

crisp powdered hair. Set within its generous frame, apparently the original one, it makes a sumptuous decoration.

Three portraits of James Monroe by Gilbert Stuart are known to exist. The original version is the bust portrait on wood, measuring  $26\frac{1}{2}$  by  $21\frac{1}{2}$  inches, owned by the Pennsylvania Academy. This was painted in Boston in 1817, a few months after Monroe's inauguration as fifth president of the United States, during his tour of the Middle and Eastern states for the inspection of garrisons and naval depots. A note in the *Essex Register*, Salem, July 12, 1817, reads (in part): "Boston, July 10th. Early the last three mornings, previous to his departure, the President has had sittings at Mr. Stewart's room."

A replica of this portrait, approximately the size of the original, was made soon afterward. It was the last of a set of the first five presidents ordered from Stuart by Colonel George Gibbs. This is the extraordinarily brilliant portrait now owned in Boston by T. Jefferson Coolidge. A second set of the five presidents, this time generous, decorative half-lengths, was commissioned by John Doggett, a Boston picture dealer. Our portrait of Monroe is one of these, the head and shoulders having been copied by Stuart from one of the two bust portraits. The entire set of five was sold by Doggett in 1839<sup>2</sup> to Abel Phillips of Boston, who attempted to sell them at a large profit to the Government for the adornment of the White House. An unsuccessful attempt was made in 1846 to get a bill through Congress purchasing the set of portraits at a sum not to exceed one thousand dollars apiece. The set was stored in the Congressional Library until 1851, when a fire destroyed all except the Madison and Monroe portraits. These two passed into the possession of Colonel Peter A. Porter, a Congressman from the state of New York, who sold them at auction in New York City in 1856 to A. B. Douglas of Brooklyn, who in turn sold them a year later to Abiel Abbot Low (1811-1893), also of Brooklyn. At Mr. Low's death the two portraits passed to

his son A. Augustus Low, who was Seth Low's brother, and the Monroe portrait later came into the possession of Seth Low. It was bequeathed by him to the Museum subject to his widow's life interest.

HARRY B. WEHLE.

### A CARD-TABLE MADE BY STEPHEN AND THOMAS GODDARD

A mahogany card-table in the Sheraton style, with the label of Stephen and Thomas Goddard, is an important addition to the several pieces of furniture in the American Wing representing the work of Newport, Rhode Island, cabinet-makers. The table was purchased in Virginia, where it was probably brought soon after it left the hands of its makers.

The table is of the semicircular type with a swing gate leg to support the hinged flap. An extra leg is ingeniously placed to balance the gate leg at the back, giving the piece a symmetrical appearance when the flap is resting against the wall or folded over on the top of the table. The foundation of the rather deep apron is constructed of inch-square strips of pine of varying lengths sawed in segments of an arc and glued together. The top, flap, and square, tapering legs are solid mahogany; the apron is veneered. All the inlaid ornament is delicately executed and is unusual in the urn, introduced at the top of the legs. On the three divisions of the apron narrow bands of inlay trace a rectangle with quarter-round corners. Outlining the urn and across it in the form of a drapery with pendent tassel is a line of tiny pricked holes, a very delicate treatment. The legs are inlaid with a narrow line near the edges and with typical bell-flower drops; the small circles between these bell-flowers are of ivory.

Twentieth-century collectors of eighteenth-century furniture are grateful for the pride of craftsmanship and business acumen which prompted a few of the American cabinet-makers, notably those of Newport and Philadelphia, to label some of their wares. That in both cities there were Quakers among the prominent furniture makers may have had something to do

<sup>2</sup> See Lawrence Park, Gilbert Stuart, vol. II, p. 529, and under the Adams and Washington portraits.

