PAINTINGS BY GILBERT STUART NOT MENTIONED IN MASON’S LIFE OF STUART.*

BY MANTLE FIELDING.

The name of Gilbert Stuart carries us back, at once, to the distinguished men and women, who constituted the aristocracy of Colonial times and the early days of the Republic. These are the delightful and romantic periods of our American history that we all so love to dwell upon, and the portraits by Stuart of the men and women of these times are redolent with a grace, a dignity, and a charm which we do not feel in the portraiture of to-day in which is so often expressed the nervous strain of modern life.

In Stuart’s portraits of men one is first struck by the vigorous personality of the subjects, and the strength and virility of the painting, in which he shows so much of the individuality and humanity of his models, these being translated to our consciousness by subtle lines of lovely color. These portraits are supremely artistic, because, with apparently slight means, they convey so strong an impression of social refinement and distinction, of real men and women conversing with us.

In an age of affectations Stuart looked with simplicity directly into the essence of things, untroubled by the mass of details which bewildered his contemporaries. He was of the school of Reynolds, and akin in feeling, taste, and method, to that group of great British portrait painters who were influenced by Sir Joshua Reynolds in the palmy days of the eighteenth century. The technique of Stuart was exquisite, simple, and

sound; one critic analyzes it thus, "He paints with un-
equalled purity of color, very delicate and sure in half
tones, varying his color to suit the individual, but with
a pearly brightness which is characteristic. The paint
is put on thinly, as a rule, in short, decided touches
without heavy impasto, "mingled and mottled," as he
himself says, and his execution is surprisingly sure."

His good pictures, and most of them were so, remain
to-day as fresh, pure, and harmonious as in the time of
their painting. Unlike Sir Joshua Reynolds he indul-
ged in no risky experiments with fugitive mediums,
but rightly judged that the simplest means were ade-
quate to the creation of really fine works of art. His
confidence and trust in "honest linseed" and simple
turpentine have been justified by the verdict of time.

Stuart in his best work showed himself an artist of
the first order. Judged by that he was not only the best
portrait painter of his day in America, not even Copley
excepted, but he has never been surpassed, or even
equaled in some of the more subtle qualities of his own
peculiar line of art, by the most gifted and severely-
trained of our modern painters.

As an example of his skill in depicting a beautiful
woman we need but examine his head of Mrs. Blodget.
This lovely unfinished picture, unfinished only in so far
as the accessories are concerned, hangs in the Pennsyl-
vania Academy of Fine Arts, to which institution it was
bequeathed by the late Henry C. Carey. It is scarcely
a painting, but rather the mirrored image of a very
beautiful aristocratic woman, with light brown hair,
full-orbéd gray eyes, and complexion of the rarest car-
nation pearl. The strings of the little cap or turban
which the sitter wears is indicated by one line of the
brush. The portrait has been most beautifully en-
graved by John Cheny for the Gift of 1845. Equally
fine, as an example of a male portrait, is the three-
quarter length of General Knox, hanging in the Boston
Paintings by Gilbert Stuart.

Museum of Fine Arts, painted about 1800, when he was at the height of his fame and ability. It is, to a high degree, individual and virile, with lovely contrasts and harmonies of color. Pale buff and deep blue of the Continental uniform pleasantly oppose each other. The warm yellows and reds of a full-toned complexion are fringed with the cool gray of powdered hair.

I do not claim, for one moment, that the following list of Portraits painted by Gilbert Stuart not mentioned in "Mason's Life of Stuart" is complete, far from it: nor do I claim it is absolutely correct, for nothing short of omniscience could certify at this late day to some of the problems confronting the compiler. When a Stuart portrait comes to us to-day as it left the artist, without being "retouched" or "restored," we can pass upon its authenticity with a comfortable degree of certainty, although the portraits were hardly ever signed, and frequently there is little contemporary documentary evidence to go by, the artist's masterly and characteristic manner of work telling its own story. It is a far different matter, however, when the original painting confronts us "restored" and "retouched" and when the ravages of time and the restorer are sadly apparent. Equally hard is it when an unfinished portrait or head by Stuart is finished by another artist, when we have to reckon with the careful copyist. I have, therefore, thought it best to omit many pictures that are now catalogued or have been exhibited as Stuart's work, even at the risk of having my list considered incomplete or carelessly compiled. To go into the question of authenticity in a number of cases, would require the copying of numerous documents and letters, and endless controversy. I have, however, included in this list the portraits of Josef de Jaudens, First Minister from Spain to the United States, and of his wife, Matilde Stoughton Jaudens, now hanging in the Metropolitan Museum. My
Paintings by Gilbert Stuart.

attention was called to an article in the New York Herald of August 19, 1907, questioning their authenticity, also an article in their defence, published in McClure’s Magazine of June, 1908. Since then I have heard many interesting opinions from students and critics on the subject. Personally, I have come to the conclusion that Stuart undoubtedly painted the heads, but that the draperies and the finishing of the paintings suggest the work of a Spanish artist. These well-known and beautiful portraits are good examples of the diverse opinions often heard expressed.

