

JOSEPH BLACKBURN — PORTRAIT  
PAINTER

BY LAWRENCE PARK

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TO THE public in general the history of early art in this country is embodied in two names — Copley and Stuart. To a much smaller but I believe a constantly increasing number of people the names of Smibert, Blackburn, Feke, and Peale are more or less familiar.

The art critic and writer of fifty or seventy-five years ago in attributing portraits to their supposed proper authors, of course looked first for a signature. If they found one well and good but if unfortunately this direct evidence was lacking, for at this time a signature on an American portrait could be relied upon as genuine although this is now no longer true, then family tradition, that most fallible source of information, was consulted and usually followed. If, however, the picture had come down with neither signature nor tradition, then it was given in a more or less hit or miss way to Copley or Smibert or Blackburn. Of practically one hundred portraits which I have found painted by Joseph Badger, seventy-five per cent have been more or less equally divided amongst these three men, only one-quarter of them having descended as Badger's work, or as that of unknown artists.

One should, however, be not too severe in criticism upon the writers of a past generation for they suffered from a handicap now no longer existent, in having far less opportunities of using photographs and the various excellent media of portrait reproduction now found in books and picture catalogues, such as half-tones and photogravures. The lists of portraits with

their descriptions and names of ownership which were then made are of the utmost benefit to the present day student.

Although I have thus far listed eighty-eight (88) of Blackburn's portraits practically nothing is known of the man himself; in fact until three years ago even his Christian name was lost and as to his personal characteristics, when and where he was born, under whom he studied his profession, and the place and date of his death—these all are still wrapped in mystery. I have found but two contemporary references to him in letters in this country and no portrait has yet appeared in England with a Blackburn signature nor has any engraving from such a portrait yet been found. Of his work which has thus far come to light about one-half is signed and dated and with one exception the signature is I. Blackburn. As I and J were in his day used interchangeably, it was impossible to tell which of these two letters represented the initial of his baptismal name. Dunlap writing in 1834 dismisses him with two lines, and Tuckerman thirty years later is almost equally brief, but says that he was a visiting foreigner. Both cautiously refrain from giving him a Christian name. In 1879 Mr. H. W. French published a book on "Art and Artists in Connecticut" in which he refers to Blackburn as Jonathan with B as the initial of a middle name, and it is as Jonathan B. Blackburn that his work has since been labelled and catalogued by museums, private owners and art critics. Mr. French makes the statement, which we have seen is not borne out by the facts, that he signed "almost all of his pictures 'J. B. Blackburn,'" and in his zeal to give him a Connecticut origin tries to convince himself that he was the son of an itinerant painter in that state. The first inkling as to his true name came in 1917 when Mr. F. W. Bayley of Boston discovered in a Portsmouth newspaper of 1761 the name of Joseph Blackburn in a list of persons for whom letters were held in the local postoffice. This

was, of course, not conclusive evidence that the painter was referred to, but a year later while I was inspecting four Blackburn portraits hanging in a private house in Brooklyn, New York, I was most agreeably surprised to find that one of them was signed "Jos. Blackburn" followed by the date of 1755. Still later Mr. John Hill Morgan came upon a receipted bill similarly signed and the doubts as to the artist's name were forever dispelled. This receipt is dated at Portsmouth, July 12, 1762 and is for payment in full for painting a portrait of Mrs. Nathaniel Barrell and it has further importance in being the only instance yet found which furnishes us with the knowledge of Blackburn's prices, his charge for painting Mrs. Barrell's portrait having been ten guineas. So firmly fixed however in the minds of the directors of art museums is the name of Jonathan for our artist that they still continue in many instances to follow the false lead of Mr. French.

The contemporary references to which I have alluded are found in two letters owned now or formerly by the American Antiquarian Society in Worcester and as they throw an interesting glimmer of light on the times and incidentally give a contemporary criticism of Blackburn's work I will quote them. They are both written by Mary Cary, the wife of Richard Russell of Charlestown and Boston, and while only one is dated, both were probably written in 1757. The first is addressed to Samuel Curwen of Salem and is as follows:

Boston, Feb. 1757

DEAR MR. CURWEN:-

I should have answered your letter long before this had I known when we were to come to Boston but you know I am a *Femme Covert* and cannot act for myself. There is no reading but law among us so you must not wonder I use their terms. I am entirely of your mind that it is quite time your pictures were finished. I hope to have the pleasure of waiting on you

to Mr. Blackburn's very soon in order to their finishing.  
In the meantime I am dear Sir

Your aff. Humble Servant,  
MARY RUSSELL

The other letter was probably written from Lincoln, Mass. and is to her brother-in-law, Hon. Chambers Russell of Lincoln and Charlestown.

DEAR CHAMY:-

You forgot to tell me how and when you would be sent for. I send Juby for your orders. Have you sat for your picture? Is the mouth placed in the proper order? Do your eyes roll about? Tell Mr. Blackburn that Miss Lucy is in love with his pictures, wonders what business he has to make such extreme fine lace and satin, besides taking so exact a likeness.

It is thought your lady makes the worst appearance in Mr. Blackburn's room, that she is stiff and prim and wants an agreeable something but that may be and yet a good likeness. I hope you will excuse the freedom from yours and your Lady's

Aff. Friend,  
MARY RUSSELL

No portrait of Curwen by Blackburn has come to light, but one of the pictures referred to is doubtless that of his wife which is now owned by descendants in Boston.

The earliest date found on a Blackburn canvas is that of 1753, for I am not yet convinced of the authenticity of a date of 1750 which appears on a portrait which came to light about two years ago, and from then until and including 1761 each year is represented by signed and dated portraits. We have seen that the receipt for Mrs. Barrell's portrait is dated in July 1762 although the portrait itself was painted in the previous year, and as Mr. and Mrs. Samuel Cutts whose portraits Blackburn painted were not married until December 1762, I am inclined to think that their portraits were done in the following year. Thus the eleven years from 1753 to 1763 unless additional information is forthcoming, may be fairly assumed to cover the period of his sojourn on this side of the

Atlantic. The only portraits which bear the first date are those of the Tucker family of Bermuda where the tradition exists that Blackburn came there direct from London for the express purpose of painting them.\* The portrait of a New York woman now owned by the Metropolitan Museum which is dated 1754 apparently shows that his stop in Bermuda was a short one and that he entered this country through the port of New York. Here too he evidently did not linger for in 1755 we find him painting in Boston where he continued during the remainder of his visit, although occasionally working in Portsmouth. His early portraits show that he arrived here with a finished style which remained practically without change as long as he continued here. Unlike Smibert and Pelham, he seems not to have identified himself in any way with his new surroundings. He apparently bought no property, associated himself with no church, involved himself in no legal entanglements and one finds no reference to wife or children. Yet judging from the social position of his sitters he must have been familiar with the best that New England had to offer and the fact that Sir Jeffrey Amherst during a few days visit to Boston in 1758 employed Blackburn to paint his portrait is not without significance as showing the relative rank of the artist at that time.

From certain resemblances in treatment and pose and in the method of painting costume, his work strongly suggests that of Thomas Hudson (1701-1779) who gave Reynolds his first instruction, and whose canvases are only now beginning to assume the position to which they are entitled. But Blackburn's work is tighter than Hudson's and less sophisticated. I have earlier expressed in print† the statement that while Blackburn's work resembled Hudson's it even

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\*For the interesting reference to the Tucker portraits I am indebted to Mr. John Hill Morgan.

†"Two Portraits by Blackburn," *Art in America*, February, 1919.

more clearly recalled that of Joseph Highmore (1692-1780) and I cited Highmore's portrait of Samuel Richardson the novelist hanging in the National Portrait Gallery in London, as having very close resemblances to Blackburn's portraits of James Pitts and Benning Wentworth, but while it is true that this resemblance exists, a more intimate acquaintance with Highmore's work makes me feel that Blackburn has a much closer affinity with Hudson and that Hudson may have been his master. Hudson's portrait of Miss Beaumont, recently offered for sale by a New York dealer, is it seems to me the prototype of much of Blackburn's work. Blackburn drew his subjects from the members of the New England aristocracy, rich nabobs of commerce, with their wives and sons and daughters, with a sprinkling of landed proprietors, governors, judges and gentlemen of leisure and their "ladies," the Aphorps, Bowdoins, Bethunes, Bulfinches, Ervings, Faneuils, Phillips and Winslows of Boston and the Atkinsons, Cutts, Warners and Wentworths of Portsmouth. He may too have worked for a short time in Newport, as members of the Bours and Brown families of that town figure among his sitters. Unlike Badger, Copley and Wollaston he seldom essayed portraits of children. Generally speaking his work, though dignified, is like most of the product of the English school of the time uninspired. Because he was closely bound by its traditions, he usually shows more freedom and variety in his poses than any of the native painters, Copley, and Charles Willson Peale excepted, working in this country prior to the Revolution. His sitters, however, probably posed only for the head, the figure, costume and accessories being usually painted from the lay figure and studio property either before or after the head was done. I use the expression "before the head was done" advisedly and it may call for some explanation. It is a fact, not I think well known, that not only Black-

burn, but Smibert and Copley and others of their contemporaries occasionally painted headless figures with their backgrounds and accessories and kept them in "stock" allowing their sitters to select from the various canvases the one which most attracted them. Blackburn's portrait of Mrs. Gillam Phillips of Boston, signed and dated 1755, aside from the head, corresponds in every slightest detail with his portrait of Mrs. Theodore Atkinson of Portsmouth signed and dated five years later. Smibert's portrait of Mrs. Joseph Wanton of Newport in the Rhode Island Historical Society and that by the same artist of Mrs. Epes Sargent of Marblehead have precisely similar resemblances as to pose, costume and background. As all these ladies lived in different towns, one can understand that the artists exposed themselves to no great danger from the sitters discovery of the fact that their portraits were duplicated and perhaps the ladies would not have cared if they had discovered it. Even Copley was not above using this method. His portrait of Mrs. Sylvanus Bourne of Barnstable and of Mrs. James Russell of Charlestown are identical in pose, and costume, and not unlike in the color scheme, while in his portraits of Mrs. Daniel Hubbard and Mrs. John Amory of Boston and of Mrs. John Murray of Rutland, Massachusetts, he displays the same astonishing similarity. In Virginia also this habit prevailed and we find that Hesselius and Wollaston travelled about the country with numerous canvases entirely finished except as to the sitters' head, and from this assortment the prospective subject made a selection. Whether or not this curious custom prevailed in England at this time I cannot say, but I am strongly inclined to think that it did, and that it goes back to an even earlier period.

Following a common habit which we know did exist at the time and one which was often adopted by Lely and Kneller, Blackburn frequently shows the sitter

with slightly averted face, but with the eyes directed to the spectator, a pose, which, in the case of his portraits of young women, is apt to produce an effect of amusing coyness, which although affected, is not without attraction. On the drawing of hands he evidently rather prided himself, for unlike many of his contemporaries, he seldom took pains to conceal them. They too were, doubtless usually, if not always, painted not from life and although not always drawn with anatomical correctness, are generally graceful and expressive. In his portraits of women he was, like Hudson, particularly fond of introducing pearls, which glisten in their hair, encircle their necks or stretch across their breasts in festooned ropes.

In his treatment of costume he betrays an almost feminine affection for laces and satins, and at his best these are drawn with a startling veri-similitude. No Dutchman ever painted lace with greater minuteness of detail, and one is sometimes impressed with the feeling that he was more interested in delineating the folds, texture and sheen of the satin, than in obtaining a likeness.

His portraits of men are usually more studied and much more convincing in the analysis of character than those of his women, and that of Thomas Amory, painted in 1760, when compared with Copley's portrait of the same man, painted about fourteen years later, shows, allowing for the difference in the sitter's age, that his portraits of men at least may be relied upon as truthful likenesses and we have Miss Lucy Winthrop's word of praise in regard to his portraits of women.

It is somewhat difficult to say just how much effect his work had upon that of his contemporaries whom he found here, and upon those who followed him. Decidedly this influence was felt by Copley, then in his formative period, and several of Copley's portraits bear such a close resemblance to Blackburn's work that it is no easy task to attribute them correctly,



while Blackburn's charming portrait of Miss Polly Warner looks so much, in many of its details, like an early Copley that it might pass as the work of that artist, as indeed, for many years it has, in spite of the fact that it bears Blackburn's signature. Surely from no one but Blackburn could Copley have acquired his skill in painting silks and satins and the suggestion which has been made, that the increasing excellence of Copley's work was the direct cause of Blackburn's departure may be true.

Even more difficult is it to give Blackburn his proper place among his contemporaries. Personally I consider that his best work is inferior both in drawing, color and character analysis to the best work of Robert Feke who in my opinion was easily our foremost painter up to the middle of the eighteenth century. Nothing of Blackburn's work so far discovered can approach the quality of Feke's portrait of Miss Grizell Apthorp, and those of Mr. and Mrs. Gershorn Flagg. As a painter of the full length figure Blackburn surpassed Smibert and his pictures considered as a whole have a greater decorative quality and more truthful drawing than Smibert's. Both painters treated their work in apparent disregard of the fundamental differences in the character of their subjects, a fact which leads one to believe that they were hampered by the dictates of the school in which they were trained.

It is highly probable that as time goes on the mystery which now surrounds Blackburn's origin and other details of his life will be cleared up but it is doubtful if many additions will be made to the following list of portraits painted by him during his sojourn in the American colonies.

1. AMHERST, JEFFREY. 1717-1797

Son of Jeffrey and Elizabeth (Kerrill) Amherst of Riverhead, Kent, England, where he was born January 29, 1717. In early life he was a page to his father's neighbor, the Duke of Dorset. He married first in 1753 Jane Dalison (d. 1765) of Hamptons, Kent, and secondly in 1767

Elizabeth Cary who survived until 1830. He acquired great military reputation as commander-in-chief of the British army in North America from 1758 to 1764. He came to Boston in September 1758 from Canada and encamped on Boston Common taking up his march for Albany on September 16. It was during these two weeks that Blackburn painted his portrait and that Amherst received his appointment as commander-in-chief. In 1760 having captured Fort DuQuesne, Fort Ticonderoga, Crown Point and Montreal, he was made governor-general of British North America and a Knight of the Bath. In 1776 he was elevated to the peerage as Baron Amherst of Holmesdale, Kent, and in 1788 Baron Amherst of Montreal, Kent, with remainder to his nephew. He died without issue August 3, 1797, and was succeeded by his nephew who in 1826 was created Earl Amherst. The towns of Amherst in Nova Scotia, Massachusetts and New Hampshire perpetuate the name in America of the first baron.

Life-size, bust, his body turned three-quarters to his right, with his head turned slightly less and his small blue eyes to the front. He wears a black cocked hat trimmed with silver bullion with a large black bow fastened with a silver button; the coat and waistcoat are red, the coat having black lapels and cuffs and large brass buttons, two of which are on the cuff, while the waistcoat has similar buttons of smaller size. The left hand is not shown but it rests upon the hip, with the white wrist ruffle showing just at the edge of the canvas. About the neck is a white neckcloth. His complexion is fresh and ruddy, the nose large and aquiline, the pose erect and commanding and suggestive of haughtiness. On his head is a light brown wig with curls over the ears and an end of the black queue ribbon rests on the left shoulder. The background is in tones of dark browns and olives. There are spandrels in the lower corners.

Signed on left spandrel, I. Blackburn Pinxit 1758. H.  $31\frac{1}{2}$ ". W.  $26\frac{1}{16}$ ".

This is doubtless the portrait mentioned in the advertisement in the "Columbian Centinel" of August 9 and 13, 1817, of an auction of paintings and engravings to be sold on August 13, 1817 "at the residence of Mrs. Scott, Beacon St., late Mansion of Gov. Hancock." It is here called "An Original Portrait of Gen. Amherst by J. Blackburn" and is numbered 16. Mrs. Scott was the remarried widow of John Hancock and the picture was probably painted for her husband's uncle Thomas Hancock (1703-1764) the wealthy Boston merchant who furnished the supplies for the Louisburg expedition in 1758.

Reproduced in "Art in America," February 1919.

Owned by Herbert Lee Pratt, Esq., Glen Cove, Long Island, N. Y.

A copy of this picture was made in 1918 by Horace R. Burdick.

## 2. AMORY, THOMAS. 1722-1784

Son of Thomas and Rebecca (Holmes) Amory of Boston, where he was born April 23, 1722. He married November 8, 1764, Elizabeth Coffin

(1743-1822), and he and his wife were subsequently painted by Copley, and she also by Stuart.

Life-size, bust, turned three-quarters toward his left, with his brown eyes to the front. He wears a collarless brown coat with large buttons and a brown waistcoat. At the neck is a white neckcloth with white ruffles. His brown hair is brushed back from the forehead and temples and tied with a black queue bow, one end of which falls upon his right shoulder. Under the left arm is tucked a black hat. The background is light in tone and of a grayish brown. In the lower corners are brown spandrels.

Signed I. Blackburn Pinx 1760. H. 30". W. 25".

Owned by the Misses Metcalf, Los Angeles, Cal.

### 3. APTHORP, CHARLES. 1698-1758

He was a son of East and Susan (Ward) Apthorp and was born in England whence after receiving his education at Eton he came to Boston where he became "the greatest and most noted merchant in this Continent." He was appointed paymaster and commissary of the British land and naval forces quartered in Boston. In 1731-32 and again in 1743-44 he was warden of King's Chapel, Boston and with Governor Shirley was one of the founders of the present building and one of its most generous benefactors. His monument made by Henry Cheere of London stands against the western wall of the Chapel. He married in Boston, January 13, 1726, Grizell Eastwick (1709-1796) and had eighteen children of whom fifteen survived him. He died in Boston, November 11, 1758.

Life size, seated, to below the knees, three-quarters left, in a mahogany chair with his eyes directed to the spectator. He wears a powdered wig of generous proportions which falls upon his shoulders, a white neckcloth, a suit of red broadcloth and black stockings. The coat has wide cuffs and the sleeves of the shirt with muslin ruffles show below the coat sleeve. His left arm is thrown over the chair back with the hand hanging at the side, and his right hand is held against his body. The background is a dark wall with an opening at the left through which in the distance is seen the old Adams mansion in Quincy, Massachusetts. Apthorp's portrait by Robert Feke, painted in 1748 is owned by the Cleveland Museum of Art, Cleveland, Ohio.

