

Nicholas Longworth: Art Patron of Cincinnati

Abby S. Schwartz

... A little bit of an ugly man came in... he came forward and, taking my hand and squeezing it hard, he looked at me with a keen, earnest gaze. ... His manners are extremely rough and almost coarse, but his shrewd eyes and plain manner hide a very strong mind and generous heart.¹

These observations made in 1841 by the young artist Lilly Martin Spencer hardly seem appropriate for a man who was among America's wealthiest and one of Cincinnati's most prominent citizens. Described by another contemporary as "dry and caustic in his remarks" and "plain and careless in his dress, looking more like a beggar than a millionaire,"² Nicholas Longworth, however eccentric and controversial, was a leading Cincinnati art patron as well as an outstanding collector and a generous supporter of the arts during the middle of the nineteenth century.

Longworth's eccentricities of dress and behavior are well documented in photographs, portraits, and anecdotes. While the *Portrait of Nicholas Longworth* by Robert Scott Duncanson (1821-1872) portrays the subject as an important property owner and vintner, the work also documents Longworth's eccentric habit of pinning notes to his suit cuffs to remind himself of important errands and appointments. The portrait, painted in 1858, is on permanent loan to the Cincinnati Art Museum from the Ohio College of Applied Science.

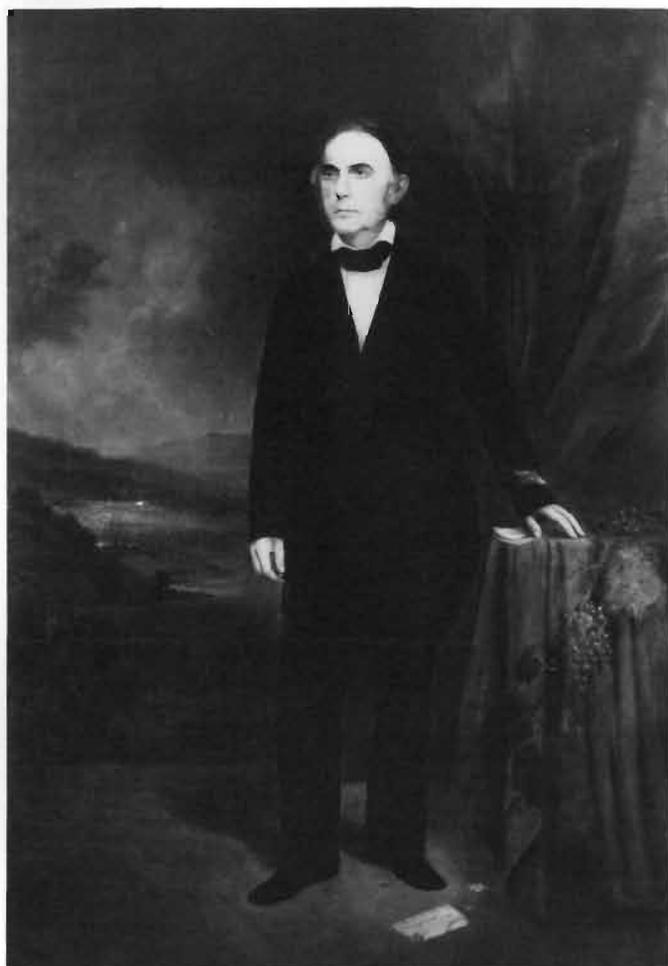
An often repeated anecdote details young Abraham Lincoln's visit to Longworth's renowned gardens where Lincoln mistook the master of the house for a gardener:

In the middle of the gravel path leading to a pillared portico, a small, queerly dressed old man, with no appearance whatever of having outgrown his old-fashioned raiment, was weeding. Loose pantaloons lay in folds over "Old Nick's" shoe latches and a shirt with a huge collar almost obscured his ears.

When Lincoln inquired whether "your master allows strangers to inspect his premises," Longworth cleverly replied:

My master, they say, is a queer duck. He doesn't allow visitors, but he makes an exception about every time some one does come. He would be glad, in the present case, to consider you as a friend, sir. But before viewing the garden perhaps you would like to taste his wine.³

Abby S. Schwartz, Museum Assistant at the Taft Museum, served as curator for the exhibition, *Nicholas Longworth: Art Patron of Cincinnati*, February 4 to March 20, 1988.



During the years he resided at Belmont (now the Taft Museum), 1830 until his death in 1863, Longworth amassed a personal art collection, assisted a number of artists financially, offered advice and letters of introduction to others, and worked toward the development of art institutions in the city of Cincinnati. Thus began a legacy of art patronage on Pike Street—a legacy which lives on into the twentieth century in the collection of Charles Phelps and Anna Sinton Taft.

Nicholas Longworth was born in Newark, New Jersey, in 1782. At the age of seventeen, he traveled through the Alleghenies and soon afterward boarded a flatboat headed down the Ohio River for Cincinnati. By 1803, he studied law in Cincinnati under Judge Jacob Burnet, in whose office he remained for about six months before

Robert Scott Duncanson, *Portrait of Nicholas Longworth*, 1858, oil on canvas. Lent to the Cincinnati Art Museum by the Ohio College of Applied Science (O.M.I.) for indefinite period. This portrait docu-

ments Longworth's position as an important property owner and vintner as well as his eccentric habit of pinning notes to his suit cuffs to remind himself of important errands and appointments.

establishing his own law practice, which by 1807 was thriving.⁴

Longworth's timing could not have been more perfect. At the time of his arrival, Cincinnati was a fast-growing frontier town with a population of 750. In Longworth's lifetime, he saw the city grow to a population of 12,000 at the end of 1824 and a booming 161,044 in 1860.⁵ This phenomenal growth was the result of a number of factors including the city's location in the newly settled territory west of the Alleghenies. Trade, manufacturing, and transportation soon became major industries causing land values to soar.⁶ By taking land in lieu of legal fees and by purchasing property outright, young Longworth rapidly acquired large holdings in real estate. Around 1820, he stopped practicing law and devoted his energies to managing his properties and to his avocations, horticulture and art.

Among Longworth's real estate holdings was an extensive tract of land which extended behind Pike Street up the Mt. Adams hillside. On this property, the young entrepreneur cultivated the native Catawba grape and developed a successful wine business. His gardens also contained rare and valuable plants and wildflowers as well as strawberries, which became popular and inexpensive in the Ohio Valley through Longworth's experiments in their cultivation.⁷

By 1830, Longworth and his wife Susan, and their four children Mary, Joseph, Catherine, and Eliza, were living in a residence on Pike Street called Belmont. Longworth wrote: "I have bought Belmont which is large enough to contain all the Longworths in the nation. The old place would have answered all my requirements but the young fry wants a change."⁸ The purchase of this house enabled Longworth to pursue his other avocation, the development and support of the arts in Cincinnati. It was in the ballroom of Belmont that hung the painting *Ophelia and Laertes* by Benjamin West (1732-1820) (now in the collection of the Cincinnati Art Museum), and it was for the reception halls of this grand residence that he commissioned Duncanson to paint a suite of murals which remain as a legacy of Longworth's commitment to the art and artists of Cincinnati.⁹ Local artists were aided by the opportunity to study and copy from Longworth's personal collection of sculptures and paintings, which consisted of European and American works. Longworth's commitment to the arts is documented in the autobiography of the artist Worthington Whittredge (1820-1910): "It may be said with entire truth that there was never a young artist of talent who appeared in Cincinnati, and was poor and needed help that Mr. Longworth, if asked, did not willingly assist him."¹⁰ Through direct patronage of a

number of artists, indirect assistance to several others, the availability of his personal art collection for study, and his support of local art institutions and organizations, Nicholas Longworth left an indelible mark on the history of art in Cincinnati.