In this article I have purposely omitted any mention or notes on Stuart’s numerous portraits of George Washington, as they are a study in themselves, and I would not have the space here to go into them thoroughly.

A number of Stuart’s portraits have remained in England and Ireland, and where I have not been able to see the original painting I have made my notes from engravings. A number of the best British eighteenth century engravers worked from Stuart’s portraits, and a fine mezzotint by Valentine Green, Hodges, or Ward, done in Stuart’s own time is a pretty sure evidence of the existence of the painting. In recent years there has been a marked appreciation of Stuart’s work in America, and for this reason there are few good Stuarts now on the market, even for many times the value asked a few years ago. This scarcity has undoubtedly been responsible for the appearance of some English portraits by Stuart which have been seen for the first time lately in America. Until very recently we have never had a list of Stuart’s work executed in England and Ireland, except a very meagre one in Mason’s “Life,” but in the “Dictionary of Irish Artists” by Walter G. Strickland, published a short time ago in Dublin, occurs quite a long list of his work abroad. Stuart’s Irish portraits were never painted as carefully as those he did in
Paintings by Gilbert Stuart.

England and America, presumably because there were not so many good portrait painters in this field, and the public seemed to lack in appreciation. When Stuart returned to America from Ireland he left many unfinished portraits. "The artists of Dublin will get employment in finishing them," he said. He sailed for America in 1793 and opened his studio first in New York, and afterwards in Philadelphia, Washington, and Boston where he died on July 10, 1828, and was buried in the old cemetery on Boston Common and not in Newport, R. I., as has been sometimes stated.

Eminently fitting does it seem that he who went out from the humble life in the snuff mill to achieve fame and honor in many foreign lands should come back at last to his own country and should end his days and be buried so near the spot where he was born.

LIST OF PORTRAITS.


There are three portraits painted by Stuart, the full bust bequeathed to the Penna. Academy by Prof. Gibbs. The half length with open letter before him, owned by Wm. R. Smith of Phila., and a third portrait now owned by Mr. Lawrence J. Morris of Phila.

No. 2. Anthony, Joseph, 3rd (b. 1786—d. 1804).

Son of Joseph Anthony, Jr. Painted when he was a young man of sixteen or seventeen, bust three-quarters to left, dressed in dark-blue double-breasted coat with brass buttons, white neck cloth and ruffled shirt.

Canvas 28½" x 23¾" (sight).

No. 3. Arden, Mrs. James (b. 1757—d. 1806).

She was Elizabeth Deane, daughter of Richard and Mary (Odlum) Deane of Tullamore, Kings Co., Ireland. She came to New York in 1763 and married in 1776. Her portrait was painted about 1794. It descended to her great-granddaughter the Vicom-
tesse du Fresnel, who died in Bordeaux in 1910 and bequeathed it to the Bordeaux Museum. It has been in Bordeaux since about 1815.

No. 4. Astor, John Jacob (b. 1763—d. 1848).
   Bust, seated, head to left.
   This portrait hangs in the "Brook" Club, 40th St., N. Y., and is a most beautiful painting.
   The half length with hands clasped in lap, which is noted by Mason is in the English home of Wm. Waldorf Astor.

No. 5. Ball, Joseph.
   Half length, seated, head to left. White frill and bow. Holding documents in hand.
   The first president of the Penna. Company, who own a reproduction; the original painting owned by members of the family.

No. 6. Barker, Sir Wm. (b. — d. 1818).
   Irish baronet. Painted in Dublin and owned by T. B. Ponsonby, Kilcooley Abbey, Co. Tipperary.
   Stuart painted another portrait of Sir Wm. Barker in 1791, which is noted in the list of his work in "Strickland's Dictionary of Irish Artists."

No. 7. Barker, Lady.
   Wife of Sir Wm. Barker, baronet.

No. 8. Barre, Col. Isaac (b. 1726—d. 1802).
   Half length, seated, blue coat. Mason notes a portrait as "painted in England." This portrait is in the National Portrait Gallery, London. Recently a replica (canvas 36½" x 28½"), was sold at Christie's and is now on exhibition and for sale in America.
   (Engraved in "Caddel & Davis's Contemporary Portraits, 1814").

