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NOTES ON AMERICAN ARTISTS

WITH LIST OF PORTRAITS AND SCULPTURE

IN THE COLLECTION OF

THE NEW-YORK HISTORICAL SOCIETY

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WILLIAM KELBY

BARTLETT COWDREY



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THE NEW-YORK HISTORICAL SOCIETY

The John Divine Jones Fund Series
of
Histories and Memoirs

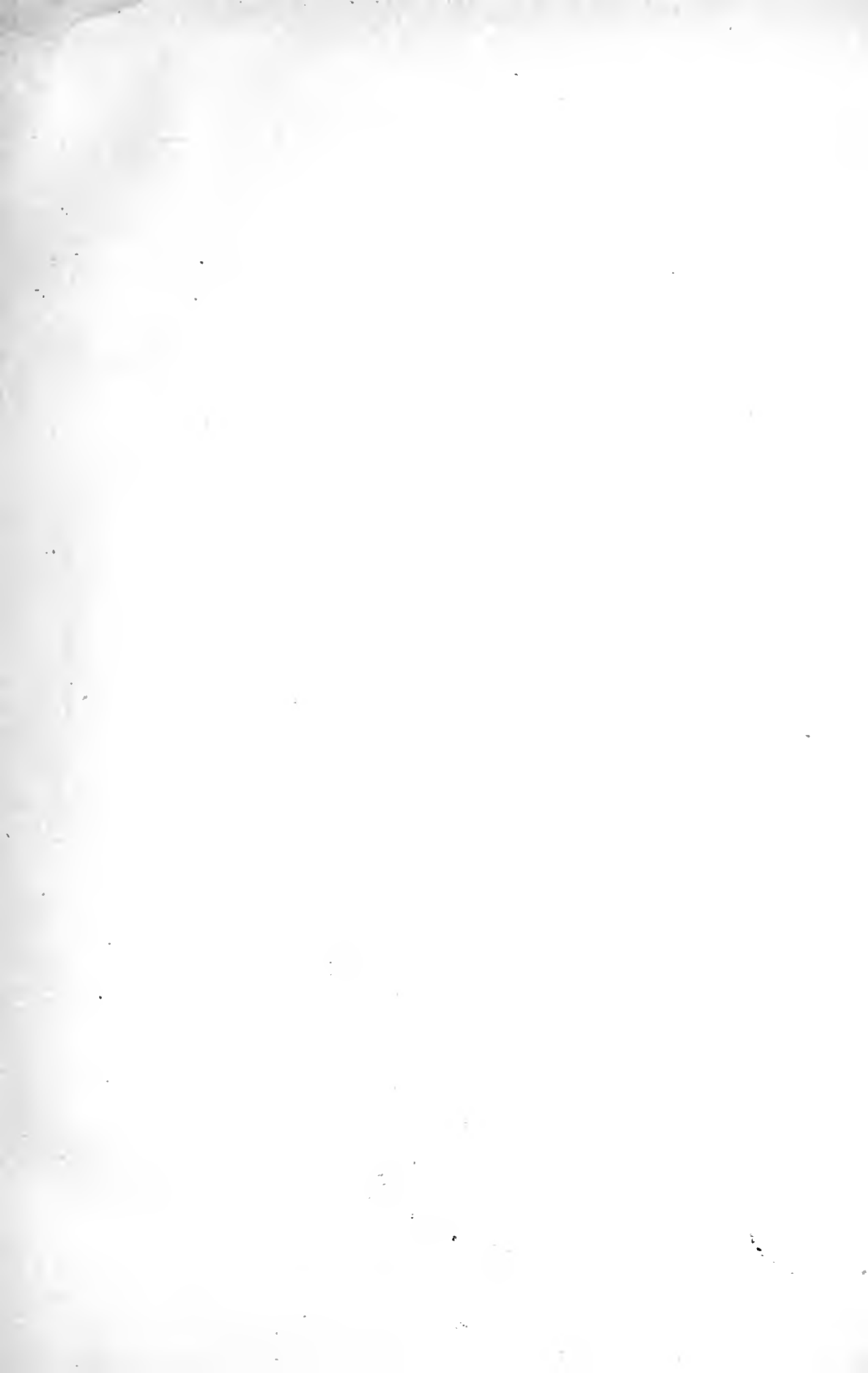
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Notes on American Artists

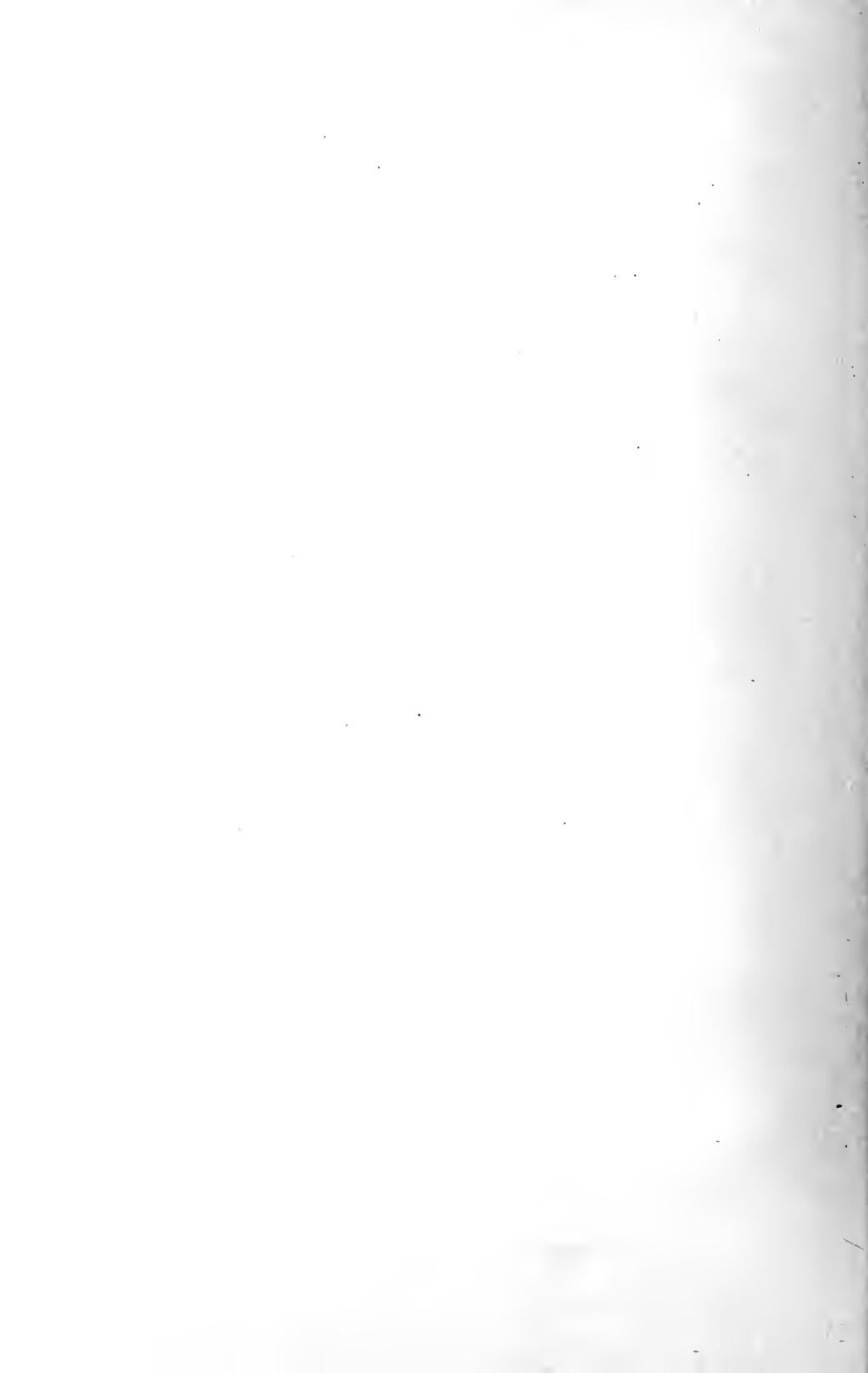
1754-1820

Copied from advertisements appearing in the newspapers of the day.

COMPILED BY THE LATE WILLIAM KELBY,
Librarian of The New-York Historical Society, 1893-1898.

To which is added a list of portraits and sculpture in the possession of The New-York Historical Society.

New York
The New-York Historical Society
1922



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Preface

These "Notes on American Artists," covering the period 1754-1820, are the result of researches of the late William Kelby (1841-1898), an indefatigable student of local history, a former Librarian of the Society and brother of Robert H. Kelby, Librarian Emeritus. Many years ago and far ahead of the time in what has proven to be of much interest today, William Kelby noted the advertisements of artists appearing in the early newspapers. These were copied and first printed in the October, 1918, issue of the *Quarterly Bulletin* and by installments continued until January, 1922. They are now reprinted with an analytical index by Alexander J. Wall, Librarian of the Society, as the fifth publication of The John Divine Jones Fund Series.

It is not claimed that every advertisement has been copied; in the main they are from the New York City newspapers, with a few from Philadelphia newspapers. The term Artist is not to be construed as referring to painters only, but includes wax workers, stone and seal cutters, engravers, as well as the art of dancing, drawing, etc. Aside from their historical value, these advertisements make interesting and amusing reading of the customs of other days.

To these notes has been added a complete list of the Society's portraits and sculpture.

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List of Illustrations

PORTRAIT OF WILLIAM KELBY	<i>Frontispiece</i>	
By Robert Hinckley		
PORTRAITS OF MR. & MRS. JOHN PINTARD	<i>Facing page</i>	16
By John Ramage		
PORTRAIT OF GEORGE WASHINGTON	" "	36
By Archibald Robertson		
PORTRAIT OF JOHN JAY	" "	38
By Joseph Wright		
PORTRAIT OF GILBERT C. STUART	" "	48
By Anson Dickinson		
PORTRAIT OF ASHER B. DURAND	" "	52
By Eliab Metcalf		

Notes on American Artists

BY WILLIAM KELBY, LATE LIBRARIAN OF THE SOCIETY

The following Limners were admitted Freemen of the City of New York:

1698,	December	13,	Evert Duyckinck,	Limner
1698-9,	February	3,	Gerrett Duyckinck,	“
1718,	April	22,	Nehemiah Partridge,	“
1731,	April	6,	Gerrardus Duyckinck,	“
1734-5,	February	18,	Raphael Goelet,	“
1744,	June	19,	Richard Clarke Cooke,	Painter and Limner
1748,	September	22,	Gerrardus Duyckinck,	Limner
1753,	July	17,	Andrew Maverick,	Painter
1765,	October	1,	John Mare Jr.,	Limner

Lawrence Kilburn, sometimes written Killbrunn, arrived here from London in the early part of May, 1754, in the brig *Maria*, Thomas Miller, master: and he appears to have sought employment as a Portrait Painter very soon after.

The following, very probably, was his first introduction to the public, in this City:

Lawrence Kilburn, Limner. Just arrived from London with Capt. Miller, hereby acquaints all Gentlemen and Ladies inclined to favour him in having their Pictures drawn, that he don't doubt of pleasing them in taking a true Likeness, and finishing the Drapery in a proper Manner, as also in the Choice of Attitudes, suitable to each Person's Age and Sex, and giving agreeable Satisfaction, as he has heretofore done to Gentlemen and Ladies in London. He may at present be apply'd to, at his Lodgings, at Mr. Bogart's near the New Printing-Office in Beaver-Street. [*N. Y. Gazette: or The Weekly Post-Boy*, July 8, 1754.]

This advertisement was followed by others, of which the following are specimens:

Lawrence Kilburnn, Limner, from London, who lately advertised in the *New-York Gazette*, hereby acquaints all gentlemen and ladies, that are mindful to see some of his performances, that he has now several pieces taken from the life, finished in his room; as also sundry other curious pieces, scarcely to be met with at any other place in this city; he therefore hopes that gentlemen and ladies who have a taste that way, will favour him with their com-

pany and doubts not, but a view of his performances will engage them to encourage him in this branch of business, as, at present, there is no other in town who pretends thereto. Said Kilburnn lodges at the house of Mr. Daniel Bogert, next Door to the late Rev. Mr. Boel's, near the New Printing-Office, in Beaver-Street. [*N. Y. Mercury*, September 30, 1754.]

Lawrence Kilbrunn, Limner, from London, Continues, as usual, to draw to the life. Ladies and gentlemen that have not as yet seen many of his performances, may now have an opportunity of viewing sundry pieces together, which he has drawn to the entire satisfaction of the persons for whom they were designed. He may be applied to at his lodgings, at the house of Mr. Peter Rosevelt, in Bayard's-street. He draws also in miniature. [*N. Y. Mercury*, October 3, 1757.]

L. Kilbrun's Paint Store, At the White Hall, New York, Hath For Sale,

White lead	Vermillion
Spanish brown	Prussian blue
Yellow oaker	White vitriol
Verdigrise	Spanish whiting
Red lead	Paint brushes
Linseed oil	And all sorts of Crown
White varnish	Window glass.
Spirits of turpentine	

Also portrait painters' colours, canvas hair and Fitch pencils, tools and gilt carved frames for portraits; leaf gold, and silver, do. etc. [*N. Y. Journal or General Advertiser*, August 4, 1768.]

Mr. Kilburn was licensed to be married to Judith Eyraud, of the city of New-York, on the twenty-fourth of June, 1761; and he continued to paint portraits, in that city, as opportunity was afforded; indeed, it is said that the Beekman family possesses two half-lengths, size of life, which were painted by him in that year. The following, published in the following year, indicates his occupation at that time:

Lawrence Kilbrun, Portrait Painter, Takes this Opportunity to acquaint the Publick, that he is removed to Crown-street, which

leads from the Fly-market up to the New Dutch Church, next door to Mr. Stephany, Chymist, and over against Messrs. Livingston's Sugar House.

N. B. He continues Face painting as usual, and hath at present by him, a large Collection of Gentlemen and Ladies Pictures, which may be seen at his House. [*N. Y. Mercury*, May 17, 1762.]

The habits of the New-Yorkers appear, however, to have been ill adapted for the encouragement of the Fine Arts; and, like his contemporary, Abraham De Lanoy, Junior, Mr. Kilburn, after many years of hard work to establish himself as an artist, seems to have been compelled to seek other employment than that of painting portraits. The following advertisement tells its own story:

L. Kilburn's Paint Store, at the White Hall, New York, Hath for Sale,

White lead	Vermillion
Spanish brown	Prussian blue
Yellow oaker	White vitriol
Verdigrise	Spanish whiting
Red lead	Paint brushes
Linseed oil	Window glass, 6 by 8; 7 by 9;
White varnish	8 by 10; 9 by 11; 10 by 12;
Spirits of turpentine	11 by 13, etc., etc., etc.

All as cheap as anybody sells in the place. [*N. Y. Journal*; or *The General Advertiser*, June 11, 1772.]

The following tells the last sad story of this Artist's career:

All persons indebted to the estate of Lawrence Kilburn, deceased, are hereby requested to make immediate payment to Judith Kilburn, executrix, who has for sale at her house next door to the Hon. John Watts, Esq.; wholesale and retail, on the most reasonable terms, for cash, *viz.*:

White lead ground in oil, ditto dry, red lead, Spanish brown ground in oil, ditto dry, yellow oaker, ground ditto, verdigrease ground in oil, ditto dry, rose, pink, Dutch pink, Prussian blue, Turkeyumber, Naples yellow.—Also 8 by 6, 9 by 7, 10 by 8, 11 by 9, and 12 by 10 crown window glass. [*Rivington's N. Y. Gazetteer*, September 21, 1775.]

Just published, and to be sold by Garrat Noel, Bookseller, in Dock street.

A large, and very curious Plan of the city of Philadelphia, taken by George Heap, from the Jersey-Shore, under the direction of Nicholas Scull, surveyor general of the province of Pennsylvania. This fine prospective contains four sheets, on imperial paper, price, Three Dollars, in sheets. [*N. Y. Mercury*, March 17, 1755.]

Stephen Dwight, late an apprentice to Henry Hardcastle, carver, has now set up his business, between the Ferry Stairs, and Burling Slip, where he carves all sorts of ship and house work and also tables, chairs, picture and looking-glass frames, and all kinds of work for cabinet makers, in the best manner and on reasonable terms. [*N. Y. Mercury*, Sept. 22, 1755.]

Henry Dawkins, engraver, who lately lived with Mr. Anthony Lamb, has now set up his business in the shop late Mr. Paiba's, opposite the Merchants Coffee-House, in New York, where he engraves in all sorts of mettals. Gentlemen that will favour him with their work, may depend on having it done in the best manner, with expedition, and on the most reasonable terms. [*N. Y. Mercury* October 20 1755.]

Thomas M'Ilworth, Portrait Painter, has removed to the House wherein Mr. Carden Proctor now lives, being that wherein Colonel Josiah Martin lately lived, near Mr. Joseph Haynes's. [*N. Y. Mercury*, May 8, 1758.]

For Publishing by Subscription

Two different water views, and two different land views, of this flourishing city of New York.—The editor and engraver, has taken great pains, and been very exact in laying down these four beautiful prospects, with which the city presents itself to the eye of every judicious Beholder. He hopes to meet with encouragement from all Gentlemen and Ladies, &c. especially, as nothing of this Kind ever has been undertaken before by anybody in this part of the world.

Conditions of Subscription

1. These above-mentioned four different views, with the respective references, in English, High Dutch and Low Dutch, will

be curiously engraved on a copper plate, of 21 by 12 inches each, and printed on best large paper.

2. A plan of the streets, &c. of this city, with their respective names, will also be neatly engraved on another copper plate, and printed on best large paper.

3. Each subscriber to sign his name, and give his quality and place of abode.

4. These four prints will be delivered on or before the last day of May next, to the several subscribers at their place of abode, at Twenty Shillings, New York currency; one-half to be paid on subscribing, the other half on the delivery of the five prints.

5. The subscription will be closed on the 28th day of May next, after which none will be sold or disposed of.

6. A separate Pamphlet will be published along with the prints, giving an exact account of the wholesome climate, pleasant situations, products, &c. of this province, for the benefit of the subscribers, which they may chuse, either in English, High Dutch, or Low Dutch.

7. The above plates are partly finished engraving.

The editor and publisher has settled a correspondence in the most noted cities and towns in New York government New England, the Jerseys, and Pennsylvania, for to deliver the prints immediately after publication, whereof notice will be given in the public News-Papers in New York, Boston, Philadelphia, &c.

Subscriptions are taken in by W. Weyman, Printer in Broad Street, Hugh Gaine, in Hanover Square, John Holt at Burling's Slip, and Michael De Bruls, publisher and engraver of the above plates, at the lower end of New Street, next door to Col. Thody.

P. S. The reason why these above-mentioned four views, with the plans of this city, have not been finished and delivered according to Advertisement, is, 1st, a great many Gentlemen and Ladies, having as yet only promised to subscribe; this my undertaking being of a very extraordinary charge to me. 2d. I find a great deal more land laid in lots additional to this city, than what I was acquainted with, consequently requires more expence and time to complete the same; particularly as I am desirous to give Satisfaction to all those that have come and may encourage the above undertaking, as well as for my recommendation and credit; therefore, all Gentlemen, and others are requested to be expedi-

tious in subscribing, and giving in their names and places of abode as they are intended to be printed, and prefixed to the pamphlet.

And in complying with this request, they will greatly oblige their most obliged humble servant,

MICHAEL DE BRULS.

[*N. Y. Gazette*, Printed by W. Weyman, March 7, 1763.]

A Drawing-School

Any young Gentleman inclined to learn the Principles of Design, so far as to be able to draw any Object and Shade them with Indian ink or Water-Colours, which is both useful and ornamental, may be taught by John Durand, at any Time after four in the Afternoon, at his House in Broad-Street, near the City-Hall, for a reasonable Price.

[*N. Y. Journal or General Advertiser*, Nov. 26, 1767.]

The subscriber having from his infancy endeavoured to qualify himself in the art of historical painting, humbly hopes for that encouragement from the gentlemen and ladies of this city and province, that so elegant and entertaining an art has always obtain'd from people of the most improved minds and best taste and judgment, in all polite nations in every age. And tho' he is sensible that to excel, (in this branch of painting especially) requires a more ample fund of universal and accurate knowledge than he can pretend to, in geometry, geography, perspective, anatomy, expression of the passions, antient and modern history, &c., &c. yet he hopes, from the good nature and indulgence of the gentlemen and ladies who employ him, that his humble attempts, in which his best endeavours will not be wanting, will meet with acceptance, and give satisfaction; and he proposes to work at as cheap rates as any person in America.

To such gentlemen and ladies as have thought but little upon this subject and might only regard painting as a superfluous ornament, I would just observe, that history painting, besides being extremely ornamental has many important uses.

It presents to our view some of the most interesting scenes recorded in antient or modern history, gives us more lively and perfect ideas of the things represented, than we could receive from a historical account of them, and frequently recalls to our memory

a long train of events with which those representations were connected. They show us a proper expression of the passions excited by every event, and have an effect, the very same in kind, (but stronger) that a fine historical description of the same passage would have upon a judicious reader. Men who have distinguished themselves for the good of their country and mankind, may be set before our eyes as examples, and to give us their silent lessons—and besides, every judicious friend and visitant shares, with us in the advantage and improvement, and increases its value to ourselves.

JOHN DURAND,
Near the city hall, broad street,
[*N. Y. Journal*; or the *General Advertiser*, April 7, 1768.]

William Williams, Painter at Rembrandt's Head, in Batteaux-street, undertakes painting in general, *viz.*: History, portraiture, landskip, sign painting, lettering, gilding, and strewing smalt. N. B. He cleans, repairs, and varnishes, any old pictures of value, and teaches the art of drawing. Those ladies or gentlemen who may be pleased to employ him, may depend on care and dispatch.
[*N. Y. Gazette* and the *Weekly Mercury*, May 8, 1769.]