The booming prosperity which Cincinnati experienced during the mid-nineteenth century made the city very attractive to young artists from smaller towns west of the Alleghenies. Drawn to Cincinnati by the opportunities for training and patronage, a number of artists lived and worked here at mid-century, contributing to Cincinnati's emergence as a regional art center. Many successful businessmen and professionals became art patrons devoted to promoting and collecting art. Among them were Reuben Springer, Peyton Symmes, Charles Stetson, George Selves, John and Samuel Foote, Nicholas Longworth, and later, his son, Joseph Longworth.¹¹

This group of patrons considered themselves responsible for transferring eastern culture to the newly settled West. The patrons' commitment to the arts was rooted in their civic pride and patriotic spirit as well as their belief in the moral imperative to use their wealth to benefit society and culture.¹² Longworth and others of his day believed that the possession of works of art by a city demonstrated enlightenment. The example of Europe showed that national pride was connected with artistic maturity. With no aristocracy or royalty in America, the arts had to be championed by those who could afford it. Sensing their inferiority to Europe, art patrons in America strove to create a native culture, and many believed that the unspoiled American West with its inspiring vistas and frontiers would be the birthplace of this new culture. Cincinnati in particular, with its intimate and majestic views of the Ohio River Valley and its growth in population, wealth, and manufacturing, had a strong claim for the title "Athens of the West."

Longworth was active in early arts organizations in Cincinnati which helped to engender appreciation for the arts as well as training and exhibition opportunities for artists. In 1838 a group of artists formed the Cincinnati Academy of Fine Arts for the purposes of exhibition, training, and education. This organization mounted two exhibitions in 1839 and 1841, held regular sketching sessions, and purchased the first casts in Cincinnati from which artists could draw.¹³ Exhibition catalogues indicate that Longworth loaned several works from his personal collection to these exhibitions. In his autobiography, Whittredge recounts his visit to Longworth to request funds for the Cincinnati Academy of Fine Arts. The group wished to buy casts to draw

from and on the group's behalf, Whittredge requested \$50 toward this end. Longworth donated double that amount.¹⁴

In 1840 the citizens of Cincinnati founded an even broader educational enterprise called the Society for the Promotion of Useful Knowledge. Divisions were set up which encompassed the elements of a college curriculum including a section devoted to the fine arts. Charles Cist states that "the great body of the Cincinnati artists" belonged to the section of the fine arts.¹⁵ Records of the Society show that Miner K. Kellogg (1814-1889), James H. Beard (1811-1893), John Frankenstein (1817-1881), Godfrey Frankenstein (1820-1873), Thomas Buchanan Read (1822-1872), Worthington Wittredge, Hiram Powers (1805-1873), William H. Powell (c. 1820-1879), William Louis Sonntag (1822-1900), and Joseph Oriel Eaton (1829-1875) were among its members. Two exhibitions were held in 1841 and 1842. Catalogues indicate that Longworth supported both of these exhibitions through the loan of works from his personal collection.¹⁶

Examination of exhibition catalogues between the years 1839 and 1845 reveal that Longworth's collection included equal numbers of European and American works of art. European works included several Dutch paintings attributed to the seventeenth century, a copy after a Madonna by the seventeenth century Italian painter Carlo Dolci, and a number of paintings by American artists. American works included three paintings by Thomas Birch (1779-1851) and *Ophelia and Laertes* by West. As a patron of Powers, Duncanson, Shobal Clevenger (1812-1848), Powell, and A.H. Corwine (1802-1830), Longworth commissioned works by these artists for his personal collection.¹⁷

The effect of this collection on young artists was enormous:

*... His house contained many valuable paintings and pieces of statuary, the latter mostly the work of American sculptors—Powers, Clevenger and others whom he had assisted in their studies abroad. Among the paintings was a large picture by Benjamin West, and several excellent specimens of the Dutch school of the time of Rembrandt. These pictures were to me a wonderful inspiration. When it is remembered that these works, all delicate to handle and some of them on large canvases, were got out to Cincinnati before there were any railroads or canals or even steamboats for more than a part of the way, we begin to perceive what must have been the love of art pervading the breast of this singular man.*¹⁸

The Western Art Union established in Cincinnati in 1847 was the most widely known vehicle for the exhibition and sale of art. It also provided an inexpensive

means for the public to patronize the arts. The art patron Charles Stetson devised a plan for the organization of the Union and was its president from its inception in 1847 until its demise in 1851.¹⁹ In keeping with their goal of making Cincinnati the foremost city in the development of art in America, prominent citizens founded the organization with this objective: "...to cultivate the genius that has already done Cincinnati so much credit, and...to seek to render the city a school for art, a mart for the elegant productions of the pencil, the burin and the chisel—a center for the concentration of the patronage of the arts of our country."²⁰

Patterned after the American Art Union in New York, the Western Art Union distributed paintings by lottery to its subscribers. A small yearly subscription fee was taken from members and their money was used to purchase art works from contemporary artists. The works were displayed for a year, and then dispersed to members by means of a lottery. Longworth was one of the "Committee of Ten" appointed to procure subscribers to this new association. This group also had the responsibility of arranging an exhibition of art works to accompany the establishment of the Western Art Union.²¹ Early in 1848 the Western Art Union moved into spacious new quarters which included a large exhibition hall as well as studios where some artists maintained space.²² Free exhibitions that included works which had been purchased by the Union were held for the public. Also shown were additional pieces by artists whose works had been purchased for the lottery, as well as works loaned by local collectors. A member of the Western Art Union for every year of its existence, Longworth was neither an officer nor a member of the Board of Directors. However, he did offer advice regarding purchases. Correspondence with Hiram Powers indicates that Longworth frequently recommended purchases by the Western Art Union of works by artists he knew, specifically *The Greek Slave* by Powers which was purchased for the 1850 lottery.²³

Accused of poor management and favoritism, of neglect of local artists in favor of works by Eastern and European artists, and of displaying copies of paintings and portraits, the Western Art Union existed for less than five years.²⁴ During its brief life, however, the Union provided local artists with an important source of patronage and enabled the citizens of Cincinnati to develop an appreciation for the arts through its exhibitions.

Longworth's active role in the National Portrait and Historical Gallery established in Cincinnati in 1851 is further testimony to his support of art institutions. When the Peale Museum in Philadelphia failed, Cincinnati was

offered the museum's portraits of important Americans. The paintings were brought to Cincinnati and Longworth became the president of the gallery which housed them.²⁵ He and other community leaders saw this as an opportunity to establish a national museum in what they considered the country's central city. Longworth was involved in providing insurance for the works and in attempting to raise the funds necessary to purchase the works from the Peale family. While the necessary funds were not entirely raised and the paintings returned to Philadelphia after only a year, Longworth's commitment to the endeavor and his fervent desire to make Cincinnati into America's art capital are indicative of the vital spirit which this eminent patron brought to the development of the art of his time and place.

It can be stated with certainty that Longworth made contact with almost every artist who came to Cincinnati between 1829 and 1858, the years of his greatest patronage. In 1841 Charles Cist listed six sculptors, a cameo-cutter, five miniature artists, and twenty-one portrait and landscape painters working in Cincinnati.²⁶ While only a few of these artists achieved lasting fame, many were highly regarded during their lives. In his correspondence during these years, Longworth makes mention of at least nineteen artists, describing their recent works and making comments about their talents and abilities. He believed that the arts could not flourish without patronage, and he enjoyed assisting artists.²⁷

His patronage of artists took many forms. In some cases, it consisted only of encouragement through comments and advice to artists. In other instances, Longworth supplied letters of introduction to prominent people who might help an artist with housing, commissions, or training. He often encouraged friends, art organizations, and even the government to purchase specific works. The most tangible forms of support were the purchase of works for his own collection and the financial assistance he provided several artists. His monetary backing enabled some artists to travel to the East or Europe to continue their training and study.

Longworth's patronage of the arts was rooted in his civic pride and his patriotic spirit. Like other patrons of his day, he believed that Cincinnati should be the art center of the West and that artists with inherent talent would flourish in Cincinnati's promising cultural climate. At the same time, he was a firm believer in artistic training in the East and, ultimately, in Europe. He felt that the study of Old Master works was essential in the training of an artist and that the inspiration such works could provide was crucial.²⁸ Longworth's insistence on training in the East and abroad was, in some instances, met with resentment by young,

impatient artists. In the case of Lilly Martin Spencer (1822-1902), the artist turned down his offer in 1841 to send her to Boston to study under Washington Allston. Longworth also advised her not to exhibit her paintings until she had further training.²⁹ James H. Beard was another artist who refused to follow Longworth's instructions to go to Philadelphia to study with an advance from Longworth of \$300 a year.³⁰

In spite of these incidents, Longworth continued to follow the careers of these and other artists who disagreed with his opinions regarding study and training. In some instances, he even lent assistance at a later point. While Longworth's patronage proved to be more meaningful for some artists than for others, his influence contributed to the cultural climate in Cincinnati which produced many outstanding artists in the nineteenth century. His dedication to art and artists earned him a position as one of the most important patrons of Cincinnati's Golden Age.

