

his lips, his eyes drew near and feasted upon her exquisite countenance. Her expression changed; as it did in the garden, from the priestess' to the woman's look, so now, with a sudden illumination, the woman's expression became that of the wife. Abu-ramu followed this beautiful transformation in rapture.

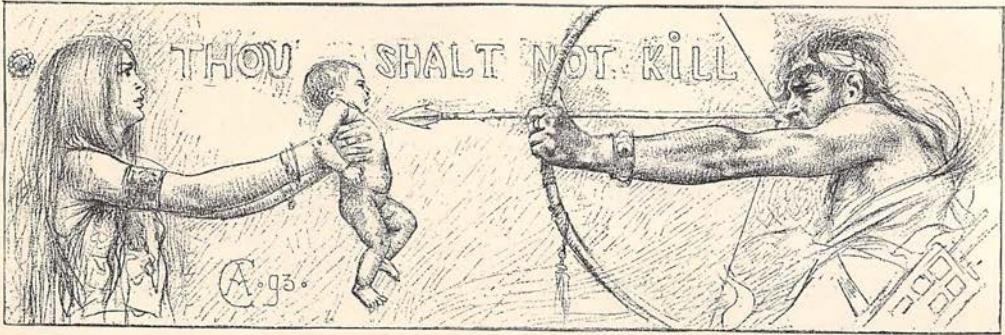
"My God," he cried out, "thou killest me with thy goodness!" Then he drew his wife toward him, and hid her in the folds of his mantle that his people might not see the meeting of their lips.

A book older than time, for it has proceeded

out of the mouth of God, has told of the wanderings of these seekers after the true Ilu through Kharran, through Egypt, until they found rest in the land of the Canaanites. For in that book, Abu-ramu, the son of Terakh, the inhabitant of Ur, a prince of the Casidu, is known as Abraham, the father of the Jews; and Iskah his wife is called Sarai, the princess. And from their heresy, their courage, and their love

. . . Sprang the race  
That with Jehovah parleyed face to face.

*Herbert D. Ward.*



## TWO UNPUBLISHED PORTRAITS OF WASHINGTON.

### I. THE RAMAGE MINIATURE.



RESENTED herewith is an engraving of the original portrait of General Washington painted from life by John Ramage for Mrs. Washington.

The following entry appears in Washington's diary under date of October 3, 1789. "Sat for Mr. Ramage near two hours to-day, who was drawing a miniature picture of me for Mrs. Washington." Until a comparatively recent date very little was known of Ramage, and that mainly through Dunlap, a contemporary. He was supposed to have died soon after painting this miniature. The following extract from a letter of the artist's grandson, Mr. Theron A. Ramage (now living), addressed to the writer, and dated March 31, 1892, shows that Ramage was living a good many years afterward, though the exact date of his death does not seem to be known:

He came from Dublin, Ireland, to Boston, and married a lady by the name of Liddell. He moved to New York, and lived at 25 William St., in a two-story brick building. [This is the place where Washington sat two hours for this picture.] His first wife having died, he married Catherine Col-

lins, daughter of John Collins, merchant, and had two sons, George C. Ramage and Thomas A. Ramage, my father, who was born in New York, Feb. 2, 1793, and died seventeen years ago. He has often told me that his father was a celebrated miniature-painter of his day, and had taken Washington's picture. . . .

John Ramage lived in New York until 1794, when, having indorsed for friends, he went to Canada. At that time they would imprison you for such kind acts. I have his letters, telling how he went by post from town to town, and finally arrived in Canada. He did not like the people, they were so averse to the Americans. Being a proud-spirited man, he was soon arrested for uttering language favorable to the Americans. In a letter he says: "I was arrested and taken before the provost-marshal, and charges were read to me that I had used language favorable to the American people. I told them I had, and reiterated it then and there. I was put under guard thirty days." He also says: "It would have been better for me had I remained in New York and went to the gaol; for then I could at least see my friends, as it was no fault of mine that in serving my friends they had not met their obligations; and I was their victim by my kindness." I have several miniatures and other beautiful work executed by him, and one that was obtained a short

time ago, having been out of the family over fifty years. John Ramage lived in Canada, and I supposed died in 1802. Of this I am not sure.

Washington is here represented in the full uniform of a general. The figure, in its blue coat with buff facings and epaulets, stands out clearly from a background of blue and green curiously blended. About the neck is a high white stock, from which the lace falls gracefully into the partly unbuttoned waistcoat. From the left lapel hangs the blue ribbon of the So-

original seal from which this monogram was copied was lost on Braddock's field, and was there found by Daniel Boone Logan in 1842.<sup>1</sup> At one time the writer was led to suppose the hair to be that of Martha Washington instead of the General's, from the fact that the secretary of a noted antiquarian claims to have seen a letter of Washington's dated October 14, 1789 (eleven days after the entry in the diary quoted above), in which he mentions the miniature, and says, "My dear lady's hair is to be placed in the back of the locket." I had no reason to doubt the



ORIGINAL MINIATURE ON IVORY, PAINTED BY JOHN RAMAGE IN OCTOBER, 1789. OWNED BY H. S. STABLER, BALTIMORE, MARYLAND.

ciety of the Cincinnati, of which order he was president.

