

JUSTUS ENGELHARDT KÜHN
AN EARLY EIGHTEENTH CENTURY
MARYLAND PORTRAIT PAINTER

BY J. HALL PLEASANTS

THE identification of a "new" early eighteenth century portrait painter who followed his profession in one of the American colonies is of more than local interest as it helps to assemble and classify the factors which influenced the early development of American portraiture. That in Maryland these early influences were not predominately British is clear, for the first portrait painter in this Province of which we have as yet a definite record, Justus Engelhardt Kühn, who is now presented to students of early American portraiture, was a German, and his immediate successor, Gustavus Hesselius, was a Swede. If we add to these Augustine Herrman, of New Amsterdam and Maryland, the Bohemian brother-in-law of Governor Peter Stuyvesant of New York, a Bohemian-Dutch influence is also to be recognized as entering the early history of the graphic arts in Maryland. Herrman's bust appears on the great map of Virginia and Maryland, engraved by Faithorne, which Herrman himself drew from his own surveys for Cecilius Calvert, second Lord Baltimore, and published in London in 1673. For the making of this map he received as recompense a grant of "Bohemia Manor," a magnificent estate of some 10,000 acres in Baltimore, later Cecil, County.

The painting activities of Kühn, with whom we are chiefly concerned in this study, extended from 1708 to 1717, and those of Hesselius from about 1717 to 1734.

Fortunately there are a sufficient number of examples preserved of the work of each to make it possible to evaluate them as painters.

Brief mention of the more important Maryland painters of the colonial period will bring Kühn into clearer relief. There is reason to believe that there were portrait painters in Maryland before Kühn, but the evidence as to this is not as yet sufficiently convincing to discuss here. Almost immediately after Kühn's death in 1717. Gustavus Hesselius, not only a painter of portraits but the first artist in the colonies to paint religious and allegorical groups, who had been following his profession as painter in Philadelphia and Delaware since 1712, settled in Prince George's County, Maryland, remaining there until about the year 1734, when he returned to Philadelphia to live, although he seems to have made professional visits to Maryland from time to time after this. It is probable that he returned to Philadelphia about the time that Charles Bridges established himself as a painter in Virginia in 1735. Maryland and Virginia were the fields of Hesselius's painting activities while he made his home in Maryland. One may surmise whether Bridges took over the Virginia field as the result of Hesselius's removal to Philadelphia, or whether Hesselius was influenced to go to Philadelphia because a rival had found his way into Virginia and thus encroached upon one of his dual fields.

In the *Maryland Gazette* of Annapolis for March 8-15, 1734, appeared "An Elegy on the Much Lamented Death of the Honourable Charles Calvert, Esq. formerly Governour in Chief of the Province of Maryland." The anonymous early Maryland author in describing the happy and prosperous condition of all classes in the Province under the rule of the late lamented governor, who had died on February 2d, wrote:

Secure the Artist gives his Rule the Praise
And dates his thriving Trade from Calvert's Days

Unless a flight of pure poetic license, or unless the poet used the word "artist" synonymously with "artisan," he must have had in mind the thriving trade of no other than Gustavus Hesselius (*Maryland Historical Magazine*, XXXII, 1937, p. 131).

The late thirties and the forties are the obscure period in the story of eighteenth century Maryland painting. We have evidence, however, pointing to painting visits made by Gustavus Hesselius after his removal to Philadelphia, and to the presence of an as yet unidentified portrait painter during this period. In the early fifties John Hesselius, son of Gustavus, who was born in Prince George's County, Maryland, in 1728, appears on painting expeditions to Maryland and Virginia, although he seems to have then made his home in Philadelphia. He probably settled in Annapolis in the late fifties. In 1763 he married a wealthy young widow, Mary Woodward, the daughter of Col. Richard Young of Anne Arundel County, and the widow of William Woodward of "Bellefield," near Annapolis. Here Hesselius lived and painted portraits in large numbers until his death in 1778. Overlapping the latter years of John Hesselius, Charles Willson Peale began his painting career in Annapolis about 1763, and with the exception of two years spent in study in London and an occasional painting expedition to other colonies, continued to paint miniatures and portraits in the large in Maryland until he joined the American Army at the outbreak of the Revolution. It is thus to be seen, that with the exception of the hazy period in the late thirties and the forties of which little is known, Maryland had its resident painters from the year 1708, and probably earlier, down to the close of the Colonial period. Later than this we need not here concern ourselves.

And what was the environment in which these eighteenth century painters worked? Kühn first appeared in Annapolis in 1708, the same year that Governor Seymour, in the name of Queen Anne,

granted a charter to the town on the Severn under the name of the City of Annapolis, a municipal charter which gave it a mayor, recorder, aldermen and common councilmen, and a court of local jurisdiction. Annapolis had been the seat of the Provincial Government since 1694, when as the result of the Protestant Revolution, the capital had been moved somewhat violently from Catholic St. Mary's City to the Protestant settlement on the Severn, but the growth of the new town had at first been slow. Kühn was now to see a more rapid development of Annapolis as the political and social centre of the Province. Never a large town, it drew to itself in season the wealthy planters from all parts of the Province for the meetings of the General Assembly and of the courts, and for the races and the social gaieties which centered around the governor and other prominent Provincial officials. It was not until after the days of Kühn and towards the middle of the century, however, that Annapolis became what was perhaps the most sophisticated and colorful capital in the Colonies. Kühn was also to see in 1715 the restoration of administrative control to the Calverts, who by becoming Protestants, had regained the political control which Charles, third Lord Baltimore, had lost when, following the accession of William and Mary, Maryland had in 1689 been made a royal province.

Kühn first appears in the Maryland records December 3, 1708, when he made application to the General Assembly of Maryland for naturalization, and from time to time afterwards we have successive mention of him until his estate was settled following his death in Annapolis in November 1717. It seems more than likely that he had been in Annapolis some time, but how long we do not know, before he decided to settle and apply for naturalization, and had found it a promising field in which to work. He may have been of the vanguard of German Protestant Palatines who, as the result of the religious wars which raged in

Germany in the latter part of the seventeenth century and the early years of the eighteenth, left the Rhine Valley in large numbers, the hegira reaching its culmination in 1709, and who after finding a temporary refuge in England, emigrated to Pennsylvania and New York. Few of these, however, found their way into Maryland until several years later. Or he may have come to Annapolis by way of the German settlement which had been previously made at Germantown, near Philadelphia, in 1683, but no trace as yet has been found of him elsewhere in the Colonies before he applied for naturalization in Annapolis in the autumn of 1708.

The few glimpses we have of Kühn in the public records are of interest, although unfortunately they tell us little of his personality. In recording the name Kühn, the German umlaut over the vowel as seen in his own signature, proved, as might be expected, a stumbling block to the early Maryland recording clerks, totally unfamiliar as they were with the German language, but the painter's two distinctive Christian names, Justus Engelhardt, fortunately identify him beyond all possible doubt wherever he is mentioned, even when his last name has been distorted by the clerks into Kiihin, Kyhn, Kijhn, Kitchin, and Ketclin, as it variously appears in the manuscript records of the General Assembly and of the Probate Court where he is mentioned. Nor can there be the least doubt that when Charles Willson Peale, writing some hundred years later of early Maryland portrait painters, speaks in his unpublished memoirs of Kain or Cain as the earliest Maryland portrait painter, he is referring to Kühn. The registrar of St. Ann's Church, Annapolis, alone records his name correctly, although even he makes an occasional slip.

The proceedings of the General Assembly of Maryland record that in the Upper House on December 3, 1708, "The Petition of Justus Englehard Ketclin Painter a German read praying leave a Bill may be

brought in to naturalize. Recommended to the Assembly" (*Archives of Maryland, Vol. XXVII*, p. 235). The day following the same petition was read in the Lower House, his name here appearing as *Kitchin* (*ibid*, p. 283). The progress of the naturalization bill through both houses is duly recorded until it was finally passed, and was signed on December 17th by Governor John Seymour "on behalf of our Sovereign Lady Anne, Queen of Great Britain," etc., etc. (*ibid*, pp. 261, 283, 288, 289, 292, 321, 327, 369-370). The act as passed naturalized not only Justus Engelhard Kitchin, described as a German and a Protestant of Anne Arundel County, but two French Protestants as well, and provided that they should enjoy all the rights of natural born subjects, including the right to own and dispose of houses and lands. The naturalization fees were large, Kühn paid the Speaker of the Lower House £5:0:0, and the Clerk £2:10:0, for the privilege of becoming a Marylander. It is to be regretted that this petition for naturalization, which doubtless would tell us much of interest about our painter, cannot be found in the Maryland archives.

