

David Claypoole Johnston *The American Cruikshank*

BY CLARENCE S. BRIGHAM

DAVID CLAYPOOLE JOHNSTON was born in Philadelphia, the son of William P. and Charlotte Rowson Johnston. There seems to be some doubt as to the exact year of his birth. All of his biographies, which are nothing but short sketches, say that he was born in March, 1797. His obituary notice says that he died November 8, 1865, aged sixty-seven years and eight months, which would place his birth in March, 1798. And his own biography as furnished to William Dunlap says that he was born in March, 1799. Personally I think that Dunlap misread his letter and 1797 is the correct date. There are no records in Philadelphia to prove the point.

His father, William P. Johnston, appears in the Philadelphia directories at first as a storekeeper, from 1817 to 1822 as a printer, and from 1823 on as treasurer of the New Theatre. His mother, Charlotte Rowson, a young English actress, came to this country in 1793 with her brother, William Rowson, who in 1786 had married Susanna Haswell, destined to be the famous Mrs. Rowson, actress, poetess, novelist, and the author of *Charlotte Temple*, which novel went through nearly two hundred editions, a greater number than any American novel ever written.

David's father, William P. Johnston, early in life was a bookkeeper in the office of David Claypoole, well known printer of Philadelphia and publisher of the *Pennsylvania Packet* just after the Revolution, and of *Claypoole's American Daily Advertiser* late in the century. Therefore it was but natural that David should be named after his father's employer. His early life and training is best told in his own words as written in a biography furnished to William Dunlap. When Dunlap in 1834 published his *History of the Arts of Design in the United States*, he wrote to those whom he wished to include, asking them to write out a record of their lives.



DAVID C. JOHNSTON, BY J. WOOD, 1822

The answers of course were varying in length and in fullness. But none was more verbose, to use the word pleasantly, than that offered by D. C. Johnston. He wrote out a sketch which took six printed pages of text covering his biography from 1815 to 1834 and stating not more than a dozen lines of real fact. But let him tell the story in his own words:

My school-boy days were remarkable only for backwardness of study, and forwardness of petty mischief; in reading, between mouthing, mumbling, and skipping hard words, I got on indifferently well. In penmanship, judging from a few early specimens which occasionally meet my eye, I evinced more than ordinary taste, and generally managed to destroy the cold and monotonous appearance of the white paper, by passing my little finger, or perhaps the cuff of my coat, over the undried ink, or by an accidental blot licked up with the tongue, thereby producing a pleasing effect, chiaroscuro, which the tasteless Domine was unable to appreciate; insensible to the harmony of light and shade, he universally denounced my best effects as vile, every page of my copy-book he no doubt conceived to be a rivulet of pot-hooks, and hangers, meandering through a meadow of smut; and as many pages as my book contained, so many thwacks did I receive on my palm, by way of improving my hand. In figures, (that is, caricature figures) I was more successful; these I usually exchanged with some of my fellow scholars, for a slate full of such figures as suited the preceptor, who not unfrequently approved of my calculations, without calculating himself, that they were received as a quid pro quo, for a wretched attempt at a likeness of himself or his assistant. Having completed my schooling, (with the exception of the last eighteen months, or two years) after the above fashion, a choice of profession became the next subject of consideration with my parents. My graphic efforts, though wretched in the extreme, had acquired for me a certain degree of reputation among my friends and relatives; and as I unquestionably was fond of picture making, it was decreed that I should become an artist. Painting at this time would have been my choice, but this branch not being so lucrative and generally useful as engraving, I was placed some time in 1815, under the tuition of Mr. Francis Kearny, a gentleman of established reputation, both as an engraver and draughtsman; in this situation I remained four years, during which time I acquitted myself to the satisfaction of my worthy tutor. At the termination of my pupilage, there was but little business doing in book and print publishing, which necessarily produced a general state of idleness among artists of the burin, particularly among the junior class, who, like myself, had just acquired the enviable distinction of artist of my own book. Under these circumstances, I added publisher to my newly acquired title, and occasionally put forth a caricature of dandies, militia trainings, etc. In these efforts I succeeded so far, that sundry well-known characters in each department were readily

recognized, the prints met with ready sale, and I began to aspire to something above dog-collars and door-plates; the engraving of which constituted an important branch of my business.

