



Michael's Museum

FEATURING ANTIQUE MINIATURE PORTRAITS
OF THE TORMEY-HOLDER COLLECTION

FEATURED ARTIST: M. E. MYNERTS

by Michael I. Tormey
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Early American itinerant artist M. E. Mynerts was active from 1821 to at least 1842, traveling throughout the Southeast and Mid-Atlantic United States in search of painting commissions. He was primarily a painter of miniature portraits in watercolor on both ivory and paper, but by his newspaper advertisements we know that he also painted profiles (silhouettes) and full-sized portraits in oil on canvas. He also advertised his services as an art teacher (teaching the art of painting fruit, flowers and birds).

One would think that, having actively worked for two decades, Mynerts would be well represented in both important collections and published scholarship. Such is not the case, however. Indeed, very few works by Mynerts have been identified and very little has been published about his life and career.

It is hoped that the research outlined herein will foster greater awareness of the early American artist M. E. Mynerts, and that more of his paintings can be brought to light.

UNKNOWN ORIGINS

Most of what is known today about M. E. Mynerts has been gleaned from the painter's early nineteenth century newspaper advertisements. Were it not for these, Mynerts might have remained completely anonymous. Thus far, no record of his birth or death has been uncovered; and with the exception of a single Charleston city directory, no hint of his existence has been found in public records. Even his first and middle names remain unknown, leaving him identified only by the initials M. E. (sometimes erroneously said to be W. E.).



Figure 1:

***Jacksonian Era Lady
of New Orleans****

by M. E. Mynerts

circa 1840

*watercolor and gouache on ivory;
housed in a gilt metal foliate pendant frame*

1 3/4 x 2 1/8 inches (sight)

Tormey-Holder Collection

**This miniature came to auction in 2018, in New Orleans,
having originated from a local estate*

It is likely that Mynarts and Mynerts were derivatives of the German names Myndert and Meinhard (both occasionally spelled as Mynerd or Minerd). This leads one to wonder if Mynerts may have descended from, or if he himself may have been, an immigrant from Bavaria or the Electoral Palatinate, from where many early American immigrants arrived in the late eighteenth and early nineteenth centuries.

One imagines that Mynerts intended to remain in Charleston, as he appeared the following year in the 1822 Charleston city directory, listed as a limner residing at 57 Queen Street.³ Records show that he did not remain in Charleston, however. Rather, eight months after his newspaper advertisements first appeared in that city, Mynerts next appeared 255 miles north, in New Bern, North Carolina.⁴

At the time, New Bern (then spelled Newbern) was the largest city in North Carolina. There, Mynerts rented a home on Pollok Street, where he maintained a painting studio in separate rooms.⁵

From February through April of 1822, Mynerts published a series of three different newspaper advertisements in New Bern (all of which are depicted herein in figures 3-5). These advertisements are more detailed than those Mynerts previously published in Charleston; and they provide useful insight into the painter's then-budding career.

Of particular interest, in addition to offering his services as a painter of miniature portraits on ivory and paper, upon his arrival to New Bern Mynerts also offered to paint "likenesses in large, on canvas".⁶ He also made specific mention of sizing miniature portraits to be set in either "breast pins" (brooches) or "finger rings", in addition to standard lockets.⁷ He also offered to repair works by other artists (advertising "portraits altered and retouched to their former lustre") and advertised his ability to create hair art ("hair put into lockets in the neatest manner"), which was popular at the time as a way to memorialize a loved one.⁸

Later in 1822, shortly after his visit to New Bern, Mynerts traveled 124 miles west to Fayetteville, North Carolina. From advertisements he published there throughout the months of December 1822 and January 1823 (see fig. 7), we learn that he stayed at the Mansion Hotel,⁹ a large and accommodating establishment complete with gardens, a dining room, spacious parlors, a bar, horse stables and a stage coach office.¹⁰ His stay in Fayetteville was brief, however, as his ads encouraged customers to "call soon, as he has but a short time to stay." Mynerts also noted that specimens of his work could be seen at a "Mr. Wilcox's shop on Hay Street."¹¹

Research reveals that this Mr. Wilcox was Alvan Wilcox (1783-1870), who worked in Fayetteville from 1818 to 1824. He was especially known for the making of swords and other blades, but he also

Portrait Painting.
.....

M. E. MYNARTS will warrant exact and striking likenesses in oil; and on ivory, in two or three sittings, on the following most reasonable terms—viz :

<i>In large, on canvass, at</i>	\$ 15 00
<i>In miniature, single,</i>	6 00
<i>Or the pair,</i>	10 00
<i>Miniature, on ivory, for breast pins and finger rings</i>	5 00

Portraits altered and retouched to their former lustre —Hair put into lockets in the neatest manner.

