Three Kentucky Artists: Troye, Hart, Price

J. Winston Coleman Jr.
THREE KENTUCKY ARTISTS

Hart
Price
Troye
THE KENTUCKY BICENTENNIAL BOOKSHELF

SPONSORED BY
Kentucky Historical Events Celebration Commission
Kentucky Federation of Women's Clubs

AND CONTRIBUTING SPONSORS
American Federal Savings & Loan Association
Armco Steel Corporation, Ashland Works
A. Arnold & Son Transfer & Storage Co., Inc.
Ashland Oil, Inc. / J. Winston Coleman, Jr.
Convenient Industries of America, Inc.
Corning Glass Works Foundation / Mrs. Clora Correll
The Courier-Journal and The Louisville Times
Covington Trust & Banking Company
Mr. and Mrs. George P. Crounse / George E. Evans, Jr.
Farmers Bank & Capital Trust Company
Fisher-Price Toys, Murray
Mary Pauline Fox, M.D., in honor of Chloe Gifford
Oscar Hornsby Inc.
Office Products Division IBM Corporation
Robert B. Jewell / Lee S. Jones
Kentucky Bankers Association
Kentucky Coal Association, Inc.
The Kentucky Jockey Club, Inc.
The Lexington Woman's Club
Lincoln Income Life Insurance Company
Lorillard A Division of Loew's Theatres, Inc.
Metropolitan Woman's Club of Lexington
Betty Haggin Molloy
Mutual Federal Savings & Loan Association
National Industries, Inc. / Rand McNally & Company
Mrs. Victor Sams / Shell Oil Company, Louisville
South Central Bell Telephone Company
Southern Belle Dairy Co. Inc. / Standard Oil Company
Standard Printing Co., H. M. Kessler, President
Thomas Industries Inc. / Mary L. Wiss, M.D.
Younger Woman's Club of St. Matthews
Three Kentucky Artists
HALT, PRICE, TROYE

J. WINSTON COLEMAN, Jr.

THE UNIVERSITY PRESS OF KENTUCKY
Contents

Preface ix

Joel Tanner Hart 1

Samuel Woodson Price 25

Edward Troye 51

Illustrations follow page 58.
This page intentionally left blank
Preface

The three artists whose lives are the subjects of these essays enjoyed considerable fame in their own day, although they are now little known outside of Kentucky. Each made a considerable contribution to the social and cultural life of central Kentucky in the nineteenth century and thus is of interest to Kentuckians who treasure their past. My purpose in these essays is to sketch for such readers the careers of the artists and their relationships with those of their contemporaries who played roles of some significance in the history of the Commonwealth.

Being neither an art critic nor a student of art history, I have made no attempt at critical evaluation of the works of my subjects, nor have I attempted to assess their influence in their respective fields.

One interested in the paintings of Price or Troye meets with great difficulty in locating and identifying them, for no catalog has been made for either artist. To fill the need of students and collectors for systematic lists of these works was beyond the scope of this study, but I have tried to provide a start by compiling a list of the portraits by Price that I have been able to locate. In the case of Troye, there is a real need for a search for his paintings and for other materials that might provide the basis for a comprehensive study of this interesting and little-known artist. Should some student of American art history choose to pursue this opportunity for research, I hope my brief essay may prove a useful beginning on which he may build.

J.W.C., Jr.
This page intentionally left blank
JOEL TANNER HART

1810 - 1877
This page intentionally left blank
High on the list of Kentuckians who achieved more than statewide fame and reputation in the last century stands the name of the native-born sculptor, Joel Tanner Hart of Clark County. In his time he drew unqualified praise; the English sculptor George H. Saul called him the greatest sculptor of modern times, and considered him worthy of comparison with the old masters.\(^1\) He was also a poet of some merit; but he published little while he was alive, and despite the instructions in his will, circumstances saw that his work never found its way into print.

His full-length statues of Henry Clay stand today in the Jefferson County courthouse, one in the Virginia House of Representatives in Richmond, and another at the intersection of St. Charles and Canal streets in New Orleans. Some of the country’s most distinguished men came to his studio for a sitting, among them General Cassius M. Clay, Dr. Benjamin Dudley, Chief Justice John Marshall, Bishop Benjamin Smith, and General James Taylor. His circle of friends included Elizabeth Barrett Browning and Hiram Powers.

From the letters left to us in his estate, the articles about him in newspapers here and abroad, and the many signed works on display in the Lexington–Louisville area, a life story emerges, giving us not only an idea of Hart’s personal background and accomplishments, but a fine picture of life as it was in last century’s Kentucky for the artist and the man.
Joel Tanner Hart, the youngest of nine children of Josiah and Judith (Tanner) Hart, was born February 10, 1810, in a three-room log cabin on the land known today as the Whitehead Farm, on the waters of Constant's Creek between the Mt. Sterling and Paris pikes, about three quarters of a mile northeast of Winchester.

His father was an able surveyor, who assisted in building Morgan's Station in Clark County, and was one of the first persons in the Western Country to build a flatboat and carry on trade with the Spanish settlements down the river at New Orleans. In 1803, however, his business firm, Rochester, Hart & Company, went bankrupt. One fine spring morning, Mr. Rochester left the mouth of Lower Howard's Creek on the Kentucky River near Boonesboro with a cargo of flour, tobacco, country produce, and a number of slaves; nothing further was ever heard of him. It was generally believed that Rochester sold both cargo and slaves and absconded with the company's money to Spain.

The firm's creditors foreclosed on Josiah Hart as the company's senior member, his slaves and farm were sold, and his wife, rather than sell the slaves she had inherited from her father's estate, put them over the Ohio River into free territory.

Thus, when Joel Tanner was two or three years old, the family moved to another farm in Clark County, a mile or so east of their old home, on Ecton Road, directly across the highway from the one-story red brick house (still standing) of Josiah Hart's brother Thomas. Here, Josiah eked out a scant living, feeling the hard times occasioned by the War of 1812, and reared five boys and one girl as best as he could manage.

At the early age of six, Joel Tanner Hart already showed quite an aptitude for modeling animals and figures in clay, and drawing characters in crayon; one of his earliest sketches was a remarkable likeness of his maternal grandmother. But the family's financial reverses made a good education impossible for him; in
fact, Joel Hart had no formal education beyond three
months in grammar school. His older brother Thomas
had been educated before their father’s bankruptcy, and
with his assistance, Joel educated himself by reading
and studying at night. In addition, young Hart borrowed
books from his neighbors and read them evenings be­
fore an open fireplace. Phillip B. Winn, an architect who
lived in the neighborhood, generously allowed the boy
to use his fine library of books on architecture and
sculpture; these volumes were probably instrumental in
crystallizing Joel’s natural proclivities into mature ambi­
tion.

Around 1818, Josiah Hart moved his family once
again, settling now with his mother-in-law, Mrs. Arche­
laus Tanner, three and a half miles southeast of Win­
chester, on the Morris Pike. 9 Here, Joel spent his youth
and early teen years, helping his father with the crops
and farm chores, doing odd jobs around the neigh­
borhood, and assisting in other ways to support the fam­
ily. He began work as an apprentice stonemason, build­
ing foundations, chimneys, and stone fences.

During the next fifteen years, Joel continued to edu­
cate himself, worked in various capacities, was a stone­
cutter and cabinetmaker in Bourbon County, and sec­
cured a contract to teach school in Nicholas County at
the rate of $1.50 per pupil. 10 At twenty, he took board
and room at the tavern conducted by James Lindsay
Reynolds, and had his first love affair with Mary Mc­
Cloud, sister to the tavern keeper’s wife Nancy. Winter
evenings were spent around the log fire in the village
inn where Joel would carve penknife busts of famous
men—Washington, Clay, Jackson—from the soft sand­
stone that could be found locally. He gave these figures
to his friends and boys of the community; one in partic­
ular, that of Henry Clay, was said to be a remarkable
likeness.

Hart boarded for a period of several months with the
family of F. W. Houston, a wealthy farmer and land­
owner with a well-stocked library. Here, he was able not only to study at every opportunity while working in the neighborhood, but he found in this vicinity the best rock in Kentucky for his building purposes. There still exist today in the vicinity of Little Rock and North Middletown a number of stone chimneys, stone fences, and stone steps that were fashioned by Joel T. Hart during these years.

Dissatisfied with the profits from school teaching and his labors as a stonemason, Hart moved to Lexington in the spring of 1833, while still in his early twenties. He readily found employment in Patrick Doyle’s (later Pruden’s) “marble factory” at the southeast corner of Second and Upper streets, where all kinds of “monuments, tombs, head & foot stones, door sills, marble mantels, pump and water spout troughs” were executed. Hart enjoyed the work he did here, for it seemed to him that it tapped more of his creative talents. His natural ability was gradually tempered by learned skills, and he became quite adept with the mallet and chisel. Accordingly, his responsibilities were soon broadened to include lettering tombstones, ornamenting monuments, and carving marble figurines.

While working at Doyle’s, Hart had the good fortune to meet Schobal Vail Clevenger, a young sculptor from Cincinnati, who had come to Lexington to model a bust of the Honorable Henry Clay of Ashland. After watching Clevenger at work, and with his encouragement, Hart decided that he would undertake to make a bust from life. Thus, in the spring of 1837, he produced his first effort, the head of a small boy, Richard G. Lathing, modeled at the home of his “Aunt Van Meter’s” in Winchester. This initial work drew much praise for its spirit and originality by local people and by Clevenger himself.

Encouraged by this experience, Hart shortly thereafter gave up his job at the marble yard and opened a studio in a one-story, gray brick building at the rear of
Tobias Gibson's residence (where Hagerman Apartments now stand) at 437 West Second Street near Broadway. His first subject was General Cassius M. Clay, the great emancipationist and one of Kentucky's most colorful characters. Wanting to help the self-educated young sculptor, Mr. Clay generously sat for a portrait-bust. This was early in 1838, while the general was living in Lexington at his spacious residence at the northeast corner of Fifth and North Limestone streets.

Hart's plaster bust of the Madison County antislavery worker was well received in Lexington and elicited great praise from Oliver Frazer, the Kentucky painter, and other friends in the art group. The "Lion of White Hall" was so pleased with the work that he commissioned Hart to put his bust in marble at the price of $500, Hart's first professional fee. Desiring to make a success of his work for his first patron, Hart took a long time and great pains to execute the bust. Without benefit of formal training, he had made the transition from stonecutter to sculptor with remarkable ease.

Other commissions followed and he soon found himself well established as a sculptor who, according to his admirers, "exhibited extraordinary genius, taste and proficiency in his art." He now moved his studio to one of the main business streets in downtown Lexington. At this period, in 1838, when the city boasted one full-time portrait painter, its directory listed "1 native Sculptor, Mr. Hart, of very promising genius," studio, 42 West Short Street (eventual site of the Drake Hotel). Here, the young man continued to live and work as a sort of artist-in-residence for the next eight or ten years.

In that same year a group of prominent Kentuckians wrote to Andrew Jackson, desiring to procure a likeness of the general for posterity, and asked permission for Hart to model his bust. Jackson, who was ill at the time, assented to the wishes of his Kentucky friends and welcomed Hart to the Hermitage, just outside of Nashville.
When the marble bust was completed, Old Hickory was delighted; he wrote to his Kentucky admirers that all who had seen it considered it a good likeness. "I think it equal to any that have been taken of me," he declared. "Mr. Hart may be ranked with the best artists of the age." 18 Before the year 1838 was out, the twenty-eight-year old sculptor had also executed a remarkable likeness of the Honorable Thomas W. Hickey, judge of the Fayette Circuit Court. 19

During this period of his life, in order to equip himself more fully for his art work, young Hart studied anatomy in the medical school of Transylvania University, in Lexington. One of the more immediate results of the time he spent there was the bust of Dr. Benjamin W. Dudley, one of his preceptors, which Hart presented to Dr. Robert Peter, professor at the medical school, in appreciation for the latter's having given him tickets to his anatomy lectures. During his several months at Transylvania he attended lectures under Doctors Dudley, Samuel Drake, William H. Richardson, and James C. Cross. In fact, Hart made a fine bust of the latter.

With Henry Clay and Andrew Jackson numbered among his patrons, Hart's reputation spread throughout the West and East, and a number of unsolicited commissions came to him. In the course of the next few years he modeled a fine bust of the Honorable John J. Crittenden, noted statesman and later Governor; and one of Robert (Old Duke) Wickliffe, the largest slaveholder in central Kentucky, and occupant of historic Glendower, which stood at the northwest corner of Second and Jefferson streets in Lexington.

Hart's next work of importance was that of the Reverend Alexander Campbell, 20 founder of Bethany College, in West Virginia, who gave the young sculptor several sittings in Lexington at the time of his famous debate with the Reverend Nathan L. Rice of Paris, on the subject of "Christian Baptism." 21

During the next six or eight years Hart made several
busts of noted people, including sculptures of General James Taylor of Newport; a bust of Henry Clay of Ashland, signed "Joel T. Hart, Sculpt'r. 1847"; and a fine marble bust of the "Harry of the West," 31-½" high, done about the same period.

In November 1845, Hart journeyed to Philadelphia, at that time the art center of the country, intending to exhibit his bust of Cassius Clay in the exposition then in progress at the National Academy of Design, and to observe the works of older and better-known artists. As it happened, he arrived too late to enter his bust, but through the intervention of Mr. Sartain, publisher of Sartain's Magazine, he was permitted to display the likeness anyway. The work created considerable acclaim and was compared favorably with the best works of the time.

