

JANUARY, 1906

STUART

PRICE, 15 CENTS

ND
237
S8M3

UC-NRLF



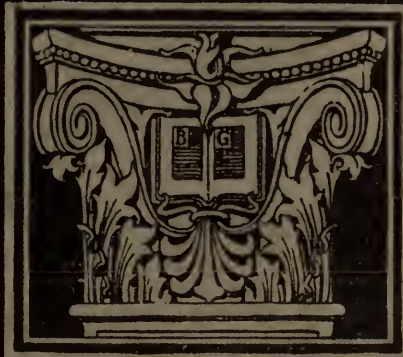
QB 362 859

Masters-in-Art

A Series of Illustrated Monographs

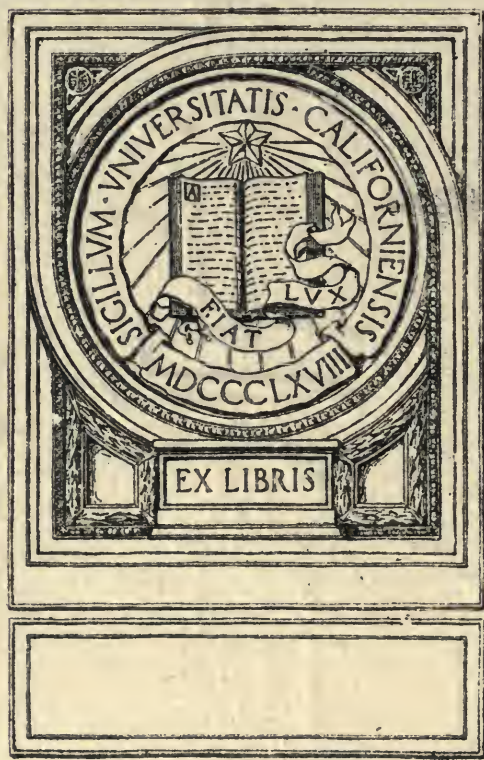
Issued Monthly

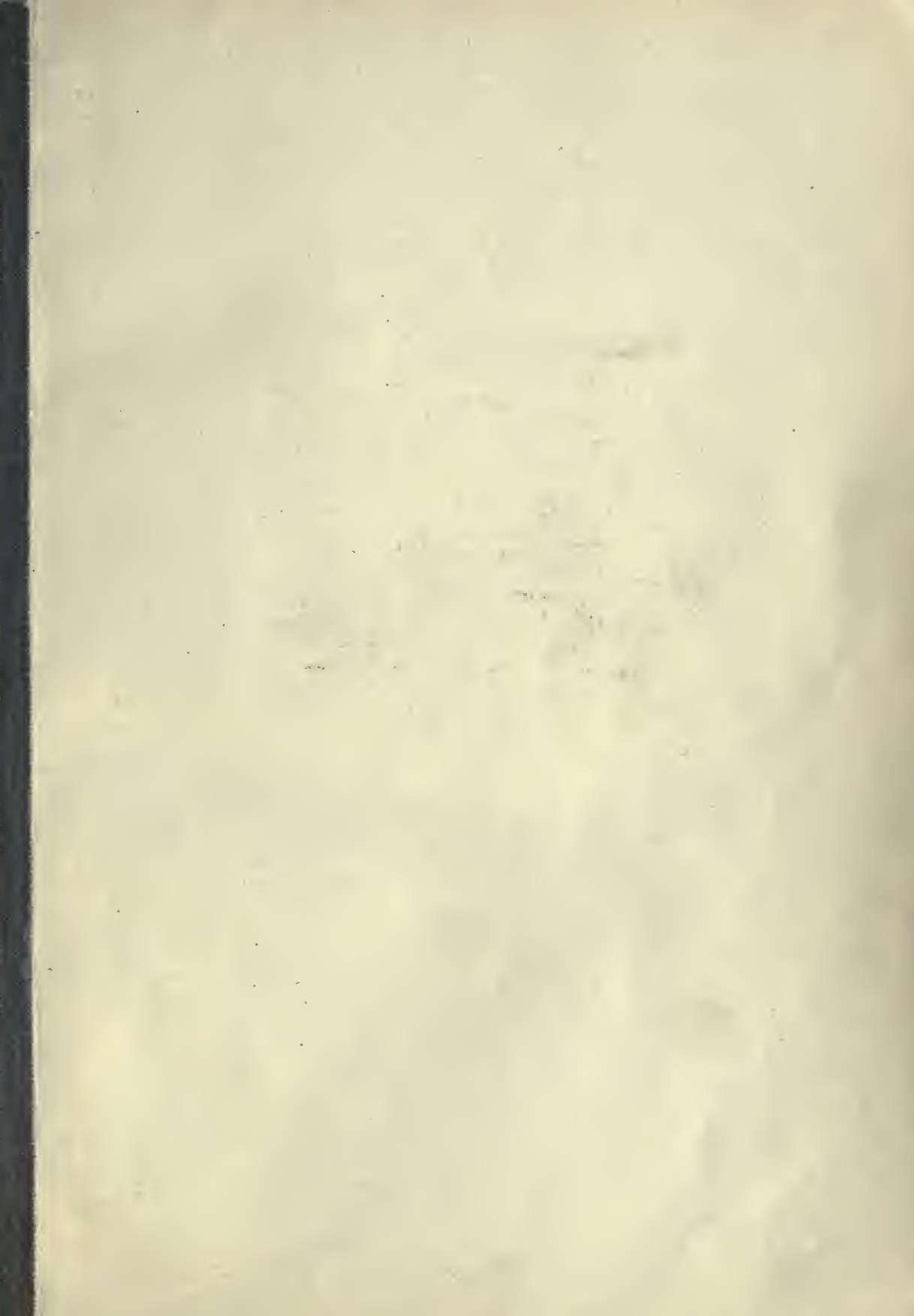
STUART



PART 73 — VOLUME 7

Bates and Guild Company
Publishers
42 Chauncy Street
Boston







Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

Masters in Art

A Series of Illustrated Monographs

Among the artists to be considered during the current, 1906, Volume may be mentioned, Böcklin, Sodoma, Constable, Bouguereau, Goya, and Ingres. The 1906 Volume began with

PART 73, JANUARY STUART

PART 74, THE ISSUE FOR

February

WILL TREAT OF

David

NUMBERS ISSUED IN PREVIOUS VOLUMES OF "MASTERS IN ART"

VOL. 1.

- PART 1, VAN DYCK
- PART 2, TITIAN
- PART 3, VELASQUEZ
- PART 4, HOLBEIN
- PART 5, BOTTICELLI
- PART 6, R. EMBRANDT
- PART 7, REYNOLDS
- PART 8, MILLET
- PART 9, GIO. BELLINI
- PART 10, MURILLO
- PART 11, HALS
- PART 12, RAPHAEL

*Sculpture

VOL. 2.

- PART 13, RUBENS
- PART 14, DA VINCI
- PART 15, DÜRER
- PART 16, MICHELANGELO*
- PART 17, MICHELANGELO†
- PART 18, COROT
- PART 19, BURNE-JONES
- PART 20, TER BORCH
- PART 21, DELLA ROBBIA
- PART 22, DEL SARTO
- PART 23, GAINSBOROUGH
- PART 24, CORREGGIO

†Painting

VOL. 3.

- PART 25, PHIDIAS
- PART 26, PERUGINO
- PART 27, HOLBEIN ‡
- PART 28, TINTORETTO.
- PART 29, P. DEHOOCH
- PART 30, NATTIER
- PART 31, PAUL POTTER
- PART 32, GIOTTO
- PART 33, PRAXITELES
- PART 34, HOGARTH
- PART 35, TURNER
- PART 36, LUINI

‡Drawings

VOL. 4.

- PART 37, ROMNEY
- PART 38, FRA ANGELICO
- PART 39, WATTEAU
- PART 40, RAPHAEL*
- PART 41, DONATELLO
- PART 42, GERARD DOU
- PART 43, CARPACCIO
- PART 44, ROSA BONHEUR
- PART 45, GUIDO RENI
- PART 46, P. DECHAVANNES
- PART 47, GIORGIONE
- PART 48, ROSSETTI

*Frescoes

VOL. 5.

- PART 49, BARTOLOMEO
- PART 50, GREUZE
- PART 51, DÜRER*
- PART 52, LOTTO
- PART 53, LANDSEER
- PART 54, VERMEER
- PART 55, PINTORICCHIO
- PART 56, THE VAN EYCKS
- PART 57, MEISSONIER
- PART 58, BARYE
- PART 59, VERONESE
- PART 60, COPLEY

*Engravings

VOL. 6.

- PART 61, WATTS
- PART 62, PALMA VECCHIO
- PART 63, VIGÉE LE BRUN
- PART 64, MANTEGNA
- PART 65, CHARDIN
- PART 66, BENOZZO
- PART 67, JAN STEEN
- PART 68, MEMLING
- PART 69, CLAUDE
- PART 70, VERROCCHIO
- PART 71, RAEBURN
- PART 72, FILIPPO LIPPI

ALL THE ABOVE NAMED ISSUES ARE CONSTANTLY KEPT IN STOCK

Prices on and after January 1, 1906: Single numbers of back volumes, 20 cents each. Single numbers of the current 1906 volume, 15 cents each. Bound volumes 1, 2, 3, 4, 5, and 6, containing the parts listed above, bound in brown buckram, with gilt stamps and gilt top, \$3.75 each; in green half-morocco, gilt stamps and gilt top, \$4.25 each.

LETTERS & LETTERING

A *Illustrated Treatise* by FRANK CHOUTEAU BROWN, containing two hundred and ten Examples. A complete and varied collection of Alphabets of Standard and Modern Forms, so arranged as to be most practically and conveniently useful to Designers, Architects, Craftsmen, and all who have to draw letter-forms.

WHAT THOSE WHO USE IT HAVE TO SAY

I consider the work very good, and far ahead of anything of its kind that I have seen before.

JAMES F. RUDY, W. Philadelphia, Pa.

It is very well adapted to my line of work, and is used for general office lettering. It has many commendable features.

WALTER H. WHITLOCK, Architect, Binghamton, N.Y.

It is comprehensive and at the same time concise, and well adapted as a reference book. I find it the most complete book on the subject that I have examined.

