PAINTERS IN OHIO, 1788-1860

WITH A BIOGRAPHICAL INDEX

DISSERTATION

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By

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PREFACE

In 1953, when the author was commissioned to assemble and catalogue the many paintings owned by the Ohio Historical Society, it quickly became apparent that published reference works on early midwestern painters were sadly lacking. At that time the only source books were the standard biographical indexes of American artists, such as Mallett's *Index of Artists* and Mantle Fielding's *Dictionary of American Painters, Sculptors and Engravers*. The mimeographed WPA Historical Survey *American Portrait Inventory* (1440 Early American Portrait Artists 1663-1860) furnished a valuable research precedent, which has since been developed and published by the New York Historical Society as the *Dictionary of Artists in America* 1564-1860. While this last is a milestone in research in American art history, the magnitude of its scope has resulted in incomplete coverage of many locales, especially in the Midwest where source material is both scarce and scattered.

The only book dealing exclusively with the Ohio scene is Edna Marie Clark's *Ohio Art and Artists*, which was published in 1932. This volume, with its emphasis on post-Civil War developments in art is limited in its references to painting in early Ohio, mentioning only fifty of some three hundred and sixty artists working here prior to 1860.

Some of the more famous artists who were born in this state, or who received their start here, are frequently mentioned in American art histories: men of the calibre of Thomas Cole, T. Worthington Whittredge, and William Sonntag. The lives and works of a few of these men are also
treated in published monograph form. This is especially true of the painters who went East for further study and fame. But the hundreds of painters who were known only locally, or at most had a reputation in the West, are unlisted in art histories or are recorded in biographies comprised of one sentence. For the most part these men were not great artists.

Master paintings are rarely produced in the cultural vacuum of frontier settlements and during periods of great migrations. In terms of artistic accomplishment, the frontier artist can hardly be compared with his European contemporary. In fact, Henry Tuckerman seems to have grasped the situation exceedingly well when, in 1867, he stated: "We have abundance of assiduous painters, who exhaust a town in a month in delineations of its leading citizens, fill their purposes, and inherit a crop of newspaper puffs; but give no 'local inhabitation of name' to any idea, principle, sentiment, or even rule of Art...."^1

Here and there one discovers a talent, such as that of Aaron Corwine (1802-1830) whose potential greatness will never be known; he died early, at age twenty-eight. Drake and Mansfield in their booklet Cincinnati in 1826 wrote that Corwine "had but a single rival in the Western country."^2 A few years later Tuckerman refers to Corwine and Mathew H. Jouett of Kentucky as the two leading artists in the West. ^3

It is on the local scene that one also finds out the true stature of Stein, the painter who attracted Thomas Cole to a career in art, and the ability of Des Combes, the limner with whom Cole competed.

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1 Henry T. Tuckerman, Book of the Artists (New York, 1867), p. 34.  
3 Tuckerman, p. 437.
Such finds as these give savor to the investigation and constructively add to our understanding of artistic accomplishment in America.

With a notable number of exceptions, early Ohio painters tend to be unacademic and, like Cole, self-taught. Their paintings, while not devoid of aesthetic quality, are most important today as social documents, an authentic and significant part of our cultural heritage.

Among museum directors and art historians there is a growing conviction that we should know more about our American artists of the nineteenth century. The number of exhibitions held recently and the increasing number of books published about men of the period attest to this. Perhaps the avid interest of collectors and dealers in works by these artists is the most convincing measure of general public interest. We need to discover the names of our artists and the quality and quantity of their works. Only then can we know and understand the period as a whole. The need for such research in American art history was well stated by John I. H. Baur when he wrote:

> Every movement is the work not of one man but of many, and to comprehend our major artists we must know the minor figures who worked beside them. This is the justification, if one is needed, for the painstaking research which sometimes seems to squander an unwarranted measure of time and effort on art of less than heroic dimensions. But it is through the by-ways of our art as much as through the well-trodden paths that we are gradually reaching a fuller understanding of the complexity and richness of our native schools.  

This study concerns itself with the historical biographies of all Ohio painters of the period 1788 to 1860 and the listing of representative examples of their works. It is not intended to be an aesthetic

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evaluation of early Ohio art nor a definitive estimate of the cultural forces which formed it. Needless to say, as an historical study, the research could not have been undertaken without consideration of both factors. The introductory chapters establish the chronology of events which influenced artistic development, and describe the cultural climate in which the painters worked.

Certain contemporaneous sources are employed to indicate the prestige or lack of prestige enjoyed by various artists and groups. Many of the men listed are here mentioned in print for the first time since their obituaries appeared in local newspapers. In numerous cases only an artist's name and location have been discovered despite every effort to track down his origin and works. Fortunately it has been possible to treat the majority of artists much more completely. Where a published monograph or other established works describe the life of an artist in detail, only basic information and hitherto unknown facts relating to that painter's experience in Ohio are given here. Photographs of paintings by little-known artists are included for purposes of comparison and identification.

This study has been limited to the years 1788 to 1860. The former date represents the founding of Marietta, first authorized settlement in Ohio following the Ordinance of 1787. The latter date, at the beginning of the great conflict between the states, marks the close of the formative period which made Ohio an organized entity in the geographical, political, and economic sense. This same date also signals the rise of photography and the lessening of demand for painting as a visual record.
The arbitrary political boundaries of Ohio hold little geographic significance as a limiting cultural factor. The counties along the Ohio River formed a natural unit of population and social intercourse during most of the period considered. Likewise, the communities of the Western Reserve offered another fairly consistent social group. But the waves of settlers and immigrants, which flowed westward after the War of 1812, bridged the wilderness between the two areas. The expanding population laid down a network of roads, supported the building of canals, and finally made possible the development of railroads, all of which served to unite the state economically as well as politically.

Painters followed the main routes of commerce in order to find new markets for their services. This resulted in complex patterns of travel and the widespread distribution of paintings by various artists. Surveying the field one hundred years later, one is impressed by the ubiquitous nature of most Ohio painters. This fact by itself would warrant the statewide treatment of the problem, but two other factors also support this broad scope. During the past hundred years many pictures have strayed from their places of origin as families moved between Ohio cities or to more distant points. The settlements of estates after deaths have often contributed to the dispersal of local collections. Adding to the confusion is the fact that a majority of the earlier paintings of the period are unsigned and often lack identifying:

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5The Western Reserve was an area in northeastern Ohio which Connecticut reserved for settlers when its western lands were ceded to the Federal Government in 1786. It included the land south of Lake Erie to the forty-first parallel and one hundred and twenty miles westward from the Pennsylvania boundary. Eugene H. Roseboom and Francis P. Weisenburger, A History of Ohio (Columbus, 1953), p. 46.
information. In the statewide area some of these works show a relationship to known paintings and places, which allows attribution to be made with reasonable certainty.

One of the necessary decisions made at the outset of this project was to establish the requirements which would qualify a painter as an early Ohio artist. After a lengthy preliminary survey, it seemed best to include all painters who regularly worked with oils and who practiced professionally in Ohio for a significant length of time prior to the Civil War. These qualifications do not eliminate the itinerant painters, who constitute about 50 percent of the men listed. They do, however, exclude those artists who merely passed by on the Ohio River with no more than a few days pause in Cincinnati, the casual amateurs (who were numerous in the late 1850's when sketch clubs became the mode), and many later painters who, while born in Ohio, were not productive artists in this state before the year 1860.

Such limitations as these are always arbitrary and frequently subject to criticism. Perhaps the peripatetic nature of these early painters, as recorded in the pages that follow, will justify the limitations established.

ACKNOWLEDGEMENTS

The author has been assisted by many institutions and individuals in obtaining information and photographs of works of painters in Ohio. Mr. Edward H. Dwight, formerly Curator of American Art at the Cincinnati Art Museum, now Director of the Milwaukee Art Museum, has been
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CHAPTER 1
HISTORY OF EARLY OHIO

The Territorial Period

Colonization in the Ohio Valley had been illegal under British rule. The Royal Proclamation Line of 1763 confined settlement to areas east of the Alleghenies and reserved the Ohio lands to various Indian tribes. Following the end of the Revolutionary War (in which the Indian tribes generally had supported the British) a treaty was signed by the new Federal Government and the principal tribes of the Ohio country. This agreement reserved to the Indians the tract of land which constitutes the northwest third of the present state.¹

All of the area north of the Ohio River and east of the Mississippi had been subject to conflicting claims by New York, Virginia, Massachusetts, and Connecticut as extensions of their respective territories. Congress, however, was able to settle this controversy with the promise to dispose of the land for the common benefit of the United States. Accordingly, each state ceded its western claim to the Federal Government, although both Connecticut and Virginia reserved sufficient land to satisfy war bounties. Thus, this western area (named the Northwest Territory) became public domain, and Congress could sell the land and provide a system of government.

¹The reservation was bounded on the east by the Cuyahoga and Tuscarawas Rivers as far as the crossing above Fort Laurens, on the south by a line from this point west-southwest to the portage between the Miami and Maumee Rivers, and on the west and north by the Maumee River and Lake Erie. Eugene H. Roseboom and Francis P. Weisenburger, A History of Ohio (Columbus, 1953), p. 44.
The Land Ordinance of 1785 authorized the survey of the territory and established the principle of disposing of land for the common benefit of the country. Two years later, the Ordinance of 1787 laid the foundation for an American territorial system in the Northwest by creating three successive stages of government leading to statehood. To new states the latter ordinance guaranteed a status equal to that of the original states. To individuals it insured those liberties contained in the Bill of Rights: religious liberty, trial by jury, and sanctity of contracts. Slavery was forbidden. The importance of education was recognized in the statement: "Religion, morality, and knowledge, being necessary to good government and the happiness of mankind, schools and the means of education shall forever be encouraged." These words established the distinct and lasting character of the Northwest Territory.

Land sold slowly when Congress opened the Northwest for settlement. However, the land companies, principally the Ohio Company and the Scioto Company, which had urged the passage of the Ordinance of 1787, were eager to purchase large grants. Since such sales would aid the depleted national treasury, and since certain stockholders in the land companies were also influential in the government, Congress sanctioned enormous purchases at very advantageous terms.

The Ohio Company, a group of New Englanders headed by General Rufus Putnam, secured title to more than one million acres of land in southeastern Ohio. In the winter of 1787-88, the first group of settlers left Massachusetts and Connecticut and on April 7 arrived at the

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2 Roseboom and Weisenburger, p. 54.
junction of the Muskingum and Ohio Rivers. There, close to Fort Harmar, they founded Marietta, the first town in Ohio.3

This group of New Englanders brought with them the respect for law, religion, and educational ideals which had predominated in their home states. Unlike the usual backwoodsmen of the frontier, they were educated people, and some of their number had attended Yale or Harvard. Led by distinguished officers of the Revolution, the colony at Marietta was an auspicious beginning for a new state.

In contrast to the flourishing settlement of the Ohio Company, speculation and intrigue characterized the operation of the Scioto Company. The latter was made up of a group of New York speculators headed by William Duer, then Secretary of the Treasury Board of the United States. Their proposed purchase of land included nearly five million acres to the north and west of the Ohio Company tract. However, instead of a purchase contract for the land, they obtained only an option to buy the land at a later date. Nonetheless, a subsidiary organization in Paris, headed by Joseph Barlow and directed by William Playfair, an unscrupulous Englishman, proceeded to sell about 150,000 acres to unsuspecting Frenchmen. An impressive office hung with detailed maps and an alluring prospectus, which described a land of milk and honey, created a booming market in the French capital on the eve of its great Revolution.

Before the bubble burst, the first contingent of about five hundred

3The town was first called Adelphia or Adelphi, but the name was soon changed to Marietta in honor of Queen Marie Antoinette of France as a symbol of gratitude for French aid in the Revolution. Roseboom and Weisenburger, p. 54.
Parisians sailed for the promised land in America. The settlers arrived in Alexandria, Virginia. There, they learned the truth: five hundred miles of difficult and dangerous terrain separated them from their new home; deeds issued to them by the Scioto Company were not clear titles to their properties; and survival in Gallipolis, Ohio, would depend upon constant vigilance against Indians and hard work of the most strenuous kind.

Some of the families gave up and returned to France; others decided to remain in eastern cities. Under pressure by Congress, Scioto agents helped the rest of the French immigrants cross the mountains and reach the site of Gallipolis, where eighty cabins had been built for the settlers by the company.

The French settlers as a group were ill-suited to frontier life. Most of them had been professional workers or artisans in Paris and were not used to hard labor. Before they were well established, the final blow fell; an accurate survey showed Gallipolis to be outside the Scioto Company grant. Although Congress offered aid by ceding to the group twenty-four thousand acres of land thirty-five miles to the west ("the French Grant," 1795), most of the settlers chose to remain in Gallipolis and pay for their land a second time.

During these early days, Indian attacks were a constant menace. No man dared leave his cabin without a rifle in hand. After several years of unsuccessful local attempts to drive back the marauding tribes, Congress appointed General Anthony Wayne to organize and train an army, which could establish peace or destroy the Indians. Overtures of peace were rejected by the Indians, and the assembled tribes met
Wayne's army in the Maumee Valley south of Toledo. In the Battle of Fallen Timbers which followed, the Indians were decisively beaten. The subsequent Treaty of Greene Ville (1795) marked the end of large scale Indian attacks.

Shortly thereafter, settlers began to arrive in increasing numbers from all parts of the older colonies. New Englanders settled upon the lands of the Ohio Company; Virginians homesteaded the Virginia Bounty Lands between the Little Miami and Scioto Rivers; New Jersey men peopled the Symmes tract west of Cincinnati; Pennsylvanians poured over into the "Seven Ranges" adjacent to their state; and the ex-soldiers and farmers of Connecticut settled in the Western Reserve, along with many people from New York. Provincial characteristics, therefore, initially existed in some settlements; however, the influx of other immigrants and intercourse between towns gradually leavened all areas.

By December, 1798, the increased population made it possible for the Northwest Territory to progress to the second stage of territorial government as provided in the Ordinance of 1787. Only four years later, Congress passed an Enabling Act providing for an Ohio constitutional convention. The boundaries of the state were to be Pennsylvania on the east, the Ohio River on the south, on the west, the meridian northward from the mouth of the Great Miami, and on the north, a line drawn eastward from the southern tip of Lake Michigan to the intersection with Lake Erie. The next year, on March 1, 1803, Ohio became the seventeenth state in the Union.

The western spread of civilization in America paralleled very closely the earlier pattern of colonization of the New England states.
Despite the lapse of more than a century, the circumstances of settling were very much the same: white men continually antagonizing the Indian by displacing him from his native land; heavily forested areas needing to be cleared before they could be used for agriculture; and a distant geographical location making transportation of supplies exceedingly difficult. As along the seaboard, settlements developed in sequence from rude shelters and defensive outposts to constructed homes, and finally assumed the patterns of planned communities.

The first settlements were established along the main artery of communication, the Ohio River. Marietta and Cincinnati were founded in 1788, Gallipolis in 1790, and Steubenville in 1797. Inland towns developed where early routes crossed main streams. Dayton was founded in 1795 on the Miami River north of Cincinnati; Chillicothe, in 1796, where the original Wheeling-Maysville road crossed the Scioto River; Franklinton, now Columbus, in 1797, at the confluence of the Olentangy and Scioto Rivers; Lancaster, in 1798, at the Wheeling-Maysville route crossing of the Hocking River; and Zanesville, in 1799, where the Wheeling-Maysville road crossed the Muskingum.

In the northern part of the state only the Western Reserve territory east of the Cuyahoga River was settled during the early period. Cleveland, Youngstown, Warren, Ravenna, and a host of smaller villages scattered along the shores of Lake Erie, were founded before 1800, but their growth was slow. Painesville, with 1,257 people in 1820, was the largest town in the area and twice the size of Cleveland at that time. During the first quarter of the century large areas of northwestern Ohio remained dense forests or inaccessible swamps inhabited only by
Indians. It was not until the swampland was dredged and drained in 1847 that immigrants settled there in large numbers. For this reason Ohio had a long, drawn-out frontier period lasting about fifty years, 1788-1847, longer than most other trans-Appalachian states. This frontier condition resulted in the persistence of pioneer techniques in the decorative arts and a primitive level of painting in northwest Ohio lasting until the Civil War.

Cincinnati

During the nineteenth century no state west of the Appalachian Mountains had a more distinctive place in American painting than Ohio. Entering the Union in 1803 as the seventeenth state, Ohio ranked third in population, 1,519,467 persons, in the census of 1840. Cincinnati, which had been founded shortly after the initial settlement at Marietta in 1788, grew at an astounding rate throughout the first half of the century. It was a main center of inland American culture, and was early dubbed "Queen of the Great West." By 1820 Cincinnati, with 9,602 inhabitants had eclipsed both Pittsburgh and Louisville in population. After the invention of the steamboat opened the Ohio River to two-way commerce, the "Queen City" easily achieved economic supremacy.

Cincinnati was located on the north bank of the Ohio directly

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opposite the mouth of the Licking River, an important Kentucky waterway. Experience had proven this to be a natural site for a ferry. East of the city, the Little Miami emptied into the Ohio; to the north and west stretched a region of great agricultural promise.

The city was situated in a semi-circular valley, which opened towards the river. From the water's edge the land rose in two distinct plateau steps, the lower of which became the commercial and industrial district, while the upper level developed as the residential area. The French observer, Michael Chevalier, was so impressed with the beauty and suitability of the site that he wrote in a letter of 1835: "...There is not, in the whole course of the river, a single spot which offers such attractions to the founders of a town."\(^6\)

From the beginning, Cincinnati was a center for river traffic and its docking facilities were the finest in the West. Mrs. Trollope, describing the waterfront in 1828, said: "...Its landing place is noble, extending for more than a quarter of a mile; it is well paved, and surrounded by neat, though not handsome buildings. I have seen fifteen steam-boats lying there at once, and still half the wharf was unoccupied."\(^7\)

Agricultural produce flowed into Cincinnati from the farms of western Ohio and eastern Indiana. Corn, wheat, and oats, were principal crops, with rye and tobacco becoming important about 1850. Milling and processing of grains was a large-scale operation. Much of


the corn received was converted to whiskey, a more compact product for shipping and a very salable commodity of the day.

Cattle, sheep, and especially swine were other major sources of income. During the 1820's, slaughtering and meatpacking became so important in Cincinnati that the sobriquet "Porkopolis" was frequently heard. In 1841 there were sixty-two slaughterhouses and forty-eight pork-packing concerns in the city. Naturally allied products such as soap, oils, and candles were also produced in great quantities. Other heavy industries, such as steam-boat building and steam engine manufacture, were complemented by a host of smaller factories producing divers household goods. Such industrial versatility insured prosperous business stability.

Horace Greeley, writing a summary of his impressions of Cincinnati after a visit in 1850, said in the New York Tribune:

It requires no keenness of observation to perceive that Cincinnati is destined to become the focus and mart for the grandest circle of manufacturing thrift on this continent. Her delightful climate; her unequaled and ever-increasing facilities for cheap and rapid commercial intercourse with all parts of the country and the world; her enterprising and energetic population; her own elastic and exulting youth; are all elements which predict and insure her electric progress to giant greatness.9

Despite the economic supremacy of Cincinnati, cultural leadership was held by its older, southern neighbor, Lexington, Kentucky, during the first quarter of the century. Prior to the War of 1812, Lexington had been the largest and richest city west of the mountains. It was

8 Francis P. Weisenburger, The History of Ohio (Columbus, 1941), 3:82.
9 As quoted in Charles Cist, Sketches and Statistics of Cincinnati in 1851 (Cincinnati, 1851), p. 257.
the site of Transylvania University. When Horace Holley, a Unitarian minister from Boston, reorganized the university in 1817, he attracted faculty and students from the East as well as from neighboring states. By 1825 the university enjoyed an enrollment and reputation equal to certain great colleges of the East. In such a scholarly, classical atmosphere, literature and the arts bloomed in a manner hitherto unknown on the frontier. Even the Cincinnati journal, Liberty Hall, conceded in 1820 that "Cincinnati may be the Teyre but Lexington is unquestionably the A\'thens of the West."

Unfortunately, success begot jealousy. Louisville, an envious rival for state control in Kentucky, promoted financial and political difficulties for Transylvania University. In 1828, a disastrous fire completed the downfall of the institution and ended the golden age of Lexington. Thereafter, Cincinnati was the Queen City in fact as well as name. A few years later James Hall, editor of the Illinois Monthly Magazine, stated that the river metropolis stood "first in art, knowledge, and civilization." Said he, "It requires no prophet's eye to see in the Miami-capitol of Ohio, the future seat of literature and learning; the Athens of Western America."

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11 Cincinnati Liberty Hall, May 27, 1820.
CHAPTER 2
THE FRONTIER PAINTER

Early settlers in Ohio, who moved westward over the mountains, could not carry with them all of the symbols of culture that their forefathers had brought across the ocean; the overland trip was more difficult than the sea voyage, and it forced each family to strip down to the most elemental requirements. Pioneer life was a daily struggle for survival and since art forms did not contribute to food, shelter, or protection, their absence did not seem important. But as soon as frontier life was stabilized, art forms again became significant in everyday living. It was the second generation, settled and prosperous descendants of the pioneers, who sought public attestations of social status and who considered art forms important precisely because they were previously thought superfluous. Like fine silver and furniture, portraits suggested social stature with dignity. In the days before the camera, these were the visual record of the family. The frontier did not rise to the level of landscape painting or other subjects; this would come later in the urban centers as taste developed through education.

While Cincinnati was still a rude settlement troubled by marauding Indians, the first artist appeared in Ohio. George Beck, an English painter and poet, came West in 1795 to join Wayne's Army as a scout. Apparently his tour of duty was short for he was soon known in Cincinnati as a landscape painter. Dunlap, quoting a letter by James Lambdin wrote, "Beck may be justly considered the pioneer of Art in
the west. His landscapes are scattered over the entire Union." Since painting pictures would not provide a livelihood in a pioneer town of six hundred persons, Beck, not only "sketched the landscape of Ohio and Kentucky," but also "engaged in Sign, Barge, Banner, Settee and other ornamental work." Some historians have suggested that he was the Cincinnati artist who decorated General Wilkinson's famous barge in 1797 while the general made his headquarters at Fort Washington.

A single example of such early frontier portraiture exists in the form of a painting on a wooden panel. The subject is Mrs. Submit Strong, wife of Captain Elijah Strong of the garrison at Fort Washington (Figure 1). In the painting Mrs. Strong appears to be eighteen to twenty years old, which would date the work 1803-1805. The author of this crude painting is unknown, although tradition holds that he was a soldier. Possibly some amateur artist, such as Captain Jonathon Heart, also stationed at Fort Washington, may have tried his hand at portraiture with but limited success. Heart's sketch of the Fort in its original state is the only extant picture of that military post.

As Steubenville, Marietta, and Cincinnati, on the river, and Zanesville and Chillicothe, inland, began to assume the characteristics of towns, itinerant artists drifted into the area to satisfy the local needs. Most of these men would turn their hand to any job requiring

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2Rhea M. Knittle, Early Ohio Taverns (1937), p. 38.
3Collection of the National Society of Colonial Dames of America, Cincinnati.
4Mrs. Strong was born in 1785. Scrapbook of the Strong Family, Ohio Historical and Philosophical Society, Cincinnati.
Figure 1

ANONYMOUS
Portait of Mrs. Submit Strong
Oil on wood  28 x 21 1/2 inches
Courtesy of the Society of Colonial Dames of America
Cincinnati, Ohio
their skill, from painting a sign to decorating a chair, mantle, carriage or barge. More than one hundred such men, known from their advertisements in local papers, are listed by Rhea Mansfield Knittle, and her survey has only scratched the surface.  

During the first period of settlement, while the population was thinly scattered over large areas, the professional man or specialist had to travel over a wide territorial circuit to obtain enough customers for his services to earn a livelihood. Lawyers and judges, ministers, dentists, doctors and artists, all followed this practice. Reaching a town, the itinerant would establish himself in a suitable location and publicize his availability. When all demands were supplied he moved on to fresh territory. Vocations such as the ministry, law, and dentistry, were well suited to regularly repeated circuits of three or four weeks' duration. Although portrait and sign painting often called for a substantial stay in each town, once the market was exhausted, it remained so for a considerable length of time. Hence, the itinerant artist rarely retraced his steps.

David Bourdon, a Swiss artist, was such an itinerant. First heard of in Philadelphia in 1797, he advertised that he "painted miniatures on vellum at $6." In a letter to William Dunlap, James R. Lambdin spoke of Bourdon's appearance in Pittsburgh about 1810 where he "painted small portraits in an indifferent style." Lambdin also mentioned

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5Knittle, pp. 38-45.
7Dunlap, 2:382.
Bourdon's versatility in working as a painter, musician, and dancing master. Six years later Bourdon was working in Ohio and the Chillicothe Scioto Gazette of November 28, 1816, carried his advertisement as "David Boudon," a painter from Geneva who "draws Profiles in Water colors on Vellum paper and Miniature Portraits on Ivory, in the best manner and on Modern terms." His advertisement also stated his intention to open an art academy during the winter months providing he could find twenty pupils at ten dollars per quarter.

John R. Carroll, an English immigrant artist, followed much the same route west and, like Bourdon, apparently traveled overland from Pittsburgh. In 1812 Carroll had opened a studio in that city and painted portraits while teaching freehand drawing, watercolor, and landscape painting. In the spring of 1813 he appeared in Zanesville, where the following notice was published:

Mr. J. Carroll, Artist and Portrait Painter, from London, a Student of the Royal Academy, has come to spend a few days among us. He paints Portraits of all sizes in Oils, Crayons or Watercolors. Prices moderate. Quarters are at Robert Taylor's tavern where people will please call (Figure 2).

Later the same year Carroll arrived in Cincinnati and established a studio embellished with a unique sign over the door, a female figure holding a palette and brushes and surrounded by chubby children. Across the bottom lettered in gold was the title "Minerva teaching the arts to the youth of America." Although no record exists today of the artist's success as a portrait painter in Cincinnati, he stayed on for

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9Zanesville Express, Mar. 10, 1813.
Figure 2

JOHN R. CARROLL
Advertisement in Zanesville Express
March 10, 1813
Courtesy of the Ohio Historical Society
Columbus, Ohio
Paints of the fine
and ornamental
arts in oils, waxes
and water colors,
and of all kinds
and sizes, at the
most moderate
prices. He is a
first rate artist,
and entitled to
encouragement
from an enlightened
government. He
dedications to his
art, and possesses every branch of
this pleasing art in Oils, Crayons, or
Water Colors, in a masterly style. He
commits to the Canvas Historical Scenes,
Landscapes, &c. and the whole circle of
visible objects. We understand that his
prices are moderate, and hope he will
meet with that encouragement which his
merit entitles him to. As his stay in this
place is to be short, we would suggest to
those Ladies and Gentlemen, who wish
to employ him, the propriety of immedi-
ately applying; as another so good an
opportunity may never present itself—
Specimens of his art may be seen at his
quarters at Mr. Robert Taylor's tavern,
where people will please to call.
a while, becoming a member of the early Cincinnati Thespian Society and preparing some of the scenery used in the productions.

Unlike Bourdon and Carroll, the great majority of itinerant painters in Ohio were natives of the West, or grew up in the region. Most, like James Bowman, having observed an older limner at work, had resolved to try their hand after practicing the fundamentals. Bowman was probably started by J. T. Turner, an itinerant who cut silhouettes, painted likenesses, and signs. Turner traveled along a route from Pittsburgh in 1812 to Cincinnati in 1814, visiting Chillicothe in 1816, and Maysville, Kentucky, the following year. Along the way he is presumed to have taught the fundamentals of painting to Bowman, who had been working as carpenter in Chillicothe. Bowman, in turn, became a traveling portrait artist in the Pittsburgh area until success urged him eastward to New York, and eventually to European art centers for study.

In 1817, Turner spent some time in Maysville, Kentucky, instructing Aaron Corwine, then only fifteen years old. When Corwine proved to have extraordinary talent, Turner sent him to Cincinnati to study. There, Corwine's ability in portraiture so impressed a number of business men that they offered to finance his trip to Philadelphia to study with Thomas Sully. His expenses were met by means of advanced payments on portraits. Apparently Corwine's reputation and cause be-

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came public, for a long article praising his talent and requesting the support of the citizenry appeared in the Cincinnati Inquisitor of August 11, 1818. After studying with Sully, Corwine returned to Cincinnati to work. Only one other artist in the West was considered his equal in portrait painting (Figure 3). The generous act of patronage which gave Corwine his start established a precedent in the Queen City, repeated on many occasions over the years.

Artists traveling the overland route west from Pittsburgh, frequently made Steubenville their first stop. In 1820, an itinerant painter, known only by the surname Stein, did a number of portraits in the area and gave painting lessons to young Thomas Cole. William Dunlap suggests that Stein was born in Washington, Virginia (a fact which is corroborated by Stein's eastern style of painting), and that his painting career was carried on principally west of the Alleghenies (to date examples of his works have been found only in Ohio). Stein returned to Steubenville in 1827 at which time he is known to have painted portraits of the founder of the city, Bezaleel Wells (Figure 4) and his wife. It is possible that he was the artist of the same name who gave painting lessons to Audubon in New Orleans in 1822.

Thomas Cole, Stein's pupil in Steubenville, was a pattern-designer in his father's wall paper factory when the itinerant encouraged him to take up oil painting. In addition to showing young Cole by demonstra-

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13Drake and Mansfield, Cincinnati In 1826, p. 80.
14Dunlap, 3:27.
16Collection of the Western Reserve Historical Society, Cleveland.
Figure 3

AARON CORWINE
Portrait of Samuel P. Hildreth (1823)
Oil on canvas 27 x 22 inches
Courtesy of Mr. B. H. Putnam
Marietta, Ohio
Figure 4

STEIN

Portrait of Bezaleel Wells (1827)
Oil on canvas 28 x 23 inches
Courtesy of the Western Reserve Historical Society
Cleveland, Ohio
tion, Stein loaned him an English book on painting with engraved illustrations dealing with design, composition, and color. After several practice portraits of his family, Cole walked a circuit of Mount Pleasant, St. Clairsville, Zanesville, Lancaster, Chillicothe, and Steubenville with experience his only profit.

In St. Clairsville and Zanesville Cole encountered the works of a competitor, Des Combes, a German portrait painter who had preceded him on the route. In Zanesville the two artists met face to face and after a discussion agreed to stop criticizing each other's paintings. Shortly after the truce, Des Combes put aside his brushes to become a preacher in Lancaster, Ohio. Today only one rare example of his work remains, Portrait of General Samuel Herrick (Figure 5).

The newspapers of the period were sprinkled with puffy advertisements promising perfect likenesses and complete satisfaction at reasonable rates. With a limited market, competition was keen; few painters prospered, most barely eked out an existence. Almost all artists investigated the demand for their abilities in several towns before gravitating towards Cincinnati.

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18 Cole wrote to a friend: "I have forgotten the title...This book was my companion day and night, nothing could separate us." Quoted in Dunlap, 3:140.

19 Collection of the Muskingum Philosophical and Historical Society, Zanesville, Ohio.
Figure 5

DES COMBES

Portrait of General Samuel Herrick (1822)
Oil on canvas  28 x 23 1/2 inches

Courtesy of the Muskingum Philosophical and Historical Society
Zanesville, Ohio
CHAPTER 3
PAINTERS IN CINCINNATI BEFORE 1840

The cultural advantages of the Queen City attracted nearly every artist in the region at one time or another. Some came to admire and study, then returned home; others stayed to compete for professional standing; a few found fame and gained recognition on the national level.

The tendency of talent to congregate is pointed out by Richard C. Wade in his book The Urban Frontier:

In the cultural development of the West the cities performed a strategic role. As centers of economic activity, they attracted the ambitious and the talented and soon became reservoirs of social and intellectual wealth.¹

Speaking more specifically in ecstatic praise of the Queen City, an 1840 editor of the New York Star wrote:

Cincinnati! What is there in the atmosphere of Cincinnati, that has so thoroughly awakened the arts of sculpture and painting: It cannot surely be mere accident which gives birth to so many artists, all of distinguished merit, too; what must be quite as gratifying to that city—all possessing high moral worth.²

As early as 1812, Cincinnati had a Drawing and Painting Academy founded by Edwin B. Smith. Newspaper notices of the school stated its purpose as "devoting its training to portraits, miniatures, landscapes, and ornamental work."³ Smith, a painter of portraits and historical subjects, had taught earlier in Lexington.⁴ He was only mod-

¹Wade, p. 232.
²Thomas, p. 208.
³Cincinnati Liberty Hall, Apr. 8, 1812.
⁴At the school for young ladies run by Mrs. George Beck, wife of the landscape painter. It is probable that Smith was familiar with the paintings and techniques of Mr. Beck.
estly successful in his Cincinnati enterprise. By 1813, John Carroll had opened his studio in the Queen City, and the following year the versatile J. T. Turner was advertising his services. All of these men maintained studios in the city for several years.

Nathan Wheeler, a portrait and miniature painter from Massachusetts, arrived in Cincinnati in 1818. The advertisement announcing his exhibition mentions a full length study of President Washington, a Biblical scene involving ten figures, and a portrait of General Jackson and "several others." Despite an impressive beginning with portraits of Martin Baum, wealthy civic leader, and his wife (Figure 6), Wheeler's success was limited. After six years of painting in the city, he gave up the profession to become a merchant. Another portrait artist, John Rutherford, enjoyed even less success and left after a few months.

About this time, John Neagle of Philadelphia, just starting out as a professional painter, stopped at Cincinnati on his way to Lexington. Since portrait customers were scarce, his visit was brief. William Edward West visiting the city en route to Natchez had the same experience. Even the notable Chester Harding complained about lack of clients when he advertised for portrait commissions in February of 1820; he too continued down river. Looking back, one might well surmise that a population of nine thousand could not support so many artists.

Knittle, p. 44.
Cincinnati Inquisitor, Sept. 29, 1818.
Cincinnati City Directory 1825.
Cincinnati Inquisitor, Dec. 22, 1818.
Figure 6

NATHAN WHEELER
Portrait of Mrs. Martin Baum
Oil on canvas 29 1/4 x 23 1/2 inches
Courtesy of the Historical and Philosophical Society of Ohio
Cincinnati, Ohio
Cultural progress in Cincinnati was promoted by civic leaders such as Dr. Daniel Drake, who had been largely responsible for aid to Aaron Corwine. In 1818 a group of citizens headed by Dr. Drake and William Steele formed a Western Museum Society and began to collect and organize objects for a permanent public exhibition. The institution was to be a combination natural history and art museum. John J. Audubon came to Cincinnati in 1819 to learn taxidermy and to help prepare the exhibitions. Another artist and natural scientist, Joseph Dorfeuille, joined the staff about the same time.

The museum, opening on June 10, 1820, soon became the pride of the city. Timothy Flint paid tribute to its exceptional quality in the Western Monthly Review of May, 1827, when he wrote: "To see such numerous and magnificent collections from the several kingdoms of nature, so happily arranged in such large and commodious apartments in a city little more than thirty years old, is a circumstance that excites surprise." In 1823, ownership of the institution was transferred to its dedicated director, Joseph Dorfeuille, who operated the museum during the next fifteen years.

Educational exhibitions did not hold the interest of the townspeople for long, and Dorfeuille added a collection of historic figures in wax with the aid of the young Hiram Powers. In 1828 at Mrs. Trollope's suggestion, he installed a "Dante's Inferno" spectacle with moving figures, sound effects, and a macabre setting. Hiram Powers and Auguste Hervieu designed and painted the tableau. During the

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11Trollope, p. xxxi.
period many notable travellers, among them William Bullock, Harriet Martineau, and Michael Chevalier, visited Cincinnati and wrote of their admiration for the city and its Western Museum. Even Mrs. Trollope viewed the museum with favor, although she criticized its clients. She felt that it was their debased taste which necessitated bizarre attractions such as the mechanized "Dante's Inferno" to keep the museum in business.  

After Audubon had learned the latest processes of taxidermy from Robert Best, the Western Museum's first curator, he opened a drawing school. He also taught drawing and painting in Miss Jacob's School for Young Ladies. Within a year his interest waned. On October 12, 1820, he embarked on a tour of the Mississippi Valley, taking with him Joseph Mason, a thirteen year old painter of considerable promise. Later in New Orleans Mason broke with Audubon after discovering his name had been removed from nature studies on which he and Audubon had collaborated. After study and practice in Philadelphia, Mason returned to Cincinnati and opened his own studio. At that time the city council commissioned him to paint a portrait of William Woodward (Figure 7). 

The year before the Western Museum opened to the public, a picture gallery called the Cincinnati Museum was established by Ralph Letton. This institution, soon known as Letton's Museum, often

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12Trollope, p. 62.
13Cincinnati Western Spy, Apr. 29, 1820.
Figure 7

JOSEPH MASON
Portrait of William Woodward
Oil on canvas  27 1/2 x 21 1/2 inches
Courtesy of the Historical and Philosophical Society of Ohio
Cincinnati, Ohio
featured the "spectacular" in painting with some exhibitions advertised in terms of square feet of canvas. One such show, a panorama, was said to be four miles long. The American spirit early asserted itself in the West.

