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for assistance**

This portrait adopted in honor of  
Ted and Laura Potter.

**Edward Albee, born 12 Mar 1928**

The adopted grandson of vaudeville magnate E. F. Albee, Edward Albee was an indifferent student who dropped out of college. After trying his hand at writing poetry and novels, he turned to theater at Thornton Wilder's suggestion, and in three weeks composed a one-act play, *The Zoo Story*. Its New York premiere in 1960 established Albee as one of America's most promising young playwrights. Other one-acts, including *The American Dream*, followed, taking as their theme the struggle between real and artificial social values. His full-length play *Who's Afraid of Virginia Woolf?* earned him the Drama Critics Circle Award of 1962. Two later works, *A Delicate Balance* and *Seascape*, both won Pulitzer Prizes, and *The Goat, or Who Is Sylvia?* won a Tony Award for Best Play in 2002. Albee sat for this likeness during a winter stay in Florida.

Menden Hall, 1960 - 16 Mar 2004

Oil on canvas, 1997

National Portrait Gallery, Smithsonian Institution

NPG.98.8

Stretcher: 81.2 x 101.6cm (31 15/16 x 40")



**Nelson Wilmarth Aldrich, 6 Nov 1841 - 16 Apr 1915**

From 1881, when the Rhode Island legislature appointed Congressman Nelson Aldrich to fill a vacant Senate seat, through his reelections in 1886, 1892, 1898, and 1904, Aldrich became one of the most powerful figures in the upper house. Aldrich's ascendancy marked a period when the Republican Party transformed itself, focusing on making America an industrial world power rather than on its original goals of emancipation and civil rights. Although Aldrich worked closely in the Senate with business leaders, he appears to have been honest, sincerely believing that the general welfare of America was best served by government and business working together. Nonetheless, Aldrich was a wealthy man who became wealthier in the Senate; it was all appropriately symbolized by the wedding of his daughter to John D. Rockefeller Jr. The Swedish artist Anders Zorn, who made numerous visits to America after 1893, noted that Aldrich was one of his more difficult sitters because of the expression of his eyes.

Anders Leonard Zorn, 18 Feb 1860 - 1920

Oil on canvas, 1913

National Portrait Gallery, Smithsonian Institution; gift of Stephanie Edgell in memory of Elsie Aldrich Campbell

NPG.69.85

130.8 x 97.8cm (51 1/2 x 38 1/2")



**IRA ALDRIDGE AS OTHELLO**

**Ira Frederick Aldridge, 24 Jul 1807 - 10 Aug 1867**

The career of Ira Aldridge illustrates the costs that racism inflicted on African Americans and on America itself. Aldridge was one of the great actors of his age-but he was black. Unable to work in America, he moved to England in the 1820s and lived abroad until his death. Aldridge's most famous role was Othello, in which he is shown here, a part that he invested with the poignancy of his own experience; a Russian critic wrote in 1858 that "he was Othello himself, as created by Shakespeare." Yet Aldridge was not bound by color in his acting. He played most of Shakespeare's main characters, especially the tragic heroes. Aldridge's career foreshadows the fate of many African American artists, such as dancer Josephine Baker or jazz musician Dexter Gordon, who chose to go to Europe to find wide acclaim.

Henry Perronet Briggs, c. 1791 - 18 Jan 1844

Oil on canvas, c. 1830

National Portrait Gallery, Smithsonian Institution

NPG.72.73

Stretcher: 128.3 x 103.5 x 5.1cm (50 1/2 x 40 3/4 x 2")



**CAT'S CRADLE**

**Muhammad Ali, born 18 Jan 1942**

When Muhammad Ali proclaimed "I am the greatest," it was hard not to agree. Just twenty-two years old when he stunned the boxing world by upsetting heavyweight champion Sonny Liston in 1964, Ali (born Cassius Clay) would become the first three-time winner of the heavyweight crown. A consummate showman whose braggadocio and rhyming banter captivated the public, the fleet-footed and graceful Ali was mesmerizing as he confounded opponents with his unorthodox boxing style. Ali was also a potent force beyond the ring. In 1967 he became a symbol of conscience to many when he was convicted of draft evasion and stripped of his title after refusing military induction on the basis of his religious beliefs. The Supreme Court later overturned the conviction, and Ali battled back in the ring to regain the heavyweight title in 1974.