MARY KETCHAM,

Inst. College of Fine Arts, Syracuse Univ.

The very best I have seen. I have handled many, both Foreign and Domestic, but never found one that gives so much good information and usefulness for the price of \$2.00.

BERNHARD BENSON,

Art Industrial Works, Jamestown, N. Y.

I have used the work as a reference book when designing the lettering for bronze tablets of every description, and find the method of constructing the Roman letters very satisfactory.

A. M. LONG, Chicago, Ill.

I find it a great help to me in my work. The most valuable part in the book is the Roman capital letters, also the construction of Roman small letters and the spacing of Roman capitals.

JOSEPH OLSEY, Marble and Granite Worker.

It is the best book I have seen on the subject. I wish it especially for the Gothic and Black Letter Alphabets, and consider them the best things in it, especially Mr. Goodhue's Alphabet.

MISS RUTH S. BROOKE, Gambier, O.

The most complete of any treatise on letters and lettering I have ever seen. The artist who wishes to make letter designing a study, to become proficient, cannot well afford to be without it.

C. J. BOYD, McCune, Kan.

In my work of designing I find myself constantly referring to it for standard forms. I believe that any one who is called upon to letter will find it to be of lasting value in saving time and getting results.

WALTER L. BURT, El Paso, Tex.

PRICE, \$2.00, POST-PAID.

MONEY BACK IF NOT SATISFACTORY

Bates & Guild Company, Boston

"IT HAS TAUGHT ME ALL THAT A TEACHER COULD HAVE TAUGHT—HOW TO BEGIN RIGHT, HOW TO AVOID DIFFICULTIES, AND THE 'TRICKS OF THE TRADE.'"

Pen Drawing

CHARLES D. MAGINNIS



ONLY practice will make an accomplished pen-draughtsman; but this little treatise teaches whatever can be taught of the art; namely, how to practise, what "style" is, and how to attain it, what pens, inks, and papers have been found most serviceable, how to use line and hatch, how to produce textures and to represent various surfaces, values and colors, how to depict and treat details,—in a word, imparts a knowledge of all the ways, means, and processes that experience has proved useful. The keynote of the book is practicality. Each of the 72 illustrations is a specific example of some important method. It is written interestingly and clearly. With this treatise at his elbow the draughtsman can make most valuable use of his spare minutes.

Price, \$1.00, Postpaid

THE BOOK MEASURES $7\frac{1}{2}$ x 5 INCHES, CONTAINS 130 PAGES AND 72 ILLUSTRATIONS, IS PRINTED ON HEAVY PAPER, AND BOUND IN GRAY CLOTH.

THIRD EDITION.

BATES & GUILD COMPANY, PUBLISHERS
42 CHAUNCY STREET, BOSTON, MASS.



Univ. of
California

ND 237
S8A13

335751

NO. 1000
AMERICAN

MR

UNIV. OF
CALIFORNIA



335751

MASTERS IN ART PLATE I
PHOTOGRAPH BY BALDWIN COOLIDGE
[3]

STUART
GEORGE WASHINGTON
MUSEUM OF FINE ARTS, BOSTON

4
3
2
1



1000
1000
1000



3 3 3 3 3 3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3 3 3 3 3 3
3 3 3 3 3 3 3 3 3 3 3 3 3





STUART

STUART
HON. JONATHAN MASON

OWNED BY DR. HENRY F. SEARS, BOSTON

MRS. JONATHAN MASON

OWNED BY MISS MABEL GERTRUDE MASON, BOSTON





MASTERS IN ART PLATE VIII
PHOTOGRAPH OF JAMES GREENLEAF BY CHARLES TRUSCOTT
PHOTOGRAPH OF MRS. GREENLEAF COPYRIGHTED 1900 BY
THE LONDON ART PUBLISHERS, PHILADELPHIA

STUART
JAMES GREENLEAF
PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA
MRS. JAMES GREENLEAF
OWNED BY MRS. HERBERT M. HOWE, PHILADELPHIA



70 1110
11101110



MASTERS IN ART PLATE X

PHOTOGRAPH COPYRIGHTED, 1889, BY PENNSYLVANIA ACADEMY
OF THE FINE ARTS

[21]

STUART

MRS. WILLIAM JACKSON

PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA

C C C C E E
C C C E E
C C E E
C C A A
U C C E E E E E E E E E E
U C C E E E E E E E E E E
C C C C C C C C C C C C C C C C
C C C C C C C C C C C C C C C C
C C C C C C C C C C C C C C C C
C C C C C C C C C C C C C C C C



PORTRAIT OF GILBERT STUART BY JOHN NEAGLE
MUSEUM OF FINE ARTS, BOSTON

The portrait of Stuart here given was painted in Boston, in 1825, by John Neagle, an eminent artist of Philadelphia. Stuart was at that time seventy years of age. As a likeness the portrait is characteristic; as a painting it is strong and vigorous. It has for many years hung in the Museum of Fine Arts, Boston, where it is placed on loan by the Boston Athenæum, to which it belongs. The above reproduction is from a photograph copyrighted by Chester Abbott Lawrence.

Gilbert Stuart

BORN 1755 : DIED 1828
 AMERICAN SCHOOL

GILBERT STUART was born on December 3, 1755. The place of his birth, now called Hammond Mills, is near North Kingston, Rhode Island. There his father, Gilbert Stuart the elder, a native of Perth, Scotland, had built, in company with a fellow-countryman, Dr. Thomas Moffatt, a mill for the manufacture of snuff, an article which was at that time greatly in demand in the colonies and only to be obtained from Scotland. At first all went well with the business, and in course of time Stuart the elder married and brought his bride, Elizabeth Anthony, the beautiful daughter of a farmer of large property living near Newport, to the house which he had built connected with the snuff-mill. This house, with its quaint gambrel-roof and low doorway, still stands beside the waters of Petaquamscott Pond. There the young couple lived happily and with the utmost simplicity, and there three children were born to them, of whom the youngest, Gilbert, is the subject of this sketch.

When four months old the child was carried to St. Paul's Church, Narragansett, and there baptized. The event is entered in the records of the church as follows:—

“April 11th, 1756, being Palm Sunday, Dr. McSparrow read prayers, and baptized a child named Gilbert Stewart, son of Gilbert Stewart the snuff-grinder—sureties, the Dr. and Mrs. Benjamin Mumford, and Mrs. Hannah Mumford.”

It is generally supposed that the manner here given of spelling the family name was owing to the carelessness of the clerk who made the entry, but, as a matter of fact, signatures of the snuff-grinder that have come down to us show that he himself spelled his name in this way. Another thing to be noted in this baptismal record is that the painter's name, frequently written Gilbert Charles Stuart, is entered simply as Gilbert Stuart, and if, as tradition has it, the Charles was later inserted because of his father's loyalty to “bonnie Prince Charlie,” Stuart himself did not long retain it.

Gilbert Stuart's earliest years were passed in the place of his birth, but the snuff-mill not showing the hoped-for profits, and Mrs. Stuart coming into possession of a small property, it was deemed advisable when he was still very

young to move to Newport, where he could have the benefit of the good education afforded by the parochial school there kept by the Rev. George Bissett, assistant minister of Trinity Church. Under his guidance the boy made excellent progress, but it was no easy task for him to devote his thoughts to study. His spirits were too high and his love of play too strong. Writing many years later of this period in his life, his daughter says: "Young Stuart was at the very head and front of mischief of every kind, but a great favorite with all his schoolfellows—a sort of master-spirit, his companions willingly yielding him the lead on every occasion." From one of his schoolmates and closest friends, Dr. Waterhouse, we learn that he was "a very capable and self-willed boy, who was indulged in everything, being an only son, handsome and forward and habituated at home to have his own way with little or no control from his easy, good-natured father."

Even at this early stage of his career Stuart had given evidence of talent in the line in which he afterwards became famous. At thirteen he had made some drawings admirable for so young a draftsman. At about this time too he painted his first picture in oils, a pair of Spanish dogs belonging to Dr. William Hunter of Newport, and when fourteen he executed what are said to be his earliest portraits, those of John Banister and Mrs. Christian Banister, now in the Redwood Library, Newport.

Stuart's first teacher in art was Cosmo Alexander, a Scotchman who spent some few years in the colonies, and upon his return to Scotland in 1772 persuaded his pupil, then in his eighteenth year, to accompany him, promising him advantages in art not to be obtained at that day in America.

Unfortunately, soon after reaching Edinburgh Alexander died, leaving Stuart to the care, not, as is usually stated, of Sir George Chambers, "who quickly followed Alexander to the grave," but probably to a friend and relative of Alexander's, Sir George Chalmers. Whether this new guardian was unmindful of young Stuart's welfare, or was unable to lend him a helping hand, is not known; all that we do know is that Stuart, who, with his characteristic dislike of dwelling on disagreeable subjects, could never be induced to talk about this experience, after an absence of two years returned to America penniless and in rags, having worked his passage home in a collier by way of Nova Scotia.

He now set to work in good earnest to supply by hard labor his lack of knowledge of art, of which during his sojourn in Scotland he had become fully conscious. Together with his friend Waterhouse, he hired a "strong-muscled blacksmith" to pose as a model, and that his progress was rapid and his ability marked is shown by the prompt appreciation his works met with. A portrait of his grandmother, who had died when he was a child of ten or twelve, painted from memory, was so excellent a likeness that her son, his mother's brother, Captain Joseph Anthony, commissioned the promising young artist to paint his portrait as well as portraits of his wife and children. This led to other orders, and he was soon employed by some of the wealthy Jewish families who then lived in Newport.

Stuart's success is the more remarkable when we consider the troubled condition of the country at that time. The colonies were growing daily more hostile to the mother-country, party feeling ran high, and war, that worst of enemies to art and art-patronage, seemed imminent. When at length hostilities broke out at Lexington, presaging the complete rupture so soon to follow between Great Britain and the American colonies, Stuart, seeing but small chance of advancement in his art at home, embarked, on June 16, 1775, the day before the Battle of Bunker Hill, for England, where his friend Waterhouse had but lately gone, and where he felt sure of finding surroundings more congenial to his tastes—above all, where he could have what was held by all young artists of that day in America to be of inestimable value: the advantage of studying under the guidance of Benjamin West, then living in London.

