

AMERICAN FOLK ART
THE ART OF THE COMMON MAN
IN AMERICA 1750-1900

THE MUSEUM OF MODERN ART
W. W. NORTON & COMPANY, INC.
NEW YORK

CATALOG

An asterisk before a catalog number indicates that the work is illustrated by a plate bearing the same number. Except where otherwise mentioned the artist's name is unknown.

OIL PAINTINGS

- *₁ BABY IN RED HIGH CHAIR, *about 1790. Oil on canvas. H. 21 1/2" W. 14 3/4"*
Pennsylvania German. Found in New York
- *₂ CHILD WITH DOG, *about 1800. Oil on canvas. H. 23 1/2" W. 14 1/2"*
Found in Massachusetts
- *₃ THE BLUE BOY, *about 1830. Oil on canvas. H. 42" W. 28"*
Found in Bridgeport, Connecticut. Brother of The Girl in White
- *₄ THE GIRL IN WHITE, *about 1830. Oil on canvas. H. 34 1/4" W. 24 3/4"*
Found in Bridgeport, Connecticut. Sister of The Blue Boy
- *₅ HELEN EDDY, *about 1840. Oil on canvas. H. 40 1/4" W. 28"*
By Joseph Stock, 1815-1855

Joseph Stock was born and lived his forty years of life in Springfield, Massachusetts. He was a cripple, and had to get about in a wheelchair. It appears that he was self taught. Very little else is known about him. He advertised his work in the Springfield directory from 1846 to 1852. These advertisements indicate that daguerreotypes were in far greater demand than Stock's painted portraits, even at the low price of \$8 a head. His advertisement of 1846 follows: "Stock and Cooley. Portrait and Daguerrean Gallery. Opposite Chicopee Bank, Main St. Where the public are respectfully invited to call and examine their specimens of painting and superb colored daguerreotype. Likenesses taken in a superior manner on large or small size plates, and in groups of from two to seven persons. A perfect and satisfactory likeness guaranteed. Likenesses taken of deceased persons. Instructions carefully given, and pupils furnished with everything necessary for the business at prices varying from \$.75 to \$1.50. Photographs put up in breast-pins, locketts, cases, frames from \$2 upwards. Portraits, from \$8 to \$25. To daguerreotype operators—German cameras, locketts, plates, cases, chemicals, polishing materials and all articles used in the business furnished to order." Stock's partnership with Cooley evidently did not last long, for the next directory records Stock as located at East State Street, Springfield, where he painted portraits and miniatures over Stocking & Cate's grocery store. By 1849 we find him located in the Foot block, and though not working with his former partner his advertisement comes at the close of Cooley's:

"Mr. Stock has rooms directly over the gallery and is prepared to execute orders for portrait, landscape, banners and warranted satisfactory in every respect. Those having daguerreotypes of deceased friends can have them copied in size of life and a faithful likeness of the original warranted. Specimens to be seen at the gallery." The last directory to list Mr. Stock was that of 1852. Ten paintings by Stock have been discovered. Most of these are full-length portraits. A number of his portraits are owned by his relatives. No example of the landscapes or banners of the advertisement have come to light

- *6 CHILD WITH WOODPECKER, *about 1840. Oil on canvas. H. 29½" W. 26"*
Pennsylvania German. Found in New York
- 7 CHILD IN BLUE DRESS, *about 1840. Oil on canvas. H. 26" W. 22"*
Found in Maine
- 8 CHILD IN ROSE-COLORED DRESS, *about 1840. Oil on canvas. H. 26½" W. 22½"*
Found in Baltimore, Maryland
- 9 CHILD WITH WHIP, *late 1820's. Oil on wood. H. 20¼" W. 16¼"*
Found in Bridgeport, Connecticut
- *10 THREE CHILDREN, *about 1830. Oil on wood. H. 37" W. 37"*
Found in Syracuse, New York
- *11 GIRL ON BALCONY, *1840-1850. Oil on canvas. H. 38" W. 29¾"*
Probably Pennsylvania German. Found at Bethlehem, Pennsylvania. May have come originally from the Shenandoah Valley
- *12 BABY WITH DOLL, *1840-1850. Oil on canvas. H. 15½" W. 11¾"*
Type of portrait found near Fall River, Massachusetts
- 13 GIRL WITH BASKET OF FLOWERS, *about 1850. Oil on canvas. H. 24¾" W. 17¾"*
Found in Reading, Pennsylvania
- *14 MR. HARRISON, *about 1815. Oil on wood. H. 33¾" W. 25½"*
Found in New York. Uniform of the War of 1812. This and No. 15 are a pair
- *15 MRS. HARRISON, *about 1815. Oil on wood. H. 33¾" W. 25½"*
Found in New York