In the plenitude of my vanity, I began to think that I had assuredly taken a certain "tide in the affairs of men," and was flowing on to fortune, at the rate of ten knots an hour; but dandies and exquisites held it not honest, to have their follies thus set down and exposed at the shop windows; and valiant militia colonels and majors, in overhanging epaulets, breathed nought but slaughter, blood, and thunder; my customers, the print and booksellers, being threatened with libel suits on one hand, and extermination on the other, chose rather to avoid such difficulties, than to continue the sale of my productions.

This unexpected turn of tide rendered it necessary for me to look about for employment in some way, that would enable me to provide food and clothing, (for I could not consent to remain dependent on my parents), and at the same time, allow me a portion of leisure to devote to my pencil. I was at this time fond of the theatre, and had acquired no inconsiderable reputation among my acquaintance, as a mimic not only of actors, but of many individuals in private life, and was reckoned good at a comic song, and altogether a nice man for a small party. These wonderful accomplishments induced me to try my fortune on the boards. The theatre was then open but four nights per week, and I calculated on having many hours per day for my more agreeable avocations. Without delay, therefore, I made application to the manager, Mr. Wood; who selected for me the part of Henry, in *Speed the Plough*, in which character I in a few days made my debut, as the saying is, before a splendid and enraptured audience.

It would have been far more interesting if Johnston had revealed the names of those whom he had pilloried in caricature and explained in greater detail why the print-sellers for fear of libel suits had declined to sell his engravings. Johnston does state that he caricatured militia trainings and in fact this was a favorite subject with him for life. One of his best cartoons was entitled "A Militia Muster," showing a troop of motley individuals, armed with improvised weapons, reviewed by a pompous old fellow, his uniform and hat far too big for him, called "Col. Pluck." This engraving carries a speech by a colored onlooker, "Hurra for de Pennsylvany Infantry," and in the Johnston collection is a pencil drawing entitled "Col. Jno. Pluck of the Bloody 84th reg. of Penn. militia." John Pluck was an ignorant hostler who in 1824 was elected Colonel of the 84th Regiment of Pennsylvania Militia, as a joke to ridicule the militia system, since it was

ascertained that Pennsylvania demagogues had been using commissions in the militia as steppingstones to offices of profit and honor. The authorities set aside the election of Pluck as illegal, but a new election resulted in Pluck receiving 447 votes and the next candidate only 64. On May 19, Colonel Pluck ordered a parade which became famous in Philadelphia history, as many of the marchers appeared in fantastic costumes, and armed with ponderous imitations of weapons. The newspapers took sides on the question and the whole proceedings occasioned considerable fun and ridicule.¹

Also in the Johnston collection is an engraved business card of D. C. Johnston, engraver, with his address at 143 South Fifth Street, Philadelphia. This was his father's residence at least from 1820 to 1822, although the family resided on Lombard Street for most of their lives. He also when in Philadelphia engraved the business card of Miss Blayney, teacher of music at 172 South Third Street. All of his work in this period was done on copper.