After remaining in Philadelphia for several weeks, young Hart visited some of the eastern seaboard cities, among them Washington, Baltimore, New York, and Richmond, Virginia. Upon his return to Lexington, he wrote his brother John that he "had met a host of distinguished men," and had "received enough attention to last a lifetime." He had established a fine reputation as an artist and a gentleman, and found ready acceptance among cultured, well-educated, and well-informed people. His acquaintances now included President James K. Polk, and President John Q. Adams, with whom he discussed art and literature.

While he was in the Virginia capital at Richmond that year, he exhibited the bust of Cassius M. Clay, and this example of his art advertised his skill so successfully that he was commissioned by the Ladies Clay Association of Richmond to execute a full-length statue of Henry Clay, whom they affectionately referred to as "a son of the Old Dominion." Hart considered this his most important assignment to date and confided to his close friend Thomas Nelson: "I propose to carry out the model at Ashland [home of Henry Clay], Kentucky, and
execute the statue the size of life in Italy, of the finest statuary marble.” 22 The terms of the commission called for Hart to receive an advance of $500, another $1,000 when he left for Italy, and $3,500 upon completion of the work.

Hart went about his task in what had become his characteristic fashion, relying on mechanical means and making a leisurely, careful study from life. He was much concerned with accuracy; he had a Cincinnati daguerreotypist make photographs of Clay from various angles; he made casts, measured, and recorded physical details about the man. It was three years before the plaster model was completed and ready for shipment to Italy, there to be copied in marble. Actually, Hart executed two casts of the Clay statue, agreeing to make several “half-high copies” and statuettes from the models, whose sale would help finance the trip to Europe.

Almost without exception American sculptors in the first half of the nineteenth century hoped and planned to get to Italy as soon as possible. The United States afforded neither sculptural instruction nor examples, and as late as 1870 a sculptor’s only opportunity for study in America was limited to various lectures on anatomy. Then, too, America offered no fine marble, and what little was used was imported at great expense and with exasperating delays from Italy. So Hart, with the $5,000 contract in hand, was anxious to sail for Florence, art capital of the world, where he could obtain marble from the Carrara quarries, execute his commission, and study among the old masters.

After a number of delays and setbacks, Joel Hart left for Europe on September 20, 1849, accompanied by the family of James B. Clay, who had been appointed Minister to Portugal by President Zachary Taylor. He reached Florence late in the autumn of that year. The Kentucky sculptor was now thirty-nine years old 23 and, according to his passport, issued September 2, 1849, he was “five-feet nine and three-fourths inches tall, with a
full forehead and hazel eyes.” His chin and nose were prominent and his mouth fairly large. His weight was 160 pounds, his hair brown, and complexion dark.24

At home Hart had been without a rival in his line. In Europe, he was overwhelmed by a sense of inferiority and his lack of formal training for the work he had come to do. He began at once to remedy the defects of his earlier training; he took courses in anatomy in London’s finest medical schools, visited the art capitals of Europe, and carefully studied the sculptures and paintings of the old masters.

Upon returning to Florence, Hart opened a studio on the Piazza della Indipendenza, close to the resident sculptors and near the famed Carrara marble quarries of central Italy. He patiently awaited the arrival of the Henry Clay model he had prepared back in Kentucky. At length word came that the vessel carrying the model and other casts was lost at sea. Fortunately he had made the Clay model in duplicate, but it took a year before the second finally reached him, and subsequent attacks of cholera and typhoid fever nearly ended his career.

During the period from 1852 to 1857, Hart spent many long hours developing an ingenious machine which he called “a pointing instrument,” and he was especially proud of it. Writing from Florence, March 10, 1853, to his old friend Colonel Henry T. Duncan in Lexington, he said: “It has cost me a good deal of time, labour & money, but it has already more than repaid me for these, as I can with it produce finer heads from life, in less than half the usual time required.” He further explained that his invention “copies to perfection in marble whatever is produced in the model.” 25 According to the British patent, Hart’s invention would “enable the artist and others in obtaining with accuracy, rapidity and simultaneously a large number of measurements from statues and groups, and to transfer them to marble, clay or other materials in the studio and else-

11
where in the absence of the model, with perfect accuracy."  

Contemporaries of the Kentucky sculptor did not take his measuring instrument seriously, and contended that Hart himself would never have used it had it been invented by another man. However, this queer-looking device with its scores of needles and iron rings gave him added patronage and greatly increased his publicity. In fact, he received several orders for marble busts at 100 guineas each. Evidently the Britishers were fascinated with the idea of being measured and cast by machinery. Had it not been for these commissions Hart could not have remained abroad, since the Virginia ladies failed to send him the second $1,000 installment on the Henry Clay statue.

Writing from Florence, Italy, some months earlier, Hart reported to John D. Weaver in Kentucky: "I am here in the mighty works of sculpture and painting of ancient and modern times, and here is [Hiram] Powers of world-wide fame & whom I see nearly every day . . . I have been drawing and modeling all the time for improvements, and my busts, if I may speak freely, are thought unsurpassed by any ancient or modern [masters] . . . Powers himself has said that there are none equal to them in Rome. I am at work on my statue of Henry Clay, & since the great man is now no more, I will get it completed as soon as I can."  

During certain periods of his career, Hart, like many persons of genius was careless and indifferent in his way of life. He seems to have had little conception of the value of money and often found himself in financial straits with hardly enough to provide for the necessities of life. In times of economic stress, he laid down his chisel and mallet on important jobs and turned out less significant objects, busts, and modeling; these he did hastily and with no great effort, and accordingly, received little remuneration for them. Some of these
lesser-known works found their way into private homes on the Continent and in England.

Low in spirits and evidently short of ready cash, Hart ruefully wrote: “My purpose has been a fine and steady one, notwithstanding the want of encouragement, poverty & the many privations through which I have passed.” He also confided in his brother Thomas about his lack of work: “During the last three years I got but one bust to make, and have not yet received a cent of the five hundred dollars I am to be paid for it.” 28

By the fall of 1859, Hart had completed the full-length statue of Henry Clay, 12-½' high and fashioned from a solid block of pure Carrarian marble. It was shipped to America, and Hart himself returned to see it set up in front of the Capitol in Richmond, Virginia, where it was unveiled amid a large gathering and noisy applause on April 12, 1860, the eighty-third birthday of Clay. It was later removed to the rotunda facing the statue of George Washington and has been there to this day. Those who knew the “master of Ashland” pronounced Hart’s work perfect in likeness, and gave it high praise for its finish and execution and resemblance in life.

Hart remained in the United States for about eight months, visiting old friends and acquaintances and the scenes of his youth in Clark County, Kentucky. He held an exhibition of his marble busts and statuettes in the office of his friend, John S. Wilson, 29 whose drugstore on Cheapside in Lexington was the gathering-place of artists, writers, and men of science and culture. Governor Beriah Magoffin elaborately entertained him with a large banquet in Frankfort, 30 and a similar one was given him at the old Broadway Hotel, at Short and Broadway, in Lexington, on January 24, 1860, with his first patron, Cassius M. Clay, the principal speaker. 31

While sojourning in his native state, Hart received an order for a duplicate of the full-length Henry Clay statue to be placed in the Jefferson County courthouse
in Louisville, at a price of $10,000. And not willing to be outdone in their appreciation for the noted Kentuckian, friends and admirers of the Great Commoner in New Orleans \(^{32}\) contracted with Mr. Hart for another copy. These three full-length statues set Hart on his feet financially; success had come to the self-taught sculptor and former builder of stone fences and chimneys.

With orders for the two Clay statues in hand and other commissions he had secured in Kentucky, Hart felt that he could complete his work satisfactorily only in the city where the great artists lived, and close to the marble quarries in Italy. Thus, he left Lexington late in November 1860, and arrived in Florence several weeks later. He had firmly resolved to return to America at some future date and open a studio in New York City, but it was here that he was to live and work the remainder of his life.

Writing from Florence, January 22, 1865, to Cassius M. Clay, now the United States Minister to Russia, Hart reported on the progress of his work: “Within the last fifteen months, I have remodeled my statue of H. Clay for Louisville—made it original & far finer than either of my original ones; it is far advanced in an exquisite block of the finest marble.” \(^{33}\) This second full-length marble statue of Henry Clay was finished nearly two years later; it was set up and dedicated in the Louisville courthouse, May 30, 1867,\(^{34}\) where it stands today.

The third full-length statue of “Harry of the West” was completed in due time, sent to Munich, Germany, and there cast in bronze by the celebrated artisan Mueller, who soon afterwards wrote Hart: “Many thousands have seen it, and great praise has been expressed as to the originality of the composition and the life-like truth of the statue.” \(^{35}\) This colossal figure of the tall Kentuckian was erected at the intersection of St. Charles and Canal streets, in New Orleans.

These various commissions enabled Hart to lay aside financial concerns and devote his time and efforts to an
idea that had taken shape in his mind over some twenty years. He hoped to create a tribute to womanhood, taking the American woman as the prototype for all the features the marble statue would represent—beauty, sensitivity, intelligence, and virtue. As the years passed, Hart worked on this figure group to the point of occasionally forgetting other commissions; the sculpture was to take the form of a woman and cupid, and at first, he called it *Triumph of Chastity*.

“[This] has been my life’s dream,” he told Henry Pindell in 1872, “after drawing and measuring . . . pretty country girls, & at last getting to Town . . . making tables of Measurements from every beauty I could reach, (in cypher that none should know who) . . . all my best hours, for all these years . . . I have devoted to the work.”

In 1873, when William C. Kendrick of Lexington visited Hart in his Florence studio and saw him at work on his masterpiece, he observed that Mr. Hart had his whole attention riveted upon that one central object. Even while the artist was talking to him, he would get up, go to a tub of water, fill a spray-gun and sprinkle the clay model all over. Hart explained that he had to do this to keep the clay moist, pointing out that in the eight or ten years he had worked on the model, “it had never been permitted to dry.” Furthermore, Kendrick noticed, Hart would take his flat-bladed knife, “approach the model and smooth off a little here and a little there, and possibly add to it at another point, just as, in his eye, he saw that that special place needed attention.” So engrossed with his subject was the aging sculptor that he seldom used his sleeping quarters above the studio but spent most of the nights on a cot beside his plaster model.

In 1874, the Kentucky legislature voted to purchase the Hart busts of Henry Clay and Andrew Jackson for $1,700, enabling the struggling sculptor to continue his work on his masterpiece. Still, he eked out a bare and
lonely existence in the months that followed, and was in
dire financial circumstances when a fellow Kentuckian,
Colonel J. Warren Grigsby, late of the Confederate
Army, advanced him $3,000 so that he could continue
with his work. This loan was repaid in part by a bust
Hart made of Colonel Grigsby, now owned by his
daughter, Miss Susanna Grigsby, of Virginia.39

Finally, after many years of work, privation, and pov­
ergy, on November 6, 1875, Hart notified his old friend
John S. Wilson, in Lexington, that *Woman Triumphant*,
the name now given to his masterpiece, was “finished,
and beautifully cast in plaster-of-paris. I shall duplicate
it to provide against accidents to one only, and as soon
as it is dry enough, commence it in marble, for which I
have a fine block, roughed out.” 40 And to Henry Pindell
he wrote: “I am gratified to have been spared, & permit­
ted to thus accomplish my life-work.” 41

But unfortunately, Joel T. Hart did not live long
enough to see his masterpiece completed. After a linger­
ing illness of several months, the Kentucky sculptor
died in his studio on March 2, 1877,42 aged 67 years. He
was buried in the English cemetery in Florence by the
side of his two friends, Mrs. Elizabeth Barrett Brown­
ing, the poet, and Hiram Powers, well-known sculptor.
Here, he rested on foreign soil until his body was re­
turned to America pursuant to an act of the Kentucky
legislature that appropriated $1,200 to bring his remains
home. Amid a large concourse of citizens and friends
and with appropriate ceremonies, Joel T. Hart, sculptor,
poet, and former chimney builder of Clark County was
reinterred June 18, 1887, in the Frankfort Cemetery.43

Although Hart had one or two love affairs earlier in
life, he never married. While working in Lexington at
Pruden’s marble yard he fell in love with Miss Mary
Smithers, a beautiful young woman of that city. But he
was poor, and because of his limited income he stood
“indeterminate between the extremes of celibacy and
married life.” The girl of his choice married another
man two years later, but Hart always loved her; one of his best poems is *To Mary on Parting*, written about the time he left for Italy. His greatest passion, it seems, was for art and into it he poured all of his feelings.

Hart's fame rests largely upon his figure group—*Woman Triumphant*—upon which he labored for the last ten or fourteen years of his life. In 1874, he refused an offer from an Austrian prince who sought to purchase it for $15,000. "My object has been (not to make money, but) to make an epic in marble," he wrote in reference to the incident. After his death, the group was put in marble by George H. Saul, Hart's assistant and art executor, after some controversy had arisen about Saul's doing the work.44 A series of claims and counterclaims involving Mr. Pindell and Colonel Grigsby's relatives further delayed disposition of the group. After a period of several months, the large statue was consigned to Tiffany & Company, noted art dealers in New York City.

