

EDWARD TROYE: KENTUCKY ANIMAL PAINTER

By J. WINSTON COLEMAN, JR.
Lexington, Kentucky

It is certainly no stretch of the truth to speak of Troye as an American, or more especially a Kentuckian. Though he was born of French parents in Switzerland, his years of endeavor were almost exclusively spent in the United States. Save for certain Arabian and religious subjects, executed during a nineteen-month interlude of travel, his work was concerned primarily with American people and their blooded animals.

Edward Troye is rated by experts as the foremost American sports painter of the past century. He was born Edouard de Troye on July 12, 1808, at Lausanne, Switzerland, on the southern shore of Lake Geneva. Both his father and mother were French; his grandfather, a nobleman, was exiled from France for political reasons. His father, Jean Baptiste de Troye, was an eminent painter whose work, "The Plague of Marseilles" hangs in the Louvre Art Gallery in Paris.

Troye's mother died when he was an infant and his father took him to England at an early age to study art. There the young man did some pictures of considerable merit at Windsor Castle while yet in his early teens.¹ Young Edouard's brothers and sisters were all educated in the fine arts. His brother Charles was a noted historical painter of Antwerp, Belgium; one sister, Marie Thirion, was a celebrated sculptress of Verona, while another sister, Esperance Paligi, distinguished herself in the realm of music and was the first woman admitted to the Paris Conservatory of Music.²

Six years later, the senior de Troye became financially embarrassed in a large engineering scheme with the Earl of Shrewsbury, and young Edouard, finding it necessary to make his own way, sought his fortune in the New World. In 1828, at the age of twenty, he sailed for the West Indies where he lived for several years on the Island of Jamaica.³ He had charge of a large sugar plantation and occupied his leisure time in painting and sketching scenes on the island. The climate proving unhealthful to one reared in Switzerland, he presently sailed for America. Landing in Philadelphia, he found professional employment in the art department of *Sartain's Magazine*, painting animals. Soon after his arrival in the Quaker City, the young artist simplified his name to Edward Troye. While on duty at *Sartain's* as a staff

artist, Troye made sketching trips through Virginia, South Carolina, Kentucky, and other southern states.⁴

For the next decade, from 1830 to 1840, Troye traveled far and wide and, as a wandering painter of blooded horses and cattle, he was a welcome guest at many of the great plantations in Virginia, the Carolinas, Alabama, Louisiana, Mississippi, and on the Bluegrass farms of Kentucky. In his portrayal of the American blooded horses, the Swiss-born artist was at his best, his greatest work being done from 1832 to 1870—a long and productive period. As photography did not come into commercial play until well into the seventies, it will be seen that Troye's lifelike portraits of the "cracks" of his day are the truest delineations of the horses whose descendants are today making turf history.

One of the earliest examples of Troye's horse portraiture extant is a small oil painting of the famous *Trifle*, with rider up, and held by a Negro groom in frock coat and stove-pipe hat. It is signed "E. Troye, 1832." Another of the artist's very early efforts is a crayon sketch of the celebrated horse *Henry*, size 22 x 17 inches, done in the same year, with a low tree on the right and one on the left. Shortly afterwards Henry Clay commissioned the noted artist to paint the portrait of his famous *Magnum Bonum*, sired by the Maltese jack *Archilles*, which the Master of Ashland imported in 1829.

During the three decades preceding the Civil War, the large plantations below the Mason and Dixon line, owned by "southern families that formed the nobility of America," housed the studs where the great thoroughbreds were produced. There were, of course, a few exceptions scattered over the country. In South Carolina, the greatest figures of the American turf included Colonel Wade Hampton; Colonel John R. Spann, Colonel James B. Richardson, and Colonel Richard Singleton who, after the Hamptons, was the most celebrated of the Carolina turf luminaries.⁵

In the early eighteen-forties, artist Troye journeyed to Virginia. For Major Thomas W. Doswell, at his large plantation Bullfield along the Pamunkey River near Richmond, he painted with a master hand the cracks of their time—*Nina*, *Fanny Washington*, *Exchequer*, and *Planet*. Likewise for Colonel William R. Johnson, "the Napoleon of the turf," he painted in oil some of the noted runners at Oakland Plantation in Chesterfield County. Subsequently he visited Millwood, the country seat of Colonel Wade Hampton, near Columbia, South Carolina, and there painted *Maria West*, one of the foundation mares in American turf history, *Argyle*, *Monarch*, and *Sovereign*. Millwood was burned to the ground during Sherman's march to the sea in 1865,

but the paintings were snatched from their frames and have reposed for more than fifty years in the attic of one of the Colonel's descendants, until recently brought to light.