Mr. Du Simitiere, Miniature Painter, Intending shortly to leave this City, and it being uncertain whether he will return again, if any Gentlemen or Ladies should incline to employ him, he is to be seen at his Lodgings, in the House of Mrs. Ferrara, in Maiden Lane.

[*N. Y. Gazette* and the *Weekly Mercury*, July 31, 1769.]

Among the Artists who practised their Profession in Colonial New York, was Abraham De Lanoy, Junior, a native of that city.

He was the son, probably, of Abraham De Lanoy, who was celebrated in his day as a dealer in Pickled Oysters and Lobsters; but the time of his birth is not known.

He is said to have married Rachel Marling [Martling] on the twenty-seventh of September, 1763; but it is evident, from the following, that he visited Europe and received instructions from Benjamin West, before 1771.

To the Publick. Likenesses Painted for a reasonable Price, by A. Delanoy, Jun., who has been Taught by the celebrated Mr. Benjamin West, in London. N. B. Is to be spoke with opposite Mr. Dirck Schuyler's, at his Fathers.

[*N. Y. Gazette* and the *Weekly Mercury*, January 7, 1771.]

It is probable that this flourish of trumpets did not produce that effect which Mr. De Lanoy expected and desired, since less than six months afterwards he seems to have embarked in a new business, as will be seen from the following advertisement:

The following Articles, to be sold very cheap, at wholesale or retail, by Abraham Delanoy, Jun. At his House in the main Street, between Burling's-Slip and the Fly Market, opposite Mr. Brevoort's Store of Tin Ware, and next Door to Dr. Bard, Jun., viz.:

Old Madeira, Teneriff and sweet wines, claret, wine bitters; Jamaica spirits and Antigua rum, brandy, Geneva, Molasses; vinegar, sweet oil, raisins, currants, and figs, citron, sugar candy, sugar almonds and do. in the shell, prunes and prunelloes; Teas and Spices of all Sorts, best Chocolate and Coffee; double and single refin'd loaf sugar, best and low priced muscovado sugars; rice, black and Cayenne pepper, Durham and New York flour mustard, fine salt and alum, castile soap, snuff, pipes; pickles in cags fit for exportation, a small quantity of quince, peach and Holland plum sweet meats, fresh imported, Cheshire and Gloucestershire cheese; paper, quills, ink, and ink powder, sealing wax and wafers; best White Chapel needles, Scotch threads, and pins, empty twelve bottle cases, &c., &c., &c. Most kinds of Painting done as usual, at reasonable rates.

[*N. Y. Journal*; or, the *General Advertiser*, June 20, 1771.]

Dunlap says that, in his latter days, Mr. De Lanoy was consumptive, poor, and dependent on Sign-Painting for his support. Dunlap's first production in oil was a head of Admiral Hood, from recollection, which he painted on a sign for this old gentleman.

He is said to have been awkward in his address and of unprepossessing appearance, although he was mild in his manners and, probably, retiring in his habits.

The exact date of his death is unknown; although he is supposed to have died about 1786.

He appears to have been patronized, before he visited Europe, by the Beekmans; and it is probable that among the descendants of that family, and their connections, some of the works of this early artist may yet be found.

Mrs. Wright's Wax Work Burned

New York, June 10th. On Monday evening [June 3d] about 8 o'clock, a Fire was discover'd in the House of Mrs. Wright, the ingenious Artist in Wax Work, and Proprietor of the Figures so nearly resembling the Life, which have for some Time past been exhibited in this City to general Satisfaction. The Accident happen'd when Mrs. Wright was abroad, and only Children at home, and was occasion'd by one of them accidentally setting Fire to a Curtain inclosing some of the Figures: The Child for some Time in vain endeavour'd to extinguish the Fire; which was soon communicated to the Clothes of the Figures, and the Wax of which they were composed. The Neighbours immediately assembled, and with the greatest Care and Expedition, gave all possible Assistance in removing and preserving the Household Goods. The Fire Engines play'd into the House and soon extinguished the Flames, with little Damage to the House; but, tho' most of the Wax Work was destroyed, together with some New Pieces which Mrs. Wells (Sister to Mrs. Wright) had lately brought from Charlestown; the whole amounting it is said to the Value of several Hundred Pounds; yet she was so fortunate as to save the curious Piece of the Rev. Mr. Whitfield, the Pennsylvania Farmer and some others, which she still continues to exhibit, and we hear that she proposes to repair the Loss sustained by this Fire, as soon as possible, by making some new and curious Pieces.

[*N. Y. Gazette, or the Weekly Post Boy, New York, June 10th, 1771.*]

New York, August 5th. It is said Mrs. Wright, with the assistance of her Sister, Mrs. Wells, has been so assiduous in repairing the Damages done to the Wax Work by the late Fire in her House, that the Defect is not only supplied by new Pieces, the Subjects of which are interesting and well chosen, but they are executed with superior Skill and Judgement, as the Performers

have improved by Practice and Experience: To both these extraordinary Geniuses, may without Impropriety be applied what Addison says of Kneller, a little varied.

By Heav'n and Nature, not a Master taught,
They give to Statues, Passion, Life and Thought.

[*N. Y. Gazette, or the Weekly Post Boy, New York, August 5th, 1771.*]

To Mr. Holt

The many noble Specimens of Taste and Elegance which attract the Attention of Strangers, who visit this City, convey very striking assurances of our Zeal for, and the Encouragement we give to the Polite Arts. The Circulation of the News Papers, (in which I observe with Pleasure, Advertisements, particularly addressed to Ladies, and Gentlemen of Taste) communicate this to distant Regions, and prove presumptively, that such Persons reside among us.

At the same Time give me Leave to observe, that if the same Taste prevails on any other Part of the Continent, which I greatly doubt, as our Alexander and Bucephalus, yet remain unrivaled, your Papers have furnished an Assertion, which may eventually occasion much Trouble.

If I mistake not, I read in Capital Characters, Pictures advertised for Sale, whose Prints, cost, from 2, to 300 Pounds Engraving. Tho' I was sorry the Owners of such Pictures were reduced to the Necessity of selling them, some being in the Collection of the Royal Family, and others in those of the Chief Nobility, in what Manner they should escape the Dillitanti in England, to solicit the Lovers of Virtu here, requires Elucidation, which you and your Neighbour, Gaine, should afford the Public. Otherwise a Quaker from Philadelphia may cross 5 Ferries, in Search of Claude Lorrain, and a New England Colonel may travel 200 Miles to find Carlo Maratto, and both be egregiously disappointed.

I must beg leave also to Hint to our Academy of Inscriptions here, to restore Magna Charta to its primitive State. I allow their Patriotism its full Credit, and think with them, that, at a Time when the Stamp Act was in Force, and Taxes were imposed upon us, it became us as English Men to make the Letter E entirely Independent, and not suffer it to associate with the rascally A,* so avowedly an Administration Letter. Affairs having, by the bad

Example of our Neighbours, now taken a different Turn, I hope the Inscription will henceforth unite those two Letters in Friendship, that so they may, like us and our Mother Country, again act Cheek by Jowl together.

I am your's,

A YORKIST.

*Vid. The Scroll on Pitt's Statue.

[*N. Y. Journal*; or *Gen. Advertiser*, January 9, 1772.]

This Day is published, Price Half a Guinea, Lieutenant Pierie's incomparably elegant view of the great cataract of

NIAGARA

From a painting of Mr. Wilson, which sold for 150 guineas.

[*Rivington's N. Y. Gazetteer*, July 7, 1774.]

William Birchall Tetley, from London, Begs leave to acquaint the Public, that he has taken a commodious house, the corner of Beaver-street, and facing General Haldimand's;—where he purposes painting portraits in oil, or in miniature for the bracelet, or so small as to be set in a ring.

Those Ladies and Gentlemen who please to favour him with their commands, may depend on having them done in the best manner, and with the greatest expedition.

[*Rivington's N. Y. Gazetteer*, August 4, 1774.]

John Hutt, Engraver in General, And Copper Plate Printer, Directly opposite the Coffee-House, in Water-Street, New York, Performs every Article in the different Branches of Engraving, with the utmost Neatness and Dispatch.

N. B. Stamps cut for the News-Papers On the shortest Notice, Arms neatly painted on vellum.

Copper Plate Printing.

Said Hutt having lately, for the better accommodation of his Customers and the Public in general, erected a Press for that Purpose, by which means he will be enabled to execute every Piece of Engraving he is favour'd with in a neater, more expeditious, and

reasonable manner than heretofore could be done, the Printing Branch being attended with great Difficulty, and an Expence rather extravagant.

[N. Y. *Gazette* and *Weekly Mercury*, Sept. 5, 1774.]

William Birchall Tetley, from London, Begg leave to acquaint the public, that he has taken a commodious house the corner of Beaver-Street, and facing General Haldimand's, where he proposes painting

PORTRAITS,

In oil or in miniature, for the bracelet, or so small as to be set in a ring. Those ladies and gentlemen who please to favour him with their commands may depend on having them done in the best manner, and with the greatest expedition.

Likewise teaches ladies and gentlemen drawing and painting crayons, or in water colours, at home or abroad, on reasonable terms.

[Rivington's N. Y. *Gazetteer*, Sept. 8, 1774.]

Henry Purcell, Engraver, Begg leave to acquaint his friends in particular, and the Public in general, that he has opened a shop in Broad-Way, nearly opposite Mr. Hull's tavern, where he carries on the engraving business in its different branches, and hopes he can give satisfaction to any gentleman that may be pleased to favour him with their commands, as they may depend on the greatest care and dispatch.

[Rivington's N. Y. *Gazetteer*, September 15, 1774.]

This day is published, and ready to be delivered to the subscribers, price 18s. 6d.

Lieut. Pierie's Elegant Print of the Fall of Niagara. To be had of James Rivington.

[Rivington's N. Y. *Gazetteer*, Sept. 15, 1774.]

Stone Seals neatly engraved by William Bateman, from London, at the House of Mr. Hopkins, Pilot, in Fair-Street, New-York.

Engraves coats of arms, crests, cyphers, figures, heads and fancies in the neatest manner, and on the most reasonable terms.

Gold seals made in the newest fashion, arms neatly painted on vellum.

N. B. Most money for broken, cracked, or foul diamonds.

[Rivington's N. Y. *Gazetteer*, Oct. 20, 1774.]

Henry Purcell, Engraver, Begg leave to acquaint his friends in particular, and the public in general, that he has removed from Broad-Way to Dock-Street, nearly opposite the Old Coffee-House, where he carries on the Engraving Business in its different branches with the greatest care and dispatch, *viz.*:

Copper plates of all kinds	Gun furniture
Arms, Crests, Cyphers,	Harness ditto
&c. on plate	Cyphers, &c. on whips
Ditto on watches	Mourning rings
Ditto on seals of any	Door plates
Metal Types	Dog collars, &c., &c.

Free Mason's medals.

He returns his most hearty thanks to those Gentlemen who have been so kind as to favour him with their custom, and hopes for a continuation of their favours.

N. B. Silversmiths may depend on having their work executed at the shortest notice.

[N. Y. *Gazette* and *Weekly Mercury*, June 26, 1775.]

On Tuesday the 6th May next, at 12 o'clock, will be sold at public vendue, at the house of Mr. Isaac Low, in Dock-Street,

The fine Old Paintings, Late the property of Mr. Cornelius Low, deceased.

[N. Y. *Gazette* and *Weekly Mercury*, April 28, 1777.]

The fine Old Paintings, Late the property of Mr. Cornelius Low, deceased, that were to have been sold last Tuesday, at the house of Mr. Isaac Low, in Dock-street, will be sold at twelve o'clock tomorrow, at the house of Mr. John Taylor, near the Fly-Market, where Judge Hicks lately lived, and where the paintings may be seen in the meantime.

[N. Y. *Gazette* and *Weekly Mercury*, May 12, 1777.]

William Rowand, Portrait-Painter, (Lately from Glasgow) Proposes at his lodgings, No. 59 Wall-Street, if encouragement offers soon, to begin painting in miniature, the weather not permitting painting in large, longer, and, to teach gentlemen and ladies the art of drawing. At his lodgings, now, the lovers of the fine arts, may see an original painting in oil, by himself emblematic of the times.

Rivington's New-York *Loyal Gazette*, December 6, 1777.

Engraving Done in the neatest manner, By George Smith, From London, At Capt. Smith's in Water-Street, or at Mr. Proctor's Watch-Maker, opposite the Coffee-House Bridge.

Royal Gazette, January 10, 1778.

John Murray, Engraver, in the 52d regiment, from Edinburgh, takes this method to inform the Public, That he engraves all manner of silver plate, ornaments, gold and silver watch cases, cyphers upon silver and steel seals, ladies' visiting and company cards, message cards, &c. Coats of arms upon copper, for gentlemen's books, office seals, officers gorgets and sword-belt plates, neatly engraved, and the above John Murray promises to perform his work by the greatest dispatch, and also at the Old Country price.

N. B. He is to be found at Mr. M'Kenzie's, Barrack-Master, Tryon Row, or at his own room in the 57 Regiment, back of the Provost, or at the Printer hereof.

Royal Gazette, Feb. 21, 1778.

Miniature Profiles. No. 20, Golden-Hill, opposite the sign of the Unicorn: J. Colles, Having had the honour of taking off the Profiles of many of the Nobility in England and Ireland, begs leave to inform the ladies and gentlemen in New York, that he takes the most Striking Likeness in Miniature Profile, of any Size, at so low a price as Two Dollars each, framed and glazed: A specimen only (which may be seen at Hugh Gaine's) can furnish an idea of the execution.

Hours of attendance from 10 o'clock in the morning till 4 in the afternoon. It requires only a moment's fitting.

N. Y. Gazette and the *Weekly Mercury*, November 9, 1778.

Any Lady or Gentleman desirous of employing a Limner to draw their Pictures, or a family-piece, at half, three-quarters, or whole length, whether in Crayons or Oil Colours, will be attended, On leaving their address at Mr. Joseph Totten's, merchant, the corner of Beekman's Street; they will, if required, be waited on with specimens of his abilities.

Royal Gazette, Sept. 26, 1778.

William Williams, Portrait Painter, Acquaints the Ladies and Gentlemen, that he has taken a room, at Mr. Greswold's, No. 163, Queen Street, next door to Mr. Joseph Totten's, where he carries on the business of Portrait Painting in all its branches, on the most reasonable terms.

Royal Gazette, March 6, 1779.

James Smither, Engraver and Seal Cutter, Late of Philadelphia, at the Golden-Head, No. 923, in Water-Street, near the Coffee-House, and next door but one to Mr. Nutter's, where he engraves in the most elegant manner Coats of Arms, Seals, Maps, Copper Plates, and all other kind of engraving.

Royal Gazette, May 22, 1779.

Striking Likenesses in Miniature Profile, taken by John Colles, almost opposite the Coffee House, upstairs at Mr. Lucas's, having had the honour of taking off the Profiles of many of the Nobility in England and Ireland, begs leave to inform the Ladies and Gentlemen in New York, that at a moment's sitting he assures a striking likeness; a specimen only can furnish an idea of the execution, the price of the likeness framed and glazed is two dollars.

N. B. He has few instruments made on an entire new plan, for reducing of likenesses, &c. which he will sell at Two Guineas each, with which he will instruct the purchaser the use of them, and the whole art of reducing figures of any size; he will have in a few days a neat assortment of pattern patent ribbons, and handkerchiefs, which will be worth the attention of the Ladies.

Royal Gazette, May 10, 1780.

Mr. John Colles having fully impowered me to transact his business during his absence, I hereby request those indebted to him to call and make payment, and those that have demands against him to make them known to

WM. DONALDSON,
No. 1091 Water Street.
Royal Gazette, Sept. 27, 1780.

J. Ramage, Miniature Painter, Chapel Street, No. 17,* begs leave to acquaint his friends he has received by the last vessels from England, a large assortment of Ivory Chrystals and Cases, with every other thing necessary in his branch of business.

Royal Gazette, October 18, 1780.

SIGN PAINTING, GILDING, &c. &c.

Performed in a neat manner, at No. 30 Maiden-Lane, opposite the Pump.—A large Dry Cellar to be let, possession to be given the first of May. [Rivington's *Royal Gazette*, April 10, 1782.]

The Subscriber proposes to instruct young gentlemen and ladies in drawing, also painting landskips, sea-pieces, &c. with water or oil colours, and the principles of perspective. Instruction also may be given to draw copie or protract maps according to the various methods adapted, plans and elevations in architecture or fortifications, &c.

If a number sufficient to answer the design, offer, a proper place will be fixt, and the time appointed jointly to answer the expediency of the pupils. Please to leave notice at Mr. Gaine's.

B. Garrison

[*New York Gazette and the Weekly Mercury*, April 29, 1782.]

JOHN LAWRENCE

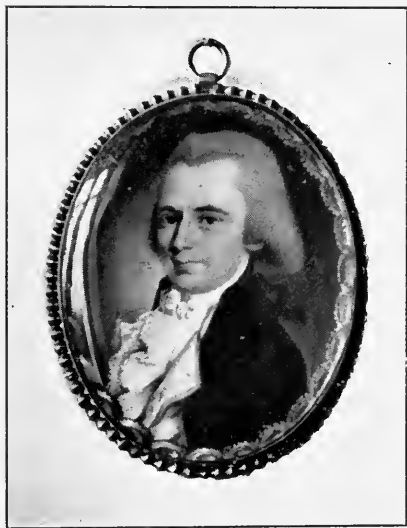
Drawing Master

Presents his respectful compliments to the Ladies and Gentlemen of New-York, and its environs, begs leave to inform them, that he purposes teaching drawing. Those Ladies and Gentlemen that

*Ramage advertised Nov. 15, 1780, at No. 77 Chappel St.



MRS. JOHN PINTARD (1765-1838)
(Elizabeth Brasher)
By John Ramage



JOHN PINTARD (1759-1818)
By John Ramage

please to employ him, may depend on his using his utmost assiduity.—A Line left for him at the Coffee-House, or at Mr. Rivington's, will come to hand.—He may be spoke with at the above house, Mondays, Wednesdays, and Fridays, from Eleven till One o'Clock.

N. B. Specimens of his abilities may be seen by applying to said LAWRENCE.

[Rivington's *New-York Gazette and Universal Advertiser*, Dec. 10, 1783.]

The ingenious captain Peale, is now preparing the paintings; and those figures that are finished have afforded the highest satisfaction of all persons who have seen them. Among them is a striking likeness of our justly beloved commander in chief. As the illumination will continue for many hours, the spectators will have an opportunity of examining the whole work at leisure.

[*The Pennsylvania Packet, and General Advertiser*, Dec. 30, 1783.]

Mr. Peale's ingenious representation of paintings, having been prevented by an unfortunate accident, a number of citizens desirous of testifying their regard for his particular merit on this occasion, and of shewing their zeal and attachment to the glorious cause of the intended celebration, have agreed to raise a sum by subscription to renew the exhibition.

It is presumed, from the very rapid and generous manner in which gentlemen have already subscribed, that a sufficient sum will be raised in the course of a day or two, to complete the work.

N. B. It may not be amiss to observe, Mr. Peale's generosity was such, that he had it in contemplation to renew the paintings at his own expense.

[*The Pennsylvania Packet, and General Advertiser*, January 27, 1784.]

AMERICAN MUSEUM

The Gentlemen and Ladies, strangers to this city, and their friends, who are desirous to see the Curiosities it contains, are requested to take notice, that to make it more convenient to them, the subscriber's collection of natural and artificial Curiosities, Paintings, &c. may be viewed every day (Sunday excepted) at 12 in the forenoon and between 3 and 5 in the afternoon, allowing one

hour for each company. Tickets to be had at the subscriber's house in Arch street, the fourth door below Fourth-street, at half a dollar each, for a company, and one dollar for a single person.

P. E. DU SIMITIERE.

N. B. The State Lottery Office is kept in the front room below stairs.

[*The Pennsylvania Packet, and General Advertiser*, May 13, 1784.]

PETER MAVERICK, *Engraver*,

Takes this method to inform the public, that he takes in Engraving at No. 3, Crown-street, next to the old Quaker-Meeting, where gentlemen may have their coats of arms, crests or cyphers done in the neatest manner. Ladies may have their tea-table plate ornamented in the newest fashion, with elegance and dispatch, by applying to their humble servant

PETER MAVERICK.

[*The New York Packet and the American Advertiser*, July 12, 1784.]

DANCING & DRAWING

Mr. Quesnay begs leave to inform the Public, that he proposes opening an Academy for the tuition of the French Language, Dancing and Drawing, in this City, on the 1st of October, next, at No. 32, Broad-street, being the large house of the late Lord Stirling, which will be genteely repaired for the purpose.

Mr. Quesnay having taught with great applause in Philadelphia for four years, flatters himself that this will be thought a sufficient proof of his ability in teaching those different genteel branches of education.

The French language will be taught grammatically, according to the rules of the French Academy in Paris.

The Drawing Scholars shall be instructed at their own option, either to paint likenesses in miniature, crayon or pencil—to draw and paint landscapes, flowers, fruits, &c. Also, maps and fortifications.

Dancing taught both in the English and French modes:—The Dancing School will be attended 3 times a week; and the ladies and gentlemen who may compose said school, shall be admitted, in public, once every fortnight regularly.

The prices for each school, will be one guinea by the month, and eight dollars entrance, for the French language, and the same

for drawing; eight dollars by the quarter for dancing, and six dollars entrance for those who never learned before.

Ladies and gentlemen who are desirous of being more particularly informed of the time to attend the different schools, are requested to apply to Mr. Crolieus, in Queen-street, No. 165, or at Mr. Van Dyck's, in Smith street, No. 11.

[*The New York Packet and American Advertiser*, September 20, 1784.]