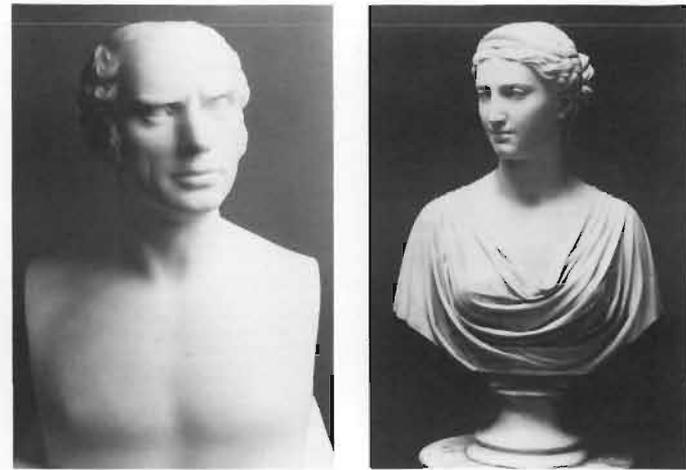
The careers of the following ten artists illustrate specific incidents of Longworth's patronage, and reflect the various ways in which Longworth lent support to the artists of his day.

Hiram Powers

Born in Woodstock, Vermont, in 1805, Hiram Powers traveled to Ohio with his family when he was a young boy. At the age of sixteen he came to Cincinnati to seek his fortune, working first in a hotel reading room, then as a stock clerk in a wholesale grocery house where he amused himself by modeling animals and monsters in butter. Next he served as an apprentice in a clock and organ factory where he could exercise his unusual aptitude for mathematics.³¹

By the early 1820's, Powers was working at Joseph Dorfeuille's Western Museum. The Western Museum developed from Dr. Daniel Drake's Western Museum Society, organized in 1819. Founded with the intention of promoting the arts, it "nevertheless succumbed to the demands for amusement on a lower scale from the frontier citizens of Cincinnati and its environs."³² Joseph Dorfeuille, the proprietor, displayed examples of Indian arts and crafts and prehistoric utensils from local excavations alongside wax figures and caricatures of famous men: "Knowing that a taste for horror is a component part of the human make-up, the proprietor combined the realistic terrors of the Musée Grevin and Madame Tussaud's London wax works."³³

At the Western Museum, Powers' talents were utilized in the repair and fabrication of wax-work figures. He



constructed a mechanical organ with life-size figures which moved, sounded trumpets, and rang bells. Powers was also partially responsible for the fabrication of a spectacular horror show with the theme being a rather liberal rendition of Dante's *Hell* which became known as "The Infernal Regions." Enormously successful, this spectacle became the talk of the town and beyond:

*... every steamboat passenger who departed at the "Queen City" immediately beat a path to the door of the Western Museum in order to witness this show of mechanically-animated figures interspersed with living actors garbed as hideous monsters.*³⁴

Powers' modeling abilities soon came to the attention of leading Cincinnati citizens, who began taking orders for portrait busts from him. Longworth met Powers around 1827 while the young artist was working at the Western Museum. He took an immediate liking to Powers, and the two men established a life-long friendship.³⁵ In addition to his friendship, Longworth offered Powers assistance with his career in a variety of ways. In 1834 after two failed attempts to send Powers to Europe, Longworth provided Powers with the necessary funds to go to Washington, D.C.³⁶ He saw to it that Powers carried with him letters of introduction to various leading political dignitaries in Washington, including President Andrew Jackson. President Jackson commissioned Powers to sculpt a bust which was so well received that all of Washington wanted their portraits modeled by Powers.³⁷ Among the busts Powers made in Washington, D.C. were portraits of Daniel Webster, Chief Justice Marshall, and John C. Calhoun.³⁸

In order to further his professional education and prestige, Powers left Cincinnati in the fall of 1837 for Italy, so he could study the works of old-world masters.³⁹

Although Longworth did not finance this trip, he continued to supply Powers with funds during his years in Italy.⁴⁰ Longworth also saw to it that the wine cellar of his favorite sculptor in Florence was stocked with his sparkling Catawba wine.⁴¹

Powers, who never returned to the United States, remained in Florence until his death in 1873. Throughout his career he shipped portrait busts and ideal statues to wealthy Cincinnati customers, among them Alphonso Taft and David Sinton and Sinton's daughter, Anna. Because of his special affection for his lifelong patron, he always promptly honored Longworth's orders for statuary.⁴² In 1837 while in Florence, Powers carved a marble *Bust of Nicholas Longworth*. Now in the collection of the Cincinnati Art Museum, Powers' bust of Longworth is modeled smoothly but strongly. Restrained and dignified, it nevertheless conveys a feeling of truthful portraiture.

Powers showed his gratitude to Longworth when he dedicated his sculpture *Ginevra* (1838) to his friend and lifelong patron. The bust, in the collection of the Cincinnati Art Museum, is inscribed, "Dedicated by the author, to his friend and patron N. Longworth, Esq. ..." One of Powers' earliest ideal busts, this work was inspired by the tragic heroine of Samuel Rogers' lengthy poem, "Italy." It was not long before ideal busts such as this one transcended the portrait busts in popularity, since they had universal rather than individual appeal. Influenced by the neoclassical ideals which were prevalent in Europe during the middle of the nineteenth century, Powers produced in this work and in others a passive, idealized beauty in the classical tradition. The arrival of this work in Cincinnati was cause for celebration. Longworth announced a public exhibition so that friends and neighbors could view the work. Visitors came to Belmont in droves.⁴³

Powers expressed his gratitude for Longworth's patronage in other ways. He named his first born son Longworth Powers after his friend and patron. Always cognizant of the role Longworth played in the success he enjoyed, Powers acknowledged Longworth's support in a letter to his friend dated July 15, 1836:

*... had I been left to my own embarrassed exertions in Cincinnati, I should in all probability have remained there until entirely discouraged from making further efforts in the art of sculpture, and whatever assistance or encouragement I may hereafter receive from others, as the child whose most grateful recollection is of the hand that supported his feeble steps and ministered to his early wants, so shall I remember yours.*⁴⁴

Hiram Powers, *Bust of Nicholas Longworth*, 1837, marble. Cincinnati Art Museum; gift of Alice Roosevelt Longworth and Paulina Longworth Sturm. Longworth was instrumental in advancing Hiram Powers'

career. This bust was carved for Longworth in Florence, where Powers took up residence in 1837, and where he remained until his death in 1873.

Hiram Powers, *Bust of Ginevra*, 1838, marble. Cincinnati Art Museum; gift of the heirs of Catherine Anderson. One of Powers' earliest ideal busts, *Ginevra* was dedicated by the artist to his friend and patron Nicholas Longworth.

Robert Scott Duncanson

Robert Scott Duncanson was born in Fayette, New York, in 1821, the fourth of eleven children of John Dean and Lucy Duncanson.⁴⁵ The Duncansons who were of Scottish and Black ancestry moved from Virginia to Fayette around 1800. About 1832, the family moved once again, this time to Monroe, Michigan, outside of Detroit. In 1838 in Monroe, Duncanson began his career as a glazier and house painter. By 1841 Duncanson was living in Cincinnati, where he opened a studio as a landscape, genre, and portrait painter.