Stuart reached London in September, 1775. His friend Waterhouse was in Edinburgh at the time, and he found himself poor and alone in the metropolis. Most unexpectedly he happened upon a means of support. One day as he passed a church in Foster Lane he heard through the open doorway the strains of an organ. To Stuart, who was not only a lover of music, but himself a musician of some proficiency, this was enough. Carefully avoiding the pew-woman, whose fee of a penny he was unable to pay, he stepped into the building, where he discovered that a trial of candidates for the position of organist was being held. He at once asked if he, a stranger, might enter the competition. His request was granted, with the result that he was engaged as organist of the church at a salary of thirty pounds a year. This modest sum enabled him to live, and he now turned his attention to his painting; but in a desultory sort of way, for such were the caprices of his genius that even when poverty stared him in the face he let his opportunities slip and painted only when the fancy seized him.

When Dr. Waterhouse returned to London he found Stuart in lodgings so far from those which he himself occupied, near a prominent hospital where he was pursuing his medical studies, that it was arranged that Stuart should remove to a location permitting of a daily meeting between the two friends. Moreover, with the improvident painter close at hand Waterhouse could more easily see that he was not in arrears with either his landlord or washerwoman—a state of affairs only too common with Stuart.

Through the kindness of this same friend a few orders for portraits were given the artist. Stuart, however, worked but fitfully, beginning some portraits only to leave them half finished, while others were not even started. No wonder that he continued poor and in debt, although according to Dr. Waterhouse he himself handed over to him two thirds of his own allowance of pocket-money, "and more than once the other third." And yet nothing could weaken the bond of affection between the two young men. "Stuart throughout his life," writes Mr. Samuel Isham, "was recognized as exempt from the ordinary obligations of life; he borrowed and did not pay, he promised and did not perform. He was improvident when providence was a duty, and yet

with it all so gay, so brilliant, so talented, with a so-ingratiating personal charm that he was loved like a child, and those who suffered most by his faults strove hardest to find some excuse for them."

All this time Stuart had never been introduced to Benjamin West, to profit by whose instruction had been the express object of his crossing the ocean. This delay is the more unaccountable as it is well known that West's doors were open to all, and especially to Americans. Waterhouse had been introduced to the celebrated historical painter, and says that he "called upon Mr. West and laid open to him his (Stuart's) situation, when that worthy man saw into it at once, and sent him three or four guineas, and two days afterwards he sent his servant into the city to ask Mr. Stuart to come to him, when he employed him in copying." Another and more probable version of Stuart's meeting with West is given by Sully, the painter, who relates that Mr. Wharton, an old friend of West's, recounted to him in Philadelphia that when dining one day with West in London, together with several other Americans, a servant announced a person as wanting to speak to the host.

"'I am engaged,' said West; but after a pause he added, 'Who is he?' 'He says, sir, that he is from America.' That was enough. West left the table immediately, and on returning said, 'Wharton, there is a young man in the next room who says he is known in *our* city; go you and see what you can make of him.' I went out and saw a handsome youth in a fashionable greatcoat, and I at once told him that I was sent to see what I could make of him. 'You are known in Philadelphia?' 'Yes, sir.' 'Your name is Stuart?' 'Yes.' 'Have you no letters for Mr. West?' 'No, sir.' 'Who do you know in Philadelphia?' 'Joseph Anthony is my uncle.' 'That is enough,— come in,' and I carried him in and he received a hearty welcome."

Thus, after allowing two years and more to slip by, Stuart was received by West as a pupil, and, as was not unusual in those days, became an inmate of his master's house. During the four or five years passed under West's guidance, Stuart, in spite of his vagaries and trying ways, was treated with uniform kindness and consideration, and if the gifted pupil could gain nothing from his master's stilted style and dry manner of painting, he profited greatly by his close association with such a man as West, and by the opportunity afforded him of meeting the distinguished people who frequented the studio of the popular American artist, painter to His Majesty George III.

In addition to his studies under West, Stuart drew in the Royal Academy schools, attended Cruikshank's lectures on anatomy, and heard Sir Joshua Reynolds's celebrated discourses; and yet, no matter under whose teaching he might come, his manner of painting was and always remained peculiarly his own.

In 1777 he first exhibited at the Royal Academy, and in 1782 achieved a triumph there by his 'Portrait of a Gentleman Skating.' This picture, a full-length portrait of Mr. William Grant, of Congalton, skating in St. James's Park, owned in England by Charles Stapleton Pelham-Clinton, Esq., at once established his reputation. He now determined to strike out for himself; but before leaving West he painted a portrait of his master which West him-

self commended, saying to his pupil, "You have done well, Stuart, very well; now all you have to do is to go home and *do better*."

Thus encouraged, Stuart took a house in London, set up his own studio, and at once attained such success that he may be said to have rivaled Sir Joshua Reynolds and Gainsborough in popularity. Although the prices he asked for his portraits were second only to the prices received by those painters, orders poured in upon him. Among the many distinguished people who sat to him were King George III., the Prince of Wales, the Duke of Northumberland, Admiral Sir John Jervis, the Duke of Manchester, Sir Joshua Reynolds, Copley, Gainsborough, John Kemble, Isaac Barré, and Alderman Boydell.

For a brief period Stuart lived like a prince. The money he won so easily was spent with equal ease, and with never a thought for the morrow. He hired a fine house, kept a corps of servants, and entertained right royally. On the friendliest of terms with his brother artists, he was also sought after by persons of high rank and distinction. His ready wit and sparkling humor delighted one and all.

Not long after establishing himself in this princely fashion, Stuart, then in his thirty-first year, married Miss Charlotte Coates, daughter of Dr. Coates of Berkshire, England, and sister of a friend of Stuart's, who, although personally attached to the painter, did all in his power to prevent his sister's marriage with one so reckless in his habits and expenditure as Stuart was known to be. Opposition was useless, however, and with the reluctant consent of the lady's family, the marriage took place on May 10, 1786.

Mrs. Stuart had beauty, and, an attraction which counted for even more with Stuart, a rich contralto voice. Stuart himself was tall, of fine physique, with brown hair, ruddy complexion, and pronounced features; not what would be called a handsome man, but possessed of a power, when he chose to exert it, of charming all with whom he came in contact, though unfortunately his capricious disposition and quick outbursts of temper often alienated those who could not always remember that his heart was warm and his real nature true and sincere.

The inevitable result of Stuart's extravagant mode of life was soon shown, and partly to escape financial embarrassments he removed in 1788 to Ireland, where he opened a studio in Dublin. His success in the Irish capital was immediate. "He was delighted with the society he met there," writes his daughter; "the elegant manners, the wit, and the hospitality of the upper class of the Irish suited his genial temperament. I am sorry to say that Stuart entered too much into their convivialities. The fact is, it was his misfortune—I might say his curse—to have been such an acquisition to and so sought after by society."

Whether there is any truth in the story that Stuart's creditors followed him to Ireland, and that many of the portraits of the nobility painted there were painted while in the debtors' prison, is open to doubt, but we know that though constantly employed and liberally paid he never had money enough to meet his expenses, and that when in 1792 he made up his mind to return to America,

he was so impecunious that he lacked means to pay for his passage across the ocean, and agreed as an equivalent to paint a portrait of the owner of the ship.

It has always been said that Stuart's determination to return to his own country was prompted by a patriotic desire to paint a portrait of Washington—a desire so strong that no inducements to remain could alter his decision. Whatever may have been the impelling cause of his return, it stands recorded that in the autumn of 1792, after an absence of seventeen years, Gilbert Stuart landed in New York. The reception given him by his countrymen was most cordial. He at once established himself in Stone Street, near William, then one of the most desirable parts of the city; and as soon as it became known that he was ready for sitters, his brush was kept busy. Before long he received an order to paint the Duke of Kent, who offered to send a ship of war for him, but so firm was his determination to paint Washington's portrait that he declined. In after years Stuart used to say that he regarded his declining this offer as the most signal mistake of his life.

Two years were allowed to pass before his purpose was accomplished. In the winter of 1794-95, however, Stuart went to Philadelphia, furnished with a letter of introduction to Washington from the Hon. John Jay, and soon after his arrival called upon the President and left his card and letter. The response was an invitation to pass an evening with Washington, who received him with cordiality, but who, by Stuart's own acknowledgment, so awed the painter by the dignity of his presence that for a moment even Stuart's self-possession deserted him. It was soon arranged that the President should sit to the painter, and toward the spring of 1795 Stuart fulfilled his long-cherished wish.

Besides portraits of the President and Mrs. Washington, he painted many of the prominent men and beautiful women then gathered in Philadelphia, at that time the very center of fashion and gaiety in the young republic. Congress held its sessions there, and from foreign lands, as well as from different parts of the United States, distinguished men and women were assembled. Stuart's painting-room at Fifth and Chestnut Streets became the resort of all the fashionable society, and in order to paint without interruption he was obliged to take a studio in Germantown, some six miles distant.

After the removal of Congress to the city of Washington Stuart transferred his studio to the new capital, where his rooms on F Street, near Seventh, were as much frequented by prominent people as had been his studios in New York and Philadelphia. His brush, indeed, would never have been allowed to rest had his clients had their way. A friend of Mrs. Madison's, writing to that lady during one of her temporary absences from Washington, says, "Stuart is all the rage, he is almost worked to death, and every one is afraid that they will be the last to be finished. He says, 'The ladies come and say, "Dear Mr. Stuart, I am afraid you will be very much tired; you really must rest when *my* picture is done!"'"

After about two years in Washington, Stuart, urged thereto by the Hon. Jonathan Mason, then United States senator from Massachusetts, removed to Boston, where the remainder of his life was spent. His house and studio in

that city were first in Washington Place, Fort Hill, and later in Essex Street. At one time—during the war of 1812—he resided in Roxbury. His sitters included many of Boston's well-known men and women, and his vogue as a portrait-painter continued with unabated success until within a short time of his death, when age and failing health impaired his powers.

The number of portraits painted by Stuart after his return from England has been roughly estimated at about eight hundred. This does not include many of his unfinished pictures, too numerous to be counted. All of these, thrown aside for one reason or another, were banished to the garret, where they were allowed to remain. Mr. George C. Mason tells us that the artist was quick to take offence at any remark or comment on a portrait before it was completed.

