX. COLL.: Unknown before the donor.

PUBLICATIONS: George Lyman Kittredge, *The Old Farmer and His Almanac*
(Boston: William Ware & Co., 1904): frontispiece.

Old Farmer's Almanac 100 (1892): opp. 40.

The founder of the *Old Farmer's Almanac*, Robert Bailey Thomas was born in Grafton, Massachusetts, and spent most of his life in the area of his boyhood home. He worked on his father's farm and taught school in several nearby towns. A great lover of books, as a young man he set up a bookbinding business and bound account books, ledgers, and journals for his neighbors. He noted in a reminiscence: 'My father was a great reader, and possessed a larger miscellaneous library than was generally to be met within a country town. Of consequence, I spent most of my leisure hours in reading. Among many scientific works, no one engrossed more of my attention than [John] Ferguson's *Astronomy [Explained]*, from which I derived much pleasure and satisfaction. . . . From the pleasing study of this work I first imbibed the idea of calculating an



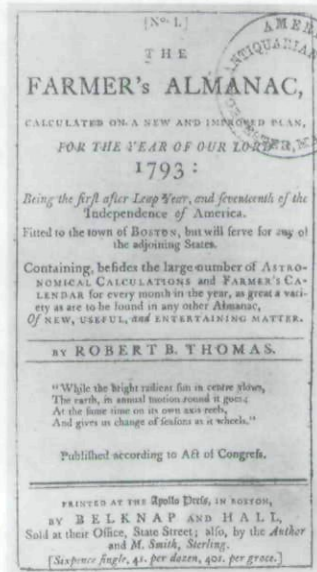
CAT. 135

almanack.² In order to learn the mathematical formulas for creating an almanac, Thomas attended Osgood Carleton's School of Mathematics in Boston in 1792.

Isaiah Thomas, Sr. (cat. 123 et seq.), was already producing a popular almanac in Massachusetts, and Robert Bailey Thomas tried to do business with him in 1789: 'I called on Mr. Isaiah Thomas of Worcester (no relation of mine, as I know of), to purchase 100 of his Almanacks in sheets, but he refused to let me have them, saying he did not sell in sheets only to those in the trade. I confess I was mortified and came home with a determination to have an Almanack of my own. I very well knew that there were many things in his that were not generally approved of, and which I could remedy.'³ Robert Bailey Thomas issued the first edition of his *Farmer's Almanac* in 1793 (fig. 35), omitting the signs of the zodiac and adding literary and agricultural information as well as patriotic stories. Thomas's almanac soon became one of the best-selling annual publications in the United States. Between 1820 and 1830, over 200,000 copies were sold.

Fig. 35. Frontispiece of the first edition of the *Farmer's Almanac*. Robert Bailey Thomas established his almanac in 1793, and it quickly became one of the best-selling annual publications in America.

Through his almanac, Thomas became one of the best-known figures in central Massachusetts. He married Hannah Beaman of Princeton, Massachusetts, in 1803 after a courtship that lasted thirteen years. The couple lived on a farm in West Boylston, Massachusetts, where Thomas calculated the cycles of the moon and compiled essays and historical facts for inclusion in the yearly almanacs that he edited until his death in 1846. He served as the town clerk of West Boylston in 1808 and as a state legislator in 1820. Thomas's personal papers, including correspondence relating to the publication of the almanacs, handwritten drafts of several editions, and business contracts, are part of the American Antiquarian Society's manuscript collection.⁴



In 1836, when Thomas was seventy and his wife sixty-six, they commissioned portraits from the itinerant painter Zedekiah Belknap.⁵ Born in Ward (now Auburn), Massachusetts, Belknap was then near the end of his forty-year career as a portrait painter. An 1807 graduate of Dartmouth College, he had started to paint portraits in 1810 and had travelled through Vermont, New Hampshire, and Massachusetts taking likenesses of members of New England's growing middle class. More than one hundred and fifty portraits by him have been documented.⁶

After Thomas's death, his widow went to live with her niece Fidelia Beaman Pierce, taking the portraits with her. The paintings descended through one branch of the family and about 1919 were purchased by another line. They were given to the American Antiquarian Society in 1933. Upon receipt of the gift, the Society's director noted: 'There is no library in the country where Robert B. Thomas is more valued and ap-

preciated than here. We have a complete file of his Almanacs, the original manuscript of his first Farmer's Almanac and many letters written by him. Therefore the two pictures certainly fit in our collection.⁷

The full-length portrait of Thomas (cat. 135), which shows him standing next to his telescope and holding a copy of his famous almanac, was probably painted after his death. The upper portion of the figure is based on the 1836 Belknap portrait of Thomas (cat. 133). The artist has heavily reworked the lower half of the figure, shifting Thomas's right foot, elbow, and arm several times before completing the composition.

The identity of the painter is unknown. The portrait arrived at the American Antiquarian Society without an attribution, but references in the Society's *Proceedings* in 1891 and 1908 described it as the work of 'a Mr. Talcott' or William Talcott: 'The repairs upon our portraits and furniture have gone steadily forward although not yet completed. . . . The portrait of Robert B. Thomas, painted shortly before his death is ascribed to William Talcott.'⁸ There was presumably an inscription on the verso that has since been lost under subsequent relinings and repairs. However, no further information about an artist named William Talcott has been found.

The early history of the painting is also unknown. The donor, David D. Prescott (b. 1805), lived in Robert Bailey Thomas's boyhood home in West Boylston.⁹ Prescott was connected with the Thomas family through his wife, Lucy, whose brother was married to Fidelia Beaman Pierce, the niece who inherited the Belknap portrait of Robert Bailey Thomas (cat. 133). In 1863 Lucy Prescott gave the Society Thomas's handwritten draft of the 1830 *Farmer's Almanac*, and in 1871 David Prescott donated 'one hundred and sixteen Farmer's Almanacs and a Trunk, Formerly the property of Robert Bailey Thomas.'¹⁰

1. Frederick Weis, 'Portraits in the American Antiquarian Society,' *Proceedings of the American Antiquarian Society* 56 (April 1946): 111.

2. *Proceedings in Connection with the One Hundredth Anniversary of the Incorporation of the Town of West Boylston, Massachusetts* (West Boylston: Centennial Committee, 1910), 59-60. This publication includes reprints of a series of autobiographical essays that Thomas wrote for the *Farmer's Almanac* between 1833 and 1839.

3. *Proceedings in Connection with the One Hundredth Anniversary*, 61.

4. Robert Bailey Thomas Papers, 1792-1846, AAS Manuscript Collection. For more on Thomas, see George Lyman Kittredge, *The Old Farmer and His Almanac* (Boston: William Ware & Co., 1904); for American almanacs in general, see Robb Sagendorph, *America and Her Almanacs: Wit, Wisdom, and Weather, 1639-1970* (Dublin, N.H.: Yankee, Inc., 1970); on the AAS collection, see www.americanantiquarian.org/almanacs.htm.

5. A second pair of portraits of Robert Bailey Thomas and Hannah Beaman Thomas by an unknown artist were illustrated in Judson D. Hale, Sr., 'To Patrons,' *Old Farmer's Almanac* 200 (1992): v, vi.

6. For more on Belknap, see Elizabeth R. Mankin, 'Zedekiah Belknap,' *The Magazine Antiques* 110 (November 1976): 1056-70.

7. Clarence S. Brigham to Helen M. Kaven, June 29, 1933, AAS Archives.

8. *Proceedings of the American Antiquarian Society* 7 (October 1891): 357. The Society's librarian put out a call for assistance in identifying Talcott, writing: 'a desire for information leads me to ask for light as to Mr. Talcott, a peripatetic artist who sometime after 1836, painted our curious, full-length portrait of Mr. Robert B. Thomas.' There are no recorded responses to this appeal, but see *Proceedings of the American Antiquarian Society* 19 (October 1908): 208.

9. Benjamin Keyes, *Historical Memorandum and Genealogical Register of the Town of West Boylston* (Worcester: Spy Printing, 1861): 36.

10. *Proceedings of the American Antiquarian Society* (October 1871): 62.

136 *Mary Catlin Upham* (1765-1833), c. 1830

Anonymous

watercolor on ivory

2 $\frac{7}{8}$ x 2 $\frac{1}{2}$ (7.30 x 6.35)

Gift of Grace Williamson Edes Stedman, 1935

Weis 129


EX. COLL.: Early provenance unknown; owned by Henry Herbert Edes (1849-1922); to his wife, the donor.

Mary Catlin was born in Deerfield, Massachusetts, and married Edward Upham (1763-1809), a lawyer who practiced in New Salem and Northampton, Massachusetts. The couple settled in Northampton, where he was a leader of the local Jeffersonian party. He died suddenly while running for Congress in 1809, leaving Mary to raise their seven young children alone. There is little information about the life of Mary Catlin Upham, but it is known that she did not remarry.¹ Upon her death at age sixty-nine, her obituary stated: 'Mrs. Upham's life was characterized by Christian humility and uprightness; great fortitude in the discharge of responsible duties under adverse circumstances; and the constant exercise of the spirit of benevolence and kindness. She was excellent in the precept, and impressive in example, and until the day her death was announced, in exercise of those high parental duties which ever devolve upon a mother.'² This miniature of the elderly Upham was once part of an extensive art collection assembled by Henry Herbert Edes, a member of the American Antiquarian Society.³



CAT. 136

1. F. K. Upham, *Upham Genealogy* (Albany, N.Y.: Joel Munsell's Sons, 1892), 127-29.
2. *Northampton Courier*, 1833, quoted in Upham, *Upham Genealogy*, 127-28.
3. *Proceedings of the American Antiquarian Society* 32 (October 1922): 237-38.

137  *Voltaire (François Marie Arouet)* (1694-1778), 1802
Samuel McIntire (1757-1811)

wood

15 (h) (38.10)

inscribed, on base: 'Voltaire'

Bequest of William Bentley, 1819

Weis 131

EX. COLL.: Commissioned by the donor, 1802.

EXHIBITIONS: 1957, 'Samuel McIntire,' Essex Institute, Salem, Massachusetts.
1969, 'The World of Voltaire,' University of Michigan Museum of Art.
1977, 'Landscape and Faction: Spatial Transformation in William Bentley's Salem,'
Essex Institute, no. 19.



CAT. 137

PUBLICATIONS: 'The Editor's Attic,' *The Magazine Antiques* 28 (October 1935): 138.

Fiske Kimball, *Mr. Samuel McIntire, Carver: The Architect of Salem* (Portland, Maine: Southworth-Anthoensen Press, 1940), 138-39, fig. 363.

Nina Fletcher Little, 'Carved Figures by Samuel McIntire and His Contemporaries,' *Essex Institute Historical Collections* 93 (April-July 1957): 196, fig. 49.

Like many educated Americans of his time, the Reverend William Bentley (cat. 8), was an admirer of Voltaire, the eighteenth-century French *philosophe*. Bentley commissioned this bust, for which he paid \$8, in 1802 from Samuel McIntire, the renowned Salem architect, housewright, and woodcarver.¹ It entered the American Antiquarian Society's collections as part of the Bentley bequest in 1819.

Voltaire was born in Paris, but at the age of thirty, after being jailed twice for writing tracts against the government and for dueling, he was exiled to England and spent the next two years socializing with English

writers and intellectuals. After he returned to France, he continued to write political tracts and used his sharp wit to create some of the most remarkable plays, poems, and novels of the eighteenth century. A diplomat and advisor to the king of France, he wrote histories, dramas, scientific books, and novels. *Candide, or the Optimist* (1759), remains one of his best-known works. His voluminous correspondence with authors, politicians, and a long line of lovers is peppered with commentary on the social hierarchy of Europe, as well as gossip, poetry, and caustic remarks. Bentley's extensive library included several volumes of Voltaire's writings, among them *Dictionnaire Philosophique* (1764) and a memoir of Louis XV.²

Bentley paid McIntire the same price he had paid four years earlier for a McIntire bust of John Winthrop (cat. 155). The two carvings are of the same scale and have similar bases, suggesting that Bentley and the artist envisioned them as a pair. The Voltaire bust, with its detailed delineations of the subject's face and costume, is more successful as a carving than the somewhat stiff Winthrop and may have been based on an English porcelain bust of the philosopher.³

McIntire made few portrait busts such as those he created for Bentley, but he did carve a portrait of Benjamin Franklin and a profile of George Washington as features on functional objects such as signposts and gates. Other examples of his work include commissions from ship owners to create decorative figureheads and stern boards for their vessels. He also carved furniture and designed architectural elements such as mantle pieces and spindled banisters.⁴

McIntire's death in February 1811 was noted by Bentley in his diary: 'This day Salem is deprived of one of the most ingenious men it had in it. He was descended of a family of Carpenters who had no claims on public favor and was educated at a branch of that business. By attention he soon gained a superiority to all of his occupation and the present Court House, the North and South Meeting houses, and indeed all the improvements of Salem for nearly thirty years have been under his eye. In Sculpture he had no rival in New England and I possess some specimens, which I should not scruple to compare with any I ever saw. To the best of my abilities I encouraged him in this branch.'⁵

This sculpture was moved with the rest of the AAS collection twice in the nineteenth century, but it was not exhibited and apparently forgotten. Its rediscovery was described in 1935: 'By a happy chance, an excursion into the dusty corner of one of our storerooms recently brought to light in a heap of broken and discarded plaster casts, a lost and forgotten bust of Voltaire.'⁶ In the 1920s, articles in *The Magazine Antiques* had stimulated research on McIntire, and the revelation of the Voltaire bust caused some excitement. The magazine's editor hailed it as 'Samuel McIntire's masterwork,' and wrote: 'In this Voltaire bust, McIntire has conquered both his early defect of soft incertitude, and his later fault of excessive sharpness, to achieve a masterpiece unsurpassed among examples of American sculpture in wood.'⁷

1. William Bentley Daybook Accounts, June 3, 1802, William Bentley Papers, 1666-1819, AAS Manuscript Collection. Bentley writes, 'Paid Macintire for a carved Bust of Voltaire & had receipt. 8.00.'

