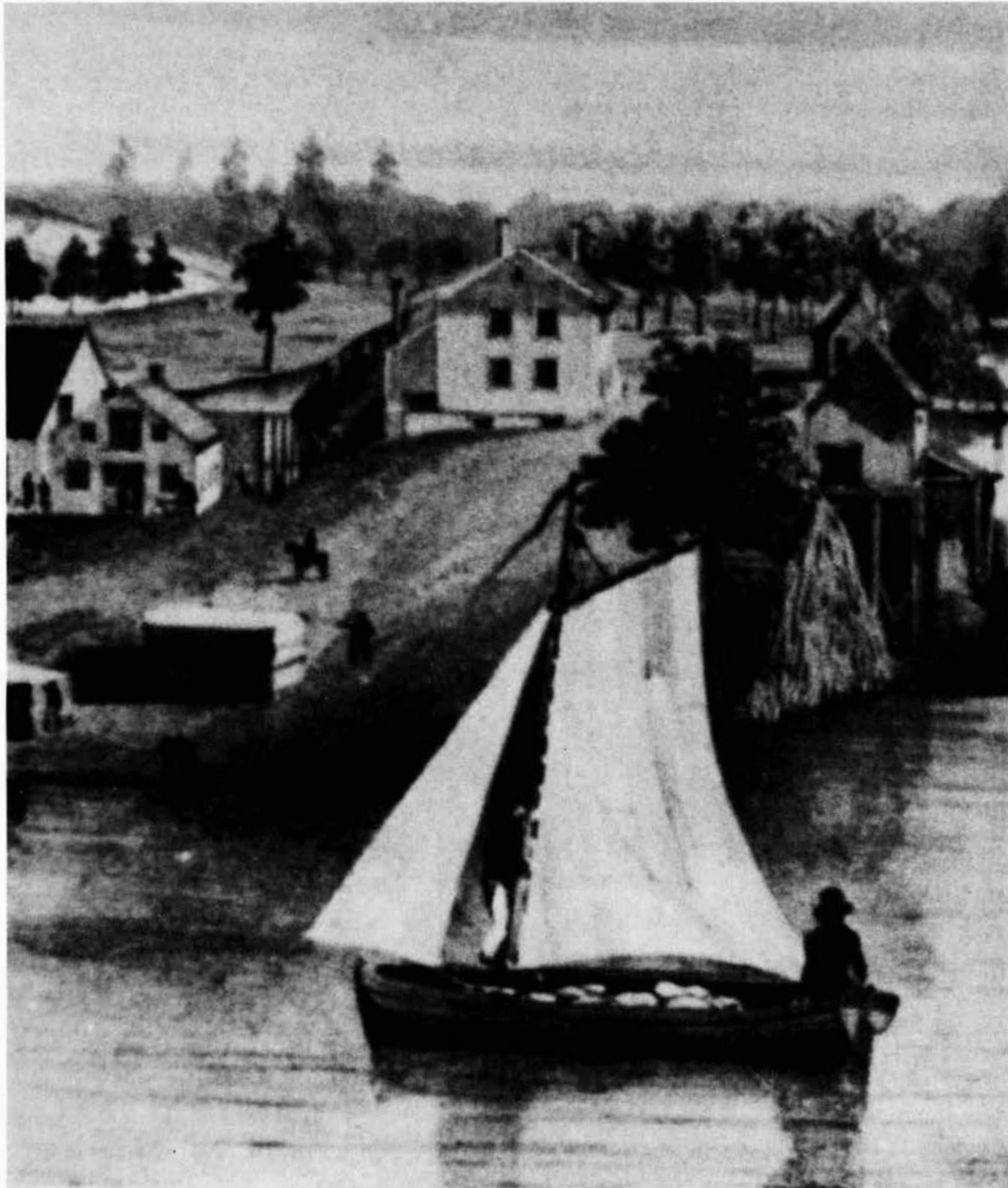


The St. Lawrence County Historical Association
QUARTERLY

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Mission Statement

The St. Lawrence County Historical Association is a not-for-profit educational resource center and museum that researches, collects, preserves, and interprets St. Lawrence County history through collections development, publication, exhibition, and programming; whose purpose is to help establish the intellectual and cultural connections that expand awareness and place St. Lawrence County in its state and national context, while revealing its unique identity. The Association examines different aspects of life in St. Lawrence County from multiple and diverse resources through community partnerships and collaboration.

SLCHA values quality, integrity, and accessibility and operates within established museum standards befitting its AAM accredited status.

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Editor's Note:

We are very pleased to bring to our readers the following piece of St. Lawrence County history written by Wendy Shadwell and reprinted, with permission, from *Prints and Printmakers of New York State, 1825-1940*, edited by David Tatham and published in 1986 by Syracuse University Press.

Shadwell's article is presented here with the same content as its original printing. Please note that a few minor changes have occurred since its first publication. First, the Ellis research materials of Atwood Manley and the two prints listed in the Appendix as being in possession of the Canton Free Library are all now part of the collections of the St. Lawrence County Historical Association. Second, a few additional impressions of Ellis lithographs have been located since 1986. The New-York Historical Society in New York City has since purchased one lithograph of *Battle at Windmill Point*, and the Mabel Brady Garvan Collection at the Yale University Art Gallery is in possession of five Ellis impressions: *Rossie Furnace*, *Rossie Honworks* [sic], *Rossie*, *Victoria Lead Mines*, and *A Winter Scene*. Our thanks to Wendy Shadwell for the updated information.

Cover: Detail of *Rossie Honworks* [sic] by Salathiel Ellis.
Courtesy of the Royal Ontario Museum, Toronto.

St. Lawrence County, 1838, As Seen through the Eyes of Salathiel Ellis

by Wendy Shadwell

A set of eight lithographs depicting scenes in St. Lawrence County, New York, provided the initial impetus for this article. It would perhaps be more accurate to say two sets of four lithographs each, for two different lithographers were involved. Four scenes were produced by the Speckter lithographic firm of Hamburg, Germany, which was run by Johann Michael Speckter, assisted by his son, Otto, between 1834 and 1845. The dimensions of these are virtually identical: about 11 x 14 1/4 inches. The other four were lithographed by Eugène Cicéri a painter and lithographer of landscapes who lived and worked in Paris from 1813 to 1890. One of the Cicéri prints measures 11 1/4 x 14 1/2 inches, but the other three are progressively larger, the largest measuring 17 1/2 x 25 5/8 inches. All eight are after designs by Salathiel Ellis and they appear to date about 1838. Seven of these scenes are in the collection of the New-York Historical Society.¹

It was a family named Parish that commissioned the artist and arranged for the lithography of these views of its properties and industrial ventures in St. Lawrence County. Originally English landed gentry, the Parishes moved to Scotland as a result of the English Civil War and became successful mer-

chants. One enterprising Parish took advantage of business connections in Hamburg to establish a concern there. His son John was born in Hamburg. This John sired five sons between 1774 and 1781. The eldest, a keen astronomer, became such an important landowner in eastern Bohemia (now the Czech Republic) that he was created Baron Senftenberg. Two carried on the family business in Hamburg. And two, after conducting business in Antwerp and London, spent their most fruitful years developing up-state New York.²

