

Alfred Boder

Alfred Boder Fine Arts - Painting File

Robert Edge Pine

1927-1983

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5109
BOX	17
FILE	21

Large med.

2/2/83

I have carefully examined the framed oil-painting on wood, $29 \times 23 \frac{3}{4}$ inches, of Israel Jacobs (1714-1810) by the noted American painter Robert Edge Pine (1730-1788)

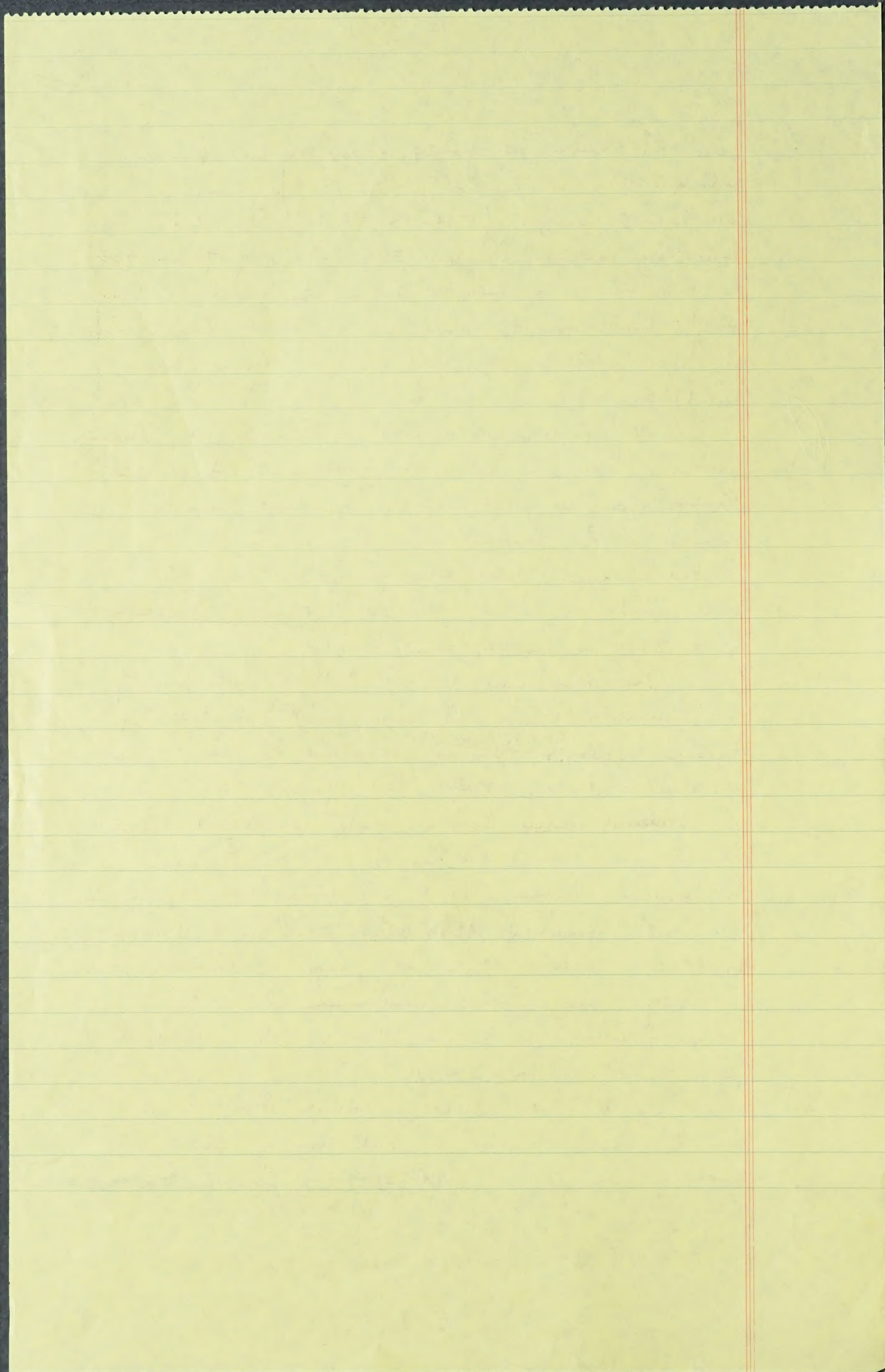
This is a late work by the artist, similar in the handling of paint to his well-known work of George Washington painted at Mount Vernon in 1785.

of particular interest is the subject, Israel Jacobs, who was the first Jew in the United States Congress, 1791-1793. He had been a member of the Pennsylvania Assembly in 1771, looked a good deal like Benjamin Franklin and was married to Zippora Nunez Machado, a brilliant woman of great beauty.

The American Jewish & Historical Society at Brandeis University owns another portrait of Israel Jacobs, ^(29×23 inches) painted at about the same time, in similar dress, except that Jacobs here wears a checkered rather than a white waistcoat. That painting is illustrated on p. 101 of Hannah R. Landau's Portraits of Jews, New York, 1927.

This painting ~~was later~~ ^{was} sold by the Ehrlich Galleries in New York to Judge Nathaniel Peas in 1927. Judge Peas ~~had given~~ ^{gave} it to the Elgin Academy in Elgin Illinois which sold it to Dr. Alfred Bader in 1968.

Such early, well preserved American portraits are very rare, and his work has a fair market value of ~~\$1000.00~~ ~~(fairly high)~~



THE EHRLICH GALLERIES
"Old Masters"

36 East 57th Street
NEW YORK

April 30th
1927

Dear Judge Sears:

You may remember that in my last letter I referred to a portrait by Robert Edge Pine which we hoped to get you. I am very glad to enclose herewith a photograph of this painting by that exceedingly rare master.

As I knew you would wish the endorsement of Rosenthal on the painting I showed him the picture today and told him I hoped to have you buy it. He at once said that he would give you an endorsement on it, which he accordingly did and you will find it on the back of the photograph.

I am glad to say we can quote you the very modest price for a picture of this quality and rarity, of only \$1250.

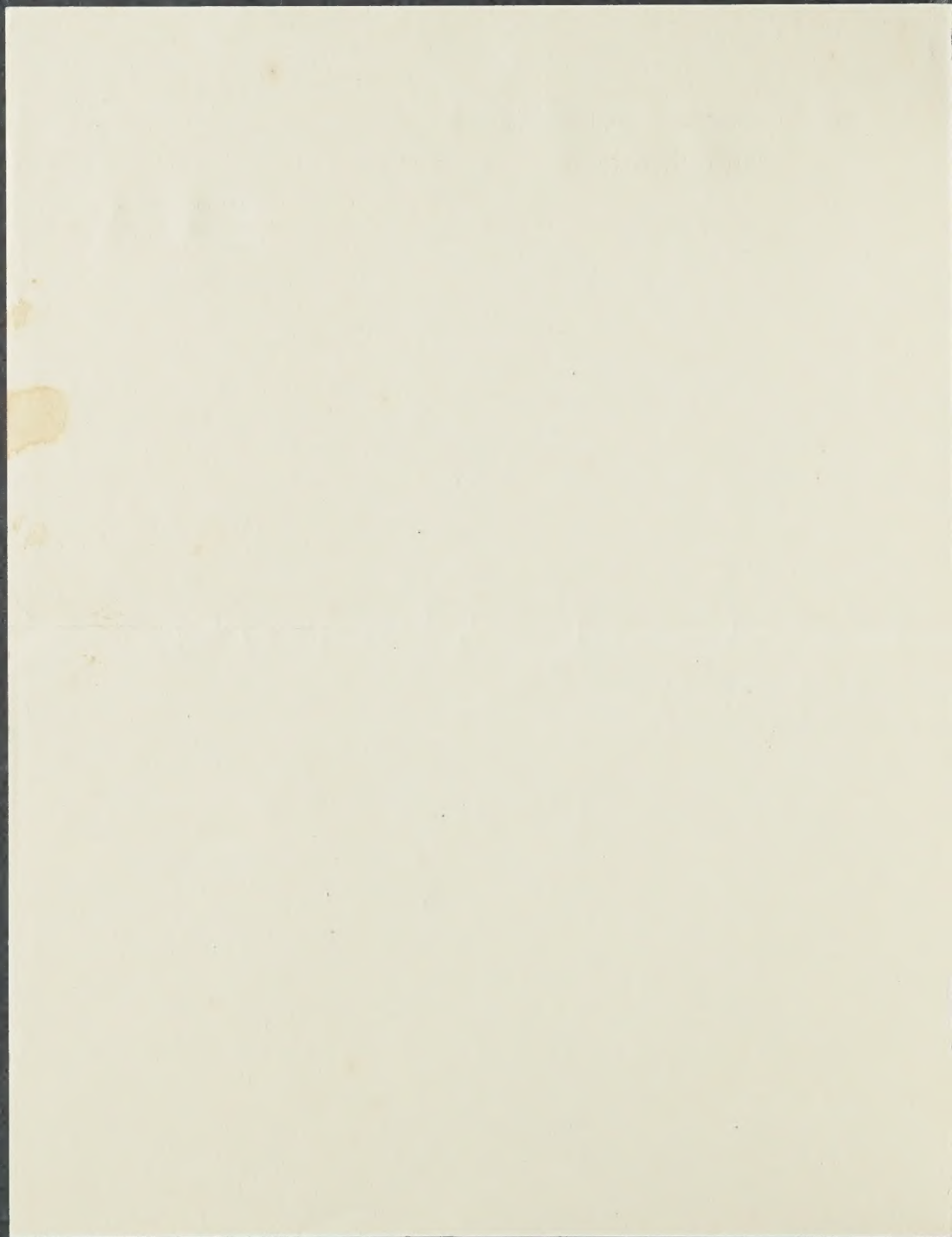
I presume you are still in Daytona and so am sending this to you there.

