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SAMUEL WOODSON PRICE KENTUCKY PORTRAIT PAINTER

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Lexington, Kentucky

High on the list of prominent Kentuckians of the nineteenth century stands the name of Samuel Woodson Price, who was born at "Sugar Grove," near Nicholasville, Kentucky, on August 5th, 1828, the fourth and last son of Major Daniel Branch and Elizabeth Crockett Price.¹ At a very early age Samuel Woodson exhibited an unusual talent for drawing and the arts, and it was said by one of his contemporaries that "he could draw the capital letters before he knew his alphabet."

The youthful artist continued to exercise his talents by making pencil and charcoal sketches of everything that interested him. It was not long before he had the urge to work in colors, but he did not have the means to purchase paints and brushes. Luck however, soon came his way. One day during his fourteenth year an itinerant painter was found dead on the road outside the town of Nicholasville and his effects, consisting of a nondescript assortment of artist's materials, were sold at public auction by court order. Jefferson Brown, proprietor of the village hotel, bought the paints and brushes for a very small sum and presented them to Price.² He was now prepared to paint in colors and was tendered a room in Brown's hotel for a studio where he went to work in earnest, spending his Saturdays and spare hours in the pursuit of his uppermost interest.

His first effort in oil was a flag painted by order of the ladies of Nicholasville to be presented to Captain James Harvey's company of infantry, just recruited for duty in the Mexican War. Price's design—that of an eagle hovering above the lone star of Texas—was much admired by all and the execution of the work brought him more than local reputation.

Major Daniel B. Price, the boy's father, who had been clerk

of both the circuit and county courts of Jessamine County at various times for quite a number of years, had little sympathy with his son's desires to become an artist or portrait painter, but young Price's bent was so strong in that direction that, finally, the father was forced to yield.

The elder Price, anxious that his son acquire a good classical education, entered young Samuel in the Nicholasville Academy where he studied until he was ready to enter college. In the fall of 1846, at the age of eighteen, young Price entered the Kentucky Military Institute, situated near Frankfort, Kentucky, which was under the supervision of Colonel R. T. P. Allen. In a short while the young student from Jessamine County became professor of drawing with the rank of first lieutenant. Here, as in the Nicholasville Academy, Price paid more attention to his drawings than he did to military exercises and it was not long before he was found to be deficient in that department. He then went to work and studied the military part of his education until he had thoroughly mastered it. This training he found to be of great benefit in after years while leading federal troops on the Civil War battle fields.

At the close of the second term at the Kentucky Military Institute, Price's school days were brought to an end, though not from any fault of his own. The school, having become involved in financial difficulties, was forced to suspend operations for the time being. Young Price, then in his nineteenth year, returned to Nicholasville in the fall of 1847 and began in earnest the study of art. He was fortunate in finding an instructor who taught him the color values of the different pigments and the technique of mixing them to combine the desired results. The artist was William Reading (or Redding) of Louisville, who had come to Jessamine County to do some of the leading citizens in oil. During the same year (1847), the young artist removed to the near-by town of Lexington, about twelve miles distant, where he began study under the guidance of Oliver Frazer, one of Kentucky's leading portrait painters.⁵

To be a pupil of this distinguished master of the brush and palette was a great privilege, as the noted Lexingtonian had turned down applications of numerous other students. Mr. Price rented a room within a square of Frazer's studio and there went to work, his instructor visiting him every other day. It was not long before Frazer was so well pleased with the drawings and crayon sketches of his pupil, that he suggested that young Price begin at once to paint in colors.

Samuel's first attempt in color was a portrait of Major James Harvey, an old Mexican War veteran, who, upon solicitation, sat for the young artist. Upon completion of the canvas, the likeness was highly satisfactory to the subject and to the artist's preceptor.

George Jouett, a prominent local citizen, was so highly pleased with Price's talents that he advised him to try his skill on a picturesque character and town vagrant in Lexington known affectionately to everyone as "King Solomon." No person in the Bluegrass capital was better known than this old man, who habitually drank whiskey instead of water and thus, unwittingly remained immune from deadly germs in the great cholera epidemic of 1833 which swept through Lexington killing one out of every seven persons. This man, William Solomon, later to become famous as a character in James Lane Allen's *Flute and Violin*, remained on the scene when others fled. He laid out the dead, dug the graves and personally buried many of Lexington's leading citizens when there was no one else to perform these unpleasant duties. He became a hero almost overnight and "seemed at once to be transformed from absolute worthlessness into supreme usefulness."

At first, the self-appointed gravedigger and mortician was averse to having his portrait painted, but, after some importunity on the part of the young artist, the "King" consented to sit on condition that he be given plenty of cigars and an ample supply of his favorite beverage.⁴ The old cholera hero was then in his seventy-fourth year.⁵ When the three-quarter length portrait was completed it was viewed by many of Lexington's prominent citizens and all, including Price's fellow artists, James H. Bush and Louis Morgan, pronounced it admirable in execution and a splendid likeness of "King Solomon." Public interest became so great that Price was forced to move the painting into the dining room of the old Phoenix Hotel where the townspeople could view it without overcrowding his cramped studio.

