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LOUISVILLE LIBRARY COLLECTIONS
Biography Series, Volume I
Kentucky Works Progress Administration, Library Project

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Biography

BIOGRAPHICAL EXTRACTS

relating to

PROMINENT ARTISTS

of
LOUISVILLE and KENTUCKY

Compiled and Edited
under the direction of

BETTIE M. HENRY

Salvaged after the Flood and Reassembled
under the direction of

BESS A. RAY

Louisville, Kentucky
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History Series

Volume 1	History of Louisville (Extracts)	1935

Institution Series

Volume 1	Institutions of Louisville (Extracts)	1935

Biography Series

Volume 1	Artists of Louisville and Kentucky (Extracts)	1939

In preparation:

Volume 2	Kentucky Authors (Prepared Sketches and Extracts)
Volume 3	Prominent Women of Kentucky (Prepared Sketches and Extracts)
Volume 4	Kentucky Statesmen (Prepared Sketches and Extracts)

The three volumes in preparation are scheduled for issue in the Fall of 1939

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P R E F A C E

The present volume is the first in a new series of the LOUISVILLE LIBRARY COLLECTIONS, all produced under the Kentucky Works Progress Administration in the Louisville Free Public Library.

The Biography Series, of which this is the initial publication, is designed to make available information about persons prominently identified with Louisville and Kentucky, each volume dealing with a distinct class of persons, namely Artists, Authors, Women, and Statesmen.

The work in hand deals with Artists of Louisville in particular and of Kentucky in general. The term "artists" is accepted in the broad sense to include Painters, Musicians, Sculptors, Dramatists, Illustrators and Cartoonists. Many living artists are included along with artists of the past.

The selection of names has been comprehensive although not exhaustive. The amount of information given under each name is generally limited, because little is available in print, with a few exceptions. These exceptions are treated more adequately, namely, John James Audubon, Dean Cornwell, Frank Duveneck, Fontaine Fox, Chester Harding, Joel T. Hart, Roland Hayes, Matthew Harris Jouett, Mary Anderson (Navarro), William Edward West and Enid Yandell.

The object back of this work, as of other volumes of the LOUISVILLE LIBRARY COLLECTIONS, has been to compile local history materials that are frequently in demand in the library, but generally inaccessible and subject to restrictions in use because they are available for the most part only in unique, rare or fugitive sources, such as old newspapers and magazines, and out-of-print books. It is proposed to place these volumes in all libraries of the city, including the school libraries, thus making these materials readily available to all students and to the general public.

The contents of this volume are quoted extracts from newspapers chiefly, but also from magazines and books, all to be found in the Louisville Free Public Library. These extracts offer both biographical and critical information about their subjects. References to additional information are given at the end of each "sketch."

This volume of the COLLECTIONS has the unique distinction of complete submersion in the Louisville Flood of 1937. In the final stages of actual publication it was swallowed by the flood waters, but an emergency operation saved it from the grave.

The original work of compilation and editing was in the very capable hands of Mrs. Bettie M. Henry. The salvage operation, including reduplication and proofreading, was undertaken and successfully completed by Mrs. Bess A. Ray, who has directed the Library Writers Project most efficiently since late in 1936.

To the staff of loyal workers who actually produced this volume, first under Mrs. Henry and subsequently under Mrs. Ray, special acknowledgment is made. To the Reference Department of the Library credit is due for cooperation in planning the project, in the selection of names, and in discovering materials used in producing the work.

Particular thanks is extended the local office of the National Youth Administration for major assistance in solving the problem of publication by lending staff and facilities for processing the work. The "N.Y.A." contributed the entire work of stencil-cutting and mimeographing for the present volume.

It is felt that this product of the Works Progress Administration does special credit to this agency which has made the project possible. It is confidently expected that the volume will have wide and large use for years to come, lending special significance to the production of professional works of this kind that have a practical and enduring usefulness, as well as an important cultural value.

HAROLD F. BRIGHAM
Librarian, Louisville Free Public Library

July 22, 1939

J. BERNARD ALBERTS, JR.
b. July 9, 1886
d. Aug. 24, 1931

From--The Courier-Journal, August 25, 1931

J. Bernard Alberts, Jr.....was an artist whose work won him success before ill health stopped his hand.

Mr. Alberts laid aside his palette and brushes and reported for duty, a volunteer, at Camp Zachary Taylor here, in 1917...

When the Armistice was signed, there were noticeable signs of illness...Within six months he was bedfast, and except for a few brief periods he never again left his bedroom...

Mr. Alberts had just begun to become known and appreciated. He was called one of the most promising artists in this section. He was born in Louisville, July 9, 1886, and attended the public schools here. The call of art first reached him in high school.

He attended the Cincinnati Art Academy, where he studied for three years under Frank Duveneck. He studied under Frank Benson and Edmund Tarbell at the Boston Academy of Fine Arts for three additional years. He studied in New York independently for a year and went to Europe, where he spent a year studying in the principal art centers.

Mr. Alberts was pre-eminently a painter of decorative allegories. He had a happy facility of seeing the fairies in the bending bough of the pine and the fairy queen's throne in the dew-pearled center of the early morning spider wed. While the clean imagery of the fictitious was his lodestone, he also devoted much time to the painting of portraits...

Among Mr. Alberts' portraits are those of Mrs. Walter Uri, Mr. and Mrs. E. B. Anderson, Mrs. Fred Wehle, the late Mrs. Robert Bonnie and J. B. Alberts, Sr., his father. A portrait of his sister, Elinor, was awarded many prizes.

His portrait of the late Madison Cawein he presented to the Filson Club and that of the Club's secretary, Mr. Rothert, was also presented to the Club. The Club also received his landscape of Cave-in-Rock and other illustrations executed especially for Mr. Rothert's book, "The Outlaws of Cave-in-Rock."

His better known decorative paintings consist of "The Gossamar Thread," " The Salamander," " The Pied Piper," " The Parrot Fountain," " Don Quixote," " Fay of Dusk," " Will o' the Wisp,"

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"Modern Eve" and "War."

Mr. Alberts was very fond of the Sixteenth Century Dutch artists and Volasquez, whom he considered the greatest of all time. He was an intimate of Duveneck and spent much time in the latter's studios in Covington and Cincinnati. He treasured Duveneck's letters and autographed photographs he received from this artist.

He also designed many stained-glass windows now in Louisville churches as well as those of a wide area around the city while a youth in his father's studios.

From--The Louisville Herald-Post, October 1931

Doors of the J. B. Speed Memorial Museum will open for the season at 3 o'clock this afternoon with an exhibition of the work of the late J. Bernard Alberts, portrait painter, symbolist and designer of stained glass windows.

The exhibit, which is shown through the courtesy of numbers of owners of Mr. Alberts' paintings, of members of his family and the Filson Club, includes half a dozen canvases in his allegorical vein, sixteen or eighteen portraits...and a number of designs for both religious and secular glass as well as a number of smaller pieces...

Mr. Alberts was just coming into recognition, as an artist, when he volunteered for service at Camp Zachary Taylor in 1918. He contracted the illness which left him an invalid until the time of his death this summer.

His work shows great versatility, charm of mind and able technique.

As he was only thirty-one years old at the time of his enlistment, his craft was only beginning to ripen but his twenties in which he studied in this country and in Europe were busy and prolific years.

From his father, whose portrait is one of the best in the collection, he inherited an interest in stained glass and much of his work is in window designs, among which are "The Last Supper," " The Crucifixion," "Christ Blessing Little Children," and in his secular windows the panorama of the "Pied Piper."

The artist's imagination was happy and deft, as is shown in the small water color of "Don Quixote and Sancho Panza" and in numbers of delicate landscapes among his smaller things.

His strong feeling for architecture can be noticed in the "Romerhof" study, in the sunny "Mosque" and one or two others.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

JANE M. AND ARTHUR D. ALLEN

From--Louisville Herald-Post, October 12,1930.

Jane M. and Arthur D. Allen have an exceptionally interesting modern show on at The Little Gallery, W. K. Stewart Company. Both are represented in water-colors, prints and drawings. Although the subject matter of both is sometimes similar, the conception and technique differ greatly. In Jane Allen's work, we find, great tenderness and sensitiveness to beauty, deeply felt and freely expressed. Arthur Allen's pictures show a virile strength in structure with a certain quiet inner beauty. The former has won first prize in water-color and honorable mention in New York at the Junior League National Exhibition. The latter's pictures which are handled by Frank Rehn of New York have created much interest there and in the various cities where they have been exhibited.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MARTHA BRYAN ALLEN
b. Apr. 30, 1904

From--Louisville Herald, September 2, 1923

Martha Bryan Allen, well remembered in Louisville, her native city, for some very creditable theatrical work in Girls' High School plays, has been brought to the attention of New York dramatic critics with a vengeance.

And the reason--Martha Bryan is one of the stars in Booth Tarkington's "Magnolia," a play dealing with the typical New Orleans life of the forties.

That the young miss is a celebrity already seems beyond doubt from the numerous compliments being paid her.

For example, the critic of the New York Evening Post mentioning Miss Allen even before Lee Carillo, the nominal brilliant of the production, says: "Particularly good was Martha Bryan Allen's Lucy, both as the little girl and the grown up maiden. She was the loving, dear little child of the Southland, a delight in her tantrums and her gentler moments; a pleasing contrast to her sister, Elvira, who, in the hands of Phyllis Schuyler, was a glorious Southern flirt in spite of her years of marriage."

Not only the Post critic, but Alan Dale, of the New York American, besides many others have held her work exceptional.

This latest opportunity in the Tarkington play gives Miss Allen possibilities hitherto unpossessed by the youthful histrionic.

Miss Allen, a product of Sargent's School of Dramatic Art, New York City, made her debut November 28,1921, under Theatre Guild management as the French serving maid in "The Wife With a Smile." Later she was cast for a small part in "He Who Gets Slapped," at the same time understudying Margola Gilmore, the lead in that play. She was then called from the latter play to enact the lead in the third cycle of "Back to Methuselah," another Guild production.

It was in this play that she won the praise of all critics, one critic captioning his review with "Martha Bryan Allen Arrives in Methuselah." As the Newly-Born in this drama Miss Allen won the praise of Alfred Kerr, European dramatic critic. He said of her: "I have discovered an actress, a young thing of priceless personality--she is no hot-house plant but seems to have grown naturally. This unassuming young girl has a future and I shall speak of her in Europe."

From--The Louisville Herald-Post, May 23, 1926

A promising career on the New York stage will end Monday, when Martha Bryan Allen, former Louisville girl, becomes the bride of George Cushman, New York banker, at Miss Allen's apartments, 111 East Sixtieth Street, New York City. Miss Allen a daughter of Mr. and Mrs. Bryan Allen, Louisville, left here in 1920 and won her first success in the Theatre Guild production of Shaw's "Back to Methuselah." Since then she has appeared in a number of successful Broadway Productions. Her first appearance on the stage was as a member of the cast of a play given by the Louisville Girls High School.

Additional References: Allied Arts, December 1923; Kentucky Artists Scrapbook, Louisville Free Public Library.

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DWIGHT ANDERSON

From--The Courier-Journal, May 18, 1930

Dwight Anderson, artist teacher of the Louisville Conservatory of Music, making his first appearance as a solo artist in Paris with a recital at the Salle Gaveau, scored a success unusual for an American pianist in the French capital. Before a packed house that included many well-known musicians and the music critics of the important Paris journals he played an exacting programme with brilliant technique, fine style and scholarly interpretation.

Louis Schneider, critic of the New York Herald, Paris edition, in his review of the recital said: "Dwight Anderson, the young

American pianist, gave an unusually brilliant recital last night in the Salle Gaveau. He studied with Philipp and he demonstrated that he has greatly profited by this master's instruction both in his exceptional technique and his fine interpretation. In every number of his programme Mr. Anderson showed qualities of brio and ardor which won him warm applause from a capacity audience and forced him to play many encores."

Mr. Anderson, who is on a year's leave of absence from the Louisville Conservatory, will leave Paris shortly for two months of study in Vienna before going to Bayreuth to attend the Wagner Festival in the famous Festspielhaus, the mecca for musicians and music lovers from all over the world this year because Toscanini is conducting.

He will sail for New York late in August and will take up his classes again with the opening of the Conservatory the second week in September.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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BELLE APPLEGATE
B. 1898
D. Oct. 20, 1928

From--The Courier-Journal, October 20, 1928

...Belle Applegate's operatic career started when she was only five years old with an appearance in concert, Serval years later, at the instigation of Walter Damrosch, she studied with Mme. Orgeni, noted European teacher, and later with Julia Hauser at Dresden...

Belle Applegate, who assumed the stage name, Phadrig Ago'n, achieved her first successes in Germany, where she sang the roles of Delilah, Ortrud, Carmen and Brangaene. Later she toured the European capitals and won ovations.

Her husband was killed during the World War and after that her appearance became less frequent. Her mother, Mrs. J. C. Applegate lives in Louisville.

Additional References: Musical Courier, October 1928, Vol. 97; 28;

Kentucky Artists Scrapbook, Louisville Free Public Library.

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Anderson, Mary See Navarro, Mary Anderson, de

JOHN JAMES AUDUBON
b. Apr. 26, 1785
d. Jan. 27, 1851

From--Dictionary of American Biography.

John James Audubon, artist and ornithologist, perhaps the most popular naturalist of America, has so long been a figure of sentiment and idealism, and as a man and a scientist has suffered so from the touching up of enthusiastic biographers, that it has been difficult to divorce the romance of fiction from that of truth in what was in any case a most colorful and adventurous life. The facts of Audubon's birth and parentage, long obscured by the haze of legend, have been established through the researches of Professor Herrick. Audubon's father, Jean Audubon, a native of Les Sables d'Olonne on the Bay of Biscay, from boyhood had followed the sea. In 1770 he entered the Santo Domingo trade, and from 1774 captained his own ship. Captured by the British in 1779, he was held a prisoner in New York for several months. A short time after his release he was placed in command of the Queen Charlotte with which in October 1781 he joined the fleet of De Grasse before Yorktown. After commanding successively several armed and trading vessels, in 1783 he was engaged by a firm of colonial merchants at Nantes to take charge of their West Indian trade, which centered at Les Cayes, Santo Domingo. He resided almost continuously at Les Cayes for a period of six years, and as a merchant, planter, and dealer in slaves amassed a considerable fortune. During these years his wife, Anne Moynet, whom he had married in 1772, remained in France.

On his father's plantation at Les Cayes the future naturalist w as born. Little is known of his mother except that she was called "Mlle. Rabin" and was a Creole of Santo Domingo (Herrick, 1, 52;) it is probable that she died within a year after her son's birth. In 1789 Jean Audubon with the boy, who was called Fougere, or sometimes Jean Rabin, and his younger half-sister called Muguet, the daughter of another Creole, returned to France, where he settled in Nantes and became a prominent local figure in the Revolution. His wife received the children tenderly, and in 1794 they were legalized by a regular act of adoption in the presence of witnesses as the children of Jean and Anne Moynet Audubon. On October 23,1800, at Nantes, Fougere, "adoptive son of Jean Audubon...and of Anne Moynet his wife" was baptized Jean Jacques Fougere Audubon. Confusion has been caused to biographers by the fact that young Audubon adopted for a time the fanciful name of La Forest; some of his bird drawings of 1805-07 and possibly others of later date, are signed "J. L. F. A." or " J. J. L. Audubon," but he used the La Forest only sporadically, and later dropped it (Ibid., p.61).

Audubon's education was that of a well-to-do young bourgeois; he was instructed in mathematics, geography, music, and fencing, but

his father, occupied with the affairs of the Republic, left the supervision of the boy's studies to the indulgent step-mother, with the result that the formal schooling was sometimes neglected. Audubon, years afterward, regretted that as a boy he had had no drill in writing his native tongue. He did, however absorb the atmosphere of the revival of interest in nature which Rousseau, Buffon, and Lamarck had made popular and by the time he was fifteen had begun a collection of his original drawings of French birds. Recognizing the boy's lack of discipline, his father put him into a military school for a year, but the experience did not have much permanent effect, and having always encouraged the lad's taste for natural history and drawing, in 1802-03 Jean Audubon enabled him to study drawing for a few months under David at Paris.

In the autumn of 1803 young Audubon left France for America. Early in 1804 he reached the estate which his father had bought in1789, "Mill Grove," near Philadelphia, where for a time he lived the life of a country gentleman, essentially free from money cares, hunting with dog and gun, a sentimental and enthusiastic observer of nature. The Audubon Societies that now form a league of bird protection over the country have created a picture of Audubon as a passionate protector of wild life. In his early years at least, he was, by his own admission, a great sportsman, killing for amusement as well as food, and he remained a hunter even after he had achieved a reputation as an ornithologist. Only to the middle period of his life, too, belongs the familiar picture of Audubon as a pioneer; in his early years he roamed the placid Pennsylvania countryside in satin pumps and silk breeches. Nevertheless, it was during this period that he began his studies of American bird life. Pewees nesting in a cave attracted his attention; he took the cave for a study and "it must be set down to Audubon's credit that in the little cave on the banks of the Perkioming, in April 1804, he made the first 'banding' experiment on the young of an American wild bird." He fastened a light silver thread to the legs of some of the baby pewees, and the next spring found that two of them had returned to the region and were nesting a little way up the creek from their place of birth. "Little could he or anyone else then have thought that 100 years later a Bird Banding Society would be formed in America to repeat his test on a much wider scale in order to gather exact data upon the movements of individuals of all migratory species in every part of the continent." (Ibid., pp. 107-8).

In 1804, also, he met, and became engaged to Lucy, daughter of William Bakewell, an Englishman settled on a neighboring estate. Early in 1805, having quarreled with his father's agent, who owned an interest in a lead mine at Mill Grove, and was acting as Audubon's guardian, he walked to New York, obtained money to pay his passage from Benjamin Bakewell, the uncle of his fiancee and went

back to France. After a year, during which he may have served for a time in the French navy, in 1806 he formed a partnership with Ferdinand Rozier, the son of one of his father's business associates, and returned to America. For a time they tried without success to operate the lead mine, then sold the Audubon interest in Mill Grove; Rozier found a position in Philadelphia, and Audubon entered Benjamin Bakewell's counting-house in New York. In August 1807 the partners decided to seek their fortunes in the West, bought a stock of goods in New York, and went to Louisville, where they opened a general store. Although the business suffered somewhat as a result of the Embargo Act, Audubon went to Philadelphia in June 1808, married Lucy Bakewell and took her back to Louisville.

In Kentucky, then almost a wilderness, Audubon's penchant for natural history had fresh scope and encouragement, and, entirely out of touch with other ornithologists, working as an artist and a lover of nature more than as a scientist, he went on with his bird paintings. But his interest in mercantile affairs was not sufficient to win success against competition in the growing town of Louisville, so in the spring of 1810 he and Rozier loaded their goods on a flatboat and floated 125 miles down the Ohio to Henderson, Kentucky. Here history was repeated: "during their stay in Henderson Rozier was in his habitual place behind the counter and attended to what little business was done, while Audubon, with a Kentucky lad named John Pope, who was nominally a clerk, roamed the country in eager pursuit of rare birds, and with rod and gun bountifully supplied the table" (Ibid.,p237)...

The business partnership with Rozier was not a success, after another fruitless venture it was dissolved, though the friendship continued. Audubon, then in association with his brother-in-law, Thomas Bakewell, and others, attempted successively several different enterprises, the last being a steam grist and lumber mill, at Henderson, which was too elaborate for the needs of the new country and failed in 1819. Audubon, the heaviest loser, was jailed for debt, but was released on the plea of bankruptcy with only the clothes he wore, his gun, and his original drawings. This disaster ended his business career. Turning to account his artistic skill, for a time he did crayon portraits at $5.00 a head, then, in the winter of 1819-20, he took his family to Cincinnati, where he became a taxidermist in the new Western Museum, just founded by Dr. Daniel Drake. Sometime in 1820 the possibility of publishing his bird drawings occurred to him, and thereafter his life had a definite aim. In October of that year he started down the Ohio and Mississippi rivers, exploring the country for birds, and paying his expenses by portraits. After a period in New Orleans, where Audubon worked as tutor and drawing teacher, and even painted street signs, Mrs. Audubon obtained a position as governess and took upon her shoulders the burden of the needy family--a burden she sustained for some twelve years.

In 1824 Audubon made a journey to Philadelphia, in search of a publisher. He was encouraged by C. L. Bonaparte, and by Thomas Sully, who gave him lessons in the use of oils, but encountered the opposition of the friends of Alexander Wilson, under the leadership of George Ord. Bonaparte and the engraver Fairman advised him to seek a publisher in Europe, where he would find a greater interest in his subject, and the requisite skill to reproduce his drawings. He returned to the West by way of Niagara Falls and the Great Lakes and spent the next year with his wife at St. Francisville, Louisiana, teaching music and drawing to her pupils. In the summer of 1826, with the funds raised in this way added to Mrs. Audubon's savings, he took his drawings to Europe. He was favorably received at Liverpool, where he obtained his first subscribers, and he was lionized in Edinburgh. He formed a pleasant acquaintanceship with Sir Walter Scott, and in March 1827 was elected to the Royal Society of Edinburgh. The man of the hour in Scotland, he continued, as during the lean years in America, to pay his expenses by painting, though copies in oils of his birds had superseded portraits. In 1827 he went to London, with many letters of introduction but was not so enthusiastically received as he had been at Edinburgh, though at last the king subscribed for his books and set the fashion in his favor.

Wm. Lizars, the Edinburgh engraver who had undertaken the work of publishing the birds, gave it up after producing ten plates, and Audubon was forced to find another engraver. He finally reached an agreement with Robert Havell, Jr., of London "who, through eleven years of the closest association with his new patron became one of the greatest engravers in aquatint the world has ever seen" (Herrick I, 362).

The Birds of America, in elephant folio size, began to appear in 1827, in parts; it occupied in its serial publication and subsequent reprintings eleven years, and necessitated frequent trips to and from America. During all this time, Audubon was engaged in obtaining subscribers, a task more favorable in Europe with a ready scientific audience, than in America....

Having achieved a European reputation, Audubon returned to America in 1831 acclaimed the foremost naturalist of his country. His first American notice had appeared in the American Journal of Science in 1829; in November 1830, upon nomination of Edward Everett, he was elected a Fellow of the American Academy, and in 1832 was the subject of the first of a series of able articles by W. B. O. Peabody in the North American Review. There were controversies and criticisms, of course--Charles Waterton was the most persistent heckler---but on the whole the stay in America between 1831 and 1834 was a pleasant and fruitful one. The year of his return Audubon met John Bachman (q.v.) in Charleston, and began what was to be a life-long friendship, cemented in 1837 and

1839 by the marriage of Audubon's sons to Bachman's daughters. He went on several expeditions, in the company of his younger son, his friend and patron Edward Harris, and others, exploring the dunes and lagoons of the Texas coast, the palmetto groves of Florida, and the wild coast of Labrador, where the destruction of the gannets in their rare breeding-grounds awoke from him a passionate cry of protest that still rings with the appeal and authority of great poetry. His Labrador Journals are stirring reading, and distinctly the best contributions to natural history among his diaries.

In 1834 he went back to Edinburgh to continue his work on the Ornithological Biography. Havell issued the last part of the Birds of America in June 1838, completing the work begun in Edinburgh in 1826; the concluding volume (vol.V) of the Ornithological Biography appeared in May of the next year, followed, in the summer, by the Synopsis of the Birds of North America, a methodical catalogue of the birds then known, prepared with the efficient help of MacGillivray.

The great work finished Audubon returned to America, began work on a "miniature edition" of the Birds, and almost immediately undertook the preparation, in collaboration with John Bachman, of the Viviparous Quadrupeds of North America. In 1841 he bought land on the Hudson, and the next year settled finally on his estate, "Minnies's Land," which is now Audubon Park, New York City. With old age came a kindly attitude toward his former rivals; he was the adviser and encourager of young scientists (notably Spencer F. Baird (q.v.), who had begun a correspondence with Audubon at the age of seventeen), the revered and adored sage, and patron saint of the birds. His latter years, indeed, accorded closely with the popular legend that has grown up about him, so that at the time of his death in January 1851 the real man was already merged in the traditional Audubon of romance. His powers had failed in the last few years, and the completion of the Quadrupeds for which he had finished about half of the large drawings was left to his sons. The colored plates (originals by J. J. and J. W. Audubon) were published in two volumes (1842-1845), and the text in three volumes (1846-54).

The legacy of Audubon's work must be judged by a dual standard--as art and as science. Artists have thought him too photographic, scientists find his work too emotional and impressionistic. Though Cuvier said of the drawings that they were "la plus magnifique monument que l'art ait encore elevé a la science," others have thought his work greatly overpraised, and even an admirer like Coues admits that many of his birds are posed in attitudes anantomically impossible. Where Audubon was interested in a bird he would lavish on its representation a microscopic detail satisfying to the most critical scientist. In other cases he washed in his colors with an eye only to the

impressionistic effect produced by the bird in some strained pose caught in a split second of time. His passion for representing birds in violent action had obvious advantages and defects, but it bears witness to the fact that he studied and painted birds in life, not stuffed in museum cases. Audubon was above all an out-of-doors naturalist; he possessed no formal scientific training and no aptitude for books or taxonomy, nor did he care particularly about describing new species of birds, though he certainly observed numerous such. The Latin nomenclature and the scientific identification of most of the species in the Birds of America, is largely the work of MacGillivray, whilst most of what may be called systematic science in the Quadrupeds of America is probably due to Bachman ,Audubon supplying the brilliant drawings, the fund of incident and personal observation, and the peculiar literary flavor of the Biographical part, which is sometimes sentimental but always vivid. Weighed with all detractions in the balance, however, Audubon remains with Alexander Wilson, at the head of early American ornithology. Contrasted with the work of Wilson, Audubon's ornithology had a greater general usefulness in that it included many birds that Audubon had never seen but merely knew by report, while Wilson confined himself to his own observations, which had been more limited than Audubon's in any case. As a pioneer manual of American ornithology, Audubon's works stand out preeminently, whilst the earlier work of his great rival Wilson was more original, more steadily scientific, and more circumscribed. As to literary style and the magnificence of the illustrations, there can be no choice between the work of the two men; the honors go to Audubon even when all his inaccuracies and mannerisms have been acknowledged.

D. C. P.
E. R. D.

From-- New Orleans Times-Picayune, March 2, 1915

...New Orleans and Audubon, too, are linked in memories. It was in this city in 1821 that the naturalist and his family were on the verge of starvation many times while he endeavored to eke out a livelihood by drawing portraits of citizens. His own journal tells a pitiful story and one can judge his exuberance when he secured a position as drawing master to a Mr. James Perrie's child on the father's plantation near Bayou Sara. There the naturalist devoted a half a day to teaching his charge and the rest of the day was his to wander the beautiful Feliciana woods where his portfolio grew wonderfully.

Later in the year his journal tells us that he had saved sufficient money to send for his wife and family and that in a house in Dauphine Street he "began life with $42.00, health and much anxiety to pursue my plan of collecting all the birds of America." Fortune did not smile on Audubon and his family

in their house in Dauphine Street. The records of his life for the months of 1822 are very sparse and imperfect because of his lack of funds to purchase a book in which to write his journal...

The records of Audubon and Bayou Sara are the most complete; although the Perrie plantation home has been razed the old Percy place is said to be still in existence. It was at this latter plantation that Mrs. Audubon taught the young ladies of that neighborhood while her husband was striving for recognition in the big cities of this country and endeavoring to find a publisher for his work. Audubon also taught dancing and music in Bayou Sara and it is here that he and his wife raised the $5,000.00 that enabled him to journey to Europe where his exceptional merit was at once recognized and his wonderful bird pictures engraved and colored.

Audubon and Louisiana are names that have been linked for some years and they will continue to be as long as the present interest in bird life is kept to the fore. Many of his best studies of avian life were made in this state and in Louisiana he developed his method of limning on his sheets of paper the bird and animal likenesses. While he had for his chief aim accurate and complete knowledge regarding wild animals, especially birds, their habits, forms, nests, eggs, progeny, places of breeding and all that concerned them. he was not at heart a scientist, so critics have claimed. He gathered much and speculated little, and was more a backwoodsman than a philosopher. His crude instincts inspired him with the desire to represent by the aid of pencil, crayon or paint, the form of plumage, attitude, and characteristic marks of his feathered favorites. In working towards this end he labored to produce lifelike pictures and frequently with wonderful success. It is claimed that he said at one time that he was impressed with the difficulties of representing in any perfect degree the living image of the birds he drew, so he labored arduously at what we might call "Photographs in color" as his first aim was fidelity and his next artistic beauty.

From--The Courier-Journal, February 25, 1917

...Strictly speaking, perhaps, Audubon was hardly a Kentuckian. Nor was he not a Kentuckian. To him all the world was but a field where he might roam in search of birds.

Although a native of Louisiana, *he was of French-Creole blood, His early training was received in France, but his heart dwelled in America. He spoke of it as "America, my country." Among the ornithologists of the world he is placed with the great American naturalists.

*(Ed. Note: As a result of much careful research on the part of F. H. Herrick, author of "Audubon the Naturalist," (1917) the birthplace of John James Audubon has been definitely established at Les Cayes, Santo Domingo).

A biographical encyclopedia of Kentucky published a half century ago--shortly after Audubon's death--lists him with the great men of the State. Kentucky's claim to him must be recognized. Was not Kentucky responsible for the inspiration to his genius, and what besides Kentucky, her fields, forests and birds, appealed so to the man whose intense passion was nature? Was it not Kentucky's beauties that defied his efforts to be a tradesman? And by the music of her birds did she not draw him into her forests and through that temptation ultimately to success? What other State or country of all those he visited contributed as much to the development of his talents?...

By his own words, written in 1835, his true character is revealed:

"We have marked Louisville as a spot designed by nature to be a place of great importance, and, had we been as wise as we now are, I might never have published the 'Birds in America" for a few hundred dollars laid out in that period in lands or town lots near Louisville would, if left to grow over with grass ten years past, have become an immense fortune. But young heads are on young shoulders, and it was not to be, and who cares?"

To Audubon Kentucky was his "beloved country." His wandering footsteps led him over the greater portion of the American continent, to Europe and back several times; to Canada, to the tropics. He was ever on the move in quest of a new type of bird. Kentucky had him almost as long as New York, where he died; Where in Trinity Church Cemetery there stands a monument erected to his memory by the New York Academy of Science.

Audubon's time in Kentucky was divided between Louisville and Henderson. It was at the latter place that his ill-fated business venture--the Audubon steam mill--stood for so many years a monument to his lack of business tact; a sort of negative tribute to his real talents.

The faith of the naturalist in the Guardian of mankind never was more emphatically proclaimed than in an instance in Louisville, which he relates in his journals.

"Only one event, however, which possesses in itself a lesson to mankind, I will here relate," he wrote addressing his sons. "After our dismal removal from Henderson to Louisville one morning, while all of us were sadly desponding, I took you both, Victor and John, from Shippingport to Louisville. I had purchased a loaf of bread and some apples; before we reached Louisville you were hungry and by the river-side we sat down and ate our scanty meal. On that day the world was with me as a blank, and my heart was sorely heavy, for scarcely had I enough to keep my dear ones alive; and yet, through these dark ways I was being led to the development

of the talents I loved, and which have brought so much enjoyment to us all, for it is with deep thankfulness that I record that you, my sons, have passed your lives almost continuously with your dear mother and myself. But I will here stop with one remark.

"One of the most extraordinary things among all these adverse circumstances was that I never for a day gave up listening to the songs of our birds, or watching their peculiar habits, or delineating them in the best way that I could; nay, during my deepest troubles I frequently would wrench myself from the persons around me, and retire to some secluded spot of our noble forests; and many a time, at the sound of the wood thrush's melodies have I fallen on my knees, and there prayed earnestly to our god.

"This never failed to bring me the most valuable of thoughts and always comfort, and strange as it may seem to you, it was often necessary for me to exert my will and compel myself to return to my fellow beings."

John James LaForest Audubon was born in the home of the Marquis de Mandeville de Marigny in the village of Mandeville, in the parish of St. Tammany, Louisiana, on the shore of Lake Ponchartrain, about twenty miles from New Orleans. In this same house Louis Philippe took refuge at one time. Audubon's father was an admiral in the French navy, his mother was a Spanish Creole, who was killed in the uprising of slaves in Santo Domingo in 1793. His early training was intrusted to his step-mother. Between them there existed the greatest affection. To this has been ascribed much of Audubon's romantic inclinations, as she desired that he be reared "like a gentleman" and gave him every luxury during his boyhood in France. His father sought to overcome the spoiling of the step-mother, but to no avail. Audubon returned to America as the possessor of his father's estate in Pennsylvania, and lived there until 1808, when he married the daughter of an English neighbor, William Bakewell, and went to Kentucky. Audubon had visited Louisville several times before settling here, and decided it to be a place where he and his partner, Ferdinand Rozier, might win business success.

"We floated down the Ohio River in a flat-boat," said Audubon. "We had many goods, and opened a large store at Louisville, which went on prosperously when I attended to it; but birds were birds then as now, and my thoughts were ever and anon turning toward them as the objects of my greatest delight. I shot, I drew, I looked on nature only; my days were happy beyond human conception and beyond this I really cared not.

"Merchants crowded to Louisville from all our Eastern cities. None of us was, as I was, intent on the study of birds, but all were deeply impressed with the value of dollars. Louisville did not give us up, but we gave up Louisville. I could not bear to give the attention required by business, and which, indeed, every

business calls for, and, therfore, my business abandoned me, Indood, I never thought of it beyond the ever-engaging journeys which I was in the habit of taking to Philadelphia or New York to purchas goods; these journeys I greatly enjoyed, as they afforded me ample means to study birds and their habits as I traveled through the darling forests of Kentucky, Ohio and Pennslyvania. "

On one trip from Kentucky to Philadelphia, Audubon, riding horseback, took a route which carried him through Georgia and Tennessee. He was carried from the regular road by the warbling of a thrush or a desire to study the habits of new types of birds.

Audubon was hopeless as a business man. When in 1811 he and his partner, Rozier, dissolved their relations, Audubon said Rozier cared only for money; Rozier said Audubon had no taste for commerce and was continually in the forest. Relatives of Audubon's wife lost faith in him. They were thrifty English and had no patience with the man they believed to be an idler.

Throughout the years of their struggles Mrs. Audubon never for once lost faith in her husband; she alone appreciated his genius; she alone understood his real nature. Instead of combating his inclinations she fostered them. She never complained when forced to remain for many years in the home of a Louisiana planter, teaching the planter's daughter and the young women of the community. At Louisville Audubon made chalk portraits of prominent citizens to sustain his family; later at Natchez, he gave dancing lessons, playing a violin accompaniment for his class. When he broke his bow he hummed airs to guide the dancers.

Audubon loved Kentucky. When, after his disastrous experience with the steam mill he was forced to leave his wife there and go to Louisville, he said: "Without a dollar in the world, bereft of all revenues except my own personal talents and acquirements, I left my dear loghouse, my delightful gardens and orchards with that heaviest of burdens, a heavy heart, and turned my face toward Louisville. This was the saddest of all my journeys--the only time in my life when the wild turkeys that so often crossed my path and the thousands of lesser birds that enlivened the woods and the prairies all looked like enemies, and I turned my eyes from them as if I could have wished that they never had existed."...

Audubon's birds were brought to the attention of prominent ornithologists and artists in Philadelphia in 1824. It was there he met Charles Lucien Bonaparte, Prince of Musignano, nephew of Napoleon, and a distinguished ornithologist, and Edward Harris, also an ornithologist of distinction. It was Harris who purchased some drawings from Audubon. Harris and Audubon were close friends for many years. Together they made a trip to the Yellowstone in 1843. Other acquaintances made by Audubon in Philadelphia included Thomas Sully, the Artist, Dr. Richard Harlan, author of "Fauna

Americana," Reuben Haines and Charles Alexander le Sueur, a distinguished French naturalist.

Audubon sailed for Europe in April, 1826, and the great folios of "Birds in America" appeared at intervals until 1821, all being published in London. The complete work did not appear until ten years later. He returned to America in 1829, but went back to Europe the following year, accompanied by his wife. Parts of "Ornithological Biography" appeared during the years from 1831 to 1838 and these plates were later consolidated with those of "Birds in America" in a complete edition of seven volumes, issued between 1840 and 1844.

Audubon held the secret of youth to his death; the birds sang just as sweetly for him and the flowers bloomed as brightly when he was fifty as they had for the young adventurer in Kentucky forty years before...

From--Fetter's Southern Magazine, August 1893

...Leaving his affairs in the hands of well selected agents, Audubon sailed from Portsmouth on the 1st of April 1829, for home. When the ship came in sight of the American shore "the cry of 'land, land, land,' thrice repeated," he says, "roused me from my torpor and acted like champagne to refresh my spirits. I rushed on deck and saw in the distance a deep gray line, like a wall along the horizon, towards which the ship was rolling and cutting her way. My heart swelled with joy, and all seemed like a pleasant dream at first; but as soon as the reality was fairly impressed on my mind, tears of joy rolled down my cheeks. I clasped my hands and fell on my knees, and raising my eyes to heaven---that happy land above-- I offered my thanks to our God, that he had preserved and prospered me in my long absence, and once more permitted me to approach those shores so dear to me, and which hold my heart's best earthly treasures."

For many years he continued his wanderings and his labors, but not with assured hopes of a happy fruitage. He roamed from Florida and Texas to Brunswich and Labrador, collecting materials for the books yet to be given to the world. Nothing more delightful can be found in the pages of biography or romance than the descriptions he gives in his journals of what he witnessed in these roving and industrious years. He made an excursion in 1843, with his son, Victor, up the Missouri and Yellowstone rivers to the then "wild" West, hunted buffalo with the Mandan and Ricaree Indians and explored the mysteries of their "Medicine lodges."

The results of all these journeys and investigations were given in his "Quadrupeds of America" and "Biography of American Quadrupeds," published in the years 1840, 1846, 1851 and 1854, first in three volumes of plates and three of text, afterwards reduced to

three of text and three of plates combined. When his active work was at last concluded Audubon was an old man. The last years of his life were passed happily in the society of his wife and sons, and cheered by the company of his little grandchildren of whom he was devotedly fond. He petted them from morning till night and sang them the songs he had learned in France when a boy. His first sorrow came when he found that his eyesight, even with the aid of glasses, would no longer aid his pencil. "From that time his wife never left his side; she read to him, walked with him, and towards the last she fed him."

His beautiful home on the bank of the Hudson was visited by many friends and admirers, one of whom, Rufus W. Griswold, describes the rooms filled with half finished sketches of birds and beasts, skins of panthers and antlers of elks, and gives a vivid portrait of the master, "a tall, thin man, with a high, arched and severe forehead, and bright penetrating gray eyes; his white locks fell in clusters upon his shoulders, but were the only signs of age, for his form was erect, and his step as light as a deer. The expression of his face was sharp, but noble and commanding, and there was something in it, partly derived from the aquiline nose and partly from the shutting of the mouth, which made you think of the imperial eagle."

Simple, great, tender and trustful, the old man moved on through the shadows of a failing mind and memory to his grave. On the 27th of January, 1851 the end came.

From--New York Times, January 27, 1929

Today is the seventy-eighth anniversary of the death of John James Audubon, the naturalist. And appropriately enough at this time comes the announcement of a movement to acquire and preserve in a city park the house in which the great naturalist and painter of birds lived for many years, and in which he died.

Owing to recent excavations necessitated by the erection of the new viaduct, the Audubon home at 155th Street and Riverside Drive, one of the city's historic,landmarks, is now many feet below the present Drive. The Women's League for the Protection of Riverside Park, together with other civic organizations , is sponsoring a resolution calling for the preservation of the old homestead in a setting harmonizing with other landscaped places along the Hudson River. The site they proposed to set aside as a city park is between Riverside Drive and the West Riverside Drive, bordering the viaduct recently opened and extending from 155th to 158th Street.

Much of Audubon's life story is familiar to every school child.

Audubon began to watch birds and to draw them before he was five; he continued both habits almost to the day of his death.

Audubon senior wished to make his son a mathematician and a great scholar, but finally surrendered to that son's entreaties to be allowed to live in the woods and paint birds...He studied mathematics to please his father, but hated it, and at the first opportunity would race into the woods to listen to the songs of birds.

Aptitude with pencil and brush finally won young Audubon a course of study with David, the painter of Napoleon and his court. So Audubon, as became a student, painted portraits and miniatures during this period, as he continued to do occasionally throughout his life. Once his ability was especially useful when hard pressed for money in a strange American city. But birds, not people, were the chosen subjects.

Reconciled at last to the thought that his son would neither follow the sea like his forebears nor become a great mathematician, Admiral Audubon sent the boy back to America, where he settled. Near Philadelphia an estate had been purchased by his father in the early days of the Revolution--Mill Grove, a pleasant place of babbling brooks, long meadows, hills and heavy woodlands. Flowers grew in profusion along the moist banks of streams, and birds, birds by the thousands, sang and nested, reared their families and taught them to fly in the woods where Penn's people had settled.

"I had no vices," wrote the youthful Audubon of this period. "Fond of shooting, fishing and writing,...I ate no butcher's meat." Vegetables and fish were his chief diet. Up to his wedding day, he added, he drank no alcohol. He was "active and agile as a young buck." With the assistance of his father's agent he tried to become a good farmer and manage the family acres creditably, but the song of wild birds lured him into the woods at all hours. He found a cave at Mill Grove in whose entrance flycatchers and other small birds built their nests. The rock studio became his daily haunt, and in it he spent many hours studying his feathered songsters and sketching them as they flew in and out, and went about their daily business of housebuilding and housekeeping.

Audubon liked to paint birds on the wing and in action. And it was for this tendency, that frequently imparted an unnatural appearance to his bird paintings, that some critics questioned the merit of his pictures. That Audubon himself questioned his earlier w ork and tried hard to improve it is shown from his diaries, which poke sly fun at his youthful scratches...

Audubon was a middle-aged man before his books and drawings received the recognition that he believed from the first they merited. In 1826 he made a journey to England and in Edinburgh was entertained by the Antiquarian Society, a body of scientists and other learned men. His books and drawings began to arouse interest, if not enthusiasm. Sir Walter Scott came to an

exhibition of his work and proved cordial. In London, King George looked at the pictures and Baron Rothschild made an offer for them which was not accepted. There was still no sign of a publisher for the monumental work of many volumes.

But in Paris, finally, Audubon received the applause and commendation he had hoped to receive in Great Britain. The head of the Jardin Des Plantes received him pleasantly and he was given a desk in the museum. The anatomist Cuvier became the champion of Audubon's work, and he was heralded as the foremost naturalist of America.

After his return from Paris the painter settled in Philadelphia and continued his bird drawings and study of natural history. In 1842 he bought an estate on the Hudson River. There he established Audubon Park and built a house.

From--New York Times, December 8, 1929

...Perhaps the most audacious feat that Audubon attempted was his journey to England to find a publisher after he had failed to persuade an American to attempt the task. He embarked on his seemingly hopeless venture in 1826, when he was forty-one years old, almost penniless and practically unknown in his own field in his adopted country. It was more than twelve years before the book was completed and published. During that period he not only traveled between 30,000 and 35,000 miles by the crude conveyances of the time, drew and colored with meticulous care more than 1,000 birds, but wrote nearly 1,000,000 words of text. He also managed to persuade sufficient purchasers to buy "The Birds of North America" at $1,000.00 a set to pay the expense of his gigantic enterprise. His ups and downs of fortune were dramatic in the extreme. He was received in the highest society of Edinburgh and London, but he had to sell portraits in order to pay for the first few pounds' installment to the printers of his books, of which he himself finally had to become the publisher. Not until he was well along in his fifties did he enjoy anything like economic security.

The human details of his life are picturesque and moving. He was fortunate in a wife, Lucy Bakewell, daughter of a Pennsylvania farmer, who was not only "his first and only love affair" but was a woman of rare charm, of complete faith and devotion, and of great practicality. Mrs. Audubon was so excellent a teacher that she was able to earn at that profession, a century ago, as much as $3,000.00 a year. She believed so thoroughly in her husband that she endured financial uncertainty and complete deprivation for half her life in order to advance his work. Audubon himself was a man of no mean resources, and if it had not been for his fantastic interest in birds he might have succeeded in any one of a dozen activities. He "worked as a clerk, merchant, miller and taxidermist; earned money painting portraits, landscapes, street signs, birds, plants, flowers and the interior of an Ohio steamboat,...gave lessons in French, fencing,

drawing and music,...and was the author, illustrator, publisher and chief salesman of a number of books." In person, with his long hair, his bold and handsome profile, his glowing eyes and his charm and persuasive manner, he was unforgettable. But his principal attributes seem to have been his unalterable conviction that he was right and his invincible determination to do what he had set out to do.

From--Boston Manuscript, October 5, 1929

What is success? What is failure? These questions ask themselves again and again as one reads the amazing story of the great artist-adventurer of a century ago. The day that Abraham Lincoln was ten years old was the turning point in Audubon's career. For on that day there appeared in a Louisville journal an advertisement of a portrait artist who would paint "strong likenesses" at $5.00 a picture. This single "magic package" provided Audubon with a perpetual meal ticket, the way out of the mire of commercial and financial disaster, and the glimmer of realization that he might earn his living by the use of his natural talents and endowment.

According to the world's estimate, he was a dismal, hopeless failure, a bankrupt and in jail for debt. He had tried various kinds of business and failed in them all. As a clerk in New York he failed to seal a letter containing $8,000.00. His general stores had collapsed as well as his commission house in New Orleans, and steam saw and grist mill had fallen into misfortune and mishap. But "success" would have "shunted him irretrievably off his course." Business prosperity would have buried his talents as a naturalist and artist. A man's real success, however, is not in what he gets, but what he gives. There was one field of work and achievement in which he was to make the world immensely richer and write himself eventually one of the first names in America's Hall of Fame with Washington, Lincoln and Franklin.

Born in Santo Domingo just before that violent eruption of human misery and vengeance when the blacks rose against the whites, and spending his boyhood in France during the cataclysm of the French Revolution, he surely had a stormy background. The natural son of Captain Jean Audubon, a native of France, who as a fifteen-year-old boy was wounded in a sea-fight and taken prisoner by the English and saw service in the American and French Revolutions, and Mlle. Rabin, "a creole de Saint Domingue," he inherited a picturesque and adventurous career.

The mother of John James Audubon died when he was a year old, he having been born April 26, 1785, in Les Cayes in that part of Santo Domingo now known as Haiti. When he was four years old his father brought the boy and a half-sister home to his wife in Nantes. His step-mother was devotedly attached to him and fairly spoiled him. The only school he cared for was the fields, and the only study he enjoyed was drawing under Jacques Louis David, the artist

idol of the Revolution. He did not fit into his father's plans to make him a soldier of Napoleon, and so he was sent to the United States to his father's agent, Miers Fisher, who was to make a business man of him--and that went wrong too. Less than nineteen years old, he was stricken with yellow fever as soon as he landed in New York. Handsome in features, a dandy in dress, he was a fine skater and a better dancer, and a favorite at house and riding parties; not given to gambling, for he disliked cards, he never tasted a glass of wine until the day of his wedding.

His first home in America was twenty miles northwest of Philadelphia, near Valley Forge. Vowing that he would have nothing to do with his neighbor, William Bakewell, because he was an Englishman, young Audubon promptly fell in love with his daughter Lucy. His troubles began at once, for Dacosta, his father's friend, did all he could to break up the affair. Audubon recklessly borrowed the price of his fare to France and won over his father. In spite of his attraction for the ladies, this was his first and only love affair. Always a lover, ardent and devoted, he was a poor husband from the standpoint of supporting his wife and two boys. He spent her patrimony in his business ventures. At times she supported the family by teaching. Always they were devoted to each other. If ever a man was wife-made, John James Audubon was his name. Lucy was "the woman behind the genius."

By Conestoga wagon and flat boat, he and his young partner made their way from Philadelphia to Louisville and established themselves as merchants. Prospects were bright and so he was married in 1808, he being twenty-three and his bride twenty. But they and their business were migrant, going to Henderson, Ohio, then to Ste. Genevieve, Missouri, where he sold whiskey for "2.00 a gallon which had cost $.25, and finally returned to Henderson again. For eleven years he was the square stick in the round hole. Meanwhile the lure of the woods was ever in him, and the mysterious charm of the birds was ever calling him, as they had from his boyhood. He reveled in the primitive grandeur of the Kentucky forest; he sought ever new birds and accumulated a large collection of bird pictures. The "call of the wild" lured like the Lorelei form every business enterprise and proved his commercial and financial undoing.

Portrait painting was only a "stop-gap". "Stimulated by the faith, fortitude and resourcefulness of his wife," Audubon faced the crisis, burned his bridges and with the rarest courage devoted himself wholly and wholeheartedly to the study and portrayal of the birds of America. From that decision came what the French scientist Cuvier declares to be "the most magnificent monument which has yet been erected to ornithology, 'The Birds of America.' The former merchant became a roamer and wanderer from the tropics to the arctic. Most of his journeys were made, however, on foot or in a skiff through forest and along stream. There were times when he was

too poor to buy a notebook, when he did not dare to spend a cent for lodging for fear of starving on the morrow. But his was the faith that moves mountains. Rats gnawed their way into a chest and destroyed several hundred of his pictures of birds, but he went forth into the woods and in three years had re-drawn every one of them. He was a prodigious worker and would have made a good teammate for Edison.

Fifteen years after Audubon abandoned mercantile failure, he was in Liverpool to get his monumental work published. The turn of the wheel came in a letter of introduction to Richard Rathbone of that city, through whom he met both distinguished Englishmen and foreign visitors. He was invited to exhibit his drawings at the Royal Institution. From these exhibitions he received L.100 the first money his bird pictures had brought him. In Edinburgh he became the lion of the city. He met Patrick Neill, printer, and William H. Lizars, engraver, who began work at once on copper engravings of the originals. "The Birds of America" was to be sold by subscription.

The first formal prospectus was issued, March 7, 1827. The work was to appear in numbers, five being published annually and the price of each number was two guineas. The paradox of it all is that this failure as a merchant and business man put over a feat of salesmanship that has probably never been surpassed even in this Twentieth Century of super-salesmanship. No one would finance his venture and he was compelled to sell "The Birds of America" by subscription to get the money to publish it. He sold 165 complete sets of this famous work at $1000.00 per set. The United States took 82 of the sets. He believed in himself and in his work, and he knew what he was talking about. A century has passed and it still remains one of the great wonders of the publishing world. Eventually Robert Havell and Son of London published the enormous volume, and Robert Havell, Jr. did the engraving after the first two numbers.

"The Birds of America" consists of four volumes three feet, three inches by two feet, five inches, and three inches thick. In these volumes are 435 hand engraved and colored copperplate reproductions of 1065 life-sized figures of American Birds. In those days there was no modern photo-engraving and color-printing. The figures of the larger birds required five square feet of copperplate. Practically all the original paintings, which are watercolors have been preserved and are in the possession of the New York Historical Society. Audubon's other works include "Ornithological Biographies," "A Synopsis of the Birds of North America," "The Vipiparous Quadrupeds of North America" and "The Quadrupeds of North America"--the two latter works being the joint product of Audubon, his two sons and Rev. John Bachman.

Audubon has been called the most versatile American aside

from Franklin. In turn he was clerk, merchant, miller and taxidermist, he painted everything from street signs to birds, taught French, fencing, drawing, dancing and music; played the violin, flageolet and flute; was a good botanist and achieved international fame as naturalist and ornithologist; explored extensively little known parts of America, and lastly was author, illustrator, publisher and chief salesman of monumental work. His chief fame is, however, as artist, naturalist and historian.

Even Audubon's enemies and unfriendly critics conceded him the distinction of being a genius as an artist. As a scientific naturalist he is not to be compared with Humboldt, Agassiz and Darwin. Even though he writes of birds at times as a dramatist more than a scientific observer, his books are veritable storehouses of ornithological facts and information. His notebooks and diaries are full of color and life as they reproduce his times and the conditions along the Ohio from Pittsburgh to Cairo...His name has become a symbol in the Audubon societies which cover the country. In 1847 the delicate mechanism of his brilliant mind gave way after years of worry and prodigious labor. His body lasted nearly four years after his mind had gone.

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Kentucky Artists Scrapbook, Louisville Free Public Library.

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FAYETTE BARNUM

From--Louisville Herald, February 20, 1924

Miss Barnum is a leading exponent of the arts and crafts movement in this country, herself a decorator of note, who has designed among other things many of the settings for Pavlowa's dances. She has founded in Louisville a handicraft guild, and her classes in arts and crafts have done much for the artistic life of the city, many of whose interiors show evidence of her transforming touch.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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GEORGE BECK
b. 1749
d. Dec. 14, 1812

From--The Old Masters Of The Bluegrass

Mr. Beck, erroneously mentioned in Dunlap's Arts of Design as the first painter who penetrated beyond the Alleghenies, came to Lexington about the year 1800. He belonged at one time to a company of scouts under General Anthony Wayne. He and his wife conducted a female seminary in Lexington for many years in which painting was a prominent feature. Mr. and Mrs. Beck were both artists of some ability, and painted many pictures, principally landscapes. W. Mantelle, S. D. McCullough, John Tilford, Mrs. Thomas Clay, and many others own portraits by Beck. Mr. Beck died in 1812. His wife survived until 1833.

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ELEANOR BECKHAM
b. 1902

From--Louisville Post, May 27, 1925

Miss Eleanor Beckham, of Louisville, was awarded first prize

of $200.00 in the Corcoran Art School's annual exhibition, it was announced today. Miss Beckham, who has been a student at the school for five years, had never studied art before she entered the Corcoran. Her painting which was entered in the portrait class was a nude done in oil...During her five years of study here, she has won a number of other awards and certificates, and one art scholarship...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MORRIS BELKNAP

From--The Courier-Journal, November 3, 1929

Morris Belknap, Louisville Artist, with a painting entitled "Lower Island," was awarded the first prize Saturday night in the third annual exhibition of Kentucky and Southern Indiana arts and crafts at the J. B. Speed Memorial Galleries...

From--The Courier-Journal, January 21, 1930

Morris Belknap, an exhibit of whose work opened Monday afternoon at the Art Center, 123 East Jacob Street, has the gift of rich patience from which the joy never seems to evaporate. The result is a restrained luster of color, a richness of design and a deep spontaneity which make him representative of the best in modern tradition.

"The exhibit, not a large one, is made up of a few oils, one of New York called 'Lower Island' which won the prize of the local artists' exhibit."

Additional Reference: Kentucky Artist Scrapbook, Louisville Free Public Library.

ULRIC BELL
b. Dec. 13, 1891

From--The Courier-Jpurnal, August 31, 1930

Ulric Bell, the Washington correspondent of the Courier-Journal, whose vivid verbal depiction of events and scenes in the national capital for nearly a decade have informed and entertained the majority of Louisville newspaper readers, has developed his talent, for portrayal along another line and won prominent recognition as an artist.

This came a few days ago when Mr. Bell was invited to send fifteen of his pictures to the Balzac Gallery in New York for exhibition. While thoroughly familiar with both water-color and oil painting, having produced numerous works through both mediums, the Kentucky writer has specialized and become particularly adept with the use of crayons and his pastel portraitures and landscapes have attracted the attention and aroused the interest of his wide circle of friends in Washington.

Drawing and painting have been Mr. Bell's principal hobbies since, before becoming Washington'scorrespondent in 1920, he served as city editor of the Courier-Journal. Shortly after assuming his Washington post, he reported the Harding naval disarmament conference for the Courier-Journal and submitted along with his dispatches a number of caricatures of the prominent figures from all parts of the world who participated in that important international gathering...

A number of nationally and internationally-known artists, who have become acquainted with Mr. Bell and aware of his talent with pastels, have highly commended his works, and last week some of them prevailed upon him to accept an invitation extended by the Balzac Gallery in New York to place fifteen of his pictures on exhibition in that atelier.

One of his pastels that has attracted particular attention is called "Tidewater Square." This is a portrait of a man who is somewhat of a celebrity in Southern Maryland---Judge William S. Raleigh of Point Lookout, Md., a roly-poly, happy-go-lucky old gentleman who is at once the justice of the peace, the undertaker and the friend and counselor of the residents of that Chesapeake Bay community.

Other works of Mr. Bell which are in the collection now on exhibition in New York include pictures of historic homes in Georgetown, various interesting public and private buildings and street scenes in the heart of the National Capital, portraits of a number of his acquaintances, marine views in the Chesapeake Bay region of Maryland and a picture of the municipal fish market on the local waterfront...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

CLIFFORD BERRYMAN
b. Apr. 2, 1869

From--The Louisville Times, August 10, 1925

Clifford Kennedy Berryman, one of the foremost cartoonists of

the wprld and the originator of the "Teddy Bear," also is one of the real veterans of the Kentucky colony in the National Capital.