No. 9. Bective, Thomas Taylour (First Earl of) (b. 1724—d. 1795).
Paintings by Gilbert Stuart.

Painted in Ireland and owned by T. B. Ponsonby, Kilcooley Abbey.

Half length, seated, facing front, head to left, papers in left hand resting on book on table.
Painted in England and engraved by Chas. H. Hodges in mezzotint (pub. 1790). Also engraved by Sedgwick.

No. 11. Bickerton, Admiral Sir Richard Hussey (b. 1759—d. 1832).
Painted in England; owned by Earl of Sandwich, Hinchinbrooke.

Half length, facing front, head to left. High coat collar and frill, hair powdered. Portrait owned by Mrs. John Cadwalader and exhibited at Penna. Academy of Fine Arts, 1888.
Phineas Bond was the British Consul for the middle colonies; he was the son of Dr. Phineas Bond.

Painted in Ireland. Was in the collection of Lord Fitzgerald. Sold in Dublin in August, 1843.

Half length, seated, facing left, document in hands resting on table.
Sold at Christie’s July, 1907.
Engraved by J. G. Facius 1802, and by H. Meyer for ‘‘Caddel’s Contemporary Portraits, 1814.’’

No. 15. Brackenridge, Hugh Henry (b. 1748—d. 1816).
Half length, seated with book in hand, facing left, high collar and frill.
Painted about 1810, now in possession of Jos. McKibben, Esq., of St. Paul, Minn.
Photograph from original painting is in the Historical Society of Penna., and a copy painted from the photo by Albert Rosenthal is in Independence Hall, Phila.

Owned by the late Wm. Everett of Quincy, Mass., and exhibited at Boston Museum of Fine Arts, 1880. Since destroyed by fire.

Engraved by H. W. Smith.


Owned by Peter C. Brooks’ grandson, Hon. Chas. Francis Adams, in Washington. Mr. Adams says it is an inferior picture. Canvas 27” x 22”. Painted about 1810.


Half length, seated, facing right, powdered hair, frill, right hand holding papers on table.

Member of Irish Parliament and connected with the public works of Dublin.

Engraved by Chas. H. Hodges in mezzotint and pub. in 1792. Portrait owned in 1844 by his daughter, the Viscountess Powerscourt. A copy or replica belongs to Lord De Vesci.

No. 19. *Bullus, Dr. John, U. S. N.*

Bust, head to right, naval uniform, high collar.

Envoy from U. S. to France.

Owned by Robert Ludlow Fowler, and exhibited with Stuart’s portrait of Mrs. Bullus in the Hudson-Fulton Exhibition in New York, 1909.

Note: Mason notes only the portrait of Mrs. Dr. John Bullus.

No. 20. *Burke, Aedamus* (b. 1743—d. 1802).

Half length, seated, facing left, right arm on book on table.

Portrait said to be by Stuart, and the painting resembles his style. Pub. in “Bowen’s Centennial Washington’s Inauguration, 1892.”

No. 21. *Burnett, Judge Jacob* (b. 1770—d. 1853).

Owned by Robert Ludlow Fowler and exhibited in the Hudson-Fulton Exhibition in New York, 1909.
No. 22. *Burr, Aaron* (b. 1756—d. 1836).
Bust, facing left.
In New Jersey Historical Society at Newark, N. J.
Lithographed and etching by Albert Rosenthal.

No. 23. *Carleton, Hugh*.
Chief Justice of the Common Pleas, Ireland.
Painted in Dublin and owned by the Earl of Normanton, Somerley, Ringwood Hants.

Standing, right hand on papers on table, left hand holding paper.

No. 25. *Carroll, Charles* (b. 1737—d. 1830).
Bust, almost full face to right, plain coat, neck stock. Engraved in *Century Mag.* Vol. 43, 1903, as painted by Stuart, and in gallery of Maryland Historical Society, Baltimore. It has since been removed by owner, Miss Virginia MacTaviosh.

Half length, seated, head directed to right, curtain and column in background.

No. 27. *Chesnut, Mrs. James* (b. 1775—d. 1864).
Half length, seated, arms crossed in lap, low necked dress with short sleeves. Head directed to left, curtain and column in background.
Was Mary Cox, of Philadelphia.


Bishop of Cork, afterwards Archbishop of Dublin.
(Probably painted in Dublin.)
Engraved by Jos. Grozer, pub. 1790.
    Elderly man, dressed in greenish gray coat and wearing a wig. Size 25” x 30”.
    Owned by Boston Athenæum.

