







GEORGE ENGLEHEART (British, 1752–1829)

### *Portrait of a Man*

c. 1800

Watercolor on ivory; oval, 8.7 x 7.4 cm (3 $\frac{3}{8}$  x 2 $\frac{7}{8}$  in.)

Signature: none

Setting: gold, enamel, and diamond frame with brown hair in glazed reserve on back; initials in gold on the back of the case, *W.A.*, identify the sitter

The Edward B. Greene Collection, 1941.556

#### **Provenance**

Before 1930

Benjamin Nathan (London).

By 1930

Leo Schidlof (1886–1966, Paris).

1930

Purchased by Edward B. Greene (1878–1957, Cleveland) from Leo Schidlof for £140 (\$700) on May 1; gift to the Cleveland Museum of Art, December 5, 1941.

1941

The Cleveland Museum of Art.

#### **Exhibitions**

1950

The Metropolitan Museum of Art, New York, *Four Centuries of Miniature Painting*, January 18–March 19.

#### **Bibliography**

Chong, Alan, ed. *European and American Painting in The Cleveland Museum of Art*, p. 286. Cleveland: Cleveland Museum of Art, 1993.

Milliken, William M., and Harry B. Wehle. *Portrait Miniatures: The Edward B. Greene Collection*, p. 27, no. 12, pl. XVII. Cleveland: Cleveland Museum of Art, 1951.

THIS WORK DATES TO around 1800, when George Engleheart was in the mature stage of his career. The sitter wears a blue coat with brass buttons over a yellow waistcoat and high white collar with ruffles. The initials *W.A.* on the back of the case probably identify the sitter, but Engleheart's fee book records only his sitter's surname in most instances, so it is impossible to determine if this portrait is among those numerous sitters with an *A* surname. The meticulous construction of the elaborate case and the nature of its components—gold, enamel, and diamonds—indicates that it is probably original. The gold initials on the bordered, blue enamel back are encircled with braided brown hair. The twenty-four brilliant-cut diamonds are genuine, though paste diamonds were becoming more widely available during this period. When this work entered Cleveland's collection in the 1940s, the cost of reproducing the frame was noted in curatorial records to be 20,000 to 25,000 francs, according to the dealer Leo Schidlof. It is the only miniature from the Greene collection whose setting was evaluated in such a way. CORY KORKOW