"On one occasion," he says, "a lady left her seat, and looking over the artist's shoulder, found fault with the likeness he was painting. He tried for a moment to be amiable, and quoted the text from St. James: 'A man beholdeth his natural face in a glass and goeth his way, and straightway forgetteth what manner of man he was.' Then he rose from his chair and in his most polite manner said, 'Excuse me, Madam, I cannot paint by direction.' Having said this, he strode across the room, rang the bell, and ordered the servant to take the canvas to the garret—a step that brought a flood of tears to the eyes of the sitter; but that had no effect on the painter."

One of Stuart's last portraits was that of John Adams, painted in 1825, when Mr. Adams was in his ninetieth year. Some time before this he had painted one of John Quincy Adams, in whose diary, under date of September 19, 1818, occurs the following entry: "I sat to Stuart before and after breakfast, and found his conversation, as it had been at every sitting, very entertaining. His own figure is highly picturesque, with his dress always disordered, and taking snuff from a large, round tin wafer box, holding perhaps half a pound, which he must use up in a day."

This habit of taking snuff was with Stuart inveterate. Indeed, as one of his biographers has said, "His snuff-box was as necessary to him as his palette and pencils, and always had a place on his easel." But although himself deriving comfort from the habit, he warned others against it, pronouncing it to be "vile, pernicious, and dirty," humorously pleading as an excuse for his own practice that he was "born in a snuff-mill."

In 1825 Stuart's health began to fail. Symptoms of paralysis greatly depressed him, and although his mind remained clear and unimpaired to the last, his buoyant spirits deserted him, and it was only occasionally that flashes of the brilliant wit for which he had been famous were shown. In the spring of 1828 the gout, to which he had long been a victim, attacked his chest and stomach; for three months he suffered acutely and bore the torture with fortitude. On July 9, 1828, as recorded in the original register of deaths in the city of Boston, the end came, and in the seventy-third year of his age Gilbert Stuart passed away, leaving his wife and three daughters to survive him. He was buried in the cemetery on Boston Common, where to-day a bronze tablet marks as nearly as can be determined the location of the vault.

THE following extract is from an obituary notice of Gilbert Stuart by Washington Allston, written on July 17, and published in the 'Boston Daily Advertiser' of July 22, 1828.

GILBERT STUART was not only one of the first painters of his time, but must have been admitted, by all who had an opportunity of knowing him, to have been, even out of his art, an extraordinary man; one who would have found distinction easy in any other profession or walk of life. His mind was of a strong and original cast, his perceptions as clear as they were just, and in the power of illustration he has rarely been equaled. On almost every subject, more especially on such as were connected with his art, his conversation was marked by wisdom and knowledge; while the uncommon precision and elegance of his language seemed ever to receive an additional grace from his manner, which was that of a well-bred gentleman.

The narrations and anecdotes with which his knowledge of men and of the world had stored his memory, and which he often gave with great beauty and dramatic effect, were not unfrequently employed by Mr. Stuart in a way and with an address peculiar to himself. From this store it was his custom to draw largely while occupied with his sitters—apparently for their amusement; but his object was rather, by thus banishing all restraint, to call forth, if possible, some involuntary traits of the natural character. But these glimpses of character, mixed as they are in all men with so much that belongs to their age and associates, would have been of little use to an ordinary observer; for the faculty of distinguishing between the accidental and the permanent, in other words, between the conventional expression which arises from manners and that more subtle indication of the individual mind, is indeed no common one; and by no one with whom we are acquainted was this faculty possessed in so remarkable a degree. It was this which enabled him to animate his canvas—not with the appearance of mere general life, but with that peculiar distinctive life which separates the humblest individual from his kind. He seemed to dive into the thoughts of men, for they were made to rise and to speak on the surface. Were other evidences wanting, this talent alone were sufficient to establish his claims as a man of genius, since it is the privilege of genius alone to measure at once the highest and the lowest. In his happier efforts, no one ever surpassed him in embodying (if we may so speak) these transient apparitions of the soul.

In a word, Gilbert Stuart was, in its widest sense, a philosopher in his art; he thoroughly understood its principles, as his works bear witness—whether as to the harmony of colors, or of lines, or of light and shadow—showing that exquisite sense of a whole which only a man of genius can realize and embody. . . .

In the world of art Mr. Stuart has left a void that will not soon be filled. And well may his country say, "A great man has passed from amongst us." But Gilbert Stuart has bequeathed her what is paramount to power—since no power can command it—the rich inheritance of his fame.

The Art of Stuart

SAMUEL ISHAM

'THE HISTORY OF AMERICAN PAINTING'¹

GILBERT STUART still holds his place among our best painters, and even among his great contemporaries in England. His scope was limited. While they covered large canvases with full-length figures and groups, using every aid of composition and costume to produce their effects, and showing the result of this practice even in the arrangement of their half-length portraits, Stuart painted heads and little besides heads, as far as known not a single group, a few full-lengths, more half-lengths, a large number of what used to be called Kit-Kats—canvases thirty by twenty-five inches—and many even smaller than that. The heads are placed near the center of the canvases, often so near it that the figure, which was painted in afterward, is cramped as it would not be if the head were higher. There is no effort to diversify the attitudes; and the costumes, while skilfully and sufficiently done, are but accessories to the heads, and there is no attempt to make them of important pictorial interest. The heads themselves are all painted in a cool, diffused light, seldom relieved by heavy shadows or dark backgrounds. There is nothing striking, nothing forced; it is only a head—a head with its ordinary lighting and expression. No artifice is used to throw it into undue prominence. Within these limitations (and they are serious ones) they are unsurpassed. No one of his contemporaries had a surer feeling for the construction of a head or a surer insight into character. There are contradictory reports of his industry or indolence in studying drawing; but whether by industry or nature, he possessed it thoroughly, as far as the human features were concerned.

Where he acquired his technique as a painter is even more mysterious. It seems to have been original with him. He could have got little teaching from Cosmo Alexander in Newport or in his erratic life before meeting West. . . . Exactly what the influence of his stay in West's studio was is difficult to determine; the obvious effects to be looked for he seems to have completely escaped. He got no taste for imitating the old masters, nor any liking for allegory, nor any skill in composition or in the handling of large canvases. Dunlap recognized their "difference of opinion and style," and in connection with it mentions the following circumstance which took place about 1786 on the occasion of a visit to his old master's house and gallery in Newman Street: "Trumbull was painting on a portrait, and the writer literally *lending him a hand* by sitting for it. Stuart came in, and his opinion was asked as to the coloring, which he gave very much in these words: 'Pretty well, pretty well, but more like our master's flesh than nature's. When Benny teaches the boys, he says, "yellow and white there," and he makes a streak; "red and white there," another streak; "brown and red there for a warm shadow," another streak; "red and yellow there," another streak. But nature does not color in

¹From advance sheets of Samuel Isham's 'History of American Painting.' The Macmillan Co., New York, 1905.

streaks. Look at my hand, see how the colors are mottled and mingled, yet all is clear as silver.”

No better description of his own style can be given. He paints with an unequaled purity and freshness of color, very delicate and sure in the half-tones, varying his color to suit the individual, but with a pearly brightness which is characteristic. The paint is put on thinly, as a rule, in short, decided touches without heavy impasto, “mingled and mottled,” as he himself says, and his execution was surprisingly sure. Two or three sittings sufficed for a head, which he painted at once in its true colors, distributing the paint as little as possible after it was on the canvas, and without resorting to the glazings and varnishings so much in vogue in England. This sureness of touch was the more remarkable because even in his youth Stuart’s hand was trembling and unsteady; and in his later years, when some of his best work was done, an eye-witness says that “his hand shook so that it seemed impossible that he could paint. The last time I saw him I think he was painting the portrait of Josiah Quincy (in 1824). Stuart stood with his wrist upon the rest, his hand vibrating, and, when it became tolerably steady, with a sudden dash of the brush he put the color on the canvas.”

The brilliancy and preservation of his works to-day attest the soundness of his practice. He painted with a restricted palette which the curious may find in Dunlap and Mason, with his method of setting it; but let them not hope to produce the same results. Stuart’s style was his own. He did not learn it from others, and though he gave advice freely and generously, he could not teach it to any successor.

ARTHUR DEXTER

FROM ‘THE MEMORIAL HISTORY OF BOSTON’

CHARMED by his powers of conversation, yielding to his wonderful faculty of entering into the train of others’ thoughts, each sitter wore his own characteristic expression while in Stuart’s chair; and the finished portrait often revealed habits of thought and feeling known only to intimate friends. No artist ever surpassed, perhaps none ever equaled him in this faculty. “He seemed,” in the words of Allston, “to dive into the thoughts of men, for they were made to rise and speak on the surface.” Even in his more careless works this quality is hardly ever absent. Like Copley, Stuart painted the best people of his day; but his portraits are so much more individual, each man’s idiosyncrasies are so brought out, that the last generation lives for us with a vitality unapproached by the earlier artist.

As a colorist Stuart stands very high if judged by the best of his work. This was very unequal; and he painted some pictures which were hard and even absolutely bad in color. His best were superb—the flesh brilliant and transparent in the lights, mellow and still flesh-like in the shadows. The balance of light and shade is excellent, avoiding the dangerous extremes which he himself pointed out in the words: “Where there is too much light there will be no flesh in the shadows; where too little, not enough flesh in the lights.” As compositions his works are of little value. Caring for nothing but the face and head, and for them as the handwriting of the mind, he slighted all the rest.

One of his maxims runs thus: "Keep your tints as separate as you can; no blending; it is destructive to clear and beautiful effect; it takes off transparency and brightness of color and renders flesh of the consistency of buckskin." He did not always observe his own rule; but when he did his heads are marvelous examples of handling. The flesh glows. At the proper distance the tints melt into each other with a pure richness which has never been surpassed in flesh-painting. Looked at more closely, they are models for an artist in knowledge and certainty of aim and the production of effects by the fewest touches and simplest means.

WILLIAM HOWE DOWNES

'ATLANTIC MONTHLY' 1888

FRANK and hearty, like himself, Stuart's portraits are full of robust character. For the purity of their color and the freshness and transparency of their flesh-tints his heads will be always remarkable. He never spoiled them by over-elaboration, for he knew when to leave them. "Let nature tell in every part of your painting," was one of his counsels to young artists; "be ever jealous about truth in painting." He forbade his pupils to blend their colors, and the admirable condition of his own works to-day proves that he practised what he preached in this regard.