Painted in 1758. H. 50". W. 40".

Reproduced in "Annals of King's Chapel," by Henry W. Foote, Boston, 1896, Vol. II., p. 144.

Owned by Mrs. Lucius Manlius Sargent, Boston, Mass.

### 4. APTHORP, MRS. CHARLES. 1709-1796

She was Grizell, daughter of John and Grizell (Lloyd) Eastwick and was born in Jamaica, August 16, 1709. She came to Boston in 1716 and married at Boston, January 13, 1726, Charles Apthorp (1698-1758) of Boston. She died at her son's house in Quincy, Massachusetts in 1796.

Life size, seated, to below the knees, three-quarters right, with her eyes directed to the spectator. Her dark hair falls at the back below her neck and in a curl over the left shoulder. She wears a low-necked, elbow-sleeved gown of changeable salmon and green silk with full skirts, the neck and sleeves trimmed with white lace, and a bow at her breast. Her left arm rests on a console table and her right hand lies on her lap holding a white scarf or handkerchief. In the background is a dark wall with an opening at the upper right through which is seen in the foreground a path leading to an entrance gate with a hill beyond on which are three houses and a church. Her portrait, painted by Robert Feke in 1748, is owned in Boston.

Painted in 1758. H. 49". W. 39".

Reproduced in "Annals of King's Chapel," by Henry W. Foote, Boston, 1896. Vol. II, p. 144.

Owned by Mrs. Lucius Manlius Sargent, Boston, Mass.

#### 5. APTHORP, MISS SUSAN. 1734-1815

She was a daughter of Charles and Grizell (Eastwick) Apthorp (q. v.) of Boston where she was born October 8, 1734. She married there September 13, 1759, Dr. Thomas Bulfinch (1728-1802) of Boston and their son was Charles Bulfinch (1763-1844) the architect. Her married life was passed in the Bulfinch mansion in Bowdoin Square. She "was a woman of marked intelligence and cultivation, and throughout her long life commanded more than ordinary regard from her children and associates." Her minister, the Reverend James Freeman, wrote of her that "Nature had given her intellectual powers of uncommon vigor." In her later years her deportment was "erect and dignified" and "inspired respect and frequently awe." Mrs. Bulfinch died in Boston, February 15, 1815.

Life-size, to below the knees. She is seated, slightly turned toward her left with her head toward her right and her dark blue eyes to the front. She wears a low necked gown of changeable silk of light pinks, greens and grays. The neck is trimmed with narrow white lace and the elbow sleeves, with wide cuffs, have wide flowing white lace ruffles. A small bow of greenish gray ribbon is fastened at the breast from the centre of which hangs a pearl pendant and from the bow is festooned a string of pearls reaching to each side of the bodice. The skirts are full and the folds are well indicated. A greenish-white satin scarf falls from the right shoulder behind the arm and over the edge of a heavy brown table, re-appearing at her left side, where it encircles the left arm at the elbow and hangs at the side of the skirt. Her complexion is of rather high color and her expression smiling and coquettish. The figure is slight and girlish and the face delicate and refined. The dark brown wavy hair, decorated with pearls, is brushed back from the forehead and worn low in the neck, one long curl falling over the right shoulder. Her right elbow rests upon the table, with the graceful hand hanging over the side. The left hand lies,

palm upwards, on her lap. The background is a landscape, showing the trunk of a large tree at the left, with foliage and greenish blue sky. At the right are distant hills and trees, with a brook flowing through a meadow, and above a sky of light greens and blues with a pinkish light near the horizon.

Signed at left on edge of table, under right forearm. I. Blackburn Pinxit 1757. H.  $49\frac{1}{4}$ ". W.  $39\frac{3}{8}$ ".

Exhibited 1911 and 1922 at the Boston Art Club.

Owned by J. Templeman Coolidge, Esq., Boston, Mass.

#### 6. ATKINSON, THEODORE. 1698-1779

Son of Theodore Atkinson of New Castle, N. H. and the fourth of the name in the Colonies. He was born in Newcastle, December 20, 1697 and was graduated from Harvard College in 1718. He married on September 4, 1732, Hannah (1700-1769), daughter of Governor John Wentworth, sister of Governor Benning Wentworth (q. v.) and widow of Samuel Plaisted of Berwick, Maine. Through the purchase of large tracts of land in New Hampshire, he became the richest man in the colony. As Colonel of the 1st New Hampshire regiment he saw much active service in the French and Indian Wars. He was at different times Collector of Customs, Naval Officer and Sheriff. In 1741 he was appointed Secretary of the Province and held the office until 1762 when his son succeeded him. At the death of his son in 1769 he again became Secretary. He was also for some years councillor and Chief Justice of the Province. He was universally liked and respected and although a tory at the outbreak of the Revolution his property was not confiscated. He died September 22, 1779.

Life-size, to below the knees. He is seated in a high backed chair with a panel upholstered in brown, his body turned slightly toward his left, with his small, keen dark blue eyes to the spectator. The left hand rests lightly upon the left knee, and his right forearm lies upon a table covered with a Prussian blue cloth. Beneath the hand are two folded documents, on one of which is written "Expenses of Government," and on the other "Enlistm<sup>ts</sup> returned for 1760." From the lower document the seal of the province hangs over the edge of the table. Near by at the edge of the canvas is seen a part of a folded letter with "Kinson Esq<sup>r</sup>" and "uth" (the last three letters of *Portsmouth*) written on it. Beyond is a small black inkwell. He wears a suit of reddish-brown broadcloth, a powdered full-bottomed curly wig, a white muslin neckcloth with a small frill, and white stockings. The cuffs and edge of the coat and the edge of the waistcoat and pocket lapels are all trimmed with wide gold braid and the buttons on the coat, waistcoat and knee breeches are covered with similar braid. The background is a grayish brown wall, darker behind the figure, with an indication of an opening in the upper left corner. This is a most interesting example of Blackburn's work, a well-painted and dignified

portrait, the transparency of the sheer muslin ruffles being especially well indicated. It is in its original carved frame.

Signed at left, three inches above the table, I. Blackburn Pinxit 1760. H.  $49\frac{3}{8}$ ". W.  $39\frac{1}{2}$ ".

Exhibited at the Two Hundredth Anniversary of Portsmouth in 1823, and at the Metropolitan Museum of Art, New York in 1911.

Reproduced in "Bulletin of the Worcester Art Museum" (July 1918), Vol. IX, No. 2.

A copy is in the office of the Secretary of State, State House, Concord, N. H.

Owned by the Worcester Art Museum, Worcester, Mass.

#### 7. ATKINSON, MRS. THEODORE. 1700-1769

She was Hannah, daughter of John and Sarah (Hunking) Wentworth, of Portsmouth, N. H., where she was born July 4, 1700. She married, first, Samuel Plaisted (d. 1730), a member of an influential family. In September 1732 she married Theodore Atkinson, fourth of the name and a Harvard graduate, and as the daughter of a Royal Governor, sister of another and wife of the Chief Justice and richest man in the province, Mrs. Atkinson's social position was secure. She died in Portsmouth, December 12, 1769, her only son having pre-deceased her by six weeks.

Life-size, seated, three-quarters left to below the knees, with her dark brown eyes directed to the spectator. Pearl earrings and a pearl or crystal necklace with a pendant under the double chin add to the interest of her costume. On her head and falling upon her shoulders is a white scarf under which her very dark brown hair is brushed back from a low forehead. She wears a white satin gown and white muslin kerchief. The elbow sleeves are finished with a white muslin ruching. A bow at her breast and the lacing of the bodice are blue, and a changeable silk scarf of greys, browns, and bluish greens crosses over the right shoulder, falls upon her lap where the left hand holds it and re-appears at the side of the full skirts. The right hand raised to the level of the breast holds the scarf with a light touch. In the background at the right is draped a dark green curtain and at the left is an opening in a dark brown wall through which is seen a tall tree with dark blue sky and sunset tinted clouds. There is such a startling similarity in pose and arrangement of costume between this portrait and that of Mrs. Gillam Phillips (q. v.), painted five years earlier that it suggests that both were painted from a lay figure and that the sitters posed only for the head.

Signed and dated I. Blackburn Pinxit 1760. H.  $49\frac{1}{8}$ ". W.  $39\frac{1}{8}$ ".

Reproduced in "The Bulletin of the Cleveland Museum of Art," November, 1919.

Owned by the Cleveland Museum of Art, Cleveland, Ohio.

#### 8. ATKINSON, THEODORE, JR. 1736-1769

Son of Theodore and Hannah (Wentworth) (Plaisted) Atkinson of Newcastle, N. H., and fifth of the name in the Colonies. He was grad-

uated from Harvard College in 1757 and married, May 13, 1762, his cousin, Frances Deering Wentworth, who two weeks after Atkinson's death, married secondly, another cousin, Sir John Wentworth, the last Royal Governor of New Hampshire. She died at Sunning Hill, Berks, England, in 1813. Atkinson succeeded his father as Secretary of State for New Hampshire in 1762 and died of consumption at Portsmouth, New Hampshire, October 28, 1769.

Slightly less than life-size, standing, to below the knees. His body is turned a trifle toward his right, his head towards his left and his brown eyes are directed to the spectator. His face is thin and pale and his brown hair is brushed back from his forehead, dressed with curls at the side, and tied with a black queue bow. At his neck is a white neckcloth and below, a white muslin shirt ruffle. He wears a broadcloth coat and breeches of dull rose brown, the collarless, wide cuffed coat with golden brown buttons and lined with white satin, and a long full skirted white satin waistcoat elaborately embroidered with silver braid. The waistcoat buttons are small and covered with white material. A gold fob hangs below the waistcoat. The tops of the white stockings show. The left hand is thrust under the skirt of the waistcoat into the breeches pocket and under the arm is tucked his black three-cornered hat trimmed with silver bullion. The right hand is outstretched with the index finger pointing to the left of the canvas. The white undersleeves are caught at the wrist by a narrow band with well painted muslin ruffles. The background is a cold dull bluish sky with smoky colored clouds, and below, a landscape of dull greens, blues and browns, showing trees, distant hills and a narrow river flowing between low banks. At the right are indistinct high trees.

Painted probably in 1760. H.  $49\frac{5}{8}$ ". W.  $39\frac{5}{8}$ ".

Exhibited in 1911 at the Metropolitan Museum of Art, New York City.

Reproduced in the Catalogue of that Exhibition; on front cover of "Bulletin of the Rhode Island School of Design," January, 1920; and in "Glimpses of an Old Social Capital," by Mary Cochrane Rogers, Boston, 1923, facing p. 18.

A copy hangs in the office of the Secretary of State, State House, Concord, N. H.

Owned by Rhode Island School of Design, Providence, R. I.

#### 9. BABCOCK, MISS HANNAH. 1743-

She was a daughter of Dr. Joshua and Hannah (Stanton) Babcock, of Westerly, R. I. She married in 1770 John Bours (1734-1815) of Newport, Rhode Island, whose portrait by Copley is owned by the Worcester Art Museum, and lived all her married life in Newport. Her father, mother, brother and husband's brother were also painted by Blackburn.

Shown standing, to below the knees, her body facing front, and her head turned slightly to her right with her eyes directed to the spectator. Her dark hair is brushed back from her forehead. Her hands are crossed at her waist, the left resting on the right wrist, and the right hand holding a

flower. She wears a brown silk dress with tight fitting bodice and full skirts. The neck and elbow sleeves are trimmed with white lace and a square bow is fastened at the breast from which depend two ropes of pearls. The background is plain and dark.

Painted probably in 1761. H. 50". W. 40".

Exhibited at Boston Art Club, 1911.

Owned by George Nixon Black, Esq., Boston, Mass.

#### 10. BABCOCK, COLONEL HARRY. 1736-1800

Son of Dr. Joshua and Hannah (Stanton) Babcock of Westerly, R. I. He was graduated from Yale College at the age of sixteen, and, it is said, at the head of his class. In 1754 he obtained a charter for an independent company of infantry of which he was appointed captain. He took part in the French and Indian wars and in the Revolution when he was commander of the forces at Newport and received the rank of colonel. He married at Stonington, Connecticut, and died in 1800. His father, mother and sister were also painted by Blackburn.

Slightly less than life-size, to below the knees. He is standing facing the front, his weight upon his left leg, with the right leg thrust forward. His head is turned very slightly toward his right, with his eyes directed to the spectator. He is dressed in a long dark blue coat, lined with white satin, a white satin waistcoat with small white buttons, buttoned to the waist and cut away below, knee-breeches of dark blue, and white silk stockings. Around his neck is a narrow ribbon, loosely tied under the chin, with the ends hanging over the white muslin skirt ruffle. White muslin ruffles also show at the wrists below the wide cuffs of the coat sleeve. His right arm with the elbow raised to the level of the shoulder, rests upon a post, the hand hanging over the post and holding his black cocked hat trimmed with silver bullion. The left hand concealed by the wrist ruffles is against his hip, holding back the skirt of the coat, and projecting from the flaring skirt of the waistcoat is seen the hilt of a silver sword. The background consists of a low wall running across the picture with a high post at the left, and reddish sky beyond the wall.

Signed at lower left, I. Blackburn Pinxit 1756. H. 49 $\frac{3}{4}$ ". W. 39 $\frac{3}{4}$ ".

Reproduced in "History of the Episcopal Church in Narragansett," by Wilkins Updike, 1847, revised edition, 1907, Vol. I, p. 228; "The Babcock Genealogy" by Stephen Babcock, 1903, facing p. 64; and in "Catalogue of Colonial Portraits," exhibited at the Metropolitan Museum of Art, New York, 1911, facing p. 31.

Owned by W. Irving Babcock, Esq., New York City.

#### 11. BABCOCK, DR. JOSHUA. 1707-1783

Son of James and Elizabeth Babcock of Westerly, R. I., where he was born May 17, 1707 and where he died April 1, 1783. He married first in 1735 Hannah Stanton (1714-1778), and secondly in 1780 Ann Maxson



(d. 1812) of Newport, R. I. He was graduated from Yale University in 1724 and became a physician. He was also from 1747 to 1749 and from 1750 to 1764 chief justice of the Supreme Court. He was one of the incorporators of Brown University and from 1776 to 1779 a member of the council of war.

Life size, to below the knees, seated in a mahogany chair upholstered in red velvet, and turned three-quarters to the right with his blue eyes to the spectator. He wears a wig of yellowish sandy color, and a bluish black coat, waistcoat and knee breeches, the coat lined with cream colored satin. At his right knee a gold knee buckle is shown. About his neck is a white neckcloth and white muslin ruffles are at his wrists. His stockings are white. His right elbow rests on a mahogany table on which lie two books one above the other of grayish binding with dark brown backs on the upper one of which is the title *(Mate)ria (Med)ica*. In his right hand he holds a small book with his index finger thrust into the pages. His left hand clasps his thigh. The background is of a very dark gray tone.

Probably painted in 1761. H.  $44\frac{1}{4}$ ". W.  $36\frac{1}{8}$ ".

Reproduced in "History of the Episcopal Church in Narragansett," by Wilkins Updike, 1847, revised edition 1907. Vol. I., p. 528; "Babcock Genealogy," by Stephen Babcock, N. Y. 1903, facing p. 36.

Owned by Mrs. Ernest W. Bowditch, Milton, Mass.

## 12. BABCOCK, MRS. JOSHUA. 1714-1778

She was Hannah Stanton of Stonington, Conn. She married Dr. Joshua Babcock of Westerly, R. I., on August 11, 1735, and died in New York City, September 19, 1778.

Life-size, to below the knees. She is seated, her body turned slightly towards her right, on a low wall, and in her right hand, resting on her lap, she holds an orange colored nasturtium; her left elbow rests on the corner of a brownish stone parapet. Her dark brown hair is brushed back from a high forehead and her dark blue eyes are directed to the front. She wears a low-necked greenish-blue gown with a grayish-white bow in front; a string of pearls is draped across her breast and caught at intervals. A brownish salmon-pink scarf falls behind her and over the wall at the right. There is a warm indistinct landscape background with cedar trees at the right and a large tree and foliage at the left.

Signed at the right on the parapet below her arm, I. Blackburn Pinxit 1761. H.  $44\frac{3}{8}$ ". W.  $35\frac{5}{8}$ ".

Exhibited in 1911 at the Metropolitan Museum of Art, New York, and in 1917 at the Museum of the Brooklyn Institute of Arts and Sciences, New York and reproduced in the catalogue of the latter exhibition; in "History of the Episcopal Church in Narragansett," by Wilkins Updike, 1847, revised edition 1907, Vol. II., p. 288; in the catalogue of the auction sale of pictures belonging to the estate of Frank Bulkley Smith, Esq., of Worcester, January 1920; and in the "Babcock Genealogy," 1903.

Owned by Mrs. Henry A. Murray, New York City.

## 13. BALL, CAPTAIN ROBERT

Standing at three-quarters length, turned three-quarters right with his blue-gray eyes directed slightly to the spectator's right. He has a fleshy face with a pronounced dimple in his chin, and a full-lipped mouth. He wears a powdered wig, a white neckcloth, a dark blue coat with reddish-brown facings and imitation button-holes. At his wrists are tight wristbands with narrow ruffles. His left hand is partially concealed by being thrust into his coat and in his right hand he holds a pair of dividers. He stands at a table on which is a globe in a wooden frame. The background is a very dark red and in the upper right corner is an opening, through which is seen a green landscape with an orange colored sky above.

H. 40". W. 33".

Owned by Mrs. Henry H. Edes, Cambridge, Mass.

The compiler has not seen this portrait but several critics have declared it to be by Blackburn.

## 14. BARRELL, MRS. NATHANIEL. 1738-1805

She was Sarah Sayward, only child of Jonathan and Sarah (Mitchell) Sayward of York, Maine, and was born there January 22, 1738. She married in her father's house on November 23, 1758, Nathaniel Barrell (1732-1831). They lived for several years at Portsmouth, New Hampshire and then settled at York, where she died April 23, 1805.