Later, in 1884, this firm made a special concession and sold *Woman Triumphant* for $5,000 to an association of fifty-five ladies at Lexington, headed by Mrs. W. C. P. Breckinridge, who purchased it with funds raised by private and public subscriptions.45 After being on display for several weeks at the Southern Exposition in Louisville, the statue arrived in Lexington in mid-August 1885, and was placed in the rotunda of the Fayette County courthouse.

*Woman Triumphant* stood in the courthouse for some years, the pride and joy of the city, and was viewed with much discussion by Kentucky residents and visitors in general. But events conspired to end Hart's story with sad, if dramatic irony. On the morning of May 14, 1897, the three-story stone courthouse caught on fire, and by mid-afternoon the building was a total loss.46 The large bell and clock works in the tower fell and crushed the marble woman and her small companion into a thousand pieces. These were eagerly carried away as souvenirs, and not a chip remained of the once famous statue.
Strangely enough, Mrs. Eliza B. Woodford, a local citizen, had objected to Hart’s masterpiece being placed in the courthouse and offered to build a fireproof annex to the city library for the statue. However, her offer was unfortunately not accepted. Also lost in the courthouse fire was Saul’s portrait of Hart, then on loan to the city.\textsuperscript{47}

Aside from his genius as a sculptor, Hart was a poet of considerable ability and wrote a large number of poems. However, few of them ever found their way into print.\textsuperscript{48} He rarely published what he wrote himself, but in his will, made a few weeks before his death, Hart directed Henry C. Pindell, of Louisville, to publish “one volume of my best poems from the manuscript now in my studio,” to be dedicated to Pindell, “by the author Joel T. Hart.”\textsuperscript{49} This publishing project was to be financed by selling one or more of his marble busts. Pindell, however, died shortly afterwards and Hart’s poems never appeared in book form.\textsuperscript{50}

While Joel T. Hart did not exert a profound influence on the development of art in America, he was accepted by his contemporaries as a successful and gifted sculptor. Many of his works are still displayed and admired throughout Kentucky and neighboring states. Among his best-known works are the three full-length marble statues of Henry Clay, and busts of General Cassius M. Clay, Governor John J. Crittenden, General Andrew Jackson, Dr. Benjamin W. Dudley, Chief Justice John Marshall, Dr. Southwood Smith, General James Taylor, Erasmus Bigelow, Colonel J. Warren Grigsby, Dr. Caleb W. Cloud, Judge Thomas W. Hickey, The Reverend Alexander Campbell, Commodore Cornelius Vanderbilt, Dr. James C. Cross, General Zachary Taylor, Bishop and Mrs. Benjamin B. Smith, Charles Wickliffe, son of the “Old Duke,” Nicholas Smith and Robert Wickliffe, and a sizable number of plaster busts of Henry Clay and other distinguished Kentuckians. Besides these works of art, there are some figure-pieces, such as Augustus Caesar and the young Cicero, a copy
of Venus de Medici, the bust Il Penseroso, and the small statue, Morning Glory, a young girl with an apron full of flowers.

The Kentucky sculptor’s work has been admired and praised by hundreds of people throughout the years, and anyone today who is fortunate enough to possess one of Hart’s busts values it very highly. Il Penseroso occupies a prominent place in the University of Kentucky Library and some six or eight of Hart’s other portrait-busts of famous Kentuckians are on display in the rotunda of the Old State Capitol in Frankfort. Hart, by his own efforts, rose from a humble stonemason to become the first Kentucky sculptor to gain international fame. During the artist’s lifetime, J. Clifford Van Nordstrom, art connoisseur of New York City, said of him: “Joel T. Hart is by all odds the best sculptor Kentucky has ever produced, and one of the greatest of all times.” A fitting tribute appears on his monument in the Frankfort Cemetery, erected by the Commonwealth of Kentucky, that reads: “Seek him not here, but in the stone where he lives in his own art’s immortality.”
This page intentionally left blank
Notes

1. See also Louisville Courier-Journal, January 2, 1885.
2. Sally Hart, 1794-1804; Thomas Hart, 1795-1864; Morgan Hart, 1798-1869; Josiah Hart, 1800-1804; John Hart, 1802-1875; Robert D. Hart, 1804-1872; Julian Hart (twin brother of Robert D.), 1804-1804; and Mary Morgan Hart, 1806-1845, who married John D. Weaver and had one daughter, Ann (Diana) Weaver.
3. This date is recorded on Hart's monument in the Frankfort Cemetery; the Dictionary of American Biography, ed. Dumas Malone (New York, 1928-), 8:358-59, lists it as February 10, 1810, while other accounts place it a day later.
5. Joel T. Hart to Andrew Hart, Florence, Italy, October 8, 1876. In the family of Miss Lucie T. Hart, Winchester, Kentucky.
7. This house is in the family of Norvil Willoughby, on the Ecton Pike, R.R. 2, off State Highway 15.
8. Sally, Josiah, and Julian Hart all died in 1804, before the Hart family moved to their second home.
9. The old Tanner house burned in 1863; the present two-story frame house that was erected on the site is owned and occupied by Mr. and Mrs. John K. Ramsey.
10. Hart's school contract, January 1831, Nicholas County, Kentucky, Durrett Collection, University of Chicago.


14. This marble bust of Cassius M. Clay is in the University of Kentucky Library, signed “J. T. Hart, Sculptr. 1840.”

15. John Fowler to Andrew Jackson, Lexington, November 16, 1838, Hart Collection, University of Chicago Library.


17. Numbers 315–317 West Short Street, north side, between Mill and Broadway.

18. Andrew Jackson to John Fowler, The Hermitage, December 24, 1838, Hart Collection, University of Chicago Library.


20. Hart, Florence, Italy, to John D. Weaver, 1874, said: “I have put it [the model] in plaster in my studio, but I have not yet put it in marble, awaiting an order for it. I think it is one of my best likenesses and modeled it for the pleasure and pride of trying to hand down to posterity the lineaments of so distinguished a man.” In March 1874, Mrs. Alexander Campbell commissioned Hart to put in marble this bust of her husband, which was presented to Bethany College. *Louisville Courier-Journal*, March 7, 1874.

21. Henry Clay acted as moderator of this historic debate, assisted by Judge Robertson and Colonel Speed Smith. It lasted from November 15 through December 2, 1843, and was published (912 pages) in book form the next year by A. T. Skillman, local printer in Lexington. *Louisville Weekly Journal*, December 13, 1843.


24. Hart papers, Durrett Collection, University of Chicago Library.


27. Hart, Florence, Italy, to John D. Weaver, September 9, 1862, Mitchell Collection, Lexington, Kentucky.

22
34. *Louisville Courier-Journal*, June 3, 1867.
40. Berry, *Joel Tanner Hart*, p. 27.
41. Hart to Henry C. Pindell, October 27, 1875, *Letters of Joel Tanner Hart*, University of Kentucky Library.
44. *Letters of Joel Tanner Hart*, University of Kentucky Library.
47. *Lexington Herald*, May 15, 1897.
48. Hart’s unpublished poems are in the Durrett Collection, University of Chicago Library.
50. The Western Kentucky University Library has a number of Hart’s poems that appeared in the Louisville newspapers during the 1860s and 1870s.
AMUEL WOODSON PRICE

1828 - 1891
SAMUEL WOODSON PRICE was an outstanding portrait painter in nineteenth century Kentucky. He was born at Sugar Grove, his father's residence on the Sulphur Well Pike, just beyond the city limits of Nicholasville, Kentucky, on August 5, 1828, the fourth and last son of Major Daniel Branch and Elizabeth Crockett Price. Samuel exhibited an unusual talent for drawing and the arts at a very early age, and it was said by one of his contemporaries that he could draw the capital letters before he knew his alphabet.

In his youth, Samuel Woodson continued to exercise his talents by making pencil and charcoal sketches of everything that interested him. It was not long before he desired to work in colors, but he did not have the means to purchase paints and brushes. Circumstances saw to it, however, that he soon came by these tools. When an itinerant painter was found dead on the road near Nicholasville, his effects, consisting of a nondescript assortment of artist's materials, were sold at public auction by court order. Jefferson Brown, proprietor of the village hotel, bought the paints and brushes for a very small sum and presented them to Price. Brown also offered Price a room at his hotel to use for a studio. Now, at fourteen, the young artist began to spend his Saturdays and spare hours working in earnest.

Major Daniel Price, who had been clerk of both the circuit and county courts of Jessamine County at various times for quite a number of years, had little sympathy
with his son’s desire to become an artist or portrait painter. Anxious to give Samuel a good classical education, he enrolled the young man in the Nicholasville Academy, and there Price studied until he was ready to enter college. In the fall of 1846, at the age of eighteen, Samuel matriculated in the Kentucky Military Institute, which was situated several miles from Frankfort, Kentucky, under the supervision of Colonel R. T. P. Allen. Samuel’s artistic bent remained strong, however, and Major Price was finally obliged to accede to his son’s wishes; before long, Samuel became professor of drawing with the rank of First Lieutenant. Not surprisingly, Samuel was inclined to pay more attention to his drawing than to the military exercises required of him both in the Academy and at the Institute, and his deficiency in this area was soon apparent. His subsequent efforts to master this part of his education were to stand him in good stead later on in his life when he led Union troops on the Civil War battlefields.

At the close of the second term at the Kentucky Military Institute, Price’s school days were suddenly brought to an end: having become involved in financial difficulties, the school was forced to suspend operations. But the situation was not without advantage to Price’s career; then in his nineteenth year, he returned to Nicholasville in the fall of 1847 and began to study art in earnest. During this time he learned more about colors and how to mix the various paints under the instruction of a Louisville artist, William Reading (or Redding), who had come to Jessamine County to do some of the leading citizens in oil. During that same year, Price moved to the nearby town of Lexington, about twelve miles distant, where he began the study of art under the guidance of Oliver Frazer, one of Kentucky’s leading portrait painters.³

To be a pupil of this distinguished master of the brush and palette was a great honor, for the noted Kentuckian had turned down the applications of numerous other
students. Young Price rented a room within a block of Frazer’s studio and there went to work, his instructor visiting him every other day. It was not long before Frazer recognized the natural talent of the young artist and suggested that he begin painting oil portraits.

Price’s first serious effort in oil had been done at the request of the ladies of Nicholasville. He had designed and painted a flag to be presented to Captain James Harvey’s company of infantry, which had recently returned from the Mexican War. This work was much admired and brought him more than local reputation. Samuel’s first portrait under Frazer was of the same James Harvey to whom the flag painting had been presented. Both Major Harvey and Frazer were pleased with Samuel’s effort, and George Jouett, son of the noted artist, Matthew Jouett, found Price’s work so promising that he suggested another subject for his brush and easel. This was old “King” Solomon, a Lexington vagrant who had achieved regional fame during the cholera epidemic of June 1833. The old man habitually drank whiskey instead of water, and so remained unaffected by the contaminated drinking water that was responsible for the epidemic. A total of 502 citizens lost their lives during this pestilence. William “King” Solomon remained on the scene after others had fled the city, laying out the dead, digging graves, and burying many of Lexington’s leading citizens when there was no one else to perform those unpleasant duties. He became a hero almost overnight, and was made famous as a character in one of James Lane Allen’s short stories.

At first, the self-appointed gravedigger and mortician was opposed to having his portrait painted, but after some earnest persuasion by the young artist, the “King” agreed to pose—on condition that he would be generously supplied with his favorite brand of whiskey and cigars. The cholera hero was then seventy-four, a redheaded Irishman in the full vigor of life. When the three-quarter length portrait was completed, it was
viewed by many of Lexington's prominent citizens, and all, including Price's fellow artists, Joseph H. Bush and Louis Morgan, pronounced it admirable in execution and a splendid likeness of the old man. Public interest became so great that Price was forced to move it into the dining room of the Phoenix Hotel because his small studio was becoming overcrowded with viewers.

The execution of the Solomon portrait in 1849 launched the young Kentuckian on his art career; commissions not only came to him unsolicited, but he soon found himself with more work than he could attend to. He did an oil portrait of one of Lexington's early postmasters, Joseph Ficklin, who resided in the two-story brick house that still stands at the southwest corner of High and Limestone streets. Ficklin is probably best remembered as the owner and occupant of the residence where Jefferson Davis, future President of the Confederacy, boarded while he was a student at Transylvania University during the years from 1821–1824.

Price's fame continued to grow, and was further increased by his portrait of Jacob Creath, a minister of the Disciples of Christ in ante-bellum Lexington.

About this time the institution of Freemasonry in Kentucky was experiencing a period of expansion, and Lexington boasted of some five or six subordinate "Blue Lodges." When Good Samaritan Lodge No. 174 was chartered in Lexington, in August 1848, its first master was a close friend of Samuel Price, Samuel D. McCullough, a teacher and astronomer of more than local fame. Young Price joined this lodge two years later, and according to the records, he was a member in good standing during the years from 1850–1852. At the time of his initiation, the meetings were held at the lodge room over the drugstore of Messrs. Norton & Fitch, on the corner of Main and Upper streets.

This membership afforded Price new opportunities to paint and establish his reputation. He did a portrait of his friend and lodge brother, Samuel D. McCullough,
and then, upon his solicitation, painted a biblical scene based upon the parable of the Good Samaritan. This work hung for a number of years in the lodge’s rooms on the third floor of the old Fayette County brick courthouse until the building was torn down in 1883 to make way for a more modern structure.9

At this point, Price’s reputation as artist and portrait painter was fairly well established in Lexington and central Kentucky; yet he sought further improvement. In the winter of 1848, when Price was twenty-one, Oliver Frazer advised him to go to New York City and enroll in the Art School of Design.10 He spent five months there viewing the works of the great artists and studying their methods of painting, supporting himself through the sale of his sketches and paintings, as he had done in Lexington.