    Painted in 1790, and now owned by the Earl of Normanton, Somerly Hants.

No. 32. *Collins*, Jonathan.
    Bust, head to left, three-quarter face, double-breasted coat showing buttons on right.
    Engraved by J. C. Buttre.

    Half length, head three-quarters to right.
    National Gallery of Ireland.
    Engraved in mezzotint by Chas. H. Hodges. Pub. 1792.
    Engraved in line (oval) by Schiavonetti, 1795.
    Engraved in line (oval) by J. Farn.
    *Note:* Also written Conyngham and Burton-Conyngham.

No. 34. *Cooper*, Sir Astley (Sixth Earl of Shaftesbury) (b. 1768—d. 1841).
    Half length, seated by table, head directed to right.
    Celebrated English surgeon.
    Property of Toledo Museum, Toledo, Ohio.

No. 35. *Cruikshank*, Wm. Cumberland (b. 1745—d. 1800).
    Bust, head to left, stock and frill.
    Dr. Cruikshank delivered anatomical lectures in London.
    (Stuart painted him twice, the engraving by Comer showing the coat unbuttoned and large frill.)
    Engraved in mezzotint, folio, by Say, 1801.
    Engraved in line (oval 3½” x 2½”) by J. Comer.
    Engraved in line (Rect. H 4½” x 3½”) by W. & F. Holl.
   Painted in Ireland and exhibited in the Royal Academy, 1785.

   Owned in 1896 by Chas. Davis, Esq., and exhibited in that year at Copley Hall, Boston.

No. 38. *Davis*, Mrs. William.
   Half length, facing front, head to right, cap and shawl.

No. 39. *Dawes*, Wm.
   Owned by Mrs. Richard C. Dixey of Boston.

   Painted in Ireland, owned by B. T. Balfour, Townley Hall, Drogheda.

No. 41. *Derby*, Elias Hasket (b. 1739—d. 1799).
   Bust, head to left, plain coat, stock, hair natural.
   Engraved by J. C. Buttre.

No. 42. *De Vesci*, Thomas Vesey (First Viscount) (b. — — d. 1804).
   Painted in Ireland and owned by Viscount De Vesci, Abbyleix.

No. 43. *Dick*, Sir John (of Braid).
   Painted in Dublin, owned by Sir R. K. A. Dick-Cunningham, Bart.

No. 44. *Dutton*, Mrs. Warren (Elizabeth Cutts Lowell) (b. 1783—d. 1864).
   Owned by Miss Sarah Barnard in 1908, and exhibited by her in Boston Museum of Fine Arts.
   Panel about 30” x 25”.

   Bust, head to left, plain coated, buttons on right.
Paintings by Gilbert Stuart.

No. 46. Edwards, Admiral.
   Painted in England and owned by Earl Sandwich, Hinchinbrooke.

No. 47. Eliot, Wm. Havard (Painted abt. 1827–8)
   (b. 1795—d. 1831).
   Unfinished portrait, head to right. Canvas oval, 24” x 20”.

No. 48. Eustis, Wm. (Gov. of Mass., b. 1753—d. 1825).
   Half length, seated, head to right, holding papers in hand.
   Reproduction of painting, pub. with J. H. Daniels, Printer.
   Engraving (bust) by Geo. E. Perine.
   Owned by Wm. Sweetzer, N. Y.
   This note occurs in list of portraits as painted by Stuart at the back of the Catalogue of exhibition at Boston Museum of Fine Arts, 1880.

No. 49. Everett, Mrs. Alex.
   Owned by Miss Susan Hale of Boston.
   Exhibition at Boston Museum of Fine Arts.

No. 50. Facius, Johann G., (Engraver) (b. about 1750).
   Painted in England for John Boydell (ex-alderman) for his gallery.

No. 51. Farran, Charles.
   Painted in Dublin and owned by Miss Farran of Dublin.
   Note: Probably the “Lord Farnham of Dublin” noted in Mason’s Life.

No. 52. Farran, Mrs. Chas. (nee Lambert).
   Painted in Dublin and owned by Miss Farran of Dublin.

No. 53. Foster, Rt. Hon. John Viscount Messereene
   (b. 1740—d. 1824).
   Speaker of the Irish House of Commons.
   Whole length, standing facing front and looking to
right. Right hand on papers left arm extended. Columns and roof of round house in background.

Painted, 1791. Engraved by Hodges, 1792.
Bust engraved in stipple by Maguire, 1799.

Half length, seated with right hand holding book, facing right. Exhibited at Royal Academy, 1781.
Acquired by Penna. Acad. of Fine Arts, 1903.

