

JACOB EICHHOLTZ, PAINTER.

BY HON. WILLIAM U. HENSEL.

[The PENNSYLVANIA MAGAZINE OF HISTORY AND BIOGRAPHY is indebted to the courtesy of Hon. William U. Hensel, for the privilege of using the following selections from his address on "Jacob Eichholtz, Painter," delivered at the opening of an exposition of "The Evolution of Portraiture in Lancaster county, Pennsylvania," under the auspices of the Lancaster County Historical Society and the Iris Club, on November 22, 1912. These selections will be found of value and helpful in connection with the list of the portraits and miscellaneous works of this distinguished Pennsylvania artist, which Mr. Hensel collected from authentic sources and added to his address.]

In the "good old days," when taverns were known by good old names, and were kept by people of the best social rank, Lancaster borough, as early as 1765, had fifty-three licensed inn-keepers and quite a number of others had judicial permission "to sell rum by the small." In the former class was Catharine Eichholtz, widow of Jacob, lately deceased, who, in that year, opened the "Bull's Head," where later the "Exchange" long stood, at the southeast corner of East King and Christian Streets. Her husband, Jacob, was one of the earliest settlers in Lancaster and was assistant burgess 1750-52. He purchased this site for the hotel; and for seventy years the "Bull's Head" tavern was never out of that excellent family, proud enough of their German origin and name not to transform it into the English "Oakwood."

Jacob Eichholtz was descended from that German immigrant whose nativity, marriage and decease are thus recorded in the records of Old Trinity Lutheran Church.

"Here lies buried John Jacob Eichholtz. He was born in Europe at Bischoffsheim the 22d of March, 1712. He lived in marriage 22 years with Anna Catha-

rine, born Reichert, and departed the 26th of July 1760. His age, 48 years and 4 months."

June 24, 1795, twenty-four years after Leonard, first son of Catharine, became landlord of the "Bull's Head," our old Masonic Lodge No. 43 held the festival of St. John at this tavern, and here its lodge room was located for some years. Leonard, second, succeeded his father, dying in 1817; and after the younger himself died, in 1828, his widow Charlotte and, in turn, his son Henry, in 1834, perpetuated the Eichholtz proprietorship. The original building was torn down in 1850. Leonard Eichholtz, Jr., who had been a highly esteemed and universally respected citizen of Lancaster, to the time of his death, at sixty-seven years of age, was a conspicuous member and elder of Trinity Lutheran Church; and was assistant burgess of the town, 1799-1802, and again 1807-12.

Eichholtz's patriotic self-gratulations that he was born soon after the Declaration of 1776, and therefore never was a British subject, no doubt were heightened by the fact that his father and two brothers fought on the side of the Colonies in the war for Independence. One of his uncles was a coppersmith by trade; but long before his father committed him to that apprenticeship, young Jacob Eichholtz had delineated figures in red chalk on the household garret and was picking up the art of lettering and shading from a local sign painter. His first color master's suicide, because of an unrequited love passion, discouraged his early ardor. He kept at his completed (trade of coppersmith) for some years after he had married Mrs. Catharine Michael Hatz, a widow with two children, and started raising a family of his own. He none the less steadily cherished his artistic purpose and nursed his aspirations to be a portrait painter. When at last chance brought to Lancaster an artist who gave him friendly recognition, his future was determined.

Henceforth let his brief autobiography tell its own story:

"Previous to the arrival of this painter, I had made some rude efforts with tolerable success, having nothing more than a boot-jack for a palette, and nothing in the shape of a brush, for at that time brushes were not to be had, not even in Philadelphia. At length, I was fortunate enough to get a few half worn brushes from Mr. Sully, being on the eve of his departure for England, [1809]. This was a feast to me, and enabled me to go on until others were to be had. About this time I had a family with three or four children, and yet had not the courage to relinquish the coppersmith and become a painter. To support my family as a painter was out of the question. I divided my attention between both. Part of the day I wrought as coppersmith, the other as painter. It was not unusual for me to be called out of the shop and see a fair lady who wanted her picture painted. The encouragement I received finally induced me to relinquish the copper business entirely. About this time a Mr. Barton, whose memory I will ever gratefully cherish, strongly urged me to visit the celebrated Stuart of Boston. I went, and was fortunate enough to meet with a handsome reception from that gentleman, through the co-operation of the late Alex. J. Dallas and his son, George, who were at Boston at that time, and he felt a lively interest in my success. Previous to my visit to Boston I had painted a portrait of Mr. Nicholas Biddle, President of the U. S. Bank, and as it required, in visiting Stuart, that I should have a specimen of skill with me, in order to know whether I was an imposter or not, Mr. Biddle very politely offered me the picture I had painted for him, and which was well received by the great artist. Here I had a fiery trial to undergo. My picture was placed along side the best of his hand, and that lesson I considered the best I had ever received; the comparison was, I thought, enough, and if I had vanity before I went, it left me all before my return. I must do Stuart justice to say that he gave me sound lectures and hope. I did not fail to profit by them.

"My native place being too small for giving scope to a painter, I removed to Philadelphia, where, by an incessant practice of ten years and constant employment, I have been enabled again to remove to my native place, with a decent competence, and mind still urging on for further improvement. Having but now, at this period of my life just conceptions of the great difficulty of reaching the summit of the fine arts, I look forward with more zeal than ever. It is a fire that will never quench, and I hazard nothing in saying that I fully believe that the freedom and happiness of the citizens of this free country will one day produce painters as great, if not greater, than any that have embellished the palaces of Europe."

Some side lights are thrown on these passages by a letter of Sully himself. He writes:

"When Gov. Snyder was elected [1808] I was employed by Mr. Binns to go on to Lancaster and paint a portrait of the new chief magistrate of the state. Eichholtz was then employing all his leisure hours, stolen from the manufacture of tea kettles and coffee pans, in painting. His attempts were hideous. He kindly offered me the use of his painting room, which I gladly accepted, and gave him during my stay in Lancaster, all the information I could impart. When I saw his portraits a few years afterwards, (in the interim he had visited and copied Stuart) I was much surprised and gratified. I have no doubt that Eichholtz would have made a first-rate painter had he begun early in life, with the usual advantages."