He returned to Lexington in the spring of the following year, reopened his studio, and advanced his fee to fifty dollars a portrait. Soon after, Dr. J. J. Bullock commissioned him to do portraits of himself and his family.

Dr. Bullock was then principal of the Walnut Hill Seminary, a flourishing academy in the eastern part of Fayette County on the Richmond Pike. The execution of the Bullock portraits occupied about five weeks, and the finished paintings were well received both by the family and the public.

After painting for nearly two years in Lexington, Price was called to Louisville in 1851 at the request of A. L. Shotwell, a wealthy citizen of that city, to do a portrait of himself and his family. When completed, this painting was pronounced faithful in likeness and greatly admired. Other commissions came in and these kept the artist employed there for several years.

Feeling now that he was definitely established in his chosen profession and capable of supporting a wife, Samuel Woodson was married in Louisville, May 26, 1853, to Miss Mary Frances Thompson, daughter of Robert Coleman Thompson, tax collector of the port of Louisi-
ville. Dr. Joseph Craik, pastor of Christ Episcopal Church, performed the marriage ceremony at the home of the bride's parents, on the corner of Walnut and First streets. He was assisted by the Reverend Branch Price, a Presbyterian minister and brother of the groom.

About a year after his marriage, Price was obliged to go to Tennessee and elsewhere in the South to fill important orders; he painted an oil portrait of the Reverend John T. Edgar, a prominent Presbyterian minister of Nashville, Tennessee, and then went on to Clarksville to do the family of Mr. Brice Stuart, a prominent tobacco merchant of that city. Since Price had not yet established a permanent residence, his wife continued to live with her parents. Shortly after his daughter's wedding, Mr. Thompson had purchased a large farm on the Cumberland River in Lyon County, near Eddyville, Kentucky, and it was here, on March 16, 1854, that Samuel Price's first child, Sally, was born. His second, Matthew Branch, was also born at the Thompson home some two and a half years later on October 12, 1856.

Early in September 1856, Price journeyed to Buffalo, New York, and did a fine three-quarter length portrait of Millard Fillmore; in 1857, he did a portrait of Colonel James S. Jackson and family of Hopkinsville, Kentucky, and remained in that locality for several months. By this time, Price's reputation had steadily increased, and within a few years quite a number of his paintings graced the homes of well-to-do families in Kentucky and Tennessee.

After his lengthy stay in Tennessee and the other states into which his work had brought him, Price returned to Lexington in 1859. Although the three or four years of his itinerary had been a financial success, he was happy to be back in Lexington once again. He believed that a permanent residence in Lexington's art atmosphere would provide a stimulus to give him a greater achievement in portraiture. His many friends,
including his old instructor, Oliver Frazer, gave him a hearty welcome.

Mr. and Mrs. Price now set up housekeeping with their two small children in a two-and-a-half-story gray brick house at 100 Constitution Street, which is still standing, now known as 233 East Second Street. He painted many portraits of prominent persons during this period of his life, one of the best examples of which was the three-quarter length likeness of Judge George Robertson, professor of law at Transylvania and Chief Justice of the Kentucky Court of Appeals. Unfortunately, this striking painting of “Old Buster” was lost some years ago when the home of Mrs. F. L. Scott, of Philadelphia, burned. Family tradition has it that Price actually painted two portraits of Judge Robertson: one for Dr. Bell, the Chief Justice’s son-in-law, and the other for his own studio. A good reproduction of the Judge Robertson portrait is shown as one of the illustrations in Price’s work, The Old Masters of the Bluegrass, published by The Filson Club, Louisville, 1902.

In the midst of prosperity and probably at the height of Price’s career, the Civil War came on, and brush and easel were laid aside. Throughout the years, Price had been keenly interested in the military organizations of the city and had not forgotten the lessons in tactics he had learned back in his school days at the Kentucky Military Institute in Franklin County. Professional duties had not prevented him from being a member—and at one time, captain and drill-master—of the Lexington Light Infantry. This was a crack military outfit with a long and interesting history dating back to 1789; a captaincy was a much-sought-for post of honor. Members of the “Old Infantry” had served with distinction in the War of 1812, and in the Mexican War under the colorful Kentuckian, Captain Cassius M. Clay, of Madison County.

At the beginning of the Civil War there were three
other social-military companies in Lexington: the Lexington Rifles, captained by John Hunt Morgan; the Lexington Chasseurs, commanded by Sanders D. Bruce; and the Ashland Rifles, under Robert J. Breckinridge, Jr.¹⁶

For the first few months after the attack on Fort Sumter, while Kentucky hung in the balance of a professed neutrality, these military companies with their bright and shining uniforms, tail coats, braided trousers, crossbelts and fancy headgear were holding their regular musters and drills. In due time a new organization, the “Home Guards,” was formed. This was composed of local men of all ages and professions who banded together and drilled on Cheapside and on the “little college lot” (Gratz Park) for the defense of the city and safety of their homes. Dr. Ethelbert Dudley, a prominent physician and a strong Union man, was elected captain of the local unit. A number of men from the several military companies in Lexington joined the home guard organization, and it soon became the nucleus of the state’s armed forces.

In the early fall of 1861, Captain John Hunt Morgan and his Lexington Rifles, almost to a man, espoused the southern cause and hastily departed from Lexington for the Confederate rendezvous on Green River.¹⁷ Several months later the Federal government made its call for troops. Dr. Dudley responded and was commissioned a colonel to recruit a regiment. Captain Price was largely responsible for inducing most of the members of the “Old Infantry” to enlist in Dudley’s regiment in which he was promised the rank of major. However, Dr. Dudley did not enlist enough men to complete his regiment in the required time and was obliged to combine it with another fractional regiment raised by Lieutenant Colonel B. A. Wheat in Green, Metcalfe, and surrounding counties of southern Kentucky. In this consolidation, a major had to be chosen from the other regiment and Captain Price lost the place. The regiment was mus-
tered into service as the Twenty-First Kentucky (Union) Infantry, at the Green River Bridge, on December 13, 1861, and January 2, 1862.¹⁸

While the newly-organized unit was drilling and breaking in the raw recruits, Dr. Dudley died of typhoid fever at Columbus, Kentucky, February 20, 1862.¹⁹ Following his death, Captain Price was made colonel in his place, on February 26, 1862. Colonel Price assumed charge of the regiment when it was in a low state of discipline and largely scattered over several counties. Over a period of months, however, he drilled the recruits and put them into excellent shape for active service. Shortly afterwards Colonel Price was ordered by General Don Carlos Buell to proceed with his regiment to Nashville, Tennessee.

From this time on Colonel Price and his regiment became identified with the Army of the Cumberland, commanded successively by Generals Buell, Rosecrans and Thomas, and the history of the Twenty-First Kentucky became, in general, that of the army of which it was a component part, although certain conspicuous engagements were its own and worthy of note.

Colonel Price commanded the post at Shelbyville, Tennessee, for several weeks during the summer of 1862, his regiment being a part of General Nelson’s division stationed at Murfreesboro, Tennessee. He participated in Buell’s march to Kentucky, and after General Braxton Bragg retreated from the state following the battle of Perryville, Price returned with his regiment to Nashville.

On January 2, 1863, at the battle of Stone River, Colonel Price commanded a brigade that bore the brunt of Breckinridge’s charge, holding an important position. Later, at the base of Waldron’s Ridge, the Twenty-First Kentucky engaged Wheeler’s cavalry and held its position against a Confederate force of several thousand. This regiment participated in the battle of Missionary Ridge and went to the relief of Sherman when he was
threatened by Longstreet at Knoxville. On May 4, 1864, General Sherman left Chattanooga to begin his march to Atlanta, and from that date until the last of June, the Twenty-First Kentucky was kept primarily on the skirmish line, taking part in the engagements of Rocky Face and Reseca, as well as numerous skirmishes, several charges, and pitched battles in the Atlanta campaign.

At the battle of Kennesaw Mountain, on June 20, 1864, Colonel Price was leading his regiment in a desperate charge to dislodge the strongly-entrenched Confederates, when he was struck by a minie ball just above the heart. At first his wound was thought to be mortal, but the skilled attention and services of the regimental surgeon, Dr. C. J. Walton, saved his life. Colonel Price’s wound disqualified him now for active service in the field, and upon his partial recovery the following fall (1864), he was assigned to duty as post commander of Lexington, Kentucky, a position he held until the close of the war. By a special act of Congress, the title of Brevet Brigadier General for meritorious service at Kennesaw Mountain was bestowed upon him, effective March 13, 1865.

During the three years that Colonel Price was away from home in the army, from 1861-1864, he was unable to devote any time to his profession. Nor did he have any time for portraiture while he was military commandant of Lexington during the later part of 1864 and early 1865. Late in the spring of 1865, upon the earnest solicitation of his friends, he was nominated by the Republican party to make the race for state senator from Fayette and Scott counties. He was defeated by William A. Dudley, his Democratic opponent, but did have the satisfaction of knowing that Lexington gave him a majority of 600 votes.

General Price’s career as a politician and soldier now at an end, he returned to his long neglected brush. However, he found the close confinement detrimental to his health and was advised by his physician to seek
some outdoor employment until his health was fully restored. By this time his family consisted of his wife and two children; his second, Matthew, had died in the summer of 1861, and a third, Robert Coleman Price had been born in the Constitution Street house on May 18, 1861.

After some deliberation and upon the advice of friends, General Price concluded that the pursuit of agriculture would best suit his needs, and he rented his father-in-law's farm in Lyon County, moving his family there the following March. After the expiration of a year's lease, he returned to Lexington, his health having been restored sufficiently to justify resumption of his portrait painting. Upon his return to his native city and before he could get possession of his brick house on Constitution Street, which had been rented out, he and Mrs. Price and their two children boarded with Mr. and Mrs. James Harper on South Upper Street, between High and Maxwell streets. Here, on June 2, 1867, their fourth child, Agnes Anderson Price, was born.

During this period General Price journeyed to Washington, D.C., and there did some of his finest portraits—the generals under whom he had served during the Civil War. He did a full-length portrait of General George H. Thomas, painted from life, and also one of General William S. Rosecrans. While Price was painting the portrait of General Thomas, General Sherman came in one day to view the work and was so well pleased with it that he too sat for a likeness. However, for some reason he never returned for a sitting and this canvas remains one of the Kentucky painter's unfinished works. In this bust portrait, Sherman's face was nearly completed, but the uniform and buttons were only sketched in.

Price probably achieved his greatest success and reputation with his portrayal of General Thomas. Two portraits were done of the General; one is in the library of Transylvania University, recently donated by the de-
scendants of the painter, the other hangs in the Minnesota State House, at St. Paul.

Being somewhat apprehensive about his health and his ability to continue to paint, General Price applied to President U. S. Grant for the position of postmaster at Lexington, and the contract was awarded him on April 5, 1869. He succeeded in that office Dr. Lyman B. Todd, a well known Lexington physician who had been given the job by President Lincoln and was a first cousin of Lincoln’s wife. Shortly after the incoming of postmaster Price, the Lexington postoffice was moved from the three-story red brick building on the southwest corner of Short and Mill streets to the new brick building (later Vogt & Foley Grocery) at the northwest corner of Broadway and Short streets. In both of these buildings General Price occupied a studio on the upper floors.

During his tenure as Lexington’s twelfth postmaster, Price devoted several hours each day to his paintings, and aside from doing some fine oils of noted Kentuckians, he turned to a style which was quite different from that of his earlier works. He did a number of sketches called figure compositions. Some of the best examples of this work are Left in the Lurch, Caught Napping and Gone Up. The latter two works were awarded gold medals at the Cincinnati Exposition of 1872, where his portraits of “King” Solomon and General Thomas were also honored.

Caught Napping and Gone Up were companion works both painted in Lexington from Lexington subjects. Captain John Boyd, the Confederate officer who is waking up the sleeping sentinel was well known in the Bluegrass region. And General Price sketched an old Negro man, Foley Ward, in his Sunday clothes for the painting Fixin’ for Sunday.

This series of paintings struck the popular fancy, received most favorable comment, and added to the already high reputation of the Lexington artist. Another
group portrait, or figure composition, done in this period deserves mention: the scene titled *Night before the Battle of Chickamauga*. This painting, which is owned by the present author, is a 5' x 8' canvas, representing three military figures around a bright campfire with the moon shining faintly in the upper right hand corner. General Thomas is seated on a campstool with a large campaign map spread out on a tree stump. He is discussing the morrow's battle, while his faithful aide-de-camp, Colonel Willard, quietly listens and gazes into the fire. An orderly standing nearby with rifle in hand is the third member of the group.

During the last year of General Price's first term as postmaster of Lexington an incident occurred that caused him much disfavor with his Democratic friends and followers. A Negro man named Gibson, employed as a railway clerk on the Louisville & Nashville Railroad, was attacked one day in the baggage car near Benson's Station, a few miles from Frankfort. The attack, as then alleged, was committed by members of the Ku Klux Klan, then active in Kentucky and in the southern states. However, before any bodily harm could be done the clerk, the conductor suddenly started the train and the would-be assailants jumped off.