Henry C. Casselli, Jr., born 1946

Oil on canvas, 1981

National Portrait Gallery, Smithsonian Institution; gift of the Sig Rogich Family Trust

NPG.2002.2

Stretcher: 121.9 x 182.7cm (48 x 71 15/16")

## 'Adopt a Portrait' - Adoptable Portraits A-B



### **Fisher Ames, 9 Apr 1758 - 4 Jul 1808**

In the election held to pick the Boston area's representative to the first federal House of Representatives, Fisher Ames, a young country lawyer who advocated an effective national government, trounced the old Revolutionary Samuel Adams—a critic of the new Constitution—by a vote of 818 to 521. A cogent writer and a dazzling orator, Ames became a star in the emerging Federalist Party—supporting Secretary of the Treasury Alexander Hamilton's financial system, refuting James Madison's arguments against the establishment of a national bank, battling attempts to restrict commerce with England, and standing firm against Jeffersonian Republicans' partiality for revolutionary France. Chronic ill health forced Ames's retirement from Congress in 1797, but through his numerous essays he continued to champion the fundamental right of private property and to warn against the "dangers to American liberty" posed by unfiltered democracy.

Gilbert Stuart, 3 Dec 1755 - 9 Jul 1828

Oil on wood, c. 1807

National Portrait Gallery, Smithsonian Institution; gift of George Cabot Lodge

NPG.79.215

Stretcher: 77.5 x 64.1 x 3.8cm (30 1/2 x 25 1/4 x 1 1/2")



### **Marian Anderson, 27 Feb 1897 - 8 Apr 1993**

Born Philadelphia, Pennsylvania

Arturo Toscanini said that Marian Anderson had a voice that came along "once in a hundred years." When one of Anderson's teachers first heard her sing, the magnitude of her talent moved him to tears. Because she was black, however, her initial prospects as a concert singer in this country were sharply limited, and her early professional triumphs took place mostly in Europe. The magnitude of her musical gifts ultimately won her recognition in the United States as well. Despite that acclaim, in 1939 the Daughters of the American Revolution banned her from performing at its Constitution Hall. First Lady Eleanor Roosevelt ultimately intervened and facilitated Anderson's Easter Sunday outdoor concert at the Lincoln Memorial—an event witnessed by 75,000 and broadcast to a radio audience of millions. The affair generated great sympathy for Anderson and became a defining moment in America's civil rights movement.

Betsy Graves Reyneau, 1888 - 1964

Oil on canvas, 1955

National Portrait Gallery, Smithsonian Institution; gift of the Harmon Foundation

NPG.67.76

Stretcher: 153 x 97.5 x 2.5cm (60 1/4 x 38 3/8 x 1")

**'Adopt a Portrait' - Adoptable Portraits A-B**



**Marian Anderson, 27 Feb 1897 - 8 Apr 1993**

One of the outstanding voices of the twentieth century, contralto Marian Anderson-like many African American artists of the time-first achieved success in Europe. Impresario Sol Hurok convinced her to return to America, and a triumphant 1935 concert secured her reputation. In 1939 she became embroiled in a historic event when the Daughters of the American Revolution banned her appearance at its Constitution Hall because she was black. First Lady Eleanor Roosevelt intervened and facilitated Anderson's Easter Sunday outdoor concert at the Lincoln Memorial-an event witnessed by 75,000 and broadcast to a radio audience of millions. In 1955 Anderson was invited to appear at the Metropolitan Opera, becoming the first African American to sing an important role with that company.

Laura Wheeler Waring painted this portrait for the Harmon Foundation, an organization that promoted appreciation of African American heritage. The picture was part of a collection of likenesses that the foundation circulated around the country for many years.

Laura Wheeler Waring, 1887 - 1948

Oil on canvas, 1944

National Portrait Gallery, Smithsonian Institution; gift of the Harmon Foundation

NPG.67.29

Stretcher: 193 x 102.2 x 2.5cm (76 x 40 1/4 x 1")

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**Susan Brownell Anthony, 15 Feb 1820 - 13 Mar 1906**

Attaining a "more perfect" union required that each citizen in antebellum society strive for moral and physical perfection. Susan B. Anthony began her reform career campaigning against drink but soon realized that women could have only a limited impact on the culture if they did not attain political equality with men. After being forbidden from speaking at a temperance rally because of her gender, Anthony became a wholehearted activist for women's suffrage. For Anthony, just as slavery had divided the Union against itself, so the nation could not survive as long as full political participation was denied to half the population.

Foundry: Modern Art Foundry

Adelaide Johnson, 26 Sep 1859 - 10 Nov 1955

Bronze, 1972 cast after 1892 original

National Portrait Gallery, Smithsonian Institution

NPG.72.116

With Socle: 60 x 41.9 x 27.9cm (23 5/8 x 16 1/2 x 11")

This portrait adopted by Lucy  
Gettman.