Life-size, to the knees. She is standing turned more than three-quarters toward her right with her head three-quarters front and her brown eyes directed to the spectator. Her right hand, raised to her breast, holds a rosebud and a basket of roses hangs upon her left arm. She wears a greenish blue silk dress, trimmed with pinked ruffles of the same material; it is cut square at the neck over which a white lawn *fichu* is crossed. The short sleeves are finished with long ruffles of the same material as the dress and below hang long ruffles of lawn very delicately painted. She wears jewelled ear-rings, a double row of pearls encircles her neck and there are pearls in her dark brown hair, which is brushed back from her forehead and worn low in the neck. Back of the figure is a stone balustrade and at the right of the canvas a post supporting a large stone vase. Beyond is a landscape background and a dark blue sky with pinkish light at the horizon, and trees showing at the left, above the balustrade.

Signed at the right, below the vase, I. Blackburn Pinxit 1761. H. 50". W. 40½".

Exhibited 1911 at the Metropolitan Museum of Art, New York, and reproduced in the catalogue of that exhibition.

This picture is listed in Perkins' "A Sketch of the Life and a List of Some of the Works of John Singleton Copley," Boston, 1873, pp. 33-34. as the work of that artist, but in the list prepared by Mr. Perkins for the Massachusetts Historical Society and published in the Proceedings of

1878 it is stated that "subsequent inquiry has proved it to be one of Blackburn's finest works."

Owned by Mrs. Leonard Wheeler, Worcester, Mass.

15. BETHUNE, MRS. GEORGE. 1734-1797

She was Mary Faneuil, daughter of Benjamin and Mary (Cutler) Faneuil of Boston. She married at Boston, October 13, 1754, George Bethune (1721-1785) of Boston, a graduate of Harvard College in the class of 1740, who in 1774 was an Addressor of Hutchinson. He retired in 1775 to Jamaica, New York, where he was suspected of carrying on correspondence with the British Forces and was summoned to appear before the Committee with his papers. He died at Cambridge, Massachusetts, and his widow also died there and was buried according to the records of Trinity Church, Boston, November 2, 1797. The inventory of her estate amounted to over \$31,000 and included five "Family Paintings" valued at £21 and five valued at £8.8.

Life-size, and shown to below the knees. She is seated on a terrace, her body turned slightly toward her left, her face nearly front and her large brown eyes directed to the spectator. She wears a white satin dress cut low and square at the neck where it is trimmed with white lace. The bodice is open in front disclosing a chemisette of pale gold net crossed with narrow bands of twisted red and gold velvet. The short sleeves are loose at the elbows and show undersleeves of white muslin trimmed with wide flowing white lace, beautifully painted. The heavy dark brown hair is brushed back from a high forehead with clustering curls at each side of the throat. The right arm rests on a stone balustrade with the hand falling over the edge and the left hand rests on the lap near the left knee. Her expression is alert and cheerful. The background shows a more elaborate landscape than is usually found in Blackburn's pictures. At the left behind the figure is dimly seen a stone urn, beyond which is indicated the trunk of a tree and foliage with dark blue gray clouds. At the right more foliage is shown with bright sunset clouds overhead and below a river flows between high banks, with a stone balustrade in the foreground with small cedar trees growing in a row behind it.

Signed at edge of balustrade below the right forearm, I. Blackburn Pinx<sup>t</sup>. 1755. H. 50 $\frac{1}{8}$ ". W. 40 $\frac{1}{8}$ ".

Exhibited in 1909 at the Hudson-Fulton Celebration, New York.

Reproduced in "Pilgrims of Boston," by Thomas Bridgman, Boston, 1856, frontis. lithographed (vignette) by L. G. (L. Grozelier?).

Owned by Mrs. Arthur D. Ficke, 2117 Main St., Davenport, Iowa.

16. BOURS, REV. PETER. 1726-1762

Probably son of Peter Bours of Newport, R. I.; graduated from Harvard College in 1747, and from 1753 to his death rector of St. Michael's Church in Marblehead, Massachusetts. He died there February 24, 1762 in his thirty-sixth year and was buried in the graveyard adjoining the church.

He married February 27, 1753, Abigail Hazard (1726- ) who in February 1763 married for her second husband Rev. Samuel Fayerweather of Newport.

Life-size, seated, to below the knees, slightly turned toward his left with his small brown eyes directed to the spectator. His expression is cheerful and his plump round face framed by a small curly powdered wig, is of high color. He wears a black silk gown with flowing sleeves, showing the white undersleeves of linen caught by a narrow wristband without ruffles. At his neck are white muslin bands. His right hand, resting on his lap, holds a small prayer book, richly bound in red morocco, with his index finger thrust between the pages, while his left hand opened and with a narrow gold ring on the third finger is held against his breast. The high back of the chair shows over his right shoulder and at the left behind the chair is a pilaster of warm brown. The remainder of the background is plain and of warm brown tones.

Signed at left at base of pilaster, I. Blackburn Pinxit 1756. H. 49". W. 39".

Reproduced in "History of the Episcopal Church in Narrangansett," by Wilkins Updike 1847, revised edition 1907, Vol. II., p. 28.

Owned by Harvard University, Cambridge, Mass.

#### 17. BOWDOIN CHILDREN, THE

Elizabeth Bowdoin, daughter of Governor James and Elizabeth (Erving) Bowdoin of Boston. She was born in Boston in 1750, and married there January 20, 1767, John Temple (1732-1798) who afterwards became Sir John, 8th baronet. His sister was Mrs. Nathaniel Dowse (q. v.). Lady Temple died in Boston, October 23, 1809. She and her husband were painted by Copley and Stuart and her husband also by Trumbull.

James Bowdoin, brother of Elizabeth, was born in Boston, September 22, 1752, and married there May 18, 1781, his first cousin Sarah Bowdoin (1761-1826) who married secondly in 1813 General Henry Dearborn of Roxbury, Massachusetts. Bowdoin died on his estate on Naushon Island, off Buzzard's Bay, Massachusetts, in 1811. His portrait and that of his wife, both by Stuart, are owned by Bowdoin College, Brunswick, Maine.

Life-size, both figures at full length, Miss Bowdoin being seated at the left of the canvas, and her brother kneeling at the right. She is turned slightly toward her left with her dark brown eyes to the front. She wears a grayish white satin dress, cut low at the neck with elbow sleeves and full skirts. The neck is trimmed with white lace and the sleeves have a flowing ruffle at the elbow with a wide ruffle of white lace falling on the forearm. The left foot is slightly extended showing a bit of white stocking and a low shoe of blue morocco, with gilt embroidery from toe to instep, buckled, with the toe pointed and turned up, *a la Turcque*. Her complexion is ruddy and the dark brown hair, brushed back from the forehead, is decorated with a string of pearls and surmounted by a large white plume. Her left hand, raised to the level of her bosom, holds a

grayish brown colored pear, and lying in her lap are peaches and pears of red and brown. The right hand, lightly grasping a fold of the skirt, rests on the lap. Her brother is turned more than three-quarters toward his right with his head nearly front and his dark brown eyes directed to the spectator. He wears a long tailed, collarless coat of blue, with wide cuffs with buttons. The waistcoat is of white satin, the kneebreeches red, the stockings white, and the low shoes black with a small silver buckle. His dark brown hair is brushed back from his forehead puffed over the ears, and tied with a black queue ribbon. Around his neck is a narrow white muslin ruffle and under it a narrow black ribbon which falls across his breast. Wide white flowing muslin ruffles are at the wrists. He kneels upon his right knee and upon his left holds a black velvet hat in which is a bird's nest with two birds. His right arm is extended and the hand holds a bird. The background is a landscape. Behind Miss Bowdoin's figure at the left of the canvas is a stone pedestal upon which rests a dark greenish brown urn against a very dark green foliage. At the right behind James Bowdoin a distant hilly country of dull greens is indicated and in the centre between the two figures is a continuation of the landscape showing higher hills. The upper sky is dark with a suggestion of reddish sunset near the horizon.

Painted about 1761. H.  $36\frac{1}{2}$ ". W.  $57\frac{1}{2}$ ".

Reproduced in "The Quest of the Quaint," by Virginia Robie, Boston, 1916, facing p. 166; and in "Two Centuries of Costume," by Alice Morse Earle, New York, 1903, Vol. 1, facing p. 294.

Owned by Bowdoin College, Brunswick, Maine, to which institution it was bequeathed in 1826 by the widow of James Bowdoin.

#### 18. BROMFIELD, EDWARD. 1695-1756

Son of Edward and Mary (Danforth) Bromfield of Boston where he was born November 5, 1695. He married at Boston, February 21, 1722, Abigail Coney (1700-1779) and became a prominent and wealthy merchant of Boston where he died April 10, 1756.

Life-size, seated, to below the knees, three-quarters right, in a high backed mahogany armchair. His dark blue eyes are directed to the spectator and his face and body are thin. He wears a large curly wig which falls onto his shoulder exposing a high forehead, a white neckcloth without a tie, a high black satin waistcoat, a brown coat and knee breeches with silver knee-buckles, and black stockings. The sleeves of the shirt caught at the wrist by a band without ruffles, show below the wide cuffs of the coat sleeve. His left hand is partially thrust into his waistcoat and his left arm rests on the arm of the chair, the hand holding a small leather-bound book into which the first two fingers are thrust. His right leg is thrown over his left. The plain background is in tones of brown and green, dark at the left behind the figure and becoming lighter at the right of the canvas.

Painted about 1755. H. 50". W. 40".

Owned by the Bromfield School, Harvard, Mass.

## 19. BROWN, JOHN. 1696-1764

Son of John and Elizabeth (Cranston) Brown of Newport, R. I., and grandson of Governor Samuel Cranston of that state. He was born in Newport, December 26, 1696 was married there by Rev. James Honeyman rector of Trinity Church, on December 26, 1717 to Jane Lucas (1697-1775) of Newport, and died there, January 2, 1764. He was a vestry man of Trinity Church, a prominent merchant, and with Godfrey Malbone and George Wanton was engaged in fitting out privateers in the second Spanish war.

Life size, seated, to below the knees, three-quarters right, at a small table covered with a cloth. His dark eyes are directed to the spectator. He wears a large powdered wig which falls to his shoulders, a white neck-cloth and small muslin shirt ruffle, a brown coat, waistcoat and knee-breeches, and white stockings. At his wrists are wide white muslin ruffles and the coat has wide cuffs. His left hand is nearly concealed by being thrust into his waistcoat. His right hand holding a quill-pen, rests upon the table, on which is an ink-stand with a quill-pen and two letters, one addressed "To Capt In<sup>o</sup>. Brown Merch<sup>t</sup> In Newport Rhode Island." and the other, as nearly as it can be deciphered reads "To N King Esq., Merch<sup>t</sup> in S. C."

The background is plain and dark.

Painted about 1758. H. 50". W. 40".

Owned by Henry P. Russell, Esq., New York City.

## 20. BROWN, MRS. JOHN. 1697-1775

She was Jane Lucas, daughter of Auguste and Marie (Lefebvre) Lucas of La Rochelle, France, and she was born at St. Malo, France, October 16, 1697. When only two or three months old she was brought to Newport, R. I. by her parents, her mother dying on February 12, 1698, soon after their arrival. In 1704 her father married for a second wife Barshua Eliot, a grand-daughter of John Eliot, the Indian apostle. Miss Lucas married at Newport, December 25, 1717, John Brown (1696-1764), a prominent merchant of that town and died there October 13, 1775, three days before her seventy-eighth birthday.

Life size, seated, to below the knees, three-quarters left, with her dark brown eyes directed to the spectator. She wears a white lace cap with ruffled edges which nearly conceals her dark brown hair which is shown parted; a low-necked, short sleeved satin gown with full skirts, the sleeves having cuffs of the same material, beneath which are wide flowing, white lace ruffles. A white lace *fichu* leaving the throat open, is tucked inside the tight fitting bodice and shows in the apertures of the bodice in front which is caught at the breast and half way down the body by satin ribbons tied in large bows. Her left hand, with rings on the second and third fingers is open and held against her skirt. The right arm is pressed

against her side with the forearm raised, the hand holding a large full-blown rose. The background is plain and dark.

Painted about 1758. H. 50". W. 40".

Owned by Henry P. Russell, Esq., New York City.

21. BROWNE, MISS ELIZABETH. 1741-1812?

She was a daughter of Reverend Arthur Browne, rector of St. John's Church, Portsmouth, N. H., and his wife Mary Coxe, and a sister of Mrs. George St. Loe, (q. v.). She married at Portsmouth, June 30, 1761, Major Robert Rogers (1731-1795) of Concord, N. H., a famous Indian fighter during the French and Indian War and the major of "Rogers Rangers," from whom she was divorced. She later married Captain John Roche (1737-1811) a native of Cork who emigrated to Portsmouth and about 1778 removed to Concord, New Hampshire where he acquired a rather unsavory reputation as a heavy drinker. He commanded the "Ranger" before John Paul Jones assumed command. Mrs. Rogers is said to have died in Concord in 1812.

Life-size, to below the knees, standing, turned three-quarters toward her left with her head turned slightly less, and the large dark eyes directed to the front. The fingers of the right hand raised to her breast are seen lightly grasping a scarf which hangs from her right shoulder and passing behind her body, floats off to the right edge of the canvas. The left arm hangs at her side, the hand brought slightly toward the front, with the first two fingers extended and held against the skirt. She wears a light colored satin gown with low necked, tight fitting bodice and full skirts. The neck is trimmed with narrow white lace with a bow of ribbon on the breast. A larger bow is fastened at the waist near the left forearm. A double row of small pearls is festooned across the breast and a large pearl pendant is fastened to the point of the bodice below the waist. The short sleeves puffed at the elbow and caught up by a pearl pendant, show undersleeves of white muslin trimmed with wide white lace ruffles. The dark hair is brushed back from the forehead worn low on the neck and two small flowers are fastened in the hair on top of the head. The background is dark and a distant landscape of hills and trees appears in the lower left with a sunset sky above.

Signed and dated 1761. H. 50". W. 40".

Reproduced in "A Battle Fought on Snow Shoes," by Mary Cochrane Rogers, 1917, facing p. 12, and in "Glimpses of an Old Social Capital," by the same author, Boston, 1923, facing p. 72.

Owned by Mrs. Katherine Wentworth Ruschenberger, Strafford, Pa.

22. BROWNE, JOHN. 1735-1789

Son of Benjamin and Eunice (Turner) Browne of Salem, Mass., and brother of Mrs. Timothy Fitch (q. v.). He was born in Salem, July 21, 1735 and moved to Boston which was afterwards his home, and of which town he was one of the selectmen in 1776. He married, (intentions

recorded November 20, 1779) Martha Allen, a member of a prominent and wealthy Boston family and died in Boston in 1789. Colonel Benjamin Pickman (1741-1819) of Salem writing in 1793 says "I would observe that the family of the Brownes has been the most remarkable family that has ever lived in the Town of Salem, holding places of the highest trust in the Town, County and State, and possessing great riches. Their donations to the schools have been considerable and their mercantile engagements have very much contributed to the growth of the Town." (*Essex Institute Historical Collections*. Vol. 32, p. 214.)

Seated, life-size, to below the knees, and turned three-quarters to the right with his brown eyes to the spectator, in a mahogany chair. He wears a suit of ashen plum-color, with white stockings. The coat has a collar and wide cuffs with cloth buttons embroidered with silver threads. The waistcoat, buttoned high in the neck is decorated with embroidery of silver threads, and at the wrists are well painted thin muslin ruffles. He wears a powdered wig and a white neckcloth. His complexion is high in color and his expression calm and cheerful. His left leg rests upon his right knee and his right elbow upon a table with the hand partially thrust into the waistcoat. The left hand is pressed against his hip. At the left hangs a golden brown curtain which rests in large folds upon the table and near it lies an unopened letter with a red broken seal. The background is plain and of very dark warm tones.

Painted about 1760. H. 48½". W. 39".

Called a Copley in "The Life and Works of John Singleton Copley" by Frank W. Bayley, Boston, 1915, p. 66.

Reproduced in "The Bulletin of the Cleveland Museum of Art," November, 1919.

Owned by the Cleveland Museum of Art, Cleveland, Ohio.

### 23. BULFINCH, THOMAS. 1728-1802

Son of Thomas and Judith (Colman) Bulfinch of Boston. His father was a prominent physician and the son having been graduated from Harvard in 1749 went to England in 1754 to study medicine. Returning to Boston in 1757, he established himself there in his profession in which he acquired distinction. He married September 13, 1750, Susan Apthorp (1734-1815) (q. v.), and became the father of Charles Bulfinch, the architect.

Bust, three-quarters left with dark brown eyes directed to the spectator. His black eyebrows are very heavy. He wears a powdered wig which falls in curls on his shoulders; a white neckcloth, a black broadcloth coat with large black buttons and a black silk waistcoat. The plain background is of reddish-brown with brown spandrels.

Painted about 1756. H. 28⅞". W. 25¼".

Exhibited as a portrait by Smibert, at a Loan Exhibition of Portraits by American Painters before the Revolution, held in March 1922, at the Boston Art Club.

Owned by J. Templeman Coolidge, Esq., Boston, Mass.



## 24. CHESEBROUGH, MRS. DAVID. 1719-1782

She was Margaret, daughter of Brinley and Mary (Burroughs) Sylvester of Shelter Island, Long Island, New York and the sister of Mary Sylvester (q. v.). She was born December 11, 1719 and on October 8, 1749 became the second wife of David Chesebrough (1702-1782) a merchant of Newport, Rhode Island, known locally because of his wealth and the extent of his business as "King David." During the Revolution he moved to his native town of Stonington, Connecticut where he died. Mrs Chesebrough died at Stonington, March 27, 1782 exactly a month after her husband.

Life-size, shown to knees. She is standing with her body to the front and her face turned slightly toward her right, and her dark blue eyes directed to the spectator's right. Her left arm rests upon the top of a stone pedestal and her right arm hangs at her side with the hand brought forward and lightly grasping the folds of her skirt. She wears a bluish green silk dress with low neck and short sleeves. The neck is trimmed with white lace and below the sleeves of the dress are undersleeves of white lawn trimmed with lace. On the breast is a bow of lavender pink and the waist is encircled with a ribbon of the same color tied in a bow at the right side. Her dark brown hair is brushed back from a high forehead and worn in curls at the back of the neck. A fountain of water gushes from an opening in the pedestal, and a slender vine creeps over it. In the right distance is a sunset sky and at the left is the trunk of a large tree about which are clusters of vines. This picture in pose, costume and arrangement of background is almost identical with that of Mrs. William Greenleaf (q. v.).