David Parish (1778-1826) was the first to arrive, landing in New York City in January 1806. His main goal was to complete delicate negotiations and to implement plans for transferring gold bullion from Spanish colonies in the Western Hemisphere to Spain, despite the ongoing Napoleonic Wars. He was spectacularly successful, and his share of the profits from the syndicate brought him about a million dollars. Gouverneur Morris, an old Parish family friend, entertained David at his New York City residence and persuaded him to invest in real estate in the North Country. Parish had the area carefully surveyed, hired an agent, and on December 2, 1808, purchased 200,000 acres in St. Lawrence and Jefferson counties. Early in 1809

he bought the town of Ogdensburg on the St. Lawrence River, which became the principal settlement in the district. By June 1809 Daniel W. Church, a local builder, had started to work upon a house for David Parish (figure 1) with the assistance of forty skilled laborers brought from Montreal.³

By 1815 Parish was yearning to return to Europe, so he invited his younger brother, George (1780-1839), to oversee his American properties in his absence. George (called George I to distinguish him from others in his family) arrived late in 1815 and found the climate suited him ideally. He described the house in his journal early in 1816:

David's House is a fine Brick Building of two Stories, with Wings, and commands a noble view of the River. A Stable for Six Horses with Coach House Annexed are in the Rear, and the whole is enclosed by a neat fence. In a situation so remote (being 500 Miles from the Capitol) it would scarcely be expected to find all the luxuries of the Old World, but I can assure you, that in David's House, nothing is wanting to render it as pleasant a residence, as if the establishment was situated on the Banks of the Thames. A well stocked Larder, and the finest Venison, an overflowing Cellar, with the best Wines, are now to be found on the St. Lawrence.⁴

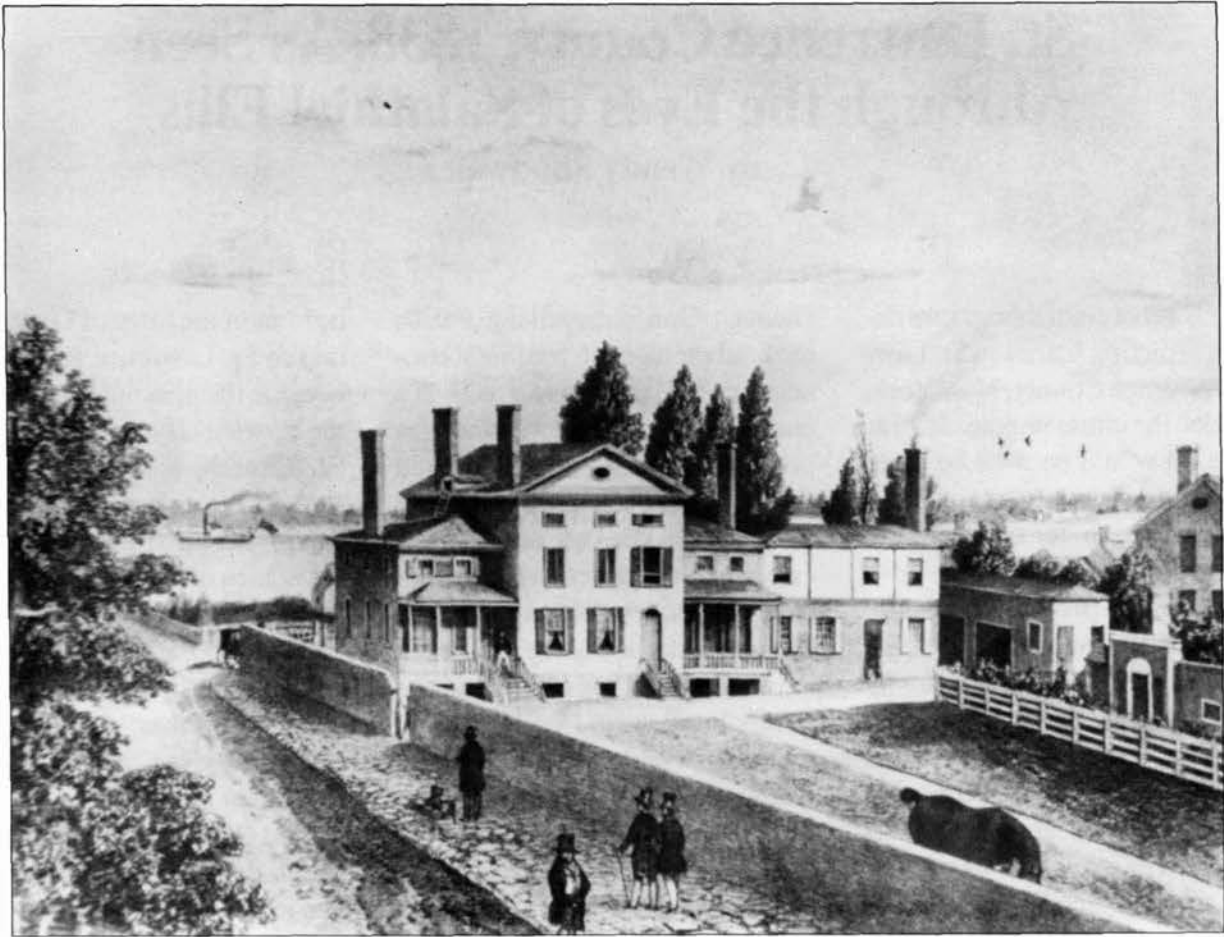


Fig. 1: Salathiel Ellis, View of the Residence of George Parish, Esqr., ca. 1838. Lithograph, 11 1/4 x 14 1/2 in. Lithographed by Cicéri, Paris. Courtesy of the New-York Historical Society, New York City.

David departed in July 1816 and never returned. George I acquired all of David's property and lived in the Parish mansion until 1838, shortly before his death, which occurred in Paris. He was succeeded by another bachelor, his nephew George II (1807-81), who arrived in the United States in 1838. George II lived here until February 2, 1861, when he left New York to take possession of the Senftenberg barony, which had been vacant since the death of his uncle, John, in 1858. During most of his resi-

dency in Ogdensburg George II's companion was Maria Ameriga Vespucci, a descendant of the navigator, whom he won from John Van Buren, son of the president, in a poker match!⁵

The house still stands and serves as the Frederic Remington Art Museum. The Ellis lithograph shows what was then the front of the house; nowadays the front of the Museum faces the river. The original lot of Parish property was subdivided and sold years ago, part becoming a business area. An addition to the

museum was built in 1976, so the façade shown in the lithograph is no longer visible.

