The David Claypoole Johnston Family Collection at the American Antiquarian Society

Box 1

Box 1 Folder 1 Johnston, David Claypoole (1799-1865). [Man seated holding a mug]; watercolor. (23 x 17 cm). No date.

Man seated in a chair facing right, eyes turned towards the viewer; he is frowning and wearing a green coat and yellow pants; his legs are crossed and he is holding a mug.

Box 1 Folder 2 Johnston, David Claypoole (1799-1865). [Mr. Finn as Dr. Logic – Theatrical Portrait]; watercolor. (21 x 17.5 cm). 1825.

Man leaning against an umbrella; he is wearing a brown coat and black hat; his hand is on his hip and he is looking left.

Box 1 Folder 3 Johnston, David Claypoole (1799-1865). Brutus; Ms. Glover M. Pairman; watercolor. (24 x 20.5 cm). No date.

One side features a man in a Roman costume with a draped cape; he is facing right and has a dagger in his hand; on the reverse are two bust portraits – one a woman with her hair tied up facing the viewer and one of a man in a coat and short facing left.

Box 1 Folder 4 Johnston, David Claypoole (1799-1865). [Bowling Beau]; watercolor. Image: (18 x 13.5 cm) mounted on cardstock: (23.5 x 16.5 cm) No date.

Portrait from the knees of a man, possibly an actor, bowing towards the viewer; he has his top hat off in his hand; his other hand is crossed across his chest; he has a round full face reddened cheeks and nose.

Box 1 Folder 5 Johnston, David Claypoole (1799-1865). [David Claypoole Johnston self-portrait]; watercolor. Image: (19 x 14.5 cm) mounted on cardstock: (21.5 x 17 cm) No date.

Bust portrait of Johnston turned right head facing the viewer; he is wearing a dark coat, a collared shirt and cravat; his hair is combed to the right off his forehead.

Box 1 Folder 6 Johnston, David Claypoole (1799-1865). [Portrait of a man in a hat]; watercolor. Image: (14 x 9 cm) No date.

Portrait of a man from the waist facing left; he has a long nose, close-cropped hair and is wearing a top hat and suspenders over a light shirt.

Box 1 Folder 7 Johnston, David Claypoole (1799-1865). [Bust portrait of a man]; watercolor. (20 x 15 cm) No date.

Bust portrait of a man facing right; surrounding him is steam emerging from a teapot and two mugs, there is also a corkscrew; he has curly hair, long sideburns a round face; he is wearing a dark coat and a cravat.

Box 1 Folder 8 Johnston, David Claypoole (1799-1865). [Bust portrait of a man]; watercolor. (9.5 x 8.5 cm) No date.

Bust portrait of a man facing left wearing a dark blue coat and a large brimmed, light-colored hat. Note: watermark on paper says “Bristol Paper”
Box 1 Folder 9  Johnston, David Claypoole (1799-1865). [Hail pensive nun devout and holy Hail divinist Melancholy from Milton’s Il Penseroso]; watercolor. (12 x 10 cm) No date.

Image of a woman underneath a tree; to the left is another tree; she is leaning up against a post. She is wearing an empire dress and blue shawl with her brown hair curling past her shoulders; in her hands is a book and flowers as well as a handkerchief. Text is annotated with Milton quotation beneath.

Box 1 Folder 10  Johnston, David Claypoole (1799-1865). [Landscape with mountains a fallen tree and a person in the distance]; watercolor. Image: (14.5 x 21.5 cm) mounted on folded paper: (49.5 x 34.5 cm) No date.

Black and white landscape image with a fallen tree in the foreground, rocks to the left; in the distance is a large pine tree, founded mountains and the silhouette of a person at the edge of a field.

Box 1 Folder 11  Johnston, David Claypoole (1799-1865). [Landscape with a body of water and windmills]; watercolor. Image: (18 x 26.5 cm) mounted on paper: (24.5 x 33.5 cm) No date.

Image of a calm body of water to the right; to the left is a lush beach with rocks; in the distance is a windmill and two structures with red roofs. Image is annotated at bottom “Watercolor by DCJ”.

Box 1 Folder 12  Johnston, David Claypoole (1799-1865). [Landscape with mountains and water]; watercolor. Image: (14.5 x 19 cm) mounted on cardstock: (20.5 x 25.5 cm) No date.

Landscape image with rolling hills to the right reflected in a body of water which curves around land; to the left are tall blue and purple mountains; in the foreground is a rocky beach and trees. Image is annotated at bottom “Watercolor by DCJ”.

Box 1 Folder 13  Johnston, David Claypoole (1799-1865). [Landscape with trees]; watercolor and pencil. (20.5 x 25.5 cm) No date.

Landscape featuring numerous tall trees at the edge of a field; the trees are of numerous heights and appear to be deciduous; in the foreground is grass.

Box 1 Folder 14  Johnston, David Claypoole (1799-1865). [Landscape with rocks and water]; watercolor. Image: (14.5 x 19 cm). Mounted on cardstock: (23 x 26 cm). No date.

Landscape with trees, grasses and a rocky ledge to the right which cascades down into a body of water; in the distance are rolling hills; in the foreground are numerous rocks.

Box 1 Folder 15  Johnston, David Claypoole (1799-1865). [Landscape with a bridge and figures]; watercolor. Image: (15 x 23.5 cm). Mounted on cardstock: (21 x 29.5 cm). No date.

Landscape image with an arched bridge over a body of water to the right; on the path over the bridge are two figures, possibly women looking over it; to the right are three other figures; in the distance are rolling hills and numerous trees to the right.

Box 1 Folder 16  Johnston, David Claypoole (1799-1865). [Landscape at sunset with river and trees]; watercolor. Image: (25.5 x 34.5 cm). Mounted on cardstock: (28 x 36 cm). No date.

Landscape image with numerous trees to the right and left on small parcels of land with rocks; running between them is a calm body of water; in the water are reflections of the trees; in the distance are clouds on the horizon; image is signed in lower right “D.C. Johnston”.

2
Box 1 Folder 17 Johnston, David Claypoole (1799-1865). [Landscape with mountains, rocks and water]; watercolor. Image: (14.5 x 22 cm). Mounted on cardstock: (23 x 29.5 cm). No date.

Image of rocks and grasses to the right; to the left is a body of water surrounding a piece of land; in the distance are rolling blue mountains.

Box 1 Folder 18 Johnston, David Claypoole (1799-1865). [Landscape with rocks, trees and grass]; watercolor. Image: (14.5 x 22 cm). Mounted on cardstock: (26 x 36 cm). No date.

Landscape image with large boulders to the left; behind them are several trees and a bare tree branch; to the right are lush fields and in the distance rolling hills and trees.

Box 1 Folder 19 Johnston, David Claypoole (1799-1865). [Landscape with a house and wall on a path]; watercolor. Image: (13.5 x 19 cm). Mounted on cardstock: (21 x 31 cm). No date.

Landscape image featuring a single story home to the right surrounded by a large white wall; in the distance are visible the tops of several other buildings; to the left is a worn path and trees on a hill.

Box 1 Folder 20 Johnston, David Claypoole (1799-1865). [Landscape with mountains, water and a building]; watercolor. Image: (13 x 17 cm). Mounted on cardstock: (18 x 25 cm). No date.

Landscape with stairs to the left and rocks to the right; in the distance are light-colored ruins of a structure abutting a body of water; in the far distance is a mountain.

Box 1 Folder 21 [Johnston, David Claypoole (1799-1865)?]. [African woman kneeling in prayer]; watercolor. Image: (10.5 x 7.5 cm). Mounted on cardstock: (14 x 23 cm). No date.

African woman kneeling in prayer facing the viewer, head turned left; she is wearing a light colored dress and a bracelet on her upper arm; behind her are opening clouds; at her feet is what appears to be a piece of clothing.

Box 1 Folder 22 Johnston, David Claypoole (1799-1865). [Landscape with trees on the banks of a river]; watercolor. Image: (24.5 x 31 cm) mounted on cardstock: (33.5 x 44 cm) No date.

Numerous lush, full trees bordering the banks of a river; at the water’s edge are rocks; in the distance are more trees. Note: scratches made into the paper for grass.

Box 1 Folder 23 Johnston, David Claypoole (1799-1865). [Portrait of a woman in white]; (18.5 x 14 cm). No date.

Portrait from the waist of an older woman turned left and facing the viewer; she is wearing a white gown which covers her head and neck.

Box 1 Folder 24 Johnston, David Claypoole (1799-1865). The early development of Southern chivalry; (24 x 27.5 cm). ca. 1861-5.

Interior domestic scene featuring two young children, a boy and a girl. The boy is to the left and is holding onto his suspenders with his right hand, his left hand is holding a whip with tassels in the air. To the right is a young girl in a dress holding onto an African American doll and pointing to it; to the far right is a chair upholstered in striped fabric and an additional African American doll tied to it. A handled mug is in front of the chair; there is an additional chair to the far left and a table with a vase and on the wall two framed portraits, one of Jefferson Davis and the other of General Beauregard. Image is signed in lower right "DCJ".
Box 2

Box 2 Folder 1 Johnston, David Claypoole (1799-1865). *Heavenly Nine [the Muses]*; watercolor. Image: (26 x 35 cm) mounted on cardstock: (32.5 x 40 cm). 1828.

Image featuring nine male muses; annotated at the bottom are (in this order): Euterpe reading a theatre bill with an eye glass, Urania wearing a green plaid outfit and hat laying the bagpipes, Terpsichore wearing an orange dress and pulling at his mouth, Calliope reading from an 1823 director and holding an Almnack for 1824 and a copy of Jack Horner, Polyhymnia carrying a box on his back and reading from sheet music, Clio asleep on a pile of books which appear to be mostly nursery rhymes and holding a mug which says ‘Heavy Wet’, Melpomene who is cutting off his own head with a saw, Erato who is sitting on a barrel labeled ‘Mountain Dew’ leaning up against a piece of paper and propping himself up against a barrel of ‘H.Gin’, Thalia who is an overweight man reading from ‘Whims and Oddities’ by T. Hood; in the distance is a building labeled Insane Hospital. In the lower right image is inscribed “D.C. Johnston”. Reverse indicates, “Illustration for American Comic Annual Boston, 1831.”

Box 2 Folder 2 Johnston, David Claypoole (1799-1865). *View on the Providence Railroad, Roxbury*; watercolor. Image: (24.5 x 34 cm) mounted on cardstock: (29 x 39 cm). 183-?.

Landscape image featuring numerous trees to the left and right bordering two railroad tracks which wind towards the center of the scene; in the middle is a yellow structure and a railroad bridge; in the distance is a multi story building to the left and a structure with a chimney to the right.

Box 2 Folder 3 Johnston, David Claypoole (1799-1865). *Men walking with waterfall behind them; Landscape with ships*; watercolor. (29 x 35 cm) No date.

Images on two sides of paper. Side one features men walking in front of a waterfall with logs and tools, the men are holding objects and bent to read the words "Artist" the trees behind the waterfall are bent to say “D.C. Johnston”/ annotation indicates image was used in *Scraps.* Side two features men in a boat with a sail surrounded by other boats at a beach; on the shore are overturned baskets and a windmill; in the distance is a house and a mountain.

Box 2 Folder 4 Johnston, David Claypoole (1799-1865). *Seascape with several boats*; watercolor. (26 x 36 cm). 185-?.

Image of numerous men in a boat on top of a large wave; they are heading towards a sailboat with a man and several other smaller boats; in the distance are other boats and on the horizon gathering clouds. Note on file indicates the Detroit Institute of Arts has an aquatint of this item; see AAS correspondence September 15, 1971.

Box 2 Folder 5 Johnston, David Claypoole (1799-1865). *Landscape with a villa*; watercolor. Image: (24 x 34 cm) mounted on cardstock: (30 x 38.5 cm). No date.

Landscape image featuring a hillside with numerous trees, a rock ledge, shadowed grasses and in the distance to the right, a villa. Image is signed on the cardstock in lower right “By D. C. Johnston”

Box 2 Folder 6 Johnston, David Claypoole (1799-1865). *Landscape with lake and mountains*; watercolor. (14.5 x 22 cm). No date.

Landscape image featuring a mountain range in the far distance; in the foreground are numerous boulders, rocks and a hillside abutting a lake. On the reverse is a faint pencil sketch.
**Box 2 Folder 7** Johnston, David Claypoole (1799-1865). [*Landscape with trees and a lake*]; watercolor. Image: (18 x 25.5 cm) mounted on cardstock: (31.5 x 41.5 cm). No date.

Landscape featuring the shore of a lake; in the foreground are rocks and grasses; behind that is the body of the lake and in the center are numerous trees on two parcels of land; in the far distance is a rolling hillside. Cardstock is annotated in lower left “watercolor by DCJ”

**Box 2 Folder 8** Johnston, David Claypoole (1799-1865). [*Landscape with trees and a cave*]; watercolor. Image: (18 x 23.5 cm) mounted on cardstock: (25.5 x 34.5 cm). No date.

Image featuring cave made out of large boulders to the right with a central opening; behind the caver are numerous trees; to the left is a rolling hill side covered in grasses and trees.

**Box 2 Folder 9** Johnston, David Claypoole (1799-1865). [*Landscape with trees and a fence*]; watercolor. Image: (13 x 17.5 cm) mounted on cardstock: (21.5 x 25.5 cm). No date.

Landscape image featuring a large tree leaning towards the left; behind to the right it is a dilapidated wooden fence; in the distance are numerous trees and what appears to be a path. Cardstock is annotated: “watercolor by DCJ”

**Box 2 Folder 10** Johnston, David Claypoole (1799-1865). [*Landscape with river and buildings*]; watercolor. Image: (24 x 31 cm) mounted on cardstock: (33.5 x 44 cm). No date.

Image featuring a river winding through a landscape doted with trees and shadowed grasses; in the far distance atop a hill are numerous rectangular buildings.

**Box 2 Folder 11** Johnston, David Claypoole (1799-1865). [*Landscape with a bridge and rapids*]; watercolor. Image: (14 x 19 cm) mounted on cardstock: (24 x 33.5 cm). No date.

Landscape featuring river rapids and rocks and in the distance what appears to be a water fall to the left; to the right is a gray stone bridge and in the far distance numerous trees on the horizon.

**Box 2 Folder 12** Johnston, David Claypoole (1799-1865). [*Landscape with ruins and ocean*]; watercolor. Image: (20 x 18 cm) mounted on cardstock: (22.5 x 28.5 cm). No date.

Seascape featuring a rocky ledge with a tree atop to the left and to the right in the distance the ruins of a building; in the far distance to the left is the ocean. Image is initiated in the lower right “DCJ”

**Box 2 Folder 13** Johnston, David Claypoole (1799-1865). [*Landscape with a lake and mountains*]; watercolor. Image: (12.5 x 17 cm) mounted on cardstock: (20 x 25 cm). No date.

Landscape featuring a lake to the right winding through the scene; in the foreground is a sandy beach and grasses to the left; in the distance are rolling blue mountains. Image is annotated on cardstock “watercolor by DCJ”
**Box 3**

**Box 3 Folder 14** Johnston, David Claypoole (1799-1865). *A Grave Mistake*; watercolor. Image: (17 x 25 cm) mounted on cardstock: (29 x 38 cm). 183-?

Cartoon image featuring a drunken man leaning up against a building with his arm raised towards a passing hearse; the hearse is horse-drawn and covered in black; the drunken man has ripped clothing, shoes and a bottle in his vest pocket; behind the scene are multi-story buildings and people walking on the sidewalk. Image is annotated at bottom: “A Grave Mistake: There’s a bus! Hold on driver! Room for one more inside?”

**Box 3 Folder 15** Johnston, David Claypoole (1799-1865). *Bees swarming*; watercolor. Image: (21.5 x 29 cm) mounted on cardstock: (23 x 30.5 cm). 1831.

Cartoon image featuring a man in an overcoat, spotted vest and breeches looking up at his hat which has numerous bees swarming on its brim; he is carrying what appears to be a pan and a ladle; behind him is a bald African American man holding a bee hive; following are men carrying tools and an African American woman carrying a set of keys; to the right is a tree with gladiolas and behind them a white picket fence.

**Box 3 Folder 16** Johnston, David Claypoole (1799-1865). *Landscape with water and mountains*; oil on board. (31 x 42.5 cm) 184-?

Landscape image taken from the top of a hill looking down into a river valley; a river winds through the scene; to the right are trees and rocks; in the far distance is a rolling mountain range and clouds on the horizon.

**Box 3 Folder 17** Johnston, David Claypoole (1799-1865). *Taproom Scene*; watercolor. (30.5 x 25 cm). No date.

Interior of a Tap Room; central in the scene is a young girl holding out a tambourine to a well-dressed man reading a newspaper; he has a small brown dog at his feet. To the left is a man in uniform with a bugle under his arm; behind them are two men toasting and seated at a table are two other men with beverage glasses, one smoking a pipe; behind the bar are numerous bottles and an African American man as well as a sign around a barrel which reads “Lager Beer”; displayed on the wall are several paintings.

**Box 3 Folder 18** Johnston, David Claypoole (1799-1865). *[Sound Asleep & Wide Awake or Marker & Sleeper]*; watercolor. (26 x 32.5 cm). 1855.

A street scene featuring a man fast asleep leaning against full sacks; he has a reddened face, damaged clothing and is bald; there is a cast aside bottle at his feet. Painting his head is a well-dressed man with a red handkerchief in his pocket holding a brush and mug in his hand; he is painting a face; to the right a man leans against a wooden box looking on; a sign on the building's exterior reads “Sleeper Marker & Co.” to the right is a box labeled “This Side up” and the initials “DCJ” on the side of the box. Note: see engravings for this image. Note: see Box 4 Folder 2 various states.

**Box 3 Folder 19** Johnston, David Claypoole (1799-1865). *[Ginger Beer Stall]*; watercolor. Image: (23.5 x 31.5 cm) mounted on cardstock: (26.5 x 35 cm). 1858.

Image featuring an older man sitting on a stool reading the “Morning Post” he is handling apples; behind him is a brick wall supporting an awning; on it are several notices, one labeled “Auction”; other signs on the wall indicate “Spruce Beer Ginger Pop” and “Cool Lemonade” there are two young children in front of the stand to the left. Note on file indicates: “Printed in Boston Notion,”
May 20, 1843, Edward Leonard, Print Seller of the Old South”. Image is initialed and dated in lower right “DCJ 1858”; Note: see similar images in Box 7 Folder 9 and box 8 Folder 65.

**Box 3 Folder 20** Johnston, David Claypoole (1799-1865). [*Great Expectations*]; watercolor. Image: (30.5 x 24.5 cm) mounted on cardstock: (37 x 29.5 cm). 1858.

Image featuring a man attempting to feed a robin; he is wearing a brimmed straw hat, pants with suspenders and a white shirt; peering at him from behind a bush is a boy. In the distance is a house with a chimney and a wooden fence. Image is backed on a piece of paper which is signed: “D. C. Johnston, teacher of drawing and painting, at 460 Washington St.” and features a pencil drawing of the face and shoulders of a person or sculpture.

**Box 3 Folder 21** Johnston, David Claypoole (1799-1865). [*Landscape with figures and a lake*]; watercolor. Image: (14 x 19 cm) mounted on cardstock: (20 x 25 cm). No date.

Landscape image featuring several figures near a lake; in the foreground are two on a rock ledge; several others are in a boat on the water; to the right are more rocks and plants growing around them; in the far distance are blue mountains and green rolling hills. Image is annotated ion cardstock “watercolor by DCJ”

**Box 3 Folder 22** Johnston, David Claypoole (1799-1865). [*Landscape with a lake*]; watercolor. Image: (20 x 28 cm) mounted on cardstock: (27 x 38 cm). No date.

Landscape image with a lake surrounding areas of land; to the right is a lush green island with numerous trees; to the right is a hillside cascading down to the water’s edge; in the distance are mountains.
Box 4

**Box 4 Folder 1** Johnston, David Claypoole (1799-1865). [A Stunner – various states]; Various media; see each state medium. Various sizes, see each state size. No date.

Street scene with an image of a man leaning up against a lamppost in worn clothing and a tall hat his hands in his pockets, he is looking down at a shadow of his hat projected on the ground; the building in front of him is a medicine/drug store with bottles visible in the window.

**Box 4 Folder 1.1** Original drawing [pencil; (16 x 16.5 cm). Annotated at top “Well if that’s a shader’s right, my hat’s a stunner”; man and lamppost to the right, medicine shop to the left.

**Box 4 Folder 1.2** State 1 Etching [etching; sheet size: (34 x 25.5 cm). man and lamppost to the left; drug store to the right. In the background are additional buildings and people walking on the sidewalk.

**Box 4 Folder 1.3** State 2 Etching [etching; sheet size: (35 x 26.5 cm). man and lamppost to the left; drug store to the right. Text at bottom for “A Stunner” which starts “In the suns brilliant light, a poor tight loafer stood…”; underneath image in lower right “designed etched & published by D.C. Johnston 460 Washington St.”

**Box 4 Folder 1.4** State 3 Etching [etching; sheet size: (31.5 x 25 cm). man and lamppost to the left; drug store to the right. Text at bottom for “A Stunner” which starts “In the suns brilliant light, a poor tight loafer stood…”; underneath image in lower right “designed etched & published by D.C. Johnston 460 Washington St.”

**Box 4 Folder 1.5** State 5 Etching [etching; sheet size: (38 x 27 cm). man and lamppost to the left; drug store to the right. Text at bottom for “A Stunner” followed “Wa’al! if that’r shader’s right, my hat’s a stunner” bottom indicates “Designed etched & published by D.C. Johnston studio building Boston”; image of a theatre broadside on wall for “Comedy of the Wonder” and “Farge of the Surprise”; note: man’s pipe is upside down.

**Box 4 Folder 1.6** State 6 - Final state [etching; sheet size: (28 x 19.5 cm). man and lamppost to the left; drug store to the right. Text at bottom says “A stunner. Wa’al if that’r shader’s right, my hat’s a stunner. D.C. Johnston St. Charles Hat Emporium, New Orleans” underneath image in lower right “design etched & published by D.C. Johnston 460 Washington St.”

**Box 4 Folder 1.7** Newspaper proof [relief; sheet size: (21 x 14 cm). man and lamppost to the left; drug store to the right. Annotations at top indicate: “Newspaper Proof from Boston Transcript May 5 (?) 1934.”

**Box 4 Folder 1.8** Reproductions - 2 items; AAS Proceedings loose sheet: (21.5 x 14 cm); photographic print: (14 x 12 cm)

**Box 4 Folder 1.9** State 4 Etching [hand colored engraving; sheet size: (42 x 30.5 cm)] man and lamppost to the left; drug store to the right. Text at bottom for “A Stunner” which starts “In the suns brilliant light, a poor tight loafer stood…”; underneath image in lower right “designed etched & published by D.C. Johnston 460 Washington St.”

**Box 4 Folder 1.10** Transfer drawing [pencil; (28.5 x 20.5 cm)]; man and lamppost to the right; drug store to the left; manuscript text at bottom is text for A Stunner” which is continued on reverse side.
Box 4 Folder 1.11 Watercolor drawing [watercolor; (33 x 24.5 cm)]; man and lamppost to the right; drug store to the left; boils on the man's face are colored red and medicine bottles are various colors; curtains on houses are pink. Pillar behind man is annotated “DCJ”

Box 4 Folder 1.12 Drawing [pencil; (36 x 27 cm)]; man and lamppost to the right; drug store to the left; slight sketch of “stunner” on reverse.

Box 4 Folder 2 Johnston, David Claypoole (1799-1865). [Sound Asleep & Wide Awake or Marker & Sleeper various states]; Various media; see each state medium. Various sizes, see each state size. No date.

A street scene featuring a man fast asleep leaning against full sacks; he has damaged clothing and is bald; his hat is being pinned down a brick; there is also a cast aside bottle at his feet. Painting his head is a young man with a handkerchief in his pocket holding a brush and mug in his hand; he is painting a face; a man leans against a wooden box looking on; in the window are two people at a counting desk. Note: see Box 3 Folder 18.

Box 4 Folder 2.1 Transfer drawing [pencil; (22 x 30 cm)]; young man painting is to the left; bald sleeping man is to the right.

Box 4 Folder 2.2 State 1 [etching; sheet size: (26.5 x 35.5 cm)]; young man painting to the right; bald sleeping man to the left. Sign on building reads “Marker and Sleeper” to the left is a sign called “Post no bills” and a bill posted which states “Theatre Used up...Bamboozling...sleeping Beauty” the boxes around are labeled “J. Smith & Co. N. York” and “J. Brown Baltimore Md.”

Box 4 Folder 2.3 State 2 [etching; sheet size: (26.5 x 35 cm)]; young man painting to the right; bald sleeping man to the left.

Box 4 Folder 2.4 State 3 [etching; sheet size: (26.5 x 35 cm)]; young man painting to the right; bald sleeping man to the left; man’s face has been changed with eraser and pencil as has the bald man’s sleeve.

Box 4 Folder 2.5 State 4 [etching; sheet size: (26.5 x 35 cm)]; young man painting to the right; bald sleeping man to the left.

Box 4 Folder 2.6 State 5 [etching; sheet size: (25 x 32.5 cm)]; young man painting to the right; bald sleeping man to the left; theatre broadsheet to the left is overlaid on an additional poster and pencil in lower left indicates “Designed & etched by D.C. Johnston”

Box 4 Folder 3 Johnston, David Claypoole (1799-1865) [Militia Muster]; Various media; see each state medium. Various sizes, see each state size. ca. 1828.