To Fort Mitchell, Alabama, in 1831, Edward Troye came for Colonel John Crowell, a man of great wealth and distinction and head of the Alabama turf, and painted in oil his best match horse, *John Bascombe*, also *Gano*, *Bolivia*, *Eliza Branch*, and others. There was no more ardent sportsman in the Western Hemisphere than the Colonel, who used "to walk his horses over a thousand miles north to Long Island, New York, to race or run in the matches." Even today traces of his old training track can be seen not far from the Indian encampment known as Broken Arrow.⁶

By the middle and late 1830's, Edward Troye's splendid horse portraits were attracting the attention of wealthy turfmen throughout the country, and many bided their time for his services; he was a figure in his own field as solitary in his pre-eminence as was John J. Audubon in his. Often these racing magnates of the South, being men of wealth and lavish in their expenditures, to gratify their own fancies, gave commissions not only for horses of fame and reputation, but little or practically unknown ones that happened to be their, or their wives', or children's personal favorites. A considerable number of Troye's works belong in this category and this in itself depreciates their value, since with the lapse of time their identities have been lost and can never be recovered. Then, too, it is to be regretted that some of the most celebrated horses' and owners' pictures of this period are now lost, simply because Troye kept no record of their identities when he drew or painted them.

Down in South Carolina, the veteran turfman and breeder Colonel John R. Spann commissioned Troye to go to Kentucky and paint a large picture of his stallion *Bertrand* (winner of countless races at all distances), after he had sold that celebrated horse to a breeder in the Bluegrass State. Troye had previously done a picture of this horse, which is replete in all the charm of this section of the South in its background, but after the horse had been sold his breeder wished another of him.⁷

On this trip to Kentucky, Troye met Robert Aitcheson Alexander, master of Woodburn Farm, in Woodford County, a descendant of the old family of Alexanders of Airdrie Castle, Scotland. This Bluegrass plantation, situated some fifteen miles west of Lexington, near Spring Station, originally consisted of 2,700 acres and was purchased by an early Alexander in 1791 upon the advice of Benjamin Franklin. In the years to follow it became one of the most noted stock farms in

the United States and at one time the largest breeding establishment in the country. Through four generations, Woodburn was at the head of the breeding of thoroughbred horses, shorthorn cattle, trotters (Maud S. was bred here) and Southdown sheep. Troye painted for several months at this Bluegrass estate, and there today may be seen on the walls of the manor house and at Airdrie, the near-by residence of the late William E. Simms, many of Troye's best examples of thoroughbred and standardbred horses, several "cattle pieces," and an exquisite painting of Mrs. Lucy Humphreys Alexander in which the lace on her gown is wonderfully depicted.

While engaged in professional work at Woodburn, painting portraits of the Alexander family and blooded stock on the plantation, the young artist met Miss Cornelia Ann Van de Graaf, of Scott County, daughter of Abraham Sebastian Van de Graaf and Jane Steele, daughter of Captain Andrew Steele. The young couple were married at the bride's home in Scott County on July 16, 1839,⁸ by the Reverend James H. Logan, pastor of the Bethel Presbyterian Church,⁹ of which the bride and her family were members.

The bride's grandfather was one of the Dutch governors of Ceylon, and her father came to America in 1798, eventually settling in Philadelphia. He subsequently emigrated to Kentucky around 1800, where he acquired a Bluegrass farm of one hundred and ninety-eight acres of "first rate land" on the waters of Cane Run,¹⁰ in the southwestern part of Scott County near the Bethel Presbyterian Church just over the Fayette County line. At the time of his marriage Troye was 30; Miss Van de Graaf was a few years younger.