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with a willingness to own to an honest piece of work. The label on this table, printed from a copper plate, shows an oval outline surmounted by a small medallion inclosing a woman in classic drapery, and swags of blossoms and leaves. Illustrations of a serpentine-front sideboard and a shield-back chair standing on a wide board floor

are attributed many of the shell block-front pieces made about the third quarter of the eighteenth century. John, the son of a shipwright, married the daughter of the cabinet-maker Job Townsend. He was related to John Townsend who signed a block-front chest of drawers, a clock, and a table in the Chippendale style, purchased



CARD-TABLE IN THE SHERATON STYLE  
BEARING THE LABEL OF STEPHEN AND THOMAS GODDARD

fill the upper half of the oval. Below appears the legend:

“Stephen & Thomas Goddard  
Cabinetmakers  
Carries on said Business in (its?)  
(various?) Branches  
On the Point  
Newport, R. I.”

Stephen and Thomas Goddard were sons of the celebrated John Goddard to whom

by the Museum two years ago.<sup>1</sup> The Townsends and Goddards were neighbors in that Quaker section of Newport lying along the water-front known as Easton’s Point.<sup>2</sup>

The will of John Goddard, signed June 30, 1785, and probated August 15 of the

<sup>1</sup> C. O. Cornelius, “John Townsend, an Eighteenth-Century Cabinet-Maker.” Metropolitan Museum Studies, vol. 1, pt. 1 (1928), pp. 72–80.

<sup>2</sup> Norman Isham, “John Goddard and His Work.” Bulletin of the Rhode Island School of Design, April, 1927.

same year, contains the following item: ". . . to my two sons Stephen and Thomas Goddard all my Tools of every kind . . . the use and benefit of my Shop as long as their Mother shall live in consideration of their working up the Stock of Mahogany in such Furniture as will be most profitable."<sup>3</sup>

The files of the old Newport Mercury record the services of the Goddard and Townsend families in the government of Newport throughout the eighteenth century, and Thomas Goddard, in his turn, assumed an active interest in town affairs as captain of the local fire company and health officer of the port, to which office he was elected by the "Hon<sup>r</sup> Town Council." In politics an ardent Whig, he cast his first vote in a presidential election for George Washington. A photograph which must have been made near the end of his long life—he died in 1858 at the age of ninety-three—shows him as a lean old gentleman with deep-set, keen eyes and the tight, straight mouth of a conscientious disciplinarian.<sup>4</sup> About Stephen very little is known. His death in 1804<sup>5</sup> sets an end to the period of nineteen years within which the card-table was made in the little shop on Washington Street inherited by the brothers. Their more valuable inheritance, however, was the taste to design in the changing fashions of the day and the skill to build—the tradition of craftsmanship which gives to the work of the early American cabinet-makers its charm and its permanent worth.

RUTH RALSTON.

### MISCELLANEOUS ACCESSIONS IN THE CLASSICAL DEPARTMENT

A number of objects of various periods and materials, acquired in recent years, have been placed on exhibition from time to time in the different galleries to which they belong, and will be described together for convenience.

An archaic silver repoussé relief (fig. 2)

<sup>3</sup> Isham, *op. cit.*, p. 19.

<sup>4</sup> *Antiques*, April, 1929, p. 277.

<sup>5</sup> Isham, *op. cit.*

is interesting for its material and its technique, as well as for its subject. Silver is rare in the Mycenaean and early Greek periods, gold being in far more general use. Over the heavy silver relief was a thickish plating of pale gold, which presumably covered the entire surface, as bits are preserved here and there. The addition of gold over silver



FIG. 1. ATHENIAN LEKYTHOS IN THE FORM OF A FLYING EROS

is mentioned in Akropolis inventories,<sup>1</sup> an archaic example of the technique being the sheathings from Perugia in the British Museum.<sup>2</sup> The design of our piece consists of five metope-like spaces (2.5 cm. high) divided by "triglyphs" and bordered above and below with a tongue pattern. In one, Herakles kneels with his quiver on his back and draws his bow on a centaur in the adjacent space, who advances wielding a bough—a scene from the contest on Mount Pholoë between the hero and these turbulent crea-

<sup>1</sup> *Inscriptiones graecae*, II, 652 B.

<sup>2</sup> Walters, *Catalogue of the Silver Plate*, nos. 2-4.