With kindest regards to Mrs. Sears and yourself,

Yours very sincerely,

N. L. Ehrlich

Hon. Nathaniel C. Sears
Peninsula Station
Daytona Beach, Fla
HLE/B enclosure



30 September 1974.

Dear Doctor Bader:

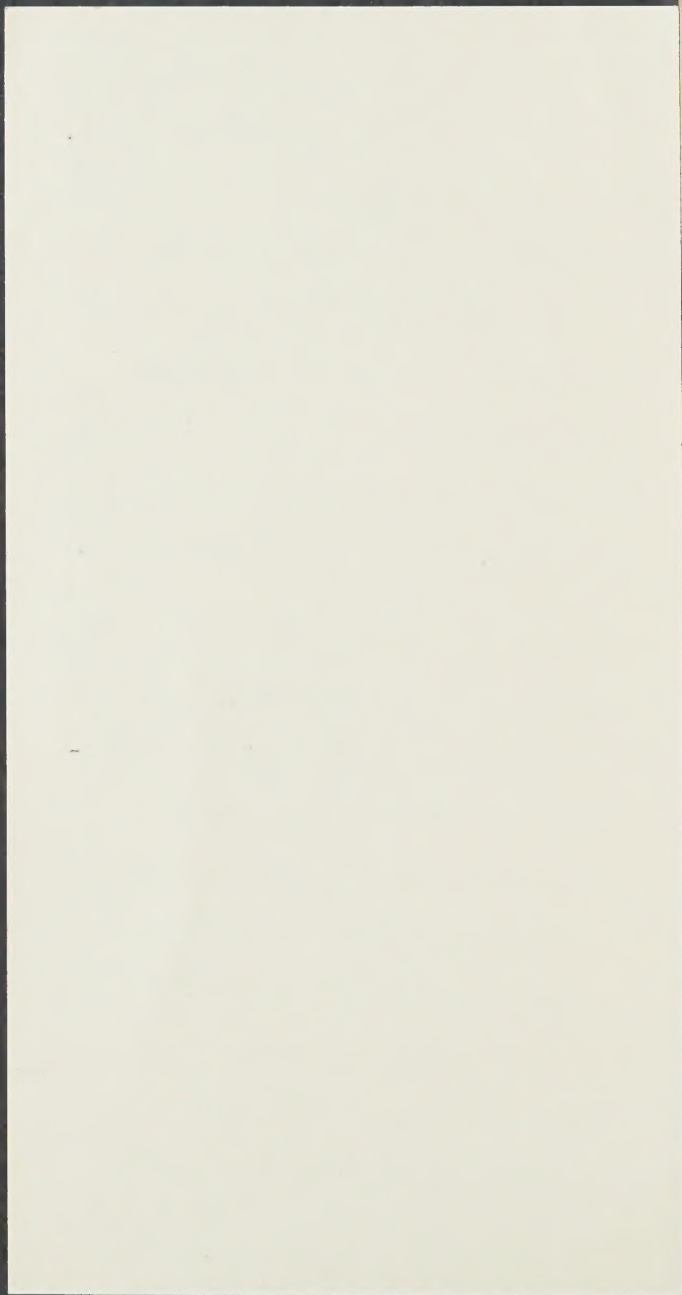
I have compared the photograph of your "Flunkett Fleeson" portrait with that small one captioned "Israel Jacob" in Hannah London's book, Portraits of Jews, as I suppose you have.

I dare to think that it is one and the same painting, and that the enterprising Ehrich Galleries sold it for the Jewish Historical Society to Judge Sears (for "only \$1250") as a Gentile subject for him. No ?

I have asked my good Rabbi Friend in New York to check at the Historical Society !

L. D. Cook
Lewis D. Cook

No



April 27, 1961

Mr. John Frazer,
American Historical Company,
80-90 Eighth Avenue,
New York 11, N. Y.

Dear Mr. Frazer:

A photograph of Plunkett Fleeson by Robert Edge Pine (1730-1788) is being sent to you . You may return a check for \$1.50 for the cost of the photograph to the Elgin Academy Art Gallery.

In our files there is information which I am sure will be pertinent to your request. It is stated as follows:

"This painting has always been in the possession of descendants. It was secured from Miss Nellie Craig of Pittsburg. It came into her possession through her relationship to the descendants of Reese E. Gleeson and his wife, Matilda Craig. The latter was the daughter of Major Isaac Craig and Amelie Neville. The Nevilles were cousins of the Fairfaxes of Virginia and Major Craig was one of the founders of Pittsburg. Reese E. Fleeson was the son of Plunkett and Martha Tinton Fleeson."

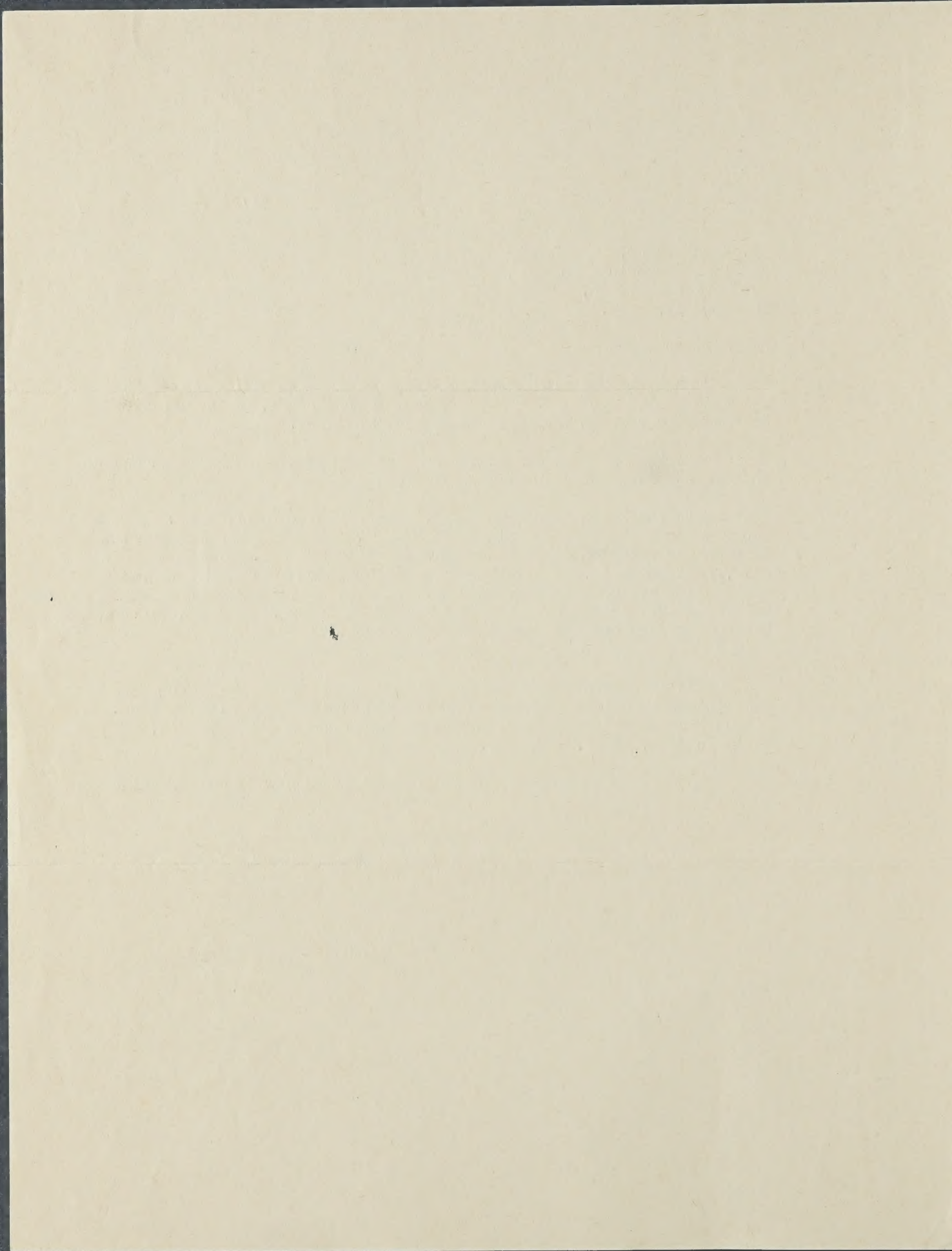
We would appreciate a mention of our gallery in your forthcoming publication in which you plan to use the portrait of Plunkett Fleeson. The correct name is the Laura Davidson Sears Academy of Fine Arts, The Elgin Academy, Elgin, Illinois.

We hope this photograph and information will prove to be of value to you.

Sincerely yours,

C. Dean Chipman
Director - Art Gallery

CDC: dp



August 19, 1974.

Mr. Lewis D. Cook,
1231 Spruce Street,
Philadelphia, Pennsylvania 19107.

C Dear Mr. Cook:

C Thank you for your very kind letter of August 14.

O I have now had a chance to look at the painting of Israel Jacob which was given by a descendant of Mr. Jacob's wife to the American Jewish Historical Society. It does indeed appear that the two men depicted in these two paintings are one and the same. Surely it is very unlikely that two men so distinctively ugly would have lived in Philadelphia at about the same time.