So (many of the early pictures of Eichholtz) and those of his contemporaries (are undated) that it becomes important in tracing his art development to locate this Nicholas Biddle portrait which is the first he records as having painted. There are many Nicholas Biddles and some of them marked unknown. One of these, viz., the original of a familiar engraving with the United States bank in the background, it is believed by those in a position to know, Eichholtz did not paint until 1836. It is certainly not the one referred to in his autobiography, as Biddle was not associated with the bank at the time referred to in the letter, nor was he the mature man that engraving represents. There is, however, late the possession of Mrs. James S. Biddle, Philadelphia, a daughter of Nicholas Biddle and widow of his nephew, now deceased, a rather crude and early portrait of her father, of which she has always been especially proud. It is immature enough to have been an early Eichholtz and has been ascertained to have been his work in 1811. Another picture that Eichholtz certainly did paint about that time is a beautiful portrait of Jane Margaret Craig, wife of Edward Biddle, shortly before Sully had painted her. It helps to fix the date of Eichholtz's earliest creditable and surviving work in Philadelphia, at approximately 1816.

Dunlap, in his "History of the Arts of Design in America," says:

"In my intercourse with Eichholtz I have admired in him a man of frank, simple and unpretending manners, whose conversation marked his good sense, and whose conduct evinced that propriety which has led to his success and ultimate independence. Mr. T. B. Freeman informs me that, in 1821, he saw at Harrisburg a portrait, by Eichholtz, which excited his curiosity; and going to Lancaster, called upon him and invited him to Philadelphia, where the first portrait he painted was Freeman's and soon afterwards Commodore Gales."

Cash payments were not so much the rule in Lancaster a hundred years ago as now. Luxuries, such as portraits, then as now, generally awaited on necessities; and grocers, tailors and publicans usually were paid before artists. But since the earliest of the charges made in Eichholtz's ledger are about 1817, it is to be presumed he did little work before that for which he received any considerable pay. From the time that Sully, on the eve of his departure for Europe, gave him his "half-worn brushes," until he painted Henry Shippen's portrait, and charged him for the same, on May 31, 1817, the sum of \$10 for the picture and \$7 for the frame, he may be considered an amateur. His next recorded patron, Grace Hubley, paid him, soon afterwards, \$20.

Portrait painters, however, like lawyers and poets, must take their streaks of fat with the lean; and so later we find him sign painting for Henry F. Slaymaker's tavern at \$10 per day, and lettering a \$6 board for Conrad Swartz. By the time he came to paint John Hoff's portrait in 1817, he got \$30 for it. Thenceforward his prices varied. October 1, 1818, for the portraits of George Graeff and wife, he was to get \$30 each—deducting \$10 for the family double order. Their daughter Maria was painted later; and the work had far more value to him, for the well authenticated story is that he did it gratuitously because she used her kindly offices to introduce him to and favor his suit with his second wife, Catherine Trissler. The dates of his first wife's death and his second marriage fix the time of Miss Graeff's portrait at about 1822. In the

case of two parental portraits shipped by Mrs. Susan Mayer to her daughter Susan in Baltimore there was a discount; and George Louis Mayer "settled" for a portrait of Mrs. Mayer on the same terms. Mrs. Dorothy Brien—that second daughter of General Edward Hand, who married Edward Brien, of Martic Forge, in 1802, and herself lived until 1862—ordered a portrait from Eichholtz and paid him, April 1, 1819, \$30 for the picture and \$15 for the frame.

Thenceforth follow numerous ledger records of portraits painted by him, though much of his work was not thus charged and recorded and traces of it are to be followed through many channels—sometimes utterly lost. There was a portrait for George B. Porter, Esq., (Territorial Governor of Michigan, brother of Governor David R. Porter, of Pennsylvania), of his father-in-law and mother-in-law, Dr. and Mrs. Samuel Humes; of John Burg and George Eichholtz; of Mrs. Sarah Hamilton Porter, now owned by Miss Sarah S. Long; two for Joseph Cloud; small pictures for George Mayer and larger and lesser for the widow, Susanna Mayer.

Decorative designs were, however, not below his artistic standards, and the design for the City Guards, which he executed in 1820, must have been quite ambitious, as he got \$35 for the painting and \$1 extra for the millinery. His more ambitious ventures in this line, I shall recur to later.

Jacob Eichholtz's patronage among the people of consequence in Lancaster thence steadily strengthened. William Jenkins, for whom he painted a portrait in 1820, was the eminent lawyer, and ancestor of the Fordney-Reynolds families; Robert Coleman, to whom Eichholtz boxed "Sarah's picture," the same year was the father of the fiancée of Rev. Dr. W. A. Muhlenberg. Three notable works of Eichholtz are Judge Jasper

Yeates, his wife, who was Sarah Burd, and her brother, Edward Burd.

The fame of Eichholtz reached (Baltimore. He spent weeks at a time in that city and painted numerous families, in groups and singly.) Many of these are dispersed through the South and cannot be located. The Slaymakers, Reigarts, Frazers, Seners, Bethels, Mayers and other Lancaster families continued and increased their substantial encouragement. The portrait of his wife, charged to George H. Bomberger in 1821, is that of the mother of the late Rev. Dr. J. H. Bomberger, the noted Reformed divine, and is in possession of the granddaughter of its subject, Mrs. Jessie Schaeffer. John B. Roth has the John Bomberger portraits of about the same period. Adam Reigart paid \$42, April 24, 1821, for the portrait of his wife, Maria, and the frame. Mrs. Cassandra Stump, of Maryland, for whom he painted a portrait, was of the famous Stump and Forward families conspicuous in Maryland for a century.

About this time (1821) the entries in the Eichholtz ledger indicate that he had again begun work in Philadelphia. His autobiography speaks of a residence there for ten years. His visit to Gilbert Stuart, in Boston, was after he had painted Nicholas Biddle, the former president of the United States Bank. That he made a distinct impression on Stuart is evidenced by the fact that this noted artist himself painted and no doubt presented it, a portrait of Eichholtz, which hangs on the walls of the (South Lime Street homestead.) Eichholtz, was already on terms with the Dallases—Alexander J. and his son, George. In his ledger there is no record of the Nicholas Biddle portrait; but on September 30, 1822, George M. Dallas, later Vice President in Polk's administration, paid him \$20 for the portrait of "his son George"—and the Stockers, Montgomerys,

Craigs, Tatnalls, Morgans and Periees (Pierie) were apparently Philadelphia patrons, or from its environs.

The Steeles, long a leading family of Lancaster County, were among his most lavish patrons. After Archibald Steele had ordered a single portrait, General John Steele ordered fourteen—that is, seven sets of himself and wife, one for each of their seven children. Judge and Mrs. Wm. Clark Frazer were his patrons. He kept on painting originals and replicas for the Duvals and Tevises, Keims and Rookers, the Reaves and Meades, the Hunters and Wetherills, at from \$30 to \$50 each.