TO THE CITIZENS OF NEW YORK

The delicacy a person naturally feels in addressing a public, is greatly increased when that person is both a stranger and a foreigner, who not only wishes to reside among you, but is also desirous to be useful to the community. It would be presuming too far to detail his connections and family in France. It is sufficient that he is satisfied both are honorable, as he can easily convince such as may please to enquire. The person who has the honour to address you, came over to this country, and engaged in its service at a very early period of the war: He has the happiness to survive the glorious revolution, and is among the foremost to wish its blessing handed down to the latest posterity.

The greatest means to effect so desirable a purpose, is to give proper attention to the education of your youth. Whilst your Legislature superintends your public seminaries of learning, individuals are in duty bound, to encourage such institutions as may tend to the improvement of the manners of their children. Many branches of education, common in Europe, are wholly unknown, or slightly attended to, in this country; and in the circle of polite arts, to accomplish a youth, you have heretofore been under the necessity of sending them to Europe. It is now proper to attend to these things at home, and by suitable encouragement to able masters, a great saving of time and expence may be derived. The genius of the inhabitants of these United States is susceptible of any improvement. All Europe already view, with astonishment, your abilities in the fields of war and politics, convince them also of your taste for the polite arts and sciences. A West, A Copley, evidently prove your capacity in these respects. The consideration of the great utility of a public institution, where the culture of the polite arts may be properly attended to, induced me to at-

tempt the foundation of an Academy, the success of which much depends on the encouragement of a generous public, to whom I humbly submit the following plan of the Academy of the polite Arts.

Branches of foreign Language, viz. French, Italian, and German; Painting, in every Branch; Geography, Astronomy, Architecture, Fortification, and Surveying, Music, Riding, Fencing and Dancing.

The Academy to be under the Superintendency of twelve persons, principal inhabitants of this city, to whose judgment shall be submitted each branch of the Academy, and who shall be requested to visit quarterly the respective Schools, to give their opinion on the proficiency of the Scholars. Any observations which may tend to perfect the plan of the institution, will be most strictly attended to.

Should the expected encouragement to this Academy be met with, the most accomplished matters in the respective branches shall be sent for from Europe, that every possible advantage may arise to the Scholar, and no pains shall be spared to render the design of the Institution as compleat as possible. To create emulation among the Scholars, each School shall be opened once a week to the visits of such parents and persons as may be inclined to attend to the progress their children may make in the respective branches.

A. QUESNAY.

* * * Mr. Quesnay has leased, for a number of years, the House of the late Lord Stirling, in Broad-street, which is every way commodious and suitable for the undertaking, and will soon be repaired to receive masters from Europe, in the respective branches of his Academy.

[*The New-York Gazetteer, and Country Journal*, November 16, 1784.]

AT MR. STITES'S

No. 178, Queen street,

Likenesses (simply imitative of the originals) are painted in crayons, at one guinea each; with elegant oval gilt frames included. Seals and Copperplates, Cyphers, Crests, Toys, Trifles, &c. Engraved.

Hair Devices set in Rings, Locketts, &c. Watches Repaired:
And any Wheel, arbor, Pevot, Spring, Cock, Slide, Figure-piece, verge, &c. made new and fitted.

Watch Glasses fitted at one shilling each, and a quantity to be sold cheap for ready cash.

Any curious Punch or Instrument made in steel, iron, brass, &c.

BY B. BIRCH, from London.

[Loudon's *New-York Packet*. November 25, 1784.]

PROPOSALS

Of the Mode for effectuating the Institution of the Academy of Polite Arts, in New York.

BY ALEXANDER MARIE QUESNAY

I. That on the first of January, 1785, all the subscribers of the Society Assembly will meet in the Academy of Polite Arts for the purpose of electing twelve gentlemen Councillors, Trustees and Patrons; also seven managers for the Academy, to which Mr. Quesnay shall be added.

II. The said Alexander M. Quesnay and his successors, shall be obligated to pay the greatest deference, respect, regard and consideration to the advice and direction of the said councillors, patrons and trustees for any matter, that will tend to the improvement of the scholars of the said academy, and see that all the masters, attendants and persons employed by him or them shall do the same.

III. The twelve Councillors, Patrons and Trustees will meet quarterly in every year, viz. on the first Monday in January, April, July, and October, and take proper time to visit every school in the Academy of polite Arts; and examine, advise and encourage the scholars; and before they separate will give such directions to the said Alexander M. Quesnay, as they may deem proper for promoting the said institution, and also adjust and determine all disputes that may arise concerning the Academy.

IV. The said Councillors, Patrons and Trustees shall have power to reprimand, and even expose to public censure the said Alexander M. Quesnay, in case of misconduct on his part, according to the degree or nature of the offence. But it is to be understood that the said Councillors, Patrons, or Trustees, are not to remove the said Alexander M. Quesnay from his office, or post, as long as he may chuse to retain the same; but his successors to be entirely

at the disposal and direction of the said Councillors, Patrons or Trustees.

V. No masters shall be appointed without being previously examined and approved of by the said Councillors, Patrons, and Trustees, from whom, and Mr. Quesnay, their commission must be obtained; (excepting those who may be sent for by Mr. Quesnay from Europe) and, as a stimulus to genius and merit, the masters will be allowed to have benefit concerts, balls, or other entertainments, as an addition to their annual salary.

VI. The Councillors, Patrons and Trustees aforesaid agree that the said Alexander M. Quesnay shall have power to regulate and fix the prices of the different schools during his life, or continuance in his office. He engaging upon his honor to make them as reasonable as possible, to evince his respect and attention to the interests of the public, to whom he professes himself entirely devoted; but after his death, or resignation of his charge, the said trustees to act as they think proper in this respect.

VII. The said Councillors, Patrons, and Trustees to retain their places so long as they may think proper; and in the election of others the said Alexander M. Quesnay, and his successors shall have a vote.

VIII. The said twelve Councillors, Patrons and Trustees are to have free access to the Academy whenever they think proper, whether during the entertainments or not.

IX. For raising a suitable fund to support the Academy of polite Arts with the dignity which the plan requires, without being burthensome to the public there will be every winter season two sets of Assemblies; one to be held on Thursday, and the other on Monday in the ensuing week; that of Thursday to be called The Society Assembly, to which only the subscribers, and those that are recommended by two of the managers shall be admitted: That of Monday shall be called, The Academy Assembly, at which the scholars only shall be permitted to dance, but spectators will notwithstanding be admitted on their subscribing, or purchasing a ticket of admittance. On these nights there will always be some select piece of music, scenery, or other amusement suited to entertain the company in the most agreeable manner.

X. On the second Monday of May, in every year, there shall be a general examination of all the branches taught in the Academy, at

which as many spectators will be welcome as the Academy will contain.

XI. To extend the utility of the said Academy, and evince, that the desire of the said Alexander M. Quesnay is to promote the public good, he engages himself to take thirteen children every four years, from the age of fourteen to eighteen, and have them instructed in such branches of learning as their genius may appear most suited to; and shall be treated with such regard and respect as never to hurt their feelings; for which trouble and expence he will require nothing more than their good conduct and behavior on their part. The children are to belong to respectable inhabitants of this state, whose private fortune may have been injured by the war, and those of officers and soldiers of the army of the United States: It is intended they shall wear the uniform of the Academy, and at the end of the four years, three of the best and most accomplished in the art of painting; shall be sent to Italy, to be compleated in that art; which mode Mr. Quesnay will recommend to his successors.

XII. In case the said Alexander M. Quesnay should die, or think proper to relinquish his charge, the said Councillors, Patrons, and Trustees engage, on principles of the strictest honor to use their best endeavours in the choosing in his room an able and worthy person: If an American, he shall be a gentleman of sufficient fortune, and shall not engage in any commercial, or other business, that his attention may be devoted to the natural interest of the Academy; so that if the profits should fail, he may be able to supply the loss from the resources of his private fortune. If a foreigner he shall be a gentleman of rank in his native country.

XIII. There shall be thirteen different branches taught in the Academy, viz. Italian, German and French; Painting, in every branch; Geography, Astronomy, Architecture, Fortification and Surveying; Music, Riding, Fencing and Dancing.

N. B. Such gentlemen of the United States of America as may think the above plan worthy their attention and encouragement, may become subscribers, although their distance from this city may preclude the possibility of personal application; such gentlemen will please to apply as soon as possible, in order that the best masters, and necessary instruments may be speedily procured from Europe, to compleat the Academy.

As the Academy is now fitted up to begin several branches: if there are in the United States any persons capable of being employed as masters, very great encouragement will be given to them according to their merit; but none need apply that cannot bring certificates of their good conduct and ability, and also be willing to give sufficient security for their future conduct, that they will not raise any disturbance in the Academy.

* * Mr. Quesnay has invented a Celestial and Terrestrial Globe, which will render the study of Geography and Astronomy plain and easy to the most ignorant. But being unable to find an artist in this city capable to construct the same, he will be under the necessity of executing the design himself, which will retard him for some time before he can exhibit the same to public view.

[*New-York Gazetteer and Country Journal*, December 3, 1784.]

We are requested to give notice to the public, that should any person presume to introduce, at any time, into company at the Academy of Polite Arts, any Woman of ill-fame, proper plans are concerted by Mr. Quesnay's friends to disgrace such person, and prosecute the perpetrator. As Mr. Quesnay means to preserve the strictest order and decorum in the Academy, he suspects none but his enemies will endeavour to disgrace it.

[*Loudon's New-York Packet*, December 20, 1784.]

ENGRAVING

Ladies and gentlemen who would be pleased to favour the subscriber with their custom, may depend on having their work well done. Gold watches, and tea-table and other plate, ornamented in the newest fashion, with neatness and dispatch. Gentlemen, by sending a copy of any blanks, coats of arms, &c., may have them done in the best manner, by applying to their humble servant.

PETER MAVERICK, No. 3, Crown-Street,
next door to the Quaker's old Meeting-house.

N.B. A Lot of ground, in Dey-street, to be sold. Enquire as above.

The New York Gazetteer, January 11, 1785.

Engraving done in the neatest manner, by S. Green, No. 46, Broad-street.

London's New York Packet, February 21, 1785.

PETER LACOUR,

No. 58 Nassau Street,

Scholar of the Royal Academy of Painting at Paris.

Respectfully informs the Public in general that he keeps a School of Drawing, for Architecture, Portraits, Ornaments, Landscapes, from six o'clock till eight in the evening, for all who are desirous to learn those arts. He informs that his manner of teaching is speedy and easy, and engages himself in the space of three months to form a scholar upon the most elegant plan, and least complicated, provided he has an inclination to learn, and a little capacity.

He proposes to take only 12 scholars for Architecture. He likewise teaches young Ladies and Gentlemen abroad, who desire to be instructed at their own houses.

The New York Gazetteer and The Country Journal, December 6, 1785.

EXHIBITION OF THE ROYAL ACADEMY

“The President has called forth in his celebrated Venus, the magic powers of his pencil, and has added all the glow and brilliancy of colour, to the enchanting sweetness of the cytherean character and expression; the Prince may be ranked as the first portrait in the room. Louthborough has produced several wonderful landscapes. Copley has painted a capital group of the three youngest princesses; we could wish that the background had been more subordinate, and that his eye had been attentive to the greatness of distribution which alone constitutes fine art. West has brought forward another of his suites of Windsor pictures. Indeed we must confess the exhibition much obliged, not only to those gentlemen, but to the two other ingenious American artists, Stuart and Brown, who have this year distinguished themselves, and given great proofs of their promising abilities: Stuart sends three, among which, the naval officer holds a conspicuous rank:—Brown exhibits six, some of which are the most pleasing female portraits in the room.”

Portraits of Sir William Pepperrell's children, by Brown. A charming composition by a promising American artist, the trees seem unfinished and hard, but the figures happily disposed, the characters beautiful, and the whole coloured true to nature.

A Lady, by Brown. The chief d'ouvre of this young artist, the taste of disposition exquisite, and a charming imitation of a beautiful woman.

A strong likeness of Sir William Pepperrell, by M. Brown. The colour of the drapery is ill chosen, but the picture has merit.

We are informed that our countryman, Mr. Brown, whose reputation as a painter is growing with the most astonishing rapidity, has lately sent over to America, as a present to the University at Cambridge, the Copperplate engravings of two Scripture pieces, viz., "The passion scene," and "The Annunciation," he has lately painted for a new church erected in London.—The Connoisseurs there speak in the highest terms of the execution of the above pieces, and the copperplate representations thereof, are done by a masterly hand.

The New York Gazetteer, and *The Country Journal*, December 30, 1785.

SEAL MANUFACTORY,

Being the first established in America, is now opened in Philadelphia, by

THOMAS REYNOLDS,

Stone seal cutter, and jeweller, from London & Dublin.

Said Reynolds, finding that a number of gentlemen in the neighbouring states, and particularly New-York, are desirous of having their arms, crests, and cyphers engraved, provided they could have them done in a masterly manner, beg leave to inform the citizens of New-York, that he has commissioned Mr. Montgomery, watch maker, No. 33, Wall-street, near the Coffee-house, to receive orders for him. Those who may want their arms, crests, cyphers, engraved in any kind of stone, can have them done in the completest style, by leaving their orders with Mr. Montgomery, where a specimen of his performance may be seen, and their work executed and returned in eight days after application.

As Reynolds has had the honor of working for some of the first characters in America, and been happy enough to gain their approbation, he will therefore submit his pretensions to favor and encouragement, to the taste and judgment of a discerning public.

COATS OF ARMS

Being used to distinguish the different families of a country from one another, even when they are of the same name: it is obvious, that in this new and rising empire, they may be made subservient to the valuable purpose of ascertaining descents, perpetuating the memorial of kindred by marriage, and pointing to the various branches of the same family. To obviate the necessity gentlemen are frequently under in this country of sending to Europe for their family coats of arms, which is attended with considerable expense and trouble; the subscriber has been induced to provide himself, at much cost and pains, with a curious collection of books of heraldry, &c. containing upwards of seventy thousand coats of arms; he therefore proposes to furnish those who may be pleased to apply to him, with their arms truly blazoned, at two dollars each. The subscriber intends registering the names, places of residence, &c. of every person applying to him for his arms, together with the arms which shall appear to belong to such person, in a book that will be provided for that purpose, which shall be deposited in the library of this city, as public property. Gentlemen already in possession of their arms, may have them registered on paying one dollar. If the arms required should not be found, nothing will be demanded for the search.

Coats of arms, crests, cyphers, and all sorts of devices cut on stone; likewise all sorts of state and public seals cut on brass, &c.

**A generous price will be given for books of heraldry. Thomas Reynolds.

**Orders are also received by Mr. Lamont, at the Intelligence-Office, opposite the Coffee-house.

The Daily Advertiser, January 21, 1786.

The Subscriber, ever willing to serve the public, respectfully informs them, that he carries on the engraving, seal sinking and copper plate printing, at No. 3, Crown-street, where ladies may have their tea-table plate engraved, in the most elegant manner

and in the newest fashion, resembling the flat chasing, as neat as in Europe,

By their humble servant,

PETER MAVERICK.

A Lot of ground in Dey-Street, to be sold. Enquire as above
The New-York Packet, March 16, 1786.

WAX-WORK.

To be seen, at No. 100, the upper end of Queen-street, the house formerly occupied by Mrs. Wright, the story of Bell and the Dragon, as large as life; with several other curious figures. Admittance from nine in the morning till nine at night. Money received at the door.—

Price three shillings.

The Daily Advertiser, March 17, 1786.

ABR^m GODWIN

Engraver.

Has removed to the foot of Gold-street, next to the corner of Maidenlane, in a house lately occupied by Mr. Morgan painter, where he carries on the engraving and seal sinking, business in their various branches as usual.

The Daily Advertiser, March 18, 1786.

It must give pleasure to the Citizens of this place to find that New-York bids fair to out vie the sister States in becoming the seat of Arts. Today we are informed of the arrival of Mr. Wright from Philadelphia, a gentleman of abilities in Painting, and Son to the celebrated modellor and patriotess Mrs. Wright of London, from this place—as he means to follow his profession as a Limner here, we are tempted to believe, every encouragement will be given to his Genius.

The Daily Advertiser, April 7, 1786.

It is with the utmost regret that we acquaint the public with the death of the celebrated American, Mrs. Wright, occasioned by

a fall in returning from a visit to our Ambassador, Mr. Adams—America has lost in her a warm and sincere friend, as well as one of her first ornaments to the arts—Those brave fellows, who, during the late war, were fortunate enough to escape from the arms of tyranny and take sanctuary under her roof, will join us in lamenting her loss; whilst her attachment to America and her indefatigable attention to the prisoners in distress will render her regretted and her memory revered by her country.

The New-York Gazetteer and The Country Journal, May 19, 1786.

We are informed by a correspondent, that Mr. Peale, the portrait Painter, from Philadelphia, will be in this city in a few days, to take the likeness of his Excellency the President of Congress, and some other public characters, in order to add to his gallery of pictures.

The New-York Packet, August 28, 1786.

TO BE SOLD,

A Lot of Ground in Dock-street, west side of the house of Robert Watts, Esq: formerly the property of Lawrence Kilburn, 23 feet ten inches in front, and in rear on Bridge-street, 21 feet 10 inches, on the west side 102 feet 5 inches, and in length, on the east side, 100 feet. If not sold by private sale by the first of November next, it will be sold at public vendue, on Thursday the 2d of November, at 12 o'clock, at the Coffee-house. An indisputable title will be given, by

THOMAS MESNARD.

The New-York Packet, October 19, 1786.

We are told that our countryman, [Mather] Brown, has drawn most of the principal performers on the stage, in the best scenes in Shakespear—Engravings from all which have been taken for Bell's edition of that work. He has, we are also told, in his room, in London, pictures of near one hundred Americans, who are universally known: Messrs. Adams and Jefferson, at their head, on one side; on the other, those of Sir William Pepperell, and Mr. Treasurer Gray.

The New-York Packet, November 2, 1786.

THOMAS REYNOLDS,

Stone Seal Cutter, from Philadelphia,

At Robt. Montgomery's No. 38, Wall-Street, opposite the Coffee-House Bridge.

Informs the Public that he Cuts Coats of Arms, Crests, Cyphers, Public and Office Seals, in the very Newest Styles; said Reynolds has a number of Blank Seals ready for Cutting, and Blank Cornelian Stones. Any person wanting their Arms, can be furnished with a sketch of them at two dollars.

[*The Daily Advertiser*, January 15, 1787.]

Baltimore, Jan. 23.

A correspondent has favored us with a description of the frontispiece to the *Buds of Beauty*, etc. (just published) and as we are ever desirous to promote the encouragement of the arts in America, we beg leave to lay it before our readers.—The three female figures to the left, represent the Fine Arts, viz. poetry, painting, and music; to the right stands America—represented by an Indian woman in the dress of a Chief; in the centre, on the fore-ground, stands Liberty, introducing the arts of America:—To the right stands an obelisk, dedicated to independency, upon the upper part of which appear the names of the American Worthies who fell in the late revolution. And at the foot a young Fame engraving the name of Laurens, as the last who became a sacrifice for the good of his country, and on the pedestal, warlike trophies, surrounded by the inscription, “July 4th, 1776.”—Over the whole fame appears blowing her trumpet, upon which hangs a shield, inscribed, “Encourage these, and humanize the heart.” The back-ground represents a various country, with the emblems of husbandry, population and commerce, etc.—This plate was executed by an ingenious American artist, of the name of Godwin, in New York, and gives credit to his abilities, as an engraver.

[*The New-York Packet*, February 6, 1787.]

PAPER HANGING MANUFACTORY

A large and elegant assortment of PAPER HANGINGS, with Festoon Borders is now finished for sale, at Gerardus Duyckinck's,

jun. Store, No. 30, Little-Dock-street, or at John Colles's at the Manufactory in the Lower Barracks where orders and directions for Paper is received, the Public now can be supplied with any kind of Paper Hanging, agreeable to their fancy, plain, green and blue verditer, or any other colour to suit their Furniture, may be had at a very short notice. One very great advantage will attend the purchasing of Paper Hanging manufactured here, is, that it can always be matched again; many Persons have been obliged to new paper their Rooms for the want of a few yards of Paper Hanging, that has been imported, being damaged on their walls; and another very great advantage is, they can be sold much cheaper than the imported Paper Hanging, and warranted to be equally as good.

Cash given for Old Ropes, Linen and Cotton Rags.

[*The Daily Advertiser*, April 12, 1787.]

LEWIS CLEPHAN

Portrait Painter

Begs leave to acquaint the Ladies and Gentlemen, that he has removed from Chapel-Street to Crown-Street, No. 28, where he Paints Likenesses, whole, half and quarter Lengths, on the lowest and most reasonable Terms.—He therefore returns his most grateful acknowledgments for the Encouragement he has already received, and hopes a continuance of their Favours; he binds himself, if his Likenesses are not Striking and Approved of, he requires no pay. Any Ladies or Gentlemen who please to favor him with their Employ, may depend upon the strictest Attention being paid to their Orders, and their Business done with the greatest Attention and Dispatch.

N. B. Miniature Painting, Hair Work, etc. done in the neatest Manner.

[*The Independent Journal*: or, *The General Advertiser*, May 16, 1787.]

A Mezzotint Print of His Excellency General Washington, done by Charles Wilston Peale of Philadelphia, from a portrait which he has painted since the sitting of the Convention, is now compleated: the likeness is esteemed the best that has been executed in a print.—This is one of an intended series of prints, to be taken from Mr.

Peale's collection of portraits of illustrious persons, distinguished in the late revolution. Those of His Excellency Doctor Franklin and the honourable the Marquis de la Fayette, have been already published.

The price of these prints, in a neat oval frame (the inner frame gilt) is two dollars each, or one dollar for the print only: and a large allowance will be made to those who purchase to sell again—Apply to Charles W. Peale, at the corner of Third and Lombard Street, Philadelphia.

The printers in the several states, who are desirous of encouraging the fine arts in America, are requested to publish this as an article of intelligence; which will oblige the numerous friends of the General. [*The Daily Advertiser*, September 24, 1787.]