The strength of the work, however, lies in the features. Here is the portrait of the man — not "the Father of his Country." Nothing approaching idealism can be discovered. The lines, especially about the lower part of the face, show great delicacy and power. The mouth lacks the disfiguring effect of the false teeth, as seen in the best-known portrait, and both mouth and chin express force and determination rather than placid dignity. The nose is strongly aquiline. The flesh-tints are perfect, and as soft as though painted yesterday. The eyes are dark blue. The setting, in the shape of a locket, is a charming specimen of the jeweler's art, made of old Guinea gold, richly chased and ornamented. In the back of the case is General Washington's hair, and upon it rests a facsimile of his monogram, now somewhat broken. The

truth of this until I was informed by the best authorities that Washington never, even when writing to members of his family, spoke of his wife other than as "Mrs. Washington." In all his writings no other term is used. There is no reason why her hair should have been placed there, unless perhaps they both wished to be represented. The most careful search has failed to bring to light the letter mentioned. The authorities are positive in asserting that the extract has been garbled. Glued to the ivory, for the purpose of stiffening it, is an old-fashioned playing-card, perhaps the seven or nine of hearts. Ramage's grandson says that the artist's desk contains similar playing-cards. All the examples of Ramage's work in possession of the grandson show the same unmistakable skill in detail, color, and workmanship.

<sup>1</sup> See "George Washington and Mount Vernon," published by the Long Island Historical Society, 1889.



GEORGE WASHINGTON.

DONE IN FINE BLACK SILK EMBROIDERY ON A WHITE SILK GROUND, BY ROWLINDA, DAUGHTER  
OF JAMES SHARPLESS, THE ENGLISH ARTIST. OWNED BY MRS. ELIZABETH  
BRAXTON TOMLIN, OF VIRGINIA.

The history of the miniature, as the writer's mother knew it, is as follows:

From Betty Washington, afterward Betty Lewis, it came to her daughter Betty, who married Charles Carter; thence to her daughter Otwayana Carter, who was the second wife of Dr. William Owen of Lynchburg, Virginia. She was without issue, and adopted a niece of her husband, Mrs. Thomas S. Stabler, from whom the writer and his two brothers, Owen and Robinson, inherit it. For many years the portrait was in the possession of Mrs. Stabler, having been given to her when a girl. It was owned by

Otwayana Carter many years prior to that. It has been suggested by a student of the history of Washington portraiture that as Betty Washington died before the General or his wife, it could not have come from her. The seemingly small value attached to contemporary documents relating to such things is surprising. They are, however, of minor importance, since the identity of the portrait has been fully established. There are, at most, only five links, inclusive, between the present owners and the one for whom it was originally executed.

*H. S. Stabler.*

## II. MISS SHARPLESS'S NEEDLE-WORK PORTRAIT.



THE portrait of General Washington by Miss Sharpless, printed on page 546, was presented to Mrs. Mary Grymes Braxton, wife of Colonel Carter Braxton, grandson of Carter Braxton, the signer, by Felix Sharpless, son of James Sharpless, while he was residing with the Grymes Braxton family at their noted colonial residence, Brandon, on the Rappahannock River, Virginia. This picture is the inheritance of Mrs. Elizabeth Braxton Tomlin of Virginia (daughter of Mrs. Carter Braxton), by whose courtesy THE CENTURY has made the first and only copy.

James Sharpless came to Virginia between 1794 and 1798 (the date is in doubt), and visited Mount Vernon, where he painted in

pastel two portraits of Washington, and one of Mrs. Washington, from life. He returned to England, and in 1809 came back with his family, and visited among the colonial homes, painting portraits. They were a family of artists. Mrs. Sharpless took portraits in pastel, as did her sons James and Felix, while her daughter Rowlanda occasionally made copies of her father's portraits with a fine needle, in black silk embroidery upon a white silk canvas, giving the effect of an etching. After the death of James Sharpless in New York, February 26, 1811, the family was broken up, and years afterward his son Felix, visiting Virginia, found a temporary home at Brandon. He remained there for a year, taking portraits in pastel of many members of the family and of other prominent people.

*Ella Bassett Washington.*

## A FRIEND.

MY Father, it has pleased thy love profound  
 (And since I know it for thy sovereign will,  
 I bid the heart that cries aloud be still)  
 To keep my days with narrow walls hedged round,  
 My fretting soul in such close fetters bound,  
 It bleeds beneath them. Thou hast made me fill  
 My cup with but such draught as I distil  
 From my own griefs, and find their memory drowned  
 In that poor Lethe. So, when I shall see  
 The dark-winged angel, he will seem to me  
 A friend who, smiling, thus might come to one  
 Imprisoned, take him gently by the hand,  
 And lead him out to some wide, beauteous land,  
 Where springs of life immortal seek the sun.

*Stuart Sterne.*