2. William Bentley Library Contents, 'Works in French,' Bentley Papers.

3. Fiske Kimball, *Mr. Samuel McIntire, Carver: The Architect of Salem* (Portland, Maine: Southworth-Anthoensen Press, 1940), 139. In this book, which is the most complete source on McIntire's work, the author cites a Chelsea Derbyware figure that depicts Voltaire in a slightly different pose, but includes a medallion identical to the one carved on the base of the bust by McIntire.

4. Nina Fletcher Little, 'Carved Figures by Samuel McIntire and His Contemporaries,' *Essex Institute Historical Collections* 93 (April-July 1957): 194-97.

5. William Bentley Diary, February 6, 1811, Bentley Papers.

6. *Proceedings of the American Antiquarian Society* 45 (October 1935): 193.

7. 'The Editor's Artic,' *The Magazine Antiques* 28 (October 1935): 139.

138 *George Washington* (1732-99), 1850

H. Micali et fils (at work 1850-60)

after Jean-Antoine Houdon (1741-1828)

marble

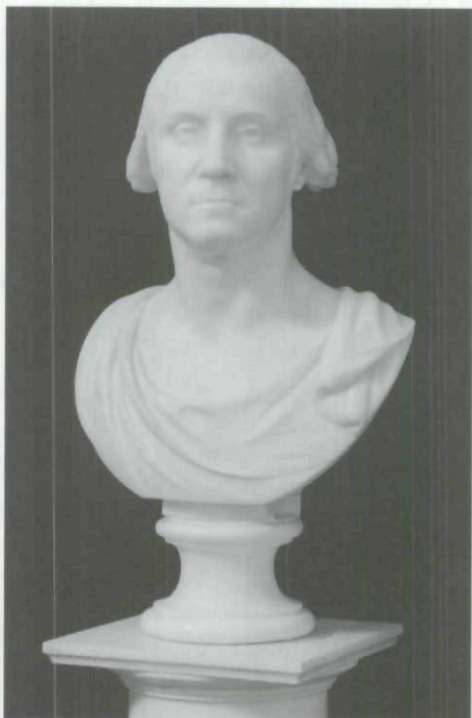
25½ (h) (64.77)

Gift of Maria W. Barton, October 1867

Weis 132

EX. COLL.: Purchased from the artist by Ira Moore Barton (1796-1867); to his widow, the donor.

This bust is the only representation of George Washington in the American Antiquarian Society's portrait collection. It was one of two



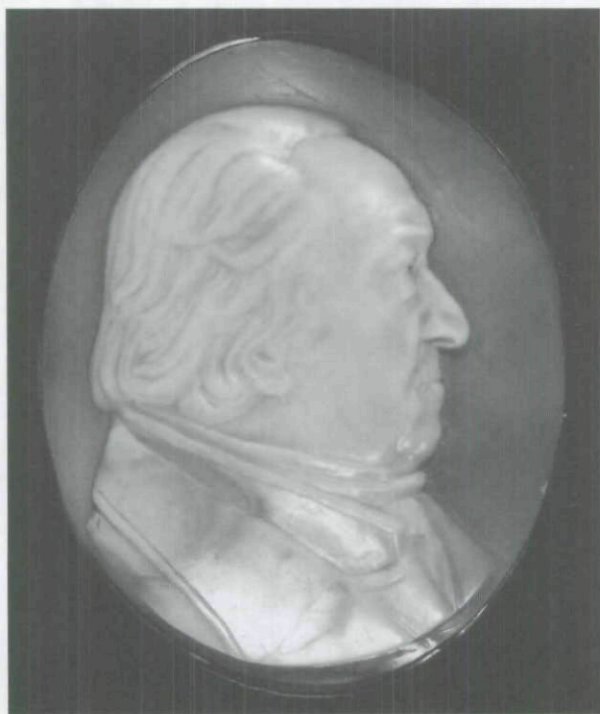
CAT. 138

gifts presented to the Society in memory of member Ira Moore Barton. The other was the sculpture of Benjamin Franklin (cat. 54). In accepting these items, the Council noted: 'These appropriate subjects of patriotic interest . . . are severely illustrative ornaments to the library of the highest merit; and together constitute a worthy memorial of the culture, the taste, and the liberality of a distinguished and lamented officer of the Society.'¹


This sculpture is based on a bust of Washington that Jean-Antoine Houdon made from life c. 1786. Houdon's bust was widely copied by American and European artists who were eager to answer the demand for images of the popular leader. By mid-century it was common practice for Italian workshops, such as H. Micali et fils, to produce large numbers of copies for the American tourist market.

Anne Ziegler assisted in the preparation of this entry.

1. *Proceedings of the American Antiquarian Society* (October 1867): 13-14. For more on Ira Barton, see Benjamin Franklin (cat. 54).



CAT. 139

139  *Nathan Webb* (1767–1853), c. 1847

Peter Stephenson (1823–c. 1860)

cameo

1 $\frac{3}{4}$ (h) (4.45)

Bequest of Henry Herbert Edes and Grace Williamson Edes
Stedman, 1935

Weis 133

EX. COLL.: Early provenance unknown; owned by Henry Herbert Edes (1849–1922); to his wife, the donor.

Nathan Webb, a teacher and later a merchant, was active in public life in Boston and Charlestown, Massachusetts. In the 1820s he served as a city assessor and selectman in Boston. In 1827 he moved across the river to Charlestown, where he was elected to six terms as a representative to the Massachusetts General Court. Webb lived at 10 Cordis Street in Charlestown until he was eighty-six years old. His obituary stated: 'He was universally respected for his genuine worth and thousands of the el-

derly citizens of this city—for no one was more widely known—will recall his manly form and cheerful countenance. His conversation was rich with reminiscences of the times of Hancock and Adams and their compeers; and it may be truly said that while his early days were spent in the honorable occupation of a teacher, and in the most faithful public service, his latter years were those of cheerful, grateful, delightful, religious old age.¹

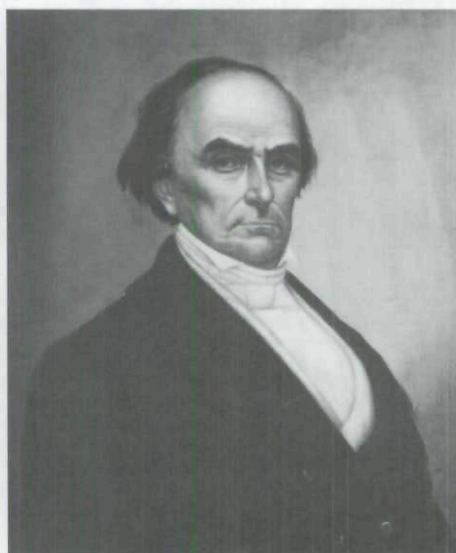
This cameo was cut when Webb was an old man. The artist, Peter Stephenson, was born in Yorkshire, England, and came to the United States with his parents in 1827. After the death of his father in 1835, he lived in Buffalo, New York, with an older brother, who taught him the trades of watchmaker and jeweler. In 1839 Stephenson began cutting cameos. Four years later, the twenty-year-old artist moved to Boston hoping to become a sculptor. He earned enough money cutting cameos of Boston residents to spend 1845 and 1846 in Rome studying antique sculpture. Stephenson returned to Boston in 1847. Because of a shortage of materials and lack of appreciation among Americans for idealized sculpture, Stephenson and other American sculptors in the pre-Civil War period struggled to earn a living. He wrote in 1853: 'I do not complain; the way to make up for hard luck is to work the more industriously. I have never received a lesson from any one, nor a cent of money that the sweat of my brow did not earn. I have cut between six and seven hundred cameo likenesses, about two thousand fancy designs, and several busts and statues.'²

1. *Daily Evening Transcript* (Boston), March 1, 1853.


2. Peter Stephenson possibly to Hannah Farnham Sawyer Lee, January 1853, quoted in Lee, *Familiar Sketches of Sculpture and Sculptors*, 2 vols. (Boston: Crosby, Nichols, and Co., 1854), 2: 193. For additional information on Stephenson, see *The New-York Historical Society's Dictionary of Artists in America, 1564-1860*, s.v. 'Stephenson, Peter.'



CAT. 140




CAT. 141

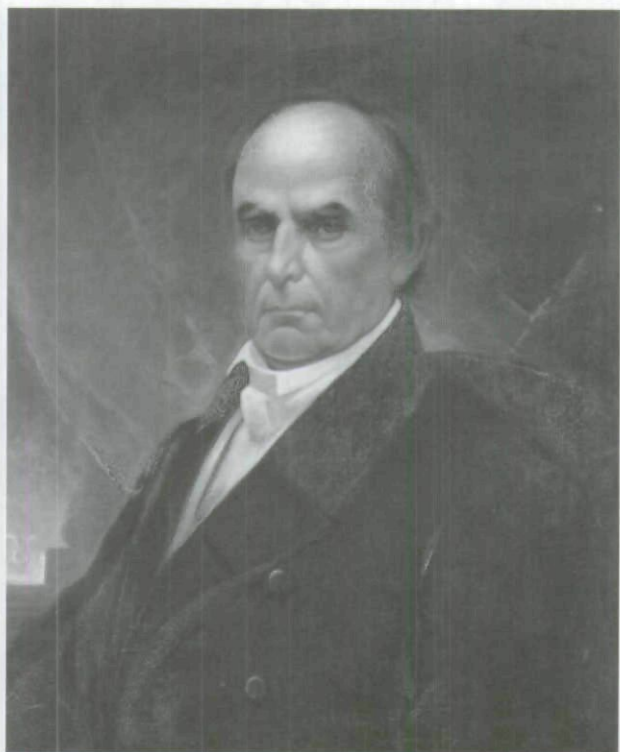
- 140  *Daniel Webster* (1782–1852), c. 1870
'Daniel Webster at his Birthplace, Franklin, N.H.'
Francis B. Carpenter (1830–1900)
after a c. 1855 painting by Joseph Alexander Ames (1816–72)
oil on canvas
36¼ x 29½ (92.10 x 74.80)
Gift of John D. Seelye, 1999

EX. COLL.: Gordon Lesley Ford (1823–91); to persons unknown; in 1989 to donor.


EXHIBITIONS: 1872, 'Chronological Exhibition of American Art,' Brooklyn Art Association.

- 141  *Daniel Webster* (1782–1852), c. 1880
Anonymous
after photograph by John Adams Whipple (1822–91)
oil on canvas
30½ x 25 (77.47 x 63.50)
Gift of Samuel E. Winslow, 1935
Weis 135

EX. COLL.: John Winslow (1825–98); to his nephew, the donor.



CAT. 142

- 142  *Daniel Webster* (1782–1852), 1895
William Willard (1819–1904)
after life study and daguerreotype made in 1852
oil on canvas
35 x 28 (88.90 x 71.12)
Gift of Charles Taylor Tatman, 1933
Weis 134

EX. COLL.: Artist; at his death to his attorney, the donor.

EXHIBITIONS: c. 1895–1903, loaned by the artist to the Fifth Avenue Hotel, New York City.

As a lawyer, congressman, senator, and secretary of state, Daniel Webster left his mark on the interpretation of the Constitution and antebellum politics as a staunch defender of the American nation. He was elected to the first of his two terms representing New Hampshire in the United States Congress in 1813 and to membership in the recently

founded American Antiquarian Society the following year. Born in Salisbury, New Hampshire, he graduated from Dartmouth College in 1801. He practiced law in Boscawen, and then Portsmouth, New Hampshire, before moving to Boston in 1816. Webster married twice, first to Grace Fletcher from 1808 until her death in 1828, and the following year to a New York socialite, Caroline Le Roy. The highlights of his career include three major constitutional cases that he argued between 1816 and 1822: *Dartmouth College v. Woodward*, *Gibbons v. Ogden*, and *McCulloch v. Maryland*. He was re-elected to Congress as a representative from Massachusetts, and then served in the Senate from 1827 to 1850 except for the years 1841 to 1845, during two of which he served as secretary of state. He used the floor of the Senate as a platform for his oratory, which included memorable speeches championing American nationalism and opposing South Carolina's attempt to nullify the tariff of 1828, Andrew Jackson's attack on the National Bank, the annexation of Texas, and the war with Mexico in 1845. Finally, in supporting the Compromise of 1850, he argued for excluding slavery from the territories but for a stronger law for the recovery of fugitive slaves. He ran unsuccessfully for president in 1836, and although he continued to aspire to the highest office, it always eluded him.¹

At his death, following the Society's custom, a memorial tribute was published in the *Proceedings*: 'Mr. Webster was one of the earliest members of this Society. . . . The services, which, as a statesman, he rendered to his country and the world will be those which most frequently commemorate him. But, at the same time, students and men of letters will remember that, with all the vigor of his mind, he was a laborious student, and that his labors as a statesman have been permanent and invaluable gifts to English literature.'² Speeches, legal decisions, and other works by Webster are well represented in the book collection of the American Antiquarian Society.