The incident was reported to the Postmaster General in Washington who promptly detached a guard of soldiers to accompany the Negro clerk while the train was enroute between Lexington and Louisville. This was kept up for several weeks, but finding it too expensive, the Postmaster General addressed a letter to General Price, asking if the Negro agent would be safe if the guard was removed. The Lexington postmaster advised his superior officer that Gibson would not be safe if the guard were removed, adding that "if such is done, he would advise that the mails between the cities be suspended." This was done, but after about two weeks, the mail service was restored. Agent Gibson, fearing that he would be molested again, requested a transfer to
some railroad north of the Ohio River; a white agent was installed in his place.

At the end of General Price’s first term as postmaster, he was, without solicitation on his part, reappointed to the office, “but near the close of the third year of his second term, he was requested to resign by the President [Grant], who wanted to appoint to the position Col. H. K. Milward.” General Price refused to surrender the office and the President removed him. Colonel Hubbard K. Milward, late of the Eighteenth Kentucky Volunteer Infantry, was then appointed his successor, but on account of some opposition to the appointment, it was not confirmed by the U. S. Senate until several weeks later.

About the first of April, 1876, General Price turned over the office to Colonel Milward and resumed his painting profession, moving his studio to within a block of the postoffice. During his term as Lexington’s postmaster, while he was still residing in the gray brick house on Constitution Street, two more children were born to the General and his wife. They were Mary Shanklin Price, born April 20, 1869, and George Thomas Price, on November 21, 1870.

The loss of his postmaster’s position brought some financial embarrassment upon General Price, and on January 1, 1878, he moved to Louisville, Kentucky, which offered him a wider field for his art work. Here he applied himself most assiduously and the first portrait he painted was a three-quarter length work of General Eli H. Murray. George Fuller, art critic of the Louisville Courier-Journal praised the work in glowing terms: “The General stands in an easy, graceful position, with whiskers streaming in the wind like the tail of a mighty war horse. He looks contented, as he should be, for he is well painted.”

Just when success was again about to crown the General’s labors, the sight of one eye left him; and about a year later, in 1881, as he was painting the portrait of
Mrs. Emanuel Bamberger of Louisville, he lost the use of the other eye. He was plagued with detached retinas, and the best surgeons of the day could not help him; his eyesight was completely gone. A few months later, Congress generously increased his pension to $100 per month.

Louisville city directories show that General Samuel Woodson Price maintained a studio in the *Courier-Journal* building from 1879 to 1881, and after residing for about two years on Breckinridge Street near Preston, he lived for more than twenty years, in various locations, in the vicinity of Brook and Caldwell streets. During these latter years he lived with his son, Robert Coleman Price.

The long years of blindness were not altogether idle ones for General Price. In 1882 he prepared for publication a short history of his old regiment, the Twenty-First Kentucky Infantry, which was later included in condensed form in Speed’s *The Union Regiments of Kentucky* (Louisville, 1897); in 1902, he dictated the copy for the fine volume titled *The Old Masters of the Bluegrass*, which was No. 17 of the Filson Club publications. In addition to an autobiographical sketch, this work contains accounts of several noted Kentucky painters and the Kentucky sculptor, Joel T. Hart. Price was also the author of a biographical sketch of Colonel Joseph Crockett, a Revolutionary War soldier and his wife’s ancestor. It comprises the second part of the Filson Club publication No. 24, titled *Sketches of Two Distinguished Kentuckians*, published in Louisville, 1909. General Price was one of the early members of the Filson Club and continued to belong for more than fifteen years.

After the death of his wife, April 15, 1892, General Price divided his time between his son, Robert Coleman Price in Louisville, and his three married daughters; two in Washington, D.C., and one in Birmingham, Alabama. He left Louisville sometime in the summer or
fall of 1906 to spend the remainder of his life with his son who had been transferred to St. Louis, Missouri, as a representative of the Mengel Box Company, of Louisville.

On August 5, 1917, General Price celebrated his eighty-ninth birthday in the same month that he suffered a severe paralytic stroke. This stroke confined him to his bed until the end came the next year, January 22, 1918, when he was nearly ninety years of age.

In noting the passing of Lexington’s former postmaster, artist, and Civil War General, the *Lexington Leader* reported: “The funeral services of Gen. Samuel W. Price who died in St. Louis, on Tuesday morning were held yesterday afternoon at the family residence [of his son, Robert Coleman Price] in that city and the body was taken for interment in the Arlington National Cemetery at Washington.” In retrospect, the General’s daughter, Mrs. J. G. Vogelgesang of Washington, D.C., wrote of the funeral: “The winter of 1918 was an extremely cold one and snow hampered transportation. Also the railroad lines East were busy transporting soldiers to the Atlantic sea ports. It was necessary to delay the trip to Washington [with General Price’s body], so the local undertaker had charge of the remains until March, when conditions improved. A service was held at his son’s home, conducted by the Reverend John McIvor, pastor of the Second Presbyterian Church. When the body arrived in Washington, the C. & O. train was met by a squad of soldiers from Fort Meyer and the flag-draped casket was placed on a caisson drawn by four white horses and slowly passed through the streets of Washington to Arlington, where a military burial took place in the afternoon. The Reverend Dr. Mott of the Advent Church officiated. Taps were sounded and he was left at rest.”

General Samuel W. Price was buried in lot 1067, section 2, of the Arlington National Cemetery, at Fort
Meyer, Virginia, on March 22, 1918. The inscription on his tombstone reads:

SAMUEL WOODSON PRICE
COL. 21ST KY. INF. U. S. VOLS
BREVET BRIGADIER GENERAL
1828–1918

Due to his blindness at the age of fifty-three and the loss of three or four years in military service, Samuel Price was not, by any standards, a prolific painter. But during his productive years he turned out a considerable number of oil portraits and paintings, some of which have not yet been located or identified. His portraits have well stood the test of time and were highly regarded by his contemporaries. Kentucky historian George W. Ranck said of him in 1872: “General S. W. Price is one of the most promising resident painters Lexington has had since Jouett.” And Lewis Collins, another Kentucky historian, added this: “He has reflected honor upon the art history of this state.” Price’s works are considered excellent examples of portrait painting at its best by a successful and talented ante- and post-bellum Kentucky artist; today they are treasured heirlooms in numerous Kentucky and Tennessee families.

As a fitting tribute to the skill and talent of this Kentucky artist, soldier, and scholar it may be truly said:

Brave as was this soldier in facing shot and shell,
Braver still the artist, bearing blindness well.
Partial List of Portraits by Samuel Price

SUBJECT:

Major Daniel B. Price
and pony
Dr. E. P. Humphrey
General George H. Thomas

Mrs. Samuel W. Price
and son
General William T. Sherman
(unfinished)
Waiting for the Kelley Axe
Colonel Robert Crockett

The Misses Agnes and
Mary Price (the
artist’s daughters)
Chief Justice George
Robertson

General William S.
Rosecrans
President Millard Fillmore

Gone Up (group picture)

Mrs. Richard C. Anderson

Civil Rights (group picture)
Caught Napping (group picture)

OWNER AND LOCATION:

Mrs. A. O. Meyers
Kansas City, Missouri
Mr. E. Humphrey Price
San Antonio, Texas
Transylvania University
Library
Lexington, Kentucky
Mrs. John K. Barnes
Lexington, Kentucky
Same

Same
Mrs. S. P. Ferren
Washington, D.C.
Family of Mrs. C. W. Gray
Birmingham, Alabama
Burned in the house of
Mrs. F. L. Scott
Philadelphia, Pennsylvania
Army of the Cumberland (?)
The Filson Club,
Louisville, Kentucky
Mrs. W. W. Blelock
Litchfield, Connecticut
Mrs. John K. Barnes
Lexington, Kentucky
Same
Mrs. W. W. Blelock
Litchfield, Connecticut
<table>
<thead>
<tr>
<th>Painting/Photograph</th>
<th>Artist</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Young Artist</td>
<td>Coleman, Agnes Price, and nurse</td>
<td>Same</td>
</tr>
<tr>
<td>Not Worth Mending</td>
<td>(group picture)</td>
<td>Mrs. S. P. Ferren, Washington, D.C.</td>
</tr>
<tr>
<td>Mr. George S. Shanklin, Sr.</td>
<td></td>
<td>Mr. George S. Shanklin, III, Kansas City, Missouri</td>
</tr>
<tr>
<td>Left in the Lurch</td>
<td>(group picture)</td>
<td>Not located</td>
</tr>
<tr>
<td>Mrs. George Bain</td>
<td></td>
<td>Mr. Patterson Bain, St. Louis, Missouri</td>
</tr>
<tr>
<td>Night before the Battle of Chickamauga</td>
<td>(group picture)</td>
<td>J. Winston Coleman, Jr., Lexington, Kentucky</td>
</tr>
<tr>
<td>The Misses Mattie and Mary Shanklin</td>
<td></td>
<td>Miss Mary Shanklin, Lexington, Kentucky</td>
</tr>
<tr>
<td>The Reverend Dr. Robert Christie</td>
<td></td>
<td>Not located</td>
</tr>
<tr>
<td>Miss Mabel Price</td>
<td></td>
<td>Mr. Branch Kerfoot, New York, New York</td>
</tr>
<tr>
<td>Old “King” Solomon</td>
<td></td>
<td>Estate, Mrs. Waller O. Bullock, Lexington, Kentucky</td>
</tr>
<tr>
<td>General George H. Thomas</td>
<td>(2d painting)</td>
<td>State House, St. Paul, Minnesota</td>
</tr>
<tr>
<td>Postmaster Joseph Ficklin</td>
<td></td>
<td>Speed Museum, Louisville, Kentucky</td>
</tr>
<tr>
<td>Colonel Nicholas Anderson</td>
<td></td>
<td>Mrs. Larz Anderson, Boston, Massachusetts</td>
</tr>
<tr>
<td>Mr. Jacob Hughes</td>
<td></td>
<td>Mrs. J. D. Gay, Pine Grove, Kentucky</td>
</tr>
<tr>
<td>Colonel Gilbert C. Kniffen</td>
<td></td>
<td>Not located</td>
</tr>
<tr>
<td>Mrs. Gilbert C. Kniffen</td>
<td></td>
<td>Not located</td>
</tr>
<tr>
<td>General Eli H. Murray</td>
<td></td>
<td>Not located</td>
</tr>
<tr>
<td>Mrs. Eli H. Murray</td>
<td></td>
<td>Not located</td>
</tr>
<tr>
<td>The Murray children</td>
<td></td>
<td>Louisville, Kentucky (?)</td>
</tr>
<tr>
<td>Mrs. Emanuel Bamberger</td>
<td></td>
<td>Louisville, Kentucky (?)</td>
</tr>
<tr>
<td>The Bamberger children</td>
<td></td>
<td>Louisville, Kentucky (?)</td>
</tr>
<tr>
<td>Mr. George Kinner</td>
<td></td>
<td>Mrs. Robert McConnell, Lexington, Kentucky</td>
</tr>
<tr>
<td>Miss Carrie Kinner</td>
<td></td>
<td>Same</td>
</tr>
</tbody>
</table>
Major James Harvey
Samuel D. McCullough
The Reverend Jacob Creath
Mr. William Warfield
Mr. & Mrs. Prall &
daughter Lottie
The Good Samaritan
Mr. Charles Nourse Lyle

The Reverend Robert
Stuart, D.D.

The Reverend J. J. Bullock
& family
Mr. Benjamin Warfield
Williams
Mrs. Benjamin Warfield
Williams
Colonel W. R. Milward

Miss Mary Price Gray
(child)
Fixin’ for Sunday
Mr. Russ Butler
Miss Mary B. Aiken
Lexington (racehorse)
Mrs. A. J. Lamb (child)

Mr. Daniel B. Price

Mrs. Daniel B. Price
Colonel James S. Jackson &
family
The Reverend Robert Stuart,
D.D.
Governor Robert P. Letcher

Mr. A. L. Shotwell

Not located
Lexington, Kentucky (?)
Not located
Not located
Not located
Lexington, Kentucky (?)
Estate, Mrs. Charles N. Lyle
Lexington, Kentucky
Estate, Dr. Robert S.
Sanders
Lexington, Kentucky
Not located
Mrs. Milton Edwards
Lakeland, Florida
Same
Mrs. G. A. de Haseth
Tacoma, Washington
Estate, Mrs. C. W. Gray
Birmingham, Alabama
Estate, Mrs. A. J. Lamb
Birmingham, Alabama
Mrs. H. Hall Pryor
Louisville, Kentucky
Same
Not located
Not located
Not located
Not located
Estate, Mrs. A. J. Lamb
Birmingham, Alabama
Mrs. H. Hall Pryor
Louisville, Kentucky
Same
Mrs. Robert Berryman
Versailles, Kentucky
Mrs. N. L. Bronaugh
Nicholasville, Kentucky
Not located
Cliff & Lizzie Carr

The Misses Lilly & Mary Sharpe

Mr. Brice Stuart & family

Colonel Hubbard K. Milward

Mr. William Mourning

Mr. James T. Berryman

Miss Ida Williams (child)

Charles Milward

Mrs. Alexander Robinson

Mrs. John McMurtry

(unfinished)

Mr. Jacob Hughes (2d portrait)

Drummer Boy

Mr. Daniel Branch Price

The Reverend Robert Stuart

The Reverend Jacob Fishback Price

The Reverend David Todd Stuart

Miss Laura Jane Sheffer (child)

Miss Mattie Berry

Mr. Lucius Broadhead

Mr. ——— Clarke

The Misses Mary & Ann Sharpe

Lexington, Kentucky

Same

Not located

Estate, Mrs. Henry K. Milward

Lexington, Kentucky

Louisville, Kentucky (?)

