

AN EXTENSION OF LAWRENCE PARK'S  
DESCRIPTIVE LIST OF THE WORK OF  
JOSEPH BLACKBURN

BY

JOHN HILL MORGAN

AND

HENRY WILDER FOOTE

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FOREWORD

WHEN the American Antiquarian Society published in 1923 the pamphlet on the work of Joseph Blackburn by the late Lawrence Park,<sup>1</sup> it furnished the first critical descriptive list of the work of this interesting painter. Through the research of William Dunlap, we had known for one hundred years that an artist by the name of Blackburn had painted "very respectable portraits in Boston,"<sup>2</sup> but this was about the substance of his information.

Tuckerman<sup>3</sup> added nothing to Dunlap except that, at the request of Col. John Trumbull, Blackburn's portraits of Mrs. Chesebrough and Mrs. Dering (now in the Metropolitan Museum) were shown at the National Academy of Design in New York. This was probably sometime in the eighteen-thirties.

Mr. Augustus Thorndike Perkins published in the "Proceedings of the Massachusetts Historical Society," (1878), a list of about fifty portraits which he attributed to Blackburn, and later Blackburn was

<sup>1</sup>Joseph Blackburn, *A Colonial Portrait Painter With a Descriptive List of His Works*, by Lawrence Park, American Antiquarian Society, Worcester, Mass.

<sup>2</sup>History of the Rise and Progress of the Arts of Design in the United States, Wm. Dunlap, 1834, Vol. I, p. 32.

<sup>3</sup>Book of the Artists. Henry T. Tuckerman, 1867, Vol. I, p. 45.

assigned a Connecticut origin and christened with the fantastic given name of "Jonathan B." These unfortunate errors were widely copied, and in some places impossible dates have been given for his birth and death. The fact is that the dates and places of both his birth and death are still unknown. He presumably was born not later than about 1730, probably in England, and he died sometime after 1774, probably also in England, but it is quite possible that his life may have covered forty years more than this period.

The steps by which our still fragmentary knowledge of Blackburn has been gathered may be worth recording.

So far as has been discovered, the ridiculous error by which, for over thirty years, Joseph Blackburn was named "Jonathan B." arose somewhat in this way:

Mr. Perkins had published a list of works attributed to Blackburn, and had stated that Mr. H. W. French, "who has devoted much time to this inquiry, thinks there is reason to believe that he came from Connecticut"; that he might be the son of a traveling artist by the name of Christopher B. Blackburn, a generation before him, but Mr. Perkins was careful to point out that there was no good proof of this and that he merely mentioned it so that it might perhaps be "a clue to his real ancestry." Mr. French in his "Art and Artists in Connecticut" (1879) gave to Blackburn the place of honor, stated that he had searched diligently for facts to support "the Connecticut theory," and that the artist printed his name on almost "all of his pictures, J. B. Blackburn," but had to admit that the facts assembled by him "proved nothing; but it may be that Christopher B. had a son, J. B., possibly born in Wethersfield probably about the year 1700." Mr. French was quite right in admitting that his "facts" proved nothing whatsoever. Just how and when Mr. French's misconception as to Blackburn's method of signing his portraits evolved from "J. B." into "Jonathan B." will probably never be known. The

first use of the name "Jonathan B." Blackburn, which has been found up to this time, appears in "History of the Centennial of the Inauguration of Washington," edited by Clarence W. Bowen (1892), wherein two portraits are reproduced and attributed to "Jonathan B. Blackburn."

It was not, however, until the exhibition held in connection with the Hudson-Fulton Celebration at the Metropolitan Museum in 1909, and its exhibition of Colonial Portraits in 1911, both of which included portraits by Blackburn, that his work was brought to the general attention of the public.

As the result of these exhibitions, three men became interested in Blackburn's work and began exchanging information on the subject. They approached the painter from different angles and met one summer in Portsmouth, N. H., to examine the Blackburn portraits of the Warner family, then owned by descendants and now (1935) on exhibition in the Warner House in that city. Mr. Lawrence Park was engaged in compiling the list of Blackburn's work later published by the American Antiquarian Society, and was preparing an article on the portraits of Sir Jeffrey Amherst and Mrs. David Chesebrough. The writer of this foreword had been searching for the reasons why the painter had ever been called "Jonathan B. Blackburn," the name used in the Metropolitan Museum Catalogues, as about thirty of his then known works were all signed "I. Blackburn" and none "Jonathan" or even "I. B." Blackburn. After this visit two brochures on Blackburn were published,<sup>1</sup> and it may be noted that neither author, at the time (1919) would go farther than to call the artist "I. Blackburn." Mr. Frank W. Bayley had found among a list of unclaimed letters published in *The New Hampshire Gazette* for October 30, 1761, one for

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<sup>1</sup>Notes on the Portrait of Lettice Mitchell by Blackburn, John Hill Morgan, Brooklyn Museum Quarterly, Jan. 1919.

Two Portraits by Blackburn by Lawrence Park, *Art in America*, Feb. 1919.

"Jos. Blackburn" which might indicate the artist's name,<sup>1</sup> as Blackburn was in Portsmouth in that year.

In February, 1919, in examining four hitherto unidentified Blackburn portraits then in the possession of Mr. Wallace T. Jones of Brooklyn, New York, in company with Mr. A. E. Rueff of the Brooklyn Museum and the writer, Mr. Park found on the portrait of Andrew Faneuil Phillips a signature which was apparently "Jos. Blackburn." Even then there was some doubt, as all other signed portraits then known, read "I. Blackburn," and the "Jos." in the Phillips portrait might be "Jas."<sup>2</sup>

The question was not settled until a chance conversation on the beach at York Harbor, Maine, disclosed the fact that a paid bill for one of Blackburn's portraits, signed, "Jos. Blackburn," dated Portsmouth, N. H., July 12, 1762, was in the possession of Mrs. Leonard Wheeler of Worcester, Mass. This was photographed and published,<sup>3</sup> and brought this interesting if unimportant search to an end, but it was a long time before the Museums of the country could be induced to change the name plates on their Blackburn portraits from the ridiculous "Jonathan B.," for which there never had been the slightest justification, to "Joseph" which was indeed his name. Even today certain foreign lexicons and biographical dictionaries carry the name "Jonathan B. Blackburn" and give as their authority, the catalogues of the Metropolitan Museum of the exhibitions of 1909 and 1911.

Sometime in the spring of 1920 Mr. Theodore Bolton of New York called to the attention of the writer a reference by Thomas Addis Emmet to the effect that Blackburn had painted members of the Tucker family

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<sup>1</sup>Letter of F. W. Bayley to the *Sunday Herald*, Boston, Aug. 17, 1919.

<sup>2</sup>Further Notes On Blackburn by John Hill Morgan, *Brooklyn Museum Quarterly*, July 1919.

<sup>3</sup>Joseph Blackburn's Receipt For The Portrait of Mrs. Nathaniel Barrell, *Brooklyn Museum Quarterly*, Oct. 1919, p. 229; Oct. 1920, p. 235.

in Bermuda and this started the search on that Island.<sup>1</sup> The late Ormond T. Middleton of Hamilton, Bermuda, whose interest was solicited, advised the writer of three Blackburn portraits in his possession, one of which was signed with Blackburn's name. Through the researches of the late Mr. Winslow Bell, then writing part of the history of Bermuda, Mr. Middleton was able to state that no references to Blackburn were to be found in the records of the Island, and that no newspaper was published there before 1764. The writer visited Bermuda in 1927 and, through Mr. Middleton's introduction, examined and made notes on fourteen portraits, many of which appeared to be from Blackburn's brush. A portrait of John Pigott is signed and dated 1752, and that of Miss Deborah Bascombe is signed and dated 1753. If the tradition preserved by Mr. Emmet is correct that Blackburn was engaged to journey from London to Bermuda to paint the Tucker family, several of whose portraits have been found, and later accepted other commissions, he probably sailed from England early in 1752 and, to have completed the other portraits found there by him, he must have remained in Bermuda well into the year 1753. The fact that Blackburn painted portraits of Miss Mary Sylvester and her sister, Mrs. David Chesebrough, daughters of Brinley Sylvester of Sylvester Manor, Shelter Island, L. I., New York, has led some of the early writers on Blackburn to follow tentatively the tradition that after leaving Bermuda he landed in New York and painted these two portraits there. Sylvester Manor, however, was one hundred and twenty miles from New York, and Mrs. Chesebrough (Park No. 24) and her step-daughter, Abigail Chesebrough (Morgan-Foote, No. 112) were living in Newport in 1754 when the portrait of Mrs. Chesebrough is dated. Miss Mary Sylvester married at Newport, R. I., March 9, 1756, Thomas Dering of

<sup>1</sup>The Emmet Family by Thomas Addis Emmet, Bradstreet Press, 1898. See chapter on The Tucker Family of Bermuda, p. 370-81.

Boston, so that it is probable that Miss Sylvester was painted in Newport in the same year as her sister, or in Boston after her marriage to Thomas Dering. Up to the time of this writing no other portrait has been found which locates Blackburn in New York and none which suggests even the possibility that he ever was there. The strong probability is that Blackburn sailed directly from Bermuda to Newport, R. I., possibly in one of "King David" Chesebrough's own ships and, after painting the ladies of his family, moved on to Boston.

As early as 1898, when Mr. Emmet published his book, he referred to some of the Tucker portraits as dilapidated from neglect. The climate of Bermuda is severe upon oil paint on canvas, and some of the other portraits, lately examined on the Island, are in such bad condition or have been so faultily "restored"—in some cases almost completely repainted—that attributions can hardly be made with assurance.

In 1931 Mr. H. W. Foote, who was working with the writer on this extension of Mr. Park's list, suggested enlisting the interest of Miss Gertrude W. Peabody of Cambridge, Mass., who was about to visit Bermuda. Miss Peabody, on her visits in 1931 and 1932, saw and checked the descriptions on almost all the portraits which the writer had seen, and located four additional Blackburns, those of the Fisher and Gilbert families. Miss Peabody's researches have been of much value. In the summers of 1933 and 1934 Mr. Thurman Rotan, of the Frick Art Reference Library, visited Bermuda and photographed most of these portraits.

Meanwhile, Mr. F. W. Bayley in 1929 published "Five Colonial Artists of New England," one of whom was Blackburn. In 1930 Messrs. Theodore Bolton and Harry L. Binnse published an article containing some critical notes on Blackburn's work and a check list based on Park, with nine additional portraits which had been attributed to Blackburn at the time. There was also considerable additional

information in the check list as to where the portraits had been reproduced or exhibited, etc.<sup>1</sup> Later critical examination of several of these additions to the Park list has proven the attribution to Blackburn to be unwarranted.

Mr. Park's list of 1923, of eighty-eight portraits, remains the most important contribution to our knowledge of Blackburn yet published, and he concluded his note on Blackburn's work as follows: "It is highly probable that as time goes on the mystery which now surrounds Blackburn's origin and other details of his life will be cleared up but it is doubtful if many additions will be made to the following list of portraits painted by him during his sojourn in the American colonies."<sup>2</sup> Curiously enough the twelve years which have elapsed since Mr. Park wrote these words have reversed his predictions. Many additions have been made to the list of Blackburn's portraits, but few facts concerning his career have come to light. These new facts may be summarized as follows:

Mr. H. W. Foote, while in England in 1931, found in the Library of Sir Robert Witt, London, the description and the reproduction of the portraits of Sir Richard Acton and Lady Acton, signed by Blackburn and dated 1774. This was clear proof that Blackburn had returned to England and was engaged in painting as late as that year.

The MacPhedris House in Portsmouth, N. H., built about 1715, after the first generation and for nearly two hundred years thereafter the home of the Warner family, is now known by their name. Lately it has been purchased for the purpose of preservation and on its walls hang the five Warner portraits painted by Blackburn during his visit to Portsmouth in 1761-63. The writer, learning in the summer of 1934 that there was a reference to Blackburn among the Warner papers,

<sup>1</sup>"An American Artist of Formula: Jos. Blackburn" by Theodore Bolton and Harry Loring Binnse, *The Antiquarian*, November 1930, p. 50.

<sup>2</sup>Op. Cit. p. 11.

on a visit in September, in company with Mr. Foote, examined the document which proved to be the account of Mr. Jonathan Warner, (Park No. 78) with his London agents. The account is headed—

“Dr. Mr. Jonathan Warner of Portsmouth,  
New England acct. curr<sup>t</sup> with Trecothick and  
Thomlinson.”

The first entry under 1764 is as follows: “1764 January, to Cash Paid his Bill to Jos<sup>h</sup>. Blackburn £21.” The total debit balance of the account was £12931 2s. 2d. and it is signed “Errors Excepted, London, April 30, 1764 Trecothick and Thomlinson.” As the bill paid to Jos. Blackburn for the portrait of Mrs. Nathaniel Barrell was for the sum of 10 guineas, it would seem to follow that this payment is for the portraits of Mr. and Mrs. Jonathan Warner, the first of which is dated 1761, and the second of which presumably dates from the same year, although it is difficult to explain why Blackburn’s bill remained unpaid for more than two years and until after his return to London. All the other Warner portraits appear to be of the years 1760 or 1761. Blackburn is supposed to have left Portsmouth and to have returned to England after painting the Cutts portraits, which, so far as we know, were the latest painted by him in New England. Mr. Park believed that the Cutts portraits were painted in Portsmouth in 1763; his reasoning being that, as Samuel Cutts of Portsmouth married Anne Holyoke of Cambridge, Mass. on Dec. 8, 1762, and took his bride to Portsmouth to live, where Blackburn was then at work, it seemed probable that they were painted in Portsmouth after their marriage, as the portraits are companions. The Warner account with Trecothick and Thomlinson shows that Blackburn’s bill was paid in London in January, 1764, and therefore, presumably Blackburn was in London at that time. If, as seems certain, the portraits of Sir Richard Acton and Lady Acton were painted in England in



1774, we thus have ten years of Blackburn's career unaccounted for. The only portrait by him which may be assigned to this period is that of the so-called Marchioness Wentworth (no person of that title is found in the British peerage). This portrait is signed and dated 1767. If it is, indeed, by Blackburn, it was presumably painted in England as the costume would indicate a date later than 1764.

Blackburn's name is unknown in England today. His subjects there must have been, for the most part, relatively inconspicuous people, for no portrait of his appears in the long list of engraved British portraits; there is no mention of his name in the accounts of British portrait painters of the 18th century; nor is one of his canvases known to be in any British public gallery. Further search may disclose his activities there during the decade 1764 to 1774, but when and where he was born, under whom he was trained or when and where he died is as much of a mystery today as it was twenty years ago when the search began.

J. H. M.

New York, December 1, 1935.

Grateful acknowledgment is made to the Frick Art Reference Library of New York which not only placed all its records at our disposal, photographed many of the portraits in Bermuda, and co-operated from the beginning; to Miss Gertrude W. Peabody who, through two winters spent in Bermuda, checked the notes on the portraits attributed to Blackburn in that Island and found four additional portraits by him; to Mr. Alexander J. Wall of the New York Historical Society for his constant help and for his research covering the pedigrees of the Vassall, Russell, Thacher, Dummer and other families and who guided the unsuccessful attempts made to locate or identify Miss Elizabeth Degan (or Degen) and Daniel Rogers Whitcombe. In this last inquiry we also acknowledge the help of Miss Louisa Dresser, Associate in Decorative Arts, Worcester Art Museum.