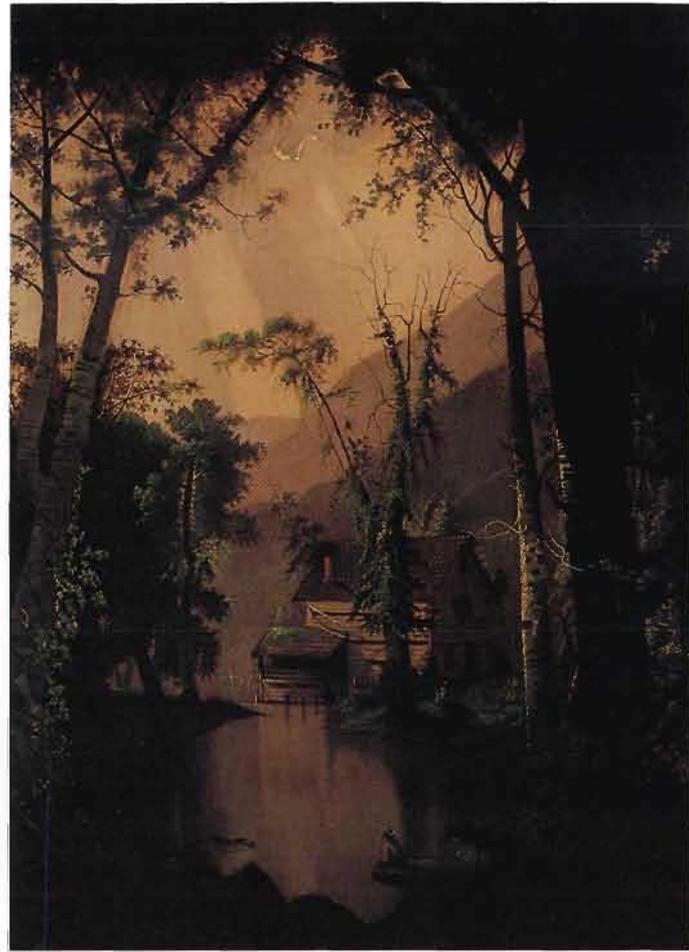
Like other artists of the day, Duncanson spent his early years as an itinerant painter, moving between Cincinnati, Monroe, and Detroit. Most of his early works were copies after portraits, still lifes, and daguerreotypes, although he did paint a few landscapes. Duncanson first exhibited his easel paintings in 1842 at the Second Annual Exhibition for the Society for the Promotion of Useful Knowledge. He showed “A Fancy Portrait,” “Infant Savior,” and “The Miser.”⁴⁶ Throughout the 1840’s he exhibited at the annual Mechanic’s Institute Fairs, the Fireman’s Fairs, and the Western Art Union.

With the founding of the Western Art Union in 1847, Duncanson and other Cincinnati artists were introduced to the Hudson River School of painting, particularly the works of Thomas Cole, Asher B. Durand, Thomas Doughty, and Martin Johnson Heade. The foundation of the Hudson River School had been established as early as 1825 when William Cullen Bryant and other poets called on artists to paint the wilderness, a symbol of the American nation.⁴⁷ A style of painting developed based on a profound appreciation of nature as a reflection of God and his eternal laws. The belief that the appreciation of nature could induce a spiritual



Robert Scott Duncanson, *View of Cincinnati from Covington, Kentucky*, circa 1851, oil on canvas. Cincinnati Historical Society. In his blending of the real and the romantic, Duncanson reveals his close

association with the stylistic principles of the Hudson River School of painting.



experience inspired works that were careful observations of nature, yet permeated by an intense spiritualism. Exposure to the works of the Hudson River School was bound to have an effect on the young Duncanson. He was able to see the work and share the ideas of other largely self-taught artists attracted to Cincinnati’s cultural climate and the breathtaking countryside of hills, valleys, and forests. This group included Thomas Worthington Whittredge, Godfrey Nicholas Frankenstein, and William Louis Sonntag.⁴⁸

Around 1850 Sonntag moved into a studio adjoining Duncanson’s on Fourth Street. Duncanson learned many painting techniques from Sonntag, and his work soon reflected Sonntag’s style. Under Sonntag’s influence, Duncanson began to produce primarily landscape paintings. A work from this period, *Abandoned Cabin Scene* (descriptive title, c. 1848-1850) demonstrates Duncanson’s early landscape work. The young artist’s emerging understanding of spatial relationships is evident in this work in which the lonely cabin is framed by trees. It foretells the more romantic spiritual style of the suite of murals he soon executed for

Robert Scott Duncanson, *Abandoned Cabin Scene* (descriptive title), circa 1848-1850, oil on canvas. Private Collection. This early easel painting introduces the theme of the cabin or cottage

which Duncanson repeated with a more expansive palette and greater awareness of light in one of the murals he executed for Longworth’s Pike Street home.

Longworth's home, where the theme of the cabin or cottage was repeated with a more expansive palette and greater awareness of light as a means of defining space.

Based on comparisons with Duncanson's other paintings, the mural commission for Longworth can be dated to around 1850-1852. Longworth apparently was familiar with Duncanson's works of the late 1840's which were exhibited at the Western Art Union. In a letter to Powers, already residing in Florence, Italy, Longworth remarked: "...one of our most promising painters (in Cincinnati) is a light mulatto of the name of Duncanson. He is a man of great industry, and worth. He may visit your city, as he is anxious to visit Europe."⁴⁹

The astute collector demonstrated his faith in the artist's ability when he commissioned what became the most ambitious and challenging undertaking of Duncanson's career. The ensemble of eight landscape paintings, each measuring nine and one-half by six feet, and five overdoor still-life vignettes, all surrounded by elaborately designed and painted frames constitutes one of the largest domestic mural schemes in America before the Civil War. With the completion of this project, which challenged the artist's technical capabilities as a result of its vast scale and complexity, Duncanson's career was formally launched. He went on to enjoy critical and popular success in America, Canada, and England.

The more unified composition, enhanced modeling of forms, and facile treatment of the background which characterize the mural commission are also evident in a painting entitled *View of Cincinnati, Ohio from Covington, Kentucky*, painted about 1851, coinciding with the execution of the murals for Longworth's Belmont. This work serves to verify the talent and technical ability which emerge in the mural commission. In true Hudson River School tradition, the work blends the real and the romantic. Always cognizant of the actual setting, Duncanson softens forms for expressive and romantic effects and uses aerial perspective to create the effect of recession into space. The three foreground figures are beautifully incorporated into the overall design. The woman hanging clothes on the line in the right middleground is balanced by a group of figures near a grove on the left. In accordance with the stylistic principles of the Hudson River School, Duncanson attempts to capture all of nature's myriad details. The low horizon line creates an expansive sweep of land and sky in which the presence of humankind is secondary to nature's grandeur and limitlessness.

Duncanson's grasp of aerial perspective and spatial realism was no doubt enhanced by his affiliation with

James Pressley Ball's daguerreotype studio during the 1850's. The invention of the daguerreotype process in the 1830's made it possible to fix light and shadows on a prepared metallic plate. Daguerreotypes could capture highly detailed views rapidly, lessening the number of detailed sketches needed to produce a finished studio painting. Ball employed Duncanson to produce finished oil paintings from daguerreotypes, as he did in the case of *View of Cincinnati, Ohio, from Covington, Kentucky*.⁵⁰

In the summer of 1853, Duncanson traveled to Europe with Sonntag and John Robinson Tait, another local artist, visiting England, France, and Italy. He took with him a letter of introduction written by Longworth to be delivered to Powers in Italy. Longworth's esteem for the young artist is apparent:

*This letter will be handed you, by Mr. Duncanson, a self taught artist of our city. He is a man of integrity and gentlemanly deportment, and when you shall see the first landscape he shall paint in Italy, advise me of the name of the artist in Italy, that with the same experience can paint so fine a picture.*⁵¹



On this first European trip, Duncanson had a chance to see works by seventeenth century French landscapist Claude Lorraine as well as works by Joseph Mallord William Turner.⁵² Returning to Cincinnati in 1854, Duncanson executed a number of compositions based on his sketches done in Italy, among them several landscapes including views of Pompeii with Mount Vesuvius in the background. A popular subject with late eighteenth and nineteenth century painters, the scene was particularly appealing to those artists painting in the Hudson River School tradition. Vesuvius

Robert Scott Duncanson, *Vesuvius and Pompeii*, 1870, oil on canvas. National Museum of American Art, Smithsonian Institution, gift of Joseph Agostinelli. Following his first trip to Europe in 1853, Duncanson executed many

compositions based on sketches done in Italy. Subjects such as this were very popular with late eighteenth and nineteenth century painters who had visited Italy during their Grand Tour of Europe.



represented to these artists nature's sublime and terrible power. In Duncanson's *Vesuvius* and *Pompeii* of 1870, the visitors at the excavation site are subordinate to the majestic smoking volcano and romantic ruins. The picturesque scene is bathed in sunlight which plays softly on the colorful vegetation and elegant ruins. The low horizon line emphasizes the expanse of land and sky, and a sense of depth is achieved as the eye follows the sailboats throughout the idyllic scene.