The execution of the Solomon portrait in 1849 was a stepping stone in the career of the young Kentuckian, as he now had fame enough with his brush to secure commissions without soliciting them. He soon found himself with more work than he could do. A portrait of one of Lexington's early postmasters, Joseph Ficklin, who resided in the two-story red brick house at the southwest corner of High and Limestone streets, added no little to his reputation. Ficklin, who served as the city's fifth

postmaster, from 1822 to 1843, is probably best remembered as the owner and occupant of the house where young Jefferson Davis, of Mississippi, boarded while a student at Transylvania University during the early 1820's.⁶

The portrait of the Reverend Jacob Creath, a strong-featured Campbellite minister of ante-bellum Lexington, added further to Price's fame and skill. About this time the institution of Freemasonry in the Western Country was on the upward swing and Lexington boasted of some five or six subordinate lodges. Samuel Woodson became a close friend of Samuel D. McCullough, a teacher and astronomer of more than local fame, and upon the organization (chartered August 31, 1848) of the Good Samaritan Lodge No. 174, he became its first master.⁷ Young artist Price joined this Masonic lodge in Lexington and the records show him to have been a member in good standing during the years 1850 to 1852. At the time of Price's initiation the meetings were held "at the lodge room over the drug store of Messers Norton & Whitney, corner of Main and Mill Streets."⁸

After becoming a member of the Masonic lodge in Lexington, Samuel W. Price painted a portrait of his friend and fellow Mason, Samuel D. McCullough, and also, upon his solicitation, he painted a Biblical scene based upon the parable of the Good Samaritan. This work hung for a number of years in the lodge's club rooms on the third floor of the old Fayette County brick court house until the building was torn down in 1883 to make way for a more modern structure.⁹

While Price's reputation as an artist and portrait painter was fairly well established in Lexington and central Kentucky, he sought further improvement in the art of portraiture. Accordingly, in the winter of 1848, when in his twenty-first year and upon the advice of his preceptor Oliver Frazer, he went to New York City and enrolled in the Art School of Design.¹⁰ Here he viewed the works of the great artists and studied their methods. His five months' stay in the metropolis proved to be of but little expense to the father of the young artist, as the revenue derived from his work made him independent in that city as it had in Lexington.

After his sojourn in New York City, young Price returned to Lexington in the spring of the following year (1849) and reopened his studio "with renewed hopes and brighter promises." He advanced the price of his portraits to fifty dollars and his first important commissions were for the painting of the portraits of the Reverend Dr. J. J. Bullock and his family. At that period

Dr. Bullock was principal of a flourishing female school or academy in the eastern part of Fayette County known as the Walnut Hills Seminary. During the execution of the Bullock portraits, which occupied about five weeks, artist Price boarded with the family. When his work was finished he returned to the city. It was immediately evident that these portraits were highly acceptable to the family and equally as well received by the public.

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

Feeling now that he was definitely established in his chosen field and capable of supporting a wife, Samuel was married in Louisville on May 26th, 1853, to Miss Mary Frances Thompson,¹¹ daughter of Robert Coleman Thompson, surveyor of the port of Louisville. The wedding occurred at the home of the bride's parents, corner of Walnut and First streets, with the Reverend Dr. James Craik, pastor of Christ Episcopal Church officiating, assisted by the Reverend Branch Price, a Presbyterian minister and brother of the groom.¹² Price was a Presbyterian and member of the Second Presbyterian Church, in Lexington, and later, the Old College Street Presbyterian Church in Louisville. His wife, however, was a member of the Episcopal Church in Lexington, and later in Louisville.

Shortly after his daughter's wedding, Mr. Thompson bought a large farm on the Cumberland River in Lyon County, near Eddyville, Kentucky, and moved there with his family to engage in a general farming and livestock business.¹³ About year after his marriage, artist Price went to Nashville, Tennessee, to paint the portrait of a Reverend Mr. Edgar, a prominent Presbyterian minister of that city, leaving his wife at her parents' farm. When he had finished Reverend Edgar's portrait, Samuel then visited Clarksville, Tennessee, to do the family of Brice Stuart, a prominent tobacco merchant of that city.

While traveling in Tennessee and elsewhere in the filling of important orders, young Price had not established a permanent residence and his wife continued to reside with her parents on their farm near Eddyville. Here, on March 16, 1854, was born Sally Price, their first child. The second, Matthew Branch

Price was also born at his grandparents' home on October 12, 1856. He lived only five years, dying on July 26, 1861.

When the Presidential campaign of 1856 had reached its greatest tension, the Fillmore and Donalson Club of Clarksville, Tennessee, commissioned Price to paint a three-quarter length portrait of their distinguished standard-bearer, Millard Fillmore. To execute this work, the artist proceeded to Buffalo early in the month of September. On arriving at the home of the ex-President, he at once presented his credentials which secured consent to sit for the portrait which, when finished, gave complete satisfaction.¹⁴

From Clarksville, he went in 1857 to Hopkinsville in southern Kentucky and painted a likeness of Colonel James S. Jackson and family, and there remained for several months. By this time Price's reputation had steadily increased and within a few years numerous portraits from his easel graced the homes of the well-to-do families of Kentucky and Tennessee.