We also record our thanks to the various owners for permitting us to examine the portraits and for their help in obtaining the facts thereto; to Miss Ethelwyn Manning and Miss Hope Mathewson of the Frick Art Reference Library; to Mr. George H. Edgell, Director, and Mrs. Haven Parker

of the Museum of Fine Arts, Boston; Mr. Harry B. Wehle of the Metropolitan Museum; Mr. Harry McNeill Bland of the Fridenberg Galleries, New York; to Mr. Allyn B. Forbes of the Massachusetts Historical Society; Mr. André E. Rueff; Mr. Harry Piers, Curator of the Provincial Museum, Halifax, N. S., and to many others who have been so generous in their help.

PORTRAITS MENTIONED IN THE PARK LIST OF 1923  
BUT NOT LOCATED AT THAT TIME

BENJAMIN POLLARD, No. 2

(Park 58)

**SUBJECT:** Son of Jonathan and Mary Pollard of Boston. Born June 6, 1696. On August 14, 1746, he married Margaret Winslow. He was a merchant and one of the founders of the Corps of Cadets in 1741, and sheriff of Suffolk County. He died in Boston in December 1756.

**DATE:** c. 1756

**SIZE:** c. 33½ x 25½

**DESCRIPTION:** Bust in oval; body full front; head one-quarter to subject's left; red dressing cap; dark brown eyes directed to spectator; white stock with ruffle; a loose robe or dressing gown of blue-green; red waistcoat; dark taupe background.

**OWNERSHIP:** Joshua Winslow; Isaac Winslow; Benjamin Winslow; William Henry Winslow; Margaret V. Winslow; Willard Winslow, father of Miss Julia Winslow, 176 W. 87th Street, New York City, the present owner.

**REPRODUCED:** Photograph at Frick Art Reference Library, New York, No. 20704.

*Note:* Park in his "Joseph Blackburn, Portrait Painter," *American Antiquarian Society*, 1923, lists, (No. 57), a portrait of Benjamin Pollard by Blackburn in the ownership of the Massachusetts Historical Society to which it was given in 1834 by Isaac Winslow. The portrait is referred to in the *Proceedings of that Society*, First Series, Vol. 16, p. 390. Park also lists another portrait of the same subject, (No. 58), concerning which he says: "This is another portrait but whether or not it is similar to the preceding I do not know as I have not found

it. x. x. Owned (1878) by Miss Margaret V. Winslow, Boston." The portrait above referred to by Mr. Park, together with the companion portrait of Mrs. Pollard, was located in New York City in 1935, still in the possession of a member of the family. On an old piece of paper pasted on the back is written: "Benjamin Pollard son of Jonathan & Mary—grandson of William—Born in Boston, in June 1696 married Margaret eldest daughter of Joshua and — Winslow about 1745. He died in Boston Dec. 26, 1756."

This inscription seems to be in the handwriting of Isaac Winslow, son of Joshua, who was the family genealogist. These two portraits (Park 57 and 58) are alike except in the exact color of the cap and waistcoat. The general firmness of the drawing of the portrait, which is described here, and from the fact that it is found together with its companion portrait of his wife, signed and dated, lead Mr. Morgan and Mr. Foote to believe that this is the original and that Park 57 may be a replica, perhaps painted after Pollard's death in December, 1756.

MRS. BENJAMIN POLLARD  
(Margaret Winslow)  
(Park 59)

**SUBJECT:** She was the eldest daughter of Joshua and Elizabeth (Savage) Winslow. She was born in Boston, April 28, 1724 and on August 14, 1746 married Benjamin Pollard (q.v.). She died in Boston, March 25, 1814.

**DATE:** Signed at left in block letters "I. Blackburn Pinxit 1756."

**SIZE:** c.  $33\frac{1}{2}$  x  $25\frac{1}{2}$ .

**DESCRIPTION:** Bust portrait in oval; body front; head one-quarter to subject's right; eyes front; dark brown hair brushed off forehead; dark brown eyes; high color on cheeks; white or pearl-gray satin gown; blue shawl draped over left arm, three-quarters to shoulder; lace trimming at low-cut bodice held together with string of pearls; right sleeve trimmed with lace caught by pearl ornament; greenish-blue background with pinkish lights.

OWNERSHIP: Joshua Winslow; Isaac Winslow; Benjamin Winslow; William Henry Winslow; Margaret V. Winslow; Willard Winslow, father of Miss Julia Winslow, 176 W. 87th Street, New York City.

REPRODUCED: Photograph Frick Art Reference Library, New York, No. 20705.

*Note:* Park refers to this portrait in his list as No. 59 and states that he had been unable to find it but that Perkins described it in 1878 when it was owned by Miss Maragaret V. Winslow of Boston. This portrait, together with that of her husband, was located in New York in 1935. On an oval slip of paper on the back was written: "A portrait of Margaret Pollard, daughter of Joshua and Elizabeth Winslow, the latter born Savage born in Boston May 9, 1724; died also in Boston on March 18—(torn off) fifth— from first Joshua. Married Benj. Pollard August 14, 1746 who was son of Jonathan Pollard and Mary Winslow, daughter of Edward — the Sheriff by Mary Hilton his first wife Benjamin born June 6th—(50 years old when married to his wife age 22) He died in Boston D— (Largely illegible).

LIST OF PORTRAITS PAINTED BY JOSEPH BLACKBURN  
IN BERMUDA AND NOT LISTED IN PARK

(Mr. Park's numbering has been continued.)

- |                           |                          |
|---------------------------|--------------------------|
| 89. Miss Deborah Bascombe | 98. Anne Jones           |
| 90. Nathaniel Butterfield | 99. Francis Jones        |
| 91. Mrs. Henry Corbusier  | 100. Mrs. Thomas Jones   |
| 92. Mrs. Fisher           | 101. Thomas Parsons      |
| 93. Miss Gilbert          | 102. John Pigott, No. 1  |
| 94. Mr. Gilbert (?)       | 103. John Pigott, No. 2  |
| 95. Mrs. Gilbert          | 104. Mrs. John Pigott    |
| 96. William Hall          | 105. Thomas Tudor Tucker |
| 97. Mrs. Hall             |                          |

The seventeen portraits above listed probably fail to record in full the work of Blackburn while in Bermuda during the years 1752-3. No doubt some portraits have been destroyed by accident or the action

of the climate; some, like the Tucker and Hall portraits, have found homes in this country; and still others may exist which may come to light.

PORTRAITS PAINTED BY BLACKBURN IN BERMUDA

89. MISS DEBORAH BASCOMBE

**SUBJECT:** Deborah, daughter of Cornelius Bascombe, born about 1715; married (1) Thomas Butterfield on March 4, 1756, (2) John Esten.

**DATE:** Signed, lower right; "Nata 1715 I. Blackburn Depictus -1753."

**SIZE:** 34 x 27½.

**DESCRIPTION:** The subject is shown seated against a dark brown background, her left shoulder slightly advanced, her head turned left, full front. She has dark hair falling to her neck and partly covered by a lace cap; dark eyes and eyebrows; a long nose; full chin, and ruddy complexion. She wears a dark blue-gray dress, cut square over her full bosom, with lace ruffles at neck and elbows, and a white satin figured ribbon tied in a bow and holding a rose at her bosom. A gold earring shows in her left ear, and she has a black ribbon about her neck, from which hangs a pendant with blue jewels. Her left hand rests on a table beside a book bound in red. Her right hand, with a ring on the first finger, holds a white fan open in her lap. The picture is in a contemporary carved frame.

**OWNERSHIP:** Mrs. St. George Butterfield, "Widdrington" Hamilton, Bermuda.

**REPRODUCED:** Photograph Frick Art Reference Library, New York, No. 20309.

*Note:* Mr. Thurman Rotan recorded the inscription stating the birth date on the portrait to be 1715 but the owner gives the date as "about 1736." As Miss Bascombe was painted in 1753, she would have been thirty-eight according to Blackburn and seventeen according to the owner. It is apparent that the birth date given by Blackburn is correct.

The use of "Nata" (feminine) and "Depictus" (masculine) indicates an unfamiliarity with Latin constructions. This

misuse of termination appears in several of Blackburn's inscriptions. Mr. Foote has examined the photograph only.

90. NATHANIEL BUTTERFIELD

SUBJECT: Gen. Nathaniel Butterfield, born 1694, died 1765.

DATE: c. 1752-3.

SIZE: 29½ x 24½.

DESCRIPTION: The subject's head and bust are shown within a painted oval against a plain background, with spandrels in lower corners. His body is nearly in profile, his right shoulder towards the spectator, his head turned right, nearly full front. He has dark eyes, strongly marked black eyebrows, black hair falling to his shoulders, and a high complexion. He wears a white neck-scarf, a dark blue coat with brass buttons, and a scarlet waistcoat trimmed with gold braid. A black cocked hat, edged with gold, is held under his left arm. The picture is in a contemporary carved wood frame.

OWNERSHIP: This portrait has passed by descent to the present owner, Miss Julia Butterfield, "Marechaux," Paget West, Bermuda.

REPRODUCED: Photograph, Frick Art Reference Library, New York, No. 19248.

*Note:* Mr. Foote has examined the photograph only. General Butterfield was living in Bermuda at the time of Blackburn's visit.

91. MRS. HENRY CORBUSIER

(Elizabeth Butterfield)

SUBJECT: Elizabeth, probably of the Butterfield family, married (1) . . . Trimmingham, and (2) July 19, 1747, Henry Corbusier, as his second wife. Corbusier came of a Huguenot family which emigrated from France to Bermuda after the Edict of Nantes.

DATE: c. 1752-3.

SIZE: 47 x 38.

DESCRIPTION: The subject is shown three-quarters length, half front against plain background, her left shoulder

towards the spectator and her face turned left, nearly full front. She has light brown hair ornamented with pearls, a fair complexion, and dark blue eyes. She wears a blue satin gown with a very full skirt and a stiff bodice cut square at the neck and edged with lace. Her right hand holds flowers to her bosom; her left hand, hanging rather stiffly over her skirt at her side, shows a ring on the first finger.

**OWNERSHIP:** This portrait has passed by descent through the Tucker family to the present owner, Miss Julia Butterfield, "Marechaux," Paget West, Bermuda.

**REPRODUCED:** Photograph, Frick Art Reference Library, New York, No. 19247.

*Note:* Mr. Foote has examined the photograph only.

#### 92. MRS. FISHER

**SUBJECT:** The subject was a member of the Gilbert family who married a Captain Fisher of the Royal Navy.

**DATE:** c. 1752-3.

**SIZE:** 36½ x 28¾.

**DESCRIPTION:** The subject is painted in a red dress with a bow of blue ribbon at her bosom, and another around her neck holding two bands of pearls. She has a ribbon and flowers in her hair, and an earring in her right ear. Her right hand holds a folded fan in her lap.

**OWNERSHIP:** This portrait has passed by descent to Mr. Joseph Tromsell Gilbert, "Huntly," Paget East, Bermuda.

**REPRODUCED:** Photograph, Frick Art Reference Library, New York, No. 20312.

*Note:* Mr. Morgan and Mr. Foote have examined the photograph only.

#### 93. MISS GILBERT

**SUBJECT:** Called a portrait of Miss Gilbert who lived in Somerset, Bermuda.

**DATE:** c. 1752-3.

**SIZE:** 35 x 27½.

**DESCRIPTION:** The subject is shown seated, three-quarters length, nearly full front, her right shoulder slightly advanced, her face turned right. She has black hair, arched eyebrows, and a bright complexion. She wears a green brocade gown, cut square with a narrow lace trim at the neck, and with deep lace ruffles at the elbows and a white insert in the front of the bodice. She has a lace cap, a pearl band about her throat, an earring in her left ear, and rings on the first finger of her left hand and the fourth finger of her right. Her right hand holds a rose to her bosom; her left rests in her lap, holding a small purse. Part of the chair in which she sits is shown, with a curtain behind. The picture is in an old carved frame.

**OWNERSHIP:** This portrait has passed by descent to Mr. Joseph Tromsell Gilbert, "Huntly," Paget East, Bermuda.

**REPRODUCED:** Photograph, Frick Art Reference Library, New York, No. 20313.

*Note:* Mr. Morgan and Mr. Foote have examined the photograph only.

#### 94. MR. GILBERT

**SUBJECT:** Mr. Gilbert.

**DATE:** c. 1752-3.

**SIZE:** 31 x 24.

**DESCRIPTION:** The subject is shown half-length. He has a round, full face, of ruddy complexion, and wears a long gray, curled wig, white neck cloth and red coat, opened to show a dark green waistcoat into which his right hand is thrust. His left hand rests in his lap.

**OWNERSHIP:** This portrait has passed by descent to Mr. Joseph Tromsell Gilbert, "Huntly," Paget East, Bermuda.

**REPRODUCED:** Photograph, Frick Art Reference Library, New York, No. 20315.

*Note:* Mr. Morgan and Mr. Foote have examined the photograph only.



## 95. MRS. GILBERT

**SUBJECT:** Wife of the subject of the preceding portrait.

**DATE:** c. 1752-3.

**SIZE:** 31 x 26.

**DESCRIPTION:** The subject is a large woman, shown seated, half-length, nearly full front, her right shoulder slightly advanced. She wears lace over her head, hanging to her shoulders; a red satin dress, cut square and trimmed with lace, and with a white insert in the front of the bodice. She has lace about her neck, and flowers held by a bow at her bosom. Her right arm rests on the arm of a chair and she holds a fan in both hands.

**OWNERSHIP:** This portrait has passed by descent to Mr. Joseph Tromsell Gilbert, "Huntly," Paget East, Bermuda.

**REPRODUCED:** Photograph, Frick Art Reference Library, New York, No. 20314.

*Note:* Mr. Morgan and Mr. Foote have examined the photograph only.

## 96. WILLIAM HALL

**SUBJECT:** William Hall.

**DATE:** c. 1752-3.

**SIZE:** 36 x 28.

**DESCRIPTION:** The subject is shown three-quarters to his left, face three-quarters front; gray hair, possibly a wig, curled and falling over right shoulder; eyes front; white stock; falling band buttoned into high, dark brown long waistcoat bound with wide yellow (gold?) braid; light brown coat without collar but with cloth (?) buttons; narrow cuff with buttons; left hand with long linen under sleeve tied at wrist and covering hand to first joints, holding a letter; right hand extended upward to right pointing to a marine painting in a mahogany frame with large scroll ornament at left. Black background. On the letter appear the words partly illegible: "Capt. Wm. Hall Be—" (possibly Bermuda).

**OWNERSHIP:** Mrs. David S. Baker, Greenwich, Conn.

REPRODUCED: Photograph, Frick Art Reference Library, No. 21126.

*Note:* When in Bermuda, Mr. Morgan was told of portraits of William Hall and his second wife, Patience Stowe, then owned by Mrs. Dorothy (Harvey) Johnston, a niece of Ashton Harvey, Esq. These portraits are those now owned by Mrs. Baker. The portrait has been rebacked and repainted in places.

Mr. Morgan and Mr. Foote have examined the photograph only.

97. MRS. WILLIAM HALL  
(Patience Stowe)

SUBJECT: Patience Stowe, wife of Captain William Hall of Bermuda.