Born in Versailles, Woodford County, Kentucky, April 2, 1869, Mr. Berryman first came to Washington at the age of seventeen as a protege of the late Jo C. S. Blackburn of Versailles, then a member of the United States Senate. As a lad of only twelve, this Kentuckian showed an unusual interest in political affairs, and shortly after that age his inbred artistic talent also began to develop rapidly. Attracted to young Berryman because of the former penchant and recognizing his ability as an artist, Senator Blackburn obtained a position for him in the draftman's division of the Patent Office...

In 1896, following the death of George Y. Coffin, the cartoonist for the Post, Mr. Berryman was appointed to be his successor and remained with that newspaper until the winter of 1906, when he became the cartoonist with the Washington Evening Star. It was about this time that the Kentuckian reached the front ranks among the cartoonists of the Nation, a place which he has occupied ever since, and it also was about this time that he originated the "Teddy Bear," which has remained a favorite plaything of American children ever since...

In 1904, while still a member of the Washington Post staff he was the author and artist of a publication entitled "Berryman's Cartoons of the 58th House," and won the distinction of being probably the only cartoonist who ever cartooned every member of any one Congress.

For many years the cartoons of this Kentuckian have been reproduced by many of the leading newspapers and magazines both in this country and abroad. In 1916 a group of members of the Corcoran Art Gallery staff became so impressed with his talent that they persuaded him to allow that institution to display several hundred of his popular cartoons, and this exhibition attracted a great deal of attention and much favorable comment at the time...

Mr. Berryman is not a caricaturist. He is an artist; an analyst of public men and public affairs. There are said to be two distinctive features of objectives to his pen and ink work. One is that it "needs no descriptive Caption." The other is that it is inoffensive...

The Kentuckian is a son of the late James T. and Sallie C. B. Berryman of Versailles, Ky. He was graduated from Professor Henry's school for boys at Versailles in 1886. He married Miss Kate G. Durfee of Washington and is the father of two children. His daughter, Miss Florence Berryman, is a magazine and feature writer,

while his son, James T. Berryman, who is about twenty-two years old, seems to have inherited his father's artistic talent and is now a member of the latter's staff in the art department of the Washington Evening Star.

Additional References: American Art Annual, 1919, Vol. 16:309, Kentucky Artists Scrapbook, Louisville Free Public Library.

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FLORA MARGUERITE BERTELLE
b. 1873
d. May 28, 1928

From--The Louisville Times, May 29, 1928

Miss Flora Marguerite Bertelle Benjamin, musician, known professionally as Flora Marguerite Bartelle...lived in Louisville for thirty years.

A native of Quincy, Ill., Miss Benjamin studied music in Chicago under Miss Kate Cohen for four years and completed her education under Madame De La Grande in Paris, France. Returning to this country, she went on tour with Walter Damrosch.

After coming to Louisville, Miss Benjamin taught for a number of years with the Fresee-Burk Conservatory of Music and was for twenty-five years soloist at Temple Adath Israel. Recently she has been assisting with the Famous Artists Concerts at Columbia Auditorium.

Miss Benjamin was a member of the Arts Club, the Wednesday Morning Musical Club, the Business and Professional Women's Club and the Temple Sisterhood...

From--The Courier-Journal, June 2, 1928

The death of Flora Marguerite Bertelle has removed a women whose courage, fidelity and efficiency have secured for her a unique position in Louisville club, social and musical circles, and I feel that something more than a passing tribute is due to her memory. For a number of years I was a member of the choir in which she sang, and was associated with her in many other ways, and I have never known her to evade a duty or shirk a responsibility. Recently she has promoted various concerts, recitals and other musical enterprises in the city, and I am sure that every patron of these events has reason to remember her courtesy, her ability, and her unfailing accuracy in matters where inattention to detail would have resulted in the utmost confusion. As an officer in the Louisville Music Teachers' Association her services always

were graciously given, and her reliability in administering her duties was a source of admiration to her co-workers. In saying that her loss will leave a vacancy impossible to fill, and cause a poignant grief in the hearts of her innumerable friends, I am sure that I am voicing the sentiment of those to whom her loyalty and her rectitude have endeared her.

Additional References: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MICHELE BERTOLI
b. 1859
d. Aug. 11, 1933

From--The Louisville Herald-Post, August 12, 1933

Michele Bertoli, sculptor and artist, for more than a quarter of a century a prominent figure in artistic circles of Louisville...was a native of Florence, Italy, and received his education in the University of Florence.

Imbued with the artistic sense that brought world renown to his native city, seat of Old World art and learning, Mr. Bertoli came to New York in 1880, speedily winning recognition for his work. In Florence, he gained fame as a wood sculptor and was a close friend of Carlos Coppede, foremost of modern Florentine architects.

Among his works executed in New York are the eagles on the tomb of General Grant and the bronze figures which adorn the Suffragette Building. The art work on the Clark mansion in New York, better known as "Clark's Folly," was his.

Included a mong his accomplishments in Louisville are the carved stone and plaster work of the War Memorial Auditorium, the frescoes and terra cotta work on the Rialto Theatre and the clock at the Liberty Bank and Trust Company.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Libra ry.

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CAROLINE B. BOURGARD

d. Aug. 3, 1928

From--The Courier-Journal, August 4, 1928

Miss Bourgard was Louisville's first public school supervisor of music. She served in that position until 1923 when she resigned to accept the place of State Director of Music, which she held until ill health made it necessary for her to resign...

Miss Bourgard organized the Louisville Music Teachers' Association and was the honorary president for life of the State Music Teachers' Association. She was also president of the Advisory Board of Kentucky and the National Conference of Musical Supervisors.

As an author, Miss Bourgard wrote a book entitled "Child's Song Leader No. 1," and the "Book of Health Songs," which she dedicated to the children of Kentucky.

In 1921 she organized the first Louisville Women's Chorus and was the general chairman of the first Music Week held here under Mayor Houston Quin. Miss Bourgard was the organist at the Highland Presbyterian Church.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ALFRED LAURENS BRENNAN
b. Feb. 14, 1853
d. June 14, 1921

From--Dictionary of American Biography, 1930

Alfred Laurens Brennan, illustrator, was born in Louisville, Kentucky, the son of John Fletcher and Evangeline Brennan. The father, a Canadian writer and publisher, served in the Northern army in the Civil War; the mother came of Pennsylvania Quaker stock. After the war the family removed to Cincinnati. The son was educated at private schools and Saint Dunstan's College, Prince Edward Island, 1861-65, and by private tutors, 1865-71. The father wanted him to take up printing; the son preferred art. Alfred's art studies began at the School of Design (University of Cincinnati) where he won a gold medal and an assistant professorship in the school for one year. Later he worked with Frank Duveneck and H. F. Farny. After two years in Philadelphia he settled in New York City, about 1879. There he remained with an interval (1903-08) in Brookline, Massachusetts, on an advertising contract, until his death. In

pen-and-ink illustrations he attained an unsurpassed skill. Pennell pronounced him "the finest technician in America," and added that "there is probably no one living who has a greater knowledge of the requirements and limitations and possibilities of process." He was brilliant, with a vein of extravagant fancy, "an assiduous cultivator of whimsicality as a fine art." The flavor of his individuality perveded all he did, even when he re-drew a photograph...and there was much of that by artists in those days before the developed half-tone. He had a leaning toward classical subjects, illustrating, for example, a Greek play at Harvard. In the eighties and nineties, when this country possessed a remarkable school of pen-and-ink artists: Abbey, Blum, Pennell, Reinhart, Lungren, and others, Brennan was a commanding figure...

Brennan's assiduous courtship of the medium resulted in a large number of drawings, 7,000 or more. His illustrations, including delightful head and tail pieces, appeared in the Century (in the April 1903 number in which were published his pictures of the restored White House), St. Nicholas, Life, and other periodicals, as also in books, among which were F. Marion Crawford's Katherine Lauderdale (1894), Anthony Hope's Phroso and Charles Scott Wood's Maia (1918). Beside this, he designed book and magazine covers for Harpers', Scribner's, etc., painted in water-colors (exhibition, Keppel Galleries, New York, in 1891), painted portraits in oil (including one of T. L. DeVinne), and etched ("Divination in Tea Leaves" being published in the American Art Review). At the time of his death he was doing a series of water-colors reminiscent of his boyhood days. He also wrote magazine criticisms of pictures and books, both over his own name and over the pseudonym "Dick Laurens." But it is by his pen-and-ink drawings that his position in American art is made secure. He had a picturesque personality, was fastidious, an eccentric dresser, a keen wit, and an expert pistol shot. On February. 14, 1883, he married Lucy Lee, a New Yorker, who survived him, with five children, when, after he had been ill in St. Luke's Hospital for two months, death came to him in Flatbush, Brooklyn, N. Y.

Additional References: American Art Student, January 1922; Who's Who in America, 1906-07; obituries in New York Times and Evening Post, June 16, 1921, and the American Art Annual, Vol. XVIII; critical estimates in American Art Review, I, 51 (article on Brennan's etchings by S. R. Koehler); Jos. Pennell, Pen Drawing and Pen Draughtsmen (1920), Adventures of an Illustrator (1925), and "A Forgotten Master," International Studio, Vol. LXXIV, pp. clxxxviii-ccii; F. Weitenkampf, American Graphic Art (1924).

F. W.

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CARL C. BRENNER
b. Aug. 10, 1838
d. July 22, 1888

From--Memorial History of Louisville

Carl C. Brenner, artist, was born in Lauter Ecken, Rheinfals, Germany, August 10, 1838. His father, Frederick Brenner, was a wine merchant and gave his son such education as the schools of the village in which he lived afforded. In these schools drawing was taught as part of the course, and young Carl showed such a decided talent for art that his teacher gave him extra lessons and taught him, as he was wont to say, all he knew. He thus became well grounded in the principles of drawing, the foundation of the painter's skill, involving accuracy of outline and perspective. In consequence of the proficiency he displayed his teacher procured him a commission as scholar in Munich School of Art. But when he presented the document to his father with the great seal of King Louis on it, he refused to let him go. It was a great disappointment to the young man, but his ambition in that direction never left him. He came to Louisville in 1853 and embarked in the business of a sign painter, still cherishing the idea of some day becoming an artist while pursuing this purely mechanical business. It was many years before he ventured to place on canvas the dreams which inspired him. He was a lover of nature and was fond of rambling in the forests and fields about Louisville, but it was not until 1871 that he began his career as a landscape artist. His first picture of any note was a canvas, 25x30 inches, exhibited at the Philadelphia Exposition of 1876, the chief feature of which was the beech trees, which find in this locality its finest development, and in the treatment of which he afterward achieved so much success and reputation...His pencil was very prolific and his paintings adorn many of the walls of the lovers of art in Louisville, and many galleries in other parts of the United States. Among the latter is the Corcoran Art Gallery, at Washington, for which Mr. Corcoran purchased two of his landscapes. Mr. Brenner was an enthusiastic devotee of nature, always keeping himself in touch with its changing forms by actual contact, making extensive tours at all seasons of the year to familiarize himself with the various types of Kentucky scenery. But his heart was in the beech woods. The glint of the sunlight on the whitened bark, the deep shadows relieved by the golden sunshine with the cool waters of a small stream or pool are the favorite elements in his composition. For one who produced so many pictures, his work is very equal, presenting a finish in detail which gives him a high place among the best of the realistic school. His excellence is shown as well in his smallest as in his largest canvasses. He lived long enough to enjoy his success and to realize that he had won an enduring fame, dying at his home in Louisville, July 22, 1888.

In 1864 he married Ann Glas, daughter of a violinist, who, with six children, survives him. Among these is a son, Carolus Brenner,

who inherits the talent of his father.

Additional References: Memorial History of Louisville
Fetter's Southern Magazine, February 1895, Vol. 5: 418, 509
Kentucky Artists Scrapbook, Louisville Free Public Library.

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CARL BRICKEN
b. Dec. 28, 1898

From--The Louisville Times, June 21, 1932

Carl E. Bricken was born in Shelbyville, Kentucky, December 28, 1898...

He composed at the age of nine years a very beautiful piece of music, dedicating it to his mother, naming the composition "Thoughts of Mother." Before leaving for school in the East he won two State medals for piano playing in the State, one at Louisville, the other at Lexington.

At the age of sixteen he entered Phillips Academy at Andover, Massachusetts, graduated with honors and entered Yale University, graduating from that institution with honors in 1922. While at Phillips Academy he studied music there and in Boston as well as New York. While at Yale he conducted the Yale Glee Club both at home and on tour; also conducting the Yale Orchestra, which he put on a basis of sound, sane, classical music.

After graduating from Yale he studied in New York under the best tutors obtainable, including Scalero, the composer; he also made several trips to Italy to study with Mr. Scalero. In Paris, France, he studied with Cortet, the eminent pianist.

In the meantime he entered and won the Pulitzer and Guggenheim fellowship prizes. While in Europe he visited Austria and in Vienna had the honor of having the best string quartette there, play one of his compositions for quartette.

In the summer of 1931 he accepted the Chair of Music in the University of Chicago.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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TOD BROWNING
b. 1882

From--The Louisville Herald-Post, July 15, 1928

Tod Browning, director of Metro-Goldwyn-Mayer, has won much note in the movie world as director of "mystery pictures." Browning started his show career in a back yard on West Jefferson Street, Louisville, Kentucky, years ago when he charged five pins or one penny admission. His salary last year was $150,000.00...

He is forty-four years old and has appeared before the footlights in almost every city of importance in this country and also in a number of places in Europe, Africa and Asia...

His attention was called to pictures by that clever comedian, Charlie Murray. Like many of the celebrities of the screen he worked under David W. Griffith in the old Biograph Company. When Griffith changed to the Mutual Film Company, Browning went with him. He started directing, after tiring of being a screen clown, and his first production was "A Lucky Transfer." He subsequently directed Priscilla Dean in a number of pictures for Universal...

Additional References: Photoplay, February 1921, Vol. 19: 39-42
Life, July 7, 1927, Vol. 90: 26
Kentucky Artists Scrapbook, Louisville Free Public Library.

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CARL BUNDSCHU

From--Louisville Herald, January 21, 1925

Carrying the Pacific Coast by storm Carl Bundschu, local singer, now playing leading roles with the American Light Opera Company in the principal cities along the Western slope, daily sees his name in "bold face" in the headline of the newspapers of this section and within the past two years the extent of his connection with the company has won praise from practically all of the musical and dramatic critics and the esteem of every theatregoer from Vancouver, British Columbia to La Paz, Lower California.

Leaving Louisville about two years ago with the Dunbar Opera Company he enacted the role of "Little John" in Reginald De Koven's masterpiece, "Robin Hood," after five weeks chorus work. When this company disbanded in a coast city Mr. Bundschu was immediately offered a position with the Brandon Opera Company. He played the leading roles in several of their productions and after only a few weeks with them, accepted a contract with the American Light Opera Company and has been with them ever since.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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JOSEPH H. BUSH
b. 1794
d. Jan. 11, 1865

From--The Old Masters of the Bluegrass

Joseph H. Bush was born in Frankfort, Kentucky, in the year 1794. He was of German descent; his grandparents, Philip and Mary Bush, having come from Mannheim, Germany, to Winchester, Virginia, about the year 1750...Bishop Mead, in his popular work entitled "Old Churches, Ministers, and Families," frequently mentions Philip Bush as being one of the best known of the Virginia pioneers who emigrated to Kentucky.

Honorable Henry Clay, having discovered in Bush fine natural talent for drawing, took great interest in him, and, desiring that he should have the best aid in its development, when the boy was seventeen he persuaded his father to send him to Philadelphia. He was all eagerness to go, being stimulated by the success of young Matthew H. Jouett.

Clay himself took him to the city and placed him under the tuition of Thomas Sully, who was then of national reputation. At the same time Joseph prosecuted his academic studies interchangeably with those of the fine arts. His preceptor, discovering the latent genius of his new disciple, took great interest in him and led him to the success in portraiture which he in a few years attained.

After two years' stay in Philadelphia he returned to Kentucky and opened a studio in Frankfort, and it was not long before he received numerous orders for portraits. From this place he went to Lexington, having received commissions from many of the prominent families of that city.

After a few years' stay in Lexington he was called to Louisville to paint some of her citizens, where he permanently located. His winters were passed in New Orleans and Natchez, and by request he visited the planters of Louisiana, who were fortunate in securing his faithful portraits of the members of their households.

This itineracy proved very remunerative, as he charged more for his portraits and was at no expense in living. His work was in constant demand through the South and he made annual visits to the planters. This he continued until the outbreak of the Civil War...

Bush was an indefatigable worker, and did not, like many artists, await the capricious moods of genius, but as his interest in the work increased, inspiration came with it. In consequence he was expeditious and his execution was uniform, whether he painted directly from nature or from photographs...

Bush had a style peculiarly his own, consequent upon his close study of nature, and not in imitating the methods of other skilled artists. There is no trace of resemblance even to the paintings of his preceptor, Sully. He had a bold, broad and vigorous touch, and an accurate knowledge of the complement of color. His flesh was transparent and half-tone emphasized, but was not obtrusive. Consequently his modeling was faultless. Though his heads were often half in shadow like those of Rembrandt, the shadows were so transparent they did not attract observation, and were not refused by patrons on that account. His shadows had a purplish hue, but were perfectly balanced with the half-tone and high-lights.

In white drapery he was equally successful, it being difficult to represent on account of its reflexes. The shirt bosoms of his male portraits often were in shadow, yet he was enabled by the touches of pure white to represent the texture and whiteness in high-lights. His drawing was as his modeling, almost faultless.

His strong ideality was exemplified in his grouping of children painted full length. Independent of his portraiture, they would adorn a gallery on account of the admirable composition. His master, Sully, was unsurpassed in the grouping of children, and this faculty more than anything else gave him a national reputation.

Portraits by Bush were in the most constant demand, although he charged $150.00 for bust size.

While of a retiring nature, he did not avoid the social circle. He was not loquacious in his conservation, nor did he indulge often in repa rtee, but when he did it was with telling effect...

When in Lexington his brother's house was his home, and here he died, after a short illness, on January 11, 1865...

His most noted paintings are those of General Zachary Taylor (three-quarter length), Governor John Adair, Doctor Benjamin W. Dudley, Judge Thomas B. Monroe, and General Martin D. Hardin. Any one of these portraits would entitle him to the highest rank in portraiture in this country or in the old world.

Additional Reference: Kentucky Progress Magazine, Spring 1934 Vol. 6: 125.

ALICE CANE

From--The Courier-Journal, March 7, 1921

Hundreds of girls who attend the Louisville Girls' High School have received words of encouragement from Miss Alice Cane, the Art teacher.

Girls who cherish the hope that some day they may find self-expression by brush and pen look to Miss Cane for inspiration as well as instruction. She has given years of study to drawing and now is giving that which she has learned to the girls of her classes.

Her work this year at the Art Exhibition is the result of a visit to France last summer. Little sketches of the streets, flower shops and picturesque bridges of France will appear familiar to the former "doughboy" who served Over There. Tours, with its quaint streets, inspired Miss Cane to sketch, as did the old bridge at Chinon, also in the Chateau country.

Miss Cane did not visit France seeking material for drawing, but she found the old country rich in beauties which delight the artist--as her charcoal sketches testify.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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JANE CARROLL
b. 1904

From--The Louisville Herald-Post, September 8, 1929

Jane Carroll, contralto of the Metropolitan Opera Company whose real name is Helen Howard, was born in Louisville just twenty-four years ago. She is the daughter of Mr. and Mrs. T. C. Howard, who now live in Reading, Pennsylvania, Jane--or Helen, as she then was known--attended grammar school here and gained an early name for herself in amateur theatricals. It was after the family moved East that she went into professional work, taking the name of her maternal grandmother for her stage cognomen.

Miss Carroll first tried out in light opera and made a decided hit in the part of "Hugeuette," in Rudolf Friml's, "The Vagabond King." Her achievement in this part attracted the attention of Gatti-Casazza, of the Metropolitan Opera Company, and last year she made her grand opera debut, supporting Maria Jeritza in the spectacular premier of Strauss' Opera, "Egyptian Helen." She also sang in "Die Walkure," "Romeo and Juliet" and other productions in

which she earned the praise of critics and the public.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MRS. LESLIE CARTER
b. June 10, 1862

From--Louisville Herald, January 14, 1923

Mrs. Leslie Carter, born Caroline Louise Dudley, comes back to her own home town this week to appear with John Drew at Macauley's next Thursday evening and the remainder of the week in "The Circle," a new play by Somerset Maugham, and it has been a long time since she appeared in Louisville.

Early in life Mrs. Carter married Leslie Carter, of Chicago. After eight years he secured a divorce, but she retained her husband's name. Her early efforts in the theatre were obscure and without significance except to David Belasco, who in 1887, took her under his tutelage.

Three years of obscurity followed, and in 1890 he announced her immediately as a star. On November 10th, of that year she appeared as Kate Graydon in Paul Potter's drama, "The Ugly Duckling." Another year of obscurity followed this failure.

The next time Mrs. Carter appeared it was in a musical play from the French and although indifferently effective she was kept on tour for two years. After two additional years of eclipse she once more emerged into public view, still a Belasco protege and was seen as Maryland Calvert in Mr. Belasco's "The Heart of Maryland." Zaza was her next effort and a succession of triumphs followed this production.

Additional References: Mrs. Leslie Carter in DuBarry, J. C. Clay, 1902; Harper's Bazaar, November 1921, Vol. 56; 46, 118
Kentucky Artists Scrapbook, Louisville Free Public Library.

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JOYCE COMPTON

From--Lexington Herald, April 2, 1932

Joyce Compton, motion picture actress, born in Lexington, Kentucky, was a student at the University of Kentucky and lived in Lexington for many years. A Southern-bred girl with a delightful accent of her native locality, Miss Compton is the antithesis of

the parts in which she has become known.

Additional References: Photoplay, November 1930, Vol. 38: 66-67
Kentucky Artists Scrapbook, Louisville Free Public Library.

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W. LAWRENCE COOK

From--Lexington Herald, March 13, 1932

W. Lawrence Cook, prominent Louisville organist will present the seventeenth Sunday afternoon concert in the Memorial Auditorium of the Univers ity of Kentucky. Mr. Cook appeared on the Sunday afternoon series in November when he played a brilliant recital on the university organ. He has had extensive concert experience both in Europe and America and is one of the most prominent musicians of the state at the present time.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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THOMAS COFFIN COOKE

From--The Louisville Herald-Post, August 12, 1926

The finest actors make the best stage directors, or so tradition declares, but proof of this assertion may be found in the work of Thomas Coffin Cooke, the director of the Wright Players, who are in their forty-seventh week at the Strand.

Mr. Cooke, who is a Louisville man, made his first appearance on any stage in Bronson Howard's famous old play, "Young Mrs. Winthrop."...

Later Mr. Cooke went with Annie Russell and was with her in the revival of "A Mid-summer Night's Dream" with which Miss Russell opened the Astor Theatre...

Mr. Cooke joined the Wright Players just after closing a winter season with William Hodge in his new play.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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DEAN CORNWELL
b. Mar. 5, 1892

From--The Courier-Journal, October 31, 1926

It was announced recently that the venerable House of Lords was to be decorated with six huge historical panels. Frank Brangwyn, by universal consent the greatest of modern British artists, was selected to do them, in co-operation with another artist of eminence, to be selected by himself.

Imagine the sensation in Merrie England when he chose, not an Englishman, but Dean Cornwell of America! Here was a fine teapot for a tempest! That an American should furnish the decorations for the hoary House of Lords, for nine centuries the most British of institutions, and the seat of government for the British Empire. "Is there," they asked, "no artist in all the British dominions who would do?" And Brangwyn said, "None who would do so well as Cornwell." Cornwell it is.

It is not the first time Cornwell has been in the public eye. His pictures, indeed, have been there for some time. You doubtless have seen the name signed to illustrations in America'a biggest magazines, signed to paintings in exhibitions, and more recently, signed to a remarkable series of drawings of the Holy Land.

He is Dean Cornwell of Louisville, born here near the corner of Thirty-Sixth and High Streets, something less than a half century ago. So I went up to see him at his Fifty-Seventh Street studio in New York.

A gigantic room, almost two floors in height, with a prodigious secretary at one side of it, so tall that even Dean Cornwell, who stands more than six feet in his socks, can barely reach the top of it from a chair. A few fine and very large pictures. A model's stand, easels, the miscellaneous litter of an artist's studio. Japanese masks, and a few assorted vegetables--pumpkin, squash, eggplant, of seed catalog size. In the center of it a big man in a bathrobe, who explained that I really must excuse him, but he had started dressing for a dinner just before I came. Did I mind? I didn't.

"Well, Charles L. Cornwell was my father, and my mother's maiden name was Margaret Dean--that's where I got the Dean," he explained. She painted a bit; quite above the average of the forget-me-not china of the period, and I suppose I must have an inherited tendency toward it. Anyway, I was sent to Manual Training High School in Louisville, but it didn't work; I wanted to be an artist, and left before I graduated.

"The responsibility for my being an artist rests largely on

The Louisville Courier-Journal. I used to send drawings to the children's page, and they got printed. So when I wanted to become an artist, I pointed to those drawings and my parents didn't object.

"Besides, it was under Paul Plaschke of the Courier-Journal that I got my first art training, in the Y. M. C. A. night school there. That training was invaluable, and I later continued it under Charles Sneed Williams, another Louisville artist."

By 1912, Dean Cornwell was smitten with a disease common to most young people, and especially to young artists--the itch to try his skill in a bigger town. So he went to Chicago with his pencils and his brushes and, surprisingly, obtained a job on a Chicago newspaper, meanwhile studying at the Chicago Art Institute.

Just about simultaneously, the Chicago Art Institute and the publishers of the Red Book discovered he was good. The one told him that school could give him no more, the other that he was from that moment on a member of the illustrations staff of one of our largest magazines, and for a year he remained there, illustrating for the Red Book, a goal that other artists strive in vain for after many years.

In 1925 he came to New York on a visit, liked it, resigned his job and stayed, and since then has been one of the shining lights of the New York art world.

He has fallen heir, by a species of acclamation, to the mantle of Howard Pyle as the greatest of American illustrators. Outside the illustrating field, he has exhibited at the National Academy, the Chicago Art Institute, and has had pictures accepted by the Royal Academy of London, the entree to which is as difficult as to the proverbial needle's eye. Inside the illustrating field, he has been growing progressively bigger. For two years in succession he was awarded the Howard Pyle Memorial gold medal for the best American illustration.

He has also achieved a reputation as a mural painter, a reputation vastly helped by four big panels now in the Skinner's Hall in London, and which has resulted in the commission to a assist Brangwyn on the House of Lords job.

"There is an increasing demand for good artists," he says, "especially in the mural field. There are not enough artists to fill the demand--there never are, particularly in America.

"The fault with American artists is that they are led into quantity production by the thought of commercial returns. Now, that's all wrong. Sticking to the fine arts is not only better--it pays better in the long run."

He grew more vehement over it. "Ninety per cent of modern art students aren't really interested in art. They like the glamor of it; the fact that they work in studios, the supposed freedom of the artistic life. If they had to do the same work in an office they wouldn't even consider it.

"Then they come out of the schools and paint modernistic pictures and think they're artists. Why, this modernistic movement is all wrong on the face of it. In large measure it is an aping of the Fourteenth Century, and it is about ninety per cent pure bunk.

"There is no sound foundation for it, because it's impossible for the man with modern eyes to see things the same way as a Fourteenth Century Italian peasant."

Aside from his art, Dean Cornwell has very few interests. Art is with him not merely a profession, but hobby as well, and he would rather do an exquisite bit of shading than anything he knows of.

From--Good House-keeping Magazine, December 1925

In a single week last May two representatives of Good House-keeping sailed from New York bearing two of the most important commissions ever given by a magazine. One was headed for the Near East, the other for the Far East and on around the world. Dean Cornwell, one of the greatest of living painters, went direct to the Holy Land, where he made the sketches for twelve beautifully vivid pictures of places and scenes that the Master knew nineteen hundred years ago. These paintings, each one a masterpiece of modern art, will be reproduced in full color, just as the artist painted them, one each month during 1926. They will be full-page size, and accompanied with a page of descriptive text, the series as a whole making a beautiful and valuable portfolio of Bible-land pictures. The first one, "David Street, Jerusalem," will be in the January issue.

From--New York Times, April 29, 1926

Dean Cornwell, young American illustrator, has been notably honored by the Royal Academy which has accepted a water color sketch from his brush. The sketch is of the famous "David Street" in Jerusalem.

Inasmuch as the Royal Academy accepts only about 100 water colors yearly out of the 8,000 or 9,000 usually submitted, acceptance of Mr. Cornwell's sketch is considered one of the highest honors conferred on artists in Europe.

An unusual feature of the acceptance is that the sketch was merely a preliminary one made for preparation of an illustration.

Mr. Cornwell, who was born in Louisville, Kentucky, has a stu-

dio in New York, and is noted as an illustrator for several magazines. He was educated in the Art Institute of Chicago and has exhibited paintings and illustrations at the National Academy of Design and many other American Art Institutes. He has won many prizes in the United States for his illustrations.

From--The Louisville Courier-Journal, December 16, 1928

Dean Cornwell, who was once of Louisville, has another book of very exceptional paintings this year. "Twelve Scenes From the Life of Christ," with text by Bruce Barton, whose books on the Bible and the life of Christ have been so popular. This page today carries a print of one of the Cornwell pictures. It is extremely unusual for work that has won the recognition his has done to be for sale between book-covers. The reproductions are large full-page ones in full color, each a possession in itself...

From New York Times, October 16, 1932

Two mural projects of national importance have just been completed here. The installation in the rotunda of the Los Angeles Public Library of eight of the twelve large California historical decorations on which Dean Cornwell has been working for five years is one...

The Cornwell paintings are in oil on canvas and were painted in a local scenic studio from sketches made in London and New York. Within the limitations of Cornwell's style, they are superbly done. Red-orange and blue are dominant. Three hundred figures may be counted, each four times life-size. Indians, Spaniards, padres, gold-seekers--all the colorful pageant of California's story--are here.

They are, however, magnificently clothed figures in a pageant rather than authentic pioneers. But Cornwell has put all his knowledge of design and power of execution into making this pageant a beautiful one. The result is a series of murals such as few American public buildings can boast.

From--International Studio, April 1924

...An accurate judgment of his (Dean Cornwell's) own work was developed from an early age by his mother and his father, both of whom had some artistic ability. Instead of being praised by doting parents for his first efforts in art, every picture was constructively criticized by them and the shortcomings in drawing, perspective and composition were pointed out to him. A short course at the Y. M. C.A. under a local cartoonist as i structor, added two subjects to Dean's repertoire. The first two months of study were devoted to drawing the cast of a giant ear. After that he was allowed to progress to a plaster lion of the species that has a weakness for crouching on mission bookcases. Dean cornwell did not stop at the subjects selected

for him, however. At the age of thirteen he made a drawing of the old steamer "Tell City" which plied between Louisville and Evansville, Indiana. Having been aboard once, he recalled the details of the interior arrangement as well as the outward appearance, and proceeded to make his drawing from memory. Twice a week, as the "Tell City" would steam by, Dean would be at the river bank with his precious drawing, ready to catch some additional detail or to correct some feature that was not entirely accurate...

Fontaine Fox and others had left Louisville to achieve success amid the larger opportunities in Chicago, so Cornwell followed in their path in 1911. The first work he secured was to make tracings in pen and ink over silver-prints from photographs of machinery and other merchandise. His ambition was always before him, however, so he studied by himself at night and made innumerable drawings in his spare time. As the silver-print drawings were not a constant source of income, he supplemented them by making up jokes and drawing appropriate comic illustrations, for which he received a dollar apiece from a news syndicate. Later he found that Judge would have paid him $25.00 each for these same jokes and his clever illustrations. A few odd orders for sport cartoons brought him in contact with the Chicago daily newspapers and he soon became a regular member of the art staff of the Chicago American, drawing borders and making layouts for the Sunday theatrical and magazine sections of that paper.

He soon left this work to study at the Chicago Art Institute, where after six weeks of spasmodic attendance, he gave up the course and went to the Chicago Tribune, where his work was broadened into doing complete Sunday feature pages...The feature illustrations which Dean Cornwell made for the paper increased his prestige in commercial work, which soon occupied every waking moment.

Upon several memorable occasions Cornwell had met illustrators from New York who had "arrived" in that coveted Mecca. These men seemed, in his eyes, beings from another world, and he determined to make New York his goal. In 1915, Cornwell got his first order for magazine illustrations, from Ray Long, then editor of the Red Book. It was a triumph, but he felt much trepidation as he approached his [illegible] task, the opportunity to "make good" in his chosen profession. He lost all the confidence that had given style and originality to his newspaper pages, and he worked with utmost caution, constantly referring to photographs in order to be sure that his figures were accurate. The result was "tight" and unimaginative; thoroughly disappointing to him, although quite acceptable to the magazine. With this great opportunity before him, he felt something lacking within himself. Mr. Cornwell decided that to progress in magazine illustration he should devote himself exclusively to study for a time. He had saved surplus funds for this purpose but he hesitated to sever his connections without future certainty. Mr. Long encouraged him in the project and assured him that he would not sacrifice the start in his profession which he had already made

with the Red Book.

He arrived in New York in time to enter the 1915 spring class at the Art Students' League. Through a fortunate coincidence he was numbered among the students in the remarkable summer class conducted that year by Harvey Dunn at Leonia, New Jersey. In three months of intensive, inspired work, the class covered virtually all the ground included in Howard Pyle's three-year course. Thus, Dean Cornwell came to be a "grand pupil" of Pyle, as he terms it. Both the course and the new contact with the world of art brought a wonderful development in Dean Cornwell's work. He devoted himself exclusively to illustration in oils, painting in full color. True to his promise, Ray Long sent a manuscript to New York in the fall which Cornwell illustrated with a new inspiration of treatment and sureness of touch. Mr. Long claims to have recognized Cornwell's unusual ability in his earliest work, and his judgment has been more than fulfilled.

...The type of story which Mr. Cornwell likes best to illustrate is that with a rather serious theme. He makes this choice of subjects because he considers that s story of substance is the only kind in harmony with the solid medium in which he works--oils. Stories in more frothy vein should be illustrated by an artist using a lighter medium, such as crayon...

The spectacular success of Dean Cornwell, attained before the age of thirty, is partially due to the whole-hearted earnestness and enthusiasm with which he works. He is daily fulfilling his highest ambition. Last year Mr. Cornwell gave a series of lectures at the League upon the subject of "Attitude Toward Illustration." His own attitude is simple: "Unless you consider illustration as fine a thing as to be worthy of your last ounce of strength and effort--don't be an illustrator."

Additional References: Bookman, November, 1927, Vol. 66: 305-316
Good Housekeeping, January, December, 1926, Vol. 82: 32-33,
Vol. 83: 48-49
International Studio, April, 1924, Vol. 79: 49-54
Kentukcy Artists Scrapbook, Louisville Free Public Library.

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WICKLIFFE C. COVINGTON
(Mrs. R. W.)
b. July 2, 1867

From--The Louisville Hearald-Post, September 20, 1928

Wickliffe C. Covington,...is a native of Shelby County, Kentucky, and has lived in Lexington and Bowling Green all her life, though she has a cottage in Carmel, California, where she now

spends part of each year. She studied in the Art Students' League of New York under J. Carroll Beckwith, Kenyon Cox and William M. Chase, and has exhibited in Santa Barbara and Carmel. She works in oils, landscapes, portraits and flowers and was formerly a teacher of art...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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FREDERIC A. COWLES
b. Nov. 26, 1881

From--The Louisville Times, May 12, 1925

Frederic A. Cowles, director of the Louisville Conservatory of Music, decided at an early age to make Louisville his success city, having come here as a very young boy to attend the old Trinity private school...

Mr. Cowles was born in 1881 in Hickman County, Kentucky. He attended the Trinity school and later the Louisville Male High School until he was sixteen years old. About this time one Easter, he was asked to play the organ at the old First Christian Church and from that day his fame was sealed and his life devoted to music.

Studying in New York in the summer and playing and teaching in winter, Mr. Cowles became more and more bound up in the musical life of Louisville. After a long service at the First Christian Church, where he remained until 1919. He has since studied in England, and in Paris under renowned organists and was for a year organist of All Souls Church in New York.

Mr. Cowles was one of the founders of the Arts Club...For three years he was president of the Kentukcy Music Teachers' Association and has worked unceasingly for its development. In 1915 Mr. Cowles started the Conservatory.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ROBERT CRAIK
b. 1895
d. Sept. 18,1933

From--The Louisville Times, September 18, 1933

Robert Craik, actor, singer and artist, was the sone of the late Dean Charles Ewell Craik of Christ Church Cathedral and at an early age evinced a talent for the theatre. Mr. Craik was educated in the

public schools of Louisville and in the old Patterson-Davenport school and later the Louisville High School. He graduated at Trinity College, Hartford, Connecticut, where one of his classmates was Richard Barthelmess, movie star. After leaving school, Mr. Craik joined the Stuart Walker Players and spent several years in stock.

Mr. Craik's dramatic career was interrupted by the war and in France he won his lieutenant bars. On his return he joined the Shuberts and achieved the role of understudy to Dennis King in "The Vagabond King." He sang the leading role frequently in New York. Later he won a prominent role in "The Desert King."

Mr. Craik left the footlights to go on the concert stage, for which a fine baritone voice well equipped him.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MRS. NEWTON G. CRAWFORD

From--The Courier-Journal, October 22, 1921

Mrs. Newton G. Crawford, pianist, has composed a song which is fresh from the publishers. She has set Sara Teasdale's verses, "Pierrot," to melody in which musicians find decided charm.

The picture of Pierrot in a garden singing a song forms the back-ground and gives color to the composition, which reflects, in its minor key, moonlight and fancy and love. It is written for a soprano voice. It has been sung by a number of notable artists.

From--The Arts Club, January 3, 1924

Mrs. Newton G. Crawford's song, "Pierrot," was sung by Suzanne Kenner, of the Metropolitan Opera Company, at a recital at Carnegie Hall, New York, on October 1.

Additional Reference: Kentukcy Artists Scrapbook, Louisville Free Public Library.

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MRS. EMILY ANDREWS DAVISON
b. Dec. 9, 1840
d. Mar. 21, 1925

From--The Louisville Times, March 21, 1925

Mrs. Davison was born in Delaware County, Ohio, December 9, 1840. In January, 1862, she married Charles G. Davison of Norwich,

Connecticut, living at that time in Chicago. With him she came to Louisville in February, 1863, and made Louisville her home the remainder of her life except for staying in England in 1878.

At an early age she evidenced the musical gift which came to such ripe fruition here. When eighteen she studied singing under Bassini and Rivarde in New York. At this time she made her debut in the leading role of the Opera "L'Elisir d'Amore." So successful was this first appearance that she was offered an engagement at the New York Academy of Music. Mrs. Davison rejected this offer and returned to private life in Louisville, continuing her musical activity, however.

From her arrival here until 1890, when she retired from public singing, Mrs. Davison was a leader in the musical and cultural life of Louisville.

Perhaps she will be remembered most as the soprano soloist at Christ Church Cathedral, where she sang continuously for nearly thirty years, associated with the organist and musician, Louis Hast.

While in England, Mrs. Davison met and in many instances formed lasting friendships with interesting and prominent persons of that day, including writers, artists, musicians and diplomats. Among them were George Eliot, Robert Browning, Tennyson, Matthew Arnold, Sir Arthur Sullivan, Goring Thomas, von Bulow, George Honschal, Jenny Lind and Gustav Dore.

From--The Courier-Journal, March 22, 1925

In 1878 she gave a concert tour in England, singing in Manchester, Liverpool, Exeter, Glasgow, Belfast and finally in London under the direction of Arthur Sullivan. She appeared on programmes with such artists as Santley, Trebelli and Jenny Lind.

Mrs. Davison's first appearance in Louisville was in Haydn's "Creation" in St. Paul's Church, and for many years thereafter she sang in many oratories and other types of church music. She took a prominent part in most of the musical activities of a generation, and after retiring from active participation retained a keen interest in musical affairs, assisting numbers of other artists and contributing largely to bring more and better music to the city.

Additional References: Chronicle of a Happy Woman, 1928;
The Courier-Journal, April 20, 1913;
Kentucky Artists Scrapbook, Louisville Free Public Library.

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TOM DOUGLAS
b. Sept. 4, 1901

From--The Courier-Journal, September 2, 1923

Thomas Jefferson Doolan of Louisville, known on the stage as Tom Douglas, received his training in dramatics with the University of Louisville Players, and last season scored a personal triumph in London in "Merton of the Movies"...

From--The Louisville Herald-Post, December 18, 1927

Tom Douglas, one of the most successful of the younger dramatic stars, will be home for the Christmas holidays, according to a cablegram received yesterday by his father William L. Doolan, well-known attorney. Thomas Jefferson Doolan is the son's real name, but he has adopted the stage name of Tom Douglas. He will reach here on December 23, his first visit to Louisville in seven years. He began his histrionic career at the Male High School and has been an exceptional success professionally from the very start.

For the past five years he has been a headliner in England, where he is known as "The American Boy Idol of the English Public."

Douglas is a slim blond youth of twenty-three, but he has scored the greatest professional and social success London has ever accorded to an American player. He has brought to England such plays as "Merton of the Movies," "Fata Morgana," "Seventeen," "The Snow Man," "An American Tragedy," "The Butter and Egg Man," etc., and has created such English plays as "Wilfred," "Blinkeyes" and "If You Love."

James Agate, dramatic critic said in the London Times, "Tom Douglas is the finest young emotional actor of the present day."

Douglas will remain in Louisville a few days only, returning to London almost at once, where he is to present his new play, "Three Summers," early in the New Year. Next season Douglas is to play in New York and make an American tour, which is to include Louisville.

Douglas also is a nephew of John C. Doolan, prominent attorney and brother of William L. Doolan, Jr., former commander of Jefferson Post, American Legion.

Additional References: Graphic, May 1923, Vol. 107: 685
Theater, August 1921, Vol. 34: 108, Vol. 49: 25
Kentucky Artists Scrapbook, Louisville Free Public Library.

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FRANCES ANN DENNY DRAKE
b. Nov. 6, 1797
d. Sept. 1, 1875

From--Dictionary of American Biography, 1930

Frances Ann Denny Drake, actress, although a native of New York State, having been born in Schenectady and brought up in Albany, was always regarded as a Western product, and was in fact sometimes called the "Star of the West." Of her family little is known except that the name was Denny and that it appears to have been in comfortable circumstances. She was educated in the Albany schools, but adopted the stage as a profession at the early age of seventeen when she joined the little band of actors, principally members of her own family, shepherded by Samuel Drake through the wilds to entertain the legislators of Kentucky. According to Noah M. Ludlow, at that time likewise a novice but later one of the theatre magnates of the West, she made her debut as Julia in The Midnight Hour, in the small town of Cherry Valley, New York, one of the first halting-places of the troupe. It was not long before the young girl was demonstrating that she was endowed with far greater histrionic gifts than any of her associates, talented as several of them were, and, after two or three years in Kentucky and neighboring states, she returned to the East, going first to Canada and reaching New York in 1820. There she appeared on April 17, at the Park Theatre, playing Helen Worret in Man and Wife. After a year or more in the East, she rejoined her former company, and in 1822 or 1823, according to Ludlow, was married to Alexander Drake, the second son of "Old Sam" and a comedian of unusual talent. Her reputation now grew rapidly, and in 1824 she returned to New York as a star. Although she continued to appear in comedy roles, it was as a tragic actress that her fame was made, and for several years prior to the rise of Charlotte Cushman she was, despite the doubtless greater gifts of Mrs. Duff, generally regarded as the "tragedy queen" of the American stage. For a short time, she and her husband managed a theatre in Cincinnati, but this project was ended by his death in 1830, and she devoted the remainder of her professional life to starring. Although by 1836 her powers had begun to fail, she remained on the stage for a number of years. She was married a second time to C. W. Cutter, but they were not happy together and separated shortly, the actress resumingthe name of Drake. For a time, she lived at Covington, Kentucky, but died, at an advanced age, on the family farm near Louisville. She left three children, Col. A. E. Drake, U. S. A., Samuel Drake and Mrs. Harry Chapman; a third son, Richard, was killed in the Mexican War. Mrs. Drake was undoubtedly an actress of great power and one who worked zealously to make the most of her gifts. Her figure and bearing were impressive and she acquired a grand manner which proved exceedingly effective in the popular tragedies and melodramas. Yet she had her

lighter side, and has been described as a "most joyous, affable creature, full of conundrums and good nature.

From--The Courier-Journal, September 4, 1875

Some incidents in the Life of One Who was a Famous Actress Forty Years Ago.

The funeral of Mrs. Drake took place on "Drake Farm," in Oldham County, twelve miles from this city on the River Road, at two o'clock yesterday afternoon, Rev. E. T. Perkins, rector of St. Paul's Episcopal church, officiating. With her death there passed away one who was closely identified with the history of the stage in the United States during the first half of the present century. Her maiden name was Frances Ann Denny, and she was born in Schenectady, New York, November 6, 1797. Her brother, Col. John Denny, was a distinguished officer of the Continental army during the Revolutionary war, and was promoted by Lafayette on the field of battle for gallantry. When Miss Denny was thirteen years of age her dramatic qualities began to develop, and attracted the attention of Samuel Drake, Sr., who was an actor and manager of a theatre at Albany. She gave some readings there that so delighted Mr. Drake that he determined to make her his protege, which he finally did, with the consent of her mother. In 1816 Mr. Drake brought his family, including Miss Denny, to Kentucky, on his way to New Orleans, intending when he arrived there to sail for England, where he had been manager of some provincial theatres. The party came by way of the Allegheny and Ohio rivers. At a village on the former, Miss Denny made her first appearance on the stage in a professional capacity as Juliet in Shakespeare's tragedy...

On May 8, 1816, Miss Denny and Mr. Alex. Drake, the comedian, son of Samuel Drake, ran away to Lexington and were married without the knowledge of the folks at home. As no one was averse to the match, the matrimonial adventure ended happily. In that year Mr. Drake, the elder, took charge of a circuit of theatres, including Louisville, Frankfort, Lexington and Cincinnati, and in these cities Miss Denny performed frequently, appearing, in 1816, at the City Theatre, Louisville, on Jefferson Street, between Third and Fourth, north side. In 1820 she made her first starring engagement, going on a tour to Canada, and playing in the principal cities, In that year she made her first appearance in New York as Rosalind in "As You Like It," at the old Park Theatre. Her last appearance as a star was in Cincinnati in 1868, having actively participated in the profession for fifty-two years. During that period she was regarded the leading actress of the West and South, and her triumphs were very brilliant. She played opposite parts to the elder Kean, Chas. Webb, A. A. Adams, Chas, B. Parsons and other prominent contemporaneous actors. She created a furor in 1829 in New Orleans when she was brought out by a rival theatre to the one in which Fanny Kemble, then at the height of her fame, was playing. Mrs.

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Drake being then in great popularity in the South, proved the brighter attraction. She managed the City Theatre in this city from 1838 to 1840.

Alexander Drake, her husband, died in 1830. She was afterward married to George W. Cutter, the poet, but the union not proving a happy one, they separated. She leaves three children by her first husband, Col. A. E. Drake, of the 2nd Regiment U. S. A., Mrs. Henry Chapman, mother of the Chapman Sisters and Samuel Drake of this city... She was held in high esteem by all the literary and political celebrities of the day, and she was fond of recounting personal reminiscences connected with them...Her acting was remarkable for its power and intensity, and she was chiefly noted for her Lady Macbeth, Margaret of Burgundy, Madame Claremont in "A Mother's Vengeance," Evadne and other similar parts. She never crossed the ocean, although she had at the instance of Kean, made engagements on the London boards, but was compelled to cancel them on account of the death of her brother, Richard Denny, who was killed at Monterey. She was a devout communicant of the Episcopal Church, and died in the full enjoyment of her faculties of mind.

(Reliable first-hand information concerning Mrs. Drake in difficult to discover. Probably the best biographical sketch available is to be found in N. M. Ludlow's Dramatic Life as I Found It (1880). There is also material in: J. N. Ireland, Records of the New York Stage (1927-28); The Autobiography of Joseph Jefferson (1889); Joe Cowell, Thirty Years Passed Among the Players in England and America (1844); Mrs. Frances Trollope, Domestic Manners of the Americans (1832); and other works dealing with the early history of the American stage. An obituary published in the Louisville Courier-Journal of September 4, 1875, contains a number of serious errors).

W. G. B. C.

Additional References: Cassaday, Ben., History of Louisville, 1852, p. 116-117
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Kentucky Artists Scrapbook, Louisville Free Public Library.

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SAMUEL DRAKE
b. Nov. 15, 1768
d. Oct. 16, 1854

From--Dictionary of American Biography, 1930

Samuel Drake, pioneer actor-manager of the West, was a native of England, where, says Noah M. Ludlow in his Dramatic Life as I Found It, he was an actor and theatre manager in the provinces... In 1810 he came to the United States, bringing with him a large and talented family,

composed of his wife, three sons and two daughters. They landed at Boston where the parents were, during the season of 1810-11, members of the Boston Theatre Company. With it they apparently remained until 1813, when they moved to Albany to join the company of John Bernard, Drake himself becoming stage manager and playing such roles as Caesar in Julius Caesar. The next year Mrs. Drake died. About this time, there appeared in Albany a young man named Noble Luke Usher who was endeavoring to collect a band of actors to go to Kentucky, where he had theatres in Louisville, Lexington and Frankfort. He succeeded in interesting the Drakes, and the following spring (1815) they set out for what was then the Far West. They were joined by two ambitious novices, Ludlow and Frances Ann Denny, a girl of seventeen who later married the manager's second son, Alexander v. (Frances Ann Denny Drake), and was for some years the great American "tragedy queen." The journey to Kentucky was a most difficult and dangerous one, as much of the country through which the travelers had to pass was but sparsely inhabited and really wild. The hegira was probably the most heroic in the annals of the American stage. In November, according to Ludlow, the company reached pittsburgh, where they halted long enough to give a brief season, and then pushed on to their destination. Meeting with success there and completely dispossessing his predecessor, one William Turner, Drake sought to set up his hegemony in neighboring centers, St. Louis, Vincennes and Cincinnati. In these towns, however, he was not so successful, and during the remainder of his professional career centered his attentions on Kentucky, which State he dominated theatrically for years. After his retirement, he settled on a farm in Oldham County, where he eventually died. While it cannot be said that Drake was the first man to carry the drama into the West, it was unquestionably he who brought the first company of really talented players beyond Pittsburgh and who set the drama on a firm basis in Louisville, Lexington and Frankfort. Of his five children, all but the youngest son were for a time at least on the stage. Two, Alexander (1800-1832), who was a clever comedian, and Julia (1800-1832), achieved great popularity in the West, and the latter left behind her a daughter who, as Julia Dean (q. v.), was a generation later one of the greatest favorites on the American stage.

(N. M. Ludlow, Dramatic Life as I Found It (1880), which is the authority (p. 363), for the dates of birth and death; Sol Smith, Theatrical Management in the West and South for Thirty Years (1868); W. W. Clapp, Jr., A Record of the Boston Stage (1853); "Colley Cibber," Dramatic Authors of America (1845); H. P. Phelps, Players of a Century, a Record of the Albany Stage (1880); J. S. Johnston, Memorial History of Louisville (preface, 1896); W. G. B. Carson, "The Beginnings of the Theatre in St. Louis," Mo. Hist. Soc. Colls., February 1928; C. R. Staples, "The Amusements and Diversions of Early Lexington" (unpublished MSS. in the possession of Mr. C. R. Staples, Lexington, Kentucky, private information). W. G. B. C.

Additional References: Cassaday, Ben., History of Louisville, 1852, p. 116-117; Collins, Lewis Historical Sketches of Kentucky, 1882, Vol. 1: 564; Dietz, Martha, A History of the Theatre in Louisville, Courier-Journal, December 4, 1921, July 23, 1922; Johnston, J. S., Memorial History of Louisville, 1896, Vol. 2: 328; Kentucky Artists Scrapbook, Louisville Free Public Library.

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IRENE DUNNE
b. July 14, 1904

From--The Louisville Herald-Post, March 7, 1931

...Irene Dunne was born to well-to-do parents, Captain and Mrs. Joseph Dunne of Louisville, Kentukcy. Throughout her childhood she had all the advantages of education and social position. She studied music and singing merely for the sake of accomplishment, never dreaming that she would use them professionally.

Her professional debut was a big a surprise to her as it was to the first-nighters who saw her in the leading role in "Irene." Miss Dunne was visiting a friend in New York who was helping cast the musical comedy "Irene." The friend suggested that she try out for the leading role. She did it just for fun and then won the part. So she stayed in New York, enjoying one success after another.

It was while playing on the road in"Show Boat" that Irene first attracted the attention of William LeBaron, Radio Pictures production chief, who signed her to a contract and cast her in "Leatherneckking," a musical comedy.

The young actress' next role and incidentally one of the choice screen parts of the year was that of Sabra Cravat in "Cimarron." The part was not handed to her on a silver platter, either. She won it by proving herself the best of seventy-five applicants for the part. The script called for Sabra to appear at various ages ranging from twenty to past sixty. The other candidates were satisfactory as the young Sabra and some of them passed the appearance test for the sixty-year old woman. But Irene was the only one who could change her voice to suit the aging character.

Additional References: Photoplay, April 1931, Vol. 34: 35; Ibid. August 1932, Vol. 42: 44-46
Theatre Magazine, March 1931, Vol. 53: 48
Kentucky Artists Scrapbook, Louisville Free Public Library.
United Nations Representative

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FRANK DUVENECK
b. Oct. 9, 1848
d. Jan. 3, 1919

From--The Courier-Journal, April 26, 1925

A work of art of great and future increasing value has been presented to the Kentucky State Historical Society by Frank B. Duveneck of Cincinnati.

It is the painting, "Little Blond Girl," by his father, the late Frank Duveneck, native Kentuckian, of whom John Singer Sargent, the great painter, said at a dinner in London in the early nineties: "After all is said, Frank Duveneck is the greatest talent of the brush of this generation." It is with this quotation that Norbert Heermann opens the first chapter of his biography of the American master.

Duveneck's fame is secure. His recognition among artists was achieved before his death in 1919, and his influence is perpetuated through his students, many of whom became famous, and have cherished his memory and handed it on to students of their own.

After his wife's death in 1888, Duveneck was associated with the Cincinnati Art Academy, of which he was head. He did more teaching than creative work after that, but from 1904 to 1908 he did the mural decorating in St. Mary's Cathedral, Covington, in memory of his mother. Master alike of painting, etching and sculpture, Duveneck collected every work of his own he could recover and gave it to Cincinnati, where there is a wonderful display of his masterpieces, including "The Whistling Boy," considered by critics as his best.

Cincinnati has already raised $40,000.00 as a nucleus of a memorial to Duveneck. His son presented the one painting to Kentucky, that one example of the work of a great painter Kentucky produced may belong to his native State.

Duveneck was born in Covington in 1848 and in childhood gave promise of his talent. Benedictine friars engaged him to do over the altar in the Cathedral at Covington. There he painted, modeled, carved and decorated and attracted the attention of German-schooled interior decorators of the city across the river. He became assistant to one of them, and worked in churches all over America and Canada.

Ambition led him to Munich, the art center of the world in 1870, and he entered the Royal Academy. In three months he was advanced without preliminary work in drawing from the antique class to paint-

ing. He won all the higher prizes and was given a studio and models as a reward.

Driven out of Europe by cholera, he returned to America for a year, but in 1875 he was back in Munich, having, however, in the meantime exhibited in Boston. Three years later he participated in the exhibition by American students of Munich, which caused a furor in the National Academy of Design, New York.

He opened a school in Munich, then took his classes to Florence and Venice. It was during this period that Miss Elizabeth Boott of Boston, herself an amateur of ability, struck by the quality of his work in the Boston exhibit, determined to study under him. Master and pupil fell in love and they were married in 1886. Two years later Mrs. Duveneck died and was buried in Florence, where a bronze memorial figure made by Duveneck marks her grave.

It was also during the days of the Duveneck school in Europe that he took up etching. Lady Colin Campbell, without his knowledge sent three of them to the Hanover Gallery, London, and precipitated the long controversy over whether they were done by Whistler under a nom de plume.

Outside of Munich and the recollections of the art colonies of Florence and Venice, Europe has known little of Duveneck, but in the Connoisseur, a London publication, of September, 1921, D. Croal Thomson presents an appreciation of his rightful place in modern art, illustrated by several of his most noteworthy works. In this Mr. Thomson said: "The name of one of the finest technical painters in the United States is practically unknown on the eastern side of the Atlantic. At the San Francisco International Exhibition in 1915, however, Frank Duveneck's genius was amply acknowledged by a remarkable document drawn up by the far-seeing group of artists connected therewith. This was signed by the foreign jurors of the International Jury of Awards, requesting that a special medal of honor be struck in appreciation of his exhibit."

There is no doubt that when another great International Exhibition is held in Europe the work of Frank Duveneck will occupy an important and interesting position.