In the Dunlap narrative, Johnston goes on to relate how he played the part of Master Slender in the "Merry Wives of Windsor," how he took lessons in tap and comic dancing, and how he played a second season advanced in salary and entrusted with varied parts. To quote again from Dunlap, he says:

I had run through a extensive range of characters from the first and second robber, to the man of wax in Romeo and Juliet—from the gravedigger to Læertes—from Sheepface to Sir Benjamin Backbite—from African Sal and Dusty Bob to the Duke of Venice. During my actorship I occasionally put forth something in the print way, sometimes a political caricature, and now and then a theatrical star; so that between my salary, my pencil and my graver, I lived rather comfortably; but as I never was positively stage-struck, I kept a sharp lookout for an opportunity to bid adieu to the shield and truncheon; to carotty wigs and poisoned goblets. To facilitate this object I engaged with the Boston managers for the season of 1825. My motive for making this move was owing to a more extensive sale of my graphic productions in that city than in my native place. A short residence in Boston convinced me that by applying myself to cut copper, I should soon be enabled to cut the boards. I gradually became known to the book-publishers, who being in want occasionally of designs both for wood and copper, my humble

¹ J. Thomas Scharf and Thompson Westcott, *History of Philadelphia* (Philadelphia, 1884), vol. 1, p. 615.

abilities were in a short time more than appreciated and so liberally rewarded, that at the close of the season I thanked the ladies Thalia and Melpomene, particularly the former, who to my taste is the more agreeable of the two; and in the language of a moving shop-keeper, begged a continuance of former favours in my new or rather old stand, which I still occupy, designing prints for booksellers and publishers. Most of my time, however, is taken up in drawing on blocks for wood engravers. I manage occasionally as opportunity offers, to execute a political caricature, and steal time enough to make something for the annual exhibition of the National Academy of New-York, and ditto for the Boston Athenæum; the few odds and ends of time that remain I work up into *scraps*, which brings me to the end of the year and to the end of my epistle, for which you are no doubt very thankful.

The Dunlap narrative carries Johnston's career to the close of 1833, but many facts and all dates he omitted to mention. His first appearance as an actor was on March 10, 1821, where the part of Henry in "Speed the Plough" was played at the Walnut Street Theatre in Philadelphia. There were distinct reasons for his taking up the stage, as the theatre with him was a heritage. His mother, Charlotte Rowson Johnston, after a year on the stage in England, had come to America in 1793 with Thomas Wignell's celebrated company which had leased the Chestnut Street Theatre in Philadelphia; his uncle, William Rowson, was not only a musician, bandmaster and singer, but also an actor of considerable ability; and his aunt, Susanna Rowson, was a well-known actress before she became more notable as an authoress. His father, too, was always interested in the theatre and became treasurer of the New Theatre of Philadelphia late in his life. David Johnston played three seasons with the Philadelphia company, and in 1825 went to Boston, to accept an engagement at the Boston Theatre. In this removal to Boston he was preceded by his sister, Susan R. Johnston, who went there in 1822 to become a proprietor of Mrs. Susanna Rowson's Young Ladies' Academy on Hollis Street.

As Johnston states in his narrative, he played only one season with the Boston Theatre, retiring to take up definitely his career as an engraver and artist. The Pendletons had established themselves in Boston in 1825 as lithographic printers, as the first firm to use the new process in the United States. Barnet & Doolittle had made some lithographs in New York three years before, 1822,



Mons Fradre

Mons Evregean

Hyphach Halk

Sam Starch Eng F

Jenny

MR MATHIEWS

AT HOME in the DILIGENCE.

Sketched from memory Engraved & Published by D. C. Johnston.

THEATRICAL CARICATURE BY D. C. JOHNSTON

but attained no success in the undertaking. When the Pendletons started in Boston, it was fortunate that the young engraver Johnston was available. They were anxious to encourage youthful artists and John Pendleton had undoubtedly known Johnston in previous years in Philadelphia. So Johnston began to make designs for them and so continued for over ten years. In the American Antiquarian Society collection is a small lithograph of an old mill with the inscription in Johnston's hand: "The first lithographie made in the U. S. 1825." This was the print published in the *Boston Monthly Magazine* for December 1825. Although Johnston thought that this was true at the time, it would have been more exact to have said: "The first year of successful lithographic printing in the United States." Johnston did several lithographs for the Pendletons in 1826, and especially a music cover of "The Log House," showing an old musician playing the violin in front of a log cabin, with a negro doing a dance in the background. This item, dated March 14, 1826, is the first dated lithograph music sheet in the country.

