FORM OF LEGACY

" I give and bequeath to the Rhode Island Historical Society the sum of......................................*dollars."*

RHODE ISLAND HISTORICAL SOCIETY COLLECTIONS

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Night, when the Inside of the House was discovered to be wholly in Flames. The Fire being got to so great a Heighth, it was impossible to save the House or any Thing in it. One Dwelling House also which stood next to it, was burnt down. The Friends Meeting House and another House which Stood near it, suffered great Damage by the Fire but were saved by the Diligence and great Activity of the People, with the Help of one Water Engine, the only one then in the Town."

The Library Company lost its entire library except about seventy volumes that happened at the time to be in the hands of the subscribers. No records are mentioned as destroyed with the building, as it contained no offices. The headquarters of the colonial government were still at Newport, the secretary's office not being removed to Providence until 1775, nor do the court records for this period seem incomplete.

An echo of the fire is found in the Assembly's record of February, 1759, when "Dennis Montaigne a waiter on the Assembly" is allowed payment for "a Lanthorn he kept for the use of the Court which was burnt with the Colony House in Providence." (Acts & Resolves, February session, 1759.)

The Assembly at its May session, 1759, voted that the Court House be in the place where the old one was, but later purchased the lot where the old State House now stands, while the former site abandoned by the colony reverted to the heirs of William Paige.
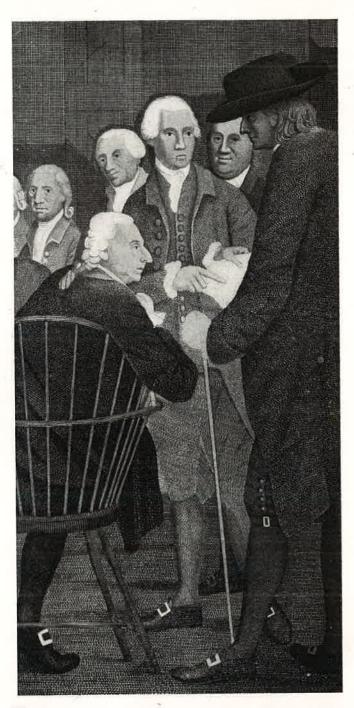
A Portrait of Stephen Hopkins

By Clarence S. Brigham

William E. Foster in his life of Stephen Hopkins (Rhode Island Historical Tracts, no. 19, pt. 2, p. 198), says: "Sources of information as to Stephen Hopkins's personal appearance are very meagre indeed. He never sat for a portrait, so far as is known, and certainly has left none;—'not even a silhouette,' his niece has declared." The picture invariably given as the portrait of Hopkins is taken from Trumbull's painting of "The Signers of the Declaration of Independence." Trum-

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bull painted this after the death of Hopkins, which occurred in 1785; consequently he could not have made the portrait from a living figure. We have the authority of C. C. Beaman, writing in the Providence Journal of May 26, 1855, in regard to the picture of Hopkins: "We have no accurate portrait of him. When Trumbull painted his picture of the Signers of the Declaration of Independence, Hopkins was dead, and his son, Judge Rufus Hopkins, who very much resembled him, sat for his father's likeness."

The Trumbull portrait of Stephen Hopkins, or rather of Rufus Hopkins, shows a rather full face, without much expression or character. As may be seen by the original painting, which is at Yale, or by the well-known engraving made by Durand in 1820, Trumbull evidently did not seek to emphasize the figure of Hopkins, even although he was a prominent member of the Continental Congress, as he placed him decidedly in the background, where he is distinguishable chiefly because of his wearing the usual Quaker hat.