P Unless one could come up with another likeness of Plunkett Fleeson showing that he is indeed the man depicted in both paintings, the evidence would tend to indicate that both paintings are of Israel Jacob. Probably the Ehrich Gallery made up the story that the painting is of Plunkett Fleeson in order to be able to sell the painting to Judge Sears. In 1920 it was probably much easier to sell a portrait reported to be of Plunkett Fleeson than of a Jew, even though that Jew was a member of the first American Congress.

Y Despite the ugliness of the man, I do like the portrait which is in fine condition. Some day I will remind my children that ugly old men also want love, and when one of the great art historians of this country, Professor Wolfgang Stechow, visited me the other day, he greatly admired the quality of this American portrait.

Again with many thanks for your thoughtfulness I remain,

Yours sincerely,

Alfred Bader

AB/th

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Lewis D. Cook
1231 Spruce Street
Philadelphia, Pa. 19107.

Dear Mrs. Bader:

14th August 1974.

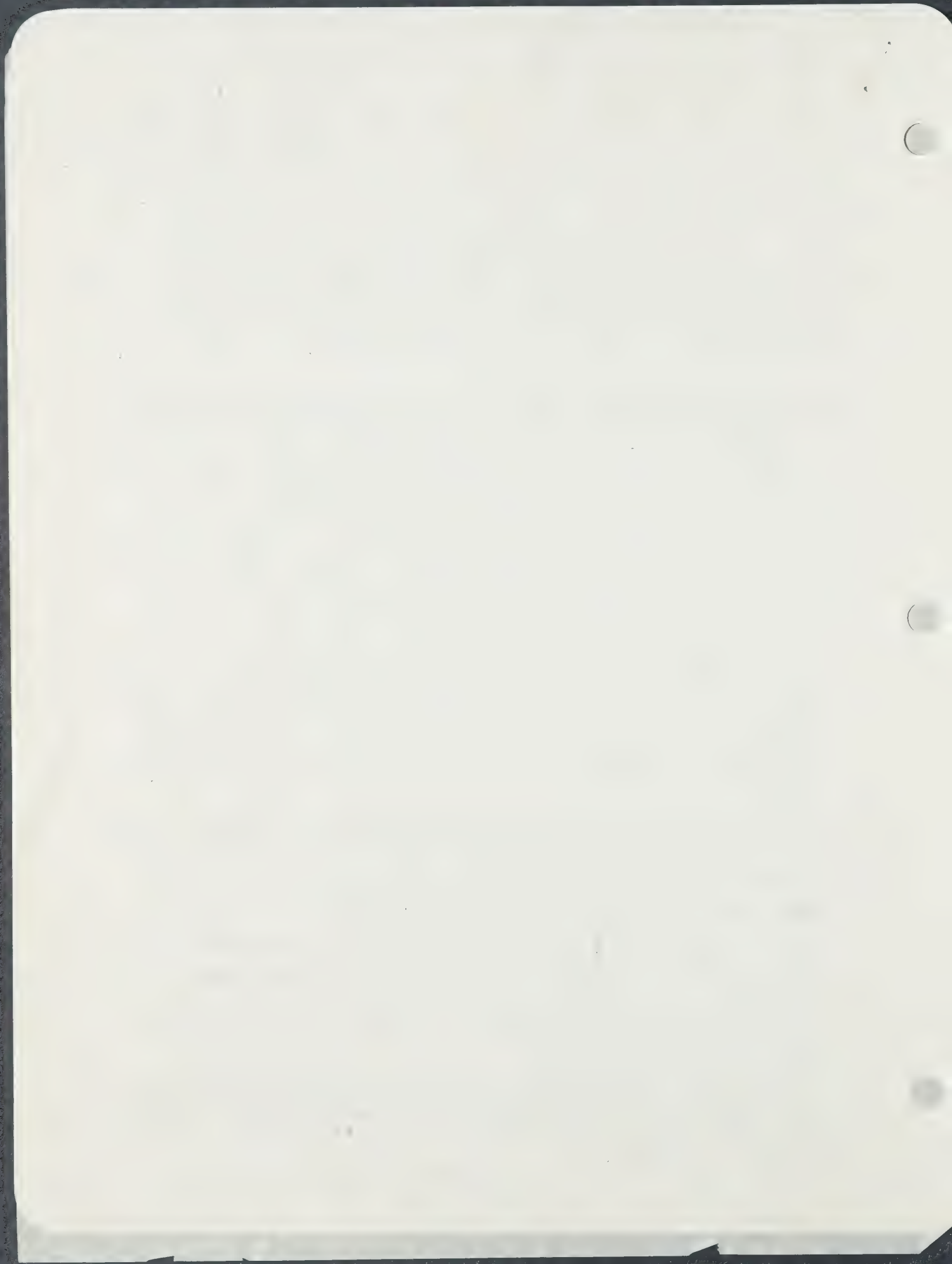
My sincere thanks for your very gracious reply to my long search for the portrait of PLUNKET FLEESON (1712-1791), of Philadelphia. Especially for the photograph of it, and also the three letters which reveal its provenance. Very thoughtful.

I cannot answer your inquiry that I may "think this is really a portrait of Mr. Fleeson?", as I am not an expert in that subject, however I am such in Genealogy. Far better authority is Mrs. Mary Rotan, of the Frick Art Reference Library, New York City. Her letter of 7th August 1974 states that the portrait "was purchased in 1967 from the Sears Collection of the Elgin Academy, Elgin, Illinois, by Dr. Alfred Bader, Aldrich Chemical Co., Milwaukee. In 1968 Dr. Bader turned the portrait over for sale to the Lenz Art Gallery, Milwaukee. It is listed in their catalogue of American Paintings from the Collection of the Sears Academy of Fine Arts, Elgin, Illinois, page 42."

Mrs. Rotan then adds: "The identification of the subject is open to question, because a very similar portrait of the same man, owned by the American Jewish Historical Society, New York, is there called "Israel Jacob, 1714-1810." It is listed and reproduced in Hannah London's book, "Portraits of Jews," 1927, pages 76 and 101. The Library has no further information about the portrait."

I can add only that Plunket Fleeson's Will, dated Philadelphia, 30 June 1791, does not mention any portrait, only his real estate and his silver tea pot and tankard. I have not looked for the Inventory of his personal estate, which just may mention a portrait.

Very sincerely, *Lewis D. Cook*



Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

Dear Mr. Cook:

In response to your letter of July 28 received only to-day, I do own the portrait of a man said to be of Plunkett Fleeson, and attributed to Robert Leese Fine. It is oil on wood, 29 x 73³/₄ inches.

I enclose photo, and also copies of letters that may interest you.

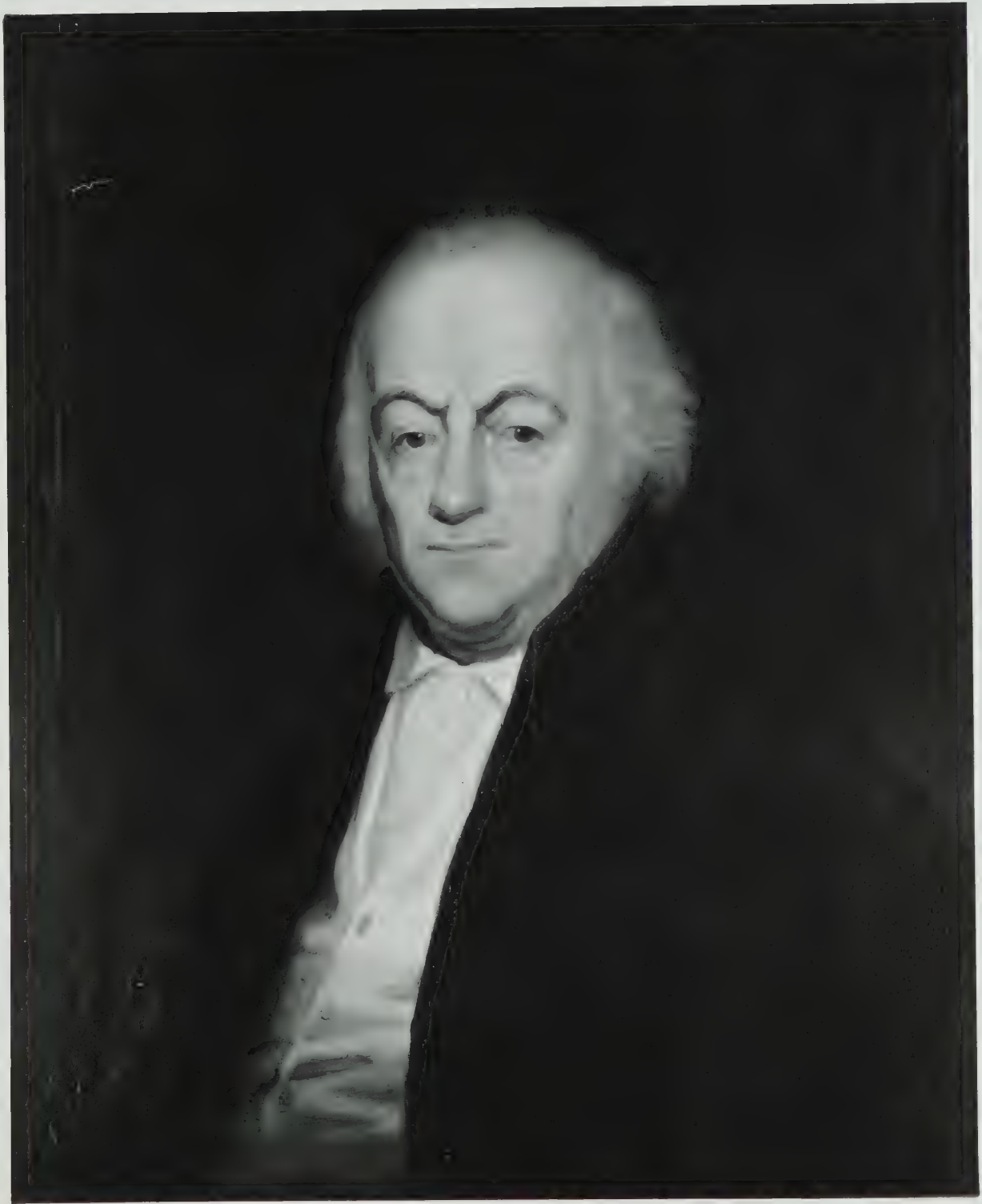
Do you think that this is really a portrait of Mr. Fleeson?