Image entitled “A Militia Muster” featuring men lined up being surveyed by an officer. Click here for catalog record of lithograph

Box 4 Folder 3.1 [hand-colored engraving; (22.5 x 30 cm)] A Militia Muster “Second edition revised and improved”, [1819]; officers are on horseback; two quotations are at the bottom from Milton. Bottom states “Drawn by Busybody Engd by Nobody. Published by Somebody for Anybody & Everybody” click here for catalog record

Box 4 Folder 3.2 Militia Drill Thirty Years Ago [watercolor; (27 x 38 cm)]; watercolor of the item featuring officer to the right and line of militia men to the left; buildings and church steeple to the far left; several people look on; Initials in lower right “DCJ” click here for catalog record

Box 4 Folder 3.3 Militia Drill Thirty Years Ago - Transfer drawing; [pencil; (30.5 x 27 cm) pencil of
The item with the officer to the left and the line of soldiers to the right; buildings and church steeple to the far right. Text on bottom is in reverse. [click here for catalog record]

**Box 4 Folder 3.4** “Termination of a Militia Sham-Fight” [watercolor; image: (27.5 x 38 cm) mounted on cardboard (31.5 x 43 cm)] image depicted in “Militia Muster” seems to have broken out in chaos where the line has fallen and the men are fighting with each other; image is annotated on cardboard “Sketch by D.J. Johnston 1833” [click here for catalog record]
Box 5

**Box 5 Folder 1.1** Johnston, David Claypoole (1799-1865). *Outdoor Gymnasium*; pen and wash. (21 x 31 cm). 1826.

Pen and ink sketch for the later lithograph entitled “Gymnastics” ([click here for catalog record](#)); image features an exterior scene of numerous men outside of a Surgeon's office; visible in the window is a man with a saw; there is a man putting up broadsides one of which is for “Ready Made Coffins”; one man enters with a leg tucked under his arm; there is one man climbing a pole while another holds up his wooden leg; several are on ladders and others tumbling over balance beams and other equipment. One man on a swing collides with one on a ladder; behind them is a fence.

**Box 5 Folder 1.2** Johnston, David Claypoole (1799-1865). *An Accidental but candid confession*; pen and wash. (19.5 x 21.5 cm). 1819?

Interior scene of a shop; central in the scene is a young man behind a counter; in front of him an angry man crumpling a piece of paper in his hand, his hand raised. On the desk before them is an account book labeled “Subscription names for Militia Muster Vol 8” as well as several other pieces of paper; behind him are lithographic stones and engravings; one says “10,000 impressions militia muster sold for cash”; behind them looking on is a crows of people two men holding a print. Balloons display the following conversation “How can you sell them our Militia Muster?” “25 cents each” “Well I'll take on but I tell you what any man that would buy such a thins is a d-n rascal. I none but a d-n rascal would sell em” “The very man himself by heavens!” Note a print in the background looks similar to the engraving in Box 4 Folder 3.1.

**Box 5 Folder 1.3** Johnston, David Claypoole (1799-1865). *Interior scene at a dining table*; pen and wash. (14 x 18 cm). No date.

Interior scene at a dining room table; there is a young boy reading to a man from an open book and a man on the right end pouring a glass into the mouth of a young boy; another one holds a book open on his lap; sleeping under the table is a dog; to the left is a pianoforte. In the background are sketches of doors and what appears to be framed artwork on the walls. On the reverse are several sketches one labeled “Sarah”.

**Box 5 Folder 1.4** Johnston, David Claypoole (1799-1865). *Home Drinking Scene*; pen and wash. (20.5 x 24.5 cm). No date.

Interior scene at a dining room table; there is a woman pouring beverages into a glass; to the right a man pouring a drink into a young child’s mouth; in the center is a woman holding a baby; to the left is a pianoforte and frames on the wall.

**Box 5 Folder 1.5** Johnston, David Claypoole (1799-1865). *Study for “A Foot Race”*; pen and wash. (32.5 x 32 cm). 1824.

Exterior scene featuring numerous men wearing top hats in the center of a circular path; running is a man who looks like Andrew Jackson wearing high boots and carrying a sword in the crook of his arm; others are John Quincy Adams and those running for president in 1824; balloons with light pencil words are above and a domed building which looks like the White House in the distance. Image is labeled at bottom “Jackson Cartoon”; see finished political cartoon record here.

**Box 5 Folder 1.6** Johnston, David Claypoole (1799-1865). *Anti-masonic cartoon, election of 1832*; pen and wash. (22 x 29.5 cm). 1832.
Interior scene featuring a long table with animals in clothing crowded around it; some seated some standing; a dog who looks like the president is standing holding a rolled scroll; one is holding a banner which reads “No secret societies”; several of the animals have conversation balloons; on the wall behind them is a clock which reads noon.

Box 5 Folder 1.7 Johnston, David Claypoole (1799-1865). [The Pledge]; pen and wash. (14.5 x 19 cm). No date.

Exterior scene featuring a man and woman on top of a raised pillar; the woman is handing a paper called “The Pledge” and pen over to the man; on the façade of the altar is an image of two men helping a man to his feet; behind are two buildings; to one to the right is dilapidated with a broken sign; the one to the left a temperance house and has a long line of people around it. Pencil annotations of a formula are on the lower right. Note: image may be for a membership certificate.

Box 5 Folder 1.8 Johnston, David Claypoole (1799-1865). [Young child with various art]; pen and wash. (14.5 x 19 cm). No date.

Image of a young child wrapped in a cloth writing on a board; behind the board is a framed piece of art; in front of a book and an easel with paint; in front of the child is a book labeled “Annual” and to the left a book entitled “Historical prints portraits” a globe and a rolled item labeled “Maps Charts”; the child has his face turned towards the viewer. Note: image may be for a membership certificate.

Box 5 Folder 1.9 Johnston, David Claypoole (1799-1865). [Study for Galaxy of Wit]; pen and wash. (14.5 x 19 cm). 1827.

Image of a line of men in various costumes and outfits; one is dressed in Scottish clothing; one is dressed as a Roman in robes; one has a long overcoat and fishing pole and one is dressed in colonial era clothing; central in the scene is a large man in a hat wearing Shakespearean era clothing and carrying a mug; he may possibly be Falstaff. Quotation on reverse reads “When, then a broad, bright Eden land, Burst on his raptur’d view”.

Box 5 Folder 1.10 Johnston, David Claypoole (1799-1865). [Allegorical image for trade card]; pen and wash. (15 x 28 cm). No date.

Allegorical scene depicting two women leaning up against central a crate with an iron front and keyhole; a woman to the left has a key in her hand and is holding a wheel and gear; to the right is a woman holding masonic items; in the background is a cityscape and the sea.

Box 5 Folder 1.11 Johnston, David Claypoole (1799-1865). [Allegorical image for Jefferson]; pen and wash. (9.5 x 14 cm). No date.

Allegorical image featuring a man in robes writing on a tablet which says “In Congress July 4 1776”; behind is a bare-chested man with wings holding onto interlocking tablets; in front of him is a globe; behind are the letters for the words “Jefferson”

Box 5 Folder 1.12 Johnston, David Claypoole (1799-1865). [Political cartoon featuring Richard III]; pen and wash. (22 x 27.5 cm). No date.

Political cartoon featuring Richard III running on a path to the right; in front of him is a mile marker labeled “1 mile to the literacy […]” he is saying “A horse! A horse! My kingdom for a horse!” grabbing onto his coat is Queen Margaret who says “Thou dog, for thou shall hear me, thou elfish mark abortive rooting hog Thou that was scal’d in thy nativity. The slave of nature & the son of hell. Thou rag of honour! Thou detested”; a Burr from the boat of the King is caught in her white dress; running along side them is a man carrying a bottle and list of directions are well as a
piece of paper labeled "1 Cent Reward" he is saying "My lord on my tent this morning early was this paper found"; behind them is a sign post labeled "5 miles to the Emporium" behind them is a man putting a trunk labeled "EK" on the shoulders of an African man. One man says “Villains set down the trunk or by St. Paul I’ll make his trunk [head up?] who […]"

**Box 5 Folder 1.13** Johnston, David Claypoole (1799-1865). [Peter Rugg]; pen and wash. (13.5 x 19 cm). No date.

Image featuring a man driving a horse in a chariot-wagon to the left; next to him is a seated woman; they are passing a post heading towards Providence. Labeled at bottom “Peter Rugg.”

**Box 5 Folder 1.14** Johnston, David Claypoole (1799-1865). [No Secret Societies]; pen and wash. (22.5 x 26.5 cm). 1832.

Interior image featuring a long table surrounded by animals dressed in clothing and seated at stools and chairs; one of them is holding a banner which reads "No Secret Societies"; several of the animals are asleep. Note: see similar image, from an alternate angle in Box 5 Folder 1.6.

**Box 5 Folder 1.15** Johnston, David Claypoole (1799-1865). [A meeting of the free and Independent Wood, Boot cleaners, Chimney sweepers and Porters of Phila.]; pen and wash. (25 x 31.5 cm). No date.

Interior image featuring numerous men crowded around a table; many of them are bald and appear to be African American. A man to the right sitting on an overturned barrel says “Stop this stop this my friends, there isn’t no use for none on you to jarvin all togader case I can’t understand you”; one is putting his hand over another man’s house in the center and to the left are two men talking one has a snake up his nose.

**Box 5 Folder 1.16** Johnston, David Claypoole (1799-1865). [4 sketches]; pencil and pen and wash. (19 x 19.5 cm). 1842.

Four sketches; the first features a woman facing right labeled “The Chambermaid of the Boarding House”; second is a woman facing the viewer “The Mistress of the Boarding House”; below are two pictures; one is of a surprised looking boy carrying a sack over his back labeled “The Schoolboy”; the final picture, drawn upside down is titled “Waiting the Results of the Verdict of the Colt’s Trial” featuring a crowd of people looking into a room to the left. Note: possibly for newspaper illustration for the trial of John C. Colt for the murder of Samuel Adams, a scandalous murder in 1841 in New York.

**Box 5 Folder 1.17** Johnston, David Claypoole (1799-1865). [Image of a group of three people and text]; pen and wash. (28 x 35.5 cm). No date.

Image of three people; a man and a woman helping a central man walk to his feet, the man’s face has been erased and re-drawn; the man and woman are both holding one of his arms; surround them is pencil text and the initials DCJ”.

**Box 5 Folder 1.18** Johnston, David Claypoole (1799-1865). [Illustration for Gentleman with Green Spectacles the memorial]; pen and wash. (18 x 13.5 cm). 1828.

Image featuring a man in colonial era clothing holding a book above his head; to the right is a very thin man shielding three boys; behind them is a burning fire and trees. Image is annotated 'Depart from me, ye cursed, into everlasting fire,' shouted the President, waving the Bible in the air.”

**Box 5 Folder 1.19** Johnston, David Claypoole (1799-1865). [Illustrations for The Convent Committee]; pen and wash. all approx: (18.5 x 14.5 cm). 1855.
Images used for “The Convent Committee, better known as the Smelling Committee” political cartoon in AAS collections. Series of 10 Drawings. First features a man pulling clothes out of a wardrobe; second is a man peering up a chimney; third is a man with hat and cane opening a door; fourth is a man peering through a grate into a privy; fifth is a man examining a broken wheel leaning up against a fence; sixth is a man digging through a basket with clothing; seventh is a man peering under a bed, a portrait of Madonna and child on the wall; eighth is a man with hat and hand peering down looking at pigs eating from a trough; ninth is a man with can peering through a keyhole; tenth is mirror of the first with a man pulling clothes out of a wardrobe frowning. Note: see transfer drawings in Box 8 Folder 57.

**Box 5 Folder 2 [3 chalk drawings]**

**Box 5 Folder 2.1** Johnston, David Claypoole (1799-1865). “Six O’clock in the morning…”; Chalk. Image: (26.5 x 21.5 cm) mounted on cardstock: (44 x 34 cm). 185-?

A man leaning up against a post facing the viewer. He is wearing a white shirt, black hat and black coat; he has a large nose and is frowning. Sign on building behind him reads “Refreshments”. The caption reads at the bottom “Well here it is six o’clock in the morning and no […] cutter yet – can such a state of things last?”

**Box 5 Folder 2.2** Johnston, David Claypoole (1799-1865). [Image of a fat man yawning]; Chalk. (27 x 22.5 cm). 183-?

Interior scene with a fat man yawning, his hands over his large stomach. He is wearing a vest which is bursting and a dark overcoat. To the left is a table with several books on top; to the right is a chair and a stool with a cushion; behind him is an open door leading to a staircase and several framed pieces of artwork on the walls. Note: image is on blue colored paper.

**Box 5 Folder 2.3** Johnston, David Claypoole (1799-1865). [Portrait of Daniel Webster]; Chalk. (30 x 25 cm). 1831.

Bust portrait of Daniel Webster facing left; he has large eyes a large forehead and long sideburns; his hairline is receding; he is wearing a white collared shirt and dark coat. Image is signed in the right under collar “D.C. Johnston del. 1831”
Box 6

Box 6 Folder 1.1 Johnston, David Claypoole (1799-1865) [Engraving for The Boston Notion]; hand-colored engraving. (14 x 10.5 cm). May 1841.

Image of a man facing right carrying a whiskey barrel and a rifle; he is wearing a green coat and a yellow hat. Image is titled “Series of Comical Designs executed for the Boston Notion D.C. Johnston the Cruikshank of the New World. No. 11. Fully Equipped for a May training ‘Now I’ve got lock, stock and barrel! So I’ll jist open pan and prime.’”

Box 6 Folder 1.2 Johnston, David Claypoole (1799-1865) [First Productions of David C Johnston commencing March of 1815]; engravings mounted on paper. (24 x 23 cm). March 1815.

Two engravings glued to a piece of paper; one to the left is labeled March 12 and features an image of a woman holding a chain of flowers in a wooded landscape. Bottom reads “DC Johnston Sc.”; the image to the right is labeled “March 15 and features several canal boats in the water one with a man paddling; in the foreground is a broken fence and grasses.

Box 6 Folder 1.3 Johnston, David Claypoole (1799-1865) [Engraving for The Gentleman with Green Glasses]; engravings. Approx (15.5 x 9.5 cm). 1828.

Three engravings for the book The Memorial a Christmas, New Year’s and Easter offering for 1828 catalog record available at this link; image featuring a man in colonial era clothing holding a book above his head; to the right is a very thin man shielding three boys; behind them is a burning fire and trees; on the ground is a piece of paper. Underneath image is labeled “Designed & Engd by D.C. Johnston” “Published by True & Green Boston”; see Box 5 Folder 1.18.

Box 6 Folder 1.4 Johnston, David Claypoole (1799-1865) [Engraving of a man holding a knife over a turtle]; wood engraving. (17 x 14.5 cm). between 1847-69.

Image of a man standing behind a tabletop facing the viewer; he is holding a knife with one hand and the body of a turtle with the other; the turtle has been decapitated and its head on the table. Image is signed in lower left “DCJ” and in the turtle’s stomach: Lossing [of Lossing & Barritt (Firm)]. See Box 8 Folder 66.

Box 6 Folder 1.5 Johnston, David Claypoole (1799-1865). [Membership certificate for the Massachusetts Washington Total Abstinence Society]; engraving. (25.5 x 30.5 cm). No date.

Exterior scene featuring a man and woman on top of a raised pillar; the woman is handing a paper called “The Pledge” and pen over to the man; on the façade of the altar is an image of two men helping a man to his feet; behind are two buildings; to one to the right is dilapidated with a broken sign reading “Punch Entertainment for Man & Beast”; the one to the left a temperance house called "Fountain" and has a long line of people around it lower left of image reads “D.C. Johnston del Boston”. Image was printed by “R. Andrews Prir”; see pen and ink in Box 5 Folder 1.7.

Box 6 Folder 1.6 Johnston, David Claypoole (1799-1865). [Page header spelling out an unknown word]; engraving. (6 x 19 cm). No date.

Image featuring ten figures spelling out a word which looks to spell “WAIFOM”; the first figure is putting his hand to his face; the second is leaning left; the third is a devil leaning towards a sign which reads “Temperance Societe”; the fourth is a woman with a broom facing left; the fifth is a bugle player holding a drum with a banner which reads “Ic Lun Dance Aujourdai” facing right; the sixth and seventh payers are dancing as are the eighth and ninth; the final is a man playing the fiddle with sheet music coming out of his bag. Note: image may perhaps be French.
**Box 6 Folder 1.7** Johnston, David Claypoole (1799-1865) attributed. [*Sheep being marked with printers ink*]; engraving. (14 x 17 cm). No date.

Six sheep with human faces and conversation balloons discussing the process of being “marked”; to the right is a printer using printer’s ball covered in ink to blacken the sheep; in his hand is ink on top of a newspaper called “Patriot”; in his pocket is a piece of paper labeled “List of Disorganizers”; to the right and in the distance are two men discussing the scene. Previous title is “Temperance Sheep”

**Box 6 Folder 1.8** Johnston, David Claypoole (1799-1865) attributed. [*Moral Guide*]; engraving. (11.5 x 14 cm). No date.

Image of well-dressed man to the right with a book entitled “Moral Guide” tucked under his arm; behind him is a bookstore with additional books and a sign reading “Living on Other peoples means”; to the left is a disheveled, poor-looking man with a brimmed hat kneeling and holding onto sticks.

**Box 6 Folder 1.9** Johnston, David Claypoole (1799-1865) attributed. [*Four newspaper cartoons*]; engraving. (11.5 x 14 cm). 1839-52.

Four political cartoons on a single sheet: “House with Henry Clay Pres” featuring Clay speaking to a crowd of people; he is standing on a barrel of Hard Cider; many in the crowd have weapons; “Whig Platform 1852” with Horace Greely getting the Heimlich by an African American cutting up a newspaper; Wilmont is at the edge fishing and saying “Scot you can’t come it!”; Scott is spilling a bowl of soup on to a raccoon. The platform is labeled “Nativism”; in the distance is a dombed building labeled “Pierce & King” and a log cabin; used in Whip and Spur, Sept. 11, 1852. Third is an image of a crowd holding numerous signs; they are carrying William Henry Harrison on a barrel with dead animals; used in Whip and Spur Nov. 23, 1840; fourth is a uniformed man with whip and spur driving crowd over edge of cliff; behind him are various newspapers entitled Courier, Crow, Statemen, Atlas, Sentinel; in the distance is a building and the words “New Hampshire she must”; used in Whip and Spur, Newport, N.H. 1839.

**Box 6 Folder 1.10** Johnston, David Claypoole (1799-1865) attributed. [*Charity Morality Religion*]; engraving. (8 x 6.5 cm). No date.

A blind-folded man about to be struck with hammer by man in top hat; there is a crowd surrounding him; an open closet to the left has skeletons inside; one of the men carries a banner reading “Charity Morality Religion” there are several pieces of framed artwork on the wall and the initials FHC”.

**Box 6 Folder 1.11** Johnston, David Claypoole (1799-1865) attributed. [*Illustration from American Comic Almanac for 1834*]; etching. (11.5 x 19 cm). 1834.

Etching in three sections: center section shows small sailboat with seven figures in rough seas; several f the people are getting sick overboard; left section shows well-dressed man looking through monocle; right section shows sea serpent eating a sailboat with figures falling out into the sea.

**Box 6 Folder 1.12** Johnston, David Claypoole (1799-1865) attributed. [*Three etchings of figures*]; etching. (35 x 19.5 cm). No date.

Three etchings on a single sheet each divided by a line. The top is a bust portrait of man with hat labeled “From a head by G. Cruikshank”; the man is turned right facing the viewer; beneath that is an image of a man in a street scene in front of sign advertising “Theatre - The Rivals - Right & Wrong”; he is holding out what appears to be a watch to viewers and pointing to the clock tower behind him. The third image at the bottom is of three men in a dining room drinking; one is in
clerical robes; there are two pieces of framed artwork on the walls.

**Box 6 Folder 1.13** Johnston, David Claypoole (1799-1865) attributed. *[Young Goodrich The Tyro]*; engravings. Various sizes: (31 x 22 cm). No date.

Image of a young boy artist in a studio in front of an easel painting a picture of a boy soldier; he has a palette and brushes in his hand; to the left is the boy soldier with a sword over his soldier. In the background are various other pieces of art and sculpture. Folder includes three copies and one earlier state of the engraving.

**Box 6 Folder 1.14** Johnston, David Claypoole (1799-1865). *[Four African American Boot shiners]*; engraving. (20.5 x 30.5 cm). No date.

Caricature of four African-Americans working at a table; one central in the scene is holding up a recently polished boot which has a halo of light around it; the boot is labeled "Knapp"; other bottles of polish are labeled "Warren" and "Day and Martin"; "D.C. Johnston, del." Appears in the lower left and "Hartwell Sc" underneath the table.

**Box 6 Folder 1.15** Johnston, David Claypoole (1799-1865). *[Proof plates in “Daw’s Doings” by Samuel Kettell]*; proofs. (25 x 30.5 cm). 1842.

Four scenes, two on each side; the first features a man in uniform in front of a crowd where one man is being pushed towards a canon; the second features a thin man carting a canon while riding a mule while the unformed man stands in front on a board across two barrels; the third image features the uniformed man emerging from a cave; there is a skeleton, frogs and snakes outside; the fourth scene features the man in uniform running along a street; he is being chased by a man holding a "Writ".

**Box 6 Folder 1.16** Johnston, David Claypoole (1799-1865) attributed. *[Four etchings with prices]*; etching. (25.5 x 16 cm). No date.

Four separate images; the one on top features people underneath a tree, two are sitting one has his arm raised and one is a woman holding her apron. It says "No. 575 $2"; beneath it are three images. One is a bust portrait of Jefferson which says "No. 576 87 cts"; next to it is a nameplate with intertwining circles and says "No. 577 50 cts" the fourth is of a tiger which says "o. 578 62 cts"

**Box 6 Folder 1.17** Unknown artist. *[Valentines delivered in our Street]*; etching. (24 x 15 cm). Feb. 1856.

Eight images divided into two columns; each one features a person receiving and reading a Valentine. Side one has "Mr. Done Brown’s Valentine" "Mr. Lionel Lavender’s Valentine" "Bridge Malony’s Valentine" "Ceasar Washington’s Valentine" "Hans Schwillanpuff’s Valentine" "Mr. Nervous Tremble’s Valentine" "Young America’sV Valentine" and Miss Mary Nobel’s Valentine"; side two has eight additional images divided in two columns. They are labeled as follows: "Miss Seraphina Poppy’s Valentine" "Tom Lightfoot’s Valentine" “Widow Sparkle’s Valentine” “Peter Squeezum, Esq.’s Valentine” “Doctor Purgeum’s Valentine” “Rev. Narcissus Violet’s Valentine.” “Singleton Jink’s Valentine” and “Miss Wigsby’s Valentine” they are from *Harper's New Monthly Magazine* [Feb. 1856] Vol. XII. - No. 69.

**Box 6 Folder 1.18** [F.E.W.orchester?]. *[Political Cartoon of a Loyalist holding Protection Proclamation from Cornwallis]*; proof. (15 x 24.5 cm). No date.

Political cartoon of a camp barracks; to the left is a general holding a document titled “Protection” to a man who is kneeling before him; tucked into his pocket is a slip of paper reading "The
Loyalist”; the document is signed “Cornwalles”; initials “GR” and image of a crown appear three
times on cartoon; on the drum to the right are initials “F.E.W.orce ster”.

**Box 6 Folder 1.19** Johnston, David Claypoole (1799-1865) attributed. [Three etchings]; engraved
and etched proofs. (34 x 19 cm). No date.

Three images on top of each other – first image is a donkey entering room full of startled men;
second image is a horrified man in bed with another man with spur on naked foot, there is an
image of a cock fight on the wall and a man looking in through the doorway; third image is two
men relaxing with feet up on chairs in dining room as servant brings in tray of drinks.

**Box 6 Folder 1.20** Johnston, David Claypoole (1799-1865) attributed. [Political cartoon with men
fishing]; wood engraving. (18.5 x 27.5 cm). No date.

Cartoon with three men fishing on a river bank arguing over fish. One fish is labeled “Texas” and
one is labeled “Oregon”; each man has a conversation balloon.

**Box 6 Folder 1.21** Johnston, David Claypoole (1799-1865). [Portrait of Revered John Cheverus];
lithograph. (23 x 14 cm). June 1825.

Bust portrait of “Rt. Rev. John Cheverus Bishop of Montauban Formerly Bishop of Boston”
featuring a man with a crucifix around his neck and wearing clerical robes; note on file indicates
the image was from the Boston Monthly Magazine June 1825 and is “Drawn & Eng. By D.C.
Johnston from a Portrait by Stuart”

**Box 6 Folder 1.22** Johnston, David Claypoole (1799-1865). [Portrait of Edward Young D.D];
engraving. (14 x 8.5 cm). No date.

Bust portrait of “Edward Young D.D.” featuring a man facing the viewer, eyes turned left; he is
wearing clerical robes and collar and a white wig. Engraving is signed in lower right “D.C.
Johnston, sc.”

**Box 6 Folder 1.23** Johnston, David Claypoole (1799-1865). [Bust portrait of man wearing head
band and wreath]; etching. Image: (10.5 x 7.5 cm) mounted on cardstock: (14 x 8.5 cm). No date.

Bust portrait of a man turned right wearing head band and wreath and shirt with buttons; collar is
signed “D.C. Johnston sc.”

**Box 6 Folder 1.24** Johnston, David Claypoole (1799-1865). [Williams Oculist to the King of
France]; etching. (24.5 x 15.5 cm). No date.

Political cartoon labeled “[] Williams Oculist to the King of France” featuring an overweight man
facing right holding a cane and his hat; in front of him is a trunk with a note signed from “Nabby
Alfaith”; on the wall are two portraits one labeled “Ulysses Operating on the Eye of Polyphemus”
and the other “Melchoir the Mountebank. Japhet in search of a father”; image is part of a series
“Notorious Characters and Characters of Note. No.1. A Notorious Character”; signed underneath
trunk “D.C.J. sc. For the Monthly Mag.”

**Box 6 Folder 1.25** Johnston, David Claypoole (1799-1865). [Image of Homer]; engraved proof.
(23.5 x 15 cm). No date.

Image of a bust sculpture of Homer looking left as seen through an arched window; he has curly
hair and beard and is wearing a headband; his eyes are blank. Image is inscribed in Greek
beneath and in lower right “D.C. Johnston sc.”
Box 6 Folder 1.26 Johnston, David Claypoole (1799-1865). [Penmanship of a Landscape]; pen drawing. (10 x 17 cm). No date.

Image labeled “Penmanship” featuring a landscape with several people fishing on a lake to the right; in the foreground is a rock; in the distance are several sailboats and trees, there is man sitting on the shore to the left. Underneath rock is signed “DC Johnston delt”; accompany image is envelope addressed to “Mr. Wm. P. Johnston at No. 81 Lombard St. in Philadelphia, Penn.”