DATE: c. 1752-3.

SIZE: 36 x 28.

DESCRIPTION: The subject is shown seated in a mahogany chair against a dark brown background, her body nearly in profile, the left shoulder towards the spectator, her head turned left three-quarters front. She is shown as a young woman in her early twenties, with blue eyes and brown hair. She wears a white satin dress, trimmed with fine lace, and a grey scarf with blue stripes shows on the chair behind her and is carried round her body to her right side, where it is held by the fingers of her right hand. She wears a short string of pearls across her bodice, ending with a large pear drop on a brooch of colored stones. Her left arm rests on the arm of her chair and on the first and fourth fingers of her left hand she wears narrow onyx and gold rings.

The portrait has been relined and somewhat repainted.

OWNERSHIP: This portrait, with that of the subject's husband, is said to have belonged to the Harvey family of Bermuda, from whom it passed by descent to the present owner, Mrs. David S. Baker, 281 Lake Avenue, Greenwich, Connecticut.

REPRODUCED: Photograph in the Frick Art Reference Library, New York, No. 21127.

*Note:* Neither Mr. Morgan nor Mr. Foote has seen this picture, but both accept its attribution to Joseph Blackburn.

This portrait in pose and costume is almost identical with that of Mrs. Wyseman Claggett (Lettice Mitchell) owned by the Brooklyn Museum.

## 98. ANNE JONES

**SUBJECT:** Anne, daughter of Col. Thomas and Mary (Harvey) Jones, born Oct. 4, 1748 (baptized Dec. 4); married (1) March 24, 1768, Robert Davenport, by whom she had a son, John. She married (2) Zaccheus Hinson, and died Sept. 6, 1811.

**DATE:** The picture is not signed but at the left in script are the words:

Natus 4 Octo<sup>r</sup>-1748

Pinxit Octo<sup>r</sup>-1752.

**SIZE:** 29 $\frac{1}{4}$  x 24 $\frac{1}{2}$ .

**DESCRIPTION:** A child with light brown hair and blue eyes is shown, almost full front, within a painted oval spandrel. She is standing against a blue background, wearing a white gown cut low at the neck, with lace edging. By her side is a table with a basket of flowers held by her hands. There is also a flower in her hair.

**OWNERSHIP:** Sarah Hinson, a daughter of Anne Jones by her second husband, married William Riddell Jones, the grandfather of the present owner, Mrs. Ormond T. Middleton, "Upland," Hamilton, Bermuda.

**REPRODUCED:** Photograph, Frick Art Reference Library, New York, No. 19254.

*Note:* The use of "Natus" is incorrect.

Mr. Foote has examined the photograph only.

## 99. FRANCIS JONES

**SUBJECT:** Francis, son of Francis and Mary (Sherlock) Jones, born 1698. He was elected to the Bermuda Assembly in 1721 and later a member and President of the Council. In 1744 on the death of Gov. Alured Popple he became Commander in Chief and Vice-admiral of Bermuda Island. He died in 1776.

**DATE:** Upon the letter on the table appear the words in script—  
“I. Blackburn pinxit 1752.”

**SIZE:** 49 x 39.

**DESCRIPTION:** President Jones is shown, seated, three-quarters length, his left shoulder towards the spectator, half front his face turned slightly left. He has a dark ruddy complexion, and wears a white curled wig, white stock, dark blue coat with brass buttons, white ruffles at his wrists, black silk breeches with buckles at the knees, and white silk stockings. His right arm is rather stiffly extended over a table at his side on which are a quill pen and letters with red seals. His left hand holds a letter in his lap. In the right background is a view of the Bermuda shore with a sailing vessel. The picture, which is in a contemporary carved frame, has recently been restored.

**OWNERSHIP:** The portrait has descended through six generations to the present owner, Lloyd P. Jones, Esq., “Paget Hall,” Paget, Bermuda.

**REPRODUCED:** Photograph, Frick Art Reference Library, New York, No. 19243. A poor modern copy of this portrait hangs in the rooms of the Bermuda Historical Society, Hamilton.  
*Note:* Mr. Morgan and Mr. Foote have examined the photograph only.

#### 100. MRS. THOMAS JONES

**SUBJECT:** Mary Harvey was born 1729, and married Nov. 21, 1747 Col. Thomas Jones, eldest son of President Francis Jones. She was the daughter of John Harvey and the sister of Chief Justice John Harvey.

**DATE:** The portrait is not signed but has an inscription in script at the left: “Natus Sep<sup>t</sup>. 14, 1729  
Pinx<sup>t</sup>. Octo<sup>r</sup> 1752”

**SIZE:** 49 x 39.

**DESCRIPTION:** The subject is shown against a plain dark background, three-quarters length, with her left shoulder toward the spectator, her face turned nearly full front. She wears a blue satin gown with deep patterned lace at her elbows and at the square-cut neck of her gown, pink bows of ribbon at

waist and bosom. A pearl pin catches up the left sleeve, she has a pearl ornament in her hair, and a ring on the fourth finger of her right hand. A white scarf hangs from her left arm and shoulder, extending to the rear right. She has brown hair and grey eyes. A parrot perches on her right hand while her left hand holds her gown. The carved wood frame is contemporary with the portrait.

**OWNERSHIP:** Descended to her great granddaughter, Mrs. Ormond T. Middleton, "Upland," Hamilton, Bermuda.

**REPRODUCED:** Photograph, Frick Art Reference Library, New York, No. 19250.

*Note:* Mr. Foote has examined the photograph only.  
The use of "Natus" is incorrect as in No. 98.

#### 101. THOMAS PARSONS

**SUBJECT:** Thomas Parsons, described as "Captain," married a sister of President Thomas Jones, and represented Paget in the Assembly in 1715, and was Speaker in 1722.

**DATE:** c. 1752-3.

**SIZE:** 29 x 24.

**DESCRIPTION:** The head and bust of the subject are shown half front against a dark brown background with spandrels in lower corners, the right shoulder toward the spectator, the face turned right. He has a heavy, red face, with double chin. He wears a gray wig to his shoulders, white stock and ruffle, and light brown coat and waistcoat, the latter partly unbuttoned. He holds a black object, probably intended for his hat, under his left arm. The picture has recently been restored, and is in a contemporary carved frame.

**OWNERSHIP:** This portrait has passed by descent to the present owner, Lloyd P. Jones, Esq., "Paget Hall," Paget, Bermuda.

**REPRODUCED:** Photograph, Frick Art Reference Library, New York, No. 19244.

*Note:* Mr. Foote has examined the photograph only.

#### 102. JOHN PIGOTT (No. 1)

**SUBJECT:** John, a son of John Pigott of London, was in Bermuda as early as 1743, when he received from Gov.

Alured Popple a grant of a house-lot, "Style Point," at St. George's for a yearly rental of "1 Pepper Corn, payable at the Feast of St. John the Evangelist as the same may be demanded." He was collector of Customs for several years, and represented St. George's in the House of Assembly in 1746. On Dec. 29, 1745 he married Fanny, daughter of Gov. Francis Jones. In 1762, after his return to England, he was appointed Agent for the Bermuda Government.

**DATE:** Signed and dated: "I. Blackburn, 1752." This signature is hidden by the frame.

**SIZE:** 49½ x 39.

**DESCRIPTION:** John Pigott is shown three-quarters length, his body almost in profile, the left shoulder towards the spectator, his face turned left full front. He wears white ruffles at neck and wrists, a long olive brown coat, thrown back to show a long white flowered satin waistcoat heavily embroidered with gold. His right hand is thrust into his waistcoat; his left arm hangs at his side, holding against his body a black three-corned hat bound with gold braid. A sword-hilt shows at his left side. He has dark, curled hair hanging to his neck, dark eyes and eyebrows, and a fresh complexion. The background at the left is dark, but at the right shows a vista of Hamilton harbor looking towards Paget with two sloops, on opposite shore appears the home of President Jones, now called "Inwood."

**OWNERSHIP:** Mrs. Ormond T. Middleton, "Upland," Hamilton, Bermuda.

**REPRODUCED:** Photograph, Frick Art Reference Library, New York, No. 19251.

*Note:* Mr. Foote has examined the photograph only.

### 103. JOHN PIGOTT (No. 2)

**SUBJECT:** John Pigott, same subject as No. 102 (q.v.).

**DESCRIPTION:** This appears to be a replica with some variations of the portrait owned by Mrs. Ormond T. Middleton and listed as John Pigott, No. 102. Presumably it was painted by Blackburn in 1752 or 1753. Greenish-gray sky back-

ground, grayish-blue water, olive-green coat; gray waist-coat trimmed with gold braid, black trousers, white stock and cuffs, black hat trimmed with gold braid; brown hair; blue eyes.

OWNERSHIP: Mrs. Edward Gosling, "Bloomfield Cottage," Paget, Bermuda.

REPRODUCED: Photograph, Frick Art Reference Library, New York, No. 19249.

*Note:* The photograph shows the pose of figure and a general composition almost identical with No. 102 but the boats shown in the background are not alike and there are slight differences in the costume; e. g. lace wrists ruffles in No. 102, plain ruffles in No. 103, also greater width of cuff on sleeve. The face and hair are not identical which suggests that this may also be a portrait from life.

Mr. Foote has examined the photograph only.

#### 104. MRS. JOHN PIGOTT

(Fannie Jones)

SUBJECT: Fannie, daughter of Francis Jones, President of the Council; born Sept. 14, 1729, married Dec. 29, 1745, John Pigott, Collector of Customs in Bermuda. (q.v.).

DATE: c. 1752-3.

SIZE: 49¼ x 39.

DESCRIPTION: The subject is shown three-quarters length, half front, her right shoulder towards the spectator, her head turned right, full front. She leans against a table at the lower right, upon which her crossed hands rest. She is dressed in a pearl-gray satin gown with lace at elbows and bosom. A plaid satin scarf lies on the table passing over her left arm and extending behind her back. She has a string of pearls at her bosom and a bow of mauve ribbon in her black hair, a long curl of which hangs over her right shoulder. Her eyes are brown. A small native blue bird is perched upon the first finger of the left hand and a Bermuda palmetto appears in the background. The portrait, which was restored about 1925, is in a carved wood frame of the period.

**OWNERSHIP:** Mrs. Ormond T. Middleton, "Upland," Hamilton, Bermuda.

**REPRODUCED:** Photograph, Frick Art Reference Library, New York, No. 19252.

*Note:* Mr. Foote has examined the photograph only.

#### 105. THOMAS TUDOR TUCKER

**SUBJECT:** Thomas, third child of Col. Henry and Anne (Butterfield) Tucker, born 1744, in Bermuda; settled in South Carolina, and served as surgeon in the army during the Revolution. Representative to first Congress of the United States and member of the Order of Cincinnati; married, July 3, (?) at St. Philip's Church, Charleston, Esther Evans. Served as Treasurer of United States, and died in Washington, 1828.

**DATE:** c. 1752-3.

**SIZE:** Oval, 19½ x 12¾.

**DESCRIPTION:** The portrait shows the head and bust of a youth whose countenance strongly resembles that of (his sister?) Frances Tucker, set against a dark background. His body is shown in profile, right shoulder towards the spectator, head turned right, nearly full front. He has dark eyes, and a very pleasing open expression. He wears a small wig, black stock above his linen, brown coat with green velvet lapels and metal buttons, and green embroidered waistcoat.

**OWNERSHIP:** Robert Tucker, Baltimore, Maryland.

**REPRODUCED:** Photograph, Frick Art Reference Library, New York, No. 3315.

*Note:* Blackburn visited Bermuda and painted members of the Tucker family and some of these are now in Baltimore, Maryland. Mr. Morgan and Mr. Foote have not seen this portrait but from the photograph believe it to be by Blackburn and to have been painted in Bermuda. Mr. Park failed to list this portrait among the other portraits of the Tucker family.

#### RECENTLY FOUND PORTRAITS BY JOSEPH BLACKBURN

106 Sir Richard Acton, Bart

107 Lady Anne Acton



- 108 Mrs. Joseph Blaney
- 109 Mrs. Louis Boucher
- 110 Abigail Chesebrough (Mrs. Alexander Grant)
- 111 Tristram Dalton
- 112 Benjamin Ellery
- 113 Rev. Daniel Greenleaf
- 114 Woodbury Osborne (so-called)
- 115 Sir William Phips (so called)
- 116 Mrs. Epes Sargent
- 117 Mrs. John Tasker
- 118 Mrs. John Taylor
- 119 Mrs. William Taylor
- 120 Colonel Moses Titcomb
- 121 Mrs. Richard Waldron
- 122 Thomas Westbrook Waldron
- 123 Marchioness of Wentworth (so-called)
- 124 Edward Winslow
- 125 Joshua Winslow
- 126 Lieut. Joshua Winslow II

106. SIR RICHARD ACTON, BART

**SUBJECT:** Sir Richard Acton, fifth Baronet, was born Jan. 1, 1711/12. Son of Sir Whitmore Acton and Elizabeth Gibbon. He married (1744) Lady Anne Grey, daughter of the third Earl of Stamford. He was sheriff of Salop 1751, and died in his seat, Aldenham Hall near Bridgnorth, County Salop, Nov. 20, 1791. He was succeeded in the baronetcy by his cousin, John Francis Edward Acton (1736-1811).

**DATE:** Signed and dated (right center), "I. Blackburn, 1774."

**SIZE:** 50 x 40.

**DESCRIPTION:** The portrait shows a large, heavily built, elderly man standing half front, staring rather dreamily before him, his right shoulder to the spectator, against a background showing clouds and trees dimly painted. He wears a wig, brown coat and waistcoat embroidered with gold braid, white stock and ruffles at wrists. His right elbow rests on a grassy shelf beside him, the hand holding his hat; his left

hand hangs at his side. The words painted on the portrait, "Sir Richard Acton Bt 1791" would seem to be an addition.

**OWNERSHIP:** Sold by Christie, Manson & Woods, London, 26 April, 1929, (No. 107 of catalogue), by order of the trustees of the late Lord Acton of Aldenham Park, Bridgnorth, and purchased by the present Lord Acton of Morville Hall, Salop.

**REPRODUCED:** Photograph, Library of Sir Robert Witt, London England.

**BIBLIOGRAPHY:** Catalogue above mentioned.

*Note:* Neither Mr. Morgan nor Mr. Foote have seen this portrait and reserve the right to make such attribution as inspection might warrant.

#### 107. LADY ANNE ACTON

**SUBJECT:** Anne Grey, daughter of Henry, third Earl of Stamford and of Dorothy, daughter of Sir Nathan Wrichte. She married Sir Richard Acton (q.v.) and had two children, Francis, who died unmarried (1762) and Elizabeth who married Philip Langdale, Esq. of Broughton and Stancton, County York.

**DATE:** 1774.

**SIZE:** 50 x 40.

**DESCRIPTION:** The portrait shows a dignified, elderly woman standing half-front against a dark background, an opening to the left showing a vista of trees. Her left shoulder is towards the spectator, her face turned left nearly full front. She is rather elaborately dressed in pearl-gray silk with trimmings of both white and black lace, and she wears a white lace bonnet. Her left elbow rests on the back of a chair, her right arm hangs at her side.

**OWNERSHIP:** Sold by Christie, Manson & Woods, London, 26 April, 1929. (No. 108 of the catalogue) by order of the Trustees of the late Lord Acton of Aldenham Park, Bridgnorth and purchased by the present Lord Acton of Morville Hall, Salop.