Stuart was in some respects more modern than his time, and undoubtedly partook of the tendencies and aims which distinguish the intelligent realists of the present period. He had the happy faculty of suggesting much by a slight touch, and did only what he could do well. He cared more for nature than for art, was a keen reader of character, and understood how to charm and draw out his sitters in conversation. His paintings look easy when compared with others, and they were in fact executed rapidly. He did not pay much attention to what came before him in art, but he had the great advantage of living in England during the golden age of painting in that country, and of associating with such men as Sir Joshua Reynolds, Gainsborough, Sir Thomas Lawrence, West, Sir Henry Raeburn, and the others who were the glory of British art.

JANE STUART

FROM 'MASON'S LIFE OF STUART'

IAM frequently asked by young artists to give them some account of my father's method of painting; this I am quite willing to do, so far as my early recollection will permit; but I have not the presumption to attempt to explain his wonderful effects, which were peculiar to himself; nor do I believe they could be transmitted. . . .

The impression I have received from a study of Stuart's heads is that his success was due in a great measure to his wonderful perceptive faculties. As he was quick to read the character of a sitter, so had he a clear insight into the color of his complexion, and never was he known to fail in this particular.

He commenced a portrait by drawing the head and features, and then he sketched in the general tone of the complexion; for this he seldom required more than four or five sittings, and frequently it was done in three sittings. The picture was never touched except when the sitter was in the chair. At the second sitting he introduced transparent flesh-tints, at the third he began to

awaken it into life and give it expression, and then the individuality of the sitter came out. This was always done quickly. In the portraits of men advanced in life, where the roundness of youth is gone, we can almost fancy that he has given motion to the features. . . .

It has been said by some critics that his coloring was too strong—that there was too great a preponderance of carnation in his flesh-tints; to this I cannot subscribe. Stuart did not rely on or require strong colors to produce his effects, for he had the faculty of bringing out his heads simply by the use of middle tints and tones, giving all the required rotundity and relief without the assistance of black shadows and heavy backgrounds; and yet the faces so painted are full of character and expression. In his work there is no appearance of labor, but everything that he did showed force and energy—so long as he kept to the head. When that was completed his enthusiasm seems to have abated. With some notable exceptions, the other parts of his pictures were painted but indifferently; but if he particularly fancied the subject, or the sitter was one in whom he took more than his usual interest, he worked with the greatest care to the end. In his draperies he was exceedingly careless, but he amused himself at times by painting lace, showing with a few bold touches of his pencil how easy it is to produce an effect when one understands what he is about. But if any one of his intimate friends took him to task for carelessness in rubbing in the accessories in a portrait, he at once replied, “I copy the works of God, and leave clothes to tailors and mantua-makers.”

Color was one of Stuart’s strong points, and on this subject he was as eloquent in conversation as he was successful with his brush when he wished to illustrate it. He seemed to bring out the color of every object that he transferred to his canvas. The story that has been told again and again of West’s remarks to his other pupils—“It is of no use to steal Stuart’s colors: if you want to paint as he does you must steal his eyes”—will bear repeating in this connection. And this reminds me that many artists, puzzled in their efforts to produce like effects, have imagined that he had some secret connected with the management of his colors; but this, I beg to say, was not the case.

Stuart’s arrangement of his palette, so far from being complicated, was simplicity itself. He had, of course, the primaries, and from these he formed a chromatic scale of tints, varying them to suit the major or minor tones of his sitter’s complexion. These tints were kept separate and distinct, as is apparent in his pictures, the artist trusting to time to mellow them and blend them into a whole. Where he used opposing tints he did it with judgment, and those who look upon his pictures are often astonished at his skill in bringing them together so successfully. His tints were put on at once, and not worked up, and it is this that makes it so difficult to copy his pictures; for the moment the copyist hesitates he becomes confused, and then he is almost sure to go wrong. . . .

I believe Stuart thought it impossible for one to be an artist without acquiring a thorough knowledge of drawing and anatomy, and he certainly gave a great deal of time to these studies in earlier years. Whatever information he acquired in his studies was at the disposal of others, and he never withheld any-

thing from any member of the profession who sought his aid and advice in a proper manner; but he had a horror of anything that approached the affectation of a dilettante, or the pedantry of technical phraseology. His own views were singularly clear and to the point, and he imparted information in a way that left no doubt of his meaning on the mind of the hearer.

CHARLES HENRY HART 'BROWERE'S LIFE MASKS OF GREAT AMERICANS'

THAT Stuart was a master in the art of portrait-painting it needs no argument to prove; his works are the only evidence needed, and they establish it beyond appeal. In his portraits the men and women of the past live again. Each individual is here, and it was Stuart's ability to portray the individual that was his greatest power. Each face looks at you and fain would speak, while the brilliant and animated coloring makes one forgetful of the past. . . .

Stuart had two distinct artistic periods. His English work shows plainly the influence of his English contemporaries, and might easily be mistaken, as it has been, for the best work of Romney or of Gainsborough. But his American work, almost the very first he did after his return to his native soil, proclaims aloud the virility and robustness of his independence. The rich, juicy coloring so marked in his fine portraits painted here, replaces the tender pearly grays so predominant in his pictures painted there. The delicate precision of his early brush gives way to the masterful freedom of his later one. His English portraits might have been limned by Romney or by Gainsborough, but his American ones could have been painted only by Gilbert Stuart.

The Works of Stuart

DESCRIPTIONS OF THE PLATES

'GEORGE WASHINGTON'

PLATE I

STUART painted three portraits of Washington from life. The first, according to his own statement, he "rubbed out;" the second is the well-known full-length painted for the Marquis of Lansdowne and called the "Lansdowne Washington;" the third is the still more celebrated portrait here reproduced, known as the "Athenæum Washington," from the fact that after the artist's death it was presented by the Washington Association and other gentlemen to the Boston Athenæum, to which it still belongs, though for many years it has been loaned to the Boston Museum of Fine Arts, where it now hangs.

Of the first portrait—the one which Stuart said he erased—several versions exist, all showing the right side of the face, whereas the "Lansdowne" and the "Athenæum" show the left side. The most widely known of these earliest portraits is the so-called Gibbs-Channing picture, now belonging to Mr. S. P. Avery, of New York.

Of the second portrait, the full-length, Stuart made many copies. According to his written statement the original was sent to England, where it is now owned by the Earl of Rosebery. Of late years, however, it has been claimed that the actual canvas painted from life is that bearing Stuart's signature now in the Pennsylvania Academy of the Fine Arts, Philadelphia.

As to the genuineness of the third portrait, the one here reproduced, no dissenting voice has ever been raised. It was painted in Stuart's studio in Germantown, Philadelphia, and although the President had just had a badly fitting set of false teeth inserted, accounting for the somewhat constrained expression about the mouth, both sitter and artist were satisfied with the success of the portrait. Indeed, Stuart himself was so well pleased with it that he asked Washington's permission to retain both it and the portrait of Mrs. Washington, painted at the same time and left unfinished, as was that of the President's, promising to furnish Washington with replicas.

It has been said that this portrait is not so much a likeness as an "ideal head," and that one or another version of Stuart's first or second portrait is a more faithful presentment of the man. This may be so; but the "Athenæum Washington" is the "Household Washington," and few pictures are more celebrated than this world-renowned portrait. It has been copied by countless artists, good, bad, and indifferent, and engraved more than three hundred times. Stuart himself used to call it his "hundred-dollar bill," for if at any time in need of money he had but to make a replica of his "Washington," and his copy was sure to find a ready purchaser.

In speaking of this portrait Washington Allston said, "Well is Stuart's ambition justified in the sublime head he has left us; a nobler personification of wisdom, and goodness, reposing in the majesty of a serene countenance, is not to be found on canvas."

'THE MARQUIS AND MARCHIONESS DE CASA YRUJO'

PLATE II

IN the summer of 1796 Señor Don Carlos Martinez de Yrujo, afterwards created Marquis de Casa Yrujo, was despatched by the King of Spain as envoy extraordinary and minister plenipotentiary to the United States. A handsome man, of medium stature, with florid complexion, blue eyes, "hair powdered like a snowball," and dressed in the height of the fashion, the young Spaniard created a sensation in the society of the "Republican Court" then assembled in Philadelphia. In Stuart's fine portrait of him here reproduced, showing him in coat of brown velvet and with head and shoulders relieved against a cloud-flecked blue sky, the painter, with his peculiar genius for transcribing to the canvas the individuality of his sitter, has admirably portrayed the distinguished bearing and proud spirit of the young marquis.

It was at a state dinner in Philadelphia that the Spanish minister was introduced to Miss Sally McKean, daughter of Thomas McKean, chief justice and afterwards governor of Pennsylvania. Although then barely nineteen, Miss McKean was one of the reigning belles of that day, and by her wit and beauty at once completely captivated the marquis. Their marriage took place in the

spring of 1798, and for nearly ten years following they continued to live in America, removing to Spain in 1807.

Stuart's portrait of the Marchioness de Casa Yrujo, reproduced in plate II as a companion picture to that of her husband, and painted, as was his, soon after their marriage, shows us a charming woman, graceful and high-bred, portrayed with all that distinction in the style and beauty of coloring which mark Stuart's best works.

In addition to these portraits of the marquis and his American bride, Stuart painted two likenesses of each, which are now in the possession of the family in Spain. The two given in plate II are owned by Mrs. Thomas McKean, of Philadelphia, by whose permission they are here reproduced.

'MRS. TIMOTHY PICKERING'

PLATE III

THERE is no more beautiful example of Stuart's skill than this portrait of Mrs. Timothy Pickering, painted between 1816 and 1818. Mrs. Pickering is represented seated in so natural an attitude that there is no suggestion of being "posed." Her black silk gown with folds of soft muslin about the throat, her cap of the same sheer material, trimmed with lace, and the ermine-bordered mantle of a delicious shade of old rose color which has fallen from her shoulders, are all painted with a care and finish seldom bestowed by Stuart upon the accessories of his portraits, while on the finely modeled face with its delicate flesh-tones his brush has evidently lingered with loving touch.

Mrs. Timothy Pickering, who before her marriage was Rebecca White, was born in England, in 1754. While still a child she came to America with her parents, and when twenty-two married Colonel Timothy Pickering, who later became one of the prominent men of the country, holding high government positions of honor and trust.

