



*Michael's Museum*

FEATURING ANTIQUE MINIATURE PORTRAITS  
OF THE TORMEY-HOLDER COLLECTION

## FEATURED ARTIST:

CHRISTOPHER MARTIN GREINER (1809-1885)

*by Michael I. Tormey*  
*October 18, 2016*

Since its founding, the United States of America has been referred to as a “melting pot” – the term being a metaphor referring to the fusion of different nationalities, cultures and ethnicities into a distinctly “American” perspective. This fusion of perspectives occurred in art as much as it did in politics, religious thought and social behavior; and evidence of this can be seen in the work of many early American miniature portrait painters.

Some early American miniaturists were transplants from England and continental Europe. Others were American born children of such transplants. Each of them contributed to the creation of a uniquely American look in early American portraiture that stands apart from its English and European counterparts.

Top tier miniaturists of the early American period include the likes of Charles Wilson Peale (born in Maryland in 1741), John Ramage (born in Ireland in 1748, and arrived to Boston in 1775), Sarah Goodridge (born in Massachusetts in 1788) and Hugh Bridport (born in London in 1790, and arrived to Philadelphia in 1816); and the histories of such highly-acclaimed artists have been well-documented.

In addition to these, however, there are a number of second tier miniaturists of the period who also deserve praise for their work. Although some lacked the technical proficiency of their more skilled peers, and the work of a few is better classified as folk art than fine art, they too contributed to the evolution of



*Figure 1:*

***Jacksonian Era Gentleman  
Identified as Mr. Harrington***

*by Christopher Martin Greiner*

*circa 1840*

*watercolor on ivory*

*1 5/8 x 2 1/8 inches (sight)*

*Tormey-Holder Collection*

American portraiture. Sadly, though, despite the fact that their miniatures remain highly collectible, the histories of many of these second tier miniaturists have become obscured with the passage of time.

The life and work of Christopher Martin Greiner stands as a good example of this. He was a German immigrant who spent several decades plying his trade as a miniature portrait painter in Philadelphia; yet, to date, very little information has been published about his life and career. Greiner's work is represented in collections of both the Historical Society of Pennsylvania<sup>1</sup> and the Smithsonian Art Museum,<sup>2</sup> but neither institution offers useful biographical information about the artist. Details of his life and background remain similarly murky in historical reference books and online resources. Some, for example, mistakenly refer to him as Christian Greiner; and, universally, he is mistakenly said to have died in 1864. (He actually died in 1885.) Additionally, nowhere are details of his career outlined, other than to say that he lived and worked in Philadelphia; and no historian has even hinted at the possibility that Greiner might have been an immigrant.

Hoping to shed new light on the life of Christopher Greiner, this author has turned to census records, immigration records, city directories and newspapers published during the artist's lifetime. The information discovered is outlined herein.

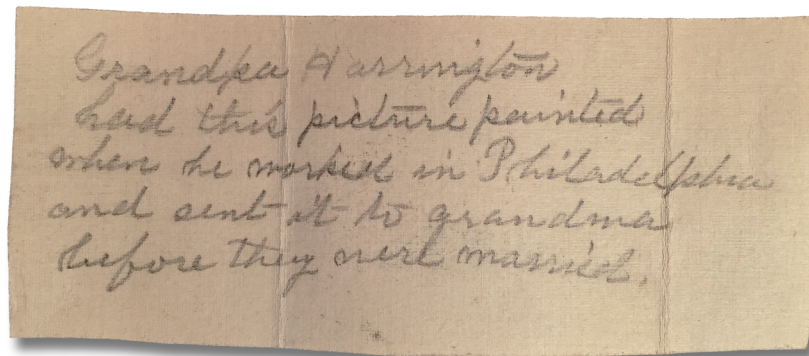


Figure 2:

*Small, handwritten note (3 1/2 x 1 1/2 inches) that, at the time of purchase for the Tormey-Holder Collection, accompanied the Greiner miniature portrait featured in Figure 1. Written in early twentieth century penmanship, and clearly written by a descendant of the subject in the portrait, the note identifies the gentleman portrayed as being his/her "Grandpa Harrington". The note offers a bit of interesting provenance, but it also sheds light on the reason Mr. Harrington had his portrait painted. Just as is the case with photography, hand-painted miniature portraits were commissioned for many purposes; but since the earliest days of miniature portraiture, they have been popular as tokens of betrothal.*

## GERMAN ORIGINS

Although relatively little is known about Greiner's origins, we do know that he was of German heritage, that his full name was Christopher Martin Greiner,<sup>3</sup> and that he was born in 1809,<sup>4</sup> in the German city of Stuttgart.<sup>5</sup> (At the time, Stuttgart was the capitol of the Kingdom of Württemberg. Today, Stuttgart is the capitol of Baden-Württemberg, one of sixteen states of the Federal Republic of Germany.