- 16 MAN WITH JABOT, 1810-1820. *Oil on wood.* H. 26½" W. 21¾"
Found in Bridgeport, Connecticut. This and No. 17 are a pair
- 17 WOMAN WITH LACE CAP AND RUFF, 1810-1820. *Oil on wood.* H. 26½" W. 21¾"
Found in Bridgeport, Connecticut
- *18 WASHINGTON AND LAFAYETTE AT THE BATTLE OF THE BRANDYWINE.
Late eighteenth century. Oil on canvas. H. 21" W. 31¼"
Found in New York. Said to have come from an old tavern at Harvard, Massachusetts
- *19 POCAHONTAS SAVING CAPTAIN JOHN SMITH, *date undetermined. Oil on canvas.* H. 29½" W. 34¾"
Found in Baltimore, Maryland. This was a popular subject and was used by American print makers of the nineteenth century. This painting appears to antedate the known prints
- *20 THE CAPTURE OF MAJOR ANDRÉ, *exact date undetermined. Oil on canvas.*
H. 27½" W. 34¼"
By M. Boyle, Carlisle (signed). Found in Carlisle, Pennsylvania. Nothing is known about this artist, but one other painting by him, a still life, has been found
- *21 THE PEACEABLE KINGDOM, *about 1833. Oil on canvas.* H. 17¼" W. 23½"
By Edward Hicks, 1780-1849. "An illustration of the eleventh chapter of Isaiah and embracing all the animals therein mentioned in the foreground and in the distance William Penn treating with the Indians."
Edward Hicks was a Quaker preacher who made his living as a coach maker and painter, and as a house and sign painter. He painted signs for inns, shops, roads and bridges, made fire screens, and is said to have done portraits. When he was not busy preaching or working at his trade, he painted allegorical and historical pictures, "The Peaceable Kingdom," "Penn's Treaty with the Indians," "The Grave of William Penn," and others, making several versions of each subject.
Hicks was a deeply religious man. He preached at Quaker meetings in Pennsylvania, Maryland, New York, Ohio, Indiana and Canada. In 1825, with his cousin Elias Hicks of Jericho, Long Island, founder of the Hicksite sect of Quakers, he preached at Quaker meeting-houses in Rose and Hester Streets in New York. These sermons were published under the title of "Sermons Delivered by Elias Hicks and Edward Hicks in Friends' Meetings, New York, in the 5th Month, 1825." A book of his memoirs was published in Philadelphia in 1851. He also published a number of pamphlets of religious discourses, among them "A Little Present for Friends and Friendly People in the Form of a Miscellaneous Discourse by a Poor Illiterate Mechanic," and "A Work of Exhortation to Young Friends. Presented to Them Without

Money and Without Price. By a Poor Illiterate Minister." His memoirs are filled with religious exhortations and the most truly pious sentiment. His work as a painter is rarely mentioned.

Hicks was born at Attleborough, Bucks County, Pennsylvania, April 4, 1780. He was a descendant of Robert Hicks who landed at Plymouth in 1621 on the ship "Fortune," which followed the "Mayflower." At the age of thirteen he was apprenticed to a coach maker named Tomlinson at Four-Lanes-End near Attleborough. He remained there for seven years learning the coach making trade, especially the painting. He came to the coach shop a very pious boy, but, he says, "the tenderness of my religious impressions too soon wore off, and instead of weeping and praying I soon got to laughing and swearing; and having what may truly be called a natural fund of nonsense I soon became a favorite with my shop mates." In the coach shop days he says he was in danger of liking the ways of this world too much, but at twenty-one he turned again to religion. It was said of him that he "was favored with a renewed visitation of Heavenly love; and yielding thereto he passed through the dispensation of condemnation, which he viewed as baptism unto repentance, by which his former pleasures were marred, and the friendship and glory of the world were stained in his view. . . . about the 30th year of his age he came into the ministry, deeply in the cross to his natural will, . . . covering the meetings with that solemnity which is precious and comforting to those present . . ."

For a time after his religious conversion Hicks quit painting for farming which he thought more compatible with the Christian life, but he could not make a go of farming and had to return to his old business. In 1811 he moved to Newtown where, he says, "comparatively speaking every tenth house was a tavern." Shortly after his arrival in Newtown he got an order to paint a sign for a hotel, showing the proprietor with his coach-and-four. He painted the man with his hat over one eye and looking decidedly tipsy. When the proprietor saw it he said, "That man on the box looks as if he were drunk." Hicks replied, "Thee is usually that way and I wanted it to look natural." After the proprietor promised to try not to be drunk while driving his coach, Hicks repainted the sign.

A Friends' meeting house was built at Newtown soon after Hicks' arrival there and he became its minister. "Being fruitful he grew in his gift and became an eminent minister of the Gospel; adorning the doctrine he preached by a life corresponding therewith." During his ministry he labored "with his hands for the support of his family, so that he could say with the apostle, 'these hands have ministered to my necessities and those that were with me'." He believed in being diligent in business. His diary records now and then: "busy in my shop," "industrious in business," etc., and these are the only references to his work. One entry in the diary reads: "Had another evidence of the important truth that like will beget its like. I took a sign, which I had painted, to a storekeeper, and told him my price, but observed that I was afraid it was too much and if he thought so I would take less. The storekeeper paid me cheerfully, only manifesting a fear that I had charged too little. Ah! there is such a thing as dealing on Christian principles, there is such a thing as doing right and being happy in this world."