By this time Troye was well established in his chosen profession. He became an adopted citizen of Kentucky and several years after his marriage to Miss Van de Graaf, the young couple moved their membership into the Presbyterian Church at Midway.¹¹ Mrs. Troye's niece, Mary Hughes Van de Graaf, married Thomas H. Shipp, who resided in the handsome brick residence (built 1820) on the present Aikin Road, nearly opposite Woodburn, the Alexander farm near Spring Station. Troye made the Shipp home—"Sunny Slope Farm"—his headquarters when in Kentucky, going from there to various farms to paint his subjects. For the next three and one-half decades, the talented artist devoted his entire time and efforts to the painting of portraits and horse portraiture, and there were few animals of any great merit in America that did not stand before his easel to be placed on canvas by his truthful brush.

As a young man in his middle and late thirties, Troye has been described as a gentleman of fine appearance, slightly over six feet

tall, well built, affable with a pleasing personality.¹² Handsome, talented, a gifted linguist and conversationalist, he found a ready entree as a dinner and house guest in many of the ante-bellum homes of wealthy planters and turfmen throughout the South. In painting horses, he obviously surpassed most of those who had preceded him in these orders, and word soon got around that genius had touched his brush. A number of commissions came unsolicited to him.

Known as the Landseer of America,¹³ Edward Troye was to spend a goodly number of years in Kentucky, operating in and out of the state painting equines and bovines, while his wife resided a greater portion of the time with her family. During their residence at the Van de Graaf home, near Payne's Depot, in Scott County, there were born to Edward and Cornelia Troye four children, three of whom died in infancy.¹⁴ Anna Van de Graaf, their third child, was born on May 26, 1844. Some four months later, Dr. Joseph C. Stiles, pastor of the Midway Presbyterian Church, baptised the infant daughter Anna on September 8, 1844, in his church at Midway.¹⁵ Toward the end of the year, Troye painted this noted Presbyterian divine¹⁶ in a bust portrait, considered to be one of the artist's best character studies.

Mrs. Troye and her daughter Anna continued to reside at her parents' home in Scott County while the young and energetic painter sought orders for his horse portraiture, traveling hundreds of miles by stage-coach, steamboat, horseback, and sometimes afoot, to reach the southern stud-farms. As a result of Troy's extensive traveling and his indefatigable painting, many homes throughout the South and in Kentucky, even those of modest means, today possess one or more of his paintings.

In the early eighteen-forties, Troye journeyed down the Mississippi. At Wellswood Plantation, in Rapides Parish on the Red River, near Alexandria, he painted for Colonel T. Jefferson Wells, the premier racing magnate of Louisiana, his celebrated *Reel*, by imported *Glencoe*. *Reel* was the best mare of her time over all distances, and among others she gave to the turf *Lecomte* and *Priores*. On this southern tour, the Kentucky artist painted *Britannia*, a full sister of *Muley Mulock*, for Colonel William J. Minor, the "scholar of the turf," living at Natchez, Mississippi.¹⁷ There for Colonel Adam L. Bingaman, leader of the turf set, he did several of his crack horses that ran over the famous Pharsalia Course along Saint Catherine's Creek, just south of town.

Further down the country, he painted for Duncan F. Kenner, at his estate Ashland on the Mississippi River, a few miles above New Orleans, the fine horses *Grey Medoc*, *Music*, *Pat Golray*, and *Grey*

Fanny. All of Kenner's paintings except one were destroyed during the invasion by Federal troops in 1862. On his way back up the river, Troye, the specialist in equine studies, visited at Cherry Grove Plantation, south of Natchez, the seat of lordly James Surget, and there put on canvas some of his noted thoroughbreds.¹⁸ When traveling painters like Troye came to this cultural center of the Old South, the Bingamans and Surgets not only had their horses put on record, but had their own features immortalized as well.

After several extended painting tours throughout the Deep South, Troye seems to have settled down with his family on a tract of land in McCracken County, in western Kentucky, near the estate of his wife's sister-in-law who had recently moved there with her husband, John Regis Alexander, from Woodford County. Farming, however, possessed no charms for the talented painter, and being too far removed from his base of operations, he pulled up stakes and, according to the *Spirit of the Times*: "Edward Troye, the eminent animal painter, has disposed of his farm near Paducah, Ky., and is about visiting Havana, via New Orleans. While there, we understand it is his intention to devote himself to portrait painting."¹⁹ This was in November, 1847.