From--The Connoisseur, September, 1921

Well known in artistic circles in America, the art of Frank Duveneck is unknown in Europe except to a few, and in England there are only one or two connoisseurs who have as yet heard of him.

Unlike his compeers, Whistler, Abbey and Sargent, Frank Duveneck exhibited very little in the galleries of Europe, except in Munich, where he lived a number of years. The Paris salons only once seemed

to have contained his works, and the Royal Academy never had any attraction for him, nor had any other exhibition in these islands.

The result is that the name of one of the finest technical painters of the United States is practically unknown on the Eastern side of the Atlantic, and even in his own country his position is only now beginning to be properly appreciated--always excepting his native city of Cincinnati, where he is honored in the highest degree. At the San Francisco International Exhibition of 1915, however, Frank Duveneck's genius was amply acknowledged by a remarkable document drawn up by the far-seeing group of artists connected therewith.

When, in 1914, just before the outbreak of war, I first saw Frank Duveneck's paintings in the Cincinnati public gallery, I felt like an astronomer into whose refractor there had sailed an unknown and brilliant constellation. Like others, I knew nothing of Frank Duveneck, and at first I was puzzled, then delighted, and ultimately lost in admiration of the technical achievement of the pictures I saw hanging there. I dimly remembered the strange controversy about the etchings signed Frank Duveneck when they were shown in London in the early eighties. Lady Colin Campbell, a clever judge of artistic quality, was said to have brought the proofs to England, and the controversy was over the authorship of the plates. Whistler was accused of making the etchings and of exhibiting them under another name in order to confound and make sport of his critics. That these etchings were worthy of the Chelsea artist can be seen from the reproductions to this article.

When I saw Frank Duveneck's pictures I had just been to visit the two great private collections of Cincinnati--Mr. Charles P. Taft's, and Mrs. Emery's. These collections contain many splendid examples of both old and modern masters, and therefore my eye was in good training. In addition, the previous week I had been in St. Louis, where there are a few fine things, in Chicago, where there are far more; and before that in Detroit, where the late Mr. Freer's collection of Whistlers was still on the walls of his old house. So that, on the whole, I knew at the time pretty well where I was in the appreciation of artistic quality of work.

What impressed me so emphatically was, as I have said, the great technical mastery of Frank Duveneck's brush. Although only imperfectly seen in the reproductions of the pictures, it is possible to understand this by our illustrations, and especially from The Whistling Boy, one of the painter's earlier works, resembling a Frans Hals; the Forget-me-not Girl, with almost the consummate power of Rembrandt; and The Man with a Ruff, of which Velazquez himself need not have been ashamed. I know the Frans Hals at Haarlem, the Rembrandt at Amsterdam and the Hague, as well as the Prado pictures by Velazquez, and the paintings by Frank Duveneck impressed me and interested me in the very same way.

So at the Cincinnati Gallery I made friends with the willing officials, and they were sympathetic and understanding. I enquired who was this Frank Duveneck, and why had the gallery so many examples of his painting. After telling me briefly the story the lady in charge said Mr. Duveneck was actually in the building at the moment, and she suggested she should ask him to come round to see the visitors who so much wanted to know him. I was too glad of the opportunity to do more than hint that perhaps we should be disturbing the artist; but the hesitation was easily overborne, and in a few minutes my wife and I were shaking hands warmly with Mr. Duveneck. We felt as if one of the old masters had descended from an ancient canvas and was pleasantly conversing with us. We talked pictures for the short time we could ask him to spare himself from his studies. A burly man, with the far-away look of a thinker and a creator, his photograph gives a fair idea of his personality.

It is a great privilege to talk with an artist in his studio, and I have had some uncommon experiences in this way. I remember once spending nearly an hour in Sargent's studio when he was painting the portrait of William Chase. I saw the first touch of the brush on the canvas, the high light on the forehead, and before I left the personality of the subject was fully expressed on the canvas. I have stood beside Whistler again and again while he painted and I smoked, and this was a privilege accorded only to a very few. Sir Edward Burns-Jones, as I watched him painting towards the end of his life, explained to me his method of work and his searching after technique with his brushes. One of my earliest experiences was in the studio of the sturdy Scottish Academician, Sam Bough, when, looking over his shoulder, I saw him paint a hillside and a river with a shapely elm tree on the farther side. Again, when I had spoken with Frank Duveneck in far-away Cincinnati, I had a feeling akin to visiting the famous Six collection at Amsterdam, when the old ladies of the Six family, after receiving us, bowed and left us to examine the pictures, yet leaving the impression that they were the originals themselves. Frank Duveneck to me appeared to be in the same succession and of the same kin---a master of the highest rank.

Frank Duveneck, after a varied life in New York, Boston, Munich, and Venice, had returned to his native place at the age of fifty to settle down and become associated with the Art Academy at Cincinnati, where, until his death, he was the principal art teacher. For nearly thirty years in all he was the inspiration and helper of every artist member of this Academy, and it is there, in the Cincinnati Art Gallery, his work is to be seen. During the last twenty years of his life the artist made it his business to acquire every example of his work that came into the market, and he presented them to the gallery.

This is, of course, a sure indication that he knew their artistic value himself. But it was by no means the indication of purely

personal conceit, for of this petty quality he was incapable; rather was it the certain prophecy that future generations would be glad to see them together. This idea of locality with an artist's production is really a very commendable one. We go to Madrid to see Velazquez, to Florence to see Botticelli, to Holland to see Rembrandt and Frans Hals, and to Edinburgh to see Sir Henry Raeburn. Future generations, of Americans at least, will go to Boston to see the decorations of Abbey and Sargent, to Washington to see the Freer Whistlers, and to Philadelphia to examine the great collection of Mr. Johnson and his confreres. So Cincinnati with its Frank Duvenecks, will be another stepping-stone in the circle of art which has so successfully pushed to the West.

Frank Duveneck, who died in 1919, in his native city on the grand Ohio river, had just passed his seventieth birthday, having been born in Covington, the over-the-bridge suburb of the strikingly situated Cincinnati city, a suburb, however, which is really in the State of Kentucky.

The city of Cincinnati is a favorable and fruitful place for an artist to be born. Like Edinburgh in Scotland, and The Hague in Holland, it has an atmosphere of its own which is particularly inspiring. Like the cities named, it is not too large to be beyond the easy grasp of its own inhabitants; every one can reasonably know what is going on around--and, of course, the young are ever faced with the difficulty of knowing not only what has been done before their lives, but in specially knowing and appreciating what is being done around them. True, Cincinnati has not the immense advantage of both Edinburgh and The Hague in possessing for generations several splendid series of works of art assembled there for public enlightenment--and, as a native of "mine own romantic town." I understand what this means--but the busy Ohio city rivals Edinburgh in its wonderful situation, and leaves The Hague at the other end of flatness and meekness, although not without its always picturesque Vyver and old Dutch houses.

Cincinnati is far more picturesquely situated than its own inhabitants readily perceive. The glorious Ohio river rolls around its feet in a strange, fascinating volume of water which carries the imagination along the many hundreds of miles it still has to run before it loses itself in the ocean of the south. When the ice floes roll down in winter, the situation of the escape of Eva over this very river, almost at this very place, cannot be dismissed, even although Uncle Tom's Cabin is now relegated to the earlier historians only.

I remember one strangely calm afternoon in May, 1914, taking tea with Mrs. Emery, after seeing her impressive old masters, and being enchanted with the glorious aspect over the smoky city. The headlands over the river, the grand sweep of the Ohio itself re-

minds one of the Danube at Budapest, and is quite as impressive; the mightiness and strength of the great flowing water, confined, as it appeared, between high banks, is far finer than the Mississippi or any flat-bordered river, and the deep impression of the scene abides with me still.

Such were the surroundings into which Frank Duveneck entered as a boy, and although he seldom painted landscape pictures, yet the abiding charm of the district never left his mind, and after wandering half over the world, he returned to his native place, where he remained until he died, Some day an artist born under the inspiration of the Ohio river will find his glory in pictures worthy of this place.

About 1866, when Duveneck was about eighteen, he obtained employment in interior painting and decorating of churches in the city, and from work of this and similar kind he acquired a facility in painting which enabled him rapidly to mature as a painter of easel pictures. But without travel he felt limited, so in 1870 he settled in Munich, and within the next three years--that is, by the time he was twenty-five--he had painted The Whistling Boy, which is one of his finest pieces.

From this time forward Duveneck found his metier, and his work maintains its technical achievement throughout. In 1878, after a brief return to America, he was again in Munich, where he started a school of painting, and this he removed to Florence in the following season, painting there in winter and in Vienna during the summer.

It was in 1884 Duveneck began etching, and his works of this kind, of which examples are here given, were sometimes mistaken for those of Whistler, who, within my own knowledge, was an ardent admirer of his American follower.

The record of an artist like Duveneck lies so entirely in his work that there is little to say except that his influence as a painter and as a master very steadily grew. He had some pupils in Cincinnati from his earliest days, and in 1890, when he again took up residence there. It was not until 1900, however, that he became associated with the Art Academy of Cincinnati, and it was there I found him in 1914, as I describe, and thus he remained honoured and happy until his death in 1919. His memory is deeply cherished in his native city, and steps are being taken to mark this in a permanent and worthy way. Already something like $40,000.00 have been subscribed to establish a memorial to him, and this fact alone reveals how quickly and adequately the American art public is rising to a worthy knowledge of the artist's genius.

Besides the etchings already mentioned and The Whistling Boy, illustrations accompany this article to convey a general idea of the artist's scope. The reproductions are as good as can be obtained but without colour, and the necessary reduction makes them difficult to realize. But this article is in the nature of being a pioneer,and it is very seriously recommended to its readers to take notice of any opportunity which may arise to examine the pictures themselves. This opportunity is not likely to occur in Europe untilthe admirers of Frank Duveneck arrange to send all the Cincinnati Gallery pictures by him to London or Paris on exhibition.

Up to the present the works of Frank Duveneck are practically unknown to the European collector. Even in America he is not yet by any means recognized by everyone, but the more forward collectors and all the artists have become fully alive to the technical merits of his paintings. Yet it is curious that in the not-too-successful display of American art on view in London in the spring of 1921 no example of his accomplishment was included. There is no doubt that when another great International Exhibition is held in Europe, the work of Frank Duveneck will occupy an important and interesting position.

From--Scribner's Magazine, February, 1929

...I have said that Cincinnati is the Mecca for the student of Duveneck's art. Nevertheless a single canvas of his will show you what his work is worth. The other day in a collection of American portraits at the Century Club there turned up one of Duveneck's, painted from William Gedney Bunce, in Munich, in 1878. I knew Bunce long afterwards when he had of course greatly changed, but instantly, in the presence of this canvas, I had an eerie feeling of being once more in the presence of my old friend. There you come close to another of Duveneck's secrets, his powerful grip upon life. It was powerful and, by the same token, it was sometimes marvellously delicate. A gem in the exhibition at the Higgs Gallery was a certain Young Girl, a head-and-shoulders portrait done on a small scale. In the power part of the canvas Duveneck was the robustious brushman, but the wistful, refined face of the model was drawn with a searching tenderness. That was like the artist. He wasn't a man of imagination and he left no great compositions behind him, but he was profoundly sensitive. Every now and then in his oeuvre you come upon some such characterization as this Young Girl, subtle to the point of exquisiteness, and you marvel at the strong technique that could thus adjust itself to a fragile, fleeting mood. In the main, however, Duveneck is all for a magnificent bravura and the world well lost. His paintings are so many affirmations of an exultant dexterity. But it is a dexterity humanized by a warmly sympathetic emotion and it is deep-rooted in the rectitude of art. They did things in the Duveneck regime that ought nominally to have left them dry as mummies. They would not only

try to paint in the manner of Hals, but would clothe the model in the dress of one of the master's sitters and paint with one eye on a photograph of the portrait in question. It seems deadly, doesn't it? But to Duveneck these expedients were only so much machinery and all the time he taught his pupils to hold fast to the vitalizing principles of truth and beauty. He kept them faithful to the living model and used the machinery only as a means of developing the joyous magic of brush and paint. He made them not copyists but painters.

There is an interesting way of confirming this hypothesis, that is, by glancing at the histories of some of his disciples. I have foregathered with a number of them, Blum, De Camp, Alexander, Twachtman, and others, and never did I perceive in his circle the faintest sign of his ever having sought to rear up a brood of "little Duvenecks." All that he cared about was to see that they got hold of the root of the matter, to foster in them a love for the art of painting for its own sake. Blum drew inspiration from him, but he drank as freely of the inspiration he found in Fortuny. De Camp was his own man. Alexander, one of the most devoted of Duveneck's boys, made his repute with decorative patterns far more Whistlerian than Duveneckish. As for Twachtman, he went out into the open air with Monet, turning his back on Duveneck's studio light and muted harmonies, and became a consummate impressionist. I remember going from the Duveneck room at San Francisco to the one given to Twachtman. They stood for two totally different worlds. But they rested on the same foundation. There must have been something fundamental, something organic about an influence that could steep a man in "brown sauce," yet leave him free to strike out in new seas and find his salvation upon shores of his own. Much depends, of course, in such circumstances, upon the man himself, but everything in a sense depends also upon the teacher and his genius for giving the right direction and the right impetus to the gifts submitted to his training. There lay Duveneck's great service to his time. He brought his boys to a way of thinking and feeling about nature and art, and, as I cannot too often reiterate, he cultivated in them a sense of the thrilling excitement, the joy and the dignity, to be gotten out of the reverent exercise of a painter's instruments. He gave technique its true status, underlining its essential beauty. There are lovely romantic things among his paintings, interesting personalities like his "Woman with Forget-Me-Nots" or like the spirited cavalier of his "Young Man with Ruff." There is always personality interpreted in a work of his. His portraits are more significant than such pictures of his as, say, the big Turkish Page in the Pennsylvania Academy. But portrait and picture alike endure because of their surpassing workmanship.

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Kentucky Artists Scrapbook, Louisville Free Public Library.

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GRANVILLE ENGLISH

From--The Courier-Journal, March 18, 1931

Granville English, Louisville born composer, whose cantata "The Ugly Duckling" was sung April 26, 1925 in its first performance at the annual Chicago Music Festival has a new song, "Eventide in Araby" which has been selected as the novelty feature of the radiocast heard over WHAS Wednesday evening at 8:30 o'clock. This Oriental melody, the most recent from the composer's pen, comes as a result of the author's travels in the Far East and will be presented by the Symphony Orchestra.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ERSILIA ELSIE FANELLI
b. 1890

From--The Louisville Times, May 12, 1922

Mrs. Ersilia Elsie Fanelli, a Louisville woman, who has sprung into fame as a grand opera star, made her debut at Lonigo, Province of Venice, Italy, in March in "Cavalleria Rusticana," according to a copy of the Theatrical and Operatic Review of Milan received here, which reports that she scored a great success, the audience giving her an ovation.

Mrs. Fanelli, who is thirty-two years old and has two children, has studied under the famous prima donna and teacher, Linda Brambilla, and her entry as "Santuzza" was to have been followed the next week by her appearance as "Leonora" in "Il Trovatore." She also has mastered the soprano parts of "Aida," "Andrea Chenier" and "Ernani."

The Italian paper speaks enthusiastically of her beauty, fire

and dramatic force. Mrs. Fanelli's voice is a fine dramatic soprano with pronounced lyric qualities and those who have heard her sing in Louisville predicted that she would be successful when she had secured full control of all its possibilities.

From--The Louisville Herald-Post, August 29, 1926

Madame Fanelli has returned from Chicago where she studied at the Chicago College of Music under Madame Arimondi and Conductor Richard Hageman and has opened her vocal studio at her residence, 2214 Dearing Court. Madame Fanelli studied in Italy in 1921 under many of the old artists and is one of the foremost dramatic sopranos in the South.

Additional Reference: Kentucky Artist Scrapbook, Louisville Free Public Library.

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HERBERT FOUTS
b. 1907

From--The Louisville Herald-Post, April 20, 1924

From the little village of New Washington, located thirty miles northeast of Louisville, in Indiana, there came to this city last October a youth by the name of Herbert Fouts, bringing with him a collection of wonderful drawings, and the fire of genius burning in his soul. In early childhood Herbert Fouts developed a passionate love for drawing and poetry, keeping the blackboard of the country schoolhouse covered with frescoes all the time he was in school. Young Fouts succeeded in acquiring a few years of training in the John Herron Art School at Indianapolis, where he was awarded several scholarships.

From the first glance at young Fouts' pictures one recognizes the fact that he does not always draw or paint from nature, but mostly from his own fiery and creative imagination. There is always evident in his work that rarest of all artistic gifts, a certain spiritual and illusive quality, commingled with the most vivid imagery.

From--The Courier-Journal, November 10, 1929

Friends of Herbert E. Fouts, youthful Indiana artist, who for many years lived in Louisville and whose work was first recognized through publication in The Courier-Journal Junior, were delighted when Graphic Arts selected "Penny Show" as one of the best illustrated books of 1928. "Penny Show" was illustrated by Mr. Fouts. However, it seems Fouts is just now getting his real "break." He has more orders than he can fill. At present he is working on

illustrations for a story of the romance of Browning and Elizabeth Barrett which Henry Holt and Company will publish; and a book of verse called "Daggers in a Star" to be published by Henry Harrison. He recently completed a series of mural paintings for the Park Lane Hotel in New York.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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FONTAINE FOX
b. June 4, 1884

From--Louisville Herald, May 9, 1915

Fontaine Fox, better known to the newspaper world as F. Fox, whose cartoons bring smiles to the readers of The Herald and other papers where his work is reproduced, had an appreciative notice in the New York Sun last Sunday under the title of "Comic Artists Who Earn Big Incomes From Smiles." To F. Fox's friends here in Louisville, both the personal friends and the friends he has made through his inimitable cartoons, the Sun notice will be read with cordial interest.

Fontaine Fox, whose drawings are well known to readers of many newspapers, was born in Louisville, Kentucky, in 1884. Fox relates that at the age of seven he nearly completed a mural decoration which caused considerable comment at the time.

"Our parlor," he continues, "had just been re-papered in a solid color, of a tint light enough to make a very good background for a drawing. Starting at one corner of the wall I drew a double header freight train consisting of more than 200 cars and 6 cabooses, and extending around three sides of the room. I had just started to draw the clouds of smoke naturally pouring out of the locomotive when my father and mother unexpectedly entered. Then to my surprise and sorrow I was hurried to the bath-room, where a promising artistic career received its very greatest setback.

"Of course I entered college--Indiana University it was--and of course I quit when I had the offer of a job to draw pictures for a Louisville paper at the unbelievable salary of $15.00 per. Later I worked for another Louisville paper, and when I had the chance to go to a Chicago paper I jumped at it."

From--Success Magazine, June 1924

Twenty Million Smiles a Day--that's an achievement in itself. And to get paid for it at so much per smile--that's even a greater achievement.

I have just been to see this man--he comes from down in Old Kentucky. He told me how he came to do what he is doing--and I will relate it to you.

You know him--everybody knows him--although few people have ever seen him. His name is Fontaine Fox--and this is the first time his life story has ever been told.

His pay check runs well into four figures every week--just for making the world smile. And I find that at heart he is only a boy who has never grown up--and he promises me that he never will grow up.

That's the secret of his universal appeal to the funny-bone of a nation. The creator of the Toonerville Trolley, The Powerful Katrinka, Tomboy Taylor and other famous comic characters, has discovered the miraculous fountain-pen of youth.

Success at the age of thirty-eight has not turned his head or made him worldly-wise, blase and sophisticated. To him this old world of ours is still a vast playground, alive with possibilities of fun.

But his rise from $5.00 a week to the head of his particular line was due neither to a piece of good luck nor to pull. No influential editor railroaded him over the first hard knocks or gave him a pullman seat on the through train to success.

Fontaine Fox's success is entirely due to hard work and to the fact that he scorned to imitate the style of other artists or to work over their material to fit his needs. That is why he is known as America's most original cartoonist and why he is one of the few comic artists who has no string of copyists following closely at his heels. His work is so entirely his own that it defies imitation. Fox is literally in a class by himself.

He is probably the only living cartoonist who has created a character which has appeared continuously for ten years without ever speaking a word. In all that time The Powerful Katrinka has never uttered a syllable, yet she is one of the most well-known of all the "Toonerville Folk."

This ability to express everything comic in the picture itself without the aid of explanatory "talking balloons" strikes the keynote of Fontaine Fox's work. Back of the amusing actions and situations of his various characters, behind the apparent easy drawing, which has all the appearance of being dashed off in a burst of boyish enthusiasm, lie hours of tedious work, attempts made and discarded, trials and failures, fresh starts and more discards.

And this process of improvement and growth and weeding out goes on day by day, just as though the Fox who has "arrived" were only Fox, the struggling young artist of $5.00 a week.

"The big thing in any work," said Mr. Fox to me in the course of a delightful visit to his Long Island home, "is to start every morning without that deadly feeling that you've done the same thing day after day for fifteen years.

"Success, to me, means sticking at a thing year after year, without growing stale on the job.

"Nothing worth while ever comes without real work, no matter how easy it looks to an outsider--not even the business of making people smile.

"And it was a serious business to me, even as a kid," he continued with a twinkle, as he thought back over the days when he went to drawing school--and was ashamed to tell the other boys.

Mrs. Andrew M. Cowan, to whom Fox dedicated his first published book of cartoons, was the fairy god-mother of the story. She had faith in his ability and presented him with regular drawing lessons once a week at Miss Carrie Fullerton's private studio in Louisville.

"Mrs. Cowan tried to make a regular artist out of me," said Mr. Fox reminiscently, "but it didn't take."

Three years at the Boys' High School in Louisville saw young Fox entering upon his senior year. With all the dignity of extreme youth, he discarded art with a gesture and embarked upon a literary career.

"At that time I was keen on making a name for myself as a humorous writer," continued Mr. Fox..."With this end in view (the writing end, I mean--I figured on the humor coming naturally) I spent hours in my father's study, in company with the best minds in English literature. Father was a judge, and had been a booklover all his life, so that his library of 7000 volumes represented a lifetime of thoughtful selection.

"I began at one end of the big, roomy bookcases and 'took them on' almost as they came--Fielding, Smollet, Congreve, Addison--I managed to devour them all in great gulps without suffering literary indigestion...

"I cannot emphasize too strongly my belief in the value of good literature as a foundation for the highest type of work in any line. It is at once the simplest and most effective form of mind training, and the dividends it pays are amazingly practical and lasting."...

So Fox turned again to his drawing. He managed to interest the managing editor of the Louisville Herald in his work by making cartoons dealing with Louisville politics and caricaturing local celebrities. Several of these drawings were printed in the paper during

the summer and when the boy went off to Indiana University in the fall, he was the proud owner of the high-sounding title, "Political Cartoonist."

Payment, however, was not on the same high level as the title. It was done on a selective basis, and the grand total averaged $5.00 a week. That meant that Fox was paid only for the cartoons actually printed, although he sent in his six daily drawings each week.

That first year only about two cartoons a week were printed. But young Fox kept pegging away, improving his technique, making better and clearer sketches, just as though every drawing would be used in the paper. The fact that he only "made the grade" one-third of the time didn't weaken his determination to make each day's work as nearly perfect as he could. And all this work had to be done "on the side" each night, after his lessons had been cleared away for the next day...

"The second year at the University, I struck for a raise. By this time the Herald was using nearly every drawing I sent them, but I was yet to know the thrill of 'making' the front page. However, I demanded (and got) the sum of $12.00 a week. This munificent weekly pay check was my salvation."...

Young Fox quit school that year because, according to him, he "couldn't resist the lure of a 100 per cent increase in salary." The Herald offered him $20.00 a week for his cartoons if he would devote all his time to them. So the young artist took up his position as staff cartoonist in the local room of the office, where all the distractions of a newspaper staff working at top speed swirled around his drawing-board...But young Fox kept pegging away, and increased his weekly earnings from time to time with extra money as a semi-professional base-ball player...

"About this time," Mr. Fox continued, "there was spirited bidding for my services by the rival paper in town, the Louisville Times. I had been with the Herald about five years and the Times was determined to wean me away. Colonel Haldeman, of the Times, kept raising the ante--and the Herald kept on meeting it. Finally when the dust of conflict had cleared away, I found that the price for my services had grown to $25.00 a week. I couldn't resist that much money--so I went to the Times.

Mr. Fox was then only twenty-six years old, but his work soon attracted the attention of metropolitan papers and he was offered a position with the Chicago Evening Post. In Chicago, at this time, John T. McCutcheon had begun the revolution of the newspaper cartoon by introducing boy life and other homely topics. To try to follow McCutcheon on boys was thought nothing less than heresay.

"But McCutcheon's boys were of the village and the farm," explained Mr. Fox. "I had been brought up on the outskirts of a large town in a different environment. Where McCutcheon's boys romped in

40-acre fields, mine played on vacant lots. Where McCutcheon's boys did stunts in barns, mine climbed on back fences and into vacant houses, broke windows, chased dogs up alleys, lost their baseballs down city sewers and hung around the warehouse district.

"Gradually, out of the mass of material stored up by my own experience, I began to evolve some stock characters, such as Thomas Edison, Jr., the Little Scorpions, and Grandma, the Demond Chaperone. The Little Scorpions were, of course, the boys I used to play with, whose homes were situated on the right social side of the railroad track. 'Micky (Himself) McGuire' and his gang lived 'across the tracks'--a vast difference...

"The Powerful Katrinka is a combination of two cooks we had and a 'Dear Old Siwash' story of George Fitch's. One of these cooks, Sally, was a powerful negress. She saved me more than once from Micky and his gang. The other was as stupid as Sally was strong. While I was trying to put them together, I read Fitch's story of Ole Oleson, the giant Siwash fullback who, while at the bottom of a heap of football players suddenly had an idea. Why not simply get up the next time and carry both teams and the ball down the field for a touch-down---which he did. That suggested my making my strong, silent woman a Scandinavian.

"As for the Terrible Tempered Mr. Bang,--my wife says that's me. Back in Louisville they recognized my father, so perhaps it's a family resemblance."

The Toonerville Trolley, manipulated by the Skipper is perhaps the most original and best known of all the Fox cartoons. The idea originated when Mr. Fox lived on a belt line in Louisville, Known as the Brook Street line, which skirted the city and got all the cast-off equipment of the truck lines. Later, when Mr. Fox came to New York, he discovered that the trolley line from Pelham Road to City Island brought back all the old memories of the Brook Street line which were stored in the back of his head. The rattletrap trolley which met him at Pelham Station, on his first visit to that district, with its combination conductor-motorman, was a close approximation of the Toonerville Trolley and the Skipper as he evolved them when he got home that night after the shake-up.

As for Aunt Eppy--the Fattest Woman in Three Counties--Well, Mr. Fox is a Southern gentleman and if he did get her from real life he wouldn't mention any names...

After four years with the Chicago Evening Post, the call of New York sounded in his ears. Having conquered the metropolis from the outside, Fox made a thorough job of it, and reported for work, bag, baggage--and bride! The latter was Miss Edith Hinz, of Chicago, who was willing to laugh at his jokes for life. She not only adorns his home at Port Washington, Long Island, but she is his pal

in work and play. Mrs. Fox can sing, dance, play tennis, golf, skate, or tease tantalizing jazz music out of any piano. Her husband likes best to accompany her on his own favorite musical instrument--the trap drums, which he plays with the perfect rhythmic beat of a savage tom-tom and the uplifted expression of an inspired violinist.

Two young Foxes, Edith Elizabeth (called Betty) age seven, and Mary Barton, age two and a half, complete this congenial family group.

In addition to appearing in his cartoons, Fox's characters have been bound between the covers of books, they've been made into toys, and have even broken into vaudeville and the movies. But all of these side issues are handled by the men whose business it is to make books, and toys and moving pictures. Fox, himself, believes in sticking on his own job--the drawing of newspaper comics--and he will not be diverted from his main work for any consideration whatever.

And what, after all, could pay bigger dividends than making twenty million people smile every day?

Additional References: Boston Transcript, December 1, 1917
New York Evening Post, February 16, 1918
Saturday Evening Post, February 11, 1928
Kentucky Artists Scrapbook, Louisville Free Public Library.

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OLIVER FRAZER
b. Feb. 4, 1808
d. Feb. 9, 1865

From--The Old Masters of The Bluegrass

Oliver Frazer was born in Fayette County, Kentucky, February 4, 1808. He was the younger of two sons; the elder, James, at the age of twenty-five met his death in a steamboat collision. His father, Alexander Frazer, was a native of Ireland, who, having taken part in the unfortunate insurrection of Emmett, escaped to this country and found his way to Kentucky, finally settling in Lexington in the early part of the present century. Not long after his arrival in Lexington he married Miss Nancy Oliver, a beauty of that place.

Their married life, however, was short, for soon after Oliver's birth and before he had made any accumulation--only making a comfortable living for his little family--his earthly career was brought to an end. The young widowed mother, therefore, was left to struggle for a livelihood for her family and to provide the necessary means for the education of her boys in the district school...In her extremity, however, Mr. Robert Frazer, the bachelor brother of her husband, came to her relief and acted a father's part to his brother's children by proposing to place them in the best school in Lexington at his own expense...

Whether Oliver's valuation of an education was sufficient for him to fully appreciate his kindness when offered by his uncle is a matter of conjecture. But it is known that his uncle was disappointed in that he did not at first make the progress that had been expected on account of his natural capacity. The early development of his talent for drawing proved an interruption to the pursuit of his studies. The young genius would frequently occupy the time in studying the physiognomy of any available schoolmate or any object of interest that attracted his attention during school hours. So great was this disposition that his teacher's reprimand proved futile to conquer his ambition. The natural love of fine arts was greatly stimulated by the pictures of Mr. Jouett, Kentucky's great artist, whose studio he frequently visited. Despite the occasional indulgence of this propensity during school hours, he acquired more than the average proficiency in his studies.

Soon after quitting school his uncle placed him under the tuition of Mr. Matt. H. Jouett, and, after remaining in his (Jouett's) studio for several months, at the advice of his preceptor he was sent to Philadelphia to prosecute his studies of art under Mr. Thomas Sully. Judging from his letters written from Philadelphia, he seems to have been very low-spirited among strangers, as a youth of twenty would naturally have been. He says "Mr. Grimes and Doctor Black and Doctor Bird (an author of talent) are the only people in whom I can take any pleasure. The people here are much more selfish than with us; if you lived here three months you would see the difference between this place and Kentucky; selfishness is handed down from father to son."...

His uncle then sent him abroad, where he remained four years attending the schools at Paris, Florence, Berlin, and London. It was in May, 1834, that he left New York for Europe. In his farewell letter to his mother he says: "Before this reaches you I will be on the ocean; I will sail on the 'Francis First', a splendid ship and bears a gallant name, and will take us safely across."...He landed at Havre on the 11th of June, and this, his first visit to France, lasted about six months. While in Paris he studied under the same master with George P. R. Healy, with whom ties of friendship were formed that were never broken...He then visited Switzerland, Italy, Belgium, and England, returning to Paris in 1837...

Acquiring a great proficiency with his brush, he returned to Lexington, where he opened a studio of his own, the walls of which were adorned with copies of many of the masters of the Louvre and other national galleries...He had not long to wait for sitters, receiving encouragement from the first families in the city. His heads commanded the highest price ($50.00) charged by the older and more experienced artists of Kentucky at the beginning of his professional career.

In the year 1838 he was married to Miss Martha Bell Mitchell,

of Lexington, Kentucky, an unusual sprightly and accomplished lady. Realizing from the first the pecuniary responsibility of his new relation, he did not wait, then at his easel, on the capricious moods of inspiration at all times as had been his former habit...

Like all men of genius largely dependent upon inspiration, his pictures were not always up to his standard of excellence. His best were full of feeling. It is only mechanical painters that are uniform in their work. Strong male heads were Frazer's delight. In painting the delicate features of the female face it was an exception when his brush was excited to its fullest capacity. He said the majority of women wanted to be made pretty whether nature had or not in this respect been lavish in her endowments. In his execution he was always happy in combining strength with delicacy...

Frazer's best portraits were faultless in drawing, transparent in color, and gradation of modeling masterly. His great admiration of Sir Thomas Lawrence as a head painter caused him continually to strive in imitation of his style, consequently their treatment was not unlike...

Mr. Henry Clay pronounced him one of the most entertaining persons he ever knew. When he sat to him for his protrait he was less restless than when being painted by any other artist. So well versed was the artist in politics (being of the party of his distinguished sitter), he could talk to this great statesman entertainingly on matters of State. This doubtless accounts for the success of the portrait. Mr. Clay thought it the best ever painted of him, and evinced his sincerity by recommending it to his admiring friends. The result was that the artist secured three orders for copies. This portrait was not superior, in point of artistic merit, to others from his brush. The ones called to mind are those of Chief Justice George Robertson; Mr. M. T. Scott, President of the Bank of Kentucky; Mr. Joel T. Hart, the sculptor, and the family group consisting of his own wife and two infant children. Any one of the portraits mentioned would have given their author a world-wide reputation had they been exhibited abroad. His great mistake was in locating himself in so small a place as Lexington. The horizon was too contracted for one of his genius. Had he lived in New York or Boston, the art atmosphere would have stimulated him to greater exertion. The constant contact with other painters and the inspecting of their works would have excited in him more of a spirit of rivalry and less disposition to copy himself all the while. His brush was less prolific in his latter years because of impaired vision.

On the 9th of February, 1864, after an illness of several months, he was summoned to lay down his palette and brush forever...

From--The Louisville Journal, February 1864

We are much pained at the announcement in the Lexington papers of the death of the gifted Oliver Frazer. His spark of life went gently out on the 9th instant, at his residence near that city. He

leaves an interesting family, and has gone into the "undiscovered country" lamented by thousands who appreciated his genius, his fine social qualities and vigorous intellect. In many respects Oliver Frazer was a remarkable man. At an early age he commenced painting as a pupil of Kentucky's great artist, Matthew Jouett, and evidence of rare genius was soon developed. Mr. Jouett died, and young Frazer left for Europe to catch the inspiration of the old masters in the famed galleries of the Continent. He passed several years of his life at Florence, Dresden, Paris and Rome, and in the very shadow of the Vatican applied himself to the profession to which his energies were to be devoted. After finishing his studies abroad he returned to Kentucky and was promptly met by the warm encouragement so invigorating to young ambition.

His success as a portrait painter was marked. From his studio have gone forth many splendid specimens of art---some unsurpassed. Frazer's Henry Clay, without disparaging the efforts of the many who have attempted the features of the "great Commoner," is beyond doubt the Clay of all yet painted, for while in daily contact with Mr. Clay he succeeded in catching the living, breathing expression--the fire, the soul of the mighty man---and has, as by a magic stroke, left to the world a picture which, to coming time, will daily be more precious. To have painted such a picture of such a man is surely fame enough. But as a social, cultivated gentleman, the subject of this sketch was particularly striking. In conversation he was truly brilliant, with sufficient eccentricity to render his manner ... fascinating in the extreme. Having been a constant reader of the best class of works, and gifted by nature with a tenacious memory, he was one of the most entertaining of men, few possessing such powerful control of language.

He was original in all things, imitating in nothing, and eccentric even to the standard of a genius. Though well informed and talented, he had no faith in his own superior powers. Unfortunately for art his eyesight was imperfect for many years towards the close of his life. In him much has been left: Art has lost a gifted contributor, society a just and generous gentleman, and our State a son of whose genius and worth she well may be proud.

Additional References: History of the Rise and Progress of the Arts of Design in the United States, 1834
History of Fayette County, Kentucky, 1882, p. 374
The Old Masters of the Bluegrass, Filson Club Publication No. 17,1902
History of Lexington, Kentucky (G. W. Ranck), 1872
Kentucky Artists Scrapbook, Louisville Free Public Library.

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MORGAN GALLOWAY

From--The Louisville Times, July 7, 1931

Morgan Galloway, son of Mr. and Mrs. J. G. Galloway, 2935 Rainbow Drive, has signed a six months contract with Radio-Keith-Orpheum Pictures Corporation, renewable for three years. The Hollywood Herald, in publishing the facts of the contract, commented that the length of its term indicates that the company has serious plans for the actor, possibly an understudy to Richard Dix.

Galloway began his dramatic career with the University of Louisville Players. After graduation he studied at the American Academy of Dramatic Arts...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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JANE GLENN
b. 1920

From--The Courier-Journal, December 1, 1929

With Jane Glenn, Louisville's nine-year-old child violin prodigy, as soloist, the Louisville Male Chorus' sixteenth season will open with a concert at the Woman's Club Thursday evening, December 12...

Miss Glenn at the December 12th concert is to play, among other important numbers, Vivaldi's violin concerto in A Minor. She is a violin pupil of Charles J. Letzler, a sixth-grade pupil of the I. N. Bloom School, and the daughter of Professor John Glenn and Mrs. Glenn. At the age of six she manifested precocity by beginning her public schooling in the third grade instead of in the first.

From--The Louisville Times, December 13, 1929

With the poise of a veteran, utterly unselfconscious, the young musician, the top of whose head barely surmounted the lid of the closed grand piano, took her place amid a storm of applause and quietly launched into Vivaldi's Concerto in A Minor with the certainty and ease of a finished performer.

While it is too early to predict what her tone may be when she arrives at a full-sized instrument, one safely may say that her promise is great and that she should go far in the art she has chosen, if she fulfills all the present possibilities.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

SUDDUTH GOFF
b. Aug. 6, 1887

From--The Louisville Times, May 11, 1927

Mr. Goff, prominent portrait painter and director of the Louisville School of Painting and Drawing, has accepted an appointment to the faculty of the American Academy of Art, Chicago, and has arranged to take up his new duties in the fall, he announced Wednesday.

The painter came to Louisville four years ago and in 1924 founded the school here which proved a success, having a large enrollment. He studied two years and a number of summers at the Art Academy of Cincinnati; for seven years under Frank Benson, Phillip Hale and Bosley, at the School of the Museum of Fine Arts. He exhibited in the American Artists' exhibitions and has painted portraits of many prominent persons and held an exhibition of his work at the Louisville Free Public Library in 1926.

From--The Courier-Journal, April 15, 1928

Six paintings by Sudduth Goff, former director of the Louisville School of Painting and Drawing, who left here last September to work in his private studio in Chicago and to teach there in the American Academy of Art, are reproduced in the February 15th issue of a La Revue Moderne, an art journal published in Paris, France, it became known when copies reached friends here and in Lexington.

The reproductions, accompanied by high commendations by the critic, include his well-known "Rocks and Surf," a portrait drawing of Carsi, and portraits of Jerry Sullivan, Richmond, Kentucky. Mrs. Irene Purcell Ray of Louisville and New York; Lillian Cross, Louisville, and Charles Naegele, Gloucester, Massachusetts.

Mr. Goff now has a portrait of "Frances" hanging at the exhibition of the Artists of Chicago and vicinity at their thirty-sixth annual exhibition at the Chicago Art Institute. He was located in Louisville for four years and now has a studio at 230 East Ohio Street, Chicago.

The review of Mr. Goff's work in La Revue Moderne was by Clemente Morro and is translated as follows: "The essential pictorial conception is quite like that of Sudduth Goff of Chicago and the expressive force of his portraits justify entirely the success that the painter obtained and which ranks him actually in the first rank of American portrait painters.

"High personalities have posed in his studio, political men, business men, officials and also many women of the American

society, for Sudduth Goff knows how to paint with the grace of the feminine eloquence as well as that of male energy.

"He presented in Cincinnati a portrait of a rare delicacy of expression, 'Frances.' Among the personalities he recently painted are former Governor James B. McCreary, Ex-Mayor Duncan, the Judges, Charles A. McMillan and E. C. O'Rear, Mrs. Frances E. Beauchamp, Mrs. Belle T. Davis, the Rt. Rev. Lewis W. Burton and others.

"Sudduth Goff was born in 1887 at Eminence, Kentucky, the son of Mr. and Mrs. Thomas Goff and a brother of Miss Anna Chandler Goff, Lexington. He has studied art in Cincinnati with Meaken, Newottny, then in Boston with Benson and Phillip Hale. He obtained several prizes and exhibited with success in all the grand American salons and obtained a gold medal at Louisville, where he was head of the School of Painting and Drawing for two years. He is now following his teaching at the American Academy of Art in Chicago."

Mr. Goff is a member of the Arts Club; the Louisville Art Association, the Alumni of the Museum of Fine Arts of Boston and the Rockport Art Association.

Additional References: Lexington Leader, May 6, 1918
Kentucky Artists Scrapbook, Louisville Free Public Library.

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SIDNEY GORHAM

From--The Courier-Journal, March 15, 1931

Sidney Gorham, New York-born Parisian painter, journalist and former member of the art staff of the Courier-Journal, who, a news story six months or more ago, catalogued as "Lost, an artist; or if not lost, at least temporarily misplaced," has been found--by himself.

Incidentally, he seems to have found himself. He presents a marked contrast to the practically penniless, often hungry young man, his Louisville friends knew, was making every sacrifice in order to be able to study art abroad.

Sidney Gorham is and has been for some years an artist for the Chicago Tribune's European Edition in Paris. A letter on the newspaper's European Edition stationery, over Mr. Gorham's signature, has been received by the Courier-Journal. In it he incloses the news story which appeared in The Courier-Journal September 23rd. With a polite gesture, Mr. Gorham points out, "I do not think I am so badly misplaced," and then describes his connection with the newspaper.

A portion of his duties consists of handling the color magazine for the publication and arranging fashion material and stories about Paris and all parts of Europe, he explains.

The interest here in Mr. Gorham's whereabouts was in connection with two of his paintings, "Morning" and "The Man Who Would Be King," left twenty years ago at the Louisville Free Public Library for exhibit and never claimed. A library assistant reported that several years ago a man strolling through the open shelf suddenly remarked, "Those are my paintings." He asked for the librarian, who was out, but departed leaving no further message.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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SOPHIA DEBUTTS GRAY

From--The Courier-Journal, December 4, 1921

Sophia DeButts Gray was born in Baltimore, her mother's native city, and studied art there under Hugh Newell at the Maryland Institute, and also with Benjamin West Clinedinst. Later she studied with Eliott Daingerfield.

Though working both in oil and water color she gives the latter medium the preference, most of her work being in water color. She paints from life figures, landscapes and flowers, making a specialty of heads. Her paintings have been exhibited in Eastern Exhibitions at the Academy of the Fine Arts, Philadelphia, at the Corcoran Art Gallery, Washington, and in Baltimore, Chicago and New Orleans. At the first exhibition of the Louisville Art League her water color " A Little Mountain Girl " won the gold medal offered by the Art League, and also "The award of highest merit" bestowed by a committee of artists. This painting was afterward purchased by Mrs. Charles Strater.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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DAVID WARK GRIFFITH
b. Jan. 22, 1880

From--Louisville Post, October 25, 1919

David Wark Griffith, whose magic conjures forth masterpieces of the films, was born in Lagrange, Kentucky, in 1880. His father General Jacob Wark Griffith, was a warm personal friend of "Little Joe" Wheeler. His grandmother was of the Shirley-Carter clan of Virginia, and his mother was an Oglesby, of Georgia.

He was born poor, and his early years were ones of struggle. Beginning as a clerk, he was seized with a desire to be a grand opera star and studied music. He actually got an engagement as baritone with a company traveling out of Battle Creek. It is said that young Griffith was pretty good, but the show went on the rocks in Toledo, and "Larry" as he was then called, had to work his way back to Louisville. He then secured an engagement with the Eagle-Meffert Stock Company. Following several years of stock work here and there, he next turned to writing, and persuaded James K. Hackett to accept one of his plays, which was produced in Washington.

A magazine editor to whom Griffith had been sending stories, advised him to try his hand at scenario writing. He did, and his position at the handsome salary of $25.00 a week at the old Biograph studios in Fourteenth Street, New York, followed. Here he both wrote and acted, and one day took the place of a leading director, and made good to such an extent that he was given all the big productions. He discovered and trained such stars of the present day as Mary Pickford, Blanche Sweet, Lillian and Dorothy Gish, Robert Harron and many others then unknown. In less than nine years he has become America's foremost producer.

From--The Louisville Times, February 10, 1922

Mr. Griffith has given many years to a close study of the motion picture and must be regarded as an authority on the subject. He not only knows how to appraise the value of a photoplay, but he knows the trend of public opinion which is the most vital thing of all. He has proven the clearness of his vision in respect to what patrons of the movies desire, and is one of the few who are conscientiously trying to maintain a high standard in film production. A pioneer in the industry, he has followed its growth and development with an artistic regard for its possibilities and a sane comprehension of the elemental appeal which goes to make a vital and interesting film drama.

From--New York Times, February 24, 1929

David Wark Griffith,...has now turned his hand to the latest marvel of an industry he has known since its birth: talking pictures...Mr. Griffith is no stranger to voiced emotions in actors. His own experience as a stage actor was only terminated by his motion picture work, which at first was that of an actor. One is told, in fact, that in June of 1908, when Biograph wished an assistant director, David Griffith demanded assurance from President H. N. Marvin that his status as actor would not be affected if he directed the motion picture "The Adventures of Dollie." Even more recently, propositions have been made to the director of "The Birth of a Nation," "Intolerance" and "Broken Blossoms" that he play the character of Sherlock Holmes in a talking picturization of "The Hound of the Baskervilles."...

Before he became a stage actor David Griffith worked in the mail room of his brother's newspaper in a Kentucky town, wrote theatre notes and night police court reports for the Louisville Courier-Journal, and witnessed his first theatrical performance, Pete Baker in "America's National Game." He also saw Julia Marlowe in "Romola," and promptly decided to become a dramatist, The desire was imparted to the manager of the Meffert Stock Company, then playing at the Masonic Temple in Louisville. Griffith was told to read Shakespeare and Moliere, which he did.

When Thomas Coffin Cooke, stage director, was casting a play called "The District School" for a charity performance in Louisville, David Griffith applied, got a job, and appeared on the stage for the first time. He used the name Lawrence Griffith. The role assigned to him in "The District School" was that of a dunce. The single line given his character was, "The breeze from the lake blows chilly tonight." In the audience that afternoon was the "heavy" of the Meffert Stock Company, one Adolphe Lestina. This gentleman saw to it that young Griffith played the role of Old Man Marks in "The Lights of London" with the Meffert Company. Other roles followed that one, and Griffith remained with the Meffert Stock Company throughout its season at the Masonic Temple. The gentleman who "discovered" Griffith as an actor, Adolphe Lestina, later appeared in many D. W. Griffith film productions, including "Hearts of the World" and "The Love Flower."

While he was a stock actor in Louisville, Griffith earned so little salary that, mornings, he ran the elevator in Stewart's Dry Goods Emporium. Later he worked in Flexner's stationery store when he was not performing on the stage of the Masonic Temple. Other jobs held by Griffith, the struggling actor were those of book agent for the Baptist Weekly and the Encyclopedia Britannica, for the Baptist Book Concern of Louisville, and ore-shoveler and puddler in a foundry at Tonawanda, New York.

At last came regular periods of stock and road company assignments...There followed seasons with the Memphis Stock Company, Helen Ware, Barney Bernard, Walker Whitesides, Neill Alhambra Stock Company, J. E. Dodson, and, finally with Nance O'Neill...

When Sudermann's "Magda" was presented by Miss O'Neill at the Hollis Street Theatre in Boston on May 15,1906, Lawrence Griffith was in the part of Hefterdinck. On January 29th of that year, at Mason's Opera House in Los Angeles, Griffith had performed in the Sir Francis Drake role in Paola Giacometti's tragedy, "Elizabeth, Queen of England." Four years later Dave Griffith was back in Los Angeles, making moving pictures in a vacant lot at Twelfth and Georgia Streets, moving pictures in which Mary and Jack Pickford, Henry B. Walthall, and others of Biograph's players appeared.

The other phase of Mr. Griffith's early career was that of playwright and poet. A poem, "The Wild Duck," brought $35.00 from Leslie's Weekly. It was on September 30th, 1907, when James K. Hackett offered at the Columbia Theatre, Washington, D. C., a play called "A Fool and a Girl," by David W. Griffith. In the cast was Miss Fanny Ward. Griffith wrote about twenty plays but only one was produced. After the failure of his play, Griffith went to Chicago, and there he saw his first picutre show. This was in the Fall of 1907. He thought the affair stupid, but the long lines waiting for admission were impressive...

Next, Griffith told his friend, Frank Marion of the Kalem Company, about his ambition to write motion pictures. Marion owned some stock in the Biograph Company, on Fourteenth Street in New York, and since Kalem had no vacancies he sent Griffith to Biograph, Wallace McCutcheon, Biograph director, looked at the scenarios, promised to consider them, and offered Griffith a job acting at $5.00 a day. He acted during the Spring and early Summer of 1908 in "'Ostler Joe," "When Knighthood Was in Flower," and other one-reelers. He wrote a scenario of "Over the Hill to the Poorhouse," which Biograph filmed. In June of 1908 Arthur Marvin suggested Griffith as an assistant director to his brother, H. N. Marvin, head of Biograph. The result was Mr. Griffith's first film, "The Adventures of Dollie," billed as "one of the most remarkable cases of child-stealing," showing "the thwarting by a kind Providence of the attempt to kidnap for revenge a pretty little girl by a gypsy." The completed picture was 713 feet of film. It was released July 14,1908.

Between "The Adventures of Dollie" and "Lady of the Pavements" David Wark Griffith has made 430 motion pictures, at a total cost of $12,834,000.00. They have grossed for their producers $56,053,000.00. According to figures supplied by the Griffith studio force, "The Birth of a Nation," which cost $110,000.00 to make, has grossed $10,500,000.00. It is still being exhibited.

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Current Opinion, April 1918, Vol. 64: 258; Ibid., January 1919, Vol. 66: 30
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Woman's Home Companion, February 1924, Vol. 51: 16, 138
Kentucky Artists Scrapbook, Louisville Free Public Library.

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JOHN GRIMES
b. 1799
d. Dec. 27, 1837

From--The Old Masters of the Bluegrass

In the old abandoned Episcopal Cemetery at Lexington, Kentucky, is a modest marble slab covered with moss and darkened by age, on which is italicized this inscription: "To the memory of John Grimes, Artist, Died December 27th, 1837, at the age of thirty- eight. The omission of the date and place of birth on this humble stone would naturally cause comment, but so wrapped in mystery and obscurity was his entrance into the world that the simple fact of his existence was all that was known..."

Mr. Thomas Grant, of Lexington, Kentucky, was attracted to young Grimes, and became so impressed with his talent for drawing that he gave him employment in his store. (Mr. Grant was one of the firm of Downing and Grant, who had an oil and paint store on Cheapside.) On further acquaintance he was so much pleased with the beautiful character of the boy that he placed him as salesman in the store and took him to live in his family, and finally adopted him as his son.

The artist Matt Jouett purchased art material from this store, and was soon attracted to the boy who ground his paints. His interest became so great that he took him to his studio as his disciple, and was to him as Van Dyke was to Rubens. And he, as Van Dyke, drew inspiration from his master. He not only spent his days in Jouett's studio, but passed many of his evenings at his house, where he was a welcome guest and a great favorite with Mr. Jouett's children. His pleasing manners and versatility of genius made him friends of all with whom he was thrown. He was a born musician, and, when very young, mastered the flute and violin, and many pleasant evenings were spent in accompanying Mr. Jouett on the violin.

After the death of Mr. Jouett he received a commission from Mr. Felix Grundy, of Nashville, Tennessee, to paint his portrait and those of his family. This completed, he found other work and remained in Nashville, until, overtaken by consumption, he was compelled to lay down his brush and return to Lexington to die.

The artist has seen but two of his pictures--a portrait, "The Country Lad," and a composition, "The Suicide." Both are excellent ...These works of art were owned by the late J. G. Hunter, of Lexington, Kentucky.

Mr. Grant, his benefactor, had his portfolio of studies in crayon and charcoal which were made under Jouett's instruction, and they would do credit to the academician of to-day...To the art world the stillness of his brush will be felt throughout all time.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MARY LONG HANLON

From--The Courier-Journal, March 24, 1928

Mary Long Hanlon, is a dancer of distinction and a social favorite in Louisville...

Miss Hanlon has completed courses in the Denishawn School of Dancing, New York City, and with Ned Wayburn, New York authority on musical comedy routine. She is known for the technique and artistry of her dancing.

Additional References: Musical American, January 25, 1932, Vol. 52: No. 2: 152
Kentucky Artists Scrapbook, Louisville Free Public Library.

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CHESTER HARDING
b. Sept. 1, 1792
d. Apr. 1, 1866

From--Harper's Magazine, July 1916

This is the story of a picturesque American--Chester Harding, an American Artist who achieved astonishing success. And I call him a Benvenuto of the Backwoods because he came literally from the backwoods, yet singularly resembled Benvenuto Cellini in characteristics and career.

Each won success and fame; each was frankly and joyously boastful, with a boastfulness based on genuine and ingenuous self-esteem. Each had admirable skill; each was a man of verve, of insouciance, full of the very gladness of being alive. Each was adventurous, brave, ardent, enterprising. One painted portraits, whereas the other made statues and was a goldsmith. Harding is almost forgotten, whereas Benvenuto Cellini is remembered.

In impetuosity of decision, in the whimsicality which makes for the unexpected word or act, in the traveling from country to country, the American and the Florentine were alike. In the making of friends with the great and the titled, in the setting down of thoughts and triumphs with frank, bold, naive egotism--in such things also the two men were alike.

Yet--and herein lies a vast wonder--the genius of Benvenuto the Florentine was developed in an age of beauty and in a country full of things most beautiful, whereas the skill of Harding was developed in an age when beauty was almost forgotten and in an environment most crude.

Chester Harding was born in tiny Conway in the Eastern Berkshires, on September 1st, 1792. His father was an impractical sort of man, an inventor who spent most of his time in seeking to solve perpetual motion, and who filled his garret with machines that brought no bread and butter to his starving children, as Chester himself expresses it.

Chester's chief occupation as a boy was work, of the hard and varied kind that comes to the boys of a poor household in a poor little town; and his dearest diversion was fishing. When in full manhood, he loved to remember his boyish delight in catching little fish with a pin; and with what passionate happiness, when a penny or so gave him a real hook, he would go out and catch trout.

When he was fourteen years old his parents moved from the meager hill country of his birth into the then unbroken wilderness of Madison County, in New York. A house was built with logs chopped by the father and the boys, Chester having two brothers older than himself. A clearing was rudely made by chopping and burning, and some corn and potatoes were planted among the blackened stumps.

In that pioneer home it was hard to get food to eat, and it was hard to keep warm. Chills and fever seized the whole family, but somehow they managed to exist and to get a foothold in that wild country, and a few years uneventfully passed.

Chester Harding early developed great strength. In fact, as he writes: "I grew strong, and was distinguished for my skill in using the ax. I could lift a larger log than any one else, and, in short, at eighteen, was considered a prodigy of strength"--all of

which was delightfully remindful of the Florentine's account of his own wonderful physical skill as a youth. For each of these men--Benvenuto of Florence and the Benvenuto of the Backwoods--wrote an autobiography, and each did it with the frankest of egotism, and that of the Florentine became one of the dearly loved classics of the world. But although the Florentine never saw anything humorous in his boastfulness, the American, though boasting just as easily and as naturally and as entertainingly, did now and then realize that there was something funny in being so frank about it, and when he came to put a title on his book he called it his "Egotistography"...

But though I shall not point out many of the resemblances between the Florentine and the New Englander, I ought to mention that there were certain differences, such as came from different environment and from the fact that one lived in the days of the Medici and the other was born in a Puritan region and lived there into the time of Victoria. Whereas Benvenuto readily makes the reader acquainted with his dissolute life, Harding has nothing to say of dissoluteness, but tells how his parents would sometimes read the Bible to the children--"the only book we had in the house." And he writes of falling in love at first sight with pretty Caroline Woodruff and marrying her. "I can remember the dress she wore at our first meeting," he writes with charming enthusiasm, going backward through the long years to that romantic time--"I can remember the dress she wore at our first meeting; it was a dark-crimson woolen dress, with a neat little frill about the neck." Doesn't he make us all love pretty Caroline, with her dark-crimson woolen dress, with its neat little neck frill?...Harding loved only his Caroline from the day of his marriage, in 1815, to the time, thirty years later, when she died after an illness of only three days.

The early married life of Harding was marred by financial trouble and actual debt; and even a resort to tavern-keeping by this man of many occupations was of no avail. And into the heart of Harding came the deadly fear of prison, the fear of a living death in a debtor's jail--for his liabilities had mounted to almost $500.00. He has left on record a few words in which, with vivid simplicity, he pictures the horror of it, and to escape a debtor's fate he fled, making his way somehow to Pittsburgh. There he found work as a house-painter, and as soon as a few dollars were saved he started back on foot to get his wife and child. Briefly he mentions the wild mountains and the forests, the bear and the deer and the wolves; and in a few simple words pictures the moonlight night on which he stealthily crept to his home; and of how, with his wife and child, he started back for the West. The little party struggled to the head-waters of the Allegheny, "with many hardships," as he briefly says, and then floated on a raft to Pittsburgh. There he rented a tiny home of two rooms--and his little money soon disappeared as he sought in vain for work.