**REPRODUCED:** Photograph, Library of Sir Robert Witt, London, England.

BIBLIOGRAPHY: Catalogue above mentioned.

*Note:* Neither Mr. Morgan nor Mr. Foote have seen this portrait and reserve the right to make such attribution as inspection might warrant.

108. MRS. JOSEPH BLANEY  
(Abigail Browne)

SUBJECT: She was the daughter of Hon. Samuel and Catharine Winthrop Browne and was born April 17, 1735. She married at Salem, Mass. on May 19, 1757, Joseph Blaney of Marblehead and died in 1776.

DATE: c. 1755-7.

SIZE: 50 x 40.

DESCRIPTION: The portrait shows a fine-looking, slender, young woman, probably not more than twenty years of age, standing against a wall, three-quarters length, nearly full front, her right shoulder slightly advanced. An aperture in the wall on the spectator's right shows trees and sky. She wears a dress of greenish cream satin, cut low at the corsage, and trimmed with lace and pearls. The elbow of her right arm, over which a scarf is thrown, rests upon a pilaster. Her left hand hangs at her side. Her abundant dark hair is brushed back and decorated with pearls, and a long curl hangs over her left shoulder.

OWNERSHIP: The portrait was inherited by her great-nephew, J. D. Sargent, and thus acquired the title of "Aunt Blaney." Mr. George Nixon Black acquired it from Mr. Sargent and bequeathed it to the Boston Museum of Fine Arts in 1929.

*Note:* This portrait was attributed to Copley; see *The Life and Works of John Singleton Copley*, by Frank W. Bayley (1915), p. 50, but is by Blackburn in the opinion of Mr. Morgan and Mr. Foote.

109. MRS. LOUIS BOUCHER  
(Sarah Middlecott)

SUBJECT: Sarah, daughter of Richard and Sarah (Winslow) Middlecott, granddaughter of John and Mary (Chilton)

Winslow; born June 2, 1678; married Louis Boucher, of Paris and Boston.

DATE: c. 1755.

SIZE: About 50 x 40.

DESCRIPTION: Mrs. Boucher is shown against a dark background, three-quarters' length, half-front, her right shoulder turned towards the spectator, her head turned right, full-front. She is a large, erect, elderly woman, seated in an arm chair, on the right arm of which her right hand rests, while her left hand holds a book in her lap. She wears a black veil over her dark hair, and a black dress with white muslin trim at the neck and sleeves. She must have been a woman of at least seventy-five when the picture was painted, though she looks younger.

OWNERSHIP: The portrait passed by descent to the late Alexander S. Porter of Boston, and is now owned by his son, Alexander Breese Porter.

110. ABIGAIL CHESEBROUGH  
(Mrs. Alexander Grant)

SUBJECT: Abigail Chesebrough was the daughter of David and Abigail (Rogers) Chesebrough. David Chesebrough (1702-1782) married second, on Oct. 8, 1749, Margaret Sylvester (1719-1782), whose portrait and that of her sister, Mary, the wife of Thomas Dering, were painted by Blackburn. He lived in Newport until 1776, when he moved to Stonington, Conn. Abigail Chesebrough married Alexander Grant, a British officer, on Oct. 20, 1760. He is said to have been the eldest son of Sir Alexander Grant of Scotland. About the time of the Revolution she and her husband removed to Jamaica where she died.

DATE: Signed and dated, right center, "I. Blackburn 1754."

SIZE: 50 x 40.

DESCRIPTION: She is shown three-quarters length, half to her left with face front, in white dress, holding fan with red spreaders; yellow bow at bosom and waist, blue scarf over left shoulder; ruff at neck and flower in hair, which is dark

brown, and blue eyes; standing by a pillar on porch, open-air background; pearls in hair.

OWNERSHIP: David Chesebrough; his daughter, Abigail (Mrs. Alexander Grant) Elizabeth Grant Smith; David Chesebrough Smith; Betsy Smith Williams; Bessie S. Williams Sherman (Chicago), who gave the portrait about 1916 to the Stonington Historical Society, Stonington, Conn.

EXHIBITED: Stonington Village Improvement Society, August 1925.

REPRODUCED: Photograph, Frick Art Reference Library, New York, No. 3962.

BIBLIOGRAPHY: Listed by Bolton and Binsse, *Antiquarian*, November, 1930, p. 50, et seq.

*Note:* This portrait bears the date, 1754, the same as that on the portrait of her step-mother, Mrs. David Chesebrough (Margaret Sylvester), (Park No. 24) and both were no doubt painted in Newport, R. I.

### 111. TRISTRAM DALTON

SUBJECT: Tristram Dalton, a son of Michael Dalton, was born in Newburyport, Massachusetts, on May 28, 1738, and was graduated from Harvard College in 1755. He was a member of the Massachusetts Legislature, of which he was Speaker, and later a member of the State Senate. In 1789 he was elected United States Senator to the First Congress of the United States. He was surveyor of the Port of Boston from 1815 until his death on May 30, 1817.

DATE: c. 1760.

SIZE:  $35\frac{1}{4}$  x  $27\frac{1}{4}$ .

DESCRIPTION: Three-quarters length to below waist, standing one-quarter to his left; eyes front, with arched eyebrows; unpowdered wig with two curls covering ear; dressed in a dark blue-black coat, long cream-colored waistcoat with pockets; white stock; lawn ruffles at wrists; right hand, with index finger outstretched, is resting on hip; left hand half concealed in waistcoat; brownish background.

**OWNERSHIP:** The portrait was the property of Miss Matilda De Blois of Boston, a granddaughter of Tristram Dalton, who gave it (circa 1870) to Anna Leonard White (Mrs. Moses George) of Haverhill, Massachusetts (see "Essex Institute's Collections," Vol. XXV. page 12). At the death of Mrs. George (January 31, 1911), the portrait was bequeathed to the Dalton Club, which occupies the Dalton homestead at 95 State Street, Newburyport, Mass., where it now hangs.

**REPRODUCED:** "History of the Centennial of the Inauguration of Washington," by Clarence W. Bowen, page 89, where it is attributed to "Jonathan B." Blackburn (see page 442).

*Note:* The original portrait was restored in 1913 by William Allerton of Newton Lower Falls, Massachusetts. A copy in oil by Robert S. Chase, of Boston, hangs in the Dalton Club. Another copy, made perhaps fifty years ago, was owned by Rev. Asa Dalton of Portland, Maine. Another copy, painted by J. Lawson, is owned by the Newburyport Public Library, on the back of which an inscription reads "Copied from Blackburn's portrait 1762."

## 112. BENJAMIN ELLERY

**SUBJECT:** Benjamin, son of William and Elizabeth Olney Ellery of Newport; born 1725, married (1) Lucy Vassall, (2) in 1769, Mehitable Redwood. He died in 1799.

**DATE:** Signed (lower left), "I. Blackburn Pinx 1756."

**SIZE:** 30 x 26.

**DESCRIPTION:** The head and bust of the subject are shown against a dark background with spandrels in the lower corners, half-front, with the left shoulder towards the spectator, the face turned left nearly full front; gray eyes; the subject wears a wig tied with a large, black bow which appears over left shoulder; white stock and ruffle showing above a high blue waistcoat embroidered with gold and a plum colored coat.

**OWNERSHIP:** Mrs. Edward A. Grossmann of 33 West 67th Street, New York, a descendant of the Ellery family.

REPRODUCED: Photograph, Frick Art Reference Library, New York, No. 11403.

113. REV. DANIEL GREENLEAF

**SUBJECT:** Daniel Greenleaf, born at Newbury, Mass., February 10, 1680; was graduated from Harvard College 1699; practised medicine in Cambridge for six years; married Elizabeth Gookin, by whom he had thirteen children; ordained to the ministry 1706, and settled at Yarmouth, Mass., from 1706-1727; resigned and removed to Boston, where he opened an apothecary shop; died 1763, aged eighty-three; buried in King's Chapel Burying-Ground.

**DATE:** Signed "I. Blackburn, Pinxit 1755" (in very small block letters, black, painted diagonally across lower left hand corner).

**SIZE:**  $29\frac{7}{8} \times 25\frac{1}{4}$ .

**DESCRIPTION:** The head and bust of the subject are shown against a dark brown background with brown spandrels at the four corners, three-quarters front, the left shoulder towards the spectator, the head turned slightly left, nearly full front. He is shown as an elderly man (though he hardly looks as old as seventy-five), with dark blue eyes, a hooked nose, and a rather small mouth with thin, compressed lips. He wears a short, white wig, black coat, and white bands (no stock showing). The painting of the head is very characteristic of Blackburn.

**OWNERSHIP:** Bequeathed to Harvard University in 1936 by Mary W. Greenleaf of New Bedford, Mass., "in memory of Dr. Robert Willard Greenleaf of the Class of 1877."

*Note:* Mr. Morgan has not seen this portrait.

114. WOODBURY OSBORNE

(So-called)

**SUBJECT:** This portrait cannot represent Woodbury Osborne if the inscription on the back is correct but the date of Osborne's letter may be an error.

**DATE:** Signed "I. Blackburn, Pinxit 1756."

**SIZE:** 30 x 25.

**DESCRIPTION:** The head and bust of the subject are shown against a dark, greenish background, within a painted oval, nearly full front; unpowdered brown hair; eyes dark blue; light brown coat with white stock and with ruffles at the neck; black hat under left arm.

**OWNERSHIP:** Purchased in 1928 by F. W. Bayley from the estate of Arthur Dixwell of Boston; bought later by Robert C. Vose, who is the present owner.

**EXHIBITED:** City Art Museum, St. Louis, November 1930.

**REPRODUCED:** Photograph, Society for the Preservation of New England Antiquities, Boston, Mass., No. 3540-B.

**BIBLIOGRAPHY:** Bolton and Binsse, *The Antiquarian*, Nov. 1930, p. 50, et seq.

*Note:* The record of this portrait at the Frick Art Reference Library, New York, states that an inscription reads: "This picture represents Mr. Woodbury Osborne, b. March 25, 1720, Master of Arts, Harvard College, 1739; son of Hon. John Osborne of Boston, and brother of Mrs. Epes Sargent (2nd). He studied medicine and went to India with flattering prospects of high distinction. He wrote home from Fort St. David's on the Coromandel Coast, the 4th of June, 1747, telling of the capture of his vessel by the French at Madras and he was never heard from again."

When this portrait was examined by Mr. Morgan on Jan. 31, 1935, he found that the first two lines above quoted were not on the inscription which begins: "H. C. 1739, son of Hon. John Osborne x x" and then word for word as above given. The words "This picture represents Mr. Woodbury Osborne, b. March 25, 1720, Master of Arts, Harvard College" do not now appear as part of the inscription nor were there indications that such have been removed. If the inscription is to be believed, it is to the effect that the subject, a son of Hon. John Osborne, "was never heard from again" after he wrote home from Fort St. David's on the Coromandel Coast on the 4th of June 1747. If this be so he could not have been painted by Blackburn in Boston in 1756, the date of the signature.

In the opinion of Mr. Morgan and Mr. Foote this portrait is by Blackburn and the date, 1756, indicates that it was



painted in Boston where Blackburn was in that year. It is possible that it represents either another son of Hon. John Osborne, if such there was, or some member of the family of Arthur Dixwell from whose estate the portrait is said to have been purchased. This is a possibility as a sister of Woodbury Osborne married Epes Sargent, Jr. and later the Dixwells and the Sargents intermarried. It is also possible that the person writing the inscription on the back of the portrait was in error as to the date of Osborne's letter, but the Harvard Catalogue records that Woodbury Osborne graduated in 1739 and his death is there entered as 1747. Mr. Robert C. Vose believes that in relining the portrait the two lines "This picture represents Mr. Woodbury Osborne, b. March 25, 1720, Master of Arts, Harvard College, 1739" were destroyed but the inscription as it now exists begins "H. C. 1739" and shows little evidence of any part being lost.

## 115. SIR WILLIAM PHIPS

(So-called)

**SUBJECT:** This portrait cannot represent Sir William Phips who died in 1695. The costume is of about 1750-60.

**DATE:** c. 1750-60.

**SIZE:** 56 x 40.

**DESCRIPTION:** Three-quarters length, left shoulder advanced toward spectator, face almost front; powdered hair, or wig with two curls over left ear; brown eyes, ruddy complexion probably from some repaint; white stock and frill; dark green-black coat with buttons and frogs; long, white waistcoat trimmed with heavy gold braid with narrow belt; right arm with ruffle at wrist, right hand holding paper on which appears a capital M with the lower left turned upward in a curve which if turned upside down might read WP in cypher; left hand turned so that back rests on hip, with lace ruffle and deep cuff, buttons and frogs on sleeve. Represented as sitting in a red chair beside a table to left of canvas covered with green cloth and papers on which his right hand rests. On one of these papers appears the character WP in cypher

which if turned upside down is similar to the M with the front stroke curled upward; dark-brownish background.

OWNERSHIP: Thomas Thompson; Hon. Francis B. Hayes, Lexington 1880; Mrs. Whitney Blake, New Haven, Connecticut, 1916; Mrs. Sherman R. Hoyt, Katonah, New York.

REPRODUCED: Memorial History of Boston, Winsor, Vol. 2, p. 36 (as Sir William Phips).

*Note:* The early history of this portrait was given by Charles K. Bolton in his Portraits of the Founders, Vol. III, pp. 980-1, by whose permission the following is copied:

At the March meeting of the Massachusetts Historical Society, 1876, Charles Deane spoke of a portrait of Phips owned by Francis B. Hayes, of Boston. This is reproduced in the "Memorial History of Boston," Volume 2, page 36, and represents a man in the costume of a period at least half a century after Phips's death, which took place in 1695. Obviously the picture does not represent Sir William.

William Goold gives the history of this Hayes-Phips portrait. It is said to have belonged to Thomas Thompson, a Boston merchant, who lived at various addresses during the first half of the nineteenth century. He died in 1867, leaving a large collection of pictures to be sold. Francis B. Hayes, of Mt. Vernon Street, owned the "Phips" picture in 1879, having obtained it in Washington, D. C. It was engraved as a frontispiece to Mr. Goold's life of Phips in the Maine Historical Society collections, Volume IX (1887). The subject is represented as seated at a table with his right hand on several papers, one of which is marked W.P. (But Miss Elizabeth P. Patterson, of Wiscasset, wrote to Mr. Lawrence Park that when she copied the portrait for the Maine Historical Society in 1910, she could not find the initials W. P.) He has a plump face, short wig, dark coat over a long light waistcoat, ruffled shirt or cravat, long sleeve cuffs of the period of 1750. It has been used frequently to represent Phips.

The Rev. Henry O. Thayer, writing in the *Eastern Argus*, Portland, December 2, 1911, referred to the Hayes portrait as owned by William Phips Blake, of "Mill Rock" in New Haven, "where the copy was made which is now the prized gift in the library of the Maine Historical Society." Mrs. Blake was the sister of Francis B. Hayes, the previous owner of the original."

In a note at the Frick Art Reference Library, the late Lawrence Park also pointed out the discrepancy between the costume of the subject of this portrait and the death date of Sir William Phips. He also suggested the possibility of the portrait being of Sir William Pepperell (1696-1759), or of Wentworth Paxton.