Signed on top of pedestal, I. Blackburn Pinxit 1754.

H.  $49\frac{7}{8}$ ". W.  $40\frac{1}{8}$ ". Painted, according to family tradition, in New York City.

Reproduced on front cover of "Bulletin of the Metropolitan Museum of Art," June, 1916.

Reproduced in "Art in America," February, 1919.

Exhibited at the National Academy, New York, "at the request of Colonel Trumbull" (Tuckerman, p. 45).

Owned by the Metropolitan Museum of Art, New York.

## 25. CLAGETT, MRS. WYSEMAN. 174?-1827

She was Lettice, daughter of Dr. Mitchell of Portsmouth, N. H., where she was probably born. She was a famous beauty of the town and "had handsome expectations of property." She became engaged to Nathaniel Warner, a brother of Hon. Jonathan Warner (q. v.) but during the absence of her lover in Europe was persuaded by her mother to marry Wyseman Clagett (1721-1784) one of the King's attorneys who had emigrated to Portsmouth from England in 1758, after a ten year's residence in Antigua where he had been a notary and secretary of the island. This marriage

took place at Portsmouth, August 14, 1759. Clagett was for several years attorney-general of the province and later of the state and an important pre-revolutionary character in New Hampshire. In 1771 he and his wife moved to Litchfield, New Hampshire, where he died. Mrs. Clagett's life with Clagett was an unhappy one. (See "Memoir of Wyseman Clagett"), by Hon. Charles H. Atherton, in (Collections of New Hampshire Historical Society, Vol. III, pp. 24-39.) In 1790, she married secondly as his third wife, Simon McQuesten (1739-1816) of Litchfield, and died at Bedford, New Hampshire, April 2, 1827. She was probably the last survivor of Blackburn's sitters. (See "An Old Town by the Sea" by Thomas Bailey Aldrich, Boston, pp. 94-7.)

Slightly less than life-size, seated, and shown to below the waist with the head and body turned toward her right, and her dark brown eyes to the front. She wears a white satin dress, which has acquired a yellowish tone, cut low at the neck, where it is trimmed with white lace ruffles, with a row of pearls crossing the breast. The short sleeves are caught up above the elbow by a pearl pin and show undersleeves of white lawn trimmed with white lace. The left forearm rests on a heavy brown table with the hand hanging over the edge and the right hand raised to the level of the breast, lightly holds with the tips of the fingers a scarf or mantle of white, blue and taupe in wide stripes which falls over the right shoulder onto her lap and encircling her body appears at the right of the picture behind her left elbow on the table. Her very dark brown, almost black, hair is wavy and brushed back from the forehead and worn low at the back of the neck in curls. The mouth and nose are small, the lips very red, the face oval and the figure slight and girlish. The background at the left of the canvas is very dark and foliage is indistinctly seen. At the right it takes a lighter tone of plain reddish-browns and grayish-greens.

Painted about 1760. H. 35 $\frac{3}{8}$ ". W. 27 $\frac{1}{2}$ ".

Reproduced in "The Brooklyn Museum Quarterly," January, 1919.

Owned by Brooklyn Museum, Brooklyn, N. Y.

#### 26. CUNNINGHAM, MRS. NATHANIEL. 1732-1779

She was Sarah, daughter of Christopher and Sarah (Clark) Kilby of Boston and was born there April 6, 1732. On June 20, 1754, she married at Boston, Nathaniel Cunningham, Jr. (1725-1756) who had in 1748 inherited a large fortune from his father. In September 1757 she married secondly Gilbert McAdam of Scotland and the remainder of her life was passed in Scotland where she died in 1779.

Life-size, to below the knees. Seated, turned three-quarters toward her right with her dark eyes to the front. Her left elbow rests on a stone parapet, with the hand hanging gracefully at her side. The right hand is brought toward the right knee and holds a rose pink scarf which, passing behind her body, appears under her left elbow and hangs over the parapet. She wears a grayish-white satin dress cut low in the neck which is trimmed with a narrow ruffle of white muslin. At the breast is a bow of striped

ribbon from which a string of small pearls crosses the bosom in festoons. The short sleeve, caught up by a small diamond-shaped pin, shows an undersleeve of white lawn trimmed with white lace. In the background at the right is a dark wall against which is draped a dark bluish-green curtain. At the left is a stone balustrade and above through an opening is seen a distant landscape of trees, mountains and meadow with a sunset sky.

Painted about 1756. H. 49¼". W. 38½".

Owned by Mrs. Alexander S. Porter, Boston, Mass.

#### 27. CURWEN, MRS. SAMUEL. 1725-1793

She was Abigail, daughter of Daniel and Rebecca (Chambers) Russell of Charlestown, Mass., and a sister of Chambers Russell (q. v.). She was born at Charlestown, January 2, 1725 and married on May 24, 1750, Samuel Curwen (1715-1802) of Salem, Mass., the loyalist and diarist, with whom she lived unhappily. Curwen deserted her in 1775 and went to England. William Pyncheon in his *Diary* says that she had "an hysteric fit on hearing the news" of Curwen's arrival in Boston in August 1784. He returned soon after to London and on September 16, 1785 wrote to a friend in Salem as follows, "should she (Mrs. Curwen) obstinately resolve to live and die in Salem . . . it is my express and peremptory order, command, and injunction on my heirs that on no consideration her dead body be entombed with my late niece or any of my family, being unwilling that her dust should be mixed with that of a family to which she bore enmity; and I should be not a little deranged in the Resurrection morning to find Abigail Curwen starting up at my side . . . and to be put out of sorts at a season so solemn and important is too mortifying a thought to indulge." She died at Salem and was buried April 2, 1793.

Life-size, bust, turned slightly toward her right with her dark brown eyes to the front. She is seated and wears a low-necked white satin dress, with short sleeves caught up at the elbows with dark blue bows, and trimmed with wide cuffs and white lace ruffles. At the neck is a white lace-trimmed *fichu*, the ends of which are tucked behind a grayish-green stomacher decorated with silver applique, of conventionalized leaves and flowers. Upon her head is a white lace cap with a blue bow and her dark brown hair is brushed back from her forehead with curls at the back of the neck which is encircled with a double row of small pearls. Her complexion is of high color and her features are large with high cheek bones. The background is composed of warm tones of greens and browns and the lower corners of the picture show spandrels formed by a moulded cartouche of browns.

Painted about 1758. H. 29". W. 24".

On the back of the canvas is written "Sybil Avery, wife of Hon. Thomas Graves, by Smibert 1708."

Reproduced in "Two Centuries of Costume," by Alice Morse Earle,

New York, 1903, Vol. II, p. 472, where it states that the portrait is in Essex Institute, but the reproduction differs slightly and may refer to a different picture.

Owned by Estate of Henry R. Dalton, Boston, Mass.

28. CUTTS, SAMUEL. 1726-1801

Son of Richard and Eunice (Curtis) Cutts of Portsmouth, N. H., where he was born, December 8, 1726. His entire life was passed in his native town where he became a prosperous merchant, a representative to the General Court and a member of the Provincial Congress and the New Hampshire Assembly. He was married at Cambridge, Massachusetts, December 8, 1762 to Anne Holyoke (1735-1812). He died at Portsmouth, May 29, 1801.

Seated, turned three-quarters toward the left with his gray-blue eyes directed to the spectator, in a high backed mahogany chair, the seat upholstered in dark green leather and studded with brass nails. He wears a powdered wig tied with a black queue bow, a white neckcloth with a small turned over collar, a suit of mauve with buttons of same color. The collarless coat with wide cuffs, the long waistcoat buttoned high in the neck and white muslin ruffles at the wrists. His right hand holding a quill pen rests upon a table covered with a dark green cloth on which lies his black cocked hat and a folded letter. The left hand entirely concealed by the ruffles, is pressed against his left hip. His complexion is very ruddy and his expression alert. The background is a dark warm green, showing an open window in the upper, left corner, through which is seen the ocean with two headlands, a ship upon the horizon and a boat in the middle distance, with a sunset sky.

Probably painted in 1763. H.  $50\frac{1}{4}$ ". W.  $40\frac{3}{8}$ ".

Reproduced in "Genealogy of the Cutts Family in America," compiled by Cecil Hampden Cutts Howard, Albany, New York, 1892, facing p. 42, and in "Glimpses of an Old Social Capital" by Mary Cochrane Rogers, Boston, 1923, facing p. 24.

Owned by Messrs. R. C. and N. M. Vose of Boston, Mass.

29. CUTTS, MRS. SAMUEL. 1735-1812

She was Anne, daughter of Rev. Edward Holyoke, of Marblehead, Mass., afterwards, from 1737 to his death in 1769, president of Harvard College, by his wife Margaret Appleton. She was born at Marblehead, November 26, 1735 and was married at Cambridge, Mass., December 9, 1762 to Samuel Cutts (1726-1801) q. v. of Portsmouth, New Hampshire. She died at Kennebunk, Maine, March 28, 1812.

Standing, to knees, and turned three-quarters toward the right with her brown eyes directed to the right. Her brown hair surmounting a small head is brushed back from the forehead and temples and decorated with ropes of small pearls. A long curl falls on the left shoulder and over the left side of the breast and there are curls at the back of the neck. Her

complexion is brilliant. She wears a low necked gown of white satin with a pale greenish tone. The short full sleeves are caught up above the elbow by a band of connecting squares of dark colored glass, and finished with white lace ruffles. The neck of the gown is trimmed with narrow white lace. The tight bodice is edged with a girdle of narrow yellow satin ribbon to which dark colored squares of glass are attached at regular intervals and the skirts are very full with well expressed folds. A pinkish lavender scarf is fastened to the right shoulder by a large diamond shaped ornament, crosses the breast in a graceful curve and floats off to the left behind the figure. At the right it rests upon her left arm which lies upon a rocky grass covered bank which occupies the lower right corner of the canvas. The hands are exceptionally graceful and well painted, the left resting upon the wrist of the right arm, with the right hand on the edge of the bank and holding a small bouquet of flowers. The background shows a wooded landscape of solid dark green at the left becoming lighter toward the right and terminating in an opening in the trees with reddish sky and distant trees seen across a light green meadow. The picture is very brilliant and well painted.

Probably painted in 1763. H.  $50\frac{1}{4}$ ". W.  $40\frac{1}{2}$ ".

Reproduced in "Glimpses of an Old Social Capital" by Mary Cochrane Rogers, Boston, 1923, facing p. 28.

Owned by Messrs. R. C. and N. M. Vose, Boston, Mass.

### 30. DOWSE, MRS. NATHANIEL. 1724-

She was Margaret Temple, daughter of Hon. Robert Temple of "Ten Hills Farm" near Charlestown, Mass., by his wife, Mehitabel Nelson, and a sister of Sir John Temple (1732-1798), 8th baronet. She was baptized at Christ Church, Boston, April 5, 1724 and in 1746 married Nathaniel Dowse (1715-1783) of Charlestown. In 1759 they removed to Concord, Massachusetts.

Life-size, to below knees. She is seated, her body facing, with her head turned slightly toward her right, and her dark brown eyes directed to the front. Her right hand, resting, palm upwards, on her lap, holds some roses; her left elbow rests upon a rocky bank overhung with shrubbery dimly seen at the right of the canvas, and the left hand hangs gracefully against her body. Her dark brown hair, brushed back from her forehead, is worn low in the neck and two jewelled combs are seen above her temples. A curl appears over the right shoulder. She wears a dark greenish blue dress of silk, the low neck trimmed with wide white lace, and a string of pearls crosses her breast, caught up at the centre with a pearl brooch. The bodice has a stomacher of golden brown, with a round jewelled pin at the waist. The short sleeves are caught up with a ruby pin showing white undersleeves finished with white lace ruffles. The background is a dark indistinct landscape with a sunset sky in the upper left corner.

Painted about 1757. H.  $49\frac{3}{8}$ ". W.  $39\frac{3}{8}$ ".

Owned by Mrs. Robert C. Winthrop, Boston, Mass.

## 31. DWIGHT, GEN. JOSEPH. 1703-1765

Son of Captain Henry and Lydia (Hawley) Dwight of Hatfield, Mass. He was born October 16, 1703, and was graduated in 1722 from Harvard College. He became a member of the Ancient and Honorable Artillery Company of Boston in 1734, and at the siege of Louisburg in 1745 was appointed a brigadier-general, having previously been a colonel of militia. From 1753 to 1761 he was judge of the court of common pleas for Hampshire County, Massachusetts and from 1761 to 1765 was judge of probate for Berkshire County. He married first on August 11, 1726, Mary Pyncheon (1706-1751), and secondly in August 1752, Mrs. Abigail Sergeant (1721-1791), widow of Reverend John Sergeant and a half-sister of Colonel Ephraim Williams, the founder of Williams College. He lived successively in Springfield, Brookfield, Stockbridge and Great Barrington, Massachusetts, and died in the latter place June 19, 1765.

Life-size, three-quarters length, standing, nearly to knees, and slightly turned toward his right with his blue eyes to the spectator. He wears a powdered full-bottomed wig, with curls, a white muslin neckcloth, folded over under the chin and tucked under the collarless coat. His suit is of a golden taupe, the buttons of the coat and waistcoat matching the cloth in color. The cuffs of the coat are wide and flowing and wide white muslin ruffles, fastened at the wristband with a gold button, partially cover the hands. His complexion is florid and his expression is slightly smiling. His left forearm rests upon a reddish-brown rocky bank with a tiny waterfall and grass. The hand, with a narrow gold ring on the third finger, holds his black three-corneted hat. The right arm is partly extended, with the hand palm upwards, and the index finger pointing toward the left of the canvas. Behind the figure at the right is the trunk of a tree with foliage of greens, yellows and olives. The remainder of the background is warm and dark, with a reddish sunset sky in the extreme left corner.

Signed on the bank under the left forearm, I. Blackburn Pinxit 1756. H. 49". W. 38".

Reproduced (bust only) in "History of the Ancient and Honorable Artillery Company," by Oliver Ayer Roberts, Boston, 1897, Vol. II, facing p. 25.

Owned by Charles S. Rackeman, Esq., Milton, Mass.

## 32. ERVING, JOHN, JR. 1728-1816

Son of John and Abigail (Phillips) Erving, of Boston, where he was born November 8, 1728. He was graduated from Harvard College in 1747. He married in 1754, Maria Catherina (1729-1816), youngest daughter of Governor William Shirley of Massachusetts. He was a prominent merchant of Boston, sided with the King at the outbreak of the Revolution and went to England in 1776, dying at Bath, July 22, 1816.

He is shown dressed in a gray coat, a rose-colored satin waistcoat,

embroidered with silver, and black velvet knee-breeches, and is apparently about twenty-eight years of age.

Painted about 1756. H. 50". W. 40 $\frac{1}{4}$ ".

Exhibited in 1909 at the Hudson-Fulton Celebration, New York.

Owned 1909 by John Langdon Erving, Esq., New York City.

### 33. ERVING, MRS. JOHN, JR. 1729-1816

She was Maria Catherina, youngest daughter of William Shirley, governor of Massachusetts from 1741 to 1756, by his wife, Frances Barker. She married in 1754, John Erving, Jr., and accompanied him to England in 1776, dying at Bath, England in 1816.

She is shown seated in a garden holding in her hand a bunch of roses. She wears a dress of white satin, trimmed with point lace.

Painted about 1756. H. 50". W. 40".

Exhibited in 1909 at the Hudson-Fulton Celebration, New York.

Owned 1909 by John Langdon Erving, Esq., New York City.

### 34. FANEUIL, MRS. BENJAMIN. 1708-1776

She was Mary, daughter of Peter and Ruth Cutler of Boston, and was born there December 20, 1708. She married Benjamin Faneuil, Jr. (1701-1785) of Boston, a brother of Peter and lived on her husband's estate at Brighton near Boston. Her husband was a loyalist and is said to have gone to England in 1776. The date of his burial, however, appears on the records of Trinity Church, Boston, as October 6, 1785 and his wife's burial is given as having occurred March 17, 1776.

The tradition handed down in the family is that this portrait was considered an excellent likeness. I have been able to get no description of the picture beyond the fact that Mrs. Faneuil was shown holding a book in her hand.

Destroyed in 1882 by fire while in storage in New York City.

### 35. FITCH, TIMOTHY. 1725-1790

Son of Joseph and Margaret (Clark) Fitch, of Reading, Mass., where he was born, October 23, 1725. He was a Boston merchant but met with financial losses during the latter part of the Revolutionary War and subsequently lived in Medford, Massachusetts. He married first, Aug. 19, 1746, Abigail (Hall) Donahue, and secondly, October 16, 1760, Eunice Browne (1731-1799), widow of Ichabod Plaisted, of Salem, Massachusetts. He died at Medford, September 28, 1790.

Life-size, to below the knees, seated, turned toward his left, with his brown eyes to the front. His right elbow rests on a table covered with a dark green cloth, the hand, partly closed, held near his side. The left hand, closed, is placed against his hip. He wears a suit of fawn colored broadcloth, the coat collarless and with large cuffs and buttons, and the waistcoat trimmed with gold braid. The right leg crosses the left knee and a portion of the white stockings is shown. On the table, behind his

elbow is his black cocked hat, and near the edge of the table is a folded letter addressed *To Mr. Timothy Fitch Merch<sup>t</sup> Boston*. About his neck is a white neckcloth with shirt ruffles tucked into the neck of the waistcoat and the ends appearing farther down where the waistcoat is unbuttoned. His complexion is ruddy, his eyebrows brown and his face thin. He wears a white wig. The background is of greenish olive tones.

Painted about 1760. H.  $48\frac{5}{8}$ ". W.  $37\frac{7}{8}$ ".

A copy is owned by Mrs. Edward N. Fenno, Boston.

Called a Copley by Perkins, p. 55.

Owned by the Essex Institute, Salem, Mass.

### 36. FITCH, MRS. TIMOTHY. 1731-1799

She was Eunice, daughter of Benjamin and Eunice (Turner) Browne, of Salem, Mass. She married first, Colonel Ichabod Plaisted, of Salem, and secondly, Oct. 16, 1760, Timothy Fitch (1725-1790) of Boston. She died in July, 1799.