One day when the family were on the very verge of starvation and there was literally not a single cent, the desperation of the plight nerved him to ask for a beefsteak on credit, and to his amazement the credit was given! Half starved, and nearly frantic with joy, he supplemented this with half a loaf of bread that he borrowed from a barber, and the family feasted royally. And that barber was a royal friend, for he found for Harding a customer who wanted a sign painted...And for a year he had prosperity as a sign-painter.

Then came the great event of his life--his becoming acquainted with a man who came to Pittsburgh and put out the sign of: "Sign, Ornamental, and portrait painting, executed on the shortest notice, with neatness and despatch."

That portraits of people could actually be painted--that was the discovery that Harding made. And from that moment all the strength of his nature was turned on the method and the mystery of it. The painter himself would not give him the slightest help or information; he would only let him look at the finished marvels. But Harding determined to make similar marvels.

"I thought of it by day, and dreamed of it by night, until I was stimulated to make an attempt at painting myself. I got a board and with such colors as I had for use in my trade I began a portrait of my wife. I made a thing that looked like her. The moment I saw the likeness I became frantic with delight; it was like the discovery of a new sense; I could think of nothing else."

He had the dogged genius that would not be balked, and from now on was an artist. He worked and practised till he thought that he could really do something, and then for $5.00 made a portrait for a man who wanted one to send to his mother in England. He next painted a man and his wife, and received $12.00 for each. And he sets down such triumphs with the pride of his proto-type in the setting down on the receipt of thousands of gold crowns from kings and popes.

The sign-and-portrait-painter was envious, and cruelly gibed at him; but balm came from a seller of drugs and paints, who added to cordial words of appreciation such a proof of sincerity as to let Harding buy on credit such painting material as he needed.

But art was not enough to keep the wolf from the door, and Harding was not too proud to do other things. He sometimes played the clarionet for a tight-rope dancer, and on market-days would play to attract people to a little museum. "For each of these performances I would get a $1.00, he writes simply...

Further to understand the infinite difficulties that he faced and surmounted, it need only to be remarked that up to this time he had never read any book but the Bible, and could only read that with difficulty...

And now comes what was the most picturesque single fact in Harding's picturesque career, and it was that he went to Paris. But it was not the famous Paris, the great Paris, the Paris known to the world and to painters. For Harding discovered that there was another Paris! Down in Kentucky, on a branch of the Licking, is an old Paris that is the country-seat of Bourbon County; and it was towards this backwoods Paris that Chester Harding directed his artistic way. And how artistically he went! He joined with a neighbor in his purchase of a flat-bottomed scow, and the two men put upon it their few belongings, and their wives and children, and, fitting a sort of awming, started down the Ohio. Nothing could be more idyllic. "Sometimes we rowed our craft, but oftener we let her float as she pleased while we gave ourselves up to music. My friend, as well as I, played on the clarionet, and we had much enjoyment on the voyage." Each night they fastened their craft to the river's bank, and all usually slept on shore, and often in the wigwam of some Indian, with their feet toward the fire that smoldered in the center. Never was there a more romantic going forth to seek artistic fortune.

In Paris he began his career as a professional artist, so he writes. And luck was on his side. "I painted the portrait of a very popular young man, and made a decided hit." Thereupon came almost over-whelming prosperity. "In six months from that time I had painted nearly one hundred portraits, at $25.00 a head."

Yet with this wonderful prosperity he preserved good sense and humor. "The first $25.00 I took rather disturbed the equanimity of my conscience. It did not seem to me that the portrait was intrinsically worth that money." And then comes the delightfully naive addendum, "Now I know it was not."

This Kentucky Paris is still a pleasant old-fashioned place, giving no indication, however, of having had a really distant past, and holding only the most shadowy memories of Chester Harding; but it pleased me to find, in one of the older homes, two of his portraits, and to learn definitely of three more that had gone from Paris to Cincinnati...

With the coming of prosperity, he generously helped his parents and his brothers, though this is something he does not himself set down; but he does tell of paying in full the debts that had made him flee like a criminal from his old home.

He spent money, too, on a trip to Philadelphia, to study the work of artists of standing, and he went to the Academy exhibition--the same Academy which still gives its distinguished exhibitions,

as it has annually for a century or so, and which throughout all this time, has been such a noble inspiration to American artists.

Hard times in Kentucky stopped the demand for portraits, whereupon to move was necessary. But to move never troubled Harding; in fact, his father's fancy for perpetual motion seems to have had an unexpected development in the temperament of the son. Like Benvenuto, Harding was a roamer throughout his life.

He turned his face still further to the westward, aiming for Cincinnati and thence to St. Louis, which places were far indeed to the westward a century ago; and for traveling money he pawned a dozen silver spoons and a gold watch and chain that he had bought for his wife in the time of Parisian prosperity.

Out there in the Missouri country, Harding romanticist as he was, decided upon painting Daniel Boone in the place to which the great pioneer had retreated before the advance of civilization. He traveled 100 miles to find him, and "found that the nearer he got to his dwelling the less was known of him.

"I found the object of my search engaged in cooking his dinner. He had a long strip of venison wound around his ramrod, and was busy turning it before a brisk blaze. I told him the object of my visit, and found that he hardly knew what I meant. I explained, and he agreed to sit. He was ninety years old and rather infirm."

While in the far west, Harding painted not only Daniel Boone, but some Indian chiefs; but from wigwams he was soon to go to palaces. For the backwoods painter, familiar with forests and blazed trees, with pioneers and rude settlements, with wild animals and Indians, and unfamiliar with books and civilization and art, now felt insistently the call of Europe. And in August, 1823, he actually sailed, having at that time barely passed his thirtieth birthday...

Arrived in London, he promptly sets about seeing pictures, and, although frankly ready to admire, he always retains honesty and a breezy backwoodism. He admires the Vandykes and Rembrandts; he admires the portraits of Reynolds; he admires the women of Lawrence, but not his men; he admires Titian; he sees a Rubens which is "vastly overrated;" and of some of the other pictures he remarks, casually, "I daily behold worse paintings than I ever painted, even in Pittsburgh."

With delightful inconsequence, and without explanation of how a matter of such vast importance to him came about, we suddenly find him telling of painting a duke; and not just an ordinary duke, but one at the very head of the peerage, a royal duke!...

Harding's experiences increased in variety. And there comes the utterly astonishing entry, "Went to the House of Lords, and, through the kindness of the Duke of Sussex, was fortunate enough to get a front seat on the foot of the throne"...And he is himself struck by the marvel of it all. "What a freak of fortune is this which has raised me from the hut in my native wilds to the table of a duke of the realm of Great Britain! By another freak I may be sent back to the hovel again."

Long after this time the famous Duchess of Gordon, speaking with an American visitor of Chester Harding, referred to him as the "Prairie nobleman."

His paintings were shown in the exhibition at Somerset House, and he frankly says he looked at them "with the same kind of pride a mother feels in looking at her beautiful daughter on her presentation at court."...

Toward the close of 1826 he sailed back to America, with the loving regrets of a host of English friends, among them James Sheridan Knowles, who wrote some lines in which he called him "one of the budding boughs of Art's great tree." And he settled himself in Boston, buying a home on Beacon Street, diagonally across from the State House, for something over $7,500.00, for he wrote of the outstanding debt and mortgage amounting to this sum. The house, with its front somewhat altered since Harding's day, is still standing, one of the few remaining Boston homes that stood before the Revolution...

He fully expected to make this house his permanent home, but something--he does not say what--so changed his plans that before very long he moved to Springfield, and that Massachusetts city was his home for the rest of his life. But this does not mean that he remained stationary in Springfield, for he was by nature a wanderer, and was now in Montreal, now in Baltimore or Richmond or Washington...

I think that he gradually began to discern that, after all, his work, excellent as it was, was not of the very highest order. The death of his wife was a tremendous blow, and after that he restlessly went back to England and for a while met Carlyle and Lockhart and Scott's granddaughters, and painted the poet Rogers and the historian Alison, and then restlessly returned to America.

The shadow of our coming Civil War saddened him; and the war itself was a personal tragedy, for he had two sons in the army of the North and two in that of the South.

His last work was a painting of General Sherman made in St. Louis early in 1866, and now, in one of the great clubhouses on Fifth Avenue in New York; and now in one of his letters there comes

a final flash of his lovable boastfulness, "I have painted a capital likeness of General Sherman."

And shortly afterward, back in Boston that he loved, Chester Harding suddenly dies, and Sherman writes, telling of the pain and sorrow with which he learned the news, and saying, "I beg you will consider me one of his best friends." And thus, to the very last, Chester Harding won the admiration and friendship of the great.

From--Boston Transcript, March 5, 1930

A new edition of the life of Chester Harding, early nineteenth century Boston artist, is being offered by the Houghton Mifflin Company of this city...

Essentially, the volume varies little from the original issue of 1890, except in matter of dress, type and, perhaps, added illustrations. It is an autobiographical account, or, as the artist himself humorously referred to it, an "egotistography" of the life, work and times of Mr. Harding. In addition to the first preface by the portraitist's daughter, Margaret E. White, there now appears an introductory chapter by his grandson, Mr. W. P. G. Harding, in which the writer finds justification for the issuance of the present volume in the "marked revival of interest in the paintings of Chester Harding, a self-made American artist who was at the height of his career one hundred years ago, and who died a year after the end of the Civil War."... "His span of life extended from 1792 to 1866," we are told by his grandson...

At the time of his birth, George Washington was serving his first term as President, and when he died, Andrew Johnson was in the White House. Mr. Harding began to paint portraits in Pittsburgh in 1818 when he was nearly twenty-six years of age, and his last portrait--of General Sherman--was painted forty-eight years later. During his long career he painted several thousand portraits. His fields of activity included Pittsburgh, Paris, Kentucky, St. Louis, Philadelphia, New Orleans, Washington, Baltimore, New York, Boston, London, Glasgow and, at times, between professional visits elsewhere, Springfield, Massachusetts, in which city he made his hime for the last thirty-five years of his life.

"Among his sitters were historic figures of Revolutionary times, and others prominent in civil and military life from the beginning of the nineteenth century down to the Civil War. He painted from life one or more portraits of Daniel Boone, Charles Carroll of Carrollton, signer of the Declaration of Independence; Chief Justice John Marshall, Presidents Madison, Monroe, and John Quincy Adams, William Wirt, Henry Clay, John C. Calhoun,

John Randolph, Daniel Webster, Joseph Story, William H. Stewart, Edward Everett, Abbott Lawrence, Amos Lawrence, Henry W. Longfellow, Washington Irving and General Sherman. He painted portraits of many celebrities in England such as the Duke of Sussex, son of George III, the Dukes of Gloucestor, Norfolk, Hamilton and Gordon, Sir Archibald Alison the historian, Samuel Rogers the banker-poet, and Lord Aberdeen."...

Upon the advice of a brother Harding removed to Kentucky (about 1819) where he was soon able to sell his portraits at $25.00 a head, but not, as he tells us, without a twinge of conscience. A few years later he was able to charge $40.00, whereupon his grandfather drew him aside and said; "Chester, I want to speak to you about your present mode of life, I think it is very little better than swindling to charge $40.00 for one of those effigies. Now I want you to give up this course of living, and settle down on a farm, and become a respectable man."

Such were the handicaps under which native art struggled during its infancy. It is not at all surprising to learn that when the artist in later years penetrated the western wilderness to seek out the aging Daniel Boone, that famed Indian fighter had never seen a portrait, much less an artist. Harding had difficulty in explaining the purpose of his mission. But Boone can be looked upon only as typical of his pioneering country. Somehow as we read, we wonder, not that art failed to reach a high level of attainment under the new republic, but rather that it was able to survive at all.

And yet, it must be confessed that this same country, where opportunity for artistic study and knowledge of art were equally negligible, had yet sufficient appreciation of painting, at least portraiture, to enable even a self-taught man as Chester Harding to attain considerable reputation in the larger cities. Boston was especially hospitable, flooding the painter with commissions. When he visited England, Harding was the friend and portraitist of men of rank and importance, who were first interested in him as an artist from the wilds of America, but who speedily recognized him as a painter of ability.

The life of Chester Harding is one which can be read with interest and profit. Reading it, we learn much of the background of American art, become a little less inclined to scoff at its early shortcoming, and marvel instead, at the tremendous advancement it has made in a brief century and a half.

From--The Louisville Herald Post, March 2, 1934

A photographic study of what is said to be the only personal picture ever painted of Daniel Boone has been received by the Louisville Free Public Library, Harold F. Brigham, librarian, announced today. The original painting by Chester Harding is owned by Mrs. William Harding King, Springfield, Massachusetts.

The original, a portrait of Boone when he was eighty-five years old, was painted on ordinary table oilcloth in 1819. Chester Harding, in an effort to sell his masterpiece, brought the painting to Frankfort, Kentucky, where it hung many years while negotiations for its sale to the state were carried on.

However, the painting was never sold, and when Mr. Harding went to Frankfort to reclaim it, he found that through lack of care the oil cloth had cracked and the paint had faded. Mr. Harding cut the head from the painting, had an artist repaint the background drapery and bust, and made a composite of the original and newly painted parts of the portrait. He presented the painting to his stepson, John L. King.

One other painting of Boone, also by Harding, hangs in the children's room of the main library. It presents the famous pioneer in the traditional buckskins and is said to have been painted from memory.

Two Boone paintings, one of which is said to be an original by Harding, are owned by the Filson Club.

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Kentucky Artists Scrapbook, Louisville Free Public Library.

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JOEL T. HART
b. Feb. 10, 1810
d. Mar. 2, 1877

From--The Old Masters Of The Bluegrass

Joel Tanner Hart was born in Clark County, Kentucky, not far from Winchester, on the 10th day of February, 1810. His father, Josiah Hart, a pioneer of Kentucky, began life as a civil surveyor, in which occupation he attained great proficiency, and found it to be fairly remunerative, and on account of his high character, integrity, sobriety, and intelligence great confidence was placed in him by his associates.

Adversity of fortune made it impossible for the parents of Joel to give him a liberal education. The advantage of three month's schooling was all he obtained, but at night he diligently studied the English rudiments, assisted by his brothers, who had previously acquired a scholastic education. So great was his progress that before he had emerged from his teens he was enabled to teach grammar, rhetoric, and mathematics...

His proclivities for sculpture were early developed. When at the age of five or six he would occupy parts of each day in modeling with his fingers animals in clay, and, for one of his age, succeeded astonishingly well in giving the anatomy of a horse...

A neighbor to his father, Philip B. Winn, an architect by profession, gave young Hart access to his works on architecture and sculpture, the study of which stimulated his ambition to become a sculptor. Not being able to find lucrative employment in his own county, he went to Bourbon County in search of work. He was there employed in building stone fences and chimneys; his nights were spent in reading books which he borrowed from the farmers who employed him.

When he reached his majority he left Bourbon County for Lexington, where he found employment in Pruden's marble-yard. This occupation was more after his taste, as it was a step to a higher work in art. His skill with the chisel and mallet was soon recognized by his employer, and in consequence, he was assigned to the ornamentation of headstones and monuments. While thus engaged good fortune seemed to smile upon him, as he was thus afforded an opportunity for the first time of forming the acquaintance of a young sculptor who was two years his junior. This person was Schobal Vail Clevenger, of Cincinnati, whose mission to Lexington was to model a bust of the Honorable Henry Clay. The progress of this work Hart was permitted to witness, and so delighted was he with the performance that with the encouragement

given him by the visiting sculptor, he determined to undertake to model in clay a bust from life. He chose for his subject General Cassius M. Clay...Mr. Clay, desiring to encourage this would-be sculptor, cheerfully consented to give him the necessary sittings. This maiden effort of Hart was quite a success, as it elicited high and flattering criticisms from Oliver Frazer, the noted portrait painter...

Desirous of perpetuating in marble the features of General Andrew Jackson, the hero of the Battle of New Orleans, he visited the Hermitage and obtained the consent of the General for the required sittings. This work so much pleased his sitter that he commissioned the sculptor to execute it in marble at a remunerative price. On returning to Lexington he modeled in clay a bust of Honorable John J. Crittenden; following this, one of Mr. Robert Wickliffe. His next work was that of Reverend Alexander Campbell, the great divine.

Impressed with the importance of seeing the works of older sculptors he visited Philadelphia, then an art center of this country, taking with him the bust of General Cassius M. Clay... After remaining in Philadelphia a few weeks, he visited Washington City, New York, Baltimore, and Richmond, Virginia...

While in Richmond he was commissioned by the admirers of Clay to produce a full-length statue of the Sage of Ashland. The stipulations were that he was to receive for the work $5,000.00, to be paid in installments--$500.00 on demand, $1,000.00 when he sailed for Italy, and the remainder when the work should be completed...

Provided with the material necessary, he began his model in clay, having the original to sit from day to day until the work was completed. After the completion of his model he made plaster moulds of the figure in sections. To better accomplish the work in marble, he felt it necessary to visit Italy, but was disappointed in starting on his journey as soon as he had hoped. It was not until September, 1849, that he set sail for the Old World. After visiting Rome and Florence he concluded to locate at the latter place, as he considered it to have superior advantages...

Feeling the importance of a more thorough education in anatomy, which study he had begun in the Medical College of Transylvania University, at Lexington, Kentucky, he thought that, before beginning the work which he came to execute, it would be well for him to further pursue this study. Therefore, he went to London and spent fourteen months in the best medical college of that city. Before returning to Florence he visited Paris and carefully studied the old masters in the Louvre, and

also the works of the modern painters. On his return to Florence he heard the sad news that the model of his statue of Clay, which he had so carefully packed for shipment was lost at sea. He would have been in utter despair at this misfortune had it not been for the knowledge that there was still a duplicate at Lexington. This he at once ordered to be shipped to him, but a year elapsed before he received it.

In addition to this misfortune he had an attack of cholera, and, after recovering from this dreadful disease, he contracted typhoid fever. These maladies so depleted his vital energies that it was a long time before he regained his normal strength. In addition to his long illness, his exchequer was correspondingly reduced to the lowest ebb. This was due to the failure of the Virginia Society to send him the second installment of $1,000.00. But for the orders obtained for busts he would have found it impossible to remain abroad. Among these orders was that of ex-President Fillmore...

The statue of Clay which his friends authorized Hart to execute was not completed until the year 1859. It was then shipped to Richmond, and now stands under canopy in the Capitol grounds. It received high commendations from the artists and sculptors of this country and gave satisfaction to the friends of the great original, as it was his perfect counterpart...Hart came to America to be present at the unveiling of the statue of Clay...

He had purposed to open a studio in New York City, but on receiving an order from Louisville for a statue of Clay he concluded to return to Florence to execute the work, for which he was to receive $10,000.00...

The friends and admirers of Clay, in New Orleans, not willing to be outdone in their appreciation and loyalty to Kentucky's great statesman, contracted with Mr. Hart for a copy of the statue.

The proceeds of the three statues placed the sculptor in comfortable circumstances, in so much as to enable him to embody in clay a conception which was the dream and ambition of thirty years or more. It was to represent woman triumphant--taking the American woman as the type of beauty, of intelligence, and of symmetry of form.

In a letter to Mr. Clay he thus describes his conceptions: "I gratified my passion in modeling a life-ideal virgin and child in a group--not a Christian virgin and child, however. The figures are nude--Beauty's Triumph. She being assailed by Cupid, rests her left foot on his exhausted q uiver, and holds his last arrow in triumph, for which he pleads, tiptoeing, reaching after it. It gives the most graceful and finest possible attitude, both in the woman and the boy. The idea is modern and my own."...

A friend, on seeing Hart taking from and adding to different parts of the figure, expressed surprise that he did not "let well enough alone," for to his less cultivated eye it appeared to be already perfect. He remonstrated with the sculptor for consuming so many years in the execution of his work, to which the artist characteristically responded: "Why, my friend, it takes God Almighty eighteen or twenty years to make a perfect woman; then why should you expect me to finish one in less time?"...

On the second day of March, 1877, he was called to lay down his chisel and mallet to return to the clay of which his own body, animated with the breath of life, was formed by the hand of the Great Creator. His body was laid to rest by loving friends in the beautiful city of Florence.

By indefatigable efforts Mr. Thomas G. Stuart, member of the legislature from Clark County in 1884, obtained an appropriation of $1,200.00 for the removal of the remains to Frankfort, Kentucky.

From--The History of American Sculpture, by Lorado Taft

The Clay statue was finally accomplished, though not until 1859. A matter of thirteen years seems to have been nothing to this ineffectual dreamer. In spite of his eulogists, it is evident that the lack of early training, particularly in drawing, proved a handicap throughout his life. Of course the length of time occupied upon a work really does not matter if the result be of permanent value; but in this case the absolute nullity of the figure is so obvious, that one can but ask what the sculptor was about all these years. It is hardly necessary to say that the figure when unveiled in Richmond met with tumultuous applause...

The marble orator still stands in the little summer-house which decorates a corner of the beautiful grounds of Virginia's capital. Here, while the tame squirrels scamper over his feet, the traveller may study the timid realism of the statue and muse over its misleading inscription, "J. T. Hart, 1847." From certain views the figure, which is apparently of not more than life-size, has a look of preternatural gravity coupled with unstable equilibrium. The position of one of the hands, just touching an opportune table, adds to the illusion of precarious balance...Mr. Clay rejoices in a suit which is "fulled up," as though by exposure to sun and storm. Coat sleeves and trousers alike are composed of welts and sags. But there is no getting away from the admirable head. It is modelled with great sincerity and well carved; likewise it is full of life. The excellent bust of Clay in the Corcoran Gallery is doubtless from the same model.

The sculptor came home and met with ovations everywhere, the reception at Louisville being most agreeably accentuated by an order for a duplicate of the statue. Then New Orleans, always prompt in following up artistic successes, ordered yet another. Good times were now fully come to the gratified artist, and after providing for the reproduction of the figure he turned to more attractive fields. "Conscious," as his biographer suggests, "that he has not reached the highest niche of fame that had been attained by sculptors of previous ages, he realized that he must give full scope to his artistic powers." He had long been pursued by a dream of a fair nude figure, a woman holding an arrow out of the reach of an imploring Cupid...

The group's first title was "The Triumph of Chastity," but afterward with better taste, if not better sense, it was called "Woman Triumphant." Under one name and another it was a cherished ideal with the artist for thirty years or more. Doubtless they were happy years. The amiable sculptor lived in a state of soothing hallucinations. These were wife and child to him---his all. He could never bring himself to part with them. They were never quite finished.

The group received amazing compliment in its day. "The art correspondent, at Florence, of the London Athenaeum, a paper of recognized authority in art matters, said in 1871 that he 'considered it the finest work in existence, and that in 1868 he had begged Mr. Hart to finish it at once, but he would not; each year it grew more beautiful, and he now feared to urge its completion against the artist's better judgment.'" Other art correspondents of London journals years ago pronounced it the work of modern times, and other writers all agree as to its perfection.

In reality the principal figure, as shown by good representations, is that of a well-proportioned and rather graceful woman, with a conventional head, the left hand raised high, holding the arrow out of reach of the child, and the right arm and hand hanging limp and expressionless. The Cupid is indistinguishable from thousands of others, ancient and modern. The group suggests a French clock ornament, though lacking, of course, the swing and the modelling of the best of these, i. e., the mastery of the skilled workman. We have scores of sculptors today who could do as good a figure in a single year. We have several who could model a vastly better one in a month.

But it does not follow that these experts are any happier than was gentle, admirable old Joel Hart with his vision. Perhaps they are no truer artists. To love one's work as he did, to have faith in it to the end, seems about the finest thing imaginable. Attractive in personality and refined in taste, Mr. Hart won to himself a large group of friends, whose appreciation filled his later years

with joy. His blameless life closed March 2, 1877 in Florence. He was buried in that city, but his remains were brought in 1887 to this country and reinterred in Frankfort, Kentucky.

Though helpless with the human figure, Mr. Hart made some interesting busts. His "Crittenden" in the Corcoran Gallery has a strange, long, and unhappy face, most carefully modelled and polished. It is conscientious work, and compels our respect. His head of Henry Clay in the same collection is unquestionably good. Powers pronounced Hart the "Best bust-maker in the world at this time," which shows that the two men had reached "at this time" a better understanding than when in 1857, Hart wrote, apropos of his pointing machine, "The sculptor, Powers, and the rest of them in general, hate it like the devil, however friendly they would appear toward myself." Of the sculptor's two or three other figures, slight record remains. Tuckerman says, "Hart's 'Angelina' is beautiful"--and stops. Another was "Il Penserose," and a third represented a child with an apron full of flowers.

The sequel of the story of "Woman Triumphant" is unique in the art annals of our country. A few years after Mr. Hart's death the women of Lexington succeeded in raising a sum sufficient for the purchase of a marble copy of the group. It was brought from far-away Florence to the Kentucky town, and for especial safety enshrined in the courthouse, a supposedly fire-proof building. There it stood for some years, the pride of the city, and a subject of much discussion by the country folk and strangers generally. One day the fire-proof courthouse started to burn down. It was saved after heroic efforts, but the timbers of the cupola had fallen within and crushed the poor marble lady and her mischievous companion into a thousand fragments. These were eagerly seized by the citizens as keepsakes and carried to many happy homes. Not a chip was left. A clever workman could have patched them all together again and made the figure almost as good as new; but the prized bits could never be traced. Like the pet kittens of our childhood, Lexington's glory had been literally "loved to death."

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Kentucky Progress Magazine, October 1929, Vol. 2: 40; Ibid, February, 1931, Vol. 3: 16; Ibid. March 1931, Vol. 3: 32; Ibid. September, 1931, Vol. 4: 33.

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Louisville Daily Courier, May 31, 1867
Louisville Daily Journal, May 31, 1867
Kentucky Artists Scrapbook, Louisville Free Public Library

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LOUIS H. HAST
b. 1822
d. 1890

From--The Louisville Times, August 1, 1922

Professor Louis Henry Hast is credited with doing more to develop musical culture in Louisville than any other man in its history. He was organist at Christ Church Cathedral and at different times was director of various musical societies. He died in 1890 at the age of sixty-eight.

From--The Courier-Journal, February 10, 1935

Shortly after the School of Music was established as a part of the University of Louisville, the Hast Music Library was founded by Justice Louis D. B randeis as a memorial to Louis H. Hast, whose influence as a music leader and music lover was so far-reaching in this city. With the announcement of the initial gift of money for the purchase of music, the daughters of Mr. Hast offered to the collection their father's music library. Shortly after two other major gifts were made, one by Morris B. Bellknap and other by Mrs. S. Thruston Ballard, who gave music belonging to her sister, Zudie Harris Reinicke, and manuscripts of some of her compositions.

Thus the Hast Library, within the short space of two years, has been augmented to the point where it can assume an important part in the study, appreciation and pursuit of music in the community.

Additional References: Memorial History of Louisville, J. S. Johnston, 1896, Vol. 2: 519
Kentucky Artists Scrapbook, Louisville Free Public Library

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ERNEST HASWELL
b. 1882

From--Louisville Post, May 12, 1917

Frequent and commendatory comments are being made all over the country in art journals in regard to the recently completed medallion of the celebrated Edward MacDowell, the great composer, by

Ernest Haswell, son of Mr. and Mrs. Coleman Haswell, now resident of Louisville and members of an old Central Kentucky family.

Mr. Haswell undertook this work at the request of a committee of men and women prominent in the artistic world in New York City, and the medallion is now being exhibited in the East.

Mr. Haswell, who spent part of last week with his parents in Louisville, spends most of his time in Cincinnati, although the reputation he is winning as a sculptor is spreading over the country. Born in Harrodsburg thirty-five years ago, Ernest Haswell was educated in art first in Cincinnati, where he was the favorite pupil of C. J. Harborn. Later he entered the academy of des Beaux Arts in Brussels, and he probably knows as much about the art treasures of Belgium, many of them now destroyed in the burning of Louvain, and at other places, as any living American. After studying in Belgium for nearly three years Mr. Haswell returned to this country only a short time before the breaking out of the European war. His work is receiving more attention as each year passes and it is believed he has a brilliant career before him.

Additional References: Kentucky Woman's Journal, September 1916, 1:11
Kentucky Artists Scrapbook, Louisville Free Public Library

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ROLAND HAYES
b. 1887

From--The Courier-Journal, December 12, 1920

Ambassador John Davis, Mrs. Davis, David Lloyd George and American and British notables were at the Thanksgiving Day dinner of the American Society in London and heard Roland Hayes, Louisville, sing the "Star Spangled Banner."

This same Roland Hayes, negro, not long ago was a waiter at the Pendennis Club, Louisville. It was while working there that he was "discovered" by the club members, who, realizing the possibilities in the rich voice, promptly set to work to help Hayes cultivate the gift of Nature.

He was accepted as a pupil by a noted Boston teacher and became a concert singer of ability before he left America last summer. His stay in London, however, is temporary, as he intends to visit Abyssinia and other parts of Africa to collect and notate the music of his own people. He has made a special study of negro "Spirituals" and has raised them to importance in the musical world.

From--Louisville Post, December 16, 1924

The following article concerning Hayes appeared recently in the magazine section of the New York Times. It recounts his struggle against adversity and his final success:

To get the facts for an adequate story of Hayes' career is not easy. Hayes is a shy man. He was a shy little boy. So shy it is said, that whenever, at the country school in Georgia where he and his brother went for three or four months each year, he was asked to get up and speak a piece he would put his head down on his desk and cry. That he faces today without apparent nervousness crowned heads and musical critics of Europe, is a matter of never-ending surprise to those who remember him as a nervous, barefoot youngster in Curryville, Georgia.

When the family moved to Chattanooga Hayes became a molder in a stove factory. In the evening he sang in a church choir. There, one night, the quality of his voice attracted the attention of a teacher of singing. This man, Arthur Calhoun, an Oberlin College student, stayed to meet the seventeen-year-old soloist at the close of the service. Calhoun, himself a negro, was anxious to find out something about the boy with the fine tenor voice. Hayes laughed when questioned about it. To him it was not unusual. He had never taken any lessons, he said; he sung "jus' cause he liked to."

Calhoun dogged the boy for months in an effort to have him study music and become a professional singer. Hayes' mother became Calhoun's enemy, for to the simple mind of the black woman a professional singer was a man who sang in cheap saloons and dance halls for a few pennies and drinks. She had other plans for a son who was a good stove molder, a good provider and who might become a master mechanic.

But Arthur Calhoun persisted and finally succeeded in giving young Roland a few lessons, though strong-minded Mother Hayes continued to voice her disapproval. The teacher had no textbooks which seemed suitable for Hayes' voice, so he wrote some music himself particularly adapted for the boyish tenor. The music lessons continued despite long, hard days in a stove factory, where by this time Hayes had been made a foreman. It was a good job for a young fellow, and it was still nip and tuck between art and industry. But the turning point came at a Chattanooga concert where Hayes sang the part of David, the shepherd boy, in a cantata given under the auspices of a local Masonic lodge. He scored a hit, and while it was an obscure one the boy now became definitely interested in a singing career.

Finally, with $50.00 in his pocket, Hayes started for Oberlin Conservatory of Music. But he never got there. His money gave

out, and all the concerts along the way, by which he hoped to make expenses for the trip, were failures. Things looked bad. But in the town of Nashville he heard of Fisk University. He went up to the main hall of the college and asked for the head of the music department. The director, Miss Jennie A. Robinson, talked to the boy and finally asked him to sing for her. He sang "Beyond the Gates of Paradise"--the song he still adds to many of his programs.

Miss Robinson decided to give the boy a month's trial to find out how studious he was. At the end of the month, Hayes had made good and was entered as a special student, taking the course in literature along with the music. But studying was not the only hard work he did as a student at Fisk. He waited on tables and did other odd jobs to earn his board and lodging. For four years he carried plates and napkins and food trays to more favored students not "working their way through." He also sang in university concerts and gave his best effort to whatever else was demanded of him.

After this college course was finished Hayes went to work at the Pendennis Club in Louisville, one of the most exclusive men's clubs in that most exclusive Southern city. Here as a waiter Hayes made friends, good friends who helped him further toward the goal he was striving for. It was here, too, a concert was given for the former waiter, when he came back last year covered with the laurels of a triumphant European tour--a concert attended by the flower of Louisville. But it took time and much more hard work before Hayes reached this pinnacle. During the Pendennis period there was a journey to Boston with the Fisk Jubilee Singers, a memorable journey, and one that proved a farewell to his Southern home. Hayes became a resident of Boston, a student of the well-known teacher of singing, Arthur Hubbard, and a clerk in a business office.

After a short time Hayes was able to persuade his mother to come north and live with him. Although her prejudice had not entirely disappeared she was softening toward the "singing profession" she had formerly looked on so suspiciously. But it took another year or two and a royal "command to sing at Buckingham Palace" (which she read about with her own eyes), before this determined old-time slave capitulated to a profession which, as she knew it, had no standing when she was a girl...

From--The Courier-Journal, December 23, 1923

Henrietta Straus in the most recent issue of the Nation, writes an appreciation and opinion of the art of Roland Hayes...

It sometimes happens, though not often, that an artist imprints upon his work so much of what we call his soul that to do full justice to the one we must understand the other. Such an artist is Roland Hayes, the negro tenor. To write only of his singing would

not be enough, although that alone would place him in the front rank of concert artists regardless of race or nationality. I should certainly call him our finest American lieder singer, for the "spirituals," in which he is supreme, are only a part of his art after all. His tenor voice is of rare beauty and unusually rich middle register, and its wide range and easy production enable him to give with equal perfection the lyric loveliness of a song or the dramatic force and accents of an aria. With unusually fine musical sensibilities he has an ear for languages so acute that whether it is Purcel in English, Handel in Italian, Bach in German, or Faure or Massenet in French, he sings with impeccable taste and diction, never once straying from the picture in the frame.

But these attributes form after all only the husk of his art. Its substance is something quite otherwise, an inward element that bears the stamp of experience more spiritual even than artistic. It brings to his art what my old singing teacher used to call "the most wonderful quality in the world," namely, tenderness; because where passion can tear a singer to pieces and leave the audience cold, against tenderness there is no defense. It is a quality that lends enchantment to the voice yet it is not always included in the "artistic temperament."...

A negro, born and raised in the South, he received at birth two gifts, the musical heritage of his race and the religious faith of a mother who had learned the healing qualities of that faith during her early years of bondage. These two gifts he has cherished, trying always to be true to what was best in himself as a negro and as a man. And with these two gifts to guide him, he has gone his way, simply, recognizing no material barriers, and removing mountains of prejudice as he went. His first step was to take singing lessons in the face of the theory that the negro voice loses its individual, natural beauty when it is cultivated. This theory he has definitely smashed, for his voice has not only retained its rich warmth, but also that curiously sympathetic quality peculiar to his race...

During his years of study in the South he worked as a waiter, and when he finally went North to live he seems to have taken with him the respect of his white patrons, as they subsequently proved. He remained North for some years, chiefly in Boston, completing his vocal studies, giving occasional concerts, and even venturing a debut in New York, where, as I remember, he received unusually good notices. Then he found that there was no place for him yet as an artist in a country which had just fought to "make the world safe for democracy." So he went to Europe, where kings and titles and class distinctions still abound, and where he found recognition wherever he went, was lionized by the aristocracy of Paris and London, and was even "commanded" to sing before royalty. But of none of these things does he speak.

If you ask him why he went to Europe he will tell you that he went to learn the languages and to try to understand the people, because he felt that if he could understand them he could understand their music. It is because he understands his own race, he adds, that he is able to sing their "spirituals" so well, and he feels that the same principle could be applied to all humanity. By building on the best qualities in himself that are peculiar to his race, as well as those that are common to all mankind, he hopes to prove that the negro can be a universal artist, something more than a singer of "spirituals." In this way, and not by making a racial issue of his art, or of his career as an artist, he hopes to win recognition for his race. And he is accomplishing his aim. The citizens of Louisville, Kentucky, where he worked so long as a waiter, have asked him personally through the editor of The Louisville Courier-Journal, to come back and sing for them. And this request has pleased him more than all the commands of kings. For now that the South has begun to welcome him on his merits as a man and as an artist he knows that he has at least been able to show to his people a light where before all was darkness, and a safe footpath on a road that was deemed impassable. And so, seeking the verities of his art through those of life, he has been able to transmute that art from an expression of formal beauty into a spiritual utterance...

From---The Louisville Times, December 28, 1923

Unique in the musical world, Roland Hayes stands a titan among his fellow men; a titan not because of thews and muscles of steel; not because he can dominate by any form of brute force, but because, under the pressure of his voice, he can dominate the heart--and, after all, it is the heart-beat that controls even the tides in their movement. One says "pressure" advisedly, for there is a quality in his voice that slightly moves you at first; it grows in weight until, like the fabled plant that split the marble block, its pressure becomes an almost intolerable ache as though one more tone would "shatter the universe." Twice, in his concert last night, he reached that supreme climax; the first time in Berlioz' Aria, "The Repose of the Holy Family," the second in the wonderful spiritual, "Sit Down." Both are, in a manner of speaking, in the same temper. The first "Allelulia", in the Berlioz' Aria was the praise-chorus of the heavenly choir, bowing the knee around the sacred throne. The second "Allelulia" was from one worn old soul released from toil, and singing her Saviour's praise, hardly daring to raise her voice above a whisper. Roland Hayes will never rise above the spiritual quality of those two "Allelulias."

Other glittering points of the programme were the Dvorak Biblical Song No. 7, "How can we sing our glad songs in a strange land;" the German group, containing Du bist die Ruh, Die Forelle, Ich Hab'In Traum Geweinet and Der Nassbaum. Of course, the group

of Negro Spirituals aroused much interest,as it always does. In addition to those on the programme,Mr. Hayes added one of Mr. Avery Robinson's songs,"Water Boy," and numerous encores were given, including one Japanese song,a vigorous and inspiring bit of vocalization. One might write a volume about this young man and about his voice and still fail to communicate just what is the magnetic quality that chains his audience to him in enthralled silence. He has all the equipment that a singer must have in these days to gain even a hearing;beautiful,classic tone-production;perfect enunciation in four languages; ease and repose of manner--all these plus an emotional nature expressive, although restrained, and experiences that exhibit courage, ambition and strength of will. Yet there are one or two other singers who have almost all these--but they have not the dynamic force. Why? He is the voice of his people, the expression of his race. "Not of himself is he singing in that incomparable recitation,"The Crucifixion," that closed his programme. Into his voice he pours all the supressed passion born of a spiritual kinship with the hierarchy of the musical universe. After all it is summed up in the word unique--a lonely figure, but great in his loneliness...

From--Louisville Post, June 28,1924

Recently in London Hayes sang with great success some negro folk songs which were discovered in Louisville a short time ago under circumstances of unusual interest.

Miss Mildred Hill,during the last years of her life, had been collecting these folk songs, with the purpose of contributing as much as possible to this distinctive form of American music. After her death they could not be found. Search was unavailing and it was decided that the manuscripts had been destroyed.

No trace was discovered until Mrs. Byron Hilliard, a short time ago, came upon a lot of music that had been sent by Miss Hill to Miss Anita Muldoon. In the bundle was found the copies of the folk songs Miss Hill had collected and had mislaid.

Mrs. Hilliard sent them to Mr. Avery Robinson, now living in London, who has had much to do with Hayes' career,both in his beginning in Louisville and in his success abroad. Mr. Robinson completed the arrangement of the songs and Hayes sang three in London. They were pronounced some of the most interesting contributions to American music that have been made, and the audience demanded that each one of them be repeated.

From--Louisville Post, July 1,1924

The Springarn medal has been awarded Roland Hayes. This medal is given each year to the American of African descent for the highest achievement in some field of human endeavor. The honor is well

deserved, for Roland Hayes has added to a voice of great natural beauty, the finest artistry. The ambition and perseverence that carried him from Louisville to the East and to Europe, the rigid training and hard work he has been through, the graceful manner he has shown, are all worthy of recognition.

Roland Hayes has sung with the Philadelphia, Boston and other orchestras. He sang last winter at Macauley's, and is now on concert tour in Europe. It is said that he has some new negro folk songs, collected by Miss Mildred Hill during the last years of her life, and arranged by Mr. Avery Robinson, now living in London. Louisville awaits with impatience the return of Roland Hayes and the new songs. Everything he has done and the way in which he has done it reflects the utmost honor upon himself and his race.

Additional References: In Spite of Handicaps, 1927, R. W. Bullock
Portraits in Color, 1927, M.W. Ovington
Kentucky Artists Scrapbook, Louisville Free Public Library.

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BASIL DUKE HENNING

From-- The Louisville Times, December 6,1930

Mr. Henning, son of Mrs. S. C. Henning, Cherokee Park,will appear as tenor soloist with the Yale Glee Club when that organization appears in concert at the Woman's Club Auditorium on December 24th.

Mr. Henning is a junior at Yale and this is his second year as soloist with the club. This year he will sing a burlesque and parody on Rigoletto's "The Quartette." Besides his activities with the Glee Club Mr. Henning is an honor student and a member of the Junior Fraternity of Alpha Delta Phi...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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HENRIETTA HENNING

From-- The Courier-Journal,September 7,1925

Word has been received by Miss Henrietta Henning that two pictures painted by her have been accepted by the Solon d'Automne in Paris,France. This Salon,which is held in the Grand Palais during the fall months, is considered one of the best of the Paris art exhibitions. Entrants are from all countries and the pictures are selected by a jury of eminent French artists and critics so the honor is considered to be an exceptional one to go to so young an artist.

The two pictures are oil paintings. One is a still life which has been exhibited in this country and which was mentioned in the Christian Science Monitor for its beautiful painting of reflected sunlight. The other is a portrait of a young Breton peasant girl done by Miss Henning while at a convent of Daoulas, in Brittany, last summer.

Miss Henning has studied under Hugh Breckinridge at Pennsylvania Academy of Fine Arts in Philadelphia, and spent last summer painting at East Gloucester, Massachusetts. She is the daughter of Mrs. Samuel C. Henning of Cherokee Park and a granddaughter of the late General Basil Duke.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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AINSLIE HEWETT

From--The Louisville Herald-Post,December 15,1929

In the past year-book of the American Society of Bookplate Collectors,recognition is given a Louisville artist, Ainslie Hewett, whose work is to be found in the libraries of homes and institutions from New York to California and from Canada to Hawaii. The writer of the article says, "A scrutiny of some seventy-five of his designs reveals as his outstanding characteristic Gothis predilection,painstaking use of exquisitely executed detail,sense of composing and whimsical imagination."

Additional References: Allied Arts, December 1923,Vol. 1: 2
Kentucky Artists Scrapbook, Louisville Free Public Library.

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MRS. HATTIE HUTCHCRAFT HILL
b. 1851
d. Sept.2, 1921

From--The Louisville Times,September 2,1921

Paris,Kentucky,September 2--Following an illness extending over a period of several years,Mrs. Hattie Hutchcraft Hill,about seventy years old,died at her home here this morning. Mrs.Hill was for many years one of the most noted painters in the South. Portraits of nearly all of the judges of Bourbon County executed by her adorn the walls of the County Court room in the Court House here.

Mrs. Hill spent several years of her younger life in Paris, France, studying her profession under some of the most noted painters of those days. She was an intimate friend of Sara Bernhardt, the noted French artist and prized very highly a small portrait she made of her over forty years ago.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MILDRED HILL
b. 1859
d. June 6, 1916

From--The Courier-Journal, June 6, 1916

Mildred J. Hill was born in Louisville and received her education at Bellewood Seminary, Kentucky. Although her reputation rested chiefly on her gift as song-composer, she was thoroughly grounded in every branch of music and was one of the most capable critics in Louisville...

Her first volume of kindergarten songs, "Song Stories for the Kindergarten," has run through more than twenty editions, and the words have been translated into the French, German, Spanish, Chinese, Japanese and Swedish languages. Miss Hill published about thirty-five separate songs, and a collection of "Seven Songs," which, though it was brought out over twenty years ago, is still being issued by the publishers. Her songs are characterized by spontaneous and distinctive melody, by inventiveness and variety in harmony, and, especially, by the sincerity of feeling which found a natural, enforced musical expression for every sentiment contained in the words. The most popular of her songs were "A Perfect Day," "Legacies" and "Sleep Sons". One of her recent compositions was a setting of Cale Young Rice's poem, "How Many Ways the Infinite Has." This song, which is very characteristic of the lyric beauty of Miss Hill's style, was sung at a recent meeting of the Kentucky Educational Association.

Miss Hill was a faithful supporter of all local musical enterprises and rendered an invaluable service to the musicians of Louisville, past and present, by contributing to J. Stoddard Johnston's "Memorial History of Louisville," a comprehensive chapter on the "History of Music in Louisville," which remains the sole complete record of local musical life.

No woman in Louisville was more widely and sincerely loved. For many years she devoted much time to piano teaching; her gentle nature and rare sympathy with children making life-long friends of her pupils.

Additional Reference: Kentucky Artists Scrapbook,Louisville Free Public Library.

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LENA HILLERICH

From--Civic Opinion,January 28,1928

Miss Lena Hillerich,Supervisor of Drawing and Art in the Louisville Public Schools, has been associated with the Public School system practically her entire life. Under her direction and guidance many art features have been added to the schools.

Miss Hillerich is an active worker in the Girls High School Alumnae Club with its Art programs; in the Out-door Art League and the Louisville Art Association. She received her art training in the Art Schools of Chicago, the University of Chicago and the Art Institute.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MARCIA HITE
(Mrs. A. R.)

From--The Courier-Journal, January 11,1931

Cool Eastern and Northern critics gave a warm Southern reception to modern art as interpreted by a Louisville artist recently when water colors by Mrs. Allen R. Hite were displayed by the Dudensing Galleries.

The galleries, 5 East Fifty-seventh Street, New York, are synonymous with the new spirit, and ahow only work that interprets it fitly. Nineteen compositions were in the collection.

The week of the exhibit's opening,journalism's major judges of art issued the following edicts:

Margaret Breuning in the New York Evening Post-- At the Dudensing Gallery, following its policy of bringing unknown artists to public notice, an exhibition of water colors by Marcia S. Hite is now on view. This painter reveals great vivacity in her record of the world about her,using rather blurred contours and effective areas of white paper in her lively water colors. She appears to have sensibility, penetration and an individual use of color and pattern which make her pictures register definitely,even in a crowded week of galleries

and pictures.

Carlyle Burrows in the New York Herald-Tribune-- Marcia S. Hite is exhibiting water colors at the Dudensing Gallery. Both landscapes and figure subjects are included, the latter showing a lively interest in human character. This phase is well exemplified in "Traveling Companions," a note made in a railroad coach. The landscapes, on the whole, are the more accomplished, being pleasantly varied as to subject, uniformly crisp statement and exciting to the eye. "May in Kentucky" and "Tree At Magnolia" are especially attractive in design as well as color. Mrs. Hite uses a rough-surfaced paper to give her work added vivacity and contrast...

Walter Siple, director of the Cincinnati Museum, judging the fourth annual exhibition of the Louisville Art Association held recently in the J.B.Speed Museum, awarded first prize to Mrs. Hite's water color "The Jockey," now on display at the Boston Art Club. Her composition, "The Ohio River Towboat," won the first prize in the 1930 exhibition of the Southern States Art League held in New Orleans in April.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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WILL HOLLINGSWORTH
b. May 10,1891

From--The Louisville Times, July 18,1922

Will Hollingsworth, who was a pupil in Paul Plaschke's art class at the Y. M. C. A. some years ago, left Louisville in 1912 and went to Chicago, where he has been teaching in the Chicago Academy of Fine Arts for the last six years. Mr. Hollingsworth has exhibited portraits, paintings of the Chicago River and projects for decoration in the following exhibitions: The American Artists, The Chicago Artists, The Chicago Independents, The American Water Color, and the Chicago Architectural.

Mr. Hollingsworth also exhibited a portrait of Will Levington Comfort in a showing from twelve Chicago artists in the galleries of Carson, Parie, Scott & Co. In addition he had a one-man exhibit of the river series at the Walden Book Shop.

The former Louisville artist executed a frieze for the Union Pacific ticker office in Fifth Avenue, New York, designed the curtain for the new Apollo Theatre, Chicago, and was art critic on the Chicago American for three years prior to his recent departure on a two years' stay in Europe.

From--Louisville Post, May 9, 1923

Will Hollingsworth, of Louisville, now exhibiting and living in Paris, is represented by a series of woodcuts in the May Century Magazine. Entitled, "By London River," the woodcuts excellently display the artist's proficiency in his medium. A native of Louisville, Mr. Hollingsworth studied here with Paul Plaschke and Charles Sneed Williams. Later he attended the Chicago Institute of Art, where he soon became an instructor. Last year he went abroad and his Paris successes immediately began--his work receiving favorable notice from the journals and attracting the attention of dealers. The Century woodcuts represent his first work sent to the American magazines.

Additional References: Century Magazine, May 1923, Vol. 106: 111-116
Kentucky Artists Scrapbook, Louisville Free Public Library.

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MARY CRANE HONE
b. Nov. 21, 1904

From--Louisville Post, October 17, 1922

Miss Mary Hone, daughter of Mr. and Mrs. Augustus C. Hone, of New York, formerly of Louisville, and granddaughter of the late General John B. Castleman of Louisville, made her debut on the American stage in New York as a member of the Theatre Guild cast in "R.U.R." at the Garrick Theatre.

The youthful artist has met with an enthusiastic welcome and predictions are made of a career that may rival that of Mary Anderson...

Miss Hone made her first appearance on the stage at the age of sixteen in a Shakespeare play at the Historic theatre at Stratford-on-Avon.

From--The Louisville Herald-Post, December 26, 1925

Mary Hone has played in stock, first with the Jessie Bonstelles Company in Detroit, where for an entire season she played many roles. She also played here in stock with the Malcolm Fassett Company at Macauley's during the season of 1923. Since then she has had several important roles, and her talent and artistry in these won for her the recognition of George C. Tyler and her present part of Maria in the all-star production of the "School for Scandal."

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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JOSEPH HORVATH

From--The Louisville Herald-Post, November 25, 1933

Joseph Horvath, conductor of the Louisville Symphony Orchestra, and Lynn Thayer, Director of the Louisville Civic Chorus and associate conductor of the Orchestra, will divide the December 11th program to be given at Memorial Auditorium as the second concert of the 1933-1934 Civic Art Series.

Mr. Horvath, whose direction of the symphony in the first concert, October 30th, still is warmly praised, will lead the Civic Symphony in Mozart's Overture, "Die Entfuhrung Aus Dem Serial," Wagner's Prelude to the third act of "Lohengrin," and Haydn's famous "Military Symphony."...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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HENRY HULL
b. Oct. 3, 1890

From--Cardinal, November 15, 1934

Henry Hull, who makes his talking picture debut in Universal's "Great Expectations" was born in Louisville, Kentucky, October 3, 1890, the son of a newspaperman, William Madison Hull, who was dramatic critic on the Courier-Journal when Henry Watterson was editor. Hull was named after the famous editor, his full name being Henry Watterson Hull.

He was educated at grammar schools in Louisville, at DeWitt Clinton and Commerce High and College of the City of New York, Cooper Union and Columbia University. After leaving college, he became a mining engineer and mineralogist. His first stage work was with Guy Bates Post in "The Nigger" in New York in 1911. Then he joined Margaret Anglin's Greek Repertory Company. Four years in stock came next. He is world famous for his characterization of Henry Parker in "The Man Who Came Back." Other plays in which Hull was featured on Broadway are "Lulu Belle," "The Ivory Door," "Grand Hotel" and "Tobacco Road," in which he played Jester Lestor. In the days of silent films, Hull made a series of Pictures for World Films at Fort Lee, New Jersey.

Additional References: Everybody's Magazine, January 1917, Vol. 36: 61
Theatre Magazine, October 1923, Vol. 34: 21; Ibid. February 1929, Vol. 40: 35,74
Kentucky Artists Scrapbook, Louisville Free Public Library.

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SHELLEY HULL
b. 1885
d. Jan. 14, 1919

From--The Louisville Times, January 14, 1919

Shelley Hull, actor, died in New York, on the eve of his scheduled departure with Effie Shannon for a road tour in "Under Orders." He was born in Louisville and began his career in the theatre as an usher at Macauley's Theatre. His father, William M. Hull, was for fifteen years dramatic critic of The Courier-Journal and at one time secretary to Henry Watterson. Among productions in which the son apppared were "The Land of Promise," with Billie Burke; "The Willow Tree," "Cinderella Man" and "Seven Sisters."

Additional References: Everybody's Magazine, July 1916, Vol. 34: 496, 498
Theatre Magazine, February 1919, Vol. 29: 114
Kentucky Artists Scrapbook, Louisville Free Public Library.

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INMAN JOHNSON and LOUISE BAVE (Mrs. Inman Johnson)

From--The Courier-Journal, January 30, 1923

A recital that was heard with great pleasure by an audience that filled the Woman's Club Auditorium yesterday was given jointly by Louise Bave (Mrs. Inman Johnson) and Inman Johnson...

Especial interest attached to the advent of Mrs. Johnson who is a newcomer to Louisville, she having married Mr. Johnson last summer in Italy when she was on the eve of her operatic debut. Her selections yesterday revealed her as a true coloratura soprano with a range reaching to high F and a quality of unusual sweetness. Her voice is smooth and flexible and her technique admirable...

Mr. Johnson, whose fine baritone has been much admired locally, has advanced in his art during the past year, part of which was spent in study in Italy.

From--The Louisville Herald-Post, April 1933

Mr. Johnson is an instructor in music at the Louisville Baptist Theological Seminary. Miss Bave has been featured at the Capitol Theatre in New York and has sung on a number of national radio programs during the past season.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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HARVEY JOINER
b. Apr. 8, 1852
d. May 30, 1932

From--The Louisville Times, December 14, 1923

Joyce Kilmer has immortalized the tree in poetry, while Harvey Joiner, Louisville artist, with paint and brush has given to the public canvasses which show the beauty and charm of trees...

It was James Lane Allen who made the Kentucky cardinal famous, and it is Mr. Joiner who has sent the loveliness of the Kentucky beech tree to strange peoples and foreign lands. One of these pictures is on its way to Denmark to be hung in a private gallery...

The master touch is displayed in his handling of light and shadows. It recalls the technique of those French artists of the Nineteenth Century who made landscape painting a combination of the beauties of art and nature. Away from the bizarre and the crudeness of much of art nouveau, these quiet pictures of the woodland and mountains are the type which are agreeable and pleasant; they possess a peaceful joy and charm.

From--The Louisville Times, March 6, 1929

Probably no other local painter has attracted more national recognition than Mr. Joiner, who in fifty-four years has turned out more than 5,000 completed paintings and for thirty years has held annual exhibits here which reveal an ever increasing beauty in his work. To say that he has neared perfection in reproducing woodland scenes would be repeating words of critics of a quarter of a century ago.

Mr. Joiner paints because he loves to place on canvas the beautiful spots he visits. When he first took up art, in 1875, there were no art schools which he might attend, even if he had had the means, few young artists of that day did, and he was forced to make his own paints as best he could.

For the first twenty years after definitely embarking on his artistic career, Mr. Joiner confined himself almost exclusively to portraits. It was not until Irvin Cobb, renowned humorist from Paducah, then a reporter on a Louisville newspaper, after seeing a woodland sketch, told him to "stick to it and you'll make a hit" that he considered that type of painting seriously...

He has that warmth of heart that attends a task well done; when a picture "gets" him you lose him; he is quiet of demeanor and has won a place in art that is all his own. His pictures are prized in many cities in the United States and his admirers are numbered in

thousands. A native of Indiana, Louisville claims him by adoption and shows its appreciation of his work by purchasing practically all his output.

From--The Herald-Post, May 31, 1932

Born at Charlestown April 8, 1852, a son of Charles and Elizabeth Joiner, the artist at an early age evidenced a tendency toward the artistic. When a youth his parents moved to Blue Lick, west of Memphis, Indiana, where his father ran a cooper shop.

At the age of sixteen Mr. Joiner worked on boats on the bayous of Louisiana, where he began to sketch negro types. In the spring of 1874 he met a German portrait painter named Hoffman in St. Louis and became his assistant and pupil. Later he became an itinerant painter.

Returning to Indiana, Mr. Joiner married Miss Helen Annette Cain and established a home in Port Fulton and a studio in Louisville.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MATTHEW HARRIS JOUETT
b. Apr. 22, 1788
d. Aug. 10, 1827

From--Harper's Magazine, May 1899

It seems passing strange that the great Centennial Exhibition at Philadelphia, to commemorate the founding of the government, with its stores of art treasures, gathered from all quarters of the globe, giving an enduring impulse to aesthetic thought and cultivation in our midst, should have failed to bring to the front a knowledge of Jouett's art, and that it should have been left for its successor at Chicago to make him known to his fellow-countrymen. Yet it is so; and the writer's share in this good work, although only a means to an end, is a most gratifying reward for much time and labor freely given to the undertaking.