Many portraits were painted of Webster, three of which are in the AAS collection.³ Francis Carpenter's portrait, 'Daniel Webster at his Birthplace, Franklin, N.H.' (cat. 140), was owned by Gordon L. Ford when it was exhibited in 1872 at the Brooklyn Art Association,⁴ of which Ford was a founder.⁵



Fig. 36. 'Webster at Franklin, The Home of his Childhood,' anonymous lithograph, c. 1852. 17¾ x 11½ inches. Gift of John D. Seelye, 2001. This image, one of several showing Webster in an informal setting, may have influenced Francis Carpenter's portrait version.

Carpenter based his painting on a portrait by Joseph Ames, which, in turn, was based on a daguerreotype of Webster. Carpenter knew either the painting also by Ames or an anonymous lithograph, 'Webster at Franklin, The Home of his Childhood' (fig. 36), which appears to have been printed about the time of Webster's death.⁶ This portrayal of a relaxed Webster contrasts with more formal portraits, such as the painting by William Willard (cat. 142), and is reminiscent of the final life portrait of Webster, also by Ames, which shows him in sportsman's dress at his home in Marshfield, Massachusetts.⁷ According to an 1877 reminiscence, 'he always seemed most happy and most contented at home in Marshfield, surrounded by a family to whom he was tenderly devoted, within reach of the scenes of favorite sports and pastimes, and absorbed by the many quiet interests of the homestead and the farm.' He visited Elms Farm in Franklin, New Hampshire, almost every year to 'make a personal inspection of his fields and live-stock.' To the very end of his life, Webster corresponded with his tenant farmer, John Taylor, giving him instructions and receiving reports. Webster planned to go to Franklin in late September 1852, but he became ill at his home in Marshfield and died there on October 24.⁸ The history of the painting between 1872 and its acquisition by the donor at an auction in 1989 is not known.



Fig. 37. *Daniel Webster* (1782–1852), *Class of 1801*, 22 April 1850. Albert Sands Southworth, Josiah Johnson Hawes, daguerreotype, 6.0 x 5.0 cm. Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; gift of the artists. This daguerreotype was considered the best photograph of Webster ever made, and William Willard used it as the basis for more than fifteen portraits.

The anonymous portrait (cat. 141) came to the American Antiquarian Society with the portrait of Horace Greeley by Philip Spooner Harris (cat. 62). Like the Greeley portrait, it was once owned by New York attorney John Winslow.⁹ While the identity of the artist is unknown, the composition is based on a photograph by Boston photographer John Adams Whipple. Whipple's portrait of Webster was widely reproduced in a number of published engravings and lithographs, any of which may have served as the source for this portrait.¹⁰

The third AAS portrait (cat. 142) is a copy made by Massachusetts artist William Willard (cat. 152) from a portrait he painted in June 1852, four months before Webster's death. Willard recalled: 'I went to [Webster] at his law office in Old Court Street. . . . When I asked him to sit for me that I might paint his portrait he replied drearily that he was all worn out, that he had been painted to death. . . . While I talked with him I had been making a pencil sketch, as well as I could, and he noticed what I was doing, and finally said to me, with a shade more affability, that if I could sketch him in his office, I might do so. I then ventured to ask him if he would allow me to pose him for a daguerreotype, that it might serve me in place of a sketch in painting a portrait.'¹¹ Webster agreed

to have a daguerreotype made and the two men went to the studio of Albert Southworth (1811–94) and Josiah Hawes (1808–1901) to have the image made. The resulting full-plate daguerreotype (fig. 37), with the lighting arranged by Willard, was considered the best photograph of Webster ever made and was called a ‘magnificent likeness upon the silver mirror.’¹²

Willard made sixteen portraits of Webster based on his 1852 studies and the daguerreotype.¹³ The American Antiquarian Society’s copy, the last one the artist painted, was completed in 1895, when the market for Webster’s likeness was in decline. Willard loaned the image to a large hotel in New York City, where it hung in the lobby for nearly a decade. After Willard’s death, the portrait became the property of his attorney, who presented it to the Society, along with a portrait of Charles Sumner (cat. 115) also painted by Willard.

1. For additional biographical information on Webster, see Kenneth Shewmaker, *Daniel Webster: The Completest Man* (Hanover, N.H.: University Press of New England, 1990).

2. *Proceedings of the American Antiquarian Society* (April 1853): 9.

3. See Charles Henry Hart, ‘Life Portraits of Daniel Webster,’ *McClure’s Magazine* 9 (May 1897): 619–28; and James Barber, *The Godlike Black Dan: A Selection of Portraits of Daniel Webster* (Washington, D.C.: National Portrait Gallery, 1982).

4. Ford, trained as a lawyer, became a successful businessman. He was the president of the New London, Willimantic, and Palmer Railroad in 1852 and later became the business manager of the *New York Tribune*. A resident of Brooklyn, he supported many cultural organizations. Of particular interest was his passion for book and manuscript collecting, a love passed on to two of his sons, Paul Leicester Ford and Worthington Chauncey Ford, both of whom were bibliographers of Americana. (*Dictionary of American Biography*, s.v. ‘Ford, Gordon.’)

5. *Catalogue of the Works of Art Exhibited at the Twenty-Fourth Reception on Monday Evening, March 11th, 1872. . . . Brooklyn Art Association* (Brooklyn, N.Y., 1872), 7.

6. Hart, ‘Life Portraits of Daniel Webster,’ 620.

7. Reproduced in an article by Jourdan Moore Houston and Alan Fraser Houston, ‘“Mr. Webster’s Greatest Painter”: New Hampshire-Born Artist Joseph Alexander Ames,’ *Historical New Hampshire* 56 (2001): 11. The painting is owned by the Massachusetts Historical Society.

8. Peter Harvey, *Reminiscences and Anecdotes of Daniel Webster* (Boston: Little, Brown, and Co., 1877), 263, 294, 307–8.

9. *Proceedings of the American Antiquarian Society* 45 (October 1935): 192–93.

10. Several daguerreotypes and photographs of Webster are part of the AAS Graphic Arts Collection.

11. *Boston Transcript*, December 10, 1902.

12. Unidentified clipping, AAS Newsclipping File. For more on Willard’s use of photography, see his self-portrait (cat. 152).

13. ‘Report of the Librarian,’ *Proceedings of the American Antiquarian Society* 43 (October 1933): 222–23. Reproductions of several of Willard’s other Webster images, including those owned by the Pilgrim Society in Plymouth, Massachusetts, and the University of Michigan Museum of Art, are on file at AAS.



CAT. 143

143  *Hannah Weld* (1763–1842), 1804

Attr. Gerrit Schipper (1775–c. 1830)

pastel on paper

8¹⁵/₁₆ x 7⁷/₈ (22.80 x 19.80)

inscribed, on verso, in the hand of Isaiah Thomas, Sr.: ‘Miss
Hannah Weld. Taken in 1804 and at that time 42 years of age.’

Gift of Chauncey Nash, 1951

EX. COLL.: Isaiah Thomas, Sr. (cat. 123 et seq.); bequeathed in 1831 to his grand-daughter Hannah Weld Thomas Crocker (1803–27), who was already deceased; descended through the family to Agnes Olney Minot (1861–1944); purchased from her estate in 1944 by Maurice Rubin of the Colonial House Antiques in Boston; purchased in 1946 by the donor.

Hannah Weld was a sister of Mary Weld Thomas (cat. 132), the wife of Isaiah Thomas, Jr. (cat. 122). She was the eldest daughter of Edward and Hannah Church Weld. Never married, Hannah lived most of her

life in Boston.¹ Her name often appears in the diaries of Isaiah Thomas, Sr. (cat. 123 et seq.), and she frequently visited the Thomas family in Worcester. On December 12, 1806, Isaiah Thomas, Sr., wrote: 'Severe snow storm. Arrived at Worcester with Miss H. Weld from Boston in 7 hours—half way in stage and half way in my Sleigh.'² Weld appears to have been a bit of a gossip and Thomas had a falling out with her in the summer of 1808, commenting: 'Saw Miss W.'s anonymous Letter to Mrs. Thayer. It was false, wicked and cruel, and proved Miss W. to be a false friend. It was designed to injure the character of Miss C. and myself. . . .' Their relationship was re-established by 1813 when Thomas began again to manage Weld's investments. Transactions in her behalf that are recorded in Thomas's diary suggest that he had some influence over her finances.³

This pastel is one of six images of Thomas family members produced in 1804, when the artist Gerrit Schipper was known to have been in Worcester.⁴ Owned by Isaiah Thomas, Sr., until his death, this portrait was bequeathed to his granddaughter Hannah Weld Thomas Crocker, who had been named after her aunt. The pastel remained in the family until 1944.

1. Charles Frederick Robinson, *Weld Collections* (Ann Arbor, Mich.: privately printed, 1938), 100.

2. Isaiah Thomas Diary, December 12, 1806, Isaiah Thomas Papers, 1749–1874, AAS Manuscript Collection.

3. Thomas Diary, August 4, 1808. These transactions appear as quarterly notations throughout Thomas's diary from 1807 to 1815. He often noted: 'At the Bank for Miss Weld,' and 'Paid Miss. Weld Dividend &c.'

4. Schipper advertised in the *Worcester Spy*, September 12, 1804. The other images depict Isaiah Thomas, Sr. (cats. 124, 126); Mary Thomas Fowle Thomas (cat. 125); Elizabeth Mary Thomas Soper (cat. 105); and Mary Weld Thomas (cat. 132).

144  *Abigail Leonard West* (1796–1879), c. 1796

Christian Gullager (1759–1826)

oil on canvas

21 x 17 (53.34 x 43.18)

Bequest of Henry Winchester Cunningham, 1930

Weis 137



CAT. 144

EX. COLL.: David West, Sr. (cat. 146), and Abigail West; to their daughter, the sitter; to one of her sons, James, Horace, or David; to James's son, the donor.

EXHIBITIONS: 1948, 'Early American Portraits of Children,' New-York Historical Society.


1949, 'Christian Gullager,' Worcester Art Museum.

1971, 'Early American Paintings from the Collections of the Worcester Art Museum and the American Antiquarian Society,' Worcester Art Museum.

1977, 'Wellsprings of a Nation,' Worcester Art Museum.

PUBLICATIONS: Louisa Dresser, 'Christian Gullager,' *Art in America* 37 (July 1949): 170-71.

Rodger D. Parker, *Wellsprings of a Nation* (Worcester: American Antiquarian Society, 1977), 139.

145  *West, Benjamin*, see page 372.



CAT. 146

146  *David West, Sr.* (1765–1810), c. 1796

Christian Gullager (1759–1826)

oil on canvas

26 x 20 (66.04 x 50.80)

Bequest of Henry Winchester Cunningham, 1930

Weis 139

EX. COLL.: Sitter; to his wife Abigail; to their daughter Abigail Leonard West Cunningham (cat. 144); to one of her sons, James, Horace, or David; to James's son, the donor.


EXHIBITIONS: 1949, 'Christian Gullager,' Worcester Art Museum.

1971, 'Early American Paintings from the Collections of the Worcester Art Museum and the American Antiquarian Society,' Worcester Art Museum.

PUBLICATIONS: Louisa Dresser, 'Christian Gullager,' *Art in America* 37 (July 1949): 166–67.



CAT. 147

147  *David West, Jr.* (1790–1825), c. 1796

Christian Gullager (1759–1826)

oil on canvas

21 x 17 (53.34 x 43.18)

Bequest of Henry Winchester Cunningham, 1930

Weis 140

EX. COLL.: David West, Sr. (cat. 146), and Abigail West; to their daughter Abigail Leonard West Cunningham (cat. 144); to one of her sons, James, Horace, or David; to James's son, the donor.

EXHIBITIONS: 1949, 'Christian Gullager,' Worcester Art Museum.

1971, 'Early American Paintings from the Collections of the Worcester Art Museum and the American Antiquarian Society,' Worcester Art Museum.

1976, 'Christian Gullager: Portrait Painter to Federal America,' National Portrait Gallery.

1977, 'Wellsprings of a Nation,' Worcester Art Museum.

PUBLICATIONS: Louisa Dresser, 'Christian Gullager,' *Art in America* 37 (July 1949): 168-69.

Rodger D. Parker, *Wellsprings of a Nation* (Worcester: American Antiquarian Society, 1977), 139.