Henry A. Ratterman, editor of the Cincinnati journal German Pioneer, recounts that during these early years Kautz's City Hotel was a residence and gathering place for artists. Eventually an art club was formed by Nathan W. Wheeler, E. B. Smith, Aaron Corwine, Joseph Mason, and Joseph Dorfeuille; and in 1819 the group fitted out a club room at Amelung's boarding house where other artists, such as Audubon, joined them in their discussions. After 1824 the painters tended to gather at the studio of the city dancing master, Philibertus Ratel.

Each year the number of professional artists working in Cincinnati increased. Asa Park of Massachusetts, a close friend of William West of Lexington, opened a portrait studio in the city in 1820. Joseph Kyle came in 1823 to improve his style before going on to Philadelphia. Frederick Eckstein, son of a famous Prussian sculptor and a sculptor and painter himself, came to teach in the private school operated by the Bailey sisters. Richard Ver Brick and Frederick Franks, both portrait artists, and Thomas Griffith, a "fancy" painter, opened studios in 1825. The following year saw the landscape painter Samuel

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16 Cincinnati National Republican, June 20, 1828.
17 Cincinnati Commercial, Apr. 14, 1848.
18 Charles T. Greve, Centennial History of Cincinnati (Chicago, 1904) 1:932.
19 Cincinnati Western Spy, May 11, 1820.
20 Charles Cist, Cincinnati in 1851, p. 122.
22 Cincinnati City Directory 1825.
M. Lee depicting the local scenery (Figure 8).

In 1828 Auguste Hervieu, the French refugee artist accompanying Mrs. Trollope, arrived in the city. He was an accomplished painter of portraits and historical subjects, who had received his training in the French Academy. He began work immediately on his famous historical picture, which portrayed an event still fresh in the citizens' mind, Lafayette's Arrival in Cincinnati in 1825.

Two youthful portrait artists, Alonzo Douglas from the District of Columbia and Minor K. Kellogg, an immigrant from New York, also came to the city in 1828. Douglas established himself quickly by executing portraits of the famous debaters of religious issues, Robert Owen (Figure 9) and Alexander Campbell. Minor Kellogg studied with European-trained Frederick Franks for several months before going East in 1831 for additional training.

Three institutions related to the development of art were established in Cincinnati in 1828. Frederick Franks, a Swedish portrait painter, opened a picture gallery to compete with the Western Museum and Letton's Gallery. Although Franks had studied at Dresden and Munich, his taste ran to the "Hell-Breughel" school of imps, devils, and goblins of the infernal regions. For a feature attraction, his impresario's mind created a "Chamber of Horrors" equipped with demons.

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23 Charles Cist, Cincinnati in 1841 (Cincinnati, 1841), p. 139.
24 Ibid., pp. 139-140; Trollope, p. xix.
26 Collection of the Historical and Philosophical Society of Ohio, Cincinnati.
27 Henry Ford and Mrs. Kate Ford, History of Cincinnati, Ohio (Cleveland, 1881), p. 238.
28 Ibid., p. 237.
Figure 8

SAMUEL M. LEE
Cincinnati in 1828
Oil on canvas  26 1/4 x 37 7/8 inches
Courtesy of the Historical and Philosophical Society of Ohio
Cincinnati, Ohio
Figure 9

ALONZO DOUGLAS
Portrait of Robert Owen
Oil on canvas  26 3/4 x 20 7/8 inches
Courtesy of the Historical and Philosophical Society of Ohio
Cincinnati, Ohio
and ghastly wax figures against dramatic backdrops. From time to time the scenery was repainted with added horrors to rekindle public interest and attract the river-boat passengers. Several artists found employment at the museum over the years. Franks also operated a painting studio in which he gave lessons. In addition to Minor K. Kellogg, who was previously mentioned, James H. Beard and his brother William H. Beard received part of their early training from Franks. 29

Shortly after his arrival in 1825 Frederick Eckstein began to promote the idea of a Cincinnati Academy of Fine Arts supported by the public at large. The institution proposed to teach at low cost the principles of mechanical and architectural drawing to promising students and to offer exhibits and lectures on all phases of the fine arts. 30 The Liberty Hall and Cincinnati Gazette praised Eckstein's project and encouraged the public to support the plan. Drake and Mansfield's book, which was published in 1826, said:

Mr. F. Eckstein, an intelligent and highly ingenious artist of this city, is about to commence the formation of an academy of fine arts, on a plan well calculated to ensure success. His skill in sculpture and taking plaster cast, his taste in painting, and his enterprising industry, will even with a moderate amount of patronage, ensure the permanence and respectability of the institution. 31

Eckstein persevered and two years later was ready to start. At a meeting of citizens who had subscribed to the project, eighteen trustees were elected (including two artists, Thomas Dawson and A. H. Corwine) with John P. Foote as president of the board. Early in 1828

29Ford and Ford, p. 238.
30Cincinnati National Republican, Jan. 4, 1826.
31Drake and Mansfield, p. 48.
the General Assembly of Ohio granted a charter. Although a building site had been selected, actual construction on a new academy was postponed pending receipt of funds. On March 15, 1828, the school opened in the Cincinnati College building. All branches of the fine arts were taught; tuition was four dollars a course per term. The French artist Auguste Hervieu, recently arrived in the city with Mrs. Trollope, was added to the staff. He soon disagreed with Eckstein's disciplinary policies in the classroom and left to advertise his own school.

There is little doubt that Frederick Eckstein had no talent for business affairs. Although his basic concept of an academy was eminently suitable, his emphasis on fine arts failed to gain the solid support of the materially minded citizens. In mid-summer when the academy was failing, Eckstein made one final effort to get financial aid. He organized a benefit art exhibition with an admission fee of twenty-five cents. The project was a complete failure. A letter to the editor of the Cincinnati Chronicle satirized the apathy of the public.

It is well known that some enterprising but deluded persons have been for the last year, laboring to establish in this city an Academy of Fine Arts, and that the first exhibition has just ended. Now although there were near two hundred specimens of the fine arts, all handsomely arranged,--many of them pieces of interest, and indeed, of extraordinary merit, and more than all, the efforts of our talented native artists, yet such is the commendable taste of our worthy citizens, that the Academy has been closed for the want of sufficient patronage to pay the door keeper, and furnish tallow candles to light it up in the evenings.

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32 Cincinnati Chronicle, Mar. 15, 1828.
33 Cincinnati Gazette, Apr. 9, 1828.
34 Cincinnati Chronicle, Oct. 4, 1828.
After having been open six weeks, it is computed that not more than one hundred and fifty of the 20,000 inhabitants of Cincinnati have visited it, and perhaps one half of that number were induced to do so, because they were, in one way and another, admitted without the payment of their twenty-five cents. On the other hand, hundreds and hundreds of persons, night after night, for months past, have visited the Circus to witness the acts of a clown riding at full speed with his head on the saddle and his heels in the air.  

Lack of patronage was not the sole cause for the failure of the Academy. The letter cited also mentions the poor response of citizens invited to attend a meeting to organize a Mechanics Institute. This school was to be devoted to the mechanical arts without such deep involvement in the fine arts. Since three of the trustees of Eckstein's Academy were instrumental in calling this second group together, the situation suggests some dissatisfaction with Eckstein's approach to the original project.  

The Ohio Legislature approved a charter for the new institute on February 9, 1829. Several years of wavering progress followed, but eventually the Ohio Mechanics Institute achieved stability and became a notable feature of Cincinnati life. Thus, the hapless Eckstein indirectly inspired the creation of an institution which contributed to the accomplishment of his original aims, the promotion of cultural taste and the fine arts.  

The 1830 census showed that Cincinnati with 24,831 people had more than doubled its size in ten years. In 1840 the population was 46,382; by 1850, it had jumped to 115,436; and by 1860, there were 44,382.

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36The three trustees were John P. Foote, Luman Watson, and John Locke. Cincinnati Gazette, Oct. 24, 1828.
161,044 persons in the city. Commerce, trade, and industry kept pace and promoted further growth while providing a prosperous environment in which the fine arts could presumably flourish. This possibility did not fully materialize. In 1840 Charles Cist writing of the fine arts said:

> The wealth that exists here is amply sufficient for the most favorable developments of whatever grade of genius and industry, which can or ought to be brought into this department; one generation, however, must pass before that wealth will be thus elegantly spent.\(^{36}\)

Mrs. Trollope, after nearly three years in Cincinnati, summarized her observations on this aspect of American art with the dry comment:

> With regard to the fine arts, their paintings, I think are quite as good, or rather better, than might be expected from the patronage they receive; the wonder is that any man can be found with courage enough to devote himself to a profession in which he has so little chance of finding maintenance. The trade of a carpenter opens an infinitely better prospect; and this is so well known, that nothing but a genuine passion for the art could beguile any one to pursue it.\(^{37}\)

Despite this economic insecurity, the decade 1830 to 1840 saw more than thirty painters join the ranks of practicing artists in Cincinnati. While not many were outstanding, some achieved reputations still nationally recognized today, notably, T. Worthington Whittredge and William H. Powell. Many other painters who commanded higher fees and were then equally important are now relegated to near-obscurity. This group would include Abraham G. D. Tuthill, James H. Beard, John L. Frankenstein, and Thomas B. Read. Changes in taste and lack of information about these men and their works have led to

\(^{37}\)Trollope, p. 326.
their obscurity. Also, their inclination to travel around the country (and abroad, when financially possible) tended to scatter their better works and prevent true evaluation of their abilities.

Tuthill, an inveterate wanderer, remained in Cincinnati longer than in most cities that he visited. As a young man he had studied with West in London; and later he had spent a year in Paris. When he arrived in the city in 1830, he was a thirty-year veteran of portrait painting in the northeastern states and Detroit (Figure 10).

On the other hand, James H. Beard was only nineteen years old when he came to Cincinnati in 1830. His training consisted of four lessons from Jarvis Hanks and two years' experience as a traveling limner in northeastern Ohio and western Pennsylvania. Beard progressed rapidly in Cincinnati, learning through the study of paintings by other artists. Only five years later his work elicited praise from Harriet Martineau during her visit to the United States. In her book she stated that she liked his work better than that of any other American artist. 38 Twenty-five years later Beard's reputation was so well established that Tuckerman wrote: "Many adherents in the Southwest still hold to him, and will have their portraits by no other hand." 39 Despite his reputation in portraiture, Beard first attracted attention by his ability to paint animals and children. On occasion he also depicted genre, landscape, and literary subjects (Figure 11), this broad range making him equally famous in New York and other eastern cities.

38Harriet Martineau, Retrospect of Western Travel (London, 1838), 2:48.
39Tuckerman, p. 427.
Figure 10

ABRAHAM G. D. TUTHILL
Portrait of Commodore Melancthon Taylor Woolsey
Oil on wood panel  34 3/4 x 27 inches
Courtesy of the New-York Historical Society
New York, New York
Figure 11

JAMES H. BEARD

The Long Bill
Oil on canvas  30 3/8 x 24 3/4 inches
Courtesy of the Cincinnati Art Museum
Cincinnati, Ohio
Ranking next to Beard and considered "pre-eminent" in painting and sculpture by most contemporaneous writers, John P. Frankenstein achieved artistic success before he was twenty. In 1832 at age fifteen he began painting portraits in Cincinnati, meanwhile studying anatomy at the Ohio Medical College. A few years later he studied sculpture with Hiram Powers, soon to become a world famous artist.

This was shortly before Powers, aided by Nicholas Longworth, left in 1837 to study in Italy. Longworth, an eccentric millionaire, made a practice of aiding needy persons whom others would not help. He was especially interested in promising young artists and financially assisted many of them during his lifetime. Unfortunately, he did not think highly of Frankenstein's talent, although a year later, in a letter to Powers, Longworth wrote that Frankenstein ranked second among painters in the Queen City. Many years later Frankenstein bitterly attacked Longworth and others in a satirical booklet entitled *American Art: Its Awful Altitude. A Satire*.

Frankenstein developed rapidly as a portrait painter and sculptor. Although he established a studio in Philadelphia in 1834, during the next ten years he frequently visited Cincinnati and New York. His portraits attracted the attention of William H. Seward, who became his patron and close friend. Unfortunately, Frankenstein's high-strung

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41 The History of Clark County, Ohio (Chicago, 1881), p. 493.
temperament alienated many clients and, as his career suffered, he
developed a feeling of being unappreciated. In consequence, his
influence in Cincinnati's art affairs diminished and he withdrew
more and more from society.

One of Frankenstein's contemporaries, the poet-painter Thomas
Buchanan Read, rivaled Frankenstein in his quick rise to fame. Read
arrived in Cincinnati in 1837 after a succession of jobs: rolling
cigars, painting signs, acting, and carving tombstones. The
sculptor Shobal Clevenger took him into his home and made him his
studio assistant. In leisure hours Read practiced portrait painting
and for a time took lessons in Frank's Gallery of Fine Arts. His
work soon caught the eye of Nicholas Longworth, who assisted him in
his art training. By the following year Longworth was recommending
Read to such distinguished sitters as Henry Wadsworth Longfellow,
Washington Alston, Leonard Wood, and William Henry Harrison. Long-
worth also helped Read establish a studio in New York City. Like most
western artists, Read first achieved his local reputation in portrait­
ure (Figure 12); later he became known for historical painting based
on literary themes.

Simultaneous with his development as a painter, Read aspired to
become a poet and conscientiously gave equal time to that pursuit. His
efforts were well received. By 1846 when he moved to Philadelphia he
was professionally recognized in both fields with his reputation as a

45Henry Howe, Historical Collections of Ohio (Norwalk, 1896), 1:850.
46Ford and Ford, p. 238.
47Clara Longworth de Chambrun, Cincinnati, The Story of the Queen
City (New York, 1939), p. 185.
Figure 12

THOMAS BUCHANAN READ
Portrait of Oliver P. Morton (1863)
Oil on canvas 36 x 28 1/2 inches
Courtesy of the Historical and Philosophical Society of Ohio
Cincinnati, Ohio
poet overshadowing his painting career. Many volumes of his poems were published, the best known of these being "Sheridan's Ride."

Other artists, more modest in fame and stature, who came to Cincinnati during the decade 1830 to 1840 include Daniel Steele, E. Hall Martin, John Crossman, Benjamin Harriman, Joseph Maggini, John J. Tucker, Sidney S. Lyon, John Caspar Wild, Philip Young, William B. Brannan, Gerhard Mueller, Samuel S. Walker, E. P. Cranch, John L. Leslie, Peyton Symmes, Thomas Campbell, and Clement R. Edwards. George Winter was active in Cincinnati in 1836 and 1837 before moving further westward to Indiana where he painted portraits (Figure 13) and many scenes of Indian life. Horace Harding, younger brother of the famous Chester Harding, established himself in the city before 1834 and worked there intermittently through 1850. Jared B. Flagg, also a member of a famous painting family, and brother of George W. Flagg, painted portraits in Cincinnati in 1840 and 1841. Henry Kirke Brown later famous as a sculptor, started as a portrait painter in Cincinnati in 1836. Interestingly enough, he, together with James Beard, was instrumental in helping Worthington Whittredge in his start as an artist.

A second effort to establish a Cincinnati Academy of Fine Arts was made October 18, 1838. Led by John L. Whetstone, a sculptor, a group of the younger artists formed an organization to obtain better facilities for training. Meetings were held regularly for practice in drawing,

50 Cist, Cincinnati in 1841, p. 141.
Figure 13

GEORGE WINTER

Portrait of Frances Slocum (1839)
Oil on canvas  33 7/8 x 28 inches
Courtesy of the Ohio Historical Society
Columbus, Ohio
painting, and modeling, with each member pledged to assist the others. An art exhibition was organized in 1839 to raise funds for purchasing casts of antique statues to be used for study purposes. The show included one hundred thirty-three works by foreign and native artists and although no financial profit accrued the exhibition stimulated interest in the fine arts. Several wealthy citizens donated money to the academy's project, which made purchase of the casts and models possible. John L. Frankenstein in New York secured an excellent collection for the group and the models were soon in use.

The academy had planned to hold an exhibition annually, but the excitement of the political campaign in 1840, and other unfavorable circumstances, resulted in postponement of the second exhibition until 1841. Under the direction of the new president, Godfrey N. Frankenstein, younger brother of John Frankenstein, the second exhibition opened in May at the Mechanics Institute with three hundred thirty-five works on display.

Unfortunately for the young artists of the Cincinnati Academy, a group of the older artists, headed by John Cranch and James H. Beard, had organized, in 1840, a Cincinnati Section of Fine Arts of the Society for the Promotion of Useful Knowledge. This society which had been established in the West much earlier, but not yet in Cincinnati, promoted cultural growth through study, lecture, and discussion programs. In describing the Section of Fine arts in his book Cincinnati Academy.

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52 Catalogue of the First Exhibition of Painting and Statuary in the Cincinnati Academy, 1839.
53 Catalogue of the Second Exhibition of Painting and Statuary in the Cincinnati Academy (Cincinnati, 1841).
54 Ford and Ford, p. 240.
In 1841, Charles Cist had written: "They contemplate no separate exhibitions, but will contribute their resources to the general annual exhibition of Fine Arts." Unhappily, a few months later, and simultaneously with the Academy's second exhibition, the Cranch group opened a competing display of two hundred thirty-eight works by established artists of the city.

Professional jealousy must have played a part in this competition, which seems to have weakened both efforts. The Academy of Fine Arts rapidly disintegrated. The Section of Fine Arts of the Society for the Promotion of Useful Knowledge continued a second year, holding an exhibition in 1842; then it too ceased to exist.

Each institution had tried to meet a need in the cultural life of the city, but neither had gained wholehearted public support. Discussing the public's attitude and the materialistic view on art taken by Cincinnatians of that day, John P. Foote, in 1855, wrote:

After the extinction of two academies and one section of fine arts, most of those who had been active in efforts for their encouragement and promotion thought best to let art stand upon its own feet and be governed by the laws of trade or of taste—and flourish or fade according to those laws.

Despite this laissez-faire policy the Queen City continued to be the art center of the region and to attract beginning artists from surrounding states. Commenting on local art activities, newspaper editor Henry Ratterman wrote:

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55 Cist, Cincinnati in 1841, p. 142.
56 Catalogue of the First Annual Exhibition of Painting and Sculpture by the Section of Fine Arts of the Society for the Promotion of Useful Knowledge, (Cincinnati, 1841).
57 Foote, p. 209.
During this period art evinced more life, more vitality, more self-reliance, in Cincinnati than at any other period. Our city was generally the starting point of American artists. We gave them birth and nourishment in their infancy; and when our artists were grown to manhood, then the east would come to woo and wed them, and boast of them as their own.  

William Henry Powell was a good example of the latter circumstance. He had grown up in Cincinnati and was apprenticed to a house painter in 1836 when he began taking lessons in portraiture from James H. Beard. Nicholas Longworth became interested in "little Powell," as he called him, and marveled at his extraordinary progress. In 1837 Longworth financed his trip East for study. After a brief visit to Philadelphia, Powell went to New York where, because of his exceptional ability and his youth, he enjoyed immediate success. However, he returned to Cincinnati each summer, and in 1841, suffering from poor health and financial pressures, he moved back to the Queen City. Returning to New York in 1842 Powell worked industriously to improve his style. A trip to Europe in 1845 brought him in contact with the academic historical paintings of the Continent. A resulting historical piece, Columbus Before the Council at Salamanca, exhibited in Washington in 1847, was helpful in confirming Congressional opinion that the commission for painting the remaining panel in the Capitol rotunda should go to a western artist. Appointed to carry out this project, Powell chose the subject DeSoto Discovering the Mississippi. His historic painting Battle of Lake Erie, commissioned for the Capitol at Columbus,  

58Quoted in Ford and Ford, p. 240.  
also brought him much fame. 61

In contrast to Powell's sudden rise to eminence, the career of his contemporary, Thomas Worthington Whittredge, was marked by slow, steady progress leading to eventual presidency of the National Academy of Design in 1865. 62 Whittredge began his career in 1836 in Cincinnati where he tried house painting, sign painting, and daguerreotypy without success. 63 In 1837 he took up portrait painting, aided by Henry K. Brown and James H. Beard, both of whom were still struggling for professional recognition. He exhibited three landscapes in the Cincinnati Academy exhibition of 1839 and was included in the list of artists. In addition, his name appeared in the academy's catalog as "superintendent," a position akin to doorkeeper. 64

During the next two years Whittredge took advantage of the fine private collections of paintings in the city to study recognized landscape artists. His seven landscape and genre scenes all bore the label "copy" in the Academy exhibition of 1841. 65

Whittredge was very interested in the new Daguerre process of photography then being introduced in this country. He moved to Indianapolis in 1842 and opened a daguerreotype studio, but illness and poor

61An enlarged copy of this painting hangs in the Senate wing of the Capitol at Washington, D. C.
62He originally called himself "Timothy W. Whitridge" and variously Thomas W., T. W., Thomas Worthington, T. Worthington, Worthington, with his surname tending to evolve from Whitridge, to Whittridge, to Whittredge.
64Catalogue of Painting and Statuary, Cincinnati Academy of Fine Arts, 1839.
65Catalogue of Painting and Statuary, Cincinnati Academy of Fine Arts, 1841.
economic conditions caused his business to fail. Henry Ward Beecher, an old friend, rescued him and nursed him back to health. In appreciation, Whittredge painted portraits of the Beecher family. He continued painting portraits in Indianapolis until all demands were met, then returned to Cincinnati in the summer of 1843. Thereafter, he devoted himself more and more to his landscape paintings (Figure 14) which steadily increased in popularity until his departure for Europe in 1849. Earlier, Whittredge had had to paint portraits because landscapes would not sell; now a new market had opened.

Figure 14

THOMAS WORTHINGTON WHITTREDGE
River Scene
Oil on canvas  23 x 30 1/4 inches
Courtesy of the Ohio Historical Society (Campus Martius Museum)
Marietta, Ohio
CHAPTER 4
THE ART UNIONS

The establishment of "art unions" greatly stimulated the development of landscape and genre painting throughout the country. Art unions were institutions devoted to the exhibition and sale of paintings by American artists. Prior to the founding in 1839 of the Apollo Association of New York (the original name of the American Art-Union), there were no established means for selling objects of art to the general public. Furthermore, the public showed very little interest in undertaking such expensive purchases. Ten years later, at the peak of its operation, the American Art-Union alone had an organization of nearly nineteen thousand subscribers participating in their annual distribution of American paintings and prints.

Art unions were first conceived in Munich, Germany in 1823. Before 1840, societies had sprung up in twenty-nine cities of Germany and had included more than twenty-seven thousand members. The London Art-Union established in 1837 was soon followed by similar institutions in all parts of England, Scotland, and Ireland. In the United States the American Art-Union enjoyed a monopoly in the field during its first eight years of existence.

All of the art unions operated similarly. Shares were sold annually to subscribers for a fixed sum, usually about five dollars each. The moneys collected were used to produce a quality engraving of a famous

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painting, a print of which went to each shareholder. The balance of funds, after expenses, went to purchase original works of art selected by a committee and distributed by lot among the subscribers. Some unions distributed cash certificates applicable to the purchase of an original painting selected by the holder himself instead of by a committee. Each subscriber thus received the value of his investment in the form of a fine reproduction, plus an opportunity to win an original painting. As their memberships increased and their production of engravings became more efficient, some unions were able to present engravings of two or more pictures to each shareholder. Notices were issued periodically to inform subscribers of paintings purchased and membership enrollments. In this country these notices gradually expanded from brief listings of the paintings into monthly art periodicals containing articles on artists, aesthetics, exhibition reviews, and news of artists abroad. Such articles were very influential in creating the taste of the American Art-Union subscribers, two-thirds of whom lived outside of New York City.

Significantly, the second art union in the United States, called the Western Art Union, was established in Cincinnati in 1847. Although Philadelphia began to organize a group in 1848, an official charter was not received until 1850, at which time both Boston and Newark, New Jersey, had established art unions of their own. The American Art-Union, true to its avowed purpose "to encourage art in

68 Transactions of the Western Art Union for the Year 1847, (Cincinnati, 1847), p. 1.
69 Cowdrey, American Art-Union, p. 141.
every part of the United States," adopted a benevolent, paternal attitude toward the new organizations. Friendly notices regarding other art unions appeared frequently in the American Art-Union Bulletins.

In carrying out its primary purpose of encouraging art in the United States, the American Art-Union embraced the ideal of a "National School of Art." From its earliest days it urged the artistic representation of American subjects. In 1842, "the Committee offered a premium of five hundred dollars for a cabinet picture, illustrative of the history, literature, or manners of the country, to be engraved for distribution..." No suitable paintings were submitted. Subjects of American life and landscape were continuously deemed most desirable by the selection committees and formed the largest group of paintings purchased over the years. In effect, the Art-Union urged the artist to stop reproducing ancient history, foreign Madonnas, and allegories of European ideas, to stop even portrait painting, and to depict the native character of America. In growing numbers the artists turned to this challenge, and the tide of public taste turned with them.

Such pronouncements fell on eager ears in the West, where portraiture had been the only kind of financially profitable painting. Not only did the Union provide a potential market, but through its publications it aroused public interest. People looked with new eyes as the artists brought the countryside into focus. By the end of 1848, the American Art-Union had purchased paintings from no less than twenty painters of western origin or residence.

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70 Bulletin of the American Art-Union, quoted in Cowdrey, p. 152.
For the landscape painters, the national subject was a special boon. Worthington Whittredge, his friend Benjamin McConkey, and William Sonntag, all landscape painters in Cincinnati, repeatedly had works purchased by the American Art-Union. McConkey was especially successful, nineteen of his paintings being accepted in six years. When the Western Art Union was founded in 1847, it was closely patterned after its New York predecessor. The statement of purpose published by the board of directors was less idealized, however, reflecting a business-like approach to the problem of patronage in the fine arts. It stated:

It was only because of the absence of private and other sufficient patronage of these Arts, in a social state which perhaps does not possess the means or diffusion of wealth, and, certainly, has not the taste and liberality adequate to nurture and maintain them, by individual voluntary action, that this our plan was devised to supply in part, this deficiency.

The Art Union was created, partly as a substitute for the required market, and partly, and principally indeed, to create, hereafter, that only safe and sure market of demand and supply, which will of itself, support Artists as an independent profession.

And, whatever these limited purposes of an organization shall have been fulfilled, and the Fine Arts, like beautiful exotics, shall have been generally and securely planted and acclimated in this our grateful soil, then should these, their secondary aids, which constitute our labors, be dispensed with, and Artists left, like the members of every other profession, to depend upon the general laws of trade for their maintenance, their social standing, and their professional distinction.

The directors and officers of the Western Art Union were fifteen leading citizens headed by Charles Stetson. The charter prohibited

71 Records of the American Art-Union for the Years 1846-1852 in the New York Historical Society.
72 Transactions of the Western Art Union for the Year 1847, p. 17.
73 Ibid., introductory pages, unnumbered.
professional artists from sitting on the board, although Vice President William A. Adams, a jurist and also president of the city council, was a capable amateur painter. Twenty-five thousand dollars were raised to provide proper facilities for the institution which was soon installed on the fourth floor of its own Art-Union Building. A sky-lighted hall large enough to display three hundred paintings provided museum facilities approximating those of its New York rival. Throughout the year a continuous exhibition of paintings in this gallery was open free to the public.

During the Western Art Union's first year of operation, no engraving was made or awarded, but seventy-four paintings were distributed among 724 subscribers. The pictures, ranging in price from five to one hundred seventy-five dollars, had been purchased from twenty-nine artists, eighteen of whom resided in western states. Forty-one of the paintings were landscapes or compositions. In 1848, there were 1,090 subscribers. All received an engraving of Poor Relations by James H. Beard. Fifty-four oil paintings, including thirty-five landscapes, and fifty copies of a bust, Egeria, by Nathan F. Baker, were distributed by lot at the annual meeting. All but three of the paintings distributed were by artists working in or near Cincinnati.

Life's Happy Hours by Lilly Martin Spencer was the subject of the engraving for 1849, which went to 1,407 Western Art Union members.

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74 Cist, Cincinnati in 1851, p. 120-21.
75 Transactions of the Western Art Union for 1847, Cincinnati.
76 Transactions of the Western Art Union for 1848, Cincinnati.
Sixty-eight paintings were distributed, three-quarters of which were landscape or genre subjects. Almost all were by local artists, although George C. Bingham and a few eastern painters were represented.

The Greek Slave, a statue by Hiram Powers, was a featured illustration in the published Transactions for the Year 1849. This was to be the grand prize in the drawing for 1850. As a result the membership jumped to 4,724 subscriptions, which greatly expanded the whole operation. An engraving of The Trapper's Last Shot by William T. Ranney was presented to each member. In addition to the usual paintings (one hundred and ten of these were distributed), twenty prize certificates for one hundred dollars and eighteen prize certificates for seventy-five dollars went to members for purchase of American paintings of their own choice. Three hundred sets of Alston's Outlines were distributed as consolation awards. The grand prize was won by J. D'arcy of New Orleans.

Unfortunately for both artists and patrons, a small group of bitter enemies of the American Art-Union in New York had contrived to bring about the downfall of that thriving institution. Overlooking all the beneficial aspects of the Art-Union in its contribution to the welfare of the artist and the promotion of taste in the fine arts, an egotistical artist-writer, Thomas W. Whitley and a little-admired editor, James G. Bennett, set out to destroy the institution. By fastening the label "lottery" on the Art-Union's operation and carrying on a smear campaign in Bennett's New-York Herald, they eventually had the American Art-Union

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77 Transactions of the Western Art Union for 1849, Cincinnati.
78 Transactions of the Western Art Union for 1850, Cincinnati.
system of distribution declared illegal. With the demise of the parent institution in New York, the Western Art Union movement faded away.

Years later Worthington Whittredge reviewed the history of the American Art-Union of New York, devoting much of his article to the defense of the institution. Although he did not name the writer, he spoke positively of the individual responsible for the fatal campaign:

...In 1848 there came to Cincinnati--where I was then living--an artist, an Englishman by birth, and but a few years in this country. He was a pretty poor artist, but a man of no mean talent as a writer on art and kindred subjects. About this time he sent two small landscapes to the Union for sale. They were sent back to him, either because of the exorbitant price he asked for them, or their lack of merit. But whatever the cause of their rejection, it rankled, and so embittered him that from this time forward he became the Union's vehement opponent, leaving no stone unturned which he could in any way set rolling to destroy the Society.

Whitley also grew antagonistic towards the Western Art Union when the committee in 1848 rejected his paintings. In a twenty-four page booklet, he charged the management with inefficiency, lack of wisdom, and partiality. This, despite the purchase of three of his works the previous year.

Although Whitley was not without some support among artists in

81Thomas W. Whitley, Reflections on the Government of the Western Art Union and a Review of the Works of Art on its Walls (Cincinnati, 1848), pp. 3-5.
82Transactions of the Western Art Union for 1847.
his attacks on the art unions, the vast majority recognized the many virtues of the institutions. Never before in the history of the country had so many persons viewed paintings, discussed paintings, and purchased paintings. There is little doubt that the general public supported the movement, for as a writer in a national magazine in 1855 stated:

Public sentiment is decidedly in favor of these art unions, with their prize systems, as an effective means of diffusing a popular taste for art, and although a venal press, whose columns daily team in advocacy of doctrines degrading to human nature, had the power to suppress a laudible enterprise of that kind in this city, yet the very parties who acted now regret their agency in the matter, and have been heard to express wishes for a re-establishment of a similar institution....

Eastman Johnson, who came West to paint two years later, spoke for many of his fellow artists abroad when he wrote:

Since the American Art Union met its timely [sic] & unnatural death at the hands of the N. York Herald & its unprincipled clique, enemies alike to Art, justice & decency, I have been, in common with a great many of my countrymen abroad, who it is possible, most fully experience the benefit of this institution, at a loss in what manner to dispose of my pictures at home, where to send them, or what to do with them-Without previous orders, or any fixed destination for what one produces, or an acquaintance among those who accept such commissions & which will secure their proper reception & exposition, there seems to be for those artists here, whose reputation at home has not been previously made, no means whatever of communicating with the public, or bringing their works in the least degree into view.

As the Western Art Union expired, a new project was started in

Cincinnati in the form of a National Picture Gallery which aimed at collecting portraits of heroes and statesmen of the American Revolution. Rembrandt Peale's collection of portraits was purchased in Philadelphia and brought to Cincinnati as a starting point. This enterprise was short-lived and its paintings disappeared one by one.

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85 Foote, p. 209.
86 Ford, p. 240.
CHAPTER 5

LATER CINCINNATI PAINTERS:
THE PRE-WAR PERIOD, 1840-1860.

The increasing popularity of landscape and American genre painting during the period 1840 to 1860 was reflected in the Cincinnati directories and the listing of artists by such writers as Charles Cist. Where once the title "portrait painter" had precedence, terms such as "landscape," "marine," and "historical painter," now became predominant. Nonetheless, nearly every painter could produce a portrait when the opportunity offered. For most artists in the West this was economic necessity.

Among the more than sixty painters who established studios in Cincinnati during the eighteen-forties, a young French girl from Marietta, Angélique Marie Martin, attracted much attention. She was invited to Cincinnati by Nicholas Longworth, who had been much impressed by a group of her paintings. Not only did he promise to help her exhibit her works, but he offered her the means to go to Boston for further study.¹

Angélique Martin, better known as Lilly Martin, who had shown considerable natural talent as a child, had been encouraged by her father and the Marietta artist Charles Sullivan. Only nineteen when she arrived in Cincinnati in 1841, she was already a prodigious painter.² In November, shortly after her arrival, she had a public exhibition of her works and the following year showed six paintings in the second exhibition.

²Minna Nye, "The Early Artists of Washington County," p. 1, mss. in the Ohio Historical Society, Columbus.

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tion of the Society for the Promotion of Useful Knowledge. She re-
fused Longworth's offer to finance her in studying and copying the
old masters abroad because he stipulated that she could do no original
painting during the trip. In a letter to her mother in 1842, Lilly ex-
plained her purpose and philosophy: "I want to try," she wrote, "to
make all my painting have a tendency towards morall [sic] improvement
as far as it is in the power of painting, speaking from those who are
good and virtuous, to counteract evil." Her favorite subjects were
family genre involving the very young or the very old and characters
from Shakespeare (Figure 15).

After Lilly's Marriage to Mr. Spencer and the arrival of their
first child in 1846, she resumed painting with continuing success.
Nine of her paintings were displayed in the initial exhibition of the
Western Art Union in 1847, and four later paintings were purchased by
the Union for distribution. Later that year, the Spencer family moved
to New York. The American Art-Union purchased two of her pictures in
1848, two more in 1849, and four in 1851. Her painting Life's Happy
Hours was selected by the Western Art Union as their engraving for the
year 1849. In May, 1850 she was elected an honorary member of the
National Academy, certainly gratifying recognition for an artist of
twenty-eight who had painted professionally for only nine years.

Two other outstanding artists of the decade, John Insco Williams
and Joseph Oriel Eaton, were born in Ohio, became itinerant portrait
painters in Indiana, and eventually settled in Cincinnati. As a youth

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Figure 15

LILLY MARTIN SPENCER
Self Portrait
Oil on canvas  30 x 25 1/8 inches
Courtesy of the Ohio Historical Society
Columbus, Ohio
Williams was apprenticed to an uncle in Richmond, Indiana, to learn house and carriage painting, but after taking a few art lessons in Cincinnati, he became an itinerant artist in central Indiana. In 1836 he began three years of study at the Pennsylvania Academy of Fine Arts with Thomas Sully and Russell Smith. Returning to Indiana for a brief period, he settled in Cincinnati. Despite his complaint to a friend in March, 1841, that "this is a poor place for bread," Williams maintained a studio in the Queen City for nearly thirty years. Although known today primarily as a portrait painter, his two large Biblical panoramas of the creation and the fall of man were very famous in the East as well as the West.

Joseph Oriel Eaton ran away from his Newark home at seventeen to become an itinerant painter in Indiana. He was aided and encouraged by Jacob Cox, a local artist in Indianapolis, and according to the Indiana State Sentinel of December 6, 1845, he was painting "admirable likenesses of a few who have taste enough to appreciate genius, and faces of which they are not ashamed."

In 1846 Eaton moved to Cincinnati where he came in contact with James Beard, T. Buchanan Read, and Worthington Whittredge. His reputation for portraiture grew rapidly (Figure 16). Jacob Cox tells that in seventeen years in Cincinnati, Eaton "... made by his own brush $50,000 and was the most popular and best portrait painter there." Henry A. Ford, writing the history of the Queen City only six years

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6History of Dayton (Dayton, 1889), p. 564.
7Indianapolis News, Feb. 14, 1879.
Figure 16

JOSEPH ORIEL EATON
Portrait of Rachel Woodrow Trimble
Oil on canvas  30 x 25 inches
Courtesy of the Ohio Historical Society
Columbus, Ohio
after Eaton's death, speaks of him as one of the most famous portrait painters in the country. Moreover, Eaton painted many landscapes of Ohio and the northeastern states.

Both Eaton and Williams found the Cincinnati market for portrait commissions quite competitive. In addition to such established artists as James Beard, John Frankenstein, and Horace Harding, a host of newcomers were seeking clients. Foremost among these was Charles Soule, Sr.