I would appreciate a reprint of your paper when it is published.

Sincerely,
Alfred Bader

August 10 1974.





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Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman and
Chief Executive Officer

BY HAND

March 17, 1983

Director
Jewish Museum
Philadelphia
Pennsylvania

Dear Sir:

I own a fine American late 18th century portrait by Robert Edge Pine, depicting a Philadelphian, Israel Jacobs, who was the first Jew in Congress.

A photograph is enclosed; it is oil on panel, 29 x 23-3/4".

A similar portrait, of the same man in different dress, is owned by the American Jewish Historical Society at Brandeis University, and I enclose details of that painting which is illustrated in Hanna R. London's "Portraits of Jews".

If that painting is of interest to you, then I would be happy to donate it to you. If it is not of interest, could you suggest any Jewish institution in Philadelphia which might be interested.

Sincerely,

Alfred Bader

AB:mmh

Enclosure



207

March 1, 1971

The Director
The Jewish Museum
1109 5th Avenue
New York, New York

Dear Sir:

Enclosed please find for your consideration photograph of a fine 18th century, American portrait of Israel Jacobs (1714 - 1810) who was a member of the Pennsylvania Assembly in 1771 and of the United States Congress from 1771 - 1793.

The portrait is attributed to the American artist, Robert Edge Pine (1730 - 1788), and a very similar portrait of Israel Jacobs is in the collection of the American Jewish Historical Society and that painting is recorded in Hannah R. London's Portraits of Jews.

I am offering this portrait at \$2400. and would appreciate hearing from you if you are interested.

I remain,

Yours sincerely,

Alfred Bauer

AB/ls

enc.



April 26, 1961

John Trager
American Historical Co.
80 - 90 Eighth Ave
New York 11, N.Y.

Dear Mr. Trager:

A photograph of Plumbett Fleeson
by Robert Edge Price (1730-1788)
is being sent to you under separate
cover. You may return a check for
\$1.50 for the cost of the photograph to
the Elgin Academy Art Gallery.

In our files ^{there} is information which
I am sure will be pertinent to
your request. It is stated as follows:

" _____

" _____

→

~~In your~~ fo
we would appreciate a mention of
our gallery in your forthcoming
publication in you plan to use the
portrait of Plunkett Heslop. The
correct name is the J - O -
S - a - of Fine Arts, The
Regis Academy, Elgin, Illinois.

I trust this information will be
of value to you.

Sincerely

CDC -

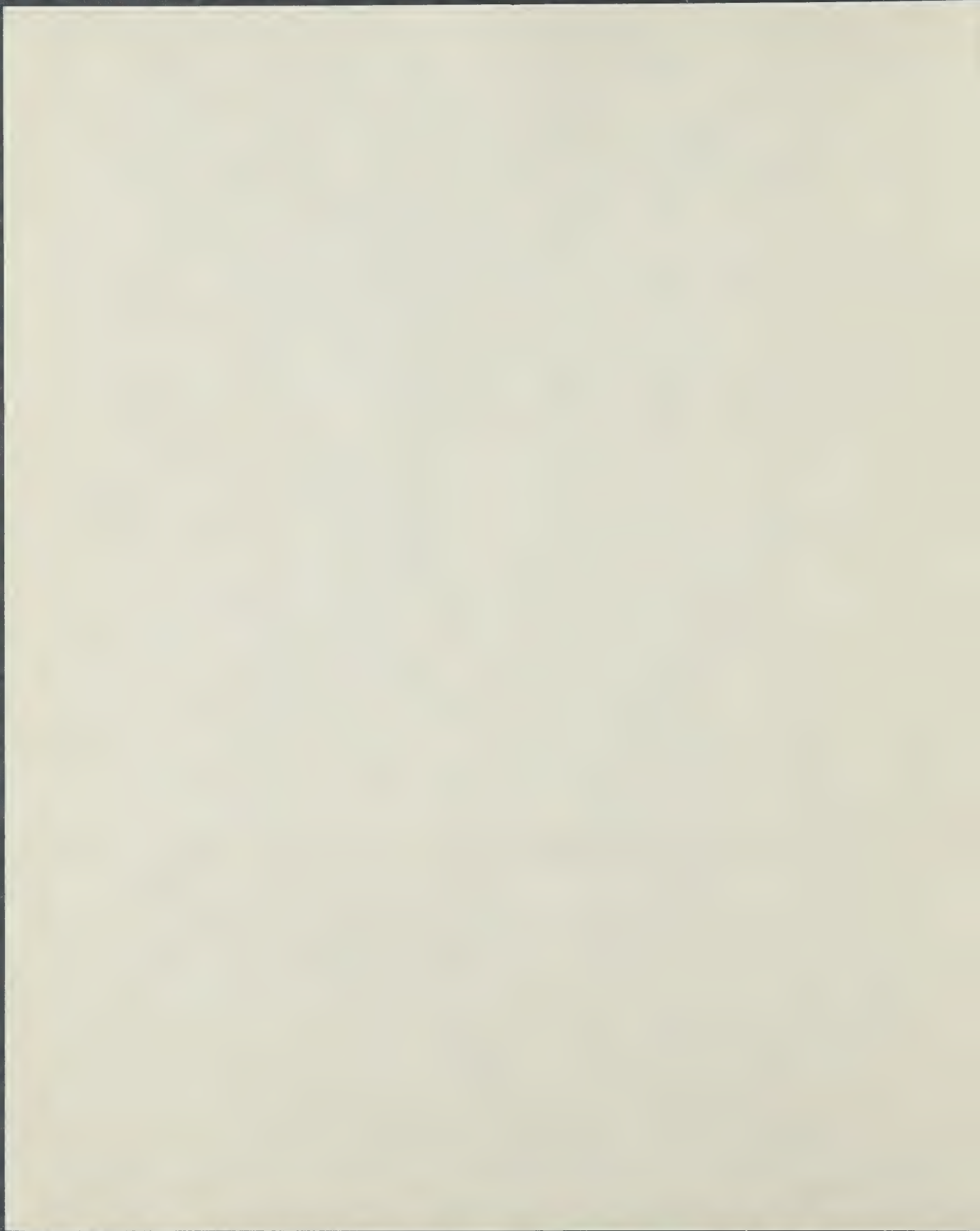
DAG -

:
: "Squire" Plunkett Fleeson :
: by :
: ROBERT EDGE PINE :
:

This painting has always been in the possession of descendants. It was secured from Miss Nellie Craig of Pittsburg. It came into her possession through her relationship to the descendants of Reese E. Fleeson and his wife, Matilda Craig. The latter was the daughter of Major Isaac Craig and Amelie Neville. The Nevilles were cousins of the Fairfaxes of Virginia and Major Craig was one of the founders of Pittsburg.

Reese E. Fleeson was the son of Plunkett and Martha Tinton Fleeson.