Marvin Sadik, *Christian Gullager: Portrait Painter to Federal America* (Washington, D.C.: National Portrait Gallery, 1976), 96-97.

David West, Sr., was a prominent Boston bookseller when he and members of his family sat for portraits by Christian Gullager, probably in 1796. West, a native of Boston, established himself as a bookseller and publisher there in 1787, at the age of twenty-two. His stock is described in his 1793 catalogue as 'a very extensive collection of the latest and most approved authors in divinity, law, physick, surgery, chemistry, history, biography, voyages, travels, miscellanies, novels, poetry, musick, arts and sciences, philosophy, navigation, astronomy, geography, architecture, trade and commerce, mathematicks, bookkeeping, &c., &c.'¹ The following year, during which he published forty titles, was West's most active. The works included *A Complete Edition of the Poets of Great Britain*, an abridgement of John Locke's *Essay Concerning Human Understanding*, and Susannah Centvivre's farce, *The Busy Body: A Comedy*.²

Between 1796 and 1798 West and his younger brother John (1770-1827), who was also a bookseller and publisher in Boston, were partners, doing business as D. & J. West.³ They operated a book and stationery store at 36 Marlborough Street, advertising in the *Columbian Centinel* and *Independent Chronicle* that they were ready to supply both public and private libraries with the latest reading material available.⁴ Later in his career, David West paired up with booksellers such as Oliver Cromwell Greenleaf (c. 1777-1843) and Lemuel Blake (1775-1861) to increase his stock and decrease the risks of the publishing business.⁵ In March 1796, he entered into a contract with Ebenezer Larkin (c. 1769-1813) and Isaiah Thomas, Sr. (cat. 123 et seq.), to share the costs of printing William Perry's *Dictionary* and Nicholas Pike's *Arithmetic*.⁶ These and many other books published by West are preserved in the American Antiquarian Society's imprint collection.

As Abigail West (cat. 144) was born in February 1796, the family por-

traits were most likely commissioned at the end of that year. Gullager, who had begun painting in Boston in 1789, placed advertisements in newspapers offering his services as a decorative painter, designer of engravings, and profile artist.⁷ West may have been introduced to him by the printmaker Samuel Hill (c. 1766–1804), who illustrated publications for West and engraved drawings by Gullager. Gullager left Boston between January and the autumn of 1797, when he appeared in New York City.

West's portrait shows him at the age of thirty-one, a fashionably dressed businessman and the father of two young children.⁸ Very little is known about the short life of David West, Jr. (cat. 147), painted at about six years of age holding the family dog. In 1818 he served as a clerk aboard the ship *Arab* on a voyage to the Pacific Ocean and in 1822 he returned to Boston.⁹ His death, at the age of thirty-five, was recorded in Pomfret, Connecticut, in 1825.¹⁰

Like her brother, Abigail Leonard West (cat. 144) was also born in Boston. In 1811, the year after her father's death, Abigail's mother married Andrew Cunningham, Sr. (1760–1829), a widower with a twenty-five-year-old son. In 1816, when she was twenty, Abigail and Andrew Cunningham, Jr. (1786–1861), were married. He became a successful Boston ship owner and merchant, dealing in imported goods. The couple eventually had eleven children, six of whom survived to adulthood.¹¹

Abigail inherited the three Gullager portraits from her mother and hung them in her house on Mount Vernon Street in Boston.¹² In an 1876 codicil to her will, she directed that the portraits be divided among her three sons, James, Horace, and David.¹³ All three eventually passed to her grandson Henry W. Cunningham (cat. 36). In 1921, planning the disposition of his estate, Cunningham approached the Society about these portraits: '[West's] association with Isaiah Thomas made me think that he might be of interest to the A.A.S. . . . I have in my house in Boston a fine oil portrait of him which I intend to give at some time to the A.A.S. It is painted by Christian Gullager and would be a handsome ornament as well as an example of an early New England artist and a portrait of an associate of Thomas.'¹⁴ The Society readily agreed to the

offer, and the three West family portraits were bequeathed to the American Antiquarian Society in 1930.

1. *David West's Catalogue of Books for Sale* (Boston: Thomas & Andrews, 1793). This catalogue and one for 1799 are preserved in the AAS Imprint Collection.
2. David Paul Ragan, in Benjamin Franklin, ed., *Boston Printers, Publishers, and Booksellers, 1640-1800* (Boston: G. K. Hall & Co., 1980), 483; Printer's Authority File and Imprint Card Catalogue, AAS.
3. See West, Richardson & Lord Business Papers, 1792-1855, AAS Manuscript Collection, for John West's business papers, including material from 1796, when he and his brother formed D. & J. West.
4. Rollo G. Silver, *The Boston Book Trade, 1790-1799* (New York: Frederick R. Goff, 1951), 302.
5. Silver, *The Boston Book Trade, 1790-1799*, and *The Boston Book Trade, 1800-1825* (New York: New York Public Library, 1949), 46-47.
6. Isaiah Thomas Papers, 1748-1874, AAS Manuscript Collection. Starting in 1797, West also sold Thomas's annual almanacs in his Boston shop.
7. See John May (cat. 86); *Columbian Centinel*, May 5, 1792.
8. A portrait of West's mother, Sarah Presbury West, c. 1796, is signed by Gullager and is owned by the New-York Historical Society. It is illustrated in *Catalog of American Portraits in the New-York Historical Society*, 2 vols. (New Haven: Yale University Press, 1974), 2: 881-82; Marvin Sadik, *Christian Gullager: Portrait Painter to Federal America* (Washington, D.C.: National Portrait Gallery, 1976), 20-21.
9. Frederick Weis, 'Portraits in the American Antiquarian Society,' *Proceedings of the American Antiquarian Society* 56 (April 1946): 115.
10. *Columbian Centinel*, February 19, 1825.
11. Henry Winchester Cunningham, 'Andrew Cunningham of Boston and Some of His Descendants,' *New England Historical and Genealogical Register* 55 (October 1901): 422.
12. An 1849 drawing of the exterior of the brick house by David West Cunningham is in the collection of the Massachusetts Historical Society. (See *Proceedings of the Massachusetts Historical Society* 53 [April 1920]: 177.)
13. Louisa Dresser, 'Christian Gullager,' *Art in America* 37 (July 1949): 171.
14. Henry Cunningham to Waldo Lincoln, June 21, 1921, AAS Archives.

145 *Benjamin West* (1746-1817), c. 1805

Anonymous

watercolor on ivory

3½ x 2¾ (8.89 x 6.99)

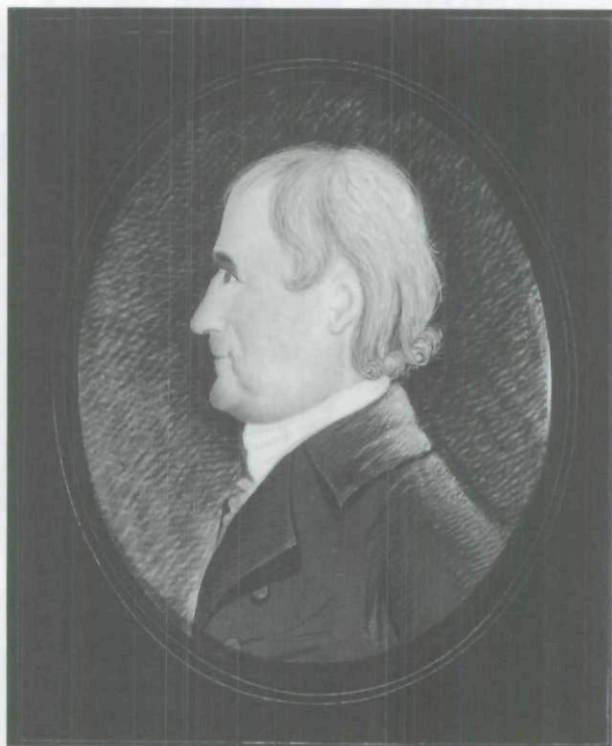
inscribed, on verso of frame: 'Benjamin West, Esq. / Charleston / N.H. / Died Sept. 1817 aged about 70.'

Bequest of Dwight Foster Dunn, 1937

Weis 138

EX. COLL.: Sitter; possibly to his niece Mary Maccarty Stiles (cat. 108); through the Stiles/Foster family to the donor.

PUBLICATIONS: *Sibley's Harvard Graduates*, s.v. 'West, Benjamin.'



CAT. 145

Benjamin West, son of the Reverend Thomas West (1708–90), built a large legal practice in Charlestown, New Hampshire. He graduated from Harvard College in 1768 and, after serving briefly and without enthusiasm as a minister in Wrentham, Massachusetts, entered the study of law in New Hampshire.¹

West's budding legal career was interrupted during the Revolutionary War when he travelled to Charleston, South Carolina, to work as a tutor for a wealthy planter. He described his astonishment at the behavior of slave-holding southerners in a letter to his brother: '[A] man will shoot a Negro with as little emotion as he shoots a hare. Several instances of which have come within my own knowledge since I have been here. They also have a brief way of trying Negroes for capital crimes. The Court consists of one justice and two freeholders, who order the Negro before them, try him and hang him up immediately. But there would perhaps be but a few Negroes prosecuted were it not from interested motives. For when a Negro is hanged by authority, the

Government pays his master his full value, which if he shoots him he loses.² West returned to New England in 1779 and two years later married Mary Maccarty (cat. 148) of Worcester, the daughter of the Reverend Thaddeus Maccarty (cat. 75).

West rose to prominence in the legal profession. 'His bleached hair, his placid countenances, his sweet and fine toned voice made an impression . . . too deep to be soon forgotten. The judges, the lawyers, spectators and all, seemed to pay him that respect which genius and virtue united only can command.'³ As his legal practice grew and he was recognized for his eloquence, he became famous for repeatedly refusing public office. He declined a position as a member of Congress and turned down posts as New Hampshire attorney general and judge of probate, citing lack of monetary compensation for the attorney general position.⁴ In 1814, however, he agreed to represent New Hampshire at the Hartford Convention.

West also declined other honors. When elected a member of the newly formed American Antiquarian Society in 1814, he characteristically refused, writing: 'I think it wrong to accept the honor of being a member of a society to the interest of which I cannot in any degree contribute. I must therefore request that my name be omitted in the list of members and at that same time beg you to assure the society that I think their designs and pursuits highly useful and considerable and sincerely wish them success.'⁵

This miniature of West depicts him at about age 60, toward the end of his life. It is by an unidentified artist and reflects the popularity of profiles in the United States beginning in the late eighteenth century.⁶ The artist chose to darken the background of the miniature with closely connected hatching marks, thus helping to define the sitter's pale profile, even on such a small scale.

1. For more biographical information on West, see *Sibley's Harvard Graduates*, s.v. 'West, Benjamin.'


2. Benjamin West to Samuel West, July 23, 1778, Samuel West Memoirs, 1807, AAS Manuscript Collection.

3. Samuel L. Knapp, *Biographical Sketches of Eminent Lawyers, Statesmen, and Men of Letters* (Boston, 1821), quoted in *Sibley's*.

4. *Sibley's Harvard Graduates*, s.v. 'West, Benjamin.'

5. Benjamin West to Samuel Burnside, July 30, 1814, AAS Archives.

6. For more on profiles and profile making, see Ellen G. Miles, '1803—The Year of the Physiognotrace,' and Peter Benes, 'Machine-Assisted Portrait and Profile Making in New England after 1803,' both in *Painting and Portrait Making in the American Northeast*, Dublin Seminar for New England Folk Life, Annual Proceedings, 1994 (Boston: Boston University Press, 1994): 118–50.

148  *Mary Maccarty West* (1750–1803), c. 1790

Anonymous

watercolor on ivory

2 x 1½ (7.30 x 6.35)

Bequest of Dwight Foster Dunn, 1937

Weis 141

EX. COLL.: Sitter; possibly to her husband Benjamin West (cat. 145); to his niece Mary Maccarty Stiles (cat. 108); through the Stiles/Foster family to the donor.

Mary Maccarty was the daughter of the Reverend Thaddeus Maccarty (cat. 75) of Worcester, Massachusetts. A family member recalled that after the New Hampshire attorney Benjamin West (cat. 145) returned from several years' residence in the South, he 'ventured to marry the Lady with whom he had for many years been connected by the most sincere and ardent mutual affection viz. Miss Mary, eldest daughter of the Rev'd Mr. Maccarty of Worcester.'¹ The couple married on January 18, 1781, and settled in Charlestown, New Hampshire. Her husband's financial success allowed Mary to manage her household with comfort and ease.²

About 1795, Mary Maccarty West was 'afflicted with a paralysis, which from its commencement rendered her in great measure helpless and for some years before her death, reduced her to a state of infantile weakness both in body and mind.'³ Her husband abandoned his legal practice to care for her. However, lengthy medical treatments did not improve her situation and she died in August 1803, at the age of fifty-two.⁴

This miniature was painted before the sitter's final illness. The artist is unidentified, and early ownership of the portrait is unclear. Because the



CAT. 148

miniature descended with that of Benjamin West, it is possible that he commissioned it. This image of a healthy Mary must have become a cherished object, reflective of better times.