American Anecdote.—As the facetious and satiric Col. D——r was one day viewing the paintings in Pratt's exhibition-room at New-York, he observed the portrait of the beautiful Miss Achmuty, under which were written some verses by her impassioned admirer, Major Montcrief. The portrait was rather indifferently executed, and the poetry scarcely rose to mediocrity; upon which he took out his pencil, and wrote the following lines at the foot of the canvas:

“To paint or praise thy charms how vain the hope,
“Pratt is no Titian, nor Montcrief a Pope.”

[*The Daily Advertiser*, April 22, 1788.]

A MINIATURE PAINTER

Lately arrived from France;

Presents his respects to his friends, and the public in general, and informs them that he draws Likenesses of Ladies and Gentlemen at the lowest price, and engages the painting to be equal to any in Europe. Should the Likenesses not be approved of after drawing, they will be taken back. Those Ladies and Gentlemen who will please to honor him with their commands, will be so kind as to enquire at Mrs. Davis's, No. 42, Hanover-square, opposite Mr. Peter Goelet's.

PETER HENRI.

[*The Daily Advertiser*, May 2, and June 4, 1788.]

WAX WORK

To be seen at No. 100, the upper end of Queen-street,

The Portraits of Gen. Washington; the King, Queen, Prince of Wales, and Lord North, of Great Britain; an Indian Chief; a Nun at Confession; and a number of other curious Figures, as large as life.—Price, 3 s.

Those who are desirous of seeing them, are requested to come soon, as the Exhibition will shortly be discontinued.

[*The Daily Advertiser*, May 16, 1788.]

IGNATIUS SHNYDORE

Respectfully informs the public, that he has declined the business he has lately been employed in, as Scene-Painter to the Old American Company of Comedians.

Having his family in this city, he is desirous of becoming a Citizen, and to carry on the painting business in all its branches.

Coach and Sign Painting,

Ship and House Painting, Gilding and Glazing,

Rooms painted in the Italian mode, on canvas,

Transparent Painting, &c., &c.

N. B. Mr. Shnydore flatters himself he will give general satisfaction to all those, who may honor him with their commands.

No. 65, Maiden-lane, next to the corner of Nassau-street.

[*The Daily Advertiser*, June 6, 1788.]

WAX-WORK

As Large as Life

The following figures are exhibited at No. 74 Water street, opposite the Crane-Wharf:—viz.

The President of the United States, sitting under a canopy, in his military dress.—Over the head of His Excellency a Fame is suspended (also in wax) crowning him with a wreath of laurels.

The King, Queen, and Prince of Wales of Great Britain, habited in cloaths which were presented by the king.

The Dutchess of Orleans, of France, elegantly dressed. The right rev. Samuel Provoost, Bishop of New York. The rev. Dr. John Rodgers, of New York.—The rev. John Livingston, of New-

York. A Nun at Confession—or, Innocence and Beauty. A Friar in a Roman Catholic dress. A Fine Woman asleep—or, the Sleeping Beauty. Jack, just arrived from Sea, by the side of a Country Lass. An Indian Chief—painted and dressed in his war habit, holding a real scalp.—An Old Hermit. Darby and Joan, enjoying themselves over a basket of fruit, bottle of beer, pipe, &c. Moll, a Mad Woman.

SCRIPTURE PIECES

A Damsel, presenting the head of John the Baptist, in a charger, to Herodias, wife of Herod, king of the Jews. Bel and the Dragon. King Cyrus, and the Prophet Daniel.

ALSO

Several other Figures, some of which are constructed to turn their heads, open and shut their eyes, &c. to the admiration of the spectators.—There are also a variety of Curiosities.

Some of the above Figures have been exhibited in North and South Carolina, where they were universally allowed to be the most pleasing Curiosities ever exhibited on the continent—The Proprietor has been at great expence in compleating this exhibition—he therefore, hopes to entertain, agreeably, all those who may please to honor it with their company.

Hours of admission will be from Six until Ten o'clock every evening, Sundays excepted.

Tickets, at 2/6. for Ladies and Gentlemen, and 1 S. for Children, may be had at the Door, at any hour of the Day.—Tickets may also be had at Greenleaf's Printing Office

The Price will not be reduced in future.

[*The Daily Advertiser*, September 2, 1789.]

MINIATURE PAINTING

The subscriber respectfully informs his friends and the public, that he has removed from Queen Street, to No. 9. Smith street, where he continues to take the most correct Likenesses in Miniature, Profile Painting and Block Shades. All kinds of Hair devices

made in the most elegant stile. Likewise, all kinds of Jewellery, executed in the neatest manner, and on the lowest terms.

PHILIP PARISEN.

The utmost value will be given for all kinds of old Gold and Silver.

[*New-York Daily Gazette*, September 20, 1791.]

The Portrait of Mr. Hamilton, Secretary of the Treasury of the United States, painted for the Citizens of New-York by Mr. Trumbull, has been received, and for the present, placed in the City Hall. It must afford much pleasure to the gentlemen who promoted this undertaking, to know, that this elegant specimen of Mr. Trumbull's abilities, is reckoned one of the finest productions of his pencil.

[*The Daily Advertiser*, July 4, 1792.]

SHERIFF'S SALES

By virtue of an execution to me directed, will be sold, on Saturday next, at the dwelling-house of John Ramage, in Little Queen street, a quantity of excellent Household Furniture, amongst which are an elegant Looking Glass, Side Board, and Forte Piano; also a number of Tools and Materials for carrying on the Miniature Painting Business.—Sale to begin at 10 o'clock in the morning.

M. WILLETT, Sheriff.

[*"The Diary; or, Evening Register,"* Wednesday, April 16, 1794.]

COLUMBIAN ACADEMY OF PAINTING,

No. 90, William-Street, New-York.

ARCHIBALD & ALEXANDER ROBINSON [sic]

Limners,

Continue to paint Portraits, Miniatures, Devices, Hair-Work for Lockets, Designs from Nature for engraving after, &c.

At the Academy, Ladies and Gentlemen, at the appointed hours for each, are instructed in drawing Heads, Figures, Historical Subjects, Landscapes (of which many are of the most remarkable

scenes in this country) Flowers, Patterns, &c. in Water Colors, India Ink, Chalks, &c.—Classes for the summer are now commenced, in the morning from 6 till 8 o'clock, for Ladies, on Tuesday, Thursday and Saturday; and for Gentlemen on Monday, Wednesday, and Friday, at the same hours.—Private tuition, as usual, for those who find it inconvenient to attend the public classes.

As Messrs. Robinson will spare no expense or trouble in procuring every requisite to make their academy useful to those attending it, hope, by their unremitting assiduity and attention to their pupils, to merit that degree of approbation which they have so amply experienced.

[*"The Diary; or, Evening Register,"* Wednesday, April 30, 1794.]

COLUMBIAN ACADEMY OF PAINTING,
No. 90 William street, New York,
ARCHIBALD & ALEXANDER ROBERTSON
Limners,

Paint portraits miniatures, designs from nature and for engraving after, &c

At their Academy ladies and gentlemen are instructed in Drawing and Painting heads, figures, history pieces landscapes, flowers architecture, perspective, &c. in India ink, water colors, &c.

Classes for ladies are opened for the ensuing season from three till five o'clock afternoons on Tuesday's, Thursday's and Saturday's. And for gentlemen an evening class from 7 till 9 o'clock, on the same days of the week. Private Tuition as usual.

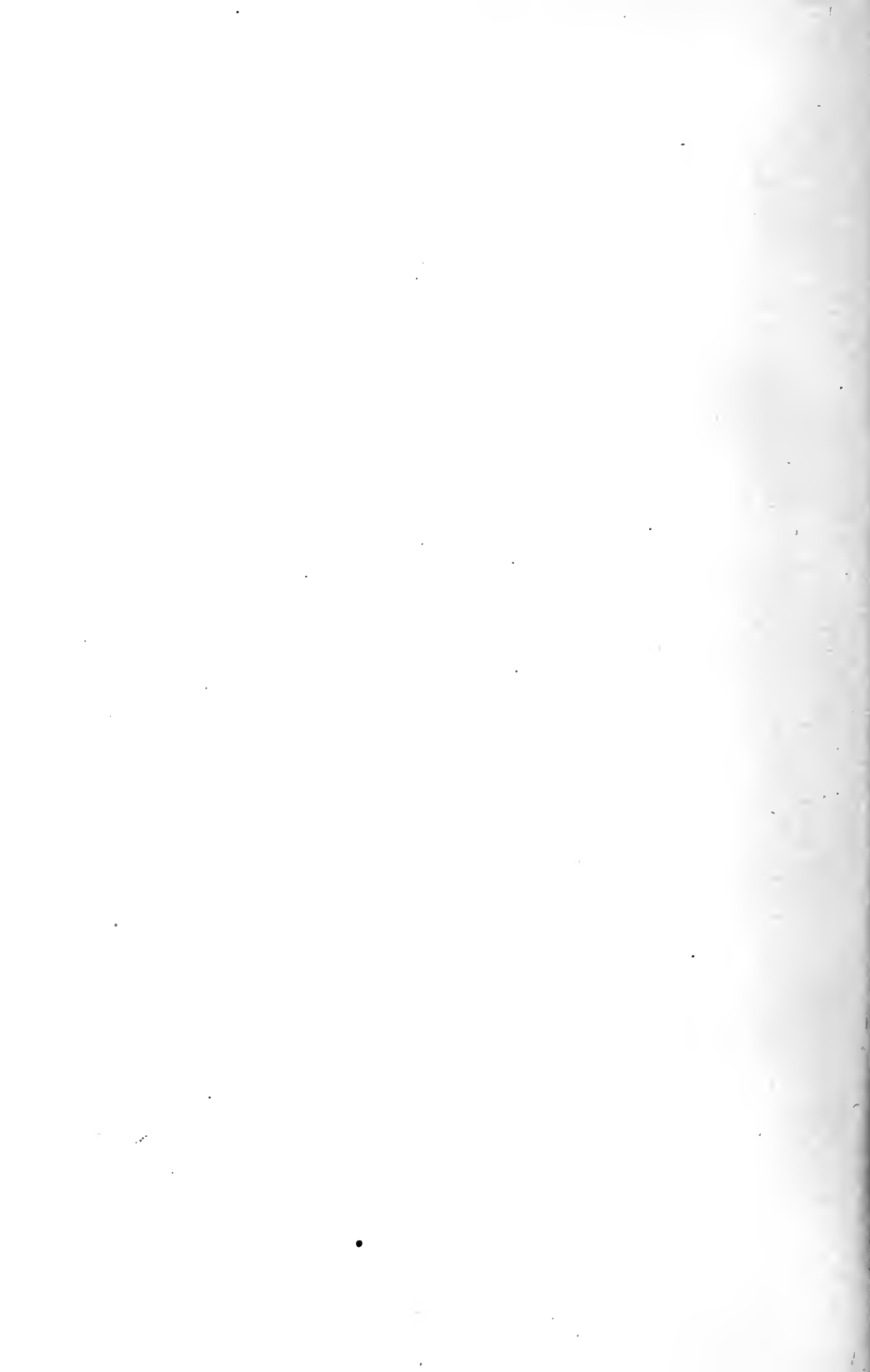
[*"The Diary; or, Evening Register,"* Monday, October 6, 1794.]

With pleasure we welcome every improvement in the arts. Proposals are issued in Philadelphia, for publishing twenty four views in aquatinta, selected from the most interesting prospects in the U. States, by G. I. Parkyns. Among these are a view of Mount Vernon, City of Washington, Philadelphia, & New-York.

[*"American Minerva, and the New-York (Evening) Advertiser,"*
Tuesday, March 3, 1795.]



GEORGE WASHINGTON (1732-1799)
(Painted on Marble, Philadelphia, 1791)
By Archibald Robertson
Owned by Mr. Tarrant Putnam



AMERICAN LANDSCAPES.

PROPOSALS,

By James Harrison & G. Parkyns,

For Publishing in Aquatinta,

TWENTY-FOUR VIEWS;

Selected from some of the most striking and interesting prospects in the United States; each of which Views will be accompanied with a descriptive account of its Local, Historical, and other incidental Peculiarities.

By Mr. Parkyns,

Author of "Monastic Remains and Ancient Castles in Great Britain"
Conditions:

- I. That the work shall be published by Subscription: and that each Subscriber shall engage to take the whole set of Views, and pay for each engraving, if black or brown, 3 dollars; and if coloured, 5 dollars.
- II. That the dimensions of each engraving shall be 24 by 17 inches, executed in aquatinta, and published upon paper of a superior quality. The publication to commence immediately and one engraving to be delivered to the Subscribers, on the first Monday of each succeeding month, until the proposed series shall be finally completed.
- III. That with the last View of the series, shall be delivered an engraved Title Page; an elegant characteristic Vignette; a Map of the Route, connected with the prospects exhibited in the course of the work; and an Alphabetical List of the Subscribers.

SUBSCRIPTIONS are received by James Harrison, at his Warehouse, Maiden-lane, New York; and by all the principal Book-sellers in the United States.

[*"American Minerva, and the New-York (Evening) Advertiser,"*
Tuesday, March 10, 1795.]

PROPOSALS,

To publish by Subscription, a Portrait of
 GEORGE WASHINGTON,
 President of the United States:
 Also a Portrait of
 ALEXANDER HAMILTON,
 Late Secretary of the Treasury:

Engraved by Robert Field, late of London, from the original painting by Walter Robertson. The size, including an emblematical border, to be 11 by 15 inches; the price to subscribers to be five dollars each print; one half to be paid at the time of subscribing; the remainder on delivery.

Also,

An Equestrian Portrait of the President, attended by Colonel Hamilton, as his aid-de-camp, painted and executed by the same artist: The size of the plate to be 26 inches by twenty. The price to subscribers to be ten dollars; one half to be paid at the time of subscribing, the remainder at the time of delivery. Subscriptions in New-York will be received by Mr. Thomas Barrow, No. 31, William-street; in Philadelphia, by Robert Field and John James Barrelet, at Mrs. Clark's, corner of Sixth-street and Minor-street.

[*"American Minerva, and the New-York (Evening) Advertiser,"*
 Thursday, April 23, 1795.]

PROPOSALS,

By Cornelius and Alexander Tiebout,
 To Publish by Subscription,
 Two Portraits,
 GEORGE CLINTON AND JOHN JAY.

Engraved by Cornelius Tiebout, Citizen of New-York, now resident in London.

Taken from original paintings of our celebrated countrymen, Gabriel Stewart [Gilbert Stuart] and the late Joseph Wright.

The size of each Print to be 10 by 13 inches—printed on excellent paper, price one dollar and an half, to subscribers; one third to be paid at the time of subscribing, and the remainder on delivery of the prints.



JOHN JAY (1745-1829)
Painted by Joseph Wright, 1786

Those who wish, may subscribe for either of the Portraits separate.

Subscriptions are received by John J. Staples and Son, Thomas Barrow, James Harrison, and Gardner Baker, at the Museum, New-York; Thomas Dobson and Mathew Cary, Philadelphia; at each place a specimen of the work may be seen, and by the principal booksellers in the United States.

[“*The Argus, or Greenleaf’s New Daily Advertiser*,”
Wednesday, September 16, 1795.]

SALES BY ISAAC MOSES & SONS.

On Tuesday next, at Mr. Gaultier’s Assembly room in Wm. Street, A very elegant collection of Oil Paintings & Prints, just arrived from Italy.

N. B. The paintings may be viewed previous to the sale.
[“*The Daily Advertiser*,” February 20, 1797.]

ADMITTANCE TWO SHILLINGS

NEW PHENOMENON IN GREENWICH STREET,

Panorama to be seen every day, from 10 to one o’clock, A. M. and from 3 to 6 P. M. and every evening from early candle light until 10 o’clock, for 4 weeks. This evening, 29th inst. it will be opened for the first evening, and on every succeeding one. It is an original painting of the beautiful city of Charleston, the capital of S. Carolina, with James and Sullivan’s Islands, &c. This Panorama is the first that has ever been exhibited by artificial light, and by it great improvement is made. The light makes it a great curiosity, even to those who have seen it by day.

The method of lighting the Panorama by night result of my own experience, after upwards of 3 months close application to the subject. Those who have tried it before, have relinquished it as an hopeless pursuit.—I trust that the visitors will be amply gratified.

In the Panorama is also an automaton bird cage clock, which cost 500 dollars. It is a perfect imitation of life, by a preserved natural bull finch and canary bird, who sing six tunes, move their beak with every note, clap their wings, shake their tails, and move

in a circular form like living birds; and, at the time the birds are singing, a fountain or cascade of apparently falling water adds great beauty to the sight.

Also, an automaton drummer, being a beautiful little boy, 3 feet in height, who beats a drum very naturally, changes 5 marches, and moves his head to look at his admirers.

Also, an automaton stone cutter and blacksmith's shop, in which are ten workmen, who perform imitative of life.

Also, an original portrait of the late celebrated David Rettenhouse, Esq. the great philosopher and mechanic, painted by Mr. C. W. Peale.

A sale print shop, is opened in one of the rooms of the Panorama. It contains a large collection of elegant prints in frames; also, a variety not framed, with some fine enamelled paintings; the original portraits of Gen. and Mrs. Washington, painted by the late Mr. I. Wright. American prints, engraved by the celebrated Mr. F. Savage. 1st. Liberty, in the form of the goddess of youth, giving support to the bald Eagle. 2 D. Rittenhouse. 3. Wm. Smith of S. Carolina. It is presumed that the print of liberty is the best engraving that America has produced.

A transparent lanthorn will be suspended over the door of the Panorama every evening, it will be opened at candle lighting and shut at ten o'clock.

G. BAKER, Proprietor.

N. B. Several warranted electrical machines, with insulating stools, and complete medical apparatus, for sale at the museum.

[*"The Minerva, & Mercantile Evening Advertiser,"*

Monday, May 29, 1797]

C. GULLAGER,

Portrait & Theatrical Painter,

No 58 Maiden lane, New York,

Executes

Portraits, from whole lengths to busts, on any scale;

Decorations for public and private buildings;

Frontispieces or Vionets [Vignettes], for publications on history, allegory or sentiment;

Paintings on Silk, for military standards, or other ornamented purposes.

N. B. He requests those who may honour him with their presence, to call at his room from 10 to 12 A. M. and from 3 to 5 P. M. Should his talents and terms meet their approbation, he will with pleasure and punctually attend professional orders.

[*"The Time Piece,"* Wednesday, October 11, 1797.]

An Elegant Collection of
Paintings,

Just imported from Europe; among which are, the works of some of the most celebrated masters, the same are intended for private sale—to be seen at the Tontine City Tavern, Broad-way, where catalogues may be had from 10 to 2 o'clock.

[*"Commercial Advertiser,"* Monday Evening, January 7, 1799.]

I. P. BERSON,

Portrait Painter & Drawing Master,

In his way from New-York through this town, takes this method of informing the ladies and gentlemen of Providence, that he takes the most exact and striking likenesses, and intends painting some pourtraits in this town; for which purpose he has provided genteel and convenient rooms in the house of Mr. Martin Seamans, main street, where those gentlemen and ladies who wish either to have their pourtraits taken, or to see some of his performances, will be pleased to call, at any time in the day.

Those gentlemen and ladies who have a natural taste for drawing, who should wish to have any of their children taught in that fashionable and most useful branch of genteel education, so carefully attended to by all the respectable families of Europe, may find an opportunity of having them taught in this pleasing art; the subscriber intending to give instructions to a few private pupils during his residence in this town. And from the great practice and experience he has had in that line, which he taught for a long time in Europe, and for several late years in the first families both of Philadelphia and New-York; he flatters himself by his short method of explaining the rules of the art, to enable his

pupils in a very little time to design with accuracy and elegance, and paint in water colours all kinds of subjects, useful to their various occupations, such as human figures, landscapes, flowers, ornaments for embroidery or tambouring, &c. The terms of tuition may be known by applying to him at Mr. Seamans', main-street.

[“*The Providence Journal and Town and Country Advertiser*,”
Wednesday, February 6, 1799.]

AQUA TINTA.

The pleasing style of working in Copper-plate, tho perhaps as simple and easy, and certainly more expeditious than any other, has never, we believe, been introduced into this country, till within a short time past; some little things in this line, have lately been produced by Mr. Parkins, a very ingenious English artist, author of the elegant “*Monastic Remains*.”

Mr. Savage has nearly finished two large plates in aqua tinta, the one representing the chase of the Insurgente by the Constellation, and the other, the hard fought and glorious action between those two frigates.

We believe these plates are the first in that style ever attempted by an American artist. We are happy to say, that the execution of them is worthy of a subject so highly flattering to the national pride of Americans.

[“*Commercial Advertiser*,” Friday Evening, May 17, 1799.]

PORTRAIT PAINTING.

In consequence of having resolved to stay some time longer in this city, I have undertaken to paint several Portraits in oil, which I had engaged last fall, and now offer my services to the public in the line of my profession.

REMBRANDT PEALE.

N. B. My brother, Raphaele Peale, now in Philadelphia, having forwarded a Miniature Portrait as a specimen, will engage to supply 20 subscribers with striking likenesses on the condition of —. No likeness, no pay.

[“*Mercantile Advertiser*,” May 18, 1802.]

NOTICE

P. Parisen, Miniature Painter, will continue for a short time to take likenesses, finely painted, on moderate terms; and begs leave to inform those Ladies and Gentlemen who have had their Likenesses engaged, if they wish to have them finished immediately, to pay attention, as Mr. P. intends making a tour in the country in a short time, and will be absent three months.

N. B. All kinds of Hair Devices executed in the most elegant style, at No. 252 William-street.

[*Commercial Advertiser*, Tuesday Evening, August 3, 1802.]