Box 6 Folder 1.27 Johnston, David Claypoole (1799-1865) attributed. [Four images from Vision of Rubeta]; pen lithography. (25.5 x 30 cm). 1838.

Two sheets with two images each; first features an image of a coat of arms and three interior scenes; one opposite coat of arms has several people roughing up a taller man; two other scenes feature a man getting his coat taken off by nuns; and a man laughing at an overweight man falling over a barrels in a room filled with nuns. Note on file indicates: “plates from Laughton Osborne’s ‘Vision of Rubeta’ Boston 1838”.

Box 6 Folder 1.28 Johnston, David Claypoole (1799-1865) attributed. [Coat of arms for Honi Soit Qui Mal y Pense or Bad-luck to them that think Harm of these Things]; hand-colored engraving. (36.5 x 27 cm). No date.

Political cartoon of a coat of arms with images of sacks and coins, an open book, an army encampment, the word “Calcutta” a mill with a water wheel and numerous pieces of paper. Text at top reads: “Coat of arms for Honi Soit Qui Mal y Pense or Bad-luck to them that think Harm of these Things”; scroll at bottom reads “Your name has appeared in a public paper as Head of a party in favour of McKean” and “We hate all larning and larned Men”

Box 6 Folder 1.29 Johnston, David Claypoole (1799-1865) attributed. [Eight Illustrations for The World of Wonders]; etching. (30.5 x 21 cm). 1838.

Two sheets with four images each; first sheet has: “Catalepsy” interior scene with fireplace and mantle and a person asleep reading Martineau with a cat on her lap. Second scene is exterior called “Finding the Jewel” with two men and two women holding up a jewel; in front of them is a hole and one man is carrying a shovel; third is called “Science of Life” and is an interior scene of a lecture hall with a man holding a round object above his head a lectern; in the front row is a woman breast feeding. Fourth scene is called “Free Enquiry” and features a crowd of people gathered around a man holding a mask up to his face; on the wall are portraits labeled “Fanny” “Taylor” “Voltaire” “T. Paine” and one called “Triumph of Reason No moral responsibility”. Second sheet has four images. First one is called “A Lunar Locomotive” and is an exterior scene with creatures riding a serpent and mountains in the distance; second is called “Vegetable Pigs” and features exterior scene with four people gathered around a table, on the tree above them are pigs growing from a vine; third scene is “The County Committee” features an interior with a man holding up an inkwell being restrained by several other men; fourth scene is called “(Tremont House) Post vs. Atlas” and features an interior scene of an crinkling up copies of the Atlas and the Morning Post” several other people are in the room holding newspapers at a table. Note on file indicates images are from “J.R. Peabody’s The World of Wonders Boston 1838”.

Box 6 Folder 1.30 Johnston, David Claypoole (1799-1865) attributed. [Four etchings for Daw’s Doings]; engraved proofs. Separate image: (16 x 9.5 cm) sheet of images: (19 x 30.5 cm). No date.

Four images; one on one sheet, three on another. On the first sheets is an image called “Finding the Jewel” with two men and two women holding up a jewel; in front of them is a hole and one man is carrying a shovel. Additional sheet has three interior scenes. One says “I am ashamed of you sir, Ashamed of me? Why I am not ashamed of you” with an image of an intoxicated man and a woman fighting; on the wall is a portrait of Ariadne and on the pinafore sheet music called “Tho
Love is Warm Awhile o tis love”; second scene is called “Hopper Paul and his Choir” with image of a man to the right instructing a choir of men and women holding open books; fourth scene is of a grumpy looking man at a table with an equally grumpy looking dog on the floor; on the walls are pictures labeled “Bitter cold” and “Bitter bad”; on the table is “Gall” and poems” and on the floor “List of broken banks”.

Box 6 Folder 1.31 Johnston, David Claypoole (1799-1865). [Illustrations for Charcoal Sketches by J.C. Neal]; etching. (18 x 11.5 cm) 1838.

Four pages of images designed and etched by Johnston. First is called “Olympus Pump” which features a man leaning against a wall a dog sniffing his feet; there is a what looks like a police officer to the right; the second image is of the exterior of a soap and candle shop with a man carrying a baby and his horse’s reins. Behind him several children play and one pushes a toy boat in the street; third scene features a man swimming in the gutter outside a room called “Bar-Room” another man looks on. The fourth scene is of the interior of a dance hall where a fat man (called the Fleshy one) wipes his forehead in front of a seated woman with a fan.

Box 6 Folder 1.32 Johnston, David Claypoole (1799-1865). [Illustrations for Charcoal Sketches by J.C. Neal]; engraved proofs. (36 x 27.5 cm) 1838.

Single sheet of four images designed and etched by Johnston. Images are the same as those in Box 6 Folder 1.31.

Box 6 Folder 1.33 Johnston, David Claypoole (1799-1865) attributed. [Interior illustration for Dickens’s Notes last page]; etching. Image: (15 x 24.5 cm) mounted on cardstock: (21 x 30 cm). No date.

Image featuring an interior scene with a man holding his coat collar looking out the window; on the settee is a man holding his leg; on the floor is a boot and on the walls several framed images of Niagara Falls. Beneath is the quotation “‘All this time my leg and foot were in the air. Nearly ready sir I enquired Well pretty nigh he said keep steady.’ Etched for the Pioneer. March 1843 ‘Dickens and the ‘Artist in Boot’s’.

Box 6 Folder 1.34 Johnston, David Claypoole (1799-1865) attributed. [Great Locofoco Juggernaut]; engraved proof. (10.5 x 13.5 cm). 1838?

Political cartoon which looks like a banknote/coupon which says it is “Good for a Shave”. At top the text reads, “Great Locofoco Juggernaut. A New Console-A-Tory Sub-Treasury Rag-Monster” Engraved by the Locofoco Shinplaster Engraving Company. Image on top features men wearing yokes pulling a wagon with a half man, half animal creature sitting on top of a bag called “Deposits” wagon is labeled “2000,000 Jackass power”; behind two men are walking and looking and there are several houses ablaze in the distance; the cart is wheeling over bodies of men. Panel to the left features a man who looks like a donkey following a jack ass with Jackson’s face carrying deposits; to the right is an image of Jackson as a woman holding a Veto next to a globe and standing on Common Sense and carrying a torn flag called “Constitution”. See related copperplate in Box 10 Folder 12.

Box 6 Folder 1.35 Johnston, David Claypoole (1799-1865) attributed. [Great Locofoco Juggernaut]; engraved proof before imprint. (12 x 26.5 cm). 1838?

Engraved proof of the image in Box 6 Folder 1.34.

Box 6 Folder 1.36 Johnston, David Claypoole (1799-1865) attributed. [Great Locofoco Juggernaut]; engraving. (12 x 26.5 cm). 1838?

Engraving of the image in Box 6 Folder 1.34.
Box 6 Folder 1.37 Johnston, David Claypoole (1799-1865) attributed. [Portrait of Mrs. Morris]; etching. (25.5 x 16 cm). 1825.

Portrait from the waist of an older woman turned left and facing the viewer; she is wearing a white gown which covers her head and neck; visible underneath her head covering are brown curls. See watercolor in Box 1 Folder 23.

Box 6 Folder 1.38 Johnston, David Claypoole (1799-1865) attributed. [Hopkins and Guy]; engraving. (8.5 x 14 cm). 1826.

Interior scene in what appears to be an attic with two men at a table; one very tall one is attempting to stand from his chair, another one to the right is frowning; at the table is a candle. Image is from Galaxy of Wit Boston 1826.

Box 6 Folder 1.39 Johnston, David Claypoole (1799-1865) attributed. [Political Cartoon of the Adventures and Achievements of the Renowned Don Quixote and His Doughty Squire Sancho Panza]; hand-colored engraving. (26 x 31 cm). No date.

Twelve illustrations and captions for a piece entitled “Adventures and Achievements of the Renowned Don Quixote and His Doughty Squire Sancho Panza” with cartoons of Andrew Jackson as Don Quixote and Stephen A. Douglas as Sancho Panza; images are “Signor Don Quixote” with image of Jackson sitting in his study leaning up against a globe; “Don Quixote Receiving his Degree” with images of people laughing behind him and Stephen Douglas looking on; “The Don Attacking Certain Bags in a Certain Public” with image of Jackson in night clothes holding a raised sword, at his feet are bags of money; “Certain Carriers Approaching Don Quixote” with images of Jackson and Douglas on horseback approaching a crowd; “Don Quixote attack on the giants” with Jackson on horseback charging the U.S. Bank; “Don Quixote’s interview with the canon” with image of seated Jackson talking to a man and Douglas to his right; on the wall is a portrait of George Washington; “Don Quixote Chagrined at the statement of Nicholas” with image of Jackson and overturned chair pointing at a document signed “Nicholas”; “Private Confab Between Sancho and His Master” with image of Jackson at a desk and portrait of Major Downing on wall; [image torn]; “Quixote addressing certain bound captives” with image of Jackson in front of a building with columns labeled “Revolutionary pensioners books kept here”; “Constitutional Insanity the Don about to Figure it on Board Ship” with image of Jackson holding a shield and Panza with hands in pockets in front of ship with flag called “Constitution”; final image “The Knight on his way home & Sancho in the High Road to Promotion” with image of crowd of men bounding Douglas on a Map of the United States from 1837; in the distance is Jackson riding away from the scene to “The Hermitage”; additional image of the political cartoon catalog record can be found here.

Box 6 Folder 1.40 Johnston, David Claypoole (1799-1865) attributed. [Exhibition of Cabinet Pictures]; etching. (28 x 36.5 cm). 1831.

Political cartoon of a man and two boys sitting in a room and looking up at framed artwork; to the left is a bookcase filled with books called “Cabinet Library” with plays. Above this is an image of Jackson labeled “Opening of Pandora’s Box” and image of Jackson as an “American Atlas”; the images on the wall that the man and boys are looking at are labeled “Sun Setting in a Storm” “Sunrise Storm Subsiding” “Bandit’s Rendezvous Tail of Mystery” “The Ape Made King” “Sons of Harmony” “The Unfortunate Blind Man” “Don Quixote and U.S. Bank” “Administration Organ” “Destruction of Troy” “The enrage Granny and her pet Tabby” “A Roaring Jackass in a Lion’s Skin” “New design for Arms of the U.S.” “The Washer man” “Mid Summer Night’s Dream” “Diogenes” “Preparing to Cleanse the Augean Stable” “Scene from the comic farce of Turn out as played by the Administration company” and an image of “Washington Course”; additional image of the political cartoon catalog record can be found here.
Box 6 Folder 1.41 Johnston, David Claypoole (1799-1865) attributed. *Exhibition of Cabinet Pictures*; etching. (27 x 33.5 cm). 1831.

Second copy of the engraving of the image in Box 6 Folder 1.41.

Box 6 Folder 1.42 Johnston, David Claypoole (1799-1865) attributed. *Political cartoon of the House that Jeff Built*; engraving. (30.5 x 42.5 cm). 1863.

Political cartoon made up of twelve separate scenes featuring “The House that Jeff Built” [Confederate President Jefferson Davis]; first one is labeled “Slave Pen” and features the exterior of a slave house; the second features bundles of cotton and putting it into sacks; the fourth is of slaves sitting outside an auction block; the fifth is of a slave auctioneer with a mallet; the sixth is an iron chain and ball; the seventh is a female slave being sold and taken away by white men; the eighth is an interior scene with a slave and two men at a table; the ninth is a whip; the tenth is a whip being used to hit a slave tied to a pole; the eleventh is a bust portrait of Jefferson Davis frowning and facing left; the last is of slave ephemera and broadsides as well as a ball and chain and slave auction sign; additional image of the political cartoon catalog record can be found here.

Box 6 Folder 1.43 Johnston, David Claypoole (1799-1865) attributed. *Political cartoon of the House that Jeff Built*; engraving. (30.5 x 43 cm). 1863.

Second copy of the engraving of the image in Box 6 Folder 1.42.

Box 6 Folder 1.44 Johnston, David Claypoole (1799-1865). *Illustrations for Don Quixote*; engraving. (19 x 11.5 cm) (21.5 x 15 cm). 1836.

Two images for *Don Quixote*; first image “El Gobernador Sanchio y el Doctor Pedro Riao de Aguero” features a man at a table with food surrounded by people a dog is in front sniffing up; second image “Manteamiento de Sancho Panza” features sancho Panza being tossed up into the air by a crowd of people by a blanket; in the background is Don Quixote on horseback. Text in lower left “G[eorge] Cruikshak del” and lower right “D.C. Johnston sc.”

Box 6 Folder 1.45 Johnston, David Claypoole (1799-1865) attributed. *Illustrations for American Comic Annual*; etching. (13 x 18 cm) (11 x 19 cm). 1831.

Two proofs from *American Comic Annual*; first one called “The Water Drinker” features an interior scene of a bar room where a man is behind a bar to the right with a sign which says “No Trust” central in the scene are two men hold holding a bottle and one holding a pitcher; behind is a man asleep on top of a paper called the Temperance Herald; two other men sit at a table next to a sign which says “sudden death by drinking cold water”; the second scene is called “Fate of Genius” and features a street scene where an African American man is clutching his chest and another looks on; there is a broadside reading “Theatre Darkness visible Devil to pay Frightened to death”; behind is a building advertising “Ready made coffins” and numerous African Americans.

Box 6 Folder 1.46 Johnston, David Claypoole (1799-1865) attributed. *Comic Annual cover*; pen litho. (40 x 25 cm). 1830.

Front and back cover for the Comic Annual published by Lord and Holbrook; cover features two men on boxes holding up a banner which is sticking through several masks; leaning up against one of the boxes is a man smoking; the binding is an image of a mask and a roll of drawing paper labeled “Comic Annual” the back cover is of people walking over a bridge; central is Father time; the people are bent into the shapes 1831 and 1830.
Box 6 Folder 1.47 Johnston, David Claypoole (1799-1865) attributed. [Laid out body wrapped in shroud]; etching and engraving. (9.5 x 15 cm). No date.

Image featuring a body wrapped in a white shroud laid out on a flat surface.

Box 6 Folder 1.48 Johnston, David Claypoole (1799-1865) attributed. [Images for Yankee Notions]; etching. (19 x 30.5 cm) (13 x 15 cm). 1838.

Two copies of “I am ashamed of you sir!” “Hopper Paul and his Choir” and “Benoni Burdock was a bitter man”; see additional copies and descriptions in Box 6 Folder 1.30. Several other images include two copies of “An army of doctors are upon me” with an interior scene of four men fighting; on the wall is an image of a devil spearing a man and several skulls and bones on top of a closed cabinet and medical equipment on the floor; one copy of “Twas nothing more, by these old shoes, than the constable a snoring” with image of man sleeping on a bench and a man above him smiling, on the wall are several broadsides; third image is “Explosion of the pot of apples” with image of a man holding a bellows over a fireplace where a pot has exploded and hit his face; behind are several people and a woman with knitting on the floor. See Yankee Notions catalog record here.

Box 6 Folder 1.49 Johnston, Sarah Elizabeth Murphy (1811-1880) and various unknown artists. [Book of drawings]; pencils, watercolor, colored pencil, pen and ink charcoal. Book size: (21 x 17 ½ cm). 1850s-60s; no date.

Book labeled “D C Johnston” with initials “JB” beneath and underneath “J.B.D.” Inside book are various loose pages. There are landscapes, landscapes with trees and houses, landscapes with barns, portraits of people and actors, an image of a saddle, an image of a monkey riding a horse dated 1861, a diagram of the outside of a fort labeled at top “Life of Admiral Porter”, several historic scenes with people in Elizabethian-era clothing, photocopies of items moved to the John B. Johnston collection, portraits glued to cardstock, an image labeled “Ophelia” and one labeled “Hamlet”, a man on a balcony, a woman named “Hebe”, a man lounging in a chair, a woman in a study with Rosary beads, classical style drawings, still life drawings of flowers, a woman behind bars, an image of a baby reaching upwards, a woman reading a book, a man lounging, a man and woman in colonial era clothing facing right, a rocking chair with blanket, a tree, a house in a landscape, a lake in a landscape, two still-life of flowers, landscape signed on reverse “Grandma”, a still-life of lilies (similar in style to Box 18 Folder 1), flowers in a jug (similar in style to Box 18 Folder 12), and blank pages. Note: drawings may possibly have been given to Johnston by students and/or friends.
Box 7

Box 7 Folder 1a-b Johnston, David Claypoole (1799-1865). *Mr Mathews; At Home in the Diligence*; a: hand-colored engraving b: uncolored engraving. a: (27 x 30.5 cm). No date.

Image featuring six people in costume facing in opposite directions; behind them is a large carriage; people are named as follows: Mons Poudre with an image of a man with riding boots, whip and gloves; Mons Peremtoire with an image of a man in a long white coat with box under his arms; Miss Evergreen with image of a man [dressed as a woman?] in a pink dress, black bonnet holding a bird cage; Hezekiah Hulk with image of a large man in brown coat carrying a handled pail; Sam Starch Esq. with image of man in a coat and white hat peering through a monocle; Jemmy with image of a man sitting shining a black boot with spur.

Box 7 Folder 2 Johnston, David Claypoole (1799-1865). *Miss E. Tree as Julia*; engraving. (29.5 x 21.5 cm). No date.

Image of a well-dressed woman seated near a small table with tablecloth; on the top is a pen and inkwell; she is wearing a long gown with buttons large sleeves and gloves; one elbow is on the table and she is looking right; she has beads around her neck and in her hair; on her lap is an open letter. Quote at bottom says “I have wronged him. He can’t be happy does not look it is not’ The Hunchback Ac 4 Sc 2”

Box 7 Folder 3 Johnston, David Claypoole (1799-1865). *Washington Allston*; engravings. (24 x 16.5 cm). No date.

Three copies of an engraved portrait of Washington Allston seated at a chair facing left working at his easel; in his hand is a palette with paints and a brush; he is wearing a long embroidered coat. One of the engravings is labeled beneath “Drawn and engraved by DC Johnston for the New Mirror”.

Box 7 Folder 4 Johnston, David Claypoole (1799-1865). *Dickens and the Artist in Boots*; engraving. (20 x 30 cm). 1843.

Interior scene featuring image of a man looking in a mirror to the right holding a handkerchief; behind him is a table with a glass and a book; to the far right is a young man sitting on a chaise holding his leg up; on the floor is a boot and on the wall two framed images of Niagara Falls; note: see additional image in Box 6 Folder 33. Title at bottom states “Dickens and the ‘Artist in Boots’ Dickens – Nearly ready sir? Artist ‘Well pretty nigh keep steady’ Dickens Notes last page.

Box 7 Folder 5 Johnston, David Claypoole (1799-1865). *The Place of Professor Cary’s Nativity, Pauiers-Pury Northamptonshire*. engraving. (23 x 28 cm). 1832..

Exterior image of a cottage with a thatched roof; the structure is divided in two with the half to the left being two stories and the half to the right being one; in the foreground are several men and a dog; a woman stands in the doorway; to the left is a picket fence. Beneath image to the left is “T. P. Gardiner del” and to the right “D.C. Johnston sc.” Note on file says: Thomas Smith and John Choules, "The Origin and History of Missions" Boston, 1832.

Box 7 Folder 6 Johnston, David Claypoole (1799-1865). *City view featuring Lowell Mass*; engraving. (36.5 x 50.5 cm). No date.

Cityscape featuring numerous mill buildings and steeples in the distance; in the foreground are farms divided by fences and the Merrimack River to the left which cuts through the scene; in the immediate foreground is an open field with two couples, a dog and to the left a seated artist drawing; the circular scene is bordered with a banner reading “Merrimack Prints” and on the bottom “Lowell Mass.”
Box 7 Folder 7 Johnston, David Claypoole (1799-1865). [The Glorious Adventures of Tom Stapleton; Done Into Thirty-Two Stanzas Of Superlative Verse, By A Goodfellow. With A Goody Number Of Illustrations]; illustrated newspaper. Sheet size (80 x 31.5 cm). No date.

Folded newspaper sheet featuring eleven scenes and verse signed “D.C.J” and “Roberts”. From top to bottom, left to right “Mary Anson Before the Justice” with image of poorly dressed woman before a large Justice seated at a desk; there is a crowd of men surrounding her; “Mary Anson At Mrs. Gallanan’s” with image of two women in a parlor with numerous framed artwork on the wall and decorated upholstery, draperies and carpets; “O’Hara’s Treat” interior scene with three men seated at a table; to the right is a fireplace and mantle; on the wall are framed images of people boxing; “The Fire Alarm” with image of a crowd of falling down a staircase; to the right a man is emerging from a door; “Mons. Lavar Dying Of Starvation” interior scene with three men one carrying a candlestick one looking down at a man huddled on a mattress; “Stapleton Rescuing Lucy Livingston From The Dog” scene with a man holding back a rabid dog on a worn path; the woman holds her arms up; “The Crockery Scene” with image of a woman emerging from a box; surrounding her is a crowd of surprised looking men and a woman; “Count Delauney In The Box” with image of a man caught on a fence, beside him is a man with a stick, another man pins down a man in the street with his feet while a third person tries to calm him; to the left is a large box; “An Upper And Lower Crust Loafer” interior scene with two men dancing; “Loafer’s Hall” interior scene where a man plays the fiddle to the right and numerous men are raising glasses and singing a “Reward” sign is on the wall; “Tom Introduced To Lady Cicilia Manners” image of a ballroom with numerous well-dressed people; to the right a woman with a fan and headdress is being introduced to a man; to the left a man looks on with a monocle and a lady at his arm.

Box 7 Folder 8 Johnston, David Claypoole (1799-1865). [The Glorious Adventures of Tom Stapleton; Done Into Thirty-Two Stanzas Of Superlative Verse, By A Goodfellow. With A Goody Number Of Illustrations (continued)]; illustrated newspaper. Sheet size (80 x 31.5 cm). No date.

Folded newspaper sheet featuring twelve scenes and verse many of them signed “D.C.J. and “Roberts”; from top to bottom left to right “Delauney is Stapleton’s Apartment” interior scene with men fighting in front of a fireplace; a man and a revolver are on the floor; two men hold back a third man and there are additional men in the doorway; “Delauney Prevent from Shooting Lady Cecilia” with interior scene of a woman in front of a piano and a man holding down a gun; on the wall is framed artwork and statuary to the right; “Fitz Roy Passing Himself for Stapleton” scene with numerous men seated at a long table; one man stands with a bottle in his hands; “Flora Willoughby’s Servant man” with image of an African-American man polishing a saddle on his lap, a dog is seated to his left and watching him from behind a house is a man in a cape; “Love in a Tempest” with a man saving a woman in a river on a horse; a second man is swimming towards them; “O’Hara Turned Magician” interior scene with a man on a stage surrounded by skulls; smoke billows out of a pot before him and he carries a wand; numerous men and women sit in the audience surrounding him; “Love in a Ball Room” with image of men and women in a ballroom, numerous men sing with a woman at a pianoforte, to the left and right women are being courted by men; “Count Delany Popping the Question” with interior scene of a woman seated in a chaise in front of a framed picture of a mother and child; a man to her right on bended knee; a second man looks in from an open doorway; “An Election Breeze” with interior scene of angry men fighting; one man stands on a stage to the right; “An Election Argument” interior scene of a taproom with men fighting, some have raised mugs, two men to the right try to quiet the others; “Music Hath Charms to Sooth the savage Breast” street scene with men and women, some laughing some fighting, in a window above is a man holding a baby; to the right is a woman playing a harp. Engraving is signed “Strong Sc.” Note: image is signed at top “This picture a present for you children”.

25
Box 7 Folder 9 Johnston, David Claypoole (1799-1865). [The Fruiterer at the Old South Church in Washington Street – Drawn by D.C. Johnston]; illustrated newspaper. Sheet size (17.5 x 26 cm). 1843.

Three images cut from newspapers featuring an older seated man with the "Boston Times" in his lap looking at a young boy who is handling a piece of fruit; there are numerous stalls which are labeled “Root Beer and Pop” and “Ginger Beer” as well as fruit; a dog emerges from the table; accompanying one copy of the newspaper is a story of “Edward Leonard: The Fruit Seller of the Old South” with story; note on file indicates it is from the Boston Notion from May 20, 1843. See Box 8 Folder 65 and Box 3 Folder 19.

Box 7 Folder 10 Johnston, David Claypoole (1799-1865). [Series of Comical Designs; executed for the Boston Notion by D.C. Johnston the Cruikshank of the New World]; illustrated newspaper. (34.5 x 13.5 cm). 1841.

Image of three separate scenes. Labeled No 7-No 10”; No. 7 “Domestic Economy” features a short man or boy in clothes, hat and shoes which are too big for him; No. 8 “Friends Dropping Off” features a poor man walking away from a scene where numerous men are hanging; “No. 9” The Bearer’s Nose May be Depended On” featuring a man with long sideburns and buttoned coat holding a noose in his hands and facing the viewer; No. 10 ”Pot Valiant” features a stout man with a handled-pot on his head and stick in his hand. Scene beneath is called “An Anti-Tee-Total Trio Taking a Parting ‘ Drop’” with image of three men walking arm and arm outside; caption beneath reads “We won’t go home till morning,’ –hic! To night we will merry be, to-morrow we’ll be sober’-demme!”, note on file indicates is from the Boston Notion April 10, 1841.

Box 7 Folder 11 Johnston, David Claypoole (1799-1865). [Scraps by Johnston]; illustrated newspaper. (45.5 x 7 cm). 1841.

Illustrated newspaper column titled “Scraps by Johnston” featuring “Reading for next Dance” with an awkward-looking man fixing his sleeves next to a chair; “Lock ou the Understanding” with an image of an ass kicking his leg backward and yelling out; “Slippery Times” an image of a skinny man falling on top of a large man; “Gone past reforming” with an image of a man looking in a mirror with boils on his nose; “Pot Valiant” with an image of a man with handled pot on his head and stick in his hand; “Bar Practice” with an image of a man with a large hat looking right a cup in his hands; “Taking Himself Off” with an image of a man drawing himself while looking in a mirror.

Box 7 Folder 12 Johnston, David Claypoole (1799-1865). [Series of Comical Designs; executed for the Boston Notion by D.C. Johnston the Cruikshank of the New World]; illustrated newspaper. (32.5 x 16 cm). 1841.