Lancaster people who move to Philadelphia are apt to find each other out. In no department of Philadelphia life has Lancaster County so impressed itself as in medicine. Witness names like Atlee, Girvin, Agnew, Deaver, Musser and Slaymaker. Long before any of these went down there to the practice of the healing art, Dr. John Eberle had Eichholtz paint his own and his wife's portraits. For these he was paid the highest price he had received up to that time—\$60 for a full length of Dr. Eberle, and, two years later, a like amount for his wife.

About this time Eichholtz came into what was to him, pecuniarily, his harvest tide. He had evidently attracted some attention from dignitaries of the Episcopal Church, to be seen from his portraits of Rev. William C. Meade, Bishops Onderdonk, Bowman, Ravenscroft, and DeLancy, numerous originals and frequent copying for Rev. Dr. W. A. Muhlenberg, and commissions from many prominent laymen. He began to grade his rates according to the extent of his canvasses. Full length portraits commanded higher prices, and the "kit kat" size appear on the ledger in smaller figures. Of this size Eichholtz painted a portrait of Rev. W. DeLancy in 1829. Later his patrons wanted a larger portrait of DeLancy. He painted it and his first DeLancy

portrait is still at the Lime Street home. Another noted in his ledger is of "daughter Serena" (Mrs. Thomas E. Franklin) for her father, George Mayer, in 1833. Mr. Mayer also ordered a portrait of himself and "three elegant frames." Later Eichholtz painted a Washington for Mr. Mayer; and he received \$5 about this time, his book shows, for "altering or rather removing a hat from Serena's picture."

The Bohemian life of artists and literary men was even more the vogue in Philadelphia eighty years ago than it is now. Hence it happened that among Eichholtz's familiar friends at that time of his sojourn in the City of Brotherly Love, was George H. Munday, an erratic street preacher, known as the "hatless prophet." He had some of Sully's pictures. So in 1833, he pledged to Eichholtz, for a debt, pictures of Byron, Lafayette and Napoleon. From Sully's "Byron" our Lancaster artist made several copies, one of which he sold to George W. McCallister, of South Carolina, for \$20. The Sully "Byron" is still at the Lime Street house, and has been there for seventy-five years. Eichholtz made a variation of Inman's Chief Justice John Marshall, which is still in the Lime Street house and has much merit and value. Another portrait of Marshall is in the Historical Society of Pennsylvania. His largest single charge for a picture occurs April 17, 1830, when Rev. Edward Rutledge paid him \$300 for a portrait of John Stark Ravenscroft, Bishop of North Carolina.

For one Victor Value, Eichholtz painted "a family picture," for which he was paid \$135; although at the same time he was painting small portraits for \$10 and making copies of famous men of the day, like the actor Edwin Forest, for from \$20. to \$30. per order.

Among his Philadelphia patrons was the eminent merchant and president of the Insurance Company of the State of Pennsylvania, Charles Macalester (1765-

1832), for whom he painted a portrait 25 x 29, which has been lithographed.

The Eichholtz portrait of Mrs. William Sergeant is of the same size. She was Elizabeth Morgan, daughter of General Jacob Morgan. His portrait of Mordecai Lewis Dawson, and the oval picture of Susan, daughter of Clayton Earl, made in 1825, has been frequently exhibited. Mr. Alexander Biddle, of Philadelphia, has in his possession the portrait of Mrs. Lyndford Lardner, who, when it was painted, was Miss Elizabeth A. Wilmer, daughter of James Wilmer. An anonymous miniature of her father, also owned by Mr. Biddle, is very likely also an Eichholtz. Mr. Birch, of Pottsville, accompanied a commission for his own portrait with one of his deceased wife. The Keiths, Divers, Lennigs, Edgars, Backuses, Nices and other notable Philadelphia families were his patrons, and their portraits are widely dispersed among their descendants and richly cherished.

Part of the second time he painted in Philadelphia the Eichholtz family lived near the corner of Ninth and Sansom Streets, next door to John Sartain, the famous engraver; who was the artist's warm personal friend and engraved many of his portraits.

The records here show that Eichholtz acquired title to the South Lime Street home in 1831, where he lived the remainder of his life. It was bought from Phillip Wager Reigart.

The ten-year sojourn of Eichholtz and his experience in Philadelphia seems to have terminated about the beginning of 1832; for at that time Lancaster commissions again became frequent, and recur in entries on his account book. Christian Bachman, who was a business man of note, had two portraits painted and elegantly framed early in 1833. "Dave" Miller was one of the foremost citizens of Lancaster County for a long time in our local history. He was sheriff, trans-

porter and hotel proprietor. He married Eichholtz's daughter and perpetuated the artistic line. There was not much going on here that Captain David Miller did not take a hand in; and it must have been quite an artistic flag for his company which he had Eichholtz paint in 1833. The silk, bought at Hager's, for \$3.37, was sewed by Miss E. Trissler for a dollar, and the artist's work commanded \$20. Where is that standard now? Not a few of its kind must have been produced in those days when the spirit of military and political display ran high. A collection of the old silk and painted military and political banners would make a notable historical show.

In his decorative work especially Eichholtz displayed a taste for and knowledge of the allegorical and mythical; and he illustrated wide reading and classic study. He made a notable painting for the Union Fire Company, Lancaster, as a decoration for a hose carriage. It was painted in oil, on metal, size 32½ inches by 24½ inches. The interesting feature of this work is that instead of representing an ordinary fire scene with engines and hose playing upon a fire, which would have been picturesque enough, Eichholtz demonstrated that he was a man of broad culture by painting an allegorical representation of water, portraying Venus seated on the back of a dolphin and attended by Neptune with his triton, two water nymphs and a merman. The scene is at sunset, the coloring pleasing and altogether the theme of the composition is one which an Italian of the Renaissance might have conceived. Another instance which brings out this same characteristic of the artist is the introduction on canvas of the portrait of himself, by himself, in a picture which resembles in style the work of Correggio, or Italians of the same period.

There are other and more ambitious works attempted and executed which attest Eichholtz's proficiency in

drawing and figure painting, as well as in portraiture. Members of his family in Pittsburgh have a large painting by him containing some sixty figures, representing Mark Antony delivering his (Shakespearean) oration over the dead Caesar.

Most notable, perhaps, of his work of this class is a "Crucifixion" (33 x 47). It is a beautiful and refined single figure of Christ on the cross. The background is a dark, almost black, sky, with the blood red sun barely discernible through the clouds. A flash of lightning parts the clouds in the distance, and its glare reveals a temple and some city walls. A scroll at top of the cross contains some blurred lettering and "Rex Judaeorum." The picture is not signed.