A CARD

P. Parisen's compliments to the ladies and gentlemen, and begs leave to inform them, that in consequence of the number of applications for Likenesses, he has declined taking his intended tour in the country for this season, and will continue to paint Likenesses in Miniature at No. 252 William-street, where specimens of his performance may be seen.

N. B. Devices of all kinds executed with real hair.

[*Commercial Advertiser*, Thursday Evening, September 2, 1802.]

NON LINGUA PINXIT APPELLES
Columbian Academy of Painting,
No. 79 Liberty-Street.

Archibald Robertson, Portrait & Miniature Painter, begs leave to acquaint his pupils, that his classes for the ensuing season are now altered from the morning to the afternoon, from 3 till 5 o'clock, on Tuesdays, Thursdays and Saturdays.

He begs leave to add, that to his very numerous collection of Patterns, he has added this summer very considerably; and is in daily expectation by the first arrivals, to receive some very superior additions in figures and landscapes, by the first artists.

His pupils are instructed in Painting and Drawing in the most approved manner.

All kinds of painting on silk and ivory executed.

Likenesses in Portraits and Miniature, painted as usual.

Private Tuition as hitherto.

[*Commercial Advertiser*, Tuesday Evening, September 21, 1802.]

Academy of Arts—We understand that the statues received from Paris are found to be in the most admirable order. The rotunda of the Pantheon is preparing for their reception, and will be open for exhibition in a few weeks, in a manner worthy of an institution which will, we trust, be an ornament to the city, and an honor to its founders.

[*Commercial Advertiser*, Tuesday Evening, June 7, 1803.]

Fine Arts.—With much pleasure we inform the citizens of New-York, that by the late arrivals from Paris, &c., the members of the society of "Fine Arts," have received some very elegant Casts of Gothic Statues—amongst which is, a beautiful Cast of a Dying Gladiator, which, for elegance of figure, masterly workmanship, and richness of the hue, surpasses any, either in London or Paris. By the diligence of Mr. Livingston, our minister at Paris, the society has received upwards of one hundred and fifty rare casts, which will be exhibited at the building (formerly the Pantheon) in a few days, which has been fitted up for their reception.

"A MEMBER."

[*Commercial Advertiser*, Wednesday Evening, June 15, 1803.]

How gratifying it must be for every American to see with what rapid progression the Fine Arts are making their way in our country. The other day I called to see the picture of a friend of mine, who was yet in the hands of the artist.—Finding the door half open, I walked in without knocking; I looked around, and saw in a corner of the room a beautiful lady, whose modest appearance struck me with that profound respect virtue generally inspires.—Madam, said I, pray is Mr. Rauschner at home? No answer. I repeated the question a second time, approaching some steps towards her; but seeing a naked infant on her lap half covered with part of her garment, the silence she kept and the modesty of the charming mother, whose eyes were constantly fixed on the babe, seemed to bid me to withdraw: I withdrew without further question. When nearly down stairs, I met the artist, who made an apology for his not having been sooner in his laboratory to receive me; but begged me to walk

up stairs again. I desired to be excused, not wishing to disturb his lady, who was, I said, very seriously contemplating her infant child. He burst into a laugh, took me by the hand, and in spite of my modesty, introduced me to the lady, insisting on my touching her hand.—When I complied with his request, the curtain of delusion disappeared—I saw that they were inanimate, and that in room of flesh and blood of the finest carnation, they were solid, cold limbs and features, formed of wax—“The figures that you see,” said the artist, “is the Virgin Mary, contemplating our Saviour.” After I had satisfied my curiosity, and paid the modern Michael Angelo the compliment his extraordinary talents deserves, he introduced me into another room, where he was finishing a venerable grey bearded man, which he told me was Joseph; and finally explained to me that these three figures were intended to represent the Holy Family, which he was to exhibit at Christmas to the friends of christianity, and amateurs of arts. I may say with candor that I have visited all the cabinets of wax work through different parts of Europe where I have traveled, and have never been deceived by the best figures of that kind, but in New-York.

COLUMBUS.

[*Commercial Advertiser*, Tuesday Evening, December 13, 1803.]

LIKENESSES ENGRAVED.

The Subscriber, late partner of Mr. St. Mesnin [Memin], respectfully informs the Ladies and Gentlemen of New-York, that after an absence of six years from this city he has again returned, and offers his services to them in his professional line. The terms are always the same, that is, \$25 for a large likeness, \$12 for small Engravings, including the copper plate, for Gentlemen, and \$35 for Ladies, and \$38 for large likeness, without the engraving. For further particulars, apply at his Room, No. 128 William street, between John and Fair-streets, where a great number of Portraits of distinguished persons may be seen.

L. LEMET

[*New-York Commercial Advertiser*, Friday Evening, March 15, 1805.]

NEW MUSEUM OF WAX-WORK.

N. & E. Street, respectfully inform the Ladies and Gentlemen of New-York,

That they have just added to their Museum, at Snow's Hotel, No. 69 Broadway, a number of New and Interesting Figures—and that the Museum will be open every Day and Evening (Sunday excepted) until the first of May, and will then positively be removed from this city.—Admittance 25 cents for grown persons; Children half price.

N. B. The proprietors of the Museum inform the public that they have now a striking likeness of General Hamilton, and that the Exhibition consists of by far the largest and most elegant collection of figures ever exhibited in America.

[*New-York Commercial Advertiser*, Monday Evening, April 8, 1805.]

Just arrived in this City, from Europe, and to be seen at 409 Pearl Street, a grand collection of figures, as Natural as Life, representing The Great Monarchs and High Personages in Europe.

These figures have been procured by an able Artist, at an extraordinary expense, and have afterwards been exhibited at Rome, Vienna, Milan, Madrid, and several other cities in Europe, and have always excited admiration!

Hours of Exhibition from Nine o'clock in the Morning, to Ten in the Evening.

At intervals the company will be entertained by a choice Band of Music, with several Italian pieces. Admission 25 cents—Children half price.

[*New-York Commercial Advertiser*, Wednesday evening, May 15, 1805.]

American Academy of Arts.—A private letter from Paris, states that his majesty the Emperor Napoleon has presented to Mr. Livingston, late minister from the United States to the French Court on behalf of the Academy of Arts, established in this city, and of which his majesty is an honorary member, a very valuable collection, estimated at fifty thousand livres, 10,000 dollars.

[*New-York Commercial Advertiser*, Wednesday evening, June 5, 1805.]

STATUE OF WASHINGTON

The Committee appointed by the Society of Cincinnati, for erecting a Statue of the late GENERAL WASHINGTON, in this city, have received proposals from a celebrated artist in Europe, for executing the work, in such a manner, which they believe will be agreeable to the subscribers. But they have postponed a definite arrangement, until they have collected sufficient funds to justify their entering into a positive contract for the purpose. They, therefore, earnestly request that the money already subscribed and unpaid may be immediately paid to the Branch Bank; and further subscriptions are solicited to enable them to meet the necessary expense.

The proposed Statue will not only be a monument of veneration for that great and good man, but will also be highly ornamental to this opulent city.

[*New-York Commercial Advertiser*, January 20, 1806.]

Philip Parisen of 58 Chatham Street advertises for sale "That valuable Estate, the property of Captain William Lowndes, being the one half part of the Island situated at Hell gate, and in the ninth ward of this city, formerly called Great Barn Island, distant from town about six miles."

[*New-York Commercial Advertiser*, November 4, 1806.]

MINIATURES & PROFILES.

Mr. Parisen, respectfully informs the Ladies and Gentlemen, that his hours of attendance at his PAINTING ROOM, is from 10 o'clock in the morning until 3 in the afternoon.—Those ladies and gentlemen that please to honor him with their commands, may be assured to have their likenesses painted to their satisfaction on the following reasonable terms:

Minatures finely painted from 5 to 15 dollars each.

Profiles painted with natural colors, 2 dollars each.

Black Shades, 25 cents.

At his Painting Room, No. 58 Chatham-street.

[*New-York Commercial Advertiser*, December 17, 1806.]

A NEW MODE OF PAINTING

Mr. Savage, No. 166 Greenwich-street, has prevailed on Miss Sally Rogers to remain until the first of May at his house, for the purpose of gratifying visitors, by her singular mode of using a pair of scissors in cutting paper, cloth, &c., &c., by her manner of writing, and above all, from her very extraordinary form of Painting. The circumstance of her effecting all this with her MOUTH ALONE, being deprived of the use of both hands, is pretty generally known, and needs but this remark, that Mr. Savage pledges his reputation as an artist, he has seen her drawing, specimens of design, taste, and execution, which astonished him, and will bear minute criticism.

She is here, as in Boston and other places, visited by people of rank and information, who have found her person and features interesting and agreeable.

Those Ladies and Gentlemen who wish to see her work, may be gratified every day, from 9 in the morning till 10 at night.—Admission 25 cents.

N.B. A specimen of her work may be seen at David Longworth's, Shakespeare Gallery.

[*New-York Commercial Advertiser*, April 15, 1807.]

JOHN W. JARVIS,
PORTRAIT PAINTER,

No. 1, Wall-Street, next door to the corner of
Broad-Way, New-York,

Believing many persons are prevented from having Likenesses, from not knowing where to apply, or at what price they can have them done, I make this statement of the several manners, prices, and sizes, in which I paint them.

Whole Length Portraits	\$300
Portraits with Hands	60
Portraits without Hands	40
Miniatures on Ivory	50 & 30
Sketches on Paper with Hands	15 & 20
Sketches on do. without do.	10
Coloured Profiles	3

Those who wish to have Portraits of their deceased friends, should be particular to apply time enough before they inter them.

[*The Long Island Star*, June 8, 1809.]



GILBERT C. STUART (1755-1828)
By Anson Dickinson

BY HOFFMAN & GLASS

THIS DAY

. . . At 10 o'clock at Mechanic Hall, will be sold an extensive assortment of household and kitchen furniture, the property of Michael Little, who is about retiring from business, consisting of elegant pier glasses, mirrors, paintings, prints with a full length likeness of general Washington. . . .

[*American Citizen*, April 17, 1810.]

Of old age, on Thursday the 17th inst. at New Rochelle, where he resided for ten years past, OTTO PARISIEN, aged 88 years, a native of Berlin, formerly an eminent goldsmith of this city, of which he was a respectable inhabitant for upwards of forty years. He always supported the character of an honest man.

[*The Columbian*, January 25, 1811.]

CARD

Mr. [Anson] Dickinson informs his friends, that he has re-commenced Miniature Painting, in the City Hotel, adjoining the Assembly Room.

[*Commercial Advertiser*, February 16, 1811.]

DIED

On Tuesday morning, at 6 o'clock, James Sharples, Esq. in the 59th year of his age. His friends and acquaintance are invited to attend his funeral, from his late dwelling, No. 3, Lispernard street upper end of Church-street, this afternoon at 4 o'clock.

[*Public Advertiser*, February 28, 1811.]

The "New York Evening Post" of March 29, 1811, contains an account of the American Academy of Arts written with a view to excite interest in its welfare, occupying a column and a half of the newspaper.

THE COLLECTION

Of Original Portraits of Distinguished American Characters, painted by the late James Sharples, Esq. are for sale, and may be seen at No. 3 Lispernard Street, upper end of Church street.

ALSO

A Capital Grand PIANO FORTE, of Broadwood's, selected with great care by an eminent Musician, and other competent judges, who considered it the best toned instrument to be found in any Ware-house in London. [*Public Advertiser*, April 6, 1811.]

PAINTINGS.

First—The Horrors of the Bastile, showing the rack, armed with sharp knives; the dungeons and prisoners, as they were discovered on the memorable 14th July, 1789, when the fortress of despotism was destroyed.

Second—A maritime Painting, showing the destruction of that immense magnificent and Invincible Armada which was intended in the reign of Queen Elizabeth, to subject England to the control of Spain; and which faithfully exhibits the mode of constructing and rigging ships of war at that period.

Third—The destruction of the city of London by Fire in 1666, . . . (This scene to thy just pencil Smith we owe,

Thy painted flames of canvass seem to glow) . . .

Fourth—A most beautiful Grecian Landscape, in which the works of art are made to embellish nature, in that chaste and happy manner, for which the Ancients have been so eminently distinguished

Fifth—The Storm, an agitated sea, a ship in distress, animals killed by lightning, &c.

The Exhibition will be opened on the 4th July, from 9 o'clock in the morning till 11 in the evening. No. 190 William street.

Admittance 25 cents. [*Public Advertiser*, July 4, 1811.]

DIED.

Yesterday of a lingering illness, Peter R. Maverick, in the 57th year of his age. The friends of the family are respectfully invited to attend his funeral to-morrow afternoon at half after 3 o'clock P. M. from his late residence No. 73 Liberty-st.

[*New-York Evening Post*, December 13, 1811.]

MARY WAY,

PORTRAIT & MINIATURE PAINTER,

From New-London, Connecticut,

Takes Likenesses upon Ivory & Glass, in colors or gold, Landscapes, or views of country Seats, &c. &c. Paintings not approved

may be returned without charge, at her painting room, No. 95 Greenwich-Street; where specimens of the different species of her performance may be seen and the prices made known. Hours of attendance from 11 o'clock till 3.

[*New-York Evening Post*, December 14, 1811.]

SALE OF PAINTINGS.

BY IRVING, SMITH & HOLLY

Saturday, at half past 11 o'clock, at the painting room of Mr. Alexander Robertson, 191 Fulton street (late Partition street), a collection of Paintings, consisting of Landscapes, Figures, Groups of Cattle, &c. The Landscapes principally consist of views in the United States: on the Hudson River, Lake George, &c. Also, one set illustrating the scenery of Niagara, comprehending various views from both sides of the river, above and below the falls. These paintings are all executed in oil, and of a full size, expressly calculated for furniture pieces.

[*Commercial Advertiser*, March 19, 1817.]

AMERICAN ACADEMY OF THE FINE ARTS

The Board of Directors give notice, that the second exhibition of the American Academy of the Fine Arts will be opened on the second Monday of May next. Artists and Amateurs are respectfully requested to send such performances as they intend for exhibition, previous to the 28th of April inst. as no pictures or models can possibly be received after that day. Gentlemen possessing pictures, and disposed to lend them to the Academy for the second exhibition, are respectfully requested to give notice to Mr. Dunlap, at the Academy, who will send for them.

The Board of Directors further give notice, that the Gallery of the Academy will be closed on Saturday next, the 12th inst. and the pictures now exhibiting, removed, to enable the Committee of Arrangements to replace them with new subjects.

ALEXANDER ROBERTSON,
Secretary.

Mr. Dunlap, Portrait Painter, has removed his Pictures and Painting Establishment to the apartments appropriated to him in the New-York Institution as Keeper and Librarian, where he

attends to do business from 10 o'clock in the morning till 3 in the afternoon.
 [*Commercial Advertiser*, April 8, 1817.]

Francis Mezarra, on Saturday last, was sentenced for a libel, in caricaturing or disfiguring an intended portrait of a gentleman, (by affixing asses ears to it), for whom it was painted, and who refused to pay for it from its want of resemblance, found guilty at a preceding term. Being a foreigner not in affluent circumstances, and induced to take the step by the frequency of the practice in his native country, and his ignorance of the laws and language of ours, he was fined in the mitigated penalty of one hundred dollars.
 [*The Ladies Weekly Museum*, September 20, 1817.]

E. METCALF, Portrait and Miniature Painter, having recovered his health, has returned to the city, and resumed the exercise of his profession at No. 152 Broadway.
 [*Commercial Advertiser*, September 22, 1817.]

The National Advocate of March 18, 1818 prints a long letter from "An Artist" criticising a bill in the Legislature affording financial aid to the Academy of Fine Arts, the money of which he thinks will be used to purchase a few pictures from Col. Trumbull, their President, for \$13,000. [worth \$3,000.] "An Artist" thinks Paff's Gallery worth twenty times as much to the Academy as Col. Trumbull's and hopes for a reorganization of the Institution.

This letter is followed by various communications pro and con printed in the same paper covering the period March 21 to July 30, 1818. In the course of which an artist "Neutral Tint" review the works of art in the Academy of Fine Arts.

TRUMBULL'S INDEPENDENCE

It is well known that the Congress of the United States have employed Colonel John Trumbull, of this city, to paint several historical pictures, commemorative of some of the most important events of the war of Independence. These were—The Declaration of Independence—The Capture of Burgoyne—The Capture of Cornwallis—and, The Surrendering of his Commission to Congress by General Washington, after the Peace. The first of these splen-



ASHER B. DURAND (1796-1886)
By Eliab Metcalf

did paintings is nearly finished, and will be carried to Washington at the commencement of the next session of Congress. This picture covers a canvass measuring eighteen by twelve feet, and contains no less than forty-seven portraits, thirty-seven of them taken from the life by Col. Trumbull, and the remaining ten from likenesses drawn by other artists, the originals having deceased before Col. Trumbull had an opportunity to obtain them. It represents Congress in session, at the moment when Mr. Jefferson, attended by the committee appointed for the purpose of drawing the Declaration of Independence, and of which he was chairman, is presenting the draft of that now venerable instrument. The scene is one of the most solemn, and sublime, that can well be imagined; and the association of ideas to which it gives rise, is of the most impressive and interesting character. No inhabitant of this country can view it, without experiencing a deep sense of the hazards which the members of that illustrious assembly thus voluntarily assumed,—of the anxiety, the sufferings, and the triumphant success, by which that most important transaction was followed. Before this great and decisive step was taken, the people of the States considered themselves as only struggling against oppression—from that moment forward they contended for existence.

In order to multiply the copies of this national picture, Col. Trumbull proposes to procure it to be engraved by one of the most eminent artists in Europe, provided a subscription for the prints shall be filled, which will justify him in hazarding the expense. The price of the plate, together with the incidental charges, will surpass the sum which Congress allow him for the original. It is therefore obvious, that he must have a reasonable prospect of remuneration, before he ventures to contract for the engraving. With the view of ascertaining the state of public feeling, the extent of public liberality, towards this specimen of native genius and talents, he has issued proposals for publishing the prints. The subscription, which is honoured with the names of the four living Presidents of the U. States, was presented to Congress the last winter, and subscribed by a large number of the members of both Houses, as well as by the Heads of the Departments. Col. Trumbull now proposes to circulate it in this city, for the purpose of affording an opportunity to the inhabitants of the place of his residence to patronize the work under consideration. After which, it will be

offered to the inhabitants of the other large towns, and, as far as is practicable, throughout the country.

[*Commercial Advertiser*, May 12, 1818.]

The National Advocate during the week of October 20, 1818, prints three letters of "Detector" criticising the painting of Colonel Trumbull to which the latter answers in the *National Advertiser* of October 20, 1818, and a long editorial on the same follows in *The National Advocate* of October 26.

PANORAMA.—Preparations for the rotunda about erecting by Mr. Vanderlyn, for panorama views, have commenced. This building will be at the corner of Chamber and Cross streets, on Park square, and will, no doubt, be completed in a manner so as to be an ornament to the city. Although it was not to have been expected that Mr. Vanderlyn would have left the higher department of historical painting, in which he is so eminent, to devote his time to the more humble, though more profitable, pursuit of painting cities and landscapes—yet, in a new country, taste for the arts must be graduated according to the scale of intellect and education, and where only the scientific connoisseur would admire his Marius and Ariadne, hundreds will flock to his panorama to visit Paris, Rome and Naples. This is to "catch the manners living as they rise," and with them catch the means to promote a taste for the fine arts.

We would suggest to Mr. Vanderlyn now, for fear we should forget it, that panorama views of our battles, such as Chippewa, Erie, New Orleans, Lake Champlain, &c. with the likeness of officers engaged on those occasions, would not only be highly national and popular, but exceedingly profitable.

[*The National Advocate*, April 21, 1818.]

The National Advocate of May 4, 16, September 14, and October 5, 1818 prints notices of progress of building, purpose, and opening of the Rotunda. *The American Monthly Magazine* in the issue for November, 1818, p. 67, also publishes a notice of the opening of the Rotunda. *The Commercial Advertiser* of August 12, 1820 has a long Editorial, praising the Rotunda and Vanderlyn's Collection.

ONE HUNDRED DOLLARS REWARD

Missing from the Gallery of the American Academy of the Fine Arts, two MINIATURE PORTRAITS—the one a Gentleman, set in gold, ornamented with and richly finished on the back, radiated from the centre. The other a Lady's without setting, but fixed in plain casing.

The above reward will be paid, by William Dunlap, Esq. keeper of the Academy, on delivery of the above miniatures to him, at his painting rooms, in the New-York institution, or at his house, 59 Leonard-street: or if the Gentleman's picture alone is so delivered, the painting uninjured, Seventy Dollars will be paid to the person who delivers it—and, in like manner, for the Lady's Miniature alone, the painting uninjured, Thirty Dollars. The money will be paid on delivery of the pictures, and no questions asked.

Jewellers, Watch Makers and others, to whom these pictures, or the setting of the Gentleman's picture, may be offered for sale, are particularly solicited to be on their guard, and give notice as above. By order of the Board.

ALEX. ROBERTSON, Sec'ry.

[*Commercial Advertiser*, July 13, 1818.]

THE FINE ARTS

Amongst the present numerous exhibitions of this city, M. Paff flatters himself that the lovers of genuine works of old masters will find his Gallery of Paintings, No. 20 Watt-St. worthy their attention, and presenting them, at the smallest expense, with the most extensive gratification.

N. B. Old Paintings repaired and restored to their original lustre, or purchased at their utmost value.

[*The National Advocate*, July 10, 1818.]

C. W. PEALE'S PORTRAIT OF WASHINGTON

Many years ago, Viscount Bury visited the Historical Society and expressed a desire to obtain some information in reference to a full-length portrait of George Washington in military costume which was captured in 1780 by Captain Keppel, R.N., and was then at the family seat, Quiddendam Hall. After investigation, it was found that the portrait was painted in Philadelphia in 1779 in the uniform of the Commander-in-Chief. The capture was made

September 3, 1780. The notes concerning its history were forwarded to Lord Bury through the late Thomas H. Edsall.