No. 55. *Gallatin*, Albert (b. 1761—d. 1849).
Bust, facing left, seated, back of chair showing above shoulders.
Engraved by American Bank Note Company from original painting. Owned by Mr. Albert Gallatin of N. Y.
Exhibited at Boston Museum of Fine Arts.

No. 56. *Gardner*, Sam'l Pickering (b. 1767—d. 18—).
Owned in 1880 by Miss Georgina Lowell of Boston.

No. 57. *Gell*, Captain.
Painted in England and exhibited at the Royal Academy, 1785.

No. 58. *Gratten*, Henry (b. 1746—d. 1820).
Half length, facing right, coat with high collar and frill. Painted in Ireland.
Member of Parliament for Dublin.
Engraved in mezzotint by Chas. H. Hodges. Pub., 1792.
Exhibited at South Kensington in 1867.
Owned by Sir Henry Gratten Bellow, Bart.

Owned by Mrs. Thos. Wren Ward, Boston.

No. 60. *Griswold*, Bishop Alexr. Viets (b. 1766—d. 1843).
Bishop of Massachusetts.
The head by Stuart, drapery by Miss Jane Stuart.
Exhibited at Boston Athenaeum, 1834. Owned by Dr. Wainright.
No. 61. *Hamilton*, George.
Baron of the Exchequer.
Painted in Ireland and owned by Miss Ormsby of Killiney Castle.

Painted in Ireland and owned by Mrs. Ormsby of Killiney Castle.

No. 63. *Hamilton*, Hugh, Bishop (b. 1729—d. 1805).
Became Bishop of Ossory in 1799.
Painted in Ireland and owned by Miss Hewitt, Milford-on-Sea.
Engraved in stipple by W. Evans, 1807.

No. 64. *Harvey*, John, Captain R. N.
(b. 1740—d. 1794).
Half length, facing right, in uniform.
Engraved by Murphy, 1795, in mezzotint.
Engraved by Ridley.

Half length, face to left, in uniform.
Engraved by J. Collyer from original picture in possession of Dr. Hayes.

No. 66. *Heath*, James (Engraver) (b. 1757—d. 1834).
Painted in England for John Boydell (size 25” x 30”). Owned by Mr. Sam’l P. Avery, Hartford, Conn.

In the character of Iago.
Bust, head to right.
Engraved by Bartolozzi.

No. 68. *Hicks*, Zachariah (b. 1755—d. 1842).
Seated in chair, hands on table, fingers interlocked.
High-collared black coat, white neck cloth and muslin ruffles, powdered hair tied in a queue.

No. 69. *Holman*, Joseph George (Actor) (b. 1764—d. 1817).
Played in Dublin.
Paintings by Gilbert Stuart.

Portraits painted in Ireland and owned by the Garrick Club of London.

No. 70. Humphry, Ozias (English miniature artist) (b. 1742—d. 1810).

Painted in England. Size 25" x 30".
For John Boydell.
Owned by Mr. Sam'l P. Avery, Hartford, Conn.

No. 71. Jaudens, Josef de (b. 1764—d. —).
First Minister from Spain to the United States.
Half length, seated in uniform, sword with hand on hilt, face to left, dark blue coat faced with scarlet and lace. Metropolitan Museum of Art, N. Y.
Authenticity has been questioned, see N. Y. Herald, Aug. 19, 1907, page 3, also McClure's Mag., June, 1908.

No. 72. Jaudens, Matilde Stoughton (b. Boston, 1778—d. —).
Miss Matilde Stoughton was a belle in New York in 1794. Wife of First Minister from Spain to the United States, and daughter of a wealthy Spaniard who was the Spanish Consul.
Half length, seated, face to right, fan in hands on lap. White dress, high headdress of feathers.
Metropolitan Museum of Art, N. Y.
Authenticity has been questioned, see N. Y. Herald, for Aug. 19, 1907, page 3.
These portraits are lettered on the face of the canvas "G. Stuart, R. A., New York Sept. 18th, 1794." Stuart did paint a portrait of the Spanish Minister, and probably began a portrait of his wife. It is thought by a number of the experts that Stuart actually painted the heads, but the figures were put in by some assistant or local artist.

No. 73. Jervis, John Earl St. Vincent (b. 1734—d. 1823).
Whole length, standing on seashore. Naval uni-
Paintings by Gilbert Stuart.

form, sash, star, sword, right hand holding hat, left extended, ships in distance.
See mezzotint by J. R. Smith, 25" x 18". Pub. 1797. Probably the portrait noted in Mason as "St. Vincent Lord, Painted in England."