David Parish was concerned about the development and improvement of his land; unlike other holders of vast tracts, he did not intend to resell to the highest bidder at the earliest opportunity. To this end he encouraged settlement by hardworking farmers, he experimented with sheep-raising, and he established the *St. Lawrence Gazette* in Ogdensburg in 1816. To provide the necessary commer-

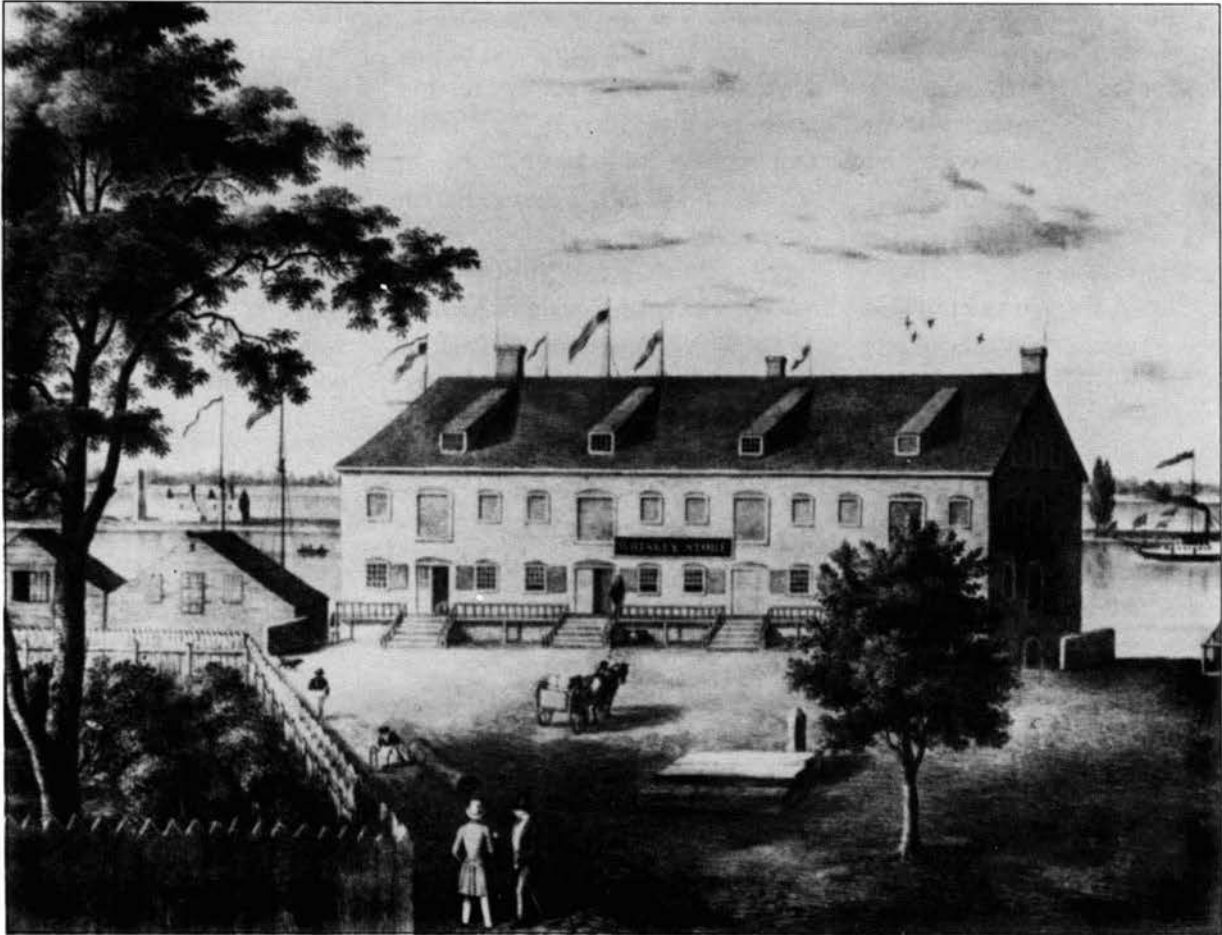


Fig. 2: Salathiel Ellis, Ogdensburg Whiskey Store, ca. 1838. Lithograph, 11 1/4 x 14 1/2 in. Lithographed by Speckter & Co., Hamburg. Courtesy of the New-York Historical Society, New York City.

cial facilities he had Daniel W. Church erect a large stone structure (figure 2) on Water Street. It went up between May 7, 1809, and late summer of 1810. This then served as the permanent home of a store that had opened in November 1808 with \$40,000 worth of merchandise. Whiskey was not the only, nor even the main commodity, as it appears from the illustration. Parish's senior agent, Joseph Rosseel, was one of the original partners in the store, which floundered after five years and had to be

saved from bankruptcy by Parish. A new partner was found for the mercantile business, and thereafter Rosseel confined his activities to land agency.⁶ This building still stands and has been used as headquarters of the Ogdensburg Custom District since September 16, 1928. There is a glimpse of the St. Lawrence River in the background of this Ellis view as well. David Parish was anxious to develop Ogdensburg into a port for shipping on Lake Ontario and also to Montreal via the St. Lawrence. A

shipyard he founded in Ogdensburg was put out of business by the War of 1812. In that year he sold the two schooners the yard had constructed to the United States Navy.⁷

Parishville, a village named for David Parish, is located about thirty-five miles east of Ogdensburg. A view of Parishville (figure 3) shows the clearing of the land that Parish started in 1810 under the direction of his agent, Daniel Hoard. Turnpikes were cut and roads extended. In 1811 Parish had Daniel W. Church erect a

grist mill and a sawmill, and Hoard had a distillery built on his own account, which was successfully operated for years. During the War of 1812 the dangers posed by naval activity on the St. Lawrence and the proximity of the Canadian border to Ogdensburg resulted in a notable population increase around Parishville. A forge was built and operated, an elementary school was established in 1813, and David Parish erected a wooden building for public purposes such as religious