Dr. S. P. Berryman

Nicholasville, Kentucky

Mrs. A. S. Highfield

Lexington, Kentucky

Estate, Mr. W. R. Milward

Lexington, Kentucky

Louisville, Kentucky (?)

Estate, Elizabeth Watkins

Lexington, Kentucky

Mrs. W. Rodes Estill

Lexington, Kentucky

Mrs. Marcus Burke

Louisville, Kentucky

Mrs. Gross R. Scruggs

Dallas, Texas

Same

Mrs. Lane Taylor

San Antonio, Texas

Mrs. I. M. Harcourt

Louisville, Kentucky

Mrs. Claude S. Williams

Versailles, Kentucky

Estate, Mrs. Willis Fields

Lexington, Kentucky

Broadhead family

Versailles, Kentucky

Louisville, Kentucky (?)
Mrs. ——— Clarke                   Louisville, Kentucky (?)
Rhoda, Linda & Tom Anderson         Louisville, Kentucky (?)
Mr. Thomas B. Scott                  Mrs. Robert Quisenberry
                                      Danville, Kentucky
Mr. Henry Crisman                    Mrs. E. B. Muir
                                      Nicholasville, Kentucky
Mrs. William Chandler Prewitt        John G. Winn family
                                      Mount Sterling, Kentucky
Mrs. Daniel B. Price                 Robert Berryman family
                                      Versailles, Kentucky
The Reverend William Gunn            Mrs. A. W. Moore
                                      Long Island, New York
Mrs. William Gunn                    Same
Mme J. B. Wilgus                     Leonard G. Cox family
                                      Lexington, Kentucky
Miss Virginia Jeffrey (child)        Lexington, Kentucky (?)
Miss Mary Hunter Miller              Thomas Evans family
                                      Paris, Kentucky
Mr. John T. Miller                   Same
The Reverend Dr. John T. Edgar       First Presbyterian Church
                                      Nashville, Tennessee
Miss Mattie Berry (2d portrait)      Lexington, Kentucky (?)
General John C. Breckinridge          Lexington, Kentucky (?)
Mr. George J. Brown                   Robert Denny family
                                      Nicholasville, Kentucky
Mr. William Creighton Woodson        N. L. Bronaugh family
Miss Margaret Caster Christman        Nicholasville, Kentucky
Isaac Cunningham Van Meter            E. B. Muir family
                                      Nicholasville, Kentucky
                                      W. Van Meter Alford
                                      Lexington, Kentucky
Notes


3. Ibid., p. x.

4. Ibid., p. xi.

5. William "King" Solomon, died at 79 in Lexington, October 23, 1854.


11. Miss Thompson was born in Louisville, Ky., August 1, 1832.


14. The Fillmore portrait was presented to The Filson Club, Louisville, Kentucky, by Mrs. Joseph M. Rogers in memory of her husband.


22. Ibid., July 20, 1948.
25. This painting is sometimes referred to as *General Thomas at Chickamauga*.
27. Ibid., p. 37.
28. Samuel Price’s three daughters were Mrs. Myron J. Ferren (née Sally), Washington, D.C.; Mrs. J. G. Vogelgesang (née Agnes Anderson), Washington, D.C.; and Mrs. Charles W. Gray (née Mary Shanklin) of Birmingham, Alabama.
29. George T. Price resided at his farm on the Russell Cave Road three miles north of Lexington. He died December 9, 1942.
EDWARD TROYE

1808-1874
Unlike England, America did not produce an important school of sporting art during the nineteenth century, but according to the standards of any country, Edward Troye would deserve an outstanding place. Sir Theodore Cook, editor of *The Field* (London), and a noted authority on the sporting art, once said of him: "In America you have had your own artists, too. There are not so many traces left as might be wished in Kentucky of the work of Troye or Audubon, of Stull, Fisher and other Americans. But Troye was the best of them all, and I shall never think of him without thinking of Kentucky." 1

It is certainly no stretch of the truth to speak of Troye as an American, or more specifically, a Kentuckian. Though he was born of French parents in Switzerland, his years of endeavor were almost exclusively spent in the United States. Save for certain Arabian and religious subjects, executed during a nineteen-month interlude of travel, his work was concerned primarily with American people and their purebred animals. Despite the earlier works of Alvan Fisher and the French artist, Henri de Lattre, it remained for this adopted son of Kentucky to meet the demand for horse and cattle paintings with an output high in both quality and quantity.

Edward Troye was the foremost American sports painter of the last century. During the years 1828 to 1844, the first American racing periodical, *American Turf Register*, and from 1831 to 1861, *Spirit of the*
Times, the country’s first all-around sports magazine, relied heavily on engravings from Troye’s paintings to illustrate their pages. Some of those used in the Spirit of the Times have been reproduced in The American Sporting Gallery, published by the Harvard University Press in 1949. Two New York shows of Troye’s works have been held, one at the Jockey Club dinner in 1911, which included a number of the Club’s paintings and engravings from other Troye paintings; and a second at the Newhouse Galleries, in November 1938. Furthermore, Troye was the only American represented in the 1960 Virginia Museum of Fine Arts’ exhibition, Sport and the Horse. While over 100 of Troye’s paintings have been catalogued and listed, a number of them are still unlocated today.

Edward Troye was born Edouard de Troy on July 12, 1808, of French parents, at Lausanne, Switzerland, on the shore of Lake Geneva. Artistic ability seems to have run in his family. His father, Jean Baptiste de Troy, was a successful painter; his The Plague of Marseilles hangs in the Louvre in Paris, France. Edouard’s brother Charles was a noted historical painter of Antwerp; one sister, Marie Thirion, was a celebrated sculptor of Verona; another, Esperance Paligi, was the first woman admitted to the Paris Conservatory of Music.²

Edouard studied art in England where he was taken by his father as a child.³ Six years later, Jean Baptiste became financially embarrassed in a large engineering scheme with the Earl of Shrewsbury, and young Edouard, finding it necessary to make his own way, sought his fortune in the New World. In 1828, at the age of twenty, he sailed for the West Indies where he lived for several years on the Island of Jamaica.⁴ Here he had charge of a large sugar plantation where he spent his leisure time painting and sketching local scenes. The climate did not agree with him, however, and he moved

54
on to Philadelphia. Soon after his arrival in the Quaker City, the young artist simplified his name to Edward Troye. He soon found employment painting animals in the art department of Sartain’s Magazine, and as a staff artist he made sketching trips through Virginia, South Carolina, Kentucky, and other southern states. But it was not long before he gave up the staff assignment for private commissions.

During the next fifteen or twenty years, Troye traveled far and wide and, as a wandering painter of purebred horses and cattle, he visited the great plantations of Virginia, the Carolinas, Alabama, Louisiana, Mississippi, and the Bluegrass farms of Kentucky. The Swiss-born artist was at his best in his portrayal of the American thoroughbred horses, and his greatest work of this type was done during a long and productive period from 1835 to 1874. Since daguerreotypes did not come in until the early 1840s, and photography did not get commercial play until well into the 1870s, Troye’s life-like portraits of the “cracks” of his day are literally the only pictures we have of the horses whose descendants are today making turf history.

One of the earliest examples extant of Troye’s horse portraiture is a small oil painting of the famous Trifle, with rider up, held by a Negro groom in a frock-tail coat and stovepipe hat. It is signed in script, “E. Troye, 1832.” Another of the artist’s early efforts was done in the same year, a 17” x 22” crayon sketch of the celebrated Sir Henry, with a low tree on both the left and right hand sides.

During the three decades preceding the Civil War, the large plantations below the Mason-Dixon line owned “by southern families that formed the nobility of America,” housed the large racehorse farms where the great thoroughbreds were produced. In South Carolina, for example, the greatest figures of the American turf included Colonel Wade Hampton, Colonel John Spann,
Colonel James B. Richardson and Colonel Richard Singleton, who after the Hamptons, was the most celebrated of the Carolina turf luminaries.  

While he was still a young man, Troye journeyed to Bullfield, Major Thomas W. Doswell’s large plantation along the Pamunkey River near Richmond, Virginia, and there he painted the “cracks” of the day, Nina, Planet and Exchequer (full brothers, by Revenue, out of Nina), and Fanny Washington, a daughter of Revenue. He also committed to oil some of the noted runners at Oakland Plantation in Chesterfield County for Colonel William Johnson, “the Napoleon of the turf.” He subsequently visited Millwood, the county seat of Colonel Wade Hampton near Columbia, South Carolina, to paint Maria West, one of the foundation mares of the American turf. While there, he also painted Argyle, Monarch, and Sovereign. An interesting footnote to the record of this visit is provided by Harry Worcester Smith in his article, “Edward Troye, 1808-1874.” During Sherman’s march in 1865 Millwood was burned completely to the ground; Troye’s paintings, however, were taken from their frames in time to save them. They remained in the attic of one of the Colonel’s descendants until Mr. Smith asked about them.

Colonel John Crowell, a man of great wealth and distinction, and head of the Alabama turf, invited Troye to Fort Mitchell, Alabama, to do a canvas of his best match horse, John Bascombe; at this time, Troye also painted Gano, Bolivia, Eliza Branch, and others. The colonel is said to have been such a racing enthusiast that he walked Bascombe at least half way to Long Island, New York to run in the matches. Even today traces of his old training track can be seen not far from the Indian encampment known as Broken Bow.

By this time Troye’s splendid horse portraits were attracting the attention of wealthy turfmen throughout the country, and many were obliged to wait for his services. He was a figure in his own field, as solitary in his pre-
eminence as was John J. Audubon in his. These racing magnates of the South were men of wealth and very lavish in their expenditures; often, to gratify their own fancies, they would commission Troye to paint not only horses of fame and reputation, but little-known ones that happened to be personal favorites. A considerable number of Troye’s works belong in this category, and consequently, the lapse of time has depreciated their value, since the identities of these horses are probably beyond recovery. On the other hand, pictures of some of the most celebrated horses and owners of this period are lost to us as well, simply because Troye kept no record of their identities when he drew or painted them.

In November 1837, William T. Porter, editor of the New York sporting weekly, *Spirit of the Times*, notified its readers that “the owners of good stock in Kentucky are about to publish a *Stock Book*, which will contain such original matter of great importance to horsemen, breeders and turfmen.” This book, as promised, “would include nearly one hundred prints of well-known horses, all to be furnished by the noted animal painter. . . . We have Mr. Troye busily engaged at work and are very fortunate in securing the services of Campbell, an artist of rare abilities, who does the drawings on fine-grained stone from Troye’s paintings.”¹¹ This ambitious project, upon which Troye labored for some six or eight months, apparently never reached the publication stage.

When Troye was doing work in South Carolina, Colonel John R. Spann, veteran turfman and breeder, had commissioned the artist to paint his stallion *Bertrand*. *Bertrand* had won countless races at all distances, and the resulting portrait did justice to both horse and the charming South Carolina countryside. Now that Colonel Spann had sold the stallion to a breeder in the Bluegrass State, he commissioned Troye to do another portrait of *Bertrand* in Kentucky.¹²

On this particular trip, Troye was introduced to Robert Aitcheson Alexander, master of Woodburn Farm,
some fifteen miles west of Lexington, near Springs Station in Woodford County. One story has it that Woodburn was purchased upon the advice of Benjamin Franklin by an early Robert Alexander who was secretary to Mr. Franklin in France. This was in 1791; in the years to follow it became one of the most noted stock farms in the country, and at one time was considered the largest breeding establishment in the United States. For more than three-quarters of a century, Woodburn excelled in the breeding of thoroughbred horses, trotting horses (Maude S., for example), shorthorn cattle, and Southdown sheep. Troye painted for several months at this Bluegrass estate, and today many of Troye's best examples of thoroughbred and standardbred horses, several "cattle pieces," and a fine painting of Mrs. Lucy H. Alexander may be seen on the walls of the manor house and at Airdrie, the nearby residence of the late William E. Sims.

While Troye was engaged in professional work at Woodburn, painting portraits of the Alexander family and blooded stock on the plantation, he met Miss Cornelia Ann Van de Graaf, of Scott County, daughter of Abraham Sebastian Van de Graaf and Jane Steele, daughter of Captain Andrew Steele. A courtship ensued and the couple were married at the bride's home in Scott County, July 16, 1839, by the Reverend James H. Logan, pastor of the Presbyterian Church in Midway, of which the bride and her parents were members.