This is the same portrait which Ex-President Woodrow Wilson unveiled at No. 10 Downing Street, London, England, on December 27, 1918. The picture was presented to the British Government by Lord and Lady Albemarle to commemorate the entry of the United States into the War. "The New York Times" of January 27, 1919, says that "Lord Albemarle informed President Wilson in conversation that he considered it most appropriate that the picture should hang on the walls of the historic building where 142 years ago the Treaty of Independence was probably signed. He added that the portrait was a copy of one of three painted in 1779 by Peale of Philadelphia. The original was hung in the Council Chamber of Philadelphia, but was burnt many years ago. Another was hung in the Senate Chamber at Washington, while the third (of which this was a copy) was sent in 1780 by the packet Mercury as a gift to the Stadholder of Holland. It was sent in charge of the Hon. Henry Laurens, ex-President of Congress, but the Mercury was captured at sea by Lord Albemarle's kinsman, Captain George Keppel, R.N., a son of General George, Lord Albemarle, while in command of the vessel.

Captain Keppel was sent to England to convey Mr. Laurens with his party and belongings to Falmouth. The luggage included the portrait of Washington, and this had been preserved by the Keppel family. Lord Albemarle added that General William, Lord Albemarle, the grandfather of Captain Keppel, while titular Governor of Virginia, in 1753, had association with George Washington, who, as a young man of 21, was sent by him on a journey many hundreds of miles through the backwoods to carry dispatches to Sanpierre, the French Commander, expostulating against the building by the French of forts on British territory."

A letter from Amsterdam, of March 1, says—"The celebrated sculptor, Mr. Cerachi, who returned from America last summer, arrived at Rome, and soon after his arrival commenced the sculpture of the bust of the President of the United States. The populace being informed thereof surrounded his house and threatened him with destruction. He providentially made his escape and has since arrived safe at Munich."

[*The New-York Magazine: or, Literary Repository*, May, 1793, pp. 317-18.]

At Savannah, on the 7th inst. in the meridian of his life and reputation, the celebrated miniature painter, EDWARD G. MALBONE, Esq., after a lingering decay, which he sustained with Christian resignation.

Seldom do the records of mortality boast the name of a victim more pre-eminently excellent, than the present. His professional talents were unequalled by any artist in America, and not excelled by any in Europe—In his deportment, he united with native modesty, that proud consciousness of superior genius, which is always the inseparable attribute of real worth. His sensibility was extremely acute, and his principles legitimately orthodox.—His mind was well cultivated, and his taste for literature rather elegant than profound. As a painter we probably shall not look upon his like again—and as a man he has left few who deserve to rank above him. [*New-York Commercial Advertiser*, May 29, 1807.]

A few days since, at his seat at New-Paltz, in the county of Ulster, state of New York, Charles Catton, Esq., a native of the Kingdom of Great Britain, but for eighteen years an inhabitant of this state. He had been long accustomed to gout which succeeding to, or brought on by, a recent cold, terminated his existence after a fortnight's illness, at the age of sixty-five years. Mr. C. was an artist of superior rank and of distinguished merit, and very ably supported a just and eminent reputation acquired by his father, whose pupil he was, and who attained the honors of a Royal Academician, and serving until the days of his death, his present Majesty George the Third, as his heraldic painter. The subject of this obituary notice during his residence in the United States had devoted his attention principally to agricultural pursuits, and seldom exercised his pencil, except to gratify personal friendship, or enliven the dull monotony of a rural winter life. Some few of his latest productions have, through the instrumentality of friends, been recently brought to the notice of the public at the Academy of Arts in this city, as if by thus exhibiting his worth at the moment of privation, to make the lovers of the arts more sensibly feel the magnitude of their loss. He was much esteemed in private life as a scholar and a gentleman, and standing in the first rank of artists in this country, his death must be a subject of general regret.—Communicated. [*Commercial Advertiser*, May 5, 1819.]



A List of the Portraits in The New-York Historical Society

SUBJECT	ARTIST
HENRY ABBOTT, M.D., (1812-1859)	<i>Thomas Hicks</i>
GARRET ABEEL, (1734-1799)	<i>Matthew Pratt?</i>
MRS. GARRET ABEEL, (Mary Byvanck), (1742-1795)	<i>Matthew Pratt?</i>
GARRET BYVANCK ABEEL, (1768-1829)	<i>Artist Unknown</i>
JOHN H. ABEEL, (1815-1896)	<i>Artist Unknown</i>
MRS. JOHN H. ABEEL, (Catherine Emeline Strobel)	<i>Artist Unknown</i>
JOHN ADAMS, (1735-1826)	<i>Asher B. Durand</i> Copy from original by Stuart
JOHN ADAMS, (1735-1826)	<i>Gilbert C. Stuart</i>
JOHN QUINCY ADAMS, (1767-1848)	<i>Asher B. Durand</i> 1834
JOHN QUINCY ADAMS, (1767-1848)	<i>Edward D. Marchant</i>
JAMES H. ALLEN, (1768-1778) (Miniature)	<i>Artist Unknown</i>
THEODORE ALLEN, (Cameo executed in 1835)	<i>Artist Unknown</i>
JOHN ALSOP, (1724-1794)	<i>Artist Unknown</i>
JOHN ALSTYNE, (1800-1869)	<i>Charles L. Elliott</i> 1866
ALEXANDER ANDERSON, M.D., (1775-1870)	<i>Artist Unknown</i>
JULIA MALVINA ANDERSON (Miniature)	<i>Alexander Anderson</i> 1820
PIETRO ARETINO	<i>John G. Chapman</i> Copy from original by Titian
LORD ASHBURTON (Alexander Baring), (1774- 1848)	<i>George P. A. Healy</i> 1842
MRS. WILLIAM AXTELL, (Margaret De Peyster), (1728-)	<i>John Wollaston</i>
JOHN BAINBRIDGE, M.D., (1582-1643) AND DAUGHTER	<i>Sir Peter Lely</i>
WILLIAM BAINBRIDGE, U.S.N., (1774-1833)	<i>Rembrandt Peale</i>
EVERT BANCKER, (1721-1803) (Miniature)	— <i>Mack</i>
REV. LAZARE BAYARD	<i>Artist Unknown</i>
MRS. LAZARE BAYARD, (Judith De Vos)	<i>Artist Unknown</i>
BAYARD HOMESTEAD AT ALPHEN, HOLLAND, WITH PORTRAITS OF SAMUEL BAYARD AND HIS WIFE, (Anna Stuyvesant)	<i>Artist Unknown</i>

SUBJECT	ARTIST
RICHARD BAYLEY, M.D., (1745-1801) . . .	<i>J. H. Lazarus</i> Copy from original by Stuart
MRS. DANIEL BEACH, (Elizabeth B. Durand)	<i>Asher B. Durand</i>
REV. HENRY WARD BEECHER, (1813-1887) (Crayon)	<i>Artist Unknown</i>
JAMES WILLIAM BEEKMAN, (1815-1877) . . .	<i>Walter Satterlee</i> Copy from original by Leclear
EDWARD BEMENT, (1795-1866) (Miniature)	<i>Artist Unknown</i>
ERASTUS C. BENEDICT, (1800-1880)	<i>William H. Powell</i>
EGBERT BENSON, (1746-1833)	<i>John Wesley Jarvis</i> Copy from original by Stuart
EGBERT BENSON, (1746-1833)	<i>Gilbert C. Stuart</i> 1807
HENRY BENSON, (1741-1823)	<i>John Vanderlyn</i> 1823
ROBERT BENSON, (1739-1823)	<i>John Trumbull</i> 1804
MRS. SAMSON BENSON	<i>Artist Unknown</i>
GEORGE W. BETHUNE, D.D., (1805-1862) . . .	<i>Rembrandt Peale</i>
ANTHONY BLEECKER (1770-1827)	<i>William Dunlap</i>
MATTHIAS BLOODGOOD, (1803-1890)	<i>Artist Unknown</i>
MRS. MATTHIAS BLOODGOOD, (Maria Ackerman)	<i>Artist Unknown</i>
JOHN BEALE BORDLEY, (1727-1804)	<i>Charles Willson Peale</i>
WILLIAM C. BOUCK, (1786-1859)	<i>Charles L. Elliott</i> 1847
LUTHER BRADISH, (1783-1863)	<i>Thomas Hicks</i>
REAR-ADMIRAL SAMUEL L. BREESE, U.S.N., (1794-1870)	<i>Daniel Huntington</i> 1872
JOHN BROWN, (1800-1859)	<i>Artist Unknown</i>
GEORGE BRUCE, (1781-1866)	<i>Daniel Huntington</i>
GUY BRYAN, (1755-1829)	<i>Thomas Sully</i>
THOMAS J. BRYAN, (1800-1870)	<i>William O. Stone</i> 1869
JULIA S. BRYANT (Miniature)	<i>Artist Unknown</i>
PETER BRYANT, M.D. (Miniature)	<i>Artist Unknown</i>
MRS. PETER BRYANT (Miniature)	<i>Artist Unknown</i>
WILLIAM CULLEN BRYANT, (1794-1878) . . .	<i>Henry Peters Gray</i>
WILLIAM CULLEN BRYANT, (1794-1878) (Cameo)	<i>Artist Unknown</i>
WILLIAM CULLEN BRYANT, (1794-1878) (Miniature 1819)	<i>Artist Unknown</i>
MRS. WILLIAM CULLEN BRYANT, (1797-1865), (Miniature)	<i>Artist Unknown</i>
AARON BURR, (1756-1836)	<i>John Vanderlyn</i>

SUBJECT	ARTIST
EMMA LOUISA BURR	<i>Artist Unknown</i>
HENRY BURR	<i>Artist Unknown</i>
HENRY AARON BURR	<i>Artist Unknown</i>
MRS. HENRY AARON BURR	<i>Artist Unknown</i>
SEBASTIAN CABOT, (1477-1557)	<i>Cephas G. Thompson</i> 1841
THOMAS CAMPBELL, (1777-1844)	<i>Samuel S. Osgood</i>
ALICE CAREY, (1820-1871)	<i>Samuel S. Osgood</i>
EARL OF CARLISLE, (1748-1825)	<i>Daniel Huntington</i>
GEORGE CARPENTER	<i>Artist Unknown</i>
MRS. MARIA CARPENTER	<i>Artist Unknown</i>
J. W. CASILEAR, (1811-1893)	<i>Asher B. Durand</i>
MRS. CHRISTOPHER CHAMPLIN, (Phebe Thurston), (1749-1823)	<i>Artist Unknown</i>
HENRY CLAY, (1777-1852)	<i>Samuel S. Osgood</i>
DE WITT CLINTON, (1769-1828)	<i>John Wesley Jarvis</i>
DE WITT CLINTON, (1769-1828)	<i>Charles Ingham</i>
GOV. GEORGE CLINTON, (1739-1812)	<i>Ezra Ames</i>
CADWALLADER D. COLDEN, (1769-1834)	<i>John Wesley Jarvis</i>
CHRISTOPHER COLLES, (1738-1821)	<i>John Wesley Jarvis</i>
CHRISTOPHER COLUMBUS, (1446-1506)	Copy from original in Florence Gallery
CHRISTOPHER COLUMBUS, (1446-1506) (<i>After Parmigiano</i>)	
CHARLES U. COMBES	<i>David E. Cronin</i> 1891
MYLES COOPER, D.D., (1735-1785)	<i>After Copley</i>
JOHN SINGLETON COPLEY, (1737-1815)	<i>Himself</i>
SIR JOHN SINGLETON COPLEY, (Lord Lynd- hurst), (1772-1863)	<i>Samuel S. Osgood</i>
CORN PLANT, (Seneca Chief)	<i>F. Bartoli</i> 1796
HERNANDO CORTES	Copy from original in Florence Gallery
COL. DAVID CROCKETT, (1786-1836)	<i>A. Le De Rose</i>
CLARKSON CROLIUS, (1805-1887)	<i>Ezra Ames</i> 1825
MRS. CLARKSON CROLIUS	<i>Benjamin A. Wallace</i>
REV. HOOPER CUMMING	<i>Henry Inman</i>
MRS. HOOPER CUMMING, (Sophie Wright) AND DAUGHTER, HARRIET, (Mrs. Ed- ward A. Jee)	<i>Rembrandt Peale</i>
ALEXANDER J. DALLAS, (1759-1817)	<i>John W. Jarvis</i>
CHARLES P. DALY, (1817-1899)	<i>William Page</i> 1848

SUBJECT	ARTIST
WILLIAM DARLINGTON, M.D., (1782-1863)	<i>Jacob Eichholz</i> 1810
MATTHEW L. DAVIS, (1766-1850), (Miniature)	<i>Artist Unknown</i>
STEPHEN DECATUR, U.S.N., (1751-1808)	<i>Rembrandt Peale</i>
CAPT. DANIEL DELAVAN, (1757-1835)	<i>John Trumbull</i>
ABRAHAM DE PEYSTER, (1753-)	<i>Gerard Beekman De Peyster</i>
CATHERINE AUGUSTA DE PEYSTER, (Miniature) (-1911)	<i>Artist Unknown</i>
ELIZABETH VAN RENSSELAER DE PEYSTER, (Miniature) (-195)	<i>Artist Unknown</i>
FREDERIC DE PEYSTER, (1796-1882)	<i>George Gerhard</i> 1872
COL. JAMES DE PEYSTER, (1726-1799)	<i>Gerard Beekman De Peyster</i>
JOHN DE PEYSTER, (1731-1857)	<i>Charles Willson Peale</i> 1798
MRS. JOHN DE PEYSTER, (Elizabeth Haring), (1713-1807)	<i>Charles Willson Peale</i>
JOHN WATTS DE PEYSTER, (1821-1908)	<i>E. S. Jacquin</i> 1907
WILLIAM AXTELL DE PEYSTER, (2 portraits)	<i>Artist Unknown</i>
MRS. WILLIAM AXTELL DE PEYSTER, 1800-), (2 portraits)	<i>Artist Unknown</i>
THOMAS DE WITT, D. D., (1791-1874)	<i>William Cogswell</i>
THOMAS DE WITT, D. D., (1791-1874)	<i>Samuel B. Waugh</i>
HENRY DEXTER, (1813-1910)	<i>Charles A. Whipple</i> 1901
ORRANNO PERRY DEXTER, (1853-1903)	<i>Charles A. Whipple</i>
JOHN A. DIX, (1798-1879)	<i>Daniel Huntington</i> , 1880
TWO DONGAN FAMILY PORTRAITS, FROM THE HOUSE OF GOV. THOMAS DONGAN, CASTLETON, STATEN ISLAND, N. Y.	<i>Artist Unknown</i>
ASHER B. DURAND, (1796-1886)	<i>Himself</i>
ASHER B. DURAND, (1796-1886)	<i>William Jewett</i> , 1825
ASHER B. DURAND, (1796-1886)	<i>Eliab Metcalf</i>
ASHER B. DURAND, (1796-1886)	<i>John Trumbull</i> , 1825
CAROLINE DURAND, (daughter of the artist)	<i>Asher B. Durand</i>
EUGENE H. DURAND, (infant son of the artist)	<i>Asher B. Durand</i>
JOHN DURAND, (1794-1821), (Miniature)	<i>Asher B. Durand</i>
MRS. JOHN DURAND	<i>Asher B. Durand</i> , 1822
LUCY BALDWIN DURAND	<i>Asher B. Durand</i>
LUCY M. DURAND, (daughter of the artist)	<i>Asher B. Durand</i>
EDWARD H. DURELL, (1810-1887)	<i>Thomas Le Clear</i>

SUBJECT	ARTIST
GERRET DUYSKINCK, (1660-1710) . . .	<i>Himself</i>
MRS. GERRET DUYSKINCK, (Marie Abeel), (1666-)	<i>Gerret Duyckinck</i>
SIR CHARLES L. EASTLAKE, (1793-1865) . . .	<i>Daniel Huntington</i>
ANDREW ELLICOTT, (1745-1820)	<i>Artist Unknown</i>
MRS. ANDREW ELLICOTT, (Sarah Brown). . .	<i>Artist Unknown</i>
PHILIP W. ENGS (1790-1875)	<i>Artist Unknown</i>
ALEXANDER H. EVERETT, (1792-1847), (Miniature)	<i>Washington Blanchard</i>
BENJAMIN H. FIELD, (1814-1893)	<i>Daniel Huntington, 1875</i>
HAMILTON FISH, (1808-1893)	<i>Augustus G. Heaton</i> Copy from original by Huntington
NICHOLAS FISH, (1758-1833)	<i>James H. Shegogue</i> Copy from original by Inman
PRESERVED FISH, (1766-1846)	<i>Artist Unknown</i>
JOHN FISHER	<i>F. R. Spencer, 1856</i>
RICHARD FISHER	<i>F. R. Spencer</i>
JOHN WAKEFIELD FRANCIS, M.D., (1789- 1861)	<i>Charles L. Elliott</i>
JOHN WAKEFIELD FRANCIS, M.D., (1789- 1861)	<i>James Bogle</i>
BENJAMIN FRANKLIN, (1706-1790)	<i>Joseph S. Duplessis</i> in Paris, about 1784
ALBERT GALLATIN, (1761-1849)	<i>William H. Powell, 1843</i>
MRS. HORATIO GATES, (Elizabeth Phil- lips), (Miniature)	<i>Artist Unknown</i>
DAVID GELSTON, (1744-1828)	<i>John Wesley Jarvis</i>
GEVARTIUS, (from Van Dyck)	<i>John Trumbull</i>
JOHN S. GILES, (1799-1880)	<i>Junius Brutus Stearns, 1858</i>
WILLIAM GILLILAND, (1734-1796)	<i>Ralph Earle, 1789</i>
COMMODORE JOHN H. GRAHAM, (1794-1878)	<i>William H. Powell</i>
MRS. JOHN H. GRAHAM, (née Milledoler) . . .	<i>William H. Powell, 1839</i>
JOHN GRIFFITH, M.D.	<i>Artist Unknown</i>
MRS. NATHANIEL GRIFFITH, (Mary Ellicott)	<i>Artist Unknown</i>
WILLIAM GRIFFITH, M.D.	<i>Artist Unknown</i>
DAVID GRIM, (1737-1826)	<i>Samuel L. Waldo, 1812</i>
RUFUS WILMOT GRISWOLD, (1815-1857) . . .	<i>Charles L. Elliott</i>
SETH GROSVENOR (1787-1857)	<i>John G. Taggart, 1861</i>
FRANCIS A. HALL	<i>Artist Unknown</i>

SUBJECT	ARTIST
JOHN B. HALL	<i>Henry Inman, 1839</i>
MRS. JOHN B. HALL	<i>Henry Inman</i>
FITZ-GREENE HALLECK, (1790-1867), (pencil drawing)	<i>Henry Inman, 1831</i>
FITZ-GREENE HALLECK, (1790-1867)	<i>Henry Inman, 1828</i>
FITZ-GREENE HALLECK, (1790-1867)	<i>John G. Taggart</i> Copy from original by Elliott
FITZ-GREENE HALLECK, (1790-1867)	<i>G. W. Twibill, Jr.</i> from original by Henry Inman
ALEXANDER HAMILTON, (1757-1804)	<i>Charles Willson Peale</i>
ALEXANDER HAMILTON, (1757-1804) (Crayon)	<i>James Sharpless</i>
ALEXANDER HAMILTON, (1757-1804)	<i>Artist Unknown</i>
MRS. ALEXANDER HAMILTON, (1757-1854)	<i>Eastman Johnson 1846</i>
WILLIAM HANDY, M.D.	<i>Edward Savage</i>
JESSE HAWLEY, (1773-1842), (Miniature)	<i>Ezra Ames</i>
JESSE HAWLEY, (1773-1842)	<i>Grove S. Gilbert</i>
CALEB HEATHCOTE, (1665-1721)	<i>Artist Unknown</i>
MRS. MARY E. HEWITT, (1818-)	<i>Samuel S. Osgood</i>
RICHARD HILDRETH, (1807-1865)	<i>Robert M. Pratt, 1858</i>
CHARLES FENNO HOFFMAN, (1806-1887)	<i>Cephas G. Thompson</i>
THE VERY REV. EUGENE AUGUSTUS HOFFMAN, D.D., (1829-1902)	<i>Harry T. See, 1902</i>
MATILDA HOFFMAN, (1791-1809), (Miniature)	<i>Artist Unknown</i>
SAMUEL VERPLANCK HOFFMAN	<i>J. Carroll Beckwith, 1909</i>
SAMUEL VERPLANCK HOFFMAN	<i>Rudolph Schmidt</i>
MYRON HOLLEY, (1779-1841)	<i>Artist Unknown</i>
ELDAD HOLMES	<i>Artist Unknown</i>
DAVID HOSACK, M.D., (1769-1835)	<i>Augustus G. Heaton</i> from the original by Thomas Sully
GENERAL E. HUNTINGTON (1754-1834)	<i>John Trumbull</i>
JEDEDIAH VINCENT HUNTINGTON, (1815-1862)	<i>Daniel Huntington</i>
INDIANS	
CACHASUNGHIA, OSAGE WARRIOR, (Crayon)	<i>C. B. Julien St. Memin</i>
OSAGE WARRIOR, (Crayon)	<i>C. B. Julien St. Memin</i>
OSAGE WARRIOR, (Crayon)	<i>C. B. Julien St. Memin</i>
INDIAN OF THE "IOWAS OF THE MISSOURI" (Crayon)	<i>C. B. Julien St. Memin</i>