Soule had been raised in Chillicothe, Ohio, by an uncle, J. T. Moore, also an artist. At seventeen he had been a sign and carriage painter at Dayton, doing portraits in his spare time. After experience as an itinerant artist in Cincinnati, Columbus, Cleveland, and St. Louis, he settled in the Queen City in 1841. His work was very popular and many people sought him out. In a letter of 1844 to Hiram Powers, Nicholas Longworth praised him highly and said, "Our best portrait painter is a self-taught artist from Dayton, who is about 30 years of age. The Giant Harding is a daub to him, though his charge was $100 per portrait. Mr. Soule charges $35 or $40." Charles Cist, commenting in 1851 on Soule's extraordinary success, wrote: "His portraits, like those of Beard, are hard to be numbered; like Beard too, he is the favorite painter of portraits." Soule painted in New York for a few years but returned to Ohio in 1856.

8Word and Ford, p. 240.
10Letter of Nicholas Longworth to Hiram Powers, Cincinnati, Nov. 17, 1844. Private Collection.
11Cist, Cincinnati in 1851, p. 125.
Another successful portrait artist, John Cranch, came to Cincinnati in 1839. He had received instruction from Charles Bird King, Chester Harding and Thomas Sully and afterwards had gone to Italy for three years of study. Son of a judge and a graduate of Columbian College, Cranch was a natural choice for presidency of the Section of Fine Arts of the Society for the Promotion of Useful Knowledge in 1840. No other artist in the city could match his educational credentials.

In the Society's first exhibition in 1841 he entered only two pictures, but the following year he exhibited sixteen paintings including portraits of Charles Dickens, William Henry Channing (Figure 17), and the artists Beard, Jenks, and Edwards. Allegorical and literary subjects were also among his works. He continued to work and exhibit in Cincinnati until 1845, after which he returned to the East.

During his brief stay in the Queen City John Cranch had had considerable influence on persons connected with the arts. Another man of equally short residence, but even greater influence, was Minor Kilbourne Kellogg. Although half of his adult life was spent abroad, Kellogg always maintained close ties with friends in Cincinnati. His ability as a painter and his extensive travels and studies made him the kind of citizen of whom Cincinnatians like to boast.

Kellogg had been brought to Ohio as a child in 1818, but a few

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12 Dunlap, 3:262.
13 Catalogue of the Second Exhibition of the Society for Promotion of Useful Knowledge, 1842, Cincinnati.
Figure 17

JOHN CRANCHE
Portrait of William Henry Channing (1841)
Oil on canvas  36 1/8 x 31 1/2 inches
Courtesy of the Historical and Philosophical Society of Ohio
Cincinnati, Ohio
years later when his family became converts to the philosophy of Robert Dale Owen, they moved to New Harmony, Indiana. In this community young Kellogg met many artists and was encouraged to sketch. Later in life he gave considerable credit to Robert Owen for helping him develop his appreciation of art.  

When the New Harmony venture failed, the Kellogg family settled in Cincinnati. There, Kellogg took lessons in painting from Frederick Franks; meanwhile, he developed considerable skill as a musician. In 1833, with his painting kit over one shoulder and his violin over the other, he started east as an itinerant painter. 

He returned to Cincinnati in 1838 and the following year entered seven works in the Academy of Fine Arts Exhibition. His ability as a portrait painter attracted much attention (Figure 18), and he was commissioned to paint Andrew Jackson at the Hermitage in 1840. Governor Polk of Tennessee also sat for him. 

In January, 1841, Kellogg was appointed government courier to Naples, Italy. After discharging his duty, he remained in Italy for seven years studying and painting. During this period he also sketched in Egypt and the Near East. He returned to America late in 1847 and was warmly received in Cincinnati in 1848. He obtained many portrait commissions, including Presidents Van Buren and Polk, Chief

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15Ford and Ford, p. 238.  
Figure 18

MINOR K. KELLOGG
Portrait of Hezekiah Flint (1839)
Oil on canvas mounted on board 21 x 18 inches
Courtesy of the Young Men's Marine Library Association
Cincinnati, Ohio
Justice Taney, General Scott and General Worth. In 1851 he returned to Italy where he worked until after the Civil War.

Other portrait artists with local reputations in Cincinnati during the decade 1840-50 were B. W. Jenks, John R. Johnson, Jacob Cox, Donald McNaughton, William Walcutt, Jeff Wright, William Bingham, M. W. Hopkins, Charles A. Vaughan, David B. Walcutt, Trevor Fowler, Van Stavoren, George W. Phillips, A. H. Hammell, George W. White, Charles Edward Cridland, Peyton C. Wyeth, Sophie Gengembre, and C. G. Miller.

B. W. Jenks was a southern painter who worked in Cincinnati in 1840 and 1842, after which he returned to New Orleans. John R. Johnson, a native Ohioan, started as a student with Frederick Franks, in 1842, but soon was a practicing portrait painter. He also did imaginative panel paintings illustrating western legends. Working principally in Indianapolis, Jacob Cox was in the Queen City in 1843-44 and again in 1850. He was well patronized by the Western Art Union during the intervening years and many Cincinnatians owned his paintings.

The two Walcutt brothers, William and David, came to Cincinnati from Columbus in 1844 and 1846 respectively. Although William had been successful as a portrait painter in Columbus, in Cincinnati he

18 Letter C. H. Kellogg to Cincinnati Art Museum, Cincinnati, Apr. 18, 1895, Cincinnati Art Museum Library.
19 Catalogue of the Exhibition of the Society for the Promotion of Useful Knowledge, 1842: New Orleans City Directory 1843-44.
20 Ford, p. 238.
21 Cincinnati City Directory 1844, 1850.
22 Also spelled Walcut and Wolcott.
became interested in historical painting and sculpture. About 1849 he moved to New York and in 1852 went abroad to study in London and Paris. Shortly after his return to America in 1855, he was commissioned to execute the Perry Monument at Cleveland. His Portrait of Henry Clay won first prize in a competition of 1865-66.  

David Walcutt also began as a portrait painter in Columbus. Although only twenty-one in 1846 when he joined his older brother in Cincinnati, he had already achieved professional status. When, five years later, Charles Cist gave a long list of owners of his paintings, the lengthy list suggested his popularity as a portraitist. Until the Civil War he continued to work in the Queen City, except for a visit to New York in 1850 and to Europe in 1858.

George W. White was a native of Oxford, Ohio, and received his first instruction from Dr. Samuel S. Walker, a physician and artist of Hamilton. White shared a studio in Cincinnati with William Sonntag in 1847, when both young artists had to accept all kinds of painting jobs to subsist. White's work was always very popular in Hamilton and Oxford (Figure 19), but despite several highly praised portraits, such as those of Edwin Forest and Julia Dean, his success in Cincinnati was limited.

Another locally known artist was Charles Edward Cridland. After studying with James H. Beard, he rapidly gained stature as a portrait artist (Figure 20). Unfortunately, a scandalous love affair ruined his reputation and caused an emotional imbalance from which he never

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23Collection of Kentucky Historical Society, Frankfort, Kentucky.  
24Cist, Cincinnati in 1851, p. 127.  
25History of Butler County (Cincinnati, 1882), p. 364.
Figure 19

GEORGE W. WHITE
Portrait of an Unknown Woman
Oil on canvas  30 x 25 inches
Courtesy of the Ohio Historical Society
Columbus, Ohio
Figure 20

EDWARD CRIDLAND
Portrait of Thomas Walker Cridland
Oil on canvas 24 5/8 x 19 5/8 inches
Courtesy of the Ohio Historical Society
Columbus, Ohio
Successful women painters were comparatively scarce in the United States in the nineteenth century but Cincinnati could boast of two in the same decade, Lilly Martin Spencer, mentioned above, and Sophie Gengembre. Both had been born in France and both had immigrated with their families to Ohio. Although never as rationally known as Lilly Martin Spencer, Sophie Gengembre enjoyed an excellent local reputation as a painter.

The Gengembres arrived in Cincinnati in 1849, and Mr. Charles Gengembre, the father, resumed his practice as an architect-designer and an occasional painter of landscape. Sophie, his daughter, had studied painting in France and when her pictures were exhibited they immediately invited attention. The Record of the Western Art Union of October 1849, commented on her work with the statement:

We...call the public attention to a portrait recently placed in the Gallery, which is an example, worth any amount of argument, of a high and beautifully finished picture, which gives at the same time all the breadth and strength of effect that is required. ...The whole Composition is fine, and has excited much admiration. But the great merit of the picture is the exquisite style in which every part is executed. Nothing seems to have been slighted or passed without the most careful attention of the Artist.

During the next two years Miss Gengembre painted many Cincinnatians (Figure 21), as well as landscapes and various other subjects. She continued her career after her marriage to Walter Anderson, an artist-engraver, but when her parents moved to Manchester, Pennsyl-

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26 Alexander Thomson, A Tragedy of Third Street (1912), mss., Cincinnati Art Museum Library.
Figure 21

SOPHIA GENEMBRE ANDERSON
Portrait of Mrs. George Carlisle
Oil on canvas  30 x 24 3/4 inches
Courtesy of Mrs. William E. Stilwell, Jr.
Glendale, Ohio
Vania, she and her husband followed.

Such able talent in portraiture was well able to satisfy the most demanding of the Queen City residents. Under the stimulus of the Western Art Union, which continually increased in membership and influence, the fine arts prospered in a manner unknown in the city's history. On completing his survey of local artists in 1851, Cist summarized the situation with this statement:

In gathering these facts and dates, a general visit was paid to the professional studios in Cincinnati, and the gratifying admission was everywhere made by the artists, that they had employment ample in its extent, and remunerative in its character; some of them acknowledging, that more commissions were offered than they could possibly undertake to execute. 28

The fact that the artists were so well patronized was especially significant considering the progressive shift of emphasis in subject matter from portraiture to landscape and genre scenes. The more able landscape artists had ceased painting portraits altogether, and many painters developed their expressive abilities in other fields, doing portraits only when economically necessary. So complete was the new dedication to nature that when the Maryland artist, Francis Blackwell Mayer passed through Cincinnati on his way to Minnesota in 1851, he entered the following comments in his diary:

The Art Union Room and Artists' Union rooms contain many creditable specimens of native as well as foreign talent.... The painters are mostly landscape artists and the beautiful country by which they are surrounded supplies them with ample material for study and subject. The most eminent in landscape is [William L.] Sonntag, a native of Cincinnati and a socially agreeable, modest gentleman. He has travelled over the

28 Cist, Cincinnati in 1851, p. 127.
The greater part of this country visiting all our finest scenery and has studied entirely in the school of nature. His landscapes are remarkably fine, distinct, characteristic and truthful. [Thomas W.] Whitridge, [Robert S.] Duncanson (a Negro), also paint good landscape.29

These comments show Mayer a perceptive critic, especially considering the brevity of his visit. Most critics today would probably support his choice of the three men, although undoubtedly with reservations as to their order of merit. At the time of Mayer's visit, William Louis Sonntag was at the peak of his career.

When he first publicly exhibited a work in Cincinnati in 1841, Sonntag was but nineteen years old.30 The next few years, during which he worked as a clerk while trying to develop a professional level of painting, were difficult. He was tutored by Godfrey N. Frankenstein, a promising landscape painter only two years his senior but who had been president of the Art Academy group.31 The sale of a few early works encouraged Sonntag to persevere and in 1845 five of his paintings were displayed in the exhibition at the Firemen's Fair. He sold a landscape to the American Art-Union in 1846 and eight paintings to the Western Art Union in 1847. That year he also produced a series entitled Paintings on the Progress of Civilization. Although his reputation was growing, he and his roommate, George W. White of Oxford, Ohio, still found it necessary to paint omnibuses, circus wagons, and stage scenery

29Diary of Frank Blackwell Mayer (1851), pp. 43-45, Historical and Philosophical Society of Ohio, Cincinnati.
30Entitled Jupiter and Calisto in Catalogue of the Exhibition of the Society for the Promotion of Useful Knowledge, 1841.
31Ford and Ford, p. 239.
Sonntag's individual style and color effect in painting began to mature at this time and his landscapes caught the public's eye. In 1848 the Western Art Union selected seven of his paintings for distribution and the American Art-Union purchased six. As the demand for his work increased, an unusual situation developed. Mr. Ratterman, the newspaper editor, described it as follows:

When Sonntag began to paint his pictures, they were so novel in their conception and rich in coloring though less delicate in their execution, that they at once became the rage. Everybody wanted to have a "Sonntag" and Sonntag was not disinclined to please everybody, so he painted away and every two or three days brought forth from his fruitful easel a new landscape, and into his pocket a new treasure of fifty, seventy-five, or a hundred dollars—and all sides appeared for awhile satisfied. Soon, however, it was ascertained that Sonntag's pictures were not at all scarce, but as plenty as blackberries; and the parties that had measured the value of a picture according to the comparative scarcity of them, not in the point of real merit became dissatisfied, and the Sonntag rage subsided.

After the Sonntag market collapsed, the artist suffered financial reverses, which ended only when friends provided the money for a railroad ticket to New York. There, he again established himself. After a trip to Europe with Robert S. Duncanson in 1853, Sonntag once more became a man of means due to his industrious and prolific brush.

Sonntag's traveling companion, Robert S. Duncanson, came to the small Ohio town of Mount Healthy, near Cincinnati, in 1842. He had

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33. Quoted in *Ford and Ford*, p. 239.
34. Letter of William Miller to Isaac Strohm, Cincinnati, Apr. 10, 1854, in the Historical and Philosophical Society of Ohio, Cincinnati.
been born in New York State to a Canadian-Scottish father and a negro mother and had lived in Canada with his father until he was twenty. Although he had gone to school in Canada, there is little evidence that he received any instruction in art. Duncanson first exhibited in Cincinnati in 1842, when he showed three paintings copied from prints. Working hard during the next three years and aided by contacts with other Cincinnati artists, he had five paintings accepted for exhibition at the Firemen's Fair in 1845.

Towards the end of that year Duncanson made the first of many trips to Detroit. Apparently his work was well received there, for the local paper commented on numerous commissions with the remarks:

We have intended for some time to call the attention of our citizens to the paintings of Mr. Duncanson, a young artist who has been some weeks here ... Mr. Duncanson has already taken the portraits of a number of our citizens and has designed and finished several historical and fancy pieces of great merit. The portraits are very accurate likenesses and executed with great skill and life-like coloring. ... A portrait of a young bride, who has recently come among us, is one of the most striking likenesses and tasteful pictures we have ever seen from the pencil of so young an artist.35

Duncanson again worked in Detroit in 1849 when he won a premium in painting at the Michigan State Fair. On that occasion the Detroit Free Press said: "...The paintings of fruits, etc., by Duncanson are beautiful and as they deserve, have elicited universal admiration...."36

Despite such notices Duncanson was unable to earn much money and Nicholas Longworth came to his aid. He commissioned Duncanson to

36Detroit Free Press, Sept. 27, 1849.
paint the Belmont murals (eight floor to ceiling paintings) with four overdoor decorations. Such patronage undoubtedly helped Duncanson's reputation in Cincinnati; previously he had sold only two paintings to the Western Art Union, whereas the Union purchased eight of his landscapes in 1850.

For Duncanson 1853 was a signal year: one of his landscapes was exhibited at the New York World's Fair; the Detroit Tribune commissioned him to paint the characters Uncle Tom and Little Eva from Harriet Beecher Stowe's popular novel; and he accompanied Sonntag to Italy. What he saw abroad and what he learned from Sonntag profited him greatly.

Upon his return, Duncanson set up a studio in Cincinnati but traveled extensively seeking suitable subjects for landscape. He also painted portraits of many abolitionists and produced his famous literary piece, *The Land of the Lotus Eaters*, inspired by Tennyson's poem. The latter he exhibited by invitation to Lord Tennyson during his second trip to Europe in 1863. Since his work sold well in England, Duncanson remained abroad until 1866, then returned to the Queen City. His *View of Spokane Falls* and *Wilds of Arkansas* suggest the range of his later travels. In 1872, while in Detroit, Duncanson suffered a severe mental illness from which he did not recover.

Cincinnati could boast of another good landscape painter whom Frank Mayer did not mention in his diary, Godfrey N. Frankenstein,

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37 Belmot is now the Taft Museum, Cincinnati.
38 *Transactions of the Western Art Union*, 1849, 1850.
younger brother of John L. Frankenstein. At thirteen, Godfrey had begun painting signs in the Queen City and, when nineteen, had opened his own portrait studio. His industry and talent resulted in his becoming a leader among the younger artists of the city. He was one of the founders, with John Whetstone, of the second Cincinnati Academy of Fine Arts in 1838 and, in 1840, succeeded Whetstone as its president. Although he painted many portraits, including one of William Cullen Bryant, Frankenstein delighted in landscape painting. After a first visit to Niagara in 1844, he painted more than one hundred careful studies of the river and the falls during the next twenty years. Many of these works were used as references in his Panorama of the Niagara, which enjoyed a successful tour of the country in 1853-54. Frankenstein also made several visits to the White Mountains but most frequently painted the scenery around the Queen City and Springfield (Figure 22). Accompanied by his brother Gustavus, he spent 1867-69 in Europe, where he painted many Alpine scenes. He exhibited regularly in Cincinnati after 1838 and was well patronized by both the American and Western Art Unions. Frankenstein was one of the few artists who chose to remain in Cincinnati after achieving more than a local reputation.

Less permanent than Godfrey Frankenstein, Thomas B. Glessing first worked in Cincinnati in 1847 (Figure 23). Although theatrical scenery seems to have been his major occupation, he was listed in the local

41Catalogue of the Cincinnati Academy of Fine Arts, 1842.
42Martin, p. 395.
Figure 22

GODFREY N. FRANKENSTEIN
Governor Morrow's Mill near Foster's Crossing, Ohio (1869)
Oil on canvas  26 3/4 x 33 3/4 inches
Courtesy of the Historical and Philosophical Society of Ohio
Cincinnati, Ohio

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Figure 23

THOMAS B. GLESSING
Cincinnati in 1847, Shire's Garden at Third and Vine
Oil on canvas  59 1/2 x 83 1/2 inches
Courtesy of the Historical and Philosophical Society of Ohio
Cincinnati, Ohio
directories for 1859-60 as a portrait painter. An Englishman by birth, he painted in Philadelphia before coming to Cincinnati, and afterwards worked in Indianapolis and Boston.

The years immediately preceding the Civil War saw many new portrait artists working in the Queen City. Israel Quick, of New York, established a portrait studio in 1857 and painted many Cincinnatians during his ten year stay in the city (Figure 24). Eastman Johnson, who had studied two years at Dusseldorf and four years at The Hague in Holland, challenged the local artists with his finished portrait technique. Sitters eagerly sought him out during his brief one year residence (Figure 25).

Charles T. Webber moved to Cincinnati from Springfield in 1858 and quickly became a leader in the Cincinnati art circles. Well known for his portraits (Figure 26), he also executed several notable historic paintings, such as The Underground Railroad and the large group painting, Major Daniel McCook and his Nine Sons. After the Civil War, Webber organized the McMickin School of Art and Design, the predecessor of the present Cincinnati Academy of Art.

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43 Cincinnati City Directory 1859, 1860.  
45 Records of Cincinnati Art Museum.  
46 Collection of Cincinnati Art Museum; Collection of Ohio Historical Society, Columbus.
Figure 24

ISRAEL QUICK

Portrait of Mrs. James Ryland

Oil on canvas 29 5/8 x 25 inches

Courtesy of the Cincinnati Art Museum

Cincinnati, Ohio
Figure 25

EASTMAN JOHNSON
Portrait of Mrs. Henry Hanna
Oil on canvas  27 1/8 x 28 1/2 inches
Courtesy of the Cincinnati Art Museum
Cincinnati, Ohio
Figure 26

CHARLES T. WEBBER
Portrait of George Graham
Oil on canvas 36 1/8 x 29 inches
Courtesy of the Historical and Philosophical Society of Ohio
Cincinnati, Ohio
Painters who were active in the central and northern parts of the state usually found it necessary to travel to keep fully employed. The areas were lightly populated and most towns were small in size. Without the burgeoning commerce and industry of the Ohio River, there was less accumulation of wealth and, therefore, a smaller market for painting.

Itinerant artists traversed the region; but few repeated their routes. Most painting tours seemed to end in Cincinnati or Pittsburgh, although a few went north to Cleveland. Routes between Pittsburgh and Cincinnati, since they passed through larger towns, were most popular.

Although settlement began in the Western Reserve about the same time as along the Ohio River, economic and population growth was slow during the first quarter of the nineteenth century. The opening of the Erie Canal in 1825, the introduction of the steamboat on the Great Lakes, and the completion of the Ohio Canal between Cleveland and Portsmouth in 1834, all had their effects. Nonetheless, Cleveland, in 1840, could boast only 6,071 people.¹

When Jarvis F. Hanks arrived in Cleveland in 1825, it was a village of six hundred persons. Hanks, the most persistent artist in the Western Reserve (although not the most famous) had begun his career as an itinerant sign painter at Wheeling, West Virginia, in 1817.²

¹Howe, 1:499.
²Dunlap, 3:241.
working in Philadelphia in 1823, he was inspired by a group of pictures to try portrait painting. This soon became his chief concern. Wandering from place to place seeking portrait commissions, he more often found employment painting signs. His advertisements in the Cleaveland Herald in 1825, cited his willingness to undertake all kinds of painting.  

In 1826 Hanks worked in Cincinnati, where he assumed the title "Master" Hanks, while practicing the art of cutting silhouettes. After touring through southern Ohio, he returned to Cleveland in 1827 via Chillicothe and Circleville. Working his way eastward, Hanks eventually reached New York City. There he lived intermittently during the next seven years. In 1836 he settled permanently in Cleveland where he gained a reputation as a portrait painter, (Figure 27), although he continued to paint signs and occasionally taught school to make ends meet.  

When Hanks had painted in Painesville, Ohio, on his way east in 1827, a young man, James Henry Beard, had been a constant spectator. Always a business man, Hanks offered to instruct him in art at fifty cents a lesson. After four such lessons in portrait painting and some practice on his neighbors, Beard started out on his own as a traveling artist. Charging three to five dollars a portrait, he was soon gaining customers who were unwilling to pay Hanks' higher fee of ten to fifteen dollars. When the local market for portraits was exhausted,

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3Cleaveland Herald, October 27, 1825.
4Knittle, p. 41.
5City and Business Directories, 1837-1853.
Figure 27

JARVIS HANKS
Portrait of Abraham Hickox (1837)
Oil on canvas  30 x 25 1/8 inches
Courtesy of the Western Reserve Historical Society
Cleveland, Ohio
Beard traveled through western Pennsylvania to Pittsburgh, then down-river to Cincinnati. 6

Many itinerant painters visited the area during this period but few can be identified today. Moses Billings, a portrait painter from Pennsylvania was working in Cleveland in 1833-34 when a newspaper notice read: "He offers a service to the citizens of Cleveland and its Vicinity." 7 Nothing more is known of his actions until he returned to Erie, Pennsylvania in 1848. In 1835 C. N. Hicks painted a landscape Cleveland-Columbus Street Bridge (Figure 28). 8

Sebastian Heine produced two primitive views of the Cleveland Public Square, in 1839, (Figure 29). Although he continued painting landscapes, portraits, and signs until at least 1846, no other works have been attributed to him. 9 Heine's partner in business was Lewis B. Chevalier, who painted Burial of the Dead After the Battle of Lake Erie, 1812 in Cleveland about 1838. 10 Chevalier apparently left Cleveland in 1847 and his movements are unrecorded until he established a studio in Detroit in 1877.

Colonel William L. Utley, a self-taught, primitive painter undertook to represent the Family of Merrill Squire (Figure 30) in 1842. 11 George J. Robertson arrived in town in September, 1845. He was a Scotsman, who had studied art in England. Before leaving in 1846 he painted Portrait of Benjamin S. Wheller and his wife (Figure 31). 12 He afterwards traveled in Wisconsin and Illinois. Joseph Gregory also

6 Tuckerman, p. 436.
7 The Cleveland Advertiser, Oct. 26, 1833.
8-12 Collection of Western Reserve Historical Society, Cleveland.
Figure 28

C. N. HICKS
Cleveland-Columbus Street Bridge in 1835
Oil on canvas  55 1/8 x 33 1/4 inches
Courtesy of the Western Reserve Historical Society
Cleveland, Ohio
Figure 29

SEBASTIAN HEINE
Northwest Portion of Cleveland Public Square, 1839
Oil on canvas  42 x 60 inches
Courtesy of the Western Reserve Historical Society
Cleveland, Ohio
Figure 30

COLONEL WILLIAM L. UTLEY
The Family of Merrill Squire (1842)
Oil on canvas  24 x 29 inches
Courtesy of the Western Reserve Historical Society
Cleveland, Ohio
Figure 31

GEORGE J. ROBERTSON
Portrait of Mrs. Benjamin Wheller (1846)
Oil on canvas 29 3/4 x 25 inches
Courtesy of the Western Reserve Historical Society
Cleveland, Ohio
painted about this same time. His Portraits of Mr. and Mrs. Benjamin Rouse of Cleveland done in 1846 are the only records of his visit.  

Thomas H. Stevenson came to Cleveland about 1841 with considerable knowledge and practice in landscape painting. He also did portraits and miniatures while giving lessons in art. In 1843 Stevenson was in Zanesville doing miniatures on ivory, and pencil sketches. Four years later he was back in northern Ohio at Gustavus painting portraits. His landscape The Sunny Bank (Figure 32) dated 1851 displays a technique suggesting study in Cincinnati or New York. Stevenson went to Wisconsin about 1855 where he remained for the next several years doing landscape studies.

Some artists visited Cleveland enroute to other ports on the Great Lakes, especially after the opening of the Erie Canal in 1825. It is quite probable that Abel Buell Moore of Troy, New York, was one such traveler. His Portrait of Dr. and Mrs. Philoh Tilden (1831), now in the Western Reserve Historical Society, seems to be the only evidence of his visit (Figure 33). Alonzo Pease was another visiting artist who stayed but a short time. He worked in Cleveland during 1859, when he painted several portraits in the Western Reserve (Figure 34); afterwards he settled in Detroit.

The name of Allan Smith, Jr., was one of the most famous and enduring in Cleveland art circles during the nineteenth century. He came

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13Collection of Western Reserve Historical Society, Cleveland.
14Ohio Republican, Oct. 21, 1843.
15Collection of Western Reserve Historical Society, Cleveland.
16Porter Butts, Art In Wisconsin (Madison, 1936), p. 75.
17WPA (Ohio) Annals of Cleveland; Detroit Daily Advertiser, July 12, 1860.
THOMAS H. STEVENSON
The Sunny Bank (Kingsbury Run) (1851)
Oil on canvas 29 1/4 x 36 1/4 inches
Courtesy of the Western Reserve Historical Society
Cleveland, Ohio
Figure 33

ABEL BUell MOORE

Portrait of Doctor Philoh Tilden (1831)
Oil on canvas 28 1/8 x 23 7/8 inches
Courtesy of the Western Reserve Historical Society
Cleveland, Ohio
Figure 34

ALONZO PEASE

Portrait of Joshua R. Giddings

Oil on canvas 36 x 28 7/8 inches

Courtesy of the Western Reserve Historical Society

Cleveland, Ohio
to the city in 1842 and, with the exception of four years in Cincinnati, lived there the rest of his life. Smith was a prolific painter and did portraits of many citizens of the Cleveland area (Figure 35). In his later years the local scenery inspired him to begin painting landscape subjects in addition to portraits and genre compositions.

Cleveland also attracted Caroline L. Ransom who, after graduating from Oberlin College, had opened a portrait studio in Sandusky. Her Portrait of Joshua Reed Giddings (1859) was the first work of art made by a woman to be purchased by the government. In 1875 Congress also purchased her Portrait of General George H. Thomas. Miss Ransom painted in Cleveland in 1860 (Figure 36) but after a few years moved to New York City and later to Washington. She studied with Durand and Huntington in New York and with Kaulbach in Munich.

Reverend Robert Hanna visited Cleveland during this period and is here mentioned as an active itinerant painter. He was a Methodist minister, a gifted and versatile man, who could lecture well, write convincingly, make engravings, and paint. He had painted portraits through the South with considerable success and in New Lisbon painted his brother and sister-in-law. He also was commissioned to paint young John Fox (Figure 37), the son of a Quaker neighbor.

Frederick E. Cohen was another artist who painted in the Western Reserve, although not in Cleveland. After eighteen years of success-

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18WPA (Ohio) Annals of Cleveland.
19Elbert J. Benton, Cultural Story of an American City, Cleveland (Cleveland, 1846), 3:78.
20Painting Records, Art Department, Ohio State Museum, Columbus.
Figure 35

ALLEN SMITH, JR.
Portrait of Edwin Coolidge Rouse (1872)
Oil on canvas 30 x 25 1/8 inches
Courtesy of the Western Reserve Historical Society
Cleveland, Ohio
Figure 36

CAROLINE L. ORMES RANSON
Lady in Furs (Mrs. Goss)
Oil on canvas  38 1/2 x 30 1/2 inches
Courtesy of the Western Reserve Historical Society
Cleveland, Ohio
Figure 37

ROBERT HANNA
Portrait of John Fox
Oil on Canvas 28 x 34 inches
Courtesy of the Ohio Historical Society
Columbus, Ohio
ful portrait and genre painting in Detroit (Figure 38), Cohen moved to Oberlin where his wife's family lived. He did many portraits in that area including several members of the Runyan family.

Farther south, James P. Barton, a native of Zanesville, began painting in 1842. After studying sixteen months at the National Academy in 1844-45, he returned to Zanesville to become its resident artist. He was a capable portraitist (Figure 39) and frequently did landscapes. In both fields, however, he had considerable competition from two artists of Marietta, Charles Sullivan and Sala Bosworth. Sullivan had studied with Thomas Sully and had painted in Philadelphia before settling in Marietta in 1833. His main interest was landscape painting (Figure 40), although he was also adept at painting portraits. His colleague, Sala Bosworth had studied in Philadelphia at the Pennsylvania Academy, where he had specialized in portraiture. In addition to many local portrait commissions (Figure 41), Bosworth periodically traveled a profitable circuit of Athens, Zanesville, Columbus, Circleville, and Chillicothe.

In the western part of the state, an unusual artistic talent developed in the person of Marcus Mote. He was born near West Milton of Quaker parents, and became a painter despite parental objections. He found it necessary to engage in all types of sign and ornamental painting since portrait commissions were limited in the nearby small towns. His Quaker background and the Quaker element of the towns in

22Ohio Painting Records, Western Reserve Historical Society, Cleveland.
Figure 38

FREDERICK E. COHEN
Reading the Premiums at the Michigan State Fair (1851)
Oil on canvas
Courtesy of the Burton Historical Collection
Detroit, Michigan
Figure 39

JAMES PIERCE BARTON
Self Portrait
Oil on canvas 30 1/8 x 24 7/8 inches
Courtesy of the Muskingum Philosophical and Historical Society
Zanesville, Ohio
Figure 40

CHARLES SULLIVAN
Marietta in Pioneer Days
Oil on canvas 22 x 30 inches
Courtesy of the Marietta College
Marietta, Ohio
Figure 41

SALA BOSWORTH
Portrait of Melissa Smith Sprague 1828
Oil on Canvas 28 x 25 1/4 inches
Courtesy of the Ohio Historical Society (Campus Martius Museum)
Marietta, Ohio
which he lived undoubtedly influenced these conditions. Nonetheless, today the southwest portion of the state contains many of his works (Figure 42) and his paintings are equally well-known in Indiana where he lived the latter part of his life.
Figure 42

MARCUS MOTE
Portrait of Lucy Cowan (1858)
Oil on canvas  30 x 25 inches
Courtesy of the Ohio Historical Society (Glendower)
Lebanon, Ohio
CHAPTER 7
TRENDS IN OHIO PAINTING

Early Ohio painting, when viewed within the framework of the national perspective, does not possess characteristics which differentiate it in quality from painting in other western states. However, the number of paintings produced is extraordinary in quantity for a wild, virginal territory in a period of colonial settlement. Isolated as it was from the Europeanized art centers of the East, much of the painting appears provincial and crude. The remoteness from training facilities or from examples of the good paintings in the European tradition is plainly evident in most of the early works. Later paintings usually imply better preparation and higher standards. There are exceptions in both early and later works of art.

The geographical irregularity with which painting developed within the state is partly attributable to the extended frontier period of the northwest third of the state. This heavily forested and swampy area was not settled until after 1847. Another factor contributing significantly to variations in style and quality was the heavy concentration of people in the Cincinnati area. As Wade has so ably pointed out in his book *The Urban Frontier*, population centers attracted the talented and fostered their development. Since Cincinnati was the largest, most prosperous city in the West by 1820, her leadership in the arts was inevitable. Few painters in other areas of Ohio contemporaneously achieved the level of work produced in the Queen City.

Because they had no common academic experience, there is little
artistic common ground among early Ohio artists. Grouping, or any other form of rational arrangement, is largely a matter of chronology or geographic proximity without regard to style. Although subject matter might form a common denominator, the predominance of portraiture would make this of slight use. Moreover, variations in approach or style are so great as to render the division meaningless if related to a given time or place. The peripatetic nature of most of the painters considered also contributes to their slight relationships with each other. For these reasons the history of painting in Ohio is here divided simply into two general phases: the early period, 1788 to 1840; and the pre-war period, 1840 to 1860. The earlier phase includes the frontier settlements and the establishment of towns and cities before Ohio was geographically united by good roads, canals, and railroads. The later period reflects the development of the northern portion of the state, mass immigration, and the growth of cities and their cultural facilities. Improvements in transportation played an important role.

Portrait painting was the main source of income for most artists during both periods, comparatively few paintings of other subjects being produced during the early years. During the initial stages of colonization only the requirements for living were a concern on the frontier. But the established settlers and the second generation felt compelled to have a portrait in the family, perhaps as a symbol of the luxury and culture so frequently lacking in the utilitarian furnishings of the home.

Such patronage indicated the character of the early founders of
Ohio. These were not rough, illiterate frontiersmen who established isolated outposts in the wilderness; rather, they were groups of substantial New Englanders of good educational backgrounds and Virginians of middle class means. They had been accustomed to well-designed furniture, silver craftsmanship, and wall decorations in their former homes and their families were taught to respect and enjoy such heirlooms.

The majority of portraits for these early Ohioans were produced by itinerant painters. Prior to 1830, only Cincinnati and a few of the larger towns could boast of a local artist, although many house and sign painters attempted primitive portraits. On the other hand, the professional itinerant artist often had to supplement his portrait commissions with sign or carriage painting. The amazing fact is the number of artists circulating through Ohio; for example, more than sixty professional painters worked in Cincinnati before 1840.

Paintings in this early period showed many variations in ability and style, in consequence of the lack of intercourse between artists and the absence of training facilities in the West. The majority of the artists had little or no academic instruction. Foreign artists, such as J. T. Turner and A. G. D. Tuthill, did provide a professional leavening. A few artists, such as Aaron Corwine, had the opportunity to go to the East or abroad for study.

Variation in style was not peculiar to Ohio; Henry Tuckerman, for example, was even concerned about variations with each man's work. He wrote:

...In America the variations of ability or merit in
the results of individual art are unparalleled. We can sometimes hardly realize that the same hand is responsible for the various works attributed thereto, so wide is the interval between crudity and finish, expression and indifference, between the best and worst pictures: so many are experimental in their work, so few regularly progressive.1

Despite the fact that the first recorded artist to visit Ohio was the English landscapist George Beck, landscape as a subject was infrequently treated by the early painters. This was not a matter of choice, but of economic necessity. Portraits were in demand; landscapes were not. Perhaps the settlers lived too close to nature to appreciate its beauty fully, even in a pictorial form. It remained for the later generations of a romantic era to make Ohio famous for its landscape painting. In the meantime, landscape artists such as Samuel M. Lee found part-time employment painting stage scenery.

Despite much boasting about the cultural standing of the Queen City, Cincinnatians were not ardent patrons of the fine arts. Charles Cist, always a loyal supporter, bluntly summarized the citizens' contribution when he wrote:

Heretofore we have enjoyed the honor arising from the exertions, the genius, and taste of our artists, without giving them that sympathy and substantial encouragement, that just appreciation of their laborious efforts, which should make this, the home of their gratitude and affections. This it has not been. Can we point to anything as our share in the mutual labor of giving our city the honorable place she now holds? The answer is an expressive silence.2

There is no doubt that life was hard for a painter in Cincinnati. The city directories attest to the many artists who left the profession

1Tuckerman, p. 23.
2Cist, Cincinnati in 1841, p. 120.
to take up other vocations. Fortunately, there was a small group of generous citizens headed by Nicholas Longworth, who gave promising young artists financial aid. Hiram Powers, William Powell, T. B. Read, and Lilly Martin Spencer were among the few of the many artists assisted. With the founding of the art unions more widespread patronage came.