Johnston continued to do work for the Pendletons and other publishers for several years, but in 1828 he started in as a publisher on his own account, by bringing out no. 1 of his series of *Scraps*, "Designed, Etched & Published by D. C. Johnston." This follows in idea Cruikshank's *Scraps and Sketches* published in London early in 1828, with the imprint "Designed Etched & Published by G. Cruikshank" and consisting of a portfolio of six plates, each plate containing five or six caricatures. Johnston's *Scraps* was an oblong quarto portfolio of four plates, each with nine drawings caricaturing the life of the day—fashions, intemperance, family life, pedantry, phrenology, women's rights and a hundred other foibles. The title or text which accompanied each sketch, although abounding in puns, was witty and humorous, and the publication was eagerly sought and read everywhere. The initial issue was followed by nos. 2 to 8 between 1830 and 1840, and finally a new series, no. 1 was issued in 1849. These *Scraps* did more to enhance Johnston's reputation than any other of his drawings or publications, and earned for him the sobriquet of "The American Cruikshank," a name which so far as I can find was first printed in the

Boston Notion in 1841 where he was termed "The Cruikshank of the New World." It should be noted, however, that Johnston did not copy Cruikshank either in style or method of drawing, any more than he imitated Rowlandson or Gillray or Leech or any other English caricaturist. His designs were all his own and were characteristic; more finely drawn and with greater attention to line and with better portrayal of face and figure. That the English Cruikshank was not unaware of his American contemporary is shown in the English artist's "Loving Ballad of Lord Bateman," once in the possession of the Johnston family with the inscription, "Mr. Cruikshank has to thank Mr. D. C. Johnston for his work upon Phrenology and begs his acceptance of this trifling publication in return. London, July 6, 1839."

Johnston's separately published engravings, mostly in lithograph, were diverse in subject. Because of his interest in the stage, he drew many of the leading actors and actresses of the day, invariably in character. There must have been a score of these and they are much sought for by collectors on the American drama. The late Evert J. Wendell in 1901 obtained from Johnston's daughter an almost complete set of his theatrical prints, which are now in the Wendell collection at Harvard.

He issued several political caricatures, but did not make a specialty of this field, as did E. W. Clay and other artists employed by Robinson and by Currier in New York. His best cartoons in this field caricatured Jackson, one titled "Richard III" and showing Jackson's head made up of female figures twisted and grouped to portray the lineaments of his face; and the other called "Symptoms of a locked Jaw," showing Clay, Jackson's opponent for the Presidency, sewing up Jackson's mouth. One Jackson cartoon he sent in 1834 to his friend Nathaniel Greene, postmaster of Boston. Greene replied as follows:

In declining to accept the accompanying engravings I desire to acknowledge the kind personal feelings which alone, I am quite sure, actuated you in sending them to me, and which I sincerely reciprocate. At the same time I must frankly declare that I cannot relish a joke at the expense of the best and as I believe vital interests of my Country, or of its most patriotic and honored servants on whose success in an arduous and thankless struggle its best hopes depend. And while I yield

to none in admiration of your professional talents, I cannot but most deeply regret the base uses to which they are perverted.

Respectfully &c

NATHL. GREENE.

Johnston penned at the bottom of this letter: "Jackson as Don Quixote a caricature" and the print was his "Illustrations of the Adventures of Don Quixote."

Some of his political efforts were shown in the form of Metamorphoses, a kind of "Before" and "After" idea, in which a pull-out tab affixed to an inner sheet transformed the expression of the eyes and mouth. In this way he caricatured "A Locofoco"; "A Fremonter," Buchanan, Van Buren and Jeff Davis.