Mrs. Pickering has been described as "not only one of the most amiable and lovely of women, but a woman of strong character and great bravery." In appearance she was "slight and somewhat smaller than the average woman, very quiet, reserved in her demeanor, with marked gentleness in movement and expression." To the end of her life, it was said, "she continued most lovely in her bearing, her fair complexion never losing its beautiful bloom."

Stuart's portrait of her is owned by her great-granddaughter, Mrs. John G. Walker, of Washington, D. C., by whose permission it is here reproduced.

'JOHN RANDOLPH OF ROANOKE'

PLATE IV

AN eloquent orator of magnetic personality, but erratic, and passionate in disposition, John Randolph of Roanoke was for a period of more than thirty years one of the most conspicuous figures in the history of our country. Born in Virginia in 1773, he early entered political life, and from 1799 until within a year or two of his death, in 1833, occupied at various times the positions of congressman, United States senator, and minister to Russia.

John Randolph has been called "a strange compound of contradictory elements;" certainly to his eccentric, ill-balanced character there were two distinct sides. The nobler traits, as his biographer Henry Adams has said, were

caught by Gilbert Stuart in the portrait here reproduced. "Open, candid, sweet in expression, full of warmth, sympathy, and genius," writes Mr. Adams, "this portrait expresses all his higher instincts, and interprets the mystery of the affection and faith he inspired in his friends."

Mr. Randolph was thirty-two when he sat to Stuart for this portrait, which is justly regarded as one of the most beautiful productions of the painter's brush. He wears a dark blue coat with a velvet collar, a light gray vest, and *négligée* shirt. His eyes are brown, his hair is light brown tinged with auburn, his complexion fair. In the background to the left a curtain is drawn aside, revealing a glimpse of trees and sky. For many years the picture hung at Roanoke, Mr. Randolph's country-seat in Virginia, and at his death passed into the possession of his half-brother, Judge Beverley Tucker, whose grandson, Mr. Charles Washington Coleman, of Washington, D. C., is the present owner. The picture is temporarily placed in the loan collection of the Corcoran Gallery of Art in Washington, and is reproduced in *MASTERS IN ART* by permission of Mr. Coleman.

'HON. JONATHAN MASON AND MRS. MASON'

PLATE V

JONATHAN MASON, one of Massachusetts' eminent men, was born in Boston in 1756. He early gained distinction at the bar, and later in the legislature of Massachusetts and as United States senator and member of the House of Representatives gave constant proof of those sterling qualities which have made his name an honored one in the annals of his state and country.

Stuart's portrait of him, beautiful in treatment and in expression, which is here reproduced by permission of its owner, Dr. Henry F. Sears, of Boston, was painted in Washington in 1805. Mr. Mason, then in the Senate of the United States, was a liberal patron of Stuart's and it was at his solicitation that the artist soon afterwards removed to Boston, and there opened a studio.

The portrait of Mrs. Jonathan Mason, also reproduced in plate v, was painted in the same year as was her husband's. Mrs. Mason is represented seated on a light olive-green sofa, dressed in white embroidered muslin with a scarf of a delicate shade of mauve, the color subdued by a covering of white lace, draped about her. Upon her auburn hair she wears a white muslin turban, greenish gray in tone. Her eyes are hazel and her color brilliant. The picture, an especially fine example of Stuart's work, is owned by Miss Mabel Gertrude Mason, of Boston, by whose permission it is here reproduced.

'CAPTAIN JOSEPH ANTHONY'

PLATE VI

AMONG the finest examples of Stuart's work is this portrait of Captain Joseph Anthony, painted in Philadelphia between 1794 and 1798, during the artist's residence in that city after his return from England. Captain Anthony, a native of Rhode Island, was for many years a prominent and highly esteemed citizen of Philadelphia, where he was engaged in extensive ship-building interests. He was the brother of Gilbert Stuart's mother, and it was

he who gave the painter his start in life after the young man's return to Newport from his first trip to Scotland with Cosmo Alexander.

At the time Stuart painted this portrait Captain Anthony was about sixty years of age. He is dressed in a dark blue coat with brass buttons, a buff waistcoat, and white stock. The face is vigorously drawn, and the painting rich and mellow in tone. The portrait is on canvas, and measures nearly three feet high by two feet four inches wide. It is owned by Mr. J. Rudolph Smith, of Philadelphia, by whose permission it is here reproduced.

'MISS NANCY PENINGTON'

PLATE VII

"THIS picture," writes Mr. Charles Henry Hart, "is one of the most interesting of the portraits of women that Stuart limned. It is interesting in itself as a characteristic portrait of a young woman, beautifully executed; but it has the added interest of having received the highest possible mark of approval from the great painter when he affixed his signature to the canvas."

From the date which follows this signature, legible in the original picture beneath the window to the left, we learn that Nancy Penington's portrait was painted in 1805—one year before the young girl's death, which occurred when she was but twenty-one. She is dressed in a black velvet gown with delicate white lace around the low, square-cut neck. The chair in which she is seated is upholstered in crimson damask, and in her hands she holds a miniature attached to a long chain worn about her throat and neck. Her hair is auburn, her eyes hazel, her skin very fair, and her cheeks red with a somewhat hectic flush. In the distance, through an open window, is seen a landscape suggestive of the scenery on the banks of the Delaware River near Bordentown, New Jersey, Nancy Penington's home. The picture is still in possession of the family, and is here reproduced by permission.

'MR. AND MRS. JAMES GREENLEAF'

PLATE VIII

STUART'S portrait of James Greenleaf was painted in 1795, when Mr. Greenleaf was thirty years old. It is now in the Pennsylvania Academy of the Fine Arts, Philadelphia, and is here reproduced by permission.

In speaking of this picture, Mr. George C. Mason says: "It is a perfect gem of modeling and color in Stuart's purest manner. It represents a remarkably handsome man with hair powdered and tied in a queue. He is dressed in a double-breasted blue coat with gilt buttons, large white neckerchief, and ruffled shirt. The background is a rich crimson curtain festooned to show in the distance the blue and cloud-flaked sky. Nothing finer as a work of art ever proceeded from Stuart's easel."

James Greenleaf, son of the Hon. William Greenleaf, of Boston, was born in that city in 1765. When very young he was appointed consul of the United States to Amsterdam, where he amassed a large fortune. After his return to America in 1795 he embarked in speculation, founding with Robert Morris and John Nicholson the celebrated North American Land Company, which resulted not only in the utter ruin of its originators, but of all who had invested money in the gigantic scheme.

Mr. Greenleaf, in 1800, married for his second wife Miss Ann Penn Allen, eldest of the three daughters of James Allen, founder of Allentown, Pennsylvania, and granddaughter of William Allen, chief justice of the Province of Pennsylvania before the Revolution. Miss Allen was celebrated as "one of the most splendid beauties this country ever produced." In Stuart's charming portrait of her, given in plate VIII, she is dressed in white muslin with a blue sash. The contour of her face, her beautiful eyes and delicate eyebrows, and the exquisite flesh-tints of her face and neck offered a subject worthy of the artist's brush.

Stuart painted Mrs. Greenleaf three times. One picture is now in France, another is in California, and one is in Philadelphia, in possession of Mrs. Herbert M. Howe, by whose permission it is here reproduced.

'THOMAS JEFFERSON'

PLATE IX

OF the numerous portraits of Thomas Jefferson by Stuart, three were painted from life, of which the picture here reproduced by permission is one. Painted in Philadelphia in 1800, when Jefferson, then vice-president of the United States, was fifty-seven years old, it is a masterly example of the painter's art. Stuart sold it to the Hon. James Bowdoin, who at his death bequeathed it to Bowdoin College, Brunswick, Maine, where it now hangs in the Walker Art Gallery, belonging to that institution. After his removal to Boston Stuart more than once visited the college in order to copy this portrait and the one of Madison which it also owns.

Jefferson was six feet two and a half inches tall, erect in his carriage, and of commanding presence. His features were regular, his eyes hazel, and in youth his hair was reddish. Stuart has here represented him seated before a table on which his right hand rests. His coat is a velvety grayish black, contrasting with the dull red of the chair and table-cover. The column in the background is of a neutral shade, olive in tone, and the heavy curtain, drawn aside to reveal a glimpse of blue sky and white clouds, is a pinkish purple, shading almost into brown. The canvas, which measures a little over four feet high by three feet five inches wide, is in excellent condition, the colors well preserved.

'MRS. WILLIAM JACKSON'

PLATE X

MRS. WILLIAM JACKSON, who before her marriage was Elizabeth Willing, was the second daughter of Mr. Thomas Willing, prominent as a merchant and financier in Philadelphia during Washington's administration. Though not so beautiful as her older sister, the celebrated Mrs. Bingham, the acknowledged leader of Philadelphia society of that day, Mrs. Jackson was exceedingly charming both in person and manner, and her marriage with Major Jackson, Washington's *aide de camp* and private secretary, gave her marked distinction in the circle of the Republican Court.

In Stuart's beautiful portrait of Mrs. Jackson she is dressed in a white muslin gown with delicately painted ruffles edging the low-cut neck and short sleeves. Her eyes are brown, her hair slightly powdered, and she wears a turban of white muslin toning into gray, placed upon her curls. The picture

is owned by the Pennsylvania Academy of the Fine Arts, Philadelphia, where it now hangs. It is here reproduced by permission.

A LIST OF THE PRINCIPAL PAINTINGS BY STUART
IN PUBLIC COLLECTIONS

AS most of Stuart's portraits are in private possession and constantly changing hands, it would be an almost impossible task to make a complete list of his works which would be of any permanent value. The following list includes only such as are in collections accessible to the public.