Higher standards in painting characterized the pre-war period (1840-60) of art in Ohio. Improved transportation encouraged artists to travel and almost every painter visited New York, frequently touring Boston and Philadelphia as well. Most able painters who desired it were able to manage a trip to the European art capitals. The results of such study showed in a more competent handling of the materials and a better grasp of the principles of painting. While many "potboilers" were produced, portraits often were good likenesses, creating an illusion of three dimensions. Historical and literary subjects, looked upon as "higher branches" of painting, were displaced by landscape and genre scenes.

In the East, twelve years earlier, the Hudson River School had supplanted the topographical approach to landscape painting with a new style of painting that fused realism and romanticism. Inspired by the poetry of the day and a strong religious feeling, the painters romanticized nature as a revelation of God. They aspired to create a sense of the spiritual quality and grandeur inherent in the land. Once established, this movement gained great popularity.

The philosophy of this group influenced some of the principles of operation adopted by the American Art-Union in 1839. While the Union's primary purpose was a patronage of art more effectual than any indivi-
dual effort might produce, its eventual objectives also embraced the ideal of a National School of Painting. The latter encouraged all forms of representation of the American scene. For example, George G. Bingham, according to his own statement, successfully produced his many genre paintings only at the request of the American Art-Union. Without its assistance he would not have attempted such a subject. 3 Worthington Whittredge, William Sonntag, and Benjamin McConkey of Cincinnati were encouraged to paint regional landscapes, thirty-six of which were subsequently purchased for distribution. Although much contemporaneous criticism charged the American Art-Union with favoritism and other malpractices, nearly eight hundred paintings by more than a hundred artists had been purchased by 1848. Of this number, twenty-three painters were associated with Ohio.

Few people today realize the tremendous influence which the American Art-Union in New York exerted on painting in America. Its full effect can be recognized only when one considers that at its height in 1849 the American Art-Union alone expended a larger sum for the purchase of paintings than all other patrons in America combined. 5

Because of the reputations the Cincinnati artists enjoyed, by 1850 the Queen City was known as a center of landscape painting. In 1851 the Maryland painter, Francis B. Mayer, visited the city and was impressed by the number of artists there. In his diary he noted: "The tendency of the school, self-reliance and constant reference to na-

tare, regardless, perhaps too much, of the great canons of art." He also added: "The general defect of the artists here being a want of massiveness in the foreground and a hardiness and harshness of drawing and colour." These criticisms sound very like those leveled at a collection of landscape paintings exhibited in New York only two years before. A critic in the Bulletin of the American Art-Union of November, 1849, had written: "...One might almost suppose that our artists were of the opinion that the goddess had been so lavish of her charms in our favored land, that they needed only to copy them." He also had criticized the landscapes for having "...the interest of the picture thrown into the distance, and the foreground left neglected."

In 1849, a Cincinnati critic explained the local attitude towards technical perfection with the statement:

It has always been more or less the fashion, in Cincinnati, to stigmatize the highly finished style in oil painting, as being useless expense of labor and unworthy of the attention of our Artists. This, on the principle that strength of effect is sacrificed to finish, or, escaping this fault, that a certain hardness is the result of a too careful execution of detail.

The writer goes on to say that he did not intend to argue the proposition, although he did not agree with their attitude.

Despite the popularity of landscape painting, the demand for portraiture continued during this period. The development of the camera offered some competition, but the general prosperity of the country increased the patronage of art. After surveying the field of

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6 Diary of Frank Blackwell Mayer, 1851, p. 45, Historical and Philosophical Society of Ohio, Cincinnati.
7 Record of the Western Art Union, Oct. 1849.
portraiture, Tuckerman stated, "...Portrait painting has so enlarged its bounds and multiplied its proficients that it would be a hopeless task even to enumerate those who have pursued it in the United States, with success, during the last twenty years." While aware of the competition promised by the camera, he thought it a boon to painting. He explained this saying:

Photography has done and is doing much to banish mediocrity in portraiture...the only delineators of the "human face divine" whose services are likely to be called into frequent requisition are those whose superior ability or original genius make their works infinitely transcend the commonplace and the familiar; accordingly it seems a just inference from the economy and facility of the photographic art, that the time will come when only the very best class of portrait-painters can find encouragement.9

Although seldom mentioned in art history books, a large number of portrait artists of the time employed a camera-like device to obtain the initial outline sketch of their sitters.10 This process soon evolved to include the painting of portraits over an enlarged photograph mounted on a canvas support. The latter method was especially popular in the prosperous post-war years. Many painters joined forces with daguerreotypists or equipped themselves with cameras. Such practices encouraged the painter to aim at extreme "likeness" in portraiture at the expense of aesthetic quality. By 1860 in Ohio, only the portraits by a few distinguished artists such as

8Tuckerman, p. 69.
9Ibid., p. 398.
10The camera lucida employed a prism or mirrors to project an image onto a plane surface where it might be traced. The camera obscura projected a lighted image through a small aperture or lens onto a darkened surface opposite the image.
as Joseph Eaton and Minor Kellogg, deserved to be called art.

The many artists listed in city directories throughout the state in the late 1850's indicated the growth of the painting profession. Most were young men with professional training gained in Cincinnati or eastern cities. The day of the self-taught itinerant was past. With transportation erasing provincialism, talented young artists sought the best training available, in the nation or in the world. Another influence was becoming stronger as factories and industries created a new demand for industrial artists. In business directories the word "designer" appeared with increasing frequency beside the word "painter."
This roster includes all painters who regularly worked in oil and who painted professionally in Ohio for a significant length of time prior to 1860. Artists about whom little is known are included to provide maximum information for identification purposes.
ABBREVIATIONS

For the convenience of the reader, abbreviations have been used sparingly in the text. In addition to usual abbreviations of names of states and provinces, the following are used in the bibliographical references.

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
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<tbody>
<tr>
<td>AA</td>
<td>American Academy</td>
</tr>
<tr>
<td>AAC</td>
<td>Associated Artists of Cincinnati</td>
</tr>
<tr>
<td>AAU</td>
<td>American Art-Union</td>
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<tr>
<td>Adv.</td>
<td>advertisement</td>
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<tr>
<td>Am.</td>
<td>American</td>
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<tr>
<td>Am. Inst.</td>
<td>American Institute of the City of New York</td>
</tr>
<tr>
<td>A.N.A.</td>
<td>Associate Member, National Academy of Design</td>
</tr>
<tr>
<td>BA</td>
<td>Boston Athenaeum</td>
</tr>
<tr>
<td>BD</td>
<td>Business Directory (with date)</td>
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<tr>
<td>Bul.</td>
<td>Bulletin of (institution)</td>
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<tr>
<td>c.</td>
<td>about (with date)</td>
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<tr>
<td>CAB</td>
<td>Appleton's Cyclopaedia of American Biography</td>
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<td>Cincinnati Academy of Fine Arts</td>
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<td>Dictionary of American Biography</td>
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<td>Dictionary of National Biography</td>
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<td>FARL</td>
<td>Frick Art Reference Library</td>
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<td>HPSO</td>
<td>Historical and Philosophical Society of Ohio, Cincinnati</td>
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<td>J.</td>
<td>Journal</td>
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<tr>
<td>LC</td>
<td>Library of Congress</td>
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<tr>
<td>Met. Mus.</td>
<td>Metropolitan Museum of Art, New York City</td>
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<tr>
<td>MHS</td>
<td>Maryland Historical Society</td>
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<td>National Academy of Design</td>
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<td>OHS</td>
<td>Ohio Historical Society, Columbus</td>
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<td>PA</td>
<td>Pennsylvania Academy of the Fine Arts</td>
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<tr>
<td>Phila.</td>
<td>Philadelphia</td>
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<tr>
<td>RA</td>
<td>Royal Academy, London</td>
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<td>Record of (institution)</td>
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<td>Repro.</td>
<td>reproduction</td>
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<td>SPUK</td>
<td>Fine Arts Section of the Society for the Promotion of Useful Knowledge, Cincinnati</td>
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<tr>
<td>Trans.</td>
<td>Transactions of (institution)</td>
</tr>
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<td>WAU</td>
<td>Western Art Union, Cincinnati</td>
</tr>
<tr>
<td>WRHS</td>
<td>Western Reserve Historical Society, Cleveland</td>
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ADAMS, WILLIAM APHTHORP (1797-1878)

Semi-professional painter, later a noted jurist in Cincinnati. Born in Boston, July 3, 1797, Adams moved to Zanesville, Ohio, before 1819. He did scientific illustrations and was "considered a good landscape painter." He also designed the St. James Episcopal Church, Zanesville. In 1822 he befriended the itinerant, Thomas Cole, during Cole's unsuccessful tour of the state. In 1838 Adams was appointed to the commission to select plans for the new state capitol and several years later served as superintendent of its construction. Adams opened a law office in Cincinnati in 1840 and later, as an active participant in civic affairs, presided over the city council for many years. In 1841 he was elected an Honorary Member, Amateur, of the National Academy. He served as Vice President of the Western Art Union in 1847-49, and as a member of the Board of Directors in 1850. Works which he exhibited included pen and ink drawings at the National Academy in 1842; landscapes at the Western Art Union 1847-49; and a group of his early paintings at the Zanesville Exposition of 1873. He died on Christmas Day, 1878, at his home in Newport, Ky.

Obit., Boston Advertiser, Jan. 1, 1879; Zanesville Express, June 22, 1819; Zanesville Weekly Courier, Feb. 23, 1905; Bul. Gal. of Fine Arts, Columbus, vol. 89, no. 2; Studer, Columbus, Ohio, p. 334; Clark, NAD; Cowdrey, NAD.

ANDERSON, SOPHIE GENGEMBRE (1809 - ?)

Portrait and landscape painter. She was born in France where she studied painting and achieved a professional level of portraiture before coming to America in 1849. Her family settled in Cincinnati, and her father Charles Antoine Colom Gengembre resumed his practice as an architect-designer and occasional painter of landscape. Sophie's paintings, when displayed at the Western Art Union in October, 1849, were greatly admired for excellent technique and strength of effect. In addition to numerous portrait commissions, she exhibited five paintings in 1849, and six in 1850. After her marriage to Walter Anderson, an artist-engraver, she continued her career. When her parents moved to Manchester, Pa., near Pittsburgh, she and her husband followed. From 1856-90 the Andersons lived in Europe, mainly on the Isle of Capri and in London where both husband and wife exhibited. When they returned to Manchester, Pa., in 1860 for a visit, both exhibited at the National Academy.

McCreery, "The French Architect of the Allegheny City Hall,"
ANDERSON, WILLIAM

Artist. Anderson was born c. 1818 in England and came to the U. S. before 1842. He was living in Pennsylvania in 1842-3 and in 1848. On October 13, 1850, he was working in Dayton where his real property was valued at $300. His wife Rebecca (33) and children, William H. (7) and Amelia (2) were born in Pennsylvania.

Census (1850), Ohio, 35:460.

AUBERY (AUBREY), JEAN (JOHN) A. (1810-1893)

Portrait and religious painter. Born August 13, 1810 at Kassel, Germany, Aubery worked in Paris 1838-1848. During the Revolution he left France to go to Italy and later came to the U. S. He settled in Cincinnati about 1852. In addition to many portraits of Cincinnatians, he painted such religious subjects as Gloria in Excelsis Deo, Eve's Daughter, Charon, and Prometheus. A painting, Job and His Comforters, was exhibited at the National Academy in 1860. He also painted the altar piece in the Church of the Holy Trinity, Cincinnati, now destroyed. Aubery made a number of trips through central Kentucky to paint portraits in 1858, 1859, 1862, and 1869. He was still painting in Cincinnati in 1881.

Various business directories list him as "portrait painter," "artist and designer," and "portrait and landscape painter."

Thieme-Becker; Swan, BA; Cincinnati BD 1853, 1856, 1857, 1859-60; Cowdrey, NAD; FARL; Whitley; Laura, 1896; Ford, p. 241.

AUDUBON, JOHN JAMES (1785-1851)

Portrait painter and painter of wildlife. Born April 26, 1785, in Les Cayes, Haiti, Audubon lived in France during his early life and came to the U. S. in 1804. He returned to France in 1806, which was probably the time when he received drawing instruction from Jacques Louis David. Back in America in 1807, he traveled extensively, arriving in Louisville about 1818. There, he embarked on a business venture which soon failed. In 1819 Audubon came to Cincinnati to learn taxidermy from Dr. Robert Best at the Western Museum. The artist Joseph Dorfeuille was co-worker. While in Cincinnati Audubon also taught drawing and painting in Miss Jacob's School for Young Ladies and gave private lessons. On October 12, 1820, he left on a tour of the Mississippi Valley accompanied by the young artist Joseph Mason. During his stay in Cincinnati and along the route southward he painted
many portraits, few of which have been positively identified. From 1821 to 1823 he was working in New Orleans, where he studied painting with John Stein in 1822. Many books on Audubon and his work have been published, some forty-eight being available at the New York Public Library. In addition to local references, only a few of the larger works are listed below.


BAKER, NATHAN F. (c. 1822-?)

Sculptor and painter. Born in Ohio, the son of John Baker, a wealthy Cincinnatian, Baker began painting in Cincinnati in 1841. He exhibited a painting in the Fine Arts Section of the Society for the Promotion of Useful Knowledge in 1842, sculpture at the National Academy and the Boston Athenaeum in 1847, a landscape at the Western Art Union in 1848, and sculpture in 1850. Fifty copies of his sculpture Egeria were distributed by the Western Art Union in 1850. In 1851 he abandoned the profession to become a lumber merchant.

7 Census (1850), Ohio, XX, p. 316-17 as quoted in DAA; Cist, Cincinnati Miscellany, April 1845, p. 218-19; Cowdrey, NAD; Swan, BA; Cat. SPUK 1842; Trans WAU 1848, 1850; Rec. WAU 1850.

BALDWIN, ALMON

Landscape, marine, and portrait painter in Cincinnati. Baldwin was born in Armor, Connecticut, about 1809. He came to Cincinnati before 1829 and seems to have developed from a house painter to sign painter to pictorial artist, according to listings in the Cincinnati directories 1829 to 1843. He exhibited two paintings at the Cincinnati Academy of Fine Arts, 1839, and three works at the Society for the Promotion of Useful Knowledge Exhibition, 1842. His View of Dayton, 1845 and Devil's Peak, Nova Scotia may substantiate Poorte's suggestion that Baldwin liked to travel. He was curator of the Western Art Union 1849-1851 and afterwards tried to maintain a gallery of art. In 1853, he and J. Insco Williams formed a partnership. This was dissolved in 1855 when Baldwin left Cincinnati. He was back in Cincinnati painting portraits and landscapes before 1861 and continued to work there through 1866.
Cincinnati CD and BD 1829-66; Cat. of CAFA 1839; Cat. SPUK 1842; Cat. 1st Exh. WAU 1847; Cat. 1st Exh. AAC 1866-7; Cist, 1841, 1851; Ford and Ford, p. 239; Foote, p. 210.

**BAMBOROUGH, WILLIAM** (1792-1860)

Portrait and landscape painter. Born in Durham, England, Bamborough came to the U. S. and settled in Columbus in 1819. He was a friend of John James Audubon and made many tours of the southern states with the ornithologist between 1824 and 1832. He was working in Shippingport, Ky., a suburb of Louisville, in 1830 and 1834, and in Louisville proper in 1832. After 1841 he lived and worked in Columbus until his death. His work was exhibited at the Cincinnati Academy of Fine Arts in 1841, and posthumously in the Great Western Sanitary Fair, Cincinnati, 1863.

Ohio State Journal, Oct. 26, 1911; Clark, p. 119; Whitley, p. 626; Louisville CD 1832; Cat. 2nd Exh. CAFA 1841; Columbus CD and BD 1843-1855; Dunlap, 3:282.

**BANCROFT, SPENCER T.** (1828-1857)

Portrait painter. Probably born in Medina, New York, where his father was a farmer and brick manufacturer. Traveling westward in 1851, he painted a number of the residents of Athens, Ohio, after which his route took him to Georgetown, Ky. While painting in Lexington he died very suddenly in 1857.

Whitley, p. 626-7; Cat. Zanesville Exposition 1873; Cat. Laura 1896; Coll. OHS, Campus Martius Museum, Marietta.

**BANVARD, JOHN** (1815-1891)

Panorama, landscape, and portrait painter. Although it seems probable that Banvard painted portraits in Cincinnati, no evidence of his activity has been discovered. He was born in New York City of well-to-do parents, descendants of the old Genevan family deBonivard. Well educated at 15, when his family met financial reverses, he left home to go to Louisville, Kentucky. After working in a drugstore and a decorating company, Banvard became an itinerant painter. Painting in New Orleans without success, he worked his way up-river painting portraits at Natchez, Louisville, and Cincinnati. Becoming familiar with the Mississippi in his travels, in 1840 he began a mammoth panorama of the River from hundreds of on-the-spot sketches. Completed in Louisville in 1846, the panorama was a tremendous success on its tour of the U. S., Europe, and North Africa. He later traveled in Egypt and the Near East. He died at Watertown, S. D., May 17, 1891.
BARROWS, CHARLES C. (? - c.1863)

Landscape painter. Barrows worked in Oxford, Ohio, on the eve of the Civil War. Three signed and dated landscapes by him include one of the White Mountains, which may be a clue to his origin.

Coll. of Mr. William D. Smith, Oxford, Ohio.

BARTON, JAMES PIERCE (1817-1891)

Portrait and landscape painter of Zanesville. He was born in the city and spent his entire life there with the exception of a few short trips. Barton taught school for several years before taking up painting in 1842. In the spring of 1844 he entered the National Academy of Design in New York where he remained for sixteen months. Returning to Zanesville, he developed his technique in landscape painting and sold a picture to the American Art Union in 1848, and four to the Western Art Union in 1850. He exhibited eighteen of his works at the Zanesville Exposition of 1873. Shortly after the Civil War, Barton formed a partnership with John B. Howland, of Zanesville, with whom he toured the far west. Returning to the city, the partners painted a series of paintings depicting western scenery and Indian life. In 1875 Barton toured Europe studying the great masters. He died on December 7, 1891.

N. F. Schneider, "Zanesville's Best Artist," Zanesville Courier, Aug. 24, 1941; Zanesville Courier, May 18, 1877 and Dec. 7, 1891; Trans. AAU 1848; Trans. WAU 1850; Cat. Zanesville Exposition 1873; Cowdrey, NAD; Ohio BD 1859.

BATES, ________

Robinson and Bates were partners as portrait and landscape painters in Bellefontaine in 1859 according to the Ohio Business Directory.

BEARD, GEORGE

Miniature and possibly portrait painter. Beard came to Cincinnati from Indiana in 1840. Apparently he did not stay long, nor make a great impression, since he is not mentioned in any contemporaneous writings on art, even those listing all local artists.
BEARD, JAMES HENRY (1811-1893) NA

Portrait, animal, and genre painter. Beard was born May 20, 1811, in Buffalo, New York. In 1823 his family moved to Painesville, Ohio, where his brother William Holbrook Beard was born the following year. In 1827 the itinerant, Jarvis Hanks, visited Painesville and gave him four lessons in painting, after which Beard painted his neighbors with results that he described as "strong likenesses but not particularly flattering." Becoming an itinerant painter, he traveled southeast through Ravenna to Pittsburgh, then down the Ohio to Cincinnati in 1830. Later he continued downriver to New Orleans. Returning to Cincinnati about 1834, he continued his painting, although he also worked as a shipping clerk and chair painter. A portrait of a child and dog, painted in 1836, attracted much attention and marked the turning point in his career. In 1837 the English traveler, Harriet Martineau was greatly impressed by his work. After painting many prominent Cincinnatians, Beard traveled through the South and East doing portraits. Henry Clay, John Quincy Adams, William Henry Harrison, Zachary Taylor, and U. S. Grant were but a few of his acquaintances who sat for him. In 1840, President Harrison appointed him Bearer of Dispatches to the Court of St. James, but Harrison's sudden death canceled the appointment. Close artist friends included Chester Harding, C. W. Jarvis, J. J. Audubon, George Catlin, Thomas Buchanan Read, and Hiram Powers. The latter, writing of Beard's progress in 1837, said, "...to be truly great in his art he has yet to devote much time to anatomical drawing. Beard colors much better than he draws." Nicholas Longworth considered Beard exceptionally talented but lazy and given to fine living. In addition to numerous portraits, Beard painted genre scenes such as The Long Bill and The Land Speculator of 1840. His North Carolina Immigrants (1846) was exhibited at the National Academy. In later years Beard devoted himself mainly to painting animals endowed with human characteristics. He had four sons and two daughters, all of whom became artists. His youngest son, Daniel Carter Beard, was the founder of the Boy Scout Movement in America.
BEARD, WILLIAM HOLBROOK (1824-1900) NA

Portrait, genre, and animal painter. He was born April 13, 1824 at Painesville, Ohio. After some instruction from his older brother, James H. Beard, he started as an itinerant in 1845, traveling as far south as Cincinnati. As his mission was to "take the conceit out of people" and his forte was a tendency to characterize peculiarities in his sitters, his paintings were not very popular. In 1850 he opened a studio in Buffalo, New York, where his close friend, the artist Thomas LeClear, helped him secure portrait commissions. In 1856-8 Beard studied in Europe, after which he returned to Buffalo. He moved to New York City in 1860, where he worked the rest of his life. From 1860 on the subjects of his paintings were usually animals humorously cast in philosophical situations. Typical titles were Bears on a Bender, Court of Justice (represented by monkeys), and The Critics (owls). Three of his paintings were purchased and exhibited by the American Art-Union in 1847 and one in 1848. The western Art Union purchased one painting in 1849 and four in 1850. He exhibited at National Academy in 1858-60.

Tuckerman, p. 498-501; DAB; The Art Journal, 1788, 4:321-3; Trans. AAU 1847, 1848; Trans. WAU 1849, 1850; Cowdrey, NAD.

BECK, GEORGE (1749-1812)

Landscape painter, poet and mathematician. Born in Ellford, England, he was an instructor in mathematics at the Royal Academy at Woolwich in 1776. Later he became a draftsman for the Corps of Engineers in London. In 1786 he married a woman who was a landscape painter and teacher of drawing. With her aid he began painting landscapes and enjoyed considerable success, exhibiting at the Royal Academy 1790-93. Immigrating to America, the Becks arrived at Norfolk in 1795 and continued on to Baltimore. There, Beck left his wife while he traveled to Ohio to join General Wayne's Army. He soon appeared in Cincinnati painting landscapes and advertising for all kinds of signs and ornamental work. After a successful stay, he returned to Baltimore where Mrs. Beck had established a school for girls. Several landscapes, including View of Baltimore from Howard's Park, were painted at that time. In 1798 the Becks moved to Philadelphia where Mrs. Beck again operated a school. In 1800 several of Beck's landscapes were reproduced in aquatint in Atkins and Nightingale's Views of American Cities; three such scenes were also adapted for use on Staffordshire China. On a trip West in 1804, Beck painted a view of Niagara Falls. His name appeared in the Louisville City Directory of 1806 but Mrs. Beck did not join him there until 1808. That same year Beck, enroute through Pennsylvania, painted Wright's Ferry on the Susquehanna. Fortescue Cuming mentions the Becks during his visit to Louisville as "English people of long rcsi-
At this time Beck published several short poems and translated into English portions of Anacreon, Homer, Virgil, and Horace. He also published "Observations on the Comet" in 1812. Although both he and Mrs. Beck advertised private academies in Louisville for young gentlemen and ladies respectively, only Mrs. Beck's school seems to have gained acceptance. Beck died on December 14, 1812 in Louisville. Of his works some of which were exhibited in Philadelphia 1811-12, Virgil Barker speaks highly, saying: "Among all the foreign-trained who came here in the Federal Era, George Beck had the most substantial and best mastered landscape style." [See also Mrs. George Beck.]

Pleasants, 250 Years of Painting in Maryland, p. 27; Dunlap, 2:382; Knittle, p. 38; Pleasants, Four Late Eighteenth Century Anglo-American Landscape Painters; Cuming, "Sketch of a Tour to the Western Country," Early Western Travels, pp. 184-5; Obit. Kentucky Gazette, Dec. 22, 1812; Rutledge PA; Lexington Reporter, Mar. 30, 1811; FARL.

BECK, MRS. GEORGE (MARY)

Landscape painter and teacher. She was the wife of the English landscape painter George Beck with whom she came to America in 1795. She conducted a school for girls in Baltimore 1795-98, and in Philadelphia 1798-1808. In the latter year she joined Mr. Beck in Louisville, Kentucky, where she also operated a school for young ladies. Edwin B. Smith, who later painted in Cincinnati, was an instructor in her academy. After her husband's death in 1812, she exhibited seven of his watercolor drawings at the Pennsylvania Academy in 1813 and four landscapes the following year. This may account for James Lambdin's statement in a letter to William Dunlap that: "His [Beck's] widow survived until 1833, and painted many clever pictures from his sketches." In 1829 Mrs. Beck had a school for young ladies in Cincinnati. At her death in 1833, her estate included a number of original paintings by George Beck, mainly scenes in Kentucky. Her will also disposed of two original paintings by Paul Brill (1554-1626), a Flemish painter noted for landscapes, who may have influenced the work of both of the Becks. Although Mrs. Beck continued her painting in Cincinnati no works by her have been identified.

Pleasants, 250 Years of Painting in Maryland, p. 27; Lexington Reporter, Mar. 30, 1811; Kentucky Gazette, Dec. 22, 1812; Rutledge, PA; Dunlap, 2:382; Cincinnati CD 1829, 1831; Mary Beck, Will, Oct. 24, 1832, Hamilton Co. Will Book 11, p. 281.
BENTON, DWIGHT

Landscape and portrait painter. Benton was born in New York City in 1834. As a young man he visited Europe and after studying in Rome, he returned to America and traveled through the West. Before 1866 he had established himself in Cincinnati where he was active in the Associated Artists. He exhibited three water colors with the group in 1866 and two oils at Wiswell's Gallery, Cincinnati, in 1868.

Benezit; Cat. AAC 1866; Cat. CAFA; Wiswell's Gal., 1868.

BERBRECHT, FREDERICK

Landscape and historical painter. Berbrecht was born in Prussia and came to this country eventually settling in Cincinnati. Little is known of his work which included the altarpiece of the Trinity Catholic Church, Cincinnati, destroyed by fire in 1852. He worked in the Queen City until 1840.


BEST, WILLIAM

Portrait, sign, and ornamental painter. In 1835, Best was active in Cincinnati and Piqua where he advertised "Graining & Marbling - Together with House, Sign & Ornamental" and "... he tried his hand at Portraits." His only known portrait is that of Major Dorsey, first treasurer of Miami University.

Knittle, p. 39; Coll. Miami University, Oxford, Ohio.

BILLINGS, MOSES (1809-1884)

Portrait painter. Billings established a studio in Erie, Pa. in 1829. In 1833-34 he was painting in Cleveland and encouraging clients through newspaper advertisements. By 1848 Billings had returned to Erie where he was influential in Junius R. Sloan's development as an artist.


BILLINGS, WILLIAM

Portrait painter. Two of Billings' works, including a portrait of children, were exhibited at the Cincinnati Academy of Fine Arts.
in 1841 but no address was listed for the artist.
Cat. CAFA 1841.

BINGHAM, GEORGE CALEB (1811-1879)

Genre, portrait, and landscape painter. Born in Augusta County, Va., Mar. 20, 1811, Bingham moved with his family to Missouri in 1819. An orphan at twelve, he went to live with a preacher, who taught him cabinet making and decorative painting of furniture. He became an itinerant painter with considerable success and the Columbia Intelligencer of Mar. 14, 1835, described his works as "a collection of well finished portraits, each offering full evidence of...undaunted high creative genius..." In 1836 Bingham took lessons in painting in St. Louis and in 1837 studied for three months at the Pennsylvania Academy. He painted in Washington 1840-44; had a studio in Cincinnati in 1849-50; and studied in Dusseldorf, Germany, in 1856-58 and again in 1859. After his return to the U. S., Bingham lived and painted in Missouri where he was also prominent in politics. He died July 7, 1879 at Kansas City, Mo.

Christ-Janer, George Caleb Bingham of Missouri; Rusk, George Caleb Bingham, The Missouri Artist; DAB; Tuckerman, p. 494; Whitley, p. 630-2; Cowdrey, AAU; Bul. AAU Nov. 25, 1848; Cincinnati BD 1849-50; Trans. WAU 1849, 1850.

BINGHAM, WILLIAM

Portrait painter. Bingham was active in Cincinnati in 1843 and 1844 when he had a studio on Jackson Street between Canal and Twelfth. John Kavanaugh painted portraits of a William Bingham (1816-1904) and his wife, which could possibly be the same man.

Cincinnati CD 1843, 1844; FARL.

BLYTHE, DAVID GILMORE (1815-1865)

Portrait and genre painter, sculptor, panoramist, and illustrator. Born May 9, 1815 near East Liverpool, he was apprenticed to a Pittsburgh wood carver at the age of 17. In 1835 he worked as a carpenter and house painter in Pittsburgh but left in 1836 on a trip to New Orleans. After serving in the U. S. Navy, 1837-40, he returned home to become an itinerant portrait painter in western Pennsylvania and eastern Ohio. He settled in Uniontown, Pennsylvania in 1846 but continued to travel extensively, painting
portraits and sculpturing in wood. From 1855 until his death he resided mainly in Pittsburgh. Today his paintings are found in most of the major museums in the country and in a few private collections in East Liverpool and the Pittsburgh area.

Miller, The Life and Work of David G. Blythe; Abraham, "David G. Blythe", Antiques, May 1935, 28:180-3; Smart, Folk Art of the Western Reserve, p. 227; Rutledge, PA.

BOECKING, A.

Landscape painter. Four landscape paintings by him were purchased by the Western Art Union late in 1850 and distributed in the transactions of that year. Boecking was probably working in Ohio at that time since more than 90 percent of the works purchased were by artists of the Cincinnati area.

Trans. WAU 1850.

BOISSEAU, ALFRED (1823 - ?)

Portrait and genre painter, teacher of drawing and painting. Born in 1823 in Paris where he exhibited at the Salon in 1842, Boisseau came to this country c. 1844. He was in New Orleans in 1845-46 and was living in New York City in 1849, when he exhibited at the National Academy. Two of his paintings were shown in the Western Art Union in 1850, but he had a New York address in 1852 when the American Art-Union purchased one of his paintings for distribution. Later that year he established a studio in Cleveland where he advertised as a portrait and landscape painter and teacher of drawing and painting. By 1857 he had become a daguerreotypist although he continued to paint portraits through 1859.

Benezit; Delgado-WPA, cites New Orleans Bee, Jan. 3, 1845; New Orleans CD 1846; Trans. WAU 1850; Cowdrey, NAD; Cowdrey, AAU; Cleveland CD 1853, 1856-7, 1859.

BONTE, A. P.

Landscape painter. Bonte was painting in Cincinnati in 1851. Later he operated a business manufacturing picture frames and mirrors while continuing to paint part time.

Cist, 1851, p. 127.
BOSWORTH, SALA (1805-1890)

Portrait and landscape painter, illustrator. Bosworth was born at Halifax, Mass., Sept. 15, 1805, and came to Marietta in 1816. He studied at the Philadelphia Academy 1827-8, after which he returned to Marietta. His portraits were strong, accomplished works and he was in great demand, receiving many commissions in Zanesville, Columbus, Circleville, Chillicothe, Athens, Belpre, as well as Marietta. He illustrated Hildreth's _Pioneer History_ and painted an adaption of Sir Charles Eastlake's _Christ Weeping Over Jerusalem_ as a mural in the First Unitarian Church, Marietta. In post-war days he executed a memorial fresco in Alumni Hall at Marietta College. During Bosworth's later years his vision was impaired, forcing him to curtail his painting. For many years he was a merchant and later in public service. In 1882 Bosworth moved to Cincinnati where he resumed painting, working in water colors for the first time. Although he did not exhibit publicly during his lifetime, today many of his works are found in local museums and private homes in southeastern Ohio.


BOTT, EMIL (EMILE)

Landscape and portrait painter. Born in Germany, Bott studied in Düsseldorf before coming to the U. S. He was painting in Cincinnati during the years 1852-59 and probably was in the vicinity in 1850 when the Western Art Union purchased four of his landscapes for distribution. He was in Pittsburgh in 1849, and from 1864 to 1880. In 1866, six of his landscapes were offered for sale at the First Annual Exhibition of Associated Artists of Cincinnati, although his address in the catalogue was listed as Pittsburgh. He painted landscapes along the Ohio River as far south as Tennessee.

Chew, _250 Years of Art in Pennsylvania_, p. 13; Ohio BD 1853, 1859; Cincinnati CD 1857, 1858; Cincinnati BD 1859; Pittsburgh CD 1864; Pittsburgh BD 1868; Trans. WAU 1850; Cat. AAC 1866-7.

BOURDON (BOUDON), DAVID

Portrait and miniature painter, musician, and dancing master. A painter of miniatures and small portraits, Bourdon arrived in Philadelphia from Geneva, Switzerland, some time before December,
1797. He appeared in Pittsburgh about 1807-10 where he worked in the triple capacity as painter, musician and dancing master. At that time the artist James R. Lambdin described his work as "indifferent" in style. In November, 1816, Bourdon was in Chillicothe and had advertised his intention to open a drawing academy during the winter months providing he could find sufficient pupils. The only known example of his work is Portrait of John Van Swearingen (1813), a miniature on paper, owned in Annapolis, Maryland.

Philadelphia Aurora, Dec. 8, 1797, as quoted by DAA; Dunlap, p. 382; Chillicothe Scioto Gazette, Nov. 28, 1816; Antiques, Jan. 1932, 21:12.

BOWMAN, JAMES (1793-1842)

Portrait painter whose principal contact with Ohio was in 1816. In that year while Bowman was working in Chillicothe as carpenter, he received instruction on the fundamentals of painting from J. T. Turner. He became an itinerant limner in Pennsylvania where he was especially active in the Pittsburgh area until 1822. He may have crossed the northern part of Ohio about 1837. He worked principally in western Pennsylvania and Rochester, New York.


BOYLE, WILLIAM W.

Landscape painter who exhibited scenes of Ohio in 1856 and 1857 at the Pennsylvania Academy. Although he resided in Philadelphia in 1854 and again in 1856, he did not exhibit at the Academy in 1855, which may have been due to a trip west. In 1854, his work included scenes from the vicinity of Pittsburgh.

Rutledge, PA.

BOYNTON, H. C.

Artist who was boarding at the Clinton House in Elyria in 1859.

Elyria BD 1859.
BRADISH, ALVAH (ALVA) (1806-1901)

Portrait painter and professor of art, born at Sherburne, New York, Sept. 4, 1806. Between 1837-47 he was working in Rochester, New York, but made several trips West, stopping in Cleveland in June, 1840. He was in Detroit in 1834, 1837, and 1851. In 1852 he became a professor of art at the University of Michigan, Ann Arbor, where he remained until 1863. He was one of Detroit's most successful portrait painters of the post-Civil War era.


BRANNAN (BRANNON), WILLIAM PENN (?-1866)

Portrait, genre and landscape painter. Brannan worked in Cincinnati c. 1837-50 when he went to California. Sometime during this period he painted portraits in Springfield which were described as "...of great ability; strong, graceful, realistic..." He exhibited in Cincinnati in 1841, 1842, 1845, and 1847. The Western Art Union purchased five of his landscape and genre paintings in 1847 and three more in 1849. He exhibited at the National Academy in 1847. He was in Louisville in 1859 but later returned to Cincinnati where he died Aug. 9, 1866. Brannan was a poet and writer as well as a painter. Two of his better known works were "The Harp of a Thousand Strings" and Vagaries of Van Dyke Brown, the latter being his nom de plume.

Martin, "City of Springfield," History of Clark County, p. 493; Howe, 1:858; Cincinnati Commercial, Aug. 10, 1866; Ford and Ford, p. 239; Cist, 1841, p. 140; Cist, 1851, p. 124; Louisville CD 1859; Cat. CAFA 1841; Cat. SPUK 1842; Cat. Firemen's Fair 1845, Cincinnati; Trans. WAU 1847, 1849; Cowdrey, NAD.

BRONK, LEONARD K.

Artist working in Columbus in 1854-55 according to the city directory. He was not listed in 1860.

Columbus CD 1855.
BROWN, HENRY KIRKE (1814-1886) N.A.

Sculptor and portrait painter. Born at Leyden, Mass., Feb. 24, 1814, he became interested in portrait painting as a boy and at eighteen studied in Boston with Chester Harding. In 1833 he moved to Cincinnati, where he painted portraits until 1839. He encouraged and assisted T. W. Whittredge, who was trying to establish himself as a painter. Brown became interested in sculpture in 1837 and in 1839 went to Boston to study. After working in Troy and Albany, N.Y., he went abroad, residing in Italy until 1846. Upon his return he worked in New York City and after 1861, resided at Newburgh, N.Y. He died July 10, 1886. Works by him were exhibited at the Cincinnati Academy in 1841, Boston Athenaeum, National Academy, Pennsylvania Academy, and Washington Art Association.

DAB; Cist, 1841, p. 141; Cist, 1851, p. 128; Taft, History of American Sculpture; Tuckerman, p. 575; Cat. CAFA 1841; Cat. SPUK 1842; Cowdrey, NAD; Swan, BA; Rutledge, PA; Cat. Washington Art Assoc. 1859. Letters of Nicholas Longworth to Hiram Powers, Cincinnati, Apr. 23, 1837, Mar. 20, 1839, Oct. 23, 1841, Private Coll.