When he was old and could not work hard in his shop, he records "a difficulty and uneasiness in being so much of my time idle." Nevertheless, "he continued painting till the day before he died, when feeling himself very weak, he returned to the house, saying he believed that he had paid his last visit to the shop. The next morning his daughter observed 'she thought him better.' He replied he was better, he was comfortable, but requested they would not flatter themselves for he was going to die." He died in Newtown, August 23, 1849, and is buried there.

His paintings are owned by a number of private collectors, especially members of the Hicks family, and by the Friends' Home in Newtown, the Doylestown Museum, and the American Folk Art Gallery. The Hicks family owns a portrait of him painted by his cousin Thomas Hicks, the portrait painter, who began as an apprentice at coach painting in Edward Hicks' shop

- *22 THE GRAVE OF WILLIAM PENN, 1847. *Oil on canvas.* H. 24" W. 30"
By Edward Hicks. Inscribed on canvas: "The Grave of Wm. Penn at Jordans in England."
Inscribed on back of stretcher: "Painted by E. Hicks in his 68th year, For his friend Ann Drake." See No. 21

- *23 THE TRUE CROSS, 1790-1800. *Oil on bed ticking.* H. 24 W. 34
Found near New Hope, Pennsylvania. Inscription reads: "Jesus saith. I thirst. So they put a sponge full of vinegar upon a reed and gave him to drink."

- *24 MANCHESTER VALLEY. *Oil on canvas.* H. 45" W. 60"
By Joseph Pickett, 1848-1918. Signed: "Jos. Pickett Art. Manchester Valley, New Hope, Pa."

Joseph Pickett lived and died in New Hope, Pennsylvania. Like the rest of his family he was a carpenter and canal boat builder, and later in life he kept a little country grocery store on the banks of the Delaware Canal. The building is still standing and on its front wall, under a layer of stucco, is Pickett's first attempt at painting. At the top of the wall the stucco has peeled off, revealing the painted tops of trees. Pickett began to paint late in life. His ambition was to paint the history of his native town. He painted three large canvases, supposedly in the order named, *Washington Under the Council Tree*, now in the Newark Museum, *Manchester Valley*, in the present collection, and *Coryell's Ferry and Washington Taking Views* now in the Whitney Museum of American Art. These are the only oil paintings Pickett is known to have made, although one or two small sketches by him have been discovered. He used to exhibit his paintings in the window of his grocery store. In the year of his death he was persuaded by a resident of the artist colony at New Hope to send one of his paintings to the Pennsylvania Academy exhibition, where it is said to have received three jury votes, those of William L. Lathrop, Robert Henri and Robert Spencer. After Pickett's death his paintings were put up at auction, but as they brought only a dollar apiece his widow bought them in, and gave the *Manchester Valley* to the New Hope High School where it

hung for ten or twelve years. Relatives and neighbors of Pickett in New Hope remember little about him. New Hope artists who knew him say he was the typical American artisan, uneducated except in his trade. He was never taught even the rudiments of art, but invented his technique and his tools as he went along, spending long periods of time on each painting. He made his own brushes and used ordinary house paint, which he mixed with sand, earth, rocks and shells in an effort to imitate textures, an effort in which he succeeded remarkably well

- *25 OLD TENNENT CHURCH, *late eighteenth century. Oil on linen. H. 8" W. 10 1/4"*
Found in Freehold, New Jersey. Old Tennent Church in Monmouth County, New Jersey, was built in 1751. An earlier building on the spot was built in 1731 by a congregation which moved from Old Scots Ground near Wickatunk, New Jersey. Near the church was fought the Battle of Monmouth in 1778, and the church was used as a hospital
- *26 SOUTHERN SCENE, 1815-1830. *Oil on canvas. H. 33" W. 36"*
Found in New York
- *27 HUDSON RIVER SCENE, *about 1870. Oil on cardboard. H. 19" W. 24"*
Found in Ulster County, New York
- *28 PUBLIC BUILDING—NEW ENGLAND. *Over-mantle, oil on wood. H. 30 3/4" W. 35 1/2"*
Found in Massachusetts
- 29 WOMAN IN LANDSCAPE, 1800-1820. *Oil on wood. H. 14" W. 20"*
Found in Boston
- 30 WHITE SAILS, *late nineteenth century. Oil on canvas. H. 17" W. 28 1/4"*
By I. L. Emerson (signed). Found in Maine

PASTELS

- 31 CHILD WITH BLUE SASH, 1865. *H. 28 1/2" W. 20 1/2"*
By Jonnie E. Berry (signed). Found in Woodstock, New York. Nothing is known about this artist
- *32. "GEORGIE—QUITE TIRED," *about 1850. H. 18 1/2" W. 14 1/4"*
Found in New Hampshire. Taken from a Currier & Ives print
- 33 PROFILE OF BOY, *about 1820. H. 16" W. 12"*
Found in Bridgeport, Connecticut