This portrait in pose and general composition resembles Blackburn's work and in costume follows that shown in Andrew Oliver, Jr., and Col. Theodore Atkinson. The portrait has been over cleaned many years ago and much repainting appears in the face and in background; at the lower left of the canvas, about one-third up from the bottom there is the remains of what appears to be a signature; the letters "I" and "b" seem clear.

Mr. Morgan believes the portrait to be by Blackburn. Mr. Foote has not seen the canvas and reserves the right to make any attribution inspection might warrant.

#### 116. MRS. EPES SARGENT

(Catharine Winthrop)

SUBJECT: Catharine, daughter of John and Ann (Dudley) Winthrop, born March 9, 1711; married (1) in 1732, Samuel Browne, of Salem, Mass., who died Nov. 26, 1742; (2) Col. Epes Sargent, of Marblehead, (intentions of marriage as of Aug. 10, 1744). She died Jan. 11, 1781, according to the record in Pynchon's *Diary*. She was the mother of Mrs. Joseph Blaney, q.v.

DATE: c. 1755?

SIZE: 50 x 40 (?).

DESCRIPTION:

OWNERSHIP:

*Note:* Frank W. Bayley first called attention to the portrait of Mrs. Joseph Blaney and informed Mr. Morgan that her portrait "is a companion to that of her mother." A portrait of Catharine (Winthrop) (Browne) Sargent has not been located, but record is made here of its probable existence and the strong possibility of its being the work of Blackburn.

117. MRS. JOHN TASKER  
(Deborah Skinner)

**SUBJECT:** Deborah, daughter of Richard and Anna (Woods) Skinner, was born in Marblehead, Mass., July 22, 1702. She married, (1) William Pitts of Boston, July 14, 1720; (2) (about 1734-5) John Tasker (1707-1761) born Pembroke, Wales, merchant of Salem and Marblehead. She died in Marblehead July 12, 1768.

**DATE:** Signed, lower left in script: "I. Blackburn Pinx 1756."

**SIZE:** 34 $\frac{1}{4}$  x 28.

**DESCRIPTION:** Three-quarter length, seated, turned one-quarter to her left. Olive-brown background; white cap, tied under chin in bow; white kerchief and apron; dark brown hair, hazel eyes; gray dress with gray bow at bosom; left hand in lap, holding ivory backed fan; right arm with elbow resting on mahogany tripod table; with index finger and thumb against face. Over the table is a black wrap, lined in pink with black lace edge.

**OWNERSHIP:** This portrait descended to Deborah Tasker who married, October 1, 1758, Captain James Freeman of Fairfield, Conn.; their daughter, Deborah, born in Marblehead and baptized Sept. 16, 1763, married Nov. 4, 1783, Joseph Hinkley. Their daughter, Hannah Hinkley, married in 1825, Elisha Huntington. The portrait descended to their son, Dr. William Reed Huntington, sometime Rector of Grace Church, New York; to his son, Francis Cleaveland Huntington, and is now owned by his widow, Mrs. Francis C. Huntington, of St. James, Long Island.

**REPRODUCED:** Essex Institute Historical Collections, Vol. LXVII, Oct. 1931, frontispiece.

**BIBLIOGRAPHY:** Same as above, pp. 329-343 and Vol. LXVIII, Jan. 1932, pp. 8-15.

*Note:* In Volume LXVIII, January, 1932, of the Essex Institute Historical Collections, a list, probably from an inventory of Deborah Tasker's clothing, is given, as follows:

She could have arrayed herself in gowns of light or dark Genoa damask, light English damask, black bombazine or

Persian, and when the occasion demanded something more elaborate, she had a paduasoy which was a heavy corded silk valued at £6. She also had a velvet cloak and hood, a spotted silk cloak, a black flowered sunshade, and a black calamino quilted coat, a riding hood, thirteen pockets, a tippet, red cloak and silk mitts. Six rings were among her belongings. A velvet pelerine was a distinctive garment very much in vogue in the middle of the century, which Alice Morse Earle tells us was a small cape with longer ends hanging in front, and was invented as a light, easily adjustable covering for the ladies' necks, "which had been left so widely and coldly bare by the low-cut French bodices."—(*Quoted by permission.*)

The portraits of Judge and Mrs. Tasker are listed in the inventory of Judge Tasker's estate and have never been out of the family. As the date of his arrival in the Colonies is not given, whether his portrait was painted in Wales or here is unable to be determined. The present owner of the portrait owns the mahogany tripod tip table upon which Mrs. Tasker's right arm rests, and another descendant owns the fan which she holds in her left hand.

118. MRS. JOHN TAYLOR  
(Ann Winslow)

**SUBJECT:** Ann Winslow, who was born Aug. 7, 1678, married John Taylor, and was mother of William Taylor. She married, second, her cousin Kenelm Winslow, Sept. 7, 1730, and died May 24, 1773 in her 95th year.

**SIZE:**  $29\frac{1}{4}$  x  $24\frac{1}{4}$ .

**DATE:** Signed on lower left spandrel "I Blackburn Pinxit. 1757"; on lower right spandrel "Aetatis 80."

**DESCRIPTION:** One-quarter left, eyes front. White cap; gray hair, dark blue eyes; white kerchief extending to waist, held at bosom with green ribbon; green bodice and sleeves with white lawn at wrists.

**OWNERSHIP:** This portrait was owned by Mrs. Annah John Welles Lovering of Boston and New York, who married, first, Dr. Thomas B. Curtis of Boston, and, second, Judge Henry E. Howland of New York. It came to her through

the following line of succession: William Taylor, Joseph Taylor, Charles Taylor, Mary Taylor who married Charles S. Lovering, Annah Lovering. At her death in 1935 she left this and the following portrait to her nephew, Charles T. Lovering, formerly of Boston, Massachusetts, but now of Little Silver, New Jersey. Mr. Charles Taylor Lovering, the father of the present owner, was born in his grandfather's (Charles Taylor) house in Dorchester in 1849. The present owner believes that this, and the succeeding portrait came from the Taylor house and were left to him by his aunt on account of his name.

REPRODUCED: Frick Art Reference Library, New York City, No. 21664.

119. MRS. WILLIAM TAYLOR  
(Faith Winslow)

SUBJECT: Faith Winslow, who married William Taylor, Feb. 19, 1736. He was the son of John Taylor and was a Boston merchant. She was born Feb. 2, 1712.

DATE: Signed on lower left spandrel "I Blackburn Pinxit 1757"; on right spandrel "Obit. 27 Sept: 1757 Ætatis 45."

SIZE: 28¼ x 24½.

DESCRIPTION: Painted in oval, facing one-quarter right. Lace cap secured by black ribbon tied in bow under chin. Dark brown hair, brushed off face; dark blue eyes; high complexion; string of beads around throat; white kerchief to waist held by two separate lacings of white cord; gray figured silk dress with white ruffle showing below elbow; greenish yellow background.

OWNERSHIP: This portrait was owned by Mrs. Annah John Welles Lovering of Boston and New York, who married, first, Dr. Thomas B. Curtis of Boston, and, second, Judge Henry E. Howland of New York. It came to her through the following line of succession: William Taylor, Joseph Taylor, Charles Taylor, Mary Taylor who married Charles S. Lovering, Annah Lovering. At her death in 1935 she left this and the preceding portrait to her nephew, Charles T. Lovering, formerly of Boston, Massachusetts, but now of

Little Silver, New Jersey. Mr. Charles Taylor Lovering, the father of the present owner, was born in his grandfather's (Charles Taylor) house in Dorchester in 1849. The present owner believes that this, and the preceding portrait came from that house and were left to him by his aunt on account of his name.

REPRODUCED: Frick Art Reference Library, New York City, No. 21665.

**BIBLIOGRAPHY:**

*Note:* The apparent age of the sitter does not check with the statement on the spandrels; that Blackburn painted her in 1757, in which year she died at the age of forty-five. However, in view of the costume and the date on the companion portrait (No. 119), the facts as stated by Blackburn are accepted.

120. COLONEL MOSES TITCOMB

**SUBJECT:** Moses Titcomb, the son of William and Ann (Cottle) Titcomb, was born in Newbury, Mass., July 8, 1707; he married at Amesbury, Mass., Dec. 19, 1728, Miriam Currier (1711-1765) and nine children were born of the union; he was commissioned a Major in the Fifth Massachusetts Regiment for the Louisbourg Expedition under William (afterward Sir William) Pepperell and served with honor in the campaign with Titcomb's Battery; in May of 1755 he was Colonel of a Massachusetts Regiment raised to operate against the French at Crown Point; in August he accompanied Sir William Johnson to Lake George and was killed on Sept. 8, 1755 in the battle fought with the French under General Dieskau about three miles from the southern end of the Lake.

**DATE:** 1754-55(?)

**SIZE:** 30 x 25.

**DESCRIPTION:** Bust, one-quarter to right; dark brown hair, unpowdered; eyes, gray; brown coat without collar; brass buttons; long button holes; white stock and bands held by long, red waistcoat trimmed with gold lace.

**OWNERSHIP:** The portrait descended to Colonel Titcomb's

daughter, Lois, who married Andrew Frothingham of Newburyport, Mass.; to her son, Henry; to his son, Robert I; to his son, William H. Frothingham, now of Hartford, Conn., who gave the portrait to his nephew, A. H. Howland of Larchmont, New York.

REPRODUCED: "Ould Newbury" by John J. Currier, Boston, 1896, p. 473.

BIBLIOGRAPHY: Minutes of Director's Meeting, Newburyport Public Library, Feb. 4, 1889.

*Note:* In a letter dated February 1, 1889, E. F. Stone, in behalf of Robert I. Frothingham of Brooklyn, New York, a great-great-grandson of Col. Titcomb, presented a copy of this portrait to the Newburyport Public Library, Newburyport, Mass., where it still hangs. In his letter Mr. Stone stated that the original portrait was "supposed to have been painted by Blackburn, a painter of reputation, in the middle of the last century." Blackburn did not reach New England until late in 1753 or early in 1754, so far as is now known, and Colonel Titcomb was killed in 1755. If the portrait was painted in 1754 Colonel Titcomb would have been forty-seven years old. The portrait depicts a man apparently considerably younger. The original portrait has not been relined, is in original condition and much cracked. On the back appears in old script: "Colonel Moses Titcomb 1707-1755"; also within a black rectangular design scalloped at the corners is what appear to be a trade-mark, in which the capital letters B. K. appear with undecipherable letters between.

121. MRS. RICHARD WALDRON  
(Elizabeth Westbrook)

SUBJECT: She was the only child of Col. Thomas and Mary Westbrook of "The Plains," Portsmouth, N. H. She was born Nov. 26, 1701, and married Richard Waldron of Dover on Dec. 31, 1718. Shortly after her marriage she and her husband moved to Portsmouth, N. H., where she died Oct. 16, 1758.

DATE: Not later than 1758.

SIZE: 49 x 39.



DESCRIPTION: Three-quarter length, seated, with left shoulder advanced one-quarter to right; face and eyes front; dark brown hair; gray eyes; necklace of beads; golden brown silk dress, cut square at neck, with white ruffle at neck and elbows; basket of fruit, grapes, peaches and plums, held by left hand in lap; right arm on table; brown stone column at right of subject; at left of canvas an open air background, landscape with sunset sky and small green trees; blue curtain appears over left shoulder, becoming lighter as it descends.

OWNERSHIP: Thomas Westbrook Waldron, son of subject; to his son, Daniel Waldron; to his daughter, Mary C. Dimick; to her daughter, Frances D. Parry; to her daughter, Catherine Dimick Parry, Kittery Point, Maine.

REPRODUCED: Photograph, Frick Art Reference Library, New York, No. 13773.

*Note:* The earliest dated portrait by Blackburn of a subject living in Portsmouth is 1759 and Mrs. Richard Waldron died on October 16, 1758. She does not appear to be fifty-six years old in the portrait but she may have journeyed to Boston or Blackburn may have been in Portsmouth before 1758. The portrait of her husband is by Smibert and this portrait might be a companion but in composition and color it more resembles the work of Blackburn than Smibert and therefore, although doubtful, Mr. Morgan and Mr. Foote attribute it to Blackburn.

## 122. THOMAS WESTBROOK WALDRON

SUBJECT: He was the second son of Col. Thomas and Mary (Westbrook) Waldron and was born in Dover on July 26, 1721. About 1755 he married Constantia Davis, of Dover where he lived most of his life. He was selectman for six years between 1751 and 61, Moderator of the Town meetings for nine years between 1754 and 1775, Town Clerk for fourteen years, Representative in the Council 1756, 1762, 1765, 1766 and 1768 and 1771-76. He was said to have been the first Volunteer in New Hampshire who enlisted for the expedition against Louisbourg in 1745. He held a Captain's commission and served as Captain-Lieutenant of the 2nd Company of Lt. Col. Nathaniel Meserve's Battalion

of Col. Samuel Moore's Regiment. He died in Dover, April 3, 1785. An obituary notice of him appears in the *New Hampshire Gazette* for April 15, 1785.

DATE: c. 1760.

SIZE: 49 x 39.

DESCRIPTION: Three-quarters length, standing, body one-quarter to right, face and eyes front. Stone casement behind and to the left of subject. Dark brown hair; light brown eyes; white shirt ruffle and cuffs; brown-gray coat, lined with light blue or green silk; light red waistcoat with silver braid on edge of waistcoat and pocket; landscape (now) at subject's left, of water, trees and sky.

OWNERSHIP: Daniel Waldron, son of subject; to his daughter, Mary C. Waldron Dimick; to her daughter, Frances Dimick Parry; to her daughter, Catherine Dimick Parry, Kittery Point, Maine.

REPRODUCED: Photograph, Frick Art Reference Library, New York, No. 13772.

*Note:* This portrait was photographed by Elias Godensky, of 705 Chestnut Street, Philadelphia, in 1913. Examination of this photograph shows that in 1913 the portrait had been damaged in the past and considerable restoration work done some time before 1913. The canvas had been injured in and about the subject's right eye, beginning at the hair at his right temple; this had been repaired and ancient repaint around the right eye and the left edge of the right eyebrow was visible; there appeared repaint on the forehead, chin, nose and right cheek; the natural hair on the right side of the subject's head was probably arranged as now shown on the left side of the head; originally there was a bow of ribbon which tied the hair at the neck; the coat and the right shoulder show repaint; the background to the sitter's left (right of canvas) was originally a plain, neutral background, showing here and there evidences of retouching. Comparison of the Godensky photograph of 1913 with the Frick Art Reference Library's photograph No. 13772, shows an entirely new background to the subject's left (right of canvas). The forehead, right side of the face, right eye and eyebrow, left eyebrow, parts of the stock, ruffle

and braid edging on long waistcoat show evidences of retouching after 1913. This portrait in pose and arrangement of the hands, etc., is very reminiscent of that of Andrew Oliver, Jr., Colonel Henry Tucker and John Wentworth (Park Nos. 47, 72, 85), and as to costume, to those of Benning Wentworth, Thomas Atkinson, Andrew Oliver, Jr., and John Browne.