BROWN, W. A.

Artist who was boarding at the Franklin House in Cincinnati in 1842.

Whitley, p. 636.

BUDIE, ANDREW (c. 1837-?)

Artist born in Cincinnati and working there in June, 1860.

8 Census (1860), Ohio, 25:250 quoted in DAA.

BULLE, D.


FARL.

BUSH (BUSCH), JOSEPH H. (1794-1865)

Portrait painter. Bush was born in Frankfort, Ky., and early
displayed unusual talent. Impressed with his work, a group of local citizens, including Henry Clay, assisted him to go to Philadelphia. After three years study with Thomas Sully, Bush exhibited at the Pennsylvania Academy in 1815. He opened a studio in Frankfort but later moved to Lexington. In 1826 he went to Cincinnati to assist Frederick Eckstein at the first Cincinnati Academy of Fine Arts. Bush soon returned to Kentucky and established a studio in Louisville, where he lived the rest of his life with the exception of trips south every winter. Henry Clay and Zachary Taylor were two of his more famous subjects.


BUTT, FREDERICK

Ornamental and portrait painter. Butt was working in Cincinnati 1857-68. He was probably the originator of Butt's Panorama of the New Testament exhibited there in 1857. The Panorama was later shown in Detroit in 1863 according to J. E. Arrington.


BUTTS, RALPH

Landscape and portrait painter who was active in Cincinnati in 1851.

Cist, 1851, p. 127.

BYRNE, PATRICK

Painter. Listed in the Cincinnati City Directory 1831, this painter may be the same man as the artist, known only by this surname, in Pittsburgh in 1828.

Cincinnati CD 1831; Anderson, Intellectual Life of Pittsburgh, p. 291.

CAMPBELL, J.

Portrait painter working in Cincinnati in 1853.
CAMPBELL, THOMAS (1790-1858)

Miniature and portrait painter. After working in 1833-35 as an artist-lithographer, Campbell went to Louisville in 1836 where he was listed in the directory as portrait and miniature painter. Although he remained in Louisville until 1840, he entered works in the exhibition at the Cincinnati Academy in 1839. Moving to Cincinnati, he exhibited one portrait and thirty-four miniatures with the artists of the Society for the Promotion of Useful Knowledge in 1841 and 1842. Returning to Louisville in 1845 he advertised that he would make original designs on wood for printing purposes.

Baltimore CD 1833, 1835; Cist, 1841, p. 141; Cist, 1851, p. 122; Cincinnati CD 1842, 1844; Louisville CD 1836, 1845; Cat. CAFA 1839, 1841; Cat. SPUK 1842.

CARROLL, JOHN R.

Portrait and landscape painter, teacher of drawing and water color. An English immigrant, Carroll was an early itinerant painter, who was in Pittsburgh in 1812 painting portraits while teaching free-hand drawing, water color, and landscape painting. The following year he was in Zanesville, after which he established a studio in Cincinnati. He was a member of the early Cincinnati Thespian Society and painted some of the scenery used in their productions. No evidence of his work in Cincinnati has been discovered.

Fleming, History of Pittsburgh and Environs, 3:625; Zanesville Express, Mar. 10, 1813.

CASHEN, ______

Portrait painter in Cincinnati in 1853. No evidence of his work seems to remain.

Ohio BD 1853-54.

CHARLES, ______

Portrait painter in Cincinnati c. 1825-30 who painted Peter Force the historian. There was a legend in the Force family that the painter died very young in Europe of consumption. The style of
the painting and the circumstance of death suggest the possibility that the artist was Aaron Corwine, rather than Charles. The picture is in the Historical and Philosophical Society of Ohio, Cincinnati.

Letter of M. F. Force to HPSO, Dec. 23, 1894.

CHEVALIER, LEWIS B.

Historical, portrait, sign, and ornamental painter. Chevalier painted Burial of the Dead After the Battle of Lake Erie, 1812 in Cleveland c. 1838-45. He formed a partnership with Sebastian Heine and advertised in the directory for clients in sign, portrait, miniature, and banner painting. Apparently he left Cleveland shortly after this and nothing further is known of his activities until he established a studio in Detroit in 1877. The following year he won a premium for painting at the Michigan State Fair. He continued to work in Detroit until 1884. Many of his paintings are in the Burton Historical Collection, Detroit.

Smart, Folk Art of the Western Reserve, p. 148-50; Cleveland BD 1845-6; Detroit Free Press, Feb. 28, Apr. 18, 19, 22, 1877; Mich. Farmer, Oct. 24, 1878; Detroit CD 1877-84; Burton Hist. Coll., Detroit Public Library.

CHURCH, HENRY (1836-1908)

Self-taught painter and sculptor. His most famous work was a great bas-relief, carved in a rock above the Chagrin River, symbolizing the rape of America by the white man. Several of his paintings and small sculptures have been exhibited at the Museum of Modern Art.

Antiques, Sept. 1951, 60:207-9; Lipman and Winchester, p. 170.

CHURCHILL, DAVID

Sign painter from Massachusetts who occasionally did easel painting in Cincinnati. He resided in the Queen City 1829-50 and exhibited one of his works at the Painting and Sculpture Exhibition at Fireman's Fair, 1845.

Cincinnati CD 1829-1850; Cat. Firemen's Fair, Cincinnati, 1845.
CLARK, CHESTER

Scene painter. He was born in New York c. 1828 and was living in Cincinnati in 1850 with his wife, who was a native Ohioan.

7 Census (1850), Ohio, 20:125, quoted in DAA.

CLARK, M. M.

Portrait, ornamental, and sign painter. "A distinguished artist" from New York, who was active in Cleveland in 1826. According to Sherman, in 1853 Clark painted a portrait of Rosa Jeffrey, the Kentucky poetess.


CLEVELAND, JAMES ARTHUR (1811-after 1859)

Landscape, portrait, and miniature painter. A native of Salem, Mass., Cleveland exhibited at the Boston Athenaeum in 1834-35. Leaving Salem, he went to Ohio and was working in Zanesville in May, 1837. He apparently settled in Zanesville for his mother was with him and a newspaper in Sept., 1837, spoke of him as "our townsman, Mr. Cleveland." While in the city he did a number of portraits and an altarpiece, Christ's Ascension, for the Catholic church. In 1839 he exhibited a painting at the Cincinnati Academy. According to the census of 1850, he married and had a son, born about 1840. He was in Rochester, N. Y., 1844-45, and New York City, 1847-52 and again in 1858. In 1854 and 1857 he was living in Tarrytown, New York.

Swan, BA; Zanesville Evening Visitor, May 31, Sept. 6, 1837; Cat. CAFA 1839; Ulp, Art and Artists in Rochester; Cowdrey, NAD; 7 Census (1850), N. Y., 47:330 quoted in DAA.

COHEN, FREDERICK E.

Portrait and genre painter. An English Jew, Cohen was an itinerant painter in Woodstock, Canada before going to Detroit about 1837. A self portrait, formerly in the Robert Hopkins' Estate, Detroit, reveals something of Cohen's romantic character. When not busy painting portraits, he used his talent to decorate the cabin panels of the lake passenger boats. In 1848 two of his genre paintings were purchased by the American Art-Union for distribution. He inspired Robert Hopkins to become a painter and gave art lessons to Lewis F. Ives. In 1855 he moved to Oberlin where his wife's relatives resided. Existing works by Cohen in-
clude portraits of the Runyon family, owned by descendants in Oberlin, and several paintings in the Burton Historical Collection, Detroit. He also worked in St. Louis.


COLE, THOMAS (1801-1848) N.A.

Landscape, portrait, and religious painter. Born in Bolton-le-Moor, Lancashire, England, Feb. 1, 1801, Cole came to America with his parents in 1819. The family settled in Philadelphia where Mr. Cole rented a small house and shop in which to sell dry goods brought from England. Thomas worked for an artist who supplied woodcuts to printers. The dry goods business was poor and the family soon moved to Ohio, Thomas remaining in Philadelphia to finish illustrations for Bunyon's "Holy War." At Steubenville, Cole's father opened a wallpaper factory in which Thomas designed the patterns. In 1820, the itinerant, Stein, who was painting portraits in town, gave painting lessons to young Cole. In addition to showing Cole by demonstration, Stein loaned him an English book on painting with engraved illustrations dealing with design, composition, and color. Having practiced painting portraits of his family, Cole walked a circuit of Mt. Pleasant, St. Clairsville, Zanesville, Lancaster, Chillicothe, and Steubenville. He was in Zanesville in July, 1822, where he was befriended by the young artist William A. Adams. In St. Clairsville and Zanesville, Cole competed for commissions with Des Combes, a German portrait painter who had preceded him on the route. At Zanesville the two painters decided on a truce and agreed to stop criticizing each other's paintings. Cole received word in Chillicothe that his family was moving to Pittsburgh, and he returned to Zanesville. After a short stay in Pittsburgh, Cole went to Philadelphia where he worked for a year and a half in impoverished conditions. Moving to New York City he quickly won recognition as a landscape and portrait painter. He died Feb. 11, 1848, at Catskill, N. Y. Shortly after his death, Louis L. Noble wrote Life and Works of Thomas Cole; many other works on his life have been published. In 1838 his proposed design for the new state house in Columbus was one of three which received premiums in a national competition. Two artists, William A. Adams and Benjamin McConkey, owned and exhibited Cole landscapes at the Western Art Union in 1847. In 1848 Cole's series, Voyage of Life was displayed for several weeks. The setting of this series is thought to have been taken from Cole's sketches of the Muskingum Valley. To date no portraits of his early period in Ohio have been discovered.

**COLLIERE, LUCIEN C.**

Painter, teacher of drawing and singing. A foreign-born artist who was painting in Cincinnati about 1855, and who taught drawing and singing at 16 Fourth Street in 1855-57.

Foote, p. 210; Whitley, P. 643.

**COMPARET, JOHN B. (1796-c.1844)**

Portrait painter. Comparet worked in Detroit in 1824, 1826-7 and made at least one trip through northeastern Ohio.


**CONNER, ROBERT**

Artist and designer. He was working in Salem, Mass., 1846-52, and came to Cincinnati in 1833. For nine years he was an associate teacher at the Cincinnati Academy of Design. He also taught drawing and painting at the Cincinnati Female Seminary in 1859.


**COOK, D. K.**

Portrait painter. Cook was working in Cambridge in June and July, 1841 when he advertised for clients.

Guernsey County *Times*, June 19, 1841.

**CORWINE, AARON HOUGHTON (1802-1830)**

Portrait painter. Corwine was born August 31, 1802, near Maysville, Ky. In 1817 he received his first instruction in
painting from J. T. Turner, an itinerant, who was working in the area. Turner advised him to go to Cincinnati to study. There, Corwine's ability in portraiture so impressed Dr. Daniel Drake and a group of business men that they offered to pay for portraits in advance so that he could go to Philadelphia. After studying with Sully in 1818, Corwine returned to Cincinnati and fulfilled his obligations to his patrons. In 1821-22 he exhibited work at the Pennsylvania Academy, a Self Portrait in Byronic collar and a Portrait of Miss Colvine. He rapidly acquired a considerable reputation and by working hard accumulated money for a trip to Italy. In 1828, in poor health due to overwork, Corwine modified his plans and sailed for England. Shortly after his arrival his health failed rapidly, and he returned to America. Reaching Philadelphia, he was taken to the home of two cousins, where he died July 4, 1830. Drake and Mansfield, writing in 1826, thought only one other artist in the West [Jouett] was his equal in portrait painting. In addition to many prominent men in Ohio, Corwine's sitters included Lafayette and Jackson. Today works by him are found in many collections in southern Ohio.


COSS, JOHN

Artist working in Springfield 1859-60.

Springfield-Urbana CD 1859-60.

COX, JACOB

Portrait, landscape, and still life painter. Cox was born in Burlington, N. J. and worked in western Pennsylvania as a tinsmith before going to Indianapolis, Ind., in 1833. About 1840 he took up portrait painting, going to Cincinnati to study and work in 1842-3. Returning to Indianapolis, Cox worked and painted in Indiana the rest of his life except for short visits to Cincinnati and the East. He exhibited six paintings at the Western Art Union in 1849 and three in 1850. Among his pupils were Joseph Oriel Eaton, Henry Niemeyer, and James F. Harris.

Burnett, Art and Artists of Indiana, p. 78-112; Peat, Pioneer
Painters of Indiana; Cincinnati CD 1842-44, 1850; Rec. WAU 1849; Trans. WAU 1850.

CRAFFT (CRAFT), RESON E.

Portrait painter. Born in Indiana, Crafft's earliest known works, portraits of the Miami chief, La Fountain, and Mr. and Mrs. Robert Filson, were painted in 1839 at Fort Wayne. According to Wilbur Peat, he was still advertising there in February, 1844. Crafft worked in Louisville and Madison County, Ky., in 1845; in Springfield, Ohio, in 1852; and in Jefferson County, Ky., in 1853. A later painting, Portrait of Mrs. Mason Talbott, is signed and dated 1865, Danville, Ky.

Burnet, Art and Artists of Indiana, p. 364; Peat, Pioneer Painters in Indiana, pp. 111-12; Midwest Museum Quarterly, Apr. 1955, 15:10; Springfield CD, 1852.

CRAMER, G. R.

Artist working at 110 Everett Avenue, Cincinnati, 1857.

Cincinnati CD 1857.

CRANCH, EDWARD P.

Amateur artist and attorney. Younger brother of John Cranch, he was born in Washington, D. C. and came to Cincinnati in 1840. Cranch was especially noted for his drawing ability but may have ventured an occasional painting.


CRANCH, JOHN (1807-1891) A.N.A.

Portrait painter. Born in Washington, D. C., Feb. 2, 1807, John was the older brother of Edward P. and Christopher Pearse Cranch. A graduate of Columbian College, Cranch received instruction from Charles Bird King, Chester Harding, and Thomas Sully; he afterwards studied in Italy 1830-34. He was working in New York City in 1838-39 when he exhibited at the National Academy. In 1839 he moved to Cincinnati where his training and prestige were responsible for his election to presidency of the Section of Fine Arts of the Society for the Promotion of Useful Knowledge. He exhibited in Cincinnati in 1841 and 1842. Cranch returned to the East in 1845 and lived in New York, 1848-54 and in Washington, 1857-78. His works were exhibited at the American Art-Union
1839, 1848, and 1851, and at the National Academy 1848-54 and 1858.

Clement and Hutton; Dunlap, 3:262; Bolton, Early American Portrait Draughtsman in Crayons; Cist, 1841, p. 140; Cist, 1851, p. 125; Clark, p. 45; Cat. SPUK, 1841, 1842; Cowdrey, NAD; Cowdrey, AAU; Cincinnati CD 1840-44.

CRANDALL, E.

Monochromatic painter working in Cleveland, August 1851.

WPA Annals of Cleveland.

CRAWFORD, JOHN S. (1838-1876)

Painter. Crawford was born in Ohio but was working in Philadelphia in 1860-62. In the latter year he exhibited Girl and Dove at the Pennsylvania Academy. He may have painted in Ohio before going East. Several paintings by Crawford are in the collection of The Butler Institute of American Art.

8 Census (1860), Pa., 54:60; Rutledge, PA; Rec. Butler Institute, Youngstown.

CRIDLAND, CHARLES EDWARD (EDWIN, NED) (1820-1910)

Portrait and landscape painter. Cridland was born of English parents, who immigrated to New York in 1820. About 1840 he went to Louisville, Ky., where his older brother, Thomas W. Cridland, a frame maker, was in partnership with the artist Louis Morgan. Although no record exists, Charles Cridland's paintings suggest that he was once a student of Morgan's. A portrait of the older brother, painted by Charles in 1841 is now in the Ohio State Museum, Columbus. He worked in Cincinnati in 1850-53 and achieved considerable success. Unfortunately, he became involved in a scandal with the wife of an eminent Cincinnati judge; this ruined his reputation and forced him to leave town. Cridland moved to Cleveland in 1855, and later the same year went to Chicago. Returning to Cincinnati in 1857, he lived a quiet life as a designer and painter. He failed, however, to recover his mental poise and professional standing; thus, drifted into a hermit-like existence. A young orphan, George Bryce, whom he taught to paint, shared his seclusion. The whereabouts of Cridland and Bryce was a mystery to local citizens, for unknown, they existed in a garret in downtown Cincinnati. Bryce's death in 1909 revealed their secret. Cridland lived but one year longer and died in March, 1910. Before his withdrawal from the
world, Cridland had painted many theatrical people including John McCullough, Mary Anderson, and Edwin Booth. His Portrait of Alvin A. Read, a popular actor of the 1850's, is in the Ohio Historical and Philosophical Society collection.

Ohio Archeological and Historical Quarterly, Jan. 1925; Thompson, "A Tragedy of Third Street," unpub. ms., Apr. 20, 1912, CAM Library; Cincinnati CD 1852-53, 1858-61; WPA (Ohio), Annals of Cleveland; Cist, 1851, p. 127; Chicago CD 1855, quoted by DAA.

Cridland, C. M.

Exhibited chemical paintings of religious and historical subjects in Cincinnati in 1845. This may have been a typographical error on the name Charles E. Cridland, or a relative.

Cincinnati Daily Gazette, Nov. 29, 1845.

Crossman, John C.

Portrait painter. Crossman came to Cincinnati from New York c. 1830 and worked there until at least 1841. Although primarily a portrait painter, he exhibited a picture entitled Cattle Piece at the Cincinnati Academy in 1841. His painting Scott, as William Tell was exhibited by F. Dieserns at the Firemen's Fair in 1845.

Cincinnati CD 1831-40; Cat. CAFA 1841; Cat. Firemen's Fair 1845.

Cunningham, Mrs. Letitia

Teacher of drawing and painting. A native of New York, Mrs. Cunningham taught in Cincinnati 1839-42 and at Charleston, S. C., where she was proprietor of a ladies' seminary in 1849.

Cincinnati CD 1839-42; Rutledge, Artists in the Life of Charleston.

Day, Aaron

Portrait painter working in Cincinnati in 1829.

Cincinnati CD 1829.
DAVIS, C. E.

Artist at Cincinnati in 1857. Caleb F. Davis, who painted landscapes, ships, and seals in Detroit, 1833-70, or Caleb F. Davis, Jr. who painted in Detroit c. 1849, may be the same man.


DEARBORN, SAMUEL H. (17867-1852)

Portrait painter. Born in Boston, Dearborn was in Pittsburgh 1804-06 where he was painting. Fortescue Cuming mentions traveling with Dearborn near Cleveland in 1807. He was in Boston, 1818-23.


DEIERLEIN (DIERLIN, DIERLIER), FREDERICK

Portrait painter in Cincinnati 1849-55.

Cincinnati CD 1849-55.

DELITISCH, B.

Portrait and landscape painter of the partnership Groenland and Delitisch in Cleveland, 1857.

Cleveland CD 1857.

DENISE, IRA C. (1840- ? )

Landscape painter born in Franklin in 1840. He exhibited in Cincinnati 1863-1866 and 1868. E. C. Denise and J. C. Denise, who exhibited these same years, may be the same man or relatives.

Birth date courtesy of Edward H. Dwight; Cat. Great Western Sanitary Fair, Cincinnati, 1863; Cat. AAC 1866-67; Cat. CAFA 1868-69.

DENNIS, JAMES M. (1840-1918)

-___-t, landscape painter. Born in Dublin, Indiana, in 1840,
Dennis went to Cincinnati in 1858. He shared a studio with Alexander Wyant while studying portraiture with Joseph Oriel Eaton. Dennis worked in the South before going to Indianapolis in 1865. He worked in New York City in 1873 but returned to Indianapolis where he worked until 1883. After this date he resided in Detroit, where he died. His Portrait Marie de Los Angeles José Tosso is in the Historical and Philosophical Society Collection, Cincinnati.

Burnet, Art and Artists of Indiana, pp. 109-112; Peat, Pioneer Painters of Indiana, pp. 174-175; Cincinnati BD 1860.

DES COMBES, 

Portrait painter. A German itinerant artist who traveled through eastern Ohio in 1822 and was in competition with Thomas Cole at St. Clairsville and Zanesville. At the latter place the two arrived at a truce by agreeing not to criticize each other's work. The only known example of his painting is Portrait of General Herrick at the Muskingum Philosophical and Historical Society, Zanesville. Dunlap relates that Des Combes gave up painting to become a preacher in Lancaster, Ohio.


DEWEY, JULIUS E. (c.1831-?)

Artist residing in Cincinnati, Ohio, 1857-60. It is quite probable that he was a photographer or ambrotypist.

Cincinnati CD, 1857-60; 8 Census (1860), Ohio, 25:234, quoted in DAA.

DILLE, JOSEPH H. (1832-1918)

Portrait, landscape, and still life painter. Dille was born near Cleveland, Ohio, and apparently practiced painting there before going to Fort Wayne, Ind., in 1854. He worked in Goshen, Ind., 1856-65; Fort Wayne 1877-1910; and Amelia, Ohio, c.1910-18. He died in Amelia on Oct. 19, 1918.

Peat, Pioneer Painters of Indiana; Bartholomew, Pioneer History of Elkhart County, Indiana; Midwest Museum Quarterly, Apr. 1955, 15:10.

DILLON, CHARLOTTE E.

Portrait and landscape painter working in Cleveland 1857-59. She is not listed in Cleveland City Directory 1860.
DOLPH, JOHN HENRY (1835-1903)

Genre, still life, animal painter, who painted few portraits. Born in Fort Ann, N. Y., Dolph began his career as a portrait painter in Detroit in 1857. He moved to Cleveland in 1860 and by 1865 was working in New York. He studied for five years in Antwerp and Paris and after 1875 became well known as a painter of cats and dogs.

Obit., Art Annual, 1903; CAB; Clement and Hutton; Cowdrey, NAD; Cleveland CD 1861; Helen Ellis, Notebook, "Artists in Detroit Before 1860," Burton Hist. Coll., Detroit.

DORFEUILLÉ (D'ORFEUILLÉ, DORFEL), JOSEPH (1791-1880)

Landscape painter, illustrator, natural scientist, and museum director. Dorfeuillé was probably born in Louisiana. He worked in St. Louis 1817-18 before coming to Cincinnati c.1820. A colleague of James J. Audubon at the Western Museum, his deep scientific curiosity directed his attention towards research in the natural sciences. After he became the proprietor of the Western Museum in 1823, he seems to have given up the creative arts except for the drawing of scientific illustrations. It was under his administration that the artists Auguste Hervieu and Hiram Powers designed and built the famous spectacle "Dante's Hell," for the Western Museum. He went to New York about 1838, where he died in Brooklyn, July 24, 1840.


DOUGLAS

Painter working in Canton 1859-60.

Canton CD 1859-60.

DOUGIASS (DOUGLAS), ALONZO (c.1815-1886)

Portrait and landscape painter. Born in the District of Columbia, Douglass came to Cincinnati in 1828. He established himself quickly by executing portraits of the famous debaters of religious issues, Robert Owen and Alexander Campbell. He apparently worked in the South sometime during the period 1834-37, which obtained
for him the nickname "Georgia Goulas." He had resumed painting in Cincinnati before 1841 but after 1848 was employed as a bank clerk. An obituary notice in the Boston Transcript, April 5, 1886, described him as a "ripe scholar, accomplished musician, and excellent painter," who died "last week in Louisville, Ky." He exhibited two paintings, including one landscape at the Cincinnati Academy in 1841.

Cincinnati CD 1829-48; Cist, 1841, p. 139; Cist, 1851, p. 122; Rec. HPSO; Boston Transcript, Apr. 5, 1886 quoted by DAA.

DUNBAR, GEORGE, SR.

Portrait, sign, and ornamental painter working in Canton 1817-23. He is represented in the Massillon Museum.

Knittle, p. 40; Rec. Massillon Museum, Massillon.

DUNBAR, GEORGE, JR.

Sign and ornamental painter and decorator of fancy chairs who may have painted easel paintings in Canton c.1833.

Knittle, p. 40.

DUNBAR, J. E.

Painted Portrait of Judge Hannah in the collection of the Ohio State Museum, Columbus.

Rec. OHS.

DUNCANSON, ROBERT S. (1820-1872)

Landscape, portrait, and genre painter. Duncanson was born to a negro mother and a Canadian Scottish father in New York State. He lived with his father in Canada until he was twenty, then moved to his mother's home in Mount Healthy, near Cincinnati. In 1842, he exhibited three paintings copied from prints, and in 1845, after working with other Cincinnati artists, exhibited five paintings at the Firemen's Fair. In the winter of 1845, he made the first of many trips to Detroit. There, his success encouraged him to return in 1848-49, 1853, and 1872. About 1850 Nicholas Longworth aided Duncanson with a commission to paint murals at "Belmont," the Longworth home (now the Taft Museum). Duncanson went to Europe in 1853 with William Sonntag, profiting greatly from the association and the trip. Upon his return,
Duncanson established a permanent studio in Cincinnati but traveled extensively seeking suitable subjects for landscapes. He made a second trip to Europe, 1863-66, and a trip to Scotland in 1871. During a visit to Detroit in 1872, Duncanson suffered a mental and physical breakdown; he died Dec. 21, 1872.


DUNN, JOHN GIBSON (c.1826-1858)

Genre and religious painter, doctor and poet. Born in Lawrenceburg, Ind., Dunn studied painting with Jacob Cox in Indianapolis in 1843. The following year he entered a medical college in Cincinnati where he obtained a degree in 1846. After a tour of service in the Mexican War, he returned to Indianapolis to paint in 1851. For several months he shared a studio with Jacob Cox in Cincinnati. An eccentric genius, he divided his time between medicine, painting, poetry and mechanical inventions. He died in New Orleans in the spring of 1858. Today his only known work, The Temperance Pledge (1851), is in the collection of the John Herron Art Museum, Indianapolis.

Burnett, Art and Artists of Indiana, p. 62; Peat, Pioneer Painters of Indiana, p. 66.

EATON, JOSEPH ORIEL (1829-1875) A.N.A.

Portrait, genre, and landscape painter. Born in Newark, Ohio, Eaton ran away from home at seventeen to become an itinerant painter in Indiana. In Indianapolis he was aided and encouraged by Jacob Cox. Eaton moved to Cincinnati in 1846, where he came in contact with James Beard, Thomas B. Read, and Worthington Whittredge. The most popular painter in Cincinnati, he is alleged to have earned $50,000 during his seventeen years in Cincinnati. After 1863, Eaton painted many landscapes in the northeastern states and was especially noted as a painter of children's portraits in New York City. He died in Yonkers, N. Y., Feb. 7, 1875. Examples of his work are to be found in the major museums of the United States.

Peat, Pioneer Painters of Indiana; DAB; Ford and Ford, p. 240; Cist, 1851, p. 126; Indianapolis News, Feb. 14, 1879; Trans. WAU 1847, 1848, 1850; Rec. WAU 1849; Cat. Great Western Sanitary Fair, Cincinnati, 1863; Cat. CAFA 1868; Cat. Laura 1896.
ECKSTEIN, FREDERICK JOHN (1775-1852)

Sculptor, painter, and drawing master. He was born in Germany, son of Johann Eckstein, Historical Painter and Sculptor to Frederick the Great, of Prussia. The Eckstein family immigrated to Philadelphia in November, 1794, where the father and son worked as sculptors. Both helped to found the Pennsylvania Academy of Fine Arts. Frederick, the son, worked in Philadelphia and Lancaster, then opened an academy for young ladies in 1818 at Harmony, Pa. He moved to Wheeling, W. Va. in 1820, to Charleston, Va. (now W. Va.) in 1822 and to Cincinnati in 1823. After teaching for a short time in the Bailey School for Young Ladies, Eckstein tried to organize a Cincinnati Academy of Fine Arts. This functioned briefly in 1828 but died from lack of support. Auguste Hervieu and Joseph Bush also taught at the school. After the Academy failed, Eckstein and his wife opened a boarding school for young ladies in Cincinnati. In 1830 he went to Frankfort, Ky., to teach, and in 1832 at the request of Governor Metcalfe, Eckstein established a school in Millersburg, Ky. He also taught at Augusta, Ky. before returning to Cincinnati in 1838. The sculptors Hiram Powers and Shubael Clevenger began their instruction with him. He died Feb. 10, 1852 and was buried almost without notice.

Smith, "Frederick Eckstein, The Father of Cincinnati Art," Bul. HPSO, Oct. 1951, 9:266-82; DAB; Cincinnati National Republican, Jan. 4, 1826; Drake and Mansfield, p. 48; Cincinnati Chronicle, Mar. 15, Oct. 4, 1828; Cincinnati Gazette, Apr. 9, 1828; Cincinnati CD 1825, 1829.

EDMONSON, EDWARD, JR.

Portrait and still life painter. Born in Dayton of Quaker parents, Edmonson did so poorly at his father's trade, tinsmithing, that he turned to art. He was painting in Dayton in 1859, and in Fort Wayne, Indiana, in 1863. In 1866 he exhibited six still-life paintings and one portrait with the Associated Artists of Cincinnati. His Portrait of President Garfield hangs in the Odd Fellows Hall, Dayton, and Portrait of George W. Wood, first mayor of Fort Wayne, Ind., is in the Fort Wayne Historical Museum.

Ohio BD 1859; Clark, p. 456; Peat, Pioneer Painters of Indiana, p. 113; Cat. AAC 1866; Midwest Museum Quarterly, Apr. 1955, 15:10.

EDWARDS, CLEMENT R. (c.1820-1898)

Portrait and landscape painter. Born at Woodston, N. J. to Quaker parents, Edwards moved with the family to Cincinnati in 1830. After two years as apprentice to a sign painter, he took
up portrait painting and in 1840 opened his own studio. He exhibited a copy of a religious painting at the Cincinnati Academy in 1839, three portraits in 1841, and four portraits in 1842. About 1843 he went to New Jersey and Pennsylvania to paint but was back in Cincinnati by 1846. Enlisting in the service during the Mexican War he fought in many battles, was wounded, and discharged. He returned to Cincinnati, and resumed his painting. In 1856 he moved to Kentucky where he spent the rest of his life as an artist and gentlemen farmer.

Whitley, p. 662; Ohio BD 1853; Cist, 1851, p. 126; Cat. CAFA 1839, 1841; Cat. SPUK 1842.

FETSCH (PFETSCH), CARL P. (1817-1899)

Portrait painter. He was born in Blankenburg, Germany, and immigrated to the U. S. before 1843. Fetsch painted in New York until 1855 when he moved to Cincinnati. The following year he established a studio in New Albany, Ind., where he worked until 1870; thereafter, he lived in Indianapolis.

Peat, Pioneer Painters of Indiana; Cowdrey, NAD.

FLAGG, JARED BRADLEY (1820-1899) N.A.

Portrait and religious painter. Born in New Haven, Conn., Jared was the younger brother of George W. and Henry C. Flagg. After graduating from Trinity College, Hartford, he took up painting, studying with his brother George and his uncle Washington Alston. At seventeen he exhibited at the National Academy. Working in Newark, N. J., in 1839, he moved to Cincinnati in 1840. His work was well received and two of his portraits were exhibited at the Cincinnati Academy in 1841. Flagg returned to Hartford about 1842 and shortly thereafter moved to New York City. He was ordained a priest in the Episcopal Church in 1855 but resumed his painting career in 1863. He died in New York City, Sept. 25, 1899.

Tuckerman, p. 408; DAB; Clement and Hutton; Cowdrey, NAD; Cowdrey, AAU; Cist, 1841, p. 141; Cat. CAFA 1831.

FOWLER, TREvor Thomas (c.1809-after 1869)

Portrait and genre painter. He exhibited at the Royal Academy, London, in 1829, and at the Royal Hibernian Academy in Dublin 1830-35. Fowler immigrated to New York in 1836 and exhibited at the National Academy 1837-38. He was at New Orleans in 1840 but left for Europe in 1842. After studying in Paris, he exhibited
in Dublin in 1843-44. Back in New Orleans in the fall of 1844, he resumed portrait painting and two years later had a studio in Cincinnati. Continuing to travel extensively, he returned to Cincinnati in 1851. After 1854 he lived in the Philadelphia area except for a trip through Kentucky in 1859. He frequently exhibited at the Pennsylvania Academy. One of his paintings was purchased by the Western Art Union for distribution in 1850.

Thieme-Becker; Graves, Dictionary of Artists in London Exhibitions; Strickland, Dictionary of Irish Artists; Cowdrey, NAD; Rutledge, PA; Del Gado-WPA; Cincinnati CD 1846, 1851; FARL.

FRANKENSTEIN, ELIZA

Amateur landscape painter. Youngest sister of John P. and Godfrey N. Frankenstein, she often accompanied her brother Godfrey on his sketching trips. She was also an amateur botanist and musician.

Martin, "City of Springfield," History of Clark County, pp. 493-94; Biographical Record of Clark County, Ohio, p. 818.

FRANKENSTEIN, GEORGE L.

Portrait and landscape painter. Born in Germany, the younger brother of John P. and Godfrey N. Frankenstein, George came to America with the family in 1831. While growing up in Cincinnati, he learned the technique of painting from his brothers. In 1849 he assisted his brother Godfrey in painting a panorama, The Falls of Niagara. After 1875 he lived in New York City where he worked as an artist and journalist.


FRANKENSTEIN, GODFREY N. (1820-1873)

Landscape and portrait painter, occasional sculptor. Born in Germany, Sept. 8, 1820, Godfrey was the brother of John P., George L., Gustavus, Marie, and Eliza Frankenstein, all of whom became artists. He came to Cincinnati with his parents in 1831, and after a year's apprenticeship to a sign painter, he opened his own business. This kind of painting soon gave way to portraiture and landscape. In 1839, at the first exhibition of the Cincinnati Academy, he exhibited eleven landscapes and two portraits. Two years later he was able to exhibit twelve additional paintings. Personally popular, and professionally respected as a young painter, in 1840 he was elected president of the Cincinnati
Academy of Fine Arts. About this time he visited Niagara Falls; for the next twenty years this subject occupied most of his time, summer and winter alike. Other favorite subjects were the White Mountains of New Hampshire and the countryside around his home. Having produced more than 100 paintings of the Niagara in all its aspects, Godfrey painted a great panorama of the scene. It toured the country and proved a great success. In 1867, accompanied by his younger brother Gustavus, Godfrey visited Europe painting landscapes in England and Switzerland. He died in Springfield, Feb. 24, 1873.

Martin, "City of Springfield," History of Clark County, Ohio, pp. 493-96; Cist, 1841, p. 141; Cist, 1851, p. 125; Cincinnati CD 1840-1849, 1857; Springfield CD 1852, 1863, 1873; Cowdrey, NAD; Rutledge, PA; Cowdrey, AAU; Severance, "The Niagara in Art." Pub. of Buffalo Hist. Soc., 1911, 15:154-5; Harper's New Monthly Mag., Aug. 1853, pp. 289-305; Cat. CAFA 1839, 1841; Cat. SPUK 1842; Cat. 1st Exh. WAU 1847; Trans. WAU 1850; Trans. AAU 1845, 1847, 1849.

FRANKENSTEIN, GUSTAVUS

Amateur landscape and marine painter. Probably born in Germany, Gustavus was the youngest of the Frankenstein brothers. He came to this country with his parents in 1831, grew up in Cincinnati and moved with his family to Springfield in 1849. While teaching in a girls' school, he assisted his brother Godfrey in painting a panorama of Niagara Falls. He was better known as a mathematician and scientist than an artist.

Martin, "City of Springfield," History of Clark County, Ohio, pp. 493, 496; Springfield CD 1863; Biographical Record of Clark County, Ohio, p. 818.

FRANKENSTEIN, JOHN PETER (1817-1881)

Sculptor, portrait, and historical painter. Born in Germany, John was the oldest of the six Frankenstein children. Arriving in Cincinnati with the family in 1831, he began painting portraits the next year at the age of fifteen. He studied sculpture with Hiram Powers, meanwhile developing rapidly as a portrait painter. Although he established a studio in Philadelphia in 1834, during the next ten years he frequently visited Cincinnati, New York, and Kentucky. William H. Seward became his patron and close friend. Unfortunately, Frankenstein's high-strung temperament alienated many clients and his work, although sometimes appreciated, was not well patronized. An introvert by nature, in 1864 he expressed his feelings in a pamphlet, American Art: Its Awful Altitude. A Satire. He moved to New York City
about 1875 where he died a poverty stricken recluse, April 16, 1881.

Dwight, "John P. Frankenstein," Museum Echoes, July 1954, 27: 51-3; Martin, "City of Springfield," History of Clark County, Ohio, pp. 493-6; Cincinnati CD 1836, 1840, 1845-46, 1851, 1856-60, 1861; "The Miserable End of the Life of John Frankenstein," New York Times, Apr. 17, 1881; Cist, 1841, p. 140; Cist, 1851, p. 123; Rutledge, PA; Cowdrey, NAD, AAU; Cat. CAFA, 1839, 1841; Cat. SPUK, 1842; Rec. WAU, Oct. 1849, Apr. 1850

FRANKENSTEIN, MARIE

Amateur painter, modeler, and school teacher. Born in Germany, Marie came with the family to Cincinnati in 1831. About 1849 she became an elementary school teacher in Springfield where she was still teaching in 1881.