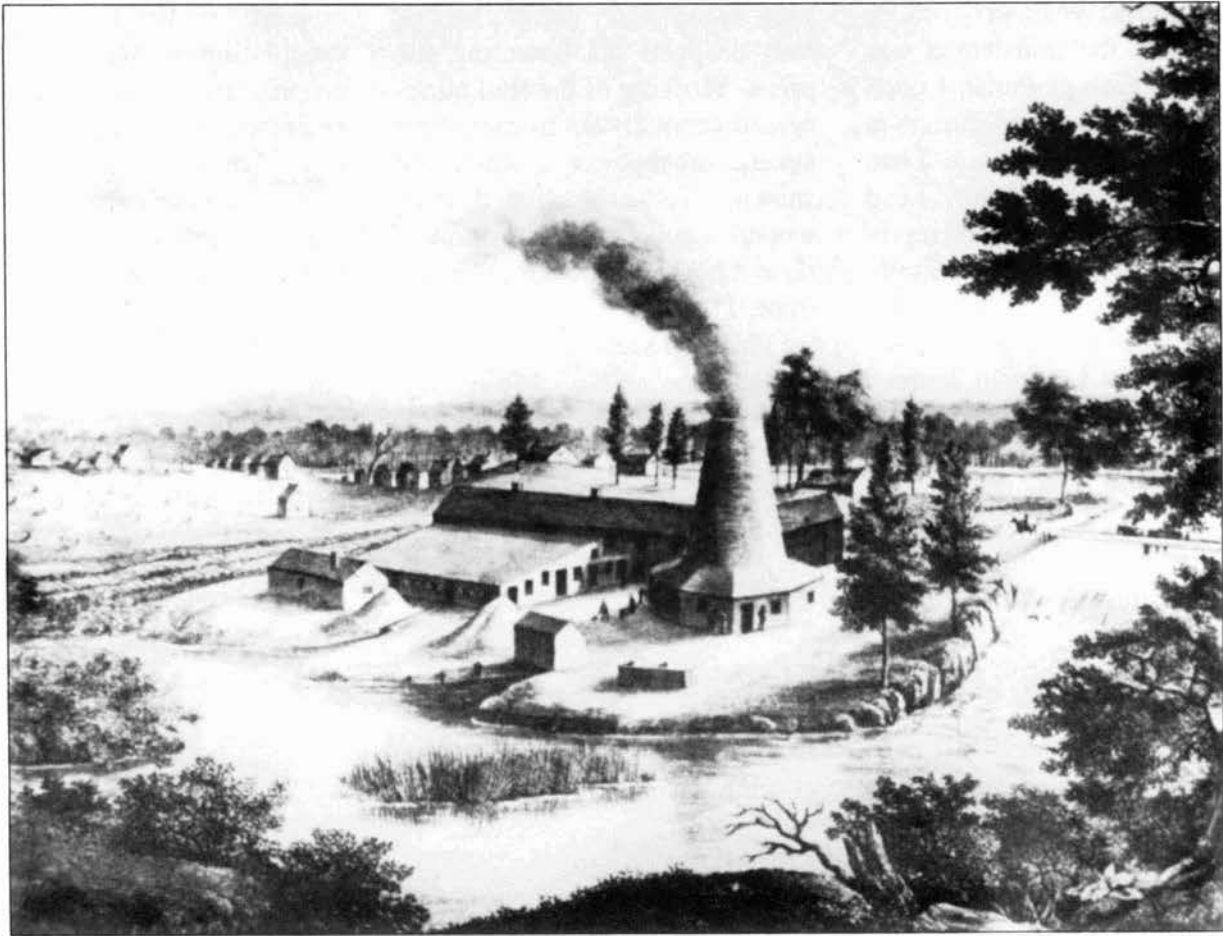
gatherings and town meetings, and a tavern, the latter at a cost of \$12,000. In the foreground of this view a wary hunter stalks a resting stag. It wasn't only in Parishville that venison could be obtained. In a letter to his father David Parish wrote: "I receive from Rossie more fat deer than we can consume."⁸

The town of Rossie is located twenty-five miles southwest of Ogdensburg on the Indian River. The name Rossie derives from Rossie Castle near Montrose in Scotland, which was owned by the

husband of David Parish's sister. The surrounding area in the western part of the county was the scene of David and George I's most intense industrial enterprises. Settlement of Rossie began in 1807, just a year before David Parish acquired the land. Farms were established and a lumber mill was started on the river. Although a blockhouse was built to which the inhabitants could retire in case of need, the community was not touched by the War of 1812. Upon learning of the presence of iron ore on his lands,



*Fig. 3: Salathiel Ellis, Parishville, ca. 1838.
Lithograph, 11 x 14 1/4 in. Lithographed by Speckter & Co., Hamburg.
Courtesy of the New-York Historical Society, New York City.*



*Fig. 4: Salathiel Ellis, Rossie Furnace, ca. 1838.
Lithograph, 11 1/2 x 14 3/4 in. Lithographed by Speckter & Co., Hamburg.
Courtesy of the New-York Historical Society, New York City.*

David Parish sent samples for analysis and he visited iron works in Pennsylvania and New Jersey. As a result of positive reports, Rossie Furnace (figure 4), the first blast furnace in northern New York State, was constructed in 1813 and went into operation in 1815. Ample fine-quality ore was available, but there was difficulty locating experienced men to superintend and to work the furnace. It lay idle for various periods until George I got it into operation again in 1837 when a new stack, shown here, was built.

This was replaced in 1844 by an even taller one.⁹

An area near Rossie that was later to boast an iron works was first developed late in the summer of 1810, when David Parish dispatched Daniel W. Church and a group of workers to erect lumber mills and to encourage settlement of the land. This business prospered, nearby new roads were cut through and bridges built. Success of the blasting operation at Rossie Furnace made feasible establishment of an ironworks to smelt the

metal and make heavy iron products. The Rossie Ironworks (figure 5) included mills, a foundry, and a machine shop which produced castings and machinery. The community and the industry flourished and in the words of the county historian, "from this period the settlement exhibited much life and spirit under the enterprising direction of Mr. Parish, its proprietor."¹⁰

Lead deposits were present in the Rossie vicinity and had been known to local Indians, who could work the metal in a simple way.

Discovery of the rich Victoria vein on the Indian River about two miles southeast of the iron works was reported to George Parish I upon his return from a trip to Europe in September 1835. Rossie Lead Mines (figure 6) and Victoria Lead Mines (figure 7) therefore represent the last of all the Parish family ventures in this series and, as it happens, the least successful. Serious operations began in January 1837, and the mines were spectacularly lucrative at first, producing many tons of unusually pure lead. Both managers and miners were inexperienced, however, expenses were high, machinery turned

out to be inefficient, and the final blow came when the market for lead dropped off, lowering the price. Working of the lead mines ceased about 1840. In each view several horsepowered whins are shown. These hoisting devices wound a rope around a drum to raise a basket or bucket from the mine.¹¹

The final scene in the series is entitled simply *A Winter Scene* (figure 8). The North Country's frozen vistas are enlivened by a group of Indians, one pulling a sled at the lower right, a trio of ice skaters in the left background, and in the center a person on foot watching a low

box sleigh drawn by four horses crossing a bridge. It would be pure speculation to surmise that the proprietorial figure seated at the rear of the sleigh represents George Parish I or II. It seems, however, to be a personage of some standing who is being kept comfortable with warming stones in a bed of straw beneath the buffalo robes.¹²

It is not certain which George Parish was responsible for the commissioning and execution of this unusual set of views of family properties and enterprises. In 1838 George II arrived from Bohemia and George I returned to Europe. George I, who had been living in



Fig. 5: Salathiel Ellis, Rossie Honworks [sic], ca. 1838. Lithograph, 15 x 21 1/2 in. Lithographed by Cicéri, Paris. Courtesy of the Sigmund Samuel Canadiana Collection, Royal Ontario Museum, Toronto.