L



PLUNKETT FLEESON

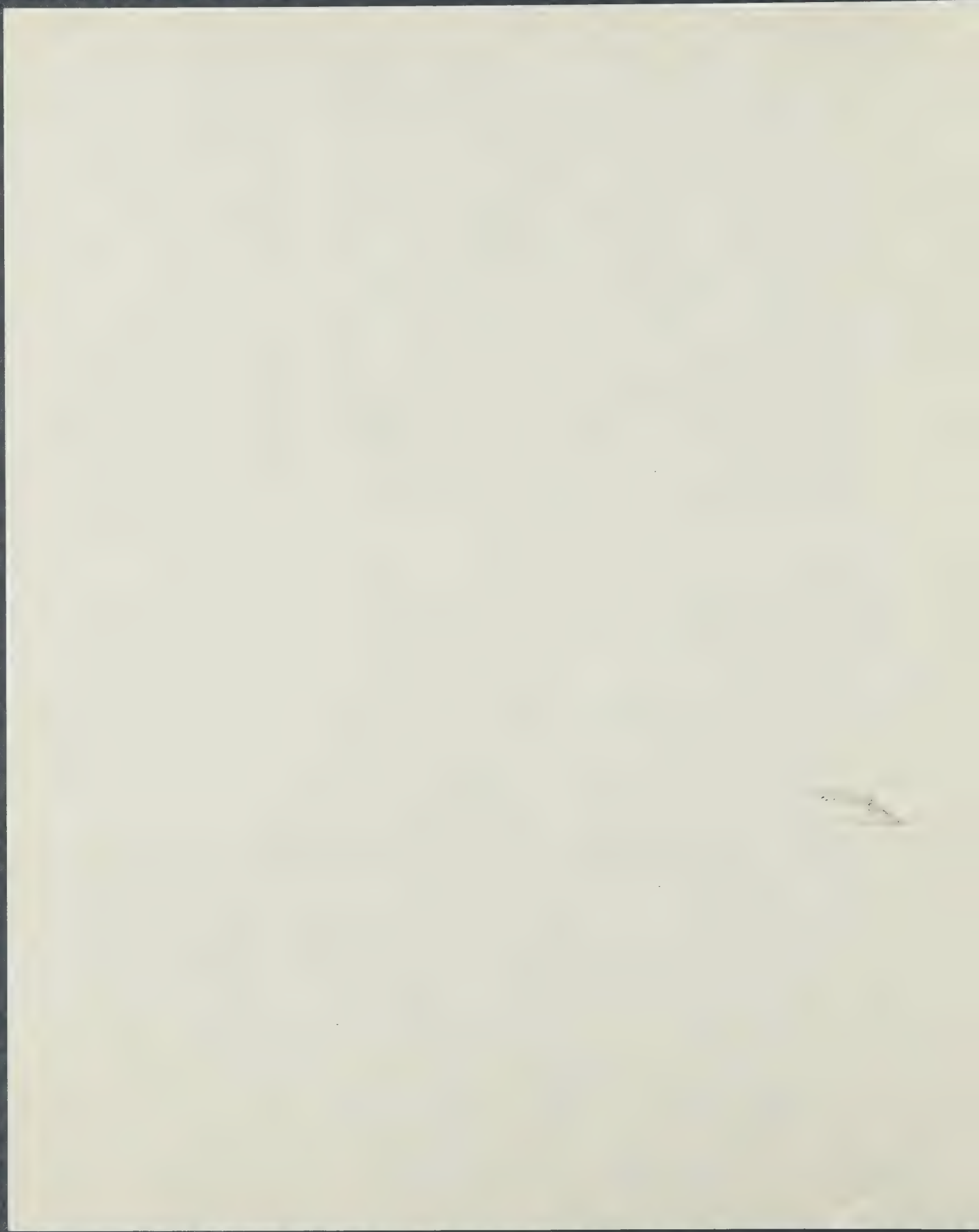
Plunkett Fleeson, or "Squire Fleeson," was born in Philadelphia, A. D., 1712. His father had emigrated from Ireland very soon after the founding of the city, and being a man of considerable means, he took care that young Plunkett should receive what was in those days considered a good education. In 1749, during the war with France and Spain, and when the people of Philadelphia were much afraid of the incursions of the privateers of the enemy, Plunkett Fleeson joined one of the numerous bands of "Associators" which had been formed for the defence of the city. His name figures as Ensign of the "Second Company of Associators." In 1752 he was among the public-spirited citizens who founded the Hibernia Engine Company. Mr. Fleeson was an active and shrewd business man and he accumulated a handsome fortune in the various stations held by him as Justice of the Peace, and in the "upholder" business, as it was called. In 1765 he took an active part against the aggressions of the British Government, and his name appears in that year among those of his fellow-tradesmen, signed to a remonstrance against the taxation of the Colonies and the other oppressive measures which finally brought about the Revolution.

Throughout the Revolutionary struggle, "Squire Fleeson" was an ardent and sincere supporter and advocate of the popular cause, and, as he had retired in a great measure from active business at the time, he engaged with much warmth in the events then in progress in the country, and his name frequently appears in the published accounts of the movements of the day in Philadelphia. In 1780 Squire Fleeson was commissioned by the President and Executive Council of the State as President Judge of the City Court and he filled the office for several years.

Under the authority of his commission, which was duly signed by William Moore, President, and attested by Timothy Matlack, Secretary, Squire Fleeson presided at the hearing of the old Court House, which formerly occupied the middle of Market Street, at Second Street, and there he administered and dealt out the rigors of the law to offenders.

"Squire Fleeson" was among the early contributors to the Pennsylvania Hospital, and he was also a Director of that institution. His useful life was prolonged until near his eightieth year. He died in 1791. He left several children. His daughter, Patty, married a Mr. Thomas Canadine, November 19, 1776.

From SIMPSONS EMINENT PHILADELPHIANS



THE AMERICAN HISTORICAL COMPANY, INC.

Publishers

80-90 EIGHTH AVENUE
NEW YORK 11, N.Y.



TELEPHONE - WATKINS 9-7750
CABLE ADDRESS - LEWISO, NEW YORK

May 1, 1961

Mr. C. Dean Chipman, Director - Art Gallery
The Elgin Academy
Elgin, Illinois

Dear Mr. Chipman:

Thank you very much for your letter of April 27th and for the photograph of the portrait of Plunkett Fleeson painted by Robert Edge Pine. Enclosed you will find our money order in the amount of \$1.50 in payment for the photograph.

The genealogical data copied from your files and included in your letter are very helpful. You may care to make a note of the fact that the mother of Reese E. Fleeson was Martha Linton Fleeson, not Martha Tinton Fleeson. She was the second wife of the Honorable Plunkett Fleeson, whose portrait you have.

Sincerely yours,

A handwritten signature in cursive script that reads "John Frazer, Jr." with a long horizontal flourish extending to the right.

John Frazer, Jr.
Director of Research

JF:ht
Encl.: \$1.50
money order.



Lewis D. Cook
1231 Spruce Street
PHILADELPHIA, PA. 19107.

28th July 1974.

The Director of the
Charles Alles Art Library
The Public Library
Milwaukee, Wisconsin.

Dear Sir:

Can you assist me in locating the Portrait of
PLUNKET FLEESON of Philadelphia, (1712-1791), by Robert Pine ?

I am advised that it was sold from the Collection in the
Art Gallery of the Elgin Academy, Elgin, Illinois, about 1964,
to Alfred Baker, Ph.D., of 2371 North 30th Street, Milwaukee.

I wrote a polite letter recently to an Alfred Baker, whose
address in the current Milwaukee Telephone Book is 2915 South
Lenox Street, but no response has come to me. Wrong person ?

I do need a photograph of the portrait for my article on this
Plunket Fleeson Family, which is to be published shortly.

By any chance, has the portrait been presented to, or sold to,
one of the Art Galleries in your fair City ?

The favor of your kind response will greatly oblige,

Very sincerely yours,

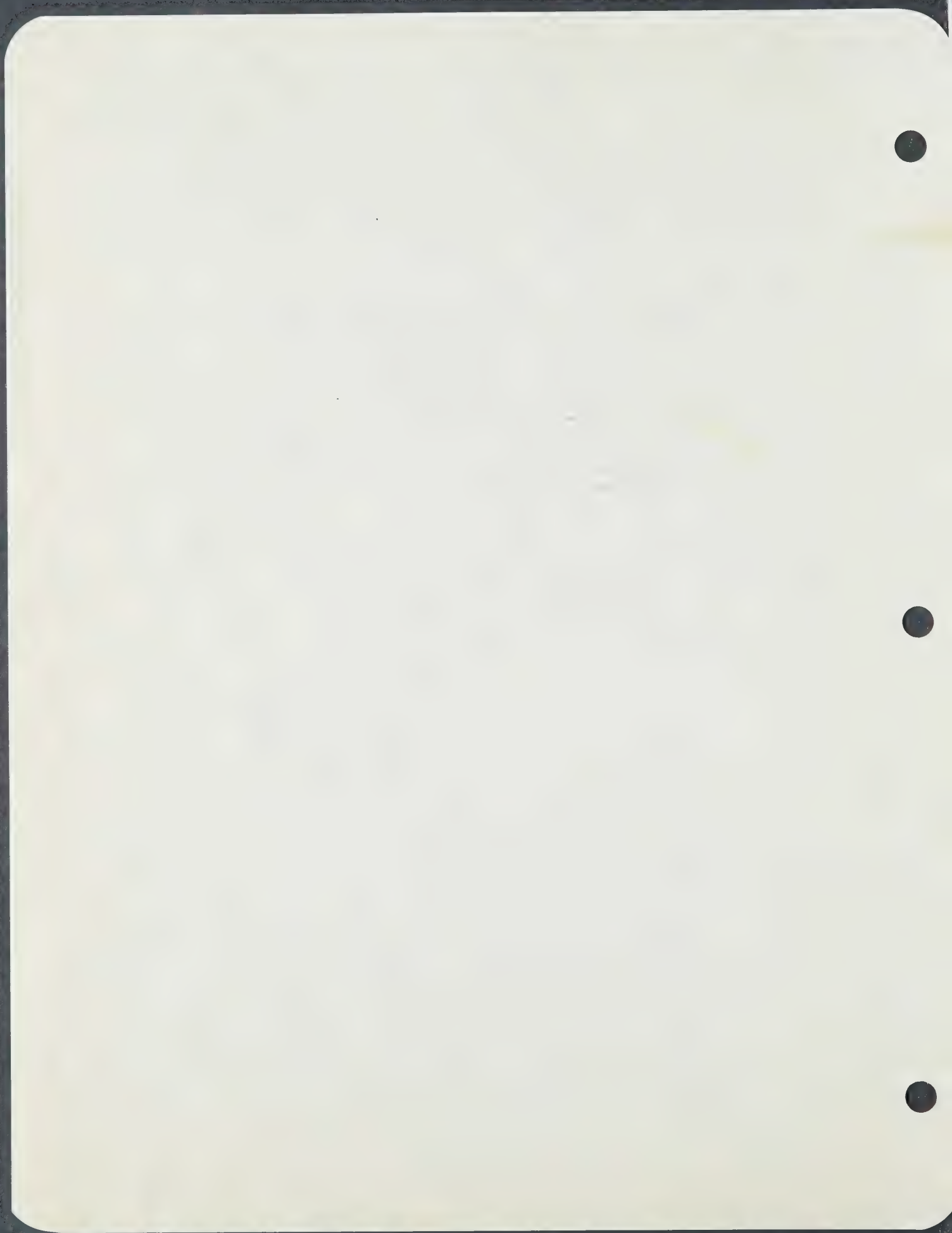
Lewis D. Cook
Lewis D. Cook

(Bader)

Perhaps the painting went to Alfred Bader,
a prominent local collector, who lives at
2961 N. Shepard Ave., Milwaukee, Wisconsin,
53211. Tel. 414-962-5169. I know
or 414-273-3850 (office)
of ~~no~~ no collector named Baker. Try Dr. Bader.