In the fall of 1849, Troye accepted a professorship in Spring Hill College, near Mobile, Alabama, and moved there with his family. He taught French and art and remained there six years, devoting much of his time to landscape and portrait painting. While there in 1850 he painted one of his masterpieces, a picture of *Revenue*, who was racing at the near-by course in Mobile, and whose descendants are still winning on the turf. Likewise, he did some of the gentry of the neighborhood in oil, their horses and pets, and two years later painted a Self-Portrait, on canvas 38 by 54 inches, which shows the Kentucky painter seated in an open-top buggy behind an old grey mare, with a young boy holding another horse.²⁰ It is now owned by Yale University Library.

On one of his earlier visits to Kentucky, Troye met Alexander Keene Richards, one of the richest southerners of his time, an extensive breeder at his estate, Blue Grass Park, near Georgetown, Kentucky, and owner of Transylvania Plantation in East Carroll Parish, Louisiana. Richards from his youth was fascinated with the blood horse, and became convinced that the modern horse could be improved by fresh importations of Oriental blood. He determined to give his theory a practical demonstration and to import Arabian stock to cross with his Kentucky thoroughbreds. Accompanied by Professor Joseph D. Pickett of Transylvania University,²¹ Richards made the first of his stock-purchasing trips to the Middle East in 1851-1853.²²

He planned another trip two years later and persuaded Edward Troye to resign his professorship in the Jesuit College at Mobile and "to accompany him on an artistic tour of Europe" and the Middle East. In July, 1855, they left the United States, accompanied by the turfman's cousin, Morris H. Keene, and Yusef Badia, a Syrian, who had been with Richards since his first journey to the East.²³

By September, 1855, they were in Constantinople; and in late November had reached Damascus, where they rented a house, fitted up a studio and sojourned during the winter of 1855-1856.²⁴ Richards and Troye visited Arabia and the Holy Land, where the artist painted in their native habitat many specimens of Arabian stallions, mares, and Damascus cattle.

Besides such subjects, Troye painted several massive canvases showing native scenes, and the "Dead Sea," considered one of his best, required thirteen days of labor on the spot. Quoting from his journal, March, 1856: "We pitched our tents on the 6th and I commenced painting on the 7th, and continued painting until the 19th, during this time the weather proved very agreeable." Later, he recorded: "We raised our tent on the morning of the 20th to reach Jerusalem. We required 4 mules to carry our baggage. We had a horse apiece and one for our servant Yuseph [*sic*], who has been our factotum, acting as our steward . . ." ²⁵ Others of the Holy Land scenes were the "Bazaar of Damascus," the "Syrian Plowman," the "Sea of Galilee," and the "River Jordan at Bethabara"—the legendary site of Jesus' baptism and Joshua's crossing into Canaan.

These large painting were afterwards taken to his brother's studio in Antwerp, Belgium, where Troye painted copies of them. After being exhibited in Canada, New York, and New Orleans, Richards purchased them for six thousand dollars and presented them to his alma mater, Bethany College, in West Virginia, where they were subsequently hung in the then newly-constructed "Old Main Building."²⁶

After a sojourn abroad of nineteen months, Edward Troye arrived back in New York City on January 17, 1857, via the steamboat *City of Washington* from England, "bringing with him some of the finest stock ever brought to this port. While in the [Middle] East, he made many purchases for his American friends of the best stock of the Desert, and he also selected some in England; most of them are destined for Kentucky . . ." ²⁷ Three blooded Arabian stallions were acquired by Richards, upon the advice of painter Troye; they were imported to Kentucky to be crossed with his native Kentucky stock. The spirited horses of the desert—*Mokhladi*, *Massoud*, and *Sacklowie*

—were painted by Troye and described somewhat at length, with illustrations, in a pamphlet²⁸ published by Richards at Lexington in 1857.

Troye, like most artists, was temperamental and varied in his work. He was, no doubt, greatly influenced by his surroundings, feelings for his hosts, and admiration for his subjects. Wandering as he did all over the South at a time when journeys by stage-coach and horseback required weeks upon weeks, he was a house guest of the great racing magnates and every now and then when everything was all right he would reach the acme of perfection.

Troye, the only "classic-master" in that genre that America can boast, painted two kinds of pictures. They are not to be confused. His best works were those that he carefully studied, for which he was well paid and upon which he expended all the resources of his art—they resulted in superbly painted major canvases which will be cherished and admired through many years to come.