Those ladies and gentlemen who wish their likenesses taken, are respectfully requested to call soon, as his stay in Newbern will be of short duration.

Specimens may be seen at his Shop on Pollok-street, near the State Bank.

Newbern. 16th March, 1822.—'8t

Figure 4:

The advertisements Mynerts published in New Bern, North Carolina provide a wealth of detail about the types and sizes of portraits he painted as well as the prices he charged.

("Carolina Sentinel", New Bern, North Carolina, April 6, 1822 edition, Vol. V, No. 211, page 4.)

Portrait Painting.

M. E. MYNARTS respectfully informs the public, that he is determined to reduce the price of his Portraits, during the short time he will remain in Newbern. A few Miniatures on Ivory can be taken if early application be made.

<i>Miniatures on Paper, at</i>	\$ 4 00
<i>Profiles, in colour,</i>	2 00

N. B. The most exact likenesses will be warranted. *April 20.—'1311*

Figure 5:

("Carolina Sentinel", New Bern, North Carolina, April 20, 1822 edition, Vol. V, No. 213, page 3.)

fashioned gold and silver jewelry.¹² It is supposed that Wilcox may have fashioned some miniature portrait mounts for Mynerts during the painter's visit to Fayetteville.

After Mynerts' departure from Fayetteville in early 1823, the record of his whereabouts goes dark for a period of eight years, until 1831, when newspaper records next place the painter in Easton, Maryland, east of the Chesapeake River.

Although his location during the interim eight years remains unknown, there is nothing to suggest that Mynerts was inactive during this period, however. Rather, it is more likely that he spent those eight years traveling between smaller towns where public records and vital statistics were not consistently maintained and where copies of historical newspapers have not survived to the twenty-first century. (See Appendix II.)

While in Easton, Mynerts stayed at the Easton Hotel; and, from August through November 1831, he advertised his services as both a portrait and miniature painter.¹³ (See fig. 6.) He also benefited from an endorsement published in the *Easton Gazette* on November 12, 1831, in which it was written, "[Mynerts'] specimens we have no hesitation in saying, will be found as highly finished, and as elegantly executed, as any exhibited in Baltimore or Philadelphia."¹⁴ (See figure 8.)

M. E. MYNARTS,
Portrait and Miniature Painter,
 TENDERS his professional service to the
 Ladies and Gentlemen of Easton and vicinity.
 A specimen of his painting may be seen at the
 Easton Hotel.
 Aug 27

Figure 6:

("Easton Gazette", Easton, Maryland, September 17, 1831 edition, Vol. XIV, Issue 38, page 4.)

Portrait Painting
M. E. Mynarts,
RESPECTFULLY informs those
 Ladies and Gentlemen that
 wish their Miniature or Portrait ta-
 ken, to call soon, as he has but a
 short time to stay.
 As his terms are low, and his work
 recommendable, he hopes to merit
 a share of public patronage.—A few
 of his specimens may be seen at Mr.
 Wilcox's shop on Hay street.
 Ladies will be waited on at their
 residence by enquiring at the Man-
 sion Hotel.
N. B. Likenesses taken
on Paper at \$2.
 December 12, 1822. 28 tf.

Figure 7:

("Carolina Observer & Fayetteville Gazette", Fayetteville, No. Carolina, Jan. 23, 1823 edition, Vol. VI, No. 34, pg. 1.)

—*—

For the Easton Gazette.
PAINTING.

In the Fine Arts the ancient Greeks not only far surpassed all the contemporary nations; but even those specimens which yet remain, are the models of imitation, & the standard of perfection in the estimation of the most polished nations of modern times. Among these arts, Painting has deservedly been held, by all civilized nations, in the highest esteem. We have been induced to make these remarks from a critical examination of the Paintings of Mr. Mynarts. These specimens we have no hesitation in saying, will be found as highly finished, and as elegantly executed, as any exhibited in Baltimore or Philadelphia. We would therefore respectfully request such of our citizens, as have not seen Mr. Mynarts' painting's to call, and should they do so we feel confident, that they will be prompted to give him such patronage as native talent, and perfection in this beautiful and splendid art, are so eminently entitled to.

APELLES.

Figure 8:

("Easton Gazette", Easton, Maryland, November 12, 1831 edition, Vol. XIV, Issue 46, page 3.)

Perhaps the reception he received from this favorable review contributed to Mynerts' return to Easton the following year. From October through December 1832, he announced in newspaper ads that "he has returned to Easton and expects to remain here but a short time."¹⁵ Short as he intended his stay in Easton to be, however, he also announced his intention to "teach the art of painting fruit, flowers and birds in eight lessons."¹⁶ (See figure 9.)