Life-size, to below the knees. Seated, turned slightly to her left, the head to her right and the dark brown eyes to the front. She holds with both hands a white lace scarf lying on her lap, and at her left is a carved gilt table with a marble top on which rests a work basket of split ash containing scissors, strips of tape and cloth. She wears a rose pink satin dress, with loose elbow sleeves showing white muslin undersleeves trimmed with flowing muslin ruffles. The low cut neck of the dress is trimmed with similar ruffles, and a blue scarf, fastened at one end to the top of the bodice crosses the breast and passes under the right elbow. There is a pearl pendant showing on the right breast. Her complexion is of a brownish red tone and her black hair is brushed back and worn in curls at the back of the neck. In the background at the left is a dark bluish green curtain and at the right is a corner of a warm brown wall and the lower part of a large column. This is a very fine example of Blackburn's work and a most attractive picture.

Painted about 1760. H.  $48\frac{3}{8}$ ". W.  $39\frac{1}{8}$ ".

A copy is owned by Mrs. Edward N. Fenno, Boston.

Called a Copley by Perkins, p. 55.

Owned by the Essex Institute, Salem, Mass.

### 37. FLUCKER, MRS. THOMAS. 1726-1785

This picture was presented in 1855 to Bowdoin College, Brunswick, Maine, by Mrs. Lucy Flucker (Knox) Thatcher, as a portrait of Judith Bowdoin (1719-1750), wife of Thomas Flucker (1719-1783). The date of Mrs. Flucker's death, however, antedates by four years Blackburn's arrival in this country and the costume in the portrait is of a period several years later than 1750. If it is a portrait of Mrs. Thomas Flucker it must be of his second wife, Hannah Waldo. She was a daughter of Samuel and Lucy (Wainwright) Waldo of Boston and was born there, Nov. 21, 1726. She was engaged to marry Andrew Pepperrell, only son of Sir William



Pepperrell of Kittery, Maine, and the date of the wedding had twice been fixed, but shortly before Pepperrell's death she married at Boston, Jan. 14, 1751, Thomas Flucker, secretary of the Province of Massachusetts. At the Revolution, Flucker and his family went to England and Mrs. Flucker died in London in December 1785.

Life-size, standing, nearly to the knees, the body nearly full front, with the head turned slightly toward her right and her dark brown, almost black, eyes directed to the spectator. Her right hand is raised to her bosom and the left is carried toward the front of her body and rests palm upwards, on the folds of the voluminous skirt. She wears a rose pink gown with tight-fitting short sleeved bodice cut low in the neck which is trimmed with white lace with a bow of dull dark blue ribbon at the breast. Another ribbon of the same color encircles the low waist and is tied in a bow at the side. The sleeves are finished with over-lapping flounces which match the dress, showing undersleeves of white muslin below with ruffles of flowing white lace beautifully drawn. The black hair is brushed back from the high forehead, worn low in the neck and decorated with pearls. The complexion is rosy. The background darker on the left, is of a greenish-brown tone.

Painted about 1755. H. 49½". W. 38⅝".

Reproduced in "Two Centuries of Costume" by Alice Morse Earle, New York, 1903.

Owned by Bowdoin College, Brunswick, Maine.

### 38. GARDNER, MRS. SAMUEL. 1716-1789

She was Elizabeth, daughter of William and Hannah (Appleton) Clarke, of Boston, where she was born, November 13, 1716. She married first, December 11, 1735, William Winslow (1707-1745), of Boston who died during the siege of Louisburg, and secondly, May 20, 1758, as his second wife, Samuel Gardner (1713-1769), a Salem merchant. She married third in 1770 Francis Cabot, a prosperous Salem merchant who died April 12, 1786. His widow died Sept. 9, 1789. This portrait has been for many years known as that of Mrs. Francis Cabot, but it was painted twelve years before she married Cabot.

Life-size, seated, nearly to the knees. The body is turned very slightly toward her left, her head slightly to her right, and her dark brown eyes directed to the spectator. Her right hand, palm upward, rests on her lap and her left is concealed by her skirts. She wears a loose-fitting brown, satin gown, the low, square cut neck trimmed with white lace. The bodice is open at the front showing a chemisette of white muslin and festooned across the breast is a double row of pearls attached by pearl pendants. A white satin scarf fastened at the left breast, crosses to her right side and passes under her forearm. The sleeves are short and are caught up in puffs at the elbows, showing white muslin undersleeves trimmed with white lace. Her black hair is brushed back from her temples and high forehead and hangs in curls on her neck, one curl falling over her left

shoulder. Her complexion is fresh. The background is warm at the left and a light grayish-green at the right.

Signed and dated at lower right, I. Blackburn Pinxit 1758.

H. 35 $\frac{3}{8}$ ". W. 27 $\frac{1}{4}$ ".

Owned by Mrs. Abbott Lawrence Lowell, Cambridge, Mass.,

Exhibited as portrait of Mrs. Francis Cabot at Boston Art Club, March 1922.

#### 39. GREENLEAF, MRS. JOHN. 1725-175-

She was Priscilla, daughter of Judge Robert Brown of Plymouth, Mass. She married, on December 8, 1743, Dr. John Greenleaf (1717-1778), of Boston, a brother of William Greenleaf (q. v.) who married her sister. He married secondly in 1759 Ruth Walker, and in 1764, Ann Wroe who survived him. Mrs. Greenleaf died between 1756, the date of her portrait, and May 1759, when her husband married a second time.

Life-size, to knees, seated and turned three-quarters toward her right, with her dark brown eyes to the front. Her left arm rests on the heavy top of a brown stone pedestal, and her right hand lightly holds with the tip of the fingers the pale grayish lavender scarf which encircles her body and falls over her right shoulder. She wears a white satin dress, with low neck and open bodice filled in with white lace and fastened with pearls. The short sleeves are puffed at the elbow and show undersleeves of white muslin trimmed with white lace ruffles. Her face is round, plump and smiling and her complexion fresh. The dark brown hair is brushed back from the forehead and decorated with pearls. In the background at the left is the trunk of a large tree with a warm-greenish sky beyond and sunset clouds at the right.

Signed and dated on pedestal at the right, I. Blackburn Pinx. 1756.

H. 35 $\frac{1}{8}$ ". W. 28 $\frac{1}{4}$ ".

Exhibited since 1913 at the Metropolitan Museum of Art, New York.

Owned by Richard C. Greenleaf, Esq., "Green Knoll," Irvington-on-Hudson, New York.

#### 40. GREENLEAF, WILLIAM. 1725-1803

Son of Daniel and Elizabeth (Gookin) Greenleaf of Boston, where he was born Jan. 10, 1725. He was a merchant living for many years on Hanover Street, and his name frequently appears on the town records as a member of many committees. He was active during the Revolution and from 1775 to 1780 was Sheriff of Suffolk County. He retired from business after the war and removed to New Bedford, Mass., where he died July 21, 1803.

Life-size, to the knees, standing and turned three-quarters toward his left with his head nearly to the front and the gray blue eyes directed to the spectator. His right elbow rests on a pedestal with the hand holding a letter addressed "To M<sup>r</sup>. William Greenleaf Merch<sup>t</sup> Boston." The left hand hangs at his side. He wears a fawn colored collarless coat with wide

cuffs, and a light bluish green waistcoat with small green buttons. The breeches are of the same color as the coat. He wears a white neckcloth and white muslin ruffles at the wrists. His complexion is ruddy. On his head is a white wig. In the background at the upper left is a warm green curtain with a table below it under which a small anchor is indistinctly seen. A hole in the canvas through the coattail was made, according to family tradition, by a British soldier during the Revolution.

Signed and dated on pedestal at right elbow, I. Blackburn Pinxit 1757. H. 50½". W. 40".

Reproduced in "The Greenleaf Genealogy," by James Edward Greenleaf, Boston, 1896, facing p. 90.

Exhibited since 1913 at Metropolitan Museum of Art, New York.

Owned by Richard C. Greenleaf, Esq., "Green Knoll," Irvington-on-Hudson, New York.

#### 41. GREENLEAF, MRS. WILLIAM. 1728-1807

She was Mary, daughter of Judge Robert Brown of Plymouth, Mass. and sister of Mrs. John Greenleaf (q.v.). She was born at Plymouth, March 15, 1728, and married June 3, 1747 William Greenleaf (1725-1803) of Boston. She died Dec. 1, 1807.

Life-size, to below the knees, standing with her body to the front, her head slightly to her right and her dark brown eyes to the spectator. Her right arm hangs at her side with the hand brought slightly toward the front, and the fingers lightly grasping the folds of the skirt; the left arm rests on a stone pedestal with water gushing from it and a vine growing over it. She wears a low necked rose pink satin dress, with short sleeves, tight fitting bodice and full skirts. The neck is trimmed with white lace with a dark blue bow on her breast and a narrow dark blue ribbon around the waist and tied in a bow at the front. The sleeves puffed at the elbows show undersleeves of white muslin trimmed with well painted white lace. The very dark brown hair is brushed back from the forehead and caught with tiny pearls. The background is a landscape with the trunk of a large tree at the left with bluish sky, reddish gray clouds and distant trees. This picture is almost identical in pose and costume with the portrait of Margaret Sylvester (q. v.). It has bullet holes with the same traditional history as that of her husband's portrait.

Signed and dated, I. Blackburn Pinxit 1757. H. 50½". W. 40½".

Exhibited since 1913 at the Metropolitan Museum of Art, New York.

Reproduced in "The Greenleaf Genealogy," by James Edward Greenleaf, Boston, 1896, facing p. 91.

Owned by Richard C. Greenleaf, Esq., "Green Knoll," Irvington-on-Hudson, New York.

#### 42. HENCHMAN, DANIEL. 1689-1761

Son of Hezekiah and Abigail HENCHMAN of Boston where he was born January 21, 1689. He became a prominent bookseller and publisher in

Boston and took an active part in town and military affairs, and was for many years a deacon of the Old South Church. In 1738 and again in 1746 he was captain of the Ancient and Honorable Artillery Company. He married in 1713 Elizabeth Gerrish of Boston, and their daughter Lydia married Thomas Hancock. HENCHMAN lived on Queen, now Court Street and died there February 25, 1761.

I have been unable to get any description of the portrait beyond the fact that his hair falls upon his shoulders and that he wears a white neck-cloth and a brown coat from which the ruffles of his shirt protrude.

Probably painted about 1760. H. 50". W. 40".

Crayon copy (head only in vignette) is in the hall of the Ancient and Honorable Artillery Co., Faneuil Hall, Boston from which a reproduction was made which appears in "History of the Ancient and Honorable Artillery Company," by Oliver Ayer Roberts, Vol. II, facing p. 2

Owned by Chase H. Davis Esq., Cincinnati, Ohio.

#### 43. HENCHMAN, MRS DANIEL. 1693-1767

She was Elizabeth, daughter of Captain John and Lydia (Watts) Gerrish of Boston and married January 14, 1713 Daniel HENCHMAN of Boston. She died at her home on Queen, now Court Street, Boston March 11, 1767.

I have been unable to get any description of this portrait except to learn that the subject is shown in a green dress, open at the neck and that her hair falls upon her neck in long curls.

Probably painted about 1760. H. 50". W. 40".

Owned by Chase H. Davis, Esq., Cincinnati, Ohio.

#### 44. JAFFREY, MRS. GEORGE. 1702-1778

She was Sarah, daughter of Gov. John and Sarah (Hunking) Wentworth of Portsmouth N. H. She married first Archibald Macphedris who died in 1728 and secondly George Jaffrey (1683-1749). She died in Portsmouth in 1778. Her daughter was Mrs. Jonathan Warner (q. v.).

Painted about 1761. H. 50". W. 40".

Owned by Miss Evelyn B. Sherburne, Portsmouth, N. H.

#### 45. JAFFREY, GEORGE. 1717-1802

Son of George and Sarah (Jeffries) Jaffrey of Portsmouth, N. H. where he was born February 8, 1717. He was graduated from Harvard College in 1736. He became Treasurer and Councillor of the Province of New Hampshire, but resigned his office in 1776 because of tory sympathies. He married at Boston, November 10, 1758, Lucy Winthrop (1721-1776). He died at Portsmouth in 1802 leaving no issue, and bequeathed his property, then supposed to be very large, to his grandnephew George Jaffrey Jeffries on condition that "he should drop the name of Jeffries, become a permanent resident of Portsmouth, and never follow any pro-

fession except that of being a gentleman." (See "An Old Town by the Sea" by Thomas Bailey Aldrich, Boston, pp. 99-102.)

Life-size, bust, to the waist, and turned slightly toward his right with his face nearly front, and his dark brown eyes directed to the spectator. He wears a brown collarless coat with wide cuffs and a waistcoat of the same color. Under his left arm is a black cocked hat. The neckcloth is white with a tiny frill tucked into the waistcoat, and his wig is powdered. His complexion is ruddy and his expression pleasant. The background is plain and warm and in the lower corners are spandrels.

Painted about 1758. H.  $29\frac{1}{8}$ ". W.  $24\frac{1}{4}$ ".

This portrait has for many years been called the work of Copley. Owned by William A. Jeffries, Esq., Boston, Mass.

#### 46. JAFFREY, MRS. GEORGE. 1721-1776

She was Lucy, daughter of Adam and Ann (Wainwright) Winthrop of Boston, where she was born Aug. 22, 1721. She married George Jaffrey (1717-1802) of Portsmouth, N.H., at Boston, November 10, 1758, and died January 10, 1776.

Life size, to below the waist, turned three-quarters toward her right, with her dark brown eyes to the spectator. She wears a low necked dress of tawny brown satin, a white lace fichu, the ends of which fall below the breast; short elbow sleeves caught up with a pendant brilliant, the white undersleeves of muslin trimmed with white lace. A bluish green scarf is thrown across the right shoulder and falling on her lap, reappears behind her body at the right of the canvas. A string of brilliants is festooned across her breast and passes over the right shoulder. The complexion is fresh, the face thin, and the very dark brown hair, brushed back from the forehead, is fastened on top of the head by a comb ornamented with small brilliants. The plain background is of olive green at the right, changing at the left to lower neutral tones. The spandrels in the corners form an oval representing an opening in a brown stone wall.

Painted about 1758. H.  $29\frac{1}{8}$ ". W.  $24\frac{3}{8}$ ".

This portrait, like the companion portrait of her husband, has for many years been called the work of Copley.

Owned by Mrs. John A. Jeffries, Boston, Mass.

#### 47. OLIVER, ANDREW, JR. 1731-1799

Son of Andrew and Mary (Fitch) Oliver of Boston where he was born November 13, 1731. He was graduated from Harvard College in 1749 and received the degree of A. M. from Yale in 1751. He was a judge of the court of common pleas for Essex County, Massachusetts and a Mandamus Councillor. He married May 28, 1752 Mary Lynde (1732-1807) of Boston and died at Salem, Massachusetts on December 4, 1799.

Life size, standing, nearly to knees, three-quarters right, with his brown eyes directed to the spectator. He wears a powdered wig with

two rolls over the ears and tied with a black queue bow; a white neck-cloth and tiny ruffle showing above the blue satin waistcoat which is embroidered with gold figured braid. The coat with wide cuffs is brown and at the wrists are white ruffles. His right hand rests upon his hip and the fingers of the left hand are thrust into the waistcoat. The background is a dark wall with an opening at the upper left corner through which is seen a view of a circular summer house or dove-cot with tall evergreens at the left and white palings at the right.

Signed and dated at lower left, I. Blackburn Pinx<sup>t</sup>. 1755. H. 50". W. 40".

Owned by William Hutchinson Pyncheon Oliver, Esq., Morristown, N. J.

48. OLIVER, MRS ANDREW, JR. 1732-1807

She was Mary, daughter of Benjamin and Mary Lynde of Boston where she was born, January 5, 1732. She married at Boston, May 28, 1752 Hon. Andrew Oliver, Jr. (1731-1799) and died at Salem, Massachusetts, December 26, 1807. Bentley in his *Diary* (Vol. III, pp. 335-6) says that she "was of real piety but not of that mind which could have rendered her a fit companion for her husband who took a high rank in American Literature. She was feeble limited in her enquiries, & a century too late in her manners."

Life-size, standing, to the knees, her body three-quarters right, with her head three-quarters left, and with her blue eyes directed to the spectator. Her brown hair is brushed back from her forehead and caught above the left temple with a pearl ornament. She wears a light blue satin gown, with full skirts, elbow sleeves and low neck. The neck is trimmed with white lace and across the tight fitting bodice is a rope of small pearls or crystals. Below the sleeves are shown the white undersleeves with white lace ruffles and a brown scarf floats away to the left from her right shoulder and passing behind her body falls over her left forearm. The left hand raised holds between her thumb and forefinger a single rose, and her right hand is outstretched at her right side, and is similar in pose to that shown in the portrait of Mrs. James Pitts (q. v.). The background dark at the left, becomes somewhat lighter toward the right of the canvas.

Signed and dated at lower left corner I. Blackburn Pinx<sup>t</sup> 1755.

H. 50". W. 40".

Owned by William Hutchinson Pyncheon Oliver, Esq., Morristown, N. J.

49. OTIS, JAMES. 1725-1783

Son of James and Mary (Allyne) Otis of Barnstable, Mass. He was graduated from Harvard College in 1743 and in 1748 began the practice of law at Plymouth, Mass. His public career began in 1761 in which year he made his famous speech in the State House in Boston against the writs of assistance. In 1764 he published a pamphlet entitled "The Rights of the Colonies Vindicated." Signs of mental disorder appeared

about 1770 and soon after the Revolution he was removed to Andover, Massachusetts, where he was killed by lightning, May 23, 1783.

Life-size, to waist, and turned toward his right with his dark eyes to the spectator. He wears a coat of very dark blue with a narrow collar, a yellowish white satin waistcoat with small white buttons, a white neckcloth and thin white lawn ruffles. A powdered wig curled over the ears completes the costume. His arms hang at his sides and no hands are shown. His face is plump, with a fresh complexion and the expression is smiling. The background is of a brownish olive tone. There is a brown spandrel in each corner of the canvas.

Signed on lower left spandrel, I. Blackburn Pinx: 1755  
H. 28 $\frac{5}{8}$ ". W. 23 $\frac{1}{2}$ ".

Engraved in line by A. B. Durand, for "The Life of James Otis of Massachusetts," by William Tudor, Boston, 1823, frontis; in stipple by J. R. Smith for "The Polyanthos," Boston, 1812, n. s. Vol. II, p. 217; and by O. Pelton, in stipple for "History and Antiquities of Boston," by Samuel G. Drake, Boston, 1856, p. 556.