After his lengthy stay in Tennessee and other states, Samuel Woodson Price returned to Lexington in 1859 and, although the three or four years of his itinerancy were financially a success, he was glad to get back to the place where he first began the practice of his profession. He felt that a permanent residence in an art atmosphere such as Lexington would provide a stimulus to give him a greater achievement in portraiture. His old preceptor, Oliver Frazer, as well as many friends gave him a hearty welcome.

Mr. and Mrs. Price, with their two small children, set up housekeeping in a two and one-half story gray brick house at 100 Constitution Street, now known as 233 East Second Street, Lexington. Orders came to him for portraits of prominent persons and one of the best examples of his work during this period was a three-quarter length likeness of George Robertson, a resident of Lexington, professor of law at Transylvania University and Chief Justice of the Kentucky Court of Appeals. This work was a striking likeness of "Old Buster," as the judge was somewhat irreverently referred to, and it is to be regretted that this valuable work of art was lost when the home of Mrs. F. L. Scott, in Philadelphia, burned some years ago. However, a good reproduction is carried as one of the illustrations in Price's work *The Old Masters of the Bluegrass*, Louisville, 1902. Family tradition has it that Price painted two portraits of Judge Robertson; one for Dr. Bell, the Chief Justice's son-in-law and "the other he retained for his studio."

While in the midst of prosperity and probably at the height of his career, the Civil War came on and he promptly laid aside his brush and took up the sword in the defense of his country. Throughout the years Price had been keenly interested in the military organizations of the city and he had not forgotten the well-earned lessons in tactics he learned back in his school days at the Kentucky Military Institute, in Franklin County.

Professional duties had not prevented him from membership in the Lexington Old Infantry and he was, at this time, captain and drill-master of this company, one of the crack military outfits which had a very honorable and interesting history. The "Old Infantry" had served with distinction in the War of 1812 and brought credit to itself at the battle of the River Raisin under the command of Captain Nahaniel Hart. Likewise, this company did gallant service in the Mexican War under the colorful Kentuckian, Cassius M. Clay. The captaincy of the "Old Infantry" was a much sought-for post of honor.

There were three other military companies in Lexington at the beginning of the Civil War,¹⁵ the *Lexington Chasseurs*, commanded by Sanders D. Bruce, the popular *Lexington Rifles*, captained by John Hunt Morgan and the *Ashland Rifles*, under the command of Captain Robert J. Breckinridge, Jr.

For the first few months after the attack on Fort Sumter and while Kentucky hung in the balance of a professed neutrality, these social-military companies, with their bright and shining uniforms, tail coats, braided trousers, cross-belts and fancy head-gear were holding their regular musters and drills. New organizations, styled "home guards," were in time formed. These companies were composed of local men of all ages and professions who banded together and drilled on Cheapside and the "little college lot" for the defense of the city and the safety of their homes. Dr. Ethelbert L. Dudley, a prominent Lexington physician and strong Unionist was elected captain of the local unit. A number of men from the local military companies joined the home guard organization which became the nucleus of the state's armed force.

In the early fall of 1861, Captain John H. Morgan and his *Lexington Rifles*, almost to a man, espoused the Southern cause and left Lexington for the Confederate rendezvous on Green River.¹⁶ Several months later the federal government made its call for troops. Dr. Dudley responded and was commissioned a colonel to recruit a regiment. Captain Price was instrumental in inducing most of the members of the "Old Infantry" to en-

list in Dudley's regiment in which he was promised the rank of major. Dr. Dudley however, failed to complete his regiment in the required time and was forced to consolidate it with another fractional regiment raised by Lieutenant Colonel B. A. Wheat in Green, Metcalfe and surrounding counties of southern Kentucky. In this consolidation, a major had to be chosen from the other regiment and Captain Price lost the place. The regiment was then mustered into service as the Twenty-first Kentucky (Union) Infantry, at Green River Bridge, on December 31, 1861 and January 2, 1862.¹⁷

While the newly-organized outfit was drilling and breaking in the raw recruits, its colonel, Dr. Dudley, died of typhoid fever, at Columbia, Kentucky, on February 20th, 1862.¹⁸ Following his death, Captain Price was made colonel of the Twenty-first Infantry, Kentucky Volunteers, on February 26th, 1862. Colonel Price assumed charge of the regiment under critical circumstances and at a time when it was in a low state of discipline and largely scattered over the state. The new commander at once sought permission to move his regiment to the front for active service and was ordered by General Carlos Buell to proceed with his regiment to Nashville. Here, after reorganization, he drilled the recruits and put them in excellent shape for active service.

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

Colonel Price commanded the post at Shelbyville, Tennessee, for several months in July, 1862, he was a part of the Twenty-third Brigade, then a part of General Nelson's division stationed at Murfreesboro, Tennessee; participated with his regiment in Buell's march to Kentucky; and after the Confederate General Bragg was driven from the state, returned with his regiment to Nashville.

On January 2, 1863, at the battle of Stone River, Colonel Price commanded a brigade, bore the brunt of Breckinridge's charge and held an important position. Later, at the base of Waldron's Ridge, the Twenty-first Kentucky engaged Wheeler's cavalry and held its position against a force five thousand strong. This regiment participated in the battle of Missionary Ridge and went to the relief of Sherman when threatened by

Longstreet at Knoxville. On May 4, 1864, General Sherman left Chattanooga to begin his march to Atlanta, and from that date until the last of June, the Twenty-first Kentucky was kept on the skirmish line the greater part of the time and took part in the engagements of Rocky Face and Resaca, as well as in "numerous skirmishes, several charges and pitched battles" in the Atlanta campaign.

