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NOTABLE COLLECTION.

THE CENTENNIAL LOAN EXHIBITION IN NEW YORK CITY.

Nearly Forty Portraits of George Washington-The Celebrated Full Length Picture by Gilbert Stuart-Portrait of Washington at the Battle of Princeton.

The centennial loan exhibition, which was recently opened at the Metropolitan Opera house in New York city, is remarkable in many respects. The portraits, historical paintings and relics give the visitor a wonderfully complete idea of the celebrated personages who took part in the American revolution. This is none the less so because of the fact that not a few of the pictures, more especially some of the portraits, are not at all good from an artistic point of view, being conceived and painted in the florid style so common in the early part of this century,



"REMBRANDT PEALE" FORTRAIT. There are more portraits of George Washington-thirty-seven in all-in the exhibition than have ever before been collected. They form probably the most interesting feature of the exhibition. Some of them are valuable only for their historic associations, Others, notably the replicas of Stuart's well known portraits, are really fine works of art. Washington is represented in all attitudes, and some of the postures, be it said with all due respect, are of such palpable theatricality as to detract considerably from the impressiveness of the paintings. But in these cases the fault was of course with the artists. The well known full length portrait by Peale, for instance, is rather too much like a heroic tableau to be very seriously considered in these days.

It represents Washington at the battle of Princeton, and for some inscrutable reason that has probably never been fathomed the death of Gen. Mercer, with a surgeon bending over him, is brought into the picture. Washington has an uplifted sword in his right hand, but insomuch that he does not appear to be directing any one or pointing anywhere with it, this accessory would seem to be entirely superfluous. The most striking feature of the portrait, however, is that, although a battle is being furiously waged in



"STUART FULL LENGTH" PORTRAIT.

the perspective, Washington is standing as complacently and without any more appearance of excitement than if he were calmly gazing at the rippling waters of the Potomac and the wooded shores of Maryland from the porch of his Mount Vernon mansion. Leaving aside the incongruousness, the portrait is by no means bad, although the colors are like a Fourth of July pyrotechnic display.

Probably the most important portrait of Washington, and the finest as a work of art, is a replica of the full length painted by Gilbert Stuart in 1796. The original was painted for the Marquis of Lansdowne. An engraving of this portrait was published in London in 1800, and erroneously labeled, "Painted by Gabriel Stuart, 1797." It is a singularly impressive picture, and the coloring of the calm, noble features is most excellent There is a slight shade of darkness on the upper lip and chin, as from a close shave. Washington's right hand is extended, as if in speaking, and his left hand rests upon a sheathed dress sword at his side. In the left foreground is a library table piled with books, etc. In the background are curtains and massive pillars,



with glimpses of landscape between, and part of a rainbow in the extreme left distance, the bright colors of which relieve the somber effects of the portrait.

Another interesting portrait of Washington to be seen at the exhibition is the original, or what is believed to be the original, Stuart bust, painted in the spring or fall of 1795, in Philadelphia. It is the first portrait. of Washington that Stuart printed. Of this portrait there are but three replicas known,

and this picture has every indication of being the original. From it Holloway's print was engraved and published in 1796, in Lavater's "Physiognomy." At this time it was in the possession of Mr. Samuel Vaughn, of London, a close friend of Benjamin Franklin, and an admirer of Washington. From this fact it has become known as the Vaughn portrait. In 1823 Stuart stated of the original that he had "rubbed it out." But this must have been an error of memory, as from the date the engraving was published in London, allowing for transportation and the time the engraver would occupy in engraving a quarto plate in pure line, this, it would seem, must be the original painting. One of the replicas of this portrait also has a place in the exhibition.

The last portrait of Washington painted by Stuart was executed on the sitter's order. It was purposely left unfinished, and, by Washington's consent, retained by the artist. It passed into the possession of the Boston Athemænm after Stuart's death, and is now deposited in the Museum of Fine Arts, Boston. It is only a vignette head, but a large number of finished copies were made from it by the artist, and it became in popular estimation the standard portrait of Washington. There are three replicas of this portrait to be seen in the exhibition.

John Trumbull's expressive full length portrait of Washington is now in the possession of Edmund Law Rogers. 'It represents Washington standing in an easy position, with his right arm resting on his horse. In color it is rather dark, as are most of the other full length portraits, but is remarkably well executed. John Trumbull was one of Washington's aids-de-camp in 1775, and the portrait was painted in 1790.