Owned by Mrs. Charles F. Russell, Weston, Mass.

#### 50. OTIS, MRS. JAMES. 1728-1789

She was Ruth, daughter of Nathaniel and Ann (Boucher) Cunningham of Boston where she was born January 15, 1728. She married in 1755 (intentions recorded March 18, 1755, Boston Records) James Otis (1725-1783), the celebrated orator and patriot of Boston, and died at Boston November 15, 1789.

Life-size, to waist, turned toward her left, with her dark grayish eyes to the front. She wears a creamy white satin gown, with the low neck trimmed with well painted white lace. The bodice is slightly open showing a white muslin chemisette, and fastened by a string of pearls with a pearl pendant at either end. The loose short sleeves are caught up by a pendant pearl pin and beneath are undersleeves of white muslin trimmed with white lace. About her body is a greenish blue scarf which has fallen from her shoulders, and entirely conceals her left arm. The right arm is held against her side but neither hand is shown. Her dark brown hair is brushed back from her forehead, worn low on her neck, and decorated with pearls tied with a narrow brownish yellow ribbon. Her complexion is fresh and clear and the lips are very red. The background is composed of mingled tones of blue, gray and reddish brown. There are spandrels in each corner of the canvas.

Signed on lower left spandrel, I. Blackburn Pinx: 1755.

H. 28 $\frac{7}{8}$ ". W. 23 $\frac{1}{2}$ ".

Owned by Mrs. Charles F. Russell, Weston, Mass.

#### 51. PHILLIPS, MISS ANN. 1736-d. probably before 1770

She was the only daughter of Gillam and Mary (Faneuil) Phillips of Boston, and was born there August 18, 1736. I have found no record

of her marriage and she probably died before 1770 as her father makes no mention of her in his will.

Life-size, standing, and shown to below the knees, turned slightly toward the right with her head and dark brown eyes turned toward the left. Her right arm is bent at the elbow with the tips of her fingers resting on the edge of a marble-topped console table with carved gilt brackets. The left hand grasps a white Chinese vase decorated with small pink flowers, which stands upon the table. In the vase are four red tulips one in bud. She wears a brownish-yellow gown with a low-necked, tight fitting bodice, short sleeves, puffed at the elbow and very full skirts, the neck and sleeves being trimmed with white lace. The bodice, is open in front, showing the white linen chemisette, and is caught by a string of pearls with a pendant pearl on the right breast. A striped scarf matching her gown in color, is thrown over the left shoulder, with one end falling on the table and hanging over the edge at the lower right corner of the canvas. The other end passes behind the body and floats off to the left. The light brown hair is brushed back from a very high forehead and worn in curls upon the neck, and in the hair over each temple, is a small festoon of pearls. On top of the head at the right is a small red rose, green leaf and white feather. The dark background is of a plain warm tone, with a dark blue curtain hanging at the right.

Signed and dated at lower left, I. Blackburn, Pinxit 1755.

H. 50". W 40"

Owned by Wallace T. Jones, Esq., Brooklyn N. Y.

#### 52. PHILIPS, ANDREW FANEUIL. 1729-1775

Only son of Gillam and Mary (Faneuil) Phillips of Boston, where he was born October 1, 1729. He was a merchant and at the outbreak of the Revolution became a loyalist and an addressor of Hutchinson, but he remained in the country. Apparently he never married and according to the records of Trinity Church, Boston, he was buried, July 23, 1775.

Life-size, standing, and shown nearly to the knees, with his slight figure turned three-quarters toward the right, his head three-quarters to the left and his brown eyes directed to the spectator. He wears a yellowish brown coat, with wide cuffs and without a collar, and trousers of the same color. The coat is slightly open, showing a blue waistcoat trimmed with gold braid. The coat buttons match the coat and are worked with gilt threads. His powdered wig has two rolls over the ears and is tied with a black queue bow. About the neck is a white neck-cloth tied under the chin and tucked into the high waistcoat. His left arm hangs at his side with his hand holding his black cocked hat and his right hand is held in front of his waist with the fingers slightly outstretched. The background is formed by a dark overhanging cliff with vines and at the right is a distant landscape with a reddish brown sky.

Signed and dated at lower left in script. Jos. Blackburn Pinxit 1755.

H. 50". W. 40".

Owned by Wallace T. Jones, Esq., Brooklyn, N. Y.



## 53. PHILLIPS, GILLAM. 1695-1770

Son of Samuel and Hannah (Gillam) Phillips of Boston where on Devonshire Street he was born October 4, 1695. His father was a prominent bookseller of Boston, and the son served apprenticeship with him and in 1715 set up in business for himself, his shop being "over against the West End of the Town House." He married August 6, 1725, Marie Faneuil (1708-1780). In 1714 he became a member of the Ancient and Honorable Artillery Co., and in 1728, in company with Daniel Henchman (g. v.), and Thomas Hancock, he established at Milton Lower Mills, Massachusetts, the first paper mill in New England. In 1729 he was Senior warden of Christ Church, Boston and later he was a vestry-man of King's Chapel. As a publisher he was not prominent. At his father's death in 1720 he inherited property valued at more than £3000, while in 1738 at the death of her uncle Andrew Faneuil, his wife received a legacy of 8000 ounces of silver and Phillips soon retired from active business to devote his time to the management of his and his wife's estates. He died at Boston, October 17, 1770. Littlefield ("Early Boston Booksellers" p. 221) says he "belonged to that class, wealthy and cultured, who were first in all the benevolent and progressive matters in the town."

Life-size, seated in a high-backed mahogany chair, turned three-quarters toward the right and shown to below the knees, with his dark blue eyes directed to the spectator. He wears a powdered curly wig falling upon his shoulders, a white neckcloth with a small ruffle tucked into the neck of the waistcoat. His suit is light brown. The coat without a collar and with wide cuffs, and the stockings are white. At his wrists are white ruffles turned back over the cuff of the sleeve. His right hand rests upon his right leg holding a black cocked hat and the left hand is thrust into the waistcoat as far as the knuckles. The background is very dark and at the left a pilaster and pedestal are indistinctly seen.

Signed and dated at left on base of pilaster: I. Blackburn Pinxit 1755. H. 50". W. 40.

Owned by Wallace T. Jones, Esq., Brooklyn, N. Y.

## 54. PHILLIPS, MRS. GILLAM. 1708-1780

She was Marie, daughter of Benjamin and Anne (Bureau) Faneuil of Boston, and sister of Peter Faneuil, the wealthy Boston merchant. She was born in Boston April 16, 1708 and was married there August 6, 1725 to Gillam Phillips (1695-1770) q. v. After her husband's death she lived in Cambridge, Massachusetts, probably making her home with her niece Mrs. George Bethune, q. v. and died there. The exact date of her death has not been found but according to the records of Trinity Church, Boston, she was buried February 18, 1780.

She is shown at life size, as a stout woman, seated, to below the knees and turned three-quarters toward the left, with her brown eyes directed to the spectator. Her complexion is fresh and her expression smiling

and alert. The brown hair is brushed back from the forehead. She wears a white satin gown, cut low in the neck with a very thin white lace collar or *fichu* and wide-spreading voluminous skirts. About the neck is a pearl necklace with a large pearl pendant, and in the ears are pearl ear-rings. The short sleeves are trimmed with elaborate lace ruffles and the tight fitting bodice is open in front and held by a lacing of narrow blue ribbon. A blue bow is shown at the left side of the waist and another of a greenish blue tone is at the breast. The left hand, palm upwards, lies on her lap, and with the right hand raised at her side to the level of her breast, she lightly grasps a scarf of changeable plum and green colors which crossing over her right shoulder, reappears at her left side in the lower right corner of the canvas. The background is of light brown tones, growing darker at the left, and at the right is a draped, dark olive green curtain.

Signed and dated at lower left, I. Blackburn Pinxit 1755

H. 50". W. 40".

Owned by Wallace T. Jones, Esq., Brooklyn, N. Y.

#### 55. PITTS, JAMES. 1710-1776

Son of John and Elizabeth (Lindall) Pitts of Boston. He was graduated from Harvard College in 1731. He married October 26, 1732, Elizabeth Bowdoin (1717-1771), of Boston. He was a prominent merchant of Boston and from 1766 to 1774 was a member of the King's Council. Shortly before his death he retired to his estate at Tyngsborough, Massachusetts, where he died.

Life-size, to knees. He is standing, turned slightly toward his left with his small brown eyes to the front. His complexion is very ruddy. He leans upon his right hand, palm down, on the edge of a round table covered with a green cloth. His black hat lies on the table behind his hand. He wears a full bottomed powdered wig, a white muslin neckcloth and frill, a broadcloth collarless coat of grayish brown with large buttons of the same color, and with cuffs, a long creamy white waistcoat with numerous small white buttons, and knee breeches to match the coat. There is an indistinct landscape with cedar trees and a sunset sky at the right. It is in its original carved frame.

Signed at the left, I. Blackburn Pinxit 1757.

H. 50". W. 40".

Reproduced (reversed) in "Provincial Pictures by Brush and Pen," by Daniel Goodwin, Jr., Chicago, 1886, facing p. 11.

Owned by Lendall Pitts, Esq., Detroit, Mich.

#### 56. PITTS, MRS. JAMES. 1717-1771

She was Elizabeth, daughter of James and Hannah (Pordage) Bowdoin of Boston, and was born there April 25, 1717. She married, October 26, 1732, James Pitts of Boston and died, October 20, 1771. Her only daughter married Jonathan Warner (q. v.)

Life-size, to the knees. Standing with her body nearly front and her head turned slightly toward her right, with her black eyes directed to the spectator. Her right hand is outstretched, and her left is raised and held against her breast. She wears a low-necked white silk dress with a pink bow at the waist. The neck is trimmed with a white lace *fichu* the ends of which hang at the front of the bodice. A string of pearls is festooned across her breast. The full short sleeves are caught up above the elbows showing undersleeves of white lawn trimmed with white lace. Her black hair is brushed back from her forehead and worn low in the neck and decorated with a string of pearls. A green scarf falling over her left shoulder is blown by the breeze and floats off behind her right shoulder. There is a dark indistinct landscape background with cedar trees and a sunset sky.

Signed at lower right, I. Blackburn Pinxit 1757. H. 50". W. 30".

Reproduced (reversed) in "Provincial Pictures by Brush and Pen," by Daniel Goodwin, Jr., Chicago, 1886, facing p. 10; and in "History of the Arts of Design in the United States," by William Dunlap, New York, 1834, revised edition by Charles E. Goodspeed and Frank W. Bayley, Vol. 1., facing p. 26, Boston 1918.

Owned by Lendall Pitts, Esq., Detroit, Mich.

#### 57. POLLARD, BENJAMIN. 1696-1756

Son of Jonathan and Mary Pollard of Boston where he was born June 6, 1696. He married in 1746 Margaret Winslow. He was a prominent merchant, one of the founders, in 1741, of the first Corps of Cadets, and served as Sheriff of Suffolk County. He died in Boston in 1756.

Bust, the body turned slightly toward his right, his head slightly toward his left and his large brown eyes directed to the spectator. He wears a large dressing cap of figured brown velvet, a white neckcloth and small white muslin ruffle. A loose robe or dressing gown of bluish green, partially opened at the neck, shows a little of the unbuttoned brownish red waistcoat with small golden brown buttons. The background is plain and of warm tones of brown, with a brown spandrel in each corner.

Painted about 1755. H. 28 $\frac{1}{8}$ ". W. 24 $\frac{3}{8}$ ".

Reproduced in "Narrative and Critical History of America," by Justin Winsor, Vol. V, p. 138. Boston 1889.

Owned by the Massachusetts Historical Society, Boston, to which institution it was presented in 1834.

#### 58. POLLARD, BENJAMIN. 1696-1756

This is another portrait but whether or not it is similar to the preceding, I do not know as I have not found it.

Painted about 1755.

Owned (in 1878) by Miss Margaret V. Winslow, Boston.

## 59. POLLARD, MRS. BENJAMIN. 1724-1814

She was Margaret, daughter of Joshua and Elizabeth (Savage) Winslow of Boston, where she was born April 28, 1724. She married at Boston, August 14, 1746, Benjamin Pollard, and died at Boston, March 25, 1814, having survived her husband for nearly sixty years.

I have not been able to find this portrait but Perkins described it in 1878 as showing the subject dressed in a white satin gown, cut square in the neck, and fastened with pearls; the hair, unpowdered, in large curls, and a blue scarf over her arm.

Painted about 1755.

Owned in 1878 by Miss Margaret V. Winslow, Boston.

## 60. RUSSELL, CHAMBERS. 1713-1767

Son of Hon. Daniel and Rebecca (Chambers) Russell of Charlestown, Mass., and a brother of Mrs. Samuel Curwin, (q. v.). He was born in Charlestown July 4, 1713, was graduated from Harvard in 1731, and married in 1738 Mary Wainwright of Ipswich and Boston. In 1746 he was appointed Judge of the High Court of Admiralty for the province of Massachusetts Bay, New Hampshire and Rhode Island.

He is shown wearing the red robes of the admiralty judge, to the waist, and turned slightly toward his left with his eyes directed to the spectator. A large powdered curly wig falls over his shoulders and at his neck is a white neckcloth with linen bands. At the right in the background appear some large books standing upright, with a roll of paper resting on them.

According to a tradition in the family, this portrait, intended to be a full-length was never finished by Blackburn and was afterwards cut down to its present shape and size and completed by Gilbert Stuart.

Reproduced in an oval vignette in "Proceedings in Observance of the One Hundred and Fiftieth Anniversary of the First Church in Lincoln, Massachusetts," facing p. 63, Cambridge, 1899.

Painted about 1755. Oval.

Owned by Russell Codman, Esq., Boston, Mass.

## 61. RUSSELL, MRS. CHAMBERS. 1716-1762

She was Mary, daughter of Francis and Mary (Dudley) Wainwright of Ipswich, Mass. and Boston. She was born in Boston, July 29, 1716, married April 2, 1738, Hon. Chambers Russell (1713-1767) of Charlestown and Lincoln, Massachusetts, and died at Lincoln August 13, 1762.

Life-size, seated, turned three-quarters toward her right and shown to below the knees. Her dark eyes are directed to the spectator. The black or dark brown hair is brushed back from the forehead and temples and worn in curls in the neck, and pearls are interwoven in it. She wears a low necked, short sleeved gown, the bosom nearly concealed by a wide white lace *fichu* with the ends reaching to her waist, and a narrow ribbon of white lace encircles her neck. White lace ruffles are shown in the

sleeves. Her gown is of white or light colored satin and a rope of pearls is festooned across the breast. A scarf surrounding her appears at each side, falling on the right of the picture over a heavy table upon which her left elbow rests. Her right hand lies upon her right knee and holds a small book with her thumb thrust between the covers. Landscape background with trees at left of canvas.

Painted about 1755. H. 40". W. 50".

Owned by the Misses Marquand, Curzon's Mills, West Newbury, Mass.

62. ST. LOE, MRS. GEORGE. 1738-

She was Anne, daughter of Reverend Arthur Browne, first rector of St. John's Church, Portsmouth, N. H., by his wife Mary Coxe, and a sister of Miss Elizabeth Browne, (q. v.). She married, first, at Portsmouth, February 9, 1756, Captain George St. Loe, a British officer, serving in New England, from whom she was divorced. She then went to Ireland and in 1767 married again, moved to England and became the mother of three children. Later she married, for her third husband, a man named Kelly "of reckless character who treated her with the utmost neglect." She died probably before 1790.

Life-size, to below waist, the head and erect body turned slightly toward her right with her black eyes to the front. She wears a bluish-green satin gown, cut low at the neck which is trimmed with narrow white lace very carefully painted. A bouquet of pink roses, buds and leaves is fastened on the bosom, and a double string of pearls, festooned across the breast, is caught up at the ends by a small square red pin from which hangs a pearl pendant. The short full sleeve is caught up by a similar pearl pendant, and shows an undersleeve of white lawn finished with a wide ruffle of white lace. Neither hand is shown and the right arm is concealed by a thin indistinct scarf of golden brown, which, falling onto her lap, crosses the right shoulder and floats off to the right behind the body. Her brown wavy hair is brushed back from the forehead, worn in curls on the back of the neck and decorated with a string of pearls, a pearl pendant and a tiny brownish bow. The complexion is fresh with rosy cheeks and very red lips. The face is long and oval with a pointed chin. The background is plain and of tones of warm browns. There are spandrels in each corner of the canvas, but the picture is unfortunately framed in an 1840 frame with an oval mat.

Signed on lower left spandrel, I. Blackburn Pinxit 1758.

H. 30½". W. 25".

Reproduced in "Glimpses of an Old Social Capital" by Mary Cochrane Rogers, Boston, 1923, facing p. 70.

Owned by the Misses Rogers, West Roxbury, Mass.

63. SCOTT, MRS. GEORGE. 1733-1768

She was Abigail, daughter of John and Abigail (Phillips) Erving of Boston, and a sister of John Erving, Jr., (q. v.). She was born in Boston,

September 17, 1733 and married December 11, 1759, Colonel George Scott (1727-1767) who from 1763 to his death was lieutenant-governor of the Dominican Islands, and Mrs. Scott died there February 13, 1768. (The Boston Chronicle, March 7-14, 1768). Her husband's portrait by Copley is in the Brook Club in New York City.

Life-size, to below the knees, her body turned more than three-quarters toward her right, with her head toward the front and her eyes facing the spectator. Her right hand is raised to the level of her eyes and lightly holds the brim of a straw hat. On her left arm hangs a small basket filled with roses, a pose similar to that shown in the portrait of Mrs. Nathaniel Barrell (q. v.). She wears a white silk dress with full skirts the folds of which are well expressed. The low cut neck is trimmed with white lace and the short sleeves caught up and puffed at the elbows show undersleeves of white muslin with lace ruffles, beautifully painted. A scarf fastened at her breast, passes over her right shoulder and floats out behind her. A string of pearls is shown festooned across the breast.

Painted probably in 1760. H. 50". W. 40".

Exhibited at the Hudson-Fulton Celebration, New York 1909, and reproduced in the Catalogue of that exhibition, vol. II, facing p. 4.