- *34 PORTRAIT OF A MAN, *about 1815*. H. $23\frac{1}{2}$ " W. $19\frac{1}{2}$ "
Found in New Jersey. This and No. 35 by the same artist are said to be portraits of members of the Vanderveer family of Monmouth County, New Jersey. Two portraits of Newark citizens in the New Jersey Historical Society appear to have been done by the same artist. Another portrait in a New York collection, evidently by the same artist, is signed "H.C., 1819."
- *35 WOMAN HOLDING BOOK, *about 1815*. H. $23\frac{1}{2}$ " W. $19\frac{1}{2}$ "
Found in New Jersey. See No. 34.
- 36 GIRL WITH ROSE, *about 1810*. H. 24 " W. $18\frac{1}{2}$ "
Found in New York
- *37 MOUNTAIN LANDSCAPE, *date undetermined*. H. $14\frac{1}{2}$ " W. $21\frac{1}{2}$ "
Found in Long Island, New York

WATERCOLORS

- *38 MAN WITH WHITE STOCK, *about 1830*. H. $19\frac{1}{2}$ " W. $15\frac{3}{4}$ "
Found in Bridgeport, Connecticut
- 39 PORTRAIT OF A WOMAN, 1810-1820. H. 5 " W. 4 "
Found in New York. Pin-prick technique in collar and cap
- *40 THE YORKE FAMILY AT HOME, 1837. H. $10\frac{3}{4}$ " W. $14\frac{1}{2}$ "
Found in New York
- 41 MR. AND MRS. EBEN DAVIS, *about 1840*. H. 13 " W. 15 "
Found in Boston
- 42 WOMAN IN PROFILE, 1810-1820. H. $4\frac{3}{4}$ " W. $3\frac{1}{4}$ "
By E. C. P. (signed). Found in New York. This and No. 43 are a pair
- 43 MAN IN PROFILE, 1810-1820. H. $4\frac{3}{4}$ " W. $3\frac{1}{4}$ "
Probably by E. C. P. Found in New York
- *44 GIRL IN BLUE WITH ORANGE FLOWERS, 1840-1850. H. $11\frac{1}{4}$ " W. $7\frac{1}{4}$ "
Found in Carlisle, Pennsylvania
- 45 "THE TO LOVERS, 1841." H. $7\frac{1}{2}$ " W. $5\frac{1}{2}$ "
Found in Providence, Rhode Island

- *46 CHILDREN AND GOVERNESS, 1800-1810. H. $14\frac{3}{4}$ " W. $17\frac{3}{4}$ "
Found in Boston
- 47 THE GAY CAVALIER, *about* 1820. H. $7\frac{1}{2}$ " W. $11\frac{1}{2}$ "
By E. P. Davis (signed). Found in Boston
- *48 REBECCA AT THE WELL, 1800-1810. H. $14\frac{1}{2}$ " W. 18"
Found in Bridgeport, Connecticut
- *49 MOSES IN THE BULRUSHES, *early nineteenth century*. On silk. H. $21\frac{1}{4}$ " W. $17\frac{1}{2}$ "
Found near Wells, Maine
- 50 JOSEPH INTERPRETING PHARAOH'S DREAM. H. $8\frac{3}{4}$ " W. $11\frac{1}{4}$ "
Found near Ogunquit, Maine
- 51 JOSEPH INTRODUCING HIS BRETHREN. H. $8\frac{3}{4}$ " W. $11\frac{1}{4}$ "
Found near Ogunquit, Maine
- 52 MOURNING PICTURE—JOHN BARON, 1807. H. $14\frac{1}{4}$ " W. $18\frac{1}{4}$ "
Found in Bridgeport, Connecticut. Inscription on tomb reads: "In memory of John Baron who died—May 19, 1807, aged 23 years."
- *53 "THE DEPARTURE OF LEATHER STOCKINGS." H. $17\frac{3}{4}$ " W. $25\frac{1}{4}$ "
Found in Greenwich, Connecticut. Subject taken from the writings of James Fenimore Cooper
- 54 A VIEW OF ALBANY. H. 9" W. 12"
By E. B. Walker (signed). Found in Waldoboro, Maine. Nothing is known about this artist
- *55 "THE MONUMENT OF REV. J. HARVARD." H. $9\frac{1}{4}$ " W. $13\frac{1}{2}$ "
By E. B. Walker (signed). Found in Waldoboro, Maine
- *56 "THE RESIDENCE OF GEN. WASHINGTON, MT. VERNON, VIR.," 1842. H. $17\frac{1}{2}$ " W. $21\frac{1}{4}$ "
Found in Boston. Signed: "Painted by Susan Whitcomb at the Lit. Sci. Institution, Brandon, Vt. 1842." The catalogue of the Literary Scientific Institution for 1842 lists Susan Whitcomb as a pupil. This painting was copied from an aquatint drawn by Alexander Robertson, engraved by Francis Jukes, and published by Robertson in New York and Jukes in London in 1800
- 57 HARPER'S FERRY, VIRGINIA. H. $21\frac{1}{2}$ " W. 27"
Found in New Haven, Connecticut