Illustrated newspaper with images No.1-No. 6 labeled as follows: No. 1 “Antique Design” features two cherubs on top of each other facing opposite directions playing with a toy; No. 2 “Hobson’s Choice” with portrait of a man with long hair and moustache wearing a broken hat; No. 3 “Bar Practice” with image of a man looking right with a cup in his hands; No. 4 “Severe Spoon Exercise” with image of a man seated holding his hand to his mouth and eating from a bowl of soup billowing steam; No. 5 “Taking Himself Off” with image of an artist looking into a mirror and drawing himself’ No. 6 “Splendid Harrison Bawl” with an image of a man calling out “Hurrah for old tip”.

Box 7 Folder 13 Johnston, David Claypoole (1799-1865). [The Lords Spiritual and Temporal]; newspaper illustration. (17 x 12.5 cm). 1842.

Interior scene featuring a man in robes and a wig seated behind a curtained area; in front of him is a man standing at a table; there are numerous men seated and standing, some asleep, surrounding the table, one is reading a copy of “Morning Post”. Note on file indicates image is from the Quarto Boston Notion Vol. 1 No. 46 Saturday, August 20, 1842.
**Box 7 Folder 14** Johnston, David Claypoole (1799-1865). [*Distribution of the Spoils*]; newspaper illustration. (26.5 x 16.5 cm). 1842.

Newspaper article and illustration featuring African men outside a columned structure pulling apart what appears to be a sheep; some of them are fighting and some are lying on the ground. Note on file indicates image is from *Boston Notion Quarto* Vol. 1 No. 47 Saturday, August 27, 1842. Initials in illustration read “D.C. J.”

**Box 7 Folder 15** Johnston, David Claypoole (1799-1865). [*A New Novel by Captain Marryatt*]; newspaper illustration. (13 x 12 cm). 1841.

Bust portrait featuring Captain Marryat (Captain Frederick Marryat 1792-1848) looking and facing right; he is smoking. He is wearing a white collared shirt. Note on file indicates image is from the *Boston Notion* April 10, 1841.

**Box 7 Folder 16** Johnston, David Claypoole (1799-1865). [*Cover for Brother Jonathan*]; newspaper. (30 x 21 cm). 1843.

Decorative header featuring scrolls surround the title “Brother Jonathan” also in included in the decoration is an image of a man holding an open book labeled “Brother Jonathan”, a woman writing sheet music, a woman painting and several cherubs pulling tassels which support the title. From New York, February 22, 1843.

**Box 7 Folder 17** Johnston, David Claypoole (1799-1865). [*Masthead for Boston Notion*]; illustrated newspaper masthead. (15 x 60.5 cm). 1840.

Masthead for paper for June 20, 1840 featuring the letters for BOSTON NOTION illustrated with figures reading or displaying several sections (in the style of acrostic) of the paper including Boston Notions, Oddities, Scraps and Sketches, Theatre, Odes, News, Naval, Opera, Travels, Important if True, Official Intelligence and Notice. Central in the masthead is an image of giraffes holding up a copy of the Boston Notion in front of a large crowd. The image is inscribed “[J.? A.?] Smith Concord.”

**Box 7 Folder 18** Johnston, David Claypoole (1799-1865). [*Masthead for Boston Notion*]; illustrated newspaper masthead. (15.5 x 60.5 cm). 1841.

Masthead for the paper for May 1, 1841; variant of masthead for Box 7 Folder 17; image features figures crawling over the decorated letters BOSTON NOTION carrying pieces of paper or bags labeled: Tales, Oddities, Sonnets, Epigrams, Foreign Correspondence Gunard’s Line, Notions Express Line, Latest News, Extra, Copy. Central in the image is an interior domestic scene with a woman holding a baby in her arms; a man puts his feet up on a stool to the right and there are several children unfolding the large newspaper, one crawling over it; there are framed images on the walls and on the table a copy of Scraps and the Times. Copy is inscribed at top “Julius M. Smith”

**Box 7 Folder 19** Johnston, David Claypoole (1799-1865). [*Masthead for Boston Notion*]; illustrated newspaper masthead. (13.5 x 58.5 cm). 1841.

Second copy of the masthead in Box 7 Folder 18.

**Box 7 Folder 20** Johnston, David Claypoole (1799-1865). [*Portrait of an unknown man*]; lithograph. (28 x 22 cm). No date.

Portrait from the waist of a man facing left, turned towards the viewer; he is wearing a coat with buttons and a white shirt with the collar up; his hair is combed over to the right, he has sideburns
and a mole on his cheek; the chair he is leaning on is labeled “D.C. Johnston delt.” Note in reverse indicates “Actor in Federal St. Theatre Boston circa 1830”

**Box 7 Folder 21** Johnston, David Claypoole (1799-1865). *Mr. Johnston as Crack*; lithograph. (46 x 30.5 cm). No date.

Full portrait of a man wearing a heavy coat with large pockets and lined with fur and a scarf around his neck facing the viewer. He is holding a handled whip; he is wearing a light-colored hat with a large brim and holes in his socks. Title is annotated beneath ” ’Now I’m a kind of Bond-street man of fashion.’ Turnpike gate, Ac. 1 Sc. 2” Annotated beneath in pencil “By DC Johnston”

**Box 7 Folder 22** Johnston, David Claypoole (1799-1865). *Characters in the Polly Packet as Represented by Mr. Mathews*; engraving. (22 x 18 cm). No date.

Image of seven figures standing in an interior with an arch above and either paneled walls or a curtain behind them. The figures are labeled beneath (with text) as: No. 1 Mr. Mathews, 2. Theophilus Tulip ”Ma! O! Ma I want to be so sick!” 3. Major Longbow ‘There’s Muscle’ 4. Dan O’ Rourke That major’s like a fish-woman always crying muscle 5. Isaac Tabinett ‘Ven a man’s all covered mit laces a little ting ruffles him 6. Mrs. Tulip Theophilus ‘my love! Where is the dear child’ 7. Mons Jeu-Singe “O I am so sick”

Imprint information appears beneath “Sketched (from memory) Engraved & Published by D.C. Johnston.” Many of the figures are in costume. From left, the man labeled 2. has his hand on his forehead and hat in hand, the figure labeled 3. is wearing a long overcoat, high boots, with one leg extended a fist and has his hair tied back. Figure 4. is wearing a tall hat and puts an object over his right shoulder. Figure 5. has a hat and a long beard and is peering towards the viewer out of the corner of his eye. Figure 6 is a man dressed as a woman in a gown with a tall hat with feathers and figure 7. is in a tricorn hat, overcoat and holds a bowl and spoon and is bent forward. Behind him is a table with a crate atop and an animal enclosed.
Box 8 Folder 1 Johnston, David Claypoole (1799-1865) attributed. [A Grave Mistake]; pencil. (15 x 16 cm). No date.
Image featuring a drunken man leaning up against a building to the left with his arm raised towards a passing hearse; the hearse is horse-drawn and its driver is looking behind frowning; the drunken man has ripped clothing. Image is annotated at bottom: “A Grave Mistake: By golly there’s a bus! Hold on driver! Room for one more inside?”

Box 8 Folder 2 Johnston, David Claypoole (1799-1865) attributed. [A Grave Mistake]; pencil. (14 x 17.5 cm). No date.
Image of a man holding a light post to the right with his arm raised towards a passing hearse; the man has a bottle in his pocket. Image is annotated at bottom: “A Grave Mistake: There’s a bus! Hold on driver! Room for one more inside?”; note: image similar to Box 8 Folder 1.

Box 8 Folder 3 Johnston, David Claypoole (1799-1865) attributed. [Metamorphosis; man in top hat]; pencil. (13.5 x 8.5 cm). No date.
Image of a portrait of a man wearing a top hat and holding a newspaper; he is wearing a coat and loosely tied bow; he has hair curled around his ears. The paper around his mouth and eyes have been removed.

Box 8 Folder 4 Johnston, David Claypoole (1799-1865) attributed. [Metamorphosis; man in top hat]; pencil. (15 x 8.5 cm). No date.
Image of a portrait of a man from the waist wearing a top hat and holding a newspaper; he is wearing a coat and his is hair curled around his ears. The paper around his mouth and eyes have been removed. Note on file indicates it is a transfer drawing.

Box 8 Folder 5 Johnston, David Claypoole (1799-1865) attributed. [Metamorphosis; man in top hat]; pencil. (10.5 x 13 cm). No date.
Image of a man wearing a soldier’s uniform and military hat, possibly a bicorn, similar to a Napoleonic hat. The paper around his mouth and eyes have been removed.

Box 8 Folder 6 Johnston, David Claypoole (1799-1865). [Illustration for Guy Mannering]; pencil. (15 x 18.5 cm). No date.
Image of Dominic Sampson and Meg Merrilies featuring an image of a woman grabbing a man seated on a stool, his hat and cane are on the stone floor; behind is an iron pot. The walls and ceiling are brick. See Box 12 Folder 33 and Box 11 Folder 3.3.

Box 8 Folder 7 Johnston, David Claypoole (1799-1865). [The Dorr Rebellion]; pencil. (11 x 20 cm). No date.
Image featuring a man who looks similar to Napoleon standing on barrels with his arm raised; in front of him is a man on a donkey carting a wagon towards the left; behind him is a crowd of men.

Box 8 Folder 8 Johnston, David Claypoole (1799-1865). [Man with Stick Standing behind unsuspecting seated man]; pencil. (12 x 16.5 cm). No date.
Image of a man sitting on the water’s edge with a book in his lap and a hat at his feet; behind him to the left is a man frowning with a stick in his hands; light text at bottom is illegible.

Box 8 Folder 9 Johnston, David Claypoole (1799-1865) attributed. [Man showing items to three females]; pencil. (15.5 x 10.5 cm). No date.
Image of three women with a man in a landscape; to the right is a palm tree. The man is wearing a head scarf and long robes and is showing the women some form of cloth/fabric or perhaps jewelry. Two of the women reach for the items while the third puts her hands over her chest.

**Box 8 Folder 10** Johnston, David Claypoole (1799-1865). *Col[onel]. Jono Pluck of the Bloody 34th regiment of Penn.[Sylvania] militia*; pencil. (21 x 24 cm). No date.

Image featuring a man in uniform with a Napoleonic hat marching left; he is holding a large sword and sheath at his side; behind him are numerous troops; one is a man riding a cow; another rides a hot or pig; in the distance is a flag with a man and a horse pictured.

**Box 8 Folder 11** Johnston, David Claypoole (1799-1865). [*Portrait of a man with pipe*]; pencil. (20 x 16.5 cm). No date.

Portrait from the waist of a man seated at a table; he is turned towards the viewer but looking left; his arms is on the table and he holds onto a pipe.

**Box 8 Folder 12** Johnston, David Claypoole (1799-1865) attributed. [*Men playing Blind Man’s bluff*]; pencil. (19 x 17 cm). No date.

Image featuring numerous men, many with their left legs in the air, turned towards a central man who is being blindfolded; many of the men are frowning and have their hands out.

**Box 8 Folder 13** Johnston, David Claypoole (1799-1865) attributed. [*Man outside with a scythe*]; pencil. (16.5 x 15 cm). No date.

Image featuring a man in a long shirt facing left; he is standing in a field with a scythe in his hands; in the background is a bare tree. Note: bust portrait sketch of a man looking left with a hat on reverse.

**Box 8 Folder 14** Johnston, David Claypoole (1799-1865) attributed. [*Portraits of two men and a fist in the upper corner*]; pencil. (15 x 14.5 cm). No date.

Portraits of two men; one is of a man with light-colored or white hair facing the viewer, looking right; the other is of a man who looks angry with a goatee and dark hair facing the viewer but looking left; he has his head in his hand underneath is marked “don’t mark it”; in the upper left corner is a clenched fist. Manuscript writing on reverse describes a word puzzle as well as two sketches of faces.

**Box 8 Folder 15** Johnston, David Claypoole (1799-1865) attributed. [*Jefferson Davis and a sleeping lion*]; pencil. (20 x 13 cm). No date.

Image annotation with text featuring Jefferson Davis kneeling down and picking a lion’s ear with a branch/tuft of cotton. Image is annotated beneath “Lion – Jeff its no use! I can do no think [sic] for you till I have a talk with your Uncle Sam” At top text reads “Jeff Davis tickling the […] Lion’s ear with a tuft of cotton”. Note: very light pencil sketch on reverse.

**Box 8 Folder 16** Johnston, David Claypoole (1799-1865) attributed. [*Jail cell with man kneeling at a bed*]; pencil. (16 x 21 cm). 1856.

Image of a man kneeling in a locked jail cell before a bed; there is a window flooding light onto the scene in the upper left; to the left is a stool with a pitcher on top and a book near the bed. Numerous markings appear on the wall. Note: image may be a transfer drawing. Note on file indicates the image is from the Winter Sermon for Christmas and the New Year, Boston 1856.
Box 8 Folder 17 Johnston, David Claypoole (1799-1865) attributed. [Street scene with two people bundled against the wind]; pencil. (16.5 x 21 cm). 1856.

Image featuring two people, a man and a woman who are poorly dressed outside on a windy day; they are bundling against the cold; across the street is a boy carrying what appear to be newspapers; behind him is the façade of a tall building and a steeple in the distance; the trees are bent to indicate heavy winds. Note on file indicates the image is from the Winter Sermon for Christmas and the New Year, Boston 1856.

Box 8 Folder 18 Johnston, David Claypoole (1799-1865) attributed. [Domestic interior with family before a fireplace]; pencil. (14 x 19.5 cm). 1856.

Image featuring a family in a domestic interior; behind them is a fireplace with a mantle atop of which are vases and a decorated clock with sculpture. To the right a man sits reclining in his chair while a boy reads to him; to the left is a woman turning the pages of sheet music while a woman plays a piano; on the floor is a girl playing with a doll. A dog sits before the fireplace. Note on file indicates the image is from the Winter Sermon for Christmas and the New Year, Boston 1856.

Box 8 Folder 19 Johnston, David Claypoole (1799-1865) attributed. Uncle Sam dissatisfied with his last basket of potatoes; pencil. (13.5 x 17 cm). No date.

Image featuring two men near a basket of potatoes; the man to the right is wearing a long coat and has on a hat; the man to the left is standing and frowning holding a small potato between his fingers. Text atop reads "U. Sam I tell you what T. Collins, if you think that I and my family are going to put up with such potatoes as these, you are awfully mistaken, they're too small for any thing. T. Collins – [Wait?] now Uncle Sam' them's the very best Gregtown potatoes President Pierce says he likes 'em better than blue noses."

Box 8 Folder 20 Johnston, David Claypoole (1799-1865) attributed. [Image of man reading from an open book]; pencil. (7 x 7 cm). No date.

Image of a man, possibly Don Quixote, reading from an open book; the man has his head in his hand and is wearing Elizabethian-era clothing; he has a goatee and dark hair.

Box 8 Folder 21 Johnston, David Claypoole (1799-1865) attributed. [Four sketches for Don Quixote (with Andrew Jackson)]; pencil images glued onto cardstock. (24 x 17.5 cm). 1837.

Four separate sketches glued onto a piece of cardstock. Illustrations look preparatory for Polit. Cart. I29 "Illustrations of the adventures and achievements of the renowned Don Quixote and his doughty squire Sancho Panza"; first illustration labeled "8" is of Andrew Jackson sitting in a chair with Douglas to his right; second image labeled “1” features Jackson seated at a table with numerous items scattered on the floor; framed artwork adorns the walls; image three labeled “12” features a man being tossed on the air on a blanket by a crowd of men, in the distance is a man atop a horse; the last image labeled “9” features Jackson atop a wooden horse with armor on and Douglas grasping at his waist.

Box 8 Folder 22 Johnston, David Claypoole (1799-1865) attributed. [Four sketches for Don Quixote (with Andrew Jackson) continued]; pencil images glued onto cardstock. (24 x 17 cm). 1837.

Four separate sketches glued onto a piece of cardstock. Illustrations look preparatory for Polit. Cart. I29 "Illustrations of the adventures and achievements of the renowned Don Quixote and his doughty squire Sancho Panza"; first image labeled “7” features Jackson pointing to the ground while a man tries to calm him, Douglas looks on in a doorway; second image labeled “4” features the reverse of Douglas and Jackson riding atop two horses; third image labeled “10” features Douglas and Jackson outside a wooden structure, Douglas with his head in his hands and
Jackson in armor; fourth image “3” features two men fighting, on the floor are bags of money, emerging from the doorway are numerous men.

**Box 8 Folder 23** Johnston, David Claypoole (1799-1865) attributed. *[Two images for Don Quixote (with Andrew Jackson)];* pencil and pen and ink images glued onto cardstock. (24 x 17 cm). 1837.

Two separate images glued to cardstock; the top one is pen and ink and features Don Quixote in armor riding a steam-filled horse which is exploding; falling off is Sancho Panza; on the ground looking up at them are numerous people laughing. The second image is in pencil and features Andrew Jackson in armor with sword and shield fighting a lion in a cage with the face of Daniel Webster. Image is annotated “Don Quixote’s attack on the Lion Jackson and Dan. Webster”.

**Box 8 Folder 24** Johnston, David Claypoole (1799-1865) attributed. *[Three images for Don Quixote, man in a field and two men in uniform];* pencil and engraving images glued onto cardstock. (24 x 17 cm). ca. 1837.

Three images glued to cardstock. Side one features two images – an engraving with a barefoot man in a field holding a cane over his head; beneath this image is a pencil sketch of a man, possibly John Bull, sitting on a rum barrel offering an olive branch to a man who looks like a surprised pirate; he puts his hand up and leans backwards. Side two features an image of Don Quixote in full armor facing a lion who is in a cage; the lion looks away. Sancho Panza is atop and looks frightened. Image is signed “D. Quijote desafindo al Leon” and “G. Cruikshank del.” to the left and “D.C. Johnston sc.” to the right.

**Box 8 Folder 25** Johnston, David Claypoole (1799-1865) attributed. *[Image of Jackson as Don Quixote made an LLD];* pencil. (6.5 x 7.5 cm). 1837.

Image labeled “2” in the upper left features an image of two men in cap and gowns holding a rolled paper, possibly a degree, over Andrew Jackson who kneels before them, his hat in front. Behind are several people including Douglas who is laughing. Note: image is a transfer drawing and is preparatory for Polit. Cart. I29 “Illustrations of the adventures and achievements of the renowned Don Quixote and his doughty squire Sancho Panza”.

**Box 8 Folder 26** Johnston, David Claypoole (1799-1865) attributed. *[Image of Jackson on a donkey rushing the bank];* pencil. (5.5 x 9 cm). 1837.

Image featuring Andrew Jackson on a donkey rushing towards a building with numerous columns, the U.S. Bank. On a hill in the foreground is Douglas next to a donkey. Image is labeled “5” in the upper right hand corner. Note: image is a transfer drawing and is preparatory for Polit. Cart. I29 “Illustrations of the adventures and achievements of the renowned Don Quixote and his doughty squire Sancho Panza”

**Box 8 Folder 27** Johnston, David Claypoole (1799-1865) attributed. *Mischief afoot;* pencil. (14 x 19.5 cm). No date.

Image featuring a boy asleep on a stoop; next to him to the left is another boy who is applying shoe polish to his bare foot and smiling; standing is a person in a long coat and hat with papers in his or her arms.

**Box 8 Folder 28** Johnston, David Claypoole (1799-1865) attributed. *The artist at a stand still;* pencil. (14 x 19 cm). No date.

Image featuring an artist to the right sitting at a stool before a blank canvas mounted on an easel; he has his chin in his hands; before him is a seated large woman in a dress and bonnet; she is fat and ugly. Light text at top appears to read “Greely.”
**Box 8 Folder 29** Johnston, David Claypoole (1799-1865) attributed. *Domestic scene with mother trying to feed a baby who looks like a roll of parchment*; pencil. (20 x 16 cm). No date.

Image featuring a mother in a rocking chair trying to feed a baby on her lap with a spoon; the baby looks like a piece of rolled up artist’s paper or parchment; to the right is a man trying out a cloth before a fireplace; to the left is another woman, possibly a nurse, stirring a bowl with a spoon and leaning over to mother and child.

**Box 8 Folder 30** Johnston, David Claypoole (1799-1865) attributed. *Going to school in 1858; Going to school in 1828*; pencil. (15 x 16.5 cm). ca. 1858.

Two images; image to the left labeled “Going to school in 1858” features a young girl wearing a dress with hoop skirt carrying an armload of books, she is frowning; image to the right labeled “Going to school in 1828” features a young girl smiling and holding one book and a satchel in her hand; she is wearing a loose unadorned dress and short pants.

**Box 8 Folder 31** Johnston, David Claypoole (1799-1865) attributed. *Untitled sketch of a landscape with a building*; pencil. (6.5 x 10.5 cm). No date.

Image featuring a large building, possibly a mansion or a castle, in the distance with a central tower and trivets; in the foreground to the left is a tree on a hillside.

**Box 8 Folder 32** Johnston, David Claypoole (1799-1865) attributed. *Sketch for Abolition Blunderbuss*; pencil. (13 x 6.5 cm). No date.

Cartoon image of a man, possibly Horace Greeley, standing facing the viewer; he is holding what appear to be a rifle and a saber in each hand; he is wearing a long coat, a vest and glasses.

**Box 8 Folder 33** Johnston, David Claypoole (1799-1865) attributed. *Governor Andrew [pugging?] the Parker gun in patriotic agony*; pencil. (24 x 15.5 cm). No date.

Cartoon featuring a man a long coat with his pocket stuffed with an onion; he is aiming a rifle into the air; he is crying. Behind him are crowds of people crying with handkerchiefs in their hands. Text at bottom reads “Gov. Andrew [pugging?] the Parker gun in patriotic agony. “The big round tears coursed one another down his innocent nose in piteous chase” P.S. the Gov. has accidentally […] an onion out of his pocket a […] for the accommodation of the higher female slaves.”

**Box 8 Folder 34** Johnston, David Claypoole (1799-1865) attributed. *The Republican candidate’s dream*; pencil. (21 x 24.5 cm). No date.

Cartoon featuring a man asleep in a bed; above him is a bell, a wheel; a jackknife, the White House, all surrounded by clouds; the man is clutching the sheets. Text at bottom reads: “How provoking! A few moments since I had a distinct view of the White House: now…the view is interrupted by a monster Jack-knife, and a great bell in full swing”.

**Box 8 Folder 35** Johnston, David Claypoole (1799-1865) attributed. *Bust sculpture of an unidentified man*; pencil. (25 x 19 cm). No date.

Image of a bust sculpture of a man facing right; he has a large nose, is slightly balding and curled white hair to his nape. The bust is mounted on a pedestal.

**Box 8 Folder 36** Johnston, David Claypoole (1799-1865) attributed. *Image and conversation of a daguerreotypist and customers*; pencil. (30 x 24 cm). 1850.
Cartoon image featuring a seated woman looking at a daguerreotype with her mouth hanging loosely and her eyes crossed; to her right is a man with moustache, beard and pug-like nose looking on; before them to the left is a man with long hair and a goatee in robes with his arms extended. Text at top reads "`Daguerreotypist – there ma’am! I flatter myself that there never was a better likeness than that’ ‘Indignant wife – Good gracious! This a likeness of me!! As I [live?] the mouth’s askew and the eyes [squint?]’ ‘Complacent husband – Well my love I told you that there was no certainty in daguerreotypes – I had two taken of myself and in both I was represented with an unmistakable pug-nose”

Box 8 Folder 37 Johnston, David Claypoole (1799-1865) attributed. [Temperance sketch after George Cruikshank’s ‘The Gin Juggernoth [sic]’]; pencil. (26 x 30 cm). 1835.

Transfer drawing featuring a crowd of men and women in the foreground; behind them is a large gin vat which resembles a tap room; there are columns and numerous bottles; there are also two large gin barrels; in the far distance to the left are what appear to be gallows. Some of the people are being run over by the gin barrels.

Box 8 Folder 38 Johnston, David Claypoole (1799-1865) attributed. [Last image from the House that Jeff Built]; pencil. (12 x 15 cm). 1863.

Image featuring a ball and broken chain; there is also a broken shackle, hammer and crumbled slave auction sign; the image is bordered slightly in the upper right. Note: image is the last for the political cartoon Polit. Cart. H842; catalog record can be found here.

Box 8 Folder 39 Johnston, David Claypoole (1799-1865) attributed. [Portrait of Eng and Chang Bunker]; pencil. (24 x 18 cm). No date.

Image featuring Eng and Chang Bunker (1811-1874) conjoined twins; they have wreaths on their heads and visible underneath their open coats is the skin which attaches them; they have their arms around each others; one looks left the other looks towards the viewer.

Box 8 Folder 40 Johnston, David Claypoole (1799-1865) attributed. [Sketch for David Emmons portrait]; pencil. (22 x 19 cm). 1826.

Image featuring a man in a street scene; he is holding a piece of paper and has his left arm extended; he is looking right; behind him are men marching; one plays a drum and the other a fife; there is a man with a box on his back and a man selling items out of a street cart to the right.

Box 8 Folder 41 Johnston, David Claypoole (1799-1865) attributed. First trace figures No 1 & 2; the two tables; pencil. (20 x 25 cm). No date.

Image featuring three figures; one man in the center is standing holding a water bottle towards a seated man at a table with numerous bottles and cups on it; his head is wrapped in a bandage with “1” above his head; the man to the right is writing with a pen and ink well in front of him with “2” above his head.

Box 8 Folder 42 Johnston, David Claypoole (1799-1865) attributed. [Man seated at a desk while another hands him a long scroll]; pencil. (20.5 x 25.5 cm). No date.

Interior scene of what appears to be a shop; there is a clerk’s desk where a man is seated writing to the left; behind him are shelves of books; he is looking towards the right at a man who is before him who has a long scroll outstretched; this man is wearing a dark coat, top hat and has a moustache and goatee. Broadside on front of desk reads “Auction [Sale?]” Image could possibly be of a bill collector.
Box 8 Folder 43 Johnston, David Claypoole (1799-1865) attributed. *Symptoms of a locked jaw*; pencil. (27.5 x 21.5 cm). No date.

Image featuring Andrew Jackson seated in a chair; on top of him is a man, Henry Clay, who is stitching up Andrew's mouth; he has his arm wrapped behind Jackson and Jackson is grabbing onto him. Note: image is drawing for the political cartoon *Symptoms of a locked jaw*; AAS catalog record available [here](#).