SUBJECT	ARTIST
INDIAN GIRL OF THE "IOWAS OF THE MISSOURI" (Crayon)	<i>C. B. Julien St. Memin</i>
DELAWARE INDIAN (Crayon)	<i>C. B. Julien St. Memin</i>
PAYOUSKA, CHIEF OF THE GREAT OSAGES, (Crayon)	<i>C. B. Julien St. Memin</i>
CHIEF OF THE LITTLE OSAGES, (Crayon)	<i>C. B. Julien St. Memin</i>
GENERAL WILLIAM IRVINE, (1741-1804)	<i>J. R. Lambdin</i> from the original by Robert E. Pine
ANDREW JACKSON, (1767-1845)	<i>Asher B. Durand, 1835</i>
JOHN D. JAQUES, M.D., (1772-1839)	<i>Henry Inman</i>
SAMUEL JAUDON	<i>Thomas Sully</i>
MRS. AUGUSTUS JAY, (1670-)	<i>Artist Unknown</i>
CHIEF JUSTICE JOHN JAY, (1745-1829)	<i>Joseph Wright, 1786</i>
CHIEF JUSTICE JOHN JAY, (1745-1829)	<i>Oliver Lay</i> from the original by Gilbert C. Stuart
PETER AUGUSTUS JAY, (1776-1842)	<i>Charles F. Saltza</i> from the original by Asher B. Durand
MRS. EDWARD A. JEE, (Harriet Cumming) AND MOTHER, MRS. HOOPER CUMMING	<i>Rembrandt Peale</i>
THOMAS JEFFERSON, (1743-1826)	<i>Asher B. Durand</i> from the original by Stuart
THOMAS JEFFERSON, (1743-1826)	<i>Artist Unknown</i> Copy from original by Stuart
THOMAS JEFFERSON, (1743-1826)	<i>Rembrandt Peale, 1805</i>
WILLIAM JOHNSON, (1769-1848)	<i>John Wesley Jarvis, 1819</i>
SIR WILLIAM JOHNSON, BART., (1715-1774)	Copy from the original in the possession of his great-grandson
JACOB JONES, U.S.N., (1768-1850)	<i>Rembrandt Peale</i>
JOHN JONES, M.D., (1729-1791), (Miniature)	<i>Samuel Folwell, 1790</i>
JOHN DIVINE JONES, (1814-1895)	<i>Daniel Huntington</i>
ELISHA KENT KANE, (1820-1857)	<i>Thomas Hicks</i>
ROBERT HENDRE KELBY (1847-)	<i>Irving R. Wiles, 1918</i>
WILLIAM KELBY, (1841-1898)	<i>Robert Hinckley, 1901</i>
JAMES KENT, (1763-1847)	<i>Samuel F. B. Morse</i>
EUGENE KETELTAS, (1802-1876)	<i>William O. Stone</i>
BREVET LIEUTENANT-COLONEL HENRY KET-ELTAS, U.S.A., (1838-1896)	<i>Marietta Cotton</i>
JOHN ALSOP KING, (1816-1900)	<i>Robert Hinckley, 1892</i>
JOHN ALSOP KING, (1816-1900)	<i>John Trumbull</i> about 1830

SUBJECT	ARTIST
SOLOMON KIP (Miniature)	<i>Artist Unknown</i>
HERMAN KNICKERBACKER, (1782-1855) . . .	<i>Artist Unknown</i>
COL. JOHANNES KNICKERBACKER, (1749-1827)	<i>Artist Unknown</i>
JOHN C. KUNZE, D.D., (1744-1807)	<i>John Wesley Jarvis</i>
MARQUIS DE LAFAYETTE, (1757-1834) . . .	<i>Charles C. Ingham, 1825</i>
MARQUIS DE LAFAYETTE, (1757-1834) . . .	<i>Artist Unknown</i> painted 1791
MRS. MARTHA J. LAMB, (1829-1893) . . .	<i>Artist Unknown</i>
JOHN LAWRENCE, (1750-1810), (3 portraits)	<i>Artists Unknown</i>
JOHN LAWRENCE, (1750-1810), (Miniature)	<i>John Trumbull</i> at Philadelphia, 1792
AUGUSTINE HICKS LAWRENCE, (1770-1828)	<i>Gilbert Stuart</i>
DAVID LEAVITT	<i>J. B. Flagg, 1872</i>
MRS. ESTELLE A. LEWIS, (1824-1880) . . .	<i>Charles L. Elliott</i>
MORGAN LEWIS, (1754-1844)	<i>Charles C. Curran</i> from the original by James Herring
EZRA L'HOMMEDIEU, (1734-1811)	<i>Ralph Earl, 1792</i>
LINCOLN FAMILY	<i>Frank B. Carpenter</i>
JOHN LIVINGSTON, (1714-1788)	<i>Henry Benbridge</i>
MRS. JOHN LIVINGSTON, (Catherine De Peyster), (1724-1788)	<i>John Wollaston</i>
COLONEL PETER R. LIVINGSTON, (1737-1794)	<i>William H. Powell</i>
ROBERT R. LIVINGSTON, (1746-1813) . . .	<i>John Vanderlyn</i> at Paris, 1804
EDWARD LYDE	<i>Rembrandt Peale, 1823</i>
MRS. ANDREW MCGOWN, 1st, (Margaret Benson), (1766-1851)	<i>Artist Unknown</i>
ANDREW MCGOWN, 2d, (1785-1870)	<i>James H. Wright</i>
MRS. ANDREW MCGOWN, 2d, (Eliza A. S. Ferris), (1800-1890)	<i>James H. Wright</i>
ANDREW MCGOWN, 3d, (1856-1873)	<i>James H. Wright</i>
MARY DE PEYSTER MCKNIGHT, (1832- (Miniature)	<i>Artist Unknown</i>
MRS. ALEXANDER N. MACOMB, (Julia Anna McWhorter), (Miniature)	<i>Benjamin Trott</i>
WILLIAM CHARLES MACREADY, (1793-1873), (In character as William Tell)	<i>Thomas C. Cummings</i> from original by H. Inman
REV. ALEXANDER MCWHORTER, D.D., (1734- 1807), (Crayon)	<i>Artist Unknown</i>

SUBJECT	ARTIST
MRS. ALEXANDER McWHORTER, (Mary Cum- ming), (Crayon)	<i>Artist Unknown</i>
JAMES MADISON, (1751-1836), (Miniature)	<i>Artist Unknown</i>
JAMES MADISON, (1751-1836)	<i>Asher B. Durand</i> from the original by Stuart
JAMES MADISON, (1751-1836)	<i>Asher B. Durand</i>
MRS. JAMES MADISON, (1772-1849)	<i>Rembrandt Peale</i>
ZOPHAR MILLS, (1809-1887)	<i>Frank B. Carpenter</i>
SAMUEL L. MITCHELL, M.D., (1764-1831), (Crayon)	<i>James Sharples</i>
JAMES MONROE, (1758-1831), (Miniature) .	<i>Artist Unknown</i>
JAMES MONROE, (1758-1831)	<i>Asher B. Durand</i> from the original by Stuart
GEORGE P. MORRIS, (1802-1864)	<i>Charles L. Elliott</i>
GOVERNEUR MORRIS, (1752-1816)	<i>Ezra Ames</i>
LEWIS MORRIS, (1698-1762)	<i>Artist Unknown</i>
ROBERT MORRIS, (1734-1806)	<i>John Wesley Jarvis</i> from the original by Stuart
SAMUEL F. B. MORSE, (1791-1872), (Crayon)	<i>Artist Unknown</i>
WILLIAM S. MOUNT, (1807-1868)	<i>Frank B. Carpenter</i> from the original by Elliott
ROBERT MURRAY, (1818-1878)	<i>Rufus Wright, 1861</i>
COMMODORE JOHN T. NEWTON, U.S.N. (1793-1857)	<i>Artist Unknown</i>
COMMODORE JAMES NICHOLSON, U.S.N., (1737-1804)	<i>Artist Unknown</i>
JEREMIAH NIMS, (1818-1842)	<i>Himself</i>
CAROLINE E. S. NORTON, (1808-1877)	<i>Samuel S. Osgood, 1839</i>
GEN. AARON OGDEN, (1756-1839)	<i>Asher B. Durand, 1834</i>
MRS. GEORGE OGILVIE, (Ann McWhorter), (Crayon)	<i>Artist Unknown</i>
FRANCES S. OSGOOD, (1811-1850)	<i>Samuel S. Osgood</i>
JOHN PAYNE	<i>Thomas G. Wainwright</i>
THOMAS PAYNE, (1717-1799)	<i>G. Vander Puyl</i>
CHARLES WILLSON PEALE, (1741-1827)	<i>Benjamin West</i>
OLIVER H. PERRY, U.S.N., (1785-1819)	<i>Rembrandt Peale</i>
FRANKLIN PIERCE, (1804-1869)	<i>Artist Unknown</i>
PAIR OF WRISTLETS, ONE BEARING PORTRAIT OF JOHN PINTARD, THE OTHER "JUSTICE"	<i>John Ramage</i>

SUBJECT	ARTIST
JOHN PINTARD, (1759-1818), (Miniature)	<i>John Ramage, 1787</i>
JOHN PINTARD, (1759-1818)	<i>John Trumbull, 1817</i>
MRS. JOHN PINTARD, (Elizabeth Brasher), (1765-1838) (Miniature)	<i>John Ramage, 1787</i>
MADAME JEAN BERARD DE PITHOU, (Mini- ature)	<i>Artist Unknown</i>
JOHN HAMPDEN PLEASANTS, (1797-1846) . . .	<i>Artist Unknown</i>
EDGAR ALLAN POE, (1809-1849)	<i>Samuel S. Osgood</i>
DR. JOSEPH PRIESTLEY, (1733-1804)	<i>Rembrandt Peale</i>
REV. SAMUEL PROVOOST, D.D., (1742-1815)	<i>Thomas S. Duche</i>
JOHN RANDOLPH OF ROANOKE, (1773-1833)	<i>John Wesley Jarvis, Balti- more, 1811</i>
SA-GO-YE-WAT-HA, OR RED JACKET	<i>Robert W. Weir, New York City, 1828</i>
GEN. JOSEPH REED, (1741-1785)	<i>J. C. Hagen from the original by C. W. Peale</i>
LUMAN REED, (1785-1836)	<i>Asher B. Durand</i>
REMBRANDT VAN RHYN (1606-1669)	<i>John G. Chapman</i>
PETER REMSEN	<i>Samuel L. Waldo</i>
JAMES RIKER, (1822-1889)	<i>Emil Kosa from a photograph</i>
JAMES RIVINGTON, (1724-1802)	<i>Artist Unknown</i>
REV. JOHN RODGERS, D.D., (1727-1811) . . .	<i>Artist Unknown</i>
BRYAN ROSSITER	<i>John Trumbull</i>
RAJAH RAMMOHUN ROY, (1773-1833)	<i>Rembrandt Peale, London, 1833</i>
HENRY RUTGERS, (1745-1830)	<i>Henry Inman, about 1828</i>
MRS. BARENT RYNDERS, (Hester Leisler) . . .	<i>Artist Unknown</i>
AUGUSTUS SCHELL, (1812-1884)	<i>Eastman Johnson 1885</i>
CATALINA SCHUYLER, (1705-1758)	<i>Pieter Vanderlyn</i>
JOHANNES SCHUYLER, (1668-1747) AND HIS WIFE, ELIZABETH STAATS, (-1737),	<i>Artist Unknown</i>
JOHANNES SCHUYLER, (1697-1741)	<i>Artist Unknown</i>
PHILIP SCHUYLER, (1695-1745)	<i>Pieter Vanderlyn</i>
COL. PHILIP SCHUYLER, (1695-1745)	<i>Artist Unknown</i>
MAJOR GENERAL PHILIP SCHUYLER, (1733- 1804)	<i>John Trumbull</i>
MRS. PHILIP SCHUYLER, (Catherine Van Rens- selaer), (1734-1803)	<i>Artist Unknown</i>

SUBJECT	ARTIST
DANIEL SEYMOUR	<i>Thomas S. Cummings</i>
WILLIAM SHALER, (1778-1833)	<i>Artist Unknown</i>
BENJAMIN B. SHERMAN, (1811-1885)	<i>George Gerhard, 1885</i>
EDWIN SMITH, (1822-1906)	<i>Francisco Anelli</i>
ELIHU H. SMITH, (1771-1798), (Crayon)	<i>James Sharples, 1797</i>
WILLIAM SMITH, (1728-1793), (Miniature)	<i>H. Stubble</i>
AMBROSE SPENCER, (1765-1848)	<i>John Wesley Jarvis</i>
JOHN STANFORD, D.D., (1754-1834)	<i>John Wesley Jarvis</i>
DANIEL STANTON	<i>Charles L. Elliott</i>
CORNELIUS STEENWYCK, (-1684)	<i>Artist Unknown</i>
CORNELIUS STEENWYCK, (-1684)	<i>Jan Van Goosen</i>
GEN. EBENEZER STEVENS, (1751-1823)	<i>Artist Unknown</i>
WILLIAM L. STONE, (1792-1844)	<i>Edward D. Marchant</i>
ROGER STRONG, (1762-1836)	<i>John Vanderlyn</i>
GILBERT C. STUART, (1755-1828), (Miniature on ivory)	<i>Anson Dickinson</i>
GILBERT C. STUART, (1755-1828)	<i>Charles Willson and Rembrandt Peale</i>
GERARDUS STUYVESANT, (1690-1777)	<i>Artist Unknown</i>
NICHOLAS WILLIAM STUYVESANT, (1648-1698)	<i>Artist Unknown</i>
NICHOLAS WILLIAM STUYVESANT, (1722-1780)	<i>Artist Unknown</i>
NICHOLAS WILLIAM STUYVESANT, (1769-1833)	<i>Artist Unknown</i>
PETER STUYVESANT, (1592-1672)	<i>Artist Unknown painted from life</i>
PETER STUYVESANT, (1592-1672)	<i>Artist Unknown Copy from the original</i>
PETER STUYVESANT, (1796-1860)	<i>Artist Unknown</i>
PETRUS STUYVESANT, (1727-1805)	<i>Gilbert C. Stuart</i>
CAPTAIN JOHN A. SUTTER, (1803-1880)	<i>Samuel S. Osgood</i>
DR. MAURICE SWABEY	<i>John Trumbull</i>
COL. ZACHARY TAYLOR, (1784-1850)	<i>Artist Unknown</i>
HENRY TEN BROECK, (1754-1830)	<i>John Paradise, 1814</i>
WILLIAM TILGHMAN, (1756-1827)	<i>Rembrandt Peale</i>
GOV. DANIEL D. TOMPKINS, (1774-1823)	<i>John Wesley Jarvis</i>
PIERRE TOUSSAINT, (1766-1853), (Miniature)	<i>Menucci</i>
MRS. PIERRE TOUSSAINT, (Juliette Noel), (-1851), (Miniature)	<i>Artist Unknown</i>
EUPHEMIA, NIECE AND ADOPTED DAUGHTER	

SUBJECT	ARTIST
OF PIERRE TOUSSAINT, (1815-1829), (Miniature)	<i>Artist Unknown</i>
NICHOLAS P. TRIST, (1800-1874)	<i>Robert M. Pratt, 1852</i>
JEAN LAZARE VACHÉ, (1762-1833), (Miniature)	<i>Artist Unknown</i>
JOHN B. VACHÉ, (1792-1813), (Miniature)	<i>Artist Unknown</i>
MARIA ANNE VACHE, (1769-1835), (Miniature, on a tortoise shell snuff box)	<i>Artist Unknown</i>
PIETER JOHAN VAN BERCKEL, (1725-1800)	<i>Charles Willson Peale</i>
GEN. PIERRE VAN CORTLANDT, (1762-1848)	<i>William Collins</i>
STEPHEN VAN CORTLANDT	<i>Artist Unknown</i>
MRS. STEPHEN VAN CORTLANDT, (Jane Beekman)	<i>Artist Unknown</i>
RIP VAN DAM, (1662-1736)	<i>Artist Unknown</i>
MRS. RIP VAN DAM, (Sarah Vanderspiegle)	<i>Artist Unknown</i>
LUCRETIA VAN DER MEULEN	<i>John Van Ravesteyn</i>
WILLIAM W. VAN NESS, (1776-1823)	<i>John Wesley Jarvis</i>
ROGER GERARD VAN POLANEN,	<i>James Frothingham</i>
JEREMIAH VAN RENSSELAER, JR., (1824-1866)	<i>Luther Terry</i>
PETER VAN SCHAAK, (1747-1832)	<i>Artist Unknown</i>
GULIAN C. VERPLANCK, (1786-1870)	<i>Charles C. Ingham</i> about 1830
AMERICUS VESPUCIUS	<i>Artist Unknown</i> Copied from the original in the Florence Gallery
AMERICUS VESPUCIUS	<i>Artist Unknown</i> Copied from the original by Parmigiano in the Royal Gallery at Naples
CAPT. JOHN WADDELL, (-1762)	<i>Artist Unknown</i>
MRS. JOHN WADDELL, (Anne Kirton), (1716-1773)	<i>Artist Unknown</i>
ABRAHAM MORTIMER WALTON	<i>William Winstanley</i>
WILLIAM WALTON, (1706-1768)	<i>Artist Unknown</i>
WILLIAM WALTON, (1706-1768)	<i>John Wollaston</i>
MRS. WILLIAM WALTON, (Cornelia Beekman), (1708-1786)	<i>John Wollaston</i>
COL. ANDREW WARNER, (1806-1899)	<i>George A. Baker, 1877</i>
GEORGE WASHINGTON, (1732-1799)	<i>Asher B. Durand</i> from the original, by Stuart, in the Boston Museum of Fine Arts

SUBJECT	ARTIST
GEORGE WASHINGTON, (1732-1799) . . .	<i>William Grimaldi</i>
GEORGE WASHINGTON, (1732-1799) . . .	<i>Rembrandt Peale</i>
GEORGE WASHINGTON, (1732-1799) . . .	<i>Charles Willson Peale</i>
GEORGE WASHINGTON, (1732-1799) . . .	<i>Gilbert C. Stuart</i>
MARTHA WASHINGTON, (1732-1802) . . .	<i>Asher B. Durand</i> from the original by Stuart
MARTHA WASHINGTON, (1732-1802) . . .	<i>Rembrandt Peale</i>
JOHN WATTS, (1749-1836)	<i>John W. Bolles</i> from the original by Henry Inman
GEN. ANTHONY WAYNE, (1745-1796) . . .	<i>Edward Savage</i>
DANIEL WEBSTER, (1782-1852)	<i>George P. A. Healy, 1842</i>
BENJAMIN WEST, (1738-1820)	<i>Abraham Delanoy, Jr., 1776</i>
PROSPER M. WETMORE, (1798-1876) . . .	<i>Charles L. Elliott</i>
MRS. HUGH LAWSON WHITE (Anne Peyton)	<i>Artist Unknown</i>
MARGUERITE PEYTON WHITE	<i>Artist Unknown</i>
N. P. WILLIS, (1806-1867)	<i>William A. Wall</i> in Italy, about 1833



Sculpture in the Collection of The New-York Historical Society

(PLASTER CASTS UNLESS OTHERWISE STATED)

- BUST OF JOHN QUINCY ADAMS, (1767-1848) *Artist Unknown*
- BUST OF JOHN QUINCY ADAMS, (1767-1848),
(In Marble) *Horatio Greenough*
- BUST OF WASHINGTON ALLSTON, (1779-1843), (In Marble) *Edward Augustus Brackett*
- DEATH MASK OF REV. CHARLES W. BAIRD, D.D. *S. Decomps*
- MEDALLION OF FORDYCE BARKER, M.D., (1819-1891), (In Marble) *Louis M. Verhaegen*
- BUST OF JOEL BARLOW, (1754-1812) *Jean Antoine Houdon*
- BUST OF SIMON BOLIVAR, (1783-1830) *Petrus Tener*
- BUST OF RT. REV. THOMAS C. BROWNELL, D.D., (1779-1865) *Chauncey B. Ives*
- BUST OF WILLIAM CULLEN BRYANT, (1794-1878), (In Marble) *Henry K. Brown*
- CHARLES I. BUSHNELL, (Bronze Medallion) *A. W. Jones*
- BUST OF HENRY CLAY, (1777-1852) *Shobal V. Clevenger*
- BUST OF DE WITT CLINTON, (1769-1828) *Artist Unknown*
- BUST OF GEORGE CLINTON, (1739-1812) *Giuseppe Ceracchi*
- BUST OF CHRISTOPHER COLUMBUS, (1446-1506) (In Marble) *John Gott*
- Copy from original in the museum of the Capitol at Rome.
- BUST OF GEORGE WILLIAM CURTIS *J. Q. A. Ward*
- Replica of the bronze bust presented to The New York Public Library.
- BUST OF FREDERIC DE PEYSTER, (1796-1882) (In Marble) *George E. Bissell*
- BUST OF JOHN WATTS DE PEYSTER, (1821-1907) (In Bronze) *George E. Bissell*
- BUST OF WILLIAM EARL DODGE, (1805-1883) (In Marble) *J. Q. A. Ward, 1888*
- BUST OF LOUIS DURR, (1821-1880) (In Bronze) *Henry Baerer*