- 58 HOUSE WITH WHITE FENCE. H. $12\frac{1}{4}$ " W. 17"
Found in Bridgeport, Connecticut
- 59 THE DUCK POND, *about 1820*. H. 5" W. $6\frac{3}{4}$ "
Found in Marblehead, Massachusetts
- 60 THE HOSPITAL. H. $6\frac{3}{4}$ " W. $8\frac{3}{4}$ "
Found in Boston
- 61 HOTEL WORCESTER, 1832. H. $8\frac{3}{4}$ " W. $12\frac{3}{4}$ "
By Emeline Morton (signed). Found in Richmond, Virginia
- *62 GLASS BOWL WITH FRUIT, *about 1820*. H. 17" W. $13\frac{3}{4}$ "
Found in New Haven, Connecticut
- *63 BASKET OF FRUIT, 1854. H. $20\frac{1}{2}$ " W. $28\frac{1}{2}$ "
Found in East Orange, New Jersey
- 64 STILL LIFE WITH WATERMELONS, *early nineteenth century*. H. $17\frac{3}{4}$ " W. $21\frac{1}{4}$ "
Found in Boston. Design similar to that of velvet painting No. 81
- 65 YELLOW BOWL WITH FRUIT. H. $9\frac{3}{4}$ " W. 17"
By Mary R. Wilson (signed on back of frame). Found in Boston
- *66 FRUIT IN YELLOW BASKET. H. $9\frac{3}{4}$ " W. $12\frac{3}{4}$ "
Found in Boston
- 67 FRUIT IN WHITE BASKET H. $10\frac{3}{4}$ " W. $13\frac{3}{4}$ "
Found in Boston
- 68 APPLE. H. $5\frac{1}{2}$ " W. $6\frac{1}{2}$ "
Found in York, Pennsylvania
- 69 PINEAPPLE. H. $9\frac{1}{2}$ " W. $7\frac{3}{4}$ "
Found in Boston
- 70 FRUIT AND LEAVES. H. $9\frac{3}{4}$ " W. 13"
Found in Boston
- *71 WATCH AND FOB, 1829. H. $8\frac{1}{4}$ " W. $6\frac{1}{4}$ "
Inscribed: "George R. H. Slack's May 8th 1829." Found in Washington, Connecticut

- *72 HORSE WITH SADDLE. H. $23\frac{1}{4}$ " W. 17"
Found in Bucks County, Pennsylvania. Pennsylvania German *fraktur* technique (quill drawing and wash method)
- *73 CRUCIFIXION, 1847. H. $13\frac{3}{4}$ " W. $10\frac{3}{4}$ "
Found in New York. Pennsylvania German *fraktur* technique
- *74 BIRTH CERTIFICATE OF MARIE PORTZLINE, June 11, 1820. H. 13" W. 16"
By Francis Portzline (signed). Inscribed: "Marie Portzline, daughter of Francis and Sabina Portzline, born June 11, 1820, in Chapman Township, Union County, Penn." Francis Portzline was a well-known maker of *fraktur*, and many examples of his work have been found in Lancaster and Union Counties, Pennsylvania
- 75 BIRTH CERTIFICATE, 1798. H. $10\frac{1}{4}$ " W. $7\frac{3}{4}$ "
Found in Berks County, Pennsylvania. Pennsylvania German *fraktur* technique
- 76 THE PEACEABLE KINGDOM. H. $7\frac{1}{4}$ " W. $9\frac{1}{4}$ "
Found in Lancaster County, Pennsylvania. Pennsylvania German *fraktur* technique. Subject taken from Isaiah XI, verses 6-7
- 77 PROMENADE. H. $7\frac{1}{2}$ " W. $9\frac{1}{2}$ "
Found in Long Island, New York. A Pennsylvania German artist's interpretation of the Orient, a curious mixture of Chinese and Persian influences, probably based on memories of pictures
- 78 BRIGHT BIRDS. H. 10" W. $7\frac{1}{2}$ "
Found at Ephrata, Pennsylvania. Pennsylvania German *fraktur* technique

PAINTINGS ON VELVET

The period for velvet paintings is about 1800 to 1840. Most of the paintings in this collection date from the first half of this period. A few of them are signed and dated.

- *79 STILL LIFE. H. $14\frac{1}{2}$ " W. $17\frac{1}{2}$ "
By Matilda A. Haviland (signed). Found in New York
- *80 FRUIT ON TABLE. H. $11\frac{1}{2}$ " W. $15\frac{1}{2}$ "
Found in Boston
- *81 STILL LIFE WITH WATERMELONS. H. 17" W. $22\frac{1}{2}$ "
Found in Boston