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**Virginia Apgar, 7 Jun 1909 - 7 Aug 1974**

Born Westfield, New Jersey

Perhaps best known for the newborn assessment test that bears her name, Virginia Apgar was a pioneer in anesthesiology and the study of birth defects. She became the first woman to head a medical division at Columbia-Presbyterian Medical Center in 1938 and the first female full professor at Columbia University. Later, at Cornell University Medical College, she was the first American faculty member with a position devoted to the subspecialty of congenital disorders. In 1952 Apgar developed the standardized method for evaluating an infant's health at birth based on appearance, heart rate, reflex irritability, muscle tone, and respiration. Still in worldwide use, the Apgar test enables medical staff to quickly assess a newborn's condition and initiate treatment if necessary. As one physician has noted, "Every baby born in a modern hospital anywhere in the world is looked at first through the eyes of Virginia Apgar."

Ann Zane Shanks, born 1927  
Gelatin silver print, 1966  
National Portrait Gallery, Smithsonian Institution  
NPG.2004.151  
Image/Sheet: 27.8 x 35.2cm (10 15/16 x 13 7/8")

**Image restricted  
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**Louis Armstrong, 4 Aug 1901 - 6 Jul 1971**

With his instrumental virtuosity, raspy voice, and ebullient personality, Louis "Satchmo" Armstrong created an international audience for New Orleans jazz. The trumpeter, singer, and bandleader grew up poor in the red-light district of that city where jazz was born. Moving to Chicago, he soon formed his own band and began producing groundbreaking recordings. For many years, he and his bands toured worldwide. A jovial goodwill ambassador, Armstrong once dedicated a song to England's George VI with the greeting, "This one's for you, Rex." Armstrong's "scat" singing, rhythmic adventurousness, technical brilliance, and virtuoso improvisations made him one of the preeminent shapers of American jazz.

The photographer of this portrait, Anton Bruehl, a leading commercial photographer of his day, created abstract patterns of light and shadow through elaborate lighting designs. This was one of many of his theatrically staged celebrity photographs to appear in Vanity Fair.

Anton Bruehl, 1900 - 1982  
Gelatin silver print, 1935  
National Portrait Gallery, Smithsonian Institution  
NPG.2001.77  
Image: 24.8 x 19.4cm (9 3/4 x 7 5/8")

This portrait adopted in honor of  
John L. Okrent.

'Adopt a Portrait' - Adoptable Portraits A-B



**Arthur Robert Ashe, Jr., 10 Jul 1943 - 6 Feb 1993**

Armed with superb natural talent, a keen competitive spirit, and poise that set him apart from his rivals, Arthur Ashe made his way from the segregated playground courts of his youth to the pinnacle of the tennis world. Rated among the world's top-ten players while still in college, Ashe reached the number-one ranking in spectacular fashion in 1968. After capturing the U.S. amateur title, he served an astonishing twenty-six aces in the final to become the first African American man to claim the U.S. Open championship. Ashe went on to record multiple tournament victories, including his memorable triumph over Jimmy Connors at Wimbledon in 1975. Following a heart attack that forced his retirement in 1980, Ashe dedicated his energies to humanitarian causes. He became a leader in the fight against AIDS in 1992, after revealing that he had contracted the virus through a transfusion.

Louis Briel, born 1945

Acrylic on canvas, 1993

National Portrait Gallery, Smithsonian Institution; gift of the Commonwealth of Virginia and Virginia Heroes, Inc.

NPG.93.101

Other (Accurate): 122 x 81.2cm (48 1/16 x 31 15/16")



**FRED ASTAIRE AND GINGER ROGERS**

**Fred Astaire, 10 May 1899 - 22 Jun 1987**

**Ginger Rogers, 16 Jul 1911 - 25 Apr 1995**

When Fred Astaire and Ginger Rogers made *Follow the Fleet* and *Swing Time* in 1936, they were at their peak as dancers and as box-office attractions, ranking third after Shirley Temple and Clark Gable. The glamour and stylized elegance they brought to 1930s America was nowhere captured better than in this montage of Irving Berlin's Depression anthem, "Let's Face the Music and Dance" from *Follow the Fleet*: a despondent Astaire, having lost his fortune gambling, walks alone along a casino terrace and takes out a pistol to end it all when he sees Rogers about to jump from a nearby parapet. He runs to stop her, and they begin to dance while he sings, "There may be trouble ahead/ But while there's music, and moonlight, and love, and romance/ Let's face the music and dance."

Unidentified Artist

Gelatin silver print, 1936

National Portrait Gallery, Smithsonian Institution

NPG.99.54

Image: 17.9 x 23.5cm (7 1/16 x 9 1/4")

**'Adopt a Portrait' - Adoptable Portraits A-B**



**John Jacob Astor, 17 Jul 1763 - 29 Mar 1848**

John Jacob Astor, the son of a butcher, arrived in New York from Germany (by way of England, where he learned to speak the language) in 1783 with seven flutes as his business capital. He made his first fortune in the western fur trade, increased it in the China trade, went on to accumulate New York real estate, and built Astor House, the grand hotel that would be described as "the marvel of the age." By the 1830s Astor had become the richest man in the United States. "It's all a matter of habit," he said, "and good habits in America make any man rich." Astor left the bulk of his estate to his family, but bequeathed \$400,000 to the city of New York for a library, which opened the year after his death.