Quite recently, in looking over an impression of the unfinished copper-plate from Pine's painting of "The Congress Voting Independence," which plate has been owned since 1859 by the Massachusetts Historical Society, I noticed that the portrait of Hopkins was strikingly good and differed entirely from the so-called Trumbull portrait. The copper-plate, as has been shown by Charles Henry Hart in papers read before the Historical Society of Pennsylvania (Pennsylvania Magazine of History and Biography, 1905, Vol. 29, p. 1) and before the Massachusetts Historical Society (Proceedings for 1905, p. 1), was made by Edward Savage from the original painting executed by Robert Edge Pine, and now in the possession of the Historical Society of Pennsylvania. Mr. Hart says that Pine came to this country in 1784 and began painting at Philadelphia in the fall of that year. In an advertisement in the Pennsylvania Packet of November 15, 1784, he states that he has been "honoured with the use of a commodious apartment in the State-house, for the purpose of painting the most illustrious scenes in the late Revolution," and during the winter of 1784-1785 his pictures were on exhibition. He immediately

started in making portraits of the illustrious characters of this country, and by 1788, the year of his death, he had nearly finished a picture which he called "The American Congress Voting Independence." After his death the picture was purchased for Savage's Museum in New York, and was evidently finished, although to how large an extent is unknown, by Edward Savage himself. In 1795 the New York Museum was removed to Boston and called the Columbian Museum, and in 1892 the remainder of its collection—the survivors of several fires—was dispersed, and this picture of "The Congress Voting Independence" went back to Philadelphia.

The question now arises whether Pine could have painted Hopkins's portrait between the date of his arrival in this country, the summer of 1784, and the date of Hopkins's death, which occurred July 13, 1785. Although there is no record to show one way or the other, there is no reason why Hopkins could not have gone to Philadelphia, or have seen Pine in some other city. Hopkins was seventy-eight years old at the time of his death, and although he had the palsy in one hand, he was not an invalid. His last illness was a lingering fever, evidently of several days' duration.

The portrait of Hopkins, presumably made by Pine, as may be seen from the reproduction of it, which accompanies this article, is of a striking quality, and much better than the other figures near it, although some of these are unfinished. The whole figure of Hopkins is absolutely in accord with the statement of Asher Robbins, who attended him at the time of his death, and who said in the Providence Journal of August 8, 1836: "I knew him well. His tall and venerable figure, his silver locks, his striking features, full of intellectual character, are still fresh before me."

To show the grouping of the figures and to give a better indication of the appearance of the picture, several of the portraits, in addition to that of Hopkins, are shown in the picture reproduced herewith. The figure seated facing that of Hopkins is that of Charles Carroll, while the one standing facing Hopkins, according to Hart, is that of George Read. When Savage made the copper-plate from the original picture

is not known, but he left it unfinished at the time of his death in 1817. His son, Edward Savage, tried to sell the plate to the painter, Trumbull, stating that "The Plate is now in a situation that it may be finished in a few weeks." So far as the portrait of Hopkins is concerned, the engraving is a little more clear and satisfactory than the painting. Whether it can be credited as the life-picture of Hopkins, it is certainly far superior to the Trumbull portrait and has a better claim to authenticity.

Chronological Check List of Maps of Rhode Island in the Rhode Island Historical Society Library

Although the earliest map of Rhode Island, as an entity, is the Mumford map of 1720, there are numerous other maps which depict the district at earlier periods. These maps may conveniently be grouped into four classes.

One class are those dealing with the Norse voyages to America, of which the more important are Rafn (in his "Memoire sur la decouverte de l'Amerique au dixieme siecle," 1843) and Beamish (in the Norroena Society's "Norse Discovery of America," 1907). There are no contemporary maps of these Norse voyages, the earliest ones being drawn in the nineteenth century.

No early Indian maps of Rhode Island are known. The most extensive contribution to its Indian cartography is Rider's 1903 map.

For the exploration period, 1500-1616, there are a large number of maps and charts which, however, rarely do more than mention the bay. These maps are discussed at length in Chapin's "Cartography of Rhode Island," 1916. There are a number of Dutch maps of the New Netherlands, which show the district that is now Rhode Island. Many of these maps are practically identical as far as the Rhode Island district is concerned. Photostats of seven of those that are materially