Sincerely,

Maynard Patrick
Librarian-in-charge





AMERICAN
JEWISH
HISTORICAL
SOCIETY

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Director
BERNARD WAX

March 12, 1970

Dr. Alfred R. Bader
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

In reply to your letter of February 20, we do have a painting in our collections which is very similar to the photograph you sent us. Our painting was presented to the Society by Captain N. Taylor Phillips, and I am enclosing a photocopy of an article written by Phillips in which he indicates that he owns the painting, and I assume he is the source for the information.

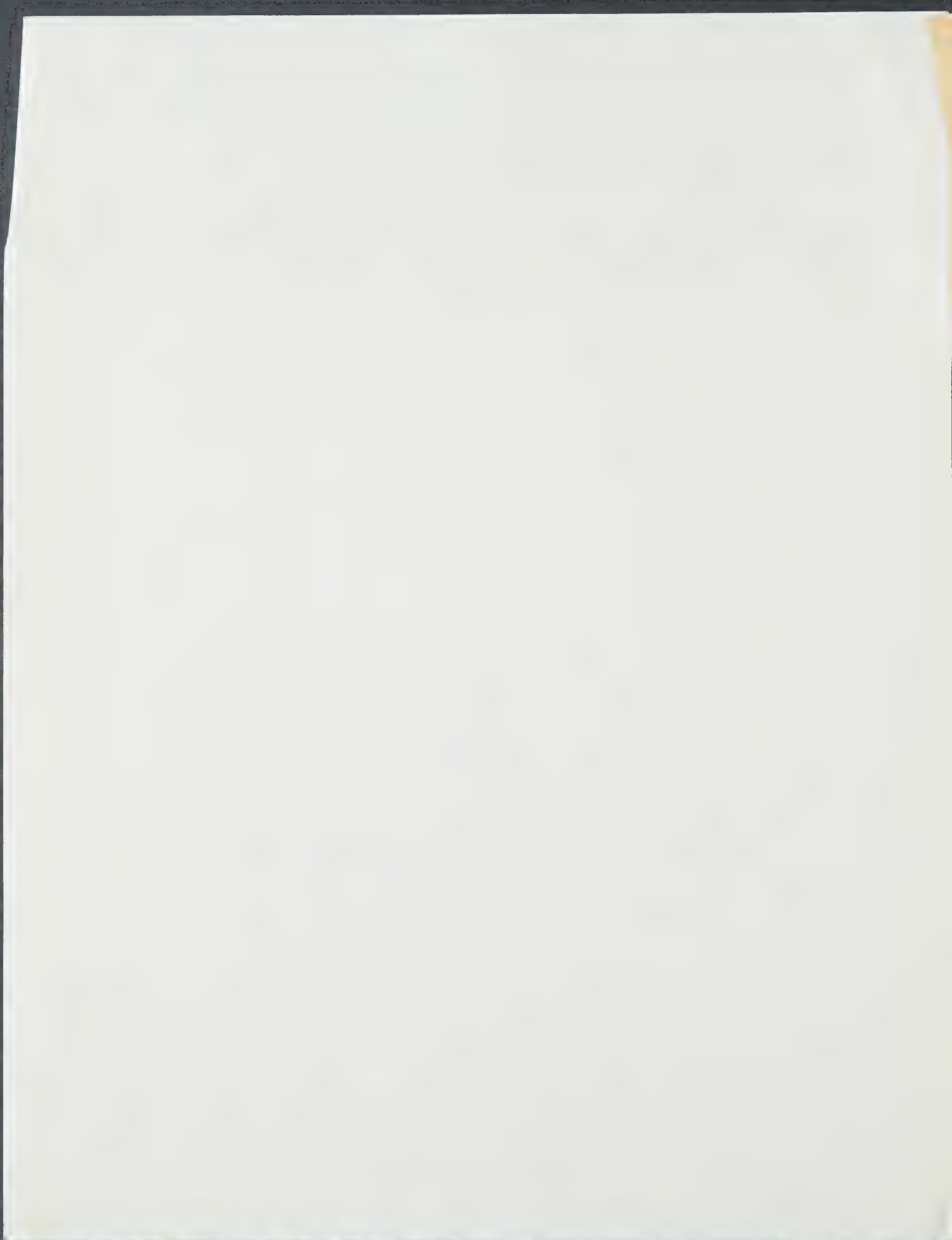
The artist for our painting is unidentified, and the size of the portrait is 23" x 29".

I am also enclosing a copy of the portrait in our collection.

Sincerely yours,

Nathan M. Kaganoff
Nathan M. Kaganoff
Librarian-Editor

NMK/gh
enc.



art

April 8, 1971

Miss Nancy Berman
Judaica Department
THE JEWISH MUSEUM
1109 Fifth Avenue
New York, New York 10028

Dear Miss Berman:

Thank you for your kind letter of March 16th regarding the painting depicting Israel Jacobs, which I had offered you.

Unfortunately, I am not in a position to donate this painting to your museum, even though I am convinced that that is where it belongs. You will have realized from the very low price I quoted that I was anxious to see this painting in The Jewish Museum; I am convinced that any New York gallery would charge several times that price for an American painting of comparable quality and similar interest in the sitter.

Would you perhaps like me to loan the painting to you for a while in the hope that you might find a donor willing to purchase this painting for you. This would also allow you to compare the quality of this portrait with that of the same subject now in the Jewish Historical Society.

Looking forward to hearing from you, I remain

Yours sincerely,

Alfred Bader

AB/ds

bc Marvin Klitsner



The Jewish Museum

under the auspices of The Jewish Theological Seminary of America / 1109 Fifth Avenue / New York / New York 10028 / Riverside 9-3770

March 16, 1971

Alfred Bader
2961 North Shepard Ave.
Milwaukee Wisc. 53211

Dear Mr. Bader,

Thank you so much for considering us in offering to sell us this valuable portrait. Of course this is the appropriate place for a painting of this nature. However due to a terrible financial crisis which has finally become critical, our acquisition policy as far as purchasing has come to a stop.

Since it is such a fine portrait and one so historically relevant, I would like to ask you if you would be willing to donate it to the museum collection? It would certainly be appreciated.

Sincerely Yours,

Nancy Berman

Nancy Berman
Judaica Dept.

*Get record
copy 2/11/71*



THE EHRICH GALLERIES

"Old Masters"

36 EAST 57TH STREET
NEW YORK

HAROLD LOUIS EHRICH
WALTER LOUIS EHRICH

CABLE ADDRESS
LOIS EHRICH

May 21st, 1927

Hon. Nathaniel C. Sears
Lake Geneva,
Wisconsin

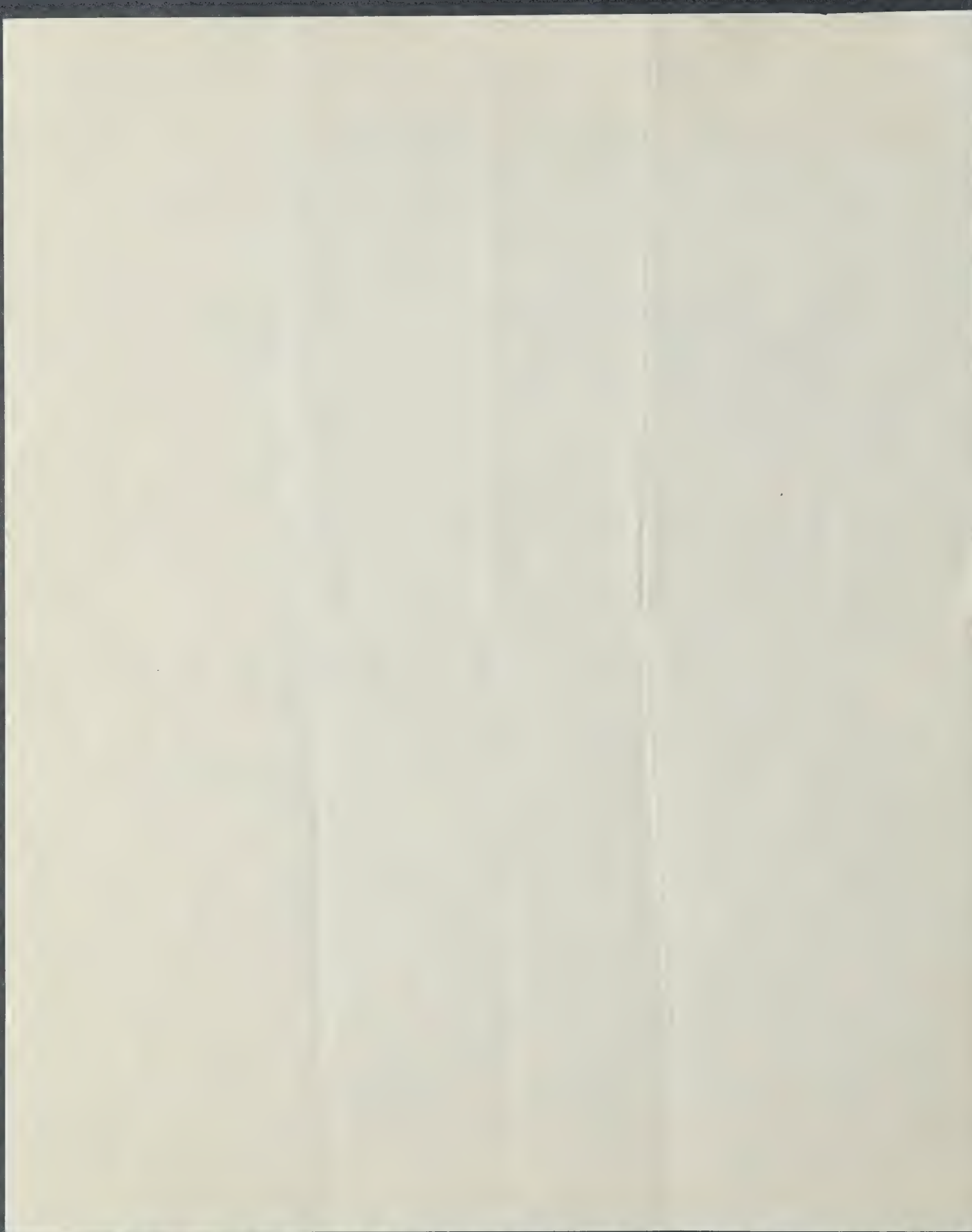
TO -- THE EHRICH GALLERIES -- DR.