Research has thus far not revealed the name of Christopher's father; but we do know that his mother was named Wilhelmina (maiden name unknown) and that he had an older brother by the name of Ludwig.<sup>6</sup> We also know that, in about the year 1831, Christopher married a young woman by the name of Christiana (maiden name unknown) and that, in 1832, the couple gave birth to a daughter, Caroline, the first of their seven children and their only child to have been born in Europe.<sup>7</sup>

## EMIGRATION TO AMERICA WITH EXTENDED FAMILY

Among the most meaningful discoveries found when researching the life of Christopher Greiner is a 181-year-old ship's manifest for a packet ship named *Napier*, captained by a Thomas Lucas, Jr.<sup>8</sup> Upon deciphering this manifest, we learn that Christopher, then 26 years old, was one of nine Greiners to have arrived to Baltimore Harbor on July 6, 1835. The family group was led by Christopher's older brother Ludwig, four years Christopher's senior. The record offers no clue as to why the family chose to leave its German homeland, only that the Greiners last lived in Laucher (about 60 miles south of Stuttgart) and that their intended destination in America was Philadelphia. In addition to the two Greiner brothers, the family group also included Ludwig and Christopher's 50-year-old mother, Wilhelmina, their respective spouses, Charlotte and Christiana, and a total of four children ranging in age from 2 to 11 years old.

### *Greiners Who Emigrated Together*

- Ludwig Greiner**  
(brother of Christopher, son of Wilhelmina), age 30
- Charlotte H. Greiner**  
(wife of Ludwig), age 24
- Albert Greiner**  
(son of Ludwig and Charlotte), age 11
- Amandus "Montage" Greiner**  
(son of Ludwig and Charlotte), age 5
- Henry Greiner**  
(son of Ludwig and Charlotte), age 2
- Wilhelmina Greiner**  
(mother of Ludwig and Christopher), age 50
- Christopher Greiner**  
(brother of Ludwig, son of Wilhelmina), age 26
- Christiana Greiner**  
(wife of Christopher), age 23
- Caroline Greiner**  
(daughter of Christopher and Christiana), age 3

## TOYMAKER'S BROTHER

Remarkably, no researcher has thus far connected Christopher Greiner, the artist, with Ludwig Greiner, the toymaker; but the brother Ludwig who emigrated with Christopher from Germany in 1835 is indeed the same Ludwig Greiner of early American toy making fame. Ludwig Greiner is often referred to as America's first doll maker, in fact; and surviving examples of his mid-nineteenth century "Greiner dolls" are highly collectible today. Good specimens, in fact, have been known to fetch larger sums than his brother Christopher's miniature portraits.

What made Ludwig Greiner a household name in nineteenth century America was his process for manufacturing doll heads out of papier-mâché, a process he successfully patented in 1858. In the pre-plastic age of the nineteenth century, doll heads had traditionally been made of porcelain, imported from Europe. Greiner's American-made, varnished papier-mâché doll heads had the appearance and sheen of porcelain, but were significantly more durable – saving the fragile hearts of many young girls who had, up to that point, frequently dropped and broken their more fragile, porcelain dolls.



Figure 3:

*Head and shoulders photo of an antique "Greiner Doll", manufactured by Ludwig Greiner, circa 1860.*

*This iconic doll's face was a common sight in American homes throughout the latter half of the nineteenth century. Contrary to popular belief, and despite the name "Greiner Doll", Ludwig Greiner's firm didn't actually manufacture the entire doll. Rather, it only made Greiner's patented papier-mâché doll heads, which were then attached to bodies made by other firms or to bodies assembled at one's home.*

## CHRISTOPHER'S LIFE AS AN ARTIST

That the Greiner family arrived to America in July 1835 is a significant fact, as it proves that Christopher Greiner could not have painted portraits in Philadelphia prior to that time. (Some Greiner miniatures are mistakenly dated between 1830 and 1835.) There is no evidence, in fact, that Greiner painted professionally in Philadelphia at all until 1837, when he was hired by George Washington Reed, a Philadelphia silversmith, jeweler and watchmaker.<sup>9</sup> This 1837 timeframe is also supported by art historian Theodore Bolton who, in his 1921 work *Early American Painters in Miniature*, reports that Greiner was active in Philadelphia from 1837 to 1864.<sup>10</sup>

We know from newspaper advertisements of the period that Christopher Greiner was one of at least two miniaturists hired by Reed to paint miniature portraits for his well-moneyed clientele. It is also speculated that Greiner painted watch dials for the watchmaking portion of Reed's business. No direct evidence of this has thus far been uncovered, however.