A large group picture, is "Washington and His Generals," and it illustrates an incident in the life of General Lee, of the Revolutionary Army. Washington had invited a number of his generals to a supper at a roadhouse kept by a rather buxom landlady. Lee arrived early at the place selected, and asked a maid to give him something to eat, as he had had no dinner. He was ragged and unkempt. The maid told him that they were all too busy to attend to him, as they were preparing "a supper for General Washington and his friends." "And who are his friends," said Lee. The maid gave him the names, his own among them. "And who is Lee?" he asked. "He is the ugliest and the craziest man in the army" she replied, all unconscious of the identity of her questioner, and simply repeating what she had heard. "Well," he said, "I am really very hungry and I must have something to eat." She retreated into the house, but reappeared in a moment with a bucket and pitcher. "If you will pump the water for us, I will give you a cold bite in the kitchen," she said. Lee took the bucket, and, while he was busily pumping, Washington and the others rode up. Washington of course recognized Lee and called him by

name, to the great consternation of the maid, who dropped her pitcher and turned to flee.

The picture is about six feet long and five feet high. On each side of the canvas is a house with autumn trees. In the centre is Lee at the pump with Washington and his generals grouped about, on horseback. On the ground lies the broken pitcher and the maid, a very pretty one, is poised for flight. There are people in the windows of the houses, and an old woman stands on the porch (right). The background is a beautiful evening sky, turquoise blue with grey-brown clouds. The men figures are about eighteen inches high. The picture is signed "J. Eichholtz, 1831."

Portraits of James Hopkins, the leader of the Lancaster bar in his day, and his son, Washington, were painted soon after their deaths. Theophilus Fenn, who ordered three Eichholtz portraits in 1836, was the well-known journalist, first of Harrisburg and later of Lancaster. The elder Jacob Gable paid \$25 for an Eichholtz portrait of his wife and their mother, in 1836.

The Muhlenbergs, Brenners, Leamans, Montgomerys, Reigarts, Overholtzers, Ellmakers, Hagers, Seners, Albrights, Fahnestocks, Michaels, Steinmans, Porters, Shenbergers, Clarkes, Shearers, Jefferies, Strines and Humes, the Fordneys and Lightners, of Lancaster, the Jacobs of Churchtown; Elders of Harrisburg, and Keims of Reading, continued to patronize our Lancaster artist. It was only when his fellow townsman, the late Hon. Thomas H. Burrowes, became conspicuous in State politics and the Secretary of the Commonwealth under Governor Ritner, that Eichholtz got his right place as painter at "the Republican Court" in Harrisburg. Shortly preceding Christmas, 1836, Mr. Burrowes appears as giving him a large commission, including a portrait of his Executive Chief, Joseph Ritner, separate portraits of Mr. Burrowes' father, mother and uncle—which are still in possession

of the Burrowes family. Prior to this he had painted Governor John Andrew Shulze, who, it will be remembered, died in Lancaster. This portrait is owned by the Historical Society of Pennsylvania. There is in possession of Albert Rosenthal, an Eichholtz portrait of Admiral David R. Porter.

Eichholtz also painted a notable portrait of the illustrious Chief Justice, John Bannister Gibson, which has become a standard model of that great jurist's best portraiture. It is the property of the Law Association of Philadelphia.

In 1837-8 a second generation of Lancastrians appear as his patrons. Thomas E. Franklin obtained two portraits and two landscapes from him. Thomas Elder, of Harrisburg; Amos Ellmaker, his wife and brother Nathaniel, the family of the late Charles Hall, the Potters and Shearers, and the elder Dr. John L. Atlee, were among his patrons. That even art work in those days occasionally was "taken out in trade" is shown by the fact that Benjamin Shearer's "one portrait and frame, \$40" were "paid in coal."

The date of the numerous Long pictures, many of which are today in the Henry G. Long "Asylum," is about October 1, 1838, when he painted portraits of Jacob, Catharine and Peter Long. He went to Flushing, Long Island, to do painting for Dr. William A. Muhlenberg, and again to Philadelphia to paint the portrait of Dr. Wiltbank's wife and of his father. Mr. William Forepaugh, Mr. Russell, Rev. William A. Muhlenberg with three more portraits, E. F. Shenberger, all appear between 1840 and July 30, 1841. Judge Henry G. Long, Catharine Long, Mr. and Mrs. Jacob Long, Jr., were subjects of his art at that time; and Dr. Herrington, for portraits of his daughter and her son, paid him in 1841. Almost the last entry in his book comprises four portraits of himself and brother,

and Prof. William M. Nevin, which were painted at Mercersburg for the late Rev. John W. Nevin, D. D.

The wife of Robert Jenkins—master of Windsor Forges and our Congressman 1808-12—hangs in the Eichholtz portrait gallery.

Benjamin Champneys, lawyer, Attorney General, Judge and Senator, and his wife and his father, Dr. B. Champneys, are perpetuated in Eichholtz portraiture; likewise Ann Witmer; daughter-in-law of the projector and builder of Witmer's bridge and founder of the Ann Witmer Home. The portraits of Judge Alexander L. Hayes and his wife are a distinct contribution to the historical and art side of Lancaster life; while the Bomberger, Graeff, Leaman, Hager, Sener, Muhlenberg, Long, Albright, Michael, Steinman and other sets and single pictures attest his local vogue and popularity.

Some time between the Shulze and the Ritner administrations, it must have been, Eichholtz painted the familiar portrait of Thaddeus Stevens, which was given great vogue by the Sartain engraving of it. This picture is in the possession of the Pennsylvania College at Gettysburg. The Eichholtz portrait of Mr. Buchanan, as a Congressman, passed under the will of Harriet Lane Johnston to the nucleus of the National Portrait Gallery in the Smithsonian Institution. Redmond Conyngham, Esq., is the owner of a recently discovered portrait of Lydia Smith, the colored woman who was Stevens' famous housekeeper during a large part of his life and who shared the bounty of his will.

Another of the notable Eichholtz portraits is that of Eliza Jacobs, one of the daughters of the famous Churchtown family.