*Fig. 6: Salathiel Ellis, Rossie, ca. 1838.
Lithograph, 11 x 14 1/4 in. Lithographed by Speckter & Co., Hamburg.
Courtesy of the New-York Historical Society, New York City.*

northern New York for over twenty years, would have had ample opportunity to commission Ellis to make the drawings and then to have taken them back to the Continent with him for lithography. The Speckter firm was headquartered in Hamburg, where his brothers, Charles and Richard, still owned and operated Parish & Co. It was in Paris, home of the Cicéri firm, that George I died in 1839. I think it probable that we can thank George I for the existence of these prints, although George II may well have

had a hand in the project. The most likely dates for the drawings would seem to be 1837 or 1838 and for the lithographs 1838 or 1839.

And what of the artist responsible for these revealing glimpses into life and work in St. Lawrence County, around 1838? Salathiel Ellis was named for an Old Testament worthy, Shealtiel, who served as a governor or captain of Judah. Salathiel's father and a brother were both named Ziba, but the family penchant for exotic names seems to have evaporated with that gen-

eration, for Salathiel gave his children such names as Mary, William, Frank, and Clara.

Salathiel Ellis was born in Vermont, some sources say in Windsor County, some say in Burlington, which is in Chittenden County. His date of birth is November 13, 1803 (not 1806 as is often given, nor 1860 as Groce and Wallace's *Dictionary of Artists in America* states).¹³ Ziba Ellis, Sr., purchased ninety-eight acres of land in the town of Potsdam in 1809, and it is probable that he brought his family

to St. Lawrence County at that time. Potsdam was settled largely by emigrants from Vermont. Nothing is known of Salathiel's formative years nor of the source of any instruction he may have received in drawing, sculpture, or the decorative arts. A local book of deeds records that one Salathiel Ellis of Potsdam purchased sixty rods (approximately three acres) of land in Canton in 1828. His partner in this venture was Benjamin Stimpson, and they operated what was described as a "chair shop" and a "picture shop" until 1835, when Stimpson sold out and his place was taken by Joseph F. Blood. The

shop was near a brick meeting-house used by both Baptist and Universalist congregations. Salathiel and his younger brother, Ziba N. Ellis, were charter members of the Universalist Society that was founded in Canton in November 1825.¹⁴

In 1839 the *St. Lawrence Republican*, which was published in Ogdensburg, referred to "Mr. S. Ellis of this village." It seems possible, therefore, that after his work on the Parish commission Ellis settled permanently in Ogdensburg. He was certainly there in November 1838, for he was an eyewitness of the Battle of

Windmill Point.

This battle took place during the Patriot War, which pitted Canadian rebels and their American supporters from northern border counties against the British in Canada. The goal was to invade Canada, free it from the British yoke, and establish a republic. To spearhead the invasion two schooners loaded with arms, ammunition, and men were supposed to make a night landing at Prescott, Ontario, directly across the St. Lawrence from Ogdensburg, and take nearby Fort Wellington by surprise. However, they were spotted by a sentry, who sounded the alarm. One

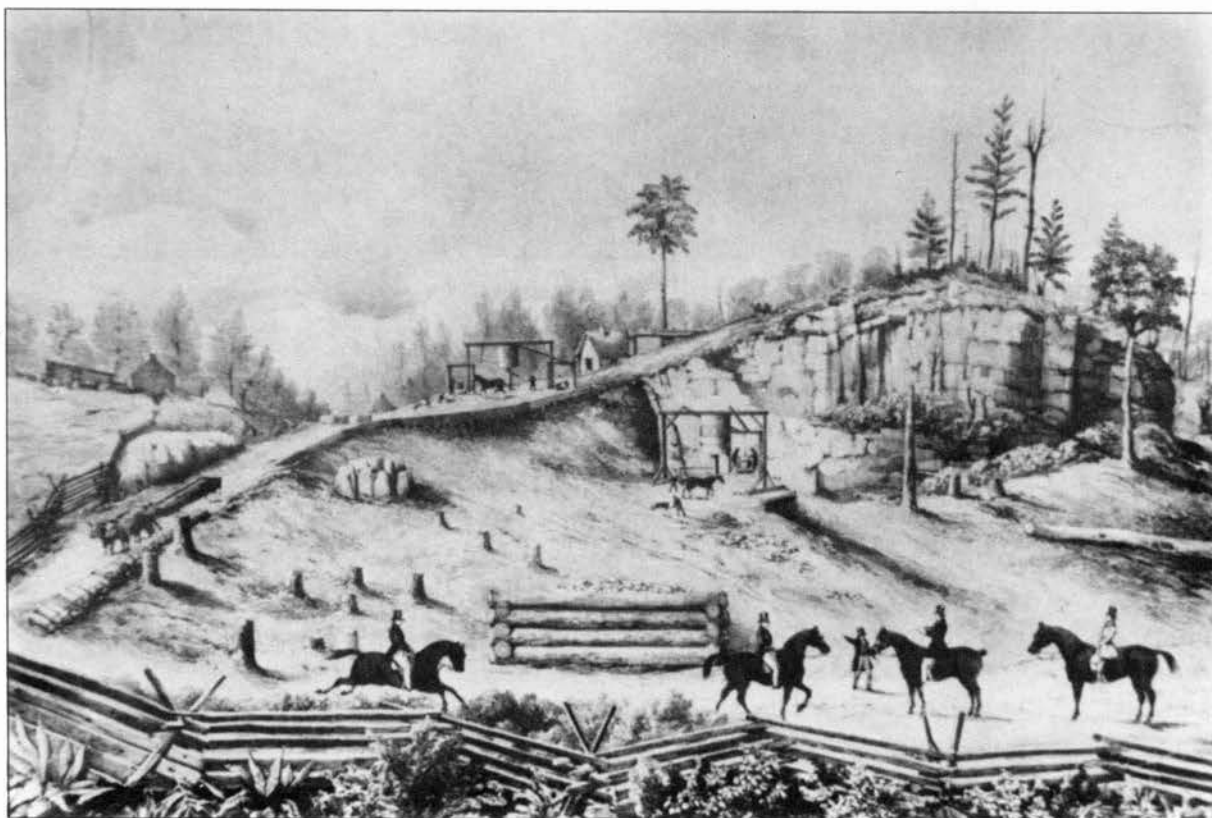


Fig. 7: Salathiel Ellis, Victoria Lead Mines, ca. 1838.
Lithograph, 17 3/4 x 25 3/4 in. (margins trimmed). Lithographed by Cicéri, Paris.
Courtesy of the New-York Historical Society, New York City.



Fig. 8: Salathiel Ellis, *A Winter Scene, County of St. Lawrence, State of Newyork [sic], ca. 1838.*
Lithograph, 11 x 17 3/4 in. Lithographed by Cicéri, Paris.
Courtesy of the New-York Historical Society, New York City.

schooner ran aground on a sandbar, and the other landed at Windmill Point, a mile and a half downstream of Prescott. The Patriot commander took possession of a strong stone windmill and prepared for battle while awaiting reinforcements that never arrived. The British kept a vigilant guard on the Patriots until they had gathered sufficient men and arms for an all-out attack, which came on November 16th. The Patriots surrendered after fifteen of them had been killed and thirty wounded. Of the one hundred and fifty-seven taken prisoner, over fifty were sent to the penal colony on Tasmania.