A peculiar miniature of Washington, by Mrs. E. Sharpless, after James Sharpless, is much unlike most of the portraits. It is a profile, and the features, if somewhat idealized, are singularly strong and handsome. The Peale miniature, painted in 1777, also has marked characteristics. A small India ink silhouette, executed by F. Valee in 1795, is a clever study.

There are four portraits by unknown artists in the collection, the most important of which is a full length figure. In his right hand Washington holds a scroll lettered, "Commission dated Philadelphia, June 17, 1775." The left hand is gloved, and rests on a sword lying on a table. The three other unknown portraits have no particular merit, and are only interesting on account of the mystery that enshrouds them.

A splendid oval miniature is the one painted by Archibald Robertson. Robertson was



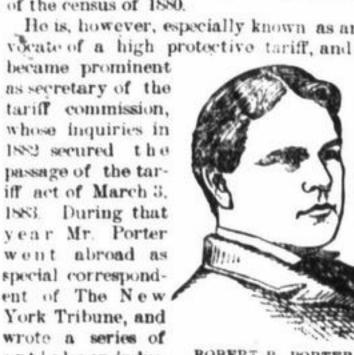
THE "SHARPLESS" AND "STUART" HEADS. the Scotch artist who carried from the Earl of Buchan to Washington the gift of the celebrated box made from the wood of the oak tree which sheltered Sir William Wallace after his defeat at Falkirk. Robertson arrived in New York in December, 1791, and Washington sat to him on the 13th for this miniature, from which a large picture was afterwards painted for the Earl of Buchan.

THE CENSUS TAKER.

Robert P. Porter, Editor of the New York Press, the Lucky man.

Mr. Robert P. Porter, who will have charge of the United States census of 1890, is an Englishman by birth. He came to America when very young, and is a naturalized citizen. He is in the neighborhood of 45 years old; has a large head; is dark complexioned with bright black eyes. He was one of the principal assistants of Professor Francis A. Walker, of Massachusetts, the superintendent of the census of 1880.

He is, however, especially known as an advocate of a high protective tariff, and first



ROBERT P. PORTER.

wrote a series of articles on industrial England, France and Germany. After this he was connected for a while with The Philadelphia Press, but soon went abroad for the purpose of writing for a syndicate of newspapers and furnished a reries of articles on the condition of the labor classes in Eurepe. In connection with ex-Postmaster General Hatton and others he established The New York Press, of which he has since been manager. Mrs. Porter is a woman of considerable-literary attainments, and has been of great assistance to her husband. She is now a constant contributor to The Press.

JAMES A. SEXTON.

Sketch and Portrait of the New Postmaster of Chicago.

The new Chicago postmaster, Col. James A. Sexton, was born in Chicago, of Irish parents, in 1844. His father, who was a carpenter, died when the son was 9 years old, so that young Sexton received but little edu-

When the exciting days of '61 came, he entered the army and after three years' service he came out a lieutenant; but in 1864 ac-

cepted the captainey of a company raised by the Y. M. C. A. which was assigned to the Seventy-second Illinois volunteers. This regiment he commanded at the battles of Spring Hill, Nashville and Franklin, and at Spanish Fort in April, 1865, During his military career he served as assistant provost mar-

JAMES A. SEXTON.

shal on the staff of Maj. Gen. A. J. Smith In 1867 he returned to Chicago and engaged in the stove business with the Cribben brothers under the firm name of Cribben, Sexton & Co. In 1884 he sat in the electoral college for Illinois. He has been an aid-decamp for Governor Oglesby and is a member of the board of Lincoln park commissioners. Col. Sexton is a Grand Army man, a Loyal Legion man and a member of various veteran societies.

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No. 7 Express leaves Kingston at 11:45 p.m.. connecting with C.P.R. Night Express Train at Sharbot Lake for all points ast and west, Arrives Ottawa, 5:25 a.m.; Montreal, 8.00 a.m.; Quebec, 2:30 p.m.; Toronto, 7:28 a.m. The only through train service to the North-West and British Columbia, with only one change of cars. No Customs Troubles,

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age \$40, Steerage passengers are booked to and from Queenstown, Derry, Belfast, 1 onden and Glasgow at same rates as Liverpool Intermediate passengers are forwarded to and from Glasgow and Liverpool by rail without

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