Like the typical itinerant artist, Troye, at least during one period of his career, was very improvident in his manner of life. He seems to have had no conception of the value of money and often felt the "want of pence." During such times of economic stress, when pressure of circumstances impelled him to get hold of a few dollars, he hastily dashed off a number of paintings or "potboilers," which he did with little pains and no care for almost nothing.²⁹ These were often of animals without reputation, prized only by their owners. Unfortunately, a considerable number of Troye's paintings fall into this class; they are, nevertheless, of value, because he did them.

Troye was in the habit of duplicating the portraits he made of the very great horses, owing to the demand for them on the part of his patrons. This was especially true of such animals as *Lexington*, *Glencoe*, *Reel*, *Kentucky*, and *American Eclipse*, of which numerous replicas exist. The number of both originals and copies that have survived is but a small fraction of those which he is known to have painted; while in lieu of other scattered originals we have only the prints and engravings made from them. So far as is known, Troye painted but one horse from other sources than life—that was *Boston*, which was never led before his easel. He made several copies from Henri de Lattre's painting of this mighty horse, from which lithographs were struck off and sold nationwide.

Back in the Bluegrass section of Kentucky, Troye found a number of subjects for his brush. Three weeks before *Glencoe* died, in August, 1857, he was painted by the talented artist for the last time, upon orders from Keene Richards.³⁰ Many experts consider this to be

Troye's best work, although some give the honor to his portrait of *Reel*. Others of the late eighteen-fifties were his paintings of the celebrated English stallion *West Australian*, and the noted horse *Knight of St. George*, which Keene Richards had recently imported from England at a cost of seven thousand dollars.⁸¹

While Edward Troye was best known as a painter of animals, he was also celebrated as a portrait painter. Some notable works from his brush include the paintings of Brig. Gen. John Hartwell Cocke, of Virginia, mounted on his favorite horse Roebuck; a bust portrait of the noted Tennessee turfman, William G. Harding, and paintings of a Cherokee Indian maiden; Troye's young daughter Anna; the artist's wife's niece, Mrs. Thomas H. Shipp and her daughter Cornelia; Alexander and Sarah Hamilton, the grandparents of Mrs. J. Paul Henderson, of El Paso, Texas; the Reverend Joseph C. Stiles and other leading preachers of the day.⁸² Still to be seen in Kentucky are the portraits of John and Jane Steele, Woodford County; Mrs. Laura H. Gratz, of Georgetown; a group of Brown children with nurse, at Liberty Hall, Frankfort, and the fine painting of Alexander Keene Richards, with the grey stallion *Mokhladi*, done by Troye on the Arabian Desert.⁸³ Sometimes Troye managed to include a member of the owner's family in the canvas, as he did when he painted John M. Clay into the picture of a fine Spanish jack, imported by Henry Clay.

Considered one of Troye's best works is the life-sized equestrian painting of General Winfield Scott, who came to Kentucky to sit before the noted artist at Richards' farm, near Georgetown. At Blue Grass Park, a large tent was set up for a studio in a pasture adjoining the garden and here the old Mexican War hero posed in military uniform, mounted on a son of *Glencoe*.⁸⁴ Originally commissioned by the Virginia Military Institute to paint the portrait, for several thousand dollars, Troye was never paid for it; the Civil War came on and the canvas was thrown back on his hands. For a number of years it was on loan, hanging on the staircase wall of the House of Representatives in the Capitol at Washington, D.C. By an Act approved March 3, 1891, the Government purchased the large painting of General Scott from the artist's widow, Mrs. Cornelia A. Troye, for three thousand dollars.⁸⁵ Due to its size no suitable place was assigned for its exhibition in the Capitol Building; it was boxed and stored in the basement until June, 1939, when, by a Joint Resolution of Congress,⁸⁶ it was permanently loaned to the Virginia Military Institute, at Lexington, Virginia.