He hit at many of the reforms of the day, including temperance agitation and anti-masonry. In one music cover, entitled "The Total S'iety," he portrays a chairman at a temperance convention accepting pledges from his audience, but with a bottle of spirits protruding from his own pocket, and with framed pictures on the walls of Niagara Falls and a Waterspout. In another, a music sheet called "Corner-Stone March," 1832, he shows gathered around a table an anti-masonry group consisting of donkeys, ducks and other animals all loudly disclaiming against this secret order. He did not engrave many music covers, apparently not over a dozen so far as our collection shows.

Johnston engraved a great deal in book illustration, and judging by our rather limited collection of his correspondence—perhaps sixty letters addressed to him—this paid fairly well. Twenty-eight books we have so far found (and there must have been many more), containing frontispieces or other plates, mostly engraved on copper. Some are in the nature of humorous drawings, but many are straight portraits or figures, all well and artistically drawn. He also contributed illustrations to such magazines as the *American Journal of Science and Arts*, the *Athenæum*, the *Boston Monthly Magazine*, the *New Mirror*, and the large folio newspaper, the *Boston Notion*.

Although regarding himself as an engraver in early life, from 1830 until his death he always recorded himself in the Boston Directory as an artist. He was a painter of much ability, mostly

working in water color and dividing his efforts between small figure groups and landscapes. The Boston Athenæum held art exhibitions annually from 1828 to 1873, and to these exhibitions between 1828 and 1861 Mr. Johnston contributed thirty different pictures. His landscapes, judging by those which have been preserved, are good, but his figure groups are notably fine, being unexcelled by any other artist in the country in this field. Such small paintings as "Precocity," "Juvenile Artists," "The Militia Muster," "Cavalry and Light Artillery of Young America," and especially his "Reminiscence of the Old South Church," are charming in their simplicity, and are highly artistic both in drawing and color. The last painting, showing an aged fruit-seller, whose name was Edward Leonard and whose stand was at the Old South Church on Washington Street, was considered by some to be his most effective water color and was reproduced in print many times. He also exhibited at the big fair of the Massachusetts Charitable Mechanic Association in 1837 and under his name the printed catalogue records: "Ten Paintings in Water Colors. The Wandering Piper is the best of this Class, full of character and well drawn. A Moonlight is exceedingly true to nature; and Views of Coast Scenery are very good.—A Diploma." Mr. Johnston wrote to the Association:

I return you the enclosed certificate. I beg you to inform the managers that my humble contribution to the fair was not intended to place me in the light of a competitor for a prize of *any kind*. Until within three days of the commencement of the fair I was not aware that paintings were to be included in the exhibition, much less to be considered among the prize articles. The drawings and paintings sent by me were such as I *happened* to have on hand at the time—not one of which was executed purposely for the occasion. As a competitor for a prize, I have no objection to stand my hand at any time, provided I have sufficient time for preparation.

Johnston occupied himself, especially in the latter part of his life, in teaching art. An obituary of him in the *Boston Gazette* says: "He was one of the best teachers of the art of drawing that we have ever had." An interesting sidelight on his teaching and upon his kindness to young people is shown in the following correspondence with the author of *Little Women*:



*Designed etched & published by D.C. Johnston 400 Washington St
Boston*

A STUNNER.

Wa'al' if that'r shader's right, my hat's a stunner.

CARICATURE BY D. C. JOHNSTON

DEAR MR. JOHNSTONE

Concord, Sept. 12th, [1860].

Owing to a slight indisposition on my part, mother forbids my taking my lesson on Wednesday, much to my disappointment, & I am sorely tempted to turn obstreperous & go, but on further consideration think it better to yield to the decree of my "stern parent" & stay at home. I don't get on at all, with the head of the little boy, & am in despair over it, as so far, it looks very badly, in fact, *couldn't look worse*, so much so that I tremble at the thought of showing it to you, & am afraid I shall never have the courage to do so.