Unfortunately we have no clue as to Kühn's age. As there is no mention in the act of naturalization of his having brought a wife with him into the Province, he doubtless married soon after coming to Annapolis. It is certain, however, that he was married as early as 1713, for the St. Ann's Church register under date of April 6, 1714, records the birth of "Thomas, Son of Jost. Engl. Kühn and Elizabeth his wife." That he acquired for himself a position of some importance in the life of the little capital on the Severn is shown by entries in the vestry proceedings of St. Ann's, recording under date of April 22, 1717, that "Mr. John Carpenter and Jost. Engelhardt Kühn chosen churchwardens," and again on May 17th, it is recorded that Kühn "subscribed the oath of abjuration and Test," declarations then required of all persons appointed to civil or ecclesiastical positions, "upon which the

Church [plate and other furniture] viz: two flaggons, One Chalice, One dish, two Salvers, one Holland Table cloth and three napkins were delivered unto his custody." The oath of abjuration renounced allegiance to the Stuarts and declared loyalty to the house of Hanover, and the "test" required a declaration against transubstantiation, invocation of saints, and the mass. It is of interest to recall that there are still in the possession of St. Ann's five of the six pieces of church silver which were in 1717 entrusted to the care of our painter. These had been presented at the close of the seventeenth century by the King, William III, to St. Ann's parish, and are marked with his cipher and Royal arms, and bear London hallmarks for the years 1695-1696 and the marks of Francis Garthorne and George Garthorne, the makers. They are illustrated in E. Alfred Jones' *The Old Silver of American Churches*, 1913 (p. 6).

But our painter was not long to enjoy the position he had won for himself in Annapolis, for only some six months after he became churchwarden, the St. Ann's register laconically records, under date of November 6, 1717, "Buried Jost Englehardt Kühn." These entries have been transcribed by the writer from the original St. Ann's records, and are not taken from the printed vestry proceedings as published in the *Maryland Historical Magazine*, or from the manuscript copies of the register in the Maryland Historical Society, in both of which slight errors in transcription are to be found.

But these scant facts about Kühn, found in the application and act for his naturalization and in the church records, tell us little of the man himself. The Probate records fortunately throw some additional light upon him as a human being. First, they disclose the not-surprising fact that he died, as do most artists, with more debts than there was estate for their payment. The inventory of the worldly possessions of "Just Englehardt Kijhn," filed December 6, 1717, showing an estate amounting to £47:13:5 current

money, was "approved by Amos Garrett as "being one of ye Cred^{ts}" (Inventories and Accounts; Annapolis, 1717, folio 99). Garrett was a prominent merchant of Annapolis and its first mayor. Had the debts not exceeded the value of the estate, the inventory would have been "approved" and signed, not by a creditor, but by his widow or some other member of his family.

The inventory, in addition to numerous articles of household use and artist's materials, shows Kühn to have been the possessor of a flute valued at three shillings, and of thirty-nine books valued at £2:10:6. Our painter is thus disclosed as a man having a taste for music and reading. Possibly some of these thirty-nine books contained illustrations which he made use of in laying out the elaborate scenic backgrounds to be found in his three large canvases. There are several items in the inventory which bear directly upon Kühn as a painter. These are:

To 14 pictures & Landskips	£2:8:0
To Mr. Doynes Coat of Arms unfinished	0:1:0
To three pictures unfinished	0:2:0
To sev ^l . parcells of paint & all other things belonging to painting	7:0:0

Perhaps the "brass mortar & Pestle" valued at five shillings were used for grinding the painter's colors.

The following items in the inventory show that our artist was not indifferent to his personal appearance. He owned "waring apperell except Lnⁿ" [linen], valued at £6:9:0; "10 shirts & 3 neck Cloaths" at £1:15:0; and "2 p^r [pairs] of Slipors hatt gloves & wigg" at £0:15:6. We thus see that his personal wardrobe had a value of nearly £9, a considerable amount for those days. For his journeyings to paint the families of Maryland planters, and perhaps to take him over the Potomac ferry for painting expeditions into Virginia, we find he owned "1 old Bay Horse & Mare," valued at £3:10:0, and "1 saddle & 2 old Bridles & 1 p^r of spancells," valued at £1:0:0. Pewter, but no silver, is listed in the inventory. It is probable that the "pic-

tures" listed under "pictures & Landskips" were portraits. That he was a painter of landscapes is not surprising when we remember the elaborate backgrounds seen in his three large portraits. The unfinished coat of arms for Mr. Doyne, doubtless a member of the well known Southern Maryland Catholic family of that name, reminds us that no inconsiderable part of the work of a painter of that period was the illumination and blazoning of arms.

Administration papers upon the estate of "Just Englehardt Kuhn" were taken out November 22, 1717, some two weeks after his funeral, by "Charles Carroll Esquire," who gave bond for £500 sterling, and there is a memorandum that he was not required by the Probate Court to give security (*Maryland Testamentary Proceedings, Annapolis. Vol. XXIII, fol. 148*). This administrator was no less a personage than Charles Carroll (1660-1720), the "Settler," of Annapolis, whose portrait and that of his wife the artist had painted some seven years before (numbers VII and VIII). That the estate would amount to only £47:13:5 was probably a surprise to Mr. Carroll, who had doubtless administered on account of his friendship for the painter, as the size of the bond indicated the expectation of a much larger one. As the estate turned out, there was probably little for the administrator to do, and the next entry shows that Mr. Carroll did not do even that little, for some eighteen months later, June 21, 1719, a citation was issued out of the Probate Court to the sheriff of Anne Arundel County to serve notice upon "Cha: Carroll adm. Just Englehart Kyhn" to bring in an account (*ibid, fol. 396*). He apparently never did so—probably he explained to the court that there was nothing of sufficient value to account for. One cannot but regret, however, that no account was filed, as it might have disclosed the names of debtors to the estate who had not paid for their portraits. The land records do not show that Kühn owned property in Annapolis or elsewhere. He probably lived and had his

painting room in a rented house, possibly on Church, now Main Street, where the silversmiths and other craftsmen lived.

To assign a definite European locale or background for Kühn's painting is difficult. We know from his naturalization papers that he was a German, probably from the Rhine valley, and his style is certainly that of north Europe. For it may be said with certainty that this is neither French nor British, and with equal certainty that it is not Italian, although the three large canvases with architectural and scenic backgrounds show the Italian influence which pervaded all of Europe at the end of the seventeenth century. Kühn was doubtless a high-German, although his larger paintings show a composition not unlike the work of some of the painters of the Low Countries and Scandinavia. The three large canvases of children with baroque architectural settings, combined with elaborate formal garden backgrounds, are reminiscent of an Italian influence such as is to be seen in the architectural engravings of a previous century by Jan Fredeman Vries and others. There is no reason, however, why Kühn may not have adapted to his own use the memories of the buildings and formal gardens which adorned the capital of some German kingdom or principality in which he had grown up.

The ten paintings by Kühn reproduced and described here fall into two groups, viz: the three large paintings of children with their elaborate surroundings and backgrounds, and the seven smaller bust portraits of adult men and women. Certainly nothing has come to light painted in the American colonies in the seventeenth or early eighteenth century which remotely resembles this first group of three large canvases. They are the work of a more finished and more sophisticated artist than any other who painted here of whom the writer has knowledge. Here we have the standing portraits of three young Maryland aristocrats Ignatius Digges (Number I), Henry Darnall, III

(Number II), and Eleanor Darnall (Number III), painted in incredible settings without parallel in colonial paintings. The figures of the children in these three large paintings, stiff though they are, have a quality of prim formality that is not without charm. The faces are less doll-like than those one meets in the New England portraits of the period. That of Henry Darnall, III, is even expressive of considerable character, and there is not a little sweetness in little Eleanor Darnall's face. The arms and hands, and especially the hands, while rather well painted, are too small for the figures. The flesh coloring is good and the hair is painted with meticulous fidelity. The costumes and draperies, in soft reds, terra cottas, browns, and blues, are pleasing and well painted, and the laces are done with microscopic attention. In each of the three canvases there is an accessory object of interest to a child—in the portrait of Ignatius Digges (Number I) a parrot, in that of Henry Darnall, III (Number II) a bob-white, and Eleanor Darnall (Number III) has her dog. In the painting of Henry Darnall, III, who stands with bow and arrow in his hands, there is also the figure of a negro slave boy wearing a silver collar, who has just retrieved the bird shot by his young master. All three paintings are in their original gilded carved wood frames.

The young aristocrats in these three large paintings have been costumed with elaborate care to satisfy the pride of adoring parents. One cannot help wondering whether the painter, to please the vanity of his patrons, depicted the three young subjects in these impressive surroundings in the hope that future generations would be led to believe that "Melwood" of the Digges, and the "Woodyard" of the Darnalls, were laid out in the manner of magnificent European estates.