John Wesley Jarvis, 1781 - 1840

Oil on canvas, c. 1825

National Portrait Gallery, Smithsonian Institution; gift of Susan Mary Alsop

NPG.78.204

Other: 76.2 x 61.6cm (30 x 24 1/4")

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**Stephen Fuller Austin, 3 Nov 1793 - 27 Dec 1836**

In 1822, Stephen F. Austin led a group of Anglo-American emigrants to settle a site in Texas on the Gulf of Mexico. He gained the cooperation and trust of the newly formed Mexican state, which saw Austin's colony as a way to settle and improve its lands. For ten years Austin led the colony and grew to believe that Mexico, not the United States, should control Texas. However, his hand was forced when the Mexican government, fearing the American colonists' independence, began to harass them. Austin was arrested in 1835 for allegedly plotting to annex Texas from Mexico. Released, he joined the subsequent revolt as commander of the army of Texas. After the declaration of the Republic of Texas (1836), Austin was defeated as its first president by Sam Houston, the war's military hero.

Unidentified Artist

Oil on canvas, c. 1840

National Portrait Gallery, Smithsonian Institution

NPG.93.380

Stretcher: 66 x 55.9 x 2.5cm (26 x 22 x 1")

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**Tallulah Brockman Bankhead, 31 Jan 1902 - 12 Dec 1968**

Renowned for her sultry voice and languorous sophistication, actress Tallulah Bankhead exuded magnetism-"a remarkable personality with a remarkable name" to one enchanted critic. She performed not only in America but also in London, where she was painted by Augustus John: "At the time, I was the toast of London and that was some toast, dahling." She twice won the New York Drama Critics Award, as Regina in *The Little Foxes* in 1939 and as Sabina in *The Skin of Our Teeth* in 1942. Bankhead also starred in movies-notably Alfred Hitchcock's *Lifeboat* in 1944-and on television, where she exceeded NBC's Sunday-night *Big Show* and appeared on that network's *All Star Revue*. At the height of her career in the late 1940s, *Time* magazine called her "the theater's first personality."

Augustus Edwin John, 1878 - 1961

Oil on canvas, 1930

National Portrait Gallery, Smithsonian Institution; gift of the Honorable and Mrs. John Hay Whitney

NPG.69.46

Stretcher: 123.8 x 62.9cm (48 3/4 x 24 3/4")

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**Amiri Baraka, born 7 Oct 1934**

Born Newark, New Jersey

A major and controversial American poet and writer, Baraka was known as LeRoi Jones until 1968 when, as a consequence of his estrangement from America and his adoption of black nationalist politics, he converted to Islam. From his beginnings in the 1950s, Baraka wrote poetry that he used to chart the history of black oppression in America. Stylistically he was influenced by Beat poets like Alan Ginsberg to write incantatory, ecstatic verse that he directed toward the cause of African American rebellion; at one point he explicitly said he did not write to, nor did he want, a white audience. Yet in a series of powerfully wrought works like *Blues People* (1963) and *Slave Ship* (1970) Baraka forced America to reckon with both himself and the cause he represented.

Anthony Barboza, born 1944

Gelatin silver print, 1976

National Portrait Gallery, Smithsonian Institution

NPG.2005.126

Image: 34.2 x 34.2 cm (13 7/16 x 13 7/16")

**'Adopt a Portrait' - Adoptable Portraits A-B**



**Phineas Taylor Barnum, 5 Jul 1810 - 7 Apr 1891**

Showman Phineas T. Barnum opened the curtain on modern mass entertainment. He dazzled in the era before technology facilitated the broadcasting of performance—just before the advent of the recording, radio, and motion picture industries; before the rise of the advertising industry; before the mass distribution of photography in the new rotogravure sections of the Sunday newspapers. Yet Barnum still succeeded with such orchestrated events as the introduction of the diminutive General Tom Thumb in the 1840s, the American tour of songbird Jenny Lind in 1850-51, and the creation, in 1881, with James Bailey, of the Barnum & Bailey Circus.

Foundry: Modern Art Foundry  
Thomas Ball, 3 Jun 1819 - 1911  
Bronze, 1973 cast after 1883 original  
National Portrait Gallery, Smithsonian Institution  
NPG.70.24.1  
With Socle: 77.5 x 63.5 x 38.1cm (30 1/2 x 25 x 15")

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**Joe Louis Barrow, 13 May 1914 - 12 Apr 1981**

American boxing great Joe Louis began his pro career in 1934 and quickly eliminated a series of opponents with his devastating knockout punch. Widely expected to take the 1936 heavyweight title, Louis was stunned by his defeat at the hands of German champion Max Schmeling. When he reentered the ring against Schmeling in 1938, far more was at stake than a world heavyweight crown. Schmeling came to the contest as Adolf Hitler's champion of Aryan supremacy while Louis, the first African American boxer to win the enthusiastic support of black and white Americans alike, was embraced as democracy's standard-bearer. Louis struck like lightning when the fight began. Staggering Schmeling with a sequence of tremendous blows, he took only 124 seconds to claim one of the sweetest victories in boxing history. As reporter Heywood Broun rightly observed, Louis had "exploded the Nordic myth with a boxing glove."