It is not surprising, of course, that Christopher Greiner began his American art career in the employment of someone else. He was, after all, a newcomer to Philadelphia, and he had no prior reputation or credentials of



his own with which to attract customers. One can't help but wonder, too, if language might have been a barrier for him early on.

It can be deduced from George Washington Reed's advertisements that Greiner was employed by him for at least three years (1837-1840).<sup>11</sup> By November of 1841, however, ads began appearing bearing Greiner's name alone, indicating that he had by then branched out on his own.<sup>12</sup>

Interestingly, Greiner's early ads were very similar in content to ads that had been run by his former employer (promoting the concept of miniature portraits as Christmas gifts, for example). One way they differed significantly, however, was in terms of prices quoted for miniature portraits. To wit, ads by George Washington Reed quoted prices of \$4 to \$50 for miniature portraits, and subsequent ads by Christopher Greiner quoted "the very low price of two, three, or six dollars a piece [sic]".<sup>13</sup> Perhaps Greiner offered lower prices to attract customers to his new, independent business, or perhaps Reed's higher prices can be explained by his having added a premium or commission to miniatures sold through him. Surely, too, the growing field of photography created downward pressure on prices artists could charge for hand painted portraits in the 1840s. Greiner himself, in fact, noted in a later newspaper advertisement, dated 1845, that he could paint miniatures "as cheap [sic] as daguerreotypes".<sup>14</sup> Whatever the reason, Greiner's fees were certainly modest – especially if one considers that \$6 in 1841 would be equivalent to just \$452 today, if one assumed an average inflation rate of 2.5% over the 175 years since 1841.

While Greiner is more well known for his miniature portraits on ivory (new examples of which continue to surface to this day, some 131 years after his death), Theodore Bolton makes mention of him having also painted full-sized portraits in oil.<sup>15</sup> Thus far, however, research has uncovered no surviving examples of such full-sized portraits in oil. Evidence does exist,

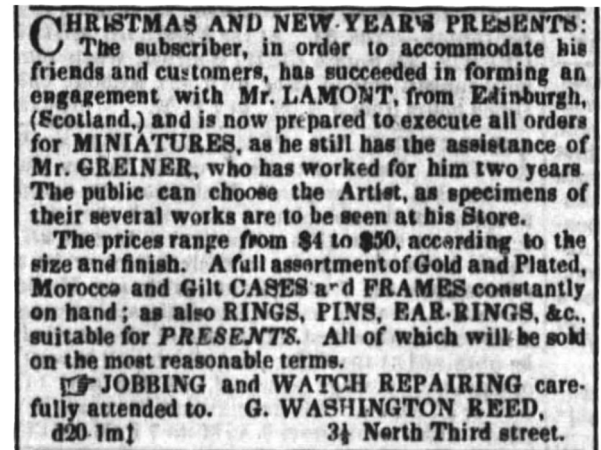


Figure 4:

Newspaper advertisement for Philadelphia jeweler G. Washington Reed, in which Reed promoted Christopher Greiner's services as one of two miniature portrait painters. The ad ran for a period of one month, from December 20, 1839. (Published in "Public Ledger", Philadelphia, Pennsylvania, December 20, 1839 edition, page 2.)

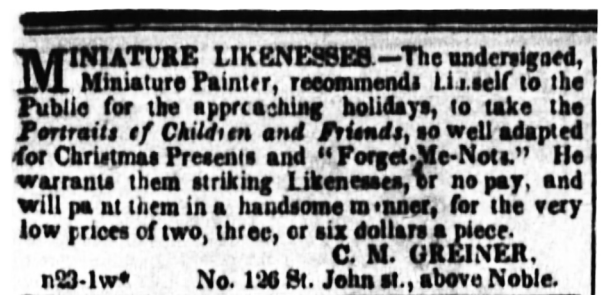


Figure 5:

Earliest known newspaper advertisement by Christopher Greiner working independently. The ad is noteworthy in that it outlines the prices Greiner charged at the time for miniature portraits. (Published in "Public Ledger", Philadelphia, Pennsylvania, November 23, 1841 edition, page 3.)

nonetheless, that Greiner worked in mediums other than just watercolor on ivory. He is known to have done commercial work, for example, such as lettering signs for businesses and painting decorative window shades for hotels and storefront windows.<sup>16</sup> He is also known to have worked in enamel and to have painted both portraits and decorative scenes on porcelain.<sup>17</sup>

Interestingly, Greiner himself appears to have been most proud of his enamel work and painting on porcelain, as they are the only form of art he is known to have ever submitted for exhibition. He earned praise for works exhibited in at least two exhibitions at the Franklin Institute (in Philadelphia), one in 1842 and the other in 1843. To wit, in a newspaper article published in Philadelphia on October 19, 1842, porcelain painted by Greiner was referred to as “highly creditable to the artist”<sup>18</sup> and in an article published on October 24, 1843, it was written that “Mr. C. M. Greiner exhibits specimens of his proficiency in the art of enamel painting on china. Delicate and beautiful.”<sup>19</sup> It has been suggested that Greiner also exhibited at the Philadelphia Artists’ Fund Society, in 1844; but, as of this writing, no direct evidence of this has been found.