TO: Portrait of Squire Plunkett Fleeson
by Robert Edge Pine (1730-1788) \$1,000.00

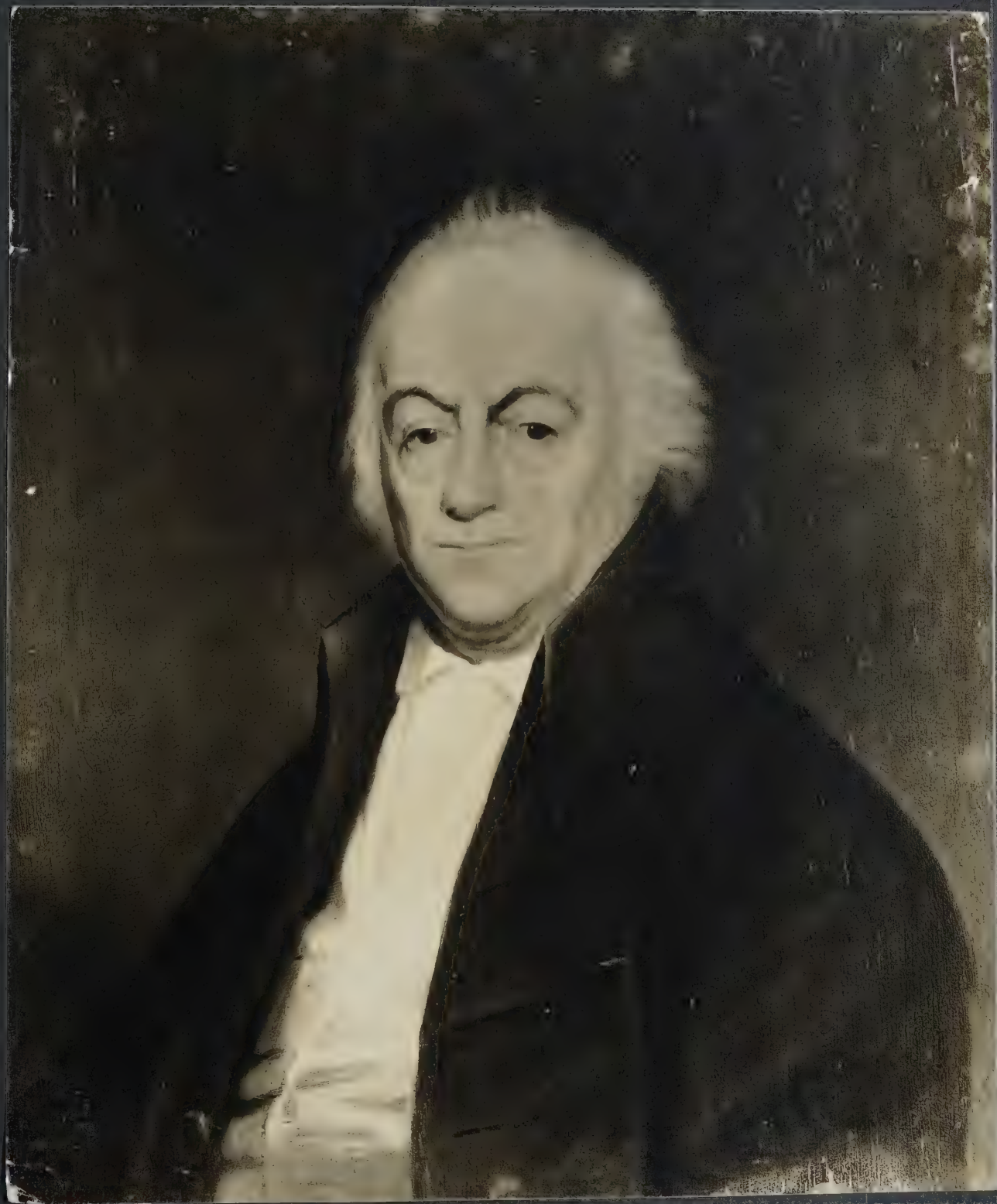
Received Payment With Thanks
THE EHRICH GALLERIES

5/26/27

Lois



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W-7

Portrait of Phineas Fleeton
Robert Edge Pine - 1730-1786

This portrait of Phineas Fleeton by Robert Edge Pine is a rare discovery in the way of an Early American portrait. It is the only one in my experience that I have been called upon to authenticate for a private purchaser. The others I have seen are owned by the families or public institutions.

He was a favorite of George Washington. Born in England he came to America in 1783. One of the first settlers he had met was Washington among the notable he painted are Robert Morris, George Read & Thos. Stone signers of the Declaration of Independence of the 17th family own a splendid portrait by him of Mrs. Thos. 17th wife of the Chief Justice. Phineas Fleeton was a man eminent in Business & the Civic & Social life of Philadelphia.

It would be difficult indeed to find another Robert Edge Pine of any description few of the public institutions have been able to procure examples of his portraits.

Albert R. Neuhart

4/29-27

Phila.

2522

Page



71 Israel Jacobs
1714/1810

AMERICAN JEWISH HISTORICAL SOCIETY
3080 Broadway
New York 27, N. Y.

FRANK I. DARMVIAETER
THE JEWISH MUSEUM
THE JEWISH THEOLOGICAL SEMINARY
NEW YORK

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NEW YORK 11, N.Y.



TELEPHONE - WATKINS 9-7750
CABLE ADDRESS - LEWHOSO, NEW YORK

March 22, 1961

Sears Academy of Fine Arts
Elgin, Kane County, Illinois

Attention: Curator

Dear Sir:

According to the files of the Frick Art Reference Library the Sears Academy of Fine Arts acquired in 1927 a portrait of "Squire" Plunkett Fleeson. We are desirous of obtaining a glossy-print photograph of this portrait in connection with genealogical material that we are gathering for publication in our forthcoming volume of Colonial and Revolutionary Lineages of America (Volume XXII), one of our clients having married a descendant of Judge Fleeson.

The following entry is in the Frick records and is pertinent to this matter:

"A very similar portrait of the same man is owned by the American Jewish Historical Society and there called 'Israel Jacob,' 1714-1810....."

The latter portrait is illustrated in Hannah London's Portraits of Jews, 1927, pp. 76 and 101. While the Frick library is to be commended for discovering this information, it does seem to cast some doubt upon the identity of the portrait of Judge Fleeson. Perhaps this regrettable circumstance can be eliminated by information that you may have as to the provenance of the portrait owned by the Sears Academy of Fine Arts. In order to clarify our own genealogical records, will you please send us whatever data you may have with respect to the former owners of this portrait and with respect to Judge Fleeson himself?



Sears Acad. of Fine Arts

-2-

3/22/61

If you will let us know the price of the photograph we shall remit our check promptly.

Sincerely yours,

John Frazer, Jr.