No. 74. Jervis, John Earl St. Vincent
(b. 1734—d. 1823).
Bust (in oval), head directed to left. Canvas 25" x 31". Different head and pose from full length.
Formerly in collection of Dr. Gilbert Parker, Phila. Now owned by Mrs. Chas. Walter Amory of Boston.

No. 75. King, Wm. (Governor) (b. 1768—d. 1852).
Half length, high collared, black coat, and very abundant white cravat.
Portrait painted while a comparatively young man.

No. 76. King, Mrs. Wm. (wife of Governor).
Half length, black gown, wide white collar.
Portrait painted while a comparatively young woman.

No. 77. Lardner, John
(b. 1752—d. 1825).
Half length, head to right. On panel 24" x 29".
Member of Penna. Legislature, 1791.
Property of Penna. Academy of Fine Arts.

No. 78. Leslie, Charles Powell (M.D.)
(b. — — d. 1800).
Painted in Ireland and owned by Sir John Leslie, Bart., Glasslough, Co. Monaghan.

(b. 1746—d. 1825).
Half length in robes, head to right facing front, right hand on book.

No. 80. Livingston, Robt. R. (Chancellor)
(b. 1746—d. 1813).
Paintings by Gilbert Stuart.

Half length, seated, head to left, hands on table with papers and books.
Copy of original painting at Independence Hall, Phila., by Pratt.
Engraved by Geo. Graham in mezzotint and pub., N. Y., 1804 (authenticity has been questioned).

No. 81. Locker, Wm. (b. 1731—d. 1800).
Lieut. Gov. of Greenwich Hospital.
Half length, head to left, in uniform.
Owned by Greenwich Hospital.
Engraved by H. T. Ryall, 1832.
Engraved by W. Ridney, 1801.

No. 82. Logan, Dr. George (b. 1753—d. 1821).
Bust, facing right, high collar to coat, and frill.
Painted by Stuart at Washington when Logan was U. S. Senator. Painting owned by Mr. Logan, 4650 Main Street, Germantown.
Photo plate made for frontispiece for book on Dr. Geo. Logan of Stenton.

No. 83. McCall, Richard.
Half length, facing front, head to left, hair curly, coat with fur or velvet collar showing buttons.
Original painting owned by Geo. McColl, Phila.
Photograph made from original painting by Chas. S. Bradford.

No. 84. McClurg, James (b. 1747—d. 1825).
Half length, facing right, plain coat, high collar, own hair.
Original said to be owned by Mr. Leigh.
Etched by Albert Rosenthal from photo of original painting.

No. 85. Macratney, George (Earl of) (b. 1737—d. 1806).
Paintings by Gilbert Stuart.

Chief Secretary for Ireland in 1769.
Painted in Ireland and owned by Earl of Norman-ton, Somerley, Hants.

No. 86. **Malton, Thomas** (b. 1748—d. 1804).
Half length, facing left, plain coat, high collar.
Painted in Dublin.
Engraved by W. W. Barney, Pub. 1806 folio, mezzotint.

No. 87. **Manchester, George, IV Duke of** (b. 1737—d. 1788).
Half length, face to left, hair powdered, robes, left arm leaning on sill, hand holding chamberlain’s wand.
Engraved by John Jones, pub. 1790, and by J. Coll- yer from picture then in possession of Dr. Hayes.
Painted in England.

No. 88. **Meade, George (of Phila.)** (b. 1741—d. 1808).
Owned by Mrs. Richard Worsam Meade. Canvas 30½" x 24½".

No. 89. **Meade, Mrs. Richard Worsam**.
(Was Margaret Coates Butler, mother of Gen. G. G. Meade.) This painting was destroyed in the Civil War.

No. 90. **Meyers, Sam’l**.
Owned by Mrs. B. Meyers, Richmond, Va.
Painting has been exhibited.

No. 91. **Miles, Col. Samuel** (b. 1740—d. 1805).
Owned by the Corcoran Art Gallery, Washington.
Gift of Eliz. F. McKean, 1909.
Painted on panel.

No. 92. **Moore, Capt. Hugh**.

No. 93. **Montgomery, Wm. (of Phila.).**
No. 94. **Montgomery, Mrs. Wm. (of Phila.).**
No. 95. **Motley, Thomas** (b. 1781—d. 1864).
Owned by his granddaughters, the Misses Motley

Reproduced in "John Lothrop Motley and his Family," London, 1910, p. 200. This is not the portrait of Thos. Motley mentioned by Mason.