Troye painted another equestrian portrait of General Scott in the early 1860's, presumably a copy of the original. The two paintings

so closely resemble each other that they have been confused to a considerable degree. The second painting was later acquired by Robert McMurdy in exchange for some valuable city property in Keokuk, Iowa. It was afterwards (in 1894) shipped to Chicago where it was on exhibition for a number of years in the offices of the Regimental Armory in that city.³⁷

During the Civil War the Swiss-born artist found it difficult to obtain professional work in this country, due to the war effort and the breaking up of the great southern stud-farms. Troye went to Europe, taking with him his Oriental paintings done in the middle eighteen-fifties.³⁸ He traveled and painted, presumably visiting his brother in Antwerp and later in Switzerland, the scenes of his boyhood, and members of the Troye family around Lake Geneva. His large paintings and others he did en route were sold to collectors and emporiums of art, and one, at least, the "Bazaar of Damascus" found its way into the Louvre, in Paris.³⁹

After a two-year visit in Europe,⁴⁰ Troye with his family returned to Keene Richards' Blue Grass Park, at Georgetown, where they resided most of the war years. The artist likewise found refuge with Robert A. Alexander, his former patron in Woodford County. Here, when circumstances would permit, he painted magnificent canvases of *Lexington* in various poses; *Asteroid*, *Australian*, and others of his famed animals, including the trotting progenitor, *Abdallah*, and *Bay Chief*, which were killed when Sue Mundy and his Confederate guerilla band raided Woodburn, February 2, 1865.⁴¹

Troye left no list of his paintings, no prices or story of his wanderings. During the mid-summer of 1866, he started to publish, at the solicitation of a number of prominent breeders, *The Race Horses of America*, in a series of volumes. The preface of the first number promised "faithful portraits in oil of the stallions which have contributed most to produce the present superior turf horses in America, with a memoir giving full pedigrees, performances, and the most noted of their get."⁴² Troye agreed to write the text and paint the pictures. "These portraits," recounted the *Turf, Field and Farm*, "will be from the works of the artist, reduced and colored by a process known only to himself, and everyone possessing a copy of this work will have a series of portraits in oil from the brush of Troye."⁴³

By April, 1867, the first number of *The Race Horses of America* was off the press. *Boston* and *Lexington* were described, and the author-artist by his "secret process" had photographs made of his best paintings of these horses, which were lightly printed on canvas or

sepia paper, then colored by him, signed and dated. Quite a number of these paintings, eleven by thirteen inches, were executed by Troye. The second number was scheduled to include histories of *Kentucky* and *Henry*, with similar portraits by the noted artist.⁴⁴ Troye's publication, though "committed to the care and attention of the public," evidently was not generously received, for no other number was ever published. This unique work by Troye is one of the rarest of all American horse publications and truly a collectors' item.

While in New York in 1867 working on his book, the Kentucky artist faithfully reproduced on canvas such earlier masters of the turf as *Eclipse*, *Boston*, *Kentucky*, *Lexington*, and *Henry*. These paintings, twenty-two by seventeen inches, were sold for \$30 each, or \$50 a pair.⁴⁵

Edward Troye, with his wife and daughter Anna removed from Kentucky to Madison County, Alabama, during the winter of 1869-1870, settling on a seven hundred and fifty acre cotton farm near Owens Cross Roads, fifteen miles southwest from Huntsville, the county seat.⁴⁶ According to family tradition, this tract of land with frame residence was given the artist by his friend and benefactor, Keene Richards, for supervising his horses and plantations during his service in the Confederate Army when he served as aide-de-camp on the staff of General John C. Breckinridge.

After finishing at Nashville the portraits of *Jack Malone*, *Vandal*, and *Browne*, the sixty-two-year-old artist in March, 1870, returned to his country home in northern Alabama and went into retirement. For the next few months Troye did little or no painting, devoting himself largely to the study of agriculture and the improvement of livestock and soils. He acquired this plantation late in life, hoping to stock it with blooded animals and to paint them there as well. The whole venture failed, as the soil was not conducive to thoroughbred raising and mainly because Troye knew nothing of farming.⁴⁷

One of the results of the war was the virtual annihilation of the racing and breeding industry of the Deep South, not temporarily, but in many respects, permanently. There were few, if indeed any, of the great racing stables left in the southern states, nor any owners with the means to have their favorite horses recorded on canvas.