ENGLAND. LONDON, NATIONAL GALLERY: Benjamin West; Gilbert Stuart—LONDON, NATIONAL PORTRAIT GALLERY: Isaac Barré; John Hall; John Philip Kemble; Benjamin West; William Woollett—UNITED STATES. BALTIMORE, MARYLAND HISTORICAL SOCIETY: George Washington; Charles Carroll of Carrollton—BALTIMORE, PEABODY INSTITUTE: Timothy Pickering (loaned)—BALTIMORE, WALTERS COLLECTION: George Washington—BOSTON, MUSEUM OF FINE ARTS: George Washington (loaned by Boston Athenæum) (Plate I); Mrs. Washington (loaned by Boston Athenæum); Washington at Dorchester Heights (loaned by City of Boston); General Henry Knox (loaned by City of Boston); Hon. Josiah Quincy; Samuel Alleyne Otis; Mrs. Richard Yates; Governor Brooks (loaned); Rev. John Sylvester Gardiner (loaned); Colonel Joseph May (loaned); Mrs. Oliver Brewster (loaned)—BOSTON, BOSTON ATHENÆUM: Thomas Clement, Sr.; James Perkins; Rev. Joseph Stevens Buckminster; William Smith Shaw—BOSTON, BOSTONIAN SOCIETY: Commodore Isaac Hull (loaned)—BOSTON, MASSACHUSETTS GENERAL HOSPITAL: Samuel Eliot; William Phillips—BOSTON, MASSACHUSETTS HISTORICAL SOCIETY: Edward Everett; Jeremiah Allen—BRUNSWICK, ME., BOWDOIN COLLEGE, WALKER ART GALLERY: Thomas Jefferson (Plate IX); Hon. James Bowdoin; Mrs. James Bowdoin; James Madison—CAMBRIDGE, MASS., HARVARD UNIVERSITY [MEMORIAL HALL]: John Quincy Adams (finished by Thomas Sully); Fisher Ames; Joseph Story; [UNIVERSITY HALL] Samuel Eliot; Benjamin Bussey—CHICAGO, ART INSTITUTE: Two Portraits of Washington (loaned)—HARTFORD, CONN., STATE HOUSE: George Washington—HARTFORD, CONN., WADSWORTH ATHENÆUM: Unfinished Portrait—MT. VERNON, VA.: George Washington—NEWARK, N. J., NEW JERSEY HISTORICAL SOCIETY: Captain James Lawrence—NEW HAVEN, CONN., YALE UNIVERSITY [YALE SCHOOL OF THE FINE ARTS]: Captain Charles Knapp; General David Humphreys; [DINING-HALL] Governor Oliver Wolcott, Jr.—NEWPORT, R. I., REDWOOD LIBRARY: John Banister; Mrs. Christian Banister; Gilbert Stuart; Dr. Benjamin Waterhouse—NEWPORT, R. I., STATE HOUSE: George Washington—NEW YORK, METROPOLITAN MUSEUM OF ART: George Washington; John Jay (loaned); David Sears; Captain Henry Rice; Judge Anthony; Mrs. Judge Anthony—NEW YORK, NEW YORK HISTORICAL SOCIETY: Thomas Jefferson; George Washington; John Adams; Egbert Benson—NEW YORK, LENOX LIBRARY: George Washington; Mrs. Robert Morris; Two Portraits of Ladies; John Campbell—PHILADELPHIA, PENNSYLVANIA ACADEMY OF THE FINE ARTS: Mrs. Samuel Blodgett (unfinished); Mrs. Blodgett and Daughter (unfinished); Sir Henry Lorraine Baker; Elizabeth Bordley; Samuel Griffin; Samuel Gatliff; Mrs. Samuel Gatliff and Daughter; James Greenleaf (Plate VIII); Mrs. William Jackson (Plate X); Mrs. James Madison; James Monroe; John Nixon; Mrs. Richard Peters, Jr.; George Plumstead; Mrs. George Plumstead; George Reignold; George Washington (full-length); George Washington (replica of the "Athenæum Washington"); Alexander James Dallas; Dr. John Fothergill—PHILADELPHIA, HISTORICAL SOCIETY OF PENNSYLVANIA: George Washington—PHILADELPHIA, INDEPENDENCE HALL: Commodore Stephen Decatur—PROVIDENCE, R. I., STATE HOUSE: George Washington—WASHINGTON, D. C., CORCORAN GALLERY OF ART: George Washington; Chief Justice Shippen; John Randolph of Roanoke (loaned) (Plate IV)—WORCESTER, MASS., WORCESTER ART MUSEUM: Stephen Salisbury, Sr.; Mrs. Stephen Salisbury; Samuel Salisbury; Mrs. Perez Morton (unfinished).

Stuart Bibliography

A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES
 DEALING WITH STUART

APPLETON'S CYCLOPÆDIA OF AMERICAN BIOGRAPHY. Gilbert Stuart. New York, 1887-1901—AVERY, S. P. Some Account of the "Gibbs-Channing" Portrait of George Washington (privately printed). New York, 1900—BENJAMIN, S. G. W. Art in America. New York, 1880—BUXTON, H. J. W. English Painters; with a Chapter on American Painters by S. R. Koehler. New York, 1883—CAFFIN, C. H. American Masters of Painting. New York, 1902—CONANT, S. S. Progress of the Fine Arts (in *The First Century of the Republic*). New York, 1876—COOK, C. Art and Artists of Our Time. New York [1888]—DEXTER, A. 'The Fine Arts' (in *The Memorial History of Boston*, edited by Justin Winsor). Boston, 1881—DUNLAP, W. History of the Rise and Progress of the Arts of Design in the United States. New York, 1834—HART, C. H. Gilbert Stuart (in *Encyclopædia Britannica*). Edinburgh, 1883—HART, C. H. Browere's Life Masks of Great Americans. New York, 1899—ISHAM, S. The History of American Painting. New York, 1905—LESTER, C. E. Artists of America. New York, 1846—MASON, G. C. The Life and Works of Gilbert Stuart. New York, 1879—MONKHOUSE, C. Gilbert Stuart (in *Dictionary of National Biography*). London, 1885-1901—SHELDEN, G. W. American Painters. New York, 1879—TUCKERMAN, H. T. Book of the Artists. New York, 1867.

MAGAZINE ARTICLES

AMERICAN ART REVIEW, 1880: C. H. Hart; Mason's Life of Stuart. 1880: C. H. Hart; The Stuart Exhibition at the Museum of Fine Arts, Boston—ANGLO-SAXON REVIEW, 1899: L. Cust; Stuart's Portrait of Washington—L'ART, 1876: W. J. Hoppin; Esquisse d'une histoire de la peinture aux États-Unis—ATLANTIC MONTHLY, 1868: J. Neal; Our Painters. 1888: W. H. Downes; Boston Painters and Paintings—CATHOLIC WORLD, 1895: F. W. Sweet; An Artist Philosopher—CENTURY, 1897, 1898, 1899, 1902: C. H. Hart; Gilbert Stuart's Portraits of Women. 1902, 1904: C. H. Hart; Gilbert Stuart's Portraits of Men—THE CURIO, 1887: B. R. Betts; The Washington Portraits by Stuart—HARPER'S MONTHLY, 1896: C. H. Hart; Stuart's Lansdowne Portrait of Washington—MCCLURE'S MAGAZINE, 1897: C. H. Hart; Life Portraits of George Washington. 1898: C. H. Hart; Life Portraits of Thomas Jefferson. 1903: W. H. Low; A Century of Painting in America—NARRAGANSETT HISTORICAL REGISTER, 1882-83: The Gilbert Stewart House—NEW ENGLAND MAGAZINE, 1894: W. H. Downes; Stuart's Portraits of Washington. 1895: W. H. Downes; Our American Old Masters. 1905: M. S. Stimpson; Gilbert Stuart—PUTNAM'S MONTHLY, 1855: H. T. Tuckerman; Original Portraits of Washington—SCRIBNER'S MONTHLY, 1876: J. Stuart; The Stuart Portraits of Washington. 1877: J. Stuart; The Youth of Gilbert Stuart, by His Daughter. 1877: J. Stuart; Anecdotes of Stuart.



BERY / NYTT

Every woman of good taste and fine feelings demands a letter paper which shall represent her upon which to express her real thoughts to her friends. No woman of fineness can write well upon paper that is coarse, common or cheap looking.

Eaton-Hurlbut Writing Papers

are the best that are made, and three brands for particular women are—Berkshire Linen Fabric, Highland and Twotone Linens, with their wide range of color, size and surface to suit the individual; they are the recognized standard of elegance.

If you know a dealer who does not carry these papers, send us his name, and get our desk book, "The Gentle Art of Letter Writing," in return.



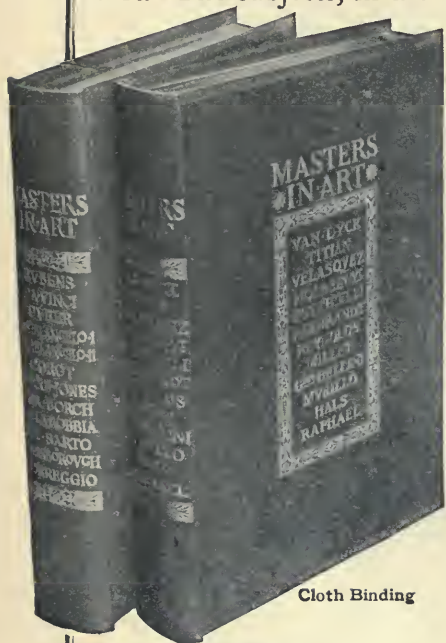
EATON-HURLBUT
PAPER CO.

PITTSFIELD, MASS.

MASTERS IN ART

BACK NUMBERS AND BOUND VOLUMES

MASTERS IN ART was established in January, 1900. As will be seen from the following list of painters and sculptors covered by the first six years, the bound volumes form a fairly complete reference library of Art. The subjects, in the order of publication, are as follows:



Cloth Binding

Volume I (1900) treats of Van Dyck, Titian, Velasquez, Holbein, Botticelli, Rembrandt, Reynolds, Millet, Giov. Bellini, Murillo, Hals, and Raphael.

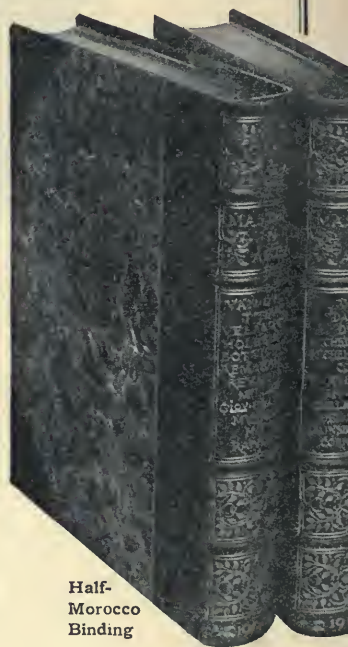
Volume II (1901) treats of Rubens, Da Vinci, Dürer, Michelangelo (Sculpture), Michelangelo (Painting), Corot, Burne-Jones, Ter Borch, Della Robbia, Del Sarto, Gainsborough, and Correggio.