Martin, "City of Springfield," History of Clark County, Ohio, p. 496; Biographical Record of Clark County, Ohio, p. 818.

FRANKS, FREDERICK

Portrait and landscape painter, museum proprietor. Franks was the fictitious name adopted by Nacht Och Dagg to escape from Sweden into political exile. He studied in Dresden and Munich, Germany, before coming to America, where he settled in Cincinnati in 1825. After establishing himself in the portrait field, Franks opened a picture gallery in 1828 to compete with the Western Museum and Letton's Art Gallery. His taste, which ran to the depiction of imps, devils, and goblins of the infernal regions, was nick-named the "Hell-Breughel" school by his students. The gallery featured a "Chamber of Horrors" equipped with demons and ghastly waxed figures against dramatic back-drops. Several artists found employment over the years repainting the scenery with added horrors to rekindle public interest. About 1836, he combined operations with the Western Museum. Franks also operated a painting studio in which he instructed Minor K. Kellogg, James H. and William H. Beard, Daniel Steele, John Tucker, William H. Powell, and Thomas Buchanan Read. Some of Franks' works were exhibited under the name Frank Dagg.

Cincinnati CD 1825-59; Ford and Ford, pp. 237-8; Greve, Centennial History of Cincinnati, 1:643; Whitley, p. 669; Cat. Laura 1896.

FRY, BENJAMIN J.

Landscape painter. Fry was working in Cincinnati in 1841 when he
exhibited a painting at the Cincinnati Academy.

Cat. CAFA, 1841

GARRETT, JOHN W. B.

Portrait painter. Garrett worked in Cincinnati in 1853 after which he went to Memphis. His success there encouraged him to build a studio for painting, but the following year he was back in Cincinnati. He was in New York and Brooklyn in 1857-58, when he exhibited at the National Academy. One of his paintings, A Lady of Alabama, suggests that he had painted in the deep south at an earlier date.

Cincinnati CD 1853, 1855; Cowdrey, NAD.

GENGEMBRE, SOPHIE - See Sophie Anderson.

GENIN, SYLVESTER (1822-1850)

Historical and portrait painter. Genin was born in St. Clairsville, Jan. 22, 1822. An exceptional youth, he began painting very early, producing original historical paintings which, though crude, were criticized in New York for being copies; his critics assumed that no young artist could produce such compositions. John Trumbull was impressed by his works but advised him to study and practice law and make historical painting an avocation. Genin's health was impaired by injuries received in 1842 when his horse and buggy overturned. At that time he suffered a concussion, and subsequent dental operations necessitated by the accident further weakened him. In 1848, his brother Thurston died of consumption. The following year, Genin, also suffering from consumption, moved to the Island of Jamaica. He died on Apr. 4, 1850, at Kingston. Among his works, most of which were of a large size, were three self portraits at age seventeen, twenty, and twenty-seven.

Genin, Selections from the Works of the Late Sylvester Genin, Esq.; Tuckerman, p. 493; Clark, p. 462; Fielding, pp. 135-6; Obit., St. Clairsville Chronicle, May 10, 1850.

GINGEMBRE, W. J.

Painted Portraits of Mr. and Mrs. David Loring in Cincinnati.

Cat. Laura 1896.
GLESSING (GLEISING), THOMAS B. (1817-1882)

Landscape, portrait, and theatrical scene painter. Born in London, England, Glessing came to America for a short visit about 1827 and later returned to stay. He painted scenery for a Philadelphia theatre in 1846 and the following year probably traveled to the West to paint his landscape, Cincinnati in 1847. His address in 1850 was Philadelphia, but he was living and painting in Cincinnati again in 1859 and 1860. After that, Glessing moved to Indianapolis where he worked for the Metropolitan Theatre until 1873. Later he worked in Boston and New York. In addition to his painting of Cincinnati, now in the Historical and Philosophical Society, he left many landscapes of scenes in and around Indianapolis.

Peat, Pioneer Painters of Indiana; Burnet, Art and Artists of Indiana, pp. 69-72; Cincinnati CD 1860-61; Philadelphia CD 1849-50; Rec. HPSO; 7th Census (1850), Pa., 53:153.

GODDEN, AMZI

Portrait painter. Godden was in Duncan Falls, Ohio, in 1846 when he painted portraits of the daughters of Robert Silvey. In 1853 he was working in Newark, where his portraits remain today in various families.

Rec. OHS; Ohio BD 1853.

GOLLMAN, JULIUS (? -1898)

Portrait painter. Born in Hamburg, Germany, Gollman came to the U. S. before 1848 when he was working in Cleveland. Sometime after 1850 he moved to New York City where he exhibited at the National Academy in 1852, 1853, 1856, 1860. In 1858 he returned to Cleveland to do a special commission, a group portrait entitled An Evening at the Ark. He was also in the city in 1872. Gollman returned to Germany, and died in Berlin, Aug. 5, 1898.

Thieme-Becker; Rose, Cleveland, The Making of a City; Benton, Cultural Story of an American City, Cleveland, 3:30, 62; Cowdrey, NAD; Ohio BD 1859; Cleveland CD 1872; Rec. WRHS.

GORBETT (GORBUT, GORBET), WILLIAM B.

Portrait and landscape painter. Gorbett was born in Pennsylvania c.1832 and in 1850 was living in Versailles, Ky., where his sister or wife, May Gorbut was also an artist. He worked in Cincinnati in 1859-60 as a landscape and portrait painter. In 1867-70 he
painted in Louisville where he was in partnership with an artist named Alcan.

Whitley, p 678; Cincinnati CD 1860; 7 Census (1850), Ky., quoted in Whitley.

GRAZIANI, ________

Landscape painter. He exhibited and sold two landscapes at the Western Art Union in 1849 and eight paintings in 1850. Graziani does not appear in any local or national reference work but he may be the same man as Charles Gragliani, an Italian living in Newport in 1850.

Trans. WAU 1849, 1850.

GREENER (GROENER), THOMAS

Artist living at 16 E. Fourth St., Cincinnati, 1856.

Cincinnati CD 1856.

GREGORY, JOSEPH

Portrait painter. Gregory was working in Cleveland in 1846 when he painted Portrait of Mr. and Mrs. Benjamin Rouse. According to Rose, he was still in Cleveland in 1848, but his name does not appear in the directory for that year.

Benton, Cultural Story of an American City, Cleveland, 3:62; Rose, Cleveland, The Making of a City, p. 212; Rec. WRHS.

GRIGGS, ________

Portrait painter at Cincinnati in 1853.

Ohio BD 1853.

GRISWOLD, CASIMIR CLAYTON (1834-1918) N.A.

Landscape painter and wood engraver. Younger brother of Victor M. Griswold, Casimir was born in Delaware, Ohio and studied engraving in Cincinnati. He went to New York in 1850 with his employer, but soon became interested in painting landscapes. After 1857 he exhibited regularly at the National Academy. In 1870 he went to Rome to live for several years but returned to this country, where he
Griswold, Victor Moreau (1819-1872)

Landscape and portrait painter. Born April 14, 1819, at Worthington, Griswold first studied law, but abandoned that profession to become a portrait painter. He studied painting in nearby Columbus with William Walcutt c.1842. Eight of his landscapes were purchased by the Western Art Union in 1848 and six more in 1849. He also exhibited at the American Art-Union in New York City. Some of his painting subjects suggest that he may have taken a trip to California. Griswold became a professional photographer at Tiffin in 1851. Two years later he moved to Lancaster, Ohio, where he invented and manufactured the ferrotype plate. In 1861 he moved his operation to Peekskill, N. Y. where he died June 18, 1872.

Wiseman, Centennial History of Lancaster, Ohio, pp. 248-50; Trans. WAU 1848, 1849; Bul. AAU, Dec. 1850; Cat. AAU Auction, Dec. 1852; Cowdrey, NAD.

Groenland, Hermann W. (7 - after 1881)

Portrait, landscape, marine, and still life painter. Groenland worked in Cincinnati 1844-81 with the exception of a period in 1857 when he was a partner of B. Delitisch in Cleveland. He painted Portrait of Louis Kossuth, the Hungarian patriot, while Kossuth was touring the U. S. in 1852. His painting The Pilgrims was exhibited at the Western Art Union in 1849 and three still life paintings were included in the First Exhibition of Artists of the French School, 1857, New York City.

Cist, 1851, p. 126; Cincinnati CD 1846, 1849, 1850, 1851, 1856, 1859; Cincinnati BD 1859-60; Cleveland CD 1857; Rec. WAU, Oct. 1849; Cat. Artists of the French School, 1857, New York City.

Gulick S. N.

A scenic artist at Columbus in November, 1854, who was about to leave for the East. Samuel W. Gulich, a scenic and fresco painter in Indianapolis, 1858-63, may be the same man.

WPA Annals of Cleveland; Peat, Pioneer Painters of Indiana, p. 232.
HAMMELL (HUMMELL, HAMMILL, HAMMIL), A. H.

Portrait, landscape, genre, and wildlife painter. Hammell came to Cincinnati about 1845 and continued working there through 1881 except for a short visit to Waynesville, Ohio in 1851. A versatile painter, Hammell painted many genre scenes as well as landscapes and studies of game. Ford speaks of him as being "well-remembered" in 1881, but little evidence of his work remains today. He exhibited in Cincinnati 1845, 1847, 1848, and 1866.

Ford and Ford, p. 240; Cat. Firemen's Fair 1845, Cincinnati; Cat. WAU 1847, (1st Exh.); Trans. WAU 1847, 1848; Cat. AAC 1866-67; Cist, 1851, p. 127.

HANES, JOHN

Artist working in Steubenville in 1856.

Steubenville CD 1856.

HANKS, JARVIS (JERVIS) F. (1799-)

Portrait, sign, and ornamental painter. A native of Pittsford, Otsego County, New York, Hanks enlisted at thirteen as a soldier in the War of 1812. In 1817 he accompanied his father to Wheeling, where he became an itinerant sign painter and occasionally taught school. After a visit to Philadelphia in 1823, he took up portrait painting, which he practiced along his route in eastern Ohio. His advertisements in Cleveland, in 1825, cited his willingness to undertake all kinds of painting. In 1826 Hanks visited Cincinnati where he assumed the title "Master" Hanks while practicing the art of cutting silhouettes. After touring southern Ohio, he returned to Cleveland in 1827 via Chillicothe and Circleville. At Painesville, he instructed James H. Beard in the rudiments of painting. Later in 1827 he moved to New York City where he lived intermittently during the next seven years, painting portraits and signs. He returned to Cleveland in 1836 where he settled permanently. Although he gained a reputation as a portrait painter, he continued to paint signs and teach school. In 1845 he formed a partnership with H. P. Hopkins, who appears to have been a sign and ornamental painter. In 1848 he was in partnership with a sign painter, one George Howlett. Hanks lived and worked in Cleveland until at least 1853. He exhibited at the National Academy in 1828, 1829, and 1834. Several of his portraits are in the collection of the Western Reserve Historical Society.

Dunlap, 3:241-2; Cleaveland Herald, Oct. 27, 1825; Knittle, p. 41; Tuckerman, p. 436; Cleveland CD and BD 1837-53; Cowdrey, NAD; Antiques, Mar. 1938, pp. 149-50; Rec. WRHS.
HANNA, ROBERT (REVEREND) (1789-1854)

Portrait painter, engraver, Methodist minister. Born in Campbell County, Va., May 28, 1789, Robert Hanna was a Methodist minister in addition to being a gifted lecturer, writer, painter and philanthropist. From 1816 until his death, he painted a great number of portraits in Virginia, North and South Carolina, Tennessee, and Ohio. Some twenty-one canvases are owned by his descendants. His portrait of Edwin Forrest, the eminent tragedian, is in a gallery in Philadelphia. Portraits of Mr. and Mrs. Benjamin Hanna and a painting of the Hanna home are in the Western Reserve Historical Society. A portrait of John Fox is at the Ohio State Museum, Columbus. Hanna died in Smyrna, Del., Sept. 25, 1854.

Rec. WRHS; Rec. OHS.

HARDING, CHESTER (1792-1866)

Portrait painter. Born in Conway, N. H., Harding began as a sign painter in Pittsburgh in 1817. The following year he moved his family to Paris, Ky., where his brother Horace, also a portrait artist, lived. Harding visited Cincinnati in Feb., 1820, but finding no portrait clients, continued downriver to St. Louis where he worked until 1821. Returning East, he stopped in Cincinnati and Chillicothe in 1821, where he painted portraits of Mr. and Mrs. John Woodbridge. After painting for two years in Massachusetts, Harding went to England in 1823 and enjoyed a great success in London. In 1826 he was back in Boston and in 1828 established a studio in Cincinnati. He traveled extensively, painting in Kentucky, New Orleans, Richmond, Washington, Baltimore, and Canada. In 1846 he made a second trip to Great Britain. The rest of his life was spent mainly in Boston where he died Apr. 1, 1866. There are many portraits by Harding scattered through southern and central Ohio, including Portrait of Joshua Reed Giddings, Ohio State Museum, Columbus, Portrait of Robert Hamilton Bishop, Miami University, Oxford, and Portrait of Daniel Webster, Cincinnati Art Museum.

Harding, My Egotistography; White, A Sketch of Chester Harding, Artist, Drawn by his Own Hand; DAB; Dunlap, 3:65; Tuckerman, p. 63; Cincinnati Gazette, Feb. 4, 1820; Cist, 1841, p. 140; Cowdrey, NAD; Cowdrey, AAU; Rec. Ross Co. Hist. Soc., Chillicothe.

HARDING, CHRISTOPHER

Portrait painter working in Cincinnati in 1846. He may have been the son of Chester or Horace Harding.

Cincinnati CD 1846.
HARDING, HORACE (1794-c.1857)

Portrait painter. Born in Conway, Mass., a younger brother of Chester Harding, Horace moved to Paris, Ky. c.1816. He worked in Vincennes, Ind., in 1820, and in Rochester, N. Y. as a portrait painter c.1821. He was in Cincinnati in 1834 and 1841, when he exhibited seventeen portraits at the Cincinnati Academy. In 1842 he was working in New York. He died about 1857 in Woodville, Miss.

Harding, My Egotistography; Peat, Pioneer Painters of Indiana, pp. 17-21; Ulp, "Art and Artists in Rochester," Rochester Hist. Soc. Pub. Fund Series, 1936, 14:30; Cincinnati CD 1834; Cat. CAFA, 1841; Cat. SFUK, 1842.

HARRIMAN, BENJAMIN

Portrait and sign painter working in Cincinnati in 1834.

Cincinnati CD 1834.

HAUBER, ______

Portrait painter. He worked in the Marietta area c.1824, where he painted crude portraits in oil using only red, black, and white.

Nye, "The Early Artists of Washington County," mss. 1911, OHS, Columbus.

HAWKINS, EZEKIEL C. (1808-1862)

Landscape, portrait and sign painter. Born in Baltimore, Hawkins was brought to Steubenville by his parents in 1811. A house and sign painter by trade, he did many landscapes around Steubenville and occasionally some portraits. He also had experience painting window shades. In 1829 he moved to Wheeling where he painted many portraits using a camera obscura for projecting the sitter’s image onto the canvas. He was a close friend of Samuel F. B. Morse from whom he learned the Daguerre process of picture making. He made his own camera and began making photographs. In 1843 he moved to Cincinnati where his studio became a rendezvous for artists. About this time he discovered the collodian process for making glass plate negatives. He died in Cincinnati, 1862.

Hunter, Pathfinders of Jefferson County, (Ohio), pp. 300-04; Knittle, p. 42.
HAWKINS, THOMAS

Coach and sign painter. A brother of Ezekiel C. and William Hawkins, Thomas worked as a sign and coach painter in and around Steubenville during the second quarter of the nineteenth century. Like his brothers, he may have painted portraits on occasions.

Knittle, p. 42.

HAWKINS, WILLIAM

Coach and portrait painter. A brother of Ezekiel C. and Thomas Hawkins, William made and decorated organs in addition to painting portraits. He was active in Jefferson County in 1830 where he painted portraits of Mrs. D. L. Collier and Mrs. Thomas Hoge.

Hunter, Pathfinders of Jefferson County, (Ohio), pp. 300-04; Knittle, p. 42.

HAYS, BARTON STONE (1826-1914)

Portrait, animal, and still life painter. Hays was born at Greenville, Ohio, Apr. 5, 1826, where he began painting as a youth. About 1850 he moved to Wingate, Ind., and during the next eight years painted in the areas of Attica and Crawfordsville. He was working in Indianapolis 1858-70 and 1874-83. During the intervening years, 1871-73, he was at Cincinnati. He died at Minneapolis, Minn., Mar. 14, 1914. In addition to his many easel paintings, Hays produced a large panorama depicting scenes from Uncle Tom's Cabin.

Burnet, Art and Artists in Indiana; Clark, p. 465; Peat, Pioneer Painters of Indiana.

HEADE, WILLIAM P. (1815- ? )

Artist who was born in Ohio and living in Cincinnati in Sept. 1850.

7 Census (1850), Ohio, 20:359, quoted in DAA.

HEART, JONATHON (CAPTAIN, U.S.A.)

Amateur artist who as an officer stationed at Fort Washington, Cincinnati, was responsible for the only existing view of the fortification.

Rec. Wähl 1849.
HEINE, SEBASTIAN

Landscape painter. Heine painted two views of the Cleveland Public Square in 1839. Although he continued painting landscapes, portraits, and signs in Cleveland until 1864, no other works have been attributed to him. In 1845-46 Heine and Louis B. Chevalier operated a sign and ornamental studio. In 1861 the city directory listed his occupation a pavior.

Rec. WRHS; Cleveland BD 1845-46 (Adv., p. 147); Smart, Folk Art of the Western Reserve, pp. 145-48; Cleveland CD 1861.

HELF, T.

Landscape and genre painter. Four paintings by Helff were purchased by the Western Art Union for distribution in 1850. Since the vast majority of pictures purchased by the Union were by artists working in the Cincinnati area it is a large possibility that Helff was painting in Ohio.

Trans. WAU 1850.

HERBERT, LEWIS

Artist in Cincinnati in 1857.

Cincinnati CD 1857.

HERKOMER, MRS. L.

Portrait painter, living in Cleveland, 1857. She was probably the wife of Lorenz Herkomer, a wood engraver in Cleveland.

Cleveland BD 1857.

HERVIEU, AUGUSTE

Portrait, historical, genre and miniature painter. A French political refugee, Hervieu was in England in 1819 and at Lille, France in 1825, where he was member of the Société des Beaux-Arts. In England he met the Trollope family in 1827, and the following year sailed with them to the U. S. He went with Mrs. Trollope to join Frances Wright's colony at Nashoba, Tenn., but decided to work in Memphis. Later that year he moved with the Trollopes to Cincinnati. He taught at Eckstein's Cincinnati Academy for a short time in Mar. 1828, but disagreed with Eckstein over disciplinary measures and left to open his own school. His painting Lafayette's Landing at
Cincinnati was one of the few successful features of Mrs. Trollope's bazaar. When the Trollope family moved to the East, Hervieu accompanied them and in 1831 returned to England. There, he illustrated Mrs. Trollope's famous book *Domestic Manners of Americans* (1832). Little is known of his later career except that he was in Vienna in 1837, and that he continued to exhibit in London until 1858. Three of Hervieu's water colors are in the collection of the Cincinnati Art Museum and his painting, *Capture of Daniel Boone's Children and the Galloway Children by Indians*, is at the Historical and Philosophical Society, Cincinnati.

Thieme-Becker; DAB; Trollope; Cincinnati Chronicle, Mar. 15, 1828; Cincinnati Gazette, Apr. 9, 1828; Cincinnati Chronicle and Literary Gazette, July 10, 1830, Western Monthly Review, Feb. 1830.

HETFIELD, MRS. E. H.

Portrait painter and ambrotypist. Mrs. Hetfield worked in Cleveland as a portrait painter in 1857, and the following year established an ambrotype and portrait gallery in Mt. Vernon. She continued to advertise as a portrait painter.

Cleveland BD 1857; Mt. Vernon CD 1858.

HICKS, C. N.

Landscape painter working in Cleveland who painted the Columbus Street Bridge, 1835, now in the Western Reserve Historical Society.

Rec. WRHS.

HITE, GEORGE HARRISON (c.1817-c.1880)

Portrait and miniature painter. Born in Urbana, Ohio, Hite originally worked as a sign painter, but was doing miniatures in Charleston, S. C., in Nov. 1835. He returned to Urbana as a portrait painter before 1845. He lived in New York City, 1839-57 except for frequent trips to Ohio and various southern towns. During these years he exhibited regularly at the National Academy of Design.

Clark, p. 466; Whitley, p. 695; Rutledge, *Artists of Charleston*; Cowdrey, NAD; Antiques, Mar. 1932, 21:152.

HOLLOWELL, DEIMONT L.

Portrait painter, working in Cincinnati in 1846.
Cincinnati CD 1846.

HOPKINS, H. P.

Sign painter who was in partnership with Jarvis Hanks in Cleveland 1845-46 and who may have done portraits in connection with their business.

Cleveland BD 1845-46, 1857; Cleveland CD 1848, 1853.

HOPKINS, M. W.

Portrait painter and teacher of theorom painting. Hopkins was a teacher of "Poonah" at Richmond, Va., in 1829. He was in Cincinnati in 1844 where his advertisement invited the public to examine specimens of his portraiture.

Cat. Richmond Portraits, Valentine Museum, Richmond, 1949; Cincinnati CD 1844.

HOWARD, E. D.

Portrait painter. He was active in Warren, Ohio c.1849, when he painted members of the Sutliff family. In 1880 he was painting at Cleveland.

Rec. WRHS; WPA Annals of Cleveland.

HOWE, ORVILLE (1832- ? )

Artist born in Ohio and living in Columbus in Sept. 1850.

7 Census (1850), Ohio, 15:570 quoted in DAA.

HOWLETT, GEORGE

Sign painter who was in partnership with Jarvis Hanks in Cleveland, 1848-51 and may have painted portraits in connection with their business. In 1857 he was painting houses and signs.

Cleveland BD 1848-49, 1850-51, 1857.

HUBBELL, J. H. (c.1822- ? )

Portrait painter. Hubbell was working in Hamilton in Jan. 1845
when the newspaper reported that he "has taken several faces which are immediately recognized."

Hamilton Intelligencer, Jan. 16, 1845.

HULSE, C. J.

Landscape and "fancy" painter. Hulse came to Cincinnati before 1845, when he exhibited a painting entitled The Lovers at the Firemen's Fair. He was still working in Cincinnati in 1851 when at least eight prominent citizens owned paintings by him. He was probably the brother of Jesse Hulse.

Cat. Firemen's Fair 1845, Cincinnati; Cist, 1851, p. 127.

HULSE, JESSE

Landscape and "fancy" painter. Probably the brother of C. J. Hulse, Jesse came to Cincinnati before 1845. He exhibited a landscape at the Firemen's Fair of 1845 and one of his works was exhibited at the Western Art Union in 1847. He was still painting in Cincinnati in 1851, when seven Cincinnatians owned examples of his work.

Cat. Firemen's Fair 1845, Cincinnati; Cist, 1851, p. 127; Cat. 1st Exh. WAU 1847.

HUMPHREY, JOSIAH

Teacher of drawing and painting. He taught at the Cleveland Female Seminary and operated a studio in the city for several years during the period 1855-60.

Benton, Cultural Story of an American City, Cleveland, 3:28; Cleveland CD 1855-57.

HUMPHREY, MARIA HYDE

Landscape and theorem painter. An amateur painter in Norwalk about 1839, she taught theorem painting at the Norwalk Seminary after 1840. Three of her paintings were in the collection of the late Rhea Mansfield Knittle, Ashland, Ohio.

Rec. WRHS; Lipman and Winchester, Primitive Painters in America, p. 174; Antiques, Jan. 1946, 49:35.
IMMEGRUN, F.

Portrait painter in Cincinnati in 1856.

Cincinnati CD 1856.

JACOB, L. R.

Portrait painter. Jacobs exhibited at the National Academy while living in Brooklyn, N. Y., 1852-56. In 1859 he went to Cincinnati where he painted for three years, one of his works being Portrait of Thomas H. Yeatman (1860). He was in Chicago in 1866. A letter of Mrs. W. H. Miller to D. H. Wallace, New Carlisle, May 6, 1855, states: "Dr. and Mrs. W. H. Miller of New Carlisle, (Ohio) own his 1867 portrait of Lincoln, said to be a replica of his earlier life portraits painted when Jacobs was a neighbor of Lincoln in Springfield (Ill.)."

Cowdrey, NAD; Cincinnati CD 1859-61; Chicago CD 1866-67; Coll. Mrs. Schlie, Cincinnati; Letter of Mrs. W. H. Miller to D. N. Wallace, New Carlisle, May 6, 1855, quoted in DAA.

JENKS, B. W.

A portrait painter from New Orleans, Jenks worked in Cincinnati in 1840 and later in Charleston, W. Va., with Worthington Whittredge. When he exhibited work at the Cincinnati Academy in 1841, he lived in Louisville, but the following year he moved to Cincinnati and exhibited four paintings at the Society for the Promotion of Useful Knowledge. In 1843 he was back in New Orleans and began working there winters while spending summers at White Sulphur Springs, Va.


JERROLD, DOUGLAS E.

Animal painter. Born in England, he was the son of author Douglas Jerrold of London. While seeking his fortune in the U. S. in 1857, Jerrold was stranded in Zanesville and painted Dignity and Impudence, a copy of Landseer's painting, to raise funds.

Cat. Zanesville Industrial Exposition, 1873.
JOHNSON, JONATHON EASTMAN (1824-1906) N.A.

Genre and portrait painter. He was born in Lowell, Me., and grew up in Augusta, his father being secretary of state. After trying lithography, he worked in crayon portraiture 1841-49 in New England. He studied abroad 1849-55 at Dusseldorf and the Hague, where he was known as the "American Rembrandt." Johnson painted in Wisconsin 1856-57 and in Cincinnati in 1858. He settled permanently in New York about 1859. Examples of his work produced in Cincinnati include Portrait of Mary J. Fisher, Portrait of Edmond Dexter, and Portraits of Mr. and Mrs. Henry Hanna, now in the collection of the Cincinnati Art Museum.

Baur, An American Genre Painter: Eastman Johnson, 1824-1906; DAB; Cowdrey, NAD; Cowdrey, AAA; Rutledge, PA; Rec. CAM.

JOHNSTON (JOHNSON), JOHN R.

Historical, portrait, and landscape painter. Born in Ohio, Johnston was painting in Cincinnati in 1842. He studied with Frederick Franks and shared his teacher's taste for the grotesque. Two of his best historical pieces were Starved Rock, representing the terrible legend of the upper Illinois River, and The Mouth of Bad Axe River. In 1848-49 he assisted Henry Lewis in painting his Mississippi Panorama. He was still working in Cincinnati in 1853; he painted in Baltimore 1857-72.

Cist, 1851, pp. 125-6; Cincinnati CD 1850-53; Pleasants, 250 Years of Painting in Maryland, p. 11; Antiques, Aug. 1937, 32:84; 7 Census (1850), Ohio, 20:656, and 8 Census (1860), Maryland, 5:504, quoted in DAA.

JOHNSTON, JOSEPH

Artist living in Cincinnati in 1844.

Cincinnati CD 1844.

JONES, CRAIG

Landscape painter. He exhibited a painting at the Western Art Union which was purchased for the 1847 distribution. Since most of the art works purchased by the Western Art Union came from artists working in or near Cincinnati, it is probable that Jones worked in Ohio.

Trans. WAU 1847.
JUDAH, HARRIET BRANDON (1808-1884)

Painter born at Pequot, Ohio, July 4, 1808, and died at Vincennes, Ind., June, 1884.

Burnet, Art and Artists of Indiana; Clark, p. 470.

KAMPING, JOHN

Artist who had a studio at Fourth and Walnut in Cincinnati in 1858.

Cincinnati CD 1858.

KELLOGG, MINOR KILBOURNE (1814-1889)

Portrait and miniature painter. Born in Manlius Square, N. Y., Kellogg was brought to Ohio as a child in 1818. A few years later his family moved to the Robert Owen community, New Harmony, Ind. There young Kellogg met many artists and was encouraged to sketch. When the New Harmony adventure failed, the Kellogg family settled in Cincinnati. Minor took lessons in painting from Frederick Franks; meanwhile he developed considerable skill as a musician. In 1833 he started east as an itinerant painter, passing through Dayton, Troy, Piqua, Xenia, and on to Boston. He returned to Cincinnati in 1838 and exhibited seven works at the Cincinnati Academy in 1839. Kellogg's ability in portraiture attracted much attention, and he was commissioned to paint Andrew Jackson at the Hermitage in 1840. Afterwards he went to Italy to study in 1841-47. He was in Cincinnati in 1848; in New York City in 1851; again in Europe 1854-58; and in New Harmony, Ind. in 1860. Baltimore was his home 1867-70 and after that date he painted in Cleveland and Toledo. Kellogg obtained many important portrait commissions, including Presidents Van Buren and Polk, Chief Justice Taney, General Scott, and General Worth. His paintings were exhibited at the National Academy, Pennsylvania Academy, and Boston Athenaeum. Examples of his work are to be found in all the larger cities in Ohio. He died in Toledo, Feb. 18, 1889.

Thierne-Becker; Clark, p. 75; Cist, 1841, p. 140; Cist, 1851, p. 123; Callery, "Short Biography of Minor Kilbourne Kellogg," unpub. mss. CAM Library; Ford and Ford, p. 238; Letter of M. K. Kellogg to Elam P. Langdon, Hermitage, Tenn., Apr. 4, 1840, CAM Library; Cat. CAFA 1839, 1841; Cat. SPUK 1842; Cat. Firemen's Fair 1845, Cincinnati; Bul. AAU, Nov. 1851.

KEMPER, HENRY W. (1843-1889)

Portrait and landscape painter. Born in Thornville, Ohio, Kemper
began painting in Cincinnati in 1858 and resided there until 1864. For the next two years he traveled extensively through northern New York State and New England and as far west as Wyoming. In 1867 he married in Kentucky and brought his bride to Cincinnati. Four of his landscapes were exhibited with the Associated Artists that year. Kemper went to Venezuela in 1879 and upon his return, in 1881, opened a studio in Philadelphia. He was killed at Silver Mines, Mexico, Apr. 4, 1889.

Whitley, p. 708; Cincinnati CD 1858-64; Ohio BD 1859; Cat. AAC 1866-67; Cat. CAFA 1868.

KING, JAMES

Painted portraits of General and Mrs. Martin Smith. King was the son of James and Gerusha King, pioneers of the Western Reserve.

Rec. WRHS; Coll. Dr. J. J. Tyler, Warren, Ohio.

KOCH, GEORGE

Portrait painter at Cleveland 1857-59.

Cleveland BD 1857; Cleveland CD 1857-58; Ohio BD 1859.

KOEMPEL, HENRY J.

Portrait and historical painter. Koempel and Gerhardt Mueller opened a studio in Cincinnati in 1840. One of their major projects was the altar piece at St. Michael's Church about 1847. This was an adaptation of Guido's St. Michael. Koempel was still painting in Cincinnati in 1862.

Burnet, Art and Artists of Indiana, p. 65; Ford and Ford, pp. 240-1; Whitley, p. 709; Cincinnati CD 1850, 1852.

KREILING, DANIEL

Genre painter. Kreiling painted in the Marshallville area c.1860. His only known work is The Thanksgiving Dinner, now in the collection of H. W. Wales, Massillon, Ohio.

Rec. WRHS.

KYLE, JOSEPH (1798-1863) A.N.A.

Portrait painter who occasionally painted landscapes and genre
subjects. Born near Cincinnati at Ludlow Station in 1798, Kyle began painting professionally in 1823 at Cincinnati. He studied in Philadelphia under Thomas Sully and Bass Otis and afterwards set up a studio there in 1834. Kyle was a prolific painter and exhibited regularly at the Pennsylvania Academy during the next ten years. About 1847 he moved to New York City where he produced a large panorama of the Mississippi, which he advertised for sale the following year. Assisted by Edward H. May, Kyle exhibited a diorama representing Col. Fremont's route across the Rocky Mountains, in London in 1850. At this time he also conceived the idea of illustrating Bunyan's Pilgrim's Progress by panorama. Dallas of Philadelphia, Darley Duggan, and Church of New York, were to be assistants on the project. In 1851 he returned to New York City and completed this panorama, which was exhibited throughout the West. He made New York City his home during the later years of his life and died there in 1863.

Thieme-Becker; Letter of Ernest J. Wesson to E. H. Dwight, Mansfield, Ohio, July 31, 1953, courtesy of E. H. Dwight, Milwaukee; Cowdrey, NAD; Cowdrey, AAU; Rutledge, PA; Cist, 1851, p. 122; Bul. AAU, Aug. 1850, June 1851.

LAMPRECHT, WILLIAM

Portrait and historical painter. A native of Germany and an historical painter of considerable reputation, Lamprecht worked in Cincinnati between 1853 and 1860. Among his best known paintings are Fenwick, The Apostle of Ohio, Marquette Discovering the Mississippi, and The Crowning of St. Mary's, which was hung in St. Mary's Church in Cincinnati. For a time he worked in partnership with George Lang, who made a specialty of architectonic. His work did not receive the encouragement which he felt was necessary, and he returned to Germany.

Cincinnati CD 1853; 1860; Ford and Ford, p. 242.

LANG, GEORGE

Portrait and historical painter. A native of Germany, Lang came to Cincinnati before 1853. For a time he worked in partnership with William Lamprecht, the historical painter. He made a specialty of architectonic painting and was responsible for the painting in St. Ludwig's Church, Cincinnati. Sometime after 1866 he returned to Germany.

Ford and Ford, p. 242; Cincinnati CD 1853; Cincinnati BD 1857-1866.
LANG, Ph.

Portrait painter. A native of Germany, Lang came to Cincinnati c.1850. After a few years in Cincinnati, he moved to Rockport, Ind. where he painted several portraits in 1862.

Goss, Cincinnati, The Queen City; Peat, Pioneer Painters of Indiana.

LANT, MICHAEL

Historical painter. Lant worked in Cincinnati in 1829. He boarded at Kautz's City Hotel, the popular artist rendezvous.

Cincinnati CD 1829.

LAWMAN, JASPER HOLMAN (1825-1906)

Portrait, landscape, and scene painter. Born in Cleveland, Lawman began as a house and sign painter in Cincinnati in 1839. When he moved to Pittsburgh in 1846, he became a scene painter at Old Drury Theatre and later painted landscape and portraits. He went to Paris to study with Couture in 1859-60 and, after a visit to London, returned to Pittsburgh. He died in Pittsburgh, Apr. 1, 1906. An example of his work, Snyder Hollow (1870) is in the collection of the Carnegie Institute.

Clark, p. 474; Obit., Art Annual, 1906; Benezit; Clement and Hutton; Antiques, June 1935, 26:228; Chew, 250 Years of Art in Pennsylvania, p. 29; Cincinnati CD 1843.

LEE, SAMUEL (c.1809-1841)

Landscape, portrait, and scene painter. Probably born in or near Cincinnati, c.1809, Lee began painting ornamental designs on chairs while very young. About 1826 his ability attracted the attention of some Cincinnati businessmen, who urged and assisted him to practice landscape painting. He progressed rapidly, adding scene painting to his repertoire as a profitable specialty. In 1835 he exhibited his panorama The Destruction of Sodom and Gomorrah in towns along the river, ending his tour in New Orleans. He renovated and repainted the background scenes of "Dante's Inferno" at the Western Museum in Cincinnati 1837-38. The following year he did some of his best painting in Louisville before going to Opelousas, La. Exceedingly capable as a scene painter, he was working at the St. Charles Theatre in New Orleans when he died Aug. 2, 1841. His painting Cincinnati in 1828 is in the Historical and Philosophical Society, Cincinnati.
LEGRAND, WILLIAM

Portrait painter and jeweler. Legrand advertised in Chillicothe in 1809 that he would "paint the likeness of ladies and gentlemen in their true natural colors, as exact as life."

Chillicothe Supporter, July 21, 1809.

LEONARD, SAMUEL (c.1816-after 1850)

Portrait painter. Leonard was probably working in Ohio in 1840, according to the census of 1850. He was born in Missouri c.1816 and was living in Carroll County, Ky. in 1850.

7 Census (1850), Kentucky quoted by Whitley, p. 712.

LEOPARD, O. G.

Artist and designer working in Cincinnati in 1857.

Cincinnati BD 1857.

LESLIE, JOHN L.

Scene, panorama, and landscape painter. Primarily a scene painter, Leslie came to Cincinnati from New York in 1840. He belonged to the Fine Arts Section of the Society for the Promotion of Useful Knowledge but did not exhibit with them. In 1850 one of his landscapes was exhibited at the Western Art Union. He worked as a scene painter for the National Theatre in Cincinnati 1840-55, and in 1848-49 assisted Henry Lewis in painting the latter's Mississippi Panorama. In 1853 he exhibited a panorama of Uncle Tom's Cabin.