A ripe sheaf of the Eichholtz harvest remains at the quaint South Lime Street home of the artist and of his children after him. His studio, into which only his ghost has entered for three score and ten years, long

the workshop of his expert sons, stands back from the building line and constitutes the north wing of the main building. It is built of fine old English brick and within hang several masterpieces. The Sully "Byron" is still there, and Stuart's portrait of Eichholtz himself; there is the completed Marshall, materially different in style, but not much inferior in quality, to the Inman. There are incomplete sketches like the "Peri Outside the Gates of Paradise," and the combat of the Christian and Saracen. There is a landscape in Wales, an Italian sunset, and a copy of an Italian Magdalen. But the most charming pictures there are of the children. The portraiture of real children like childlike literature is characteristic of modern art. To the fine family instinct of his race we are indebted for Eichholtz's tribute to his father in a small portrait of him; a most attractive boy, his brother Rubens, "with shining face" shaded by a straw hat. There is a replica of this in Boston. The three boy heads in a single picture, now owned by George Ziegler the son of Robert Eichholtz's second wife, Vice President of the Reading Railway Company, is an attractive composition of the artist's three sons, Henry C., Lavallyn and Robert, aged about five, seven and nine. A portrait of the late Robert Eichholtz as a lad of about seven, presented by his father to a family friend, came back to him from her before his death, and it is one of the treasures of his household. In the home of Mrs. C. W. Walker, a great-granddaughter, near King of Prussia, there is a beautiful portrait of her mother, a Lindsay, later Mrs. Coppuck, as a girl with a dog.

The largest single holding of Eichholtz portraits is that of Miss Adelia Leaman, daughter of the late Henry E. Leaman. His mother was an Eichholtz.

There are outstanding several authenticated portraits of Jacob Eichholtz himself. One of these is the Stuart already referred to. Another is an auto por-

trait regarded as the best, owned by his daughter, Mrs. Angelica Smith, of Intercourse. Another, in the possession of his son, Henry C., in Baltimore. Other portraits by himself are in Pittsburgh in the family of his daughter Rebecca, intermarried with Jacob Hubley, of the Lancaster family of his name. Mrs. Walker, of Montgomery County, has portraits of Jacob Eichholtz and his wife. Wm. H. Worden, of Germantown, recently acquired a supposed auto-portrait of Eichholtz.

Among all his family portraits none is more exquisite than that of his daughter, Mrs. Maria Catharine Lindsay, about the time of her marriage. It is owned by her daughter, Mrs. Ireland, of Philadelphia, who has a later Eichholtz portrait of her mother; also of her father, a juvenile and an usually good landscape of an Italian lake view. Other of his pictures are dispersed among the Hubley, Demuth and different branches of this numerous family.

Mrs. Gunn, of Richmond, Va., besides the Eichholtz portrait of her grandfather, Gen. David Miller (1833), has an Eichholtz of his first wife, Catharine Carpenter; and one of Mrs. Gunn's great-grandmother, who was Catharine Martin—the last he ever painted; he died before finishing the shawl.

Jacob Eichholtz was born November 2, 1776, and died May 11, 1842. The children of him and first wife, Catharine Hatz, were: Caroline, who died an infant; Catharine Maria, who married Robert Lindsay; Rubens Mayer, who died at thirty, and Margaret Amelia, who married Emanuel Demuth. The children of his second marriage to Catharine Trissler were: Edward, who died young; Anna Maria, who married David Miller; Elizabeth Susanna, who died a spinster; Benjamin West, who married and died without issue; Angelica Kauffman, who is the widow of Dr. H. A. Smith; Rebecca, who married Jacob Hubley, and left

issue living in Pittsburgh; Henry C., now living in Baltimore; Robert Lindsay, the second, who married Mrs. Ziegler; Lavallyn Barry, who died at fourteen years of age.

*Partial List of the Portraits and Miscellaneous Works
of Jacob Eichholtz.*

<i>Subject.</i>	<i>Remarks.</i>	<i>Date.*</i>
Albright, William,		
Albright, Mrs. William,		
Armat, Thos.	Germantown.	1825.
Ash, James,		1828.
Atlee, Dr. John L.,		1838.
Arundel, R. J.,	Philadelphia Lawyer.	
Arundel, Mrs.	Both owned by A. Rosenthal.	
Bachman, Christian,	Owned by D. F. Longenecker, Philadelphia.	
Bachman, Mrs. Christian,	Owned by D. F. Longenecker, Philadelphia.	
Backus, Mrs.,	Philadelphia.	1835.
Barclay, Anthony,	Georgia.	1824.
Barton, Dr. J. Rhea,	Philadelphia.	
Bayard, Andrew,		
Beates, Rev. W.,	Misses Sprecher.	
Beates, Mrs.,	Misses Sprecher.	
Bethel, Mrs.,	2 profile portraits.	1820.
Biddle, Nicholas,	Mrs. James Biddle.	1811.
Biddle, Nicholas,		1831.
Biddle, Mrs. Nicholas,	Edward Biddle.	1836.
Bomberger, John,	J. B. Roth.	1821.
Bomberger, Mrs. John,	J. B. Roth.	1821.
Bomberger, Mrs.		
Bomberger, Géó. H.	Mrs. Schaeffer.	1821.
Bowman, Rev. (Bishop) Samuel,		
Brenner, John,	Miss Julia Brenner.	
Brenner, Mrs. John,	Miss Julia Brenner.	
Bray, Mrs.		1821.
Brien, Mrs. Edw.,	Hand.	1819.
Brough, Mrs. Anna Christina		1821.
Buchanan, James,	Smithsonian Institution.	
Bull, Rev. Levi,	John H. Alricks, Harrisburg.	
Bull, Mrs. Levi,	John H. Alricks, Harrisburg.	
Burd, Edw.,		

* In some cases approximated.

<i>Subject.</i>	<i>Remarks.</i>	<i>Date.*</i>
Burg, John,		1819.
Burrowes, Dr. Isaac B.,		
Burrowes, Mrs.,		
Byron, Lord,	Copy of Sully's.	
Carey, Chas.,	Portrait of Son.	1826.
Chamberlain, Mrs.,		
Champneys, Dr. B.,		
Champneys, Hon. B., Jr.,		
Champneys, Mrs. B., Jr.,		
Clarke, Edward,	H. C. E.	1833-4.
Clarke, Mrs.		1833-4.
Clay, Wm.,	Clerk in Penn bank.	1825.
Clay, Mr.,	Georgia to Geo. W. McAllister.	
Clay, Mrs.,		
Cloud, Joseph,	2 portraits.	1819.
Cohen, Mrs.,		1824.
Coleman, Sarah,		1819. \
Curcier, Mr.,	Kit-Kat.	1827.
Dallas,	Geo. M. Dallas.	1822.
Davies, Edw.,		
Davis, Gabriel,		1836.
Davis, Mrs. Gabriel,	Susanna Rowland.	1836.
Davis, Susanna Barton.	W. W. Davis, Sterling, Ill	
Dawson, Mordecai Lewis,	Owned by the Collins Family.	
DeLancy, Rev. Wm.,	Full length.	
DeLancy, Rev. Wm.,	Kit-Kat.	
Diver, Mr.,	Philadelphia.	
Diver, Mrs.,	Philadelphia.	
Doyle, Mr.,		1833.
Doyle, Mrs.,		
Duchman, Jacob,		
Duvall, Mr.,	5 portraits.	1826.
Earl, Mrs. Susan,	Acad. of Fine Arts.	
Eberle, Dr. John,		1828.
Eberle, Mrs.,		
Edgar, Robt.,	Philadelphia.	1834.
Eichelberger, Col. Fred.,		
Eichelberger, Mrs. Fred.,		
Eichholtz, Jacob,	Auto portraits.	
	One owned in Baltimore by H.	
	C. Eichholtz.	
	One owned in Intercourse by	
	Mrs. A. K. Smith.	
	One owned in Montgomery Co.,	
	by Mrs. C. W. Walker.	