A year after his second visit to Easton, Mynerts is next documented in Charlestown, Virginia (located in Jefferson County, in what is today West Virginia). There, in October 1833, he advertised having a painting room over the town's "market house" (then an open market at the center of town, over which there were meeting rooms and space for rent on the second floor). He also displayed specimens of his work at the jewelry store of a Mr. Stewart.¹⁷ (See figure 10.)

By the wording of his own advertisements in Charlestown, in which he stated, "he expects to remain here but a short time longer,"¹⁸ it appears that Mynerts' visit to that town was fairly brief. Thereafter, he is believed to have visited several small towns in the Appalachian region; but there is an eighteen-month gap in the record before he is next firmly documented, appearing 200 miles to the northwest, in Pittsburgh, Pennsylvania.

There, on May 5, 1835, Myerts' arrival to the city was announced in *The Daily Pittsburgh Gazette*, under the headline *List of Arrivals at the Following Hotels, in this City*.¹⁹ By this announcement, we learn that Mynerts took up lodging at the Mansion House Hotel and that, most interestingly, he had arrived from Bellefonte, a small Pennsylvanian town about 145 miles to the east of Pittsburgh. No other records document Mynerts' visit to Bellefonte, so this reference is telling; and it certainly supports the belief that Mynerts spent a period of time working in small-town Appalachia before arriving to Pittsburgh.

Curiously, although Mynerts arrived to Pittsburgh in May, 1835, he did not publish newspaper

PORTRAIT PAINTING.

M. E. MYNARTS, Portrait and Miniature Painter, respectfully informs the public, that he has returned to Easton and expects to remain here but a short time; he proposes to teach the art of Painting Fruit, Flowers and Birds in 8 lessons, equal if not superior to any that has been taught here before, on lower terms, his Room will be open next Wednesday in the House formerly occupied by Mr. C. Brown, where specimens of his Painting may be seen.
Easton, Oct. 27.

Figure 9:

Mynerts published this ad in Easton throughout the months of October - December 1832.

("Easton Gazette", Easton, Maryland, November 10, 1832 edition, Vol. XV, Issue 45, page 3.)

PAINTING.

M. E. Mynarts, Miniature Painter,

RESPECTFULLY informs the Ladies and Gentlemen of Charlestown and vicinity, that he expects to remain here but a short time longer. Specimens of his painting are left at Mr. Stewart's Jewellery Store.
His Painting Room is over the market house, second door.
Ladies residing in the country, will be waited on at their residences, if requested.
Charlestown, Oct. 10, 1833.

Figure 10:

("Virginia Free Press", Charlestown, Virginia (today a part of West Virginia), October 17, 1833 edition, Vol. XXVI, No. 34, page 3.)

advertisements in that city until October of that year, five months later. One imagines, therefore, that Mynerts was successful in promoting his work by means other than just newspaper advertisements.

Also of interest, it was in Pittsburgh that Mynerts first adopted a new spelling of his name – switching from the spelling of Mynarts, with an “a”, to Mynerts, with an “e”. (See fig. 11.)

From Pittsburgh, Mynerts next travelled westward to Nashville, Tennessee, where he published newspaper advertisements consistently from June through September 1836. In his ads, he mentioned having “taken rooms over Mr. West’s Music Store.”²⁰ (See fig. 12.) Research reveals that this Mr. West was John B. West, who in the 1830s and 40s operated a retail music store in Nashville called, “The Music Room”. Mynerts was just one of the many traveling artists and tradesmen who, over the years, rented extra space on the floor above West’s music store.

It is believed that Mynerts also visited St. Louis, Missouri in 1836. This is supported by the inclusion of Mynerts in a list of early St. Louis artists maintained by the St. Louis Mercantile Library.²¹ A thorough review of the St. Louis city directory for 1836 reveals no mention of Mynerts, however,²² nor have any newspaper advertisements by Mynerts surfaced in that city. It is certainly logical nonetheless that the painter would have visited St. Louis, then an important gateway to the western frontier.

A year and a half later, Mynerts is next documented in New Orleans, Louisiana, where he published newspaper advertisements from January through May, 1838.²³ (See fig. 13.) Being that New Orleans is 670 miles due south of St. Louis along the route of the Mississippi River, it is likely that Mynerts travelled to New Orleans by way of the Mississippi. It is also likely that he visited several other towns along the river during his journey south.