Betsy Graves Reyneau, 1888 - 1964  
Oil on canvas, 1946  
National Portrait Gallery, Smithsonian Institution; gift of the Harmon Foundation  
NPG.67.42  
Stretcher: 165.1 x 86.4 x 3.8cm (65 x 34 x 1 1/2")



**MIKHAIL BARYSHNIKOV IN "LE JEUNE HOMME ET LA MORT"**  
**Mikhail Nikolayevich Baryshnikov, born 1948**

Born Riga, Latvia

Beginning his ballet studies at the age of twelve in his hometown of Riga, Mikhail Baryshnikov showed grace, strength, and elegance in his dancing. Joining the Kirov Ballet in 1967 and debuting with *Giselle*, Baryshnikov attracted attention in Russia and in the West for his steadfast control and exceptional technical prowess. In the summer of 1974, while on tour with other Soviet dancers in Canada, Baryshnikov left the group and sought political asylum, following in the footsteps of other famous Russian dancers seeking artistic freedom. This 1975 portrait shows Baryshnikov performing *Le Jeune Homme et La Mort* for the American Ballet Theatre, where he was a principal dancer. Since the late 1970s Baryshnikov has focused on contemporary dance; in 1990 he and Mark Morris formed the White Oak Project, continuing Baryshnikov's interest in experimentation in modern dance.

Max Waldman, 1919 - 1981

Gelatin silver print, 1975

National Portrait Gallery, Smithsonian Institution; gift of Carol Greunke, Max Waldman Archives

NPG.2002.391

Image: 45.2 x 29.3cm (17 13/16 x 11 9/16")



This portrait adopted by Susan Dushane Gibeson.

**Cecilia Beaux, 1 May 1855 - 17 Sep 1942**

Cecilia Beaux's self-portrait projects a well-placed self-confidence. Aware of the challenges facing her as a woman, she declared: "When I attempt anything, I have a passionate determination to overcome every obstacle." The first woman hired to teach at the renowned Pennsylvania Academy of the Fine Arts, Beaux became one of the most admired portraitists of her generation. Heralded by fellow American artist William Merritt Chase as "the best woman artist who ever lived," Beaux enjoyed numerous accolades. She received a gold medal from the American Academy of Arts and Letters for lifetime achievement, and she was one of the first Americans invited to contribute a self-portrait to the Uffizi collection in Florence. Although Beaux trained in France and showed her work internationally, her permanent residence remained in the United States, where she painted friends, family members, and numerous luminaries.

Cecilia Beaux, 1 May 1855 - 17 Sep 1942

Oil on canvas, c. 1894

National Portrait Gallery, Smithsonian Institution

NPG.71.34

Stretcher: 45.4 x 35.2 x 2.5cm (17 7/8 x 13 7/8 x 1")

'Adopt a Portrait' - Adoptable Portraits A-B



**Thomas Hart Benton, 14 Mar 1782 - 10 Apr 1858**

Thomas Hart Benton was a major political figure in the antebellum period, serving as a Democratic senator from Missouri for thirty years. Politically, Benton helped implement "manifest destiny" with his wholehearted support of national expansion. He wrote in 1818: "In a few years the Rocky Mountains will be passed and the 'children of Adam' will have . . . [marched] west to . . . the Pacific." To fulfill this vision of America as a new Eden, Benton promoted homesteading, the western railroad, the Pony Express, annexation, and other measures. But his career foundered on the issue of slavery. A believer in the Union and an opponent of slavery, he voted against the Compromise of 1850, which deferred conflict on the slavery issue. Benton's intransigence outraged the Missouri legislature, and they replaced him with a pro-slavery Whig in 1850.

Ferdinand Thomas Lee Boyle, 1820 - 1906  
Oil on canvas, c. 1861  
National Portrait Gallery, Smithsonian Institution  
NPG.66.1  
Stretcher: 91.8 x 74.6cm (36 1/8 x 29 3/8")

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**Leonard Bernstein, 25 Aug 1918 - 14 Oct 1990**

Like George Gershwin before him, Leonard Bernstein exulted in the staccato rhythms of the city, especially the city--New York. His career flourished on a parallel course as a composer, pianist, and conductor: he was hailed as an overnight sensation in 1943 when he replaced an ailing Bruno Walter as conductor of the New York Philharmonic. Shortly afterward, he met choreographer Jerome Robbins, and they created the ballet *Fancy Free* (1944). Bernstein was intent on creating music with a fast-paced, authentic American voice, and-with his own heyday paralleling the golden age of the American musical-he captured the pulsing energy of the city in his most popular works--*On the Town*, *Wonderful Town*, and *West Side Story*. He also helped popularize music of all kinds in his legendary "Young People's Concerts," which were broadcast on television to wide audiences in the 1950s.