In the decade from 1855 to 1865, Duncanson enjoyed regional success with his realistic landscapes of European and American scenery. In his *Sketches and Statistics of Cincinnati* in 1851, Charles Cist listed the Cincinnati elite in whose homes works by Duncanson were found, among them James Foster, Charles Stetson, W.H. Brisbane, and Nicholas Longworth.⁵³ In 1858 Longworth commissioned a portrait by Duncanson. The monumental vertical work measures eighty-four by sixty inches and makes clear references to Longworth as a prominent landowner and horticulturist.

In order to escape the mounting tensions of the Civil War, Duncanson traveled to Minnesota, Vermont, Canada, Scotland, and England in the years between 1863 and 1866. *Scottish Landscape* is a late painting executed in 1871 from sketches Duncanson made on his 1865-1866 trip to England and Scotland. A new serenity and quiet grandeur fill his canvas, reflecting the influence of the luminist painters Martin Johnson Heade, John F. Kensett, and

Sanford R. Gifford. The canvas has a soft glow which lends it a nostalgic air, and carries a message of solitude and reverie.

In October 1872, while hanging a show in Detroit, Duncanson suffered a nervous breakdown. Interned at the Michigan State Hospital, he died two months later. The artist was just beginning to experiment with new stylistic directions. While we can only speculate as to the greater acclaim he might have enjoyed, the fact remains that Duncanson's career was launched by the mural commission given him by Longworth. The vision and philanthropic spirit of this patron enabled a young untrained artist to embark on an eminently successful career. The suite of murals remain today as a testament to Longworth's deep commitment of time, energy, and resources to American art.

James Henry Beard

Born in 1811 in Buffalo, New York, James Henry Beard moved with his family to Painesville, Ohio, and in 1828 worked as an itinerant portrait painter, moving between Pittsburgh, Cincinnati, Louisville, and New Orleans.⁵⁴ Settling in Cincinnati in 1830, he soon came to the attention of Longworth who offered Beard financial assistance which the young artist refused. Beard described the offer:

In 1833, Mr. Longworth, Nicholas Longworth sent his son Joe Longworth—he was about my age or a little older perhaps—sent him down to see me, down to my house, and wanted me to come over

Robert Scott Duncanson, *Scottish Landscape*, 1871, oil on canvas. Mr. and Mrs. William C. Rybolt. Executed from sketches Duncanson made on his 1865-1866 trip to England and Scotland, this painting reveals a new serenity and

quiet grandeur which characterized the artist's later works.

and see him so I went and Mr. Longworth was busy or something and he sent me with Joe in the garden and Joe told me that his father authorized him to say that he would advance me \$300 a year to go to Philadelphia to study. I was married then and he said I had better leave my wife home and not take her. I got mad and went off home and did not say another word.⁵⁵

Following this incident, Longworth made only derogatory statements about Beard in his correspondence with Powers.⁵⁶ Nevertheless, he followed Beard's career, occasionally reporting prices and commissions to Powers.⁵⁷

In Cincinnati, Beard built his reputation on portraits and genre scenes such as *Feeding the Pigs, Cincinnati* of 1835. Known also for portraits with the theme of a child and a dog, Beard influenced two of his students, Lilly Martin Spencer and William Powell, to paint similar portraits. Longworth subsequently served as patron for both of these artists. Later in his career, Beard specialized in animal paintings with local commentary. From 1870 until his death in 1893 he lived in New York.⁵⁸ While Beard and Longworth were never friends, it is noteworthy that Longworth attempted to provide Beard with advice and financial assistance.



James Henry Beard, *Feeding the Pigs*, 1835, oil on canvas. Coggins' Collection of Southern American Art. Painted in Cincinnati in 1835, this work typifies the genre scenes and portraits upon which Beard built his reputation.

William Henry Powell

Longworth had great admiration for William Henry Powell whom he first encountered in 1835 when the twelve year old boy was studying art with Beard. Taken with his "genius, industry, perseverance and energy," Longworth determined to send him East for further study.⁵⁹ Longworth financed Powell's 1837 trip to New York and also provided him with letters of introduction to help him enter eastern academies. Powell began studying with Henry Inman, and during his years in New York, kept in touch with Longworth.



On return visits to Cincinnati, Longworth commissioned Powell to paint two portraits, one of himself and one of his grandson with a pet dog. Adopting this theme of a child and a dog from his teacher, James Beard, Powell exhibited several similar works in local exhibitions.⁶⁰ *Portrait of a Boy and Dog* executed in 1838 is now in the collection of the Cincinnati Art Museum. With its careful finish and smooth idealization, the portrait is typical of the many paintings of American children from the first half of the nineteenth century. Phrases such as "fine in sentiment" and "refined in character" were used to describe paintings like this one. In his frankness, with his ever loyal dog by his side, the boy in the portrait expresses the genteel notions of morality and virtue that characterized American taste during the middle of the nineteenth century.⁶¹

William Henry Powell, *Portrait of a Boy and Dog*, 1836, oil on canvas. Cincinnati Art Museum; gift of Mary Hanna. Portraits such as this one were typical of many paintings of American children from the first half of the nineteenth century.

Throughout the 1840's, Longworth's correspondence with Powers reflects his admiration for and support of Powell.⁶² In 1847, Congress commissioned Powell to paint a vacant panel in the rotunda of the Capitol. He chose as his theme DeSoto's discovery of the Mississippi River and worked on the panel in Paris between 1848 and 1853, exhibiting the work in various cities in the United States before delivering it to the government in 1855. The work earned the twenty-four-year-old artist national recognition and additional orders for paintings from both national and state governments.

Longworth's correspondence from 1850-1851 reveals that he played a role in this major commission which was a turning point in Powell's career. Longworth wrote to Powers mentioning that Mrs. McLean, the wife of former Postmaster Judge McLean, had obtained the commission for the panel at Longworth's request.⁶³

Powell continued to paint portraits and historical subjects until his death in New York in 1879. Through his early patronage, financial support, and contacts in the art world, Longworth was instrumental in advancing the career of this local artist.

Lilly Martin Spencer

Longworth first learned about Lilly Martin Spencer, a seventeen-year-old artist from Marietta, Ohio, through a newspaper account of an exhibition written by Edward Mansfield, editor of the *Cincinnati Chronicle*. The young woman's oil paintings were on view in a private home, and Mansfield wrote of this "most astonishing instance of precocity and triumph over difficulty in the arts." He concluded his review by stating that she was "... a fit subject for the patronage of a gentleman in Cincinnati, whose encouragement of the arts has already conferred honor on his taste and liberality."⁶⁴ The next month, without even seeing one of her pictures, Longworth wrote to Hiram Powers: "... a new genius has sprung up at Marietta or rather within five miles of it, at a farm house in the shape of a French girl of 17 or 18 years of age. She has already painted a great number of pictures. She is entirely self-taught, excels in attitudes and designs."⁶⁵ Longworth further stated that he had "sent for one of her pictures" and that he felt her "likely to eclipse all our painters, in the higher department of the arts."⁶⁶ While Longworth saw that Martin had innate talent, he believed she needed further training and experience. He wrote to the young artist and advised her against bringing her works to Cincinnati for an exhibition remarking that "her pictures



cannot have that finish of perfection to justify a public exhibit among strangers." He also offered financial assistance to send her to Boston to study with Washington Allston and see the collection of Colonel Trumbull.⁶⁷

Longworth's advice was not heeded, and in the fall of 1841 Martin came with her father to Cincinnati where she spent the next seven years. On her first day in Cincinnati she met Longworth and later remarked on his unusual appearance and rough manners as well as his generosity and sharp mind in a letter to her mother, who had remained in Marietta.

The artist's early exhibitions in Cincinnati did not meet with much success. Longworth offered to send her to Europe for formal training, but once again, she refused.⁶⁸ We can only speculate what impact a trip to Paris, Antwerp, Dusseldorf, or Munich might have had on her career.