The bride's grandfather had been one of the Dutch governors of Ceylon; in 1798 her father came to America, settling first in Philadelphia, and subsequently migrating to Kentucky around 1800. There he acquired a Bluegrass farm of 198 acres of "first rate land" on the waters of Cane Run, in the southeastern part of Scott County. This was near the Bethel Presbyterian Church just over the Fayette County line. At the time of his marriage Troye was thirty-one; Miss Van de Graaf was a few years younger.
JOEL TANNER HART

Portrait by Dorothy Hart Drew,
in Kentucky Historical Society
Joel T. Hart's Woman Triumphant
Destroyed by fire at the Fayette County Courthouse, May 1897
Two busts by Hart: Henry Clay and Andrew Jackson (below)
Both in Kentucky Historical Society
SAMUEL WOODSON PRICE

Courtesy of Mrs. John K. Barnes, Lexington
Two portraits by Price:
William "King" Solomon
Courtesy of estate of Mrs. Waller Bullock, Lexington

General George H. Thomas
Courtesy of Transylvania University
EDWARD TROYE
Photograph by W. R. Phipps, Lexington, 1872.
In author's collection.
Trifle, earliest known painting by Troye
Courtesy of the Frank Stubbs family,
Natchez, Mississippi

Troye's Lexington
Courtesy of New York Jockey Club
Roxanna and Her Colt by Edward Troye

Courtesy of New York Jockey Club
By this time Troye was well established in his chosen profession. He became an adopted citizen of Kentucky, and professing the Presbyterian faith, united with his wife’s church in Midway.18

Thereafter, when Troye was working in Kentucky, he made his headquarters at Sunny Slope Farm, the home of his wife’s niece, Mary Hughes Van de Graaf and her husband Thomas H. Shipp. This handsome story-and-a-half brick house is still standing on the Aiken Road, nearly opposite Woodburn. From here Troye traveled to various farms and plantations to paint his subjects. For the next thirty-five years the talented artist devoted all of his time and efforts to portrait and equine painting, and there were few animals of any great merit in America that did not stand before his easel.

As a young man in his late thirties or early forties, Troye has been described as a gentleman of fine appearance, slightly over six feet tall, well-built, affable, with a pleasing personality.19 As a handsome, gifted linguist and conversationalist, he found a ready entrée as a dinner and house guest in many of the homes of wealthy planters and horsemen throughout the ante-bellum South. Moreover, he was talented; the word soon got around that genius had touched his canvas. He became known as the Edwin Landseer of America, and a number of commissions came to him unsolicited.20

Edward Troye was to spend a part of each year in Kentucky, operating in and out of the state painting equines and bovines, leaving his wife to live most of the time with her family. During their residence at the Van de Graaf home, near Payne’s Depot, in Scott County, Cornelia bore him four children; 21 however, only Anna, the third, born May 26, 1844, survived infancy. Some four months after her birth, she was baptized by Dr. Joseph C. Stiles,22 pastor of the Midway Presbyterian Church.23 Toward the end of that year, Troye painted the minister in a bust portrait, that is now considered one of the artist’s best character studies.
Troye was a tireless man, traveling hundreds of miles by stagecoach, steamboat, horseback, and sometimes on foot, to reach the great plantations and studs of Virginia, the Carolinas, Louisiana, Alabama, Mississippi, and Kentucky. As a result of his extensive traveling and the fact that he was an indefatigable painter, many families throughout the South and in Kentucky, even those of moderate means, today possess one or more of his paintings in their homes.

In the early 1840s, Troye journeyed down the Mississippi. At the Wellswood Plantation of General T. Jefferson Wells, the premier racing magnate of Louisiana, in Rapides Parish on the Red River, near Alexandria, he painted the celebrated Reel, sired by imported Glencoe. Reel was the best mare of her time over all distances, and among others she gave to the turf Lecompte and Prioress. While he was on this southern tour, Troye painted Britannia, and a full sister, Muley Muloch, in Natchez, Mississippi, for Colonel William J. Minor, the “Scholar of the Turf.” He also did several “crack” horses for Colonel Adam L. Bingaman, leader of the turf set. These horses ran over the famous Pharsalia Course along St. Catherine’s Creek, just south of town.  

Farther down the Mississippi he painted the fine horses Grey Medoc, Music, Pat Golray, and Grey Fanny for Duncan F. Kenner at his estate, Ashland, a few miles above New Orleans. All of Kenner’s paintings were burned by northern forces in 1862, save one, and again, the inquiries of Harry Worcester Smith brought the artist’s surviving work to light. After long search, Grey Fanny was located in an outbuilding on the Kenner property. On his way back up the river, Troye stopped at Cherry Grove Plantation, south of Natchez, the seat of lordly James Surget, and there put some of his noted thoroughbreds on canvas. When traveling artists like Troye visited Natchez, they were often commissioned by the Bingamans and Surgets to do family portraits as well as horse pictures.

60
After several extended painting tours throughout the Deep South, Troye seems to have settled down with his family on a tract of land in McCracken County, Kentucky, near the estate of his wife's sister-in-law, who had recently moved from Woodford County with her husband, John Regis Alexander. Farming, however, held no charms for the talented painter, and evidently deciding that he was too far removed from his base of operations, he pulled up stakes. According to the Spirit of the Times, "Edward Troye, the eminent animal painter, has disposed of his farm near Paducah, Ky., and is about visiting Havana, via New Orleans. While there we understand it is his intention to devote himself to portrait painting." This was in November 1847.

In the fall of 1849, Troye accepted a professorship at Spring Hill College, near Mobile, Alabama, and moved there with his wife and daughter. He remained there six years, teaching French and art, painting landscapes, the neighborhood gentry, their horses, and their pets. In 1850 he painted one of his masterpieces, a picture of Revenue, who was racing at the nearby course in Mobile, and whose descendants are still winning on the turf. Soon after, he did a portrait of William A. Dawson's daughter Catherine on her pony, and another of her two brothers with their dog and family saddle horse. A self-portrait done in 1852 on a 38" x 54" canvas shows the artist seated in an open-top buggy behind an old gray mare, with a young boy holding another horse. During this period Troye also did a half-length portrait of his friend, Phraudieus Posea Brown, on a canvas 3' square and presented it to Brown upon completion. Troye's Self-portrait is currently in the Whitney Collection of Sporting Art, in the Yale University Library.

Troye apparently met Alexander Keene Richards through the Alexanders on one of his visits to Kentucky. The introduction was a beneficial one, for Richards became both friend and patron to the artist, and through
him, Troye's interests and creative abilities were expanded. Richards was one of the wealthiest men in the South during the mid-nineteenth century, master of both Blue Grass Park, near Georgetown, Kentucky and Transylvania plantation in East Carroll Parish, Louisiana. He bred thoroughbred horses extensively at these estates.

From his youth Richards had been fascinated with the blood horse, and became convinced that the Kentucky thoroughbred could be improved by fresh importations of oriental blood. He was determined to give his theory a practical demonstration by importing Arabian stock to cross with his Bluegrass mares. Accompanied by Professor Joseph D. Pickett of Transylvania University, Richards made the first of his stock-purchasing trips to the Middle East in 1851–1853.

Two years later he was planning another trip and this time persuaded Edward Troye to resign his professorship in the Jesuit college at Mobile and "accompany him on an artistic tour of Europe, and the Middle East." They left the United States in July 1855, accompanied by Richards' cousin, Morris H. Keene, and Yusef Badia, a Syrian who had been with Richards since his first journey to the East.

By September 1855, they were in Constantinople, and by late November had reached Damascus, where they rented a house, fitted up a studio and sojourned during the winter of 1855–1856. Richards and Troye took this opportunity to visit Arabia and the Holy Land. Here, Troye painted many Arabian stallions, mares, and Damascus cattle in their native locales. One of his best works during this period portrays Alexander Keene Richards with the gray stallion Mokhladi against a background of the Arabian desert.

Troye also painted several massive canvases during this time depicting native scenes; the Dead Sea, considered one of his best, required thirteen days of labor on the spot. Quoting from Troye's journal, March 1856:
We pitched our tents on the 6th and I commenced painting on the 7th, and continued painting until the 19th, during this time the weather proved very agreeable. Later, he recorded: “We raised our tent on the morning of the 20th to reach Jerusalem. We required 5 mules to carry our baggage. We had a horse apiece and one for our servant Yuseph [sic], who has been our factotum, acting as our steward.”

Other Holy Land paintings include the Bazaar of Damascus, the Syrian Plowman, the Sea of Galilee and the River Jordan at Bethabara, the legendary site of Jesus’ baptism and Joshua’s crossing into Canaan.

These large paintings were afterwards taken to his brother’s studio in Antwerp, Belgium, where Troye made copies of them. They were subsequently exhibited in Canada, New York, and New Orleans.

During the spring of 1858 Troye wrote a twenty-page pamphlet, The Dead Sea and the Ruins of Sodom and Gomorrah (Stringer & Townsend, New York) that included “A Description of Troye’s Paintings of the Dead Sea,” then on exhibition at the Appollo Rooms, 410 Broadway. The author-artist dedicated this rare treatise to Alexander Keene Richards, whose pilgrimage to the Middle East, as he stated, “afforded him a well-improved opportunity of visiting the scenes, which are the subject of these pictures.”

These religious paintings of the Holy Land were eventually purchased from Troye by Richards for $6,000 and presented to the library at Bethany College, in West Virginia, where he (Richards) had formerly studied theology under Alexander Campbell. They were placed in a special room in the (then) newly-constructed “Old Main Building,” the artist himself journeying to the college for the presentation ceremonies.

After a sojourn of nine months abroad, Edward Troye arrived back in New York City on January 17, 1857, “bringing with him some of the finest stock ever brought to this port. While in the [Middle] East, he made many
purchases for his American friends, of the best stock of the Desert, and he also selected some in England; most of them are destined for Kentucky.” 38 Three blooded Arabian stallions were acquired by Richards, upon Troye’s advice, to be crossed with his native Bluegrass stock. Those spirited horses of the desert—Mokhladi, Massoud, and Sacklowie—were painted by Troye and described at length, with illustrations, in an eight-page pamphlet, now quite rare, which Richards published in Lexington in 1857.39

Troye, like all artists, was temperamental and inconsistent in his work. He was no doubt greatly influenced by his various environments, the different feelings he bore his respective hosts, and his attitude toward his many subjects. His best works, of course, were those whose subjects he carefully studied, for which he was well paid, and upon which he expended all the resources of his art. Wandering as he did all over the South at a time when journeys by steamboat, stagecoach, and horseback required weeks upon weeks, he was frequently a guest in the home of some racing magnate or man of great wealth. When he was living and painting in such comfortable surroundings, he often reached the acme of perfection; under such circumstances he produced a considerable number of major canvases, and these works will be cherished and admired through the years to come.

However, Troye, the only “classic-master” in his genre that America can boast, sometimes painted another kind of picture. The two types are not to be confused. Like the typical itinerant artist, Troye, at least during one period of his career, seems to have been very improvident in his manner of life, and often felt the “want of pence.” During such times of economic stress, when pressure of circumstances impelled him to get hold of a few dollars, he would hastily and with little effort, dash off a small potboiler for a small fee. Such paintings usually portrayed animals without reputation,
prized only by their owners. A number of Troye's works fall into this class; they are, nevertheless, of value, because he did them.

The demand for his paintings was such that Troye was obliged to make copies of the portraits he had made of the very great horses, particularly the portraits of Lexington, Glencoe, Reel, American Eclipse, and Kentucky. Even so, the number of both originals and copies that have survived is but a small fraction of the ones that he is known to have painted; in lieu of other scattered originals we have only the prints and engravings made from them. So far as is known, Troye painted but one horse from a source other than life, and that was Boston; he made several copies from Henri de Lattre's painting of this mighty horse, and lithographs were struck off and sold nationwide.

Back in the Bluegrass section of Kentucky, Troye found a number of subjects for his brush. Three weeks before Glencoe died, in August 1857, Troye painted him for the last time, upon orders from Keene Richards, who had recently purchased him. Near the end, when the great horse was blind, badly swayed, his throat enlarged, Glencoe possessed a majestic appearance that inspired the artist as few of his subjects had. Keene Richards described this work in the Spirit of the Times (September 5, 1857) "as one of Troye's best efforts in anatomy and coloring. Those who look upon it," he noted, "will see a truthful portrait of the old horse, with all the marks of age, as he appeared at the close of the season in his twenty-sixth year." Many experts consider this Troye's best work, although others give the honor to his portrait of Reel.

Two years later, in June 1859, the skilled artist was putting the finishing touches on his painting of the famed English stallion, West Australian, for his patron in Georgetown; he was further engaged by him to do a picture of Knight of St. George, which Richards had recently imported from England at a cost of $7,000.
Although Troye is best known for his paintings of animals, he was also a celebrated portrait painter. Some notable works from his brush include the paintings of Brigadier General John Hartwell Cocke, of Virginia, mounted on his favorite horse Roebuck; a bust portrait of the noted Tennessee turfman William Giles Harding; a painting of a Cherokee Indian maiden; Troye’s young daughter Anna; his wife’s niece, Mrs. Thomas H. Shipp and her daughter Cornelia; Alexander and Sarah Hamilton, the grandparents of Mrs. J. Paul Henderson, of El Paso, Texas; the Reverend Joseph C. Stiles, and other leading preachers of the day. Other works of this period include the portraits of John and Jane Steele, of Woodford County, and Mrs. Laura H. Gratz, of Georgetown. Sometimes Troye managed to include a member of the owner’s family when doing an animal picture, as he did when he sketched in John M. Clay behind the fine Spanish jack imported by his father, the statesman Henry Clay.

Considered one of Troye’s best works is the life-size equestrian portrait of General Winfield Scott, who came to Kentucky in the spring of 1861 to sit before the noted artist at Keene Richards’ Blue Grass estate. A large tent was set up for a studio adjoining the garden and here the old Mexican War hero posed in his military uniform, mounted on a son of Glencoe, which Richards later presented to the Confederate General Morgan of Morgan’s raiders. “The General [Scott] was very kind to me,” wrote Troye in retrospect, “and every opportunity was afforded me to obtain a correct likeness. He bore the long sittings with patience, and only murmured when we placed him on his horse and lifted him off again. His limbs were stiff from wounds and the operation [of posing] made him wince with pain.”