René Robert Bouché, 20 Sep 1905 - Jul 1963  
Oil on canvas, 1960  
National Portrait Gallery, Smithsonian Institution; gift of Springate Corporation  
NPG.92.3  
Stretcher: 126.4 x 101 x 2.5cm (49 3/4 x 39 3/4 x 1")

'Adopt a Portrait' - Adoptable Portraits A-B



**Yogi Berra, born 12 May 1925**

Hailed as the catcher who "stopped everything behind the plate and hit everything in front of it," Yogi Berra was a standout performer on the New York Yankees' roster through eighteen remarkable seasons of play (1946-63). His fielding and hitting helped propel the Bronx ball club to fourteen pennants and ten World Series championships, and earned him a place on the All-Star team for fifteen consecutive years. Berra's self-effacing good humor has made him one of baseball's most endearing characters, and classic "Yogi-isms"-such as "It's déjà vu all over again"-have become part of the nation's vocabulary.

Rhoda Sherbell, born 1933

Bronze, 2000 cast after 1973 original

National Portrait Gallery, Smithsonian Institution; gift of Dr. Marc and Susan Weinstein

NPG.2000.57

With Base: 40.6 x 50.2 x 29.2cm (16 x 19 3/4 x 11 1/2")



**Mary McLeod Bethune, 10 Jul 1875 - 18 May 1955**

On paper, the New Deal programs enacted to ease the economic sufferings of the Depression were open to everyone, but in practice, racial discrimination often kept African Americans from sharing in their full benefits. A black educator and founder of Bethune-Cookman College, Mary McLeod Bethune was determined to correct that inequity. As an official in the National Youth Administration, she proved remarkably effective in assuring blacks access to its employment programs. But her efforts did not stop there. In 1936 she was the chief organizer of a group of Washington-based African American leaders known as the "black cabinet," whose self-appointed mission was to maintain steady pressure on the federal government to create better job opportunities for blacks.

Bethune had no physical need for the cane she holds in her portrait. She used it, she said, to give herself "swank."

Betsy Graves Reyneau, 1888 - 1964

Oil on canvas, 1943

National Portrait Gallery, Smithsonian Institution; gift of the Harmon Foundation

NPG.67.78

Stretcher: 114.9 x 89.5 x 2.5cm (45 1/4 x 35 1/4 x 1")

'Adopt a Portrait' - Adoptable Portraits A-B



**Nicholas Biddle, 8 Jan 1786 - 27 Feb 1844**

Nicholas Biddle, elected president of the Second Bank of the United States in 1822, was-until Andrew Jackson brought him down-arguably the most powerful man in the country. Biddle guided the economy through a spectacular period of growth and development, but the Bank, seen as a tool of the "moneyed interest," was hated by many. Jackson vetoed its recharter in 1832 and transferred government deposits into "pet" state banks. Biddle fought back but could not prevail. In 1839 he retired to Andalusia, his spectacular Greek Revival mansion in Bucks County on the banks of the Delaware River.

E. Luigi Persico, 1791 - 1860

Plaster, 1838? cast after 1837 original

National Portrait Gallery, Smithsonian Institution; transfer from the National Museum of American History; gift of Elizabeth Porter Fearing

NPG.71.32

Socle footprint: 28.6 x 20.3cm (11 1/4 x 8")

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This portrait adopted by Dr. and Mrs. R. Ted Steinbock.

**Daniel Boone, 11 Feb 1734 - 26 Sep 1820**

When historian Frederick Jackson Turner formulated his "Frontier Thesis" to explain American history and character, he began the progress of settlement with the "Lone Scout," a harbinger of the civilization to follow. In this image, Turner likely had Daniel Boone in mind. Boone spent his life pushing westward, always dissatisfied with where he was and always moving on; he ended up in Kentucky, opening that area for white settlement. One reason Boone kept moving was that when the government caught up with him on the trail he had blazed, it usually voided his land claims and expelled him. Although the reality of Boone's career did not embody the romantic legends that others applied to it, the persistence of Boone as a symbol indicates how strongly the idea of the lone frontiersman has shaped American consciousness and history.