Volume III (1902) treats of Phidias, Perugino, Holbein, Tintoretto, Pieter De Hooch, Nattier, Paul Potter, Giotto, Praxiteles, Hogarth, Turner, and Luini.

Volume IV (1903) treats of Romney, Fra Angelico, Watteau, Raphael's Frescos, Donatello, Gerard Dou, Carpaccio, Rosa Bonheur, Guido Reni, Puvis De Chavannes, Giorgione, and Rossetti.

Volume V (1904) treats of Fra Bartolommeo, Greuze, Dürer's Engravings, Lotto, Landseer, Vermeer of Delft, Pintoricchio, The Brothers Van Eyck, Meissonier, Barye, Veronese, and Copley.

Volume VI (1905) treats of Watts, Palma Vecchio, Madame Vigée Le Brun, Mantegna, Chardin, Benozzo Gozzoli, Jan Steen, Memling, Claude Lorrain, Verrocchio, Raeburn, Fra Filippo Lippi.



Half-Morocco Binding

The Cloth Binding is a brown art buckram, with heavy bevelled boards, side and back stamps in frosted and burnished gold, from designs by Mr. B. G. Goodhue, and gilt top.

The Half-Morocco Binding is in green, with green and gold marbled paper sides and end papers, gold tooled back designed by Mr. B. G. Goodhue, and gilt top.

In both styles of binding the forwarding is most thoroughly done, the front and bottom edges are untrimmed.

PRICES

All single numbers, except those of the current calendar year, are 20 cents each, postpaid, in the United States, Canada, and Mexico; 25 cents each, postpaid, to foreign countries in the postal union. Single numbers of the current year are 15 cents. No reduction when yearly volumes or complete sets are ordered.

Bound volumes are \$3.75 each for cloth, \$4.25 each for half-morocco, express prepaid. Terms for purchasing the complete set on small monthly payments will be sent on request.

BATES & GUILD COMPANY, PUBLISHERS
42 CHAUNCY STREET, BOSTON, MASSACHUSETTS



Interpretation of
**Raphael's
Hours**

By
Mrs. Adeliza Brainerd Chaffee

Second Edition, Illustrated, paper covers, by
mail, 50 cents.

A limited edition of two hundred and
fifty numbered copies, hand illumined,
nineteen illustrations, beautifully bound,
in a box, \$10.00

Recent additions to the Raphael Prints
from original views in Spain, Sicily, and
Switzerland. Address,

The Chaffee Studio
1 HANCOCK STREET
WORCESTER, MASS.

The GREAT PICTURE LIGHT
**FRINK'S PORTABLE
PICTURE REFLECTORS**



For electric light, meet all requirements
for lighting pictures. Every owner of
fine paintings could use one or more of
these portable reflectors to advantage.
The fact that so many have ordered
these outfits for their friends is proof
that their merits are appreciated.
Height, closed, 51 inches; extended, 81
inches. The light from the reflector can
be directed at any picture in the room
and at any angle.

**Frink's Portable Picture Reflector
with Telescope Standard**

- No. 7034, brass, polished or antique,
with plug and socket for electric
lamp \$27.50
- No. 7035, black iron, with plug and
socket for electric lamp . . . \$16.50

These special Reflectors are used by
all the picture-dealers in New York, and
by private collectors not only in this
country, but in Paris, London, Berlin,
and other cities. When ordering, kindly
mention the system of electricity used.
Satisfaction guaranteed. Parties order-
ing these Reflectors need not hesitate
to return them at our expense if not
found satisfactory.

Nos. 7034, 7035
Pat. Dec. 14, '97

I. P. FRINK, 551 Pearl St., New York City
Geo. FRINK SPENCER, Manager
Telephone, 860 Franklin



**BRAUN'S
CARBON
PRINTS**

**FINEST AND MOST DURABLE
IMPORTED WORKS OF ART**

ONE HUNDRED THOUSAND direct
reproductions from the original paintings
and drawings by old and modern masters in the
galleries of Amsterdam, Antwerp, Berlin, Dres-
den, Florence, Haarlem, Hague, London, Ma-
drid, Milan, Paris, St. Petersburg, Rome,
Venice, Vienna, Windsor, and others.

Special Terms to Schools.

BRAUN, CLÉMENT & CO.
256 Fifth Avenue, corner 28th Street
NEW YORK CITY

**ARE YOU BUILDING A
COUNTRY HOUSE
OR DO YOU OWN ONE?**

In either case the following books will interest you.

AMERICAN COUNTRY HOUSES

Comprising the material gathered for a recent special num-
ber of 'THE ARCHITECTURAL REVIEW'—the leading
architectural paper of America—and showing, by 325 pho-
tographic illustrations and plans, the exteriors and interiors
of the best country houses of moderate cost built in this
country during the last few years by architects of the highest
standing. With full descriptive text. Price, bound,
\$3.00, postpaid.

STABLES

A work of similar character to the above, showing by over
550 illustrations the exteriors, plans, and interiors of stables
of every size and arrangement, with articles by experts on
stable planning, construction, hygiene, farm buildings, etc.
Price, bound, \$3.00, postpaid.

AMERICAN GARDENS

The only volume existing which shows what is possible in
garden-making under American conditions of climate and
environment. Illustrates, by 227 superb photographs, sixty-
one of the loveliest American gardens, old and new. Plans
are given, and the preface treats of the principles of garden
design. Price, \$7.50, express paid.

*Special illustrated and descriptive circulars concerning
each of the above books on application.*

BATES & GUILD COMPANY
PUBLISHERS

42 CHAUNCY ST., BOSTON, MASS.

Wanted!—Capable Solicitors

TO SECURE SUBSCRIPTIONS AND ORDERS FOR BACK VOLUMES OF

Masters in Art

WE want only those who will devote time and energy to the work, and preferably those possessing enough knowledge of the great painters to talk intelligently about the publication. To the right persons we will make liberal offers and give territory. Write, stating qualifications and giving references.

Bates & Guild Co., 42 Chauncy St., Boston

THE SPECIAL WINTER NUMBER OF THE INTERNATIONAL STUDIO

THE MANSIONS OF ENGLAND IN THE OLDEN TIME. *By Joseph Nash*

THIS WORK is probably the most valuable and interesting work which has ever appeared upon English architecture. It is valuable to the student of architecture on account of the elaborate detail which Mr. Nash so carefully introduced into his drawings; it is valuable to the decorator and designer of furniture, because of the beautiful examples shown in the interiors; it is valuable to the general art-loving public, not only on account of its many suggestions for the arrangement of rooms, but also by reason of the beauty of the drawings themselves.

Dealing, as it does, with the most perfect form of English domestic architecture in the past, the value of the book as a work of reference is unparalleled. Mr. Joseph Nash, who spent many years in its preparation, was a consummate draughtsman and a true artist. The very high price which the original edition of the work now commands is in itself a recommendation of its intrinsic value. Facsimile reproductions (although reduced in size) of each of the 104 plates comprised in the original edition, which appeared in four folio volumes at intervals from 1839 to 1849, will be printed, as were those of the original edition, in two printings.

An introductory chapter will be contributed by Mr. C. Harrison Townsend, F.R.I.B.A.

PRICE: In Paper Cover, \$2.00 net; postage, 32 cents
In Cloth, \$3.00 net; postage, 35 cents

JOHN LANE COMPANY, NEW YORK
The Bodley Head 67 Fifth Avenue

14 DAY USE
RETURN TO DESK FROM WHICH BORROWED
LOAN DEPT.

This book is due on the last date stamped below, or
on the date to which renewed.
Renewed books are subject to immediate recall.

22Apr'59 MH	52 Mar '63 JE <i>Caroleyn Husky</i>
REC'D LD	APR 25 1963
APR 11 1959	REC'D LD.
10 Dec '62	APR 5 1963
REC'D LD	27 Mar 65 SG
NOV 30 1960	REC'D LD
17 Mar '61 EE	MAR 16 '65 -11 AM
REC'D LD	
JUN 5 1961	
	MAR 31 1966 8 3
	REC'D LD
REC'D LD	MAR 23 '66 - 3 PM
MAR 16 1962	JUL 27 1970 2 4
LD 21A-50m-9,'58 (6887) 1963	General Library University of California Berkeley
REC'D LD	JUL 14 1970 9 AM

335751

ND237
53MB

masters

UNIVERSITY OF CALIFORNIA LIBRARY

BATES & GUILD COMPANY: PUBLICATIONS

THIS WORK MIGHT, WITH JUSTICE, HAVE BEEN NAMED
"COLONIAL FURNITURE," FOR IT ILLUSTRATES THE VERY
EXAMPLES FROM WHICH OUR COLONIAL DESIGNERS COPIED

English Household Furniture

Georgian Period & 100 Plates

FOR hundreds of years English private collectors have been acquiring the finest specimens of Georgian furniture, and recently more than a score of the most noted of them contributed their finest pieces to a loan exhibition at the South Kensington Museum. 348 specimens, the cream of the exhibition, were then photographed, and these photographs are excellently reproduced in this work. It will be evident that the book presents the very finest examples of Georgian (or Colonial) furniture now existing. The variety of pieces shown is very great, and ranges from the simplest to the most elaborately carved; the photographs have been made expressly for use, with visible scales; the index gives complete descriptive details. The book is worth its price to any one who designs in the Colonial style because of its infinite suggestiveness for all kinds of decorative detail in that style, quite apart from the subject of furniture.

In Portfolio, \$10.00, Express Paid

Bound - - \$12.00, Express Paid

UNIFORM IN SIZE AND GENERAL STYLE WITH "ENGLISH
COUNTRY HOUSES," "ENGLISH COUNTRY CHURCHES"
AND "MODERN FRENCH ARCHITECTURE."
DESCRIPTIVE LIST OF PLATES SENT
ON APPLICATION.

42 CHAUNCY STREET, BOSTON, MASS.

In answering advertisements, please mention **MASTERS IN ART**