Box 8 Folder 44 Johnston, David Claypoole (1799-1865) attributed. *A type of coming election*; pencil. (24 x 30.5 cm). No date.

Political cartoon featuring numerous men with speech balloons arguing about things like the constitution and addresses of speech; a man to the right is arguing about a ticket with a man wearing a dark coat top hat who is smoking and holding a cane; to the right of him is a man holding a paper and his hat and his hand facing the viewer saying “Hurra! For old Abe […] & down with Gen. Lincoln. Them's my sentiment Hurra!”

Box 8 Folder 45 Johnston, David Claypoole (1799-1865) attributed. *[Crowd scene with three elevated men selling shoes]*; pencil. (25 x 30.5 cm). No date.

Image featuring numerous men in a crowd, all of them are wearing hats; three of them are elevated, possibly on a platform; one to the left is wearing glasses and recording something in a logbook; a central man has what appear to be shoes in his hands; third man to the right is handing out what appear to be shoelaces. Manuscript note on reverse reads “M[] Childs has removed to No 180 Market Street between 5th and 6th”

Box 8 Folder 46 Johnston, David Claypoole (1799-1865) attributed. *[Eliza crossing the ice]*; pencil. (23.5 x 30.5 cm). after 1852.

Image featuring Eliza crossing the right on a sheet of ice, she is looking behind her to the left; on shore are three men with their arms raised; in the distance is a building and a horse.

Box 8 Folder 47 Johnston, David Claypoole (1799-1865) attributed. *[Image featuring the exterior of an archway and grounds]*; pencil. (24 x 30.5 cm). No date.

Image with a central archway which shows an interior of a structure with dropped arched ceilings; to the right is a man leaning against a pillar in uniform; the archway is covered in foliage, leaves and a flat; to the right is a castle in the distance and a bridge with reflection in a body of water.

Box 8 Folder 48 Johnston, David Claypoole (1799-1865) attributed. *[Image of a cobbler selling shoes]*; pencil. (24 x 30.5 cm). No date.

Scene with of three men selling shoes; man to the right is recording the transaction; man in the middle is saying “They are second hand gentleman but just as good as new. They have not been worn above more than 3 months”; man to the far right is handing out shoes and saying “[...] vat for these here shoes I think they are the most splendid articles I ever beheld O’ye God & little fishes look at that”; note: image is similar to drawing in box 8 Folder 45.

Box 8 Folder 49 Johnston, David Claypoole (1799-1865) attributed. *[Landscape with trees and houses]*; pencil. (21 x 28 cm). No date.

Landscape image featuring the ruins of a structure in the foreground as well as numerous trees which extend to the left, up a hillside. To the right is a cleared field with numerous houses and structures; a fence is crawling up the hill and the property is divided by a criss-cross fence.
Box 8 Folder 50 Johnston, David Claypoole (1799-1865) attributed. *Landscape with trees and gate*; pencil. (24.5 x 18.5 cm). No date.

Image featuring a large tree, possibly an oak, growing and leaning towards the left; behind the tree to the right is a fence.

Box 8 Folder 51 Johnston, David Claypoole (1799-1865). *Landscape with trees and gate*; pencil. (24.5 x 18.5 cm). No date.

Landscape featuring numerous tall, full trees; in the foreground is a tree which has been cut to clear a path; a man in a hat and coat is walking on the path to the left, image is initialed in lower right “D.C.J.”; behind the path is a fence.

Box 8 Folder 52 Johnston, David Claypoole (1799-1865). *Sign for D.C. Johnston Teacher of Drawing & Painting*; pencil. (21.5 x 36 cm). No date.

Image reading “D.C. Johnston Teacher of Drawing & Painting” the letters are crafted out of the leaves and branches of trees; image on reverse is an elevation of a monument; text “A. Fuller Walpole Center Mass.”

Box 8 Folder 53 Johnston, David Claypoole (1799-1865). *Taproom scene*; pencil. (21 x 24.5 cm). No date.

Interior of a Taproom featuring a large man seated on a chair, to his right is a table and to his left is a young girl with a pan and a soldier with a bugle; behind them is a bar room with several kegs and a sign reading “Lager”; there are two people at the bar and two men seated at a table. Note: image may be preparatory sketch for Box 3 Folder 17.

Box 8 Folder 54 Johnston, David Claypoole (1799-1865). *Dining room scene*; pencil. (15 x 18 cm). No date.

Image featuring a domestic interior with several people, men and women surrounding a dining room; on the wall are several pieces of framed artwork; a man to the right holds his glass up in a toast. Coming through the doorway is a man holding a large tray. A woman on the other end of the table looks forward; she has a “1” above her head. Annotation at bottom reads: “Female figure no 1 bb moved back”.

Box 8 Folder 55 Johnston, David Claypoole (1799-1865). *Dining room scene*; pencil. (15 x 18 cm). No date.

Interior scene of a dining room table; there is a woman pouring beverages into a glass; to the right a man pours a drink into a young child’s mouth; in the center is a woman holding a baby and a boy reading a book to a man; to the left is a pianoforte and framed artwork on the wall. In the background is a man coming through a doorway and another handing him paper. Note: image is likely a transfer drawing for Box 5 Folder 1.4 and Box 8 Folder 56.

Box 8 Folder 56 Johnston, David Claypoole (1799-1865). *Dining room scene*; pencil. (20.5 x 28 cm). No date.

Interior scene of a dining room table; there is a woman pouring beverages into a glass; to the right a man pours a drink into a young child’s glass and holding another; in the center is a woman holding a baby; to the left is a sketch of a pianoforte and framed artwork on the wall. Note: image is similar to drawings in Box 5 Folder 1.4 and Box 8 Folder 55.

Box 8 Folder 57 Johnston, David Claypoole (1799-1865). *Transfer drawings for “The Convent Committee”*; pencil: (18.5 x 14.5 cm). 1855.

36
Transfer drawings used for “The Convent Committee, better known as the Smelling Committee” political cartoon in AAS collections. Series of 9 Drawings. First features a man in front of an outhouse labeled “Investigator of an outhouse on the premises”; second features a man with a broken cart wheel leaning up against a fence labeled “the investigator discovers an old car wheel on the […]”; third image is of a man peering through a keyhole labeled “investigator of”; fourth image is of a man opening the door of a pantry spilling out its contents and frowning labeled “On opening the pantry”; fifth is of a man taking an article of clothing out of a closet labeled “investigation of the clothes”; sixth is of a person in a clothing barrel, all that is visible are the feet and a pile of clothes; seventh features a man peering up a chimney; eighth is of a man peering under a bed labeled “Investigation of the bed room”; final image features a man leaning over looking at frowning pigs eating out of a trough labeled “investigation of the piggery”. Note: see similar images in Box 5 Folder 1.19.

Box 8 Folder 58 Johnston, David Claypoole (1799-1865). [Image of a topless man putting items into a bag]; pencil: (15 x 5.5 cm). 1855.

Transfer drawing featuring a politician as a naked baby putting items into a bag; he is bald, barefoot, bare-chested and facing right. Note: image is from the Political Cartoon collection catalog record available here.

Box 8 Folder 59 Johnston, David Claypoole (1799-1865). A Charm for the Slaveocracy – or Shakespeare Improved; pencil: (29 x 38.5 cm). No date.

Political cartoon with numerous political figures surrounding a cauldron labeled “Double freesoil trouble till freesoil men are sham…”; beneath it are copies of the Telegraph, the Journal and the Tribune; a man is blowing onto the papers to increase the fire; to the right on a platform titled “Slavery Platform” is a devil-like man with whip, ball and chains and shackles; a man stands to his left. Several of the men have papers emerging from their pockets labeled “Nebraska Bill” and runaway ads. Image is annotated beneath “A charm for the slaveocracy – or Shakespeare improved – see incantation scene in MacBeth”.

Box 8 Folder 60 Johnston, David Claypoole (1799-1865). Democratic Incantation Scene; pencil: (27.5 x 34 cm). No date.

Image similar to the item in Box 8 Folder 59; there are additional newspapers beneath the cauldron: Tribune, Telegraph, Atlas, Sumner’s Speech, Parker’s Sermon, Beecher; on the platform is a man with a whip and shackles labeled “Neckcloth”. Note: there are numerous pen testings to the right and on the reverse a chalk portrait of a young man facing the viewer.

Box 8 Folder 61 Johnston, David Claypoole (1799-1865) attributed. [Three men in a theatrical scene; possibly Shakespeare]; pencil: (34.5 x 44 cm). No date.

Image featuring two men in Elizabethan-era clothing laughing while pulling back the curtain on a sleeping man to the right with large boots and a sheathed sword, possibly Falstaff.

Box 8 Folder 62 Johnston, David Claypoole (1799-1865) attributed. Use of the lead pencil as taught by D.C. Johnston; pencil: (51.5 x 33.5 cm). No date.

Sign advertising for D.C. Johnston featuring an intricate landscape scene; to the right are roots snaking around rocks and numerous lush, filled in trees growing on a hillside; in the foreground are numerous rocks and some plants and grasses. Illegible pencil marks of possibly a signature in the lower right hand corner.

Box 8 Folder 63 Johnston, David Claypoole (1799-1865) attributed. [Young family being turned out by man in doorway]; pencil. Image: (10 x 13 cm) mounted on cardstock: (15 x 21.5 cm). 1856.
Image of a young family being turned out by a frowning man in a doorway to the right; visible through an archedway towards the left is a dog in a doghouse; the family consists of a mother carrying a young baby, a young girl with a basket and a young boy clutching his mother’s skirts. Note on file indicates image is from *Sketches for Winter Sermon 1856*. Note: image is drawn on blue-colored paper.

**Box 8 Folder 64** Johnston, David Claypoole (1799-1865) attributed. [*Title page for A Winter Sermon for Christmas and New Year*]; pencil and gauche. (21 x 16 cm). 1856.

Title page or cover art for *A Winter Sermon for Christmas and New Year*; AAS catalog record available [here](#). Featuring the words “A Winter Sermon” spelled out on the upper branches and “Christmas and New” spelled out in snow and lower tree branches; the word “New Year” is inscribed on a rock.

**Box 8 Folder 65** Johnston, David Claypoole (1799-1865). [*Image of Fruit Seller of the Old South*]; pencil and gauche. (16.5 x 22 cm). No date.

Image featuring an old seated man with a newspaper on his lap to the right; he is reaching towards some fruit; to the left is a boy with a hat and bag handing fruit and reaching his arm out to the man; broadsides are posted on the wall behind him for a 4th of July celebration; signs on some of the produce read: “Ginger Beer” and “Spruce Beer” and a dog crawls underneath the table. Note: see similar images in Box 7 Folder 9 and Box 3 Folder 19.

**Box 8 Folder 66** Johnston, David Claypoole (1799-1865) attributed. [*Portrait of an unknown man looking left*]; pencil and colored pencil. (24.5 x 20 cm). No date.

Portrait of a heavy-set man facing the viewer, eyes turned left; he has dark hair and sideburns and a cleft chin; his face is highlighted with orange colored pencil. Note on file indicates the image is a study for an engraving.

**Box 8 Folder 67** Johnston, David Claypoole (1799-1865) attributed. [*Cover for the American Comic Annual*]; pencil. (24.5 x 20 cm). 1830.

Front cover for the *Comic Annual* published by Lord and Holbrook; cover features two men on boxes holding up a banner which displays the title; leaning up against one of the boxes is a man smoking, billowing smoke over the scene; in the distant background is a cityscape. Image is heavily annotated with manuscript notes. Note: see pen litho in Box 6 Folder 1.46.
Box 9

**Box 9 Folder 1** Johnston, David Claypoole (1799-1865). *Scraps: [No. 1]*; bound engravings. (25 x 32.5 cm). [1829?].

Two copies; cover features two men pulling a sheet which reads “Scraps” made out of the bent forms of various men; they are on a stage. Quotation on cover is Shakespeare; annotated “The only complete set of which I have any knowledge”; four plates inside featuring numerous scenes of puns and word play depicting social humor.

**Box 9 Folder 2** Johnston, David Claypoole (1799-1865). *Scraps for 1830: No. 2*; bound engravings. (25 x 32.5 cm). [1830?].

Two copies of bound engravings featuring numerous miniature political cartoons and scenes; each page has approximately nine scenes with captions and text. Two quotes from [Lawrence] Sterne and [William] Shakespeare appear on the cover; each copy has four engraved plates many dealing with social commentary and subjects such as African-Americans.

**Box 9 Folder 3** Johnston, David Claypoole (1799-1865). *Scraps for 1832: No. 3*; bound engravings. (26 x 33.5 cm). [1831?].

Four copies of books of bound engravings. The cover features two centaurs holding a sign which reads “I own I like to laugh & hate to sigh, And think that visibility was giv’n For human happiness; by gracious heaven” by Peter Pindar. There are numerous prints on the wall labeled Escalade, Sea-view, Arbour, A Beggar, Pea-cock, Escape which spell out “Scraps” “No.3” is painted on an easel using branches and the wheel of a cart. Inside are four pages of plates of political cartoons, caricatures and scenes; the plates are about play, children, incarceration, travel, African Americans, interior and street scenes.

**Box 9 Folder 4** Johnston, David Claypoole (1799-1865). *Scraps for 1833: No. 4*; bound engravings. (26 x 33.5 cm). [1832?].

Three copies of books of bound engravings; cover says “Scraps (No. 4,) for the Year 1833. In which is included Trollopania”; image at bottom is the same as the D.C. Johnston trade card which features the name D.C. Johnston formed from the trunks of trees and “Artist” from the bodies of men. Inside are four plates two illustrating *Domestic manners of the Americans* by Frances Trollope depicting satirical sketches of the Trollopes’ visit to America; includes quotations and citations from the “Domestic Manners” text. Additional plate of images unrelated to “Trollopania” in front and back depicting numerous social humor scenes including images of animals and death/hearses.

**Box 9 Folder 5** Johnston, David Claypoole (1799-1865). *Scraps for 1834: No. 5*; bound engravings. (33.5 x 26.5 cm). [1833?].

One copy of a book of bound engravings and text; there are four plates of engravings and three pages of text which explains that two of the plates are humorously illustrating select passages of: *Observations on professions, literature, manners, and emigration, in the United States and Canada* by Rev. Isaac Fidler entitled “Fiddler D.D.”. Other scenes illustrate lines from Shakespeare, social humor and satire scenes many domestic in nature.

**Box 9 Folder 6** Johnston, David Claypoole (1799-1865). *Scraps for 1835: No. 6*; bound engravings. (33.5 x 26.5 cm). [1834?].

Three copies and one separate plate of bound engravings; the cover quotes an endorsement from Swift “Get Scraps!”; some of the social humor subjects address Catholics, fanatics, reflections in mirrors, writing, air balloons and temperance.
Box 9 Folder 7 Johnston, David Claypoole (1799-1865). Scraps for 1837: No. 7; bound engravings. (33.5 x 26.5 cm). 1836.

Two copies of the first edition, two copies of the second edition. Title on front reads “Phrenology exemplified and illustrated, with upwards of forty etchings.” In the front is prefatory and explanatory text on the “organs” and their descriptions. Text numbers 19 pages followed by four plates; the images of the plates illustrate various humorous elements of the traits using both humans and animals; there are also images of the pyramids, men and women interacting with print culture and the last image includes a self-portrait of Johnston. See Box 10 Copperplates 1-4.

Box 9 Folder 8 Johnston, David Claypoole (1799-1865). Scraps for 1840: No. 8; bound engravings. (35 x 27 cm). 1836.

Three copies of bound engravings with the quoted endorsement from Shakespeare “Scraps are good”; each copy has four plates of engravings. Many are social humor scenes featuring domestic interiors and street scenes; some feature children and women, some featuring animals dressed as humans and many depict temperance scenes.


Four copies of bound engravings; the cover features men putting up a large broadside on a building; behind are people conversing angrily through windows; the scene is bordered with four sketches of various people; two interacting with copies of “Scraps”; four plates depict humorous and word play scenes featuring such scenes as newsboys; people interacting with artwork; a serpent, women artists, and a plate solely discussing Women’s Rights including one of a woman “Popping the Question” to a seated male.

Box 9 Folder 10 Johnston, David Claypoole (1799-1865). [Proof Plates from Johnston engravings]; engravings. (various sizes). various dates.

Various proof plates from Johnston engravings and scenes; some from “Trollopiania” “Women’s Rights” and “Fiddler D.D.”; also included are proofs of the “Great Locofoco Juggernaut” and two Metamorphosis proofs (on single sheets); one of the Jefferson Davis envelope and another of the William Henry Harrison/Martin Van Buren envelope (See Box 10 Folder 8).
Box 10

Box 10 Folder 1 Johnston, David Claypoole (1799-1865). *Mrs. D.C. Johnston [calling card]*; copperplate. (10 x 5.5 cm). No date.

Copperplate engraving of the calling card for Mrs. D.C. Johnston; image featuring the name D.C. Johnston bent out of the branches of leaves in the foreground; in the distance are mountains and alongside is a boulder labeled “Mrs.”

Box 10 Folder 2 Johnston, David Claypoole (1799-1865). *Dissolving Views*; woodblock. (9 x 7 cm). No date.

Image featuring a man bent over, hat in hand looking into a box in front of him to the left; there is a man holding onto a string which is attached to the box. Text on verso reads Showman- Taking a peep in a Magical Showbox….you are now looking down Pennsylvania Avenue, in the distance you perceive a white house; keep your eye on it and you will see it dissolve and disappear.”

Box 10 Folder 3 Johnston, David Claypoole (1799-1865). *Illustrations from the 1830 Galaxy of Wit*; engravings. (15.5 x 8 cm). 1830.

Numerous signed engravings by Johnston for *Galaxy of Wit*; AAS catalog record link available here. Images include a scene with numerous men lined up, Falstaff in the center; second image is “A Judge” with a judge at a table with three men and numerous bottles; “A Quick Retort” with an image of an African American man punching a white man in the face outside on the street, two men looking on; “Saving” with two men in an attic with a table, one lighting a candle; “Admiral Montague” with an image of a tied up man being whipped by another man; an Admiral and other men look on; “Yorkshire!” with an image of a dining room table and four men surrounding it, one drinking from a goblet; “Charlestown” with an image of several men on the street in top hats; “The Post” with an image of an intoxicated man approaching a street-post; “Currency” with an image of a man holding a book and knocking over a tale; a man to the right extends his arm; on the wall is a sign reading “No Trust”; “Hunchback of Toulouse” with an image of two men on the street; a hunchback to the right pointing to a man with a swollen eye.

Box 10 Folder 4 Johnston, David Claypoole (1799-1865). *Various engraved title pages*; engravings. (various sizes). No date.

Title pages for *Lives of the Apostles* by F.W.P. Greenwood featuring robed figures in a pastoral scene a palm tree growing to the right; on the reverse is an image of the “Last Supper” signed by D.C. Johnston. Title page for the *Laughing Philosopher* (1825) with a group of lined up men many in theatrical clothing; note: central man is similar to Box 1 Folder 2; *Conversations on Common Things* with an image of a woman with her arm extended around a child pointing towards items such as a clock, basket, globe; Washington bust, etc. Portrait of Junius labeled “Earl of Chatham” from *Letters of Junius* (1829); church ruins in a landscape labeled from the text *Kenilworth* a Waverly Novel by Sir Walter Scott and two copies of the engraved frontispiece for the *Token* one signed to “E.B. DeForest from Marcus Wood”.

Box 10 Folder 5 Johnston, David Claypoole (1799-1865). *Various engraved trade cards*; engravings. (various sizes). No date.

Engraved trade cards for D.C. Johnston and Mrs. D.C. Johnston [from plate in Box 10 Folder 1] as well as cards for D. Brigham with an image of a train in a landscape and the letters “D. Brigham” bent out of the branches of trees; “A. Cary Stone Marble and Stone Cutter Front St. Boston” with an image of marble stone, granite, headstones and tombstones depicting the words; to the right is an urn and underneath signed “D.C. Johnston del et scct’; Miss Blayney Teacher of Music No 172 So. Third ST.” with an image of a harp and sheet music with a banner and trumpets.
Box 10 Folder 6 Johnston, David Claypoole (1799-1865). [Various engravings]; engravings. (various sizes). No date.

Engraved and woodcut portraits of: “John Horne Tooke Esqr” with a bust portrait of a man looking left and additional image of “Earl of Chatham”; images are from *Letters of Junius* (1829); “Mrs. James Hunter Equestrian”; two engravings of “Sa” “Logic Jerry” and “Dusty Bob” glued to a piece of cardstock; part of a masthead for a Daily Paper featuring a flag, shield, and anchor; a man carrying a horse; several pin ups of men fighting and opening bottles; a portrait of a woman in a mink image is annotated “The coil of...$2”; a young boy holding a stick rifle and blowing bubbles; a man packing a crate with straw, in the foreground are numerous vases; an image of a soldier with a mushroom for a head; an image of a man seated at a desk writing letters and holding his fingers to his nose (image is a variant from Scraps No. 5”; an image of a young girl in large shoes, is annotated “How to avoid corns”; image of a man holding a rifle and a whiskey barrel in his hands; image of a man inserting a cotton plant into the ear of a sitting lion (similar to Box 8 Folder 15); two copies of a soldier lying on his back surrounded by artillery and three illustrations for the *New Mirror* Extra Nov. 5, 1844. Images include a young man playing a flute; to his right is a dog in a collar; image of a man at a table holding up rolled papers; and an image of an auction scene with a crowd of men holding paper which reads “Valuable House Lots”.

Box 10 Folder 7 Johnston, David Claypoole (1799-1865). [Portraits of D.C. Johnston]; pencil and photographs. (various sizes). No date.

Various portraits of David Claypoole Johnston. One is a pencil drawing featuring the artist sitting in a rocking chair facing left reading from an open book. Three photographs are of a bust portrait of Johnston facing right, head turned towards the viewer wearing a dark coat and a cravat; photographs are annotated “Drawn by J. Wood 1823”. Three photographs are of the Thomas J. Johnston chalk portrait with Johnston facing the viewer eyes turned right. Note: is similar to the oil painting in the collections of the American Antiquarian Society.

Box 10 Folder 8 Johnston, David Claypoole (1799-1865). [Cartoon envelopes; metamorphoses]; hand colored engravings; engravings. (12 x 7.5 cm). 1836-1863?

Envelopes featuring portraits of men as “Before and After”; the envelopes have tabs on the bottom labeled “pull” which change the facial expressions on the portraits above. Some of the depictions include two copies of “A Buchan-ear” before and after the Presidential Election. Two copies of a portrait of a bald man with red hair wearing a dark coat, rings and a cravat with a cup in his hands; his before and after is a “Beautiful Goblet of White House Champagne” and after “An ugly mug of Log Cabin hard cider” the cup in his hands change from initials for MVB [Martin Van Buren] and WHH [William Henry Harrison]; four copies of a portrait of Jefferson Davis facing right “Before” and “After” the Fall of Fort Sumter 1861-3; four copies of “A Locofoco before and after the late election” where the pull tab for before is “Hurrah for Cass!” and after “What! Old Zack Elected!”; two copies of before and after for “A Locofoco Christmas Present” of A Locofoco before and after and the N. York election; two copies of a Fremont before and after the Presidential election “giving ‘em Jessie in Maine” “getting Jessie in Penna”; two copies of before and after “Jonathan Soaker after the Governor’s signature to the Liquor Bill” and “Jonathan Soaker after the Governor’s Veto to the Liquor Bill”; two copies of a before and after with text glued which starts “Hurrah! For the Fair...” and one copy of a Fremont Before the Presidential Election which is glued over the Jonathan Soaker printed text (see proofs in Box 9 Folder 10).

Box 10 Folder 9 Johnston, David Claypoole (1799-1865). [Engravings from Aurora Borealis]; engravings. (9.5 x 15.5 cm). 1831.

Images for *Aurora Borealis* (1831); first image is an interior scene with a man holding a woman’s hand; both are sitting in chairs labeled “Sir Isaac Newton’s Courtship”; second image features a woman motioning towards a portrait on the floor, to her left is a man with a large stomach looking
cross labeled “A Striking Likeness”; Image of three soldiers on horses in front of a store labeled “Drugs and Medicines” image is labeled “Mortars”; interior scene of a dining table where two men are seated one eating, in front of them is a dog, image is labeled “Curiosity”; title page featuring two men holding up a sign which is labeled “The Aurora Borealis or Flashes of Wit”; two copies of an engraving with men lined up labeled “Andrews” “Forrest” “Macready” “Holland” “Cooper” “Sloman” “Ellissett” “Mast Burke” there are two framed portraits on the wall; an image labeled “Sailor & Huggler” featuring a house exploding and a man with his hand on his head wearing striped pants and hat in front of him; image of a man on a barrel of gin smoking handing over a smoking item to a skinny admiral labeled “Van Tromp”; image of a man looking at fire on the street; behind him is a cart with items and a man looking on with a bugle labeled “Yankee Pedler”; interior scene with three men one with his feet up on a chair labeled “A Little Porter” interior scene at a dining room table with four men smoking; a fifth man is outside and looks in through a window labeled “Turning Out”; image of two African American men inside a tavern one handing the other a cup; looking on is the tavern keeper and a disheveled man with a bottle stands in the doorway labeled “Fair Play”; interior scene with a long table and two well-dressed men one holding a cane to a poorly dressed boy labeled “Dr. Johnston Pudding”; outdoor fish market where a man to the right is cutting up fish and an African-American man is purchasing one; to the left is a woman being squirted by an egg and dog running around the baskets labeled “Fish”.

**Box 10 Folder 10** Unknown creator. [*Artist Glass of D.C. Johnston*]; glass in case. (circular: 4.5 x 3.5 cm). No date.

Single circular magnifying glass in a case labeled “D.C. Johnston”.

**Box 10 Folder 11** Johnston, David Claypoole (1799-1865) attributed. [*Uncut woodblock with image of a cobbler*]; woodblock. (6 x 5.5 cm). No date.

Image on a woodblock of a seated cobbler at a bench working on a shoe; he has a hammer in his hand; there are tools on a shelf on the wall behind him and a window to the right.