The *Battle of Windmill Point* illustrated here (figure 9) is a lithograph, but the original of this lively

scene was an oil on canvas that Ellis was exhibiting by February 6, 1839. An announcement in the *St. Lawrence Republican* on February 5 reads: "The painting of the closing scene at Windmill Point will be exhibited at the town hall (in Ogdensburg) on Wednesday evening, the 6th. S. Ellis. Tickets of admission, 25 cents.... The same will be exhibited at Canton on Thursday evening, the 7th." The paper editorializes:

The painting is upon canvas six feet by four, and embodies a comprehensive view of the battleground, memorable for the conflict of Tuesday, the 13th of November, and its finale on the Friday following, as it appeared in the evening, lit up by the lurid glare emitted from the

buildings consumed on that occasion. There is a grandeur and sublimity in the picture that all will appreciate who witnessed the reality, which reflects much credit upon the artist for fidelity and good taste. The expense which Mr. Ellis has incurred in bringing out this interesting piece we hope to see cancelled in part or whole by our citizens, who will felicitate themselves on so fit an opportunity to extend a fostering hand to native genius. The picture will afford a rich treat to the lovers of the fine arts.¹⁵

The view shows the embattled windmill, stone and wooden buildings, and British warships overwhelming the outnumbered Patriots. At the lower right, the river's edge in Ogdensburg is crowded with excited spectators. It is not known how great a success Ellis

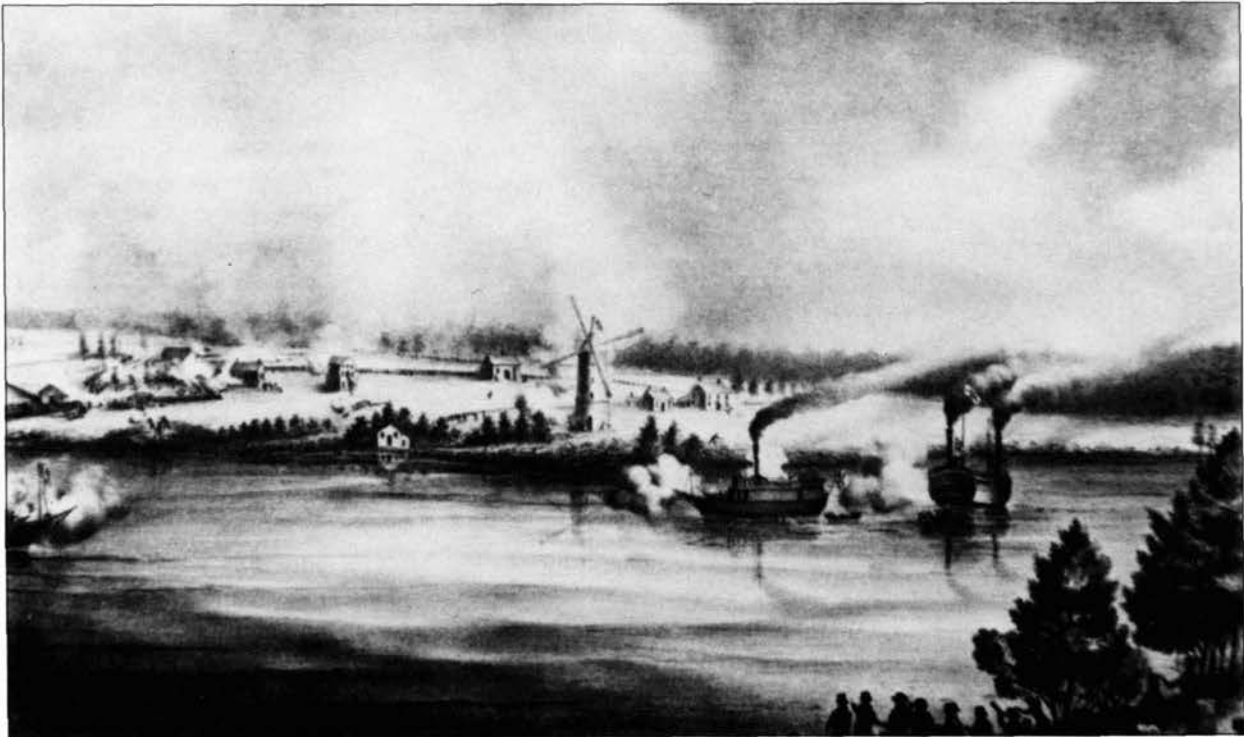
had with these exhibitions, or with the sale of the lithograph, which was copyrighted by George Endicott in New York City on February 8, 1839. Why did Ellis choose an American lithographer for this work? It may be because George Parish I, who had arranged for the European lithography of his family pieces and who very likely even transported the originals to the Continent himself, had already left this country. Without an intermediary it would have been easier for Ellis to deal with an American lithographer.¹⁶

Ellis left St. Lawrence County and moved to New York City by 1842. From that year through 1848 he appears in the city directory

with his occupation given as cameo cutter, cameo portraits, cameo likenesses, or just cameos. In 1849 Ellis's occupation in the city directory is given as "sculptor," which then alternates with "artist" through his final appearance there in 1864. His most consistent business addresses were at 247 Broadway and 346-48 Broadway, the latter being the famous Appleton building, in which Ellis set up his studio in 1855. His home addresses in this period ranged from Williamsburg in Brooklyn, and Rye, New York, back to St. Lawrence County, the latter in 1853 and 1854.

Ellis exhibited at the National Academy of Design nine times between 1843 and 1867. Among the

items he entered were: a frame of cameo miniatures, a sculpture of Dr. Carnochan in marble, a medalion of Dr. James R. Chilton, and portraits of Cornelius Vanderbilt, Horace Greeley, Elias Howe, and Preston King.¹⁷ At the American Art Union sale in 1852 Ellis displayed a medal of Gilbert Stuart that he had designed and that Charles Cushing Wright had sculpted.¹⁸ Ellis was active and successful over many years as a medal designer and sculptor for the United States Government. Among others he was responsible for national medals of Generals Scott and Taylor in 1848, and for those of Presidents Lincoln, Fillmore, Pierce, and Buchanan.¹⁹



*Fig. 9: Salathiel Ellis, Battle of Windmill Point, ca. 1838.
Lithograph, 12 1/2 x 20 3/4 in. Lithographed by Endicott, New York.
Courtesy of the Sigmund Samuel Canadiana Collection, Royal Ontario Museum, Toronto.*

Ellis's brief reappearance in New York City in 1864 after a four-year gap was probably due to the Metropolitan Fair that opened in April of that year to benefit the Sanitary Commission. He presented two plaster bas-reliefs to the fair, one of Isaac Tatem Hopper, an ardent abolitionist, and one of President Lincoln.²⁰ The New-York Historical Society owns both of these likenesses, as well as a similar bas-relief of Joshua Brookes and the original plaster for the Gilbert Stuart medal (figure 10).²¹ A cabinet photograph of Ellis by Charles H. Bill was probably taken during this visit to New York.²² In 1864 Bill had his studio at 603 Broadway, more or less opposite Ellis's at 596 Broadway. Ellis would have been sixty or sixty-one at that time, which seems consistent with his appearance.