The department of the Fine Arts at the Columbian Exposition contained a retrospective exhibit of the paintings of deceased American artists. It was designed to show the progress and development of the art of the country from colonial times, and while such an exhibit must necessarily have a decided historical bearing, choice was made of such examples as would best show the artistic tendencies of the painters. The formation of this collection was confided to

the writer, and the first contribution received by him was a miniature, on ivory, from Frankfort, Kentucky. It was executed with infinite skill to attain the desired result, but showed unmistakably that it was not the work of one trained in the conventional methods of the miniaturist's art; not one drilled to mechanical dexterity in manipulation, and to follow the cardinal principles, and the rules for hatching and for stippling. On the contrary, every rule for miniature painting was, in absolute ignorance, disregarded, with the result that this portrait in little is as big as a life-size head. It was my introduction to the art of Matthew Harris Jouett, and the subject was a sturdy patriot of the Revolution, General Charles Scott, Governor of the painter's own State. Its reception was followed quickly by the courteous offer, from the artist's grandson, the late lamented Jouett Menefee, Esq., of Louisville, Kentucky, of an oil portrait of John Grimes, which, contrary to precept and to precedent, was eagerly accepted without being seen, and the blind judgment thus exercised has been amply vindicated.

Matthew Harris Jouett was born near what is now Harrodsburg, in Mercer County, Kentucky, on April 22, 1788, and died, in his fortieth year, at Lexington, August 10, 1827. His father was the noted Captain Jack Jouett, of the Revolution, who, eluding Tarleton's rangers, gave the alarm to Jefferson at Monticello, and to the State Legislature at Charlottesville, enabling them to escape. For this meritorious service Captain Jouett was thanked by Congress, and Virginia presented him with a sword and a brace of pistols. Jack Jouett's fighting qualities cropped out with twofold force in his grandson, the painter's son, until the name and fame of "Fighting Jim Jouett," present rear admiral retired, in the United States Navy, was on every tongue during the exciting period of the war for the preservation of the Union.

The Jouetts, as the name indicates, were of French and Huguenot origin, and are directly descended from the noble Matthieu de Jouhet, Master of the Horse to Louis XIII, of France, Lord of Leveignic, and Lieutenant in the Marshalsea of Limousin, whose grandson, Daniel de Jouhet, came to the Narragansett country in Rhode Island, in 1686. Thence he wandered to South Carolina, and back to New York, finally settling at Elizabeth, in New Jersey, where he died in 1721. Daniel de Jouhet had three sons and two daughters; the youngest son, Jean Jouhet, went to Virginia, and was the great-grandfather of our painter.

"Matt Jouett," as he was familiarly called, received such elementary education as the country afforded, and his father, the bluff old Virginian fighter, having determined to make one of his sons "an educated gentleman," called them before him and asked which one it should be, when they all fixed upon Matt as the most fit martyr to cultivation. He was accordingly sent to Transylvania University, at Lexington, Kentucky, founded just a century ago, and on leaving

college studied law and was admitted to the bar. He had, however, only fairly embarked upon winning the fickle mistress, practice, when war against England was declared, which so stirred the fighting blood he had inherited from his father, and transmitted to his sons, that he sought service in the field. He was appointed first lieutenant in the 28th Regiment of the United States Infantry, and became regimental paymaster, a position he held until promoted to a captaincy. Through the exigencies of war he had the misfortune to lose all of his paymaster's vouchers, which loss was the incubus that weighed him down through life in the honorable endeavor to make good to his sureties the loss this disaster had entailed upon them.

Jouett's inclination for art had manifested itself long before this, and paints and brushes had more sway over him than goose-quills and sheepskin. Law and arms were his professions, but art was his life and love. With feathers plucked from the tail of a duck he fashioned pencils to essay painting on ivory, and his natural ability was to commensurate with his innate knowledge, that, with these crude implements, he produced portraits in little that possess qualities to place them very high in the important department in which they belong. His miniature portrait of his mother-in-law, Mrs. Allen, with one pair of spectacles on her nose and another raised over her brow, was painted with such tools, and is a remarkably strong delineation of character.

Even during his soldiering Jouett did not desist from using the brush, and the only portraits that exist of some of his comrades who fell by his side were painted by him from recollection after they were dead. He had an uncommon power of memorizing faces, and the likeness in one of these postvivum portraits was so speaking that the subject's widow fainted at the first sight of it. It is not surprising, therefore, that upon his retirement from the army he abandoned the law and devoted himself wholly to art, in which he reached the topmost round of the ladder. His intuitive knowledge of what is the highest and best in art, his remarkable facility for expressing that knowledge, and his versatility and fecundity of resources, stamp him unmistakably as a genius.

Jouett followed, unfortunately, the prevailing fault among the painters of his time in not signing and dating his works. Therefore it is more than difficult, it is impossible, to point out the early productions of his brush. Often-times this is made easy by the tentative character of the work, showing the beginner's essay, and his development can be followed step by step through its gradations until the summit of his attainment is reached. Not so, however, with Jouett. He seems like Athena, who came forth full-armored from the brain of Jove. He did not have to learn how to paint; he knew how. He did not acquire his knowledge; he did not absorb it from the outside and perfect it in the crucible of his brain, giving it forth from this refining process. It was from

within that he drew his inspiration and his knowledge, and therefore he was equipped fully from the beginning. In this he seems to stand alone among the moderns who have juggled with paints and brushes. Not that Jouett is the only genius who has painted, but the other painters who have shown that they possessed the divine spark of inspiration, have revealed it in most instances after having been given up by their mediocre masters as hopeless numskulls. These learned at least something of the material requirements of painting. But Jouett had no source from which he could learn save his own genius.

For these reasons it is not possible to write of Jouett and his art in historical sequence. He must be treated sui-generis. For the same reason the epoch of his association with the most eminent of American painters, Gilbert Stuart, cannot be given the same preponderance of weight that would be its due in the case of a less gifted disciple. While we know the exact period as measured by dates, we do not know its exact position in Jouett's art; for although some of his later work shows distinctly Stuart's influence, some of his latest is as far from Stuart as though the artist had never painted.

Before entering the army Jouett had painted in a merely amateurish way. But when he engaged in art as a serious vocation he felt a longing stirring within for something more than he then understood, especially in the use of color, with which he had been necessarily experimenting in his endeavor to discover, untaught, the pigments that would enable him to paint what he saw and felt. To better equip himself he determined upon a visit to Europe, and started on horseback "across the mountains" for the Atlantic coast. He reached Boston, and found it unnecessary to go farther. There Gilbert Stuart was painting, and during July, August, September, and October of 1816, Jouett was, to use his own words, "under the patronage and care" of Stuart. Jouett appreciated the merit and ability of his mentor to the full, a fact to which we are endebted for his notes of Stuart's conversations in the painting-room, given in Stuart's o wn language, to preserve "his singular facility in conversation and powers in illustration."

While these notes are invaluable for the painter and the student to acquire a knowledge of the master's methods of work, Stuart's influence over Jouett seems to have had only the effect of giving added versatility to his methods of work, in that he painted some portraits after his return so much like Stuart's that it is difficult to believe that they are the production of any other hand. This is notably so in the portrait of Lucy Payn, the sister of Dolly Madison, who first was the wife of George Steptoe Washington, and then became, in early widowhood, following the lead of her more noted sister, the bride of Thomas Todd, Justice of the Supreme Court of the United States. Stuart painted Mrs. Madison, and Jouett painted Mrs. Todd, and it is a Chinese puzzle to tell which is from the easel of one and which from the easel of the other.

That Jouett followed Stuart's dictum in commencing a portrait is exhibited conspicuously in the last canvas upon which he worked--an interesting ebauche of the local poet Peter Grayson, now, through the generosity of the painter's daughter, Mrs. Menifee, of Louisville, Kentucky, owned by the Pennsylvania Academy of the Fine Arts, at Philadelphia. The story is told how Grayson was on his way to give a sitting for this portrait when he met a funeral cortege, and upon inquiry learned that it was his friend, Jouett, the painter who was being carried to rest. Returning hime, Grayson wrote the lines, on his painter friend, which have appeared in print. Stuart's dictum was: "In the commencement of all portraits, the first idea is an indistinct mass of the light and shadow; or the character of the person as seen in the heel of the evening, in the gray of the morning, or at a distance too great to discriminate features with exactness. Too much light destroys, as too little hides, the colors, and the true and perfect image of a man is to be seen only in a misty or hazy atmosphere."

These views are of very curious interest at the present day, when meritricious impressionism holds such influence, and show how true it is that there is nothing new under the sun. Surely no one, to look at one of Stuart's portraits, would ever think of charging him with being an "impressionist," in the latter-day sense of the word. Yet his directions for the "commencement" of a portrait, given more than four-score years ago, are impressionism pure and simple. Only Stuart knew its use and its limitations, which he clearly defines to be in the "commencement" of a portrait, as giving the best foundation upon which to finish and complete it. This, then, is the true place of impressionism--a station of progress in the making of a picture and not a picture in itself, and its value from this standpoint can be seen by every artist who will study Jouett's Peter Grayson.

I have mentioned in a casual way Jouett's versatility, but this quality in him took such a wide range that it must be noted more in detail. He was equally at home in delineating infancy, childhood, adolescence, manhood, and old age. To each he gave the proper quality of its own time. Helplessness, purity, vitality, strength, and decadence were delineated by him with equal power and equal truth. He set down upon the canvas or panel or ivory more than the features, form, and coloring of its subjects. He insinuated himself into his sitter's mind and set down the individual characteristics, while the method of painting employed is that best suited to a true delineation of the subject. As remarked before, Jouett's facility of expression was most uncommon. When he painted the portrait of Mrs. Irvine, whose first husband was Colonel John Todd, killed at the Indian battle of Blue Lick, black and pearly grays were the gamut of his palette, excepting for the flesh tints. The effect of this upon Charles Sumner, who on one occasion was dining at the old Wickliffe house in Lexington, Kentucky, with General Preston, and

sat opposite this portrait, was such that he remarked: "Mrs. Preston, do let me congratulate you upon owning such a Vandyke. It is superb." She told him that it was not by Vandyke. "Ah, Mrs. Preston," said Summer, "I have been an ardent admirer of that artist, and given his work much study. I cannot be mistaken. You have a gem and do not know it." And Summer could scarcely be made to believe that the portrait was the work of an artist in Kentucky who, at the time of its painting, had not been away from the bluegrass country. No portrait by any painter could be stronger in its directness and simplicity. When I saw this picture, not very long ago, there was hanging on the opposite wall a beautiful portrait of a beautiful girl. It was the portrait of Mrs. Preston, the stepdaughter of Mrs. Irvine, at the age of eight. From viewing it I was ushered into the presence of the original, then past fourscore years, but with beauty unabated and eyes undimmed; only, the raven locks had turned to silver. Since then the reaper has gathered her for his own. But the portrait of little Margaret Wickliffe has all the grace and firmness that are potentially lacking in the work of the French emancipator. This child's portrait, with others of children by Jouett, will be given in another article.

To name all of Jouett's sitters would be to name all the influential Kentuckians of his time. Among the many are the Morrisons, Mitchells, McDowells, and Marshalls; the Browns, Brands, B errys, and Breckinridges; the Crittendens and the Castlemens, the Galts and the Gratzes, the Harts and the Helms, the Wooleys and Wickliffes, the Todds and the Prestons. Among the more distinguished are Henry Clay and Isaac Shelby, General Combs and Dr. Holley, Chancellor Bibb and Justice Todd. Lafayette also gave a sitting for a whole-length in the Capitol at Frankfort. This is the most perfunctory and least meritorious of all of Jouett's works that I have seen.

The only portrait by Jouett possessing distinct pictorial qualities, apart from its character as a portrait, is a panel, in cabinet size, of a noted hunter, James Masterson, who, after many fruitless requests, consented to submit to the ordeal if he were painted with his dog and his gun in his usual habit, and on his native ground. The reproduction gives the composition, but not the exquisite color scheme and beauty of the landscape, which show Jouett's power in, but for this example, an untilled field. To see Jouett's work to perfection, and study his varying moods and methods, a visit to the hospitable homes of Kentucky is essential. But a visit to the Metropolitan Museum of Art in New York, will be repaid by a sight of the portrait I consider, after seeing scores of Jouett's paintings, his masterpiece. It is the portrait of John Grimes. This is not "Old Grimes" of whom the song sings, but a young protege of the painter, who essayed art, and of whom little or nothing is known beyond his name and lineaments, preserved from an unheralded obscurity by the phenomenal art of Jouett. As Emerson says, "All great

actions have been simple, and all great pictures are." This portrait of John Grimes, presented to the museum by Mrs. Menifee, is great in its simplicity. It is delicately handled, refined in treatment, warm in color, refreshed with pearly-gray half-tones, and with transparent shadows on the left side of the face, as pure and clear as in Rembrandt's "Doreur," with which it can be compared in the same gallery. More than this cannot be said. The more often I contemplate this portrait of Grimes, the more impossible it seems that it could have been painted by one who had not made a close study of the very best that there is in art, conserved in the galleries of Europe. Had Jouett painted nothing else than this portrait, it would be sufficient to place him high in the realm of art. It shows that he thoroughly knew and understood his subject, and portrayed him not only faithfully but sympathetically. Added to its technical excellencies, its truthfulness speaks for itself in the subdued character and sentiment it exhibits, and in its faultless drawing.

Jouett was in his every fibre and vibration an artist in the highest sense. He was a skilled analyst and a profound synthesist. He separated the dominant traits of his sitters, and then combined them to bring out the strong points and make his portraits likenesses. Considering Jouett's environment and lack of opportunity, it is not extravagant to say that his work borders on the marvelous and it becomes difficult to believe that good examples of some of the great masters of the brush were not known to him in his Kentucky home.

Jouett's personality was as attractive as his art. He was over six feet in stature, of powerful frame with blue eyes, brown hair, and ruddy cheeks. He had a fine voice, played on the flute and the violin, was as gentle as a woman, with the virile strength of a man, loved animals passionately and was esteemed by those who knew him for his companionable qualities---more, doubtless, than for his extraordinary power as a limner of the human face. Were this not the case he would not have been compelled, as he was, to seek sitters down the Mississippi as far as New Orleans, or been able to write, in 1819, "I have nothing to do in painting, which is the cause of the blues;" and four years later, "I am still doing little or nothing." Jouett is not the first painter whose honors have come to him too late for him to reap the ripe fruit of appreciation; nor will he be the last; but I am proud of being afforded an opportunity to pay this tardy tribute to the genius of Kentucky's master-painter.

From--Harper's Magazine, 1900

In presenting the first study of Matthew Harris Jouett, Kentucky's master-painter, I promised a second article upon Jouett's Kentucky Children; for I know of no American painter, and of few European ones, who have so completely captured the heads and hearts of these little people, and transfixed both permanently to canvas.

Jouett possessed to a remarkable degree the faculty to delineate child life sucessfully, that is, truthfully. This ability is most rare, requires an artist whose heart is as simple and gentle and pure as the infant he paints. Only by the possession, in some degree of the endearing qualities the child possesses can an adult get near enough to a child's life to bring forth spontaneously the child's instinct, and without this such delineation of children as we have from the hand of Jouett would be impossible.

Jouett did not paint children as diminutive men and women, or as young bodies with old heads, as most painters have done. Nor are his pictures simply studies of children generically, as is often the case even in otherwise good work, but each one is a portrait with its own separate entity. He put the child mind on the canvas; he worked from the inside out, and gave us the child's individuality, feeling, and naturalness, just as Vandyke has given them in his famous picture, in the Turin Gallery, of the children of Charles the First, where the little Duke of York, in a blue silk frock and infant cap, with an apple in his hand, is the acme of child portraiture.

How rare this quality is, even among the great old masters, will come to the mind of every one as he or she runs over, in memory, the many paintings of the Virgin Mary with the infant Christ. The face of the child Christ may be radiant with divinity, but it seldom beams with infantile innocence and truthfulness. Instead it has mature self-reliance. And that is why so many of the paintings of the Mother and Child are unsatisfying, if they are not absolutely disappointing.

Of course it goes without saying that to portray child life truthfully is one of the most difficult accomplishments of high art. Were it not so we should not see so many dismal failures. Simplicity is the key-note of success, and it is the quality most wanting in picture-making--and a good portrait is essentially a picture. A child's temperament, too, is almost a caprice, varying with the changing thought, and therefore it is all but impossible to fix its reflex upon canvas. One secret of Jouett's success in painting children was the intensity of his love for them, which enabled him to understand them and be one of them.

At the age of twenty-four Jouett married Miss Margaret Henderson Allen, and when the artist died, fifteen years later, he was the father of eight children. Jouett loved his home, and it was a sore trial for him to leave it each winter, as he had to do, to seek his fortune farther south. When away from his dearly loved ones his thoughts were always with them, and he writes to an old friend, Lawrence Leavy, from on board the Mississippi boat, as he was returning from New Orleans, in April of 1823: "For years I have not known what it was to enjoy this life to the brim's full. When

at home I have been perpetually admonished, by my embarrassments, of the necessity of leaving objects I will not say how dear to me. I go from home and locate for months. Then come increasing restless longings for the little home where are garnered up the priceless treasures of my heart. I do not verily believe that there lives under the sun a being whose thoughts burn more upon any subject than mine do upon my wife and children--the combined result, I am sure, of their worth and my extreme weakness. The Christian turns not eye of faith and hope oftener upon his Maker and Redeemer than I do bend my thoughts upon those little divinities of my soul. They buoy me up under difficulties. They bow me down under prosperity. Sometimes they are for me--sometimes against me. They unite the opposite qualities of patron saint and temptation's devils." A fortnight later he writes to the same friend: "I had the happiness to find my little establishment in as good condition as I could wish or even contemplated. My partner cheerful, beautiful, and well, and six little ones with health on every cheek, joy in every eye, and a tale of affection upon every tongue."...

But in no work of Jouett are his close observation and facility of expression more conspicuous than in a slight pen-and-ink sketch of his wife and two children--a drawing that any master might be proud to have produced, so imperative is the speaking power of the line. One can almost see the slippery soap the mother hand is fishing for in the bowl the little daughter holds, to wash the hands the truant boy holds out. The expression, too, of the little girl's back--a whole palette of paint could hardly do more. It seems, indeed, as though the simple line must have been reached on this little bit of yellow paper five inches square.

That Jouett found good subjects in his own household is further shown by a superb picture of the painter's wife holding her first-born child. The subject fixes the date of the painting early in the artist's career, about 1814, when Jouett was twenty-four. And a child's portrait could not be painted more truthfully than this one. The simplicity of the composition, the directness of the execution, the beauty of the pose, the strength of the drawing, the charm of the color, and the dexterity exhibited in the use of pigments, all contribute to make this a great picture. George Payne Jouett, the eldest child of our painter, inherited both the artistic and the fighting qualities of his father. He fell leading his regiment on the Federal side of the battle of Perryville, Kentucky, October 8, 1862, having also like his father, read law, and abandoned both law and art (he having shown dicided ability as a modeller) to go forth to serve his country.

In the sympathetic portrait of little Mary Barry (the daughter of Jackson's Postmaster-General, for whom the officer was elevated to a cabinet position), painted when she was seven, we see Jouett's power of insight into the child life he paints. She was a great

sufferer from hip disease, and Jouett has caught, in a masterful way, the sweet, sad, yet unusually lovely expression of the poor child's face, which bespeaks a spirit worn and chastened by suffering, and which was yielded up to her Maker soon after Jouett limned her portrait. Her character was reflected in her face--as some lines written on her death put it, "She came to earth to show us what the angels are."

Particular reference is made in my former article to Jouett's portraits of the Wickliffe children, and promise given of the reproduction of at least one of them at this time. The Wickliffe mansion in Lexington, where three of Jouett's finest works hung three years ago, when I saw them, was for half a century noted for its dignified hospitality and for the many distinguished guests it had entertained. The head of the house was known as "the Duke," from his wealth and aristocratic bearing, and for him Jouett, who was his personal friend, painted eight portraits, including his three daughters, Mary, Margaret, and Sarah. These pictures were painted in 1825, when the subjects were respectively eight, ten and eighteen years of age. Mary became the wife of John Preston; Margaret married William Preston, a minister to Spain under the Buchanan administration, and Sarah was Mrs. Woolley. These portraits are of particular interest as showing Jouett's care in individualizing; each child has the family traits well defined, and yet each child has its separate entity strongly marked. The portrait reproduced of little Mary Wickliffe (Mrs. John Preston), with her fair skin and wealth of auburn hair, white frock tied with a blue sash, and in her hands a pet dove, thrown against a delicate blue background, could easily be mistaken for one of Greuze's best works, so light is its tone and so chaste its effect; while there are an animation and expression in the face that raise it above the general prettiness of Greuze. The background, that rock which all artists dread, is a skillful laying of blue in imperceptible gradations, the entire color scheme of the picture being subtle and tender and refined. The panel should find an abiding place in a public gallery where it could be seen and studied.

Jouett's pencil has handed down more portraits of girls than of boys, owing not so much to the greater vanity of the fair sex as to the greater partiality parents naturally have to perpetuate the beauty of their girls. It can be seen, however, from the portrait of Humphrey Marshall, that sex had no controlling power over Jouett's pencil, and that he was as much at home with the boy child as with the girl child. The little fellow had just been snatched from a bed of fever when Jouett was called in to limn his portrait, and thus we have this interesting early portrait of a son of Kentucky who was destined, later, to be heard much of in the halls of national legislation and from the fields of fratricidal strife. For this boy became the noted General Humphrey Marshall of the Confederacy, in the war between the States, having previously served several terms in Congress.

Katherine Praither was a lovely girl, and grew to be a most attractive woman. She married the Reverend Doctor Edward P. Humphrey, of Louisville, a Presbyterian divine with more than a local reputation, and her dainty portrait, by Jouett, at the age of six, is the treasured possession of her son. It has, as usual, the Jouett quality of severe simplicity, no striving after effects, and is painted with a directness that makes one feel, "If it is as easy as it looks, why do so few paint like it?"

Other portraits of Kentucky children from the hand of Kentucky's master-painter are Louis Marshall, the younger brother of Humphrey, at the age of two, in a little white garment, holding a shell to his ear; Archibald Dunbar when a boy of twelve, in a scarlet jacket, and with a large rock for a background; Frances Paca Dallam, now the venerable widow of Doctor Robert Peter, of Winton, near Lexington, Kentucky, at the age of twelve, with her younger sister, Elizabeth Meredith, painted on one canvas, both dressed in white muslin, the elder's frock being relieved by a scarlet belt, and the younger's by a light blue one. Mrs. Peter also owns a picture by Jouett, of her mother, with a quaint old-fashioned baby in a white dress and cap and pink sash, with a finger in its mouth, sitting on the lap. Jouett painted a similar composition of Mrs. Theodosia Griffith with her daughter Mary, now owned in Natchez, Mississippi.

But perhaps the most noteworthy picture of children by Jouett is his unfinished panel of Martha and Alexander Mithcell. It is rich in sentiment, character, and grace, beautiful in drawing and in color, yet for it there was only one sitting. For this last reason it is technically a great interest, as it is by his unfinished work and careful study sketches that an artist's instincts and methods can best be studied and understood. They really teach more to those qualified to understand them than finished pictures do, for they show what leads up to the completed work. The modern character of this study sketch is very remarkable. It recalls the work of Couture, or of his pupil William Hunt, more than of a master who loved before these artists were born. The subjects were niece and nephew of Jouett's wife, and the picture was begun only a short time before the painter's hand was at rest.

That the same man could paint the John Grimes and the Mary Wickliffe, the Mrs. Irvine and the Mitchell children, appears to border on the marvellous. It seems like Rembrandt and Greuze, Vandyke and Couture, all in one man. And this, remember, too, without what today is looked upon as indispensable for the American who wants to paint--foreign influence and instruction. Fortunately Jouett was not able to have foreign influence and instruction, or he might have been spoiled, as so many have been since his time. Doubtless the ready answer to this will be, "But all who can paint are not gifted with the divine spark of genius." True. But without genius how many good capable men, who have shown creditable work, with American

feeling and virility, come back from the study of art abroad bereft of those good qualities, and with their individuality smothered! Nothing takes the place of what they have lost, and they become more servile imitators of their foreign masters. After a survey of Jouett's work it is impossible not to feel that there must have been in his day, west of the mountains, some good examples of the works of great painters with which he came in contact. If there were not, he was assuredly the most remarkable artistic genius his time produced.

From---The Old Masters of the Bluegrass

...In 1812 Matthew was married to Miss Margaret Allen, of Fayette County, Kentucky...

One beautiful spring afternoon when riding on the Georgetown road he took the liberty of riding into the woodland pasture belonging to Mr. William Allen, a prominent and wealthy farmer. Before he had gone far he saw a young girl a few yards ahead of him riding on a spirited Indian pony bareback and sidewise. Although crossing the path a few yards ahead of the young Translyvanian, he was not discovered by the fair rider, so intent was she upon her mission in search of turkey nests. The speed of the animal had caused her sunbonnet to drop to her shoulders, revealing her beautiful features and rich brunette complexion, supplemented by a wealth of long brown hair which streamed in the breeze. This was a picture which would inspire a poet or an artist, therefore it was not strange that Jouett was transfixed with admiration, and it is needless to say that the impression on the retina was transferred to the heart. In a word, he fell in love at first sight. He determined to make her acquaintance, and it was not long before an opportunity offered...

His abandonment of law so irritated his father that he said to a friend: "I sent Matthew to college to make a gentleman of him, and he has turned out to be nothing but a d---d sign painter!"...

Since the World's Fair his pictures have been eagerly solicited by projectors of exhibits, and have been exhibited in Philadelphia and Cincinnati. Professor Thomas S. Noble, Superintendent of the Art School in Cincinnati, after scrutinizing carefully the Jouett portraits in the collections, exclaimed to a friend, "Rembrandt is next to God, and Jouett is next to Rembrandt!"

Rembrandt, like Jouett, was not appreciated until after his death...

At his country home, August 10, 1827, on Matthew Jouett the curtain fell, ever shutting from his view nature, the source of his matchless inspiration. He died after a short illness, in his fortieth year. Thus to be cut down in early manhood, at the full tide of professional success and promise of greater possibilities, is a

providential dispensation which the finite mind is incapable of interpreting...

Although Jouett's brush was prolific, he left his large family not more than a comfortable support...

Mrs. Jouett, on a small farm of thirty acres, was able, by her fine business qualities, to provide food and clothing, and to educate her children. The care and training she gave her nine fatherless children bore good fruit, for the four that reached maturity were an ornament to society and a credit to the state.

George P. Jouett, the eldest, when he attained manhood was respected and honored by his fellow-citizens, and was twice elected Mayor of Lexington, Kentucky...

At the Battle of Perryville, October 8, 1862, he courageously gave his life to his country.

Sarah B. married, while in her teens, the Honorable Richard H. Menefee, the great orator and statesman...

Rear Admiral James Edward Jouett was educated at the Naval Academy, and his naval achievements during the Civil War are household words, and by the future historian he will be coupled with Farragut.

Matthew H. Jouett, junior, was in the Kentucky Federal Cavalry with the rank of Captain, and made a record of which Kentucky should be proud. For some years he has been retired from the army, and is now living on a farm in Missouri...

Additional References: Dictionary of American Biography
Charles Scribner's Sons, 1932, Vol. 10: 222-223
History of the Rise and Progress of the Arts of Design in the United States, 1834, William Dunlap
The Old Masters of the Bluegrass, Filson Club Publication No. 17, 1902, S. W. Price
History of Lexington, Kentucky, 1872, G. W. Ranck
Book of the Artists, 1867, H. T. Tuckerman
Daughters of American Revolution Magazine, April 1930, Vol. 64: 220-228; Ibid. July 1930, Vol. 64: 414-422
Kentucky Progress Magazine, Spring 1934, Vol. 6: 23
Kentucky Artists Scrapbook, Louisville Free Public Library.

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WARREN KERRIGAN
b. 1889

From--The Louisville Herald Post, August 31, 1924

Warren Kerrigan, who was born in Louisville, is the leading man in the big Paramount production, "The Covered Wagon," which will be shown on the Keith's Mary Anderson Screen all next week starting today. In the "Covered Wagon" he does some of the best work of his career.

Mr. Kerrigan was educated at the Chicago University, and is well known on the stage, where he appeared in "The Road to Yesterday," "Brown of Harvard," and many other legitimate productions.

Additional References: Motion Picture Magazine, October 1919, Vol. 18: 64-65; Ibid. October 1923, Vol. 25: 24-25
Photoplay, July 1923, Vol. 24: 53; Ibid. September 1928, Vol. 36: 72, 112, 117
Kentucky Artists Scrapbook, Louisville Free Public Library

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WYNCIE KING
b. Sept. 21, 1884

From--Louisville Post, May 13, 1925

Wyncie King, former cartoonist for the Louisville Herald, is now a staff artist for the Saturday Evening Post. His work as an illustrator while on the Herald staff attracted wide attention, and after a number of attractive offers were made him he accepted his present position.

From--Saturday Evening Post, September 29, 1928

I became a member of the King family while it was staying temporarily in the State of Georgia, and shortly thereafter, for no known reason, I was given the name of Wyncie...

The background for my boyhood was a mixture of the big city and the small town. The small town was Paris, Tennessee, my mother's home. It was entirely surrounded by sandy bottoms, and had some of the best "old swimming holes" in the world. During the years there, in the intermissions between more important boy activities, I made many drawings and got to know very well the old baffled feeling that always follows the making of a drawing to this day. Later on at Nashville, where I worked for a railroad as a freight clerk, I continued to make drawings when the duties of the job were not too pressing. Switch engines, brakemen, firemen, all were put down in some fashion.

Finally two cartoons were carried to the now defunct Nashville Daily News and were accepted by the wise, wonderful and discerning editor. Although no coin passed between us, my remuneration was great indeed when, on the way to my railroad job in the evening, I passed the newsboys on the corner and saw my cartoon on the front page of their papers.

A few weeks after the Nashville Banner took three cartoons and definitely turned me into a professional by giving me $6.00 for the three. With such overwhelming encouragement as this, I was launched on a career that took me into many cities and newspaper offices. In all of them I learned something of the craft. The longest stay was in Louisville, where I first worked on The Courier-Journal, and then on the Louisville Herald.

One day a delightful old magazine vender came into the Herald office and I bought copies of Simplicissimus and Le Rire and several other foreign weeklies. The handling of line in the drawings in them appealed to me very strongly and from that day I believe I was one of the old vender's best customers. The study of the work in these magazines stimulated my interest in caricatures, which eventually got the attention of the Public Ledger in Philadelphia and brought me East. Driving a flivver from Louisville, with my drawing board and baggage tied up in the back seat, I arrived in Philadelphia to begin a series of daily caricatures which ran for about a year in the Ledger. And then, as the movies say, came the dawn in the form of a manuscript from the Saturday Evening Post.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MARC KLAW
b. May 29, 1859

From--Louisville Post, February 4, 1925

Marc Klaw hails from Paducah, Irvin Cobb's city. He started his career in Louisville as dramatic critic of the old Louisville Commercial. The late Colonel John T. Macauley persuaded him to enter the theatrical business in New York. For more than thirty years as a member of the firm of Klaw & Erlanger, he was one of the moguls of the American theatre.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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RUTH JONES KNOTT
(Ruth Breton)
b. December 5, 1902

From--The Courier-Journal, December 10, 1916

In Ruth Jones, Louisville may claim a phenomenon corresponding to what is often called a "wunderkind." Fortunately for the child's welfare, her career has been wisely directed, and has proceeded along the lines of wholesome education instead of exploitation. Ruth, who is now in her early teens, has been studying the violin since the age of five, first with her father, and for several years with Charles Letzler. At a very tender age, she entered the practicing class of Miss Corneille Overstreet and began playing at small studio recitals, where she attracted the attention of a number of prominent women...Three years ago the little girl was given a large benefit concert at Macauley's Theatre, when she delighted a brilliant audience by her rendition of an ambitious programme. The net receipts from this concert were sufficient to purchase a $600.00 violin for Ruth, and to furnish a foundation for an education fund to which she has been able to add through engagements to play at soirees in private homes, and in small recitals given for her benefit.

Although Ruth plays with what is regarded by competent critics as astonishing maturity of feeling and conception, she is not presented as an "artist," but as a child student who has still far to go, with promise, however, of the very best results. Miss Overstreet expresses the greatest confidence in the training now being given by Mr. Letzler, and feels that later on every effort should be made to please the young girl with some great European teacher, preferably Leopold Auer.

From--Louisville Herald, March 16, 1924

Ruth Breton, violinist, started playing the violin at the age of five. She studied violin later with Charles Letzler, of Louisville, and appeared now and then in recitals in her native city and in towns in Kentucky. With the exception of her work on the violin, Ruth Breton's childhood and youth up to twelve was like those of almost any average growing school girl who likes the normal healthful occupations of her kind. (She still holds the record for the running broad jump in the Louisville Collegiate School for Girls.)

At the tender age of fifteen she was accepted as a student, on the recommendation of Mischa Elman, by Franz Kneisel, the noted pedagogue and leader of the Kneisel Quartet. After a year with this master, Miss Breton was taken in charge by Leopold Auer, the teacher of Heifetz, Elman, Seidel, Zimbalist, Kathleen Parlow, Cecilia Hansen, Max Rosen, Mischel Piastro--that is, of practically all the

younger "great violinists" of today. With this dean of violin masters, Miss Breton has worked four years.

She is now in her very early twenties and has to her credit successful recitals in Chicago, St. Paul, Marquette (Michigan), Plainfield (New Jersey), Aurora (New York), Louisville (fall of 1923 as soloist with the Cincinnati Symphony under Frits Reiner), and in St. Louis (January, 1924, as soloist with the St. Louis Symphony under Rudolph Ganz).

These notable engagements have helped to ripen the young concert violinist to such an extent that her New York debut recital, which is scheduled for next fall, should be one which, in quality, is quite out of the ordinary...

After her Chicago recital, the New York Times referred to Ruth Breton as "a new jewel in Leopold Auer's crown." After her St. Paul recital, the St. Paul Pioneer Press and Dispatch began its review: "If there is anything to prevent Ruth Breton from taking her place among the great violinists of the world, it was not in evidence Wednesday afternoon. To list her assets, in fact, is to enumerate virtually all the details of a great artistic talent...

From--The Courier-Journal, February 27, 1927

When Miss Breton plays with the Cleveland Symphony Orchestra this afternoon, it will mark her first appearance in Louisville in four years. Since then she has made her debut in New York, and has played with marked success in Munich, Berlin, Hamburg and London.

Miss Breton has given recitals in all the large cities in America, and has been soloist with the Philadelphia, Cleveland, New York Philharmonic, Cincinnati, Minneapolis, Nashville, Syracuse and New York Orchestras.

The music critics have been most lavish in their praise of Miss Breton, her beautiful singing tone, her musical intelligence, her sympathetic and artistic interpretations, her charming personality, and above all her steadfastness and loyalty to high ideals in music. To hear her as an artist will be an artistic pleasure, but to welcome her back as one we have always loved and believed in, will give an added measure of pleasure.

From--The Louisville Herald-Post, January 7, 1928

Ruth Breton, whose mastery of the violin has placed her in the front rank of musicians, has among her most valued possessions a slender little volume of verse--"The Flame in the Wind," by the late Margaret Steele Anderson, one of the foremost poets of the South. On the front leaves, in Miss Anderson's own handwriting, is

a poem of rare beauty written by her to Miss Breton, while the latter was still a child thirteen years old.

Miss Anderson was for a number of years literary critic and reviewer of the Louisville Post.

The poem is addressed "To a Child Violinist--After a Concert." It reads:

"You child, and tender--all of life unknown--
From what great deeps got you that passionate tone?
From what far heights that clarity serene?
In what existence, through the forest green,
Couched with the Romany, deep within a glade,
Heard you the wild, Hungarian peasant sing?
At what Cordova casement loitering
Caught you the very soul of serenade?
Young spirit, grave in your simplicity,
With mighty ones have you had company!
Sitting entranced upon organ stair
You've heard old Bach some solemn prelude try,
Have heard Beethoven fill the moonlight air
With phrases of immortal harmony!
Nay, more than these have known! for once, of old,
Young feet followed where the sweet Nine went;
Apollo's child, in that far age of gold,
You played for him, on your own instrument!"

From--The Courier-Journal, February 15, 1931

Concerning Ruth Breton's recital given in Carnegie Hall, New York, on February 2, W. J. Henderson, music critic of the New York Sun, and dean of American critics, writes the following: "Ruth Breton's violin recital in Carnegie Hall last evening was interesting for two reasons, first, because the lady played well, and second, because she brought some freshness into the programme.

"Miss Breton played her old music with a command of tone, an accuracy of intonation and a vitality of style eminently praiseworthy. Her tone was a large one, but it seemed at times that she strove discernibly to get volume. However, it must be said that in doing so, she rarely impaired her tonal quality. The clarity of her enunciation was one of the most delightful features of her playing. The alternations of trills and staccato in the Tartini number came out with fine crispness. The recital was one of the most agreeable violin entertainments of a season well supplied with violin performances. Miss Breton made herself welcome by the health and finish of her art. Walter Golde's piano accompaniments were excellent."

Ruth Breton was also the soloist with the Springfield Symphony in January, playing the Glazounow Violin Concerto and a solo group. The Daily News wrote: "The youthful and brilliant violinist gave a masterful presentation of the concerto. She has found a permanent place among the musically great, and it is pure joy to listen to her expressive playing. She has a gracious and easy manner and plays with remarkable technique and brilliancy."

From--The Courier-Journal, April 15, 1931

In the March number of Musical Digest there is a very delightful article about Ruth Breton under the title of "Portraiture" by Edmund Kennedy. In the same number, Pierre Key, editor of Musical Digest, writes the following about Miss Breton's recent recital at Carnegie Hall: "Miss Breton gave the most satisfying programme of her New York career. She was admirable in the breadth of her interpretations. Always possessed of a big and rich tone, it never has sounded better than during her Carnegie programme."

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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HOWARD L. KOCH
b. 1908

From--The Courier-Journal, May 2, 1926

Howard L. Koch, eighteen years old, son of Mr. and Mrs. A. Koch, 1025 South First Street...is probably the best known of the younger violinists in Louisville, having been heard many times over WHAS and in special concert engagements. At the age of fourteen he won a week's contract with Keith's Vaudeville in the National Music Week contest. The following year he won a year's scholarship at the Louisville Conservatory of Music offered by the Liberty Bank in the Music Week Contest. Last year Mr. Koch was presented in concert by Robert Parmenter.

Recently Mr. Koch represented Kentucky in the first National High School Orchestra, in Detroit, where he was sent by students of Louisville Male High School.

This promising young violinist has been the pupil of Mr. Parmenter for five years, under whom he graduated from the Louisville Conservatory of Music in 1924...He expects to continue his study under Leopold Auer next season.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ARTHUR LAKE
b. Apr. 20, 1909

From--The Courier-Journal, August 4, 1929

In his role as one of the leading characters in "On With the Show," first 100 per cent natural color, talking, singing, dancing picture, Arthur Lake should be right at home, for this Warner Brothers Vitaphone production deals with life backstage, at the tryout of a musical comedy.

Lake made his first stage appearance at the age of ten months. His parents were both troupers and played for many years in small-time vaudeville, repertory companies, medicine shows, tent shows and various other barnstorming endeavors,--usually in towns through the State.

Lake was born in Corbin, Kentucky, April 20, 1909, but his life throughout his youth was nomadic, owing to the nature of his parents' occupation. He attended Warner's Grammar School in Nashville, Tennessee, for several years, and the remainder of his education was obtained wherever he happened to be at the moment.

His father was known as Artie Silverlake, owner of "Silverlake's Comedians," a repertoire company. Silverlake had once been a circus acrobat and trapeze performer, running away from home at the age of nine with his twin brother to join the circus.

He taught young Arthur all he knew, and the youthful player in "On With the Show" is said to be one of the cleverest trick dancers and one of the most skillful gymnasts in Hollywood. Arthur's mother was Edith Goodwin, a well-known stage actress, and a relative of Nat Goodwin...

Additional References: Motion Picture, March 1930, Vol. 39: 82, 114
Photoplay, October 1930, Vol. 38: 51, 140
Kentucky Artists Scrapbook, Louisville Free Public Library.

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THAIS LAWTON
b. June 18, 1881

From--The Louisville Times, April 2, 1924

Miss Lawton's stage career began in Louisville when she appeared in amateur theatricals and in plays given by the seniors of the Girls High School. She later appeared in the old Masonic Temple.

Miss Lawton's last appearance in Louisville about three years

ago was with John Drew and with Henry Miller. With the latter she appeared as leading woman in "The Great Divide." She has played leading parts with Guy Bates Post in "The Masqueraders" and made her initial success with Eugene O'Neill in "The Count of Monte Cristo."

For the last five seasons, with the exception of a short tour, Miss Lawton has been appearing in New York. She was leading woman in "Thumbs Down," played in New York from September to November last, and "The Strangers from Nowhere" will be her fourth play in which she will be featured. She played the leading part in George Broadhurst's "Red Hawk," in which she was co-featured with McKay Norris, last seen here with "Aphrodite. She also played the part she created in Maeterlink's "Blue Bird," when first produced in this country, in Shubert's recent revival of the play.

From--The Courier-Journal, March 30, 1930

Thais Lawton, a Louisville woman, played Queen Elizabeth in "The Royal Virgin," a version of the romance between Elizabeth and Essex, prepared by Harry Wagstaff Gribble, and on view for eight performances over at the Booth Theatre in New York. Miss Lawton is reported to have given a most appealing performance and to supply all the crudities, eccentricities and high-powered emoting attributed to the Queen.

Miss Lawton is the sister of Joseph S. Lawton, and many years ago she supported James O'Neill in "Monte Cristo."

Additional References: Theatre, March 1927, Vol. 45: 30-31
Kentucky Artists Scrapbook, Louisville Free Public Library.

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ELIZABETH LEONARD

From--The Louisville Herald-Post, July 24, 1928

Miss Elizabeth Leonard Hine, well known and popular in Louisville during her years at school here, is known on the stage as Betty Leonard. She has won marked success as a singer. Her latest engagement is at the Aztec Theatre, San Antonio, Texas.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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CHARLES LETZLER

From--The Courier-Journal, April 20, 1913

Charles Letzler had his early training with John Surmann, who was long known as one of the leading violinists of this city, but who has made his home in Cincinnati for several years. Mr. Letzler afterward spent several years in Berlin, where he was the pupil of Anton Witek at the same time that Kebelik was studying with that master. Witek's position as leading violinist in Berlin gave many advantages to his favorite pupils, and Mr. Letzler became a member of the Philharmonic Orchestra and played under many famous conductors.

From--The Courier-Journal, December 12, 1923

Charles J. Letzler, Louisville's well-known violinist, and member of the faculty of the Louisville Conservatory of Music... plays with poise, authority and richness of tone which has made him a great favorite locally.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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SARAH LEWIS

From--The Courier-Journal, May 6, 1934

Miss Sarah Lewis, daughter of Mrs. George W. Lewis, is to receive the Bachelor of Music degree at the Curtis Institute of Music in Philadelphia this June. It will be the first year that the Curtis Institute has ever granted degrees, and Miss Lewis will be the only accompanying student to receive one. Four years ago, Miss Lewis, who was then a pupil of Corneille Overstreet, won a scholarship at the Curtis Institute, and elected to study accompaniment work with Harry Kaufman. After four years of strenuous work and a very considerable experience in concerts as a professional accompanist, Miss Lewis will return to Louisville this summer. Through a Young Musicians' Bureau, an organization which was formed by the Woman's Committee of the Philadelphia Orchestra to give engagements to young musicians starting on their careers, Miss Lewis has been very fortunate in securing engagements at many private musicales, Choral societies, clubs and recitals. She recently played for a number of the singers in the finale of the Naumberg Foundation Contest in Town Hall, New York.

Miss Lewis deserves all the success which has come to her. While she is very talented, it takes something besides talent to

make a sucess, and that something is work--hard and serious Two other qualities might be added to her talent and work; one is intelligence, the other the advantage of studying with a splendid teacher and a fine musician like Miss Overstreet. There will be many friends and admirers who will be overjoyed that we have Sarah Lewis in our musical midst a-gain.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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BARNEY MACAULEY
b. Sept. 19, 1837

From--The Courier-Journal, December 4, 1921 - July 23, 1922

Barney Macauley...was born on September 19, 1837 in New York. His debut was made on the stage of Nible's Garden in New York City in support of Matilda Heron. He married an actress, Miss Rachel Johnson, who became more famous as Rachel Macauley. Macauley first appeared in Louisville as the leading man in the stock company at the Louisville Theater during the season of 1861. He became a great favorite in the city, and he was always highly praised and exceedingly popular. He headed the stock company again in the seasons of 1862 and 1863. In 1864 he played an engagement at Woods' Theater, and closed the season for that theater in June. In May, and again in September, 1865, he appeared at the Louisville Theater as a star in such plays as "Richelieu," "Richard III," "Macbeth," "The Robbers," "Saint Rose of Lima" and "Marble Heart." In 1866 he played two engagements at the theater, during the last one playing with Miss Rachel Johnson in such plays as "Lady Audley's Secret" and the highly popular "East Lynn." Previous to the opening of his own theater Mr. Macauley, during the season of 1872-1873, was the manager of Weisiger Hall. When Macauley's came under the management of Colonel John T. Macauley, Barney Macauley and his wife went on the road again as actors. Together they played at the Masonic Temple in 1882, 1883 and 1884. Mr. Macauley in his later years was particularly famous for his characterization of Uncle Dan'l in the "Messenger from Jarvis Station," He also played in"Mayberry's Girl," as Falstaff in "Henry IV" and in "The Jersey Man."

Mrs. Rachel Macauley was the first star to play in her husband's theater, and some of the plays of that first engagement in October, 1873, were "Frou-Frou," "Lady Audley's Secret," "The Hunchback," "Lucretia Borgia" and "Surf." During the years that followed Mrs. Macauley was frequently seen at the theater, and her best liked characters were probably those of Madame Vine and Lady Isabel in "East Lynn"... Mrs. Macauley was a handsome woman, and it is said that, although she was not a great actress, her popularity was well deserved...

Additional Reference: A History of the Theater in Louisville, by Martha Dietz.

OSBOURNE McCONATHY
b. June 15, 1875

From--The Courier-Journal, December 1, 1929 -

The Musical Courier has been running a series of articles concerning "Noted Educators" and in a recent number the following sketch appeared of Osbourne McConathy, formerly of Louisville:

"Osbourne McConathy received his musical training under various teachers, chiefly in Louisville and Boston, and also became the pupil and protege of Luther Whiting Mason. From 1893 to 1903 he supervised music in the schools of Louisville, Kentucky, where he also was director of the Annual May Music Festivals, of several choruses and orchestras, and of church choirs.

"In 1903 he became supervisor of music in Chelsea, Massachusetts, where he inaugurated a number of advanced practices in school music, including school credit for outside study, instrumental class instruction and a complete high school music department.

"Northwestern University, in 1913 made him director of the Public School and Community Music Department, and, later, of the summer sessions. He also became director of music in the Evanston Public Schools and associate conductor of the North Shore Music Festivals. He has taught in a number of prominent summer schools"...

From--The Courier-Journal, March 2, 1930

Osbourne McConathy, formerly of Louisville and now living in Glen Ridge, New Jersey, has become a well-known authority on music education. In Collaboration with equally distinguished teachers, music supervisors and orchestral directors, interested in this same subject of music education, Mr. McConathy has written a number of text books and at present is working on several more which will be published this summer. These books include a number of miscellaneous choruses for schools, and choral societies, school song books, choral literature for high schools, "The Symphony Series of Orchestral Programmes"...

Osbourne McConathy was always one of the busiest musicians in Louisville and he is evidently still following the long, long trail of research and hard work. His son, Osbourne W. McConathy, Jr., directed the New York University Glee Club in the national contest last year in New York and received second award. At present he is preparing the Glee Club for another contest, and incidentally acting as music director for the forthcoming local Forum show.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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SARAH McCONATHY

From--The Courier-Journal, March 11, 1923

Miss McConathy, who has been interested in the Kentucky Music Teachers' Association for several years, is a well-known Louisville musician. She is organist and choir director of the Fourth Avenue Methodist Church and a teacher of piano and harmony at the Louisville Conservatory of Music, of whose faculty she is a charter member.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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CLYDE McCOY

From--The Courier-Journal, March 11, 1923

A favorite dance band directed by a native Kentuckian, Clyde McCoy, will return Friday night to the ballroom of the Brown Hotel, for an indefinite engagement.

The director began his music career as a trumpet player in the Ashland High School band. He first appeared in Louisville with the Louisville Loons. Forming his own band later, he toured the South, going next to Chicago, where he has filled engagements at the Drake Hotel and Terrance Gardens, radiocasting over WGN.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ANGELINE McCROCKLIN
b. 1905

From--The Louisville Times, January 17, 1923

"The most beautiful young voice I have heard in years," is what Madame Galla Curci, famed singer, said after hearing Miss Angeline McCrocklin of Louisville for the first time. Miss McCrocklin is a contralto and is regarded as one of the most promising singers ever developed here...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MARIA McDONALD

From--Louisville Herald, February 20, 1924

Miss McDonald has recently returned from several years in Paris, the accredited representative of an entirely new school of French teachers, that is, new in Louisville, the Phono-Rythmic method, that originated by the Mesdemoiselles Yersin. Miss McDonald became interested in this method, which teaches the pupil to speak correctly by hearing correctly through her study of singing. She was widely known in Paris studios and salons, particularly for her singing of the popular American "blues."

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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JOSEPHINE McGILL
b.
d. Feb. 24, 1919

From--Louisville Herald, August 27, 1916

While there has been an interest in ballads and folk-songs of the mountains for a number of years, it is only recently that the musical side of the question has been studied by musicians and those who are able to speak with authority. The work that Miss McGill has done in collecting the melodies of the old ballads, is in every sense original and new, and while other students are at present busy in the same field, Miss McGill was first to transcribe many of these ancient songs of the Kentucky mountains. So excellent has been her work that H. E. Krehbiel, one of the ranking musical critics of America has published several detailed criticisms of her contribution in this column in the New York Tribune...

Her work as a whole, is highly praised by Mr. Krehbiel; "The songs and melodies collected by Miss McGill made an extremely interesting contribution to the study of folk-song in America from both a musical and literary point of view."...

Josephine McGill, a daughter of Mrs. B. C. McGill, of this city, is a musician noted not only for her original songs, which have already been published, but for her skillful playing of the piano. She received her musical training in New York and Louisville, but traces her interest to the early lessons given by her mother, who had "the gift of making music interesting to beginners." The family of Miss McGill's father is also distinctly musical.

Miss McGill became interested in the ballads of the Kentucky mountains in the summer of 1914, when Miss Mildred Hill suggested to her that she visit the school at Hindman, and take down the music of some of the old mountain songs. Miss Hill had been asked herself to undertake this work by Miss May Stone, head of the Settlement School, but as Miss Hill was unable to consider this at the time, she suggested it to Miss McGill. Consequently, in August, 1914, Miss McGill journeyed up to the mountain school at Hindman, where she spent four months, "taking down" the songs of the mountaineers as they sang them to her.

"The people sang to me," said Miss McGill, in a recent interview, "and I wrote down the music. First they would sing the tune, then I would sing it, and put down what I had sung. The tunes were usually simple, which made the work easier than it would otherwise have been, the fact that the tunes are built on intervals we are not accustomed to hear, makes them difficult to transcribe. The mountain people have much more elasticity in rhythm and in their intonations than we have. They almost never have any instrument to sing with, so their voices, like the violin, are elastic."...

Some of Miss McGill's songs were "picked up on the highroad," others were found only at the end of a long day's journey up hill and down dale, over unspeakable roads that led apparently nowhere, but in reality to a thrilling find. To discover an old traditional ballad in a spot that seems lonely and unpromising beyond words, is a compensation worth any amount of labor...

Although the mountaineer usually sings without accompaniment, he occasionally uses the banjo, fiddle, guitar or the indigenous dulcimer. This instrument "having somewhat the appearance of an attenuated violin is played with a pick; it has three strings, two tuned in unison, the third to a fifth below and serving as a sort of droning bass." Those who sang to Miss McGill were usually old people, who had learned the songs from their mothers and grandmothers...

These ballads are survivals of Scotch and English ballads of the Fifteenth and later centuries, and are as much a part of the life of the Kentucky mountains today as they were in the Fifteenth Century of the life of England and Scotland. Mountaineers, who sing them verse after verse and ballad after ballad, often travel from place to place, as the old minstrel did, and the people are entertained by them, as they were long ago by the old bards.

In other parts of the world this music has died out and has been forgotten, but in the isolation of the mountains it has lived and been preserved with marvelous purity and accuracy in spite of the fact that it has never been written down. Miss McGill, who went often into the most remote and desolate places to hear the

"song-ballets" sung by those who knew them, was thrilled to hear people at their work, singing famous ballads of the old world, just as a city person might sing a snatch of the newest song.

"It always thrilled me to come upon the mountain people singing these rare and beautiful ballads, as they went about everyday tasks. Often words and music were hundreds of years old, yet the songs are as much a part of their life, as the moving pictures is of ours. I remember one day we went to hear a man sing in so remote and lonely a place it seemed impossible that any one could live there. The house stood at the end of a little creek, and the mountains were sheer on each side. When we had arrived it turned out that the man would not sing 'love-ballets' any more, because he had joined the church and did not feel that he could sing any but 'meeting-house' songs. Finally his wife, a dear old lady, said she would sing a song that she was singing when we came in. This was 'Fair Margaret and Sweet William,' one of the loveliest ballads of all. The old lady, talking to us afterward, said that she did not understand how people could live 'close together in cities' as it did not seem 'safe.' Possibly she was thinking of fires and epidemics, but in that lonely place hers seemed a novel point of view."...

In Miss McGill's collection there are about one hundred songs. These are divided into five groups, the genuine ballads, the traditional English songs other than ballads, the meeting-house songs, the play-songs of the children and the feud-songs. A group of these arranged for the piano and voice will be the first publication of Kentucky mountain songs and will be followed by others grouped now in preparation...

From--The Courier-Journal, February 24, 1935

Today is the sixteenth anniversary of the death of Josephine McGill, but the heart of her still goes singing on through the years in the legacy of songs she left us. We still love to hear "Duna" (written twenty years ago), although the "little stars of Duna" have called her home long since. The white peace of one of her later songs, "Sleep," has become reality to her. That little song, "Less Than the Cloud," which was sung last week at the White House by Blanche Turner of Louisville, is growing in popularity each year. It is one of the few brilliant and joyous songs left in her legacy of music. But her vision was broad and her spirit sincere, and whether her mood was a gallant one as in the "Road Song" (words by Madison Cawein), or a triumphant one as in the "Requiem" of Robert Louis Stevenson, words and music are in perfect accord. But the song that was nearest to her heart was the exquisite and lyrical "Gentians." It was written at a time when she seemed to feel that her years in which to work were not to be many. It is a song so tender and delicate, so free from any bitterness of pain, so spiritual in its mood, that it seems like sacrilege to try to explain its sensitive beauty. The frailest of flowers, gentians, the shyness of

a modest and beauty-loving soul give to this song a fragrance that is not found in the work of any other composer, unless we except Robert Franz.

When we think of Miss McGill's life work in bringing to the history of music in America "Folk Songs of the Kentucky Mountains," we know she did not labor in vain, for her collection and arrangement of these mountain songs are constantly used by those seeking accurate and sincere information concerning the music of these remote and reserved people.

There has been no other composer in Kentucky whose songs have appeared on programmes of distinguished artists as often as those of Josephine McGill.

Additional Reference: Filson Club History Quarterly, April 1935, Vol. 9: 126-127; Ibid. January 1927, Vol. 1: 104-106
Journal of American Folk-lore, April-June, 1916, Vol. 29: 293-295
Kentucky Folk-lore and Poetry Magazine, January 1929, Vol.3.: 17-18
Kentucky Progress Magazine, Winter 1934. Vol. 6: 68-73
Musical Courier, June 8, 1916, Vol. 72: 12: Ibid. April 22, 1920, 22
Musical Quarterly, July 1917, Vol. 3: 364-384; Ibid. April 1918 Vol. 4: 293-306; Ibid. April 1930, Vol,: 16, 186-190
Musician, January 1917, Vol. 22: 21
New York Tribune, April 30, 1916
Kentucky Artists Scrapbook, Louisville Free Public Library.

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EDITH RUBEL MAPOTHER

From--Louisville Herald, September 14, 1919

A fine tribute is paid a Kentucky girl, Miss Edith Rubel, of Lebanon, Kentucky, for her work with the Y. M. C. A. overseas in a recent issue of the Paris edition of the Chicago Tribune. Miss Rubel is a violinist of rare talent and her work is favorably known to Louisville music-lovers...The article follows:

"Word has reached the Tribune's office that Miss Edith Rubel and her friend Miss Olive Robertson recently left France for home. These young women probably provided more entertainment for the American soldiers than any other two entertainers who came to France for the Y. M. C. A...