This painting of the seven-year-old Henry Darnall, III, is the earliest example in American portraiture, which the writer has been able to find, of a negro slave introduced as an accessory to the portrait of a young

aristocrat. The custom of presenting a young slave to a youthful master or mistress to serve as a playmate, and later as a body servant or maid as the case might be, was almost universal among the wealthy planters. Four other examples of a later date have been found. In the portrait of Lucy Parke (c. 1690-1716), the first wife of the celebrated Col. William Byrd (1764-1744) of "Westover," Virginia, which may have been painted in England, and is said to have been done shortly before the subject's death there in 1716, is to be seen the figure of a young negro girl standing near her youthful mistress (*Virginia Historical Portraiture, 1585-1830*, p. 161). There is a portrait painted about 1720, thought to be that of John Baptiste Van Rensselaer, and attributed to Pieter Vanderlyn, which shows the child and a colored slave (Frick Art Reference Library, No. 20396). This painting the writer has not seen. In two portraits by John Hesselius in his Maryland period negroes are to be seen as accessory subjects. In one painted by him in 1761 of the youthful Charles Calvert (1756-1774), son of Benedict Calvert (1724-1788) of "Mount Airy," Prince George's County, Maryland, and grandson of Charles Calvert, fifth Lord Baltimore, there is the figure of a negro boy holding his young master's drum (Frick Art Reference Library, No. 5311). In the portrait of the same artist's infant son, Gustavus Hesselius, painted in 1762, the baby's negro nurse, who tradition says later poisoned the child, stands nearby (Frick Art Reference Library, No. 10498). The heads of a negro woman and two negro children are to be seen in the background of the painting (c. 1788) at "Doughoregan Manor," "The Departure of Charles Carroll of Homewood," by Robert E. Pine, showing the members of the family of Charles Carroll of Carrollton (Frick Art Reference Library, No. 3466).

The remaining seven Kühn paintings are bust portraits. These are all in subdued dark colors. The flesh colors are well done, and the costumes and back-

grounds are in sombre dark browns and greys. All these are also in the original carved wood gilded frames.

The similarity between the individual paintings, not only in general composition, but in technique and coloring, is so great as to leave no question as to their having all been painted by the same hand. The three large paintings of the children are markedly similar in composition. The same stiff figure and costume treatment, the similar architectural features and formal garden backgrounds, the latter painted in microscopic detail, and the palatial buildings in the distant view, appear in all three. Similar color treatment is also to be seen in the flesh tints, fabrics, architectural features, formal gardens, and buildings in the distance. We also have the eyes, the hands, and the hair of the subjects painted in the same manner in all three.

Convincing internal evidence that the inscriptions to be seen on four of the portraits of the Doughoregan collection were all painted by the same hand is revealed by an examination of the lettering. Certain of these letters and numerals are characteristic of seventeenth century German orthography. While all the individual letters and digits in the four inscriptions are in general identical in style and shading, certain old German forms are of a distinctive and identifying character. In the portraits of Ignatius Digges (Number I), Charles Carroll, the "Settler" (Number VII), Mrs. Charles Carroll (Number VIII), and Daniel Carroll (Number IX), we find that the initial capital letter "A" in the words "Anno" or "Ætatis" has a v-shaped connecting cross bar. The diphthong Æ in capital letters in the latter word is also identical in all four inscriptions. In the date 1710, to be seen in both the Ignatius Digges and Daniel Carroll inscriptions, the old German "J" is used instead of the more modern "1" thus, "J7J0." The lettering in all these inscriptions is a light grey, painted on a dark background.

The seven bust portraits, four of men and three of women, bear not only a striking resemblance to each other, but also to the three large paintings of children, in composition and technique. Four are oval canvases in original gilded carved wood frames, and three, also in similar old frames, are rectangular canvases with feigned ovals and spandrels. The subjects of all seven bust portraits are seen by the spectator almost full face, as are the children of the three large paintings. The face modelling is similar in all. The treatment of the arms and hands, where these are shown, is strikingly alike. The three women are similarly posed, and the hair, arranged in like fashion including the single curl over the right shoulder of each, is painted in the same manner. Each of the women wears, as does also little Eleanor Darnall, a single strand of pearls closely fitted around the neck, and each also wears an almost identical jewelled brooch. Their low cut bodices with lace trimming are painted alike. The color of the women's dresses in all three paintings is of a similar reddish subdued tone.

The four men's portraits also show an equal similarity, one with the other, in pose and detail. The neckcloths of all, although not identically folded, are painted in a similar manner, whether they be of lace, or of plainer material with fringe and embroidery. The color tones of the costumes and backgrounds of all these men's portraits are sombre, and there is little contrast between clothes and background.

Considering that Kühn's painting activities in Maryland covered a period of nine years or more, it is rather surprising that more portraits which can be attributed to him with certainty have not come to light. The writer has seen a few other portraits, or photographs of portraits, which he thinks may also be by Kühn, but their condition is such as not to justify a definite attribution, and it seems unwise in this paper to go beyond a discussion of this well authenticated and integrated group. It is of interest that these ten

portraits, which can be identified with certainty as by him, are all to be found in the collections of two very prominent Maryland Roman Catholic families—the Carrolls of “Doughoregan Manor,” Carroll County, and the Daingerfields of “Poplar Hill,” Prince George’s County, and depict their Carroll, Digges, and Darnall ancestors.

The key painting of these collections, signed by Kühn and dated 1710, has been the means of not only definitely identifying the artist’s peculiar style of painting, but of determining the attribution to him of the other nine family portraits found in these two collections. This key portrait, in the collection of Mr. Philip A. Carroll of “Doughoregan,” is that of the child, Ignatius Digges (c. 1707–1785) (Number I) of “Melwood,” Prince George’s County, and shows an inscription painted by the artist along the hand rail of the balustrade forming part of the elaborate architectural background of the painting which reads: “Anno Ætatis suae 2½ J7J0 ’ [J.?] E. Kühn Fecit.” The first initial of Kühn’s name is indistinct, but is unquestionably a broken “J.” In this same Doughoregan collection are also to be found six family bust portraits, all also obviously by Kühn, three of which although unsigned with the artist’s name, can be shown by inscriptions painted by him on the front of the canvases to have been done also in or about the year 1710. On one of these three (Number IX) is inscribed both the age of the subject and the year 1710 as the date of painting, while the two others (Numbers VII and VIII) give no dates of painting, but are inscribed with the subjects’ ages, which fixes the date of their painting as 1710. The three remaining bust portraits, while without inscriptions must also, from the known ages of the subjects, have been painted in or about the year 1710. The portrait of Charles Carroll (1660–1720) of Annapolis, (Number VII), the founder of the “Doughoregan” and “Duddington” lines of Carroll, and familiarly known as Charles Carroll, the “Settler,” and that of his

wife, Mary Darnall (1679-1742) (Number VIII), while undated, are thus respectively inscribed with the ages of these two subjects; "Ætatis suae XLVIII," and "Ætatis suae XXX," the subjects of these from other sources are known to have been respectively forty-nine and thirty years old in 1710. The portrait of Daniel Carroll (1687-living 1732) (Number IX), a nephew of the "Settler," Charles Carroll, is inscribed: "Ætatis suae XXII Anno Domini 1710." The portrait of another nephew of the "Settler," John Carroll (c. 1689-1720) (Number X), bears no inscription whatever, but depicts a man of about twenty years old. The portraits of Henry Darnall, I (1645-1711) (Number IV) of the "Woodyard," Prince George's County, and that of his wife, Eleanor (Hatton) Brooke (1642-1724) (Number V), both lack inscriptions revealing either their age or the year of painting, but depict an elderly middle-aged couple who were also doubtless painted about the year 1710. These seven portraits in the collection of Mr. Philip A. Carroll, the present owner of "Doughoregan Manor," are all obviously by the hand of Kühn.

The Daingerfield Collection, formerly owned by the late Miss Ellen C. Daingerfield of "Poplar Hill," and left by her in 1912 to the Maryland Historical Society, is also a most interesting group which hung for more than a century at "Poplar Hill," long the home of the Sewell and Daingerfield families. Here we find three originals by Kühn and two that appear to be indifferent eighteenth century copies from Kühn originals in the Doughoregan collection. One of these originals, that of little Eleanor Darnall (1704-1796) (Number III) already referred to, is a large canvas of the same size as that of the signed Kühn of Ignatius Digges, and with a similar architectural and scenic background. This is unquestionably an original by Kühn. In this same collection there is another large painting of the same size as the two just mentioned, also with a typical Kühn background, the portrait of young Henry Darn-

all, III (1702–living 1788), a grandson of Henry Darnall, I (1645–1711) of the “Woodyard” (Number IV), and his wife, Eleanor Hatton (1642–1724) (Number V). This is slightly over-painted in places, but is a typical original by Kühn. The same is to be said of the bust portrait of the young woman, Mrs. Henry Darnall, II (Ann Digges) (Number VI), the daughter-in-law of Henry Darnall, I. Also in this collection are to be found the bust portraits of Henry Darnall, I, (1645–1711) of the “Woodyard,” and of his wife, Eleanor (Hatton) Brooke (1642–1724), which have already been mentioned as being without question wretched eighteenth century copies of the Kühn originals in the Doughoregan Collection. These copies need not be reproduced or discussed here. None of these Daingerfield portraits bear the signature or any visible inscription by the hand of the painter. The portrait of little Eleanor Darnall (Number III), as said before, is in every detail obviously by the same brush that painted Ignatius Digges (Number I) in the Doughoregan Collection. The same treatment of figure, costume, and elaborate architectural and formal garden background characterize both paintings, and the size of the canvases is the same. From the known age of Eleanor, and of young Henry Darnall, III (Number II), their portraits were also painted about the year 1710.