* In some cases approximated.

<i>Subject.</i>	<i>Remarks.</i>	<i>Date.*</i>
	One in possession of Wm. H. Worden, Germantown, Pa.	
Eichholtz, Mrs. Jacob,	Cath. Trissler, owned by Mrs. C. W. Walker.	
Eichholtz, Edward,		
Eichholtz, Mrs. Jacob,	H. C. E.	
Eichholtz, Mr. Jacob,	H. C. Eichholtz, Baltimore	1819.
Eichholtz, Leonard,	Father of artist, Baltimore.	1829.
Eichholtz, Mrs. Leonard,	Mother of artist, Baltimore.	1829.
Eichholtz, Miss Mary,	Sister of artist, Baltimore.	
Eichholtz, Lavallyn H. C. and R. L.,	In group.	
Eichholtz, Rubens,	Juvenile in straw hat.	
Eichholtz, H. C.,	Juvenile.	
Eichholtz, Edward,	Full length boy, son of artist.	1804.
Eichholtz, Leonard, Jr.,	H. C. E., Baltimore.	
Eichholtz, Rebecca,	Artist's daughter—owned by Mrs. Jos. Jones, Pittsburgh.	
Eichholtz, Lavallyn,	Son of artist—owned by Mrs. Gleffer, Pittsburgh.	
Eichholtz, Benjamin,	Artist's son—owned by Mrs. Norden, East Orange, N. J.	
Eichholtz, <u>Rubens</u> ,	Artist's eldest son—owned by Mr. Geo. Demuth, Philadelphia.	
Eichholtz, Mrs. Cath. Maria.	Wife of artist—owned by Mrs. Ireland, Philadelphia.	
Eichholtz, Mrs. Cath. Maria and child Marguerita,	Mr. Geo. Demuth, Phila.	
Elder, Thos. E.,	Harrisburg, 4 portraits.	1838.
Ellmaker, Amos,	Owned by Miss E. E. Ellmaker.	
Ellmaker, Mrs. Amos,	Owned by Miss E. E. Ellmaker.	
Ellmaker, Nathaniel,	Miss E. E. M.	
Fahnestock, Dr. Samuel,	Mrs. W. R. Martin.	
Fahnestock, Mrs. Samuel,		
Fassit, Thos.,	Phila., four family portraits.	
Fenn, Theophilus,		1836.
Fenn, Mrs.		1836.
Fenn, Miss,		1836.
Forepaugh, William,		1840.
Forepaugh, Mrs. William,		1840.
Fordney, Miss Mary,		1837.
Forest, Edwin,	Copied for S. P. Wetherill.	
Franklin, Thomas E.,	2 portraits.	1838.
Frazer, Reah,	Owned by Miss Frazer.	
Frazer, Hon. William Clark,	Owned by Miss Frazer.	

* In some cases approximated.

<i>Subject.</i>	<i>Remarks.</i>	<i>Date.*</i>
Frazer, Mrs. William Clark,	Owned by Miss Frazer.	
Freeman, T. B.,		1821.
Freeman, Mrs. T. B.,		
Freeman, Mr., Sr.,		
Gable, Mrs. Jacob,		1836.
Gales, Commodore,		1821.
Getz, Major John,		
Gibson, C. J., John B.,	Law Assocn. Phila.	
Graeff, George,	W. C. Hager.	1818.
Graeff, Maria,	W. C. Hager.	1818.
Grant, Rev. John L.,	11th St. Presbyterian Church, Philadelphia.	
Hager, C.,		
Hager, Christopher,		
Hager, Mrs. Christopher,		
Hayes, Hon. Alex. L.,		
Hayes, Mrs. Alex. L.,		
Hall, Charles,	Deceased, for his widow.	1836.
Hall, Mrs. Chas.,	Salome LeRoy.	
Hall, Mrs. Marie Salome,	LeRoy.	1816.
Halbach, Arnold,		1826.
Halbach, Mrs. Arnold,		1826.
Hand, General Edward,		
Harrington, Dr. David,	Dentist.	
Harrington, Miss,		1842.
Harrington, Master,		1842.
Hauckel, Mrs.,		1828.
Heath, Miss,		
Heath, Charles,		
Heath, Joseph,		1828.
Heckewelder, Rev. John E.,	Academy F. A.	1828.
Helfenstein, Mrs. Albert (Rev.),		1819.
Hemphill, Jos.,	Prest. Judge Phila. Courts.	
Holbrook, Marcus D.,		
Hopkins, Mrs. James,		
Hopkins, James,	Mrs. Emma Gardiner.	1833.
Hopkins, Washington,	Mrs. Emma Gardiner.	
Hoff, John,	John Hoff Baumgardner.	1817.
Hoff, Mrs. John,	John Hoff Baumgardner.	1817.
Hubley, Miss Grace,		1817.
Humes, James,		
Humes, Mrs. Samuel,	Edward S. Sayres.	1819.
Humes, Samuel,	Edward S. Sayres.	
Hunter, Captain (Jacob?)		1828.

* In some cases approximated.