"Miss Rubel is an accomplished violinist and Miss Robertson is just as accomplished as an accompanist. Both had won enviable reputations as entertainers in the United States before coming to France. They had worked together, and they continued to work together during their eleven months' stay "over there." Hundreds of thousands of American soldiers, perhaps a total of a million listened to these

charming American young ladies render well-known selections exquisitely done...

"These two young women surely go home with the best wishes of every American soldier who was fortunate enough to hear them.

From--The Courier-Journal, February 24, 1935

Mrs. Mapother, who has been a member of the faculty of the University of Louisville School of Music for the past two years, is known internationally as a concert violinist and for her reserch in the inter-relations of music, painting, sculpture and architecture as fundamentally identical phenomena emerging from the social, spiritual and economic background of successive periods.

Following her New York debut as leader of the Edith Rubel Trio, Mrs. Mapother gave concerts as soloist or with her colleagues throughout the United States, where she was received with great enthusiasm, and in Berlin, Paris, Munich, Vienna, and other principal European cities.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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SOL MARCOSSON
b. June 10, 1869

From--Louisville Post, June 18, 1924

One of the most gifted sons of Louisville is Sol Marcosson who, though a resident of Cleveland, where he conducts the Marcosson School of Music, looks to Louisville as home. Music lovers of the city recall with fond memories the young violinist who had a magic touch as a child and who journeyed to Berlin in his youth to study under the great Joachim. Musical Louisville has always been proud of Sol Marcosson.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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NICOLA MARSCHALL
b. Mar. 16, 1829
d. Feb. 24, 1917

From--The Courier-Journal, February 25, 1917

Nicola Marschall, for more than half a century one of Louisville's

most picturesque figures; artist and war veteran, and who is said to have designed the flag of the Confederacy, was born at St. Wendel, Rhenish Prussia, March 16, 1829. His father died when he was two years old. His school training began in the common schools of the little village of St. Wendel, after which he entered a high school. After two years of high school study he entered the tobacco business. But the unromantic life of a tobacco manufacturer did not appeal to the young man, who always had manifested a deep desire for art. He determined to become a painter. Under a master painter of Europe he studied, and, in 1849, came to America.

Mr. Marschall was fond of telling the manner in which he came to paint the flag and design the Confederate uniforms as follows:

"I was at work in my studio late one afternoon. I was very busy, when the door opened and Mrs. Napoleon Lockett, mother of the dashing Colonel Samuel H. Lockett, entered and said: 'Mr. Marschall, the South has seceded and we want you to paint a flag for us.' I took up my materials and dashed off three designs for a flag in about fifteen of twenty minutes.

"Mrs. Lockett stood by and made a few suggestions. When I had finished I gave her the card with the three designs in colors and she turned to go. I was just on the point of turning back to my other work when she stopped and said: 'Oh, yes, we also want you to design a uniform.' I realized at once that this would require several days. The design would have to be worked out carefully, and painting the human figures, too, would take some time.

"I told her I would have the designs for the uniform in a day or two, and she left. The following day I gave her the designs for the gray uniform. When the conflict began shortly afterward I saw my flag at the head of a body of Confederate fighters."

When the war began, Mr. Marschall immediately closed his studio and joined the Confederate forces. He at no time was on the firing line, though serving throughout the war as chief draughtsman of Engineers.

From--The Louisville Times, February 26, 1917

...His work was regarded as of the utmost importance. With the utmost secrecy he and his entire staff of draftsmen moved stealthily on at night, oftentimes in disguise, drawing maps and plans of fortifications of the enemy. As a tribute letters congratulating him on his work wore sent to him by General Robert E. Lee, with whom he was well acquainted. Most of the letters and relics of famous battles are now in the home of the artist.

In Marion, after the close of the war, where Mr. Marschall went

to resume work on his paintings, he met Miss Mattie E. Marschall and, after a brief courtship married her. In 1873 Mr. and Mrs. Marschall moved to Louisville.

Among some of Mr. Marschall's great paintings are "Abraham Lincoln," which was purchased by the Jefferson Institute of Arts and Sciences and later bought by a wealthy Louisville resident in whose home it now stands; "Napoleon," painted by him from a description of the "Little General," and a portrait likeness of General John C. Breckinridge.

Mr. Marschall also traveled extensively, and his Louisville home is filled with valuable art collections he secured during his travels. His most cherished possession was a painting of "The Death of Queen Anne," painted by the artist, A. T. Stewart. Mr. Marschall bought the picture in New York City.

For more than forty-five years Mr. Marschall had conducted a studio at Fourth and Green Streets where, until his health began to fail several months ago, he went daily. He was one of Louisville's most picturesque characters...

From--The Courier-Journal, March 13, 1932

An oil portrait of Abraham Lincoln, painted by the late Nicola Marschall, former Louisville resident who designed the gray Confederate uniform and the Stars and Bars used in the War Between the States, is a prized possession of the Knights of Columbus. It hangs in the library of their clubhouse, 824 South Fourth Street. The portrait is life size. Mr. Marschall painted the picture from a card photograph, with no thought of selling it. When it was placed for exhibit in a downtown show-window, it attracted immediate attention. From its first owners, the Jefferson Institute of Arts and Sciences, it passed by purchase through a series of hands, and finally was presented by Hilary Rodman to the Knights of Columbus.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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BOYD MARTIN

From--Cardinal, May 19, 1933

Boyd Martin, director of the Players Club, is a local product, born in Louisville. He attended DuPont Manual, where he studied, intending to engage as an engineer in the structural steel business. After his graduation there, he continued further along such lines at the University of Kentucky, where he studied, with two other men,

under Dean Anderson for nine months. At the end of that time, he returned to Louisville...He finally reached his stride in literary and journalistic fields, where he has been up to the present time. He has written many plays...

The most successful of his plays was "Temper and Temperman," which was produced at Macauley's Theater and which netted him $3,500.00. He was trained by the greatest trainer in the theatrical world, Sedley Brown. He has been a professional playgoer for twenty-five years, and has been connected with the University since 1914.

Additional References: Theatre, September 1918, Vol. 28:164; Ibid. June 1927, Vol. 45: 49-50
Kentucky Artists Scrapbook, Louisville Free Public Library.

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RICCARDO MARTIN
b. 1882

From--Louisville Herald, December 24, 1922

Riccardo Martin, tenor, who is at the present time singing with the Chicago Grand Opera Company...has sung with great success at the Metropolitan Opera in New York, Covent Garden, in London, and in practically every great opera house in Italy. He was last heard in Louisville with the Boston Grand Opera Company about five years ago, and his beautiful singing in the Opera "Faust" will be long remembered. Mr. Martin was the first American tenor to sing leading roles at the Metropolitan and it is said that he is singing at the present time with greater volume and beauty of tone than ever before in his career. Mr. Martin is a native Kentuckian, having been born in Hopkinsville.

From--The Louisville Herald Post, April 13, 1924

It was just before the advent of the Twentieth Century that little 14-year-old Hugh Whitfield Martin left Hopkinsville, Kentucky, the town of his birth, for Nashville. This boy, who was destined to become one of the greatest operatic tenors, didn't dream he had an unusual voice. All he wanted to do then was to become a violinist. So while he was continuing his education in the Nashville public schools and in the Wallace Preparatory School, he was busily working at the fiddle.

That this early music study and music experiences (he soon became second violinist in a local theater orchestra) were of the right sort seems proven by his later progress in New York whither he followed his mother, and where before long he was playing in the Damrosch Orchestra.

But he had in the meantime discovered his voice. This discovery

sent him to Europe, the first of many subsequent trips. Each time he had some definite objective. First it was to Berlin to study composition with Bernard Irregang. Then it was Naples, where, under Benjamin Carelli, his vocal abilities grew to the point that he made his final decision to put away the ambitions of his earlier years along the lines of violin, piano and composition and devote himself entirely to voice work. Again it was Paris for a season of work in mise en scene with Escalais, the teacher of the great Jean De Reszke. But the best investment Hugh Martin ever made in musical education was, according to his own declaration, when he paid sixty francs admission to the Sarah Bernhardt Theater in Paris where the late Enrico Caruso was giving a recital.

Mr. Martin's first appearance in opera was in 1904 at Nantes, where he sang Faust, and it was in Nantes that the name "Richard" was sort of forced on him. For it seems that there was at that time a very poor but very well-known tenor singer in France by the name of Hughes (the French spelling which Martin had used for his given name). This fact made the name absolutely taboo to his French managers. And the result was the singer had to substitute the name of his uncle, Richard, a name which was made over when Mr. Martin sang in Verona and Milan, into "Riccardo," and has stayed "Riccardo" ever since.

The first American appearance of Riccardo Martin was in New Orleans with the San Carlo Company during the seasons of 1906-1907. This was followed by a long term of service with the Metropolitan Opera in New York City, which position he resigned a few years ago to become leading tenor with the Chicago Opera forces, where he still is.

Many tenors are contending for the glory of being considered the second Caruso. Without wishing to bring Riccardo Martin into competition, it can be said without over-statement that this young man who has such a broad fundamental musical training, who studied for a long time with Caruso's master, Vincenzio Lombardi, to whom the great Caruse himself devoted many an hour of his own time in explaining his own interpretation of this and that detail of the vocal art, and who, finally, is looked upon as easily the best of the many American tenors is an artist who has been and is a great honor to the South and a great acquisition to the world of music.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ADA MEADE

From--Louisville Post, January 10, 1923

Ada Meade is the fascinating comedienne in "Elsie," the role

licking musical comedy which comes to Macauley's for a four-days' engagement, commencing Wednesday afternoon...

Miss Meade's real name is Ada Saffron and she is of the famous Bluegrass family of that name. Her home is Lexington, Kentucky, where there stands a pretty theater named for her. Miss Meade comes to Louisville direct from an engagement in the theater which stands as a testimonial to her popularity in her native city. Than this few prophets have more honor.

Additional Reference: Kentucky Artists Scrapbook. Louisville Free Public Library.

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EVELYN SCALES MERCKE

From--The Louisville Herald Post, June 9, 1929

Evelyn Scales Mercke is recognized as one of the most promising of Louisville's young artists..She is the daughter of Mr. and Mrs. Joseph Hugh Scales, and was a student of the School of Art in Louisville and later spent some years at the Boston Museum School of Art. She also studied with Frank Du Mond in New York.

Mrs. Mercke's work has been very largely portraiture...An old portrait of her pastor, the Reverend Charles W. Welch, of the Fourth-Avenue Presbyterian Church, in full clerical outfit, has created considerable attention. It is an excellent likeness, the sketches for study having been made without his knowledge while the minister was attending to the regular duties of his services. In the"self portrait," Mrs. Mercke has been particularly fortunate in having caught her own expression in a mirrored image. This picture has been exhibited at the Speed Memorial Museum and at the Arts Club...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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UNA MERKEL
b. Dec. 10, 1903

From--The Courier-Journal, September 21, 1930

Una Merkel was born in Covington, Kentucky. She was in three unsuccessful plays before she gained recognition in "Pig" and "Coquette." She never thought that she was a motion picture type, and thought she was dreaming and pinched herself when D. W. Griffith wired her to come to Hollywood to play the part of Ann Rutledge in "Abraham Lincoln."

No actress has had a more natural part given her, it is said, than the one Miss Merkel has in the United Artists' production of Harold Bell Wright's story, "Eyes of the World." Miss Merkel plays the role of Sybil, a young unsophisticated girl of the mountains, who falls in love with a young artist.

From--Picture Play, May 1932

Perky Merkel by Madeline Glass

"I lived in Covington until I was eight years old," said Una Merkel, when I asked about her life story. "Then father, who was a patent broker, began traveling all over the South and in Europe. I am an only child, and mother and I went with him. Years later we got to New York, and the dramatic fever, which all along had showed signs of becoming chronic, began to rise perceptibly and I enrolled in a dramatic school.

"My teacher heard that a production of 'Hamlet' was to be put on, and suggested that I try to get Ophelia. It looked like a wonderful opportunity, but I didn't know where to apply for the part. My father and Earl Carroll had offices in the same building, so I persuaded father to ask Mr. Carroll about the part, as I thought he would know. After a bit father came back and said, 'I think you'd better go home and forget about this, Una. John Barrymore is to play Hamlet in that production.'"

But if Una missed playing Ophelia, she was successful in getting other engagements. During her five years on the New York stage she appeared in "Pigs," "Two by Two," "Salt Water," "The Gossipy Sex," and with Helen Hayes in "Coquette."

Coming to the studios, Una was particularly fortunate in being cast to play Ann Rutledge in "Abraham Lincoln." Although her debut was made in a tragic role, which she played exquisitely, Una has since appeared in so many perky, amusing parts that today she is generally classed as a comedienne.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ESTHER METZ

From--The Courier-Journal, February 15, 1931

Esther Metz has achieved distinction in the realm of musical endeavor. She is a member of the choir of the Second Presbyterian

Church...Besides having a beautiful voice for concert and recital work, Miss Metz has the purity and smoothness of tone so necessary for a successful choir singer. Her manner is always simple and dignified and she is probably more in demand as a church singer than any other soprano in the city.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library

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BETHUEL C. MOORE
b. 1902

From--The Louisville Herald Post, May 24, 1925

Bethuel Moore, a student of the Louisville School of Art, has been awarded the C. Lee Cook gold medal for the best painting from life made during the school year, it was announced yesterday by the committee of awards. Mr. Moore is a son of Mr. and Mrs. Harry Moore, of the Weissinger-Gaulbert Apartments.

From--The Courier-Journal, April 6, 1927

From among several hundred competitors, Bethuel C. Moore, Louisville artist, has been chosen one of the five recipients of the Tiffany prize of 1927, it was announced Tuesday. This award is made annually on the basis of work hung in the Tiffany studios on 23rd Street, New York. The competition is usually held chiefly among landscape painters, but Mr. Moore was chosen because of the excellence of his portraits, it was said.

As a result of winning the award, Mr. Moore received an invitation from Stanley Lothrop, director of the Louis C. Tiffany Foundation, to spend two months painting on the Tiffany estate, Oyster Bay, Long Island, as the guest of the Foundation. He will be there May 1st and will remain until the end of June.

Mr. Moore has won the attention of students and instructors at the National Academy of Design, where he is studying under Ivan Gregorewitch Olinsky, noted academician from Southern Russia. During the summer Mr. Moore is assistant to Charles W. Hawthorne, famous portrait painter at his Provincetown, Massachusetts studios. The Louisville painter was formerly an instructor at the Louisville School of Art. He is a graduate of the Louisville Male High School, and was a student at the University of Louisville.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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CORDELIA HAAGER MOORE

From--The Courier-Journal, June 29 1924

Cordelia Moore is the daughter of Col. J. H. Haager, who was Chief of Police in this city for many years...Mrs. Moore grew up in Louisville and from her early childhood her ambition was to be an actress. She has attained that goal! She was the leading lady of Daniel Frawley's Company that toured the Orient in 1917 and she played the leading parts in "Peg O' My Heart," "Fair and Warmer" and "Twin Beds." She and her husband, George Austen Moore, toured England, Ireland, Scotland and Wales playing the leads in "Red Heads" in which they made a big hit. Both Mr. and Mrs. Moore have been members of the "Broadway to Paris" Company, and also of the "Winter Garden Company." Miss Haager's greatest success was in "Flo-Flo" during the War, while her husband was over-seas to entertain the soldiers.

For the past few years this versatile couple has been touring the Keith "time" and scoring an attractive act of real merit. This season they have a new act which is clever, amusing and subtle in its humor.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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WICKLIFFE B. MOORE
b. 1901

From--The Louisville Herald Post, May 19, 1929

...Wickliffe B. Moore, who has been on the art staff of the Herald Post for five years, is an illustrator for "Life" and the "Shield and Diamond." As a magician, he was associated with Howard Thurston for some time and was on Keith's Circuit for three years. Mr. Thurston said, in autographing a sketch made of him by Mr. Moore, "You are the only person I know who has the ability to continue my work." Mr. Moore gave 200 magic exhibitions in Louisville last year.

Mr. Moore is a graduate of the University of Kentucky, where he was a member of Pi Kappa Alpha, Alpha Delta Sigma, Phi Mu Alpha, Alpha Beta Chi and Su-Chi Circle.

He studied art under Mrs. Maude Hergensheimer of the Hargensheimer Art School of New York and Allan Swisher. In 1921 and 1922 he won first prizes for still life at the Chicago Academy exhibition with his oil painting, "Reflections." Mr. Moore is twenty-eight years old.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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LOUIS MORGAN
b. Nov. 21, 1814
d. 1852.

From--The Old Masters of The Bluegrass

Kentucky claims Louis Morgan as one hf her sons, despite his objection to being thus classed. Although the major part of this artist's life was given to Kentucky, he was always loyal in his allegiance to his native State. This was in a large measure due to his anti-slavery principles. Being a native of a free state, his environments and youthful training were so much in opposition to the institution that he never became reconciled to its existence.

He was born in Mount Pleasant, Westmoreland County, Pennsylvania, on the 21st day of November, 1814. As no family record was preserved, there is but little knowledge as to his parentage, and the little known is traditional. His mother was the only member of his family of whom he was wont to speak...

His scholastic advantages were not of the highest order, though the best that his parents' limited circumstances would justify...

Mr. and Mrs. Morgan removed to Pittsburgh, Pennsylvania, taking their son Louis, then about sixteen years of age, with them. The boy was at once placed in charge of a chair painter as an apprentice, and in a short time acquired such a proficiency in this trade that he was required to do all the ornamentation.

Mr. William Wall, who was a wood-carver of the same city, and who was educated at Oxford, England, made the acquaintance of young Morgan, and was so much impressed with his talents that he had great influence over him during the early steps of his career. He was quite competent to appreciate the work of the young painter, as he himself had in England, his native country, become acquainted with the best English artists and their productions. Morgan did not hesitate to take his advice, but at the very beginning was confronted with obstacles, for there were no art schools in Pittsburgh not any local artist to go to for instruction (it had at that time a population of only 20,000), and it was only from occasional visits of foreign painters that he could get any aid. Therefore he was compelled to depend upon his own natural resources in the development of his genius. These visiting artists in the inspection of his efforts were so highly commendatory that it was not long before there was a demand for portraits.

About the age of twenty his reputation was not limited to Pittsburgh, for a portrait by him exhibited in Philadelphia brought him to the attention of the publishers of the work entitled, "National Portrait Gallery," and so much were the work pleased with his work that they commissioned him to proceed to Ohio to paint a portrait of Simon Kenton, the pioneer and adventurer. He found Kenton at his humble home, and on making known to him the object of his visit, he at once consented to give the artist the necessary sittings. Morgan became so greatly enthused by the strong features and healthy complexion of his subject that in a week or two he made a perfect counter-part of his patient sitter...

After the work was completed it was boxed and sent to the publishers at Philadelphia. They were so delighted with the painting that they at once had it engraved by R. W. Hodson. After the engraver had completed the copy it was sent to an art exhibition in the Academy of Fine Arts. On hanging day the painting, being by a wholly unknown artist, was "skyed." When the exhibition was opened to artists and judges, a Mr. Darley, one of the recognized artists of the time, in examining the collection caught sight of Mr. Morgan's picture. He sent to those in charge, told them of the impression it made on himself, and insisted that it be put at such a height as would reveal its merits. When it was so placed it was at once adjudged to be the painting of the whole exhibition. This at once brought him into great favor with the Philadelphia artists. The portrait is now in the possession of the family of the late James B. Yencore of that city.

Morgan, before giving up his subject, painted a portrait of him for his own studio. After taking leave of Kenton, he went to Louisville, at which place he opened a studio, and the portrait of Kenton, which he placed on exhibition, so soon brought him into the notice of the citizens that he did not have to wait long for orders. In this city he remained for a year or more painting some of the prominent families of the place.

Morgan might truly be said to have been a child of nature, and no living artist was more thoroughly original; the inspiration is all his own. He was almost a self-taught painter, followed no master and led no school...

Morgan...had a wonderful instinctive knowledge of the complement of colors and their relative values, consequently a perfect balance was preserved, however opposite were the pigments. By this means harmony was always maintained, resulting in perfect tone...

His manipulation of pigments and the application of them to canvas was largely a matter of inspiration. He was hardly ever able to give an intelligent answer when asked how he produced a certain happy effect of color.

When asked on one occasion by a young mechanical portrait painter how he produced a very pleasing result of color in a picture just completed, his characteristic but laconic reply was: "Linseed oil and brains, sir"...

If rumor is to be relied upon, he died of a broken heart and was buried on his brother's farm in Montgomery County, Tennessee. This was in the fall of 1852.

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MARY ANDERSON DE NAVARRO
b. July 28, 1859

From--The Louisville Herald Post, July 22, 1928

...Born in California, reared in Louisville, Mary Anderson has always been considered a Louisville product--and not even California has seen fit to dispute this claim. For how foolish such a thing be, when she left that State less than one year following her birth!

Mary Anderson was born at Sacramento July 28, 1859, the daughther of Charles Henry Anderson, a native of New York, of English ancestry, and Marie Antoinette Leuger, a native of Philadelphia, and of German ancestry. She was the elder of two children, having a brother, Charles Joseph, who was born in Louisville January 28, 1863. Mary's father died at Mobile, Alabama, in 1863, at the age of twenty-nine. He is buried in that city.

In the spring of 1860 the Andersons came to Louisville. Mrs. Anderson remained a widow until 1867, when she was married here to Dr. Hamilton Griffin. For eighteen months Mary was a pupil at the Ursuline Academy in Louisville, and this was followed by a three-year course at the Presentation Academy, a Roman Catholic school next to the Cathedral of the Assumption, at that time. She was trained in the ordinary studies, by her mother's great-uncle, Father Anthony Muller, a Franciscan priest, for Mary quit school before she was eighteen. And that truth be served, be it related that this was just as well, for she was but a poor student, to whom application seemed irksome. The benefits of the private tutorship of Father Anthony, however, became manifest, for quite soon the very beautiful young girl developed a taste for heavy reading that amounted almost to an obsession.

As a very little girl, Mary Anderson gave some evidence of the histrionic talent that was later to win her immortality in the profession of her choice. Still living here are several little girl chums of Mary's who recall how she was delighted in giving "shows" in the loft above the stable in the rear of her home on Walnut Street of this city, or in the sheds or barns of the homes of these

companions. It is remarked, too, that in these "performances," to see which the children had to pay a pin for a back seat, a penny for a front, Mary Anderson invariably wanted to be "leading lady," an honor graciously accorded her, because, perhaps, it was agreed that her cronies numbered none to compare with her as an "actress." It was plain, early in her life, that Mary was stagestruck. But her yearnings were for the higher things in the art. She watched the posters on the billboard in her neighborhood, and when she saw that Edwin Booth was coming to Macauley's, she went to see Edwin Booth. The acting of the master tragedian inspired this slip of a girl--a mere child then--to equip herself to scale the heights that Booth had scaled and to so reap the plaudits of the public.

If Mary Anderson gave scant heed to study at school, she devoted hours of study as a girl; to secret study, too, because her mother felt that it was not good for one so young to weight the brain with such things as Shakespeare, for whose works this precocious child displayed an almost uncanny fondness. Not only did she read Shakespeare and study him, but she acted the Shakespearean roles she had seen Booth enact. She "did" Hamlet before select audiences at slimly attended amateur performances. And Richard III, and Richelieu. She staged private theatricals at her home when about fifteen or so, and it was not long before she persuaded her parents to permit her to take a course in English literature. Her ambition at that time was as great as her talent proved to be a little later on. Professor Noble Butler of Louisville was her tutor in literature.

Charlotte Cushman, the foremost actress of that day, visited Louisville in 1874, and Mary Anderson went there to seek her advice, which was that she "start at the top." Advice, by the way, that suited Mary to a "T," for she had no notion of starting any lower than that. In the spring of 1875 she received a series or preparatory lessons in acting from George Vandenhoff, a dramatic instructor of wide repute.

So this was Mary Anderson's training for a career that won her a place among the elect of a great profession. This training and a natural ability that has been often the subject of noted men who have been her commentators. Thus equipped, Mary, a coy maiden, but armed with supreme self-confidence, applied to Barney Macauley, manager of the Macauley Theater, for a "chance."

"I can act," she said, and I want the opportunity. Let me try."

Mr. Macauley told Mary to run along home and see to her dolls. But Mary had no dolls. Wanted none. Her objective was of a sort into which dolls would not fit. Mr. Macauley's rebuff, kindly administered, to be sure, discouraged little Mary not at all. She

kept after him, insisting upon a trial. "If I do not please you," she assured, "I will not bother you again."

So--

On Saturday night, November 27, 1875, Mary Anderson's "dream came true." It must have been with a tremendous buoyancy that this mere child saw, for a week before that eventful night, the posters around the town announcing that "a yound lady of Louisville, Miss Mary Anderson, would be seen on Saturday night at Macauley's Theatre in the character of "'Juliet.'"

And Mary, mind you, was just sixteen at that time! To make her debut in a "regular" play at a "regular" theatre at such an age was a triumph, indeed! To appear in such an important role with such a cast of notables, was a further triumph--for these were fellow-players of "Our Mary" on that most momentous occasion.

Miles Levich, as Mercutio; W. N. Griffith, as Romeo; F. Bosworth, as Friar Lawrence; E. Edwards, as Tybalt; W. T. Gross, as Capulet; R. Scott, as Paris; G. H. Henderson, as Benviolo; J. Craver, as Peter; J. W. Fox, as the Apothecary; Miss Minnie Shire, as the Page of Paris; I. F. Whitesides, as Balthazar; Miss C. J. Johnson, as the Nurse; Mrs. J. W. Fox, as Lady Capulet; Mr. Craven, as the Servant.

Barney Macauley gave Mary "her chance," and it is suspected that he did this at the urging of Mrs. Barney Macauley, for that good lady felt a deep interest in the little girl who yearned to trail the path to fame that had been trod by Charlotte Cushman, and Mrs. Macauley helped it along immensely by lending Mary the needed costumes. Mrs. Macauley, as Miss Rachel Johnson, had long before attained quite a name as an actress.

Mary Anderson's "premiere" was, altogether, a success. Some of the papers said she was "a trifle nervous;" some said she "gave promise;" all were kind in their reviews, because they all were fair. The only untoward incident in this debut of a stage immortal came to mar a bit in the last act, when a lamp in the tomb where Juliet was at the time, fell and burned her hands. Then Romeo forgot to bring the dagger he was to have given Juliet as the medium of her self-destruction, and she was reduced to the necessity of using a hat pin for that dread end--a substitution which Shakespeare, perhaps, had never contemplated. Despite these things, Mary Anderson acquitted herself splendidly. The applause of the "house" was not all the child of politeness; much of it was born of appreciation of a most creditable performance.

And so "Our Mary's " barque was launched, and she sailed on and on to glory's port; "Our Mary," whose art earned for her a fame imperishable.

Her appearance as "Juliet" on November 27, 1875, as related, was but a temporary engagement. Her first regular appearance was made at Macauley's and under Barney Macauley's management in the week of January 20, 1876, when she assumed the roles of Evadne, Bianca, Julia and Juliet. She had seen none of these enacted save Juliet, but her excellent presentation of each of them attracted the attention of managers and press and this led to a road tour. In the following March she scored heavily at St. Louis and New Orleans and some little time later had the happiness of appearing at Washington, D. C., under the direction of John T. Ford. It was in this engagement that her future was assured. Mary Anderson was "made." A girl of seventeen about whom the critics raved, even as they had raved about Cushman. The Washington engagement won the interest of John McCullough, heroic actor, and she appeared at his theatre in San Francisco as Parthenia in "Ingomar." This proved the most signal of all her triumphs to that time.

It was just two years after her first attempt at Louisville that Mary Anderson's dream came to the full of realization, for in 1877 she played Pauline in "The Lady of Lyons" at the Fifth Avenue Theatre, New York---that big city which has ever been, as ever it shall be, the goal of all the children, great and small, of the stage. Her engagement there continued some weeks, during which she appeared as Pauline, Meg Merrilies, Juliet, etc. She followed the style of Cushman in her portrayal of Lady Macbeth, and some critics dubbed her better than her model. In Boston in 1878, she played with McCullough in "The Lady of Lyons" and in May of that year ventured upon her first European trip, and spent some time at Stratford-on-Avon. Until this time, her stepfather, Dr. Hamilton Griffin, had been in charge of all her tours. Henry E. Abbey managed her affairs during the time she was in England, from 1883 to 1885, and on her American tour in 1885 and 1886.

Miss Anderson left England in September, 1885, bringing with her for the American tour a company of notable English players, including Johnstone Forbes Robinson, Frank Henry Macklin, Arthur Lewis, Adeline Billington, Adelaide Calvert and others as well known. This American season ran from October, 1885, until May 2, 1886; she visited, in order, New York, Boston, Providence, New Haven, Hartford, Worcester, Springfield, Troy, Buffalo, Syracuse, Utica, Albany, Brooklyn, Philadelphia, Baltimore, Washington, Cincinnati, Cleveland, Detroit, Indianapolis, Louisville, St. Louis, Chicago, Minneapolis, St. Paul, Omaha, Denver, Salt Lake City, Sacramento, San Francisco, presenting in New York, as a farewell to her native land, "Ingomar." She left the United States on the night of May 22nd, following one of the most remarkable tours in the entire annals of the stage and acclaimed by press and public "the greatest actress of her time."

Left New York that night, alas, for her new home, for she had

adopted England for that honor. She came back to the "States" for a brief stay in 1889, following a remarkable success in England, and appeared in New York and Washington in "A Winter's Tale." Her last appearance in this country on any stage was at Washington during the week of the inauguration of President Benjamin Harrison (March, 1889) in that vehicle. During the rendition of the performance on that last night (March 7) Miss Anderson collapsed in the midst of the last line of her role as Perdita. The illness which followed resulted in the company's disbandment and in April she sailed for England, and there, in June, 1890, she was married to Antonio de Navarro, papal chamberlain in England, whom she had known for many years. Their home has since been at Broadway in Worcestershire.

It was not until twenty-seven years after her retirement that she again appeared upon the stage, this time in 1916 and 1917 for the benefit of war charities, playing Clarice in "Comedy and Tragedy" Galatea in "Pygmalion and Galatea" and Juliet in "Romeo and Juliet."

This wonderful actress and womanly woman was the co-author with R. S. Hichens in the dramatization of his novel, "The Garden of Allah," produced first at New York in 1911.

Born in California, living in England, Mary Anderson, none the less, is "Our Mary"--Louisville's Mary, for it was here she started upon her career--a career, by the way, which she completed at the early age of thirty, when she was at the height of it.

From--The Courier--Journal, November 8, 1925

Charming Fete in England at Home of Mary Anderson

...One of the most pleasant experiences of a trip abroad last summer was an afternoon at a fete, or garden party of a kind, and concert, in quaint old Broadway, in Worcestershire, England, at the home of Mr. and Madame de Navarro.

Madame de Navarro, as Mary Anderson, is remembered by theater-goers of a past generation as a truly great interpreter of some of Shakespeare's most charming heroines. She attained marvelous power and popularity in her brief stage life, between the ages of sixteen and twenty-nine years. Her ideals of life and art, and her charm of manner, together with her talents and achievements, gave her a rare circle of friends. Then when high in the esteem and hearts of two nations, at the very height of her young success, she chose to retire from the glare of the foot-lights and to become a wife, a mother and a homemaker.

For many years Mr. and Madame de Navarro have lived at their estate, Court Farm, in the charming old village of Broadway. The

name smacks so of our metropolis and theatrical bright lights that it is difficult--unless you have actually seen the place--to realize it is simply a synonym for Main Street, a sleepy, faded Main Street, a mellow old Elizabethan Main Street, of time-worn brick houses, weather-beaten brown brick houses, standing in repose on either side, with many thatched roofs and gabled second stories pointing with the pride of age toward the street.

It is all very picturesque, very charming, very unspoiled; perhaps the most attractive village we saw in England, it is not far by motor from Stratford; possibly 100 miles from London...

Court Farm is a great, rambling two-story affair, with occasional gables adding a story here and there. It seems to be the result of throwing two or three houses together, with judicious alterations and additions in keeping, all retaining the uniformly mellow effect.

The garden is beautiful and spacious, showing in places the formal effect, with sunken greensward, close-trimmed trees and hedges, a sundial on its column and a blue fountain. On a higher level is another plot of green, with an oblong pool of water, stone encircled, planted with evergreens at its curved corners; and farther along stands a row of trees trimmed to a slab-like thinness, with lower boughs bent down and meeting in great green arches. But out beyond the garden stretches away according to its own sweet will, green trees and grass flaunting themselves in unrestrained, riotous fashion.

That afternoon there were stalls here and there, a row of stalls or booths, and others scattered around, and a large tent with tables for tea. All sorts of things were for sale to aid the charity; things of beauty, trinkets and useful things; vases and linens, pictures, flowers, vegetables and handicraft of the Scouts and Guides. Matrons and maidens were helping on every side, and Boy Scouts and Girl Guides also. Madame's handsome and gracious daughter--looking as if she had stepped out of the well-known picture of her mother as a girl in Albanian costume--presided at one booth, and over all was the true fete spirit of gayety and goodwill and good-doing...

Mary Anderson was reared in Louisville, as everybody knows, and made her debut here at the age of sixteen, as Juliet, in Macauley's Theater. On leaving, she said: "Give my love to Louisville, to everybody in Louisville!" Years have not dimmed her remembrance or goodwill.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ALICE OATES

From--The Courier-Journal and Louisville Times, March 25, 1913

Facts and Fancies of Stage History

One of the most brilliant and commanding stage figures of the war-time days in this city was Alice Oates, a Louisville girl, famed as the "Queen of Opera Bouffe." Her maiden name was Merritt, the family residing in the vicinity of Second and Jefferson Streets. She got the Oates by marriage, and in that name became a country-wide celebrity. She was a singing comedienne, according to present-day classification, and was noted for beauty of face and figure. Next to Mary Anderson she was, perhaps, the most famous actress Louisville has launched upon the theatrical sea.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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PATRICK O'SULLIVAN

From--Louisville Herald, August 11, 1921

Partick O'Sullivan, Louisville's artist-teacher of piano, who was born and reared here and who has been one of the artist-teachers of piano in Louisville Conservatory of Music since the founding of that institution six or seven years ago, will leave for Memphis, Tennessee, September 1st, where he will take charge of the piano department of St. Agnes Conservatory of Music.

Mr. O'Sullivan is probably one of the best known music teachers in this part of the country. He began giving music lessons here at the age of sixteen, and later went to Europe, where, after finishing his training, he gave numerous concerts in the larger cities of Germany and France. He spent nine years abroad after which he toured the United States giving music recitals.

Before the founding of the Louisville Conservatory, Mr. O'Sullivan had a studio here for a number of years. He also had charge of the School of Opera in Chicago for a number of years...

From--The Courier-Journal, May 2, 1930

Patrick O'Sullivan, a pianist well known and well beloved by Louisville audiences, gave a recital Thursday night in the Bach Music Room of Mrs. J. B. Speed. It was his first appearance here in several years and he was given a most cordial and enthusiastic welcome. His program consisted of two organ numbers, "Priere a

Notre Dame" and the "Toccato" from the Gothic Suite of Boellman, and two numbers of Bach, a group of Chopin, four of his own compositions, a group of Debussy, and "Apres Une Lecture de Dabte" of Liszt, for the piano.

Throughout the programme Mr. O'Sullivan proved himself an intelligent interpreter of the classics and a respecter of modern possibilities. His style is not the grand style, nor is it one of over delicate nuances. He is a pianist of sincere and intelligent characteristics, musically sincere, and possesses a facile skill of technique. He threw himself into the Chopin group with a fine romantic fervor. In the Debussy, he was grave and gay, naive and mysterious, according to the mood of the music in hand.

In his own compositions, Mr. O'Sullivan was at his best. Imagination and poetry of expression, which are among his most conspicuous gifts as a composer, melodies that sang, an intuitive sense of design and a fine feeling for rythm and tempo, made his own compositions the most enjoyable group of the evening. The audience filled the music room and the applause was sincere and spontaneous.

F. E. C.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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CORNEILLE OVERSTREET

From--The Louisville Herald Post, May 24, 1925

...The news has just been released that Miss Corneille Overstreet, long renowned as an artiste of supreme merit, will become artist-pianist faculty member with the fall term, September 8, 1925, at the Louisville Conservatory of Music. The addition to the faculty of this splendid musician has been anticipated with the keenest interest by those who are ardent devotees of the Conservatory and of Miss Overstreet. Following is a little personal data concerning the pianist and her studies.

While in Europe she added many new novelties to her repertoire, all of which she prepared under the direction of Leschetizky and his well-known assistant, Fraulein Walle-Dagmar Henson.

Both as a student and pianist, Miss Overstreet's career has been a series of triumphant successes. At an early age she became a student under Albino Gorno in the College of Music in Cincinnati, from which institution she was graduated with highest honors, winning the Springer medal. Immediately following she went abroad and took up her studies in piano with Hutcheson and theory with

Boice, in Berlin, where, within a short time she became a favorite as an artist in royal and state circles. Leaving Berlin, she went to Paris to continue her studies with Moszkowski. While in Paris Miss Overstreet appeared under the auspices of numerous societies, among them the Woman's Art Club. From Paris Miss Overstreet went to Vienna, where she spent several seasons with Leschetizky, afterward returning to America, where, as teacher and concert pianist, she has been a pronounced success, from the beginning.

From--The Courier-Journal, November 5, 1933

Louisville has in its midst a number of musicians of great merit. A leader and personality of unchallenged eminence from these is Corneille Overstreet...

She brings to her art as player and teacher the golden fruit of nature thinking and feeling. The splendid musical quality of Corneille Overstreet's purely pianistic gifts is well known and unquestioned. Her sensitive and imaginative gifts and her scholarly equipment as a lecturer are undisputed and her gifts as a teacher an acknowledged fact. "Teacher," however, is rather a limited word to describe what she is to a pupil. She is a profound and subtle counselor, appraiser and guide. She senses the special needs of each individual talent beneath her hand and sets it in the particular soil best suited to its growth and development--technically, mentally and musically.

Miss Overstreet is a sincere, passionately earnest and reverent musician, a tireless student of her art, and gives much because she has much to give. One of her most conspicuous gifts is her ability to inspire and stimulate all those young students who come to her for real work, but they must be sincere and serious. She is as blatantly honest as he is modest, never giving anything but the best and she expects the same qualities from her pupils...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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JANE OVERTON
b. 1906

From--The Louisville Times, November 24, 1923

Jane Overton, seventeen years old, has already achieved fame as a danseuse, having made her professional debut with the Metropolitan Opera Company in New York City six years ago.

Miss Overton is said to be one of the youngest dancers on the American stage...

Four years of her professional career have been in the Metropolitan Opera Company ballet in New York. The little Louisville miss appeared with Rosina Gill and Guiseppe Bonfligio in the opera "Ernani" with the Metropolitan Company. She was with "Greenwich Village Follies" for a season, and last year toured South and Central America with the Brocoli Opera Company. During her first three years in New York, Miss Overton attended the School for Professional Children, and kept up with her studies. She is also a graduate of the Henderson School of Oratory, New York.

From--The Louisville Times, November 26, 1934

Miss Overton, former Louisville girl, is a leading dancer in the New York operetta, "The Great Waltz," at the Center Theater in Radio City. She dances in the special ballet trained by Albertina Rasch.

Miss Overton was born in Louisville and attended Presentation Academy. She is the niece of Mrs. J. H. Uptegrove, 3721 Lexington Road. Her mother, Mrs. Burr Overton, lives with her in New York City. At thirteen Miss Overton signed her first professional contract and appeared in vaudeville throughout the country. Later she danced in the Metropolitan open ballet for several years.

Miss Overton appeared with Helen Ford in the musical comedy, "Dearest Enemy," and toured the country with an Albertina Rasch ballet. For the past few years she has assisted Madame Rasch in teaching.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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CATHERINE DALE OWEN
b. 1904

From--New York Times, December 22, 1934

The marriage of Catherine Dale Owen, stage and screen actress, daughter of Mr. and Mrs. Robert Waller Owen of this city and Louisville, Kentucky, to Milton F. Davis, Jr., son of General and Mrs. Milton F. Davis of Cornwall-on-Hudson, New York, took place last night at the home of her parents, 316 West Seventy-ninth Street...

...Miss Owen is related to prominent families of Virginia and Kentucky. She is a granddaughter of Mr. Benjamin Franklin Owen

and the late Thomas J. Humphreys, both of Louisville, and a descendant also of Cadwallader Jones of Virginia and of James Taylor and Martha Thompson, who settled in Virginia early in the seventeenth century.

Miss Owen attended the Springfield School in Chestnut Hill, Pennsylvania, and was graduated from Brantwood Hall, Bronxville, New York, and the American Academy of Dramatic Arts in this city.

Until a few years ago Miss Owen appeared in motion pictures. She appeared in Ilona Szabo opposite the late Holbrook Blinn in "The Play's the Thing," produced on the stage here in the season of 1926-1927, and as Princes Vera opposite Lawrence Tibbett in "The Rogue Song," a Technicolor film produced in 1930. These were the most important of many roles taken by her...

Catherine Dale Owen was ingenue in the first Malcolm Fassett stock company when it played in Louisville in 1921. In 1924, she returned as leading lady of the Fassett company.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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GROVER PAGE
b. Nov. 10, 1892

From--The Courier-Journal, May 5, 1921

...Grover Page is the youngest prominent cartoonist in the United States. He has been cartooning for about five years and has drawn more than 2,000 of them. His cartoons are copied widely in this country and in Europe. Of the 366 cartoons of his that appeared in The Courier-Journal last year, more than 250 were reprinted in a number of other newspapers or in magazines.

From--The Courier-Journal, November 2, 1933

Grover Page, cartoonist for The Courier-Journal, is one of eight subjects on a page of the current issue of the Literary Digest, headed, "They Stand Out From the Crowd." The short sketch of Mr. Page is illustrated by a self-portrait. The sketch begins with an account of the artist's birth in Gastonia, North Carolina, the night that news reached there that Grover Cleveland had been elected President of the United States...

"Mr. Page is both cartoonist and fisherman--so much both that confusion exists in the Louisville Courier-Journal's editorial

rooms where he is vocationally a good cartoonist and avocationally a good fisherman, or vice versa. He is a product of the Chicago Art Institute and the Chicago Academy of Fine Arts."

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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RUTH PAGE

From--The Louisville Times, September 7, 1928

Ruth Page, daughter of a native Kentuckian and member of the Metropolitan and the Ravinia Opera Companies, has sailed for Tokio to dance at the coronation ceremonies at the Japanese Imperial Theater, an Associated Press dispatch announced this week, at which time it was not generally known Miss Page was a Kentuckian...

She is the only Occidental dancer, as far as is known, to be invited to dance at the state function. She frequently visits her birthplace at Columbia, Kentucky.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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OLIVE PALMER
(Virginia Earle Murphy)

From--The Louisville Herald Post, May 25, 1930

Almost everyone who listens in on the radio Wednesday nights has heard Phil Carlin say, "And now Olive Palmer, our lovely prima donna, has chosen for her first number..." and so on.

Well, Virginia Earle Murphy and Olive Palmer are one and the same person...

Virginia Earle Murphy was born in Louisville. Her father, J. R. Murphy, was in the wholesale business....It is unwritten history that little Virginia was a natural born singer. At five years of age she sang solos at Christmas and Easter in the Fourth Avenue Methodist Church here. She attended the Second and Hill streets school and entered public high school. Then when Virginia was twelve or thirteen the family moved to De Moines, Iowa, where she entered the Conservatory of Music connected with Drake University.

Later she sang in New York and made a concert tour of the country under the direction of William Wade Henshaw...

In 1927 when the first Palmolive hour was broadcast Virginia Murphy was introduced as a brand-new star--Olive Palmer. The ruse was a success. Within two years Olive Palmer was listed among the ten best known air personalities.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ASA PARK
b.
d. 1827

From--The Old Masters of The Bluegrass

Asa Park, a Virginian, was the second painter who located in Lexington. He was an intimate friend of William West, in whose family he lived greatly beloved for years. He died in the year 1827, and was buried by the West family in their lot near the corner of Hill and Mill Streets, opposite the present Letcher property.

Though Mr. Park attempted portraits, his best productions were fruit and flower pieces. His pictures, like West's own their value mainly to the fact of his having been one of the pioneer painters of Lexington. One of the very few of Park's productions is in the possession of Mrs. Ranck. It is an oil portrait of her grandfather, Lewis Ellis.

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HARVEY PEAKE

From--The Louisville Times, February 5, 1923

Harvey Peake, who has a studio in New Albany, is the first prize winner in a contest for designs recently inaugurated by the Art Alliance of America, with headquarters in New York. This organization is in the nature of a clearing-house for artists, illustrators and designers and in an effort to raise the standard of greeting card designs to a fine art, instituted a nation-wide contest for new and beautiful designs. There were 250 contestants and over 1,000 designs submitted, and when the judges made their decisions known it was learned that the first prize of $200.00 went to Mr. Peake and that all of the others were won by New York artists. Mr. Peake said it took him half an hour to design the prize-winning card.

Mr. Peake has made designs for practically all of the great card publishing houses. The collection of designs sent in to the contest will be on display at the Art Center in New York until March 3rd.

From--Arts Club, January, 1928

Harvey Peake has a full-page decoration in the December Bookman. He has also made a set of twelve greeting card designs for the 1928 series of the Liberty Greeting Card Association of New York, and also a set of decorations for the Cobb Shinn Syndicate of Indianapolis.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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VIRGINIA PEARSON
b. March 7, 1888

From--The Courier-Journal, February 14, 1926

...Miss Pearson has won quite a little fame in the world of the stage since her school days in Louisville. She was born in this city in 1888, and educated here. One of her first positions after finishing school was as a reporter on The Courier-Journal and The Louisville Times. From that she went to playing in stock, and after a few successful years on the legitimate stage began her motion picture career. In private life she is Mrs. Sheldon Lewis, the wife of Sheldon Lewis the motion picture actor.

From--The Courier-Journal, March 4, 1926

Virginia Pearson, former Louisville girl who has appeared with great success on the screen, returns to the cinema drama after a prolonged retirement. She is appearing in the screen version of that famous musical comedy extravaganza "The Wizard of Oz."

Prior to her most successful career in motion pictures, Miss Pearson was a distinguished star of the spoken drama, having made her greatest success with Robert Hilliard in "A Fool There Was." Miss Pearson realizing the greater opportunities of the photoplay forsook the stage when she was at the height of popularity. From her debut in the silent drama she was a star, continuing in popular favor with several of the leading companies up to the time of her retirement.

A unique personality and a versatile player, Miss Pearson has been seen in a variety of roles. However, she is remembered best

for splendid siren characteristics which established a standard for that type of part. In "The Wizard of Oz" Miss Pearson may be seen again in such a role which offers her one of the finest opportunities of her career.

Additional References: Theatre Magazine, February, 1919, Vol.29
Kentucky Artists Scrapbook, Louisville Free Public Library.

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MORRIS PERELMUTER
b. 1911

From--The Louisville Herald Post, June 5, 1927

Morris Perelmuter, who is to give his first violin recital at the Young Men's Hebrew Association on Thursday night, June 9th, at 8:15 o'clock, was born in Russia seventeen years ago. He came to this country when he was four years old and settled with his parents in Pittsburgh, Pennsylvania. In 1921, when he was eleven years old, he came to Louisville with his mother, and in November of that year began his violin study under Robert Parmenter of the Louisville Conservatory of Music and has remained under his instructions since that time.

He is a graduate of Male High School and received special honors for his work as a concertmeister of the orchestra under Mr. Marzian. He is at present concertmeister of the Louisville Conservatory Orchestra, concertmeister of the Y. M. H. A., Little Symphony Orchestra and first violinist in the Louisville Symphony Orchestra. He recently appeared as soloist at a concert given at the Womens Club Auditorium by the Saturday Afternoon Music Club, of which he is a member. He is well known in Louisville, having been heard as soloist on numerous occasions.

The continued study of the violin has been made possible through the assistance of the Louisville Conservatory, his teacher, Robert Parmenter, and also through the aid of the Council of Jewish Women...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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CORNELIA S. PERING
b. 1840
d. Nov. 8, 1923

From--Louisville Herald, November 9, 1923

The artistic brush of the Perings, that in years past created

miniatures which the world recognizes as masterpieces, was laid aside forever yesterday when Cornelia S. Pering, eighty-three, the last member of the Pering family, died at the family homestead, 217 West Walnut Street.

Miss Cornelia, the only daughter of Professor Cornelius Pering, noted artist and teacher, had devoted her life to art. Her miniature paintings hung in the art galleries of Dresden, Germany; Paris, France, and other noted European galleries. She studied among the old masters of Europe and was the teacher of many successful artists of today.

Her father, who died many years ago, was equally talented and had gained recognition in art circles in this country and abroad. Nearly a half century he conducted an art school in Louisville and drew students from all parts of the country. Following his death, Miss Cornelia Pering became master of this school and later converted it into an art seminary for girls.

Thirty years ago Miss Pering opened Pering and Saunders Art School in the Pering homestead. Here she taught art for nearly twenty years. The last few years of her life had been devoted to the painting of miniatures of her relatives and friends...

Miss Pering was awarded many prizes for paintings she submitted for display at European galleries, and received the honor of having one of her miniatures on display at the Dresden, Germany, gallery. This is an honor that is awarded only artists who have gained universal recognition.

Many eccentricities marked the life of Miss Pering. Aside from her teachings she never sought to commercialize her talents, and her portraits of friends were always painted for gifts. Following the death of her father she ignored several excellent opportunities to gain fame and wealth by painting, and came to Louisville to continue her father's work. Not once during her life did she have a picture, or portrait made of herself.

Miss Pering was born in Bloomington, Indiana, but moved to Louisville when she was very young. Professor Pering purchased the homestead at the West Walnut Street address when it was one of the finest in the city. He converted it into a studio to develop the talents of his daughter...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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PAUL PLASCHKE
b. Feb. 2, 1878

From--Kentucky Women's Journal, April, 1917

Paul Plaschke is a Kentuckian only by adoption, as he was born in Berlin, February 2, 1878, coming to America at the age of four years. He has lived most of his life in Louisville, and we are proud to claim him as a Kentuckian.

Mr. Plaschke studied engineering at Steven's Institute, Hoboken, New Jersey, and later was a student of Cooper Institute at the Art Student's League, New York, where he devoted himself especially to drawing. After two years with the New York World, he came to Louisville, where he worked on the Louisville Commercial, and Louisville Post, and has been connected for five years with the Louisville Times as cartoonist. He has an established reputation and is best known perhaps as a cartoonist, but is becoming generally recognized as a landscape painter as well. His work in landscape began in 1905, and he is entirely self-taught, making his success all the more remarkable. He is represented in the Chicago Art Institute, in the St. Louis Art Gallery, and in the John Herron Art Institute of Indianapolis. He has always been deeply interested in the work of the Federation of Women's Clubs for Art, and sent four exquisite oils and several cartoons to the state exhibit.

From--The Courier-Journal, October 21, 1928

Word comes from New York that another Falls City artist is to have a one-man show in the artistic metropolis of the United States. The precise place is to be the Pascal Gatterdam Galleries, New York City. The artist is to be Paul Plaschke, well-known cartoonist of The Louisville Times and Louisville Courier-Journal. Mr. Gatterdam visited Louisville last spring, bringing with him a collection of pictures, which he exhibited at the Brown Hotel...

The canvases to be exhibited will be "Nocturnes," "Ohio River Shanty Boats," "Southern Indiana Hillsides" and "Fishing Craft at Biloxi." Everyone will wish the Gatterdam-Plaschke alliance more than good luck.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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LENA POPE
b. 1912

From--Louisville Post, August 26, 1925

Lena Pope, remarkable child musician, who astounded a New York

audience of music critics with her playing and singing and who is well known to Lexington and Central Kentucky audiences as the pupil of Miss Anna Chandler Goff, is to resume her musical studies, according to a report from Pineville.

Miss Pope is to enter the College of Music at Cincinnati, according to the report received here, and an effort is being made among Pineville music-lovers to arrange a recital for the little genius before she goes to resume her studies.

Last year in New York Miss Pope played before an audience in which was Frank Damrosch, the distinguished conductor and composer, who was deeply impressed with her playing and singing. Miss Pope, who was then twelve years old, was taken to New York by Miss Goff, who is responsible for much of the little girl's musical education.

Miss Pope early this year returned to her home in the mountains near Pineville. Her musical talent was discovered when she was but five years old, while she was playing a piano in a rural hotel.

Under the tutelage of Miss Anna Chandler Goff at the Lexington College of Music she developed her musical skill to a marvelous degree--Lexington Leader.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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LUCILLE POWERS

From--The Louisville Herald Post, November 25, 1928

Kentucky will be represented in the motion picture, "Three Week-Ends," to be released December 1st, featuring Clara Bow, Neil Hamilton and Harrison Ford. The Kentucky product who will shine with this notable cast is Lucille Powers, formerly of Hawesville, Hancock County, but for the past five years a resident of Spartanburg, South Carolina. She is a niece of Colonel L. S. Powers and a granddaughter of the late Colonel Joshua D. Powers, who was president of the Commonwealth Life Insurance Company at the time of his death a few years ago. Miss Powers has risen from obscurity to fame in seven months. She and her mother visited in Hawesville when they were enroute from Spartanburg to Hollywood. On her arrival in the moving picture colony she was assigned an important role in "Three Week-Ends." Miss Powers has many relatives and friends in Hawesville and other sections of Kentucky.

From--The Louisville Herald Post, December 27, 1931

Forsaking the moving picture colony and the location lot in Hollywood temporarily to attend private matters in connection with her estate, Lucille Powers, Kentucky's most recent gift to the stage and screen, is back home. She has been in Louisville for several days, but left late yesterday for Owensboro, the former home of the family, to spend a few days before returning to Hollywood to resume her movie work.

Miss Powers is a granddaughter of the late Joshua D. Powers, one of the founders and for many years president of the Commonwealth Life Insurance Company here. She was educated in Dallas, Texas, where her father, the late Jay C. Powers of Owensboro, moved when the future screen notable was a mite of a girl. She continued her education while playing minor parts on the Hollywood lots. Although nineteen years old, Miss Powers has been featured in a number of pictures during the past three or four years...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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TOM POWERS
b. July 7, 1890

From--New York Times, December 3, 1916

Tom Powers is a new name on Broadway to conjure with. It is the name of the young man who gave such a splendid characterization of an impecunious young artist in "Mr. Lazarus" earlier in the season, and who is now playing the role of Jack Kendall in "Mile-a-Minute Kendall," Owen Davis's new play, at the Lyceum.

Tom Powers is unique among the season's recruits to the stage. He is not an actor by accident, a happen-in at the stage door, or a product of the stock companies. He is an experiment in dramatic training. Behind him is a background of Southern life and artistic traditions. He was born in Louisville, Kentucky, the son of Joshua Powers, a banker, and nephew of Hiram Powers, a sculptor of repute.

He was destined for the stage by his mother, who chose the career for him when he was but a baby. His training began at the age of three years, when he was sent to a school of ballet for the grace and muscular control it would give him. At sixteen he became a pupil in the American Academy of Dramatic Arts, and during vacations he wrote, produced, and acted in plays of his own in a tiny theatre fitted up in the top of the Power's home.

Mr. Power's experience since leaving the Academy has been varied. He played with a troupe of pantomimists at resorts throughout the Summer. He acted stock in New Jersey. He is Tom Powers of Vitagraph's Western cowboy films that star him. He capitalized his movie experience by giving a monologue on the movies in vaudeville. He was in England at the time of the Dickens Centenary and was chosen by the committee for the title role of the Surrey pageant of "Barnaby Rudge." While he was rehearsing for this pageant he found time to model a bronze fawn, which now stands in Hubbard's Gardens, one of London's parks. Mr. Powers was also associated with Stuart Walker's Portmenteau Theatre for a short time. From this catalogue of activities it would appear that the only form of theatrical entertainment he has not participated in its membership in the Bramhall Players.

From--The Louisville Herald Post, April 20, 1930

...While a student of Louisville Male High School Tom Powers essayed his first public role in "The Prince and the Pauper." This play was such a huge success that it was repeated again and again and made money enough to buy the lot where the present Male High building now stands.

After he finished school he gravitated, inevitably, to New York and was soon sweating his way through the courses at the American Academy of Dramatic Art from which he graduated with honors. His first stage experience was in "Mr. Lazarus" under the Shubert Banner.

When the war came along Mr. Powers took time out and enlisted with the Royal Flying Corps, coming out with the rank of captain. After the armistice he went to London, where he appeared in the musical comedy, "Oh Boy," and made several pictures for Hepworth Films English company.