During her years in Cincinnati Martin studied with Beard, who may have influenced the young artist's later fondness for the portrait theme of a child and a dog. Beard's genre paintings were known for their expressive realism and attention to details and for their pleasing color composition, all elements which Martin absorbed and translated into her own style.⁶⁹

In 1847, Lilly Martin Spencer entered eight

Lilly Martin Spencer, *Portrait of Nicholas Longworth Ward, Jr.*, 1858-1860, oil on canvas. Newark Museum; Marcus L. Ward, Jr. bequest. Named for his great-uncle, the child portrayed here died at the age

of five, and Spencer painted his posthumous portrait. Graceful and elegant in technique, the painting typifies Spencer's lovely and sentimental style.

paintings in a special exhibition held for the opening of the Western Art Union. Four of her works were sold to the Union for its lottery distribution.⁷⁰ This sale enabled the artist, now married to Benjamin Spencer, to move to New York with her family in 1848. Longworth provided her with financial assistance to open a studio in New York City.⁷¹

In her ten years in New York, Spencer attained a reputation as one of the most important painters of the domestic scene. *Peeling Onions*, about 1852, from the Richard York Gallery, is a fine example of the sentimental genre scenes for which she is known. The theme of a figure pausing in the midst of a kitchen chore was used often by the artist. Spencer imbues familiar objects with a vitality, delighting in the textural and tactile associations. The rendering of the still life is particularly skillful, and the artists's ability to capture a domestic moment with warmth and humor is evident in this lovely genre work.

In 1858 the Spencer family moved to Newark, New Jersey, where the artist resided for almost twenty-one years.⁷² Newark was Longworth's hometown, and his sisters still lived there. In 1840 Longworth's niece married Marcus Ward, a descendant of an old and prominent Newark family. An enterprising and generous benefactor of his native city who eventually served as the governor of New Jersey from 1866 to 1869, his involvement in the arts paralleled that of his wife's uncle, Nicholas Longworth. Without doubt, Ward knew of Spencer from Longworth, and when she moved to Newark, he became her leading patron and friend. The artist rented the home she and her family occupied from Ward, and correspondence suggests that several paintings were executed by the artist in lieu of cash.⁷³

Portrait of Nicholas Longworth Ward, painted 1858-1860, in the collection of the Newark Museum may have been one of the works which resulted from the rental agreement with Ward. Named for his great-uncle, this child lived only five years, and the portrait is a posthumous one, as indicated by the embossed silver goblet bearing the child's name and the bunch of dead flowers. The brilliance of color and richness of textures bespeak Spencer's accomplished portrait technique. Graceful and elegant, the painting reflects the style which characterized many portraits she executed of leading citizens of her day.

In 1879 Spencer moved to New York where she continued her career until her death in May 1902. Regardless of the fact that she refused much of his advice and financial assistance, Longworth had great respect for this artist and through his quiet patronage and family contacts was able to benefit her very successful career.

Thomas Buchanan Read

Thomas Buchanan Read first came to Longworth's attention when the artist was working in the sculpture studio of Shobal Clevenger in 1839. Read had come to Cincinnati by way of Philadelphia from Chester County, Pennsylvania, in 1837.⁷⁴ Sensing Read's talent as a portrait painter, Longworth helped him to set up his own studio in Cincinnati and later in Madison, Indiana. Longworth wrote letters of introduction to potential patrons in Madison.⁷⁵ Against Longworth's advice, Read went to New York and then to Boston in 1841. Longworth felt that the artist needed to improve his painting technique before competing with the artists in the East. Nevertheless, he provided Read with \$50 before he left for Boston.⁷⁶ While in the East, Read painted some portraits of Longworth's relatives, the Wards, in Newark, New Jersey, and Longworth recommended him to such sitters as Longfellow, Washington Allston, Leonard Wood, and Moses Stewart.⁷⁷

Read published his first book of poems in 1845 and from that time on divided his efforts between painting and poetry. One of his earliest volumes of poetry, *The Redman*, contains a dedication to Longworth.⁷⁸



Thomas Buchanan Read, *The Harp of Erin*, 1867, oil on canvas. Cincinnati Art Museum; gift of Mrs. Michael M. Shoemaker. After touring Europe in the 1850's, Read executed a number of ideal

paintings such as this allegory of Ireland, identified by its national symbol, the harp.

He moved to Philadelphia in 1846 and to Europe four years later but returned to Cincinnati during the Civil War years. It was in Cincinnati that Read wrote his most famous poem, "Sheridan's Ride" which was recited by the noted tragedian actor James Edward Murdock at the Pike Street Opera House. The enormous success of the poem prompted Read to produce several paintings of Sheridan on horseback, which brought him additional notoriety.

The Harp of Erin, a large allegorical canvas of 1867 in the collection of the Cincinnati Art Museum, is typical of many ideal paintings executed by Read after touring Europe during the 1850's. The work represents an allegory of Ireland, identified by its national symbol, the harp. Intimately connected with poetic literature, Read infuses his paintings with a romantic and melodramatic quality reminiscent of prose and poetry.

Read's successful career as a poet and painter ended in 1872 when he developed pneumonia on a return voyage from abroad. Throughout his career, he stayed in touch with Longworth, whom he affectionately called his "earliest and best friend."⁷⁹



John Peter Frankenstein,
Portrait of Godfrey Frankenstein, circa 1840, oil on canvas. This sensitive portrayal of the artist's brother may have been painted in the studio the brothers shared in Cincinnati.

John and Godfrey Frankenstein

John and Godfrey Frankenstein were brothers born in Germany who emigrated with their family to Cincinnati in 1831.⁸⁰ In 1834, John rented a studio along Foote's Row, on the north side of Third Street between Walnut and Vine, the artists' district of their day. He later shared this studio with his brother, Godfrey.⁸¹ A portrait executed by John Frankenstein around 1840 entitled *Portrait of Godfrey Frankenstein* portrays the artist surrounded by volumes of Schiller, histories of Rome, and neoclassical sculpture models. The painting on the easel may be *The Dawn of Life* by John Frankenstein.⁸² This sensitive portrayal of an artist immersed in his work contrasts strongly with John Frankenstein's scathingly bitter satire which he wrote in his last year in Cincinnati. "American Art: Its Awful Altitude," written in 1864, is a condemnation of art unions, academies, artists, critics, and patrons, including Nicholas Longworth. Referring to Longworth as Nick Littleworth, he criticizes the patron's insistence on study of the Old Masters and attacks him for paying too little for works of art:

*Our rich NICK LITTLEWORTH in Art thus founds,
A rule that to his shrewdness much redounds;
I quote his words; they are by far the best,
Though in a somewhat homely phrase exprest—
"Give artists work!" he cries, "I'm no such fool!
G-d d-n 'em, starve em! that's my rule!"
... Pictures, he says he buys at auction, low;
What business tact! on this he builds his fame,
An honor makes of what should be shame.⁸³*

Godfrey Frankenstein began his artistic career as a sign painter and in 1841 was elected president of the Cincinnati Academy of Fine Arts, which he, Worthington Whittredge, and other artists had established in 1838. Records of the Academy of Fine Arts, the Society for the Promotion of Useful Knowledge, and the Western Art Union show that Godfrey exhibited frequently from the early 1840's to the late 1860's. *Landscape* painted around 1870, in the collection of the Cincinnati Art Museum, was probably executed after the artist's trip to Europe from 1867-1869 when he painted mostly the Swiss Alps and lakes. Similar in effect to German romantic paintings of the early nineteenth century, the work is infinitely silent. Autumn tones prevail in the solemn natural setting where the viewer can contemplate the endurance of nature and the transience of human life. The painting is typical of Frankenstein's landscape work,



which earned him the reputation as “dean of the city’s landscape painters.”⁸⁴

About John and his brother Godfrey Longworth remarked, “I have never thought them prodigies.” Yet, he continued to view their works at intervals, always keeping abreast of what went on in the Cincinnati art community.⁸⁵

Alexander Helwig Wyant

Born in Evans Creek, Tuscarawas County, Ohio, in 1836, Alexander Wyant moved with his family shortly thereafter to Defiance, Ohio. In Defiance, he was apprenticed to a harness maker.⁸⁶ Soon he turned to coloring photographs and painting signs in Cincinnati, where he had his first glimpse of original paintings in 1857, among them pictures by George Inness. Determined to meet Inness and ask his advice, he went to New York to meet the artist, who encouraged him to embark on a career as a landscape painter.⁸⁷ Returning to Cincinnati, he found a patron in Longworth, who provided the financial assistance for Wyant to return to New York. Shortly after, in 1865, he left for Germany, then returned to New York City where he set up a studio.⁸⁸

On a sketching and painting trip to the American West in 1873, Wyant suffered a paralytic stroke which left his right arm useless. The artist learned to paint with his left hand, leading to new facets of his work.⁸⁹

Housatonic Valley (c. 1889-1890), in the collection of the National Museum of American Art, painted near



the end of the artist’s life reflects the scenery of the area surrounding Wyant’s Arkville home in the Catskills, where he lived with his wife Arabella from 1889 until his death three years later.⁹⁰ The Housatonic River rises in western Massachusetts and flows 148 miles south through western Connecticut to Long Island Sound. *Housatonic Valley* reveals the artist’s exploration of the effects of light on his subjects, replacing the interest in more highly detailed reproductions which had characterized his earlier period. His fascination with capturing the different effects of light through tone and color occupied Wyant for the remainder of his career.