So Troye answered the call of the North and returned to Kentucky, leaving the affairs of his Alabama plantation in his wife's management. Keene Richards, his old friend and patron in Georgetown, after losing the greater part of his fortune in the war, took a deep and kindly interest in the aging artist. He furnished him a room in his home and erected a large, circular frame studio for his convenience near the training barn on his thoroughbred estate,⁴⁸ Blue Grass Park,

on the south side of the Frankfort Pike, at the city limits. Making his headquarters at Richards' suburban place, Troye painted in Memphis, New York, Saratoga, Vicksburg, Nashville, Louisville, and parts of Kentucky.⁴⁹

Troye's paintings were studies from nature, faithful to a fault, but never mechanical. He was no imitator. He had a good eye for the "points" of a horse; he was a master of anatomy and had a great aptitude for details. His coloring was wonderful; he saw the horse as an individual and his paintings were both artistic and factual. His horses are not mere outlines; the canvas seemed to glow with life. Similarities of treatment persist, to be sure; he often painted from memory. In a matter where other artists failed, Troye excelled, namely in delineating a gray horse. His portrait of *Reality* and his *Ophelia* were his happiest efforts, especially *Ophelia*. "In our opinion," stated the *Spirit of the Times*, "he has no equal in this country, and no superior in Europe."⁵⁰

Troye signed his horse paintings in script with "E. Troye," usually dating them. On either side of his painting and oftentimes in the background he painted in his characteristic trade-mark—"the Troye tree"—an old tree with dead foliage and others with foliage; at times a red bush was included in his composition.

At Richards' Blue Grass Park, Troye spent his declining years in comfort as he continued to paint despite failing eyesight and trembling hand. In the twilight of his career he did several well-known Kentucky horses. Two that he painted for Major Barak G. Thomas, a noted turfman of Fayette County, his celebrated racers *Dixie* and his *Aureola*, were on exhibition at John S. Wilson's drug store on Cheapside, in Lexington.⁵¹ They were considered the finest of the artist's latter-day efforts.

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

In his middle sixties, the Kentucky artist was an imposing figure in any company. His face and figure were striking. Tall, well-proportioned, and with no stoop in his shoulder, he looked much younger

than he really was. He wore his hair long and it fell in gray masses down his back. He was eccentric, both in dress and manner, and had a contempt for "that portion of mankind having no sympathy with aristocratic institutions."⁵² To those who knew him, he was a man of warm heart. To those who were not in his confidence, he appeared cold and cynical. Of a refined, cultivated nature, he was deeply religious, a life-long Presbyterian. His speech was affected, inclining to a drawl.

After an illness of several weeks, Troye died at the home of Keene Richards, at Blue Grass Park, near Georgetown, on July 25, 1874, aged 66 years, of pneumonia, hastened by heart disease.⁵³ He was survived by his wife, Cornelia Ann Troye; a daughter, Mrs. Cave T. Johnson, and a grandson, Clarence D. Johnson, who died in 1887—aged 16 years. Troye's wife outlived him by nearly twenty-five years, dying during the winter of 1898-1899, on the Troye plantation in northern Alabama.⁵⁴ She is buried beside her illustrious husband in the Georgetown Cemetery.

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

Troye's grave in the Georgetown, Kentucky, Cemetery is marked by an eight-foot artistic marble monument in the form of a Muse, which symbolizes the great artist whose life touched Kentucky and much of the world. As an animal painter, Edward Troye had no superior in this country, and he has left a name that will live as long as art itself.

FOOTNOTES

¹ Dumas Malone, ed., *Dictionary of American Biography* (New York, 1928-19—), Vol. XIX, pp. 1-2.

² Harry Worcester Smith, "Edward Troye (1808-1874)," *The Field*, London, January 21, 1926.

³ *The Georgetown Times*, Georgetown, July 26, 1874.

⁴ Harry Worcester Smith, "The Best of These was Troye," *The Spur*, January, 1939.

⁵ John Hervey, *Racing in America* (New York, 1944), Vol. II, pp. 46; 50-51.

⁶ Smith, *loc. cit.*, *The Field*, January 21, 1926.

⁷ Hervey, *op. cit.*, Vol. II, pp. 50-51.

⁸ Marriage Record Book A, p. 23. Scott County Clerk's Office, Georgetown, Ky.

⁹ *Lexington Observer & Reporter*, July 20, 1839.

¹⁰ Scott County Tax Records, 1820-1840. Kentucky Historical Society, Frankfort.

¹¹ Session Record Book, 1830-1860, Midway Presbyterian Church, Midway, Ky.