At the battle of Kennesaw Mountain, on June 20th, 1864, Colonel Price while leading his regiment in a desperate charge to dislocate the strongly entrenched Confederates, was struck with a Minie ball just above the heart which penetrated the cavity. His wound was at first thought to be mortal, but through the skillful attention of the regimental surgeon, Dr. C. J. Walton, his life was saved but the wound eventually caused total blindness.¹⁹ Colonel Price's wound disqualified him for active service in the field and, upon his partial recovery the following fall (1864), he was assigned to duty as post commander of Lexington, Kentucky, which position he retained until the close of the war. By a special act of Congress, the title of Brevet Brigadier-General for meritorious service at Kennesaw Mountain was bestowed upon him, effective March 13, 1865.

While Colonel Price was away from home in the army, during the three years from 1861 to 1864, he was unable to devote any time to his profession and consequently these years were a blank upon his canvas. Nor was he able to do anything in the portraiture line while military commandant of Lexington for parts of the years 1864 and 1865. Upon the earnest solicitation of friends, he was nominated by the Republican party to make the race for the State Senate from the counties of Fayette and Scott, but was defeated by William A. Dudley, his Democratic opponent. He had the satisfaction, however, to know that Lexington gave him a majority of six hundred votes. His career as a politician and soldier being at an end, he returned to his long neglected brush, but the close confinement proved detrimental to his health, and General Price was advised by his physician to seek some outdoor employment until his health was fully restored. By this time his family consisted of his wife and two children; the second having died in the summer of 1861, and a third, Robert Coleman Price had been born to them in the Constitution Street house in Lexington on May 18, 1861.

After some deliberation and upon the advice of friends, General Price concluded that the pursuit of agriculture would

best suit his needs, and having determined upon this procedure, he rented his father-in-law's farm in Lyon County, moving his family to it the following March.²⁰ After the expiration of a year's lease he returned to Lexington, his health having been restored sufficiently to justify resumption of his beloved portrait painting. Immediately upon his return to his native city and before he could regain possession of his gray house on Constitution Street which he had rented out, he and Mrs. Price and their two children boarded with Mr. and Mrs. James Harper on South Upper Street, between High and Maxwell streets. Here, on June 2, 1867, was born their fourth child, Agnes Anderson Price.²¹

During this period General Price journeyed to Washington, D. C., and did some of his best examples of portraiture—the generals under whom he had served during the Civil War. One of his best works was the full length portrait of General George H. Thomas, his old commander, painted from life, and that of General William S. Rosecrans. While he was painting the portrait of General Thomas in Washington, General Sherman came in one day to view the work and was so well pleased with it that he too sat for a likeness. However, for some reason the famous general never returned and the Sherman portrait remains one of General Price's unfinished works, a bust picture with the face completed, but the uniform and buttons are only sketched in. In his portrait of General Thomas, the Kentucky painter probably achieved his greatest success and reputation. Two portraits were done of General Thomas; one is in the possession of Mrs. George T. Price, Lexington, daughter-in-law of the painter, and the other now hangs in the Minnesota State House, at St. Paul.

Being somewhat apprehensive about his health and his ability to continue to paint, General Price applied to President U. S. Grant for the position of postmaster at Lexington and promptly secured the position on April 5, 1869.²² He succeeded in that office Dr. Lyman B. Todd, a well-known Lexington physician who had been given the job by President Lincoln and who was a first cousin of Mary Todd Lincoln. With the incoming of Postmaster Price, the Lexington post-office was shortly moved from the two-story red brick building on the southwest corner of Mill and Short streets, to the new building at the northwest corner of Short and North Broadway. In both of these buildings General Price occupied a studio on the upper floors.²³

General Price, Lexington's twelfth postmaster devoted

several hours each day to his paintings, and aside from doing some fine oils of noted Kentuckians, he turned to a style of painting which differed from what he had done in previous years. He undertook what was known as "figure composition." Some of his best-known examples of this work were entitled: "Left in the Lurch," "Caught Napping" and "Gone Up." The latter two works were awarded gold medals at the Cincinnati Exposition of 1872, where his "King Solomon" and General Thomas were also honored.

"Caught Napping" and "Gone Up" were both painted in Lexington and from Lexington subjects. They were companion works of art. Captain John Boyd, the Confederate officer who is waking up the astonished sentinel, was well known in the Bluegrass region. He was a gallant officer in the Southern army and his army suit of gray, there represented, was worn amid "the thunder and storm of many a battle field." Foley Ward is the old Negro whom General Price picked out for portrayal in his best Sunday clothes in the picture entitled "Fixin' for Sunday."