The frames of all ten of these Kühn paintings are unquestionably original and contemporary, and, as was the custom of the time, were doubtless furnished by the artist himself to his patrons. These frames fall into two different groups. Those on the seven portraits in the “Doughoregan” collection, whether rectangular or oval, have the same contour on cross-section and the same carved decorations. Although the three frames in the Daingerfield collection are identical with each other in contour and decorative carving, and are quite similar in general appearance to the “Doughoregan” frames, the contours and decorative details of the carvings in the two groups are not identical.

The history of the two family collections of portraits in which these Kühn paintings are found is of interest. The collection of Mr. Philip A. Carroll, the owner of "Doughoregan Manor," came to him in great part through his great-great-grandfather, Charles Carroll of Carrollton, Signer of the Declaration of Independence, and the second proprietor of "Doughoregan," which was built about 1750 by his father, Charles Carroll (1702-1782) of Annapolis. Mention has already been made of the Daingerfield collection. Mr. Carroll and Miss Daingerfield are both directly descended from the old and prominent Maryland Catholic families of Darnall, Carroll, and Digges, all represented by portraits painted by Kühn. To attempt to trace here in detail the descent or connections of the Carroll and Daingerfield owners of these two collections to the subjects of the several paintings would, however, involve us in a genealogical labyrinth of marriages and cross-marriages between several generations of Darnalls, Carrolls, Digges, and Brookes which, although authenticated beyond possible doubt, almost baffles belief. It may be said, however, that the relationship between the Carrolls and the Daingerfields is a double one. The descent of both families from Henry Darnall, I (1645-1711) (Number IV) of the "Woodyard," and his wife, Eleanor (Hatton) Brooke (1642-1724) (Number V), explains the presence of portraits, originals or copies, of these two subjects at both "Doughoregan" and "Poplar Hill." It should also be added that as a matter of fact, the "Doughoregan Manor" Carrolls are descended through two lines from Henry Darnall, I, and his wife, Eleanor (Hatton) Brooke; first, through the marriage of the last-named couple's daughter, Mary Darnall, to Charles Carroll, the "Settler," and again through the marriage of the latter's grandson, Charles Carroll of Carrollton, the Signer, to a later Mary Darnall, a great-granddaughter of Henry Darnall, I, and Eleanor (Hatton) Brooke.

The families represented in these two collections of

Kühn paintings, Digges, Carroll, and Darnall, were conspicuous members of that relatively small group of aristocratic and wealthy landholding Roman Catholic families who had the confidence of Lord Baltimore, and held important public offices under him, until the Protestant Revolution of 1689 wrested political control from the Calverts and excluded Roman Catholics from public office. The Calverts were not deprived of their very valuable land rights in Maryland, however, and the management of the Land Office, the collection of the Proprietary's quit rents, and his personal business in Maryland, were entrusted to the care of members of this same group who had formerly filled so many public offices. Although in the descriptions of individual paintings and their subjects which follow, biographical sketches of the latter will be given, a few words as to the immediate background of the three families represented will be of some interest.

The Digges family, represented in the collection by the portraits of little Ignatius Digges at the age of two and one-half years (Number I) and of Ann Digges (Mrs. Henry Darnall, II) (Number VI), was a very prominent one in both Maryland and Virginia in the seventeenth and eighteenth centuries, and traces its immediate descent from Edward Digges (1620-1675), Governor of Virginia from 1656 to 1658, who was the son of Sir Dudley Digges of Chilham Castle, Kent. The Governor's son, William Digges, I (d. 1697), a justice and Sheriff of York County, Virginia, married Elizabeth Sewell, widow of Dr. Jesse Wharton (d. 1676) of Maryland, and step-daughter of Charles, third Lord Baltimore, and about 1679 removed to Charles County, Maryland, where he was a member of the Governor's Council and one of the deputy-governors of the Province from 1684 to 1689. Whether or not William Digges, I, changed his religion as a result of his marriage to this prominent young Catholic widow has not been learned, but their children, including William Digges, II (c. 1680-1740) of "Melwood,"

Prince George's County, Maryland, the father of Ignatius, the subject of the portrait (Number I), and Ann Digges (Mrs. Henry Darnall, II) (1685–liv. 1750) (Number VI), were brought up as Catholics.

The Carroll clan was a rather numerous one in Maryland in the latter part of the seventeenth and the eighteenth centuries. They were all apparently of Irish descent and were in great part Catholic in religion. The more prominent Maryland families of this name were doubtless all related by blood to each other in some way. We need only concern ourselves here, however, with Charles Carroll (1660–1720), called the "Settler," and his immediate family. From his two sons, Charles and Daniel, are descended the Carrolls of "Doughoregan Manor" and of "Duddington Manor." The "Settler" doubtless came to Maryland in 1688 because of the anti-Catholic sentiment then rising in England which was soon to result in the deposition of James II and the succession of William and Mary. His coming was probably due to promises of preferment by the Lord Proprietary. He was the son of an Irish gentleman, Daniel Carroll, of "Litterlouna," county Kings, Ireland, and was a barrister who had been admitted to the Inner Temple, London, May 6, 1685. He had been the clerk or secretary to the household of William Herbert, First Marquis and titular Duke of Powis, then the most conspicuous member of the Roman Catholic aristocracy of England (E. A. Jones' *American Members of the Inns of Court*, 1924, p. 38). Soon after coming to Maryland Carroll was made Attorney-General, Register of the Land Office, and Agent and Receiver-General of Rents to the Lord Proprietary. These were not only positions of profit, but advantageous in that they enabled him to acquire very large and choice land holdings in sundry parts of the Province, which helped to make his grandson, Charles Carroll of Carrollton, the "Signer," one of the richest men in the colonies. There soon followed the "Settler" into Maryland two young

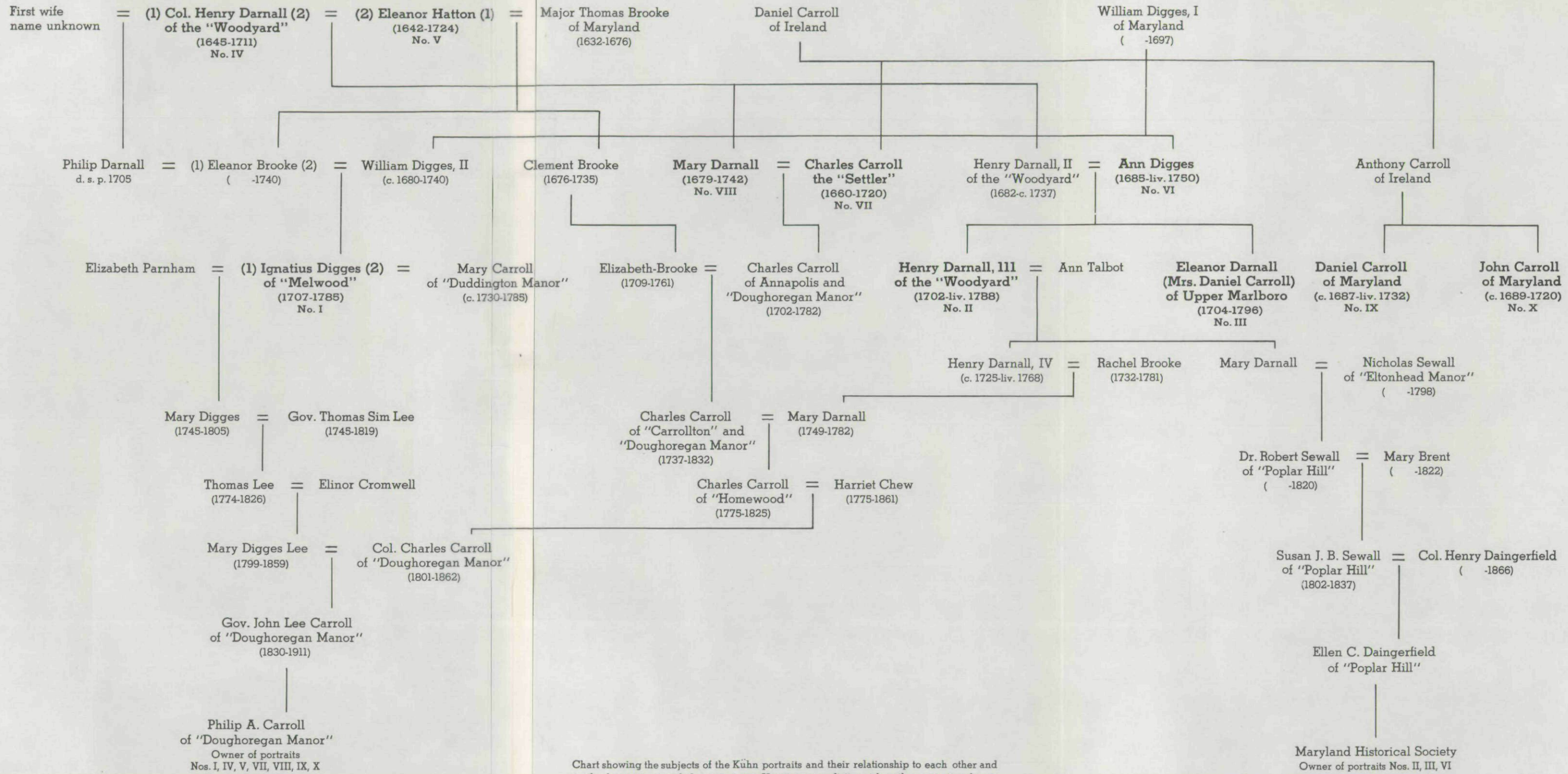


Chart showing the subjects of the Kühn portraits and their relationship to each other and to the later owners of the paintings. Heavier type distinguishes the portrait subjects