When he came back to America he played in "Oh Boy" again in New York and in such notable successes as "Mile a Minute Kendall," "Bab," "Love Dreams," "The First Fifty Years," "Tarnish," "Great Music," "The Wild Duck," and others. "The Apple Cart" is his fourth play for the Theater Guild and he is a member of the Theater Guild Acting Company.

His favorite role was that of a young man in "The First Fifty Years." He starts as a youth of twenty and winds up as a doddering old man of eighty. This gave him a chance to display his talents as a make-up artist, and in this field he has no peer in the American theater. Robert Benchley once said "if ever a Chair of Make-up is established for the New York stage it should unquestionably go to Tom Powers"...

From acting he turns occasionally to the other arts, but just for diversion. He has always been keenly interested in sculpture and has dabbled in it off and on most of his life. During the war he turned out some serious pieces, however, which attracted much attention in England, where they were exhibited. The most notable of these was "The Wounded," a war statue which received much critical commendation when it was seen in the London galleries. Shortly after this he issued a book of poems called "Flights," which had to do with his experience as an aviator during the big struggle.

In addition to his beautiful place in Sutton place, New York, he has a farm in Westchester county where he indulges in the love of horses that is a part of every Kentuckian's makeup, by keeping a stable of thoroughbreds. His "Marchons," a Kentucky-bred horse, is his prize possession. That is, his prize possession with the exception of that lovely young person who came in just as we were leaving and was proudly introduced as Mrs. Powers. Until last September she was known in the exclusive circles of Philadelphia as Miss Meta Janney. We're just wondering if this new inspiration is what has caused him to endow his role of King Magnus with such superb feeling that his critics acclaim it as the best thing he has ever done!

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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SAMUEL WOODSON PRICE
b. Aug. 5, 1828

From--The Old Masters of The Bluegrass

Samuel W. Price was born in Nicholasville, Kentucky, on the 5th of August, 1828. He was the fourth and last son of Daniel Branch Price and Eliza Crocket Price, a daughter of Colonel Joseph Crocket. His paternal and maternal ancestors were distinguished for both military and civil service in this country, and long before they came to America the Prices looked back with pride for three or more centuries to their origin in Wales, while the Crockets were equally proud of tracing their descent from French gentlemen and ladies of the age of Louis XIV. Before the beginning of the eighteenth century both families had settled in America, where, on the battlefield and in the forum, on the farm and in the office, in public and in private life, different members have helped in the grand progress of their adopted country.

General Price was educated in the Nicholasville Academy until he was old enough and advanced enough to be sent to college. He then entered the Kentucky Military Institute, in 1846, at the age

of eighteen. In a short time he was appointed professor of drawing, with the rank of lieutenant...

At a very early age General Price showed a remarkable talent for drawing. His first efforts were in drawing the capital letters while he was learning the alphabet. During his first school days he spent his Saturdays and other holidays in sketching various things that attracted his attention. Not only would he thus be employed when out of school, but during school hours instead of working sums he would be sketching the faces of his companions, very much to the annoyance of the teacher. At the age of ten he was in the courthouse at Nicholasville to hear the Honorable Thomas F. Marshall speak in an important trial. A prominent farmer was there for the same purpose, and presented such a comical appearance that the youthful artist was asked to sketch him. He did so, and handed the sketch to the sheriff, who as soon as he saw it burst out in a big laugh. The sheriff then handed it to the judge, who laughed heartily and handed it to a member of the bar, who passed it around. All laughed heartily, and finally one of them showed it to the old farmer who had been sketched. He looked at it for a moment and exclaimed, "Why, that's me!"

The reputation of the boy artist was now well established, and he was employed by different members of the bar who had seen his sketch of the old farmer, to make sketches of them. He had not yet, however, gotten beyond the pencil and charcoal in making his sketches, and of course only used black and white. Good luck, however, soon came to him. When he had reached his fourteenth year an itinerant artist came along and was found dead on the roadside near Nicholasville. No one knew who he was nor whence he came. He left a lot of paints and brushes, and they were sold at auction. A friend of the boy artist bought the lot for him. He was now prepared to give his lead pencil and charcoal a rest and to paint in colors. He was tendered a room in the Nicholasville Hotel for a studio, and began work like a real artist...

In 1847, when he was nineteen years of age, he began the study of art in earnest under Oliver Frazer, at Lexington, Kentucky. Mr. Frazer accepted him as a pupil only after carefully examining his present work in drawing. After satisfying himself that there was, as he expressed it, "something in the young man," he took him into his studio. Young Price rented an office near his preceptor and began to take lessons in portraiture.

His first effort in color was the portrait of Major Harvey, an old gentleman who sat for him after being solicited so to do. When the portrait was finished it was satisfactory to the subject and to his preceptor. When this portrait was seen by Mr. George Jouett he advised young Price to try his skill on a man in Lexington known as "King Solomon." No person in Lexington was better known

than this old man. He had led a life of drunkenness and idleness and worthlessness until everybody knew him. All at once, however, when the cholera of 1833 broke out in Lexington and every one who could get out of town went, and those who were left were either dying or burying the dead, "King Solomon" seemed at once to be transformed from absolute worthlessness into supreme usefullness. He laid out the dead, dug their graves, and buried them when there was no one else to perform these services. He became a hero at once, and the thousand tongues that had been wont to pronounce his name with scorn now sounded his praise in unmeasured tones.

"King Solomon" was averse to having his portrait painted, but, on being urged, consented on condition that he was to have plenty of grog and cigars while sitting. The portrait was finished and pronounced well done by his preceptor and by his fellow-artists. Bush and Morgan. So soon as it was known in Lexington that Price had painted "King Solomon's" picture numerous persons called at the studio to see it. General Price had to place it in the office of the Phoenix Hotel, where the people could see it without overwhelming him in his studio.

In 1849 he went to New York to improve himself by studying the great works of the great artists gathered there. After seeing and studying in New York as long as he felt he could afford to stay, he returned to Lexington the same year and re-opened his studio with renewed hopes and brighter promises...

Orders soon began to come for portraits, and among those he painted was a noble likeness of Chief Justice Robertson. While in the midst of his prosperity the Civil War came upon him, and he laid down his brush and took up his sword in behalf of the Union...

While in the army he could not paint pictures, and the three years from 1861 to 1864 were a blank upon his canvas. Neither could he use the brush while he was Post Commandant at Lexington parts of the years 1864 and 1865. He was Postmaster at Lexington from 1869 to 1876, and during his leisure moments in this office he resumed his brush. Here he adopted a style of painting which differed from what he had been doing before. He undertook what is known as figure composition. A series of paintings came from his brush which showed that he was at home in figure composition, as he had been in portraiture. The following are well-known examples of his work in this line: "Caught Napping," "Not Worth Mending," "Gone Up," "Left in the Lurch," "Civil Rights," and "Night After Chickamauga." "Caught Napping," and "Gone Up" were awarded a medal at the Cincinnati Exposition, where his "King Solomon" and "General Thomas" were also honored. His portrait of General Thomas, which is one of the greatest of his works, was painted from life, and represents the old hero in his tent at night after the Battle of Chickamauga...

In 1878 General Price moved to Louisville and opened a studio with the intention of devoting his time to portraiture. The first portrait he painted was that of General Eli H. Murray, a fine subject, and of whom a fine likeness was made. It was exhibited in the National Academy of Design, in New York, where it was pronounced one of the best pictures in that celebrated collection of the gems of art.

He painted a number of other portraits in Louisville, and always gave satisfaction. But his success was destined to be cut short by an unexpected affliction. In the Battle of Kennesaw Mountain he had received a wound which was then supposed to be mortal. But he seemingly recovered from it, with the loss only of some strength and physical endurance. The minnie ball, which had penetrated the cavity of his breast and taken a part of his clothing with it, did some secret work within which was to develop serious disaster in the future. Now, after he thought he was comparatively well, he began to notice a dimness of his eyes not caused by age, and which no kind of glasses would remedy. The impediment of sight increased until one day when he was painting the portrait of Mrs. Bamberger, his fading vision was blotted out forever. The bright colors on his canvas were no longer visible, and his brush and easel were useless instruments. He was carried to his home to sit in endless darkness, while forms of beauty moved unseen before him. But he uttered no complaints, and bore his heavy affliction with the fortitude of a Christian and a soldier.

The six biographic sketches which make up the book (Ed. Note: "The Old Masters Of The Bluegrass") were dictated by him, and the authorities used read to him without his seeing a word of either. When the sketches were finished they were read to The Filson Club either by his daughter or by another member of the Club, and they appear in this book as thus begun and completed. In thus groping his way through eternal darkness to secure his fellow-artists from oblivion, the blind soldier-artist emphasized his right to a place among the rescued, and there seems to be no more fitting way to put him in this well-deserved position than to insert a biographical sketch of him in the preface to his work.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MRS. ZUDIE HARRIS REINECKE
b.
d. Feb. 2, 1924

From--Louisville Post, February 2, 1924

Mrs. Zudie Harris Reinecke, was one of Louisville's most noted musicians.

She was the daughter of one of Louisville's most distinguished families. Her father, the late Theodore Harris, was the founder of the Louisville National Banking Company and was its president until his death.

Most of Mrs. Reincke's musical career was spent in Europe, where also the majority of her works were published. In this country, however, she played with some of the most important musical organizations. One of her Louisville appearances was as concert pianist for Walter Damrosch's orchestra in which she played a concerto of her own composition. She also occupied a similar role with the Chicago Symphony Orchestra. She scored many successes in European musical circles.

Many of her songs were sung by Luli Lehmann on her European programs, and by other famous singers. As a pianist, she was a pupil of Leschetitzky and for one year studied also with De Pachmann.

From--Louisville Post, February 4, 1924

Among the musicians of Europe the work of Zudie Harris Reinecke had gained its place. Her songs were included on the programs of such a singer as Luli Lehmann, and her compositions were played by Scharwenka. In this country, her native country, however, her gifts as a composer had not yet become so widely known as in Europe. Yet her fame was growing. Louisville, especially in the last few years, when she again made this her home, has shown its appreciation. Programs devoted largely to her compositions have been given by the Arts Club, the Wednesday Morning Musical Club, and the Music Study Club. A seremade for violin was played publicly for the first time but two nights before her death and was received with great spontaneous enthusiasm.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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CHARLES CYRUS REINHART
b. 1875
d. Sept. 6, 1932

From--The Courier-Journal, September 7, 1932

Cyrus Reinhart, Sr., fifty-seven years old, singer, musician and actor...was with the Al G. Fields Minstrels more than fifteen years and appeared on Keith, Orpheum and burlesque circuits. He also was the leader of several orchestras and was known as one who volunteered his services for charitable and fraternal entertainments. He was famous as an yodeler.

A native of New Albany, he began his stage career as a youth when he sang in small theaters and accompanied himself with a guitar. Later he played with the Primrose Minstrels and Dockstader's organization. With three other large singers in act billed as "One Thousand Pounds of Harmony," he traveled as far as Australia. His last group was an orchestra which played on the steamer America.

While on vaudeville tours he sang in disabled veterans' hospitals, and in Kentucky, entertained invalids at Lakeland, the Marine Hospital and Dawson Springs...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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AVERY ROBINSON

From--The Louisville Times, February 16, 1927

Although living in London for four years, Mr. and Mrs. Avery Robinson, claim their residence in Louisville. Both are members of the city's oldest and foremost families. Mr. Robinson is a graduate of the Boston Institute of Technology. With a brother he was selling agent here for several iron and steel companies prior to his connection with the Chess & Wymond Company.

He is a graduate in architecture and an artist and musician. He composed the music and wrote the words for several songs. Among them is "The Water Boy," which has been sung throughout the world. It was sung here by Roland Hayes, noted negro tenor of Louisville...

The Ukranian Chorus, in concert at the Columbia Auditorium, also sang "The Water Boy,"...

Another song by Mr. Robinson was "When I Wander In the Evening." The words are a translation from a poem by Heinrich Heine.

"The Gypsy Song," a composition for the piano and cello, written after the old mode, was played by Miss Corneille Overstreet taking, at the piano, the part of the cellist, with Mrs. Newton Crawford at the other of the two pianos. Miss Overstreet also played the third movement of Mr. Robinson's first symphony in the form of a waltz caprice.

Musicians who were present were enthusiastic in their praise of Mr. Robinson's work and predicted for him a brilliant career as a composer.

During the World War Mr. Robinson was a captain in the Field Artillery. He had training at Camp Zachary Taylor and Camp Henry Knox and went to France as a member of the staff of Brigadier General Bishop.

Mr. Robinson is a son of Bonnycastle Robinson, who was in the commission business here before going to New York five years ago. His mother was Miss Helen Avery, daughter of B. F. Avery, founder of the B. F. Avery & Sons, farm implement manufacturers.

Mr. Robinson was married in March, 1907, to Miss Grace Chess, daughter of one of the founders of the Chess & Wymond Company. He organized the River Valley Club here.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MRS. AVERY ROBINSON

From--The Courier-Journal, June 3, 1923

Mrs. Avery Robinson, who before her marriage was Grace Chess, is credited as being the creator of a new art--that of "sculptured flowers." She has won recognition for her work among the connoisseurs of England and America.

"The inventor of a new branch of decorative art, the sculpture of flowers," is the tribute paid to Mrs. Avery Robinson by Aldous Huxley, famous author of "Chrome Yellow" in the late April number of the English Vogue.

"As a general rule," Mr Huxley continues, "realistic artificial flowers are less interesting and successful than the fantastic, but Mrs. Robinson's flowers form the most startlingly beautiful exceptions to this rule.

"Mrs. Robinson makes them out of stiff parchment or in certain cases out of very thin beaten brass, and colors them with artist's oil paints. The flowers reach a quite extraordinary degree of realism. The most aerial blooms seem to present no difficulities to Mrs. Robinson, who makes a spray of love-in-the-mist as easily as a thick-petalled rose. In grouping her flowers into bouquets, she shows an exquisite sense of composition and a feeling for color harmonies which make each of her posies a true work of art. What the flower painter does on a flat canvas, she achieves in three dimensions."

Mrs. Robinson's flowers have been exhibited in several of the London art galleries and there was a recent private exhibition for the American Women's Club.

While she was still a resident of Louisville, she was well known as a patron of art and young artists and musicians and at that time ardently cultivated real flowers in her gardens which were considered among the most beautiful in the State.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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CARLEY ROBINSON
b. 1909

From--The Courier-Journal, February 20, 1927

Carley Robinson, the very talented daughter of Mr. and Mrs. Avery Robinson, gave a recital of her own compositions last summer in Paris, to which a number of Louisville visitors were invited. Her musicianship was delightful and her compositions, while of the ultra modern French school, were interesting and showed a decided feeling for original and intelligent work. Both Mr. and Mrs. Robinson are unusually gifted, and that the daughter should have accomplished so much at the age of sixteen is not surprising.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library

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JOSEPH L. ROOP

From--The Courier Journal, October 20, 1928

Among those who have done much to make Hollywood the most talked-of hamlet in the world are two former Louisvillians,

J. L. Roop, sculptor and inventor, and Richard H. Arnold, Jr., president and general manager of the Arnold Production and Release Corporation of Hollywood...

When Mr. Roop left Louisville some years ago he was unsuccessful financially, in spite of the fact that he was considered an artist of exceptional talent. Since that time, he has evolved a secret composition for making "animated miniatures" of tremendous value to the moving picture world.

It was Mr. Roop's invention that made possible "The Lost World," The miniatures used in this and similar productions were only about six inches high, although they appeared in gargantuan sizes on the silver screen. Movements of the figures are made by hand, Mr. Roop said, and they are shot by the camera, one move at a time. It requires nine movements for one step of a man walking, it was pointed out.

Mr. Arnold, who heads the company with which Mr. Roop is affiliated, left Louisville in 1918 after his discharge from the army. He attended the du Pont Manual Training High School...

From--The Courier-Journal, November 11, 1928

...The work of Mr. Roop in Hollywood has not been confined to constructing and animating his miniatures. Since he has been there he has made a figure of an Indian which, in marked contrast to his "little people," is fourteen feet high. It stands above Arrowhead Springs Arch at Arrowhead Springs, California. He has also been interested in making sets on a large scale and superintended the building of sets for "Tarzan's Return" which occupied an entire city block...

A portrait bust of Madison Cawein in the Louisville Free Public Library and one of Stephen Collins Foster in the Capitol at Frankfort are works by Mr. Roop. Modeling of the statue of Daniel Boone in Cherokee Park is also to his credit.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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HERBERT WILLIAM ROSS

From--The Louisville Herald Post, February 15, 1931

Two portraits, the work of Herbert William Ross, Louisville, were accepted in 1930 by the Salon Des Artistes Francais for exhibition. Mr. Ross is the son and brother of two local artists of recognition, Mrs. Gertrude Ross and Miss Alice Ross of Pewee Valley. He has had a studio in Paris for several years, and has been very successful in portrait work...

Mr. Ross is a member of the Arts Club of Louisville.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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SELENA ROYLE
b. Nov. 6, 1904

From--The Louisville Times, January 4, 1935

Miss Royle, whose mother is the former Selena Fetter, noted Louisville beauty, has made her mark on Broadway. She won critical acclaim in "When Ladies Meet," "Days Without End," "Portrait of Gilbert" and "Goodbye Please." Her father, Edwin Milton Royle, the playwright, has "The Squaw Man" and "The Unwritten Law" to his credit. Her husband is Earle Larimore of the Theater Guild.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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JOHN SAMPLE AND MRS. FANNY COLE SAMPLE

From--The Courier-Journal, September 13, 1925

The return of John Sample and his wife, professionally known as Fanny Cole, revives interest in these two Louisvillians who, with only their talents and desire to make good in the field of opera that is peculiarly associated with Italy, went abroad and won attention from a public that is considered particularly appreciative of excellence in such attainments and usually rigorous in their critical analysis.

Mr. Sample and Fanny Cole are again established in assisting others over the rough spots which they navigated with the aid of first-hand information which their experiences, for five years abroad, gained for them.

One of Mr. Sample's distinct and unique achievements while abroad and one which makes him something of a personage in the operatic field, was the creation of the principal tenor role in the new opera, "Deborah and Jaele." After singing in a number of theaters in the Italian provincial cities Mr. Sample was selected by Arturo Toscanini and Pizzetti, the composer, to create this role at La Scala where the world premier of this opera was given.

He is also the first American tenor to sing the name part in Verdi's "Othello," a part which he studied for eight years before the opportunity came to sing it with its dramatic background.

Mr. Sample has appeared as soloist five times with the Rome Symphony Orchestra and the Santa Cecilia choir under the direction of Bernardino Molinari and at these performances the king and queen and other members of the royal family were present. Later going to Germany Mr. Sample sang at the Berlin Opera in "Aida" and toured in the Rhineland in "Othello," "Aida" and "Il Trovatore."...

The work of Fanny Cole has been equally as meritorious as that of her accomplished husband...

A remarkable achievement for an American singer is that Mrs. Sample has done one hundred performances in Italy, where competition in the fall season of opera is so strong...

Antonio Bassi, representative of the Musical Courier of Milan, Italy reports on the opening of the opera season in this definite and brief manner. He evidently was impressed by Miss Cole's performance judging from this report...

"At a performance of Rigoletto, which I attended, the role of Gilda was sung by Fanny Cole, a young American prima-donna. She has a coloratura voice of beautiful quality and surprised the difficult Milan public. She had many curtain calls after the aria 'Caro Nome," which she was compelled to repeat."...

From--The Louisville Times, September 26, 1932

John D. Sample, head of the vocal department of the University of Louisville School of Music, has arranged to commute between Louisville and Chicago, where he has his studio. All of his classes here are on Fridays and Saturdays.

A former Louisvillian, Mr. Sample was associated with choirs of the Calvary Episcopal, Fourth Avenue Presbyterian and Second Presbyterian Churches before he moved to Chicago six years ago. He spent eight years in Italy and one in Germany, and was with the Philadelphia Opera Company for three years. He appeared in the world premiere of Pizzetti's "Deborah and Jaele" under Toscanini's baton and in the first performance of "Aida."

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MADAME CARA SAPIN

From--The Louisville Herald-Post, October 2, 1928

Madame Sapin, dear to the hearts of music-loving Louisville, was not born in Louisville, but she desires that fact kept a secret, because she came here at so young an age that she feels that she is as truly a Louisvillian as a native and wishes to be known as such.

She was educated in our schools, including the Louisville Girls High School.

Madame Sapin studied to become a professional pianist and played professionally until her marriage, at which time it was discovered that she not only had a "real" voice, but was able to express a charming personality and a beauty of temperament through this medium. Having decided to embark upon this career, she threw herself into it with energy and enthusiasm.

She studied with Mrs, Davison in Louisville and with Madame Bridelli-Regneas in New York, coaching with La Forge, Hageman and Gabrielle Grovlez, conductor of the Paris National Opera.

Madame Sapin has sung with the Metropolitan and Boston Grand Opera Companies, the Philharmonic in New York and the Russian and St. Louis Symphony Orchestras. She has toured in light opera.

She is a member of the Music Study Club, Wednesday Morning Musicale, Arts and Players Clubs.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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XANTIPPE SAUNDERS
b. 1837
d. Dec. 4, 1922

From--Louisville Herald, December 5, 1922

Miss Xantippe Saunders, eighty-five, was for many years one of the leading artists of this city...Miss Saunders first began her serious work as an artist under Professor Poring, of Louis-

ville, continuing her studies in New York under Professor Eaton and Professor Wilmorth. Later she was associated with Miss Cornelia Poring, of this city for over twenty-five years, the art school being known as Poring and Saunders.

She was a cousin of the late Mark Twain and possessed the same gifts of wit and humor with which he was endowed. While she outlived most of her contemporaries, her cheerful, bright and optimistic disposition won for her a host of friends among the younger generation. She was known particularly as a portrait painter.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MARETT SAVERNE

From--The Courier-Journal, April 20, 1930

Marett Saverne, harpist, is the latest addition to the Y. M. H. A. Symphony...

Miss Saverne is a pupil of Carlos Salzedo. She toured with the Salzedo harp ensemble, is the organizer of the Saverne harp ensemble and is president of the Kentucky Chapter of the National Association of Harpists.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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PAUL SAWYIER

From--The Courier-Journal, June 8, 1923

...Paul Sawyier, noted landscape artist, son of the late Dr. Nat J. Sawyier, was born in Frankfort, Kentucky, and many of his best known paintings and etchings are scenes around Frankfort. For several years he lived in a houseboat on the Kentucky River and devoted his time to reproducing on canvas the magnificent scenery of this section of the State.

From--The Courier-Journal, June 13, 1923

Paul Sawyier loved beauty and particularly the beauty of the hills and valleys and streams in Franklin County and Paul Sawyier was an artist. His water-colors reflect the shades of delicate color and sometimes rugged beauty that are met on many a twist and turn of the Kentucky River. A houseboat on the bank, the old bridge, at

Frankfort, the sheer cliffs of "Kentucky River marble" and the sublimated loveliness of the Elkhorn--these he loved and these he painted.

Some years ago he went to the mountains of New York to regain his health. There he died and it was through the generosity of a kinsman, Russell W. McRory, that his body was reinterred in the Frankfort Cemetery.

Kentucky will claim him as an illustrious son when his work is better known and more widely appreciated.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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KARL SCHMIDT
b. Sept. 24, 1864

From--The Louisville Times, February 2, 1929

Karl Schmidt was born at Schwerin, Mecklenberg, Germany, in 1864, the son of August Schmidt, a noted violinist of that day, and Charlotte Schmidt (nee Freytag), a cousin of the celebrated Gustav Freytag. His grandfather was director of the music school in Rostock.

After completing high school Mr. Schmidt entered the music conservatory in Leipzig, contrary to the wishes of his father, who wanted him to study jurisprudence. Already educated in harmony, he there mastered the piano and cello as well as the intricacies of counter-point and fugue.

In the last year of his studies in Leipzig, he played as cellist in the Gewandhaus concerts and had the distinction and good fortune to be directed by Rubenstein, Brahms, Liszt and other masters. Alwin Schroeder engaged him as substitute at the Municipal Theatre and there, he played, in observance of the anniversary of Anton Seidl and Arthur Nikish.

Mr. Schmidt's first position as solo cellist was in Vienna in 1885-86, where, as successor to Victor Herbert, he played under Johann Strauss. From Vienna he went to Zurich, Switzerland, and from there to Berlin. Hans von Buelow was his conductor in Hamburg.

In 1889 he followed a call to Toronto, Canada, and taught there at the College of Music. In the spring of that year he toured New York State and was heard by Theodore Thomas, who promptly engaged him as solo cellist; again he was the successor of

Victor Herbert. There followed engagements with the Emma Juch Grand Opera Company, during which time Miss Juch studied her principal roles under him, and with Anton Seidl as his second solo cellist, Victor Herbert being first cello at Brighton Beach and in the old Madison Square Garden.

Shortly afterward Mr. Schmidt came to Louisville as a teacher of cello and composition at the Frese-Burck Musical School, and with William Frese and Henry Burck, founded the Quintette Club, and directed the Musical Club. He also conducted the Philharmonic Orchestra and was organist and choirmaster at Temple Adath Israel. For several years he was associated with Colonel Henry W. Savage as the head of his engagement department and general musical director, but aside from this, and certain sporadic commissions which required his presence elsewhere, he has spent the last twenty-eight years here...

From--The Courier-Journal, October 11, 1931

Karl Schmidt has composed a romantic opera in three acts, "The Lady of the Lake," which is now published in piano-vocal score. The libretto is by Wallace Taylor Hughes, based on Scott's famous poem. Mr. Schmidt was given the David Bispham Medal by the American Opera Society of Chicago last fall for his opera.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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WILLIAM SCHOLTZ

From-The Courier-Journal, June 22, 1930

William Scholtz, who made such a favorable impression as "Goro" when the American Opera Company gave Madame Butterfly in Louisville last October, recently made a decided hit in Gilbert and Sullivan's "Gondoliers" in which he appeared as the Duke of Plaza Toro. Margery Maxwell and Mr. Scholtz were considered the stars of the cast.

The Chicago Evening American writes as follows: "A new baritone,William Scholtz, had the role of Plaza Toro and proved very good. He has a pleasant voice well produced, even in its range, and is an artist who is at home on the operatic stage."...

Mr. Scholtz has been singing in a season of light opera in Chicago, presented by the Chicago Civic Opera Company. Besides singing leading roles in the opera, Mr. Scholtz is also the stage manager and a member of the executive staff..

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ANDREW T. SCHWARTZ
b. 1867 (?)

From--The Courier-Journal, November 28, 1926

...It was back in '67 that Andrew T. Schwartz was born in Louisville, Kentucky, his father, Joseph S. Schwartz, being a cooper, little Andrew went to the grade schools in the second and third wards, and even then there were no two ways about it--he was going to be an artist when he grew up. "The teacher always had me make the drawings on the blackboards," he says, "something I have remembered ever since with pride."

As soon as he was out of grammar school, Andrew T. Schwartz had to go to work, so he got himself a job as an assistant to a sign painter, and spent all his evenings studying art under August Carl of Munich, a German artist, who was then established on Market Street.

As soon as he felt able, he went to Cincinnati to the art school there, where he studied for six years, working meanwhile to get together the funds to carry on his studies, and by the time he came to the Art Students' League his continual study and native originality had made him a very good artist indeed for a student. It was hardly surprising, then, when he won the Lazarus Scholarship, the highest honor in the gift of the League, and one fraught with future benefit for him, for it gave him three years' study in Rome, the artistic capital of the world.

By this time he was well established as an artist, principally as a portraitist and mural painter, and he assisted in several of the most important murals in and around New York. The decorations at the University Club of New York, much admired in the artistic world, are partly his, and the music-room in the home of Walter C. Bayliss wholly his.

A little later came the chance to do a series of murals for a church in South Londonderry, Vermont, and this marked a turning-point in his career, for it led him into the expression of abstract ideas, a field in which he has since become famous. "Christ the Good Shepherd" was the title of the series of murals. It was followed by a long series of abstract and mystical paintings, which were found good enough for the exhibitions of the National Academy, the Carnegie Institute and other art institutions, and a collection of which later toured the country as a traveling exhibit with great success, being extensively commented on in the newspapers at the time.

He has also experimented with landscapes and with considerable success, painting mostly the green and rocky hills of Vermont. Several of these landscapes have also found favor in various exhibitions, and he continues to keep up his landscape painting by yearly visits to Vermont, from which his inspiration seems eternally to take new life.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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DIXIE SELDEN

From--The Louisville Times, December 30, 1927

"The Pottery Vendor, Concarneau," a painting by Dixie Selden, a Kentucky artist, won the Kenneth U. Meguire prize and is now part of the permanent collection of the Louisville Art Association at the J. B. Speed Memorial Museum...

Dixie Selden has painted many times in Brittany. She has a great love for the colorful fishing village of Concarneau and its people, and she paints them vigorously, truthfully and with great skill. Miss Selden, formerly of Covington, Kentucky, is now a resident of Cincinnati.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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CARL SHACKLETON
b. Aug. 19, 1887
d. Dec. 6, 1930

From--The Courier-Journal, December 7, 1930

Carl Shackleton, forty-three years old, was for many years an integral part of music in Louisville...

A native of Louisville, Mr. Shackleton began the study of music as a child, following in the footsteps of his father, the late C. H. Shackleton. At the du Pont Manual Training High School, from which he was graduated in 1906, he organized the school's orchestra.

Mr. Shackleton was the organist and choir director at the Second Presbyterian Church, Broadway and Second Street, for the past ten years. He also was president of the Shackleton Piano Company, 324 West Chestnut Street, and was the founder and director of

the Louisville Male Chorus.

In 1914 Mr. Shackleton organized the Louisville Male Chorus, and was the director until the present day. His father directed the Apollo Club, immediate predecessor of the Louisville Male Chorus, from 1898 to 1899...

He studied piano under Miss Kate Woods at the age of five. Later he was a member of the boys' choir of Christ Church Cathedral and at the age of eleven was the organist for the Highland Avenue Lutheran Church. Afterwards he became organist at the Warren Memorial Church, where he remained for eighteen years. He was well known in music circles, particularly church, and other choral groups...

Mr. Shackleton went to Chicago in 1912, and remained there for two years, studying the organ under Middleschulte, noted organist. He returned to the city and in 1925 resigned as secretary-treasurer of the Krausgill Piano Company to found the Shackleton Piano Company.

From--The Louisville Herald-Post, May 29, 1931

The louisville Male Chorus presented Thursday night for friends of the late Carl Shackleton, who organized the chorus, a concert in Columbia Auditorium. Mr. Shackleton had directed the chorus from its beginning in 1914 until his death a few months ago.

The program contained three of Mr. Shackleton's own compositions and other songs of which he was especially fond. The Bach Chorale, "Now Let Every Tongue Praise Thee," was sung as a memorial.

The personnel of the chorus has been almost unchanged since its organization. Soloists were personal friends of Mr. Shackleton, Arthur H. Almstedt and Joseph J. Eisenbeis. Victor H. Rudolf, who directed, had been substitute for Mr. Shackleton the few times illness kept him from the concerts.

Mr. Almstedt sang "The Life Dream," one of Mr. Shackleton's compositions, and among the three numbers given by Mr. Eisenbeis was his unpublished "Rock-a-bye."...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MYRNA SHARLOW
b. July 19, 1893

From--The Courier-Journal, 0
From--The Courier-Journal, October 9, 1927

Myrna Sharlow is a Louisville singer who has made good in this country and abroad. She made her debut in the Boston Opera Company and sang for several seasons with the Chicago Opera. Since she has been living in Italy she has sung regularly with the Italian Opera. Miss Sharlow is at present one of the leading sopranos of the San Carlo Company, and last summer sang with great success at the Asheville Music Festival.

After singing for Gallo at the opening of his New York Opera House and on a number of his trips this fall, Miss Sharlow expects to go back to Capri and Naples in December to join the Italian company and sing with them during the winter.

From--The Courier-Journal, November 30, 1930

Appearing as Nedda in Leoncavallo's "Pagliacci," Myrna Sharlow, formerly of Louisville, made "A most promising debut" at the Metropolitan Opera House Thanksgiving Day, according to the New York Times...

Madame Sharlow, a niece of the late Milton H. Smith, former president of the Louisville & Nashville Railroad Company, signed her contract with the Metropolitan Opera Company following an audition in New York last April. Announcement of the contract, however, was withheld until July 1st by Giulio Gatti-Casazza, director of the Metropolitan. She is a cousin of Mrs. Robin Cooper of Harrods Creek, and has many personal friends in Louisville. She has appeared in recitals over WHAS, radiophone of the Courier-Journal and The Louisville Times, and at the Woman's Club.

The wife of Captain E. B. Hitchcock and the mother of a five-year-old son, Madame Sharlow began her vocal studies in St. Louis and later studied in New York under Frederick E. Bristol. Henry Russell of the Boston Opera Company heard her in New York student days, and under him she began her operatic career. Prior to joining the Metropolitan Opera she sang in Covent Gardens in London and with the San Carlo Opera Company in Naples, Italy and Paris and the Chicago Civic Opera Company. She also sang as guest artist with several other continental operatic organizations, and has appeared with the Cincinnati Opera Company and the Columbia Opera Company on the Pacific Coast.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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GIDEON SHRYOCK
b. Nov. 15, 1802
d. June 19, 1880

From--Lexington Herald, May 21, 1933

Professor Rexford Newcomb, of the University of Illinois, in an article on the noted works of Gideon Shryock, Lexington architect, gives the following brief sketch of Shryock's career in concluding his article:

"In the city of Lexington at the time there lived a builder and contractor by the name of Mathias Shryock. Born in Maryland, he had followed the tide of emigration to the Bluegrass of Kentucky. Settling in business in Lexington, he had in 1798 returned to Hagertown to marry Miss Mary Elizabeth Gaugh, whom he brought back with him to Kentucky. In Lexington on November 15th, 1802, Gideon Shryock was born.

"The young Shryock grew up in the atmosphere of construction. Lexington was building rapidly and his father, as a leading contractor, had an important part in that building. When the lad had completed his studies in the schools of his native city he was ready to pursue his studies elsewhere. Latrobe (called Shryock's "architectural grandfather" by Professor Newcomb) had in the meantime passed to his reward and Strickland had succeeded to his practice and the leadership of the profession in Philadelphia, then the admitted artistic capitol of the nation. Thither, therefore the young man turned his steps in 1823. Besides his studies under the distinguished Strickland, young Shryock used all his observation powers improving himself while in the Quaker City. I have often thought that, had Shryock remained in the East, his splendid talents would have found a far wider opportunity and have gained a more general appreciation. But he elected to return to his native city and, like many a genius of our day, missed the larger opportunities that came in the more populous and opulent communities. But returning to Kentucky, as he did, he became in fact the pioneer Greek revivalist of the West.

"About the time that Shryock began to practice, the state house in Frankfort was destroyed by fire. A commission was appointed to 'contract for the design and construction of a new capitol' and accordingly plans were advertised for. Shryock, then in practice a little over two years, had no notion of competing for so important a structure but, at the suggestion of friends, he did prepare plans and submit them to the commission. Imagine his surprise when his plans were awarded first place among those presented and he was empowered to proceed with the work.

"With so important a commission on his boards, Mr. Shryock removed at once to the capitol where for the next three years he

was busily engaged with the execution of this noble work. The structure was occupied by both houses of the legislature on December 7, 1829, at which time the architect had just passed his twenty-seventh birthday--certainly a noble accomplishment for so young a man. This splendid building, which the architect tells us was inspired by the Temple of Athena Parthenos at Priene in Ionia, enjoys the distinction of being the first considerable example of the Greek revival in the West, antedating as it does those other Grecian state houses of Tennessee, Mississippi, Arkansas, Ohio, Illinois and Iowa. In fact the fame of this structure led to a call for a design for the New Arkansas capitol in 1833. Shryock prepared plans for this and dispatched his superintendent, George Weigert, to supervise the work.

"But Gideon Shryock had no need to go to far-off places like Little Rock for he had been, since 1831, back at Lexington where he was busy with the commissions that were coming his way; amongst them the design and construction of Morrison College at Transylvania--'first college west of the Alleghenies.' After the completion of Morrison College--an essay in the Doric as the capitol had been in the Ionic--Mr. Shryock, having married Miss Elizabeth Bacon, of Frankfort, returned to that city to live. Here, among other structures, he erected the Franklin county courthouse and the Orlando Brown residence, both of which still stand although the courthouse tower has been marred by subsequent changes.

"Neither Frankfort nor Lexington, however, could hope to retain a man of such ability and shortly (1835) Shryock removed to the city of Louisville, where he was to spend the remaining portion of his professional career and indeed of his life. Perhaps his most important work in Louisville is the Jefferson county courthouse which, while not executed exactly as originally conceived, is nevertheless a most noble edifice. Another wonderful little gem generally attributed to Shryock is the old Southern National bank on Main street. To me this structure ranks for chastity of proportion and delicacy of detail alongside the capitol. Certainly even the briefest catalogue of the principal buildings of Gideon Shryock could not fail to include the Blind Asylum...and the old Louisville Medical Academy still standing at the corner of Eighth and Chestnut streets. He lived for forty-five years in the city of Louisville, passing away at that place on June 19th, 1880. Thus passed from this life the early apostle of classicism to the West and the creator of much that was and is to this day noble, beautiful and inspiring."

From--Lexington Herald, August 5, 1934

...Now comes the suggestion that the beautiful old capitol at Frankfort, conceived and executed by Gideon Shryock, young architect of Lexington, be made a national shrine, as part of the Pioneer National Monument or as the nucleus for a similar project to preserve the fast-disappearing architecture of more than a century ago.

There is little likelihood that the old capitol, now the headquarters and museum of the Kentucky State Historical Society, will ever be permitted to disintegrate so long as time and Providence spare the substantial "Kentucky marble" from which it was constructed. Also, there is no probability that either of the other two outstanding products of the genius of Shryock--Morrison College, on Transylvania campus, and the Jefferson county courthouse in Louisville--will be neglected.

Louisville, Lexington and Frankfort would do well, however, to consolidate their interests in publicizing these attractions to their mutual advantage. One hears much of Louisville's park system, but very little of the century-old courthouse; much of Frankfort's new capitol, visited by more than 50,000 annually, but little of the old capitol, which contains a circular, self-supporting stone stairway that has no known duplicate in America, in addition to the priceless state historical museum; much of Lexington's handsome modern institutions and public buildings, but not enough of Shryock's Morrison College, one of the two finest examples of pure Grecian art in America.

Professor Redford Newcomb, of the University of Illinois, has written many articles about these buildings, and also about Shryock. Kentuckians, young and old alike, will find these century-old architectural works objects of rare interest, whether or not they know anything about architecture. A study of their beauty and symmetry will reveal another side of Kentucky's history that will awaken curiosity if not awe.

No tablet marks any of these shrines of genius. The suggestion, which came from outside Kentucky, that one at least of these shrines be made a national monument, should arouse Kentuckians to a greater appreciation of them as state assets of priceless value.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ERNEST A. SIMON

From--The Louisville Herald-Post, May 25, 1924

Ernest A. Simon, whose reputation as an organist and choir leader extends far beyond the limits of Kentucky, recently wrote an article on " Accompaniment" which was published in the American Organist for May. Mr. Simon is the organist and choirmaster of Christ Church Cathedral...

From--The Louisville Herald-Post, June 14, 1926

Mr. Simon, a native of England, came to America in 1889 and was choirmaster in churches in Chicago and other cities before coming to Louisville and beginning his work at the Cathedral in 1901. Several years ago he declined an offer to become choirmaster in one of the largest churches in the East, as he believed his great field was in Louisville.

From--The Courier-Journal, March 1, 1931

...He is the best authority on the training of boy choirs in the South. Besides being an excellent director and organist, Mr. Simon manages to do many fine things musically, and because he is the most modest and retiring of musicians, very few realize how much he accomplishes in his profession.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ANN LETCHWORTH SMITH

From--The Courier-Journal, April 3, 1932

...Miss Smith possesses a fascinating appeal both as a gifted pianist and as an uncommonly interesting personality.

Though young, Miss Smith has already achieved an arresting degree of artistic attainment. The fulfillment of her early promise has been all that her principal teacher, the renowned Corneille Overstreet, had expected. Recently Miss Smith returned from abroad where she studied with Jessie Hall in London and with Baumgartner in Salsburg.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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HOWARD E. SMITH
b. Apr. 27, 1885

From--Lexington Herald, June 24, 1933

"The Water Jump" is the title of the cover-page of the June 24, issue of the Literary Digest, which was painted by Howard E. Smith, noted artist, who now has a studio in the Northern Bank building in Lexington.

The cover-page which depicts two steeple-chasers only a length apart taking the hazardous water jump, is carefully and expertly done. Of particular note is the care and preciseness with which Mr. Smith has executed the horse figures in the cover-page painting.

The noted artist came to the Bluegrass to study horses and race track surroundings for the purpose of preparing a set of etchings to be used in illustrating a book written by a well-known writer. Since coming here he has received a number of commissions for portraits, and for this reason has opened his studio in the Northern Bank building.

Shortly after coming to Lexington several weeks ago, Mr Smith gave an exhibit of his works at the C. F. Brower and Company store. The exhibit included a number of horse paintings, including polo and steeple-chase scenes as well as portraits.

Mr. Smith was born in West Windham, New Hampshire. He studied under Howard Pyle and E. C. Tarbell, as well as at the Art Students' League in New York. Besides being a member of the National Academy, he is connected with art associations in and around Boston, where he makes his home.

He has received several prizes such as the first Hallgarten in 1917, the Isador Medal in 1921, from the National Academy of Design, the Peabody Prize, 1923, from the Art Institute of Chicago.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MARGARET PROCTOR SMITH

From--The Louisville Herald-Post, July 3, 1926

Mrs. Margaret Proctor Smith, well-known lecturer and concert singer has travelled in all parts of the country the past year speaking on her experiences in China where she spent two years as a missionary and educational worker...

Mrs. Smith's reputation as a brilliant speaker is well established in the cities of the South, where she talks before business men's clubs, church societies, universities and political organizations, having done much to refute the old, vague ideas about the "backward" civilization of China.

Additional Reference: Kentucky Artists Scrapbook, Louisville,Free Public Library.

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MRS. JAMES B. SPEED

From--The Courier-Journal, April 20, 1913

No name among those who have fostered the welfare of music in Louisville is more honored and lovingly cherished than that of Mrs. James B. Speed, formerly Miss Hattie Bishop. As a pianist of rare and delightful qualities she was for some years previous to her marriage active in concert work and was much admired for her broad musicianship and poetic playing. Succeeding William Frese as pianist of the Louisville Quintet Club she served in this capacity during a period of eleven years, between 1894 and 1905, contributing a series of exquisite performances which will never be forgotten by those who heard them. The social side of musical life has received much encouragement from Mrs. Speed.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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LYNN STARLING
b. 1891

From--The Courier-Journal, January 7, 1925

Lynn Starling, actor-playwright, stopped off in Louisville yesterday to see friends before returning to his home in New York after a holiday visit with his parents, Mr. and Mrs. J. M. Starling, at his former home in Hopkinsville.

Mr. Starling's career as an actor included engagements in support of Billie Burke, parts in "The Better Ole," "The Imaginary Invalid," and "The Famous Mrs. Fair." He played the villian in "The Famous Mrs. Fair" when it was presented in Louisville in 1922.

Soon after his engagements here Mr. Starling turned his attention to the writing of plays. His "Meet The Wife" ran for thirty-five weeks in New York and is now being played by three road companies. It will be produced this winter in Berlin and Budapest, Mr. Starling said, and in the spring in London.

After he had finished and had produced "In His Arms" another comedy, Mr. Starling wrote "in a very much more sober vein, he said, "A Quiet Sunday Afternoon" which has been sold and slated for production by Charles Hopkins...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ALMA STEEDMAN
b. June 22, 1894

From--The Louisville Herald-Post, June 14, 1928

Miss Steedman was born and educated in Louisville and began the study of music at the age of six years. Since that time she has studied with famous musicians and composers including Moritz Leefson, Henry Levey, De Sider Vescei, Ernest Hutcheson and Percy Grainger.

Miss Steedman was head of the primary department of piano at the Louisville Conservatory of Music when she opened her own school in 1919...

From--The Louisville Herald-Post, April 16, 1932

Long known as an outstanding exponent of modern music teaching methods, Alma Steedman has an instinctive gift for making children into musicians. In addition to several brilliant pupils, she has a large group of promising students who show unusual love for amd appreciation of music even in the early stages of their instruction. The Steedman Symphony Orchestra, composed entirely of Miss Steedman's child pupils, has given several excellent concerts in Louisville...Among Miss Steedman's more notable compositions are several sonatas for piano and violin, and many larger orchestral works. Her work has been recognized by critics in Boston and Chicago and by well-known French critics. She is one of the best known pupils of the Australian Virtuoso, Percy Grainger, and has studied exclusively with him since 1920.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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HENRY STRATER
b. 1896

From--The Louisville Herald-Post, March 29, 1931

Henry Strater is having a one-man show at the Montross Gallery, Fifth Avenue, New York. The group includes twenty-nine oils of varied subject matter...

Mr. Strater formerly was a resident of Louisville and has been a member of the Louisville Art Association for a number of years. He has shown his work often in the association exhibition and several of his pictures have been purchased from these for the schools, among them his beautiful and effective still life, "Apples" which

was recently on display in the exhibition of the Louisville Art Association's private collection.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MRS. EDWARD L. STRATER
(Barbara Milton)

From--The Louisville Times, February 9, 1918

Barbara Milton, who in real life is Barbara Milton Watkins, is the daughter of Mrs. Edward Jefferson Watkins and granddaughter of Colonel W. A. Milton. She will make her professional Louisville debut at Macauley's next Thursday evening in "Come Out of the Kitchen," a comedy by A. E. Thomas, in which Ruth Chatterton is the star.

Miss Milton, before adopting the stage as a profession, was a successful player in amateur theatricals in Louisville, having made her first local appearance in "The Taming of the Shrew," a production by the senor class of the Girls High School in the spring of 1916 under the direction of Boyd Martin, dramatic director of the University of Louisville. Later Miss Milton appeared in "Green Stockings," another amateur attraction, and covered herself with glory in both productions. Her close resemblance to Julia Marlowe was many times remarked during her appearance in "The Taming of the Shrew," in which she played Katherine...

From--The Courier-Journal, August 22, 1916

Miss Barbara Watkins of Louisville, daughter of Mrs. Edward J. Watkins, who went to California some weeks ago to take up her professional stage career in Henry Miller's production of "Come Out of the Kitchen," has met with remarkable personal success in a play that promises to be one of the notable productions of the year.

The play was staged in San Francisco a week ago last night and this is the tribute one of San Francisco's newspaper critics pays Miss Watkins whose stage name is Barbara Milton, in a special telegram sent to the Courier-Journal last night:

"San Francisco, Aug. 21--Barbara Milton, who has made her stage debut in Henry Miller's production of "Come Out of the Kitchen," fits perfectly into the cast with such finished players as Ruth Chatterton, Bruce McRae, Marguerite St. John, Mrs Charles G. Craig and Charles Trowbridge. She has excellent stage appearance and a good voice and she acts with delightful naturalness. As Elizabeth

Daingerfield she plays the role of a spirited Southern girl..."

"Miss Milton is the Elizabeth Daingerfield type, with the advantage of thorough understanding of the character and natural use of the pretty accent touch that is required, but in addition she displays true dramatic instinct and possesses genuine stage charm. I feel confident that she will become distinguished as soon as favorable opportunity arrives..."

From--The Louisville Herald-Post, November 17, 1925:

Barbara Watkins' brilliant career was terminated by her marriage a few years ago to Edward L. Strater of this city.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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PATTY PRATHER THUM
b. Oct. 1, 1853
d. Sept. 28, 1926

From--The Louisville Herald-Post, September 29, 1926

Miss Patty Prather Thum, seventy-two years old, the first noted Kentucky woman painter, died last night at her home 1236 Garvin place, after an illness of several months...

Miss Thum had long been recognized as one of the most gifted artists produced by the State. She was widely known, also, not alone for her canvases in landscapes and flowers, but was a regular contributor to newspaper and magazines on subjects of art.

She was the daughter of Mandeville and Louisiana Miller Thum and was born in Louisville October 1st, 1853. Miss Thum was a graduate of Vassar College, where she studied painting under Henry Van Ingen, as well as later at the Art Students' League in New York and with William M. Chase, also in New York.

Honorable mention was given her for book illustrations at the Chicago Exposition in 1893. She was a member of the Louisville Art Association, American Federation of Art, Womans Club and the Arts Club. She maintained a studio in the Francis Building.

It is said of her that Miss Thum showed an early love of pictures. A box of colors was her chief treasure as a little girl, and her mother, from whom she inherited her artistic talent, taught her to color and to draw. At school she mitigated the rigors of mathematica by carving figures out of pieces of chalk just before she went to the blackboard, and she illustrated her "compositions" and textbooks by numerous

artless but lively sketches.

It was at the wooded country place called Edgewood, in Jefferson county, where her mother's father, Dr. Warwick Miller, lived, that she enjoyed all the sights and pleasures of country life during the summer months. There she knew lofty forest trees; there she had her pets and her garden, and she got the rich store of experience which country children have.

She had a wide and general interest in physics, science and literature, but her special turn was for art. Her instructor in drawing and painting at Vassar was Professor Van Ingen, a graduate of The Hague and of European schools of art. Miss Thum studied in New York and in Brooklyn. Among her instructors was the late William M. Chase.

An ardent lover of flowers from her childhood, she studied them and painted them in New York, in the mountains of Virginia and Kentucky, in New Mexico, Colorado and California, but most of all in the friendly region near her home in Louisville, where she painted almost every flower that grows. The grace, the strength, the significant colors and endless variety of plant and flower forms and beauty, were her constant study.

In landscape she has painted, for the most part, Kentucky scenes. In Kentucky and Tennessee and the middle country, the beech, the tulip poplar, the oak, maple, sycamore, and many native trees, grow with great luxuriance. She has rendered the Kentucky forests with poetry and yet with fidelity and a rare feeling for atmosphere.

Her work shows a true and real sense of color, originality and force, and that truth to nature which only a constant study and sketching from out-of-doors can give. Her pictures have been exhibited in St. Louis, Chicago, Cincinnati, New York and the New York Academy, and in many galleries and private homes, and her flowers--roses and other flowers--have been widely circulated in reproductions throughout the United States. In this field she ranks with Paul de Longpre and the best of his period.

Miss Thum's immediate parentage and ancestors are from Kentucky, Virginia and Maryland, and their names are associated with the founding of the city of Louisville and the early history of Kentucky. She illustrates the principle that Taine has developed in some of his writings upon art, and is representative of her origin, of her surroundings, of her native soil and of her community. She enjoyed much the work of other artists who surrounded her and no one was more ready to welcome the sincere beginner. Modest of her own performance she was much heartened by the good will of her fellow townspeople and also did what she could to make others take courage upon the same road.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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BLANCHE YELVERTON TURNER

From--The Courier-Journal, October 4, 1931

Singing the role of Nedda in "Pagliacci," Blanche Yelverton Turner of Louisville, made a successful debut at Montagnana, Italy, before an audience of 1,600 people. After concluding three performances Miss Turner signed a contract to sing Mimi in "LaBoheme" in Montacatini, and her manager has other offers and engagements under consideration.

Miss Turner has a beautiful lyric-coloratura voice of unusual flexibility and carrying power, and her ability as an operatic star has been favorably recognized in Italy. She has been studying for over two years in Milan and was a former pupil of Mrs. Nicholas Bohn in Louisville...

Blanche Yelverton Turner is the daughter of Mr. and Mrs. William Y. Turner of 2229 Cherokee Parkway.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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WALTER UFER
b. July 22, 1876

From--The Courier-Journal, March 15, 1926

Included in a list of prize awards for painting at the annual exhibition at the National Academy of Design in New York appears the name, Walter Ufer, Taos, New Mexico, a native of Kentucky, winner of the second Altman figure prize for his "Luncheon at Lone Locust." Twenty-eight years ago Walter Ufer was an illustrator on The Courier-Journal. He now ranks among the best of the country's artists, especially in figure work. His "Hunger" five years ago won a $1,000.00 prize at Chicago. The Art Institute there has hung in a prominent place his striking Indian group, "His Pledge." The Metropolitan Museum in New York has recently purchased one of his works.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ALEXANDER J. VAN LESHOUT
b. May 16, 1869
d. May 24, 1930

From--The Louisville Herald-Post, May 25, 1930

Alexander Josef Van Leshout, prominent artist and teacher of art in the Louisville Conservatory of Music and Art, was born in Harvard , Illinois, where he exhibited his artistic qualities while a boy in school. He was encouraged by his teachers and at the age of fourteen he quit school to go to work in order to earn money with which to study art.

He drifted from one place to another and from one job to another until he reached Waukesha, Wisconsin, where the chief dispatcher of the telegraph office where he worked arranged for him to go to Milwaukee once a week to attend an art class. He later moved to that city and devoted most of his time to the study of art.

In 1893 he went to New York and studied under Kenyon Cox and Carroll Beckwith, later entering the employ of the New York Press as an artist. He worked on various papers in New York, Chicago and Milwaukee until 1903, when he entered the Academie of Julien in Paris, France. He later studied independently in Holland, the native home of his parents.

Returning to this country in 1909, the artist again worked on American newspapers in Philadelphia, St. Paul, Milwaukee and other cities. He came to Louisville in 1913 and worked in the art department of Louisville newspapers until he established the Louisville School of Art in 1918. He remained director of the school until it was merged with the Louisville Conservatory of Music and Art.

He found time during the past few years to do special work for the Louisville Herald-Post and newspapers and magazines in other sections of the country. Perhaps his best newspaper work in recent years was his "Lord Bing" cartoons, which appeared daily in the Herald-Post during the 1927 gubernatorial campaign. This work was favorably commented on by newspapers throughout the country and was the means of attracting the attention of editors to the Louisville artist.

Mr. Van Leshout was a member of the Southern States Art League. One of his etchings won first prize in competion in Charleston, South Carolina in 1922. He also was affiliated with the Philadelphia Art Alliance, the Philadelphia Print Club and the Chicago Society of Etchers. His work was exhibited at the National Print Club of New York annually for the past five years.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ROBERT VEAZEY
b. 1902
From--The Louisville Herald-Post, April 21, 1929

One of the professors in the Louisville Presbyterian Seminary recently, was talking to a blind boy in the seminary. "Robert," he said, "it's dark and gloomy out today." "Yes, sir, Doctor," replied the young man, "but I never have a sense of darkness; there is always light on the inside."

And those few words "there is always light on the inside," fittingly describe the life of Robert Veazey, local blind musician. For that "light on the inside" shines out and often puts to shame those who are more fortunate, physically, than Mr. Veazey. Not only does his philosophy put others to shame but his accomplishments, in spite of his blindness, bear out the statement that "physical disability is not necessarily a handicap..."

Mr. Veazey is the son of Mrs. Amelia Veazey, of 931 South First Street, Louisville. He has been blind from infancy. He was educated in the Kentucky School for the Blind, has taken some work in the University of Louisville and graduated from the Louisville Presbyterian Seminary receiving a diploma for the work done in that institution.

He understands French, Latin and Italian and can speak the three languages fluently. He uses the Braille system of dots for reading and taking notes but the larger part of his education has been secured by having others read to him. His interest in music dates from about two years of age but he did not undertake the study of it until he was about twelve years old. He has taken both vocal and instrumental music, the instrumental music having first place in his work. He has specialized in piano and pipe organ at the Second Presbyterian Church of which he is a member, and also the one at the Warren Memorial Presbyterian Church. At the age of fourteen he composed his first piece of music entitled "Spirit of 1917." It is his mental conception of the World War.

Mr. Veazey has appeared on chautauqua platforms, broadcast musical programs and given over three hundred musical concerts. He now occupies the position of organist and instructor in music in the Louisville Presbyterian Seminary, and is also organist at the Stuart Robinson Memorial Presbyterian Church...

From--The Courier-Journal, March 12, 1933

If Robert Veazey weren't blind, could he remember words and music like a walking library? Would he have felt his way so surely to his niche as organist of the Louisville Presbyterian Seminary?

He thinks not; and his light-hearted smile, his air of being at peace with the world, are strong evidence for the Law of Compensation...

In his work at the seminary one of the students' wives is his music reader, his contact with the printed sheet. This helper tells

him the key and the time, and if it is an ordinary piece of music like a hymn she plays it for him once on the piano. That is all.

There are longer and more difficult compositions, of course, that he likes to study. Any music that he buys in black and white pages he can send to the American Printing House for the Blind, on Frankfort Avenue, where the notes are copied in raised Braille letters. But this work is expensive; and it's not often needed. Even after a symphony concert, at the Memorial Auditorium he can come home and give a pretty good piano transcription of the entire programme. Somehow he can trace all the action on the stage, even when a spoken play is on the boards; and the talkies are his especial delight.