**Box 10 Folder 12** Johnston, David Claypoole (1799-1865) [design]. [*Great Locofoco Juggernaut plate*]; copperplate. (10.5 x 24.5 cm). 1838?

Engraved copperplate for Great Locofoco Juggernaut (see engravings in Box 6 Folder 1.34-36) engraved by “JB Keim” in Philadelphia. Image is the reverse of the print: Political cartoon which looks like a banknote/coupon which says it is “Good for a Shave”. At top the text reads, “Great Locofoco Juggernaut. A New Console-A-Tory Sub-Treasury Rag-Monster” Engraved by the Locofoco Shinplaster Engraving Company. Image on top features men wearing yokes pulling a wagon with a half man, half animal creature sitting on top of a bag called “Deposits” wagon is labeled “2000,000 Jackass power”; behind two men are walking and looking and there are several houses ablaze in the distance; the cart is wheeling over bodies of men. Panel to the left features a man who looks like a donkey following a jack ass with Jackson’s face carrying deposits; to the right is an image of Jackson as a woman holding a Veto next to a globe and standing on Common Sense and carrying a torn flag called “Constitution”.

**Box 10 Copperplate 1** Johnston, David Claypoole (1799-1865) [design]. [*Scraps No. 7 Plate I*]; copperplate. (25.5 x 35.5 cm). 1836?

Copperplate by John F. Morin in New York [engraver stamp appears on reverse]. See Box 9 Folder 7; mages feature twelve vignette scenes illustrating Johnston’s text on Phrenology.

**Box 10 Copperplate 2** Johnston, David Claypoole (1799-1865) [design]. [*Scraps No. 7 Plate II*]; copperplate. (25 x 35.5 cm). 1836?

Copperplate by John F. Morin in New York [engraver stamp appears on reverse]. See Box 9 Folder 7; mages feature twelve vignette scenes illustrating Johnston’s text on Phrenology.
**Box 10 Copperplate 3**  Johnston, David Claypoole (1799-1865) [design]. [Scraps No. 7 Plate III]; copperplate. (25 x 35.5 cm). 1836?

Copperplate by John F. Morin in New York [engraver stamp appears on reverse]. See Box 9 Folder 7; mages feature twelve vignette scenes illustrating Johnston’s text on Phrenology.

**Box 10 Copperplate 4**  Johnston, David Claypoole (1799-1865) [design]. [Scraps No. 7 Plate IV]; copperplate. (25 x 35.5 cm). 1836?

Copperplate by John F. Morin in New York [engraver stamp appears on reverse]. See Box 9 Folder 7; mages feature twelve vignette scenes illustrating Johnston’s text on Phrenology.
Box 11

Box 11 Folder 1: Johnston, David Claypoole (1799-1865). *Outlines Illustrative of The Journal;* bound engravings. (23.5 x 15.5 cm). 1835.

Booklet of bound engravings illustrating the Journal of Fanny Kemble catalog record available [here](#). Note on reverse reads: "Note: Persons possessing the Journal may render its pages more interesting and intelligible by 'cutting up' the following illustrations, and transferring them to their proper places. The dotted line surrounding each print, marks the size of the page, and will serve as a guide in the process of exscissorization." Eight engraved plates depict various scenes from the Fanny Kemble journal; surrounding the images are dotted lines for the engravings to be cut out and placed in the proper place within the Kemble journal. Citations are included in the bottom right of each illustration. Images are satirical of Kemble and her family on their tour of the Untied States and illustrate such scenes as "Hoboken Turtle Club Engaged in Spoon Exercise" featuring an outdoor scene with numerous men eating turtle soup while large bowls with turtles on their exterior. Second scene is the inside of a theatre titled "A London Audience getting up in Compliment to 'My Dear Father' featuring an actor playing Hamlet on a stage; men and women are leaving"; third plate features an interior scene at a dining room table titled "Alimentiveness" where Kemble is eating oysters with several men; a man is carrying in another oyster over his shoulder; fourth plate is titled "Beastly Covetiness" with an image of Kemble on a couch with two dogs licking her face; there are books surrounding her and framed prints and artwork on the wall; fifth plate is titled "Refreshing Effects of Champagne & Plum Cake" featuring numerous people and horses getting sick; sixth plate is titled "Great Theatrical Attraction or any port in a storm" featuring a crowd of people outside a box office fighting trying to get up the stairs; there are also dogs and cats pouring down from the sky; seventh plate is "Scene Ladies Cabin Steamer; Charles Carroll – Shelving an Unruly Young Gentleman" featuring a woman being attacked by a young child and numerous women crowded around the scene some look sick and fatigued; eighth and final plate is titled "Scene Last Un tableau-vivant or a picturesque group by the Whole Stage Company" illustrating a trip to Niagara Falls with an overturned carriage exposing the books and luggage of the Kemble family.

Box 11 Folder 2 Tatham, David, John Sullivan and others. [Scholarly articles on D.C. Johnston and miscellaneous information]; photocopies. Various dates.

Several scholarly articles on Johnston. “Jackson Caricatured: Two Historical Errors” by John Sullivan in the Spring 1972 issue of Tennessee Historical Quarterly. “David Claypoole Johnston’s Book Illustrations: a revised and Augmented list” compiled by David Tatham by Syracuse University Library Associates 1977 “D.C. Johnston’s Pictorialization of Vernacular Humor in Jacksonian America” by David Tatham in American Speech: 1600 to Present The Dublin Seminar for New England Folklife: Annual Proceedings 1983. Also included are three nineteenth century items. An article from the Boston Daily Advertiser for April 12, 1855 “Committee of Inquiry” regarding the Convent Committee political cartoon. A photocopy of the title page of A Mess of Salmagundi for Moral Laughing Philosophers and a copy of The Life and Adventures of Henry Smith the celebrated Razor Strop Man; Johnston’s engravings appear on several pages on the inside of the text. Also included are photocopies of the Lilly, Wait and Colman Broadside (original added to the Graphic Arts Broadside Collection) and the Hollis Granite Company Share Certificate (original added to the Stock Certificates Collection).

Box 11 Folder 3.1 Johnston, David Claypoole (1799-1865) attributed. [Frontispiece for Mammon; or, Covetousness the sin of the Christian church]; engraving. (15.5 x 9.5 cm). 1837.

Interior scene featuring a bald man at a desk; in front of him are piles of coins and pen and ink; he is writing with a quill in a book. There is a pile of books on the floor. Visible through the window behind him is a woman knocking on a front door. Catalog record of item available [here](#). Image is signed beneath “Pendleton’s [lithography] Boston".
Box 11 Folder 3.2 Johnston, David Claypoole (1799-1865) attributed. [Slaves at Auction]; page of a magazine. (28 x 20 cm). 1967.

Page from a June 6, 1967 issue of an unknown periodical; reproduced in the upper right hand corner is a copy of “Slaves at Auction” from the Art Museum of Princeton University. The image features a broadside on a pole advertising the auction and several slaves surrounding it; a mother with two children and two slaves on a bench frowning. Text borders the image.

Box 11 Folder 3.3 Johnston, David Claypoole (1799-1865). [Meg Merriles and Dominic Sampson]; working photograph. (28 x 23 cm). No date.

Photograph with additional pencil detailing of an illustration “Dominic Sampson and Meg Merriles” [note is from Sir Walter Scott’s Guy Mannering Vol. 2 cha 13] image features an interior scene with a woman to the right in layers of clothing grabbing a man seated on a stool, his hat and cane are on the stone floor; behind him is laundry on a clothesline. See additional images in Box 12 Folder 33 and Box 8 Folder 6.

Box 11 Folder 3.4 Johnston, David Claypoole (1799-1865). A pair of champions covered with glory; photograph. (19.5 x 24.5 cm). No date.

Bust portraits of two men side by side; both have closed cropped hair; the man to the left has a large nose and round face, and narrow eyes; the man to the right has large jowls and a swollen mouth; the men appear to be either pugilists or boxers. Text at bottom reads “A pair of champions covered with glory” and in the lower right initials “DCJ”

Box 11 Folder 3.5 Johnston, David Claypoole (1799-1865). [Frontispiece for Conversations on Common Things by Dorothea Dix]; photocopy. (21.5 x 28 cm). [1826].

Photocopy of the title page and engraved frontispiece of Conversations on Common Things; or Guide to Knowledge with Questions. Frontispiece features an allegorical scene with a woman in robes pointing to items before her; her arm is wrapped around the shoulders of a young child. The items in front of them include plants, a globe, a basket a clock and mathematical equipment. “D.C. Johnston Sc.” Appear in the lower right.

Box 11 Folder 3.6 Johnston, David Claypoole (1799-1865). [Reproduction of ‘A Militia Muster’]; print proof. (9.5 x 17 cm). ca. 1895.

Bordered version of “A Militia Muster” with numerous men lined up; to the right is a captain or admiral saying “Right Dress”; many of those in the line up are wearing hats and everyday clothing and carrying guns or poking each other with military equipment. Note on reverse reads “Proof of Print from History of Berlin” by William A. Houghton 1895 page 141”

Box 11 Folder 3.7 Johnston, David Claypoole (1799-1865). [Reproduction of “Matthews’ Militia Muster Folk”]; photocopy. (21.5 x 28 cm). No date.

Satirical scene with numerous men lined up; some carry military equipment; one carries a drawn sword and one carries an umbrella; they are disorganized and facing different directions; underneath some of them is a sleeping pig and several of the men are barefoot; to the right are two men approaching the scene on horseback; to the left are two short African American caricatures. There are several conversation bubbles in the sky. Image is called “Matthews’ Militia Muster Folk New York Invincibles” owned by Annemary Brown Memorial, Brown University.

Box 11 Folder 3.8 District of Massachusetts, District Clerk’s Office. [Copyright certificate for a Militia Drill 30 Years ago]; text and manuscript form. (35 x 20.5 cm). 1862.
Copyright form which records the Copy-right law of 1831. Form is from the District of Massachusetts District Clerk’s Office. Filled out the 6th of November 1862 for D.C. Johnston who deposited the title of a print on the “A Militia Drill Thirty Years Ago” Note: item has been folded several times and features an embossed stamp.


Two lithographed prints followed by explanatory text. Prints depict a pair of British mezzotints published in London in 1774 where a man is tarred and feathered before a gallows and in another image where he is in front of the Liberty Tree having liquid poured into his mouth while being held by a crowd of men. Prints were lithographed by D.C. Johnston by Pendleton in 1830.

**Box 11 Folder 3.10** Johnston, David Claypoole (1799-1865). [*Reproduction and description of Panacea Mania*]; photocopy. (28 x 21.5 cm). No date.

Image and text describing Panacea Mania. Top depicts the political cartoon where a crow of people are lined up for medication attention; there are numerous men and women lined up and a dog vomiting; there is a bust of Hippocrates on the floor and numerous medicine bottles to the left; text at bottom transcribes the conversation balloons which the characters are saying. See similar images in Box 12 Folders 1-2.

**Box 11 Folder 3.11** Johnston, David Claypoole (1799-1865). [*Mechanical Drawing School Broadside*]; photocopy of broadside. (28 x 21.5 cm). 1852.

Photocopy of a broadside describing D.C. Johnston teacher of Drawing &c for a Mechanical Drawing School. The sheet describes the lessons for an Evening School instruction and discusses drawing curricula for prospective students.

**Box 11 Folder 4** Johnston, David Claypoole (1799-1865). *Slavery (Voluntary) as it exists North South, East and West.* pencil. Images: (10.5 x 16.5 cm) mounted on cardstock: (30 x 36 cm). before 1871.

Fourteen sketches mounted on cardstock; two sketches are not mounted and are reversed.

**Box 11 Folder 4.1** “Title Page” for “Slavery (Voluntary) as it exists North South East and West.” Featuring a man sitting atop a barrel of “Rum”; he has his head in his hands and is chained to the barrel. Image is signed in the lower right “DC Johnston”.

**Box 11 Folder 4.2** “Slave altar. Slaves at their devotions” with an image of numerous men kneeling and praying before four raised stacked barrels in the center; the barrels are labeled “Brandy” “Whiskey” “Gin” and “Rum”; in the distance are numerous bottles, jugs and barrels. See reversed image in Box 11 Folder 15.

**Box 11 Folder 4.3** “Scene in a slave pen (i.e.) a bar-room” image features the interior of a bar room; there are numerous people seated in chairs; a man to the right is sleeping; some of the men are talking and some are arguing. In the distance is a bar and prints of horses and boxers on the wall; a clock reads “9:00”.

**Box 11 Folder 4.4** “Termination of a scene in the slave pen” image features a bar room brawl where numerous people are fighting and one man holds a bottle in the air; one man has a knife drawn; the clock reads “12:15”; several of the tables are overturned and a policeman is entering through a door to the left.
Box 11 Folder 4.5 “Slaves taken from the pen to the lock-up” image features the interior of a jail cell; there are six men seated; several have their head in the hands, some are sleeping and one is lying on the floor; there is a central table with a jug on it and a barred window.

Box 11 Folder 4.6 “The slave’s return home from the slave pen” image featuring the interior of a domestic scene of a bedroom; a woman is sitting on the floor holding a baby in her arms; the man is grabbing a little boy by the hair. There is a clothes dresser to the left and a bed. The man is overturning a basket.

Box 11 Folder 4.7 “The slave convicted of murder by a jury composed in part of slaves” image features the interior of a courtroom; to the left is a man on a raised platform, possibly a judge or lawyer. To the right is a man in handcuffs looking down; in front of him is a man with a pole or gun; there are numerous men seated in rows in the audience watching. See reversed image in Box 11 Folder 16.

Box 11 Folder 4.8 “Execution of a slave – in the presence of many slaves, for the murder of a slave” image features an execution scene with a crowd of people watching including several on trees and the roofs of houses in the distance. Central in the scene is a handcuffed man and an additional man putting noose around his neck.

Box 11 Folder 4.9 “Attack of delirium tremens or horrors” image features the interior or a room; there is a man to the right with his arm raised he is being restrained by a man and a woman; coming towards the man from the left are numerous creatures and demons.

Box 11 Folder 4.10 “Escape of slavery by way of delirium tremens” image features the interior of a bedroom; a man is asleep on the bed; a woman is kneeling before him her back towards the viewer; there is a dresser, mirror and clothes closet in the room.

Box 11 Folder 4.11 “Escape from slavery by poison” image features the interior of a room with a table; on the table is a knife, a gun and a hat; leaning against the table is a man looking up and overturning a small bottle; to the left is a chaise and there is framed artwork on the wall.

Box 11 Folder 4.12 “The highly respectable (i.e. wealthy) slave of three-score years enjoy the fruits of his past devout life” image features the interior of a bedroom; central in the scene is a man with gout seated in a padded chair with his foot on a foot rest; to his right is a table with numerous medicinal items on it. Behind is cabinet with bottles and to the right a bed with draperies.

Box 11 Folder 4.13 “A pen for the accommodation of female slaves” features the interior of a “Confectionary Cordial &c”; there are numerous females seated at small with tall glasses; several of the females are on the arms of men. A waitress is speaking to a couple to the right.

Box 11 Folder 4.14 “About to escape from slavery by railroad (not the underground) no uncommon occurrence among slaves.” Featuring an image of a man with his head on train tracks and a bottle to his chest; coming from the left is a train; the scene is covered with numerous trees and rocks.

Box 11 Folder 4.15 “Worship at the altar of the mighty alcohol” image features numerous men kneeling and praying before an alter made up of four barrels of brandy, gin, rum and whisky. See similar image in Box 11 Folder 4.2. Note on reverse reads: “Last […] in Slavery Folio drawn by my Grandfather David Johnston Mrs. Mary E. Donovan”; also included is a note from Edward Morrill and Sons Books and Prints from Boston on the item.

Box 11 Folder 4.16 [Courtroom scene]; image illustrating the interior of a courtroom; to the right is a raised platform with three men, one seated; to the left is a man with his head down a guard
stands in front of him. There are numerous men seated in rows looking on. See similar image in Box 11 Folder 4.7.

**Box 11 Folder 4.17** Johnston, David Claypoole (1799-1865). [Slavery (Voluntary) as it Exists North, South, East and West]; unmounted proof photographs. (14.5 x 19.5 cm). 1871.

A set of fourteen photographic proofs unbound and unmounted; likely preparatory for the published version of *Slavery (Voluntary) as it Exists North, South, East and West*. Images parallel those in Box 11 Folders 4.1-17.

**Box 11 Bound volumes 1 & 2** Johnston, David Claypoole (1799-1865). [Slavery (Voluntary) as it Exists North, South, East and West]; mounted photographs. Photographs: (10.5 x 17 cm) mounted on cardstock: (28 x 35.5 cm). 1871.

Two sets of mounted photographs with captions; papers are loosely bound in a cover. Images and text parallel those for Box 11 Folders 4.1-17. Instead of text being handwritten it is typeset. Note: title page includes text "Entered accordingly to Act of Congress, in the year 1871, by John B. Johnston, in the office of the Librarian of Congress, at Washington."
Box 12

Box 12 Folder 1 Johnston, David Claypoole (1799-1865). *Panacea Mania*; engraving. (25 x 32 ½ cm). No date.

Engraving based on the painting of the same name featuring two hucksters wearing top and tails sell medicines to a crowd of sick people lined up behind them to the right; on the wall is a “List of Cures”; various remarks appear in balloons above the crowd. Note on bottom indicates “Drawn & Engd by Geobolibus Crackfardi FRSA&MD” with a quote from Shakespeare’s *As You Like It*. See similar image in Box 11 Folder 3.10.

Box 12 Folder 2 Johnston, David Claypoole (1799-1865) attributed. *[Drawing for Panacea Mania]*; pencil and ink. (20 x 34 cm). No date.

Pencil sketch with some ink of “Panacea Mania” with image of two hucksters and a crowd of people surrounding with various illnesses and ailments; central in the image is a woman with a thin dog. See similar image in Box 11 Folder 3.10.

Box 12 Folder 3 Johnston, David Claypoole (1799-1865). *[Man peering over a fence at dog reading sign]*; engraving. (16 ½ x 13 ½ cm). No date.

Image of a dog on the ground looking up reading a sign which reads “Notice the gamekeeper has ordered to shoot all dogs found in this inclosure”; behind the fence is a man with a top hat and a gun looking down at the dog.

Box 12 Folder 4 Johnston, David Claypoole (1799-1865). *[Trade Card for D.C. Johnston (the nephew)]*; colored engraving. (5 ½ x 9 cm). No date.

Trade Card featuring a fallen tree in the foreground and a volcano in the background exploding with top hats; the branches of the tree are bent to say “D.C. Johnston Hatter Under St. Charles Hotel”; engraving is colored over in red.

Box 12 Folder 5 Johnston, David Claypoole (1799-1865). *[Trade Card for D.C. Johnston (the nephew)]*; watercolor. (5 ½ x 9 cm). No date.

Trade Card featuring a fallen tree in the foreground and a volcano in the background exploding with top hats; the branches of the tree are bent to say “D.C. Johnston Hatter Under St. Charles Hotel” in reverse. Note: image is the same, in reverse of Folder 3, the printed trade card.

Box 12 Folder 6 Unknown artist. *[Bare tree]*; lithograph. (30 x 20 cm). No date.

Lithograph of a bare tree with a signature or phrase in Latin written to the left; image is backed on a piece of early sheet music, possibly choir music.

Box 12 Folder 7 Johnston, David Claypoole (1799-1865). *[Trade Card for D.C. Johnston]*; engraving. (5 ½ x 9 cm). No date.

Card with a circular image featuring men with logs over their shoulders; behind them is a waterfall and trees; fallen tree in the foreground says “Tremont Row Boston” in its branches; circular border says “Designs for Plates Wood Cuts” “Executed by D.C. Johnston” Note: two copies.

Box 12 Folder 8 Johnston, David Claypoole (1799-1865). *Adventura de los Batanes*; engraving. (17 ½ x 11 ½ cm). No date.
A man in full armor with spear and shield atop a horse riding right looking behind him; to his left is a heavyset short man laughing with another horse behind him. "G. Cruikshank del' appears in lower left and "D.C. Johnston sc." in lower right. Pencil on top reads "Lam. II" "T.I. p. 115."

**Box 12 Folder 9** Unknown artist. *Portrait of a man on a chair*; pencil. Image: (8 x 6 cm) mounted on paper: (10 x 7 ½ cm). No date.

Image of man with a moustache on a chair facing left; his arms crossed across his chest.

**Box 12 Folder 10** Unknown artist. *A seated man in front of a gravestone writing*; pencil. (7 x 9 cm). No date.

Image of a man with glasses a coat with tales and top hat writing on his lap, on front of him is a gravestone and fence; sketch of a face on reverse.

**Box 12 Folder 11** Johnston, David Claypoole (1799-1865) attributed. *Mob of people holding back a man in armor*; pen and ink. (14 ½ x 12 ½ cm). No date.

A man in full armor with a sword raise and a man in a hat speared; in front of him is a stage with a castle; the castle is partially crumbling and an actor is still performing; behind are numerous men obviously upset trying to hold him back. Note: image is similar to the one in Folder 12.

**Box 12 Folder 12** Johnston, David Claypoole (1799-1865) attributed. *Mob of people holding back a man in armor*; pen and ink. (14 ½ x 11 ½ cm). No date.

A man in full armor with a sword raise and a man in a hat speared; in front of him is a stage with a castle; the castle is partially crumbling and an actor is still performing; behind are numerous men obviously upset trying to hold him back. Note: image is similar to the one in Folder 11.

**Box 12 Folder 13** Johnston, David Claypoole (1799-1865). Aplauso de D. Quijote en Barcelona; engraving. (16 x 12 cm). No date.

Mob of people reaching towards man on horseback with a sign on his back reading "Estes D. Quixote de la Mancha"; in the background are people looking out windows. On the bottom is written "Drawn & etched by D.C. Johnston"

**Box 12 Folder 14** Unknown artist. *Hudson River*; watercolor. (19 ½ x 29 cm). No date.

Bank of the Hudson river; in the foreground are numerous trees and rocks; on the river are steam and sail boats; to the right is a picket fence; on the horizon soaring birds.

**Box 12 Folder 15** Unknown artist. *River with boats*; watercolor. (19 x 29 cm). No date.

View of a river, possibly the Hudson; in the foreground to the left is a bank with trees with brown leaves; on the river are numerous sailboats; in the center is a canoe with two people fishing. To the right is a small building on the bank; in the distance are birds in the sky.


Image of two greyhounds running in the grass to the right. Note: several sketches are on the reverse.

**Box 12 Folder 17** Unknown artist. *Dogs running*; pencil. (10 x 14 ½ cm). Jan. 1864.

Image of two dogs, possibly hunting dogs, running to the right; dog in front is spotted.
Box 12 Folder 18 Unknown artist. [Ruins on the water]; pen, ink and wash. (6 ½ x 9 ½ cm). No date.

Image of ruins, possibly of a castle, on a body of water; in the distance in the center is a mountain; on the water is a sailboat.

Box 12 Folder 19 Unknown artist. [Sketch of horse in yoke]; charcoal. (24 x 31 cm). No date.

Sketch of a horse in a yoke pulling towards the left; additional unfinished sketch to the right of a horse vertical.

Box 12 Folder 20 Unknown artist. [Home interior with paintings on the wall]; watercolor. (34.5 x 25.5 cm). No date.

Interior of a home with a chair to the left and a chaise to the right with a large red pillow; on the wall are numerous pieces of artwork including a portrait and several landscapes; the windows bordering the scene are dressed with curtains.

Box 12 Folder 21 Johnston, Sarah J. F. (1850-1925). [Two girls sitting on a stoop reading]; charcoal. Image: (26 ½ x 17 cm) mounted on blue paper: (31 ½ x 20 cm). No date.

Image of two girls sitting on a stoop reading from an open book; the girls are facing right; one of the girls is wearing a shawl and a white cap and the other is wearing a white shirt. Initials on back “S.J.F.J”

Box 12 Folder 22 Unknown artist. [Landscape with trees and water]; charcoal. (18 x 26 cm). No date.

Image of a body of water reflecting numerous trees; trees on the shore to the right; in the distance the sun is low on the horizon.

Box 12 Folder 23 [Hamilton, J.?] [Seated woman on a stone terrace looking up at the moon]; watercolor. (20 x 17 cm). No date.

Image of a seated woman in a gown looking up at the full moon; in the distance is a body of water and tall dark trees; the woman is sitting on a stone enclosure with walls.

Box 12 Folder 24 Unknown artist. Passage of the Delaware in Dec. 25 1776; pen. (13 x 31 ½ cm). No date.

Illustrated passage from the “Memoir by Gen Wilkinson Chap 2”. Images decorating the borders are of the River Delaware, Trenton, General Washington in uniform and Colonel Knox in uniform.

Box 12 Folder 25 Unknown artist. [Head of a woman above water]; watercolor. (7 x 13 ½ cm). No date.

Image of the head of a woman with full lips and eyes averted right over a body of water; the woman has long flowing purple hair which takes up much of the scene.

Box 12 Folder 26 Mason, John. [Troops in battle]; pen and ink. Irregular shape: (11 x 18 ½ cm). No date.

Image of uniformed troops being led up an incline in battle; some have fallen. In the distance to the right are additional troops; to the left are men with bayonets and cannons firing.
Box 12 Folder 27 Unknown artist. [Two images glued to cardstock]; cyanotype and photograph. (24 x 12 cm). No date.

Two images glued to a green piece of paper; the first image (5 ½ x 8 cm) is a cyanotype and features a landscape with numerous trees and a road in the distance as well as a pole and power lines. The second image (5 ½ x 8 ½ cm) is a photograph and features numerous religious items including several crucifixes, a Madonna, portraits and an open book on a desk.

Box 12 Folder 28 Unknown artist. [Two images glued to cardstock]; cyanotype and photograph. (24 x 14 ½ cm). No date.

Two images glued to a green piece of paper; the first image (6 x 8 ½ cm) is a photograph and features a landscape with numerous trees and a road in the distance as well as a pole and power lines. The second image (6 x 9 cm) is a cyanotype and features numerous religious items including several crucifixes, a Madonna, portraits and an open book on a desk with a lamp.

Box 12 Folder 29 Unknown artist. [Various photographs glued to cardstock]; photograph. Photograph 1: (11 x 16 cm) glued to cardstock: (24 x 13.5 cm). Photograph 2: (5 x 4.5 cm) glued to cardstock: (24 x 8.5 cm). Photograph 3 (3 images) glued on cardstock: (24 x 14.5 cm) No date.