Carrolls, the sons of his brother, Anthony Carroll (d. 1734) of "Lisheenboy," county Tipperary, Ireland, who, however, did not himself come to Maryland. These nephews were Daniel Carroll (1687-living 1732) (Number IX), and John Carroll (c. 1689-1720) (Number X). The little that is known of them both will be told later in greater detail. They were in Maryland in the early decades of the eighteenth century, and the portraits of both by Kühn have been passed down during more than two centuries through the "Doughoregan" line, and still hang at "Doughoregan Manor."

The Darnall family was established in Maryland by Henry Darnall, I (1660-1711) (Number IV), who was probably influenced in coming to Maryland because of his close kinship, as yet not definitely determined, to the Lord Proprietary. Henry Darnall, I, who immigrated to Maryland, the subject of the Kühn portrait, was of the Darnalls of Bird's Place, Essenden, Hertfordshire, and was the son of Philip Darnall, a London barrister. He came to Maryland in 1672, and acquired extensive land holdings, including the "Woodyard" in Prince George's County, where he lived, and "Portland Manor" in Charles County. He held various important offices of profit under the Lord Proprietary, serving between 1684 and 1689 as one of the deputy-governors of the Province. His marriage to the widow, Eleanor (Hatton) Brooke (1642-1724), and other biographical details about him will be given under the descriptions of the Kühn portraits of him and his wife (Numbers IV and V).

It is of interest to note that the Diggess, Carrolls, and Darnalls, were all closely related by marriage or blood to Charles Calvert (1637-1715), third Lord Baltimore, and Proprietary of Maryland from 1675 to 1715. This Charles, Lord Baltimore, married four times, and his first two wives had Maryland connections. His first wife, Mary Darnall, whom he married in 1656, was also his cousin in a degree not yet fully established.

Charles Carroll, the "Settler," (Number VII), through his marriage with Lord Baltimore's cousin, another Mary Darnall (Number VIII), the daughter of Henry Darnall, I, of Maryland, was also thus connected by marriage with the Lord Proprietary. The second Lady Baltimore, Jane (Lowe) Sewell, the daughter of Vincent Lowe of Denby, Derbyshire, and the widow of Dr. Henry Sewell of Maryland, had by her first husband, Dr. Sewell, a daughter, Elizabeth Sewell, who married Col. William Digges, I (d. 1681) of Maryland. This Col. William Digges was the father of Ann Digges, Mrs. Henry Darnall, II, the subject of the Kühn portrait (Number VI), and the grandfather of Ignatius Digges, the subject of the Kühn Portrait (Number I).

The writer wishes to acknowledge his indebtedness to Mr. Philip A. Carroll of "Doughoregan Manor" for his permission to reproduce and describe his family portraits by Kühn. He also feels himself under obligations to several friends whose help has been of value in this study. Mrs. Russell Hastings, the outstanding authority on the origins and connections of the early Roman Catholic landed aristocracy of Maryland, has saved him from sundry genealogical errors of omission and commission, for which he is duly appreciative. Mr. Lawrence C. Wroth of the John Carter Brown Library of Providence has been good enough to read over the manuscript, and out of the fullness of his knowledge of old letterings and types, has been most helpful in the interpretation of the peculiarities of the inscriptions painted by the hand of Kühn on four of the portraits. The writer's thanks, and the thanks of the Maryland Historical Society, are due to Mr. C. Morgan Marshall of the Walters Gallery for having had cleaned two of the more important canvases, and for the infra-red photographs he has had made of them to exclude the possibility that later over-painting might cover inscriptions by the artist not visible to the unaided eye. The writer is grateful to the Frick Art Reference Library for permission to reproduce the

photographs taken by it of the "Doughoregan" paintings.

I

IGNATIUS DIGGES

(1707-1785)

SUBJECT: Ignatius Digges was born in 1707, and died about August 6, 1785. He was the son of William Digges, II (c. 1680-1740) of "Melwood," Prince George's County, Maryland, and his wife, Eleanor Brooke (d. 1740) of "De la Brooke Manor," widow of Philip Darnall and the daughter of Mrs. Henry Darnall, I (Eleanor Hatton), the subject of Number V, by her first husband, Major Thomas Brooke (1632-1676). Ignatius Digges married twice; his first wife was Elizabeth Parnham of the prominent landholding southern Maryland Roman Catholic family of that name. His second wife was his cousin, Mary Carroll (c. 1730-1785), the daughter of Daniel Carroll (1707-1734) of "Duddington Manor," Prince George's County, an estate upon which much of the city of Washington is built. This Mary Carroll was a granddaughter of Charles Carroll, the "Settler," and thus a first cousin of Charles Carroll of Carrollton, the "Signer." Ignatius Digges left but one child, a daughter Mary by his first wife, Elizabeth Parnham. She married Governor Thomas Sim Lee (1745-1819) of Maryland, and was the great-great-grandmother of Mr. Philip A. Carroll, the owner of this portrait. These Maryland Lees were a branch of the noted Lee family of Virginia, who, like the Digges, after coming into Maryland became Catholics, as the consequence of the marriage of the Hon. Philip Lee (1683-1744), the Governor's grandfather, with Eleanor Brooke of the Catholic family of that name of "De la Brooke Manor." Ignatius Digges lived at "Melwood," Prince George's County, a few miles from Upper Marlboro, and was a prominent representative of the wealthy Catholic aristocracy of Southern Maryland. He was a close friend of Washington, whose diaries show that he often dined or spent the night at "Melwood" on his way to Annapolis, and it is

from an entry in the diary, under the date of August 7, 1785, that we learn the date of Digges' death (Fitzpatrick's *George Washington's Diaries*, II, 401).

DESCRIPTION: This is the signed and dated key Kühn portrait of the collection. The subject is a boy of two and one-half years, dressed, as is often seen in portraits of this period, in a costume like that of a girl. He stands full front, with extended hands, with his back to a fluted stone column, and a baroque balustrade to the right. His head is turned slightly to the right with his dark eyes deflected to the left. The dark brown hair is well painted. The hands although stiff are better painted than the writer has seen in other American paintings of this period. The costume of velvet and lace is a very elaborate one and is painted in microscopic detail. The blue velvet dress is cut low at the neck and is trimmed with white lace. He wears a white stomacher and apron with lace trimming and lace flounces presenting a panel effect. These flounces at the sides of the apron appear to extend around the skirt and are of a buff color. The wide blue velvet sleeves are finished with gold lace cuffs and the white undersleeves are fastened tightly around the wrists. The elaborate surroundings are typical of Kühn. The baroque architectural foreground shows a fluted column against which the subject stands, and to the left a putto, supporting with extended arms a shell, stands on a fountain decorated with grotesque masks from which water spouts into a pool at the subject's feet. To the right in front of the balustrade is a grey parrot eating cherries. Little Ignatius holds two cherries in his left hand. In the background is a formal garden with balustrades and trees, possibly trimmed cypresses, and in the distance a palatial building is to be seen.

INSCRIPTION: Painted on the rail of the balustrade to the left is the inscription: "Anno Ætatis suae 2½ J7J0 [J.?] E. Kühn Fecit." The numerals 1 in the date 1710 are in old German script and are shaped like the English J. The same peculiarity is to be seen in the date numerals on the dated portrait of Daniel Carroll (Number IX).

SIZE: Canvas. Height, 53¾ inches. Width, 43¼ inches.



Courtesy of the Frick Art Reference Library

No. I. IGNATIUS DIGGES
(1707-1785)



No. II. HENRY DARNALL, III
(1702-liv. 1788)

DATE: 1710.

OWNERSHIP: Mr. Philip A. Carroll of "Doughoregan Manor," a great-great-grandson of the subject.

PEDIGREE OF PAINTING: This portrait has hung for many years at "Doughoregan Manor." Its pedigree is as follows. It passed from the subject to his daughter Mary Digges (Mrs. Thomas Sim Lee); to her son Thomas Lee; to his daughter Mary Digges Lee (Mrs. Charles Carroll); to her son Gov. John Lee Carroll; to his son Philip A. Carroll.