Godfrey Nicholas Frankenstein, *Landscape*, circa 1870, oil on canvas. Cincinnati Art Museum; gift of Annie Sampson Woodruff. Known as “dean of the city’s landscape painters,” Frankenstein’s style was char-

acterized by solemn natural settings in which the viewer can contemplate the endurance of nature and transience of human life.

Alexander Helwig Wyant, *Housatonic Valley*, circa 1889-1890, oil on canvas. National Museum of American Art, Smithsonian Institution; gift of William T. Evans. Painted near the end of the artist’s life, this landscape reflects the

scenery of the area surrounding Wyant’s home in the Catskills. A paralytic stroke suffered by the artist in 1873 left his right arm useless, leading him to paint with his left hand and to a more open and fluid style of painting.

In this instance, as with Read, Powell, Spencer, and Beard, Longworth's early patronage helped to launch the career of an artist in whose "pictures he so completely portrays this country that his name must always be associated with it."⁹¹

Thomas Worthington Whittredge

Thomas Worthington Whittredge was born in 1820 on a farm near Springfield, Ohio. He came to Cincinnati in 1839, and like many of his contemporaries, began his painting career as a house and sign painter.⁹² Whittredge came in contact with Longworth early in his career through the artist's involvement with the newly formed Cincinnati Academy of Fine Arts and was familiar with Longworth's personal art collection.

After an attempted partnership in a daguerre-type business in Indianapolis in 1840 and a brief period as a portrait artist in Charleston, West Virginia, in 1843, Whittredge decided to devote himself entirely to landscape painting.⁹³ A work from this early period is *Scene Near the Hawk's Nest, Western Virginia* painted in 1845, in the collection of the Cincinnati Art Museum. It is likely that this painting was based on a sketch done while Whittredge was working in Charleston, West Virginia. In this early painting, Whittredge explores one of the most popular themes of the Hudson River School: man in harmony with the natural wilderness. The tightly composed birds-eye view was a compositional device favored by the Hudson River School. The lone figure with his back to the viewer is engaged in a transcendental experience as he gazes out over the expanse of wilderness.

In the spring of 1849, Whittredge left Cincinnati for Europe. He had with him commissions from several Cincinnati art patrons, among them Joseph Longworth.⁹⁴ Joseph's father Nicholas had passed on to his son an interest in and dedication to the arts which led to the opening of the Academy of Fine Arts in 1868 and ultimately the founding of the Art Academy of Cincinnati which in 1987 celebrated its centennial.

Whittredge spent ten years in Europe, visiting Paris, Dusseldorf, and Rome. In 1859, his last year in Rome, he painted *Aqueducts of the Campagna*. The Italian campagna was a popular and inspiring subject for American artists visiting or living in Rome. Painted by Thomas Cole, Sanford R. Gifford, and John R. Tilton, the campagna represented an area where civilizations had come and gone, leaving only ruined aqueducts as reminders of bygone days. Whittredge harmoniously mingles the shepherd and his flock with the

majestic, decaying ruins and bathes the entire scene in soft, glowing light.

Returning to Cincinnati in 1859, Whittredge "stayed with Mr. Joseph Longworth in his country home [near Cincinnati] until after Christmas."⁹⁵ He then settled in New York and in 1880 moved to Summit, New Jersey, where he lived until his death in 1910.

The career of Worthington Whittredge provides an appropriate conclusion to the history of Nicholas Longworth's long and colorful years of art patronage. The tradition of generosity and astute appreciation of the arts which Nicholas Longworth had established was carried on in Cincinnati by his son Joseph, and in the third generation by his granddaughter Maria. No one enjoyed more than Nicholas Longworth the role of collaborator with artists toward the development of a cultural milieu in Cincinnati. In opening the doors of Belmont to artists, he engendered the flowering of culture and the visual arts. Nicholas Longworth truly earned the praise which Worthington Whittredge bestowed upon him in his 1905 autobiography, in which he hailed this visionary and "remarkable" man as the "Nestor of Art" and "the first to introduce art into the West."⁹⁶



Thomas Worthington Whittredge, *Scene Near the Hawk's Nest, Western Virginia*, 1845, oil on canvas. Cincinnati Art Museum. Probably based on a sketch done while Whittredge was working in Charleston,

West Virginia in 1843, this landscape explores the popular Hudson River School theme of man in harmony with the natural wilderness.



1. Letter from Lilly Martin Spencer to her mother, November 3, 1841, as quoted in Anna B. Schumer, *Lilly Martin Spencer: American Painter of the Nineteenth Century*, unpublished M.A. thesis, Ohio State University, 1959, p. 18.
2. James McCabe, Jr., *Great Fortunes and How They Were Made*, (Cincinnati and Chicago, 1871), p. 165, as quoted in Denny Carter, "The Longworths: Three Generations of Art Patronage in Cincinnati," in *Celebrate Cincinnati Art*, Cincinnati Art Museum, 1982.
3. Clara Longworth De Chambrun, *Cincinnati Story of the Queen City*, (New York, 1939), pp. 193-194.
4. Biographical information about Nicholas Longworth was compiled from Clara Longworth De Chambrun, *The Making of Nicholas Longworth*, (New York, 1933); Clara Longworth De Chambrun, *Cincinnati Story of the Queen City*, (New York, 1939); and Rita Steinger Niblack, *Nicholas Longworth Art Patron of Cincinnati*, unpublished M.A. thesis, University of Cincinnati, 1985.
5. Charles T. Greve, *Centennial History of Cincinnati*, (Chicago, 1904), Vol. I, pp. 500, 532, 868.
6. Denny Carter, "Cincinnati as an Art Center, 1830-1865," in *The Golden Age: Cincinnati Painters of the Nineteenth Century Represented in the Cincinnati Art Museum*, Cincinnati Art Museum, 1979, p. 13.
7. Niblack, *Nicholas Longworth, Art Patron of Cincinnati*, p. 5.
8. De Chambrun, *Cincinnati Story of the Queen City*, p. 113.
9. *Ibid.*, p. 113.
10. Worthington Whittredge, *The Autobiography of Worthington Whittredge 1820-1910*, edited by John T.H. Baur, (New York, 1969), p. 17.
11. Carter, *Cincinnati as an Art Center*, pp. 17-19.
12. Lillian B. Miller, *Patrons and Patriotism, The Encouragement of the Fine Arts in the United States 1790-1860*, (Chicago, 1966), pp. 173-230.