1. Samuel West Memoirs, 1807, 289, AAS Manuscript Collection.
2. Sibley's *Harvard Graduates*, s.v. 'West, Benjamin.'
3. West Memoirs, 286.
4. *Farmer's Museum, or Literary Gazette* (Walpole, N.H.), August 30, 1803.

149  *Henry M. Wheeler* (1830-1917), 1906

Charles Avery Aiken (1872-1965)

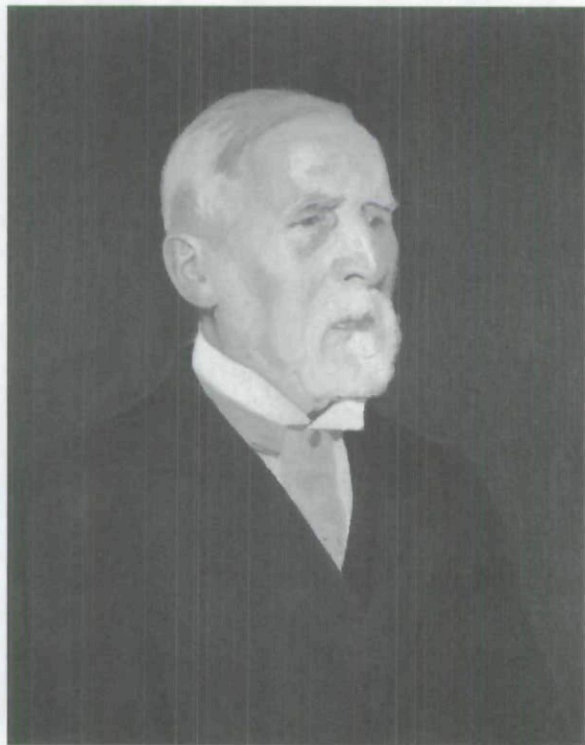
oil on canvas

signed, l.l.: 'C. A. Aiken, '06'

20 x 16 (50.80 x 40.64)

Bequest of Helen Eaton, 1978

EX. COLL.: Sitter; possibly to his daughter Fannie Thaxter Wheeler (1857-1941);
owned by her daughter F. Louisa Eaton (1884-1966); to her sister, the donor.



CAT. 149

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

Genealogist Henry M. Wheeler was born in Worcester, and lived most of his life in central Massachusetts. He studied at both Amherst College and Brown University but did not graduate from either. As a young man he worked as a clerk of courts in Worcester County and eventually became an assistant secretary of the State Mutual Life Insurance Association, a position he held for more than twenty years. Wheeler was involved with many Worcester organizations. He was president of the Y.M.C.A., was active in the city's Central Congregational Church, and was a member of the Worcester Society of Antiquities.¹

After his retirement from the insurance business, Wheeler pursued his interests in local history and genealogy. In 1898 he published his *Genealogy of Some of the Descendants of Obadiah Wheeler of Concord and Thomas Thaxter of Hingham*. Wheeler conducted much of the research

for this publication at the American Antiquarian Society, and his annotated version of the book, as well as a copy he filled with original photographs, is preserved at the Society.² He published several papers on the history of Worcester in the proceedings of the Worcester Society of Antiquities, including 'Recollections of Two New England Houses Built by the Reverend Joseph Wheeler' (1904) and 'Lincoln Square, Worcester, Massachusetts' (1905). Although Wheeler was never elected to membership in the American Antiquarian Society, he regularly donated material to its library, beginning in 1867. He gave the Society early town histories, religious material documenting missions in Massachusetts, dozens of early pamphlets relating to Worcester, and copies of his own essays.³

The profile portrait of Wheeler was painted by his nephew Charles Avery Aiken,⁴ who studied at the School of the Museum of Fine Arts in Boston and had a successful career as a painter and printmaker in Massachusetts and New York, maintaining studios in Wellesley and New York City.⁵ In the 1920s and 1930s, he exhibited his work at the Corcoran Gallery of Art in Washington, D.C., and at the National Academy of Design in New York City. This portrait of his uncle was painted while Aiken was a young man and may have been based on an 1896 photograph of Wheeler showing the antiquarian in profile surrounded by books and papers.⁶

1. 'Henry M. Wheeler Dies in Wellesley,' *Worcester Evening Gazette*, September 9, 1917, AAS Newsclipping File; and Henry M. Wheeler, *Genealogy of Some of the Descendants of Obadiab Wheeler of Concord and Thomas Thaxter of Hingham* (Worcester: Franklin P. Rice, 1898), 20-21, 35.

2. Henry Martyn Wheeler Genealogical Papers, 1898-1899, AAS Manuscript Collection.

3. See *Proceedings of the American Antiquarian Society* from October 1867 to October 1916. The gift listings are often vague. For example, in April 1869 Wheeler is noted as giving 'twenty-two college pamphlets,' and in October 1900 he donated 'ten Worcester pamphlets of early date.'

4. Aiken was born in Georgia, Vermont, the only son of Wheeler's sister Henrietta and her husband the Reverend John Francis Aiken. Wheeler, *Genealogy of Some of the Descendants of Obadiab Wheeler*, 35.

5. *Who's Who in American Art, 1938-1939* (Washington, D.C.: American Federation of Arts, 1937), 13-14; and Dorothy B. Gilbert, ed., *Who's Who in American Art, 1953* (New York: R. R. Bowker Co., 1953), 5.

6. The 1896 photograph, which shows Wheeler seated in his study at 82 Park Avenue, Worcester, is in the AAS photograph collection of Worcester residents.



CAT. 150

150 *John Wheelwright* (1592/94–1679), 1803
Attr. John Coles, Sr. (c. 1749–1809)
copied after 1677 image by an unknown artist
oil on canvas
22½ x 18¾ (57.15 x 47.63)
Bequest of William Bentley, 1819
Weis 144

EX. COLL.: Commissioned by the donor in 1803.

EXHIBITIONS: 1804, Independence Day Celebration, Salem, Massachusetts (as the Reverend Francis Higginson).¹

When the Reverend William Bentley (cat. 8) commissioned this portrait copy, he believed the subject to be the Reverend Francis Higginson (1587–1630). However, the original painting on which this image is

based is partially inscribed '... is Suae 84 Omini 1677,' indicating the sitter was eighty-four years of age in 1677.² It was not until the early part of the twentieth century that the sitter was identified as the Reverend John Wheelwright, the only prominent New England minister who was about that age in 1677.³

Wheelwright was born in Lincolnshire, England, and attended Sydney Sussex College, Cambridge, where he became acquainted with the young Oliver Cromwell (1599–1658). Wheelwright was ordained in 1619 and served as the vicar of Bilsby, England, for ten years before he was driven out of the parish in 1636 as a nonconformist. He migrated with his family to the Massachusetts Bay Colony, where he was minister of churches in Quincy and Braintree. Controversy dogged Wheelwright's career, and in 1637 he was banished from the colony for supporting the doctrine of Anne Hutchinson (c. 1591–1643), a relative of his wife. He was 'an opponent of Calvinism to the end, believing that conduct is no evidence of indwelling divine grace.'⁴ During his exile, Wheelwright founded Exeter, New Hampshire, and built a church there. When Exeter was annexed by the Bay Colony, Wheelwright moved again, preaching elsewhere in New Hampshire and Maine until 1643, when he was permitted to return to Massachusetts. Afterwards, he went back to England and wrote several books, including *Mercurious Americanus* (1645) and *Vindication* (1654), in which he discussed his anti-Calvinist beliefs.⁵

The original portrait of Wheelwright was painted in 1677, when he lived in Salisbury, Massachusetts. Bentley saw this portrait (which he believed represented Francis Higginson) during an 1803 visit to the Boston courthouse with an artist identified only as 'Mr. Scot.' Bentley wrote in his diary: 'Old Francis Higginson, the first minister. This picture has the only claim to be an original & it is the worst executed of the whole. Mr. Scot has promised to give me a copy of this picture of the head only.'⁶ During the following months, Bentley must have discovered Higginson's death date and realized the portrait could not depict the minister, but might have been of his son John (1616–1708).⁷ Bentley found a different artist to make the copy and recorded in his account book for December 1803: 'Paid [J.] Coles of Boston for a copy of

a painting of John Higginson, original taken in 1677 and kept by the state. The expense of taking was seven dollars.⁸

'J. Coles' could refer either to John Coles, Sr., who listed himself as a heraldry painter in the city directories, or his son, John Coles, Jr. (1776/80-1854), a portrait, miniature, and heraldry painter who was just beginning his career in 1803.⁹ The senior Coles painted coats of arms for Boston citizens and published prints with several artists/engravers such as John Norman (c. 1748-1817) and Benjamin Blyth (c. 1746-82). At the time he was paid for the portrait, 'J. Coles' gave Bentley three engravings from a book about the American Revolution.¹⁰ This transaction suggests that the elder Coles, with his connections to the print world, was more likely than his son to have been the painter of the Higginson/Wheelwright portrait.¹¹

1. William Bentley Diary, July 4, 1804, William Bentley Papers, 1666-1819, AAS Manuscript Collection.

2. The original portrait, which is larger and shows more of the figure, is owned by the Commonwealth of Massachusetts and is discussed in Dresser, 1935, 152-55. The original was also copied in 1800 by Henry Sargent (1770-1845), whose version is owned by the Peabody Essex Museum and is listed in *Catalogue of Portraits in the Essex Institute* (Salem, Mass.: Essex Institute, 1936), 251-52.

3. Dresser, 1935, 154; and Charles K. Bolton, *The Founders: Portraits of Persons Born Abroad*, 3 vols. (Boston: Boston Athenaeum, 1919), 2: 649-52.

4. Bolton, *The Founders*, 504.

5. For additional information on Wheelwright, see William B. Sprague, *Annals of the American Pulpit*, 9 vols. (New York: Robert Carter & Brothers, 1859), 1: 83-87.

6. Bentley Diary, October 7, 1803.

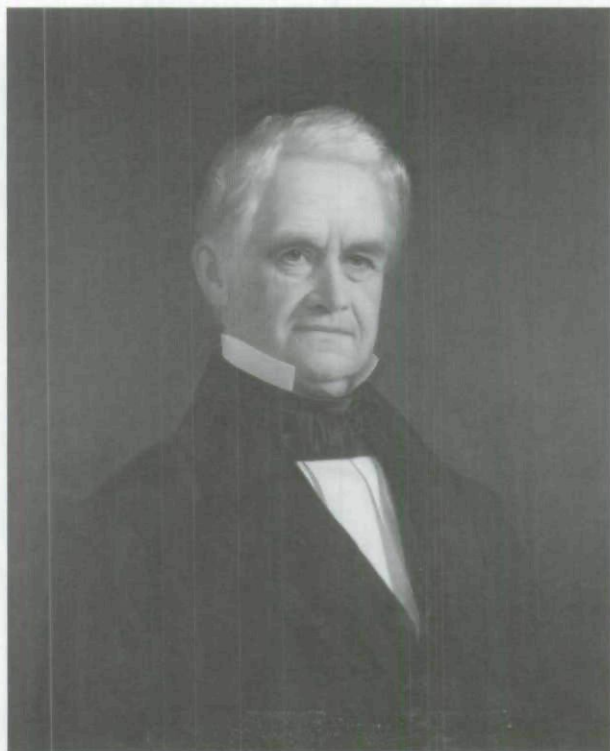
7. Bentley Diary, November 23, 1818. More than fifteen years after he commissioned this copy, Bentley was still trying to determine who was depicted in the original portrait. He noted: 'I took F. Higginson's portrait for his son John's till Cotton Mather on his death says, as I found, that John's was never taken.' At some point Bentley inscribed the reverse of the portrait 'Francis Higginson,' and he exhibited it with that identification in 1804.

8. William Bentley Book Accounts, December 1, 1803, Bentley Papers.

9. *Boston City Directory* (Boston: John West, 1803), 34.

10. Bentley Book Accounts, December 1, 1803. Bentley writes: 'From [J.] Coles, no. 1 of *Columbian War*, a proposed series of Heads and Battles. His no. includes a frontispiece, Lexington Battle, and Gen. Gates.' These prints, which are today housed in the AAS Graphic Arts Collection, were used to illustrate *The Columbian War, or Battles for American Independence*, printed in New York in 1798.

11. A diary entry made by Bentley six years after he acquired this portrait indicates that he did not think much of the work of John Coles, Sr. On October 25, 1809, he wrote, 'Endeavoring from some imperfect materials to obtain a portrait of my old friend Gen. Fiske. A portrait three quarter face, was taken while he was in the Naval service, but unfinished by Coles & Blyth. They were wretched daubers at best, but they had much employment from the money of privateer men.'



CAT. 151

151  *Calvin Willard* (1784–1867), 1857

Edwin T. Billings (1824–93)

oil on canvas

30 x 25 (76.20 x 63.50)

Bequest of Olive F. Willard, 1885

Weis 145

EX. COLL.: Sitter; to his second wife, the donor.

EXHIBITIONS: 2002, 'Portraits! Worcester Portraits in the American Antiquarian Society Collection,' www.americanantiquarian.org/Exhibitions/Portraits.