It is not known when Ellis and his wife, the former Clarinda Wilson, were married. It was probably after 1822, when his older brother, James, married her sister, Malinda. Ellis was survived by three sons and four daughters, but it has not been possible to ascertain all their names and establish their birth and death dates and places. The presumed eldest son, born about 1835-36, was named Preston King Ellis, after the Ogdensburg-born politician whose portrait the senior Ellis sculpted.

The family moved to Minnesota in 1858. When the 1860 census was taken, Ellis and his wife were living in Milton, Dodge County, with three sons and two daughters. The occupation given for Ellis and his two eldest sons



Fig. 10: Salathiel Ellis, Gilbert Stuart, ca. 1848. Plaster bas-relief, 7 x 6 in. oval. Courtesy of the New-York Historical Society, New York City.

was farmer.²³ When the 1870 census was taken the family was living in Mantorville, the Dodge County seat. Ellis's occupation was given as sculptor, his wife was still keeping house, and his youngest son, Frank Wilson Ellis, was listed as a photographer.²⁴ Ellis seems to have falsified or forgotten his age for the enumerators. The age that he claimed to be in each case would have made his birth date 1806 or 1807 instead of 1803. This could be the source of the oft-repeated

statement that his birth date was 1806. And it may have some bearing on the statement that he enlisted in Washington, D.C., for the defense of that city upon the outbreak of the Civil War when he was in actual fact fifty-seven years old.²⁵

In February 1871 William Fred Ellis, the middle son, registered as a resident of Santa Clara County, California, and was working as a clerk in the city of San Jose. Two years later his brother, Preston

King, registered in the county as a farmer. Less than a year after that Salathiel Ellis registered, giving his correct age and his occupation as sculptor. Finally in less than another year Frank Wilson joined his family, registering as a book-keeper.²⁶ It is not known whether Clarinda Ellis accompanied her husband and sons to the West. As Ellis was boarding with his son William, according to the 1874 San Jose directory, it is likely that she was no longer living.²⁷ It is thought that one daughter did move to California.

Ellis was still active as a sculptor after his move to San Jose, if the local papers can be believed. The *Mercury* wrote: "Among his last works, since he became a resident of San Jose, is his bust, in marble, of the late Mrs. Hill, which is regarded as among the most faithful and finished productions of his chisel."²⁸ The *Daily Morning Times* wrote: "His last work was the colossal statue in bronze of Elias Howe, the inventor of sewing machines, which is now in New York, and for which he was to receive from the Howe Sewing Machine Company \$20,000. He has never received but \$5000. of the amount and this he got in dribbets."²⁹ This statue of Howe was exhibited at the 1876 Centennial Exhibition in Philadelphia. It is listed as: "Out-Doors Works of Art. No. 52 1/2. The Howe Monument. A bronze statue, life size, on a sandstone pedestal, erected by the Howe Sewing Machine Company to the memory of the late Elias Howe; situated near the western end of the lake."³⁰ A photograph of it *in situ* has not been located. The statue

was presented to the town of Bridgeport, Connecticut and was installed in the fall of 1884 on a pedestal in Seaside Park, where it remains to this day.³¹ On March 4, 1880, the Brooklyn *Daily Times* reported: "Salathiel Ellis has received only \$8500 of the \$20,000 guaranteed him by contract for his statue of Elias Howe.... Litigation has arisen which makes it improbable that he will ever get the rest of his money unless he chooses to lay out more than it amounts to in law suits."³²

One wonders if Ellis had in fact received the additional \$3500 as indicated here. He certainly never sued for additional payment for, by the time this piece was published, he had been dead for over four months. Ellis died at the home of his son, Preston King Ellis, on Tuesday, October 28, 1879, at age seventy-five. His funeral was held on Thursday the 30th. A brief notice in the San Jose *Daily Morning Times* reported: "The funeral of the late Salathiel Ellis took place yesterday morning under the auspices of Phil Sheridan Post, G. A. R. It was largely attended; the members of the Post, in uniform, marching as an escort. The cortege was preceded by a band of 11 pieces, which made the march to the cemetery more impressive by playing a dirge."³³

Thus ended the life and career of Salathiel Ellis who, in the words of one of my correspondents, was "a worthy, but forgotten, artist." I trust that after this investigation and the publication of his charming and lively views of St. Lawrence County, he will be better known but considered none the less worthy.

Acknowledgements

The author wishes to express her appreciation to the dozens of librarians, collectors, curators, professors, and historians in New York City, in the North Country, in Minnesota, and in California, who have patiently and creatively answered her questions and provided her with information. They have generously shared their findings with her and provided illustrations. Special thanks go to Varick A. Chittenden, State University of New York College at Canton.

Notes

¹ In 1977 six were purchased from the Old Print Shop, New York City, which had acquired them from two sources by 1974. (See *The Old Print Shop Portfolio* 33, no. 6:132-33.) One was purchased from a private dealer in 1981.

² Activities of the Parish brothers in the United States are discussed in: Philip G. Walters, and Raymond Walters, Jr., "The American Career of David Parish," *The Journal of Economic History* (November 1944): 149-66; and Raymond Walters, Jr., and Philip G. Walters, "David Parish: York State Land Promoter," *New York History* (April 1945): 146-61.

³ Franklin B. Hough, *A History of St. Lawrence and Franklin Counties, New York* (Albany: Little & Co., 1853) pp. 600-604. A portrait of David Parish is reproduced on page 601.

⁴ Herbert Lasky, "New York State in 1816: The Journal of George Parish," *New York History* (July 1975): 289. A portrait of George Parish is reproduced on page 268.

⁵ A historical novel, rather coy in tone but well-grounded in fact, was written about the unsuccessful attempt of Mlle. Vespucci to win citizenship and a land grant from the American government, and her subsequent life in Ogdensburg. (Walter Guest Kellogg, *Parish's Fancy* [New York: The John Day Company, 1929]). Her portrait is owned by the Remington Art Museum in Ogdensburg.

⁶ Rosseel proved a valued agent and consultant who worked for decades under David, George I, and George II. His house

in Ogdensburg still stands and serves as the Ogdensburg Public Library. Rosseel's likeness was taken by Ellis in an oval plaster medallion that is signed and dated 1860 (collection of Ogdensburg Public Library). His wife, Louisa, was portrayed by Ellis in a cameo brooch (collection of Owen D. Young Library, St. Lawrence University, Canton).

⁷Hough, pp. 402-404; Parish to John Parish, December 1, 1812, Parish Letter Books, New-York Historical Society, 4:163.

⁸Hough, pp. 422-25; Parish to John Parish, December 1, 1812, Parish Letter Books, 4:163.