Various images torn and glued to pieces of cardstock. Images on photograph one are of a man looking through a window, two people walking, a landscape with stairs and a person holding a child in an arched doorway. Photograph 2 is a bust portrait of a person in hat and collared shirt looking right, illegible signature beneath [possibly Sarah J. F. Johnston (1850-1925)?]; Photograph 3 has three glued photographs, one of a young boy carrying a child facing left; one bust portrait of a woman with a high collar facing right and one bust portrait of a man with a coat and moustache facing right.

Box 12 Folder 30 Unknown artist. [Pamphlet for Golden Jubilee]; photograph and letterpress. Booklet: (17 ½ x 13 ½ cm) mounted on green paper: (24 x 16 cm). 1895.

Booklet with front image featuring an archbishop and dates 1845 and 1895; interior lists the “Golden Jubileette of Archbishop Williams May 17, 1895” and schedule of events.

Box 12 Folder 31 Johnston, David Claypoole (1799-1865) attributed. [Portrait of William Emmons]; watercolor. (9 x 6 ¼ cm). No date.

Watercolor bust portrait of William Emmons facing right; he has sideburns and long hair and is wearing a white collared shirt and coat; there are brush testings to the right. Also included is the pamphlet An Oration and Poem Delivered July 4, 1826 by William Emmons. See Box 8 Folder 40 of Johnston Family Collection.

Box 12 Folder 32 Johnston, David Claypoole (1799-1865). [Acrostic]; manuscript. (21 x 13 cm). Feb. 9 1826.

A manuscript acrostic poem for Mary P. Murphy sister of Sarah Murphy whom David Claypoole Johnston married in 1830; on the reverse is a piece on “Sensibility.”

Box 12 Folder 33 Johnston, David Claypoole (1799-1865). [Illustration for Guy Mannering]; photograph: (21 x 17 ½ cm) mounted on cardstock: (27 x 23 cm). No date.

Photograph of an illustration “Dominic Sampson and Meg Merrilies – Guy Mannering Vol. 2 cha 13” with an image of a woman grabbing a man seated on a stool, his hat and cane are on the stone floor. See additional images in Box 11 Folder 3.3 and Box 8 Folder 6.
**Box 13**

**Box 13 Folder 1** Johnston, David Claypoole (1799-1865) attributed. [Portrait of a young woman, Mrs. Mary P. Johnston Cartwright]; charcoal. (56 x 48 cm). No date.

Portrait from the neck of a young woman looking right; her dark hair is pulled off her face and pinned up; image is highlighted with white chalk. Note in file indicates the woman may be J[M?] Cartwright Jr.; additional information in Misc. Mss "Johnston" Box 3 Folder 5 folder which has cabinet card labeled "Mrs. Mary P. Johnston Cartwright" (1840-1878) on reverse.

**Box 13 Folder 2** Unknown artist. [Portrait of a young girl]; charcoal. (50 x 40 cm). No date.

Bust portrait of a young girl turned left smiling, eyes facing the viewer; her hair is down and cascades past her shoulders; tied around her neck is a crucifix.

**Box 13 Folder 3** Unknown artist. [Portrait of a young boy]; charcoal. (61 x 50 cm). No date.

Bust portrait of a young boy facing right, head slightly turned down; he has full dark hair swept over his forehead and is wearing a shirt with a front button on his upper collar; image is bordered in brown matte.

**Box 13 Folder 4** Johnston, Sarah J. F. (1850-1925) attributed. [Portrait of a woman, Charlotte C. Johnston, facing right]; charcoal. (16 ½ x 11 cm). No date.

Bust portrait of a woman facing right wearing a high-collared lace blouse and necklace with a cross; she has her hair pulled back. Note: image appears to be a sketch for drawing in Box 17 Folder 17. Note: image is believed to be Charlotte inferred from photograph and notation in Misc. Mss. Johnston, David C. Box 3 Folder 5.
Box 14

Box 14 Folder 1 Johnston, David Claypoole (1799-1865) attributed. [Portrait of an unknown man]; charcoal. (45 ½ x 36 ½ cm). No date.

Bust portrait of a young man looking left; the man has hair curled around his ears swept back off his forehead. Note: image is highlighted in white with chalk. Note: sketch on reverse is on paper with grid lines of a man holding a torch while riding a horse.

Box 14 Folder 2 Johnston, David Claypoole (1799-1865) attributed. [Portrait of an unknown man]; charcoal. (53 x 38 ½ cm). No date.

Bust portrait of a young man turned facing the viewer; his hair is light-colored and tousled; he is wearing a white collared shirt, black coat and large loosely tied bow. Note: image is highlighted in white with chalk.

Box 14 Folder 3 Johnston, Sarah J. F. (1850-1925). [Unidentified woman facing right]; charcoal. Image: (44 ½ x 34 cm) No date.

Bust portrait of a woman facing right eyes turned towards the viewer; her dark hair is curled around her forehead and pulled back and tied at the nape of her neck; she is wearing a black collared coat and light-colored scarf underneath; image is initialed in the lower left “SJFJ”

Box 14 Folder 4 Johnston, David Claypoole (1799-1865) attributed. [Self portrait of David Claypoole Johnston]; charcoal. (34 ½ x 24 ½ cm). No date.

Portrait from the waist of Johnston facing the viewer eyes averted right; his dark hair is swept off his forehead and visible behind his ears; he is wearing a dark coat, a white shirt and a loosely tied bow; the remainder of the paper is colored in with charcoal.

Box 14 Folder 5 Unknown artist. [Portrait of a young person looking down]; charcoal. (41 x 35 cm). No date.

Bust portrait of a young person turned towards the viewer facing down; the person has hair cropped behind his/her ears and it is parted down the middle.

Box 14 Folder 6 Unknown artist. [Image of two children and an angel]; charcoal. (36 x 22 cm). No date.

Image of two children kneeling before an altar facing right; one has his/her eyes turned up to the light, the other is looking down in prayer; behind them is a female angel looking down on them; in the shadows in the background are arched windows.

Box 14 Folder 7 Unknown artist. [A seated young boy]; charcoal. (39 x 25 cm). No date.

Image of a young seated boy looking down, possibly asleep; he is barefoot; to his left is a hat; he is wearing a dark coat with a white collar and pants which stop at the knees.

Box 14 Folder 8 Unknown artist. [Portrait of a young girl]; charcoal. (51 x 40 ¼ cm). No date.

Portrait of a young girl with blonde curls facing the viewer; her bangs are cut across her forehead; she is wearing a white collared shirt and a loosely tied bow around her neck.
Box 14 Folder 9 Johnston, David Claypoole (1799-1865) attributed. [Satirical sketch for “Indignation meeting in Skunkdom. – Great excitement!”]; pencil. (31 x 43 cm). ca. 1856.

Transfer drawing with angry skunks congregating around a single skunk to the left; many of the skunks are standing on their hind legs. Reference: Malcolm Jones text indicates the title of the piece and date. Jones #171. Note: image appears to have been folded and has evidence of transfer rubbings on the reverse. See also in AAS Collections Polit. Cart. I39.

Box 14 Folder 10 Unknown artist. [Landscape]; charcoal. (42 x 26 cm). No date.

Landscape image featuring numerous tall trees off a beaten path; the tops of many of the trees extend out of the scene; some of the trees are bare while others are full and lush.

Box 14 Folder 11 Charlet, Nicholas Toussaint (1792-1845). [Five prints]; lithographs. All approx: (35 x 27 cm). No date. Formerly owned by D.C. Johnston.

Five French prints including “Combat d’Infanterie” featuring an image of a battle; there are numerous men fighting - several have bayonets, on the ground is a fallen man and a sword; in the distance is a charging infantry. Second image is “Soutiens moi, Chatillon….je m’evanouis!...” with an image of a man fainting into the arms of another uniformed man; a third man is pointing towards a sign with a horse. Pencil annotates the image “Sustain me Chatillon I am vanquished”. Third image is of “La petite armee francaise” featuring an image of five young children lined up; one is holding a stick; one is drumming a drum; one is raising his cap and one is carrying a mop; in the window to the right is a seated older woman. Fourth lithograph is untitled but features three vignette scenes – one of a man fishing with a basket; one of a house in a landscape and one of a covered wagon leading troops down a road; there is a dog tied to the wagon. This image is signed in lower left “H. Bellange 1831” and labeled plate “2”. The fifth and final scene is “Artillerie le’gere allant prendre position” it features tow young children play-fighting; a boy to the left is riding a broom and holding a sword above his head; a child to the right has her arms folded; in the distance is a young family walking through a gate. Note: all prints are signed in pencil D.C. Johnston. Note: Gift of Heald Foundation.

Box 14 Folder 12 Charlet, Nicolas Toussaint (1792-1845) attributed. [Portrait of a man looking up with hands folded]; lithograph. (35 x 26 cm). No date. Formerly owned by D.C. Johnston.

Image of a man with skeleton-like features and white hair looking up towards the right; his hands are folded and he has his hat in his hands; his bag is heavily torn on his left side. Note on file indicates image is by Charlet.

Box 14 Folder 13 Charlet, Nicolas Toussaint (1792-1845) attributed. [Image of a Cambacérès looking upwards, a child to his left]; lithograph. (34.5 x 26.5 cm). No date. Formerly owned by D.C. Johnston.

Image featuring an old, balding man with moustache and beard with his hat in his hands looking upwards towards the left; behind him is a chair; to the left is the head and shoulders of a young boy with a collared shirt and curly hair. Pencil in lower left reads “Cambacérès receiving Louis 18th on his taking the throne of France D.C. Johnston”.

56
Box 15

**Box 15 Folder 1** Johnston, John B. (1848-1886). *Early Sketches by John B. Johnston*; pencil and red chalk. No date.

Bound sketchbook of approximately 100 images of cows in various positions and media; eight are annotated with color names, one features a cow pulling a cart, one is a detail of a cart, one features men and cows and one is of a man with a shovel; the remainder of the images are of cows lying in fields and many details of cow heads, hoofs, some in profile and others from the front; some pages have overlapping images.
Box 16

**Box 16 Folders 1-58** Johnston, John B. (1848-1886). [Sketches of cows]; pencil and red chalk (41 x 28 cm). No date.

Fifty-eight separate images of cows in various positions and media; one is annotated with color names and two feature images of men working with cows; the remainder of the images are of cows lying in fields and many details of cow heads, hoofs, some in profile and others from the front; images may have possibly been taken or removed from Early Sketches by John B. Johnston.
Box 17

Box 17 Folder 1  Johnston, Thomas M. (1836-1869). [D.C. Johnston in a chair reading]; charcoal. (44 ½ x 29 ½ cm). No date.

Drawing of David Claypoole Johnston as seen from the back seated in a high-back chair reading from an open book; to the right is a book on a paper; Johnston is wearing a dark coat and a hat. Accompanying note reads: “Drawing of David Claypoole Johnston drawn by his Son Thomas M. Johnston oil painting like this (same size) is in the possession of Johnston […] Albert Donovan 14 Royal St. Wollaston.”

Box 17 Folder 2  Johnston, Thomas M. (1836-1869). D.C. Johnston at work; charcoal. Image: (29 x 22 cm) mounted on cardstock: (35 x 28 cm). No date.

Drawing of David Claypoole Johnston as seen from the back working at his desk; in front of him is a tent-like structure reflecting light onto what he is working on below; to the right is a silhouette of a bust. Image is signed on reverse “D.C. Johnston at work By Tom M. Johnston.”

Box 17 Folder 3  Johnston, Thomas M. (1836-1869) attributed. [Window overlooking a tree]; charcoal. (31 x 22 cm). No date.

Bordered image of a window and window sill overlooking a tree and yard; visible in the distance are building structures; monograph in the lower left may be “T.M.J”

Box 17 Folder 4  Johnston, Thomas M. (1836-1869). [Woman wearing brooch and hoop earrings]; charcoal. (46 x 35 ½ cm). No date.

Bust portrait of a young woman facing right turned slightly towards the viewer; she is wearing a collared shirt and brooch; the top of her head is covered in either a wreath or a tight cap and she is wearing hoop earrings. Initials in the lower left “TMJ”


Sketch of several figures, some embracing, wearing robes and with bare feet; one has a pointed chin and horns and an elongated chin; image may be of several stages of the same person. Image is initialed in the lower left “T.M.J.”

Box 17 Folder 6  Johnston, John B. (1848-1886) attributed. [Six cows lying in a field]; pencil. (20 x 38 cm). No date.

Sketch of six cows with horns lying in a field facing different directions, the cows are various colors; the image is annotated at the bottom with various color names.

Box 17 Folder 7  Johnston, John B. (1848-1886) attributed. [Four cows lying in a field]; pencil. (16 ½ x 39 ½ cm). No date.

Sketch of four cows lying huddled in a field; each is facing a different direction.

Box 17 Folder 8  Johnston, John B. (1848-1886). [Tree in a landscape]; pencil. (17 x 13 cm). 1862.

Image of a tree, possibly an Oak, in a landscape; tree branches are visible through the leaves. Initials beneath are “J.B. J.” and the date 1862. Note: sketch on reverse of a man in a boat and a cityscape in the distance. Note: image was removed from the collection of David Claypoole Johnston book of drawings in Box 12 Folder 34.
Box 17 Folder 9  Johnston, John B. (1848-1886) attributed. [Head of a cow]; pencil. (5.5 x 3.5 cm). No date.

Image of the head of a cow facing right with horns; image is mounted on green cardstock. Note: image may have been removed from the Box 15 or Box 16 “Early Sketches by John B. Johnston.” Note: image was removed from the collection of David Claypoole Johnston book of drawings in Box 12 Folder 34.

Box 17 Folder 10  Johnston, Sarah J. F. (1850-1925). [Porch and yard]; charcoal. (31 x 23 cm). No date.

Image of a porch with descending staircase; the porch is attached to a house with a light exterior, numerous windows and shutters; in the yard are bushes and trees, image is signed in the lower left, “S.J.F. Johnston.”

Box 17 Folder 11  Johnston, Sarah J. F. (1850-1925). [Woman painting a wharf]; charcoal. Image: (37 ½ x 23 ½ cm) mounted on cardstock: (41 x 26 cm). No date.

A seated woman wearing an apron and brimmed hat with an open box easel on her lap; her head is facing away from the viewer towards a wharf in the distance. Image is signed in the lower right, “S.J.F. Johnston.”

Box 17 Folder 12  Johnston, Sarah J. F. (1850-1925). [Young people reading from a book]; charcoal. (35 x 26 ½ cm). No date.

Two figures, possibly a young woman, and boy facing left and looking at something in front of them which could be an open book; the boy has his arm wrapped around the second figure’s waist. Monogram in lower right, “S.J.F.J”

Box 17 Folder 13  Johnston, Sarah J. F. (1850-1925) attributed. [Young boys looking at an object]; charcoal. (40 ½ x 26 ½ cm). No date.

Two young boys in a street; the boy to the left is wearing torn clothes and is barefoot; the boy to the right is holding a white object, possibly a paper; they are both looking at it; the boy to the right is wearing a vest and boots; in the distance are silhouettes of buildings. Image is annotated “B.W. Heeper Papers Ave. Dorchester Mass.”

Box 17 Folder 14  Johnston, Sarah J. F. (1850-1925) attributed. She stood watching me; charcoal. (40 x 30 ½ cm). No date.

Image of a young girl at a table working with her hands, possibly drawing; in the foreground watching her is a woman in a dress with a tied sash; image is annotated beneath “Page 55 - She stood watching me.” On the reverse is a sketch of the image as well as annotation “By S.J.F.J for Book books in P[...]”

Box 17 Folder 15  Johnston, Sarah J. F. (1850-1925) attributed. Shelling Peas; charcoal. (52 x 39 ½ cm). No date.

Image of a woman in a chair facing right; in her lap is a large rimmed bowl; her face is turned down looking at it and her hands working in it; image is annotated in the lower right “Shelling Peas S.J.F.J.”

Box 17 Folder 16  Johnston, Sarah J. F. (1850-1925) attributed. [Woman kneeling before altar with a child]; pencil. Image: (20 x 13 ½ cm) mounted on paper: (20 x 14 cm). No date.
Sketch of a woman without facial features kneeling before an altar with a man in robes, possibly a priest; the woman is holding a featureless child. Initials in lower left "JSJ"; the image is mounted on a green piece of paper.

**Box 17 Folder 17** Johnston, Sarah J. F. (1850-1925) attributed. [Portrait of a woman with beads facing right]; pencil. Image: (16 ½ x 11 cm) mounted on paper: (16 ½ x 11 cm). No date.

Bust portrait of a woman facing right wearing a high-collared lace blouse and rosary beads; she is wearing earrings and has her hair pulled back on her top of her head. Annotation on reverse reads: “Pencil sketch of Aunt [Churchill?] Johnston done by S.J.F.J.” Note: image appears to be a sketch for drawing in Box Folder.
Box 18

Box 18 Folder 1 Unknown artist. *Flowers in a jug*; colored chalk. (26 x 21 cm). No date.

Still life of several white flowers and green leaves, possibly Morning Glories, in a brown jug with handles; the image is on purple colored paper.

Box 18 Folder 2 Unknown artist. *Seashell*; pencil and chalk. Image: (8 ½ x 12 ½ cm) mounted on paper: (12 x 17 cm). No date.

Still life of a pectin seashell; the right half is colored with white chalk, the left half is shadowed; the image is mounted on a green piece of paper.

Box 18 Folder 3 Unknown artist. *Portrait sketch of a person from the back* pencil. Image: (15 x 9 cm) mounted on paper: (19 ½ x 13 cm). No date.

Portrait sketch of a person wearing a pointed hat shown from the back; the person is wearing a long skirt and shawl; his or her right hand is reaching in front, possibly towards a window, the image is mounted on a green piece of paper.

Box 18 Folder 4 Unknown artist. *Two people in a window* pencil. Image: (16 ½ x 12 ½ cm) mounted on paper: (17 ½ x 14 cm). No date.

Sketch of two people in a window or frame; sketch of the claw of an animal is faint in the background, on the reverse is an image of a person kneeling. Drawn on a paper with a watermark, the image is mounted on a green piece of paper.

Box 18 Folder 5 Unknown artist. *Profile sketch of a woman* pencil. (30 ½ x 22 cm). No date.

Profile sketch of a woman facing left; what is visible are her hair her eyes, nose, chin and lips all with shading.

Box 18 Folder 6 Unknown artist. *Landscape with trees and a building facade* pencil. Image: (24 x 36 cm) mounted on paper: (33 ½ x 45 ½ cm). No date.

Sketch of a path lined with tall trees to the left and with a building with columns, a balustrade and a balcony to the right; in the distance is a steeple; across the scene are numerous shadows. The image is annotated around with a Longfellow poem and enumerations.

Box 18 Folder 7 Unknown artist. *Portrait of a woman sitting in the dark sewing* charcoal. (38 x 32 cm). No date.

Portrait of a woman wearing a collared dress and apron seated in a chair facing left turned slightly towards the viewer; behind her is a window; she is looking down and sewing or knitting. Note: image is possibly a companion piece to Folder 8.

Box 18 Folder 8 Unknown artist. *Portrait of a woman sitting sewing* charcoal. (36 x 30 ½ cm). No date.

Portrait of a woman wearing a collared dress and apron seated in a chair facing left; she is either sewing or knitting; behind her to the left is a window. Note: image is possibly a companion piece to Folder 7.

Box 18 Folder 9 Unknown artist. *Portrait of a woman facing left* charcoal. (46 x 37 ½ cm). No date.
Bust portrait of a woman facing left; she is wearing a collared shirt and her hair is pinned up.

**Box 18 Folder 10** Unknown artist. [*Two women in a beach landscape*] charcoal. Image: (18 x 13 ½ cm) mounted on paper: (20 ½ x 15 ½ cm). No date.

Two women as seen from the back in a beach landscape; they are both wearing wide-brimmed hats and long dresses with striped hems; in the distance in the water is a sailboat heading towards the horizon. The image is mounted on a green piece of paper.

**Box 18 Folder 11** Unknown artist. [*Two people reading*] charcoal. Image: (24 x 15 cm) mounted on paper: 28 ½ x 19 cm). No date.

A young woman wearing a white shirt and skirt sitting reading from a book; another person, possibly a man, has his arm wrapped around her shoulder, the face of this person is not visible; they are both facing left. The image is mounted on blue paper and has a black charcoal border.

**Box 18 Folder 12** Unknown artist. [*Still life of Morning Glories*]; charcoal. (31.5 x 22 cm). No date.

Charcoal drawing of white morning glories set against a black background; one is fully opened, there are several buds and one is fallen beneath.

**Box 18 Folder 13** Unknown artist. [*Portrait of a man in robes with sword*]; watercolor. Image: (11 ½ x 8 ½ cm) mounted on paper: (16 ½ x 12 cm). No date.

Portrait of a man with a beard facing left; he has one arm bent and is carrying a cloak; his finger is pointing towards the left; on his belt is a handled sword.

**Box 18 Folder 14** Unknown artist. [*Portrait of a seated person*]; watercolor. (7 x 5 ½ cm). No date.

Portrait of a person, possibly a woman, wearing a long skirt, apron and white hat seated facing the viewer.
Unknown artist. [Image of a young woman in white gown]; charcoal. Image: (56 ½ x 38 ½ cm) mounted on green cardstock: (61 x 45 ½ cm). No date.

Image of a young woman in a long white gown with black trim standing in a forest facing left; she is holding a flower in her right hand and what appears to be a clover in her left; behind her are numerous tall dark trees.
Box 20

Box 20 Folder 1 Johnston, David Claypoole (1799-1865) attributed. [Portrait of Thomas Murphy Johnston as a young man]; charcoal. (66 x 53 ½ cm). No date.

Bust portrait of a young man with his body facing the viewer but facing right; he has messy hair swept off his face and is wearing a collared shirt with a neck cloth tied in; image is highlighted with white chalk.
Box 21

Box 21 Frame 1 Unknown artist. *Interior of a church*; oil on panel. (28 x 39 cm). No date.

Interior of a church with stone walls; arched doorways, an altar with a red curtain and stained glass windows; walking through a decorated doorway are several monks bearing lit candles; one carries a large cross. The word “Becket” is written in the lower left, possibly depicting St. Thomas Becket. Note: image not unframed for inventory.
Box 22

Box 22 Frame 1  Johnston, David Claypoole (1799-1865) attributed. Archbishop Fitz Patrick of Boston; oil on panel. (34 x 29 cm). No date.

Bust portrait of a man facing left eyes and face turned towards the viewer; he is balding with brown hair a full face and is wearing purple robes with red buttons; the background behind him is painted ivory. Name "Archbishop Fitz Patrick of Boston" inscribed on verso. Note: image not unframed for inventory.

Box 22 Frame 2 Unknown artist. [Image of a house and fence]; oil on panel. (31 x 39 cm). No date.

Image of a large house with monumental pillars; several panels of the wooden section of the fence in foreground have fallen over; to the right is a tree in bloom. Note: image not unframed for inventory.
Box 23

Box 23 Frame 1 Unknown artist. [Baby cradle, blanket and chair]; oil on panel. (40 x 40 cm). No date.

A wooden chair to the right; to the left is the backside of a wooden baby cradle; draped over the side of the cradle to the right is what appears to be a blanket. Note: image not unframed for inventory.

Box 23 Frame 2 Johnston, Thomas M. (1836-1869) attributed. [Woman in robes facing right]; oil on panel. (49 x 33 cm). No date.

A woman walking right wearing a blue dress and white robes draped over her shoulders; her face is turned towards the viewer; in her right hand she is carrying a piece of paper; her brown hair is tied up with a ribbon and she has gold earrings dangling. Note on reverse says “Russell of Milton Drawn by Uncle Tom” Note: image not unframed for inventory.
Box 24

**Box 24 Frame 1** Johnston, Sarah J. F. (1850-1925). [*Seated dog in collar*]; oil on panel. (40 x 31 cm). 1862.

Portrait of a seated dog on two legs facing the viewer; the dog is black and brown and is wearing a red collar; he is seated on a surface with a red covering. Unfinished oil on reverse of a seated dog and letters “S. J. F. Johnston 1862 Fieldings”. Note: image not unframed for inventory.

**Box 24 Frame 2** Johnston, Sarah J. F. (1850-1925). [*Cows in a field*]; oil on panel. (33 ½ x 49 cm). 1867.

Image of three cows in a field; a brown one is lying down; a light brown spotted cow is grazing and a black one is looking towards a man on the horizon. Image is signed in the lower left “S. J. F. Johnston 1867”. Note: image not unframed for inventory.
Box 25

Box 25 Frame 1 Johnston, David Claypoole (1799-1865) attributed. [Young boy at a table]; oil on panel. (58 x 41 cm). No date.

Image of a young boy sitting on a stool with his legs perched up on a bar at a table facing left; he has white fabric covering his hands and is either writing, drawing or painting a surface. On reverse frame is labeled “David Claypoole Johnston”. Note: image not unframed for inventory.
Box 26

Box 26 Folders 1 Johnston, John B. (1848-1886), attributed. [Sketch of cow]; pencil (10.5 x 17.5 cm). No date. Gift of David Doret, 2010.

Image of a standing cow facing left; cow has horns. On reverse is a pencil study of a landscape view.

Box 26 Folders 2 Johnston, John B. (1848-1886), attributed. [Sketch of cows]; charcoal (3.7 x 7 cm). No date. Gift of David Doret, 2010.

Image of three cows in a landscape; two in the foreground to the left are grazing. One behind them is looking over his shoulder to the horizon. Two cows are white, one black. Image is mounted on lined sheet with crop marks and number “10” in lower right.

Box 26 Folders 3 Johnston, John B. (1848-1886), attributed. [Sketch of cows]; charcoal. (5 x 19.5 cm). No date. Gift of David Doret, 2010.

Image of two large cows, one white, one black walking left towards a gate. Behind them are a grove of trees and what appears to be a standing man. Image is mounted on lined paper.

Box 26 Folders 4 Johnston, John B. (1848-1886), attributed. [Study of cows]; pencil. (13.5 x 19.5 cm). No date. Gift of David Doret, 2010.