Calvin Willard, born in Harvard, Massachusetts, studied law with the Boston attorney Richard Henry Dana (1815–82). He was admitted to the bar in 1809 and practiced law in Barnstable and Petersham, Massachusetts, before settling in Fitchburg. There, Willard served as the town's postmaster and was elected as a state representative in 1824. His

experience with state law led to his 1824 appointment as high sheriff of Worcester County, and he moved to Worcester three years later. Willard remained in this position until his retirement in 1844, and a colleague remembered: 'He made an excellent sheriff, was very strict in the observance of all forms of etiquette of the Court, and added dignity to its deliberations by his gentlemanly bearing and the care and neatness of his dress.'¹ Willard, who officiated at the last public execution in the county, was known for many years as 'the model sheriff of Worcester County.'²

A prominent resident of Worcester, Willard was a member of the board of directors of the Citizens Bank and a trustee of the Worcester County Institute for Savings. Although he was not a member of the American Antiquarian Society, he donated several books to the Society, including *The Second Spira: or the Blasphemers Justly Reproved* (1772) and *A Copy of a Letter Written by Our Blessed Lord and Savior, Jesus Christ*, which was printed by the Society's founder Isaiah Thomas, Sr. (cat. 123 et seq.), in 1772. In addition, Willard's own copy of Thomas's *The History of Printing in America* (1810) was given to the Society in 1995.

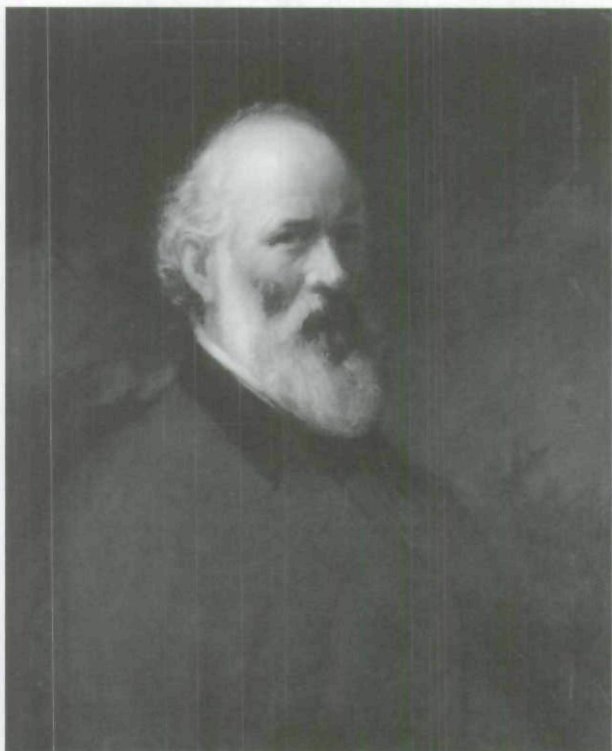
This portrait of Willard was painted about thirteen years after he retired as sheriff. It was executed by the Boston artist Edwin T. Billings, who first visited Worcester in 1854. Billings painted several important Worcester residents, including John Davis (cat. 40) and Stephen Salisbury II.³ His paintings were hung in many public buildings, including the Worcester County Courthouse and Mechanics Hall, and it is possible that Willard saw the artist's work in one of these venues before commissioning this portrait in 1857.⁴ The painting hung in Willard's home on Portland Street in Worcester until it was bequeathed to the American Antiquarian Society in 1885.

1. Nathaniel Paine, 'Calvin Willard,' *Reminiscences and Biographical Notices of the Eighteen Members of the Worcester Fire Society* (Worcester: Worcester Fire Society, 1887), 37.

2. *Proceedings of the American Antiquarian Society* 3 (April 1885): 396. The last public execution in the county was that of Horace Carter (1799-1825), who was hanged after being found guilty of rape. See *A Brief Sketch of the Life of Horace Carter* (Worcester: Newell Press, 1825).

3. 'Public Buildings Where Mr. Billings' Paintings are Hanging,' 1890, AAS Newsclipping File.

4. Edwin T. Billings to Edmund Mills Barton, July 13, 1885, AAS Archives. Billings's letter confirms the date of the portrait, as he writes: 'In referring back to old records of portraits painted in Worcester, I find a Mr. Willard under the date of 1857.'



CAT. 152

152  *William Willard* (1819–1904), c. 1880

self-portrait

oil on canvas

35½ x 30⅝ (90.17 x 77.79) (framed)

Gift of the Worcester Art Museum, 1947

Weis 146

EX. COLL.: Sitter; at his death to his attorney Charles Tatman and executor Stephen Salisbury III (cat. 102); in 1905 presented by Salisbury to the donor.

EXHIBITIONS: 1905–47, Worcester Art Museum, exhibited occasionally.

William Willard's father, a Sturbridge, Massachusetts, farmer and blacksmith, sent his son to Worcester to apprentice as a jeweler. After completing that apprenticeship, Willard worked briefly as a hat maker before developing an interest in portrait painting. He moved to Boston and began painting there in 1841, at the age of twenty-two. His uncle Henry Willard (1802–55) was a successful artist in Boston and may have

given his young nephew some instruction in oil painting. In 1849 William Willard purchased a moving panorama of the Rhine River valley by Benjamin Champney (1817-1907), which he exhibited for a month in Boston.¹ He became part of the thriving Boston art market, exhibiting his portraits at the Boston Athenaeum in 1853 and 1856.² Willard was also one of the founders of the Massachusetts Academy of Fine Arts and an instructor at the School of Fine Arts in Boston.

Willard left Boston in 1867 and returned to Sturbridge, where he bought the Timothy Newell house, a colonial mansion on a hill overlooking the town, and built a studio on the grounds, where he painted portraits and taught drawing. A friend recalled: 'He did a large amount of work, taught pupils, and entertained innumerable friends and travelers who were interested in the artist and his work. Mr. Willard had been acquainted with many of the famous men of his time and had painted the portraits of a large number. Concerning them all he had choice bits of reminiscence which lent great interest to his own personality.'³ Willard's sitters in this period included neighbors in Sturbridge, the mayor of Worcester, Senator George Frisbie Hoar (cat. 68), and General Charles Devens of the Grand Army Post No. 10 in Worcester.⁴ He often painted several versions of his best-selling portraits, including those of Abraham Lincoln, Charles Sumner (cat. 115), and Daniel Webster (cat. 142).

Willard sometimes employed the relatively new invention of photography to aid him in his painting of portraits. He usually sketched his sitters and then went with them to the studio of a local photographer, where he would specify the pose and lighting effect he wished to achieve, as described in a contemporary note: 'Mr. Willard's art is not the preparing of the photographic plates nor the use of the camera. He leaves these portions to the work of the photographer in whose studio the pictures are made. It is the artist's work to arrange the subject. He poses him, and then comes the arrangement of the light. This is where Mr. Willard's art comes into play. The subject is placed so that strong light strikes his head from a window seven or eight feet above, the rays pouring over the shoulder bringing out the high-light on the forehead. No other strong light reaches the subject. It is the same light as if the subject were sitting in the artist's studio.'⁵

Willard's self-portrait was among the paintings found in his studio after his death. His attorney Charles Tatman and his executor Stephen Salisbury III (cat. 102) placed more than twenty studio paintings in storage at the Worcester Art Museum in 1904. These were mostly portraits by Willard, including one of his mother and another of his wife. Also found in the studio was a landscape by Thomas Cole (1808-48), as well as a number of copies after old master painters such as Guido Reni (1575-1642) and Rembrandt van Rijn (1606-69).⁶

1. *Boston Evening Transcript*, May 2, 1849. The author of this article noted that Willard was painting his own panorama, a 'telescopic perspective panorama taken from Bunker Hill as a centre and comprising delightful views of the country around Boston.' There is no evidence that Willard completed this project. Advertisements for the exhibition of the Rhine panorama appear in the paper daily until June 2.

2. Robert F. Perkins, Jr., and William J. Gavin, *The Boston Athenaeum Art Exhibition Index, 1827-1874* (Boston: Boston Athenaeum, 1980), 153.

3. Extract from *Worcester Magazine* (December 1903), typed transcript, William Willard Papers, 1899-1912, AAS Manuscript Collection.

4. 'List of Portraits in Various Institutions Painted by William Willard,' c. 1895, AAS Newsclipping File.

5. 'An Eminent Painter,' *Bangor Commercial Journal* (Maine), n.d., AAS Newsclipping File.

6. Worcester Art Museum receipt, November 24, 1904, Willard Papers.

153  *John Winthrop* (1587/88-1649), c. 1630/91

Anonymous

oil on canvas (transferred from panel)¹

35 x 28¾ (88.90 x 73.03)

Bequest of William Winthrop, 1830

Weis 147

EX. COLL.: Possibly owned by the sitter's grandson Adam Winthrop (1647-1700); owned by his son Adam Winthrop (1676-1743); to his son John Winthrop (1714-79); to his son, the donor.

EXHIBITIONS: 1930, 'One Hundred Colonial Portraits,' Museum of Fine Arts, Boston.

1935, 'XVIIth Century Painting in New England,' Worcester Art Museum.

1971, 'Early American Paintings from the Collections of the Worcester Art Museum and the American Antiquarian Society,' Worcester Art Museum.

1977, 'Wellsprings of a Nation,' Worcester Art Museum.

2003, 'Picturing our Past: Frontier Challenges, 1600-1720,' Fitchburg Art Museum, Fitchburg, Massachusetts.



CAT. 153

PUBLICATIONS: Charles K. Bolton, *The Founders: Portraits of Persons Born Abroad*, 3 vols. (Boston: Boston Athenaeum, 1919), 2: 521.

Dresser, 1969, 718.

Dresser, 1935, 156.

Louisa Dresser, 'Portraits in Boston,' *Journal of the Archives of American Art* 6 (July–October 1966): 17.

Rodger D. Parker, *Wellsprings of a Nation* (Worcester: American Antiquarian Society, 1977), 19–20.

The Winthrop Papers (Boston: Massachusetts Historical Society, 1947), frontispiece.

154  *John Winthrop* (1587/88–1649), c. 1750–90

Anonymous

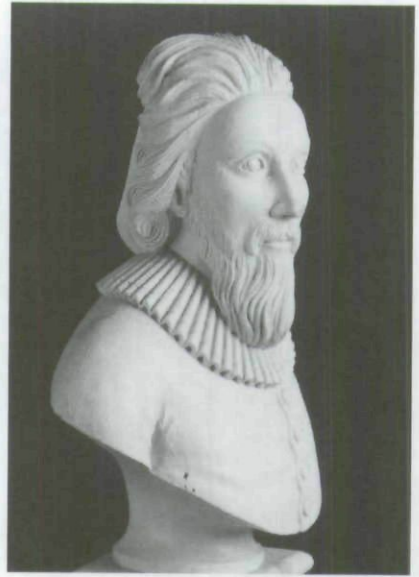
after a full-size portrait of Winthrop

watercolor on ivory

1¹¹/₁₆ x 1⁵/₁₆ (4.29 x 3.33)




CAT. 154



CAT. 155

Bequest of William Bentley, 1819
Weis 148

EX. COLL.: Early ownership unknown; owned by William Winthrop (1753-1825);
in 1790 given by him to the donor.

155  *John Winthrop* (1587/88-1649), 1798
Samuel McIntire (1757-1811)
wood
15½ (h) (39.37)
inscribed, on base: 'Winthrop'
Bequest of William Bentley, 1819
Weis 149

EX. COLL.: Commissioned by the donor, 1798.

EXHIBITIONS: 1804, Independence Day Celebration, Salem Meeting House,
Salem, Massachusetts.

1931, 'American Folk Sculpture,' Newark Museum, Newark, New Jersey.

1957, 'Samuel McIntire,' Essex Institute, Salem, Massachusetts.

1977, 'Landscape and Faction: Spatial Transformation in William Bentley's Salem,'
Essex Institute.

- PUBLICATIONS: 'Editor's Attic,' *The Magazine Antiques* 21 (January 1932): 8, 12; 29 (October 1935): 138-40.
- Susan Geib, 'Landscape and Faction: Spatial Transformation in William Bentley's Salem,' *Essex Institute Historical Collections* 113 (July 1977): 217.
- Fiske Kimball, *Mr. Samuel McIntire, Carver: The Architect of Salem* (Portland, Maine: Southworth-Anthoensen Press, 1940), 138, fig. 362.
- Nina Fletcher Little, 'Carved Figures by Samuel McIntire and His Contemporaries,' *Essex Institute Historical Collections* 93 (April-July 1957): 195-96, fig. 48.

John Winthrop's leadership of the Massachusetts Bay Colony during its organizing phases in England and for the first twenty years in America is credited with insuring the colony's survival. The publication in 1790 of his journal brought attention to his signal contributions.