- *82 FORMAL STILL LIFE. H. $14\frac{3}{4}$ " W. $15\frac{3}{4}$ "
By Eleanor L. Coward (signed). Found in Freehold, New Jersey
- 83 BOWL OF FRUIT. H. $14\frac{1}{2}$ " W. $20\frac{1}{2}$ "
Found in Boston
- 84 BOWL OF FRUIT. H. $14\frac{1}{4}$ " W. 20"
Found in Boston
- 85 THE BLUE BOWL. H. $16\frac{1}{2}$ " W. $18\frac{1}{2}$ "
Found in Boston
- 86 BASKET OF FRUIT. H. $8\frac{1}{2}$ " W. 8"
Found in Boston
- *87 FRUIT, BIRD AND BUTTERFLY. H. 14" W. $17\frac{1}{4}$ "
Found in Boston
- 88 BASKET OF FRUIT. H. $5\frac{1}{2}$ " W. $7\frac{3}{4}$ "
Found in Boston
- 89 THE WICKER BASKET. H. $11\frac{3}{4}$ " W. $14\frac{1}{4}$ "
Found in Boston
- 90 BASKET WITH SCROLL DESIGN. H. $5\frac{1}{4}$ " W. $8\frac{3}{4}$ "
Signed H. N. Found in Boston
- 91 THE FULL BASKET. H. $11\frac{1}{4}$ " W. $14\frac{1}{4}$ "
Found in Boston
- 92 THE FULL BASKET. H. $9\frac{3}{4}$ " W. $13\frac{1}{2}$ "
Found in Marblehead, Massachusetts
- 93 THE FULL BASKET. H. $12\frac{1}{4}$ " W. $13\frac{3}{4}$ "
Found in Boston
- 94 BASKET OF FRUIT WITH BUTTERFLY. H. $11\frac{1}{4}$ " W. $15\frac{1}{2}$ "
Found in Greenwich, Connecticut
- 95 FRUIT ON BRANCH. H. $5\frac{1}{2}$ " W. $6\frac{1}{2}$ "
Found in Boston

- 96 PEACHES, GRAPES AND STRAWBERRIES. H. 8" W. 8"
Found in Boston
- 97 PEACHES, GRAPES AND STRAWBERRIES. H. $5\frac{1}{2}$ " W. $6\frac{3}{4}$ "
Found in Boston
- *98 PEARS AND APPLES. H. 9" W. $13\frac{1}{2}$ "
Found in Long Island, New York
- 99 FLOWERS, BIRDS AND BUTTERFLIES, 1810-1820. H. $18\frac{1}{2}$ " W. $20\frac{1}{2}$ "
Possibly by Lydia Hosmer. Found near Concord, Massachusetts. A painting by Lydia Hosmer in the Concord Antiquarian Society is almost identical with this one
- 100 BOWL OF FLOWERS. H. $12\frac{1}{2}$ " W. 15"
Found in Boston
- 101 BASKET OF FLOWERS. H. 14" W. 17"
Found in Philadelphia
- 102 FLOWERS IN BLUE BOWL. H. $15\frac{1}{2}$ " W. $18\frac{1}{2}$ "
Found in Boston
- 103 BRIGHT FLOWERS. H. 10" W. 12"
Found in Boston
- 104 PITCHER PLANT. H. $12\frac{3}{4}$ " W. $11\frac{1}{2}$ "
Found in Boston
- *105 PARROT. H. $22\frac{1}{4}$ " W. $17\frac{1}{4}$ "
Found in Bucks County, Pennsylvania
- *106 MOURNING PICTURE—CLARK FAMILY, 1824. H. $17\frac{1}{4}$ " W. 22"
Found in Boston. Inscriptions on the tombs read: "In memory of Clarissa M. Clark and Caroline G. Clark who died Aug. 21, 1824, aged 9 months." "In memory of Samuel N. Clark who died Nov. 2, 1811, aged 19 months."
- 107 MOURNING PICTURE—ELIZA H. OSGOOD, 1832. H. $17\frac{1}{4}$ " W. $20\frac{3}{4}$ "
Found in Bucks County, Pennsylvania. Inscription on the tomb reads: "Sacred to the memory of Eliza H. Osgood who died Oct. 7, 1832, aged 18 months."
"Our Heavenly Father marked the flower
Saw 'twas to fair to stay.
And in a few few transient hours
He summon'd her away."

- *108 RUTH AND NAOMI. H. $20\frac{1}{2}$ " W. $25\frac{1}{2}$ "

Found in New York

- 109 COURTING, 1825. H. 12" W. $15\frac{3}{4}$ "

By Mary Ann Kimball (signed). Found in Bucks County, Pennsylvania

- 110 SHEPHERDESS. H. $9\frac{1}{2}$ " W. $7\frac{3}{4}$ "

Found in Marblehead, Massachusetts

- 111 SILHOUETTES, about 1815. H. $4\frac{1}{4}$ " W. 6"

Found in Boston

PAINTINGS ON GLASS

- *112 ELISABETH, about 1820. H. $8\frac{3}{4}$ " W. $6\frac{3}{4}$ "

Pennsylvania German. Found in Hagerstown, Maryland

- 113 MELON, PLUMS AND GRAPES. H. $6\frac{3}{4}$ " W. $8\frac{1}{2}$ "

Found in Boston

- 114 WHEAT STACK. H. 10" W. $7\frac{3}{4}$ "

Pennsylvania German. Found in Bucks County, Pennsylvania

- 115 THE GOVERNMENT HOUSE, BOWLING GREEN, NEW YORK. *Engraving and oil painting on glass.* H. $9\frac{1}{2}$ " W. $12\frac{1}{2}$ "

Found in Sellersville, Pennsylvania

- *116 "THE BATTLE BETWEEN THE CONSTITUTION AND GUERIERE, 19 AUG. 1812." H. $17\frac{1}{2}$ " W. $19\frac{1}{4}$ "

By E. Webb (signed). Found in Massachusetts

- *117 URN OF ROSES WITH BUTTERFLIES. *Tinsel and oil painting on glass.* H. $21\frac{1}{2}$ " W. $17\frac{1}{2}$ "

Found in Ridgefield, Connecticut

DESIGN GROUP

One design carried out in five different media.