This series of paintings struck the popular fancy, received most favorable comment and added to the already high reputation of the Lexington artist. Another group portrait, or figure composition done in this period which deserves special mention was the scene entitled "Night before the Battle of Chickamauga." This painting, originally on a five by eight foot canvas, represents three figures around a bright camp fire with the moon shining faintly in the upper right-hand corner of the picture. General Thomas is seated on a camp stool with a large campaign map spread out on a tree stump. He is discussing the morrow's battle, while his faithful aid-de-camp, Colonel Willard, quietly listens and gazes into the fire. An orderly standing near-by with rifle in hand is the third party of the group.²⁴

During the last year of General Price's first term as postmaster of Lexington there occurred an incident which caused him much disfavor with his Democratic friends and followers. A colored railway agent, named Gibson, employed as a railway mail clerk between Lexington and Louisville, was one day attacked in his car near Benson Station, a few miles from Frankfort. The attack, as was claimed, was committed by members of the Ku Klux Klan, an organization then operating in Kentucky and in the South. Before any bodily harm could be done the agent, the conductor suddenly started the train and the would-be assailants jumped off. The incident was promptly

reported to the Postmaster-General who immediately detached a guard of soldiers to accompany the agent while enroute between the two cities. This had been kept up for several weeks when the Postmaster-General finding this to be too expensive, addressed a letter to Postmaster Price. He requested information as to whether the colored agent would be safe if the guard were removed. The postmaster on receipt of the letter, made the following endorsement on its back and mailed it to his chief in Washington:

Post-Office, Lexington, 1872

Respectfully returned with the opinion expressed that Gibson would not be safe if the guard were removed and if such is done, he would advise that the mails between the two cities be suspended. This measure, if adopted by the Department, will bring the people along the line and the Legislature, then in session in Frankfort, to their senses sooner than any other method. The dignity of the Government must be maintained at all hazards.

S. W. Price, P.M.²⁵

Upon receipt of General Price's communication, the Postmaster-General directed by telegram that the mails between Lexington and Louisville be suspended. This extreme measure, of course, caused much indignation on the part of the Democrats in the two cities and along the line. After about ten or twelve days, the mails were restored, but the colored agent for fear of being molested again, asked to be assigned to some railroad north of the Ohio River, and a white agent was installed in his place.

At the end of General Price's first term as postmaster, he was, without solicitation on his part, reappointed to the office, "but near the close of the third year of his second term, he was requested to resign by the President [Grant], who wanted to appoint to the position Col. H. K. Milward."²⁶ After some correspondence with President Grant, General Price declined to resign and the President removed him. Colonel Hubbard K. Milward, late of the Eighteenth Kentucky Volunteer Infantry, was appointed his successor, but on account of some opposition to the appointment, it was not confirmed by the Senate until several weeks later. About the first of April, 1876, General Price turned over the office to Colonel Milward and resumed his profession, removing his studio to within a square of the

post-office. During his term as Lexington's postmaster and while he was still living in the gray brick house on Constitution Street, two other children were born to the General and his wife. They were Mary Shanklin Price,²⁷ born April 10, 1869 and George Thomas Price,²⁸ born on November 21, 1870.

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

Just when success was again about to crown the General's labors, the sight of one eye went out and one year later, in 1881, as he was doing the portrait of Mrs. Emanuel Bamberger, of Louisville, he lost the use of the other eye, as a result of the wound he had received at Kennesaw Mountain some seventeen years before. Afflicted with a detached retina, the efforts of the best oculists of the day were futile. His sight was completely gone. Congress, a few years later, most generously increased his pension to \$100 per month.

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

The long years of blindness of General Price were not altogether idle ones, for in 1882 he prepared for publication a history of his old regiment, the Twenty-first Kentucky Infantry,²⁹ which was subsequently published in condensed form in Speed's *The Union Regiments of Kentucky* (Louisville, 1897) and, in 1902, from his dictation was written the fine volume: *The Old Masters of the Bluegrass*, Filson Club Publications No. 17 (Louisville), which contains an autobiographical sketch and several sketches of noted Kentucky portrait painters and the Kentucky sculptor Joel T. Hart. He was also the author of

a biographical sketch of Colonel Joseph Crockett, a Revolutionary soldier and his wife's ancestor, which comprises the second part of Filson Club Publications No. 24 titled: *Sketches of Two Distinguished Kentuckians*, Louisville, 1909. General Price was one of the early members of The Filson Club and continued so for more than fifteen years.

It goes without saying that the direst calamity that could possibly befall an artist is the loss of his sight, but when this great misfortune came upon this Kentucky painter he bore it with great fortitude and maintained a wonderful cheerfulness. He said philosophically that as a compensation for his being blind he "didn't have to look at poor works of art."

Mrs. Mary Frances Price, wife of General Price, died of pneumonia at her home, 1329 Brook Street, Louisville, on Friday evening, April 15, 1892.³⁰ The funeral services of Mrs. Price were conducted by the Reverend Charles C. Penick, in St. Andrews Episcopal Church, at Second and Kentucky, on the afternoon of April 17th. Her body was placed in the public vault of Cave Hill Cemetery in Louisville at the time of her burial and later, on June 15th, she was removed to the National Cemetery plot in the same cemetery. Then, on March 1, 1910, her remains were removed from Louisville to the Arlington National Cemetery, at Fort Meyer, Virginia, some eight years before the death of her husband.