Judging by the content of Mynerts’ advertisements in New Orleans, one imagines that the painter was at the height of his career in 1838. He boasted, for example,



Figure 11:

It was in this advertisement, published in Pittsburgh between October 1835 and January 1836, that the artist first adopted the spelling of his name as Mynerts.

(“The Pittsburgh Gazette”, Pittsburgh, Pennsylvania, December 26, 1835 edition, Vol. III, No. 126, page 1.)

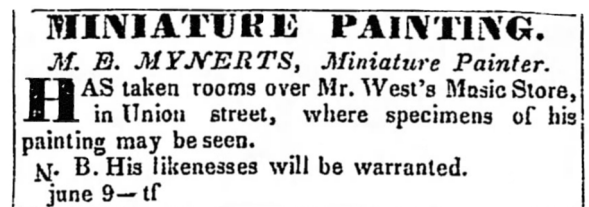


Figure 12:

This advertisement by Mynerts appeared in both the “Nashville Republican” (later named “The Tennessean”) and the “National Banner & Nashville Whig”, from June through September 1836.

(“Nashville Republican”, Nashville, Tennessee, September 6, 1836 edition, Vol. X, No. 42, page 4.)



Figure 13:

“The Daily Picayune” (later named “The Times-Picayune”), New Orleans, Louisiana, February 2, 1838 edition, Vol. II, No. 8, page 3.)

of his 18 years of practice; and his mention of maintaining a room at the Exchange Hotel was indicative of a well-established individual. Opened in 1837, the Exchange Hotel, also known as the St. Charles Hotel (as it was located on St. Charles Street), was amongst the finest of luxury hotels in the young United States, and was for many years rivaled only by the Astor House in New York City.

While in New Orleans, Mynerts also received an endorsement from the editor of *The Daily Picayune*, who wrote, "We have examined some of his miniature drawings; they are executed with great delicacy and neatness."²⁴ (See fig. 14.)

Upon leaving New Orleans, Mynerts next travelled north again along the Mississippi River, stopping in Natchez, Mississippi. There, he stayed at City Hotel, then a newly completed luxury hotel that, similar to the Exchange Hotel in New Orleans, was known for its lavish accommodations.²⁵ In December 1838 and January 1839, he published advertisements in *The Natchez Daily Courier*, offering his services as both a portrait and miniature painter, and mentioning that "specimens of his painting may be seen at Mr. Esdra's store on Main Street."²⁶ (See fig. 15.) This Mr. Esdra was Adolphe Esdra, who owned a jewelry store on Main Street and had several other business interests in Natchez. In January 1839, Mynerts advertised that specimens of his work could also be seen at Mr. Fox's bookstore, also located on Main Street in Natchez.²⁷ (See fig. 16.)

A year and a half later, advertisements by Mynerts again appeared in New Orleans. There, from July through November 1840, he promoted his services as a miniature painter (he made no mention of larger portraits by this time), and noted his address as being 80 Poydras Street (in what was then a thriving merchant and market area of New Orleans). He also noted that samples of his work could be seen at the jewelry store of a Mr. Meyers, who was located just a short walk from his own Poydras Street location.²⁸ (See fig. 17.)

Those who wish to have their faces taken would do well to call on Mr. Mynerts, whose room is in the Octagon of the Exchange Hotel. We have examined some of his miniature drawings; they are executed with great delicacy and neatness. See advertisement.

Figure 14:

Concurrent with Mynerts' advertisements in New Orleans, he received this editorial mention.

("The Daily Picayune" (later named "The Times-Picayune"), New Orleans, Louisiana, January 20, 1838 edition, Vol. I, No. 302, page 2.)

FINE ARTS.
M. E. MYNERTS, PORTRAIT AND MINIATURE PAINTER, has taken room No. 55, at the City Hotel. Having had many years practice, he can with confidence, warrant his Likenesses. Specimens of his Painting, may be seen at Mr. Esdra's store on Main street. Ladies waited on at their residence until further notice.
N. B. He takes Miniatures for Breastpins and Lockets.
nov 28 dtf

Figure 15:

("The Natchez Daily Courier" Natchez, Mississippi, December 11, 1838 edition, Vol. IV, No. 54, page 3.)

MINIATURE PAINTING.
M. E. MYNERTS, Miniature Painter, at the City Hotel. Specimens of his painting may be seen at Mr. Fox's book-store, on Main street. Ladies in the city or country will be waited on at their residence.
Miniatures taken in water colors, on ivory and paper, or in oil, if preferred.
Jan. 7, 1839. tf

Figure 16:

("Mississippi Free Trader & Natchez Daily Gazette" Natchez, Mississippi, January 11, 1838 edition, Vol. II, No. 9, page 3.)