EXHIBITIONS: Exhibited September–October 1937 at the Charles Carroll of Carrollton Bicentennial Exhibition at the Baltimore Museum of Art.

COPIES: There is an excellent late eighteenth century copy by an unknown copyist, somewhat smaller in size (36 x 28 inches) owned by Mrs. Thomas Sim Lee Horsey of New York.

II

HENRY DARNALL, III

(1702—living 1788)

SUBJECT: Henry Darnall, III, was born in 1702 or 1703, probably in the former year. He was the eldest son of Henry Darnall, II (1682–c.1737) of the "Woodyard," Prince George's County, Maryland, and his wife, Ann Digges, and the grandson of Henry Darnall, I (1645–1711) and Eleanor (Hatton) Brooke (1642–1724), the subjects of portraits numbers IV and V, and the brother of little Eleanor Darnall (Mrs. Daniel Carroll), the subject of Number III. Henry Darnall, III, inherited the "Woodyard" from his father, but sold this estate in 1728 to pay a large debt. He married, c. 1725, in Maryland, Ann Talbot (c. 1705–), the niece and ward of that strange and devout nobleman, Gilbert Talbot, 13th Earl of Shrewsbury, a Jesuit priest, and the daughter of the latter's sister, Ann Talbot, who had married one Edward Talbot, probably a cousin, of Hampstead, England. In the Daingerfield Collection there is a portrait by Gustavus Hesselius of Mrs. Henry Darnall, III (Ann

Talbot). Henry Darnall, III, held the office of Receiver of Rents for the Lord Proprietary, was Collector of Customs of the Potomac, and in the years 1751 to 1756 appears as Attorney-General of the Province. He was brought up a Roman Catholic. He could only hold the office of Attorney-General, however, by professing conformity to the established church. This he did, but was under fire in the General Assembly in the fifties on the ground that his wife and children were Catholics and that his conformity was a mere subterfuge (*Archives of Maryland, LII, passim*). He is said to have been obliged to leave Maryland soon afterwards on account of financial irregularities, and was at Bruges in Flanders in 1771. He was reported to be living in poverty at the age of eighty-five in the lodge-house of a French convent. He left three sons and three daughters in Maryland. His eldest son, Robert Darnall, lived at "Poplar Hill," where this portrait hung for many years, and left the estate by will to his nephew Dr. Robert Sewell.

DESCRIPTION: The subject is a boy of some seven or eight years of age with a negro slave boy as his attendant. The young master stands with his back to a dark stone baroque balustrade overlooking a formal garden. His head, almost full face, is turned slightly to the right with his dark eyes deflected to the left. His hair, well painted, is a very light brown. In his left hand he holds a bow and in his right an arrow, and a quiver hangs at his side. He wears an old gold brocaded coat extending almost to the knees with silver buttons, lined with red silk, and a white lace neckcloth, old rose knee breeches and hose, and black shoes with buckles. A dark greenish velvet cape hangs from his left shoulder, extends across his back, and trails the floor on the left. To the left and just behind the stone balustrade is the figure of the negro boy, leaning on the rail and holding in his right hand a dead bob-white, doubtless a trophy of his master's prowess as an archer, which the young slave has just retrieved. The little negro wears a terra cotta coat and white undervest, and around his neck is a metal collar, the traditional insignia of slavery, apparently of silver. As has been previously stated, this is probably the first instance in

American portraiture of the figure of a slave introduced as an accessory to the principal subject.

To the right in the near background hangs a red curtain with gold braid and tassel, partly obscuring a stone column supported by an ornate pier of the balustrade. This pier is decorated with spandrels and an encircled half visible cherub's head. The far background shows a typical Kühn formal garden similar to those to be seen in his other two large canvases, with fountain, walks, trimmed trees, and imposing buildings in the distance.

INSCRIPTION: None.

SIZE: Canvas. Height, 53½ inches. Width, 43½ inches.

PHOTOGRAPH (infra-red rays): The infra-red photographs show such a small amount of over-painting as to make it unlikely there is an over-painted signature or other inscription. This over-painting is principally found on the slave's coat and on the curtain at the upper right of the canvas.

DATE: c. 1710.

OWNERSHIP: Maryland Historical Society—Daingerfield Collection. Left in 1912 by the will of Miss Ellen C. Daingerfield, great-great-granddaughter of the subject.

PEDIGREE OF PAINTING: Henry Darnall, III, to his daughter Mary Darnall (Mrs. Nicholas Sewell) of "Eltonhead Manor," St. Mary's County; to her son Dr. Robert Sewell of "Poplar Hill," Prince George's County; to his daughter Susan Sewell (Mrs. Henry Daingerfield) of "Poplar Hill"; to her daughter Ellen C. Daingerfield of "Poplar Hill"; to the Maryland Historical Society.

EXHIBITIONS: Exhibited September–October 1937 at the Charles Carroll of Carrollton Bicentennial Exhibition at the Baltimore Museum of Art.

III

ELEANOR DARNALL
(Mrs. Daniel Carroll)
(1704–1796)

SUBJECT: Eleanor Darnall was the daughter of Henry Darnall, II (1682–c.1737) of the "Woodyard," Prince George's

County, Maryland, and his wife, Ann Digges (Number VI), and the granddaughter of Henry Darnall, I (Number IV) and his wife, Eleanor (Hatton) Brooke (Number V). She married, in 1728 or 1729, Daniel Carroll (1696-1741) of Upper Marlboro, Prince George's County, the son of Kean Carroll, an Irish gentleman who did not come to Maryland, and who was apparently a not very close relative of Charles Carroll (1660-1720) (Number VII), the "Settler." This Daniel Carroll of Upper Marlboro and his wife, Eleanor Darnall, were the parents of Daniel Carroll, II (1730-1796) of Upper Marlboro, of Archbishop John Carroll (1735-1815) of Baltimore, and of four daughters.

DESCRIPTION: The subject was five or six years old when this portrait was painted. She is standing on a tessellated marble floor, with her hand on her dog's head, and her back to a baroque dark stone balustrade, broken by a pier decorated with an inlaid grotesque mask with spandrels. She stands almost full front with her body and head turned slightly to the left. Her dark eyes are deflected to the right. Her light brown hair, worn off her forehead, is well painted and is tied behind with a rose-colored ribbon. The subject bears a striking resemblance to her mother as portrayed in Number VI. Her reddish brown dress with black velvet train has a white net and lace stomacher and panelled apron, with flowing lace ruffles about her wrists. Her rather diminutive hands are held somewhat stiffly, the tips of the extended fingers of her right hand resting rather rigidly on the head of a white and brown spotted dog, rather hard to classify as to breed, but possibly a spaniel. She stands between a stone column on the left and a pier of the balustrade on the right, upon which stands an urn filled with flowers. There are vines climbing about the column to the left and a dark brown curtain partly obscures it. The urn on the stone balustrade to the right, apparently of gold and silver, is also ornamented with a mask and is filled with rather stiff white, red, and pink flowers, and foliage. There is seen in the distance a typical Kühn formal garden with meticulously painted balustrades, symmetrically trimmed trees, and in the distance a palatial building.



No. III. ELEANOR DARNALL (Mrs. Daniel Carroll)
(1704-1796)



Courtesy of the Frick Art Reference Library

NO. IV. HENRY DARNALL, I
(1645-1711)

INSCRIPTION: None.

PHOTOGRAPH (infra-red rays): The infra-red photographs show such a small amount of over-painting as to make it improbable that there is an artist's inscription which has been painted over.

SIZE: Canvas. Height, 54 inches. Width, 44½ inches.

DATE: c. 1710.

OWNERSHIP: Maryland Historical Society—Daingerfield Collection. Left in 1912 by the will of Miss Ellen C. Daingerfield.

PEDIGREE OF PAINTING: The early pedigree of this portrait is unknown, although it hung at "Poplar Hill" for many generations. It may have passed from Eleanor Darnall (Mrs. Daniel Carroll), the subject, to her brother, Henry Darnall, III, of "Poplar Hill"; and then have passed to the latter's daughter Mary Darnall (Mrs. Nicholas Sewell) of "Eltonhead Manor," St. Mary's County; to her son Dr. Robert Sewell of "Poplar Hill," Prince George's County; to his daughter Susan Sewell (Mrs. Henry Daingerfield, Sr.) of "Poplar Hill"; to her daughter Ellen C. Daingerfield of "Poplar Hill"; to the Maryland Historical Society.

EXHIBITIONS: Exhibited September–October 1937, at the Charles Carroll of Carrollton Bicentennial Exhibition at the Baltimore Museum of Art.

IV

COL. HENRY DARNALL, I (1645–1711)

SUBJECT: Col. Henry Darnall, I, was born in England in 1645.