Originally commissioned by the Virginia Military Institute to paint the portrait for several thousand dollars, Troye was never paid for it; the Civil War came on and the canvas was thrown back on his hands. Later, he
exhibited this 7' x 9½' painting at the Mercantile Museum in New York, at the Corcoran Art Gallery, and the National Museum. Troye hoped to sell it to the Government, and for a number of years it was on loan, hanging on the staircase wall of the House of Representatives in the Capitol at Washington, D.C. By an act approved on March 3, 1891, the Government purchased the Scott painting from Troye’s widow for $3,000. Due to its large size no suitable place could be found for permanent exhibition in the Capitol Building; it was boxed and stored in the basement until June 1939, when, by a joint resolution of Congress, it was permanently loaned to the Virginia Military Institute, at Lexington, Virginia.

A few years later, another equestrian portrait of General Scott appeared, thought to be a copy by Troye of his earlier painting, though some critics believe it is by another hand. The two paintings so closely resemble each other that they are easily and often confused. The second painting was later acquired by Robert McMurtry in exchange for valuable property in Keokuk, Iowa. Afterwards, in 1894 it was shipped to Chicago where it was on exhibition for a number of years in the offices of the Regimental Armory in that city. Today it is owned by Yale University and hangs in the National Museum of Racing at Saratoga Springs, New York.

During the Civil War Troye found it difficult to obtain professional work in this country; this was due both to the war effort and the breaking up of the great southern studs. So, at this time, Troye went to Europe, taking with him the oriental paintings he had done in the 1850s. He traveled and painted, probably visiting his brother in Antwerp, and later, in Switzerland, the scenes of his boyhood and members of the Troye family around Lake Geneva. The paintings he did enroute were sold to collectors and emporiums of art and one at least, the Bazaar of Damascus, found its way into the Louvre in Paris.
After that two-year visit in Europe,51 Troye and his family returned to Keene Richards’ Blue Grass Park in Georgetown, where they resided during most of the latter war years. On occasion, the artist also made his home with Robert A. Alexander, his former patron in Woodford County. Here, when circumstances would permit, he painted magnificent canvases of *Lexington* in various poses, *Asteroid* and *Australian*. He also painted the great trotting progenitors, *Abdallah* and *Bay Chief*, which were stolen and later killed by Sue Munday and his Confederate guerilla band when they raided Woodburn Farm, on February 2, 1865.52

Troye has left no list of his paintings, nor their prices, nor any story of his wanderings. However, he undertook to publish, at the solicitation of a number of prominent breeders, in the summer of 1866, a series of volumes entitled, *The Race Horses of America*. The preface of the first volume promised “faithful portraits in oil of the stallions which have contributed most to produce the present superior turf horses in America, with a memoir giving full pedigree, performances and the most noted of their get.” Thus, Troye hoped to “transmit to posterity the circumstances and characteristics which gave to them their fame.” 53 Troye was both to write the text and paint the pictures. “These portraits,” declared the *Turf, Field and Farm*, “will be from the works of the artist, reduced and colored by a process known only to himself, and everyone possessing a copy of this work will have a series of portraits in oil from the brush of Troye.” 54

By April 1867, the first volume was off the press.55 In it Troye described *Boston* and *Lexington*, and by his “secret process” had photographs made of his best paintings of these horses. These were lightly printed on canvas or sepia paper, then colored, signed and dated. Troye executed quite a number of these 11” x 13” paintings. His book, with the two hand-colored horse paintings, was offered to subscribers for fifteen dollars. The
second volume was scheduled to include the histories of Kentucky and Sir Henry, with similar portraits. However, Volume 1 was not well received and the entire project was abandoned for lack of patronage. No other numbers were published and this unique work of Troye is one of the rarest of all American horse publications and truly a collector’s item.

In 1867, while he was in New York, the Kentucky artist faithfully reproduced some of his earlier paintings on canvas, including such masters of the turf as Eclipse, Boston, Kentucky, Lexington, and Sir Henry. These 22” x 17” paintings were sold for thirty dollars each, or fifty dollars a pair.

During the winter of 1869-1870, Edward Troye moved his wife and daughter Anna to Madison County, Alabama, settling on a 750-acre cotton plantation near Owens Cross Roads, fifteen miles southwest from Huntsville, the county seat. According to family tradition, this tract of land with a six-room frame residence was given the artist by his friend and benefactor, Keene Richards, for supervising his horses and plantations during his service in the Confederate Army where he served as aide-de-camp on the staff of General John C. Breckinridge, of Kentucky.

Troye did portraits of Vandal, Jack Malone, and Browne at Nashville, and then returned to his country home in northern Alabama, going into semi-retirement, in March 1870, at sixty-two. “He seems to be leading a very quiet life in a most sequestered nook,” reported the Turf, Field and Farm. For the next few months Troye did little or no painting, devoting himself largely to the study of agriculture and the improvement of livestock and soils. He had acquired the plantation late in life, and hoped to stock it with blooded animals to paint there. The whole venture failed, partly because the land was not suited for a race-horse establishment, but mainly because Troye knew nothing about farming.

By June 1870, the veteran artist who had been “rus-
tivating in Alabama.” 59 grew anxious once again to put paint on canvas, and according to one New York paper, “he had broken the spell that . . . kept him silent for so many months, and . . . contemplates visiting New York and Saratoga this summer.” The paper went on to say, “We trust Mr. Troye will come East, for there are a number of gentlemen here who are anxious to commission him to paint their horses. A portrait from the easel of Mr. Troye is made valuable by the fact that it is the production of our most famous animal painter.” 60

One of the results of the Civil War was the virtual, and in many respects, permanent annihilation of the great racing and breeding establishments of the Deep South. There were few, if any indeed, of the great racing stables left in the southern states, nor owners with the means to have their favorite horses recorded on canvas.

So Troye was obliged to return to Kentucky, leaving the affairs of the Alabama plantation in his wife’s management. Keene Richards, his old friend and patron in Georgetown, even after losing the greater part of his fortune in the war, took a deep and kindly interest in the aging artist. He furnished him a room in his home and erected a large, circular frame studio for his convenience near the training barn of his estate, on the south side of the Frankfort Pike, at the city limits. 61 Here Troye spent the rest of his life as a sort of artist-in-residence, making occasional trips to Nashville, 62 Memphis, Louisville, and parts of Kentucky. 63

Troye’s paintings were studies from nature, faithful to a fault, but never mechanical. He was no imitator. He had a good eye for the points of a horse; he was a master of anatomy and had a great aptitude for details. His coloring was wonderful; he saw each horse as an individual and his paintings are both artistic and factual. His horses were not mere outlines; the canvases seem to glow with life. Similarities of treatment persist, to be sure; he often painted from memory. However, Troye
excelled in delineating a gray horse, a matter in which other artists usually failed. His portraits of Reality and Ophelia were the happiest efforts of his horse painting career. Troye was certainly not without honor in his own day, and perhaps the best criticism of his work is one that appeared in the Spirit of the Times while the artist was still living. "In our opinion," said this national sporting journal, "he has no equal in this country, and no superior in Europe."  

Troye signed virtually all of his horse paintings "E. Troye" in script, and usually dated them. At the side or in the background, he often introduced a small tree almost bare of foliage, and at times a red bush. The "water-spout tail" of his horse paintings is another of the artist's trademarks.

Troye spent his declining years in comfort at Richard's Blue Grass Park, and continued to paint despite failing eyesight and trembling hands. In the twilight of his career he did several well-known Kentucky horses. He painted two celebrated racers, Dixie and Aureola, for Major Barak G. Thomas, a noted turfman at Dixiana Farm in Fayette County on the Russell Cave Pike, 6 miles north of Lexington. These paintings were placed on exhibition at John S. Wilson's drugstore on Cheapside, Lexington. They were considered by some racehorse fanciers as the finest of Troye's latter-day efforts.

Edward Troye was perhaps the most prolific and the best-known painter of nineteenth century American horses. Among his most notable paintings were those of Sir Henry and American Eclipse, heroes of the memorable North–South match in 1823; the mighty Boston and his son, Lexington, the leading sire in America for eleven years; Lecompte, Lexington's valiant foe in the four-mile heat race over the Metairie Course in New Orleans; Reel, a great broodmare, dam of Lecompte; Glencoe, sire of Reel; Revenue, Kentucky, Reality, Asteroid, Trifle, Bertrand, Richard Singleton, Peytona,
Black Maria, Lightning, Wagner, Sir Archy, Leviathan and Ophelia, dam of Grey Eagle.

In his middle sixties, the Kentucky artist was an imposing figure in any company. His face and figure were striking. Tall, well-proportioned, with no stoop in his shoulder, he looked much younger than he really was. He wore his hair long and it fell in gray masses down his back. He was eccentric, both in dress and manner, and had a certain contempt for those who had no sympathy with cultural or aristocratic institutions. To those who were not in his confidence, he appeared cold and cynical. Yet to the people who knew him, he was a man of warm heart. He was refined, cultivated, and deeply religious, of the Presbyterian faith. His speech was affected, inclining to a drawl. It was his life's ambition to return to the Holy Land and devote himself to painting biblical scenes.

After an illness of several weeks, Troye died at the home of Keene Richards, on July 25, 1874, aged 66 years, of pneumonia, hastened by heart disease. He was survived by his wife, Cornelia Ann Troye, a daughter, Mrs. Cave T. Johnson, and a grandson, Clarence D. Johnson, who died in 1877, aged 16 years. Troye's wife outlived him by twenty-four years, dying during the winter of 1898–1899, on the Troye plantation in northern Alabama. She is buried beside her husband in the Georgetown Cemetery.

Troye's daughter Anna, Mrs. Cave T. Johnson later in 1880, married William L. Christian, of Owens Cross Roads, Alabama, and by this union there was one daughter, Cornelia Christian, who married Robert F. Cobb. She died on November 15, 1950. In later years, a great-grandson of the famous painter lived on a part of the old Troye plantation near Owens Cross Roads.

Troye's grave in the Georgetown Cemetery is marked by an eight foot artistic marble monument in the form of a Muse, symbolizing the great artist whose life touched Kentucky and much of the South. The monument, de-
signed by Richards, was erected in his memory by James A. Grinstead, a Lexington banker-turfman who was a friend of both the artist and his patron. The inscription on it reads:

SACRED TO THE MEMORY OF
EDWARD TROYE, ARTIST
BORN IN LAUSANNE, SWITZERLAND,
JULY 12, 1808
DIED IN GEORGETOWN, KENTUCKY
JULY 25, 1874
AGED 66 YEARS.

As an animal painter, Edward Troye had no superior in this country, and he has left a name that will live as long as art itself.
This page intentionally left blank
Notes

4. *Georgetown Times* (Georgetown, Kentucky), July 26, 1874.
7. In the collection of the late Frank P. Stubbs, Natchez, Mississippi.
10. Ibid., p. 118.
13. Ibid., p. 194; Smith, “Edward Troye.”
18. Session Records Book, 1830–1860, Midway Presbyterian Church, Midway, Kentucky.
21. Jane Cornelia Troye (June 13, 1840–November 20, 1840); John Van de Graaf Troye (September 22, 1841–February 6, 1842); Agnetta C. Troye (July 27, 1846–May 28, 1847).


28. In the collection of Dr. L. M. Dawson, Birmingham, Alabama.


33. Stubbs collection, Natchez, Mississippi.

34. Troye’s journal in Europe and the Middle East, 1855–1856. Stubbs collection, Natchez, Mississippi.


41. Ibid., p. 149.

42. *Kentucky Statesman* (Lexington), June 11, 1859.

43. Recollections of Mrs. Jennie C. Morton, Kentucky Historical Society, Frankfort, Kentucky.

44. *Turf, Field and Farm*, July 7, 1866.

45. Charles E. Fairman, *Art and Artists of the Capitol of

46. Turf, Field and Farm, July 7, 1866.
49. Kentucky Weekly Yeoman (Frankfort), August 12, 1874.
50. Recollections of Mrs. Jennie C. Morton.
51. Georgetown Times, July 26, 1874.
54. Turf, Field and Farm, July 7, 1866.
55. Ibid., March 23, 1867.
56. Ibid., March 18, 1870.
57. Ibid., June 3, 1870.
58. Mrs. Polk South to author, December 17, 1957.
59. Turf, Field and Farm, June 3, 1870.
60. Ibid., June 24, 1870.
61. B. G. Gaines, History of Scott County (Georgetown: B. O. Gaines Printery, 1905), 2:446–47; Smith, “Edward Troye.”
64. W. S. Vosburgh, “Horse Portraiture in America,” Daily Racing Form (Chicago), March 18, 1919.
65. Spirit of the Times, July 6, 1844.
66. Turf, Field and Farm, August 7, 1874.
67. Lexington Daily Press, October 9, 1872.
69. Turf, Field and Farm, August 7, 1874.
70. Weekly Kentucky Yeoman, August 12, 1874.
71. Kentucky Gazette (Lexington), July 29, 1874; Georgetown Times, July 26, 1874.
72. Troye’s daughter, Mrs. William L. Christian, died in Madison County, Alabama, February 24, 1924; she is buried in the Maple Hill Cemetery, Huntsville.