<i>Subject.</i>	<i>Remarks.</i>	<i>Date. *</i>
Jacobs, General Harrison Bentley,	Owned by John H. Jacobs.	
Jacobs, Eliza,	Mrs. Molton C. Rogers.	
Jefferies, Miss,	Jac. Shearer.	
Jenkins, William,	Owned by Miss Nevin.	1819.
Jenkins, Mrs. Robert,	Catharine Carmichael.	
Kauffman, Mrs. Ann,		
Kauffman, Col. Andrew B.,		
Kauffman, Jacob,		
Keffer, Mrs. Henry,		1821.
Keffer, Mrs. Henry,		1838.
Keffer, Mr. Henry,		1838.
Keim, Mrs. Juliana,	Large and small, and small portrait of son Jacob.	
Keim, George M.,		1827.
Krug, Mrs.,	E. F. Shenberger.	1849.
Kurtz, E.,	Baltimore.	1819.
Keith, Washington,		1827.
at 16, with gun and dog.	Owned by Sydney Keith, Philadelphia.	
Laguerenne, Mr.,	3 portraits.	1826.
Leman, Mrs. Jacob,	Nee Eichholtz.	
Leman, Caroline,		
Leman, Margaret,		
Leman, Susan,		
Leman, Joseph,		
Leman, Henry E.,	Portrait.	
Leman, Henry E.,	Miniature.	
Lennig, Nicholas,	Philadelphia—3 portraits.	1833-4.
Lewis, Mrs.	3 portraits.	1827.
Lightner, Mrs.,	For her son Nathaniel.	
Lindsay, Robert,		
Lindsay, Mrs. Robert,	Catharine M. Eichholtz, at 35.	
Lindsay, Mrs. Robert,	Catharine M. Eichholtz, at 30.	
Lindsay, Miss,	Juvenile, later Mrs. Coppeck.	
Lindsay, Misses Elizabeth and Cecelia,	Owned by Mrs. Ireland.	
Long, Mrs. Catharine,	Long Asylum for Women,	1838.
Long, Jacob,	Long Asylum for Women,	1838.
Long, Mrs. Jacob,	Long Asylum for Women,	1838.
Long, Jacob, Jr.,	Long Asylum for Women,	1839.
Long, Hon. Henry G.,	Long Asylum for Women,	1838.
Long, Mrs. Henry G.,	Long Asylum for Women,	1839.
Long, Peter,	Long Asylum for Women,	1838.
Longenecker, Mr.	Owned by Mrs. Newell, Wilkinsburg, Pa.	

* In some cases approximated.

<i>Subject.</i>	<i>Remarks.</i>	<i>Date.*</i>
Longenecker, Mrs.,	Owned by Mrs. Newell, Wilkinsburg, Pa.	
Marshall, Chief Justice John,		
Marshall, C. J. John,	Hist. Society of Penna.	
Mayer, George,	Numerous portraits.	
Mayer, Mrs. George,	2 portraits.	
Mayer, Mrs. George Louis,		1819.
Macalester, Chas.,	Miss Fanny Hopkins.	
M'Lhany, J. A.,	For R. J. Arundel.	1828.
Mayer, Mrs. Susannah,	4 portraits.	1818.
Mayer, Miss Susannah,		1818.
Mayer, Mrs. Susannah,	2 portraits.	1826.
Mayer, Jacob,		1819.
Mayer, John,	$\frac{1}{2}$ size.	1819.
Mayer, Lewis,		
Mayer, Serena,	Mrs. Thos. E. Franklin.	
Mayer, Margaret,	$\frac{1}{2}$ size.	1819.
Meade, Rev. W. C.,	portraits.	1827.
Michael, John,		1810.
Michael, Mrs. John,		1810.
Miller, Captain David,	Owned by Miss Cath. Gunn,	
Miller, Mrs. David,	Richmond, Va.	
Montgomery, James,		
Morgan, Benj. R.,	2 portraits.	1822.
Muhlenberg, Gottlieb Henry Ernst,	Copy.	1823.
Muhlenberg, Fred. Aug. Hall,		
Muhlenberg, Rev. Dr. W. A.,		1836.
Muhlenberg, Rev. Dr. W. A.,		1838.
Muhlenberg, Rev. Dr. W. A.,	Copies.	
Musser, Mrs. George,		
Nevin, Rev. Dr. John W.,	Copies.	1840.
Nevin, Dr. Wm. M.,		1840.
Nidliet, Mrs.	Mother of Wm. Nidliet, Philadelphia.	
Nice, Jacob,	Nicetown, Philadelphia.	
Onderdonk, Rt. Rev. Bishop,	For Rev. Meade.	1828.
Overholtzer, H. D.,		1835.
Owings, Mrs.,	York Road, Baltimore, Co., Md.	
Pierie, Mr.,	Germantown, 4 portraits.	1822.
Porter, Mr.,	From near Pottsville.	
Porter, Admiral David D.,	A. Rosenthal.	
Porter, Sarah Hamilton,		1819.

* In some cases approximated.

<i>Subject.</i>	<i>Remarks.</i>	<i>Date. *</i>
Porter, Andrew,	Hist. Soc'y of Penna.	
Pryor, Mrs. E.	Dr. Graf, Phila.	
Ravenscroft, Rev. Bishop,	Painted for Edw. Rutledge.	
Reaves, Miss,	For her father, Phila.	
Reigart, Adam,		
Reigart, Mrs. Adam,		
Reigart, Adam, Jr.,		
Reigart, Emanuel,		
Reigart, Mrs. Emanuel,		
Reigart, Susan,		
Reigart, J. Hamilton,		
Reigart, Henrietta,		
Reynolds, John,	Father of Gen. John F. Reynolds.	
	Owned by Col. J. F. Reynolds	
	Landis, U. S. A.	
Rine, C.,		
Ritner, Governor Joseph,	One for Thos. H. Burrowes and one for self	1836.
Ritter, Abraham.	2 portraits.	
Rooker, Rev. James,	3 portraits.	1827.
Russel, Mr.,		1840.
Russel, Mrs.,		
Shulze, Gov. J. Andrew,	Hist. Soc'y of Penna.	
Schaeffer, Mrs.,	Baltimore	1819.
Sener, Frederick K.,		
Sener, John,		
Sergeant, Mrs. Wm.,	Elizabeth Morgan.	
Shearer, Benjamin M.,		1838.
Shippen, Henry,		1816.
Sheaff, John A.,		
Sheaff, John S.,		
Slaymaker, Henry G.,		
Slaymaker, Mrs. Henry G.,		
Slaymaker, Henry, Jr.,		1820.
Slaymaker, Mrs. Susan R.,		
Smith, James,		
Smith, Mrs. James,		
Smith, Mrs. Lydia,	Redmond Conyngham.	
Steele, Robt. B.,		
Steele, Archibald,		1824.
Steele, Gen. John,	Seven sets.	1824.
Steele, Mrs.,	Seven sets.	
Stevens, Hon. Thaddeus,	Pennsylvania College.	1830.
Stocker, Mr.,	2 portraits.	1822.

* In some cases approximated.