After the death of his wife, General Price divided his time between his son, Robert Coleman Price³¹ in Louisville and his two married daughters in Chattanooga and Washington, D. C. While it is not definitely known when General Price left Louisville, it is thought he left the Falls City about the year 1906 to spend the remainder of his life with Robert who was then living in St. Louis, Missouri, as a representative of the Mengel Box Company, of Louisville.

On August 5, 1917, General Price celebrated his 89th birthday and in the same month suffered a second paralytic stroke which confined him to his bed until the end came the next year, on January 22, 1918, in St. Louis, Missouri, when he was nearly 90 years of age.³²

In noting the passing of Lexington's former postmaster, artist and Civil War general, the *Lexington Leader* reported: "The funeral services of Gen. Samuel W. Price, who died in St. Louis, on Tuesday morning [January 22, 1918] were held yesterday afternoon at the family residence [of his son, Robert Coleman Price] in that city and the body was taken for inter-

ment in the Arlington National Cemetery at Washington."⁸³ In retrospect, General Price's daughter writes of the funeral: "The winter of 1918 was an extremely cold one and snow hampered transportation. Also the lines East were busy transporting soldiers to the Atlantic sea ports. It was necessary to delay the trip to Washington [with Gen. Price's body], so the local undertaker had charge of the remains until March, when conditions improved. A service was held at R. Coleman Price's home in St. Louis conducted by the Rev. John McIvor, of the second Presbyterian Church."

Continuing, Mrs. Vogelgesang writes: "In Washington, the C. & O. was met by a squad of soldiers from Fort Meyer and the flag-draped casket was placed on a caisson drawn by four horses and passed slowly through the streets of Washington to Arlington, where a military burial took place in the afternoon. The Reverend Dr. Mott of Advent Church officiated. Taps were sounded and he was left at rest."⁸⁴

General Samuel W. Price was buried in lot 1067, Section 2, of the Arlington National Cemetery, at Fort Meyer, Virginia, on March 28, 1918. His headstone reads:

Samuel Woodson Price
Col. 21st Ky. Inf. U. S. Vols.
Brevet Brigadier General
1828-1918

A double monument in the cemetery also carries the inscription of Mrs. Price:

His Wife
Mary Frances Thompson
1832-1892

General Price, due to his blindness at the age of fifty-three and the loss of three to four years in war service, was not, by all standards, a prolific painter. Yet he turned out a considerable number of oil portraits and paintings, some of which have not yet been located or identified. His portraits have well stood the test of time and are highly regarded by his contemporaries. They are considered excellent examples of a successful and

talented ante-bellum and post-bellum Kentucky portrait painter and are today treasured heirlooms in numerous Kentucky families.

The well-known historian Lewis Collins was indeed correct when he wrote of Samuel W. Price: "He has reflected honor upon the art history of his state." As a fitting tribute to the skill and talent of this Kentucky artist, soldier and scholar, it may be truly said:

Brave as was this soldier in facing shot and shell,
Braver still this artist, bearing blindness well.

Portraits and Paintings by Samuel Woodson Price.

SUBJECT	OWNER AND LOCATION
1. General George H. Thomas	Mrs. George T. Price, Lexington, Ky.
2. Gen. William T. Sherman	Mrs. George T. Price, Lexington, Ky.
3. Mrs. Samuel W. Price and son	Mrs. George T. Price, Lexington, Ky.
4. "Civil Rights"—group picture	Mrs. George T. Price, Lexington, Ky.
5. "Waiting for the Kelley Axe"	Mrs. George T. Price, Lexington, Ky.
6. Mrs. Richard C. Anderson	Mrs. Agnes Amick, Lexington, Ky.
7. Colonel Robert Crockett	Mrs. S. P. Ferren, Washington, D.C.
8. "Not Worth Mending"—group picture	Mrs. S. P. Ferren, Washington, D.C.
9. "The Young Artist"—Coleman and Agnes Price and nurse	Mrs. W. W. Blelock, Litchfield, Conn.
10. "Caught Napping"—group picture	Mrs. W. W. Blelock, Litchfield, Conn.
11. "Gone Up"—group picture	Mrs. W. W. Blelock, Litchfield, Conn.
12. Dr. E. P. Humphrey	Mr. E. Humphrey Price, San Antonio, Tex.
13. Maj. Daniel B. Price and pony	Mrs. A. O. Meyers, Kansas City, Mo.
14. Agnes and Mary Price (artist's young daughters)	Mrs. C. W. Gray, Birmingham, Ala.
15. Chief Justice George Robertson	Mrs. F. L. Scott, Philadelphia, Pa. (burned in house)
16. General William S. Rosecrans	Army of the Cumberland
17. President Millard Fillmore	The Filson Club, Louisville, Ky.