⁹Hough, pp. 448-52. David Hounshell, Curator of Technology, the Hagley Museum, points out several inaccuracies in this view. No charging bridge, from which iron ore, charcoal, and flux are put into the furnace from the top, is visible. In addition the waterpower is incorrectly shown: there should be a waterwheel and blowing engines. Also, the stack appears to be round rather than the customary tetrahedron shape. These inaccuracies may be due to lack of comprehension on the artist's part or to artistic license. Correctly presented details are the two heaps of slag or flux near the river's edge, sheds for storing charcoal, and lengthy stacks of cordwood across the left middle ground. (Letter to the author, July 7, 1981.)

¹⁰Hough, pp. 450, 452-55. The work "honworks" in the title of the lithograph presumably represents a French misreading of the word *ironworks*.

¹¹Lewis C. Beck, *Mineralogy of New-York* (Albany: W. & A. White & J. Visscher, 1842), pp. 48-50; Hough, pp. 455-64. A lithograph by John H. Bufford entitled "Rossie Lead Vein" was included as Plate I in "Report of E. Emmons, Geologist of the 2d Geological District of the State of New York." This report of observations made and explorations undertaken in 1837 was published in *Documents of the Assembly of the State of New-York*, 61st sess. (Albany, 1838) 4, no. 200: 185-250. The lithograph is used to illustrate the statement: "The dip [of the vein] is nearly vertical, slightly inclining to the north, as may be seen by the diagram exhibiting a view of the eastern termination of the vein as it was when first exposed by the removal of the rubbish concealing it" (p. 210). No mining activities have commenced in this view, although some trees have been felled and several observers are standing about. The Parish lead mining and iron working industries are

specifically mentioned in the text (pp. 209, 211). It might be speculated that Emmons's journey through the North Country and Adirondacks accompanied by an artist, Charles C. Ingham, impelled George Parish immediately to have his family properties and activities depicted.

¹²David and George Parish I journeyed from Utica to Ogdensburg in such a sleigh (Lasky, pp. 278-88). In his journal George also remarked upon the lack of Indians even in remote areas, noting that the sight of an Indian was considered a curiosity (*ibid.*, p. 294).

¹³Salathiel Ellis's birth is recorded in the Ellis/Spears family Bible, cited in G. Atwood Manley, "S. Ellis Works," in the *St. Lawrence Plain-dealer*, Ogdensburg, September 13, 1961, p. 20.

¹⁴Edward J. Blankman, *The First 150 Years: A Sesquicentennial History of the Unitarian Universalist Church, Canton, New York, 1826-1976* (Ogdensburg: 1976) p. 3.

¹⁵The *St. Lawrence Republican*, Ogdensburg, February 5, 1839, quoted in Elizabeth Baxter, "Back Then," *Rural News*, Canton, N. Y., March 28, 1978. The present whereabouts of the painting are not known.

¹⁶An illustration after Ellis's view appeared in *Mackenzie's Gazette*, Rochester, N. Y., October 12, 1839, and this version is reproduced in "The Battle of the Windmill," a brochure published by the Bureau of Indian and Northern Affairs, Parks Canada, 1976.

¹⁷New-York Historical Society, *National Academy of Design Exhibition Record, 1826-1860* (New York, 1943) 1:151; Maria Naylor, *ibid.*, 1861-1900 (New York: Kennedy Galleries, 1973) 1:269-70.

¹⁸Mary Bartlett Cowdrey, *American Academy of Fine Arts and American Art-Union 1816-1852* (New York: New-York Historical Society, 1953), p. 129.

¹⁹Georgia S. Chamberlain, "Salathiel Ellis," *The Antiques Journal* (February 1954): 36-37; *Idem*, "Bas-Relief Portraits by Salathiel Ellis," *ibid.* (October 1954): 23, 39.

²⁰Ellis's bas-relief of Hopper and marble bust of Dr. John Murray Carnochan (1817-87) received favorable mention in *The Crayon* (April 1857): 123.

²¹New-York Historical Society, *Catalogue of American Portraits in the New-York Historical Society* (New Haven, 1974) pp. 95, 366-67, 461, 774.

²²This photograph is in the collection of G. Atwood Manley, Canton, N. Y.

²³The census of 1860, Milton Township,

Dodge County, Minn., p. 45.

²⁴The census of 1870, Mantorville, Dodge County, Minn., p. 757.

²⁵Age and health requirements were frequently compromised in order to fill regiments during the Civil War. (Marvin A. Kreidberg, and Merton G. Henry, *History of Military Mobilization in the United State Army, 1775-1945* ([Washington]: Department of the Army, 1955, p. 98.) It is certain that Ellis was a member of the Phil Sheridan Post, no. 7, G. A. R. in San Jose. See the *San Jose Pioneer*, November 1, 1879, cols. 1, 3; and sources in note 33.

²⁶*Great Register of Santa Clara County* [1876], nos. 2651, 2653, 2654, 2655.

²⁷*San Jose City Directory*, 1874, p. 61.

²⁸*San Jose Mercury*, October 29, 1879, p. 3, col. 3.

²⁹*San Jose Daily Morning Times*, October 29, 1879, p. 3, col. 2.

³⁰United States Centennial Commission, International Exhibition, 1876 *Official Catalogue*, 7th rev. ed. (Philadelphia, 1876), p. 148.

³¹George Curtis Waldo, *The Standard's History of Bridgeport* (Bridgeport: The Standard Association, 1897) and George C. Waldo, Jr., ed. *History of Bridgeport and Vicinity* (New York, Chicago: S. J. Clarke Co., 1917).

³²"Studio Gossip," *Brooklyn Daily Times*, March 4, 1880, p. 2.

³³*San Jose Daily Morning Times*, October 29, 1879, p. 2, col. 2., p. 3, col. 2; October 30, p. 3, col. 1; and October 31, p. 3, col. 1.

About the Author

Wendy Shadwell is currently the Curator of Prints at the New-York Historical Society in New York City.

Appendix

Locations of All Known Impressions of Lithographs after Designs by
Salathiel Ellis

<i>View of the Residence of George Parish, Esqr.</i>	Private Collection, Canada New-York Historical Society Remington Art Museum
<i>Ogdensburg Whiskey Store</i>	Private Collection, Canada New-York Historical Society
<i>Parishville</i>	Private Collection, Canada New-York Historical Society Canton Free Library
<i>Rossie Furnace</i>	Private Collection, Canada New-York Historical Society
<i>Rossie Honworks [sic]</i>	Private Collection, Canada Remington Art Museum Sigmund Samuel Canadiana Collection, Royal Ontario Museum
<i>Rossie</i>	Private Collection, Canada New-York Historical Society Canton Free Library
<i>Victoria Lead Mines</i>	Private Collection, Canada New-York Historical Society
<i>A Winter Scene</i>	Private Collection, Canada New-York Historical Society Remington Art Museum
<i>Battle of Windmill Point</i>	Private Collection, Ogdensburg Remington Art Museum Ogdensburg Public Library Public Archives, Ottawa Library of Congress Sigmund Samuel Canadiana Collection, Royal Ontario Museum Thousand Island Museum, Clayton, N.Y.

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