Owned, 1909, by John Langdon Erving, Esq., New York City.

64. SIMPSON, JONATHAN. 1685-1763

Son of Jonathan and Wait (Clap) Simpson of Charlestown, Mass. He was baptised at Charlestown, March 1, 1685 and married first at Boston April 10, 1707, Mary, daughter of Thomas and Mary Baker of Boston, and secondly Esther Wheeler. He was a noted shop-keeper of Boston and a deacon of the Old South Church for twenty years. He died in Boston, February 18, 1763. He was the father of Jonathan Simpson (1712-1795) q. v.

Life-size, three-quarters length, seated, and turned slightly toward his right, in an armchair upholstered in green velvet. His right arm rests on a table, the fingers of the hand thrust between the leaves of a book, presumably a bible. His very dark eyes are directed toward the spectator and his complexion is florid. He wears a powdered wig, and a bit of the white neckcloth shows under the chin. His suit is dark brown, the waistcoat buttoned close to the throat and the coat open. A little of his black stockings show. A portion of the white undersleeves appear below the coat sleeves, gathered at the wrist into a band without ruffles. Behind the table is a brown curtain.

Painted in 1757. H. 50". W. 40".

Owned by Colonel Stanhope E. Blunt, U. S. A. Retired, Springfield, Mass.

65. SIMPSON, JONATHAN. 1712-1795

Son of Jonathan and Mary (Baker) Simpson of Boston. He was born in Boston, October 30, 1712 (Boston Records), but according to a Bible

record on October 19, 1711. He married February 1, 1754, Margaret Lechmere (1719- ). He was a merchant of Boston and a loyalist who went to England and died at Bristol, September 19, 1795.

Life-size, standing, to the knees, turned slightly toward his left, with his dark gray blue eyes to the front. His right hand, partially closed, rests upon his hip and his left arm hangs to his side, with a black hat under it. He wears a suit of golden brown, the coat lined with grayish white satin. The breeches reach to the knees and the white stockings are just visible at the bottom of the canvas. About his neck is a white neckcloth and at the wrists are white ruffles of thin muslin. On his head is a powdered wig. His face and figure are plump and his complexion very ruddy. The background is of a brownish-olive tone.

Signed and dated, I. Blackburn Pinxit 1758.

H. 49½". W. 39½".

Reproduced in "The Holyoke Diaries, 1709-1856," Salem, 1911, facing p. 95, but wrongly attributed to Copley and called a portrait of Jonathan Simpson, Jr., (1750-1834.)

Owned by Robert Osgood, Esq., Salem Mass.

#### 66. SIMPSON, JONATHAN. 1712-1795

Life-size, nearly full length, seated, and turned three-quarters toward his left, with his dark brown eyes to front, in a mahogany chair. His left hand holding an unaddressed partly folded letter, rests upon a table covered with a dark green cloth on which lies a large paper pamphlet. Nearby is a leaden standish. His right hand resting on his knee grasps a quill pen. He wears a collarless full-skirted coat of rich reddish brown velvet with deep cuffs and cloth buttons, and waistcoat and knee breeches of the same material. The stockings are white and a part of the black shoe on the left foot shows beneath the table. At the neck is a white neckcloth and a small bow tucked into the waistcoat. He wears a powdered wig and at the wrists are white muslin ruffles. There is a plain dark background.

Painted probably in 1758. H. 49⅝". W. 39⅝".

Exhibited in March 1896 at a loan collection of portraits in Copley Hall, Boston, and in March 1922 at Boston Art Club.

Owned by Mrs. Robert C. Winthrop, Boston, Mass.

#### 67. SIMPSON, MRS. JONATHAN. 1719-

She was Margaret, daughter of Thomas and Anne (Winthrop) Lechmere of Boston, where she was born March 4, 1719. She married at Boston, February 1, 1754, Jonathan Simpson (1712-1795). She went to England with her husband at the time of the Revolution and died at Kensington, London.

Life-size, almost to feet, turned three-quarters toward her right, with her face nearly front and her dark brown eyes directed to the spectator. Her right hand rests on the right knee and her left arm on a heavy reddish

brown stone pedestal, with the hand holding a thin brown leather bound book numbered 3. She wears a rich brown figured brocade dress, the low neck trimmed with wide white lace ruffles with a small bow at the bosom of pearly white ribbon. The sleeves are short and are trimmed with wide white lace. A pearly white silk scarf rests on the pedestal back of her elbow and passing behind her body, reappears on her right knee under her hand. There are pearls in her dark brown curly hair which is brushed back from her forehead and worn low on the neck. Her complexion is fresh and her expression faintly smiling. In the background at the upper right is a dark green curtain caught up with a cord, and at the left is an opening, through which is seen a landscape of trees, sky and clouds.

Painted probably in 1758. H.  $49\frac{3}{8}$ ". W.  $39\frac{3}{8}$ ".

Exhibited in March 1896, at a loan collection of portraits in Copley Hall, Boston; in February 1918, at the Copley Gallery, Boston, and in March 1922, at Boston Art Club.

Owned by Mrs. Robert C. Winthrop, Boston, Mass.

#### 68. SYLVESTER, MISS MARY 1724-1794

She was a daughter of Brinley Sylvester of Sylvester Manor, Shelter Island, L. I., New York and a sister of Mrs. David Chesebrough (q. v.). She married at Newport, R. I., March 9, 1756, Thomas Dering (1720-1785) of Boston and later of Shelter Island. She died at Shelter Island, August 19, 1794.

Life-size, standing, and shown to the knees. Her body faces the front, her head being turned slightly toward her right with her brown eyes to the spectator. Her right arm is held near her side and she grasps lightly a shepherd's staff the excuse for which is offered by the introduction in the lower left corner of a white lamb. Her left hand is pressed against her hip holding a yellow straw hat with a large brim, decorated with small red, white and blue flowers. She wears a very dark, slightly iridescent green silk dress cut low neck and short sleeves. The neck is partly filled in with a ruffle of white muslin, and is open at the bodice and held with a string of pearls which fall away from the sides of the opening in festoons across the breast. Another string of pearls crosses the left shoulder and passes over the bosom to the top of the bodice. White undersleeves of muslin show at the elbows, finished with wide white ruffles. A brownish smoky colored scarf is draped over the left shoulder and arm and crossing behind the body floats off to the left of the right arm. The dark brown hair is brushed back from the face and worn low in curls on the neck, and on the top of the head is a yellowish ribbon and small flowers. Small pearls are interwoven in the hair at the temples. There is a landscape background of reddish browns with a brownish red sky in the lower left corner. In the lower right corner are distant trees and a flock of tiny sheep.

Signed on lower end of shepherd's staff: I. Blackburn Pinx. but not dated.



Probably painted in 1754. H. 49 $\frac{7}{8}$ . W. 40 $\frac{1}{8}$   
 Reproduced in the "Bulletin of the Metropolitan Museum of Art,"  
 June, 1916. p. 133.

Owned by the Metropolitan Museum of Art, New York.

69. TAYLOR, COL. WILLIAM. 1714-1789

Born in Jamaica, May 18, 1714, he came to Boston where he became a prominent merchant and a member of the Ancient and Honorable Artillery Company of which organization he was elected captain in 1760. He married at Boston, October 22, 1765 Sarah Cheever (1727-1812) widow of Thomas Savage (1710-1760) of Boston. At the outbreak of the Revolution his sympathies were with the Crown and he was proscribed and banished but he later returned and died at Milton, Mass., February 16, 1789.

I have been unable to find this portrait which was probably a three-quarter length and painted about 1760. The reproduction of the head shows him three-quarters right with dark eyes directed to the spectator, and wearing a powdered wig tied with a black queue bow, white neckcloth and small ruffle tucked into top of waistcoat.

Reproduced (head only) in "History of the Ancient and Honorable Artillery Company," by Oliver Ayer Roberts, Boston, 1897, vol. II, facing p. 99.

70. TUCKER, MISS FRANCES. 1740-1825

She was the eldest child of Col. Henry and Anne (Butterfield) Tucker of "The Grove," Bermuda, and was born April 25, 1740. She married her cousin Henry Tucker, (d.1793) of the "Bridge House," Bermuda, January 5, 1764 and died in 1825.

Shown to the waist, wearing a white low necked tight fitting bodice, the neck trimmed with narrow lace. Small necklace close to neck. Eyes to spectator. Her dark hair is brushed back from high forehead with flowers in it. Stately, dignified, young girl with pleasant expression. Spandrels in lower corners. Plain background, arms at sides with the hands not showing.

Reproduced in "The Emmet Family" by Thomas Addis Emmet, M.D., New York, 1898, facing p. 376.

Owned by a descendant in Baltimore, Md.

71. TUCKER, MRS. HENRY, AND HER CHILDREN, ELIZABETH AND  
 NATHANIEL

She was Anne, daughter of Gen. Nathaniel Butterfield, and married November 9, 1738. Her daughter Elizabeth, born September 2, 1747, died unmarried and the son Nathaniel, born February 13, 1750, settled in Hull, England, became a physician, married and left issue.

Shown seated and turned slightly to the right with her head slightly to the left and her eyes to the right, wearing a white lace cap, tight fitting bodice, and very full skirts. A small necklace encircles her neck and across her breast a kerchief is folded. Sitting upon her lap with his mother's right arm about him is her three year old son wearing a white low-necked dress with skirts reaching to his feet, with his smiling face turned to the spectator. His six year old sister stands at her mother's side wearing a short-sleeved, low necked gown and a small lace cap, her face, like her brother's, smiling and her eyes to the spectator. With her left hand extended she seems in the act of taking some small object which her brother holds out for her in his right hand. Her mother's left arm is about the daughter's waist.

Painted in Bermuda, 1753.

Reproduced in "The Emmet Family" by Thomas Addis Emmet, M. D., New York, 1898, facing p. 376.

Owned by descendant in Baltimore, Md.

#### 72. TUCKER, COLONEL HENRY. 1713-1787

Son of Henry and Frances (Tudor) Tucker of Bermuda, where he was born October 28, 1713. He married on November 9, 1738, Anne, daughter of General Nathaniel Butterfield by whom he had several children, one of whom, Thomas Tudor (1744-1828) settled in South Carolina, and became a surgeon in the army. He later until his death, was treasurer of the United States. Another son, St. George, settled in Virginia, became a prominent jurist and was Professor of Law in William and Mary College. Colonel Tucker served in the British army and lived on his estate "The Grove," in Bermuda.

Shown standing, nearly to the knees, his body turned slightly to the right, his head to the left and his eyes to the spectator. His right hand rests against his hip, holding back his long coat, while his left hand is thrust into his waistcoat. He wears a wig, a white neckcloth and his waistcoat is buttoned nearly to his neck. White flowing ruffles appear at his wrists and the hilt of a dress sword shows at his left side.

Painted in Bermuda about 1753.

Reproduced in "The Emmet Family" by Thomas Addis Emmet, M. D., New York, 1898, facing p. 376.

Owned by a descendant in Baltimore, Md.

#### 73. UNKNOWN WOMAN

Called, without convincing evidence, a portrait of Mrs. John Davenport, of Portsmouth, New Hampshire, who died "about 1818."

Life-size, standing to knees, three-quarters right with her eyes to the spectator, at a heavy table on which is a figured porcelain vase of tulips, the stem of one of which she grasps lightly in her right hand, her right arm being extended across her body. She wears a low necked gown of gray-brown satin with elbow sleeves finished in a succession of over-

lapping cuffs edged with silver, below which fall three wide flowing lace ruffles. The neck and front of the bodice are trimmed with white lace and at her breast is a jewelled ornament. Her dark brown hair is brushed back from her forehead and in it are two or three tiny flowers. About her neck is a lace ribbon tied in a bow at the back. The background is composed of tones of gray, brown, and olive.

Painted about 1760. H. 44." W. 36 $\frac{1}{4}$ ."

Listed as by Copley in "The Life and Works of John Singleton Copley" by Frank W. Bayley, Boston, 1915, p. 269.

Sold in New York City at the auction of pictures belonging to the estate of Frank Bulkeley Smith, Esq., of Worcester as a portrait of Mrs. Davenport by Copley.

Reproduced in the catalogue of that sale, New York 1920.

Owned by Walter Jennings, Esq., New York City.

#### 74. UNKNOWN WOMAN

Although called a portrait of Mrs. George Jaffrey (1727-1776) it bears no facial resemblance to the previously mentioned portrait of that lady.

Life-size, half-length, turned three-quarters toward her left with her grayish-blue eyes directed to the spectator. She wears a very low cut warm brown satin gown, with a V shaped neck partially filled in with the wide white ruffles of a white chemisette and caught at the breast by a rope of pearls. Smaller pearls are interwoven in the reddish brown hair which is brushed back from her forehead and temples and falls in curls over right shoulder and left breast. Her sleeves are caught at the elbow by another rope of small pearls and a greenish gray scarf appears in front of her body at the lower right corner of the canvas. The plain background is dark and there is a spandrel in each lower corner.

H. 29". W. 24".

Owned by Mrs. Edward N. Fenno, Boston, Mass.

#### 75. UNKNOWN WOMAN

Although this picture has for many years been called a portrait of Mrs. Gilliam Phillips (1708-1780) it bears no resemblance to the authentic portrait of that lady by Blackburn, and it is unquestionably a portrait of someone else.

Life-size, standing, and shown to below the waist. Her body is turned more than three-quarters toward her left with her head nearly front, and her brown eyes directed to the spectator. She wears a white satin dress cut very low and trimmed at the neck with white lace. A shaded violet bow is fastened at the top of the bodice and a double string of pearls is festooned across the breast and attached to the dress at the shoulder. The short sleeves are very full and trimmed with wide white lace ruffles on the shoulders and at the elbows. The brown hair is brushed back from the forehead, curled over the ears and worn low in the neck,

one long curl falling over the left shoulder. The right hand, with the fingers separated, is extended in front of the body and the left hand grasps lightly with the thumb and forefinger a gold chain set with topaz which falls over the right forearm and which she is in the act of fastening about the arm as a bracelet. The background is plain and shaded in tones of dark olive.

This pose of the hands and their employment is almost identical with that shown in the portrait at Coleshill House, Berkshire England, of Mary Bouverie, painted in 1749 by Thomas Hudson.

Painted about 1755. H. 36". W. 28".

Exhibited at Copley Hall, Boston 1896, as a "Portrait" by Copley. Owned by Mrs. W. Eliot Fette, Colorado Springs, Colo.

#### 76. UNKNOWN WOMAN

This is called a portrait of Mrs. Daniel Russell (1691-1729) who was Rebecca Chambers of Charlestown, Mass., but as it represents a young woman of approximately thirty years of age painted about 1755, it is evident that it cannot be of Mrs. Russell. The same objection holds in regard to its being a portrait of the second wife of Hon. Daniel Russell, who was Faith Phillips (1690?-1775), widow of Arthur Savage (1680-1735) of Boston. It is possible that it represents Mrs. Russell's daughter, Rebecca, who was born in 1721 and married David Wyer of Charlestown, but there is no facial resemblance between it and those of Mrs. Wyer's brother, Hon. Chambers Russell, and of her sister Mrs. Samuel Curwin.

Life-size, three-quarters length, seated three-quarters right with her dark eyes to the spectator. She wears a low cut gown with voluminous skirts and with short sleeves, caught up above the elbow, fastened with a large pearl and showing white undersleeves with wide flowing muslin ruffles. The neck of the dress is edged with white muslin ruffles and the bodice is open in front showing a white chemisette. A scarf falls over the left forearm and upon her lap, and encircling her body, re-appears at her right side. Her right hand is held lightly against her left breast and her left arm resting at the elbow is nearly concealed by the scarf. In her left hand she holds some pansies and a tulip bud. The background is dark.

Painted about 1755. H. 50". W. 40".

Owned by Mrs. John L. Gardner, Fenway Court, Boston, Mass.

#### 77. UNKNOWN WOMAN

This has for many years been called a portrait by Copley of Mrs. Oliver Whipple, who was Abigail, daughter of Dr. Sylvester Gardiner of Gardiner, Maine. She was born in 1750, but as the picture is of the period of 1760 and shows a woman of twenty-five to thirty years of age it obviously cannot represent Mrs. Whipple.

Life-size, seated, three-quarters left, to below the knees, with her dark brown eyes directed to the spectator. Her dark brown hair in which is a group of small flowers is brushed back from her forehead. About her neck is a blue ribbon tied in a small bow under the chin from which two narrow ribbons depend across her bosom and disappear in the neck of a cream white satin dress which is trimmed with white lace ruffles. At her breast is a blue satin bow and a narrow blue ribbon is interlaced down the front of her bodice. The sleeves are of elbow length and trimmed with flowing white lace ruffles and over her right forearm and reappearing at the left side is a light blue silk scarf. Her left elbow rests upon a bank with the hand hanging and her right hand, partially open, lies upon her lap. At the left is a large tree and foliage with sky and clouds at the right.

Painted about 1760. H. 50". W. 40".

Called a portrait of Mrs. Oliver Whipple by Copley in Perkins p. 122. Owned by James M. Codman, Esq., Brookline, Massachusetts.

#### 78. WARNER, JONATHAN. 1726-1814

Son of Hon. Daniel and Sarah (Hill) Warner of Portsmouth, N. H. where he was born September 6, 1726. He became one of the wealthiest merchants of the province, and a King's Councillor. "We well recollect Mr. Warner" says Brewster in his "Rambles about Portsmouth" published in 1850 "as one of the last of the cocked hats. As in a vision of early childhood he is still before us in all the dignity of the aristocratic crown officers. That broad-backed, long-skirted brown coat, those small-clothes, and silk stockings—those silver buckles, and that cane, we see them still, although the life that filled and moved them ceased half a century ago."

Warner married first at Portsmouth, May 5, 1748, Mary Nelson, and secondly his first wife's cousin, Mary MacPhedris, widow of John Osborn. For his third wife he married at Boston, January 17, 1781, Elizabeth Pitts (1734-1810), of Boston, whose parents were both painted by Blackburn, and she herself by Copley. By his second marriage he acquired ownership in the stately brick mansion erected in 1718-23 by his father-in-law Archibald MacPhedris, and still standing on Daniel Street in Portsmouth. Here he died May 14, 1814.