- 118 PAINTING ON VELVET. H. $12\frac{1}{4}$ " W. $9\frac{1}{2}$ "

Found in Boston

- 119 WATERCOLOR. H. 14" W. 11"
Found in Boston
- 120 TINSEL AND OIL PAINTING ON GLASS. H. 15 $\frac{3}{4}$ " W. 11 $\frac{3}{4}$ "
Found in Maine
- 121 LITHOGRAPH WITH WATERCOLOR. H. 14" W. 9 $\frac{3}{4}$ "
Found in Marblehead, Massachusetts
- 122 LITHOGRAPH AND PENCIL DRAWING. H. 13 $\frac{3}{4}$ " W. 9 $\frac{3}{4}$ "
Found in Maine

WOOD SCULPTURE

- *123 MINNEHAHA, *ship's figurehead, polychromed.* H. 75"
Found in the West Indies by the late Max Williams
- *124 BUST OF GIRL, *ship's figurehead, painted.* H. 28"
Found in Bridgeport, Connecticut. Said to be from a boat which sailed on Long Island Sound
- *125 INDIAN, *cigar store figure.* H. 50 $\frac{1}{2}$ "
Found near Stockbridge, Massachusetts
- *126 TRAPPER INDIAN, *cigar store figure, painted.* H. 42 $\frac{3}{4}$ "
Found near Stockbridge, Massachusetts
- *127 HENRY WARD BEECHER, 1850-1860. H. 21"
Said to have been carved by a farmer named Corbin at Centerville, Indiana, during a visit which Beecher made to Corbin's home
- 128 GEORGE WASHINGTON, *polychromed.* H. 11 $\frac{3}{4}$ "
Pennsylvania German. Found in Wilmington, Delaware
- *129 SEATED WOMAN, *polychromed.* H. 12"
Pennsylvania German. Found near Ephrata, Pennsylvania
- *130 ROOSTER, *polychromed.* H. 10 $\frac{1}{2}$ "
Found in New York. Stylized rooster of the type known as "Pennsylvania pine"

- 131 EAGLE, *painted*. H. $6\frac{1}{2}$ " W. $25\frac{1}{2}$ " (Reproduced on front cover)
By John Bellamy, 1836-1914. Found in Maine. Bellamy lived at Kittery Point, Maine, and was the last of the famous wood-carvers of that section. During the Civil War he worked at the Portsmouth Navy Yard, carving figureheads for warships. He is best known for his eagles, large ones used as figureheads, and small ones of this type to be placed over doorways on ships and public buildings
- *132 EAGLE. H. 68" (with base) *56" h without base*
Said to have been a sign for The Eagle Tavern in Pawtucket, Rhode Island. Found in Providence
- 133 EAGLE, *black and white*. Probably a flagpole top. H. $33\frac{3}{4}$ " (with base)
Found in Hartford, Connecticut
- *134 EAGLE, *polychromed*. H. $15\frac{1}{2}$ " Wing Spread 32"
Found in Carlisle, Pennsylvania. Type known as Schimmel carving. Schimmel was a Pennsylvania German of uncertain date, whose work was in the tradition of German peasant art
- 135 HEAD OF A BIRD. L. $20\frac{1}{4}$ "
Found near Rockland, Maine. Said to represent the mythical roc. Originally used as a billet-head of a ship
- *136 STYLIZED ROOSTER, *weather-vane, polychromed*. H. $14\frac{1}{2}$ "
Found near Portsmouth, New Hampshire
- 137 ROOSTER, *weather-vane, painted*. H. 14"
Found in Pottstown, Pennsylvania
- 138 WOMAN, *pipe figure*. H. $8\frac{1}{2}$ "
Found near Pottstown, Pennsylvania. The hat forms the bowl of the pipe
- *139 PRIMITIVE HORSE. H. 14" L. $21\frac{3}{4}$ "
Found in Germantown, Pennsylvania
- *140 TOY HORSE, *painted*. H. $11\frac{3}{4}$ " L. $13\frac{1}{4}$ "
Pennsylvania German. Found in Carlisle, Pennsylvania
- 141 SPOTTED HORSE, *toy*. H. $5\frac{3}{4}$ " L. $5\frac{1}{2}$ "
Pennsylvania German. Found in Carlisle, Pennsylvania
- 142 HORSE WITH FLOWING TAIL, *toy*. H. $14\frac{1}{2}$ "
Found at Buzzard's Bay, Massachusetts