Two cows standing in a landscape grazing, heads bent forward towards the viewer. To the right of them is an enclosed tree or piece of a fence. Image is mounted on heavy cardstock; to the right is notation “9 x 11 Sing Gray.”

Box 26 Folders 5 Johnston, John B. (1848-1886), attributed. [Sketch of cows]; pencil. (14.5 x 11.5 cm). No date. Gift of David Doret, 2010.

Outline studies of four, possibly five cows with horns. In the bottom is an example of cross-hatching. Cow above faces left; cows below face right. A third one faces the viewer. Images are on tracing paper and mounted on cardstock; they are also bordered with pencil markings. The number “12” appears in the left hand corner.

Box 26 Folders 6 Johnston, John B. (1848-1886), attributed. [Sketch of cows]; pencil. (15.5 x 20 cm). No date. Gift of David Doret, 2010.

Images of three cows in a landscape; in the far distance are trees. Two cows in the foreground are bent over, grazing. One behind them looks toward the horizon. Image is mounted on heavy cardstock.

Box 26 Folders 7 Johnston, John B. (1848-1886), attributed. [Sketch of cows]; charcoal. (12.5 x 18 cm). No date. Gift of David Doret, 2010.

Two black and white cows in a landscape. In the distance is a barn or farmhouse to the left; to the right are trees. One cow is in profile facing left with large spots. The other cow is sitting on the ground, legs bent underneath him. Image is mounted on heavy cardstock.

Box 26 Folders 8 Johnston, John B. (1848-1886), attributed. [Sketch of cows in landscape]; charcoal. (13.5 x 20.5 cm). No date. Gift of David Doret, 2010.

Seven cows next to a tree with foliage. Cows are facing different angles and in various positions; one is grazing and one is laying down beneath the tree. In the distance are the outlines of
possibly more cows and trees. Image is mounted on heavy cardstock and labeled beneath “9 x 12 S Gray.”

**Box 26 Folders 9** Johnston, John B. (1848-1886), attributed. [Sketch of cows]; red chalk (10 x 15.5 cm). No date. Gift of David Doret, 2010.

Outline of three cows. In the center and bordered with pencil are two cows possibly wearing a yoke. The cows are in profile walking left. Behind them is a hill. In front of them is the backside and tail of an additional cow. Image is mounted on cardstock and has “22” annotation beneath.

**Box 26 Folders 10** Johnston, John B. (1848-1886), attributed. [Sketch of cows]; red chalk (7 x 17.5 cm). No date. Gift of David Doret, 2010.

Outline of two cows walking left; the two cows have horns and are visibly yoked together; behind them they are pulling an object with a wheel. Image is bordered in pencil. The image is mounted on cardstock and is annotated beneath “51.”

**Box 26 Folders 11** Johnston, John B. (1848-1886), attributed. [Sketch cow from back]; red chalk (9.5 x 8.5 cm). No date. Gift of David Doret, 2010.

Image of the backside of a female cow. Cow is standing looking in the distance; her udder is visible beneath. Image is mounted on additional sheet of paper and labeled “184” in the right margin.

**Box 26 Folders 12** Johnston, John B. (1848-1886), attributed. [Sketch of cow]; red chalk (8 x 11 cm). No date. Gift of David Doret, 2010.

Image of a standing cow facing right; cow has udder and horns. Image is mounted on cardstock.

**Box 26 Folders 13** Johnston, John B. (1848-1886), attributed. [Sketch of cow lying down]; red chalk (6.5 x 14 cm). No date. Gift of David Doret, 2010.

Image of a cow with horns lying down in a landscape; one leg is tucked underneath the animal and the other is extended. Areas of the landscape are annotated “dirt” “weed” and in the distance “grass.” Image is bordered with pencil and mounted on cardstock. In the lower right is “3.”

**Box 26 Folders 14** Johnston, John B. (1848-1886), attributed. [Sketch of cow]; red chalk (7 x 7 cm). No date. Gift of David Doret, 2010.

Image of a cow sitting in the grass facing the viewer; the cow has horns. Image is bordered in pencil and mounted on cardstock; annotation “99A” is in the right hand margin. Note: study of cow’s backside on reverse.

**Box 26 Folders 15** Johnston, John B. (1848-1886), attributed. [Sketch of cows]; red chalk (8 x 10.5 cm). No date. Gift of David Doret, 2010.

Profile image of a spotted cow with horns and visible udder standing in a landscape facing right; on the ground is the shadow of the animal. Image is mounted on lined cardstock.

**Box 26 Folders 16** Johnston, John B. (1848-1886), attributed. [Sketch of cow]; red chalk (10 x 14 cm). No date. Gift of David Doret, 2010.

Image of a standing, grazing cow in profile facing right; cow has horns. Image is bordered in pencil, mounted on cardstock and annotated beneath “50.”
Box 26 Folders 17 Johnston, John B. (1848-1886), attributed. [Study of cows]; red chalk (7 x 14 cm). No date. Gift of David Doret, 2010.

Study of four cows in various degrees of detail; two of them are laying down facing right. Two studies are the heads of cows and to the left is what appears to be a leg and hoof. Image is bordered in pencil and mounted on cardstock.

Box 26 Folders 18 Johnston, John B. (1848-1886), attributed. [Sketch of cow]; red chalk (8.5 x 13 cm). No date. Gift of David Doret, 2010.

Image of a cow in profile laying down, legs tucked beneath facing right. The cow has horns and is annotated in the top portion "in shadow." Image is bordered in pencil, mounted on cardstock and outside the margin is "9" in pencil.

Box 26 Folders 19 Johnston, John B. (1848-1886), attributed. [Sketch of cows]; red chalk (7.5 x 15.5 cm). No date. Gift of David Doret, 2010.

Two cows laying down. Image to the left is a study of a cow with little detail; image to the right is of a cow facing right with highlights and shadows added in addition to facial features. Image is bordered, mounted on cardstock and annotated beneath "2."

Box 26 Folders 20 Johnston, John B. (1848-1886), attributed. [Sketch of cows]; red chalk (6.5 x 15.5 cm). No date. Gift of David Doret, 2010.

Close-up image of two cows lying close together. Cow in the front is facing left, head turned towards the viewer has its legs tucked beneath; cow behind him to the left is facing the viewer, slightly right. Both cows have horns. Image is bordered in pencil and mounted on cardstock.

Box 26 Folders 21 Johnston, John B. (1848-1886), attributed. [Sketch of cows]; red chalk (8 x 13 cm). No date. Gift of David Doret, 2010.

Profile image of two cows grazing. One cow is light and the other is dark. They are standing in a landscape with tall grass behind them. Cow in the front has udder. Image is bordered with pencil, mounted on cardstock and annotated "66" beneath.

Box 26 Folders 22 Johnston, John B. (1848-1886), attributed. [Sketch of cow]; pencil and red chalk (5.5 x 14 cm). No date. Gift of David Doret, 2010.

Image of a cow with horns sitting in profile facing right. Highlights and shadows of the cow have been done in pencil. Image is bordered, mounted on an additional sheet of paper and labeled "53" beneath.

Box 26 Folders 23 Johnston, John B. (1848-1886), attributed. [Study of cows]; pencil and red chalk (10.5 x 18 cm). No date. Gift of David Doret, 2010.

Study of two cows. One in the foreground is lying down, legs tucked beneath facing left. One behind him is in profile and facing right. Annotation on the body of the cow has been crossed out. Behind the cow towards the horizon is the annotation "clouds dark" and beneath on the ground "shadow." Image is mounted on additional sheet of paper and bordered with pencil. Also reads "16" beneath.

Box 26 Folders 24 Johnston, John B. (1848-1886), attributed. [Sketch of cows]; red chalk (9.5 x 15 cm). No date. Gift of David Doret, 2010.
Image of two cows facing left in profile; cows are visibly yoked together and are pulling a cart with a large wooded wheel. The cow towards the back is dark; one in front is light. Both have horns. Image is bordered on bottom with pencil and “37” beneath; also mounted on sheet of cardstock.


Image of a cow facing left with illegible annotation above her head and annotated “skin” on her body. Udder visible; in the lower right hand corner of the image is a study of the head and neck of a cow with horns. In the distance is the horizon. Image is bordered in pencil and the number “19” is beneath. Mounted on cardstock.


Heavily annotated image of cows in a landscape; some are studies. In the distance is the sky labeled “sky 1” and the horizon line; to the left is a label on the landscape of “bank 3” cow to the left which is lying down is labeled “2” in front of it. Cow sitting facing left in profile is labeled with “2” a “3” and a “w.” In the foreground is a cow labeled with two “w” facing left in profile, studies of the heads of two cows and a sketch behind them of a cow-head facing forward. Image is bordered in pencil, mounted on cardstock and labeled “15” beneath.


Image of two yoked cows facing right and pulling a cart with two large wheels; behind the cart is a man loading a large object (or assisting to push the object forward). Image is bordered in pencil, mounted on cardstock and labeled “14” above.

**Box 26 Folders 28** Johnston, John B. (1848-1886), attributed. *Sketch of cows*; red chalk (5.5 x 12 cm). No date. Gift of David Doret, 2010.

Study of two cows lying down in a landscape; cow in the foreground is facing right and annotated “Red” its legs tucked beneath; cow behind is facing left, head turned towards the viewer. The sky above him is labeled “white.” Study in the upper left is crossed out. Image is bordered with pencil and annotated beneath “107.” Mounted on cardstock.
Box 26 Folders 29 Johnston, John B. (1848-1886), attributed. [Sketch of cows]; red chalk (11.5 x 8 cm). No date. Gift of David Doret, 2010.

Studies of two cows lying down facing the viewer in various degrees of detail. Cows have horns. In the upper right is the head of a cow; on the reverse are additional studies visible through the tracing paper. Image is mounted on cardstock and labeled in the corner “23.”

Box 26 Folders 30 Johnston, John B. (1848-1886), attributed. [Sketch of sitting men]; red chalk (6.5 x 14 cm). No date. Gift of David Doret, 2010.

Studies of two men sitting in chairs with criss-crossed legs. In both images the men have their hands folded and are leaning forwards wearing rounded hats, overcoats, long pants and shoes. Men may possibly be asleep. Study of the head of a cow in the right hand-corner facing right. Image is bordered in pencil, mounted on cardstock and labeled “94” beneath.
Box 27


Image of a profile, waist-length study of a woman facing left. Her eyes are closed, and her hair is pulled back off her neck into a bun; shirt is gathered at the collar.


Image of a study of a face, neck and shoulders of a woman facing left, head slightly turned front. Her hair is pulled back and gathered at the nape.


Image of a study of a woman’s head, face and neck. The woman is turned towards the viewer, facing slightly, and eyes averted right. Her hair is pulled back off her face.


Image of a young boy, possibly an altar boy, standing and facing left with a tall lit candle; his face is in profile. The boy is wearing church robes, with a dark collar; his hair is cropped.


Image of a young boy, as seen from the back, working at a table with his hands pulled in front of him. The boy has cropped hair and is wearing what appears to be a smock.


An image of a woman in a stone interior looking a window. She is wearing a dress and has one arm raised upwards towards the light holding what appears to be a bird. Her face is turned away from the viewer and the study is from the waist.


Figures before a church altar. Kneeling is a woman holding an infant upwards towards a priest in clerical robes. The priest is holding the infant’s forehead, thumb in the center and holding onto a rail with his other hand. Image is bordered and annotated beneath “7 ½ x 10.”

Box 27 Folder 8 Unknown artist. [Indian pipes] watercolor, (18.5 x 15 cm). No date. Gift of David Doret, 2010.

Image of flowers, Indian Pipes, painted with watercolor and white gouache; the flowers are emerging from a bed of pine needles.

Image of two carnations; flowers are towards the left of the sheet. One carnation is directed upwards and one has its head bent down towards the right. The background is heavily darkened.

**Box 27 Folder 10** Unknown artist. [*Vase of flowers*], charcoal, (20 x 14 cm). No date. Gift of David Doret, 2010.

Image of a vase of flowers on a flat surface. The flowers are likely white lilies with elongated pistils extending in several directions. The background is heavily darkened.

**Box 27 Folder 11** Unknown artist. [*Lilies*], (28.5 x 20 cm). No date. Gift of David Doret, 2010.

Image of white lilies against a black background; of the lilies three of them are opened, one to the left one to the viewer and one to the reverse; there are also several unopened buds to the left.

**Box 27 Folder 12** Johnston, Sarah Elizabeth Murphy (1811-1880). [*Stem of lilies of the valley*], charcoal, (21.5 x 15 cm). No date. Gift of David Doret, 2010.

Image of flowers, a stem of lily of the valley, against a black backdrop in the center of the sheet. The flowers and leaves are facing different directions. Image is mounted on cardstock and signed on the verso “Grandma.”

**Box 27 Folder 13** Johnston, Sarah Elizabeth Murphy (1811-1880). [*Lily blooms*], charcoal (15 x 11.5 cm). No date. Gift of David Doret, 2010.

Two lilies and an unknown third stem of a flower sitting atop a flat surface protruding from what appears to be a can-shaped vase. Two of the flowers are open, one to the left and one facing the viewer. The image is set against a black backdrop. Image is signed on verso “Grandma Johnston.”


Image of several lilies gathered towards the right hand side of the sheet; the lily in the center is opened towards the viewer and highlighted with white chalk; numerous leaves and what appear to be buds are throughout. Monogram in lower left “SJFJ.”


Bust portrait of a woman in a long veil, likely a nun, with a halo surrounding her head and blue-tinted robes. Her eyes are closed and her head is turned slightly left towards the viewer. Image is mounted on heavier paper and signed in watercolor in the lower left “SJFJ.”


Image of a young boy sitting at a desk writing on paper; boy is seated right and facing left, head bent forward. Image is bordered and has some highlights of red and white chalk. Image is signed “SJF Johnston” in the lower left.


Image of a young boy seated in a chair in an interior space. The boy is facing right, turned slightly towards the viewer. Behind him is a window with pane. The boy is wearing a collared shirt and
pants, his hair is slightly curled. Image is highlighted with white chalk; paper is mounted on cardstock and signed in the lower right “SJFJ.”


Bust portrait of a young man looking right, head turned slightly towards the viewer; facial features are filled in lightly. Hair is cropped and the shirt is light. Image is signed “[S] F.S.J.” in the lower right corner.


Portrait of a schoolteacher standing in a classroom, a portion of a desk to her right. Behind her is what appears to be a blackboard on a paneled wall; she is standing on a wooden floor. On her head is a cap and she is wearing a long dark cloak, a book tucked in the crook of one arm. The other arm is waving a white fabric towards a mouse who is escaping in the lower left hand corner. Image is bordered and colored. Image is initialed on reverse: “S.J.F.J.”

**Box 27 Folder 20** Unknown artist. [*Madonna and Child seated*] pencil, (23 x 16.5 cm). No date. Gift of David Doret, 2010.

Image of Madonna and Child seated on a low stool facing right; they are in profile. The Child is wrapped in cloth and is being held in his mother’s lap, cradled in her arm. She lifts part of the blanket from above his head. The Madonna is bending forward, eyes averted downward.

**Box 27 Folder 21** Unknown artist. [*Head of a woman in a white veil*], pencil with gouache, (8 x 6.5 cm). No date. Gift of David Doret, 2010.

Portrait of a young woman facing the viewer looking left, head slightly cocked; the woman is wearing a white veil and has long hair cascading beneath; she has large oval eyes and full lips.

**Box 27 Folder 22** Unknown artist. [*Head of child, wearing cap and holding a stick*] pencil, (11.5 x 9 cm). No date. Gift of David Doret, 2010.

Image of a young child from the waist; he is wearing a cap and has his eyes averted downwards; he is wearing a heavy coat with large buttons and has a stick over his left shoulder.


Bust length portrait of a man with a beard and full moustache looking left, turned towards the viewer. He is wearing a collared jacket and oval glasses; image is slightly bordered in pencil. On verso is a profile of a man wearing a hat.

**Box 27 Folder 24** Unknown artist. [*Boy in turban*] pencil. (13.5 x 8 cm). No date. Gift of David Doret, 2010.

Exterior image of a young man in a turban walking towards the right; his eyes and head are tipped upwards to the right. His hand is in his satchel tied to his waist. He has large hoop earrings. Behind him and to the left is foliage. In the lower right image is inscribed “fine.” On the verso there is a fragment of a drawing of a monkey riding a horse.

**Box 27 Folder 25** Unknown artist. [*Child sleeping*] pencil, (13.5 x 15 cm). No date. Gift of David Doret, 2010.
Image of a young child sleeping and leaning against a pillow and/or the shoulder of a person with a large nose [could be a study of a head]. The child has both hands tucked under her head and blanket tucked up to the waist.

**Box 27 Folder 26** Unknown artist. [*Couple seated in an interior*] pencil, (9.5 x 9 cm). No date. Gift of David Doret, 2010.

Interior scene with an image of a man and a woman conversing. The woman is seated on the bed, one hand in her lap and the other on the bedclothes. She is wearing a dress. The young man is sitting in a chair next to her, one hand on his knee and the other one leaning on the bedrail. He has hair to the chin, dark eyes and is wearing a long coat with coattails and breeches.

**Box 27 Folder 27** Unknown artist. [*Sketches of children including seated girl*] pencil, (11.5 x 18 cm). No date. Gift of David Doret, 2010.

Image which features two sketches of children. Image to the left shows a portrait from the waist of a young girl with her hair tied back and her arms folded in her lap; she is facing the viewer, facing left. She is wearing an apron; a study of a head is in the apron on her waist. Child to the right is a study with figure from the waist facing the viewer. On the verso there is a partial sketch of scowling male figure with headband.

**Box 27 Folder 28** Unknown artist. [*Biblical figure of man kneeling*] pencil, (11 x 8 cm). No date. Gift of David Doret, 2010.

Image of a man in dark, long robes kneeling and facing right. He has his head, eyes and arms upwards towards the sky. In his left hand is a tall staff. The man is old with white beard and hair.

**Box 27 Folder 29** Unknown artist. [*Full length image of woman*], pencil, (25.5 x 16.5 cm). No date. Gift of David Doret, 2010.

Image of a woman as seen from the back, holding a square basket and hat. The woman is looking slightly left, one foot on a raised stair in front of her. The hat she is holding has a large brim; in the basket held in the crook of her arm is a towel. She is holding part of a gathered apron and her hair is tied up in a bun. Image is annotated in the lower right “10 x 14.”

**Box 27 Folder 30** Unknown artist. [*Full length image of a young man seated*], pencil, (19 x 16 cm). No date. Gift of David Doret, 2010.

Portrait of a young man seated in a chair facing left, head and eyes averted towards the viewer; the sitter is possibly a member of the Johnston family. He has his legs crossed and a hand over one of his shins; the man is wearing a heavy cape with a dark collar.

**Box 27 Folder 31** Unknown artist. [*Child in dress with white apron asleep in a chair*], pencil, (9 x 14.5 cm). No date. Gift of David Doret, 2010.

Image of a young girl, asleep in a chair. The girl is leaning left, head angled towards the viewer, both of her hands in her lap. Her ankles beneath are crossed. She is wearing a dress and an apron. She is leaning over the arm of the chair.

**Box 27 Folder 32** Unknown artist. [*Female figure seated on a trunk in a studio interior*], pencil, (17 x 12.5 cm). No date. Gift of David Doret, 2010.

Image of a woman in a gathered dress with train sitting atop a trunk in an interior space, likely a studio. The woman is leaning forwards working with her hands. Behind her is a window and to her left is a set of drawers, atop is a vase filled with brushes and canvases leaning against a wall. In the background is artwork mounted to the wall. The woman’s head and face is unfinished.
**Box 27 Folder 33** Unknown artist. *Bearded man seated in a chair with eyes closed*, pencil, (17 x 11.5 cm). No date. Gift of David Doret, 2010.

Image of a sleeping man seated in a chair holding a book. One hand is in the man’s lap, the other is holding his head in his hand. His legs are stretched out in front of him. The man is wearing a long coat and has a beard. In the upper left is a study of a hand. Image is annotated in pen in lower right “8 ¼ x 10 ½.”


Image of two red roses with flowers, leaves, thorns, stems and buds.


Image of a clapboard house with a steeply-angled roof, overhang, tree in background and fence in foreground. The image has been mounted on heavier paper.


Image of trees in a landscape in the distance with thick foliage casting shadows on the ground beneath. Through the center of the grove is a road. The road is also lined with trees to the right. Note: the image is mounted on heavier paper.


Image of a pine tree with the trunk leaning slightly right at the crown. Image has been mounted on heavier piece of card stock.


Image of a trunk of a large, thick tree in the center of the sheet. To the right is a lake with a dock and other trees and fauna. To the left is a wooden structure.


Image of the bough of a tree with foliage. Image is mounted on cardstock and signed in the lower right “20th May 1864.”

**Box 27 Folder 40** Unknown artist. *Interior of a room with window at right*, pencil, (16.5 x 9.5 cm). No date. Gift of David Doret, 2010.

Image of an interior space. To the right is an open window with twelve panes. In the center is a table with two round basins atop; next to it is a chair. To the left is a staircase. Beneath is the text “Sallie Aug 12th ’81 Gloucester.” Image is mounted on cardstock.

Image of a study of a child’s boot without laces. Shadow is cast behind it. The image is bordered and an illegible monograph with “R” and “C” in the lower right.

**Box 27 Folder 42** Unknown artist. [*Grove of young trees with stream*], pen and ink, (14 x 8 cm). No date. Gift of David Doret, 2010.

Image of a grove of tall, slim trees ascending a hill. In the foreground is a stream. In the distance is what appears to be a meadow and additional trees. Image is signed in the lower left with monograph “J” and “C.”
Box 28

Box 28 Folder 1 Johnston, Sarah Elizabeth Murphy (1811-1880). [Stem of flowers], charcoal, (28.5 x 17 cm). No date. Gift of David Doret, 2010.

Image of a stem of flowers, likely fox gloves with flowers in bloom and buds. Flowers are set against a darkened background. Image is mounted on blue cardstock and signed on reverse “By Grandma.”

Box 28 Folder 2 Johnston, Sarah Elizabeth Murphy (1811-1880). [Stem of lilies with three blooms], charcoal, (25.5 x 19 cm). No date. Gift of David Doret, 2010.

Image of a stem of three lilies opened and one bud. Image is mounted on cardstock, set against a dark background and annotated beneath “11 x 14.” It is also signed on the verso “Grandma J.”


Image of a woman, seated in a chair facing right. In her left hand is an open letter which she reads. She is cradling an infant in her right arm; the infant is asleep. In front of her is a desk. Image is signed in the lower left “S J Johnston.” Image is mounted on cardstock and annotated in the lower right “11 x 14.”


Image of a child, an altar boy in robes, kneeling at an altar facing and looking left. The child is lighting a candle with a long pole. On the altar are several lit candles and an open book. Image is signed in the lower left, “S.F. Johnston.”


Image of two kneeling children in an interior space, possibly a church. The older child, a girl, has her hands folded in prayer and is looking right, a hood over her head. To her left is a kneeling boy looking down at his hands. Behind them is an angel with her arms extended over the children. Image is annotated in the bottom “11 x 16.” Initials on reverse “SJFJ.”


Image of a young Christ seated with a scroll in his lap. His other hand is open conversationally. Behind him are two older men, one with a book. In front of him are three additional older men leaning forward in robes. Image could possibly be Christ with the Elders. Image is annotated at top “12 ¾ x 15.”


Image of a boy seated in a chair facing right. He is slumped forward, possibly asleep. The boy is wearing a vest, light colored shirt and hat. To his left leaning against the chair is a book bag. In front of him is what appears to be a mantle. The paper bears the watermark “Lalanne.”

Box 28 Folder 8 Johnston, Sarah J. F. (1850-1925). [Woman seated with hand sewing on her lap], charcoal, (45.5 x 30.5 cm). No date. Gift of David Doret, 2010.
Image of a woman seated in a chair in an interior space facing the viewer, head down. In her lap she is working on sewing; the woman is wearing a long-sleeve dress and an apron. Image is annotated on bottom “14 ½ x 20” and “[Po?]ltan.” On the reverse are the initials, “SJFJ.”

Box 28 Folder 9 Unknown artist, possibly Johnston, Sarah J. F. (1850-1925). [Woman seated with hand sewing on her lap], charcoal, (45.5 x 30.5 cm). No date. Gift of David Doret, 2010.

Image of a woman in an interior space wearing a long dress with sleeves and apron turned slightly left sitting in a chair. In her hands is a piece of sewing or knitting. To her left is a table with leaves, folded, with a book and cloth atop. An open window with drapes drawn is to the left and behind her is a framed item on the wall and a lamp on a table. In front of her is a low footstool. Image is annotated beneath “14 ¼ x 20.”


Image of a young boy standing outside in the snow facing away from the viewer. He is standing, looking through a gap in a wooden fence in the distance towards a snow-covered tree. The boy wears shorts and unlaced shoes. He holds one hand inside another. Annotated beneath is “14 ¾ x 20” and “DBL TAN.”

Box 28 Folder 11 Unknown artist. [Two tree trucks, one leaning], pencil, (27.5 x 38 cm). No date. Gift of David Doret, 2010.

Image of two trees in the center of the sheet; the trunks are large and thick. There is a bough of fauna extended behind. In the distance is a meadow or open space.

Box 28 Folder 12 Unknown artist. [Detail of leaning tree trunk], pencil, (19 x 27 cm). No date. Gift of David Doret, 2010.

Image of the trunk of a tree leaning left with several broken or damaged boughs. In the distance is what appears to be a hill or small mountain. Image is inscribed in the lower left “18 May 1864” and is mounted on card stock.

Box 28 Folder 13 Unknown artist. [Sketch of a pine tree], pencil, (26.5 x 19 cm). No date. Gift of David Doret, 2010.

Image of the crown and upper reaches of a pine tree with several pieces of broken boughs visible. Image is annotated in the lower left “3 July 1864” and is mounted on cardstock. In the center at the top is a looped string for hanging.

Box 28 Folder 14 Unknown artist. [Small grove of trees], pencil, (27.5 x 38 cm). No date. Gift of David Doret, 2010.

Image of a small grove of trees. In the foreground is a large tree trunk with a bough of fauna leaning left. Behind is a grove with crossing trunks of four trees. In the distance is a hill and an open meadow to the left.