SUBJECT	OWNER AND LOCATION
18. "Night before the Battle of Chickamauga"—group picture	Mr. James A. Curry, Lexington, Ky.
19. "Left in the Lurch"	Not located.
20. George S. Shanklin, Sr.	Mr. Geo. S. Shanklin, III, Kansas City, Mo.
21. Mattie and Mary Shanklin	Miss Mary Shanklin, Lexington, Ky.
22. Rev. Dr. Robert Christy	Not located.
23. Mrs. George Bain	Mr. Patterson Bain, St. Louis, Mo.
24. Miss Mabel Price	Mr. Branch Kerfoot, New York City
25. Old King Solomon	Dr. & Mrs. Waller O. Bullock, Lexington, Ky.
26. General George H. Thomas	State House, St. Paul, Minn.
27. Col. Gilbert C. Kniffen	Not located.
28. Mrs. Gilbert C. Kniffen	Not located.
29. Gen. Eli H. Murray	Not located.
30. Mrs. Eli H. Murray	Not located.
31. Children of Eli H. Murray	Not located—Louisville, Ky. (?)
32. Mrs. Emanel Bamberger	Not located—Louisville, Ky. (?)
33. The Bamberger Children	Not located—Louisville, Ky. (?)
34. Col. Nicholas Anderson	Mrs. Larz Anderson, Boston, Mass.
35. Postmaster Joseph Ficklin	The J. B. Speed Museum, Louisville, Ky.
36. George Kinner	Mrs. Robert McConnell, Lexington, Ky.
37. Carrie Kinner	Mrs. Robert McConnell, Lexington, Ky.
38. Major James Harvey	Not located.
39. Samuel D. McCullough	Not located—Lexington, Ky. (?)
40. Rev. Jacob Creath	Not located.
41. Mr. William Warfield	Not located.
42. Mr. Jacob Hughes	Mrs. J. D. Gay, Sr., Pine Grove, Ky.
43. Mr. & Mrs. Prall and daughter Lottie	Not located.
44. Charles Nourse Lyle	Mrs. Chas. N. Lyle, Lexington, Ky.
45. The Good Samaritan	Not located—Lexington, Ky. (?)
46. Mr. Benj. Warfield Williams	Mrs. Milton Edwards, Lakeland, Fla.
47. Mrs. Benj. Warfield Williams	Mrs. Milton Edwards, Lakeland, Fla.
48. Rev. J. J. Bullock & family	Not located.
49. Rev. Robert Stuart, D.D.	Rev. Robert S. Sanders, Versailles, Ky.

SUBJECT	OWNER AND LOCATION
50. Rev. Robert Stuart, D.D.	Mrs. Robert Berryman, Versailles, Ky.
51. Mr. A. L. Shotwell	Not located.
52. Governor Robert P. Letcher	Mrs. N. L. Bronaugh, Nicholasville, Ky.
53. "Fixin' for Sunday"	Not located.
54. Mr. Daniel B. Price	Mrs. H. Hall Pryor, Louisville, Ky.
55. Mrs. Daniel B. Price	Mrs. H. Hall Pryor, Louisville, Ky.
56. Col. James S. Jackson & family	Not located.
57. Mrs. A. J. Lamb (child)	Mrs. A. J. Lamb, Birmingham, Ala.
58. Brice Stuart & family	Not located.
59. "Lexington"—famous race- horse	Not located.
60. Mary Price Gray (child)	Mrs. C. W. Gray, Birmingham, Ala.
61. Cliff & Lizzie Carr	Misses Mary & Anna Sharpe, Lexington, Ky.
62. Lilly & Mary Sharpe	Misses Mary & Anna Sharpe, Lexington, Ky.
63. Mr. William Mourning	Not located—Louisville, Ky. (?)
64. Col. Hubbard K. Milward	Mrs. Henry K. Milward, Lexington, Ky.
65. Miss Mary B. Arkin	Not located—Lexington, Ky. (?)
66. Col. W. R. Milward	Mrs. G. A. deHaseth, Tacoma, Wash.
67. Mrs. Alexander Robinson	Not located—Louisville, Ky. (?)
68. Mrs. John McMurtry (archi- tect's wife—unfinished)	Miss Elizabeth Watkins, Lexington, Ky.
69. Mr. Russ Butler	Not located—Louisville, Ky. (?)
70. Charles Milward	Mrs. W. R. Milward, Lexington, Ky.
71. Rhoda, Lida & Tom Anderson	Not located—Louisville, Ky. (?)
72. Miss Laura Jane Sheffer (child)	Mrs. Claude S. Williams, Versailles, Ky.
73. Mr. Clarke	Not located—Louisville, Ky. (?)
74. Mrs. Clarke	Not located—Louisville, Ky. (?)
75. James T. Berryman	Dr. S. P. Berryman, Nicholasville, Ky.
76. Jacob Hughes (2nd portrait)	W. Rodes Estill, Lexington, Ky.
77. Miss Mattie Berry (from photo after death)	Mrs. Willis Fields, Lexington, Ky.
78. Miss Ida Williams (as child)	Mrs. A. S. Highfield, Lexington, Ky.