- *143 PIGEON, *polychromed*. H. $11\frac{1}{2}$ "
Pennsylvania German. Found in Pottstown, Pennsylvania
- 144 BIRD, *toy*. H. $5\frac{1}{2}$ "
Pennsylvania German. Found in Carlisle, Pennsylvania
- *145 LOON, *decoy, painted*. H. $11\frac{1}{2}$ "
Probably Pennsylvania German. Found in Teaneck, New Jersey
- 146 LOON WITH SILVER TAIL. H. $5\frac{1}{2}$ "
Found in Ephrata, Pennsylvania
- 147 PAIR OF DUCKS, *miniature decoys*. L. $4\frac{1}{2}$ " and 5"
Found near Barnegat Bay, New Jersey

SCULPTURE IN METAL

- *148 GEORGE WASHINGTON, *lawn figure*. H. $46\frac{1}{2}$ "
Found in Connecticut
- *149 FORMAL HORSE, *weather-vane*. Cast iron. H. 18" L. 20"
Found in Boston. Another horse cast from the same mold has been found near Boston
- 150 HORSE WITH FLOWING TAIL, *weather-vane*. Cast and stamped metal. H. 18"
L. $24\frac{1}{4}$ "
Found in Salem, Massachusetts
- *151 HORSE AND SULKY, *weather-vane*. Cast iron and stamped metal. H. $17\frac{1}{2}$ " L. 37"
Found in Boston. Horse is copied from a Currier & Ives print of the racehorse Ethan Allen
- 152 ROOSTER, *weather-vane, about 1810*. Stamped and hammered metal. H. $34\frac{1}{4}$ "
Originally on a building owned by the St. Nicholas Society in New York
- *153 FORMAL ROOSTER, *weather-vane*. Cast iron with cut-out tail. H. $23\frac{1}{2}$ "
Found in Boston
- 154 ROOSTER, *weather-vane*. Cast metal with cut-out tail. H. $12\frac{3}{4}$ "
Found on Cape Cod, Massachusetts
- *155 PHEASANT, *weather-vane*. Iron cut-out. L. $30\frac{3}{4}$ "
Found at Monterey, Pennsylvania

- 156 BIRD, *weather-vane*. Stamped and hammered copper. H. $17\frac{1}{2}$ "
Found in Sugartown, Pennsylvania
- *157 COW, *weather-vane*. Cast and stamped copper. H. $16\frac{3}{4}$ " L. 28"
Found in Boston
- *158 SHEEP, *weather-vane*. Stamped, hammered and cast metal. H. $20\frac{1}{2}$ " L. 31"
Found in Bucks County, Pennsylvania
- *159 THE SWARM OF BEES, *stove plate, middle eighteenth century*. Cast iron. H. $23\frac{1}{2}$ "
W. $27\frac{3}{4}$ "
Pennsylvania German. Found in Shenandoah County, Virginia
- *160 THE PEACEABLE KINGDOM, *stove plate, middle eighteenth century*. Cast iron.
H. $20\frac{1}{2}$ " W. $22\frac{1}{4}$ "
Pennsylvania German. Found in Shenandoah County, Virginia
- 161 FIRE INSURANCE EMBLEM, 1860. Cast iron. H. $9\frac{5}{8}$ " W. $11\frac{3}{8}$ "
Fire-mark of the United Firemen's Insurance Company of Philadelphia, founded in 1860
- 162 PATTERN GROUP, *fifteen designs for cookie molds, cut out of metal*.
Found in Lancaster County, Pennsylvania

PLASTER ORNAMENTS

- *163 BUST OF A MAN, *early nineteenth century*. H. 14"
Found in Lancaster County, Pennsylvania
- 164 GIRL IN BLOOMER COSTUME, 1851-1853. H. $10\frac{1}{2}$ "
Found in Lancaster County, Pennsylvania. Taken from a Currier & Ives print
- 165 ANGEL. H. $11\frac{1}{4}$ "
Found in Bucks County, Pennsylvania
- 166 CHILD WITH BIRD. H. 12"
Found in Lancaster County, Pennsylvania
- *167 LADY, *candleholder*. H. $16\frac{1}{4}$ "
Found in Lancaster County, Pennsylvania
- 168 CHILD. H. $4\frac{1}{4}$ "
Found in Bucks County, Pennsylvania

- 169 WOMAN ON HORSE. H. 7"
Found on Cape Cod, Massachusetts
- 170 PAIR OF ROOSTERS. H. 12 $\frac{1}{4}$ "
Found in Bucks County, Pennsylvania
- *171 DOG. H. 7 $\frac{1}{2}$ "
Found in Lancaster County, Pennsylvania
- *172 DEER, 1883. H. 10 $\frac{3}{4}$ "
Found in Bucks County, Pennsylvania
- 173 DOVE, *bank*. H. 7 $\frac{3}{4}$ "
Found in Bucks County, Pennsylvania
- 174 CAT. H. 15 $\frac{1}{4}$ "
Found in New York
- 175 SQUIRREL. H. 6 $\frac{1}{2}$ "
Found in Lancaster County, Pennsylvania