123. MARCHIONESS WENTWORTH  
(So-called)

**SUBJECT:** A nameplate on this portrait calls the subject the "Marchioness Wentworth" (see note).

**DATE:** Signed and dated; black script: "I. Blackburn Pinxit 1767."

**SIZE:** 36 x 28.

**DESCRIPTION:** The portrait represents a woman standing against a plain brown background, three-quarters front, her right shoulder towards the spectator, her face turned right, nearly full front. She has a pleasant expression, and appears to be between twenty-five and thirty-five years of age. Her hair is powdered and tied with a blue ribbon behind, and is partly covered by lace and a pearl ornament. She wears in her right ear a pearl button with large, pearl-shaped drop, and around her neck a band of three rows of pearls. Her white satin dress is elaborately trimmed with ruching and white lace, with dark blue bows at bend of right elbow and down the front of her bodice. Her left hand is raised to her bosom; her right hand holds its fingers toward the head of a small black and white spaniel in the lower right corner. The dress is much more elaborate than in most of Blackburn's portraits of women, which gives some ground for thinking that it may have been painted in England.

**OWNERSHIP:** Faris C. Pitt, Baltimore; Vose Galleries; gift of Mr. and Mrs. J. F. Bell to the Minneapolis Institute of Arts, Minneapolis, Minnesota.

**REPRODUCED:** *Antiquarian*, Nov. 1930, p. 50.

**BIBLIOGRAPHY:** Listed by Bolton & Binnse, *Antiquarian*, Nov. 1930, p. 50 et seq.

*Note:* In 1930 the plate on this portrait read "Marchioness Wentworth, Joseph Blackburn, 1700-1765" That this label is erroneous is indicated by the fact that the dates of Blackburn's birth and death are unknown, and, in addition, the portrait is dated 1767. The date on the portraits of Sir Richard and Lady Acton is 1774, which is nine years later than the date given as that of Blackburn's death. Examination of volumes on the British peerage fails to disclose the existence of any marquisate of Wentworth in ancient or modern times. There is an ancient and still extant barony of Wentworth, and a viscounty by the name of Wentworth was created in May 1752, becoming extinct in 1885. In 1767, however, the then Viscount (and Baron) Wentworth was an aged widower. For the present the identity of the subject of this portrait is unknown.

Mr. Morgan has not seen this canvas and reserves the right to make any attribution which inspection might warrant. Both Mr. Morgan and Mr. Foote feel that until a more detailed history of former ownership is furnished, and until the results of X-ray examination of the signature shall be disclosed, attribution to Blackburn should be accepted with reservations.

#### 124. EDWARD WINSLOW

**SUBJECT:** Edward Winslow was born in Boston, November, 1669, son of Edward and Elizabeth Hutchinson Winslow. He married (1) in 1692, Hannah, daughter of Rev. Joshua Moody; (2) May 22, 1712, Elizabeth (Dixie Pemberton) a widow, and (3), March 27, 1744, Susanna (Farnum Lyman) also a widow. He became the outstanding silversmith of his time, and in his busy life held many offices, among the important of which were: Selectman; Captain of the Ancient and Honorable Artillery Company; Sheriff of Suffolk County; Judge of the Inferior Court of Common Pleas, which office he held from 1743 until his death in December of 1753.

**DATE:** Signed in black on spandrel, lower left corner, "xxxckburn Pinxit 1757."

**SIZE:** 29 $\frac{3}{4}$  x 24 $\frac{3}{4}$ .

**DESCRIPTION:** The subject is shown bust length, one-quarter to subject's left, with full curled wig, heavy eyebrows, brown eyes front, white stock with long ruffles appearing through open scarlet waistcoat; scarlet coat without collar and with metal buttons.

**OWNERSHIP:** Joshua Winslow; Isaac Winslow; Benjamin Winslow; William Henry Winslow; Willard Winslow, father of Miss Julia Winslow, 176 W. 87th Street, New York City.

**REPRODUCED:** Frick Art Reference Library, New York, No. 20707.

*Note:* There are several known portraits of Edward Winslow, the important of which are: (1) nearly half length, probably by John Smibert (cut down c. 1835), which this portrait resembles in face and accessories, except that it fails to show the right arm, bent at elbow with forearm and hand holding two documents bound by green ribbon in front of waist. It descended to Miss Susan H. Pickering, of Boston, and is now owned by Yale University as part of the Mabel Brady Garvan Foundation. (2) Portrait owned by Arthur Winslow, 18 Chestnut Street, Boston. This appears to be a copy of that owned by Miss Julia Winslow. (3) One owned by Mr. Charles Parker, 42 Chestnut Street, Boston, possibly a copy.

The portrait here described descended, along with the portraits of Benjamin Pollard (2) Park 58, Mrs. Benjamin Pollard, Park 59, and Joshua Winslow, No. 125 in this list, to Miss Julia Winslow, the present owner.

The date, 1757, four years after Edward Winslow's death, and the similarity of this portrait to the one in the Yale School of the Fine Arts, makes it probable that it is a copy by Blackburn of that portrait, leaving out the right forearm and hand.

#### 125. JOSHUA WINSLOW

**SUBJECT:** He was the son of Edward III and Hannah (Moody) Winslow; grandson of Edward and Elizabeth Hutchinson; born in Boston in 1694; he married Elizabeth Savage about 1720. He was a merchant and shipowner and lived in Dock Square. He died in Boston, October 9, 1769.

**DATE:** c. 1756.

SIZE:  $29\frac{1}{4}$  x  $24\frac{1}{4}$ .

DESCRIPTION: Bust in oval; body one-quarter to his right; face almost full front; powdered wig; dark blue eyes directed to spectator; white neck cloth and indications of a ruffle; yellow-brown coat without collar and waistcoat; black hat held under left arm; green background; carved, wood frame.

OWNERSHIP: Isaac Winslow, Benjamin Winslow; William Henry Winslow; Willard Winslow, father of Miss Julia Winslow, 176 West 87th St., New York City, the present owner.

REPRODUCED: Frick Art Reference Library, New York, No. 20706.

*Note:* There is an ancient inscription on the back of this portrait in the handwriting of Isaac Winslow, the family genealogist, giving the substance of the facts stated as to the subject.

#### 126. LIEUT. JOSHUA WINSLOW, II

SUBJECT: Joshua Winslow was born in Boston, January 23, 1726-7. He was the second son of John (1697-1771) and Sarah (Pierce) Winslow. He married, January 3, 1758, Ann Green. He took part as a lieutenant in Captain John Light's Company, Colonel Moore's Regiment, in the siege of Louisburg 1745 and died in Quebec in 1801.

DATE: Signed "I. Blackburn 1756." (See note).

SIZE:  $30\frac{1}{2}$  x 25.

DESCRIPTION: Half length, standing, one quarter to his right; eyes blue, front; powdered hair; white waistcoat with gilt buttons; dark blue coat with crimson lapels; black three-cornered hat edged in gold lace under left arm; red facings on sleeves; broad black band at neck through buttonhole in left lapel of coat; blue-gray eyes; spandrels in corners.

OWNERSHIP: This picture was purchased in 1925 by André E. Rueff from Mr. W. Adair, then of 34 Grant Avenue, Jersey City, N. J. He stated that he was a descendant of an Adair family of Boston from whom he inherited the portrait. Sold to the late Thomas B. Clarke in 1926.

EXHIBITED: The Philadelphia Museum of Art, 1928.

REPRODUCED: Frank W. Bayley, *Five Colonial Artists of New England*, 1929, but erroneously called "General John Winslow."

BIBLIOGRAPHY: *Catalogue, Portraits by Early American Artists of the 17th, 18th and 19th Centuries Collected by Thomas B. Clarke*. Listed by Bolton and Binsse, *Antiquarian*, November, 1930, p. 50, et seq., and called "General" Joshua Winslow, II.

*Note:* In the catalogue above mentioned, the statement is made that this portrait is dated 1750. Heretofore the first known date in Blackburn's life has been 1752, as found on a dated portrait in Bermuda, and the earliest date in New England is that on the portrait of Abigail Chesebrough, painted in Newport in 1754. In 1750 Joshua Winslow would have been but twenty-three years old and Blackburn was not in New England as far as is known at that time. In the dated portraits by Blackburn it has been found that his fives, sixes and naughts are easily mistaken one for another. Recent examination indicates the date to be 1756, the mistake arising no doubt from the fact that the lower half of the 6 is a circle (the size of the 5) and the perpendicular line upwards from the left top of the circle (making the cipher into a 6) is extremely faint. It, however, balances the long vertical line of the 7 below the line.

#### SUPPLEMENTAL LIST

A list of portraits which have been attributed to Blackburn at one time or another is here included with such facts as have come to light. Mr. Morgan and Mr. Foote are of the opinion that the attribution is not warranted as to most of the portraits; in a few the determination is left open for further study.

Colonel Theodore Atkinson No. 2 (so-called)

Jonathan Belcher, Jr.

Mrs. Jonathan Belcher, Jr.

Sir Francis Bernard

Lady Bernard

Molly Brant

Mrs. Richard Curson

Thomas Dering  
 Thomas Hutchinson (so-called)  
 Sir William Johnson  
 William Samuel Johnson  
 Thomas Oliver (so-called)  
 Elizabeth Vassall Oliver (so-called)  
 Judge Edward Trowbridge (so-called)

SUPPLEMENTAL LIST

PORTRAITS ATTRIBUTED TO BLACKBURN

COL. THEODORE ATKINSON (No. 2)  
 (So-called)

**SUBJECT:** This portrait was said to be a second portrait of Theodore Atkinson (1698–1779). The original, signed “I. Blackburn Pinxit 1760” is owned by the Worcester Art Museum (Park No. 6).

**DATE:** This portrait is inscribed (upper left): “Theodore Atkinson Colonel of the 1st New Hampshire Regiment.”

**SIZE:** 47½ x 39¼.

**DESCRIPTION:** Life size to below knee; he is seated in a chair upholstered in green?; his body slightly to right; white stock and lace at wrists; plum-colored velvet coat heavily trimmed with gold galloon in braid and large buttons; wide sleeves and pocket with wide braid; left hand thrust into high waistcoat trimmed with braid; right hand resting on table with fingers on opened book; white silk stockings.

**OWNERSHIP:** Purchased by Detroit Institute of Arts, Detroit, Michigan in May, 1929. The portrait came from England.

**REPRODUCED:** *Art in America*, Vol. XVII, p. 258 et seq.

**BIBLIOGRAPHY:** Listed by Bolton & Binnse, *Antiquarian*, Nov. 1930, p. 50 et seq.

*Note:* Examination after purchase convinced the Detroit Institute of Arts that the inscription was a later addition and that the face had been retouched to create a resemblance to Atkinson. Withdrawn from exhibition as by Blackburn.



## JONATHAN BELCHER, JR.

**SUBJECT:** Jonathan Belcher, Jr., was the son of Jonathan Belcher, who served as Royal Governor of Massachusetts, New Hampshire and New Jersey. The subject of this portrait was born July 10, 1710, graduated from Harvard in 1728 (M.A. 1731), and was appointed Chief Justice of Nova Scotia 1754, and was Lt. Governor in 1760-62. On April 8, 1756, he married in Kings Chapel, Boston, Abigail, daughter of Jeremiah Allen, of Boston. He died March 29, 1776.

**DATE:** Signed by Copley and dated 1756.

**SIZE:** 60 x 48 (?).

**DESCRIPTION:** Subject almost full front, seated in a chair, left arm of which appears at lower right; long white wig; brown eyes, front; in scarlet robe of office (Chief Justice), white fur on shoulders, and on deep cuffs of sleeves; with transverse band of satin on lower edge of cape; white stock and bands; right hand, palm open and thumb and index finger outstretched; left hand, holding letter, resting on chair arm; a corner of table at spectator's right, with what appears to be a gray-white marble top, under the sitter's left forearm; olive background.

**OWNERSHIP:** Rev. Gilbert Edward Belcher, 43 Collington Avenue, Bexhill, Sussex, England.

**REPRODUCED:** Photograph, Frick Art Reference Library, New York; Baldwin Coolidge, No. 16971, and Society for the Preservation of New England Antiquities, No. 3572B.

**BIBLIOGRAPHY:** "The Life of John Singleton Copley," F. W. Bayley, 1915, p. 59. Listed, Bolton & Binnse, *The Antiquarian*, Nov. 1930, p. 50, et. seq.

*Note:* This portrait was attributed to Copley by F. W. Bayley, in "The Life of John Singleton Copley" (1915, p. 59). Later Mr. Bayley changed his opinion, believing it to be by Blackburn. Listed as by Blackburn by Bolton and Binnse with reservation, as they had not seen the portrait. *The Antiquarian*, November, 1930 (p. 50 et seq.). Through the help of Mr. Harry Piers, Curator of the Provincial

Museum, Halifax, the present owner of the portraits was located. As Judge Belcher, then Chief Justice of Nova Scotia, was married in Boston on April 8, 1756, it is probable that the portrait was painted about that time. A copy of this portrait hangs in the Supreme Court Room, County Court House, Halifax, N. S. A recent examination of this portrait, made by reliable observers in England, has disclosed the fact that it is signed by John Singleton Copley and dated 1756.

MRS. JONATHAN BELCHER, JR.  
(Abigail Allen)

**SUBJECT:** Abigail Allen was the daughter of Jeremiah Allen of Boston and married Jonathan Belcher, Jr. (q.v.) April 8, 1756, at King's Chapel. She died in Halifax, October 9, 1771, in the forty-fourth year of her age.

**DATE:** Signed by Copley and dated 1756.

**SIZE:** ?

**DESCRIPTION:** Three-quarters length, body almost full front; head slightly to right; low necked gown with scarf in plaid pattern covering edge of right shoulder and right arm to the elbow and held by left hand. Bow at center of bodice; flaring left sleeve to elbow caught by ornament and two wide lace ruffles on under sleeve appearing below; wide pleated skirt. Right hand holding a shell (?) above a table on which stands a vase of flowers.

**OWNERSHIP:** Same as that of Jonathan Belcher, Jr. (q.v.).

**REPRODUCED:** Photograph, Frick Art Reference Library, New York; Baldwin Coolidge, Boston, No. 16972; "Five Colonial Artists of New England," by F. W. Bayley, 1929, p. 71.

**BIBLIOGRAPHY:** Attributed to Blackburn by F. W. Bayley (supra). Listed, Bolton & Binnse; *The Antiquarian*, November, 1930, p. 50 et seq. as by Blackburn.

*Note:* The *Nova Scotia Gazette* for October 15, 1771, speaks of the death of Mrs. Belcher on October 9, 1771, in the forty-fourth "year of her life." This indicates 1728 as the year of her birth. She would have been twenty-eight at the time of

her marriage. The portrait does not appear to be a companion to that of Judge Belcher. The pose and composition of this portrait, especially the scarf over the right arm, seem to have been inspired by portraits by Blackburn.

A recent examination of this portrait, made by reliable observers in England, has disclosed the fact that it is signed by John Singleton Copley and dated 1756.

#### SIR FRANCIS BERNARD

**SUBJECT:** Francis, son of the Rev. Francis and Margery (Winlowe) Bernard of Oxfordshire, was born in Brightwell, Berkshire, in 1711/12 and died in Aylesbury, England on June 16, 1779. He was educated at Christ Church, Oxford (M.A. 1736, Hon. D.C.L. 1772). In 1741 he married Amelia Offley (q.v.). He was Governor of Massachusetts Bay Colony from 1760 to 1769. Due to the Stamp Act, he became exceedingly unpopular and in 1769 sailed to England on the *Rippon*. He was a benefactor of Harvard, a patron of Copley, and said to have been the architect of Harvard Hall and author of "Select Letters on the Trade and Government of America," written between the years 1763-8 and published in London 1774.