He was the son of a London barrister, Philip Darnall (c. 1605–1679) of a prominent English Roman Catholic family of Bird's Place, Essenden, Hertfordshire, England. He came to Maryland in 1672, probably induced by promises of preferment from his kinsman, Charles, third Lord Baltimore. Henry Darnall, I, was a member of the Governor's Council from 1679 to 1689, and was one of the deputy-

governors of the Province from 1684 to 1689. He was a justice and high sheriff of Calvert County, and a colonel of the militia. He married first a wife whose name has not been learned, by whom he left a son, Philip Darnall. He married secondly, about 1677, Eleanor Hatton (1642-1724), the subject of Number V, the widow of Major Thomas Brooke of "De la Brooke Manor," Calvert County. Henry Darnall, I, lived at the "Woodyard" in Calvert (later Prince George's) County, where he is buried, his tombstone showing that he was the son of Philip Darnall and that he died June 17, 1711, in his sixty-sixth year. Col. Henry Darnall, I, by his second wife, Eleanor (Hatton) Brooke, left a son, Henry Darnall, II, and several daughters. The son, Henry Darnall, II (1682-c. 1737), by his wife Ann Digges (1685-liv. 1750) (Number VI), was the father of Henry Darnall, III (1702-liv. 1788), and of Eleanor Darnall (Mrs. Daniel Carroll) (1704-1796), the subject of numbers II and III. The mother and two children were all painted by Kühn.

DESCRIPTION: The subject is shown painted to the waist, full front, on an oval canvas. The head is turned very slightly to the left. He has rather coarse features and scowling eyebrows. The eyes are dark. The right hand rests on his lap. He wears a long full brown wig, a dark reddish brown coat, a white neckcloth with embroidered and fringed ends hanging in two folds, and a lace ruffle hangs from the white undersleeve of his right arm. The background is dark.

INSCRIPTION: None.

SIZE: Oval canvas. Height, 31½ inches. Width, 25¾ inches.

DATE: c. 1710.

OWNERSHIP: Mr. Philip A. Carroll of "Doughoregan Manor," a great-great-great-great-great-grandson of the subject.

PEDIGREE OF PAINTING: Henry Darnall, I, the subject; to his daughter Mary Darnall (Mrs. Charles Carroll, wife of the "Settler"); to her son Charles Carroll of Annapolis and "Doughoregan Manor"; to his son Charles Carroll of Carrolton; to his grandson Col. Charles Carroll of "Doughoregan Manor"; to his son Governor John Lee Carroll of "Doughoregan Manor"; to his son Philip A. Carroll.

EXHIBITIONS: Exhibited September-October 1937 at the

Charles Carroll of Carrollton Bicentennial Exhibition at the Baltimore Museum of Art.

COPIES: There is a very indifferent eighteenth century copy of this portrait and that of his wife (Number V) in the Daingerfield Collection of the Maryland Historical Society.

V

MRS. HENRY DARNALL, I
(Eleanor (Hatton) Brooke)
(1642-1724)

SUBJECT: Mrs. Henry Darnall, I, was born in England, and was the daughter of Richard Hatton. She and her widowed mother came to Maryland in 1649 to join her uncle, Thomas Hatton (-1655), at that time Secretary and Attorney-General of the Province. She married first, about 1668, Major Thomas Brooke (1632-1676), the son of the lord of "De la Brooke Manor," Calvert County, High Sheriff and Justice of that county, and soon after his death she married secondly, about 1677, Col. Henry Darnall, I (1645-1711) (Number IV) of the "Woodyard," Prince George's County. She left descendants by both marriages. One of her children by her first husband was Eleanor Brooke (Mrs. William Digges, II), the mother of Ignatius Digges, the subject of Number I, the key portrait by Kühn.

DESCRIPTION: This bust portrait on an oval canvas shows a middle-aged, rather stout woman, nearly full front, with her head turned slightly to the left and with dark eyes deflected to the right. Her dark hair, turning grey, hangs in curls on both shoulders with a coil extending in front over the right shoulder. The flesh tints are lifelike. She wears a low cut dark red dress, trimmed around the neck with white lace, meticulously painted. Her right arm rests on her lap, and the sleeve at the wrist shows full ruffles of white lace. She wears a tight fitting pearl necklace and a jewelled brooch. The background is sombre.

INSCRIPTION: None.

SIZE: Oval canvas. Height, 31½ inches. Width, 25¾ inches.

DATE: c. 1710.

OWNERSHIP: Mr. Philip A. Carroll of "Doughoregan Manor," a great-great-great-great-grandson of the subject.

PEDIGREE OF PAINTING: Mrs. Henry Darnall, I, the subject; to her daughter, Mary Darnall (Mrs. Charles Carroll, wife of the "Settler"); to her son Charles Carroll of Annapolis and "Doughoregan Manor"; to his son Charles Carroll of Carrollton; to his grandson Col. Charles Carroll of "Doughoregan Manor"; to his son Governor John Lee Carroll of "Doughoregan Manor"; to his son Philip A. Carroll.

EXHIBITIONS: Exhibited September-October 1937 at the Charles Carroll of Carrollton Bicentennial Exhibition at the Baltimore Museum of Art.

COPIES: There is a very indifferent eighteenth century copy of this portrait and that of her husband (Number IV) in the Daingerfield Collection of the Maryland Historical Society.

VI

MRS. HENRY DARNALL, II

(Ann Digges)

(1685-liv. 1750)

SUBJECT: There is some question as to the identity of the subject of this portrait, although it is certain that she was either the daughter-in-law, Mrs. Henry Darnall, II (Ann Digges) (1685-liv. 1750), of Henry Darnall, I (1645-1711) (Number IV) of the "Woodyard," and his wife, Eleanor (Hatton) Brooke (1642-1724) (Number V), or possibly one of their three daughters. All genealogical evidence and family tradition points to the former supposition. Ann Digges was the daughter of William Digges, I (-1697) of Charles County, Maryland, and his wife, Elizabeth Sewell, widow of Dr. Jesse Wharton (d. 1676) of Maryland, and stepdaughter of Charles, third Lord Baltimore. She was born in 1685. The date of her death is not known, but she was living in 1750. She married, about 1701, Henry Darnall,



Courtesy of the Frick Art Reference Library

No. V. MRS. HENRY DARNALL, I (second marriage)
(Mrs. Robert Brooke, first marriage)
(Eleanor Hatton)
(1642-1724)



No. VI. MRS. HENRY DARNALL, II (Ann Digges)
(1685-liv. 1750)

II (1682-c.1737) of the "Woodyard," Prince George's County, the son of Henry Darnall, I (1645-1711) (Number IV) and his wife, Eleanor (Hatton) Brooke (1642-1724) (Number V). She was the mother of Henry Darnall, III (1702-liv. 1788) (Number II), and Eleanor Darnall (Mrs. Daniel Carroll) (1704-1796) (Number III), and the aunt of Ignatius Digges (1707-1785) (Number I), all three, as well as herself, painted by Kühn.

DESCRIPTION: This is the portrait of a young woman in a feigned oval canvas with spandrels. She faces the spectator full front with head turned very slightly to the right and with dark eyes deflected sharply to the left. Her dark brown hair is worn high off the forehead with a curl hanging over the right shoulder. The flesh tints are well painted. Her grey velvet dress, cut low, is trimmed around the neck with white lace, and a bright red silk lining shows at the neck and sleeve. There is a white lace undersleeve. The sleeve ends in a full lace ruffle with a jewelled fastening. A red robe is thrown over her left arm and shoulder and hangs loosely around her. She wears a close fitting pearl necklace and a jewelled brooch. The background is a dark maroon.

INSCRIPTION: None.

SIZE: Feigned oval canvas with spandrels. Height, 37 inches. Width, 29 inches.

DATE: c. 1710.

OWNERSHIP: Maryland Historical Society—Daingerfield Collection. Left by the will of Miss Ellen C. Daingerfield in 1912.

PEDIGREE OF PAINTING: Mrs. Henry Darnall, II, the subject; to her son, Henry Darnall, III; to his daughter Mary Darnall (Mrs. Nicholas Sewell) of "Eltonhead Manor," St. Mary's County; to her son Dr. Robert Sewell of "Poplar Hill," Prince George's County; to his daughter Susan Sewell (Mrs. Henry Daingerfield, Sr.) of "Poplar Hill"; to her daughter Ellen C. Daingerfield of "Poplar Hill"; to the Maryland Historical Society.

EXHIBITIONS: Exhibited September-October 1937, at the Charles Carroll of Carrollton Bicentennial Exhibition at the Baltimore Museum of Art.

VII

CHARLES CARROLL, THE "SETTLER"
(1660-1720)

SUBJECT: Charles Carroll, the "Settler," was the son of Daniel Carroll, an Irish gentleman, of "Ahagurton," and also, it is said, of "Litterlouna," county Kings, Ireland, and the founder of the "Doughoregan" and "Duddington" Carrolls. As already stated in a previous paragraph, he was a barrister who was admitted to the Inner Temple, London, May 6, 1685, and was at one time private secretary to Lord Powis, a leader of the Catholic party. Soon after coming to Maryland in 1688 he was appointed by the Lord Proprietary Attorney-General, Register of the Land Office, and Agent and Receiver-General of Rents, positions of considerable profit. He married first, Martha Underwood (d. 1690), a widow, who left an only daughter who did not reach maturity. He married secondly, February 19, 1693/4, Mary Darnall (1679-1742) (Number VIII), the daughter of Henry Darnall, I (1645-1711) (Number IV) of the "Woodyard." They were the parents of Charles Carroll, II (1702-1782) of Annapolis and "Doughoregan Manor," and of Daniel Carroll (1707-1734) of "Duddington Manor." He died July 20, 1720. He was the grandfather of Charles Carroll of Carrollton (1737-1832), the Signer of the Declaration of Independence.

