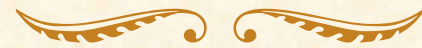


English eighteenth-century *Conversation Pieces* found in several exhibition areas depict a family engaged in daily activities. These paintings provide important information on such topics as household furnishings, costume, table setting, and upholstery and are invaluable when installing a room setting.

The collection of American paintings includes a wide spectrum of subject matter connected to North Carolina. One example, *Hudson River Landscape* is by W. C. A. Frerichs, the first professional landscape painter to work in North Carolina. Tryon Palace Historic Sites and Gardens has an extensive collection of portraits of New Bern citizens. The largest group are members of the Stanly family on exhibit in the Stanly House: John Wright Stanly and his wife, Ann Cogdell, painted by an unknown artist; a portrait of their two oldest children, John Stanly Jr. (aged 8-9) and his sister Ann (aged 6-7) painted in Philadelphia in 1781-82 by Charles Willson Peale; and images of John Stanly Jr. and his wife, Elizabeth (Franck) Stanly, by an unknown artist. Several of these were the gift of Stanly family descendants. Other prominent New Bernians captured on canvas include Tory merchant Samuel Cornell, a contemporary of John Wright Stanly and friend of Royal Governor William Tryon; William H. Haywood, the second owner of the George W. Dixon House and a member of the North Carolina legislature, painted by Daniel Huntington; and U.S. Congressman and state Supreme Court Judge William Gaston painted by George Cooke.



## Decorative Arts Symposium

Each year the Tryon Palace Decorative Arts Symposium brings together scholars, collectors, students and others to view and consider some aspect of the decorative arts and its social implication. The program begins on the afternoon of the third Sunday in March and concludes the following Tuesday at noon. For more information please go to our web site - [tryonpalace.org](http://tryonpalace.org) or phone 252.514.4900 or 1.800.767.1560.



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# PAINTINGS COLLECTION



**P**ortrait in oils of John Stanly, Jr. (1774-1833) and his sister Ann (1775-1855), the two eldest children of New Bern and Philadelphia merchant John Wright Stanly and his wife Ann Cogdell Stanly. The portrait was painted by Charles Willson Peale and is thought to have been executed in 1781 or 1782 when the family was resident in Philadelphia. At the time, John Jr. was age 8 or 9 and Ann was 6 or 7. The children are depicted standing in a park-like landscape with one of the four tame deer owned by the family.



**H**istoric sites and history museums are not normally known for their paintings collection as these tend to be fewer in number than objects in other media. When paintings are included, they normally feature portraits. In this respect Tryon Palace Historic Sites and Gardens follows precedent.

**A**s with other materials, paintings were acquired for use in a particular building and joined the collection as each new exhibition building came on line. The majority of paintings in the Palace are portraits. As the seat of British government for the colony, it was expected that portraits of the monarchs would be prominently displayed. While the inventory of losses at the Tryon's residence at Fort George in Manhattan lists representations of the British monarchs from William III to George III and Charlotte, there was space in the Palace only for images of Queen Anne, King George I and King George III and Queen Charlotte. A number of other portraits grace the Palace. There is a portrait of Mary Queen of Scots by a follower of François Clouet, one of three "pictures" listed in the inventory of Tryon losses at Fort George. Other portraits on exhibit include Philip Bowes Broke (age about 9) by Thomas Gainsborough; Lady Anne O'Neil by the Rev. Matthew William Peters; Queen Charlotte with the Prince of Wales and the Duke of York after Allan Ramsay; Margaret Hamilton by David Martin; and Charles Tryon, father of William Tryon, attributed to Stephen Slaughter.

**W**hile portraits form the largest category of paintings in the collection, there are also a range of other forms including seventeenth and eighteenth-century landscapes, marine paintings, conversation pieces and still lifes. Some were the gift of Mrs. Maude Moore Latham, the Palace benefactor, but most were acquired from England between 1954 and 1959. There are representative works by seventeenth-century Dutch and Flemish artists working in England including *Classical Building on Waterfront* attributed to Adriaen van Diest and *View of Bayhall Manor*, Pembury, Kent attributed to Jan Siberechts as well as several paintings assigned simply to the Dutch school of the seventeenth and eighteenth century. *Still life of Fruit and Foliage with a Squirrel and Other Animals* by Ernst van Stuken and Simon Verelst's *Flower piece* record an interest in botanical subject matter that is also seen in a variety of eighteenth-century prints.