SUBJECT	OWNER AND LOCATION
79. Rev. William Gunn	Mrs. A. W. Moore, Long Island, N.Y.
80. Mrs. William Gunn	Mrs. A. W. Moore, Long Island, N.Y.
81. Miss Mattie Berry (2nd portrait)	Not located—Lexington, Ky. (?)
82. Mme. J. B. Wilgus	Mr. Leonard G. Cox, Lexington, Ky.
83. Mary Hunter Miller	Mrs. Thomas Evans, Paris, Ky.
84. John T. Miller	Mrs. Thomas Evans, Paris, Ky.
85. Rev. Mr. Edgar (of Nashville, Tenn.)	Not located.
86. William Creighton Woodson	Mrs. N. L. Bronaugh, Nicholasville, Ky.
87. Gen. John C. Breckinridge	Not located—Lexington, Ky. (?)
88. Thomas B. Scott	Mrs. Robert Quisenberry, Danville, Ky.
89. Virginia Jeffrey (child)	Not located—Lexington, Ky. (?)
90. George J. Brown	Mrs. Robert Denny, Nicholasville, Ky.
91. Henry Chrisman	Mr. E. B. Muir, Nicholasville, Ky.
92. Margaret Caster Chrisman	Mr. E. B. Muir, Nicholasville, Ky.
93. Mr. Lucius Brodhead	Brodhead family, Versailles, Ky. (?)
94. Mrs. Wm. Chandler Prewitt	Mrs. John G. Winn, Mt. Sterling, Ky.
95. Mrs. Daniel B. Price (artist's step-mother)	Mrs. Robert Berryman, Versailles, Ky.
96. Rev. Jacob Fishback Price (uncle of artist)	Mrs. Lane Taylor, San Antonio, Tex.
97. Rev. David Stuart Todd (step-uncle of artist)	Mrs. I. M. Harcourt, Louisville, Ky.
98. Rev. Robert Stuart	Mrs. Gross R. Scruggs, Dallas, Tex.
99. Mr. Daniel Branch Price	Mrs. Gross R. Scruggs, Dallas, Tex.
100. Drummer Boy	Mrs. Marcus Burke, Louisville, Ky.

FOOTNOTES

¹Bennett H. Young, *A History of Jessamine County, Kentucky* (Louisville, 1898), p. 232. "Sugar Grove," the old one-story brick house of Major

Daniel B. Price is located just beyond the city limits of Nicholasville, on the Sulphur Well Pike.

² Samuel Woodson Price, *The Old Masters of the Bluegrass* (Louisville, 1902), p. ix.

³ *Ibid.*, p. x.

⁴ *The Courier-Journal*, Louisville, May 12, 1901.

⁵ William (King) Solomon was born in Powhatan County, Virginia, in 1775 and came to Lexington as a young man. He died here on November 27, 1854 and is buried in the Lexington Cemetery.

⁶ Margaret Newnan Wagers, *The Education of a Gentleman* (Lexington, 1943), pp. 13-14.

⁷ J. Winston Coleman, Jr., *Masonry in the Bluegrass* (Lexington, 1933), p. 216.

⁸ *Lexington Observer & Reporter*, January 26, 1850.

⁹ J. Winston Coleman, Jr., *The Court-Houses of Lexington* (Lexington, 1937), p. 28.

¹⁰ [Anonymous], *The Biographical Encyclopaedia of Kentucky of the Dead and Living Men of the Nineteenth Century* (Cincinnati, 1878), p. 720.

¹¹ Born in Louisville, Kentucky, August 1, 1832.

¹² Letter from Mrs. Charles W. Gray, Birmingham, Alabama, to the author, June 23, 1948.

¹³ Letter from Mrs. J. G. Vogelgesang, Washington, D.C., to the author, July 7, 1948.

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

¹⁵ J. Winston Coleman, Jr., *Lexington During the Civil War* (Lexington, 1938), pp. 2-10.

¹⁶ *Ibid.*, p. 19.

¹⁷ Capt. Thomas Speed, *The Union Regiments of Kentucky* (Louisville, 1897), p. 489.

¹⁸ George W. Ranck, *History of Lexington, Kentucky* (Cincinnati, 1872), p. 386.

¹⁹ *The National Tribune*, Washington, D.C., October 12, 1882.

²⁰ Mrs. J. G. Vogelgesang to the author, June 16, 1948.

²¹ *Ibid.*, July 20, 1948.

²² Tom L. Walker, *History of the Lexington Post Office from 1794 to 1901* (Lexington, 1901), p. 33.

²³ Ranck, *op. cit.*, p. 149. "General S. W. Price is one of the most promising resident painters Lexington has had since Jouett." *Ibid.*, p. 150.

²⁴ This painting is sometimes referred to as "General Thomas at Chickamauga."

²⁵ Walker, *op. cit.*, p. 35, 36.

²⁶ *Ibid.*, p. 37.

²⁷ All three of General Price's daughters are still living: Mrs. Myron J. Ferren (nee Sally Price), Washington, D.C.; Mrs. J. G. Vogelgesang (nee Agnes Anderson Price), Washington, D.C.; and Mrs. Charles W. Gray (nee Mary Shanklin Price) of Birmingham, Alabama.

²⁸ Died in Lexington, Kentucky, December 9, 1942.

²⁹ "My recollection is that the 'History of the 21st Kentucky' was printed in pamphlet form by the Army of the Cumberland and read at one of their reunions." Letter from Mrs. J. G. Vogelgesang to the author, July 7, 1948.

³⁰ *The Courier-Journal*, Louisville, April 16, 1892.

³¹ Died in Washington, D.C., December 4, 1945.

³² *The Lexington Leader*, January 24, 1918.

³³ *Ibid.*, January 24, 1918.

³⁴ Mrs. J. G. Vogelgesang to the author, June 11, 1948.