DESCRIPTION: The subject, a middle-aged man, is shown to the waist on an oval canvas. He is painted full front with the head turned very slightly to the right, and with his dark eyes deflected to the left. He wears a long flowing dark brown wig. His sombre dark brown coat is relieved by the white neckcloth which hangs down in front in two tucked and fringed ends.

The painting is framed in the original gilded carved wood frame.

INSCRIPTION: Painted at right centre is: "Ætatis suae
XLXIII"

SIZE: Oval canvas. Height, 31½ inches. Width, 25¾ inches.

DATE: 1710.



Courtesy of the Frick Art Reference Library

NO. VII. CHARLES CARROLL THE "SETTLER"
(1660-1720)



Courtesy of the Frick Art Reference Library

No. VIII. MRS. CHARLES CARROLL (Mary Darnall)
(1679-1742)

OWNERSHIP: Mr. Philip A. Carroll of "Doughoregan Manor," the great-great-great-great-grandson of the subject.

PEDIGREE OF PAINTING: Charles Carroll, the "Settler," the subject; to his son Charles Carroll of Annapolis and "Doughoregan Manor"; to his son Charles Carroll of Carrollton; to his grandson Col. Charles Carroll of "Doughoregan Manor"; to his son Gov. John Lee Carroll of "Doughoregan Manor"; to his son Philip A. Carroll.

EXHIBITIONS: Exhibited September-October 1937, at the Charles Carroll of Carrollton Bicentennial Exhibition at the Baltimore Museum of Art.

VIII

MRS. CHARLES CARROLL

(Mary Darnall)

(1679-1742)

SUBJECT: Mrs. Charles Carroll (Mary Darnall), the subject, was the daughter of Henry Darnall, I (1645-1711) (Number IV) of the "Woodyard," Prince George's County, Maryland, and his wife, Eleanor Hatton (1642-1724) (Number V), the widow of Major Thomas Brooke of "De la Brooke Manor," Calvert County. She was born about 1679, and died in February 1742. She married, February 19, 1693/4, as his second wife, Charles Carroll (1660-1720), the "Settler," of Annapolis (Number VII), by whom she left two sons, Charles and Daniel.

DESCRIPTION: This bust portrait painted on an oval canvas, shows a rather striking looking young woman, facing the spectator nearly full front, with her head turned slightly to the left. Her light brown hair, worn high off the forehead, hangs in long curls, with one coil extending over her right shoulder. She wears a figured reddish brown dress of rich material, trimmed with white lace around the low cut bodice, and a dark shawl across her right arm. A closely fitting pearl necklace encircles her neck, and she wears a jewelled brooch.

INSCRIPTION: "Ætatis suae,
XXX" painted at right centre.

SIZE: Oval canvas. Height, 31½ inches. Width, 25¾ inches.

DATE: 1710.

OWNERSHIP: Mr. Philip A. Carroll of "Doughoregan Manor," a great-great-great-great-grandson of the subject.

PEDIGREE OF PAINTING: Mrs. Charles Carroll, the subject; to her son Charles Carroll of Annapolis and "Doughoregan Manor"; to his son Charles Carroll of Carrollton; to his grandson Col. Charles Carroll of "Doughoregan Manor"; to his son Gov. John Lee Carroll of "Doughoregan Manor"; to his son, Philip A. Carroll.

EXHIBITIONS: Exhibited September–October 1937, at the Charles Carroll of Carrollton Bicentennial Exhibition at the Baltimore Museum of Art.

IX

DANIEL CARROLL (1687–living 1732)

SUBJECT: Daniel Carroll is said to have been the son of Anthony Carroll (d. 1724) of "Lisheenboy," county Tipperary, Ireland, brother of Charles Carroll (1660–1720), the "Settler" (Number VII), whose nephew the subject therefore was, and is unquestionably identical with "Daniel Carroll, eldest son of Anthony Carroll of Lysomby co. Tipperary, Knight," who was admitted to Gray's Inn, London, September 13, 1704 (Foster's *Register of Admissions to Gray's Inn—1521–1887*, p. 354). The exact date of his coming to Maryland is not known, but his dated portrait by Kühn shows the date of his birth and that he was here as early as 1710. Anne Arundel County deeds show that he and a wife Mary were living there as late as 1732. The Carroll pedigree states that he returned to Ireland soon after this date, and that his widow and only son Anthony were living in Ireland in 1765. Daniel Carroll was one of the executors under the will of his cousin, Charles Carroll, the "Settler." From the inscription on the painting by Kühn, "Ætatis suae XXII Anno Domini 1710," we learn that he was born about 1687. He is said to



Courtesy of the Frick Art Reference Library

NO. IX. DANIEL CARROLL
(c. 1687-liv. 1732)



Courtesy of the Frick Art Reference Library

NO. X. JOHN CARROLL
(c. 1689-1720)

have been the younger brother of John Carroll (c. 1689–1720), also the subject of a bust portrait by Kühn (Number X).

DESCRIPTION: We have here the portrait of a young man shown to the waist in a feigned oval with spandrels. The subject is shown half front with the right shoulder turned towards the spectator. His nearly full face is turned slightly to the right, with widely opened lids, and dark eyes deflected to the left. He wears a full powdered light brown wig hanging over both shoulders. The sombre coat has dark red edgings and sleeves. He wears a delicately painted white lace neckcloth and the undersleeve of the exposed right arm ends in lace ruffles. He holds in his right hand an open snuff box.

INSCRIPTION: On the lower right of the canvas is painted:

“Ætatis suae XXII

Anno Domini

1710”

The numerals “1” in the date 1710 are in old German script and are shaped like the English J. The same peculiarity is to be seen in the date numerals on the signed portrait of Ignatius Digges (Number I)

SIZE: Feigned oval canvas. Height, 31½ inches. Width, 26½ inches.

DATE: 1710.

OWNERSHIP: Mr. Philip A. Carroll of “Doughoregan Manor,” a cousin many times removed of the subject.

PEDIGREE OF PAINTING: Daniel Carroll, the subject; to Charles Carroll of Annapolis and “Doughoregan Manor”; to his son Charles Carroll of Carrollton; to his grandson Col. Charles Carroll of “Doughoregan Manor”; to his son Gov. John Lee Carroll of “Doughoregan Manor”; to his son Philip A. Carroll.

EXHIBITIONS: Exhibited September–October 1937, at the Charles Carroll of Carrollton Bicentennial Exhibition at the Baltimore Museum of Art.

X

JOHN CARROLL

(c. 1689-1720)

SUBJECT: The Carroll pedigree places John Carroll, the subject, as the son of Anthony Carroll (d. 1724) of "Lisheenboy," county Tipperary, Ireland, the brother of Charles Carroll, the "Settler," (Number VII), to whom the subject was therefore a nephew. John Carroll appeared in Anne Arundel County, Maryland, in the first decade of the eighteenth century. He died in May, 1720, leaving a widow Mary, his will dated May 1st and probated May 19, 1720, indicating that he died childless. He is said to have been the younger brother of Daniel Carroll (c. 1687-living 1732), also the subject of a bust portrait by Kühn (Number IX).

DESCRIPTION: There is seen here the portrait of a rather young man shown to the waist in a feigned oval with spandrels. The subject is full front to the spectator with the head turned very slightly to the right, and the dark brown eyes deflected to the left. He wears a long brown wig. The flesh tints are well defined. He has on a dark brown coat, and a white neckcloth knotted and hanging in two folds which are tucked and fringed at the ends. A dark claret colored cloak hangs loosely off his shoulders. The background is of a very dark nondescript color.

INSCRIPTION: None.

SIZE: Feigned oval canvas with spandrels. Height $31\frac{1}{2}$ inches. Width, $27\frac{1}{2}$ inches.

DATE: c. 1710.

OWNERSHIP: Mr. Philip A. Carroll of "Doughoregan Manor," a cousin many times removed of the subject.

PEDIGREE OF PAINTING: The apparent descent of the painting is John Carroll, the subject; to his wife Mary Carroll; to the subject's uncle Charles Carroll of Annapolis and "Doughoregan Manor"; to his son Charles Carroll of Carrollton; to his grandson Col. Charles Carroll of "Doughoregan Manor"; to his son Gov. John Lee Carroll; to his son Philip A. Carroll.

EXHIBITIONS: Exhibited September-October 1937, at the Charles Carroll of Carrollton Bicentennial Exhibition at the Baltimore Museum of Art.

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