No. 96. **Normanton, Charles, Earl of.**

Archbishop of Dublin when Lord Somerton.

Painted in Ireland and owned by the Earl of Normanton, Somerly, Hants.

Engraved by Wm. Say in mezzotint.

No. 97. **Normanton, Jane, Countess of.**

Painted in Ireland and owned by the Earl of Normanton, Somerly, Hants.

No. 98. **Paine, Thomas** (b. 1737—d. 1809).

Sold in Dublin, May 1842.

No. 99. **Pasquino (Art Critic).**

An interesting head in Stuart’s best style.

No. 100. **Pery, Viscount Edward Sexton** (b. 1719—d. 1806).

Owned by the Earl of Ranfurly, Northland House. There is apparently another portrait of Viscount Pery by Stuart, engraved by Say.

No. 101. **Pearson, Capt. Richard.**

Canvas oval, 28½” x 23¼”. Owned by Herbert L. Pratt of Brooklyn, N. Y.

No. 102. **Pettit, Col. Charles** (b. 1738—d. 1806).

Bust, facing right, size 24” x 29”. Portrait exhibited at Penna. Academy of Fine Arts, 1880.

Owned by Mrs. Alexander Henry.

Reproduced on wood.

No. 103. **Philipse, Frederick** (b. 1755—d. 1829).

According to another account (b. 1746—d. England 1785). Canvas 51¾” x 40¼”. Exhibited at Hudson-Fulton Exhibition. Owned by the Misses Philipse.

No. 104. Pinckney, Charles Cotesworth
(b. 1758—d. 1824).
Statesman of South Carolina.
Half length, seated, facing left, right arm resting on table, hair powdered.
Now owned by Mr. Cocherane, of the "Brook" Club, 40th Street, N. Y.
Copy painted by Albert Rosenthal.

No. 105. Ponsonby, Chambre Brabazon
(b. 1762—d. 1834).
See Baker (Lady Baker, wife of Sir William).
 Owned by T. B. Ponsonby, Kilcooley Abbey, Co. Tipperary.

No. 106. Pratt, Henry
(b. 1761—d. 1833).
Half length, face to right, plain coat buttoned.
Pub. in "Salons Colonial and Republican," by Anne H. Wharton.

No. 107. Preble, Com. Edward
(b. 1761—d. 1807).
Bust, head to right, in uniform.
Engraved by T. Kelley from the original picture in Faneuil Hall, Boston.

No. 108. Preston, Rev. Wm.
(b. ——d. 1789).
Half length, facing left, curly white hair, robes.
Bishop of Kildare. Was Secretary to the Lord Lieut. of Ireland and died in Dublin in 1789.
Engraved by W. Dickinson.

No. 109. Pringle, Rear Admiral.
Bust in uniform, head to right.
Painting owned by Francis Stephen.
Engraved by Orme.

No. 110. Randolph, John
(b. 1773—d. 1833).
Half length, seated, facing left.
Mr. Randolph is sitting near a wall with trees in the background. A beautiful picture.
Owned by Mrs. Chas. Wm. Coleman of Washington.

No. 111. Rhea, Hon. John
(b. about 1753—d. 1832).
Owned by Mrs. Wm. S. Appleton of Boston (1896).
Exhibited at Boston Museum of Fine Arts, and at Copley Hall in 1896. Owned by Mrs. George F. Weld (Dorothy Appleton) of Santa Barbara, Cal.

No. 112. Rice, Capt. Henry.
Half length, face to left, plain coat, high collar. Painted on panel 25½” x 21”. Metropolitan Museum of Art, N. Y.

No. 113. Riveira, Abraham Rodriguez.
Was a rich Jew merchant of Newport, R. I. Stuart painted the portrait about 1774. Canvas 34½” x 27½”. Owned in 1896 by Sam’l Wm. Rodman, Esq. of Boston, and exhibited that year at Copley Hall, Boston. Owned now by Miss Emma Rodman, 174 Beacon Street, Boston.

No. 114. Rogers, Rev. John (b. 1716—d. 1790).

Half length, face to right, in uniform. Engraved by Cook, 1806.

Painted in England for John Boydell, ex-alderman, for his gallery.

No. 117. Shaw, Robert, M.D., of Terrenre (b. 1749—d. 1796).
(Not his son Sir Robert, 1st Baronet, as stated by Chaloners Smith.) Owned by Mrs. Shaw Darley, Belfast, Ireland. Replicas owned by Sir Frederick Shaw, Bart., and the Nat. Gal. of Ireland.