Cincinnati CD 1840-70; Rec. WAU Apr. 1850; Cincinnati Daily Gazette, July 1, 1853.

LEWIS, HENRY (1819-1904)

Landscape and panorama painter. Born in England, Lewis came to America in 1829 and after a few years in Boston settled at St. Louis in 1836. Having worked there as a scene painter for ten years, Lewis traveled the length of the Mississippi, 1846-48,
making sketches for a panorama, which he painted in Cincinnati 1848-49. Lewis was assisted by many artists during the project; it was considered the largest picture in the world. The Record of the Western Art Union described it as being "by far the best that we have seen." After exhibiting the panorama in major U. S. cities, Lewis took it to Europe in 1850. He lived abroad for many years but late in life returned to the Mississippi Valley where he painted landscapes. He died in Dusseldorf, Sept. 16, 1904.


LINDSAY, THOMAS C.  (c.1840-1907)

Landscape and portrait painter. Lindsay began painting in Cincinnati in 1859 and first exhibited in 1866. He went to Dusseldorf to study, after which he lived in Cincinnati for the rest of his life. A number of his landscapes are in the collection of the Cincinnati Art Museum.

Clark, p. 82; Cincinnati CD 1859-1864; Cat. AAC 1866-67; Rec. CAM.

LOEWICK, J. K.

Landscape painter working in or near Marietta, c.1859. His only known painting is Fort Harmer, 1786 (Conjectural).

Rec. Campus Martius Museum, Marietta.

LOVIE, HENRI

Artist, designer, and teacher. A teacher at the Academy of Design in 1856, Lovie was working as an artist and designer in 1857.

Cincinnati CD 1856; Cincinnati BD 1857.

LUND, PAUL

Portrait painter. Lund's only known painting is Portrait of Solomon Howard in the collection of Ohio University.

Rec. Ohio University, Athens.
LYONS, SIDNEY S.

Portrait painter. A native of Ohio, Lyons studied in Europe before 1826. He opened a studio in Cincinnati c.1836, where he painted both portraits and landscapes. He exhibited at the Cincinnati Academy in 1839 and 1841, and with the Society for the Promotion of Useful Knowledge in 1842. In the latter year he moved to Louisville, where he also had a studio 1848-51. He became a topographer on the first Kentucky geological survey in 1854. During the Civil War he enlisted in a company of Union troops recruited at Louisville.

Cist, 1841, p. 140; Cist, 1851, p. 122; Cist, 1859, p. 202; Whitley, p. 716; Cat. CAFA 1839, 1841; Cat. SPUK 1842.

MACHEN, W. H.

Portrait, landscape, historical, and still life painter. A native of Holland, Machen came to the U. S. in 1847 and a short time after that settled in Toledo. He did not devote himself full time to painting until 1858, when he opened a new studio. Although well patronized by Toledo citizens, many of his best commissions were received from residents of New York and Philadelphia. In addition to portraits and landscapes, his paintings of dead game were very popular.

Edwards, Toledo, Historical and Descriptive, p. 302.

MACOUGHTRY, JAMES

Portrait painter. He advertised his services as a painter for a short time in Zanesville in 1838.

Zanesville Gazette, Jan. 3, 1838.

MALAMBRE, JOHN A.

Portrait and landscape painter working in Dayton in 1859.

Ohio BD 1859.

MARCHANT, E.

Portrait painter. His work was exhibited at the Cincinnati Academy, 1841.

Cat. CAFA 1841.
MARTIN, ANGELIQUE MARIE, see Lilly Martin Spencer

MARTIN, E. HALL

Portrait, landscape, and genre painter. Born in England, Martin came to the U. S. and settled in Cincinnati in 1825. He worked extensively in Cincinnati, painting many marine views in addition to portraits of local citizens. Martin left the city after 1838 and in 1841 was traveling in Mexico. He was back in Cincinnati before 1845 when he exhibited at the Firemen's Fair. The Western Art Union exhibited five of his paintings in 1847 and two in 1848, by which time he had moved to New York City. Three of his works were purchased by the American Art-Union for distribution in 1848. After 1851, he resided in California.

Cist, 1851, p. 124, Ford and Ford, p. 238; Letter of Nicholas Longworth to Hiram Powers, Cincinnati, June 26, 1838, Private collection; Cowdrey, AAU; Cat. CAFA 1841; Cat. Firemen's Fair 1845, Cincinnati; Trans. WAU 1847, 1848; Cincinnati CD 1846.

MARTIN, LILLY, see Lilly Martin Spencer

MASON, JOSEPH ROBERT (1808-1842)

Portrait, still life, and botanical painter. Born at Camden, Del., Mason was working at Cincinnati in 1820 when he met Audubon in the latter's drawing school. Audubon was greatly impressed by Mason's talent and invited his assistance in painting details of vegetation for his picture series, *Birds of America*. They left Cincinnati in 1820, traveling down the river to New Orleans, where Mason worked for Audubon nearly two years. When Mason discovered Audubon had removed his signature from some of the paintings, he left him and went to Philadelphia. Mason worked in Philadelphia 1824-27 and a little later returned to Cincinnati to open his own studio. He was one of the founders of the Last Man's Club in Cincinnati in 1832. He died Oct. 8, 1842, in the Queen City.

Herrick, Audubon the Naturalist; Peattie, *Audubon's America*; Dwight, "Art in Early Cincinnati," *CAM* Bul., Aug. 1953, p. 6; Cist, 1841, p. 139; Cist, 1851, p. 122; Cat. CAFA, 1841.

MASTERS, JOHN

Artist living in Cincinnati in 1851-52.

Cincinnati CD 1851.
MATHEWS, ALFRED E. (1831-1874)

Landscape, panorama, and topographical artist. Born in Bristol, England, Mathews was brought to this country in 1833 by his family who settled near Massillon in Rochester, Ohio. As a young man he worked as a typesetter and itinerant book seller while teaching himself to paint. By 1856 he was selling his own drawings. About this time he moved to Alabama where he taught in a rural school. While in the service during the Civil War, he made drawings of battles and army life, which he developed into a panorama in post-war years. In 1865 he moved to Nebraska and shortly continued on to Denver. He is best known for his panorama of Rocky Mountain scenery.

Westward the Way, p. 276; Taft, Artists and Illustrators of the Old West, pp. 72-85.

MATHEWS, WILLIAM T. (1821-1905)

Portrait painter. He was born in Bristol, England, the older brother of Alfred Edward Mathews. Coming to the U. S. in 1833, the family settled near Massillon, in Rochester, Ohio. After learning the trade of tinsmithing, he taught school in Winesburg before going to Cincinnati in 1845. Charles Sewell and J. Insco Williams persuaded him that he was a natural artist and urged him to direct his full efforts to painting. He progressed rapidly and in 1850 moved to New York City where he had a studio until after the Civil War. He painted Lincoln, McKinley, Van Buren, Garfield, and many other important statesmen which made him known as the "painter of presidents."

Mathews, "William Thomas Mathews," OHS Pub. 1906 15:397-405. Taft, Artists and Illustrators of the Old West, p. 303; Cowdrey, NAD; Rutledge, PA; Swan BA.

McCONKEY, BENJAMIN M. (c.1821-?)

Landscape painter. Born in Maryland, McConkey came to Cincinnati in 1843. He exhibited at the Firemen's Fair in 1845 in Cincinnati, and the following year sent seven landscapes to the American Art-Union in New York, most of which were views in the Catskill and Adirondack Mountains. While living in Cincinnati, he exhibited and sold twenty-nine landscapes at the Western Art Union and eighteen landscapes to the American Art-Union in New York. In the spring of 1849 he went to Paris, after which he joined Whittredge at Dusseldorf. He had a studio in Florence in 1851.

Cist, 1851, p. 126; Bul. AAU Nov. 1848, Aug. 1849, Nov. 1850, Apr. 1851; 7 Census (1850), Ohio, 20:897 quoted in DAA; Cowdrey, AAU;
Cowdrey, NAD; Trans. WAU 1847-1850; Cat. Firemen's Fair 1845, Cincinnati.

**McCreight, Patrick (c.1825-?)**

Landscape and panorama painter. Born in Ireland c.1825, McCreight came to Cincinnati about 1847. The following year he exhibited six of his landscapes at the Western Art Union. In 1851 he moved to St. Louis, where he painted a panorama of the New Testament. The next year he formed a partnership with Charles Harrington.

Cist, 1851, p. 127; Trans. WAU 1848; 7 Census (1850), Ohio, 20: 294, quoted in DAA; St. Louis CD 1852.

**McNaughton, Donald**

Portrait painter. He was working in Cincinnati in 1843-44. He may be the same McNaughton who was living in New York City in 1832 and exhibiting at the National Academy.

Cincinnati CD 1843; Cincinnati BD 1843-44; Cowdrey, NAD.

**Michels, Henry**

Landscape and marine painter. Michels worked in Cincinnati 1849-50. The paintings which he exhibited at the Western Art Museum in these years suggested that he had lived or traveled in New England.

Cincinnati CD 1849-50; Rec. WAU Oct. 18, 1849, Apr. 1850; Trans. WAU 1849.

**Miles, Frank**

Portrait painter working at Birmingham, Ohio in 1855. He was probably the son of Jasper Miles. An example of his work is owned by Mrs. William H. Olds, Birmingham, Ohio.

Rec. WRHS; Collection of Mrs. William H. Olds, Birmingham, O.

**Miles, Jasper**

Portrait painter. Miles came to Ohio from Vermont, where he had earlier painted ship decorations. He worked 1826-38 at Milan, Ohio where he ground his own paints, made his own brushes, and prepared his own wood panels. Five of his portraits, all small in size,
MILLER (MUELLER), CHARLES G. (1800-after 1852)

Portait painter. Born in Germany, Miller settled in Cincinnati in 1841. Later that year he moved to Louisville where he worked until 1846. He was in Cincinnati again in 1849-50 but returned to Louisville. Today, six of his portraits remain in a private collection in Cincinnati.

Louisville CD 1841, 1843-44, 1845-46, 1851-52; Cincinnati CD 1849-50; Whitley, p. 722; Information on paintings courtesy E. H. Dwight, Milwaukee.

MILLER, FRED A.

Painter in Cincinnati in 1842. In 1838 he had been listed in the city directory as a music teacher.

Cincinnati CD 1838, 1842.

MILLER, J. B.

Sign, fresco, and ornamental painter. Artist working in Mt. Vernon in 1858.

Mt. Vernon CD 1858.

MILLER, JOSEPH

Landscape painter. Born in Staindrop, County Durham, England, he was the father of the more famous William Rickarby Miller. He came to America in 1851 and settled in Cleveland, Ohio after a brief stay in Toledo. Another son, Bayne Miller, earlier had brought some of Joseph's paintings from England to Maumee City, Ohio.


MILLER, WILLIAM (1827-1903)

Miniature painter who occasionally did easel painting. Born in Pennsylvania, Miller worked in Cincinnati about 1847 where he had
a studio in the Art Union Building. Although he specialized in miniatures, portraying many of the leading citizens of the Queen City, he exhibited a painting, Going to Market, at the Western Art Union in 1849. He made numerous trips to Indiana and other states. For a short period he was employed coloring daguerreotypes.

Cist, 1851, p. 128; Clark, p. 479; Rec. CAM; 7 Census (1850), Ohio, 20:140, quoted in DAA; Burnet, Art and Artists of Indiana, pp. 64-5; Trans. WAU 1847, 1849; Cat. Laura, 1896.

M Mitchell, Frank (1820-?)

Historical painter. Born in France, Mitchell lived in Cincinnati in 1850 with his wife, who was from Indiana.

7 Census (1850), Ohio, 20:201, quoted in DAA.

Moles, W. S.

Landscape painter. Moles was working in Massillon c.1860 when he painted The Road, Summer, now at the Massillon Museum.

Rec. Massillon Museum.

Moore, Abel Buell (1806-1879)

Portrait painter. Born in Vermont, Moore studied with John Quidor and worked mainly in Troy, N. Y. 1823-75. In 1831, he may have painted in Cleveland, where his portraits of Dr. and Mrs. Philoh Tilden, early Clevelanders, now are located. He was in New York City in 1858, and Albany, 1858-60.

Hayner, Troy and Rensselaer County, New York, 2:357; Rec. WRHS; Cowdrey, NAD.

Moore, Joseph Thoits (1796-1854)

Portrait painter. Born at North Yarmouth, Me., Moore moved to Chillicothe in 1816 when he assumed the responsibility for raising his nephew Charles Soule. In 1825 he painted near Portland, Me. but returned to Warren County, Ohio, before 1827. Between 1828 and 1842, Moore worked periodically at Montgomery, Ala., where he painted portraits and taught drawing and painting. He was in New Orleans in 1837. He died Oct. 17, 1854 at Montgomery. His portraits of Mr. and Mrs. William Providence Mounts are at Glendower Museum, Lebanon. Several of his paintings are in a private col-
lection in Detroit.


**MOORE, WILLIAM**

Artist working in Cincinnati in 1857-58.

Cincinnati BD 1857-58.

**MORRIS, A.**

Portrait painter who was painting in Chillicothe, in 1854. His only known works are *Portraits of Larry and Eleanor Woodbridge Danis*. This could be Andrew Morris, portrait painter in New York City 1848-52, who exhibited two paintings at the American Art-Union.

Rec. Ross County Hist. Soc. Museum, Chillicothe; Cowdrey, AAU.

**MORRIS, JONATHON**

Painter working in Cincinnati in 1819.


**MOSLER, HENRY (1841-1920)**

Portrait, landscape, and genre painter. Born of German immigrant parents in New York City, Mosler came with his family to Cincinnati in 1851. He studied with James H. Beard in 1859 and in 1860 painted *Canal Market Scene*, now at the Historical and Philosophical Society, Cincinnati. He learned wood engraving and made drawings for *Omnibus*, a humorous weekly. In 1862-63 he traveled as a war artist for *Harper's Magazine*. At Thomas B. Read's suggestion, he went to Dusseldorf to study in 1863, and to Paris in 1865. Returning to the Queen City, he exhibited six paintings with the Associated Artists of Cincinnati in 1866. In 1874 he moved with his wife and family to Munich, where he studied for three years; he lived in Paris until 1894. Returning to America, he opened a studio in New York where he lived until his death. Many of his paintings are in the collection of the Cincinnati Art Museum.

Whitley, pp. 725-26; Cincinnati CD 1858; Rec. HPSO; Cat. *Great*
Western Sanitary Fair 1863, Cincinnati; Cat. AAC, 1866; Cat. Laura, 1896.

MOTE, ALDEN

Portrait and landscape painter. A nephew of Marcus Mote, Alden was born Aug. 27, 1840, in West Milton, Ohio. He moved to Richmond, Ind. in 1880, where he died Jan. 13, 1917.

Burnet, Art and Artists of Indiana, pp. 276, 384; Obit., Art Annual, vol. 14; Clark, p. 480.

MOTE, MARCUS (1817-1898)

A portrait, landscape and religious painter. He was born June 19, 1817, of Quaker parents, near West Milton, Ohio. Despite the opposition of his Quaker family, he became a painter. Although portrait painting was his main interest, he painted coaches, designed posters and newspaper advertisements, and did some lithography. One of Mote's best known paintings was The Indiana Yearly Meeting in 1844. Although not a teacher, he read everything he could find on art and artists, and took students in art, penmanship, silver engraving, and jewelry making. In 1853 he painted a Panorama of Uncle Tom's Cabin and followed this with the panorama Paradise Lost and Regained, based on Milton's poems and the Bible. A third panorama, The Geological History of the Course of Creation, attempted to reconcile apparent conflict between the Bible and scientific discoveries. In 1864 Mote moved to Richmond, Ind., where he had painted many portraits at an earlier date. He went to Philadelphia in 1867, returning via the Hudson River Valley and the mountain regions of western Pennsylvania. Towards the end of his life, he deliberately tried to antagonize his Quaker friends by assuming eccentric "artistic" dress and manner. He died at Richmond, Feb. 26, 1898. Many of his paintings are in the Ohio Historical Society at Columbus and in Glendower Museum at Lebanon.


MUSSEY, JOSEPH OSGOOD (c.1818-1856)

Landscape painter. Born in New Hampshire, Mussey moved to Cincinnati with his family in 1846. He exhibited landscapes at the Western Art Union, 1847-50 and sent one painting to the American Art-Union in 1848.
HACHTRIEB, MICHAEL STRIEBY (1835-1916)

Portrait, landscape, still life and ornamental painter. Born in Wooster, Aug. 25, 1835, Nachtrieb began painting while still a youth. About 1853 he studied in New York for a short time but was back in Ohio at Cleveland in 1857. He was in the service for three years during the Civil War after which he returned to Wooster. His better known works include three portraits of Lincoln, now in the Corcoran Gallery and one of Robert E. Lee at the Lee home in Arlington. Many of his paintings are in public buildings and private homes in Wooster. Shortly after the Civil War he gained considerable fame in painting decorative panels for the Ohio River boats.

Notes courtesy of Reba Nachtrieb, Wooster; Wooster Daily Record, Jan. 16, 1952.

NEAGLE, JOHN (1796-1865)

Portrait painter. Born in Boston, Neagle grew up in Philadelphia where he was instructed in painting by Pietro Ancora, Thomas Wilson, and Bass Otis. In 1818 he traveled west to Lexington, Ky., stopping off in Cincinnati for only a few days. No record exists of paintings produced by Neagle in Ohio.


NOBLE, MISS S. A.

Portrait painter. Miss Noble worked in Cleveland in 1853 as a painter, and from 1855 to 1857 also taught drawing and painting.

Benton, Cultural Story of an American City, Cleveland, 3:29; Ohio BD 1853, 1857.

NORTH, NOAH

Portrait painter. North was painting in Kentucky in 1833 and later in Cleveland. His only known painting, Portrait of Mrs. Sally Fargo, was reproduced in Antiques, Dec. 1851.

Rec. WRHS; Antiques, Mar. 1932, p. 152; Dec. 1951, p. 547.
OAKS, ISAAC

Artist who also did ambrotypes in Oberlin in 1859.

Medina, Elyria, Oberlin CD 1859.

OSBORN, JOHN

Portrait and landscape painter at Cleveland in 1850-51 when he advertised for clients in the Cleveland Herald.

Rec. WRHS.

OSBORNE, J. O.

Landscape painter. Osborne painted a primitive landscape, South of the City, in Massillon in 1854.

Rec. Massillon Museum, Massillon, O.

PARK, ASA (? -1827)

Portrait, sign and ornamental painter. A native of Mass., Park came to Lexington, Ky., about 1816 when he advertised himself as "from Boston under the patronage of the celebrated Stuart and Penniman." In 1819 he was in Danville, Ky., and in 1820 in Cincinnati, where he advertised as a portrait painter. He worked in Lexington in 1825-26 and died there in 1827. He was buried on the cemetery lot of his close friend William West, the artist.


PARKER, ALEXANDER

Artist living in Cincinnati in 1857.

Cincinnati CD 1857.

PAUL, JEREMIAH, JR. (before 1775-1820)

Portrait, figure, and animal painter. Paul was working in Philadelphia in 1795 when he was one of the founders of the Columbianum. He was a fellow pupil with Rembrandt Peale. For several years Paul was associated with two other artists under the name of
Pratt, Rutter, and Company. In 1806-08 he was in Baltimore, and in 1814, in Pittsburgh painting portraits and signs. J. R. Lambdin wrote to William Dunlap that Paul was in Pittsburgh in 1814, and "painted many good portraits and better signs." Dunlap also believed that Paul painted scenery in the West before his death in Missouri in 1820. Portrait of General Edward Tupper at Marietta by Jeremiah Paul is thought to have been painted on Paul's trip to the West, about 1817.


PAYNE, ALFRED (c.1815-1893)

Portrait and landscape painter. Payne was working in Cincinnati in 1842 when he exhibited two portraits and two landscapes in the Society for Promotion of Useful Knowledge. Although Barker states that he was tutored by Christopher P. Cranch, it seems more likely that it was John Cranch, then president of the Society, who instructed Payne in art. Apparently Payne did not remain long in Cincinnati for there is no further mention of him in the directories or exhibition catalogues.

Barker, American Painting, p. 403; Cat. SPUK 1842.

PEASE, ALFRED

Genre painter who painted Harrison, Log Cabin and Barrel Cider, before 1840 in Oberlin. This painting is now in the collection of the Western Reserve Historical Society, Cleveland.

Rec. WRHS.

PEASE, ALFRED HUMPHREY (1838- ?)

Painter, pianist, and composer. Although noted as a pianist and composer, Pease worked in Cincinnati as a painter. At a later date, he studied music in Germany, after which he moved to St. Louis where he died from alcoholism.

Upton, Art Song in America.

PEASE, ALONZO

Portrait and landscape painter. He was working in Detroit in 1853 and in Cleveland in 1859. It is likely that Pease also toured
northern Ohio, since he painted Portrait of Reverend Asa Mahan in Oberlin and Portrait of Professor Foote in Ypsilanti, Mich. In 1860-61 he worked in Detroit where many portraits remain today.


PERRY, GEORGE F.

Artist working in Cincinnati 1850-51.

Cincinnati CD 1850-51.

PETICOLAS (PETTICOLAS), THEODORE V.

Miniature and portrait painter. Born at Lancaster, Pa., he lived with his family at Richmond, Virginia, before moving to Cincinnati in 1826. Although he exhibited nine paintings at the Pennsylvania Academy in 1840, he seems to have painted only miniatures in Ohio. He gave up painting to become a farmer in Claremont County, Ohio before 1851.

Cist, 1841, p. 141; Cist, 1851, p. 128; Whitley, p. 743; Rutledge, PA; Cincinnati CD 1836-40; Cat. SPUK 1842.

PFENNINGER, JACOB

Portrait painter working in Cleveland 1857-59.

Cleveland BD 1857; Ohio BD 1859.

PFETSCH, CARL P., See Carl P. Fetsch.

PHILLIPS, E. D.

Artist in Cincinnati in 1846.

Cincinnati CD 1846.

PHILLIPS, GEORGE W. (c.1822-after 1866)

Portrait and landscape painter. Born in the District of Columbia, Phillips worked in Columbus in 1845 and in Cincinnati in 1846. He returned to Columbus and advertised in 1848 as a daguerreotypist.
and portrait painter. Later that year he moved back to Cincinnati, resuming portrait and landscape painting. He remained in Cincinnati until 1866, after which he worked in Louisville.

Columbus BD 1845, CD 1848; Cist, 1851, p. 127; Cincinnati CD and BD 1846, 1850-66; Whitley, p. 743; 7 Census (1850), Ohio, 21:314, quoted in DAA.

PIERSON, ALFRED

Artist working in Cincinnati in 1858.

Cincinnati CD 1858.

PLATT, H.

Portrait painter. In 1838 Platt painted Portrait of James Kilbourne, founder of Worthington, which is now in the Ohio State Museum, Columbus. Dunlap mentioned an engraved stipple portrait of Samuel Thompson, botanist, bearing the signature "H. Platt," but he was not sure whether the name indicated a Boston artist or engraver.

Rec. OHS; Dunlap, 3:328.

POWELL, WILLIAM HENRY (1818-1879) A.N.A.

Portrait and historical painter. Born in New York City, Powell was taken to Cincinnati about 1825. He began painting at the age of fourteen and a few years later had his first instruction from James H. Beard. Although apprenticed to a house painter until 1836, Powell took the opportunity to study with Frederick Franks. In 1837, assisted by Nicholas Longworth, he went east, visiting Philadelphia first, and later, New York and Boston. During this period he was a pupil of Henry Inman for a short time. When Powell opened a studio in New York his exceptional ability and his youth resulted in immediate success. He returned to Cincinnati each summer, however, and, in 1841, suffering from poor health and financial pressures, he moved back to Cincinnati, bringing his wife and son. In January and February of 1842 he painted in New Orleans but returned to Cincinnati and exhibited in the Society for the Promotion of Useful Knowledge. Going back to New York, he worked industriously for two years, then went abroad in 1845. His study of the large academic paintings in Europe resulted in a large historical piece, Columbus Before the Council at Salamanca. This work, exhibited in Washington in 1847, helped to confirm Congressional opinion that the commission for the remaining panel in the rotunda should go to a western artist. Having been selected, Powell chose
as his subject DeSoto Discovering the Mississippi; a panel which he completed in Paris, 1848-53. In 1854 he returned to New York City. His painting Battle of Lake Erie, commissioned for the state capitol at Columbus, is generally considered his best work. He died Oct. 6, 1879.

DAB; Cist, 1841, p. 140; Cist, 1851, p. 124; Tuckerman, p. 458; Ford and Ford, p. 238; Stuart, W. H. Powell's Historical Picture of the Discovery of the Mississippi by DeSoto; Cincinnati CD 1842; Letters of Nicholas Longworth to Hiram Powers, Cincinnati, Apr. 23, June 18, 1837, Jan. 6, Sept. 23, 1838, Sept. 15, Oct. 23, 1841, Sept. 18, 1842, Nov. 18, 1845, Private Collection; Bul. AAU, Oct. 1849; New Orleans Bee, Jan. 7, 1842, and Commercial Bulletin, Feb. 18, 1842 cited by Delgado-WPA; 7 Census (1850), N. Y., 52: 398, quoted in DAA; Cowdrey, AAU; Cowdrey, NAD.

POWERS, HIRAM (1805-1873)

Sculptor. Although Rhea Mansfield Knittle alleged that Powers painted in Cincinnati as early as 1825, no evidence to substantiate this allegation has been discovered.

Rec. WRHS (Knittle).

PRIOR, JAMES

Artist working in Cincinnati 1855-56.

Cincinnati BD 1855-56.

QUICK, ISRAEL (1834-after 1893)

Portrait painter. Born and brought up in New York, Quick moved to Cincinnati about 1856 where he established a portrait painting studio. He exhibited two works with the Associated Artists in Cincinnati, in 1866. The twenty-one portraits by Quick, exhibited by owners in 1896, attests to a successful painting career. Today many of his portraits are to be found in Cincinnati homes.

Cincinnati CD 1857-67; Cat. AAC 1866-67; Cat. Laura 1896.

RANSOM, CAROLINE L. ORMES (1838-1910)

Portrait and landscape painter. Born in Newark, Ohio, Miss Ransom was a graduate of Oberlin College and for several years taught on its faculty. While still a student at Oberlin she exhibited a sketch at the National Academy. She worked at Sandusky, Ohio, 1858-
60 and in 1861 established a studio in Cleveland. A short time later she went to New York to study with Durand and Huntington and afterwards worked under Kaulbach in Munich. Her Portrait of Joshua Reed Giddings (1866), was purchased by Congress for $1,000.00, the first work of art by a woman to be purchased by the U. S. Government. Nine years later Congress commissioned her to paint General George H. Thomas. Both paintings were placed in the Capitol at Washington. During the later part of her life she lived in Washington, where she died Feb. 12, 1910.

Fairman, Art and Artists of the Capitol, p. 251; Hollingworth, Capitol Guide Catalog of Paintings and Portraits of Governors of Ohio, p. 43; Sandusky CD 1858; Cowdrey, NAD; Benton, Cultural Story of an American City, Cleveland, 3:79; Rec. WRHS; Cleveland CD 1861.

READ, THOMAS BUCHANAN (1822-1872)

Portrait, historical painter, and poet. Born in Chester County, Pa., Read was apprenticed to a tailor in 1835 but two years later ran away to Philadelphia and Cincinnati. He tried various jobs, without success: rolling cigars, painting signs, acting, and carving tombstones. When Read arrived in Cincinnati in 1837, the sculptor Shobel Clevenger took him into his home and made him his studio assistant. In leisure hours Read practiced portrait painting, taking lessons in Frank's Gallery of Fine Arts. His work looked promising to Nicholas Longworth, who aided him financially and later recommended him to Henry Wadsworth Longfellow, Washington Alston, Leonard Wood, and Moses Stewart. In 1841 Read established a studio in New York City, where he exhibited three paintings at the National Academy. That year, eight of his earlier works were exhibited in Cincinnati. In the autumn of 1841 Read went to Boston; there he became acquainted with Alston and started his life-long friendship with Longfellow. Despite his rapid progress as a painter, Read aspired to become a poet and devoted equal time to that pursuit. By 1846, when he moved to Philadelphia, he was recognized in both fields. He went to Europe in 1850, studying in Rome and Florence, although he also visited London, and Paris. Coming back to the United States in 1852, Read lived in Cincinnati and Philadelphia temporarily, but shortly returned to Florence. During the Civil War he served on General Lewis Wallace's staff as a lecturer and propagandist. In 1865 he was commissioned to paint a memorial portrait of General Morton of Indiana. After two more years in Cincinnati, Read sailed once again for Italy, returning to America only one week before his death. Among his best known works are portraits of Abraham Lincoln, the Longfellow children, Elizabeth Barrett Browning, and Sarah Hale.

Keller, "Thomas Buchanan Read," Pennsylvania History, July 1939,
REAM, CARDUCIUS, PLANTAGENET (1837-1917)

Painter and illustrator. Little is known of Ream's life other than he was born at Lancaster, Ohio and that his training included study in Europe. He died in Chicago, June 20, 1917. He is represented by work in the Art Institute at Chicago.


REED, PETER FISHE (1817-1887)

Portrait, landscape, and genre painter. Born in Boston, Reed came to Cincinnati before 1843, when he worked as a house and sign painter. Three years later he had risen to the rank of a professional painter doing portraits, landscapes, and genre paintings. In 1851 he became curator of the Western Art Union; when it failed, he moved to Indiana. After working at Vernon, Indianapolis, and Centerville, Ind., he taught English, drawing, and painting at Whitewater College. In later life Reed lived in Chicago although he made frequent trips to New England.

Cincinnati CD 1843, 1846, 1851; Burnet, Art and Artists of Indiana, pp. 104-08; Peat, Pioneer Painters of Indiana.

REEDER, J. H.

Portrait painter working in Cincinnati in 1850.

Cincinnati CD 1850.

REILY, JOSEPH (1809-1849)

Genre, portrait, and landscape painter. Born in Butler County, Nov. 8, 1809, Reily was educated at Miami University at Oxford. In 1841 he exhibited a genre painting at the Cincinnati Academy and, the following year, two paintings at the Society for the Promotion of Useful Knowledge. At Firemen's Fair Exhibition, 1845, his paintings included The Theft, Militia Muster, and Serenade Rehearsal. Most of his work was done in Hamilton, where he died in March, 1849.
REINHART, BENJAMIN FRANKLIN (1829-1885) A.N.A.

Portrait, historical, genre, and landscape painter. Born in Waynesburg, Pa., Reinhart began studying art in Pittsburgh at age 15. During 1847-49 he studied at the National Academy while working summers in Hayesville, Ohio. He exhibited seven paintings in 1848 at the Academy, including a self-portrait. Reinhart went abroad in 1850 to study three years in Düsseldorf, Paris, and Rome. Upon his return he worked principally in New York but made many trips to the West and South. In 1861 he went to England where he worked for seven years with considerable success in portraiture. After 1868 he lived in New York.

DAB; Cowdrey, NAD; Ohio BD 1859; Fleming, History of Pittsburgh, 3:626; Rutledge, PA.

REYNOLDS, RICHARD (1827-1918)

Painter, born in England, who came to America when a young man. He died in Cincinnati in January, 1918.

Obit., Art Annual vol. 15.

RHOADS, W. A.

Artist working in the Springfield-Urbana area 1859-60. He was in partnership with G. W. Collins, a photographer.

Springfield-Urbana BD 1859-60.

RHODES, WILLIAM H. (1842-?)

Artist from Pennsylvania who lived in Cincinnati in 1860. He lived near the negro artist, Robert Duncanson but was not listed as a negro.

8 Census (1860), Ohio, 25:255, quoted in DAA.

ROBERTS, J. M.

Portrait painter working in Springfield for a few years around 1852.

Springfield CD 1852; Martin, "City of Springfield," History of Clark
ROBERTSON, GEORGE J.

Portrait and landscape painter, teacher of painting. Born in Scotland, Robertson studied at the Royal Academy in London and exhibited there 1827-36. He immigrated to the U. S. and established a studio in Cleveland in September, 1845. After working in Cleveland for about one year, he moved to Milwaukee. Later he taught at a young ladies' seminary in Rockford, Ill. His Portraits of Mr. and Mrs. Benjamin S. Wheller are now at the Western Reserve Historical Society.

Rec. WHRS; Butts, Art in Wisconsin, p. 80; Graves, Dictionary of Artists; Portfolio, January 1952, p. 100.

ROBINSON, 

Robinson and Bates were partners as portrait and landscape painters in Bellefontaine in 1859 according to the Ohio Business Directory.

Ohio BD 1859.

RODDEN, H.

Portrait painter working in Warren, Ohio in 1853.

Ohio BD 1853.

ROGERS, CHARLES

Landscape painter. Rogers was painting in Cincinnati c.1849, when four of his landscape paintings were purchased by the Western Art Union for distribution. He is probably the Charles H. Rogers who is listed in the city directories 1842-44 as a clerk. He may be the Charles Rogers, scene painter, who worked in San Francisco 1856-72.

Trans. WAU 1849; Cincinnati CD 1842-44; MacMinn, The Theatre of the Golden Era in California, p. 226.

RONK, AMOS

Sign, curtain, and ornamental painter who painted at Tiffin in 1859-60 and may have tried portraiture.

Tiffin CD 1859-60.
ROSIENKIEWICZ (ROSIENKIEWITZ), MARTIN E.

Landscape painter. A native of Poland, Rosienkiewicz came to Cincinnati c.1844 when he opened a drawing school. He exhibited eight landscapes at the Firemen's Fair of 1845 and was teaching painting and French in 1846. He is listed as a music teacher in Cincinnati 1856-57.

Cincinnati BD 1844, 1846, 1856-57: Cat. Firemen's Fair 1845, Cincinnati.

ROSSI, SIGNOR TOBIAS

Portrait, historical, and landscape painter. Rossi painted in Cincinnati 1856-63. Three of his paintings and a cameo portrait were exhibited at the 1896 Laura Memorial Exhibition in Cincinnati.

Cincinnati CD 1857-59, BD 1859-60, 1861, 1863; Ohio BD 1859; Cat. Laura 1896.

RUEB, ALOS

Portrait painter working in Chillicothe 1855-60.

Chillicothe CD 1855, 1859-60.

RUTHERFORD, JOHN

Portrait painter at Cincinnati in December, 1818.

Cincinnati Inquisitor, Dec. 22, 1818.

SCHWEBEL, LOUIS (LEWIS) (1802- ? )

Portrait painter. Natives of France, Schwebel and his wife lived in Germany 1833-46, where their six children were born. The family immigrated to America and settled in Cincinnati in 1850. Schwebel worked as a portrait painter but in 1859 also taught drawing and painting in Herron's Seminary for Boys. His Portrait of Miss Clara Bower was shown in 1896 at the Laura Memorial Exhibition, Cincinnati. His son, Louis W. Schwebel, Jr., was also a portrait painter in Cincinnati.

Cincinnati CD 1850, 1859; 7 Census (1850), Ohio, 23:143, quoted in DAA; Cat. Laura 1896.
SCHWEBEL, LOUIS (LEWIS), JR.

Portrait painter. Born in Germany of French parents, Louis, Jr., came with his family to Cincinnati c.1850. His father Louis Schwebel was also a portrait painter.

Census (1850), Ohio, 23:143, quoted in DAA.

SCHWERDT, CHRISTIAN

Artist working in Cleveland 1857-61. The Art Journal of 1877 mentions a Schwerdt who was engaged in painting portraits but does not identify him further.

Cleveland CD 1857, 1861; The Art Journal, 1877, p. 224.

SEEBOHM, LOUIS

Artist who painted Portrait of Robert McGregor, now in the collection of the Historical and Philosophical Society, Cincinnati.

Rec. HPSO.

SHAFER, GEORGE HENRY

Painter in Cincinnati c.1830-40.

Ford and Ford, p. 238.

SHAW, J.

Portrait painter. He worked in Cincinnati in 1853 and may have visited the city on other occasions. He may be the Joshua Shaw who resided in Philadelphia and New Jersey, 1828-52. Two paintings by the latter were owned and exhibited in Cincinnati in 1839 and 1842. Panorama, speaking of Joshua Shaw, said, "In any case, he knew the Ohio...."

Cincinnati CD 1853; Ohio BD 1853; Cat. CAFA 1839; Cat. SFUK 1842; Panorama, p. 31; Cowdrey, NAD.

SHOBE, JOHN

Portrait painter working in Cincinnati in 1855.

Cincinnati CD 1855.
SHOEMAKER, SOLOMON B.

Portrait painter. He painted five portraits of members of the Shoemaker family, probably relatives, in 1848 at Willoughby, Ohio.

Smart, Folk Art of the Western Reserve, p. 111.

SLOAN, JUNIUS R. (1827-1900)

Portrait and landscape painter. Born in Kingsville, Ohio, March 10, 1827, Sloan became an itinerant portrait painter who worked at Ashtabula, Ohio, and Erie, Pa. in 1848. For several years he painted in northeastern Ohio, northern Pennsylvania, and upstate New York, usually wintering at Erie or Cincinnati. He was in Princeton, Ill., 1855-57. After spending the winter of 1857-58 in New York City, he married and settled in Erie. While living there he was a frequent visitor to the Catskill Mountains and New York City. After 1863 he lived alternately in Chicago and New York but died in Redlands, Calif. in August, 1900.