It is the discovery that Christopher Greiner painted miniature portraits in enamel and on porcelain that is perhaps the most surprising – surprising because no such miniatures appear in antique auctions or are known to be held in notable collections. Greiner himself promoted in newspaper ads that painting on porcelain plates (porcelain plaques, similar in shape and size to ivories) enabled him “to paint portraits in the most durable manner, which presents and retains the colors most brilliantly, and can never be defaced by water nor time similar to enameled painting.”<sup>20</sup> If portraits on porcelain really were that much more durable than those on ivory, why have none survived to appear in modern day collections?



Figure 6:

**Unknown Jacksonian Era Lady**

*by Christopher Martin Greiner*

*circa 1840-1845*

*watercolor on ivory*

*1 5/8 x 2 1/8 inches*

*Tormey-Holder Collection*

*Unlike the pristinely preserved miniature in Figure 1, this second portrait by Greiner has experienced some unfortunate wear and tear over the years. Missing its protective frame, it has suffered some scratches and scuffs; and the ivory wafer that the portrait is painted upon suffered a vertical crack that required professional conservation.*

*Despite its less than perfect condition, however, this miniature was considered an important addition to the collection due to the fact that it bears Greiner’s signature (appearing near the subject’s right arm, at 8:00), making this miniature a useful aid to art scholars and collectors in further identifying and properly attributing works by Greiner. (A close up view of this signature appears in Figure 7.)*

## LIFE AFTER SUPPOSED DEATH

Virtually every reference to Christopher Greiner, in print or online, makes mention of him having died in 1864. Far from being dead, however, Greiner actually lived another 19 years beyond this supposed death. He and his wife, Christiana, clearly appear in census records of 1870<sup>21</sup> and 1880;<sup>22</sup> and Philadelphia city death records<sup>23</sup> and a newspaper obituary<sup>24</sup> both report his death as July 21, 1885.

Up until his death in 1885, Christopher Greiner was consistently listed as a portrait painter in all public records (census records, city directories, etc.). Other than these references to his profession, however, few records have survived that shed light on Greiner's activity as a painter in the last decades of his life. The last of his own newspaper advertisements, in fact, date to 1849, four decades before his death. This leads one to assume that either Greiner had become successful enough that he could rely on word of mouth and no longer needed to advertise his services, or that his painting activity had declined significantly later in life.

Supporting the likelihood that he continued to paint with at least a moderate degree of success, Greiner is recorded as having established a deposit account with the Philadelphia Savings Fund Society in 1862.<sup>25</sup> He is also recorded as having paid income taxes in 1864, when, to help defray the costs of mounting Civil War debt, the U.S. Congress imposed a tax of 5% of incomes above \$600. Greiner's tax amounted to \$11.60, indicating that his income in 1864 was \$832<sup>26</sup> (equivalent to \$35,493 today, if one assumed an average inflation rate of 2.5% over the 152 years since 1864). Additionally, Greiner's household is recorded in the census of 1870 as owning real estate valued at \$30,000 (equivalent to \$1.1 million in 2016 dollars), twice the value of the next most expensive real estate within several city blocks.<sup>27</sup> (Real estate values were not recorded in the subsequent census of 1880.)

Among the most interesting facts discovered about

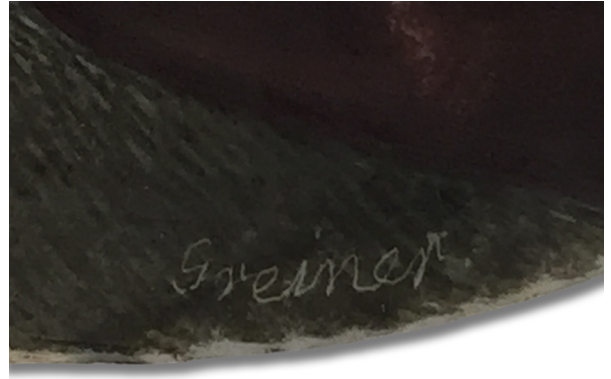


Figure 7:

*Close up view of Christopher Greiner's signature, as appears in the miniature portrait featured in Figure 6. Remarkably, in its original size, this signature is a mere 0.19 inches (5 mm) in length, and the letters stand just 0.03 inches (1 mm) tall, barely visible to the naked eye.*

*Not surprisingly, given its very small size, this signature differs slightly from the signature Greiner used when signing documents by pen.*

A photograph of a handwritten signature in cursive script. The signature reads 'C. M. Greiner' and is written in dark ink on a light background.