Winthrop, who studied law at Trinity College, Cambridge, at the turn of the seventeenth century, left without receiving a degree. However, he developed an active practice of law and public service that he pursued in England for nearly twenty-five years. A Puritan, he became interested in the project to create a settlement in eastern New England and, drawn into the grantees' planning meetings, soon became instrumental in organizing the Massachusetts Bay Colony. Winthrop became the group's leader and was elected the colony's first governor in 1629. He sailed from England for America in 1630 in a fleet transporting nearly seven hundred settlers to what is now the Boston area. By the end of that year more than two thousand immigrants were living in six coastal settlements.

Winthrop was elected to annual terms as governor eleven more times before his death in 1649. His journals, begun on shipboard in 1630 and continuing to 1649, form a history of the early years of the colony. They were first published in 1790 as *A Journal of the Transactions and Occurrences in the Settlement of Massachusetts and the Other New England Colonies from the Year 1630-1644*. Other writings were published during his lifetime. In 1644, *A Short Story of the Rise, Reign, and Ruin of the Antinomians, Familists and Libertines* explained his participation in the 1637 expulsion of Anne Hutchinson (c. 1591-1643) and John Wheelwright (cat. 150) from the colony. Copies of Winthrop's writings, including the early publication of his journals, can be found in the imprint collection of the American Antiquarian Society.²

The full-size portrait (cat. 153) and the miniature (cat. 154) both descended in the Winthrop family and came into the possession of the sitter's great-great-great-grandson William Winthrop (1753-1825). A resident of Cambridge, Massachusetts, and the last surviving member of his branch of the family, Winthrop had been elected to the American Antiquarian Society in 1813. The oil portrait that he bequeathed to the Society arrived in 1830, five years after his death. The entry in the Society's book of donations for July 3, 1830, written in the hand of Isaiah Thomas, Sr. (cat. 123 et seq.), states the family's understanding of the provenance of this portrait: 'A likeness of John Winthrop, First Governor of Massachusetts. A halflikeness as large as Life. Taken in his Life time and preserved in the Winthrop Family until this Time.'³ The receipt of the gift was enthusiastically noted in the Society's *Proceedings*: 'The portrait of the earliest and worthiest of the Governors of Massachusetts, the venerable John Winthrop, whose memory is more cherished and grows greener and brighter as the pen of the antiquarian more illustrates his good works . . . has been received and placed with the other memorials of the great and good.'⁴

Both the identity of the artist of this seventeenth-century portrait and the date it was painted have been debated by historians, family members, and art historians since the eighteenth century. When it came to the Society, the portrait was thought to be the work of a follower of Anthony Van Dyke (1599-1641) and to have been painted from life in England about 1630. Several other portraits of Winthrop exist in the Boston area, and in 1846 the possibility emerged that copies of the earliest images were made and disseminated in the region.⁵ The Society's librarian Samuel Foster Haven (cat. 65) supported the assertion that the Society had been given a life portrait, although at the time, a Winthrop portrait owned by the Massachusetts State House was considered by the family and most historians to be the only life portrait of the governor extant. The State House canvas is today considered to be a c. 1770 copy after a life portrait of Winthrop that hung in the hall until it was destroyed by fire before 1750.⁶

In 1919 Charles K. Bolton, while researching early portraits, theorized that the American Antiquarian Society's portrait was painted in 1691 from a very early miniature of the governor (fig. 38). Bolton cited



Fig. 38. *John Winthrop*, anonymous, watercolor on ivory, c. 1630. Courtesy of the Massachusetts Historical Society. The AAS portrait was once thought to be based on this early English miniature, but subsequent research has indicated otherwise.

a statement in an October 31, 1691 letter from Wait Winthrop in Boston to Fitz-John Winthrop in England: 'If you could by a very careful hand send the little picture of my grandfather, put carefully up in some little box, here is one would copy it for my cousin Adam.'⁷ The English miniature shows the head and shoulders of the sitter but does not include hands. The fact that the hands in the Society's portrait are so skillfully rendered led art historians Louisa Dresser and Alan Burroughs to question Bolton's theory. In 1935 they examined the portrait visually and with x-rays and concluded, based on the high quality of the brushwork on the hands and costume details, that the Society's portrait was probably of European origin and of a mid-seventeenth century date.⁸ Their evaluation remains unchallenged. The debate notwithstanding, this portrait is an outstanding example of seventeenth-century portraiture and, because of its condition, is considered today to be the 'strongest and best likeness extant' of Governor John Winthrop.⁹

William Winthrop gave the miniature portrait (cat. 154) to the Reverend William Bentley (cat. 8) in 1790. Like Bentley, Winthrop was keenly interested in the biographies of America's early settlers.¹⁰ Bentley visited Winthrop during the 1790 commencement of Harvard College, at

which time 'Mr. Winthrop favored me with a miniature of the first Governor Winthrop, which was with me a very high Compliment.'¹¹

Both portraits were thus in the Society's collection by 1830 and of interest to Librarian Haven, who wrote in 1846: 'I have a miniature of Gov. Winthrop from the original.' The similarity of details in both portraits, including the sitter's hairline, facial contours, and expression, support Haven's theory that this miniature was a copy after the full-size canvas portrait that was presented to the Society by William Winthrop's estate in 1830.¹² It is plausible that William Winthrop may have at one time commissioned a copy of the likeness in miniature. It is equally possible that an earlier family member may have commissioned the miniature as a keepsake and that it then descended to William Winthrop, who later gave it to Bentley. With this gift, Bentley began to form a collection of portraits of prominent Massachusetts historical figures.¹³

When Bentley commissioned the carved bust of John Winthrop (cat. 155), he loaned the miniature that William Winthrop had given him to Samuel McIntire as reference for the carving. Bentley was familiar with McIntire and his work, and had been ordering frames from him since 1796. The McIntire family was active in Salem's East Church, where Bentley was the minister.¹⁴

Bentley recorded over a period of nine days the transactions relating to the bust of Winthrop. 'Mr. MacIntire is engaged to make my bust of Winthrop & spent the day in examining my collections in this way.'¹⁵ When the work was complete, McIntire delivered the carving to his patron, who noted: 'Mr. MacIntire returned to me my Winthrop. I cannot say that he has expressed in the bust anything which agrees with the Governour.'¹⁶ McIntire was paid \$8 for the carving and although Bentley was unhappy with the likeness, he continued to patronize McIntire for frames and woodworking and, in 1802, commissioned a bust of the writer Voltaire (cat. 137).¹⁷

1. In 1908 the Boston restorer Hermann Dudley Murphy transferred the painting from a panel to canvas. (See Murphy's receipt of April 21, 1908, which states: 'To removing from oak panel, lining, cleaning and repairing various holes, cracks, etc. in a portrait of Gov. Winthrop. \$40.' [AAS Archives.]

2. For additional biographical information on John Winthrop, see Richard S. Dunn, *Puritans and Yankees: The Winthrop Dynasty of New England* (Princeton: Princeton University Press, 1962). Some of Winthrop's papers are preserved in the Winthrop Family Papers, Massachusetts Historical Society Manuscript Collection. (See Malcolm Freiberg, 'The Winthrops and Their Papers,' *Proceedings of the Massachusetts Historical Society* 80 [1968] 681-705.)

3. AAS Book of Donations, vol. 2, July 3, 1830, unpag.

4. *Proceedings of the American Antiquarian Society* (October 1830): 237.

5. Samuel Foster Haven, 'The Portraits of Winthrop,' *Boston Courier*, September 17, 1846. For a list of the various identified copies, see Charles K. Bolton, *The Founders: Portraits of Persons Born Abroad*, 3 vols. (Boston: Boston Athenaeum, 1919), 2: 653-57.

6. The original painting was probably destroyed by fire in either 1711 or 1747. The 1770 copy is illustrated in *Art in the Massachusetts State House* (Boston: Massachusetts Art Commission, 1986), 55.

7. Bolton, *The Founders*, 653. Since this book was published, the miniature has passed into the collection of the Massachusetts Historical Society. The 1691 letter also mentions the State House portrait: 'The grate one here had some damage in the townhouse, especially in one of the eyes.'

8. Dresser, 1935, 57-59, 177.

9. Bolton, *The Founders*, 653.

10. For more information on William Winthrop, see Lawrence Shaw Mayo, *The Winthrop Family in America* (Boston: Massachusetts Historical Society, 1948), 254-62.

11. William Bentley Diary, July 22, 1790, William Bentley Papers, 1666-1819, AAS Manuscript Collection. According to the diary, Bentley dined with Winthrop the previous evening, and correspondence between the two men, including discussions of Winthrop's proposed publication, *Catalogue of Graduates of Harvard College*, continued into 1798.

12. Haven, 'The Portraits of Winthrop.'

13. Bentley, noting locations of portraits of historical figures in his diary on May 19, 1797, listed images in public and private hands, including portraits of Judge Samuel Sewall (cat. 103) and the Reverend Francis Higginson (see cat. 150).

14. William Bentley Daybook Accounts, April 2, 1796, Bentley Papers. On this date, Bentley paid McIntire for fifteen picture frames. On October 19, 1802, he ordered a frame for the portrait of John Endecott (cat. 42), and in his 1806 daybook there are payments to McIntire for playing the bass at church concerts.

15. Bentley Diary, May 12, 1798.

16. Bentley Diary, May 21, 1798.

17. Bentley Daybook Accounts, July 21, 1800. The reason for the delay in payment is suggested by Bentley's note: 'Paid MacIntire for a Bust, 8 dollars & receipt (money lost) 8.00.'

156  *Thomas Lindall Winthrop* (1760-1841), c. 1838

Charles Osgood (1809-90)

after his own 1837 composition

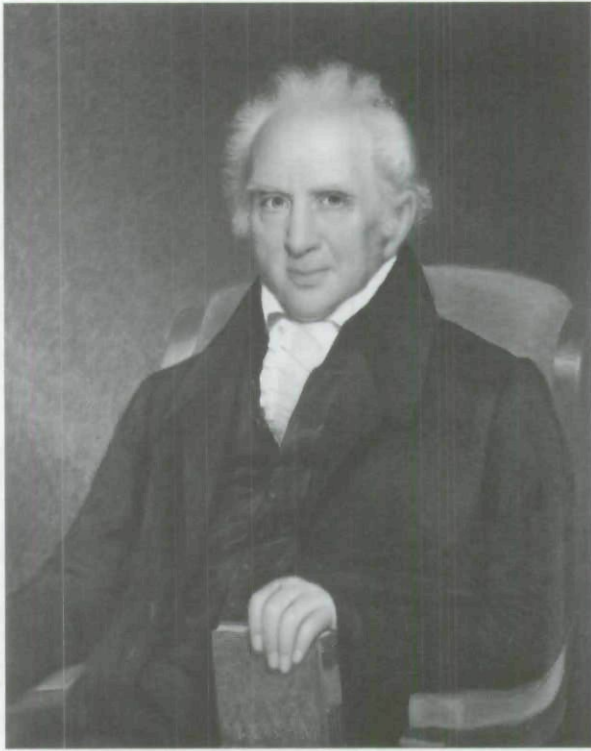
oil on canvas

36¼ x 29 (92.08 x 73.66)

Gift of Thomas Lindall Winthrop, 1838

Weis 151

EX. COLL.: Sitter; commissioned for the American Antiquarian Society.



CAT. 156

Thomas L. Winthrop was elected a member of the American Antiquarian Society in 1813, became a councillor in 1821, and served as vice president under Isaiah Thomas, Sr. (cat. 123 et seq.), in 1828. After Thomas's death in 1831, Winthrop became the second president of the Society, a position he retained until his death. Under his direction, the second volume of the Society's *Transactions* was published, and the library was expanded by the young Christopher Columbus Baldwin (cats. 2-3), who must have served as an energetic foil to the elderly Winthrop.¹ Winthrop donated hundreds of books to the library, including John Torrey's *A Flora of the Northern and Middle Sections of the United States* (1824) and Juan Bautista de Erro y Azpiroz's *The Alphabet of Primitive Language of Spain* (1829). After his death, a fellow member recalled: '[Winthrop's] attention was carefully directed to every subject involving in any manner the prosperity or advancement of the objects of the institution. A more vigilant guardian of its reputation and interests, or a

more indefatigable purveyor of whatever might add to its literary and antiquarian treasures, could not easily have been found; and the institution was fortunate in possessing so liberal and appreciative a head.²

Winthrop was born in New London, Connecticut, but spent much of his youth in Boston, where he became a successful merchant after he graduated from Harvard in 1780. He served in various public offices in the city before he became the lieutenant governor of the Commonwealth in 1826. He retired from this position in 1833 and devoted himself to the support of historical preservation. In 1800, as a young man, he was made a member of the Massachusetts Historical Society and in 1836 became the only individual to concurrently serve as president of both the American Antiquarian Society and the Massachusetts Historical Society. In his retirement, Winthrop continued to read widely in literature, history, and science, and was a respected scholar. A contemporary recalled Winthrop's voracious appetite for books, saying: 'Such were . . . the occupations of his venerated old age . . . and such the course of reading and general remark and inquiry, that he seemed not so much to grow old as to become more and more a receptacle of the best knowledge of former and present times.'³

In January 1838 the AAS Council requested its aging president to sit for his portrait. The previous year, Winthrop had arranged to have the Salem, Massachusetts, artist Charles Osgood paint his likeness for the Massachusetts Historical Society. Rather than sit again, Winthrop commissioned Osgood to copy the 1837 image.⁴ When the copy was presented to the American Antiquarian Society in May 1838, the Council noted: 'The President caused his portrait to be painted and presented to us, a memorial of great value, as a beautiful specimen of art, but more precious as a faithful representation of one whose virtues have secured warm regard, and whose constant munificence has been recognized with respected gratitude.'⁵

After an unsuccessful career as a bank clerk, Osgood, the son of a ship captain, went to Boston and studied painting with Chester Harding (1792-1866). He began painting portraits for paying customers in Boston in 1827 and in the following year moved back to Salem to open his own studio. He earned enough money to finance a trip to England

and set sail on the packet ship *Boston* in 1830. The ship was struck by lightning while running from Boston to Liverpool, via Charleston, South Carolina, and the painter spent two days afloat on wreckage with members of the crew before being rescued and returning to Boston, unharmed.⁶

In 1835, Osgood began living half the year in Salem and spending the winter months in New York City.⁷ It was in his hometown, however, that he was most successful. He was Salem's 'favorite local artist, whose brush . . . has perpetuated the features of more of our Salem worthies than any, and probably all, other portrait painters who have lived amongst us.'⁸ Some of Osgood's more famous sitters included Nathaniel Hawthorne, John Quincy Adams, and the prosperous shipowner and merchant William Orne (1751 or 1752–1815).⁹

1. George Folsom, 'Memoir of Thomas L. Winthrop,' *Archaeologia Americana* 3 (1857): 340. During most of his tenure as AAS president, Winthrop was confined to his home by ill health.