Chester Harding, 1 Sep 1792 - 1 Apr 1866

Oil on pieced canvas, 1820

National Portrait Gallery, Smithsonian Institution

NPG.2003.1

Stretcher: 64.1 x 52.1 x 2.5cm (25 1/4 x 20 1/2 x 1")

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**Louise Bourgeois, 25 Dec 1911 - 31 May 2010**

Born Paris, France

Known primarily for her sculptural work, the French-born artist Louise Bourgeois only achieved widespread recognition in the mid-1970s, when she was well into her sixties. Wryly noting that her recognition "could have come earlier, but that it's better than nothing at all," Bourgeois came to prominence in large part through the increased attention to female artists that resulted from the women's movement. But her stature has less to do with her gender than with her work's powerful exploration of themes of deep human significance, often reflecting the struggle of wills that characterize human relationships. Describing her approach to sculpting in a 1988 interview, Bourgeois noted: "I do not want to use the stone for my own purposes. I want to bring out its highest potential. And I do this with my tools—a hammer, a chisel, a drill. But always there is resistance. The urge to please someone, to want someone is very strong. Seduction is never finished."

Hans Namuth, 17 Mar 1915 - 13 Oct 1990

Gelatin silver print, 1978

National Portrait Gallery, Smithsonian Institution; gift of the Estate of Hans Namuth  
NPG.95.125

Image: 17.2 x 25cm (6 3/4 x 9 13/16")



**Nathaniel Bowditch, 26 Mar 1773 - 17 Mar 1838**

Nathaniel Bowditch's *New Practical Navigator*, published in 1802, could be easily understood by sailors with limited education and became, along with the Bible, an essential part of every seaman's gear. The self-taught Bowditch was the leading American scientist during the first three decades of the nineteenth century. As a man of business, he played an additional role in the economic growth of the country, directing fortunes made at sea into investments in New England textile mills.

Bowditch's bust rests on the first volume of his translation and annotation of Pierre-Simon de Laplace's *Celestial Mechanics*, a study of physical astronomy.

Robert Ball Hughes, 1806 - 1868

Painted plaster, Undated cast after 1838-39 original

National Portrait Gallery, Smithsonian Institution

NPG.84.75

Object w/out socle: 66.7 x 38.7 x 26cm (26 1/4 x 15 1/4 x 10 1/4")



**General John Bradstreet, 21 Dec 1714 - 25 Sep 1774**

Born Annapolis Royal, Nova Scotia

An ambitious British army officer, John Bradstreet was a conspicuous figure in the contest between the English and French for control of the North American continent. Participating in various military events, ranging from the capture of the French fortress at Louisbourg in 1745 to the campaign against the Ottawa chief Pontiac in 1764, Bradstreet distinguished himself particularly during the French and Indian War in the capture of Fort Frontenac along the St. Lawrence River. Falling out of favor after negotiating a soon-to-be repudiated peace treaty with several tribal nations, Colonel Bradstreet nonetheless achieved the rank of major general in 1772. He had hoped to succeed General Thomas Gage as commander-in-chief in America, but his health failed. Bradstreet's likeness (in its original carved gilt frame) is one of forty-six known portraits painted by Thomas McIlworth, a Scottish artist who arrived in America in 1757.

Thomas McIlworth, active 1757 - 1770

Oil on canvas, c. 1764

National Portrait Gallery, Smithsonian Institution

NPG.2007.5

Stretcher: 76.2 x 63.5cm (30 x 25")



**Gwendolyn Elizabeth Brooks, 1917 - 2000**

Born Topeka, Kansas

"Blackness is what I know best. I want to talk about it, with definitive illustration," said writer Gwendolyn Brooks. From her sensitive autobiographical novel *Maud Martha* to her popular rhythmic poem "We Real Cool," Brooks devoted her work to portraying urban African American life with poignancy, artistry, and pride. During the course of her career, Brooks received two Guggenheim Fellowships and became the first black writer to receive the Pulitzer Prize and earn election to the National Institute of Arts and Letters. Brooks wrote of this sculpture: "Sara, thank you for extending my life; for sending my life into bronze and beyond."

Sara S. Miller, born 1924

Bronze, 1994

National Portrait Gallery, Smithsonian Institution

NPG.94.303

With Base: 45.7 x 18.7 x 22.9cm (18 x 7 3/8 x 9")

Image restricted  
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(202) 633-8295  
for assistance

**James Brown, 5 Mar 1933 - 25 Dec 2006**

Born Barnwell, South Carolina

One of the most dynamic and innovative figures in American popular music for half a century, "Godfather of Soul" James Brown profoundly influenced a host of musical genres, from rhythm and blues to hip hop. First climbing the R&B chart with hits like "Please, Please, Please" (1956) and "Try Me" (1958), Brown fueled the emergence of soul and funk in the 1960s by melding high-energy gospel with rhythm and blues. His frenetic performances and over-the-top dance moves earned him a huge following among black and white audiences alike, a string of smash hits-including "Papa's Got a Brand New Bag," "I Got You (I Feel Good)," and "Cold Sweat"-made Brown a staple of Billboard's Top Forty. Equally important, his experimentations with complex, driving rhythms laid the foundation for much of the pop music that followed. Arbus captured this image of Brown backstage at Harlem's famed Apollo Theater in the spring of 1966.