Figure 8:

*When signing documents by pen, Greiner preferred to use the abbreviated signature of "C. M. Greiner". This particular example was penned by him in 1862, in a record book of account holders at the Philadelphia Savings Fund Society. (Philadelphia Savings Fund Society Depositors; Account Numbers and Original Signatures. Historical Society of Pennsylvania; Philadelphia, Pennsylvania; Collection Name: Historic Pennsylvania Church and Town Records; Reel: 203; account number 125525.)*

Christopher Greiner's later years is that he and Christiana raised two grandchildren in their old age, this following a series of unfortunate deaths in their family.

Amelia Greiner, one of Christopher and Christiana's six daughters married Jeremiah Nichols in 1859 and gave birth to a son, Alexander, in 1860.<sup>28</sup> Amelia subsequently died in 1864.<sup>29</sup> Jeremiah Nichols then married one of Amelia's younger sisters, Emma Greiner, who in 1868<sup>30</sup> gave birth to Jeremiah's second son, Christopher, who, sadly, was born mentally handicapped.<sup>31</sup> One year later, in 1869, Jeremiah Nichols himself died,<sup>32</sup> and six years after that, in 1875, Emma Greiner Nichols also died,<sup>33</sup> leaving her parents, then aged 66 and 64 as the sole guardians and caregivers of the two Nichols children.

By the census of 1880, Christopher and Christiana Greiner, aged 71 and 69 respectively, were recorded as living at 1310 Federal Street with their grandsons, then aged 20 and 12. Alexander Nichols, the older of the two, was recorded as being a law student at the time. His younger brother, Christopher, was recorded as being "idiotic" and unable to work or care for himself.<sup>34</sup>

Five years after the census of 1880, Christopher Greiner passed away, on July 21, 1885.<sup>35</sup> His wife Christiana died two and a half years later, on January 13, 1888.<sup>36</sup> The two are buried at Mt. Moriah Cemetery, in Philadelphia.<sup>37</sup>



Figure 9:

Newspaper advertisement in which Christopher Greiner offered his services as a painter of miniature paintings and miniature portraits ("correct likenesses") on either ivory or porcelain. (Published in "Public Ledger", Philadelphia, Pennsylvania, March 28, 1845 edition, page 1.)

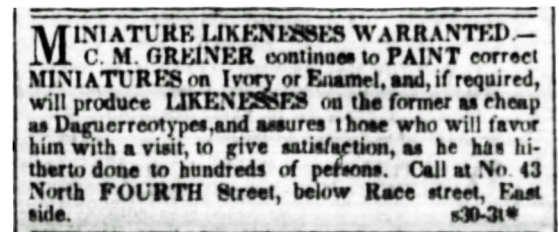


Figure 10:

Newspaper advertisement in which Christopher Greiner offered his services as a miniature portrait painter, painting likenesses on either ivory or enamel. (Published in "Public Ledger", Philadelphia, Pennsylvania, October 1, 1845 edition, page 3.)

**GREINER.**—On July 21st, 1885, CHRISTOPHER M. GREINER, in the seventy seventh year of his age  
The relatives and friends of the family, also Herman Lodge, No. 7. I. O. O. F., are respectfully invited to attend the funeral, on Friday afternoon, at 2 o'clock, from the residence of his son, Herman W. Greiner, No. 1214 Market street. To proceed to Mount Moriah Cemetery.

Figure 11:

Newspaper obituary reporting the death of Christopher Greiner, who passed away on July 21, 1885. (Published in "The Philadelphia Inquirer", Philadelphia, Pennsylvania, July 23, 1885 edition, volume CXIII, page 5.)





*Figure 12:*

*Enlarged portion of the portrait of Mr. Harrington, featured in Figure 1, allowing for a better analysis of the brush strokes used by Greiner. Note that, in the original portrait, the widest portion of the subject's face is a mere 7/16 inches (11.11 mm).*



**ADDENDUM: FAMILY GROUP SHEET**  
**FAMILY OF CHRISTOPHER MARTIN GREINER AND CHRISTIANA GREINER**

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Husband: **CHRISTOPHER MARTIN GREINER**

<u>Born</u> : 1809	<u>Location</u> : Stuttgart, Electorate of Württemberg [Germany]
<u>Married</u> : about 1831	<u>Location</u> : most likely Württemberg
<u>Died</u> : July 21, 1885	<u>Location</u> : Philadelphia, Pennsylvania, USA
<u>Father</u> : unknown	<u>Birthplace</u> : presumed to be Germany
<u>Mother</u> : Wilhelmina Greiner	<u>Birthplace</u> : presumed to be Germany

