42.1140

GEORGE ENGLEHEART (British, 1752–1829)

Portrait of Sir Thomas Baring, 2nd Baronet

1803

Watercolor on ivory; oval, 8.6 x 7 cm (3⅜ x 2¾ in.)

Signature: signed right: E

Setting: gilt-metal frame with plaited brown hair in glazed reserve on back

The Edward B. Greene Collection, 1942.1140

Provenance

By 1928
Leo Schidlof (1886–1966, Paris).

1930
Purchased by Edward B. Greene (1878–1957, Cleveland) from Leo Schidlof for $150 on August 6; gift to the Cleveland Museum of Art, December 31, 1942.

1942
The Cleveland Museum of Art.

Exhibitions

None.

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. 13, plate XVIII. Cleveland: Cleveland Museum of Art, 1951.

THOUGH THIS PORTRAIT has had the title "Portrait of a Man" since 1942 when it entered the museum's collection, the sitter was identified by previous owners, including Leo Schidlof and Edward Greene, as a member of the famous Baring banking family, of whom G. C. Williamson mentions several members in his biography of George Engleheart.[1] There are seven portraits of gentlemen with the surname Baring listed as sitters between 1803 and 1806 in Engleheart's fee book. Furthermore, there is one portrait of a Mr. Baring listed as copied by Engleheart's nephew, John Cox Dillman Engleheart, in 1803.[2] The four sitters listed as "Master" are presumably children (three are likely to be the brothers Francis, Thomas, and John Baring), and thus not candidates for the identity of this man. In 1902 a miniature portrait of George Baring was listed as

1 George Charles Williamson, *George Engleheart, 1750–1829, Miniature Painter to George III* (London: G. Bell & Sons, 1902), pp. 33, 89, 147. The list is taken from Engleheart's fee book and includes, in 1803: Mr. T.; in 1804: Mr. G., Master G., Master F., Master T., and Mr. George; in 1806: Master John.
2 Ibid., p. 132.

in the collection of Mrs. Springett, London.[3] Williamson reproduces this currently unlocated portrait, which does not have more than a family resemblance to the Cleveland miniature (fig. 1). The Baring archive possesses a painting by John Linnell of Thomas Baring that does closely resemble this sitter, particularly in the expression of the mouth (fig. 2).[4] The Linnell portrait was painted in 1842, thirty-nine years after Engleheart records the name "Mr. T. Baring" in his fee book for 1803. Furthermore, a portrait by Thomas Lawrence, *Sir Thomas Baring, 2nd Bt., MP and Members of His Family*, dated c. 1807, in a private collection also confirms this sitter's identity.[5]

Thomas Baring (1772–1848) was not elevated to the baronetcy until 1810, which would explain why he was listed as "Mr." rather than "Sir" in the fee book. Thomas was a member of Parliament, partner in the firm Baring Brothers & Co. from 1804, and chairman of the London and Southwestern Railroad from 1832 to 1833.[6] Baring Brothers & Co. brokered the $15 million Louisiana Purchase in 1802, which doubled the size of the United States and financially refueled Napoleon's war effort. A "Mrs. T. Baring," presumably the sitter's wife, was also painted by Engleheart in 1803. Among the couple's nine children, the elder sons Francis, Thomas, and John were probably the Barings listed as painted by Engleheart in 1804 and 1806. Because Thomas was the only male Baring to have been painted in 1803, when John Cox Dillman Engleheart executed a copy, he presumably copied this portrait of Thomas. Its current location is unknown.

Thomas wears a dark blue coat with brass buttons, white waistcoat with a high white collar, bow, and frill down the front, all of which was standard attire for British gentlemen at the turn of the century. His hair is worn *à l'antique* (hair cut short and worn in curls, especially

Figure 1. *Portrait of George Baring*, c. 1804. George Engleheart. From George Charles Williamson, *George Engleheart, 1750–1829, Miniature Painter to George III* (London: G. Bell & Sons, 1902), p. viii.

Figure 2. *Portrait of Sir Thomas Baring, 2nd Baronet* (detail), c. 1840. John Linnell (British, 1792–1882). The Baring Collection, England.

3 Ibid., pp. viii (repr.), 147. Its resemblance to the present work is not striking.
4 www.baringarchive.org.uk. This website displays many eighteenth- and nineteenth-century portraits of the Baring family from their collection. Baring archivist Clara Harrow shares the opinion that this portrait is probably of Thomas Baring (e-mail of 19 May 2010).
5 Kenneth Garlick, *Sir Thomas Lawrence: A Complete Catalogue of the Oil Paintings* (Oxford: Phaidon, 1989), p. 144 (repr.), no. 63.
6 Philip Ziegler, *The Sixth Great Power: Barings 1762–1929* (London: Collins, 1988).

around the forehead), a style sported by men after the turn of the century that evokes the coiffures of statesmen of ancient Rome.[7] The back of the frame contains plaited brown hair. There is a small area of pigment loss located at the lower right edge of the sitter's coat.

In 1803 Engleheart painted 103 pictures and was charging from 12 to 15 guineas for a miniature painting.[8] Daphne Foskett notes that in the years after 1800, the artist was less inclined to flatter his sitters, instead working to achieve an accurate likeness.[9] After 1803 the fifty-one-year-old Engleheart's production decreased. Although there was a great deal of demand for his work up to his retirement, he seems to have become more selective when accepting commissions.

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7 Carol de Dobay Rifelj, *Coiffures: Hair in Nineteenth-Century French Literature and Culture* (Wilmington: University of Delaware Press, 2010), pp. 34–35.
8 Williamson, *George Engleheart,* pp. 32, 39.
9 Daphne Foskett, *Dictionary of British Miniature Painters* (London: Faber & Faber, 1972), 1: p. 262.