If a week from Wednesday is convenient to you, I will take my next lesson then, unless it should be *very* stormy, in which case Thursday will answer as well

for yrs very truly

MAY ALCOTT.

Dorchester, Sept. 18th, 1860

DEAR MISS ALCOTT,

I received your favour to day and in reply allow me to say that my sorrow for your indisposition was very much increased when you came to mention your despair over the copy of the little boy's head, and the dread you felt of showing it to me.

Now as this is a very early attempt, I hope it will not discourage you, for anybody who can make a first rate copy of a head even after a dozen complete previous studies, is fortunate beyond the common lot.

If you could only see how even the best of artists labor over some of their works week after week, and even after this give up the attempt and commence another, failing in this, still another. I think the greatest encouragement I ever received was in seeing Mr. Rowse do this very thing, and although the last seemed the work of a few hours, it included the labor of weeks, you would certainly feel very much encouraged.

I am sincere, I assure you, when I say that you do very well indeed, considering the little practice you have had; you have to "Learn to labor and to wait"—like the rest of us.

So very glad to see you so fastidious. I pray you do not allow this desirable quality interfere with your advancement. I hope therefore you will bring the little boy's head next Wednesday or Thursday and let me see it. I promise that I will give you no reason to tremble for it.

D. C. JOHNSTON.

Mr. Johnston's places of business, according to the Boston directories, were frequently changed. He was located in 1826 at 81 Washington Street, in 1827 at 70 State Street, in 1828 at 13 Franklin Street, in 1829-30 at 48 Milk Street, in 1831-32 at 19 Water Street, in 1833 at 1 Jackson Place, in 1834 at 23 Federal Street, in 1835 at 4 Summer Street, in 1836-37 at 6 Summer Street, in 1838-54 at varying numbers on Tremont Row, in 1855-61 at varying numbers on Washington Street, in 1862-64 at 56

Studio Building, and in 1865 at 16 Summer Street. These addresses have been given in some detail, as they may help in dating some of his prints. He resided in Boston at different addresses until 1838, at 25 Franklin Place from 1839 to 1853, at Roxbury on Ziegler Street from 1854 to 1859, and at Dorchester from 1860 to 1865.

He died at his house, no. 32 Payson Avenue in Dorchester, on November 8, 1865, aged, according to an obituary notice, sixty-seven years and eight months. In 1830, he married at Boston Miss Sarah Murphy, daughter of Thomas Murphy and Lydia Bowers of Concord, by whom he had eight children, three of whom died in infancy:

Thomas Murphy Johnston, born 1836; died in Paris, February 28, 1869.

Mary Priscilla Johnston, born Sept. 19, 1840; died March 22, 1878. She married John W. Cartwright.

Charlotte C. Johnston, born 1845; died January 13, 1917.

John B. Johnston, born 1848; died February 14, 1886.

Sarah J. F. Johnston, born 1850; died January 24, 1925.

David C. Johnston's wife Sarah, was born December 26, 1811, and died in 1880. They had three other children who died in infancy, therefore, Thomas M. Johnston was the fourth child.

All of this family were interested in some form of art, and some of them became most proficient in this profession. Sarah Johnston, David's wife, did considerable flower painting and some of her work is still retained by the family. There are two portraits of her, one made apparently about 1840 by Osgood, and the other, a crayon drawing, done in 1859 by her son Thomas.