Wife: **CHRISTIANA GREINER**

<u>Born</u> : 1811	<u>Location</u> : Kingdom of Saxony [Germany]
<u>Died</u> : January 13, 1888	<u>Location</u> : Philadelphia, Pennsylvania, USA
<u>Father</u> : unknown	<u>Birthplace</u> : unknown
<u>Mother</u> : unknown	<u>Birthplace</u> : unknown

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Child 1: **CAROLINE GREINER**

(Female)	<u>Born</u> : 1832	<u>Location</u> : Electorate of Württemberg [Germany]
	<u>Married</u> : unknown	<u>Location</u> :
	<u>Died</u> : unknown	<u>Location</u> :
	<u>Spouse</u> : unknown	

Child 2: **AMELIA GREINER**

(Female)	<u>Born</u> : 1838	<u>Location</u> : Philadelphia, Pennsylvania, USA
	<u>Married</u> : 1859	<u>Location</u> : Philadelphia, Pennsylvania, USA
	<u>Died</u> : May 17, 1864	<u>Location</u> : Philadelphia, Pennsylvania, USA
	<u>Spouse</u> : Jeremiah Nichols	

Child 3: **ELIZABETH GREINER**

(Female)	<u>Born</u> : 1840	<u>Location</u> : Philadelphia, Pennsylvania, USA
	<u>Married</u> : unknown	<u>Location</u> :
	<u>Died</u> : unknown	<u>Location</u> :
	<u>Spouse</u> : unknown	

Child 4: **BERTHA GREINER**

(Female)	<u>Born</u> : August 7, 1842	<u>Location</u> : Philadelphia, Pennsylvania, USA
	<u>Married</u> : date unknown	<u>Location</u> :
	<u>Died</u> : June 17, 1913	<u>Location</u> : Haverford, Delaware, Pennsylvania, USA
	<u>Spouse</u> : Frank Kursh	

Child 5: PAULINE GREINER

(Female)

Born: February 5, 1844

Married: date unknown

Died: April 11, 1925

Spouse: Jacob Miller

Location: Philadelphia, Pennsylvania, USA

Location:

Location: Haverford, Delaware, Pennsylvania, USA

Child 6: EMMA GREINER

(Female)

Born: 1847

Married: date unknown

Died: 1875

Spouse: Jeremiah Nichols

Location: Philadelphia, Pennsylvania, USA

Location:

Location: Philadelphia, Pennsylvania, USA

Child 7: HERMAN W. GREINER

(Male)

Born: September 12, 1853

Married: date unknown

Died: December 21, 1930

Spouse: Louisa Beck

Location: Philadelphia, Pennsylvania, USA

Location:

Location: Philadelphia, Pennsylvania, USA

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----, *Miniature Likenesses Warranted* (advertisement), *Public Ledger*, Philadelphia, Pennsylvania, October 1, 1845 edition, page 3.

----, *Miniature Painting on Porcelain and Ivory* (advertisement), *Public Ledger*, Philadelphia, Pennsylvania, May 22, 1844 edition, page 1.

----, *Window Shades for Hotels or Store Windows* (advertisement), *Public Ledger*, Philadelphia, Pennsylvania, June 18, 1849 edition, page 3.

## NOTES

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<sup>1</sup> Wainwright, Nicholas B., editor (1974). *Paintings and Miniatures at the Historical Society of Pennsylvania*, published by the Penn State University Press, pages 20, 153.

<sup>2</sup> Portrait of John Vaughn/Uriah in miniature, by Christopher Greiner. Smithsonian American Art Museum, ascension #1959.7.19; located in the Smithsonian's Luce Foundation Center, 3rd Floor, 16A, Drawer 7. Portrait viewable online, at: <http://americanart.si.edu/collections/search/artwork/?id=9588>.

<sup>3</sup> In most original documents, such as census records and city directories, Christopher Martin Greiner is simply identified as “C. M. Greiner” or “Christopher M. Greiner”. In some sources, he is recorded with an abbreviated name of “Christ. Greener”. In U.S. Naturalization records, however, his full name is recorded as “Christopher Martin Greiner”. (*Alphabetical Index of Naturalization Records, 1794-1880*; United States, Work Projects Administration. Index to Records of Aliens' Declarations of Intention and/or Oaths of Allegiance, 1789-1880, in United States Circuit Court, United States District Court, Supreme Court of Pennsylvania, Quarter Sessions Court, Court of Common Pleas, Philadelphia. Compiled by W.P.A., Project No. 20837. [Harrisburg:] Pennsylvania Historical Commission, [1940]. 25 vols. in 11. Vol. 4. Letter G., page 187.)