<i>Subject.</i>	<i>Remarks.</i>	<i>Date.*</i>
Strine, Rev. Jno. J.,	Mrs. Al. McGlinn.	
Strine, Mrs.,		
Strine, Mrs. Cassandra,		1821.
Swedenborg, Emanuel,	Copy for Hy. Keffer.	
Tams, Wm.,	Of son.	1828.
Tatnall, Mrs.,	For Jas. Craig.	1823.
Tevis, Mrs. Benj.,	Kit-Kat.	1820.
Tevis, Mrs. Joshua,		
Tilghman, Miss,		
Unknown Man,	Owned by Gilbert Parker.	
Unknown Woman,	Owned by Chas. H. Hart.	
Value, Victor,	Family group.	
Waln, Robert,		1827.
Washington, George,	Copies for George Mayer, John H. Shenberger, Fr. Cooper et al.	
Wetherill, Chas.,	2 portraits.	1819.
Wetherill, Charlotte,		
Wilmer, Miss,	Alex. J. Biddle Estate.	
Wilmer, Miss Elizabeth A.,	Later Mrs. Lyndford Landner.	
Wiltbank, Rev. Dr. Jas.,	Rev. Dr. Jas. Robbins.	1838.
Wiltbank, Mrs.,	Mrs. H. V. Allien.	1838.
Wiltbank,	Father of Dr. Wiltbank.	1838.
Wiltbank, Miss Sarah,	Mrs. R. S. Hunter.	
Witmer, Mrs. Ann C.,		
Yeates, Hon. Jasper,		
Yeates, Mrs. Jasper,	Burd.	

MISCELLANEOUS PAINTINGS.

A scene from one of Shakespeare's plays—Unfinished, Lime street.

Robbery of a stage coach—Unfinished, Lime street.

A scene in Wales—Unfinished, Lime street.

An Italian Sunset—Unfinished, Lime street.

A Magdalen (after Bettoni). Unfinished, Lime street.

Scene from Moore's Lallah Rook—Unfinished, Lime street.

The Crucifixion. W. H. Miller.

Eichholtz had on exhibition in Lancaster, for the benefit of the poor, three paintings—The interior of a Capuchin Chapel, the Lord's Supper and the Death of Abel. It is not known who purchased them.

Large painting of Mark Antony delivering an oration over the dead body of Caesar; over sixty figures represented. It is now in Pittsburgh, Pa., owned by Mrs. J. P. Jones, granddaughter of the artist.

* In some cases approximated.

Washington and His Generals—Large composition, numerous figures, owned by Mr. Mullen, of Upsal, Pa.

The landscape painted for Mr. Potter. The landscapes painted for Hon. Thos. E. Franklin.

A landscape representing an Italian lake in the mountains, owned by Mrs. Ireland, of 3903 Walnut street, Philadelphia, a granddaughter of the artist.

"Dorothea," a figure, owned by Mrs. Angelica K. Smith, of Inter-course, a daughter of the artist.

A scene from "The Pilot"—a figure and interior, owned by Mrs. Smith.

"Ecce Homo"

H. C. Eichholtz.

Painting of Union Fire Co., on metal, for decoration of hose carriage.

Allegorical representation of water, including figures of Neptune, Venus, mermaids and mermen mounted upon and disporting with dolphins. Property of Union Fire Co.

One of the most famous full length pictures of George Washington by Stuart was almost obliterated and was repainted by Eichholtz in 1814. It was for many years in Wilmington, Delaware, and may still be there. Another notable commission given to Eichholtz by the Delaware Legislature was for a portrait of Gen. John Gibson, in 1829. It was to portray him in action at Erie. It hangs in the State capitol at Dover, Del.

ADDENDA.

Since the foregoing compilation was made I have discovered that Eichholtz exhibited three pictures at the first annual exhibition of the Society of Artists in the United States, in Philadelphia, in 1811. Two of them were entitled "Portrait of a Gentleman," and one undoubtedly was the original Nicholas Biddle. Who was the subject of the other I have not been able to discover. The third was entitled "Innocence" and the subject was in all probability one of the artist's own children.

The widow of Leonard Eichholtz, who was a nephew of the artist, has a portrait of Henry Eichholtz, a brother of the artist. It is in Denver, Colorado, and was painted in 1820. In the possession of J. Lane Reed, of Dayton, Ohio, there are three Eichholtz portraits. The subject of one is George Ford, a brilliant

member of the Lancaster Bar, born 1773, died in 1843. The other is of his widow, Mary Ann Elizabeth Hall Ford, b. 1770, d. 1845. The third is Henry Robert Reed, and was painted in 1816.

Edward S. Sayres, of the Philadelphia Bar, a great-grandson of Samuel Humes, has five Eichholtz portraits, as follows: Samuel Humes (the elder), of Lancaster, sitting, facing left; Mary Hamilton Humes, his wife, daughter of James Hamilton, of Leacock; John Humes, of Philadelphia, merchant and Register of Wills, born in Lancaster; son of Samuel and Mary Hamilton, sitting, facing left; Jane McPhail Humes, wife of John Humes, with babe in arms, and her daughter. She was a daughter of John McPhail, merchant, of Philadelphia; and Ann Mackenzie, his wife, sitting, facing left; Ann McPhail, wife of John McPhail, born Ann Mackenzie, mother of Mrs. Jane Humes, sitting, facing left.

Miss Hamilton, of St. Paul, a kinswoman of the Humes family, has four Eichholtz portraits, viz., of Mr. and Mrs. Samuel Humes; of Dr. Humes, a son; and of another son, William Humes, who married Miss Harriet Church, of Philadelphia, and was a member of the Company of State Fencibles in the War of 1812, commanded by Hartman Kuhn, a Philadelphia descendant of Adam Simon Kuhn, a conspicuous figure in Old Lancaster and foremost in Old Trinity.

Referring to the Eichholtz portrait of Col. Gibson, painted to the order of the Delaware Legislature in 1829 and still hanging in the State house at Dover it seems, according to the Delaware Legislative Journal, a joint resolution to have this portrait painted was adopted by the General Assembly February 6, 1822. The subject was suggested by the fact that Colonel James Gibson was a native of Delaware, and fell in defence of his country at the memorable sortie at Lake Erie, September 17, 1814. The committee appointed

under the resolution was somewhat tardy and the matter was renewed on February 16, 1829, when a new committee was appointed and \$120 appropriated for the purpose. No further record is made of the committee's work or report, but the picture was procured and paid for. The portrait is three-quarter length, in uniform with sword, and is in fairly good condition. Gibson was born in Sussex County, Delaware. He joined the regular army and was absent from his native Commonwealth most of his life.