SLOOP, JACOB H.

Landscape and marine painter. Sloop was active as a painter in 1850, although he had been listed in the business directories 1843-46 as a carpenter.

Cist, 1851, p. 127; Cincinnati BD 1843, 1846.

SMITH, ALLAN (ALLEN), JR. (1810-1890) A.N.A.

Portrait, landscape, and genre painter. Born at Dighton, Mass., Smith earned his first wages painting scenery at the Bowery Theatre in New York. After a few private lessons he enrolled at the National Academy, where he won an award in 1833. He exhibited there regularly 1832-42. When his family moved to Detroit late in 1835 Smith went with them and there painted Portrait of Stephen Thompson Mason, first territorial governor of Michigan. In 1838 he moved to Cincinnati and in 1842 to New York City. Later in 1842 he settled permanently in Cleveland, where he lived until his death in 1890. He was an active contributor to the American Art-Union where his painting Young Mechanic was awarded a prize in 1848. He painted many excellent portraits of prominent citizens of Cleveland and in later years painted landscapes. View of the River at Painesville is now in the collec-
tion of the Cleveland Museum of Art. Many of his portraits are at Western Reserve University.

Dunlap, 3:335; Burroughs, "Painting and Sculpture in Michigan," Michigan History Magazine, Autumn, 1936, 20:397; Cowdrey, NAD; Cowdrey, AAU; Cleveland BD 1848-49, 1853, 1857, CD 1856, 1857, 1858; Benton, Cultural Story of an American City, Cleveland, p. 62; Cummings, Historic Annals of the National Academy of Design, p. 131; Rec. WRHS; Rec. Western Reserve University, Cleveland.

SMITH, EDWIN B.

Portrait and historical painter. Smith came to Cincinnati in April, 1812, after having taught in Lexington at a school for young ladies run by Mrs. George Beck, wife of the landscape painter. Beck established a drawing and painting academy which offered lessons in portraits, miniatures, landscapes and ornamental work. He worked in the city until after 1825. He was at Troy, Ohio, painting portraits and miniatures in 1832 and in New Orleans about 1841. In 1851, Cist listed him as deceased.

Cincinnati Liberty Hall, Apr. 8, 1812; Clark, p. 491; Foote, p. 207; Cist, 1841, p. 139; Cist, 1851, p. 122; Knittle, p. 143.

SMITH, JAMES M.

Portrait painter who advertised his services in Cambridge, Ohio Nov. 13, 1841, and for several months thereafter.

Guernsey County Times, Nov. 13, 1841.

SONNTAG (SONTAG), WILLIAM LOUIS (1822-1900) N.A.

Landscape painter. Born March 2, 1822, at East Liberty, near Pittsburgh, Sonntag came to Cincinnati when he was nineteen years old. He worked as a clerk while studying under Godfrey Frankenstein, a promising landscape painter only two years his senior, then president of the Art Academy group. He exhibited five paintings at the Firemen's Fair in 1845, a landscape at the American Art-Union in 1846, and eight paintings at the Western Art Union, in 1847. That same year he produced a series entitled Paintings on the Progress of Civilization, later presented to the Ohio Mechanics Institute. Despite his growing reputation he still found it necessary to paint omnibuses and stage scenery for subsistence. Sonntag's individual style and color effect in his landscapes began to attract attention in Cincinnati in 1848 and his work became very popular. After a few years, however,
his pictures fell from favor and he left Cincinnati to go to New York. In 1853 he went abroad with Robert S. Duncanson and John R. Tait. Upon his return he established himself in New York and enjoyed great success. His work is represented in major museums throughout the country.

CAB; Clement and Hutton; Art Annual, vol. 2, Obit.; Cist, 1851, p. 125; Rec. CAM; Cat. SPUK 1841; Cincinnati CD 1843; Cincinnati BD 1853; Cowdrey, NAD; Cowdrey, AAU; Rutledge, PA; Clark, p. 78; Cat. Great Western Sanitary Fair 1863, Cincinnati.

SOULE, CHARLES, SR. (1809-1869)

Portrait painter. Born in Freeport, Me., Soule was raised in Chillicothe, by an uncle J. T. Moore, also an artist. At seventeen Soule became a sign and carriage painter at Dayton where he practiced portrait painting in his spare time. After experience as an itinerant artist in Cincinnati, Columbus, and St. Louis, he settled in the Queen City in 1841. His work gained wide acceptance and clients sought him out. In 1844, Nicholas Longworth of Cincinnati spoke of him as "our best portrait painter." After 1851 Soule moved to New York City but returned before 1856 to permanently settle in Dayton. He exhibited at the Western Art Union in 1847 and 1849 and twelve of his portraits were displayed at the Laura Benefit Exhibition in 1896.

History of Dayton, p. 562; Clark, pp. 110-11; Steele, Early Dayton, p. 161; Cincinnati CD 1849-51; Letter of Nicholas Longworth to Hiram Powers, Cincinnati, Nov. 17, 1844, Private Collection; Cist, 1851, p. 125; Cist, 1859, p. 204; Cat. 1st Exh. WAU 1847; Rec. WAU Oct. 1849; Cat. Laura 1896.

SOULE, CHARLES, JR.

Portrait painter. He began in the same manner in which his father had started out, painting carriages and ornamental work before commencing portraiture. By 1859, he was established in Dayton as a portrait painter and afterwards worked at Portsmouth, Ripley, Pomeroy. Point Pleasant, and Maysville, Ky.

History of Dayton, p. 563; Clark, p. 111; Ohio BD 1859.

SPENCER, LILLY (LILY, LILLI), MARTIN (1822-1902)

Portrait, genre and historical painter. Lilly was born Angélique Marie Martin, Nov. 26, 1822, at Exeter, England. Her parents were French nationales who had a school at Exeter. The Martin family immigrated to America in 1830 and three years later
settled in Marietta. A child prodigy in painting, Lilly was instructed by Sala Bosworth and Charles Sullivan in Marietta before going to Cincinnati in 1841. Nicholas Longworth was the sponsor of her trip to the Queen City and after her arrival helped her to exhibit her works and offered her the means to go to Boston for further study. She had a public exhibition in 1841 and the following year showed six paintings in the Society for the Promotion of Useful Knowledge. Her favorite subjects were family genre, involving the very young or the very old, and characters from Shakespeare. She also painted many portraits during her early years. After her marriage to Mr. Spencer, and the arrival of her first child in 1846, she resumed painting. In 1847 the Spencers moved to New York where she continued her career with even greater success. She exhibited at the Western Art Union in 1847, at the American Art-Union in 1848, 1849, and 1851. Her painting Life's Happy Hours was engraved by the Western Art Union for their subscribers in 1849. In 1850 she was elected an honorary member to the National Academy. Mrs. Spencer continued as an active painter until her death at Crum's Elbow, N. Y., May 22, 1909.

Nye, "Early Artists of Washington County," Manuscript, OHS; Reiter, "Lily Martin Spencer," Museum Echoes, May 1954, pp. 35-58; Clark, p. 106; Cist, 1851, p. 125; Cowdrey, NAD; Cowdrey, AAU; Letter of Nicholas Longworth to Hiram Powers, Cincinnati, Oct. 23, 1841, Private Collection; Trans. WAU 1847; Trans. AAU 1848, 1849, 1851.

SPENCER, MARY (1835-1923)

Portrait and flower painter. Born in Springfield, July 31, 1835, Miss Spencer came to Cincinnati in 1858. She had studied with Charles T. Webber in Springfield and moved to the Queen City to continue her instruction with him. She exhibited two portraits and four paintings of flowers with the Associated Artists in 1866 and three more paintings at the Cincinnati Academy in 1868. Ten of her portraits were displayed at the Laura Exhibition of 1896. She was the founder of the Women's Art Club in 1892 and its first president.

Martin, "City of Springfield," History of Clark County, Ohio, p. 493; Obit., Nov. 20, 1923, at Cincinnati Art Museum Library; Cat. AAC 1866-67; Cat. CAFA 1868-69; Cat. Laura 1896; Rec. HPSO.

SPINNING, ALFRED A.

Landscape painter working in Cincinnati 1849-59.

Cincinnati CD 1849, 1853, 1857, 1859.
SPINNING, C. S.

Landscape painter working in Cincinnati 1847-51. Four of his paintings were purchased by the Western Art Union for distribution in 1847.

Trans. WAU 1847; Cist, 1851, p. 127.

SPURLOCK, ADOLPHUS

Artist working in Cincinnati 1857-58.

Cincinnati BD 1858.

STANLEY, JOHN MIX (1814-1872)

Portrait, genre, and landscape painter. Well known for his paintings of Indian life in the West, Mix briefly operated the Stanley and Dickerman North American Indian Portrait Gallery in Cincinnati in 1846.

Cincinnati BD 1846; also see Taft, Artist and Illustrators of the Old West; Kinietz, John Mix Stanley and his Indian Paintings; Draper, "John Mix Stanley, Pioneer Painter," Antiques, Mar. 1942, 41:180-82.

STARR, N. B.

Portrait painter according to a Cincinnati catalog of 1841, but probably an amateur.

Cat. CAFA 1841.

STEELE, DANIEL

Portrait painter. He received part of his training in Frederick Franks Gallery of Fine Arts, Cincinnati, about 1850 and afterwards worked briefly in the city. Steele was working in Rochester in 1834; this may have been his hometown.


STEELE, WILLIAM PORTER (1817-1864)

Portrait, animal, and literary painter. Born in Lancaster County,
Pa., Steele graduated from Rutgers College in New Jersey and studied law in Lancaster. About 1841 he moved to Cincinnati where he practiced law for the next six years. During this period he studied painting, exhibiting one landscape in 1847 and selling one painting to the Western Art Union in 1848. Apparently he progressed rapidly for the Western Art Union purchased ten of his works for distribution in 1849. Sometime after this date he moved to New York City where he died in 1864.

Cincinnati CD 1842, 1843, 1844, 1846; Lancaster County Historical Society Papers (1912), 16:278; Cat. 1st Exh. WAU 1847; Trans. WAU 1848, 1849.

STEIN, ________

Portrait painter. According to Dunlap, Stein was born in Washington, Virginia, and painted principally west of the Alleghanies. He worked in Philadelphia before going to the West. In 1820 he was in Steubenville where he gave painting lessons to young Thomas Cole. In 1826 Stein worked in Hillsboro and in 1827 returned to Steubenville where he painted portraits of the founder of the city, Bezaleel Wells, and his wife. He is said to have died at a young age. Alice Ford mentions a John Stein who taught Audubon to paint in oils in Cincinnati in 1822 but it is not known if this was the same man.

Dunlap, 3:27; Rec. WRHS; Cat. Laura 1896; Audubon, Butterflies, Moths, and Other Studies, ed. Alice Ford, p. 43.

STEVENSON, THOMAS H.

Landscape and miniature painter and teacher of painting. Stevenson worked in Cleveland 1841-51 with the exception of several short trips such as his tour of the central and southern part of the state during 1843. He was in Milwaukee, Wis. in 1855 where he worked in partnership with Samuel M. Brookes.

WPA (Ohio), Annals of Cleveland; Rec. WRHS; Butts, Art in Wisconsin, pp. 74-75; Ohio Republican, Oct. 21, 1843.

STEVENSON, ________

Portrait painter who did primitive painting of George H. Griswold (age 4) at Gustavus, Ohio, c.1847.

Rec. WRHS.
STOUT, WILLIAM (1811- ? )

Artist born in Ohio who was working in New York City in 1850.

7 Census (1850), N. Y., 48:380, quoted in DAA.

STRANGE, JOSIAH

Portrait painter working in Cincinnati in 1842.

Cincinnati CD 1842.

STRAUSS, RAPHAEL (1830-1901)

Portrait painter. Born in Bavaria, Strauss studied at Munich in 1845 and several years later came to the United States. He established a studio in Cincinnati about 1858 and was an immediate success. His ability to handle delicate, detailed work made his portraits very popular. He continued to paint there until 1897.

Cincinnati CD 1859-97; Rec. CAM; Whitley, pp. 759-60; Cat. Great Western Sanitary Fair 1863, Cincinnati; Cat. AAC 1866-67; Cat. Laura 1896.

STRONG, M. H.

Artist working in Tiffin in 1859-60.

Tiffin CD 1859-60.

SULLIVAN, CHARLES (1794-1867)

Portrait and landscape painter. Born in Frankfort, Pa., Aug. 16, 1794, Sullivan studied in Philadelphia where he was a student and personal friend of Sully. He established a studio in Philadelphia where he specialized in landscapes, although he did many portraits during annual trips to Georgia and Tennessee. In 1827 he moved to Wheeling, W. Va., and in 1833 settled permanently at Marietta. He worked in Marietta the rest of his life producing many fine landscapes of the Muskingum Valley and portraits of the early residents of the region. He died November 28, 1867. Many of Sullivan's works are in the collection of the Campus Martius Museum, Marietta, and in private homes of Washington County.

Nye, "Early Artists of Washington County," mss. OhS; Reiter,
"Charles Sullivan,"; *Museum Echoes* Jan. 1954; *Clark*, pp. 104-06; Rutledge, PA.

SWEET, WILLIAM (? -1833)

Portrait painter working at Urbana, Ohio and later at Springfield where he died at a very young age leaving a number of unfinished portraits.


SWING, A. J.

Landscape painter who painted, at some undetermined later date, a picture entitled *Cincinnati in 1800*. A colored lithograph made from the painting in 1880 is now in the Historical and Philosophical Society at Cincinnati.

Rec. HPSO.

TAIT, JOHN ROBINSON (1834-1909)

Landscape painter. Born in Cincinnati, January 14, 1834, Tait graduated from Bethany College in 1852. The following April he went to Europe with William L. Sonntag and Robert S. Duncanson, with whom he studied and traveled for three years. Returning home, Tait worked in this country 1855-59 after which he went to Dusseldorf to study painting. He remained in Germany for twelve years. He made a third trip to Europe in 1873. After 1876 he lived in Baltimore, where he died July 29, 1909. Three of his landscapes were exhibited with Associated Artists of Cincinnati 1856-67 and one at the Cincinnati Academy of Fine Arts in 1868. His *Lakes on Four Cantons* is now in the Cincinnati Art Museum.

CAB; *Art Annual*, vol. 7, Obit.; *Clark*, p. 494; Rec. CAM; Rutledge, PA; Cat. AAC 1867; Cat. CAFA 1868.

TANDROP, U. C.

Historical painter working in Cincinnati in 1857.

Cincinnati BD 1857.
TAYLOR, JAMES E. (1831-1901)

Painter and illustrator. Born at Cincinnati, Dec. 12, 1839, Taylor graduated from Notre Dame at age 16. In 1857 he completed a panorama on the Revolutionary War. He moved to New York City in 1860 and one year later joined the Union Army. In 1863 he became an artist correspondent for Leslie's and after the war continued as an illustrator of Indian life and the West.

Taft, *Artiste and Illustrators of the Old West*, p. 29; *Art Annual*, vol. 4, obit.; Clark, p. 494.

TAYLOR, J. F.

Artist working in Columbus in 1843.

Columbus Bd 1843.

THETY, AUGUST

Portrait painter residing in Cincinnati in 1857.

Cincinnati CD 1857.

TSCHUDI, RUDOLPH

Portrait painter listed in the Cincinnati Almanac for 1840.

Cincinnati Almanac for 1840, quoted in Whitley, p. 766.

TUCKER, JOHN J. (c.1816-before 1851)

Portrait, landscape, and genre painting. Apprenticed to a Cincinnati house painter until he was twenty, Tucker practiced portraits in his free time and in 1836 studied with Frederick Franks. In 1837, a legacy left to him by his father made it possible for him to study in the East and take a trip to Italy. A year later he was back in Cincinnati and working with Frederick Franks. He exhibited two paintings at the Cincinnati Academy in 1839 while living in Philadelphia. Twenty of his paintings, which were owned by Cincinnatians, were included in the exhibition at the Academy in 1841 although Tucker was working in Galveston, Tex. In 1851 Charles Cist wrote that he believed Tucker to be deceased.

Letter Nicholas Longworth to Hiram Powers, Cincinnati, Apr. 23,
1837, Mar. 4, 1838, Private Collection; Cist, 1841, p. 140; Cist, 1851, p. 122; Cat. CAFA 1839, 1841; Cat. SPUK 1842, Cincinnati BD 1836-37.

TURNER, J. T.

Portrait painter. He was an itinerant artist from New York who worked in Pittsburgh 1811-12, Cincinnati in 1814, Chillicothe in 1816, and Maysville, Ky. in 1817. At Chillicothe Turner instructed James Bowman in the fundamentals of painting, and at Maysville, Ky., tutored Aaron Corwine. In addition to painting portraits, at various times during his travels, he also cut silhouettes, lettered signs and made industrial drawings.


TUTHILL, ABRAHAM G. D. (1776-1843)

Portrait painter. Born at Oyster Pond, Long Island, Tuthill studied with West in England and later spent a year in Paris. He was an inveterate wanderer and after returning to America he traveled around working in New York City in 1808 and 1810, in Vermont early in 1815, and in St. Clairsville, Ohio, the same year. After working in northern New York for the next several years, he moved to Detroit in 1825. Tuthill worked in Rochester, N. Y., c.1827 and in Cincinnati from 1831 until after 1834. After three years in Buffalo 1837-40, Tutill retired to the home of his sister in Montpelier, Vt., where he died June 12, 1843. Many of his portraits remain today in Detroit and there are scattered examples along his route throughout Ohio.

Frankenstein and Healy, Two Journeyman Painters, pp. 46-63; Ulp, "Art and Artists in Rochester," Rochester Historical Society Publication Fund Series, 1936, 14:30; Cist, 1841, p. 140; Cincinnati CD 1831, 1834; Detroit Gazette, Feb. 11, 1825; Rec. Burton Historical Collection, Detroit; Dunlap, 2:293; Genin, Biography of Sylvester Genin, p. 17; Cat. CAFA 1841.

UTLEY, COLONEL WILLIAM L.

Portrait painter who painted Squire Merrill and Family in 1842 near Cleveland.

Rec. WRHS.
VAN NAME, GEORGE W.

Portrait painter in Cincinnati 1850-53.

Cincinnati CD 1850, 1851; Ohio BD 1853.

VAN SICKLE, J. N.

Portrait painter working at Xenia about 1852-55.

Rec. Private Collection, Lebanon.

VAN STAVOREN (VANSTAVOREN),

Portrait painter in Cincinnati 1845-46. He exhibited one painting at the Firemen's Fair 1845.

Cat. Firemen's Fair 1845, Cincinnati; Cincinnati BD 1846.

VAUGHAN, CHARLES A.

Portrait painter. He worked in Cincinnati 1842-56 and after leaving, worked in Kentucky before going to St. Louis in 1859. He exhibited a self portrait in the Society for the Promotion of Useful Knowledge 1842 and three paintings at the Firemen's Fair, 1845. A brother Thomas Marshall Vaughan lived in Kentucky during this period. According to Whitley, he died young and unmarried.

Cincinnati BD 1844, 1856; St. Louis BD 1859; Whitley, p. 768.

VERBRICK (VER BRICK, VERBRYCK), RICHARD

Portrait and miniature painter. A native of New Jersey, Verbrick came to Cincinnati in 1825. He was listed in the city directory of 1831, and his miniature of William Wood of Cincinnati was dated 1833. A miniature of Charles Cox (1836) of Indianapolis is now owned by the Cincinnati Art Museum.

Cincinnati CD 1825, 1831; Cat. Laura 1896; Rec. CAM.

VON LAER, FERDINAND

Painter and lithographer. Born in Germany, Von Laer worked in Berlin 1828-46. He came to Cincinnati about 1850 and worked there until at least 1860.
Peters, America on Stone, Cincinnati CD 1850, 1860, Portfolio, May, 1951, p. 201.

WADE, JEPHTHA HOMER

Portrait painter who worked through western New York, Michigan, Louisiana, and the Western Reserve 1837-42.

Benton, Cultural Story of an American City, Cleveland 2:62; Fielding, p. 386.

WALCUTT (WOLCOTT), DAVID BRODERICK (1825- ? )

Portrait and landscape painter. Born in Columbus in 1825, David learned painting from his older brother, William Walcutt, before going to Cincinnati in 1846. He worked in New York City in 1850 but returned to Cincinnati before 1858. He later worked in St. Louis. Several of his portraits now hang in the Ohio State House, Columbus.

Cist, 1851, p. 127; Clark, pp. 114, 498; Cincinnati CD 1858, BD 1859; White, We Too Built Columbus, p. 71.

WALCUTT (WOLCOTT, WILLCOTT), GEORGE

Portrait and landscape painter. Brother of David and William Walcutt, George was born in Columbus c.1825. He was a professional painter in Columbus from 1845-60 and the founder of Walcutt's Museum, first art institute of Columbus.

Columbus BD 1843-44, 1845-46, 1860, CD 1848, 1855; Clark, pp. 114, 498; White, We Too Built Columbus, pp. 70-71.

WALCUTT (WOLCOTT, WALCUT), WILLIAM (1819-1882)

Portrait and historical painter and sculptor. Brother of David B. and George Walcutt, William was born in Columbus and started his career as a portrait painter there. After becoming established as a professional artist, he worked in New York and Washington. In 1844 he moved to Cincinnati and, despite his success as a portrait painter, he became interested in historical painting and sculpture. About 1849 he went to New York and in 1852 went abroad to study in London and Paris. Shortly after his return to America in 1855, he was commissioned to execute the Perry Monument at Cleveland. He lived at the latter place while carrying out this project 1856-60.
Cist, 1851, p. 126; White, We Too Built Columbus, p. 70; Columbus BD 1843-44; Gardner, Yankee Stone Cutters, p. 73; Cowdrey, NAD; Art Digest, Jan. 15, 1935, p. 17; Cat. Firemen's Fair 1845, Cincinnati.

WALKER, SAMUEL SWAN (1806-1848)

Portrait and miniature painter. Born in Butler County, Feb. 17, 1806, he attended Miami University in 1830 and became a physician, but in 1836 he gave up his practice to concentrate on his painting career. Although he worked mainly in Cincinnati, Walker visited Richmond, Ind. in 1841, where he became a close friend of John Insco Williams. He exhibited four miniatures at the Society for the Promotion of Useful Knowledge, 1841, and two miniatures, including one of Governor Corwin, in 1842. He died at Cincinnati May 15, 1848.

Peat, Pioneer Painters of Indiana, pp. 91, 240; Cat. SPUK 1841, 1842.

WALLACE, OSCAR J.

Artist working in Cincinnati 1856-57.

Cincinnati CD 1856, 1857.

WATKINS, WILLIAM HENRY

Portrait and miniature painter. Born in Great Britain, Watkins came to Steubenville about 1819. He started his painting career as a furniture decorator and is said to have been a pupil of Thomas Cole. He studied in New York City where he achieved a reputation for miniature portraits on ivory. He later went to Europe and achieved distinguished recognition in England, where Queen Victoria sat for a miniature portrait. When he returned from Europe in 1852, he established a studio in Cincinnati. There, in addition to miniature painting, he tinted photographs for Ezekiel C. Hawkins.

Peat, Pioneer Painters of Indiana, pp. 289-99, 303-04; Hunter, Pathfinders of Jefferson County, pp. 289-99, 303-04; Clark, 499; Cincinnati CD 1853.

WAY, ANDREW JOHN HENRY (1826-1888)

to Europe to continue his training, and upon his return settled in Baltimore, where he lived the rest of his life.

CAB; Pleasants, *250 Years of Painting in Maryland*, pp. 60-61.

WEBBER, CHARLES T. (1825-1911)

Born near Cayuga Lake, New York, on Dec. 31, 1825, Webber moved to Springfield, Ohio, in 1844. There he became acquainted with John and Godfrey Frankenstein and also gave art instructions to Mary Spencer. In 1858 Webber moved to Cincinnati and soon became a leader in local art circles. He exhibited seven portraits and two sculptures with the Associated Artists in 1866. In 1869 he founded the McMicken School of Art and Design, predecessor of the present day art academy. His popularity as a portrait painter was indicated by the list of thirty-two works included in the Laura Memorial Exhibition of 1896; but he is best known for his historical paintings, such as *The Underground Railroad*, and *Major Daniel McCook and his Nine Sons*.


WERTENBERGER, GODFREY S.

Sign and ornamental painter at Springfield c.1840; later a cycloramicist and portrait painter in Cincinnati.

Knittle, p. 40.

WESTERN, THEODORE (THEOPHILUS), B.

English sign and ornamental painter working at Cincinnati 1840-44.

Knittle, p. 44; Cincinnati CD 1840-44.

WHARTON, THOMAS KEIHAH (1814-1862)

Draughtsman, lithographer and landscape painter. Born April 17, 1814, in Hull, England, Wharton came to Ohio in 1830 with his parents. During the next two years he executed many drawings of scenes along the Miami River near Piqua. In 1832 he went to New York and in 1834 exhibited landscapes at the National Academy. Thereafter, he seems to have confined his efforts to drawings and lithographs. A collection of his drawings and diaries are in the New York Public Library.
WHEELER, NATHAN W.

Portrait and miniature painter. An artist of Boston, Wheeler moved to Cincinnati in 1818. His early works included a full length portrait of President Washington, a Portrait of General Jackson, and Christ Rebuffing Peter. During his first year in Cincinnati he painted portraits of Martin Baum and his wife. In 1825 he gave up painting temporarily to become a merchant but resumed his painting career by 1831. In 1844 he was working in New Orleans.

New Hampshire Gazette, Apr. 10, 1810; Cincinnati Inquisitor, Sept. 29, 1818; Cincinnati CD 1819, 1825; Delgado-WPA cites New Orleans Courier, Jan. 24, 1844; Rec. HPSO.

WHETTING, JOHN (1812- ?)

Artist, born in Germany, working in Cincinnati in 1850.

7 Census (1850), Ohio, 20:766 quoted in DAA.

WHITE, GEORGE W. (1826-1890)

Portrait, figure, and landscape painter. Born in Oxford, Ohio, Nov. 8, 1826, White studied with Samuel Swan Walker before going to Cincinnati in 1843. His work was not well received and he was forced to seek other employment. For several years he traveled with a minstrel show but eventually returned to Cincinnati in 1847 and shared a studio with William Sonntag. Both young artists decorated omnibuses, railroad cars, and painted scenery to earn a subsistence. In 1848 a painting of Powers's statue, The Greek Slave, established White's reputation. He worked in Cincinnati until 1857, then moved to Hamilton where he remained the rest of his life. Today many of his works are to be found in Hamilton and Oxford.

Cist, 1851, p. 127; History of Butler County, Ohio, pp. 364-65; Cincinnati BD 1848; Ohio BD 1859; Hamilton CD 1873; Cat. Laura 1896.

WHITLEY, THOMAS W.

Landscape and figure painter. Born in England, Whitley came to America and settled in Patterson, N. J. about 1835. He lived in New York 1839-42 and came to Cincinnati in 1847. Although a painter, he became superintendent of Edwin Forrest's Farm at Covington, Ky. When he and Forrest disagreed, he became a con-
254.

Treversal witness in the Forrest divorce trial. In 1849 he returned to New York City to write on art and drama for the New York Herald. With the aid of the Herald, he attacked the legality of the American Art-Union as a lottery and forced that institution to dissolve. He exhibited at the Western Art Union in 1847 and the American Art-Union in 1848-49.


WHITTREDGE (WHITREDGE, WHITRIDGE, WHITTRIDGE), THOMAS (TIMOTHY), WORTHINGTON (1820-1910) N.A.

Landscape and portrait painter. Born at Springfield, Ohio, Whittredge began his career in 1836 in Cincinnati. After trying house painting, sign painting and daguerreotypy without success, he took up portrait painting aided by Henry K. Brown and J. H. Board. He exhibited in Cincinnati in 1839 and 1841. He moved to Indianapolis in 1842 and opened a daguerreotype studio; when his business failed he returned to Cincinnati. Thereafter he devoted himself to landscape painting, which increased in popularity until his departure for Europe in 1849. After ten years abroad, he opened a studio in New York City, where he resided until 1880. After that he lived in Summit, N. J. Whittredge served as president of the National Academy in 1865, and 1874-77. He died Feb. 25, 1910 in Summit.

Baur, ed., "Autobiography of Worthington Whittredge," Brooklyn Museum Journal, 1942, 1:5-68; DAB; Sweet, Hudson River Artists; Cowdrey, NAD; Cowdrey, AAU; Rutledge, PA; Peat, Pioneer Painters of Indiana, pp. 159-60; The Art Journal for 1876, pp. 148-49; Cist, 1841, p. 140; Cist, 1851, p. 125; Bull. AAU, Nov. 1850, p. 139; Cat. CAFA 1841; Cat. SPUK 1842; Trans. WAU 1847-50; Trans. AAU 1847, 1849, 1852.

WICKERSHAM, THOMAS

Portrait painter. He began work in Cincinnati in 1858 and continued working there until 1867. He contributed a portrait of General Grant to the Great Western Sanitary Fair 1863, Cincinnati, and was listed as a participant in the First Annual Exhibition of the Associated Artists of Cincinnati 1866-67. Two of his portraits were exhibited in 1896.

Cincinnati CD 1858, 1861, BD 1859-60; Ohio BD 1859; Cat. Great Western Sanitary Fair 1863, Cincinnati; Cat. AAC 1866-67; Cat. Laura 1896.
WILD (WILDE), JOHN CASPAR (c.1804-1846)

Landscape painter and lithographer. Born in Switzerland, Wild came to the U. S. about 1830 and after working in Philadelphia arrived in Cincinnati about 1835. He did not have too much success as a landscape painter and in 1838 moved back to Philadelphia to establish a lithography business with J. B. Chevalier. In 1839 he went to St. Louis and in 1845 moved to Davenport, Iowa, where he died. Five landscapes and water colors are at the Historical and Philosophical Society, Cincinnati.

McDermott, "J. C. Wild, Western Painter and Lithographer," Ohio State Archeological and Historical Quarterly, Apr. 1951, 60:11-25; Wilkie, Davenport Past and Present, pp. 307-10; Portfolio, Jan. 1946, p. 120; Antiques, Aug. 1946; Rec. HPSO.

WILLIAMS, CHARLES (1828- ? )

Artist working in Cincinnati in 1850.

7 Census (1850), Ohio, 20:901 quoted in DAA.

WILLIAMS, JOHN INSCO (INSICO) (1813-1873)

Portrait and panorama painter. Born May 3, 1813, near Xenia, at Oldtown, Ohio, he was apprenticed to an uncle who was a house and carriage painter at Richmond, Ind. After taking a few art lessons in Cincinnati he became an itinerant artist in central Indiana. In 1836 he began three years of study at the Pennsylvania Academy with Thomas Sully and Russell Smith. Completing his training he returned to Indiana for a brief period, then settled in Cincinnati where he worked for nearly thirty years. Although known primarily as a portrait painter, his two large Biblical panoramas of the creation and fall of man were famous in the East as well as the West. In 1842 he exhibited six portraits and one landscape with the Society for the Promotion of Useful Knowledge and showed three fruit still lifes and a Biblical painting at the Exhibition of the Associated Artists in 1866. Many of his portraits are to be found today in the Cincinnati area.

Cist, 1851, p. 126, Ford and Ford, p. 240; History of Dayton, p. 563; Peat, Pioneer Painters of Indiana, p. 90; Rutledge, PA; Cat. SPUK 1842; Cat. AAC 1866-67; Cat. Laura 1896.

WILMER, M. A.

Artist and designer working in Cincinnati in 1857.

Cincinnati BD 1857.
WILSON, MATHEW (1814-1892) A.N.A.


CAB; Cowdrey, NAD; Rutledge, PA; Cincinnati CD 1857.

WINTER, GEORGE (1810-1876)

Portrait and landscape painter. Born June 10, 1810 at Portsea, England, Winter studied but briefly in London before immigrating to the U. S. in 1830. He lived in New York, and after attending the National Academy for three years, he moved to Cincinnati in 1836. In 1837 he went to Logansport, Ind., and in 1851 to Lafayette, Ind., where he remained until his death Feb. 1, 1876. He exhibited in Cincinnati 1841, and 1845 and was patronized by the Western Art Union 1848-49.

The Journals and Indian Paintings of George Winter, 1837-1839; Burnet, Art and Artists of Indiana; Peat, Pioneer Painters of Indiana. Dunlap, vol. 3, p. 342; Indiana Magazine of History, 1905 1:115-118; Cat. CAFA 1841; Cat. Firemen's Fair 1845, Cincinnati; Trans. WAU 1848, 1849.

WINTER, WILLIAM

Portrait, landscape, and miniature painter. Winter worked in Cincinnati 1855-56 and exhibited five paintings at the Cincinnati Academy in 1868-69.

Cincinnati CD 1856; Whitley, p. 781; Cat. CAFA 1868-69.

WOLFE, JOHN C.

Landscape, portrait, and historical painter. Wolfe came to Cincinnati about 1842 and was still working there in 1851. During this period he painted a panorama of Pilgrim's Progress and collaborated with William L. Sonntag in producing a panorama of Paradise Lost. In 1859 he was in Chicago, after which he returned to the Queen City.

Cincinnati CD 1843-45, 1851; Cist, 1851, p. 126; Chillicothe Daily Scioto Gazette, Apr. 24, 1850.
WOOD, CHARLES (1833- ? )

Artist from New York working in Cincinnati in Sept. 1850.

7 Census (1850), Ohio, 20:711 quoted in DAA.

WOOD, SILAS

Landscape painter. He taught painting in Cleveland in 1841 and worked in Cincinnati in 1850 as a monochromatic painter. In 1851 he returned to Cleveland where he taught landscape painting. He worked in New York City, 1854-60 when he exhibited at the National Academy and the American Institute.

WPA (Ohio), Annals of Cleveland; Cincinnati CD 1850; Cowdrey, NAD.

WOODS, IGNATIUS (1827- ? )

Artist from Scotland working in Cincinnati in Aug. 1850.

7 Census (1850), Ohio, 20:743 quoted in DAA.

WRIGHT, JAMES D.

Portrait painter. He worked in Cincinnati in 1842 when he exhibited three portraits at the Society for the Promotion of Useful Knowledge. He exhibited at the Indiana State Fair and worked in Terre Haute, Ind. after 1860.

Cat. SPUK 1842; Indiana BD 1860.

WRIGHT, JEFFERSON (1798-1845)

Portrait painter. He worked in Virginia and Kentucky before coming to Ohio in 1835. He later gave up painting to go into politics in Texas. While visiting Kentucky he contracted jaundice and died in Louisville on May 26, 1845. His Portrait of an Unknown Man is in the Ross County Historical Society, Chillicothe.


WRIGHT, RUFUS

Portrait painter. Born in Cleveland in 1832 he studied at the
National Academy in New York City. He made a trip West during the 1850's but there is no evidence to prove that he painted in Ohio.

Hollingsworth, Capitol Guide Catalogue of Paintings and Portraits of Governors of Ohio, p. 36; CAB.

WYANT, ALEXANDER HEIWIG (1836-1892) N.A.

Landscape painter. Born at Port Washington, Ohio, where he began his career painting signs while sketching landscapes in his leisure time. About 1856 he went to Cincinnati where he made many friends and established himself as a landscape painter. Through the patronage of Nicholas Longworth, he was able to study at the National Academy for one year and to go abroad for further training with Hans Gude at Düsseldorf. While in London he was impressed with the works of Turner and Constable. Wyant returned to New York and opened a studio. Unfortunately in 1873 he suffered a paralytic stroke which forced him to paint with his left hand for the rest of his life.

Clark, Alexander Wyant; DAB; Rutledge, PA; The Art Journal 1876, pp. 353-55.

WYETH, PEYTON C.

Portraits painter. Wyeth came to Cincinnati from New York City in 1849. He worked as a portrait painter at the Art Union Building and during his two year stay married the daughter of a prominent local merchant. In 1852 he was working in Madison, Ind., and in 1858 was back in Brooklyn.

Cowdrey, NAD; Peat, Pioneer Painters of Indiana, p. 61.

YOUNG, PHILIP

Artist working in Cincinnati 1836-44. No evidence of his activities have been located.

Cincinnati CD 1836, 1842, 1843, 1844.

YOUNG, WILLIAM

Portrait and landscape painter. Young came to Cincinnati in 1860 and was still living there in 1863 when he donated a painting to the Great Western Sanitary Fair 1863, Cincinnati.
Cincinnati BD 1861; Cat. Great Western Sanitary Fair 1863, Cincinnati.
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I, Donald Ralph MacKenzie, was born in Lansing, Michigan, October 24, 1920. I received my secondary school education in the public schools of Lansing, Michigan, and my undergraduate training at Michigan State University, which granted me the Bachelor of Arts degree in 1943. From the University of Pennsylvania, I received the Master of Science degree in 1948. I attended Ohio State University summer quarters 1950-53. In September, 1953, I was appointed University Fellow at Ohio State University, where I specialized in the Department of Fine and Applied Arts. Since 1949 I have been a member of the faculty of The College of Wooster at Wooster, Ohio.