**DATE:** Signed, block letters below hanging glove, "I. Blackburn Pinxit 1760."

**SIZE:** 50 x 40.

**DESCRIPTION:** Three-quarters length; body one-quarter to left, almost full face; long curly wig, parted; hazel eyes; white stock frill and sleeve ruffles; brown coat, brown waistcoat buttoned at neck to below chest allowing ruffle to show; large deep cuffs; right hand on hip; left hand gloved holding right leather glove by fingers. Coat lined in gray. Black hat held under left arm; dark greenish-brown background.

**OWNERSHIP:** This and the portrait of Lady Bernard are said to have belonged to Oxenbridge Thacher (1719-1765), who married Sarah Kent, and descended to their daughter, Bethsheba Thacher (1749-?) who married Jeremiah Dummer Rogers (1743-1784); to their son, Jeremiah Dummer Rogers, Jr. (1772-1832); to his daughter, Frances Rogers (b. 1822)

who married Charles Whitcombe of London; to their son, Daniel Rogers Whitcombe, b. London Aug. 22, 1851, "of Manchester, N. H. and New York City." He came to New York City in 1872. The portrait was sent on consignment from the owner to the Copley Galleries, Boston, and sold and later resold to the Wadsworth Atheneum, Hartford, Conn., in December 1930.

REPRODUCED: Six Colonial Governors of Mass., Frank W. Bayley (N.D.); *Art News*, May 3, 1930, p. 6.

BIBLIOGRAPHY: Not mentioned in *The Portraits of Sir Francis Bernard* by Albert Matthews; *The Club of Odd Volumes*, Boston, 1922.

*Note:* There has been found no affidavit or statement of ownership from Daniel Rogers Whitcombe covering the descent of this portrait nor is there reason given for the portrait of Sir Francis and his wife being in the possession of Oxenbridge Thacher, other than the generality that he was "an intimate friend of the Governor," nor a statement from Whitcombe that he was the owner of the portraits about 1930. Nor has there been found up to this time any reference to the existence of the portrait before its sale in about 1930. The New Hampshire Historical Society has been unable to find any reference to a Daniel Rogers Whitcombe as ever having lived in Manchester, N. H. The New York Historical Society has found no record of him in New York City. Mr. Alan Burroughs made X-ray photographs of the heads of Sir Francis and Lady Bernard and reports that they are free from repaint, but in his opinion do not show Blackburn's characteristic manner; that the authenticity of the signatures is not satisfactory as they are not characteristic of other Blackburn signatures examined by him.

The birth date of Daniel Rogers Whitcombe is given as London, 1851. He would, therefore, have been about seventy-nine years old if he sold the portraits at the time they were first brought to public notice, about 1930. He is also said to have owned the portraits of Jeremiah Dummer and his wife, coming to him through Jeremiah Dummer Rogers, Jr., his alleged grandfather. As to the search for further facts concern-

ing him, see "17th Century Paintings in New England," Worcester Art Museum, page 72, where the statement is made that the will of Jeremiah Dummer Rogers, Jr., probated in Nottingham, England, January 14, 1832, fails to mention a wife or children, and directs that his property be divided into three trusts for other relatives.

The face of Sir Francis Bernard in the portrait here under consideration resembles that shown in the engraving by J. H. Daniels (1887) of the portrait of Bernard by John Singleton Copley now hanging in Christ Church College, Oxford, England. It also resembles the engraving by J. A. J. Wilcox (1889) of a portrait of Bernard owned (1887) by his great-granddaughter, Mrs. Napier Higgins of "Percy Cross House," Fulham, London, S. W.

Governor Bernard presented a portrait of himself to Harvard College which was accepted by the corporation on Nov. 26, 1765. This portrait which hung in College Hall was defaced in October 1768 by having "a piece cut out of the breast, exactly describing a heart xx." The portrait was repaired by John Singleton Copley in 1769 and ordered hung in the "Philosophy Room." This portrait has disappeared but how or when is not known. ("The Portraits of Sir Francis Bernard" by Albert Matthews, p. 7.) Examination of the portrait owned by the Wadsworth Atheneum fails to disclose any repair work in the region of the heart.

From the facts above stated, Mr. Morgan and Mr. Foote withhold agreement with the attribution to Blackburn and leave open the question as to whether or not the portraits are of Sir Francis and Lady Bernard, to be determined by further research.

LADY BERNARD  
(Amelia Offley)

**SUBJECT:** Lady Bernard was the daughter of Stephen Offley of Norton Hall, Derbyshire and married Sir Francis Bernard (q.v.) in 1741. Ten children were born of the union. She died in England, May 26, 1778.

**DATE:** Signed, on edge of tablecloth, "I. Blackburn Pinxit 1760."

SIZE: 50 x 40.

DESCRIPTION: The subject is shown seated; almost full front; in red upholstered chair against a plain brown background; left arm rests on a table covered with a red cloth; red curtain hangs in left corner; she wears a pearl gray dress with muslin trimmings on bodice and sleeves; her right hand lies in her lap holding a spray of white flowers; she has dark hair, a curl of which hangs over her left shoulder; and dark eyes with long eyelashes.

OWNERSHIP: See Sir Francis Bernard.

REPRODUCTION: The Spur, Nov. 1, 1930 (?)—Cover in color.

*Note:* Mr. Morgan and Mr. Foote withhold agreement with the attribution to Blackburn at this time for the reasons set forth in the note to the portrait of Sir Francis Bernard.

#### MOLLY BRANT

SUBJECT: Molly Brant was the sister of the Mohawk Sachem Thayendanegea and lived with Sir William Johnson, Bart., after the death of his wife.

DATE: ?

SIZE: 30 x 25.

DESCRIPTION: Brown eyes, black hair, yellow dress trimmed with lawn at neck and sleeves. Painted oval.

OWNERSHIP: In the catalogue of the Flayderman and Others Sale, American Art Association-Anderson Galleries, Jan. 2-4, 1930, No. 443, the descent of this portrait was given as follows: Sir William Johnson; his executor, Daniel Campbell; Campbell Estate, Schenectady.

EXHIBITED: American Art Association-Anderson Galleries, Jan. 2-4, 1930.

REPRODUCED: Catalogue of above sale, No. 443, p. 179; Photograph, Frick Art Reference Library, New York, No. 11422.

BIBLIOGRAPHY: Listed by Bolton & Binnse, *Antiquarian*, Nov. 1930. p. 50 et seq.

*Note:* Mr. Morgan and Mr. Foote do not agree with the

attribution to Blackburn and leave open the question as to whether or not it is of Molly Brant.

MRS. RICHARD CURSON

**SUBJECT:** Elizabeth Becker was born in New York City, Jan. 8, 1731. She was the daughter of Frederick Becker of New York and his wife, Catherine Zenger (b. 1700), a sister of the celebrated New York editor, John Peter Zenger (1697-1746). On Dec. 2, 1747 she married in New York, Richard Curson (1726-1805), son of Samuel Curson of London. Richard Curson settled in New York about 1747, became a prominent merchant, removed to Baltimore about 1777, where he lived until his death in 1804. She died in Baltimore, March 31, 1789.

**DATE:** ?

**SIZE:** 30 x 25.

**DESCRIPTION:** Dark brown hair and eyes. Blue satin dress lined with pastel shade of pink. Scarf of same shade of pink, lacy frill at breast. Gray background.

**OWNERSHIP:** Estate of R. Curson Hoffman, Baltimore.

**REPRODUCED:** Photograph, Frick Art Reference Library, New York, No. 2924.

*Note:* Attributed to John Hesselius by F. W. Bayley; to Blackburn by Dr. J. Hall Pleasants. From an examination of the photograph Mr. Morgan and Mr. Foote do not agree with the attribution to Blackburn.

THOMAS DERING

**SUBJECT:** Thomas Dering, Boston merchant, was born in Boston in 1720. He married, March 9, 1756, Mary, daughter of Brinley Sylvester of Sylvester Manor, Shelter Island, New York. He died in 1785.

**DATE:** c. 1770-1780.

**SIZE:** 22 $\frac{1}{8}$  x 17 $\frac{1}{4}$ .

**DESCRIPTION:** The features are heavy and forceful; the color scheme is bold and virile. Against a blue-green background, Thomas Dering is shown in a long white wig, curled and

turned upward to above the ear; white stock with turned-over collar, a dark green coat and a blue waistcoat. The flesh tones are ruddy.

OWNERSHIP: Metropolitan Museum of Art, New York City. This portrait, together with those of Mrs. David Chesebrough and her sister, Miss Mary Sylvester, who married Thomas Dering in 1756, both by Blackburn (Park Nos. 24, 68) were presented to the Metropolitan Museum in 1914 by Mr. Sylvester Dering of Utica, New York.

REPRODUCED: Metropolitan Museum of Art (33955); "International Studio." March 1928, p. 35.

BIBLIOGRAPHY: Listed by Bolton and Binsse, *Antiquarian*, November, 1930, p. 50, et seq.

*Note:* At the time of gift of this portrait to the Metropolitan Museum, New York, Mr. Sylvester Dering stated that he did not know the name of the painter of Thomas Dering but thought the date of painting to be "1754" (the same as that on the portrait of Mrs. Chesebrough, Thomas Dering's sister-in-law). The portrait represents a man of at least fifty and probably nearer sixty years of age, hence the date of painting would be about 1770-80 and would preclude Blackburn as the artist, since Blackburn had left America probably by the summer of 1763, at which time Thomas Dering was but forty-three years old, at least ten and probably twenty years too young for the Thomas Dering depicted in the portrait.

Mr. Morgan and Mr. Foote do not agree with an attribution to Blackburn for the above reasons, and because that artist is not known to have drawn in pastel, and suggest Copley, if drawn before 1774 or Blyth if drawn thereafter.

#### LT. GOV. THOMAS HUTCHINSON

(So-called)

SUBJECT: Thomas Hutchinson was born in Boston on Sept. 10, 1711. He was graduated from Harvard in 1727, and was successively a member of the Council; Chief Justice of the Superior Court; Lt.-Governor, and became acting Governor of Massachusetts in 1769 after the departure of Governor Bernard. He was the author of "History of the Colony of



Massachusetts Bay" (1765-7), and "Collection of Original Papers Related to the History of Massachusetts"—(1769). He died at Brompton near London, June 3, 1780.

DATE: Signed, lower left—"I. Blackburn Pinxit 1760."

SIZE: 21½ x 18.

DESCRIPTION: Pastel in which head and bust of subject are drawn against a gray-blue shaded background; half front; the head nearly full front. Youthful in appearance; brown eyes; arched eyebrows and light brown hair brushed off forehead and tied with large, black bow; white stock and lace ruffles; brown coat and orange satin waistcoat.

OWNERSHIP: Mr. H. L. Shattuck, Boston, Mass.

REPRODUCED: Photograph at Society for the Preservation of New England Antiquities, Boston, No. 3548-B and Frick Art Reference Library, New York, No. 17183.

BIBLIOGRAPHY:

*Note:* As Thomas Hutchinson was born in 1711, in 1760, the date of the Blackburn signature, he would have been forty-nine years old. He does not appear to be over twenty-five in the portrait, which would suggest c. 1736 as the date of drawing, eighteen years before Blackburn came from Bermuda to Massachusetts. The pastel resembles very strongly a portrait of Thomas Hutchinson by E. Truman, a gift of Peter Wainwright, Jr. to the Massachusetts Historical Society in 1835, signed and dated 1741 when Hutchinson was thirty years old. As he spent this year in London, representing the colony in its dispute over the New Hampshire boundary, it is probable that the Truman portrait was painted there. The mob, during the Stamp Act Riots, August 26, 1765, attacked the home of Governor Hutchinson in Boston and destroyed his furniture, pictures and manuscripts. There is a reference in the Massachusetts Archives (Hosmer, "Life of Thomas Hutchinson," Appendix A, pp. 352-362) to the "2 large family pictures" and "2 smaller size, my grandfather and mother" as having been destroyed or carried off. In an article "Lost Objects of Art in America" in *Art in America*, Vol. VIII, No. III, p. 127, (April 1920), Mr. E. Alfred Jones speaks of an inventory of Governor Hutchinson's property in Milton taken before his

departure June 1, 1774 which mentions the Governor's own portrait—(possibly the one now in the Massachusetts Historical Society).

This pastel also resembles the so-called portrait of Lt. Governor Oliver in the Boston Museum of the Fine Arts, also signed and dated "I. Blackburn Pinxit 1760."

At the time of the sale of the Hutchinson portrait in June of 1929, the statement was made that it was painted for "his intimate friend and associate in office, Lt.-Gov. Thomas Oliver and as a pendant to the portrait of Lt.-Gov. Oliver and with it was inherited in the family of Mrs. Penelope Vassall." There was a pedigree similar to that furnished with the portrait of Lt.-Gov. Oliver (q.v.), stating that the portrait descended through successive generations of the Vassall and Russell families into the possession of Charles Furlong Degan; to his son, Charles Russell Degan and to his son Charles Degan's daughter, Elizabeth Degan of Brooklyn, N. Y.

This pedigree has been examined in connection with the portraits of Lt.-Gov. and Mrs. Oliver, resulting in establishing the fact that the person who married into the Vassall and Russell families spelled his name Degen and not Degan. A member of the Degen family was located in Brookline, Mass., who states that Charles Russell Degen, son of Charles Furlong Degen and Elizabeth Vassall Russell, was her great uncle; that Charles Russell Degen married June 18, 1844, Maria Kittridge of Milton, that they had no children and that he died in Milton, Mass., Dec. 27, 1880; that the Vassall genealogy makes no mention of a son of Charles Russell Degen nor a granddaughter, Elizabeth Degen. She lists the living Degen descendants of Charles Furlong and Elizabeth Russell Degen and states that the Degen family have kept family records in addition to the printed genealogies of the Vassall family and that if Charles Russell Degen had had a son, Charles, and a granddaughter, Elizabeth Degen, she would have known of the fact. A search made by the New York Historical Society fails to locate a Charles Degan or Degen or Elizabeth Degan or Degen as ever having lived in Brooklyn, N. Y. Miss Elizabeth Degan is also said to have owned the portraits of Governor William Phips and Lt. Governor Spencer Phips. For a search for further facts

concerning Miss Elizabeth Degan in regard to these portraits, see "17th Century Paintings in New England," Worcester Art Museum, page 113.

Of the four portraits attributed to Blackburn drawn in pastel, the one of Thomas Dering (q.v.) was known before the death of Lawrence Park who prepared the list of Blackburn's work in 1922 but was not included by him. This attribution has now been changed by the Metropolitan Museum, New York, the owner, as its records show conclusively that there was no foundation therefore, and, from the birth date of the subject and the apparent age when drawn, the portrait is now believed to be the work of Copley or Blyth.

Of the three portraits in pastel appearing after the death of Mr. Park, those of Lt. Governor and Mrs. Oliver (q.v.) are now questioned both as to subject and artist by their respective owners.

From the above facts Mr. Morgan and Mr. Foote do not believe that Blackburn worked in pastel and withhold agreement with the attribution of this portrait to Blackburn.