- ¹² *Spirit of the Times*, New York, March 12, 1842.
- ¹³ Sir Edwin Landseer (1802-1873), R.A., famous English animal painter.
- ¹⁴ J. Winston Coleman, Jr., *Edward Troye: Animal and Portrait Painter* (Lexington, 1958), pp. 13, 13n.
- ¹⁵ Session Record Book, 1830-1860, Midway Presbyterian Church, Midway, Ky.
- ¹⁶ Joseph Clay Stiles (1795-1875), D.D., LL.D., pastor of Versailles, Harmony, and Midway churches, 1835-1844.
- ¹⁷ Hervey, *op. cit.*, Vol. II, p. 196.
- ¹⁸ Coleman, *op. cit.*, pp. 15-16.
- ¹⁹ *Spirit of the Times*, New York, November 27, 1847.
- ²⁰ George C. Groce & David H. Wallace, *The New York Historical Society's Dictionary of Artists in America, 1564-1860* (New Haven, 1957), p. 637.
- ²¹ *Kentucky Live Stock Record*, Lexington, March 26, 1881.
- ²² Edna Talbott Whitley, *Kentucky Ante-Bellum Portraiture* (Richmond, Va., 1956), p. 570.
- ²³ Coleman, *op. cit.*, p. 18.
- ²⁴ *The Millennial Harbinger*, Bethany, Va., Vol. III, August, 1860, p. 458.
- ²⁵ Troye's Journal in Europe and the Middle East, 1855-1856. Manuscript, p. 26. Courtesy Mrs. John Pack, Georgetown, and Frank P. Stubbs, Natchez, Miss.
- ²⁶ *The Millennial Harbinger*, August, 1860, p. 455.
- ²⁷ *Porter's Spirit of the Times*, New York, January 24, 1857.
- ²⁸ Keene Richards, *The Arab Horses Mokhladi, Massoud, and Sacklowie*. Kentucky Statesman Print, Lexington, Ky., 1857.
- ²⁹ Coleman, *op. cit.*, p. 22.
- ³⁰ *Porter's Spirit of the Times*, New York, September 5, 1857.
- ³¹ *Kentucky Statesman*, Lexington, June 11, 1859.
- ³² Coleman, *op. cit.*, p. 23.
- ³³ In possession of Mrs. John Pack, Georgetown, and Frank K. Stubbs, Natchez, Miss.
- ³⁴ Recollections of Mrs. Jennie C. Morton. Manuscript, Kentucky Historical Society.
- ³⁵ Coleman, *op. cit.*, p. 25.
- ³⁶ H. J. Resolution, 76th Congress, 1st Session, approved June 13, 1939.
- ³⁷ Charles E. Fairman, *Art and Artists of the Capitol of the United States* (Washington, D. C., 1927), p. 319.
- ³⁸ *Kentucky Weekly Yeoman*, Frankfort, August 12, 1874.
- ³⁹ Recollections of Mrs. Jennie C. Morton, *supra*.
- ⁴⁰ *Georgetown Times*, Georgetown, July 26, 1874.
- ⁴¹ Coleman, *op. cit.*, p. 26.
- ⁴² Edward Troye, *The Race Horses of America* (New York, 1867), p. 1.
- ⁴³ *Turf, Field and Farm*, New York, July 6, 1866.
- ⁴⁴ *Ibid.*, August 31, 1867.
- ⁴⁵ *Ibid.*, September 28, 1867.
- ⁴⁶ Coleman, *op. cit.*, p. 28.
- ⁴⁷ Coleman, *op. cit.*, p. 29.
- ⁴⁸ B. O. Gaines, *History of Scott County* (Georgetown, 1905), Vol. II, pp. 446-447.
- ⁴⁹ *Lexington Daily Press*, August 12, 1872.
- ⁵⁰ *Spirit of the Times*, New York, July 6, 1844.
- ⁵¹ *Lexington Daily Press*, October 9, 1872.
- ⁵² *Harper's New Monthly Magazine*, New York, June, 1870, p. 253.
- ⁵³ *Turf, Field and Farm*, August 7, 1874; *Kentucky Gazette*, Lexington, July 29, 1874.
- ⁵⁴ Coleman, *op. cit.*, p. 33.