Mr. Veazey's blindness and his knowledge of music, both of them, are all but congenital. He lost his sight at three months, and when he was only two years old--so small that he couldn't reach the piano keys by himself--he would pick out tunes with his baby fingers.

"One night when I was three years old," he says, "Mother sang me to sleep with the same song, over and over. I remember that I woke up in the middle of the night and couldn't sleep again till I had slipped off to the piano and worked out the tune. It was 'Massa's in The Cold, Cold Ground.'"

His sister was taking music lessons and told him what she knew, but he needed very little help. When his widowed mother moved from Madisonville to Louisville he was eight years old and already a pianist...

The ability to remember whatever he heard stuck by him through difficult years of classwork in the seminary and at the University of Louisville. "If you read something to me once or twice I can remember it," he says, without bragging. In his university work--English and psychology--another student read to him and he made mental notes. For safety's sake he took written notes, too. How could he? you will ask. The paper in his "slate" is held like the meat in a sandwich, and with a stylus he punches out Braille characters backward, from right to left. Then he takes out the sheet, turns it over and reads the little bumps from left to right. This kind of notes he can take as fast as twenty-five words a minute...

Most of the time Mr. Veazey lives at the seminary, spending long hours in front of the radio. He gives his week-ends to his mother, Mrs. Amelia Veazey, and his sister, Miss Anna Mae Veazey, at their home at 931 South First Street.

"His life is an expression of the music of his soul," the Reverend Doctor John R. Cunningham, the seminary's president, said of him. "His service furnishes constant inspiration to those who come in personal contact with him and to those who, from day to day, hear him as he presides at the organ."

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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MELVA HUSAK VICK

From--The Courier-Journal, December 23, 1928

Many pleasant things are being said about Melva Husak Vick. She has a very delightful voice of excellent range, rich and smooth in quality, and intelligent musicianship that is a valuable asset in her interpretative work. Miss Husak has been known to the public for some time as an admirable accompanist and musician. She is the contralto soloist of the Broadway Baptist Church Quartette; an active member of the Wednesday Morning Musical Club, also a member of the Arts Club.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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WILLIAMS LAYNE VICK

From--Louisville Herald, May 27, 1925

Williams Layne Vick's melodious tenor voice has long made him renowned throughout the state of Kentucky as an artist-singer and his ability as a teacher of voice is equally well known.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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NORMAN VOELCKER
b. 1914

From--The Louisville Herald-Post, May 24, 1931

Norman Voelcker, seventeen years old, protege of the local musical director, Alma Steedman, won first place in the competition for piano students in the sophomore and freshman diploma classes at the Chicago Musical College in Chicago at the annual prize competition held at Orchestra Hall Saturday evening, May 16th. The prize was a $1,700.00 piano.

Norman was entered in the sophomore classes without examination last September on a full double scholarship (which he also won in

competition) with Lillian Powers, assistant to Alexander Raab. Last summer Norman won a first scholarship with Percy Grainger.

In this recent and most singular development, on May 16th, there were eight contestants, three of these having been selected for the finals. Norman was the only finalist who was not requested to play for the judges a second time, and who received an average of 100 percent, an unheard-of percentage among contestants. It is the first time in the history of the college that a student of but one year's association with its curricula had so much as touched in on the finals of a competition. He was also the youngest contestant by several years.

It has been predicted by no less an authority than Percy Grainger that Norman has a future no less brilliant than the maestro, Toscannini.

Norman was graduated from Male High School in February, 1930, and held salutatory honors in his class. He is the youngest son of the late Mrs. Elise Voelcker, who, during her life was so widely known in Louisville for her philanthropic and club activities.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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FRANK VON DER LANCKEN
b. Sept. 10, 1872

From--Louisville Herald, September 21, 1924

An art school, to be known as the Kentucky Art Institute, will be opened October 6th under the direction of Professor Frank von der Lancken...

Professor von der Lancken, a native of Brooklyn, received his preliminary training at the Pratt Institute of that city. Later he allied himself with the Art Students' League, New York, studying under H. Siddens Mowbrey, going to the Julian Academy, France, where he worked under the instruction of the late Benjamin Constant and the late Jean Paul Laurence. For the past decade he has been located at Rochester, New York, where he has become a dominant figure in that city's art world. The new school is to be located at Broadway and Sixth Street and will open for registration on September 23rd, with classes starting October 6th.

From--Louisville Civic Opinion, November 8, 1924

Mr. Frank von der Lancken has decided to make his home in this

city, and Louisville is fortunate in the adoption of an artist of Mr. von der Lancken's talent and ability. Mr. von der Lancken has opened a studio at Broadway and Sixth Street, where classes are instructed. Aside from his Louisville work, Mr. von der Lancken will maintain his connection as director of the summer School of Arts and Crafts at Chautauqua, New York.

Mr. von der Lancken has labored in various eastern schools, having been director of the School of Applied and Fine Arts of Mechanics Institute at Rochester for nine years. He has also lectured for the University of Rochester on Art Appreciation and Art History. As an artist he has exhibited at the Society of American Artists Academy of Design.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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FERDINAND G. WALKER
b. 1859
d. June 11, 1927

From--Louisville Herald, December 24, 1922

For the first time in several years, Ferdinand G. Walker has on exhibit a collection of his paintings at his studio in the Commercial Building. A serious illness interrupted Mr. Walker's work for more than two years, but since the full recovery of his health, he has been continuing his profession with renewed vigor. His portraits of "Marse Henry," and General Haldeman have already been seen, the latter having been a commission for the Jefferson Davis Memorial. Other portraits are those of the painter's son and his brother, the latter not yet quite completed.

Among his best landscape work are two views of Silver Hills, near New Albany, and one looking from the well-known flat rock formation at the river's edge just above Jeffersonville, across the water toward Louisville's skyline in the distance. One of the Silver Hills perspectives is from the famous "high, far-seeing places" on Vincennes pike, so familiar to motorists. This particular spot which has, somehow, thus far never been named, Mr. Walker calls it "Clark Valley" since the pioneer himself must have paused and admired it when first he crossed that trail in 1779. Mr. Walker has caught the spirit of this magnificent view on a sunny autumn day.

Several examples of his earlier work also are in the present exhibit. A head of Christ--just a study made in Paris, which age has mellowed and dignified; a street scene in Rouen displaying a wealth of detail; and the winding river Marne with just a faint

smoky suggestion of Chateau Thierry on the far horizon. The last mentioned affords a striking contrast to later pictures in various exhibits of practically this same view. The rest of the showing is made up largely of landscape sketches.

From--The Louisville Herald-Post, June 12, 1927

Ferdinand G. Walker, artist and landscape painter, who conducted a studio in Louisville until two years ago, died last night at his home in New Albany...

Mr. Walker first studied in France in 1890, Following a course there he came back to America and painted portraits of Senators, Congressmen and other prominent men in the capitol. He then went to different states where he painted portraits of the governors.

Coming to Louisville, Mr. Walker opened a studio and during his stay here painted portraits of many prominent men, including governors. Many of the paintings are still hanging in the capitol at Frankfort.

Some of the pictures painted by Mr. Walker were sent to national exhibits and he was winner of many prizes. In 1924 at an exhibit of work of artists in Kentucky and Tennessee, Mr. Walker was awarded first prize...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ROLLO WAYNE
b. March 5, 1899

From--The Courier-Journal, January 29, 1921

Less than a score of years ago, a small boy cut pictures from magazines to occupy the lonely childhood hours at "Snow Hill" near Shelbyville. Strangely enough the pictures that interested him most were those of actors and actresses.

Lacking the companionship of brother, sister or playmates, he diversified his occupation by imitating, with cardboard and pins and crude colors, the stage settings shown in these same magazines.

Last month the boy, developed into manhood as boys were wont to do, startled "Workshop 47," Harvard's exclusive little institute of playwriting and production, by winning two competitions for stage settings.

That is what Rollo Wayne, Louisville, accomplished.

Mr. Wayne, whose work with the University of Louisville players is well known to Louisville, was admitted to George P. Baker's "Workshop 47" last autumn. He was one of ten college graduates who are admitted annually to the institute.

Although only a meophyte in the Harvard cradle of stagecraft, his design for the third act of "Time Will Tell," was accepted. Designs were submitted by students in the workshop, the Boston Museum of Fine Arts and Radcliffe College.

Again his design for a setting for Adair Archer's fantasy, "The Mystery of the King's Birth," was selected in competition with the students of the workshop and those of Radcliffe College...

Wayne's first opportunity to turn his talent to the stage came in 1913 when he wrote, painted and produced a joint-meeting play of the three high schools, while he was a pupil of the du Pont Manual Training High School. It was entitled "Seacliffe." Later the school produced three original plays of his authorship.

After his graduation from Manual he entered Berea College Academy. While there he produced one original class play and designed the settings for a biblical pageant, "Esther." As a student at the University of Louisville he designed the settings for "Mice and Men" during his freshman year.

In the spring of 1917 he joined Sarah Bernhardt's company, and while the irrepressible madame was detained by illness at Long Beach, California, he went with the company to the Selznick studios. The company then acted under the Selznick direction in two war plays, "Lest We Forget" and "Courage."

While in California he met Belasco and Harrison Gray Fiske. To them he confided his hopes and fears, received encouragement in the form of a flattering offer. Mr. Belasco, however, advised more college work.

During his junior year at the University of Louisville he entered Camp Zachary Taylor and in two weeks was assigned to the Soldier-Players Company, founded by Foxhall Daingerfield. He remained in the company until assigned to the free-hand drawing department of the University of Louisville. He was placed in charge of the Liberty Theater at the Louisville cantonment after Mr. Daingerfield was sent to Washington to take charge of the theaters of all army camps.

Mr. Wayne entered the University of Louisville again in the autumn of 1919. In November of that year he was offered a position

as art director of the theaters of the army camps. This he rejected because he had been admitted to "Workshop 47."...

His work at Harvard will end in 1922 and he will leave immediately for Paris and Berlin to study stage craftsmanship and lighting effects under Europe's wizard craftsman. Later he will go to Italy to study color.

But, he explains modestly, his greatest work was done at "Snow Hill."

From--The Courier-Journal, April 26, 1925

The contributions of Louisville to the stage of America have been notable and of considerable benefit to the theater of the United States. Producers, managers, actors, actresses, directors and scenic artists have been some of the departments of the theater filled by Louisville folk and the most recent to achieve more than passing recognition is Rollo Wayne, a graduate of the University of Louisville, who first received his instruction in the theater with the University of Louisville Players.

Mr. Wayne first appeared with the Players in a short sketch by John Kendrick Bangs and it must be admitted that he made no great impression. But the dramatic editor of The Courier-Journal, who is the director of the Players, discovered that Mr. Wayne had talent as an artist and asked him to try his hand at scene design. His first attempt on "The Cradle Snatcher" was a huge success, so many productions followed from the brush of this budding scenic artist.

The war naturally drew Mr. Wayne to its ranks and he was stationed at Camp Zachary Taylor, where his genius for the theater was put to good use in the Camp Theater.

After returning to the University, and having been graduated in 1920, Mr. Wayne went to Harvard to take work under Professor George Pierce Baker. There Mr. Wayne introduced many of the practical methods he had learned in the Dramatic Workshop in Louisville. He also took advantage of the courses in art at the Boston School of Fine Arts and his scene design for "The Crow's Nest" at Workshop 47 especially attracted attention.

Mr. Wayne, after completing his work at Harvard, joined the scenic staff of the Shuberts, for whom Watson Barret is art director. Mr. Barrett has given Mr. Wayne many rare opportunities for creative work and his last settings are in the current revival of "The Mikado," which has taken New York by storm.

"Top Hole" is another great success for which Mr. Wayne has done the settings. "The Desert Flower" is also the work of Mr.

Wayne scenically and he did the settings for "Harvest" and "Taps," Lionel Barrymore's new play, which is now on Broadway...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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WILLIAM MURRAY WEAVER
b. 1896

From--The Louisville Herald-Post, February 26, 1922

William Murray Weaver, son of Dr. Albert Weaver and Mrs. Weaver, of the Weissinger-Gaulbert apartments, of this city, until recently was art director for the Shuberts, New York theatrical Producers, and at the time was head of the largest scenery studio in the world. Lately, however, he has opened a studio of his own and has just finished settings for "Bebe of the Boulevards," a production that opens in Springfield, Massachusetts, and is soon to go to Boston.

While with the Shuberts Mr. Weaver planned the colorful settings, the piquant costumes that have contributed so much to the success of many of the big productions of the Messrs. Shubert.

Mr. Weaver was born in Louisville about twenty-five years ago and at an early age evinced an interest in art. He designed settings for the University of Louisville productions and later became a student at an art school in Chicago and from there went to New York as a pupil of Antone Hellman, interior decorator.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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WILLIAM WEST

From--The Old Masters of The Bluegrass

William West, who came to Lexington in 1788, was the first painter who ever settled in the vast region "this side the mountains." He was the son of the Rector of Saint Paul's Church, Baltimore, and had studied under the celebrated Benjamin West in London. He was of a talented family. His brother, Edward West, who had preceded him to Lexington three years before, was the wonderful mechanical genius who invented the steamboat in that city in 1793, and his son, William E. West, is now remembered for the portrait he painted of Lord Byron at Leghorn. William painted but few pic-

tures, and they were only of moderate merit. He is best known as the first painter who came to the West. He died in New York.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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WILLIAM EDWARD WEST
b. Dec. 10, 1788
d. Nov. 2, 1857

From--The Century Magazine, October 1905

William Edward West was born in Lexington, Kentucky, on December 10, 1788. His family was of English origin. Edward West, his father, who had removed to Kentucky from Culpeper County, Virginia, in 1875, was a man of great inventive genius, and constructed a small steamboat which successfully plied the waters of the Elkhorn River in 1793, ten years before Fulton launched the Claremont. West generously gave Fulton all the assistance in his power as he pursued his experiments, writing him long letters of advice; but when success came, Fulton has no word of credit for his friend, whose prior invention had gained only a local fame. William Edward was one of a large family of children, all richly endowed with musical or artistic talent. After studying in Philadelphia under Sully, he went to Italy in 1819, and established himself in Florence.

Save for a few letters sent back to the far-off home, we hear nothing of West till in the summer of 1822 he is in Leghorn for the purpose of painting Byron's portrait. Moore gives the date as about the middle of June. He probably went somewhat earlier, and remained into the first week of July. West writes to his father from Florence in July (the day of the month is not given): "I have just returned from a visit to Lord Byron, the celebrated poet, with whom I have been for the purpose of taking his likeness...His friends say it is the only likeness ever taken of him, all the others having been ideal heads...They insist on my having it engraved... I painted also for him the Countess Guiccioli...The whole time I was occupied with him was time most interestingly and, I hope, valuably employed,"...

Several replicas of the Byron portrait are in existence. The original, with the portrait of the Countess Guiccioli, is said to be owned by Mr. Joy of Hartham Park, Wiltshire. It has been engraved a number of times, and has been used as frontispiece to various editions of the poet's works.

In 1839 West returned to America. After fifteen years or more

spent in New York, where he lived quietly, but worked indefatigably, making a specialty of the small cabinet portraits in which line he excelled, he came, as an old man, to Tennessee, whither had now drifted the remnant of the family he had left in his Kentucky home. There, among his loved ones, he died November 2nd, 1857. At his death the portrait and sketch of Shelley passed to his niece, Mrs. A. P. Bryant, and were conserved by her with religious care. She did not, however, realize their extreme value, being under the misapprehension that West had made replicas of the portrait and sold them in England. Dr. Garnett assures me this is a mistake. He is anxious to have the pictures preserved in the National Portrait Gallery.

To judge of the genuineness of the new pictures we must see when and under what circumstances the poet and artist met. The Shelleys and Mr. and Mrs. Williams had established themselves at Lerici in April, 1822...He (Shelley) was constantly at Leghorn and must have been often at the Villa Rossa during West's daily visits... We have a minute account of their first meeting, and West's own statement that he made the sketch on that occasion. His niece writes: "My uncle, William E. West, gave me the following account of his good fortune in meeting Shelley and obtaining a fine likeness of him:

"While painting the portrait of Lord Byron at Monte Nero, a summer resort on the hills near Leghorn, where Byron had come to spend the warm months at Villa Rossa, the home of Guiccioli and the Gamba family, during one of the sittings, which Byron gave me from three to four o'clock, Shelley, who lived up on the coast not far from Leghorn, called at the villa, and was at once ushered into the room where I was at work. Byron sprang up with delight, and after a warm greeting, seated him facing my easel, which gave me the opportunity to study his face and listen to his interesting conversation, for more than an hour. I was so impressed by the man's charming individuality I picked up my pencil and slyly made a sketch of him. Byron thought this sketch an excellent likeness, and after seeing Shelley again in Leghorn, I determined to paint a picture of him while his image was fresh in my memory.

It remains to describe the two pictures more in detail. The portrait, eight by nine inches, is very beautiful. The soft, light-brown hair, the blue eyes, the youthful texture of the flesh, the freshness of the coloring, the strength and beauty of the soul within, charm the eye and fill the imagination...Its technique is perfect. The question of whether it was done in the quiet of his Florence studio with only the penoil sketch as guide, or whether he obtained other sittings and at least began it at Monte Nero, is not for the writer to decide. Certainly there are suggestive differences in the two. The dress, the arrangement of the hair, etc., are quite unlike, but the pose is the same.

The pencil sketch has strength and beauty, and pathos as well. It is done on a light quality of drawing-paper seven by eight inches, and has this inscription:

A sketch of Percy B. Shelley by W. E. West--taken at Villa Nero near Leghorn in 1822 and thought by Byron to be a good likeness.

From--The Courier-Journal, May 1, 1921

That a painter who achieved the highest distinction in his art, who shone in the most brilliant society of Europe and America, should be today almost unknown is unaccountably strange. Yet such has been the destiny of William Edward West, a Kentuckian, who in the early half of the last century, was an eminent figure in the artistic coteries of London, Paris, New York, Boston, Baltimore and Philadelphia. However, to the fact that he never signed a canvas may, to a certain extent, be attributed this seeming obscurity.

When Samuel Price, himself a painter, wrote his very interesting book, "Old Masters of the Bluegrass," a series of painstaking sketches of the early Kentucky artists, the greatest master of them all he dismissed with a single line as a painter of Lord Byron. The local historians have done no better by West, and an old friend, Samuel McCollough, while extolling his talent, mentions the portrait of Lord Byron as though it were the painter's sole claim to celebrity...

In the summer of 1822, Lord Byron sat to him at Leghorn. The painting was ordered for the Academy of Fine Arts in New York...

N. P. Dunn remarks in reference to the portrait: "The portrait of Byron, Mr. West copied many times, sometimes well, but in later days weakly. Several replicas in this country are interesting. One well known in England was owned by Percy Kent, Esq., but is now the property of Lord Glenesk. It is probably the original...

It was while engaged in painting Lord Byron that West made the acquaintance of Percy Bysshe Shelley, whom he also painted. A pencil sketch of this poet was treasured by the artist until his death ...

In 1824 West established a studio in Paris, where he attracted at once a coterie of distinguished and agreeable acquaintances. Here a friendship with Washington Irving was formed which was to endure...The tastes of Washington Irving and West were congenial, and two canvases of the painter's, in his happiest mood, were suggested by Irving's stories. These were: "Pride of the Village," formerly owned by Miss Norton of Cambridge, and "Nannette de l'Arbie," both in the New York Historical Society. West used to say that Irving had an odd obliquity of the eye which no one but himself had dared to paint.

In the spring of 1825, West removed to London...For the succeeding fourteen years, England was West's home, where he took his place as a society painter. Recognition had come through his portrait of Lord Byron, but he himself says: "It was the picture 'Nannette de l'Arbie,' which procured my introduction to the British nobility."...

It was while in London in 1832 that West received recognition from home, being made an honorary member of the National Academy of Design.

In the autumn of 1827, West was chosen to execute a picture of Felicia Hemans. He went down to Rhyllon, where he remained a month, and made several portraits of the poetess, one being given to Professor Charles E. Norton of Cambridge and one remaining in her family...

A former Nashville belle, now an elderly lady, writes to him:

"I knew Mr. West as a small child as he lived in one of the handsomest old homes in Nashville, one door from the first school I attended and I would rarely fail to meet him as I was on my way to school in the morning or saw him in his garden. He was fond of children and often gave me flowers and there was always music on some instrument, which I with others stopped at the door to hear. I saw a great many of Mr. West's pictures. I was too young to judge them, but he was considered a fine artist and painted many pictures in Nashville."

A sale took place in the studio after West's death and a portfolio of three hundred portraits was bought by a drawing master for $50.00. The painter is buried in the old City Cemetery in Nashville.

Additional References: Bibliography: Tuckerman, Henry T., Book of the Artists, 1870.
The Century Magazine, October 1905.
Putnam's Monthly Magazine, September 1907.
Kentucky Artists Scrapbook, Louisville Free Public Library.

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FREDERICK WEYGOLD
b. June 13, 1870

From--Louisville Civic Opinion, November 4, 1922

Frederick Weygold, Louisville artist and well-known lecturer, was born in St. Charles, Missouri, and educated in the public schools of his native state and of Louisville.

Later he went to Europe for seventeen years and studied there

at colleges, universities and art academies. After his return he studied at the Pennsylvania Academy of Fine Arts in Philadelphia, and then for some time carried on research work as an ethnologist among some of our western tribes of Indians for European museums and scientific publications.

As an artist his sketching-ground has been all the land and sea between the Rockies and the Alps. Whether he found himself in the camps of the Sioux or Blackfeet or in the solitude of the Rockies, or in the crowded and polyglot steerage or in the elegant salons of transatlantic liners, or in the great centers of art and learning of this country, or Europe, he has always been a close observer of nature and of men and their ways. A knowledge that stands him in good stead in his popular lectures on Indians, art, international relations, and on his recent observations in various European countries, lectures that have attracted many hearers, especially to the Sunday-school meetings in Clifton Unitarian Church, where he is leader of an adult class...

From--The Louisville Herald-Post, February 7, 1933

...Mr. Weygold, as friends know him, is American above all. Born in St. Charles, Missouri, only a few miles from the grove in which Daniel Boone was laid to rest in a cherry coffin, the artist was reared on one of the last frontiers of the nation.

As a boy he saw prairie schooners trekking toward the Oregon trail in great caravans. In later years he spent months at a time with the Indians.

That Mr. Weygold is engrossed with the American scene is apparent from a glance into his studio at 2518 Tophill Road. Commanding the room is his grim portrait of Red Cloud, last of great Indian warriors. This picture, incidentally, was the only one for which the chief sat in Indian costume. The artist has provided by his will that it is to go to the National Museum at Washington...

American nature is always the subject of Mr. Weygold's painting. He has sketched and painted Cumberland Falls scores of times. He has studied for weeks the rough contours of the Rocky Mountains. Indian life is to be found among his canvases in all its colorful phases.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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JULIA E. WHITNEY
b.
d. Nov. 14, 1931

From--The Courier-Journal, November 15, 1931

Mrs. Whitney was prominent as a musician and clubwoman in Louisville...

She studied piano in Louisville, Cincinnati and Vienna. For many years she appeared before Louisville audiences with the Louisville Quintette Club. She was also a member of the Louisville Womans Club, serving on the music committee for a number of years.

Among other affiliations were the Wednesday Morning Musical Club, the Query Club, the Musical Art Society and the Arts Club. For the past two years she was a member of the faculty of the Louisville Conservatory of Music.

Mrs. Whitney was best known for her accompaniments. She assisted Madame Schumann-Heink in her appearances in Louisville and Cincinnati...

From--The Courier-Journal, November 18, 1931

Some personalities seem made of the very stuff of music, and even after their passing from the sphere of the life we know they leave behind an echo of soft melody. Such a lyric spirit was Julia Botsford Whitney, who mastered in the quiet compass of her genius both the art of music and the art of living.

Once a pupil of the celebrated Leschetizky, Mrs. Whitney absorbed from her contact with that great teacher not only a fine technical skill, but also an imspiring enthusiasm which seems to be the heritage of all those who spent a happy apprenticeship in that viennese studio. It seemed to Mrs. Whitney's wide field of friends that she looked on life as on a particularly fascinating musical composition, often difficult, sometimes heart-breaking, but splendid and beautiful in its entirety.

To many of those who loved her, Mrs. Whitney is perhaps best remembered as she sat at the piano, wrapt in the expression of some particularly lovely theme that flowed from her fingers like a flight of young birds, making swift patterns across the air with their glowing wings. This impression was particularly vivid when she played such a composition as the "Prophet Bird" by Schumann. Surely her spirit rises amid just such a rhapsody of sound.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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REV. IGNATIUS M. WILKENS

From--The Louisville Herald-Post, December 29, 1934

The Rev. Ignatius M. Wilkens, O. F. M. noted composer of church music and a priest for fifty-six years...was stationed at St. Boniface Church for nearly thirty years...

Born February 19, 1856, at Cincinnati, he studied for the priesthood there, entering the Order of Friars Minor September 17th, 1871, and being ordained December 21, 1878.

Father Ignatius wrote four complete masses and many hymns and was a gifted poet. His Jubilate Deo is regarded as a masterpiece and was given at the Cincinnati Music Hall under unusual circumstances, with organ, the full Cincinnati Symphony Orchestra and a chorus of 500 voices. His works include twelve Ave Marias and several Eucharistic hymns.

In addition to his own musical composition, his most outstanding work was toward the raising of the music of the church to a high standard. He received the signal honor of appointment to the commission to examine the music of the diocese of Cincinnati under Archbishop Elder. The results achieved in the study led to better standards in many other dioceses.

A notable feature of his golden sacerdotal jubilee celebration was the singing of his Haec Dies, just published then. The work was Opus 105 and was thought by music critics to have been the high mark of his many contributions to the Catholic liturgy. His works gave him a high standing in musical circles all over the world, as well as throughout the church generally...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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CHARLES SNEED WILLIAMS
b. May 24, 1882

From--The Louisville Times, July 14, 1925

...Charles Sneed Williams, internationally recognized portrait painter, was born in Evansville, Indiana, May 24, 1882, but was

reared and educated in Louisville and regards it as his permanent home.

After he was graduated from Manual Training High School in 1899, Mr. Williams first studied art in Louisville, then went to New York and London. For four years he was a student at the Allan-Fraser Art College in Scotland, from which he was graduated in 1905.

Mr. Williams returned to Louisville in 1908, and has lived here since, though he travels much of the time. He has executed many notable portraits and landscapes, many of which have been in exhibitions both in Europe and America...

From--Fine Arts Journal, December 1916

...The quality of likeness is the paramount feature of the work of Charles Sneed Williams, a collection of whose studies of modern Americans were recently on exhibition at the Michigan Avenue Galleries of Arthur Ackerman and Sons. Mr. Williams is a follower of the Modern Glasgow school, preeminent for its fidelity to fact, masterful modeling and fine color. He studied in the Scotch city and has spent part of each year in Scotland for the past eight years, though an American of pre-Revolutionary lineage. The dignity and sincerity of the Scottish school are in his work, and in his character, which, no doubt, decided his choice of a school, through a process of natural affinity. He has always painted portraits, working usually in the East or South and his style is well suited to localities where family tradition is a matter of honorable pride.

One can fancy why his methods have made so strong an appeal among the established aristocracies of the older section of the country for they are so in accord with the quiet good taste, sound intelligence and pride in honor and integrity that mark the truly best people of any country.

Here one finds nothing extreme or sensational, no striving for the dramatic that may result in the theatrical, no exaggeration for pictorial effect and no effort at presenting the sitter in anything other than his or her true character.

Indeed, "character" is the predominant note in a Williams portrait, character in the subject and character in the artist who would scorn to be other than sincere in his art. To him art is not a mere matter of technique but rather the expression of an idea through a work of beauty and refinement. An able technician and endowed with an appreciation of decorative effect, he never loses sight of the personality of his sitter as the main theme of his work...

From--Cincinnati Enquirer, January 13, 1935

Opening tomorrow is an impressive exhibition of fourteen portraits of American and European celebrities by Charles Sneed Williams, which is being sponsored by the Closson Galleries and in a manner by Mr. and Mrs. S. B. Stein. One of the features of the show is the excellent group portrait of the three Stein children who are the grandchildren of Mr. Maurice Freiberg of this city.

Mr. Williams, who has held exhibitions of his portraits in Glasgow, London, Paris, New York and Chicago, is better known in those centers than in Cincinnati in spite of the fact that his home is in Louisville. This because his art education has been mostly acquired abroad, first in Glasgow where in 1902 he received a four years' scholarship in the Allan-Fraser Art College and later in London where he has lived and studied for many years. His first important one-man exhibition was held in London under the patronage of Her Highness Marie Louise whose excellent portrait now holds the place of honor in the Closson Galleries.

In this display it is noticeable that Mr. Williams has a special interest in the segment of life known as society and apparently it returns the interest for most of his sitters are distinguished as well as celebrated.

Mr. Williams, who paints with a graceful accent of style, is at his best in the portraits of women and children yet his portraits of men are painted in an equally confident and decisive manner. Mostly he builds up his portraits in a thoughtful and conservative manner by modeling and drawing, conveying an idea of life that is thoughtfully observed and carefully rendered.

He is reserved in color save in a few instances where colorful costumes have tempted him to the employment of brilliant pigment such as is noted in the decisive portrait of the Honorable Robert W. Bingham, Ambassador to the Court of St. James, who is shown wearing his brilliant red Court costume.

The facility with which the artist has painted the lovely portrait of the beautiful Marquise de Virieu is a triumph of technical skill. However, the most remarkable portrait is that flowing, graceful rendering of Mme. Yvonne Printemps, the celebrated French actress who played in Noel Coward's "Conversational Piece" in New York. She has graciously lent her portrait for the artist's display in this country.

Another portrait of thrilling interest is that of George Arliss, Esq., which was finished recently. The painting is a full face study and represents Arliss evidently in a characteristic pose.

Mr. Williams' portraits of women naturally dominate the show for most of them are beautiful with high bred and intelligent faces. The artist's taste in arrangement, his ability to paint the textures of a costume so that they enhance rather than weaken the composition indicate his thorough training in the art of portraiture. The portraits are therefore not only decorative but seem to carry convincing lifelikeness. He is not averse, however, to sturdier subjects such as "The Devonshire Fisherman" which shows that individual reading of a distinct type.

A purely open air effect is caught in the lovely and well-painted portrait of "Virginia at Brixhan" which discloses the figure of a lovely child seated on a dock back of which is a finely painted sitting of a building along the waterside.

Among the famous personages that have been painted by this artist are La Barrone Ernest de la Grange and La Duchess de la Rochefoucauls--two older women whose portraits are refined and beautiful. Here the character has been interpreted with sincerity and thoroughness. These two excellent portraits together with that of the Marquise de Virieu have been sent over for Mr. Williams' exhibition in this country. The latter is an exquisite canvas. The texture of the flesh, the fine modeling of the hair, the fresh scheme of color are as admirably painted as the ingratiating portrait of the French beauty Mlle. Printemps.

Another distinguished portrait is that of the late Marquis of Dufferin and Ava, who is shown wearing his barrister's gown and white wig.

Mr. Williams is a well-trained painter with a keen sense for character and a gift for securing lifelikeness. His portraits, you will find are built along the lines of the conservative English school and when they are shown in Chicago a critic on the Tribune declared that he stood shoulder to shoulder with the English painters Lavery, Orpen and Salisbury...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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C. WARNER WILLIAMS
b. Apr. 23, 1903

From--The Louisville Herald-Post, November 9, 1930

Few Kentuckians have achieved distinction at such a youthful period as has C. Warner Williams, native of Henderson. At the age

of twenty-seven, Mr. Williams is taking his place in the front rank of American sculptors...

Fifteen years ago, Mr. Williams, the son of Dr. and Mrs. W. E. Williams, was first attempting to express his ideas with sticky Kentucky clay taken from the side of the roads near Henderson...

Three years ago, he was waiting tables in Indianapolis, Indiana, to pay his expenses in the Herron Art Institute.

Now, Williams has a studio on Lake Shore Drive in Chicago and executes commissions for some of the most prominent people in the Middle West.

In a way, the sculptor is a pioneer in his work. Relief sculpture, in which he is particularly interested, was among the first arts to be practiced in ancient times. It is believed by many to have been the first. But in recent years its popularity has faded. And Williams, with a rare skill, is giving it new life.

His interest in relief work does not exclude for Mr. Williams, love for sculpture in the round. This is demonstrated by his splendid portraits of John Shaffer, grandson of the former owner of the Louisville Herald, and of Paul H. Davis...

Although many of his studies have been of children, Mr. Williams is equally interested in the portraiture of older persons. But always, the portrait calls for his most enthusiastic attention...

From--The Courier-Journal, June 7, 1931

Mr. Williams is a Kentuckian, having been born in Henderson, April 23rd, 1903, and attended Berea College for three years, during which he was a Courier-Journal carrier boy. He spent three years at Herron Art Institute in Indianapolis and two years in the Chicago Art Institute under Polasek. He is now engaged in modeling and carving portraits in bas-relief and in the round, designing memorials and executing garden figures, etc., in Chicago. He has won the Rosemary Ball prize, the Lucy Ball Owsley prize, Clement Studebaker prize, Mary Q. Burnet scholarship, John Herron Art Institute prize and Indiana State Fair sculpture prize.

Some examples of his work are Doctor Hirschy Memorial, Berea College; Sheridan Portrait Relief, Court House, Frankfort, Indiana; Seaman Memorial, Bradwell School, Chicago; Relief Portrait, Spaulding School for Crippled Children, Chicago; Decorative Painting, Riley Children's Hospital, Indianapolis; "We are Three," plaque, Logansport, Indiana, Public School; St. Gaudens Medal, Art Institute, Indianapolis; Doctor Seaman Memorial Tablet, City Church, Gary, Indiana, and The Newspaper Boy for the Courier-Journal.

Mr. Williams is a member of the Indiana Artists Club, Hoosier Salon, Illinois Academy of Fine Arts and the Chicago Gallero Association.

He recently had a display of his models in Louisville that attracted the attention of many Louisville citizens who are interested in the arts.

From--The Courier-Journal, June 2, 1935

A one-man exhibit by C. Warner Williams, Kentucky sculptor and former Berea College student, will open the college's new art building Saturday to be on display throughout the week's commencement exercises. Approximately forty works, including marble, bronze, plaster and wood carvings in both the round and bas-relief, will comprise the exhibition.

The Kentucky sculptor, originally from Henderson, will show portraits and other sculpture that have been displayed in Chicago, Milwaukee, Indianapolis and Kalamazoo exhibitions. Mr. and Mrs. Williams were in Louisville Friday en route to Berea where they will be the guests of the college.

Outstanding among the works will be a life-sized bronze bas-relief of two children which has won numerous prizes and has found especial favor with critics and gallery visitors. A bronze cast of the carving is owned by the Bradwell School in Chicago as a memorial piece exemplifying the spirit of childhood.

Other of the most famous portraits will be those of Mr. William Allen Pusey, former president of the American Medical Association; of John T. McCutcheon, cartoonist; of Dean Stanley Coulter, biologist of Purdue University; of two characteristic New Mexico Indians, and a child's head exhibited in Chicago All-American show in 1932.

The exhibiting artist who has reintroduced bas-relief into popularity, fourteen years ago was a student in the mountain college, directing artistic energy toward college annuals and publications. Since that time, he has studied sculpture for three years in the Art Institute in Indianapolis and for three years in the Chicago Art Institute.

He was the recipient of scholarship at both of the professional schools. Since 1926, he has practiced sculpture in Chicago, winning numerous awards in art circles.

His career has been primarily devoted to modeling, yet he is well known for designing and mural painting. The murals of the facade of the Heager Pottery Building at the Century of Progress were

his work. At present, he is waiting to execute a statue and relief he designed for a war memorial at Franklin, Pennsylvania...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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VICTOR WITTGENSTEIN

From--The Louisville Herald-Post, February 24, 1929

Victor Wittgenstein, a native of Louisville, termed by critics, "the poet of the piano,"...returns to the city of his birth for his first recital here in over ten years after a career that has carried him throughout this country and Europe. Following a recent New York recital, the pianist was credited with an unusual appreciation of Brahms, besides the ability to single out and present in an interesting manner unknown and unique peices.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ALEXANDER HENRY WYANT
b. 1836
d. 1892

From--Kentucky Progress Magazine, Vol. 6 No. 3, Spring 1934

Alexander Henry Wyant, who has been named as one of America's five greatest landscape painters, lived for seven years in Frankfort and began painting there. His first landscape in oil is in the possession of Miss Rebecca G. Averill there. It is a typical Wyant, dark in the foreground, lighted in the middle distance, with a veiled effect in the background, and marvelous in perspective. His musician's soul seems to be expressed in the pensive loveliness of his pictures and one can almost feel the sadness of the physical affliction which caused paralysis of his right hand. This necessitated his learning to paint with his left hand the last ten years of his life but during this period some of his greatest work was done.

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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ENID YANDELL
b. 1870
d. June 12, 1934

From--The Southern Magazine, February 1895

"Enid Yandell was born in Louisville, Kentucky, twenty-five years ago, into that fortunate environment---a background of staunch and honorable ancestry; and, since the finest discernment affirms that worth and beauty are close artistic affinities, there is no logical room for cavil with the assertion that this fact assisted to evoke and foster her unusual art-instinct and ability. Her mother was a Southern gentlewoman, Miss Louise Elliston, of a well-known Nashville family of fine lineage; and her father, the late Dr. Lansford P. Yandell, also of Southern birth and honored family, served with distinction as staff-surgeon in Hardee's Corps during the war, and afterwards held a distinguished position in local and national medical circles. Dr. David W. Yandell, an uncle of the young sculptor, as a surgeon of international reputation, bears the title of Honorary Fellow of the Medical Society of London, the oldest and most exclusive of scientific organizations; and Dr. Wm. M. Yandell, also an uncle, fills an honored niche among the medical men and journalists of Texas.

"So the little Enid's childhood passed in that golden atmosphere of culture and ambitions which could not but stimulate her artistic sense and creative bent; and it is recorded that, at the age when the 'mud-pies' of the average child are shapeless clods, her plastic pastime, though crude, had grace of form and outline, bespeaking the spirit of the artist in the child. At the age of twelve, under Mr. Ben Pittman, she studied wood-carving; and in this first real essay in her art, she exhibited rare art intelligence. In later years wood-carving still held her fancy; and exquisite panels of her work are shown in the illustration at the head of this article; panels which are complexly beautiful in design and execution. In the period of her minerity, until her graduation, Miss Yandell still found the art-world one of charm, and pursued its visions.

"That fondness for the brush and tool of the artist was not mere admiration for an elegant accomplishment, but ardent devotion to an absorbing life-work was proven by the continuance of her career. Under the sculptor, Rebisso, she mastered the vital details of sculpture with the result that a four years' course of scholarship was completed at the close of the second year and was crowned by the award of the first prize medal.

"In the studio of Rebisse and under his earnest encouragement, the sculptor-girl fashioned her beautiful interpretation of "Hermes;" depicting the messenger of the gods when enraptured with his

invention of the lyre--the statue a marble echo of Homer's "Ode to Mercury," translated by Shelley.

> "When he had wrought the lovely instrument,
> He tried the chords and made division meet,
> Preluding with the plectrum; and there went
> Up from beneath his hand a tumult sweet
> Of mighty sounds; and from his lips he sent
> A strain of unpremeditated wit,
> Joyous and wild and wanton--such as you may
> Hear among revelers on a holiday."

"The figure of "Hermes" is alive with symmetrical and muscular grace; while the alert pose and facial expression of attention, surprise, and joy in the birth of harmony, are masterfully wrought. When this statue was exhibited at the Art Museum in Cincinnati, the art-public was incredulous that it has been executed by a girl of twenty.

"Several years of earnest toil in the studios of Paris and Rome so enlarged Miss Yandell's technique that on her return she sought and was awarded a contract for the caryatides of the Woman's Building at the World's Fair; a work finely exhibiting her artistic touch and fancy. At this ecoph, a busy world of chisel-play opened to the aspiring sculptor; a contract under government, with three months' training from Lorado Taft, Chicago's noted sculptor; this followed by an engagement to assist Philip Martiny, America's famous sculptor, in the decoration of the beautiful Art Building. To the makers of the World's Fair seventy-three medals of distinction were awarded. Three were given to women, and of these Miss Yandell possesses one. An expression of her happy artist-life at this time, as well as evidence of versatile talent, is her joint authorship in that clever book, "Three Girls in a Flat," the first inauguration of the "bachelor maid" now so popular in life and literature. With the work of the World's Fair era is also included her "Daniel Boone," a statue ordered by the Filson Club, of Louisville, to adorn the lawn of the Kentucky Building. In conception and sculpture this figure shows fine imaginative power and faithful attention to artistic detail; there is no room for criticism in her reproduction of the buckskin hunting garb, the coon-skin cap, the rifle, powder-horn, scalping knife, and tomahowk; nor in the hunter's pose, the alert and listening ear, and cautious step, the ready hand on the trusty gun of the hardy old pioneer.

"A natural affinity for a large and progressive art environment drew Miss Yandell, at the close of the Chicago epoch, to New York city, where she served her loved art for a number of months under Carl Bitter, painter and sculptor; and, while in his studio, designed and executed a beautiful pediment for the handsome railroad station of the Pennsylvania Company at Philadelphia. Since her establishment in a studio of her own--that happy crowning of

every artist's wandering and ambitious years--her busy chisel has accomplished much other effective work in decorative architecture, to which this sketchy outline can make but passing reference. In portraiture, she has done fine work, as shown in busts of her modeling. A beautiful bust of Mrs. Stuyvesant Peabody adorns a Chicago residence, and those owned in Louisville are busts of Col. R. T. Durrett, president of the Filson Club; the late Alfred V. Dupont, and Dr. David W. Yandell. Recently she has completed for the city of New Haven, Connecticut, a bronze bust of heroic size, memorial of ex-Mayor Henry G. Lewis.

"In the art world, sculpture is recognized as chief aristocrat in the great family of the fine arts; and the South may well be proud that she has sent forth so talented a daughter, so brilliant an embassador to this high and noble court of chiseled thought."

From--The Outlook, January 4, 1902

"It was not so long ago that any statement concerning the work of a woman in sculpture was made with apologies, which, however, unnecessary, were rather expected by a public unused to the sight of a woman laboring in this distinguished field. As late as 1900 the novelty which required so many explanations seemed scarcely to have worn off. There has been startling progress in this field since then, and the need of introducing a woman is not so urgent. She has become rather a prominent factor in American art as in European.

"This is interesting solely because of the brevity of time in which the introduction has been accomplished. Thirteen years ago the first class in modeling in the United States was established in connection with the Art Students' League. Since then some five members of classes of subsequent years have received critical recognition in this chosen field, and one of these, Miss Enid Yandell, has risen to the distinction of being the first woman member of the National Sculpture Society.

"The most imposing product of Miss Yandell's genius was the heroic figure of Athena, twenty-five feet in height, which stood in front of the reproduction of the Parthenon at the Nashville Exposition. This is the largest figure ever designed by a woman. The most artistic was probably the little silver tankard which she did for the Tiffany Company, a bit of modeling which involves the figures of a fisher boy and a mermaid. The figure of Athena is large and correct; that of the fisher boy and the mermaid poetic and impassioned. An old Rhine legend impressed into service for the banquet board is not so unmeritorious as to be passed by among larger figures. The boy kisses the maid when the lid is lifted. He is always looking over the edge as if yearning for the fate that each new drinker who lifts the lid forces upon him.

"Miss Yandell has done other work. The caryatides supporting the main entrance of the Woman's Building and a heroic figure of Daniel Boone in picturesque trapper's garb were both a part of the wonderful sculptural exhibit of the Columbian Fair. At the Tennessee Centennial her interpretation of a Hindu at prayer was admired, and awarded a silver medal. Another work of Miss Yandell's is that of a pewter tankard included in the Louis Tiffany exhibit. In the Fine Arts Building at Buffalo she exhibited two busts, one of Senator John G. Carlisle, of Kentucky, the other of her friend the Baroness de Braunecker. Both are striking likenesses and fine examples of her powers.

"She has made busts of Emma Willard and others, and lately the execution of a fountain for the city of Providence has attracted more critical attention than anything she has heretofore accomplished.

"The Carrie Brown memorial fountain, given to the city of Providence, Rhode Island, by Paul Bagnotti, of Turin, Italy in memory of his wife, was recently unveiled. It is built of bronze and granite and stands twenty feet high, and the lower basin is thirty feet in diameter. The figures forming the group are twelve feet high. The fountain is peculiar in that it involves a really spiritual idea--something rather unusual in American art, sufficiently so as to at least be noteworthy. The design of the fountain represents the struggle of life symbolized by a group of figures which is intended to portray, according to Miss Yandell, not the struggle for bare existence, but 'the attempt of the immortal soul within us to free itself from the handicaps and entanglements of its earthly environments. It is the development of character, the triumph of intellectuality and spirituality, I have striven to express'...

"The lines of the composition are large and dignified, especially noticeable in the modeling of the individual figures, which is well studied and technically excellent. The mass is full of color and movement. The cost of construction was $10,000.00. The fountain was exhibited in the Pan-American Exhibition at Buffalo and received honorable mention. When the water of the fountain is playing, the central group is seen through a this veil of mist. The scheme of water effect in this fountain is the reverse of the ordinary--coming up and not down. The water spouts in numerous small streams from a pipe just below the rim of the main basin.

"Miss Yandell is a daughter of Kentucky. Her family is well known in that state. Her father, Dr. L. P. Yandell, was prominent in the medical world both here and abroad. There is not so much to say of her entrance into art, except that she was once a pupil at the Cincinnati Art Academy, studied later in New York with Mr. Philip Martiny, and then in Paris for three years with Mr. Macmonnies

and Rodin, exhibiting regulary in the Paris Salon. Coming back to her native country, she opened a studio in New York, and recently she was elected a member of the National Sculptor and Municipal Art Society. She seems to have been an admiring student of Rodin, the famous French sculptor; at least when she had the Bagnotti fountain to design she went back to Paris to get his advice. Any one intellectual enough to follow Rodin sympathetically could hardly fail to achieve something above the average at least. Her real opportunity came at the time the Columbia Exposition was building. That architectural and artistic feat is bound to loom up in the future as the one important artistic feature of the nineteenth century so far as America is concerned. More genuine art was embodied in the buildings and decorations of the White City then was ever before collected in one place. Historians will perceive some day that we owe the crystallization of art ideas in architecture, sculpture, painting, and decoration to the wonderfully poetic spirit which breathed from every detail of the great World's Fair. Sculptors were busy, their assistants also. Americans, men and women, had a chance. Among those who were aided by this opportunity were half a dozen women sculptors, Miss Enid Yandell among them...When the tokens of approval were subsequently bestowed, she was one of the three women to receive the Designer's Medal from the Directors of the Exposition. Since then she has had her share of labor in the various expositions planned and executed, the latest being a fountain and some other details of the Pan-American"...

From--Good Housekeeping, August 1911

"On the island of Martha's Vineyard, in the quaint old village of Edgartown, another American woman sculptor of importance has her studio. This is Miss Enid Yandell, a Southerner, the first woman to be elected to the National Sculpture Society. This was in the regime of the famous J. Q. A. Ward, who gallantly championed Miss Yandell as a candidate when some of the less discerning members declared against 'women folks!' Miss Yandell won the day through sheer force of merit. Later the Society opened its doors to other women sculptors, its membership roll now bearing the names of Miss Yandell, Miss Longman," and others.

From--New York Times, June 13, 1934

"Miss Enid Yandell, sculptor and well known in her youth as a sportswoman, died yesterday in Boston following three months' illness. She was in her sixty-fourth year.

"Miss Yandell has received many medals and awards here and abroad for her work. She was best known in this country for her decorations in the Women's Building at the Chicago Exposition of 1893.

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"Born in Louisville, Kentucky, the daughter of Dr. Lunsford Pitts and Louise Elliston Yandell, Miss Yandell was a graduate of the Cincinnati Art School. In New York she studied under Philip Martiny and then went to Paris, where for a time she was a student under Rodin and MacMonnies.

"During these years she was known as an exceptional horsewoman and an expert in many other sports. In the course of her training she delved into various forms of art, painting, wood cutting and sculpture. For several years she worked for local architects in Louisville and then eventually settled in New York, residing here for many years before moving to Boston.

"At the age of twenty-three she won the Desinger's Medal of the Chicago Exposition of 1893 and two years later held her first exhibition at the Paris Salon. Since then she has exhibited regularly there. In 1897 she won the silver medal of the Nashville Exposition; in 1901 she won recognition at the Buffalo Exposition and in 1904 received awards at the St. Louis Exposition. In 1906 the French Government made her an Officier d'Academie.

"Miss Yandell's work is in many parts of the United States. She was active for years in many art schools and constantly interested herself in art work. She was the organizer of the Branstock School of Art at Edgartown, Martha's Vineyard.

"During the World War Miss Yandell joined the American Red Cross and was assigned to the debarkation records department at Hoboken. She received considerable recognition for her filing systems, which, when the war was over, made it possible to obtain the name, whereabouts and condition of every man wounded in the American Army.

"Fountains, busts, memorials and other designs by Miss Yandell are now in many cities of the United States and on many large estates. Among the best known of these are the Carrie Brown Memorial Fountain in Providence, Rhode Island; the bust of Dr. W. T. Bull, now in the College of Physicians and Surgeons of New York; the sundial made for Oliver Harriman and the Daniel Boone monument in Louisville"...

Additional Reference: Kentucky Artists Scrapbook, Louisville Free Public Library.

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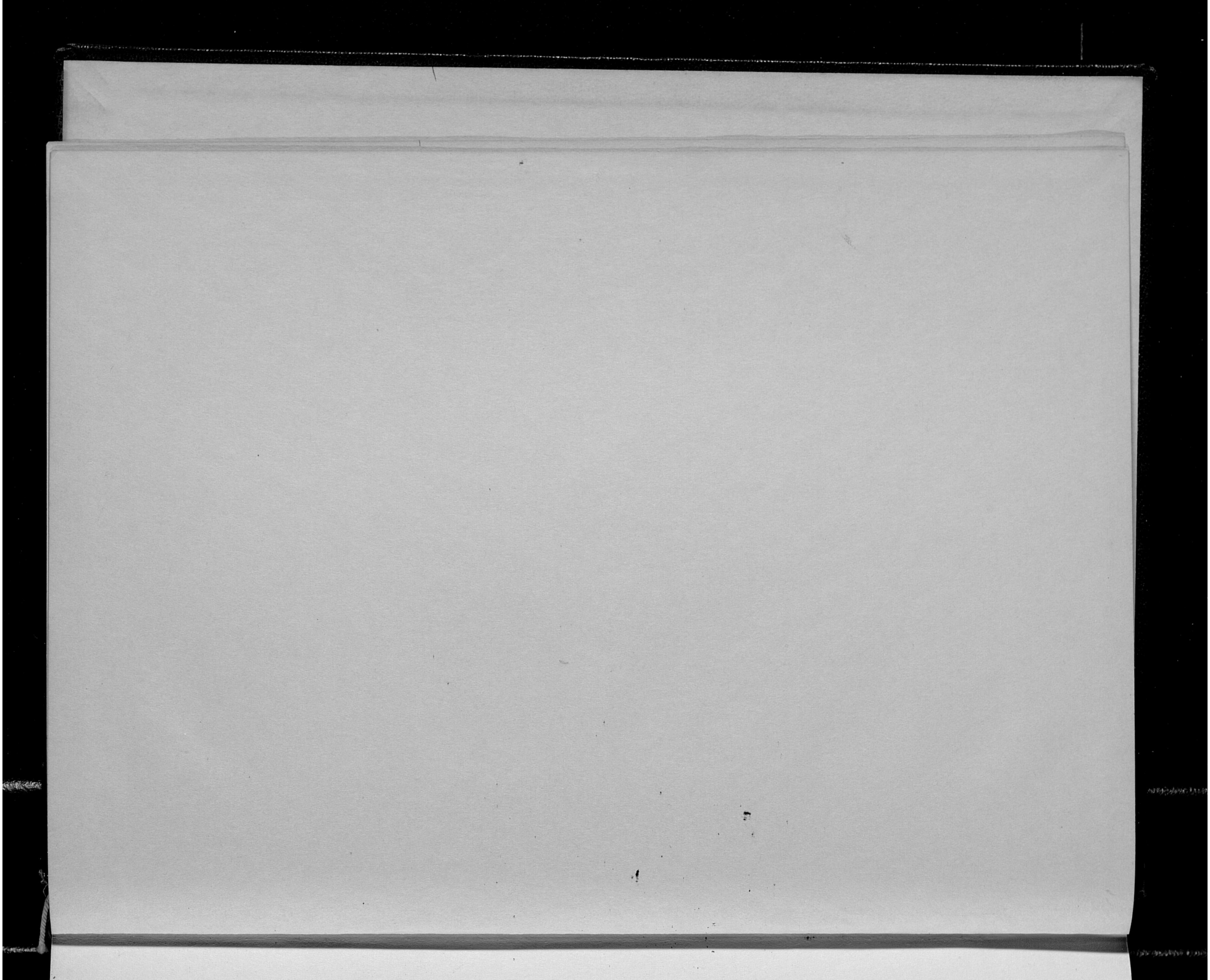

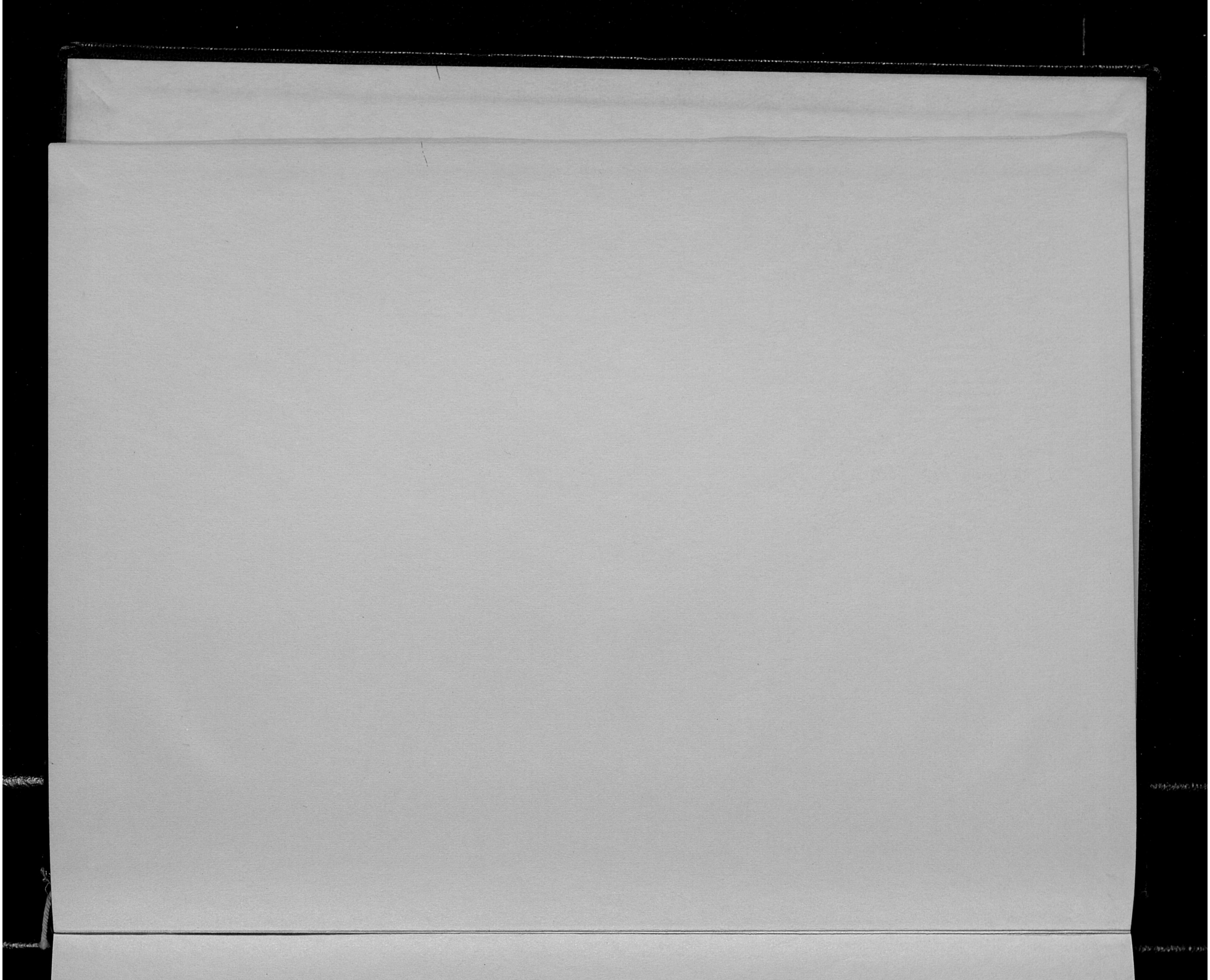

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