Life-size, to the knees. He stands, an erect and dignified figure with his body turned three-quarters toward his left, his head turned slightly less, and his dark brown eyes gazing to the left of the spectator. He wears a greenish-gray suit of broadcloth, the coat with very wide deep cuffs and without a collar, the buttons of the coat, cuffs, lapels and long waistcoat, being of the same color as the suit. The grayish white neckcloth is surmounted by a narrow turned-over collar. His small close-fitting wig, with tight curls over the ears, is grayish and the queue low black. His right hand, concealed by the wide white muslin ruffles, is placed against his hip holding back the long skirted coat and grasping

his black, three-cornered hat. The fingers of the left hand are thrust into the waistcoat. His complexion is ruddy and the expression calm and benign. The background is of an olive tone with dark brownish pilasters at the left behind the figure.

Signed and dated at the left near cuff of right sleeve, I. Blackburn Pinxit 1761. H. 50 $\frac{1}{8}$ ". W. 40 $\frac{1}{4}$ ".

Reproduced in "The History of American Painting" by Samuel Isham, N. Y., 1919, p. 15., but wrongly called a portrait of Joshua Warner; in "New England Magazine" (1902) n. s. 23:31, and in "Two Centuries of Costume," 1903, vol. I, facing p. 378 and called "Joshua Warner."

Owned by the Museum of Fine Arts, Boston, which institution bought it in 1883 from Lendall Pitts Cazeau, of Roxbury, Mass. a descendant.

#### 79. WARNER, MRS. JONATHAN

She was Mary, daughter of Archibald and Sarah (Wentworth) MacPhedris of Portsmouth, N. H. She married first John Osborne, probably a son of Hon. John Osborne, and on October 1, 1760 became the second wife of Jonathan Warner (1726-1814) q. v., by whom she had no issue.

Life-size, seated, and shown to below the knees with her body nearly front, her head turned slightly toward her right and her dark brown eyes directed to the spectator. Her very dark brown hair is brushed back from her forehead and adorned with a string of small pearls and a pendant, and in her ear is a large pearl ear-ring. A curl falls over her right shoulder and about her neck is a band of narrow white lace, over which is worn a necklace of small pearls supporting a diamond-shaped pendant of amethyst surrounded with small pearls. Her complexion is highly colored. She is dressed in a satin gown of pale yellowish brown with low neck and short sleeves, both neck and sleeves being trimmed with wide ruffles of white lace. The gown, open in front and with an edge turned back showing the white satin lining, discloses the white chemisette against which is fastened a rope of pearls. Pearls are also fastened at the breast of the gown. The right hand with the elbow resting on a table, lightly holds the white strings of the end of a garland of roses, tulips and dark blue flowers, which lies upon her lap, the strings at the other end being held by the left hand. The background is a very dark brown wall with an opening at the upper right corner of the canvas through which is seen a landscape of trees and blue sky with an effect of sunset.

Painted probably in 1761. H. 49 $\frac{1}{4}$ ". W. 39 $\frac{1}{2}$ ".

Owned by Miss Evelyn B. Sherburne, Portsmouth, N. H.

#### 80. WARNER, MISS MARY. c. 1750-c. 1770

She was a daughter of Hon. Jonathan and Mary (Nelson) Warner of Portsmouth, N. H. where she was born about 1750 in the house in which her portrait has hung ever since it was painted. She married at the age

of nineteen, Col. Samuel Sherburne (1744-1826) of Portsmouth, and died at Portsmouth soon after her marriage but I have been unable to find the exact date of her death.

Life-size, standing, shown to below the knees, her body turned towards her left, her face nearly front and her small twinkling dark eyes directed to the spectator. Her light brown hair is brushed back from her forehead and decorated with a small bunch of flowers and a rope of small pearls. She wears a satin gown of light brilliant brownish yellow, short sleeved and low necked, with a tight fitting bodice and very full skirts. The neck of the dress is trimmed with narrow white lace, and the sleeves are finished with long overlapping ruffles with under-ruffles of wide flowing white lace. The left arm is extended and raised nearly to the level of her shoulder, the hand, palm down and with fingers outstretched, supporting a small falcon. A tiny dark blue cord fastened to the bird's leg, sweeps gracefully and with much freedom across her skirt, to her right side, where it is lightly held between the thumb and forefinger of her right hand. There is a landscape background, dark at the left side of the canvas where the trunks and foliage of two trees are shown. At the right is a lighter sky of grayish blues with a pale sunset sky against which are green trees with a park and a circular fountain in the lower corner. Although Miss Warner, known in the family as "Polly," is said to have had no claim to good looks, her portrait is full of charm and an airy spirited grace which is most attractive.

Signed and dated I. Blackburn Pinxit 1761. H. 49 $\frac{5}{8}$ ". W. 40".

Called a Copley by Perkins. p. 118

Owned by Miss Evelyn B. Sherburne, Portsmouth, N. H.

#### 81. WARNER, NATHANIEL. 1729-17-

Son of Hon. Daniel and Sarah (Hill) Warner of Portsmouth, N. H. and a brother of Jonathan and Samuel Warner, (q. v.). He was engaged to marry Miss Lettice Mitchell, afterwards Mrs. Wyseman Clagett (q. v.), but died unmarried and the date of his death has not been found.

Life-size, standing, nearly to knees, turned slightly toward his right with his hazel eyes directed to the spectator. He wears a brownish gray wig and his complexion is ruddy. About his neck is a white neck-cloth, folded and tucked into the neck of the waistcoat. He is dressed in a suit of purplish grayish brown with silver buttons on the coat and waistcoat. His left elbow rests upon the back of a Dutch or "fiddle back" chair, the hand holding a three-cornered black hat in front of his body, while the right hand is concealed in his breeches pocket. White linen ruffles appear at the wrists. The background is plain and of dark greenish grays and browns.

Painted about 1760. H. 49 $\frac{1}{2}$ ". W. 40".

Owned by Miss Evelyn B. Sherburne, Portsmouth, N. H.

## 82. WARNER, SAMUEL. 1737-1771

He was a son of Hon. Daniel and Sarah (Hill) Warner of Portsmouth, N. H., and a brother of Jonathan and Nathaniel Warner (q. v.). He was born at Portsmouth August 20, 1737, married October 8, 1761, Elizabeth Wentworth (1739-1793) and died at Portsmouth, September 10, 1771.

Nearly life-size, standing, shown to above the knees, his body full to the front, his fleshy ruddy face turned slightly toward his right and his dark blue eyes directed to the spectator. He wears a suit of dark reddish brown, the coat and waistcoat trimmed with gold cord, On the coat are large brass buttons, and similar buttons of a smaller size appear on the waistcoat which is partially open at the breast. About his neck is a white neckcloth, folded and tucked into the neck of the waistcoat. On his head is a tight fitting powdered wig with puffs over the ears. The coat is lined with white satin. His right arm hangs at his side, the hand holding a three-cornered black hat. His left hand is held against his hip. At the wrists are wide white linen ruffles. In the background at the right of the canvas is seen the ocean with a full rigged ship upon the horizon with dark brown rocks in the lower right corner. Above the water is a sunset sky changing to cold gray blue and at the left is dark indistinct foliage.

Painted about 1760. H. 49½". W. 40".

Owned by Miss Evelyn B. Sherburne, Portsmouth N. H.

## 83. WENTWORTH, GOV. BENNING. 1696-1770

Son of Lieutenant-governor John and Sarah (Hunking) Wentworth of Portsmouth, N. H. He was born July 24, 1696 and was graduated from Harvard College in 1715. He was a leading merchant of Portsmouth making frequent visits to England and Spain. He was appointed the first governor of New Hampshire in 1741 and continued in that position until 1767 when he resigned and was succeeded by his nephew, John Wentworth. He married first December 31, 1719, Abigail Ruck (1699-1755), and secondly March 5, 1760, his housekeeper, Martha Hilton (1731-1805). The second marriage, owing to the difference in ages and social position, caused much comment and Longfellow has written of the romance in his poem of "Lady Wentworth." See also "An Old Town by the Sea" by Thomas Bailey Aldrich, pp. 51-8. About 1750 Governor Wentworth built his mansion at Little Harbor near Portsmouth, where the remainder of his life was passed. He died there October 14, 1770. His widow married, two months later, Colonel Michael Wentworth.

Full length, life-size, turned three-quarters toward his right with his dark blue eyes to the front. He is a portly man with a fleshy, ruddy face, standing, with his feet slightly apart, upon a tiled floor of black and white marble. His right hand holds a malacca cane, and his left is thrust into his breeches pocket. He wears a full skirted blue coat and a blue waistcoat trimmed with gold braid, blue knee-breeches, white



stockings and low black shoes with gold buckles. Under the left arm is tucked his black hat. About his neck is a white neckcloth and he wears a white wig. At his wrists are white linen ruffles. In the background to the right is a crimson curtain draped against a dark wall and at the left a crimson tassel hangs against a column, with a landscape beyond of trees, sky and water.

Signed on lower edge of black tiling, in front of right toe, I. Blackburn Pinxit 1760. H. 92". W. 56 $\frac{1}{4}$ ".

Reproduced in "Nooks and Corners of the New England Coast," by Samuel Adams Drake, New York, 1875, p. 206; "American Historical Register," (1895), Vol. II, p. 977; "More Colonial Homesteads," by Marian Harland, New York, 1899, p. 387; "Harper's Magazine," (1874), Vol. XLIX, p. 647; "The Thirteen Colonies," by Helen A. Smith, New York, 1901, Vol. I, p. 339; "The Wentworth Genealogy," English and American, by John Wentworth, LL.D., Boston, 1878, Vol. I, facing p. 286, (Steel engraving by S. A. Schoff).

Owned by the estate of Ebenezer Wentworth, Portsmouth, N. H. and deposited with Miss Susan J. Wentworth of Portsmouth.

#### 84. WENTWORTH, LIEUTENANT-GOVERNOR JOHN. 1671-1730

Son of Samuel and Mary (Benning) Wentworth of Portsmouth, N. H. and father of Governor Benning Wentworth (q. v. ). He was born at Portsmouth, January 16, 1671. He married at Portsmouth, on October 12, 1693, Sarah Hunking (1673-1741), and after being a sea-captain, counsellor and justice of the court of common pleas, he was appointed in 1717 lieutenant-governor of New Hampshire and held this office until his death. He died at Portsmouth, December 12, 1730.

Life-size, full length, standing, turned slightly toward his right, with the head slightly toward his left, and his brown eyes to the front. His right arm is extended and his left hangs at his side with the hand resting on the hilt of a sword and his black cocked hat is tucked under the arm. He wears a reddish brown suit, the coat and waistcoat with many gold buttons and gilt buttonholes; white stockings and low black shoes with gold buckles. The neckcloth is white and is tucked with a fold into the high neck of the waistcoat, with the ends appearing drawn through a buttonhole of the waistcoat half-way down on the body. His complexion is dark and ruddy and his figure somewhat stout. He wears a dark brown wig which hangs in curls on his shoulders. He stands beside a pedestal and column at his left and in the distance is an arched colonnade with a balustrade at the left and above it a landscape of cedar trees and shrubbery with sky.

Signed below and in front of right toe. I Blackburn Pinxit 1760. H. 92". W. 57 $\frac{1}{4}$ ".

The head was copied by Blackburn from a bust portrait of Wentworth by an unknown artist, painted about 1700.

Engraved on steel by F. T. Stuart for "The Wentworth Genealogy:

English and American," by John Wentworth, LL.D., Boston, 1878, Vol. I., facing p. 178.

Owned by the estate of Ebenezer Wentworth of Portsmouth, N. H. and deposited with Miss Susan J. Wentworth of Portsmouth.

85. WENTWORTH, JOHN. 1721-1759

Son of Governor Benning and Abigail (Ruck) Wentworth of Portsmouth, N. H. He was baptized at Portsmouth January 29, 1720-21. He was a major in the Canada Expedition of 1746 and died at Portsmouth, unmarried, November 8, 1759. Adams in his "Annals of Portsmouth" says his "benevolent and charitable disposition, unoffensive life and conversation, had justly recommended him to all his acquaintances."

Life-size, standing, three-quarters length and turned slightly toward his left, with his dark brown eyes directed to the spectator. His ruddy face, with a double chin and dimple, and his figure are fleshy and his expression mild and genial. He wears a powdered wig, a white neck-cloth folded under the chin and tucked into the neck of the waistcoat, a collarless wide-cuffed coat and long waistcoat both of light brown, the waistcoat being trimmed with gold braid. At his wrists are white muslin ruffles. His right arm hangs at his side, the hand holding his black three-cornered hat, and the fingers of the left hand are thrust into the waistcoat. The background is very dark with an indication of foliage in the lower left corner, and at the right are dull reddish clouds with a sunset sky below, and a dark distant hill in the lower right corner.

Signed at lower left, below cuff of coat, I. Blackburn Pinxit 1759.

H. 48¾". W. 39½".

Owned by the estate of Ebenezer Wentworth and deposited with Miss Susan J. Wentworth, Portsmouth, N. H.

86. WENTWORTH, THOMAS. 1740-1768

Son of Mark Hunking Wentworth, by his wife Elizabeth Rindge of Portsmouth, N. H., and brother of Governor John Wentworth. He was born at Portsmouth, April 27, 1740 and was graduated from Harvard College in 1758. He married Anne Tasker of Marblehead, Mass., who after Wentworth's death married for a second husband on March 25, 1770, Captain Henry Bellew of the British army and died in Exeter, Eng., about 1802. Wentworth, who was a merchant in Portsmouth, died there in 1768.

Life-size, standing, to the knees. His body is turned three-quarters toward his left, with his head nearly front and his brown eyes directed to the spectator. His right hand rests on his hip holding back the skirt of the coat and his left hand hangs at his side, with a part of his hat, showing, tucked under the arm. He wears a suit of lavender gray, the waistcoat trimmed with silver braid. His brown hair is tied at the back with a ribbon. The background at the left of the canvas is of a

very dark greenish tone, becoming toward the right a grayish green. The picture is in the original carved frame.

Signed at lower left, I. Blackburn Pinxit 1761. H. 49 $\frac{1}{4}$ ". W. 39".

Owned by John Sheafe Douglas, Esq., Upaway, Morristown, N. J.

#### 87. WINSLOW, GEN. JOHN. 1702—1774

Son of Judge Isaac and Sarah (Hensley) Winslow of Marshfield, Mass. He was born May 27, 1702. He married first, February 16, 1726, Mary Little, and secondly a widow Johnson of Hingham, Mass. He was a colonel in the expedition to Nova Scotia in 1755 and participated in the expulsion of the Arcadians. He became a major-general in the British line, was commander-in-chief at Fort William Henry on Lake Erie in 1756, and had the chief command in several expeditions to the Kennebec country. In 1764 he was captain of the Ancient and Honorable Artillery Company. The later years of his life were passed at Hingham, where he died April 17, 1774.

Life-size, bust, standing, his body turned three-quarters toward his right, with his dark eyes of a bluish shade directed to the spectator. He wears a white neckcloth, a scarlet collarless coat and a scarlet waistcoat, both trimmed with a brownish gold lace braid. His face is oval, with high forehead and a pronounced double chin, His complexion is florid and his expression alert and supercilious. His wig, with double rolls of curls over the ears, is powdered and tied with a black queue bow. Under his left arm is tucked a black three-cornered hat, trimmed with gold bullion. Neither hand is shown, but the left is apparently thrust into his breeches pocket and the right is slightly extended in front of his body. The background is plain and very dark, and in the lower corners are dark spandrels.

Painted about 1760. H. 29 $\frac{3}{4}$ ". W. 25 $\frac{3}{4}$ ".

Reproduced in "Magazine of American History," 1889, vol. 21, p.461; "Memorial History of Boston," by Justin Winsor, Boston, 1881, vol. II, p.123; vignette, in "History of Ancient and Honorable Artillery Company," by Oliver Ayer Roberts, Boston, 1897, vol. II, facing p. 121.

Owned by Pilgrim Society, Plymouth, Mass.

#### 88. THE WINSLOW FAMILY

This represents Isaac Winslow (1709—1777) of Boston with his wife Lucy Waldo (1724—1768), and their two children, Lucy (1749—1770) and Hannah (1755—c. 1819).

*Isaac Winslow* was a son of Colonel Edward and Hannah (Moody) Winslow of Boston and was born at Boston May 2, 1709. He was graduated from Harvard College in 1727 and became a partner with his brother Joshua in an extensive and profitable business as ship owners. He was a loyalist and in March 1776 removed his family to Halifax. He married at Boston, December 14, 1747.

*Lucy Waldo*, daughter of Samuel and Lucy (Wainwright) Waldo of Boston who was born there January 23, 1724 and died at Roxbury, Mass., November 7, 1768. Her husband died March 1777. He married secondly at Boston May 5, 1770, Jemima daughter of Thomas and Jemima (Reed) Debuque of Boston. She was born in Boston May 5, 1732 and died in London, England in 1790.

*Lucy Winslow*, born in Boston, October 7, 1749, married at Roxbury, October 25, 1768, George Erving of Boston who was born in December 1738 and died in London, England, January 16, 1806. He was a graduate of Harvard College in 1757 and a merchant of Boston. His wife died at Boston, April 27, 1770 and he married secondly at Boston, January 26, 1775, Mary MacIntosh Royall (1745-1786).

*Hannah Winslow*, born February 28, 1755. She married in New York, December 4, 1778, Captain John Wall of the British army who died about 1816. They lived at Worthrop, Co. Nottingham, England and later at Clonmel, Ireland. Mrs. Wall died about 1819.

The family is represented as in a garden with large trees and iron gates in the background. Mr. Winslow, dressed in a brown coat with a powdered wig, stands at the left of the canvas, with eyes directed to the spectator, and his left hand resting on the back of a chair in which sits his wife dressed in a mauve pink gown and with dark brown hair. She too gazes at the spectator and holds on her lap her younger daughter Hannah who wears a white cap and white dress and looks to the spectator's right toward her sister Lucy, standing at the right; Lucy also looks toward the spectator and wears a dark skirt with a white overdress with low neck and elbow sleeves which are caught up with jewels.

Painted in 1757. H. 42". W. 78".

Reproduced in "Genealogy of the Waldo Family," by Waldo Lincoln, Worcester, 1902. Vol. I. facing p. 188.

Owned by George Scott Winslow, Esq., Boston, Mass.

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