#### SIR WILLIAM JOHNSON

**SUBJECT:** Sir William Johnson, Bart. (1715-1774), an Irish gentleman, founded an estate near Schenectady in 1738 and became the most important agent of the British Government in dealing with the Indians. In 1748 he was in command of the New York Colonial forces and was created major-general and baronet in 1755, after the victory of Lake George. On the death of his wife, he lived until his death with Molly Brant (q.v.), the sister of the Mohawk Sachem, Thayendanegea.

**DATE:** ?

**SIZE:** 30 x 25.

**DESCRIPTION:** Dark hair, brown coat and waistcoat piped in gold; white collar and black stock. Background suffused with soft light and bounded by a painted oval.

**OWNERSHIP:** In the catalogue of the Flayderman Collection and Others Sale, American Art Association-Anderson Galleries, New York, Jan. 2-4, 1930, No. 442, the ownership

is given as follows: Sir William Johnson; his intimate friend and executor, Daniel Campbell; Campbell Estate, Schenectady, New York.

EXHIBITED: American Art Assn.—Anderson Galleries, New York, Jan. 2-4, 1930.

REPRODUCED: Catalogue of above Sale, No. 442; Frick Art Reference Library, No. 11425.

*Note:* Mr. Morgan and Mr. Foote do not agree with the attribution to Blackburn and leave the question open as to whether the portrait is of Sir William Johnson.

#### WILLIAM SAMUEL JOHNSON

SUBJECT: William Samuel Johnson, son of Samuel Johnson. Born at Stratford, Connecticut, Oct. 27, 1727. Yale College 1744; member of the Stamp Act Congress in 1765 and Agent for the Colony of Connecticut in England from 1766 to 1771; Judge of the Supreme Court of Connecticut 1772-1774, and a delegate to the Continental Congress from 1784-1787; Senator from Connecticut to the First Congress of the United States; President of Columbia College from 1789-1800. He died November 14, 1819.

DATE: 1749-50.

SIZE: 30 x 25.

DESCRIPTION: Bust size, head one-quarter to right; brown eyes front; black wig, part of black bow appearing over right shoulder; white stock tied showing above high waistcoat; brown coat without collar with brown buttons.

OWNERSHIP: Miss Ethel and Miss Geraldine Woolsey Carmalt; Mr. Lawrence Johnson Carmalt, New Haven, Connecticut.

REPRODUCED: "History of the Centennial of the Inauguration of George Washington" by Clarence W. Bowen, New York, 1889, p. 78, where it is attributed to "Jonathan B." Blackburn.

BIBLIOGRAPHY: *Supra* pp. 72, 489.

*Note:* This portrait was attributed to Blackburn in the "History of the Centennial of the Inauguration of George Washington," by Clarence W. Bowen, New York, 1889, a

time when a knowledge of the Colonial artists was meagre. On the back of the canvas appears a statement to the effect that the artist is unknown but that the portrait was painted when Dr. Johnson was twenty-two or twenty-three (1749-50) and that in his diary he mentions paying £10 for his new black wig. Blackburn could have painted Dr. Johnson in 1754, when he would have been twenty-seven, or later, but examination of the canvas does not bear out the attribution to Blackburn.

LT. GOV. THOMAS OLIVER

(So-called)

**SUBJECT:** Thomas Oliver; born Dorchester, Mass., Jan. 5, 1734. He was graduated from Harvard College in 1753. He lived in Cambridge at Elmwood, later the residence of James Russell Lowell; on June 11, 1760 he married Elizabeth Vassall. He became President of the Council and the last Royal Lt.-Governor of the Colony. He was forced to leave Massachusetts at the beginning of the Revolution and died in Bristol, England, Nov. 29, 1815.

**DATE:** Inscribed on back "Tho<sup>o</sup> Oliver Esq<sup>r</sup>." Signed and dated, left, below center: "I. Blackburn Pinxit 1760."

**SIZE:** 22 x 18.

**DESCRIPTION:** Pastel on drawing paper backed by canvas. Bust size, body one-quarter left, face directly front. Dark brown hair; brown eyes; white stock with lace; blue coat without collar with long buttonholes and gold buttons; mustard colored, figured waistcoat.

**OWNERSHIP:** Purchased by the Boston Museum of the Fine Arts in 1929 from Frank W. Bayley, Boston.

**REPRODUCED:** Bulletin of the Museum of Fine Arts, Boston, June 1929, Vol. 27, p. 46.

**BIBLIOGRAPHY:** Listed by Bolton & Binnse, *Antiquarian*, Nov. 1930, p. 50 et seq.

*Note:* Frank W. Bayley stated to the Boston Museum of Fine Arts at the time of purchase that this portrait and that of his wife were taken "in charge" after the Revolution by Mrs. Oliver's aunt, Mrs. Penelope Royall Vassall; that they were

inherited by her daughter, Elizabeth Vassall who married Dr. Charles Russell; inherited by their daughter, Elizabeth Vassall Russell who married Charles Furlong Degan; inherited by their son, Charles Russell Degan, a broker of New York City; inherited by his son, Charles Degan, of New York City; and by his daughter "Elizabeth Degan of Brooklyn" from whom he purchased the portraits.

The Vassall Genealogy spells the name of the Vassall descendants as Degen and not Degan. No affidavit of family traditions as to the inheritance of the portraits by Elizabeth Degen (or Degan) stated to be the last owner, was furnished at the time of purchase, nor could investigation, carried on through the New York Historical Society, locate a Miss Elizabeth Degen or Degan or the fact that a person of that name had ever resided in Brooklyn, N. Y. The portraits of Lt. Governor Oliver and his wife are not mates in size nor painted as companions. In 1760, the date on the portraits, Thomas Oliver would have been twenty-six and his wife twenty-one, neither of which conforms closely with the apparent age of the subjects in the portraits. For these and other reasons equally cogent the owner has questioned the attribution of painter and subject.

Miss Jessie Degen, of Brookline, Massachusetts, a direct descendant of the Vassalls and a great-granddaughter of Charles Furlong Degen, states that Charles Furlong Degen had no son Charles; that no Miss Elizabeth Degen, or Degan, of Brooklyn, or any other place, was known to her as a descendant of Charles Furlong Degen; that no portraits of Lt. Gov. Oliver, nor of his wife, have ever been owned in the Degen family to her knowledge.

Mr. Morgan and Mr. Foote concur in the opinion that this portrait is not by Blackburn, but leave open the question as to whether or not it is of Gov. Oliver to be determined by further research.

ELIZABETH VASSALL OLIVER

(So-called)

SUBJECT: Elizabeth Vassall Oliver, daughter of John and Elizabeth Phips, was born in Cambridge, Mass., Sept. 12,

1739 and married Thomas Oliver (q.v.), June 11, 1760. She died in England about 1808.

DATE: Inscribed on stretcher, "Elizabeth Vassall Oliver." Signed and dated left above right shoulder—"I. Blackburn Pinxit 1760."

SIZE: 24 x 18.

DESCRIPTION: Body full front; face slightly to right; light brown eyes front; brown hair parted and brushed back with curl over left shoulder; blue dress with pink lining and slip; right sleeve above elbow caught by a jewel.

OWNERSHIP: Same as Thomas Oliver (q.v.), into the hands of Frank W. Bayley. Sold at auction, American Art Assn.—Anderson Galleries, New York, May 24, 1934. No. 344 of Catalogue and attributed to Joseph Blackburn. Purchased for \$20 by J. H. Morgan.

REPRODUCED: Photograph, Frick Art Reference Library, New York, Nos. 20263-5.

BIBLIOGRAPHY: Catalogue above mentioned. Listed by Bolton & Binnse, *Antiquarian*, Nov. 1930, p. 50 et seq.

*Note:* This portrait was offered to the present owner by letter dated April 1, 1929, who, after examination and not believing that Blackburn worked in pastel, made no further inquiry. In his statement to the Museum of Fine Arts, Boston, as to the pedigree of the portrait of Lt. Governor Oliver, Mr. Bayley mentioned the portrait of Mrs. Oliver as having been purchased from Elizabeth Degan of Brooklyn, N. Y., who cannot be found to have existed. Alan Burroughs states that X-ray examination would not disclose the time when a signature in pastel was placed upon the paper nor would chemical examination of the ink inscription "Elizabeth Vassall Oliver" on the stretcher show definitely the age of the ink. Mr. Morgan believes that the signature "I. Blackburn Pinxit 1760" is fresher than the surrounding pastel and has been superimposed. Mr. Morgan and Mr. Foote concur in the opinion that the portrait is not by Blackburn but leave open the question as to the identity of the subject.

## JUDGE EDMUND TROWBRIDGE

(So-called)

**SUBJECT:** Edmund Trowbridge was born in 1709 in Newton, Mass.; graduated from Harvard in 1728; resided and practiced law in Cambridge. In June, 1749, he was appointed Attorney General of the province, and held that office till his promotion to the bench of the Superior Court of Judicature in 1767. He was for some years a member of the Council and continued upon the bench until the Revolution. He died at Cambridge, April 2, 1793.

**DATE:** ?

**SIZE:** About 30 x 25.

**DESCRIPTION:** The subject is shown against a plain background; seated in an armchair, half-front, his right shoulder toward the spectator, his open and intelligent face turned right nearly full-front. He wears a gray wig, ruffles at neck and wrists and a dark coat under his gown. His right arm rests on the arm of his chair. His left hand, slightly raised, holds some papers.

**OWNERSHIP:** Harvard Law School, Cambridge, Mass.

**REPRODUCED:** Mass. Law Quarterly (Nov. 22, 1928), Vol. XIV, No. 2, pp. 11-12.

**BIBLIOGRAPHY:** see supra.

*Note:* When acquired by the Harvard Law School this portrait was attributed to Blackburn. It has since been attributed to Badger. In the opinion of Mr. Morgan and Mr. Foote it is by neither of these painters and probably does not represent Judge Trowbridge.

## MRS. SUSANNAH ULRICH

(So-called)

**SUBJECT:** A young woman, called Mrs. Susannah Ulrich. She is said to have been the wife of a wool merchant either at The Hague or Amsterdam, and afterwards of Thomas Salter of Philadelphia.

**DATE:** The costume is that of the seventeen-fifties.

**SIZE:** 43½ x 33.



**DESCRIPTION:** The subject is shown seated, full front, against an open-air background showing a tree and a sunset sky. Her left arm rests upon a stone parapet; her right hand lies in her lap. She is a young woman with dark hair, hazel eyes, a fresh complexion, and a very pleasing countenance. She wears a greenish-blue silk dress, cut low, with lace trim at bodice and elbows. A bow of old rose ribbon is fastened to her bodice by a jeweled pin.

**OWNERSHIP:** Sears Academy of Fine Arts, Elgin, Illinois. The pedigree furnished for this portrait states that after the death of Mrs. Susannah Ulrich Salter, her husband married again and his widow, at her death, gave the portrait to Rebecca Robins, who in turn gave it to her niece, Mrs. Richard Dennis. Mrs. Dennis left it to Elizabeth Sargent Dennis who left it in 1907 to her niece, Miss Egbert of Philadelphia, from whom it was purchased and sold to the Sears Gallery, Elgin, Illinois, in 1920.

**EXHIBITED:** Sears Gallery, The Elgin Academy, Elgin, Illinois.

**REPRODUCED:** *The Art News*, May 1927.

**BIBLIOGRAPHY:** Listed by Bolton and Binsse, *Antiquarian*, November 1930, p. 50, et seq.

*Note:* Mr. Morgan has not seen this portrait and reserves the right to make any attribution inspection might warrant. Mr. Foote has seen the portrait and thinks it possible that it may be the work of Blackburn, but in that case the identification of the subject must be questioned, since even if Susannah Ulrich, for whom no dates are given, lived at the right period, there is no information available to the present time suggesting that Blackburn painted portraits either in Holland or in Philadelphia.

ADDITIONAL INFORMATION ABOUT PORTRAITS  
LISTED BY PARK

No. 9. Babcock, Miss Hannah (Mrs. John Bours). She died 1796.

The portrait is signed "I. Blackburn, Pinxit 1759," in small block letters in yellow paint, on the right side of the portrait level with the subject's left elbow.

The portrait was bequeathed in February, 1929, to the Worcester Art Museum, Worcester, Mass., by George Nixon Black.

Reproduced in Bayley's "Five Colonial Artists of New England."

No. 16. Bours, Rev. Peter.

Reproduced in Bayley's "Five Colonial Artists of New England."

No. 18. Bromfield, Edward. This portrait has been sold by Bromfield Academy, which has retained an inferior copy in place of the original.

No. 26. Cunningham, Mrs. Nathaniel.

Mr. Morgan and Mr. Foote believe that this portrait should be attributed to John Greenwood and not to Joseph Blackburn.

No. 44. Jaffrey, Mrs. George.

This portrait is signed and dated "I. Blackburn pinxit, 1761," (under the table top to the right). The subject is shown life-size to below her knees, sitting, with her body three-quarters right, head three-quarters front; dark eyes, black hair; dressed in a brownish toupe gown; low, square neck with lace ruffle, large bow of ribbon picot edge at breast; deep lace in elbow sleeves; two rows of oval pearls or beads, a bow of ribbon at the back of neck either on hair or holding beads; left hand rests on marble top table to the right of canvas, right hand in lap, holding edge of gray, satin scarf which passes behind back and out right side of canvas; column indicated at left.

No. 49. Otis, James.

Now owned by James Otis Porter of Washington, D. C., but deposited on loan at the Boston Museum of Fine Arts.

No. 50. Otis, Mrs. James.

Now owned by James Otis Porter of Washington, D. C.,  
but deposited on loan at the Boston Museum of Fine Arts.

No. 66. Jonathan Simpson.

Now owned by the Boston Museum of Fine Arts; gift of  
the children of Mr. and Mrs. Robert C. Winthrop, Jr., 1924.

No. 67. Mrs. Jonathan Simpson.

Now owned by the Boston Museum of Fine Arts; gift of  
the children of Mr. and Mrs. Robert C. Winthrop, Jr., 1924.

No. 75. Unknown Woman.

Now owned by Mrs. Atherton Noyes, Cambridge, Mass.

No. 79. Warner, Mrs. Jonathan.

Her first husband was William, not John Osborne.

Nos. 79-83. Warner portraits.

Now owned by The Warner House Association, Inc.,  
Portsmouth, N. H.

On page 6 Mr. Park quotes a letter written by Mary Russell to her brother-in-law, Chambers Russell. The person who provided Mr. Park with a copy of this letter modernized the spelling, and it is, therefore, perhaps worth while to reprint it in its original and more picturesque form.

“DEAR CHAMY:

You forgot to tel me how and when you would be sent for.  
I send Juby for Your orders. Have you set for your Pickture.  
is the mouth placed in proper order. do your eyes roll about.

Tel M<sup>r</sup> Blackburn that Miss Lucy is in love with his  
Picktures wonders what businefs he has to make such extreem  
fine lace and satten besides taking so exact a likenefs. It is  
thought Your Lady makes the worst appearance in M<sup>r</sup>  
Blackburns room that she is stiff and prim and wants an agree-  
bale something but that may be and yet a good likenefs. I  
hope you excuse the freedom from Yours and Your Lady's

Aff<sup>t</sup> Friend

MARY RUFSELL.”

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