- BUST OF EDWARD EVERETT, (1794-1865) *Shobal V. Clevenger*
- BUST OF HICKSON W. FIELD, (1788-1873)
(In Marble) *Artist Unknown*
- BUST OF CHARLES JAMES FOX (1811-1846) *Artist Unknown*
- BUST OF JOHN WAKEFELD FRANCIS, M.D.,
(1789-1861) *Artist Unknown*
- BUST OF BENJAMIN FRANKLIN, (1706-1790) *Jean Antoine Houdon*
- BUST OF ROBERT FULTON, (1765-1815) (In
Bronze) *Jean Antoine Houdon*
- Copy of Cast owned by the National Academy of Design.
- BUST OF ALEXANDER HAMILTON, (1757-1804) *John Dixey*
- Copy from original by Ceracchi.
- BUST OF WILLIAM HENRY HARRISON, (1773-
1841) *Shobal V. Clevenger*
- BUST OF WILLIAM F. HAVEMEYER, (1804-
1874) *Julia Griffin, 1874*
- MEDALLION OF FRANCIS L. HAWKES, D.D.,
(1798-1866) (In Marble) *David Richards*
- BUST OF FRANCIS L. HAWKS, D.D., (1798-
1866) (In Marble) *David Richards*
- MEDALLION OF FRANCIS L. HAWKS, D.D.,
(1798-1866) *Artist Unknown*
- MEDALLION OF NATHANIEL HAWTHORNE,
(1804-1864) *Edward J. Kuntze*
- MEDALLION OF JOSEPH CONVERSE HEYWOOD
F. Manley
- BUST OF PHILIP HONE, (1781-1851) *John H. I. Browere*
- BUST OF PHILIP HONE, (1781-1851) *Shobal V. Clevenger*
- BUST OF DAVID HOSACK, (1769-1835) *John H. I. Browere*
- BUST OF JOSEPH HUME, (1777-1855) *Joseph Bonomi*
- BUST OF WASHINGTON IRVING, (1783-1859)
(In Marble) *Erastus D. Palmer*
- EQUESTRIAN STATUETTE OF ANDREW JACK-
SON, (In Bronze) *Clark Mills*
- BUST OF JOHN JAY, (1745-1829) *Giuseppe Ceracchi*
- BUST OF PETER AUGUSTUS JAY, (1776-1842) *Robert E. Launitz*
- BUST OF THOMAS JEFFERSON, (1743-1826) *Jean Antoine Houdon*
- BUST OF ELISHA KENT KANE, M.D., (1820-
1857) *Peter Reniers*
- BUST OF JAMES KENT, (1763-1847) *Shobal V. Clevenger*

- MEDALLION OF GOVERNOR JOHN ALSOP
 KING, (1788-1867) *Artist Unknown*
- BUST OF THADDEUS KOSCIUSZKO, (1746-
 1817) ——— *Eggenschwiler*
- BUST OF ALPHONSE MARIE LOUIS DEPART
 DE LAMARTINE, (1790-1869) (In Marble) *A. S. Adam-Salomon, 1854*
- BUST OF WILLIAM BEACH LAWRENCE, (1800-
 1881) (In Marble) *F. A. T. Dunbar, 1877*
- BUST OF ABRAHAM LINCOLN, (1809-1865) . *T. D. Jones*
- BUST OF D. J. MACGOWAN *Clark Mills*
- BUST OF JOHN MARSHALL, (1755-1835) . *Artist Unknown*
- BUST OF LORD NELSON, (1758-1805) . . *Artist Unknown*
- BUST OF SAMUEL OSGOOD, D.D., (1812-1880) *Franklin Simmons, 1869*
- BUST OF THOMAS PAINE, (1737-1809) . . *John Wesley Jarvis*
- DANIEL PARISH, JR., (1838-1914) . . . *Lea Ahlborn*
- Plaster cast and mould of the large model of the gold medal presented to Daniel Parish, Jr.,
 by the American Numismatic Society, 1890.
- MEDALLION JOHN PINTARD *Artist Unknown*
- BUST OF WILLIAM PITT, (1759-1806) . . *Artist Unknown*
- STATUE OF WILLIAM PITT, (1759-1806) (In
 Marble) *Joseph Wilton*
- Erected by the Colony of New York, September 7, 1770, at the intersection of Wall and
 William Streets. It was mutilated by the British soldiers soon after their occupation of New
 York City in 1776.
- BUST OF WILLIAM H. PRESCOTT, (1796-
 1859) *Thomas Ball*
- BUST OF LUMAN REED, (In Marble) . . . *Artist Unknown*
- BUST OF SIR WALTER SCOTT, (1771-1832) . *Artist Unknown*
- BUST OF MRS. JONES SCHERMERHORN (Mary
 Hone), (In Marble) *Thomas Crawford, 1837*
- MEDALLION OF GEORGE SCRIBA, (1753-1836) *Artist Unknown*
- BUST OF WILLIAM H. SEWARD, (1801-1872) *Artist Unknown*
- BUST OF WILLIAM SHAKESPEARE, (1564-1616) *Artist Unknown*
- Cast from the Bust in Stratford Church, from the collection of George Daniel.
- BUST OF BENJAMIN SILLIMAN, (1779-1864) *C. B. Ives*
- MEDALLION OF GILBERT STUART *S. Ellis*
- Model for the American Art Union Medal for the year 1848. From a bust taken from life by
 Browere.
- BUST OF GEORGE WASHINGTON, (1732-1799) *Jean Antoine Houdon*

- MEDALLION OF GEORGE WASHINGTON, (1732-1799) (In Bronze) *Alfred W. Jones*
- BUST OF JOHN WATTS, (1749-1836) . . . *Thomas Coffee*
Copy from the original by Ball Hughes.
- BUST OF DANIEL WEBSTER, (1782-1852) . *Shobal V. Clevenger*
- STATUETTE OF DANIEL WEBSTER, (1782-1852) (In Bronze) *Thomas Ball, 1853*
- BUST OF BENJAMIN WEST, (1738-1820) . *Francis Chantrey*
- BUST OF JOSEPH M. WHITE, (1781-1839)
(In Marble) *Horatio Greenough*
- BUST OF HUGH WILLIAMSON, M.D., (1735-1819) *William I. Coffee, 1816*
- BUST OF OLIVER WOLCOTT, (1726-1797) . *Shobal V. Clevenger*
- BUST OF JAMES R. WOOD, M.D., (1816-1882) *Artist Unknown*
- ACHILLES AND PENTHESILEA. (Group in
Marble) *G. M. Benzoni*
- A BACCHANTE. (In Marble) *Nicolas Coustou*
- THE INDIAN. (In Marble) *Thomas Crawford, 1856*
- PRIMITIVE MARKSMAN. (In Bronze) . . *Fernando Miranda*
- RUTH. (In Marble) *Henry K. Brown*
- GROUP OF A BOY AND DOG; OR, CHI VINCI,
MANGIA. (In Marble) *Henry K. Brown*
- BACCHUS. (In Marble) *Artist Unknown*

Index

- Academy of Fine Arts, to open an exhibition, 44; Napoleon presents a collection to, 46; exhibition, 51; discussion concerning financial aid to the, referred to, 52; miniatures stolen from, 55
Academy of Polite Arts, proposals for, 19-20, 21-24
Adams, John, portrait of, by Mather Brown, referred to, 29
American Academy of Arts, an account of, referred to, 49
American Museum, Philadelphia, advertises, 17
Aquatint work, introduce in America, 42
Architecture, school for, 25
Auchmuty, Miss, Pratt's portrait of, referred to, 32
Automatons, exhibition of, 39-40
- Baker, Gardner, proprietor of an exhibition, 39, 40
Baltimore, Md., 30
Bard, Dr., Jr., 8
Barrelet, John J., 38
Barrow, Thomas, 38, 39
Bateman, William, engraver, his advertisement, 12-13
Beekman family, mentioned, 2, 9
Bell and the Dragon, story of, in wax works, 28
Berson, I. P., painter, his advertisement, 41
Birch, B., his advertisement, 20-21
Boel, Rev. Mr., 2
Bogart, Daniel, 1, 2
Brevoort, Mr., 8
British Army, regiments mentioned: 52d, 14; 57th, 14
Broadwood's, Piano Forte, 50
Brown, Mather, his paintings mentioned, 25-26; his drawings of Shakespearian scenes, 29; his American portraits referred to, 29
Buds of Beauty, frontispiece of, described, 30
- Cabinetmakers, 4
Caricaturing a portrait, an arrest for, 52
Carvers, 4
Cary, Mathew, 39
Cotton, Charles, death of, 57
Cerachi, Giuseppe, is attacked for sculpturing the bust of the President of the United States, 56
Charleston, S. C., painting of the City, exhibited by artificial light, 39; mentioned, 9
Cincinnati, Society of, proposes erecting statue of Gen. Washington, 47
City Hall, N. Y. City, 6, 7
City Hotel, 49
Clark, Mrs., 38
Clephan, Lewis, portrait painter, his advertisement, 31
Clinton, George, engraved portrait of to be published, 38
Coats of Arms, advertisement concerning, 27, 30
Coffee House Bridge, 14
Colles, J., miniatures, his advertisement, 14
Colles, John (miniature profiles), his advertisement, 15-16; mentioned, 31
Columbian Academy of Painting, advertisement of, 35-36, 43
Cooke, Richard C., admitted Freeman, 1
Copley, John S., 19; his painting mentioned, 25
Crolicus, Mr., 19
- Dancing instructor, 18
Davis, Mrs., 32
Dawkins, Henry, engraver, 4
De Bruls, Michael, proposes publishing four views of New York City, 4-6
De Lanoy, Abraham, 7
De Lanoy, Abraham, Jr., 3, 7; advertises, 8; paints sign, 8; his death, 9
Dickinson, Anson, miniature painting, 49
Dobson, Thomas, 39
Donaldson, William, 16
Duer, Colonel William, his comments on a portrait of Miss Auchmuty, 32
Dunlap, William, removes to the New York Institution, 51; offers reward for miniatures stolen from American Academy of Fine Arts, 55
Durand, John, gives instruction in drawing, 6; his advertisements, 6-7
Du Simitière, P. E., miniature painter, advertises, 7; mentioned, 18
Duyckinck, Evert, admitted Freeman, 1
Duyckinck, Gerrardus, admitted Freeman, 1
Duyckinck, Gerardus, Jr., mentioned, 30
Duyckinck, Gerritt, admitted Freeman, 1
Dwight, Stephen, cabinetmaker, advertises, 4
- Edinburgh, Scotland, 14
Edsall, Thomas H., mentioned, 56
Engravers, 4, 5, 11, 12, 13, 14, 15, 18, 28
Exhibition of Paintings described, 50
Eyraud, Judith, wife of Lawrence Kilburn, 2
- Ferrara, Mrs., 7
Field, Robert, his engraved portrait of Washington, 38

- Franklin, Benjamin, Peale's mezzotint of, mentioned, 32
 French Academy in Paris, mentioned, 18
 Gaine, Hugh, printer, 5, 10, 14, 16
 Garrison, B., proposes to instruct in drawing and painting, 16
 Gaultier, Mr., 39
 Glasgow, Scotland, 14
 Godwin, Abraham, engraver, his advertisement, 28
 Godwin, Mr., engraver, 30
 Golet, Peter, 32
 Golet, Raphael, admitted Freeman, 1
 Golden Head, tavern, 15
 Gray, Mr., portrait of, by Mather Brown, referred to, 29
 Great Barn Island, for sale, 47
 Green, S., engraver, 25
 Greswold, Mr., 15
 Gallager, C., painter, his advertisement, 40-41
 Haldimand, General, 11, 12
 Hamilton, Alexander, Trumbull's portrait of, placed in the City Hall, 35; his portrait engraved by Field to be issued, 38; his likeness in wax, 46
 Harcastle, Henry, carver, 4
 Harrison, James, proposals for publishing views of U. S., 37; mentioned, 39
 Harvard University, mentioned, 26
 Haynes, Joseph, 4
 Heap, George, his plan of Philadelphia published, 4
 Henri Peter, miniature painter, his advertisement, 32
 Hicks, Judge, 13
 Hoffman & Glass, sale by, advertised, 49
 Holt, John, printer, 5; letter addressed to, 10-11
 Hood, Admiral, 8
 Hopkins, Mr., 12
 Hudson River, view of, mentioned, 51
 Hull, Mr., his tavern, 12
 Hutt, John, engraver, his advertisement, 11-12
 Irving, Smith & Holly, sale by, of paintings, 51
 Jarvis, John W., his terms advertised, 48
 Jay, John, engraved portrait of, to be published, 38
 Jefferson, Thomas, portrait of, by Mather Brown, referred to, 29
 Keppel, Capt. George, captures Washington's portrait, 55
 Kilburn, Judith, 3
 Kilburn (Killbrum), Lawrence, his arrival, 1; his advertisements, 1, 2, 3; marries, 2; his death, 3; property of, to be sold, 29
 King and Queen, represented in wax, 33
 Lacour, Peter, instructs in drawing and painting, 25
 Lafayette, Marquis de, Peale's mezzotint of, mentioned, 32
 Lake George, view of, mentioned, 51
 Lamb, Anthony, 4
 Lamont, Mr., 27
 Laurens, Henry, 56
 Lawrence, John, proposes to instruct in drawing, 16, 17
 Lemet, L., engraver, his advertisement, 45
 Livingston, Rev. John, in wax, 33
 Livingston, Mr., 44, 46
 Livingston's Sugar House, 3
 London, Eng., 1, 8, 11, 12, 14, 21
 Longworth, David, 48
 Lorrain, Claude, 10
 Lottery Office, mentioned, 18
 Loughborough, his paintings referred to, 25
 Low, Cornelius, his paintings for sale, 13
 Low, Isaac, 13
 Lowndes, Capt. William, his estate for sale, 47
 Lucas, Mr., 15
 M'Ilworth, Thomas, portrait painter, 4
 M'Kenzie, Mr., barrack-master, 14
 Malbone, Edward G., death of, 57
 Maratto, Carlo, 10
 Mare, John, admitted Freeman, 1
 Maria, ship, 1
 Marling [Martling], Rachel, marries Abraham DeLanoy, 7
 Martin, Col. Josiah, 4
 Maverick, Andrew; admitted Freeman, 1
 Maverick, Peter, engraver, his advertisement, 18, 24, 27-28
 Maverick, Peter R., death of, 50
 Mechanic Hall, 49
 Merchants Coffee House, 4
 Mesnard, Thomas, 29
 Metcalf, Eliab, painter, his advertisement, 52
 Mezarra, Francis, arrested for caricaturing, 52
 Miller, Thomas, ship master, 1
 Montcrief, Major, mentioned, 32
 Montgomery, Mr., 26
 Montgomery, Robert, 30
 Morgan, Mr., painter, mentioned, 28
 Moses & Sons, Isaac, to sell oil paintings, 39
 Mount Vernon, Parkyns' view of, mentioned, 36
 Murray, John, engraver, his advertisement, 14

- Napoleon, Emperor, presents collection to American Academy of Fine Arts, 46
- New London, Conn., 50
- New Paltz, N. Y., 57
- New Rochelle, N. Y., 49
- New York City, proposals for publishing four views of, in 1763, 4-6
- New York, Parkyns' view of, mentioned, 36
- New York Institution, 51, 55
- Niagara, view of, published, 11, 12; mentioned, 51
- Noel, Garret, book seller, 4
- North Carolina, 34
- North, Lord, his portrait in wax, 33
- Nutter, Mr., 15
- Orleans, Dutchess of, in wax, 33
- Paff, M., advertises his gallery of paintings, 55
- Paff's Gallery, referred to, 52, 55
- Paiba, Mr., 4
- Panorama, building of the rotunda for Vanderlyn's, commenced, 54
- Panorama, of Charleston, S. C., with James and Sullivan's islands exhibited by artificial light, 39
- Pantheon, to be opened, 44
- Paper Hanging Manufactory, advertisement, 30-31
- Parisen, Philip, miniature painting, his advertisement, 34-5, 43; advertises an estate for sale, 47; his terms for painting, 47
- Parisien, Otto, Goldsmith, death of, 49
- Parkins, Mr., 42
- Parkyns, G. I., proposals for publishing 24 views of U. S. by, 36-37
- Partridge, Nehemiah, admitted Freeman, 1
- Peale, Charles Willson, his advertisements, 17; to paint the portrait of the President of Congress, 29; his mezzotint of Washington and others advertised, 31-2; his portrait of David Rittenhouse exhibited, 40; history of his Washington portrait, 55-6
- Peale, Raphael, to paint miniatures, 42
- Peale, Rembrandt, his advertisement, 42
- Pepperrell, Sir William, portrait of himself and of his children mentioned, 26
- Pepperrell, Sir William, portrait of, by Mather Brown, referred to, 29
- Philadelphia, Pa., plan of, advertised as published, 4; mentioned, 10
- Philadelphia, Pa., seal manufactory at, 26, 30; mentioned, 15, 18, 29, 31, 32, 36, 39, 41, 42
- Pierie, Lt., his engraving of Niagara published, 11, 12
- Pitt's Statue, mentioned, 11
- Pratt's exhibition room at New York, mentioned, 32
- Proctor, Carden, 4
- Proctor, Mr., watchmaker, 14
- Providence, R. I., 41
- Provoost, Rev. Samuel, in wax, 33
- Purcell, Henry, engraver, his advertisement, 12, 13
- Quaker Meeting House, 24
- Quesnay, Alexander M., instructs in dancing and drawing, 18-19, his plans for an Academy of Polite Arts, 19-20, 21-24
- Ramage, John, miniature painter, 16; his household furniture to be sold, 35
- Rauschner, Mr., 44
- Rembrandt's Head, N. Y. City, 7
- Reynolds, Thomas, seal cutter and jeweller, his advertisement, 26-27, 30
- Rittenhouse, David, Peale's portrait of, exhibited, 40
- Rivington, James, 12, 16, 17
- Robertson, Alexander, his advertisement, 35-36; sale of paintings at his room, 51; secretary, American Academy of Fine Arts, 51, 55
- Robertson, Archibald, his advertisement, 35-36, 43
- Robertson, Walter, his painting of Washington, to be engraved, 38
- Rodgers, Rev. John, in wax, 33
- Rogers, Sally, paintings with her mouth, 48
- Rosevelt, Peter, 2
- Rotunda, building of, commenced, 54; its progress referred to, 54
- Rowand, William, portrait painter, his advertisement, 14
- Royal Academy, Paris, 25
- St. Memin, C. B. J., 45
- Savage, F., engraver, 40, 42
- Savage, Mr., 48
- Scene painter, advertisement of, 33
- Schuyler, Dirck, 8
- Scull, Nicholas, Surveyor General of Penna., 4
- Seal, manufactory at Philadelphia, 26
- Seaman, Martin, 41, 42
- Shakespeare Gallery, 48
- Sharples, James, death of, 49; his collection for sale, 49
- Shnydore, Ignatius, scene painter, his advertisement, 33
- Sign painting, 16
- Smith, Capt., 14
- Smith, George, engraver, 14
- Smith, William, of S. C., engraved portrait of, 40

- Smither, James, engraver, 15
 Snow's Hotel, N. Y. City, museum, 46
 South Carolina, 34
 Staples, John J., 39
 Stephany, Mr., 3
 Stewart, Gabriel [?], his portrait of Clinton to be engraved, 38
 Stirling, Lord, 18; house of, leased for an academy, 20
 Stites, Mr., 20
 Streets, mentioned:
 Batteaux, 7
 Bayard, 2
 Beaver, 1, 2, 11, 12
 Beekman, 15
 Broad, 5, 6, 7, 18, 20, 25
 Broadway, 12, 13, 48
 Burling Slip, 4, 5, 8
 Chapel, 16, 31
 Chatham, 47
 Church, 49
 Crown, 2, 18, 24, 27, 31
 Dey, 24, 28
 Dock, 4, 13, 29
 Fair, 12, 45
 Fly Market, 3, 8, 13
 Gold, 28
 Golden Hill, 14
 Greenwich, 39, 48, 51
 Hanover Square, 5, 32
 John, 45
 Leonard, 55
 Liberty, 43, 50
 Lispénard, 49
 Little Dock, 31
 Maiden Lane, 7, 16, 28, 33, 37, 40
 Nassau, 25
 Pearl, 46
 Queen, 15, 19, 20, 33, 34
 Smith, 19, 34
 Tryon Row, 14
 Wall, 14, 26, 30, 48
 Water, 11, 14, 15, 16, 33
 White Hall, 3
 William, 35, 39, 43, 45, 50
 Stuart, Gilbert, his paintings mentioned, 25, 38

 Taylor, John, 13
 Tetley, William B., portrait painter, his advertisement, 11, 12
 Thody, Col., 5
 Tiebout, Alexander, 38
 Tiebout, Cornelius, proposals for publishing his engraved portraits of Clinton and Jay, 38
 Tontine, City tavern, exhibition of paintings at the, 41

 Totten, Joseph, merchant, 15
 Trumbull, John, his historical paintings described, 52-3; subscriptions for engravings of his pictures solicited, 53; criticism of his paintings referred to, 54

 United States, proposals for publishing views of, 36-37

 Vanderlyn, Peter, his building of the rotunda, commenced, 54; its progress referred to, 54
 Van Dyck, Mr., 19

 Wales, Prince of, his portrait in wax, 33
 Washington, D. C., Parkyns' view of, mentioned, 36
 Washington, George, Peale's mezzotint, advertised, 31-2; his portrait in wax, 33; proposals for publishing a portrait of, by Robertson, engraved by Field, 38; his portrait by Wright, on exhibition, 40; statue of proposed by Society of Cincinnati, 47; full-length likeness of, for sale, 49; Peale's portrait of, history of, 55-6
 Washington, Mrs. George, her portrait by Wright, on exhibition, 40
 Watchmaker, 14
 Watts, John, 3
 Warts, Robert, 29
 Way, Mary, portrait and miniature painter, advertises, 50-1
 Wax Works, exhibition of, 28, 33, 33-4; description of some, 44-45; of Mrs. Wright, burned, 9; restored, 9-10; New Museum of, advertisement of, 46
 Wells, Mrs. (sister of Mrs. Wright), 9
 West, Benjamin, his paintings mentioned, 25; mentioned, 7, 8, 19
 Weyman, W., printer, 5
 Whitfield, Rev. Mr., his wax figure saved, 9
 Willett, M., sheriff, 35
 Williams, William, painter, advertises, 7, 15
 Wilson, Mr., his painting of Niagara, published, 11
 Wilson, Woodrow, unveils portrait of Washington in England, 56
 Wright, I., his portraits of Gen. and Mrs. Washington, on exhibition, 40
 Wright, Joseph, his portrait of Jay to be engraved, 38
 Wright, Mr. (son of Mrs. Wright, the modeller), his advertisement, 28
 Wright, Mrs., her wax works burned, 9; restored, 9-10; exhibition, 28; death of, 28-29

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