Diane

Diane Arbus, 1923 - 1971  
Gelatin silver print, 1966  
National Portrait Gallery, Smithsonian Institution  
NPG.2002.375  
Image: 26.3 x 25.6cm (10 3/8 x 10 1/16")



This portrait adopted by Kevin and Kathleen Buchi.

**John Brown, 9 May 1800 - 2 Dec 1859**

There were those who noted a touch of insanity in abolitionist John Brown; he believed he had been called by God to embark on a personal crusade to end slavery. Brown and five of his sons were actively engaged in the bloody guerrilla war being waged in Kansas in 1855-56, between proslavery and antislavery factions. But in 1857, Brown began making plans for the 1859 raid on the federal arsenal at Harpers Ferry, an event that would make him both infamous and immortal. The scheme to commandeer firearms with which to arm a slave rebellion failed, and Brown was captured, tried, and hanged. His insurrection found favor among many northern abolitionists. In response, southerners viewed Brown as a sign that they must either break their allegiance to the Union or be destroyed by an increasingly fanatical North.

Ole Peter Hansen Balling, 13 Apr 1823 - 1 May 1906  
Oil on canvas, 1872  
National Portrait Gallery, Smithsonian Institution  
NPG.74.2  
Stretcher: 76.5 x 64.5 x 3.8cm (30 1/8 x 25 3/8 x 1 1/2")

'Adopt a Portrait' - Adoptable Portraits A-B



**William Jennings Bryan, 19 Mar 1860 - 26 Jul 1925**

Born Salem, Illinois

The contentious presidential election of 1900 reflected in this campaign poster pitted William Jennings Bryan, running as a populist and Democrat, against Republican incumbent William McKinley, who had beaten Bryan in 1896. The poster used slogans immediately recognizable to the voters. "No crown of thorns"/"no cross of gold" referred to Bryan's electrifying 1896 convention speech, which called for abolishing the gold standard and inflating the currency to relieve debtors, especially farmers. Bryan's three unsuccessful runs for the presidency (1896, 1900, and 1908)-in which he campaigned for such changes as the national regulation of corporations, tariff reductions, a national income tax, the direct election of senators, and an end to "imperialism"-were both a cause and a result of a major realignment in American politics that, with one exception, gave Republicans the presidency and national majorities until the early 1930s.

Strobridge Lithography Company, 1867 - 1961  
Chromolithographic poster, 1900  
National Portrait Gallery, Smithsonian Institution  
NPG.83.177  
75.9cm x 50.7cm (29 7/8" x 19 15/16"), Image



**William Cullen Bryant, 3 Nov 1794 - 12 Jun 1878**

William Cullen Bryant brought the Romantic movement into American literature with his 1817 poem "Thanatopsis." His nature poems include "To a Waterfowl," which the English poet Matthew Arnold called "the most perfect brief poem in the language." But in early America, poetry was no way to make a living, and Bryant's main career was as a crusading newspaper editor at the New York Evening Post. Bryant's abhorrence of slavery made him a fervent Republican and a devout supporter of Lincoln, although he wished that Lincoln was more radical on abolition. His last literary work was a translation of Homer's Iliad and Odyssey.

Henry Kirke Brown, 25 Feb 1814 - 10 Jul 1886  
Marble, 1846  
National Portrait Gallery, Smithsonian Institution; transfer from the Smithsonian American Art Museum; gift of H.K. Bush-Brown, 1926  
NPG.66.22  
Object: 50.8 x 36.8 x 25.4cm (20 x 14 1/2 x 10")

**'Adopt a Portrait' - Adoptable Portraits A-B**



**Warren Edward Buffett, born 30 Aug 1930**

Born Omaha, Nebraska

Highly celebrated for his prowess as one of the nation's most successful investors, Warren Buffett, popularly known as the "Oracle of Omaha," is the longtime leader of the highly successful holding company Berkshire Hathaway. John Kascht's 2003 caricature, commissioned but not published by the Wall Street Journal, casts this savvy player of the stock market as a "poker-faced" gambler with his cards close to his chest. One of the world's wealthiest men, Buffett has also become a significant philanthropist and major supporter of the Bill and Melinda Gates Foundation, explaining, "If you're in the luckiest one per cent of humanity, you owe it to the rest of humanity to think about the other ninety-nine per cent."

John Kascht, born 1961

Watercolor, colored ink and graphite on paper, 2003

National Portrait Gallery, Smithsonian Institution

NPG.2005.4

Sheet: 44.2 x 38.2cm (17 3/8 x 15 1/16")