Thomas M. Johnston became noted for his crayon portraits, figures and also landscapes, inheriting much of his father's ability. He painted portraits of Wendell Phillips, John Greenleaf Whittier, Charles Sumner, Captain Edwin Humphrey, Frank Thomas of Hingham, Ralph Waldo Emerson, William Lloyd Garrison, John Brown, Charles Lowell, and Abraham Lincoln. The portrait of his mother was exhibited in the Boston Athenæum in 1859, and in 1861 he exhibited there the portraits of Sumner and Wendell

Phillips. The crayon portrait of Abraham Lincoln was his most famous portrait, and was the result of his being sent to Springfield, Illinois, by C. H. Brainard, the Boston publisher, in July 1860. At that time Lincoln was the Republican candidate for President. A story of Johnston's interview with Lincoln and his interesting letters giving his impressions of Lincoln, were fully told in the *Boston Globe* for February 7, 1932. Although the portrait itself has disappeared, the lithographed reproduction still exists. Tom Johnston studied with Samuel Rowse, the best crayon portrait artist of his time, and later with William Morris Hunt. His landscapes and figure paintings were highly regarded, and one of his paintings, "The Light of Our Home," became quite famous, and reproductions of it are often found today. A large painting by him called "Mary The Morning Star" still is shown in front of the choir of the Church of the Immaculate Conception, his sister Mary being the model of this memorial painting.

Mary Johnston was proficient in pencil and crayon, and also wrote poetry and was an excellent musician on the harp and guitar. She was the only child of David Johnston who married, being wedded to John W. Cartwright by whom she had seven children. There is a crayon portrait of her made by Rowse about 1860. Her daughter Mary Elizabeth Cartwright married John J. Donovan, and resides in the old Johnston house in Dorchester. One of her sons, Richard Stearns Cartwright, is rector of Apostolic Mission House at Washington, D. C.

Charlotte Johnston in early life was an artist in crayon and water colors, but later took up the stage and at one time was a member of the Boston Museum Company. She was a concert pianist and was known all over New England as an elocutionist and for her dramatic readings. There is a portrait of her made in pencil and a crayon by her sister Sarah Johnston.

John B. Johnston became noted as a cattle and animal painter. He was a pupil of William Morris Hunt and studied in Paris under Gérome. His pictures of cattle with beautiful landscapes as backgrounds were well known throughout New England fifty years ago, and many of them are still on the walls of the house at Dorchester.

Sarah J. F. Johnston was a pupil of William Morris Hunt and was particularly proficient in making charcoal portraits. She sold many portraits in this style to people in the Boston district, also many figure paintings in charcoal. She also designed a window in 1905, called "The Recording Angel," for the Barnard Memorial Chapel on Warrington Street, Boston.

The last of D. C. Johnston's children, Sarah, died in 1925, and the occupancy of the house at Dorchester passed to his granddaughter, Mrs. Mary E. Donovan. It was from Mrs. Donovan and her brother, the Reverend Richard S. Cartwright, that the American Antiquarian Society, after considerable correspondence and personal visits, finally obtained the Johnston collection in December 1933. This consisted of an oil portrait of D. C. Johnston, a self portrait in water colors, 13 framed water colors, 31 landscapes, 78 prints, 28 pencil drawings, a set of *Scraps*, 65 letters, 5 copper-plates, and 1 woodblock. Added to our own collection, which was about as large, with 28 books which he illustrated, sheet music and a considerable number of prints and pencil sketches, it gave us almost a complete showing of D. C. Johnston's work. The purchase of the collection from the Johnston family was made possible through the generosity of Charles H. Taylor, whose interest in the Society has been constant for many years.

There are four portraits of David C. Johnston: a small water color by Joseph Wood made in 1822, an oil portrait by Osgood painted about 1840, a self portrait done in water color about 1840, and an oil portrait by Thomas M. Johnston painted about 1859. The first two are still in the possession of the family. Johnston inserted his own figure into at least three of his cartoons—one in the "Militia Muster," one on plate 4 of Part 7 of his *Scraps*, and one in his "Exhibition of Cabinet Pictures."

Johnston has a secure place not only in the field of American caricature, but also as an exponent of the foibles and vanities of his time. There were few possibilities for political and social satire that escaped his pungent wit and his graphic comment. Through a study of his humorous drawings, the historian can gain an insight into the prejudices and fashions of the period and can interpret the panorama of contemporary American life.

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