13. *First Exhibition of Paintings and Statuary in the Cincinnati Academy of Fine Arts* (exhibition catalogue). (Cincinnati, 1839), back cover; *Second Exhibition of Paintings and Statuary in the Cincinnati Academy of Fine Arts* (exhibition catalogue). (Cincinnati, 1841), back cover.
14. Whittredge, p. 18.
15. Charles Cist, *Cincinnati in 1841, Its Early Annals and Future Prospects*, (Cincinnati, 1841), p. 142.
16. *First Annual Exhibition of Paintings and Sculpture by the Section of Fine Arts of the Society for the Promotion of Useful Knowledge* (exhibition catalogue). (Cincinnati, 1841), nos. 41, 47, 117; *Second Annual Exhibition of Painting and Sculpture by the Section of Fine Arts of the Society for the Promotion of Useful Knowledge* (exhibition catalogue). (Cincinnati, 1842), nos. 9, 40, 97, 107, 170.
17. Catalogues of the *First and Second Annual Exhibitions of Painting and Statuary in the Cincinnati Academy of Fine Arts*, 1839, 1841; *First and Second Annual Exhibitions of Painting and Sculpture by the Section of Fine Arts of the Society for the Promotion of Useful Knowledge*, 1841, 1842; and *Paintings and Sculpture Exhibiting at the Firemen's Fair*, (Cincinnati, 1845).
18. Whittredge, p. 17.
19. Carter, *Cincinnati as an Art Center*, p. 18.
20. *Transactions of the Western Art Union for the Year 1847*, (Cincinnati, 1847), p. 5.
21. *Cincinnati Daily Gazette*, January 25, 1847, p. 3, col. 1.
22. Robin Boulton-Smith, *Lilly Martin Spencer 1822-1902, The Joys of Sentiment* (Washington, D.C. 1973), p. 25.
23. Letters from Nicholas Longworth to Hiram Powers, August 1849; and May 20, 1850, Cincinnati Historical Society. Hereafter all letters from Longworth to Powers from this source will be designated NLL (Nicholas Longworth Letters).

Thomas Worthington Whittredge, *Aqueducts of the Campagna*, 1859, oil on canvas. Cincinnati Art Museum; bequest of Caroline Hooper. During his ten years in Europe, Whittredge visited Paris,

Dusseldorf, and Rome. The Italian campagna was a popular and inspiring subject for American artists, and in this painting the artist captures its nostalgia with soft, glowing light.

24. Miller, pp. 197-198.
25. *Catalogue of the National Portrait and Historical Gallery, Illustrative of American History. Formerly Belonging to Peale's Museum, Philadelphia.* (Cincinnati, 1852).
26. Cist, pp. 139-141.
27. NLL, June 26, 1838, January 27, 1835, January 16, 1844.
28. NLL, April 23, 1837.
29. Schumer, p. 18.
30. James Henry Beard Autobiographical Notes, Daniel Carter Beard Papers, Library of Congress, Washington, D.C., pp. 21-22, as quoted in Denny Carter, "The Longworths: Three Generations," *Celebrate Cincinnati Art*, 1982.
31. Richard P. Wunder, *Hiram Powers: Vermont Sculptor*, (Taftsville, Vermont, 1974), pp. 10-11.
32. Miller, p. 193.
33. De Chambrun, p. 173.
34. Wunder, p. 11.
35. This friendship is documented in over thirty years of correspondence found in the previously mentioned Nicholas Longworth Letters and in Correspondence of Hiram Powers to Nicholas Longworth, collected at The Cincinnati Historical Society and hereafter referred to as CHP.
36. CHP, August 20, 1827, August 19, 1829, February 19, 1835.
37. Wunder, p. 13.
38. De Chambrun, pp. 174-175.
39. Wunder, p. 13.
40. NLL, September 19, 1837, January 6, 1838, July 9, 1839, April 30, 1840, June 7, 1847.
41. Louis Leonard Tucker, "Hiram Powers and Cincinnati," *Bulletin of The Cincinnati Historical Society*, vol. 25, no. 1, (1967), p. 37.
42. *Ibid.*, pp. 36-37.
43. *Ibid.*, p. 37.
44. CHP, July 15, 1836.
45. Biographical information, approximate dates of undated works, and stylistic information on Robert Scott Duncanson have been taken from the research findings presented in a lecture at the Taft Museum on February 4, 1986, by Duncanson scholar Joseph D. Ketner II, Curator, Washington University Gallery of Art, St. Louis, Missouri.
46. Catalogue of *Second Annual Exhibition of Painting and Sculpture by the Section of Fine Arts of the Society for the Promotion of Useful Knowledge*, 1842, nos. 85, 64, 186.
47. Anthony F. Janson, "The Cincinnati Landscape Tradition" in *Celebrate Cincinnati Art*, Cincinnati Art Museum, 1982, p. 12.
48. Guy McElroy, "Robert S. Duncanson (1821-1872): A Study of the Artist's Life and Work" in *Robert S. Duncanson: A Centennial Exhibition*, Cincinnati Art Museum, 1972, p. 7.
49. NLL, June 20, 1852.
50. McElroy, p. 11.
51. NLL, April 18, 1853.
52. Lynda Roscoe Hartigan, *Sharing Traditions, Five Black Artists in Nineteenth-Century America*, (Washington, D.C., 1985), p. 58.
53. Charles Cist, *Sketches and Statistics of Cincinnati in 1851*, (Cincinnati, 1851), p. 126.
54. Denny Carter, Catalogue entry on James Beard, in *The Golden Age*, p. 35.
55. See footnote # 30.
56. NLL, February 28, 1836, April 23, 1837, June 28, 1838, September 23, 1838.
57. NLL, October 10, 1849.
58. Carter, p. 35.
59. NLL, August 31, 1836.
60. *Second Annual Exhibition of Paintings and Statuary of the Society for the Promotion of Useful Knowledge*, 1842, no. 181; *Second Annual Exhibition of Painting and Statuary of the Cincinnati Academy of Fine Arts*, 1841, no. 145.
61. Miller, p. 157.
62. NLL, January 29, 1844, November 18, 1845.
63. NLL, January 25, 1850, August 29, 1851.
64. Edward Mansfield, "An Original Genius," *Cincinnati Chronicle*, August 11, 1841, p. 2, col. 3.
65. NLL, September 15, 1841.
66. *Ibid.*
67. Nicholas Longworth, Letter to Lilly Martin Spencer, September 18, 1841, Collection of Lillian Spencer Coates, Rutherford, New Jersey, as quoted in Schumer, p. 20.
68. Smith, p. 17.
69. Smith, p. 18.
70. *Transactions of the Western Art Union for the Year 1847*, pp. 29-30.
71. Edith S. Reiter, "Lilly Martin Spencer," *Museum Echoes*, vol. 27, no. 5 (May, 1954), p. 37.
72. Smith, p. 54.
73. Smith, p. 210.
74. Wayne Craven, "The Art of Thomas Buchanan Read" in *T. Buchanan Read, Artist, Poet, Sculptor*, (West Chester, Pennsylvania, 1972), p. 12.
75. Henry S. Borneman, "Thomas Buchanan Read—The Odyssey of an Artist," *Yesterday in Chester County Art*, Art Center, Chester County, Pennsylvania; Chester County Art Association, and the School Board of West Chester, 1936, n.p., as quoted in Carter, "Cincinnati as an Art Center" in *The Golden Age: Cincinnati Painters of the Nineteenth Century Represented in the Cincinnati Art Museum*, p. 16.
76. Alice E. Smith, "Letters of Thomas Buchanan Read," *Ohio Archaeological and Historical Society Publications*, 46 (January 1937), p. 71, as quoted in Niblack thesis, p. 54.
77. De Chambrun, p. 185.
78. NLL, November 18, 1845.
79. De Chambrun, p. 187.
80. Niblack, p. 97.
81. Edward H. Dwight, Letter to Mr. Victor Spark, on file at National Museum of American Art.
82. *Ibid.*
83. John Frankenstein, "American Art: Its Awful Altitude. A Satire," Cincinnati, Ohio, 1864, pp. 14-15.
84. Janson, p. 13.
85. NLL, November 17, 1844, and August 7, 1847.
86. Eliot Clark, *Alexander Wyant*, (New York, 1916), pp. 9-10.
87. Peggy O'Brien, "Alexander Wyant 1836-1892" *Adirondack Life*, vol. III, no. 2, Spring 1972, p. 39.
88. Clark, pp. 10-11.
89. O'Brien, p. 39.
90. *Ibid.*
91. Clark, p. 38.
92. Janson, p. 12.
93. *Ibid.*, p. 13.
94. *Ibid.*, p. 14.
95. Whittredge, p. 41.
96. Whittredge, p. 17.

This article also served as the catalogue for the exhibition, *Nicholas Longworth: Art Patron of Cincinnati* which was held at the Taft Museum, February 4 to March 20, 1988.