No. 118. Sheridan, Thomas, A.M. (b. 1721—d. 1788). (Father of R. B. Sheridan.) Half length, face to right, plain coat. Engraved by Scott, 1789.

No. 119. Shippen, Wm.
Bust, head to right, high coat collar and frill.
Paintings by Gilbert Stuart.

Owned by Mr. Steel, N. Y.
Engraved by H. B. Hall, by H. W. Smith, and by Haines.
Copy at Independence Hall, Phila.

No. 120. Shuldham, Admiral (b. 1717 [?] —d. 1798). (Lord Molyneux.)
Owned by the Earl of Sandwich, Hinchinbroke.

No. 121. Smith, Gen’l Samuel (b. 1752—d. 1839).
Mayor of Baltimore.
Photo by Chas. S. Bradford.

No. 122. Smith, Mrs. Samuel.
Photo by Chas. S. Bradford.

No. 123. Smith, Wm. Loughton (b. 1753—d. 1812).
Half length, head to right, high collar with frill and bow.
Owned by South Carolina Art Assoc., Charleston, S. C.
Engraved by E. Savage (see Stauffer Am. Eng. No. 2751).

No. 124. Staples, Admiral.
Owned by the Earl of Sandwich, Hinchinbroke.

No. 125. Staples, Sir Robert, VII Baronet (b. 1740—d. 1816).
Owned by T. B. Ponsonby, Kilcooley Abbey.

Painted about 1810. Owned by his grandson, Chas. Storrow, of Brookline.

No. 127. Story, Mrs. Joseph (b. 1784—d. 1855).
Owned by the late W. W. Story, Rome.
She was Sarah Waldo Wetmore of Salem.

No. 128. Stronge, Lary Helen (nee Tew).
Painted in Ireland and owned by Sir Jas. Stronge, Tynan Abbey, Co. Armagh.

No. 129. Stuart, Dr. James (of South Carolina).
Painted about 1815 in Boston.
Half length, head to right, curls on forehead, right hand holding book, and elbow resting on chair arm.
No. 130. *Stuart*, Mrs. James (of South Carolina)
   (Elizabeth) (b. 1762—d. 1799).
   Half length, head to left, curls around face, large ruff collar, hand in lap. Painted in Boston about 1815.

   Half length, seated, head to left, white cravat, table to left with ink and papers.
   Exhibited in South Kensington, 1867.
   Engraved by John Young.

   She was Charlotte Hill, daughter of Wills Hill, 1st Marquess of Downshire. She married, 1776, John Chetwynd, created Earl of Talbot, 1784.

No. 133. *Thornton*, Mrs. Wm.

   Half length, head to left, plain coat.
   Engraved by H. W. Smith.

   Owned by Mrs. John G. Tappan, Boston.

   Half length, facing front, head to right, high coat collar and frills, five coat buttons on left, hands crossed.
   Engraved by Rogers, also by Hall.

   Photo by Chas. S. Bradford from the original painting.


   (b. 1731—d. 1797).
   Bust, head to left, frill.
Paintings by Gilbert Stuart.

Painting originally owned by Mrs. Warren, and engraved by Bartolozzi.

No. 140. Webster, Daniel (b. 1770—d. 1850).
This portrait is said to have been painted in 1824, is owned by Geo. F. Williams of Dedham, Mass. It is not the portrait mentioned by Mason.

No. 141. Whitney, Elisha (b. 1747—d. —).
Three-quarter, head to left, seated in a red upholstered chair, wearing a black coat with white neck cloth.
Painted on panel 27¼" x 23" (sight).
Owned, in 1914, by Miss Alice Orne Whitney of Cambridge, Mass.

No. 142. Williams, George.
Half length, facing front.
Photographed from the original painting by Chas. S. Bradford.

No. 143. Williams, Mrs. George (b. 1735—d. 1824). (Lydia Pickering).
Not the portrait noted by Mason. Owned (1913) by Miss Ellen Williams of Northborough, Worcester Co., Mass.

No. 144. Young, Robert (of Virginia).
Owned by Mrs. John Russell Pope of New York. This portrait has been exhibited.

No. 145. Young, John (b. 1802—d. 1852).
(Judge Young when a young man.)
Full bust, face three-quarter to right.
Owned by C. C. Rulhroff.
Lithographed by Newsam.

No. 146. Young, Mrs. John.

No. 147. Unknown Portrait.
A young boy dressed in a costume of Van Dyck's time with his left hand resting on the head of a dog. Signed and dated 1779.
This portrait was exhibited at the Royal Academy by Stuart in 1779, and called "Portrait of a Young Gentleman." Canvas 28" x 24".