2. Folsom, 'Memoir of Thomas L. Winthrop,' 337.

3. William Jenks, 'Memoir of Lieutenant-Governor Winthrop,' *Collections of the Massachusetts Historical Society*, 4th ser., 2 (1854): 214.

4. The original portrait is owned by the Massachusetts Historical Society and is illustrated in Andrew Oliver, Ann Millspaugh Huff, and Edward W. Hanson, *Portraits in the Massachusetts Historical Society* (Boston: Massachusetts Historical Society, 1988): 130–31. Winthrop had Osgood make two copies from the original, one for AAS and the other for a family member.

5. *Proceedings of the American Antiquarian Society* (May 1838): 351. At the time he presented the portrait, Winthrop also donated 128 books, mainly genealogies and local history texts.

6. Osgood later advised the painter Fitz Hugh Lane (1804–65) of the details of the event. Lane's small watercolor of the disaster is owned by the Cape Ann Historical Association and is illustrated in John Wilmerding et al., *Paintings by Fitz Hugh Lane* (Washington, D.C.: National Gallery of Art, 1988), 63.

7. The verso of the AAS portrait of Winthrop bears the stamp 'P. Caffé/New York,' indicating that the image may have been completed while Osgood was there.

8. Barbara Hayden, 'Central Street and the Ingalls House,' *Historical Collections of the Essex Institute* 85 (1949): 86.

9. Hayden, 'Central Street and the Ingalls House,' 87. See also Osgood Record Book, in Osgood Family Papers, Peabody Essex Museum Manuscript Collection, Salem.

157 *Unknown Woman*, 1787

Anonymous

pastel on vellum

11¾ x 9½ (29.85 x 24.13)

inscribed, l.r.: 'Du---, 1787'

Bequest of Abbott Lawrence Lowell, 1943



CAT. 157

EX. COLL.: Early provenance unknown; owned c. 1870 by Anna Parker Lowell (1856–1930); to her husband, the donor.


PUBLICATIONS: 'A Puzzling Portrait,' *The Magazine Antiques* 44 (November 1943): 237.

This portrait, once thought to depict Martha Washington (1731–1802), has been the subject of much scrutiny since its arrival at the American Antiquarian Society in 1943. A twentieth-century inscription on the reverse reads 'Martha Washington, 1787,' but there is little other evidence to support this identification of the older woman, who wears a stylish eighteenth-century dress and bonnet. The pastel is dated at the lower right and includes an illegible signature that begins 'Du---.' This has led to speculation that the artist may have been a member of the team Duvivier & Son, who operated a drawing and painting academy in Philadelphia in the 1790s.¹ Other suggestions have included the artists Du Sauw (at work 1794) and John Duval (at work 1794).

That the previous owners often travelled abroad suggests that the pastel may be of European origin. AAS Director Clarence Brigham (cat. 11) wrote in 1943: '[I]t may be of a European lady by an English artist. It is well possible that Mrs. Lowell picked it up in an antique shop and someone penciled Martha Washington's name on the back because it seemed a likely choice. . . . All we can do for now is to let the portrait stay in the limbo of doubtful pictures and hope for an eventual solution.'²

1. William Sawitzky to Alice Winchester, November 3, 1943, AAS Archives.

2. Clarence Brigham to Sawitzky, November 23, 1943, AAS Archives.

158  *Unknown Man*, last quarter of the 18th century

Anonymous

1½ x 1¼ (3.81 x 2.86)

watercolor on ivory

Gift of Janelle Hardin Morton, Norah Hardin Lind, and Mary Welby Hardin Watkins, 1991

EX. COLL.: Early ownership unknown; owned by Lilian Wescott Hale; to her daughter Nancy Hale Bowers (1908–88); to her granddaughters, the donors.

This miniature is set in a locket case and is thought to depict a member of the Everett, Hale, or Wescott family.¹ The artist may have been the same unknown painter who completed a locket-style miniature of Isaiah Thomas, Sr. (cat. 123 et seq.), owned by the Worcester Art Museum.² The sitter's powdered hair and features are constructed with similarly fluid brushwork, and the pale tones of the skin are suggestive of the Thomas portrait.

1. Fredson Bowers to Georgia Barnhill, January 19, 1989, AAS Archives.

2. Susan Strickler, *American Portrait Miniatures* (Worcester: Worcester Art Museum, 1989),

159  *Unknown Man, 'J. D.'*, c. 1820

Anonymous

2½ x 1¾ (6.35 x 4.76)

watercolor on ivory



CAT. 158



CAT. 159

initials 'J. D.' are part of verso case design

Gift of Janelle Hardin Morton, Norah Hardin Lind, and Mary
Welby Hardin Watkins, 1991

EX. COLL.: Early ownership unknown; owned by Lilian Wescott Hale; to her
daughter Nancy Hale Bowers (1908-88); to her granddaughters, the donors.

This miniature of a young man with chestnut hair depicts an unknown
member of the Everett, Hale, or Wescott family who had the initials 'J.
D.'¹ A lock of the sitter's hair is preserved in the reverse of the case. The
artist, who may have been European, is also unidentified.

1. Fredson Bowers to Georgia Barnhill, January 19, 1989, AAS Archives.

160  *Unknown Woman*, c. 1825

Anonymous

2¾ x 2¼ (6.99 x 5.72)

watercolor on ivory


Gift of Winifred Channing Johnson Chrisman, 1988

EX. COLL.: Early ownership unknown; descended through the Johnson family to
the donor.



CAT. 160

This miniature of a well-dressed woman wearing a miniature in the form of a necklace was found among the papers of the Johnson family in the manuscript collection of the American Antiquarian Society. The sitter's identity, as well as that of the artist, remains unknown.

161  *Unknown Woman*, c. 1830

Anonymous

oil on canvas

36½ x 28½ (92.71 x 72.39)

Gift of George Frisbie Hoar, 1885

Weis 102

EX. COLL.: Early provenance unknown; sold at the Thomas Thompson sale by Henry H. Leeds Auctions, New York, on February 7, 1870; purchased by art dealer Henry N. Barlow (1824–84); sold at sale of his estate in Washington, D.C., in January 1885; purchased by the donor.

PUBLICATIONS: *Boston Globe*, September 10, 1911.

400 · UNKNOWN



CAT. 161

When purchased in 1885 by AAS President George Frisbie Hoar (cats. 68–69), this painting of a fashionably dressed young woman writing at a desk was believed to depict the American author Lydia Huntley Sigourney (1791–1865). However, the portrait bears only a slight resemblance to known likenesses and photographs of her.¹ The canvas was examined in 1890 by Sigourney's daughter, who believed that if the painting did depict a member of the family, it might be an image of her aunt, the poet Felicia Hemans (1793–1835).² Comparison with engravings of Hemans is inconclusive, and the sitter remains unidentified.

1. There are several life portraits of Sigourney, including John Trumbull's 1838 portrait in the Wadsworth Athenaeum, Hartford, Connecticut, as well as a number of nineteenth-century engravings preserved in the AAS Graphic Arts Collection. The Connecticut Historical Society has a number of photographs of the writer taken toward the end of her life.

2. Frederick Weis, 'Portraits in the American Antiquarian Society,' *Proceedings of the American Antiquarian Society* 56 (April 1946): 101. A portrait of Hemans engraved by William G. Armstrong (1823–90) after a painting by William Edward West (1788–1857), serves as the frontispiece to *Mrs. Hemans' Works* (Philadelphia: Lea & Blanchard, 1840).



CAT. 162

162  *Unknown Woman*, c. 1850

Anonymous

marble

24 $\frac{1}{4}$ (h) (61.60)

Gift of Stephen Salisbury III, 1881

Weis 103

EX. COLL.: Early ownership unknown; found in New York City by a friend of the donor.

PUBLICATIONS: *Boston Globe*, September 10, 1911.

The identity of the subject of this bust has been in doubt from the time it was acquired on behalf of the American Antiquarian Society in 1881. In that year's *Proceedings*, Librarian Edmund T. Barton requested assistance from the members to help identify the subject: 'Attention is called

to a marble bust lately received by Mr. Salisbury Jr., from New York, and your judgment requested both as to the sculptor and subject. It was found in a Spanish drugstore, which had previously been used by a marble worker, and represents a lady, probably of the early part of the nineteenth century. Nothing more is known of its history.¹ In 1884 the possibility that the bust depicted the writer Lydia Huntley Sigourney (1791–1865) was put forward but was disputed by friends who had known the author in Connecticut.² The following year a photograph of the bust was sent to Sigourney's daughter, Mrs. Francis T. Russell, whose husband responded: 'The bust is not of Mrs. Sigourney, we are sure of that.'³ The elegant sitter, with her carefully coiffed hair and fashionable gown, remains unidentified.

1. *Proceedings of the American Antiquarian Society* 1 (October 1881): 342. In 1911 Barton recorded his memory of the arrival of the gift, noting: 'The gift of Stephen Salisbury 3d. Sent to him by a Spanish friend in New York who found it boxed in his store there. This friend learned that a worker in marble once occupied the room in which the box was discovered, but could gather no facts about the interesting subject.' (See Edmund T. Barton, January 10, 1911, typed note, George F. Hoar Correspondence, AAS Archives.)

2. *Proceedings of the American Antiquarian Society* 3 (April 1884): 142.

3. Francis T. Russell to Edmund T. Barton, November 24, 1885, AAS Archives. (See also *Proceedings of the American Antiquarian Society* 6 [April 1890]: 258–59.)

163 *Unknown Man*, c. 1850

Anonymous

1 $\frac{7}{8}$ x 1 $\frac{1}{16}$ (4.76 x 3.97)

watercolor on ivory

Gift of Winifred Channing Johnson Chrisman, 1988

EX. COLL.: Early ownership unknown; descended through the Johnson family to the donor.

This miniature was found without a case among the Johnson family papers in the manuscript collection of the American Antiquarian Society. The identities of the sitter and the artist are unknown, but the photographic appearance of the likeness suggests a mid-nineteenth century date.



CAT. 163

164 ~~50~~ *Unknown Woman*, possibly Louisa Ann Adams [Willey],

c. 1870

Anonymous

watercolor on ivory

$3\frac{1}{4} \times 2\frac{3}{8}$ (8.25 x 6.03)

American Antiquarian Society purchase, 1971

EX. COLL.: Acquired from Gordon Meisner, book dealer.

This unframed ivory miniature was found by American Antiquarian Society staff inside a copy of *The American Lady's Pocket Book for the Year 1818*, issued in Philadelphia by Abraham Small (c. 1764–1829). *The American Lady's Pocket Book* was primarily an almanac, recording the phases of the moon and other yearly and seasonal events. This particular volume also contained essays and social commentary, including



CAT. 164

'Woman Essential to Social Felicity,' 'Remarks on Behavior in Company,' and 'New Country Dances and Waltzes for 1817.'

The palm-sized book, bound in red leather, is inscribed several times in graphite with the name Louisa Ann Adams and also, in one instance, Louisa Ann Adams Willey. Also found in the volume was a small lock of blonde hair, tied with blue satin ribbon and curled neatly inside a fold of paper inscribed: 'C. W. Adams, aged 2 years & 1 month.'

The dress and hair style of the elderly sitter dates from the latter half of the nineteenth century and can have no association with the 1818 date of the almanac. The miniature itself bears awkward corrections to the eyes and shoulder, indicating that the artist was somewhat inexperienced, although obviously trained in the craft. How the miniature ended up in the almanac and if the inscriptions in the book have any bearing on the identity of the sitter remain unknown.

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