John Frazer, Jr.
Director of Research

JF:ht

Photograph sent
4/20/61



Portraits of Jews

BY GILBERT STUART AND OTHER
EARLY AMERICAN ARTISTS

BY

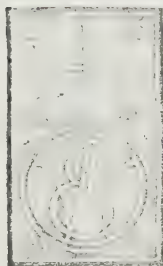
HANNAH R. LONDON

WITH AN APPRECIATION BY

DR. A. S. W. ROSENBACH

AND AN INTRODUCTION BY

LAWRENCE PARK



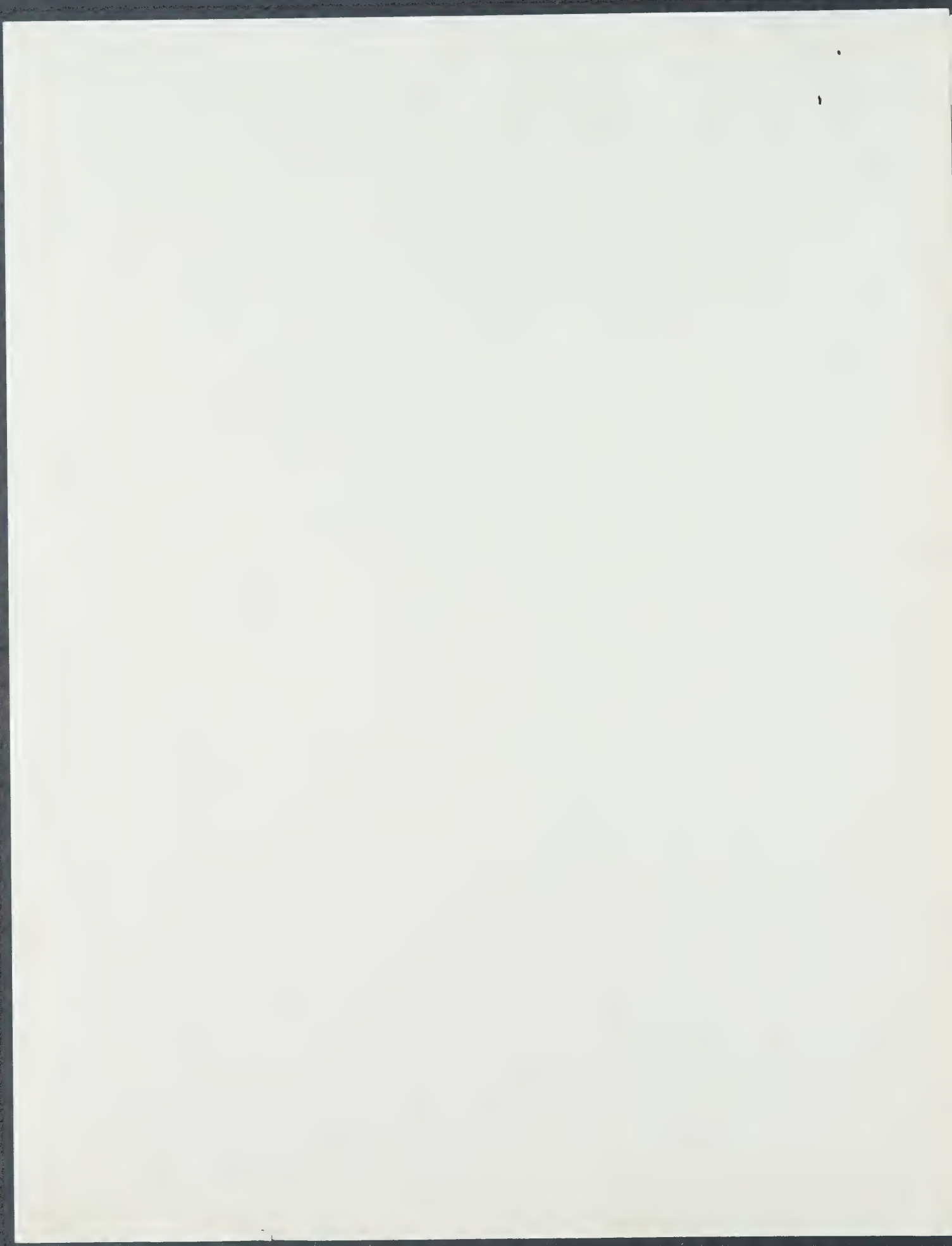
757
Lo-P

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NEW YORK

WILLIAM EDWIN RUDGE

1927

Temple Emanu-El



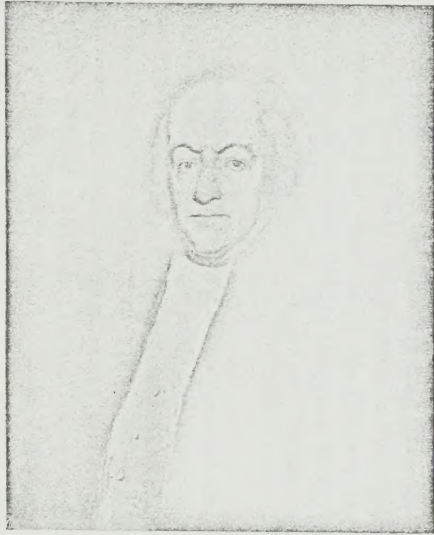
PORTRAITS OF JEWS

the mansion of peace. He was without guile, despising hypocrisy, as he despised meanness. Take him for all in all, he was a Man.

The portrait, which is a copy from the original, still remains unattributed.

Another unattributed portrait is that of Israel Jacobs, 1714-1810, which shows a very interesting head with a rather striking resemblance to Benjamin Franklin. Jacobs was a member of the Pennsylvania Assembly in 1771, and of the United States Congress, 1791-1793. Despite his high political connections, he was a man of rather ordinary attainments by comparison with his wife, Zippora Nunez Machado, who was a woman of great beauty and a linguist among other accomplishments. Her first husband was the Rev. David Mendes Machado. There is a portrait of a daughter by her first marriage, Rebecca Machado, the wife of Jonas Phillips. Mrs. Phillips' portrait, life-size, is painted in a sitting position with her shapely arms resting lightly on her lap. A black lace scarf is worn over her bodice, which is filled in at the neck with folds of white muslin, and short black curls are clustered in regular fashion under her smart lace cap.

The portrait of her husband, Jonas Phillips, shows an aristocratic white-haired man of portly mien, wearing a collared brown coat, a buff waistcoat, a white stock collar, with bow, and a ruffled shirt. These portraits of Jonas Phillips and his wife have been attributed by Mr. Frank W. Bayley to Charles Willson Peale, who was born in Maryland in 1741. In 1768 he studied with Benjamin West in London, and on his return established himself in Philadelphia. In 1772 he painted, at Mount Vernon, the earliest portrait of Washington in existence. According to his son, Rembrandt, he painted fourteen portraits of Washington from life. Charles



ISRAEL JACOBS

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married Jacob I. Cohen, of Philadelphia (uncle of the late Mendez Cohen, of Baltimore, whose brother David was the father of the present Mendez Cohen of that city). Mrs. Machado, or Jacobs, died in Philadelphia, November 16, 1799, aged eighty-eight years. She was a woman of many accomplishments, conversant with several languages, and until her death maintained a lofty dignity, and was known in her early years as a great beauty. Her marriage with Jacobs was considered somewhat of a *mesalliance*, he being a man of ordinary attainments. He was familiarly known by the term "Daddy," applied on account of his fondness for children from whom when separated he was never happy and in whose society he spent much of his time. I have his portrait, a fine, large oil painting, and it is said to have been an excellent likeness. He probably survived his wife, although the date of his death is not certain. The following is a copy of a record respecting Hazan Machado now contained in the archives of the Congregation Shearith Israel in the City of New York. It contains a list of some deceased members and all Readers of the Congregation; the latter appear in this order: No. 1, Benjamin Wolf; No. 2, Moses Lopez Da Fonseca; No. 3, David Mendez Machado, and concludes as follows:

"The subscribers having been appointed for the purpose have carefully searched and examined the Memorandum and Books heretofore kept by the Hazanim as instituted by Hazan Joseph Jesurun Pinto in 5519 (1759), and continued until this day—find the aforementioned names (and no others) entitled to Ashcoth as noted above—and conceive that the same should be carefully recorded in the Book of Minutes of K. K. Sherith (*sic*) Israel—and they beg leave to observe that as by an Asema the Hazanim as above noted have an Ashcoth on Kippur afternoon—that in Honor to the Memory of Benjamin Pereira and Joseph Jesurun Pinto, who were Hazanim of the K. K. we recommend that a Resolution of the Trustees be passed in favor of the Deceased Hazanim

last mentioned, placing their names on the same list. New York, 20 Iyar, 5551 (1791).*

G. SEIXAS,
BENJ. S. JUDAH,
Committee."

The marriage of Rebecca Mendez Machado, daughter of the Hazan, and Jonas Phillips is entered in the records of the Congregation Shearith Israel in New York as follows: "On the 24 of Hesyam, 10 November, 1762, was married at Philadelphia, Mr. Jonas Phillips (*sic*) of our Congregation with Miss Rebecca, daughter of the Late Hazan of this Kahal, Mr. David Mendez Machado." She inherited many of the qualities possessed by her mother, and more especially her dignity of person and refinement, which were preserved unimpaired until her death.

Jonas Phillips was born in Germany in the year 1736. The place of his birth is variously stated to be Busick and Frankfort-on-the-Main. He was the son of Aaron Phillips (Aaron Uri bar Moshé Naptali). He was a Shochet, and I have a Hebrew book which belonged to him on laws of Shechita; it contains his autograph and the date 1752. Jonas Phillips arrived in America in the month of November, 1756, on the vessel "Charming Nancy" from London. He landed in Charleston, S. C., but shortly thereafter removed to New York and engaged in mercantile pursuits. The following is a copy of a certificate of character given to Jonas Phillips by Moses Lindo, at his request, in the year 1773, the original of which is extant:

"South Carolina—

To all whom these Presents shall come Greeting:
Know ye that before me Fenwicke Bull one of his majesty's

*This list of Hazanim continues to date as follows: Benjamin Pereira, Mendez, Joseph d'Ishac Jeshurun Pinto, Jacob Raphael Cohen, Emanuel Nunez Carvalho, Gershom Mendez Seixas, Moses Levi Maduro Peixotto, Isaac Mendez Seixas, Jacques J. Lyons.