<sup>4</sup> While an exact date of birth has not yet been discovered for Christopher Martin Greiner, all documents that reference his age (such as the immigrant passenger list at his time of arrival to the U.S., various census records during his lifetime in the U.S., and the record of his death in Philadelphia) all point to him having been born in the year 1809.

<sup>5</sup> Records that originated during Christopher Martin Greiner's lifetime generally refer to him having been born in Germany. The 1870 U.S. Federal Census indicates that both Christopher and his wife, Christiana Greiner were born in the Kingdom of Saxony (what is today the “Free State of Saxony” a federal state of Germany). What is thought to be the most reliable documentation of Christopher Greiner's place of birth, however, is the 1910 U.S. Federal Census record for his and Christiana's daughter, Pauline Greiner Miller. In that census record, Pauline indicated that her mother was born in Saxony, but that her father, was born in Stuttgart. That Christopher Greiner was born in Stuttgart is also reinforced by the fact that, at the time of his arrival to the United States in 1835, he was documented as having last lived in Laucher, located about 60 miles south of Stuttgart.

<sup>6</sup> The relationships among members of the Greiner family are easily deciphered when reviewing the ship's manifest that recorded their arrival to the United States in 1835. These relationships are further confirmed in census records of ensuing years.

<sup>7</sup> Original documents have yet to be discovered that reveal the exact date when Christopher Martin Greiner married his wife, Christiana, or when their first child, Caroline Greiner, was born. The U.S. Federal Census of 1850 does, however, indicate that Christopher, Christiana, and Caroline were all born in Germany. Their ages in 1850 were recorded as 41, 39 and 18 years old, respectively. Likewise, Christopher, Christiana and Caroline are all recorded as having arrived to America in 1835 from Germany (indicating both that Christopher and Christiana were married in Europe and that Caroline was born in Europe). Other than



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Caroline, all other children of Christopher and Christiana Greiner are firmly documented as having been born in Pennsylvania.

<sup>8</sup> *Selected Passenger and Crew Lists and Manifests*. National Archives, Washington, D.C., Records of the US Customs Service, RG36; NAI Number: 2655153; Record Group Title: *Records of the Immigration and Naturalization Service*, 1787-2004; Record Group Number: 85.

<sup>9</sup> Evidence that Christopher Greiner was employed by George Washington Reed from 1837 can be found in newspaper advertisements by Reed in 1839, at which time, he stated that Greiner had worked for him for two years. One such ad appeared in the *Public Ledger* on December 20, 1839, and was reprinted in several editions of the paper over the course of the following month. (*Public Ledger*, Philadelphia, Pennsylvania, 20 December 1839 edition, page2.)

<sup>10</sup> Bolton, Theodore (1921). *Early American Painters in Miniature*, New York, New York, Frederic Fairchild Sherman, page 76.

<sup>11</sup> *Christmas and New Year's Presents* (advertisement), *Public Ledger*, Philadelphia, Pennsylvania, December 20, 1839 edition, page 2.

<sup>12</sup> *Miniature Likenesses* (advertisement), *Public Ledger*, Philadelphia, Pennsylvania, November 23 1841 edition, page 3.

<sup>13</sup> Ibid.

<sup>14</sup> *Miniature Likenesses Warranted* (advertisement), *Public Ledger*, Philadelphia, Pennsylvania, October 1, 1845 edition, page 3.

<sup>15</sup> Bolton, page 76.

<sup>16</sup> *Window Shades for Hotels or Store Windows* (advertisement), *Public Ledger*, Philadelphia, Pennsylvania, June 18, 1849 edition, page 3.

<sup>17</sup> As evidenced by records of Greiner having exhibited painted porcelain at the Franklin Institute and numerous newspaper advertisements in which he promoted the painting of portraits on ivory and in enamel, such as: *Miniature Painting on Porcelain and Ivory* (advertisement), *Public Ledger*, Philadelphia, Pennsylvania, May 22, 1844 edition, page 1.

<sup>18</sup> *Franklin Institute Exhibition* (article), *The North American and Daily Advertiser*, Philadelphia, Pennsylvania, October 19, 1842 edition, Volume 4, Issue 1110, page 2.

<sup>19</sup> *Franklin Institute Exhibition of Arts and Manufactures* (article), *Philadelphia Inquirer and National Gazette*, Philadelphia, Pennsylvania, October 24, 1843 edition, Volume 29, Issue 98, page 2.

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<sup>20</sup> *Miniature Painting on Porcelain and Ivory* (advertisement), *Public Ledger*, Philadelphia, Pennsylvania, 22 May 1844 edition, page 1.

<sup>21</sup> 1870 U.S. Federal Census. Census Place: Philadelphia Ward 26 District 84, Philadelphia, Pennsylvania; Roll: M593\_1413; Page: 214A; Image: 126731; Family History Library Film Number: 552912.

<sup>22</sup> 1880 U.S. Federal Census. Census Place: Philadelphia, Philadelphia, Pennsylvania; Roll: 1185; Family History Film Number: 1255185; Page: 524A; Enumeration District: 551; Image: 0313.

<sup>23</sup> *Pennsylvania, Philadelphia City Death Certificates, 1803–1915*. Index. FamilySearch, Salt Lake City, Utah, 2008, 2010. From originals housed at the Philadelphia City Archives, Death Records.

<sup>24</sup> *Christopher M. Greiner, in the Seventy Seventh Year of His Age* (newspaper obituary). *The Philadelphia Inquirer*, 23 July 1885 edition, volume CXIII, page 5.

<sup>25</sup> *Philadelphia Savings Fund Society Depositors (Account Numbers and Original Signatures)*. Historical Society of Pennsylvania; Philadelphia, Pennsylvania; Collection Name: Historic Pennsylvania Church and Town Records; Reel: 203.

<sup>26</sup> *Records of the Internal Revenue Service*. Record Group 58. The National Archives at Washington, DC., page 28 of 720.

<sup>27</sup> 1870 U.S. Federal Census. Census Place: Philadelphia Ward 26 District 84, Philadelphia, Pennsylvania; Roll: M593\_1413; Page: 214A; Image: 126731; Family History Library Film Number: 552912.

<sup>28</sup> No record Alexander Nichols' exact date of birth has been found, but in the census of 1860, he is noted to have been two months old on July 11, 1860 (the date the Nichols family was enumerated by the census taker). 1860 U.S. Federal Census. Census Place: Philadelphia Ward 2, Philadelphia, Pennsylvania; Roll: M653\_1152; Page: 343; Image: 349; Family History Library Film Number: 805152.

<sup>29</sup> *Pennsylvania, Philadelphia City Death Certificates, 1803–1915*. Index. FamilySearch, Salt Lake City, Utah, 2008, 2010. From originals housed at the Philadelphia City Archives. *Death Records*. Family History Library Film Number 1986471.

<sup>30</sup> No record of Christopher Nichols' exact date of birth has been found, but in the census of 1870, he is noted to have been 2 years old. 1870 U.S. Federal Census. Census Place: Philadelphia Ward 26 District 84, Philadelphia, Pennsylvania; Roll: M593\_1413; Page: 214A; Image: 126730; Family History Library Film Number: 552912.

<sup>31</sup> That Christopher Nichols was born mentally handicapped is deduced from a notation in the census of 1880, in which he is identified as being "idiotic". (In 1880, census enumerators were required to document any sickness or disability that would render a citizen "unable to attend to ordinary business or duties".) 1880 U.S. Federal Census. Census Place: Philadelphia, Philadelphia, Pennsylvania; Roll: 1185; Family History Film Number: 1255185; Page: 524A; Enumeration District: 551; Image: 0313.

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<sup>32</sup> *Pennsylvania, Philadelphia City Death Certificates, 1803–1915*. Index. FamilySearch, Salt Lake City, Utah, 2008, 2010. From originals housed at the Philadelphia City Archives. *Death Records*. Family History Film Number: 1003696.

<sup>33</sup> Oddly, no record of Emma Greiner Nichols' death can be found in Philadelphia city death records. (It is presumed that her name was misspelled or otherwise filed incorrectly.) Greiner family tradition, nonetheless, maintains that she passed away in 1875; and her parents (Christopher and Christiana Greiner) are documented in the census of 1880 as being the sole caregivers of the two Nichols boys.

<sup>34</sup> 1880 U.S. Federal Census. Census Place: Philadelphia, Philadelphia, Pennsylvania; Roll: 1185; Family History Film Number: 1255185; Page: 524A; Enumeration District: 551; Image: 0313.

<sup>35</sup> *Pennsylvania, Philadelphia City Death Certificates, 1803–1915*. Index. FamilySearch, Salt Lake City, Utah, 2008, 2010. From originals housed at the Philadelphia City Archives. *Death Records*. Family History Film Number: 2070569.

<sup>36</sup> *Pennsylvania, Philadelphia City Death Certificates, 1803–1915*. Index. FamilySearch, Salt Lake City, Utah, 2008, 2010. From originals housed at the Philadelphia City Archives. *Death Records*. Family History Film Number: 2079023.

<sup>37</sup> *Historic Pennsylvania Church and Town Records*. Philadelphia, Pennsylvania: Historical Society of Pennsylvania.



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