It should be noted that Mynerts' advertisements of 1840 contain an interesting misspelling of his name: listing him as W. E. Mynerts rather than M. E. Mynerts. This misspelling has been repeated since in various publications and artist databases, resulting in unfortunate confusion about Mynerts' name that persists to this day.

It is also noteworthy that Mynerts' advertisements of 1840 appear to have been his last. That is to say, no evidence has surfaced to indicate that he promoted his business by way of newspaper advertisements thereafter. He is known to have remained active as a painter at least through 1842, however. This is evidenced by a miniature portrait that appeared at auction about a decade ago, bearing the following inscription to the reverse: "M. E. Mynerts / N. Orleans / March 1842," (A photo of this inscription appears herein, in fig. 18).

To date, no record has surfaced of Mynerts' existence after 1842. Given how much time the painter spent in New Orleans (1838-1842), one imagines that he might have retired in that city. To date, however, research has uncovered no reference to Mynerts in any New Orleans city directory or other vital statistics of the period.

MYNERTS' WORKS

Given that Mynerts worked for two decades in at least ten cities across nine states, one would imagine that numerous examples of his work have survived to the twenty-first century; and yet, very few of his paintings are known to exist. This is perhaps not a surprise considering that Mynerts rarely signed his work and that, to date, very little scholarship has been published about his life and career. Thus, it is more likely that many portraits by Mynerts (whether full-sized or miniature portraits) have simply passed unrecognized.

Those few known examples of miniature portraits by Mynerts do have some similar characteristics, however – characteristics that collectors and curators would be well served to watch for. Mynerts tended to

MINIATURES.
W. E. MYNERTS,
MINIATURE PAINTER,
No. 80 POYDRAS STREET.
A SPECIMEN of his Painting is left at Mr. Meyer's Jewellery store, Camp street, near Canal.
july 14 1f

Figure 17:

The last of Mynerts' known newspaper advertisements appeared in New Orleans from July through November, 1840. Interestingly, these ads contained a misspelling of the painter's last name, an error that has been repeated several times since in various publications and artist databases.

("The Daily Picayune" (later named "The Times-Picayune"), New Orleans, Louisiana, August 6, 1840 edition, Vol. I, No. 302, page 2.)

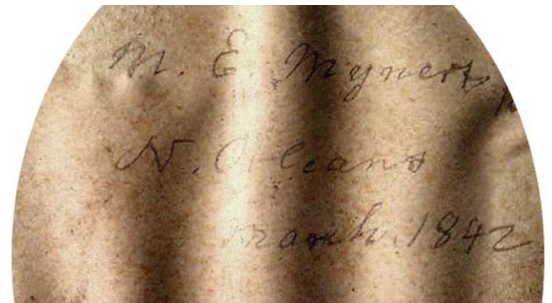


Figure 18:

Detail of the backing paper that appeared behind a miniature portrait of a young, Jacksonian Era gentleman believed to be Charles J. Leeds (1822-1898), pictured herein in Appendix II.

Written by the artist in graphite, the inscription reads, "M. E. Mynerts / N. Orleans / March 1842".

depict his subjects with rosy cheeks and large eyes, for example; and his subjects' eyes typically include a white highlight (a proverbial twinkle in the eye). More often than not, he painted miniatures with solid, nondescript, gray backgrounds, reminiscent of the French style of miniature painting. (Was Mynerts perhaps trained in France or by a French-born instructor?)

Perhaps most telling of Mynerts' technique, he used thick paint, most likely a heavy gouache, applied as if it were oil. As a result, his miniatures on ivory more closely resemble tiny oil paintings than watercolor portraits – quite unlike the work of some other early American artists who applied translucent watercolor in fine stipple and hatching patterns that allowed the luminescence of the ivory substrate to enhance their portraits.

MISSING DETAILS AND REMAINING QUESTIONS

The research outlined herein provides greater detail into the life and work of M. E. Mynerts, but many questions still remain.

What was the painter's full name? When and where was he born; and when and where did he die? Where did he receive his training; or was he perhaps self-taught? What happened to him after 1842? Did his work cease at his death (i.e., did he die shortly after 1842?), or did he simply retire from painting? Also, what cities and towns did Mynerts visit during the gaps of time during which he remains undocumented (the longest being the eight-year period between 1823 and 1831)?

It is hoped that future research might someday reveal clues that help answer these questions. In the meantime, this author welcomes any additional information or insights that others might be able to provide. Photos of other works by Mynerts' would also be gratefully received.



Figure 19:

**Solomon Fowler Mills (1817-1876)
of Biloxi, Mississippi and
New Orleans, Louisiana**

by M. E. Mynerts

circa 1838-1840

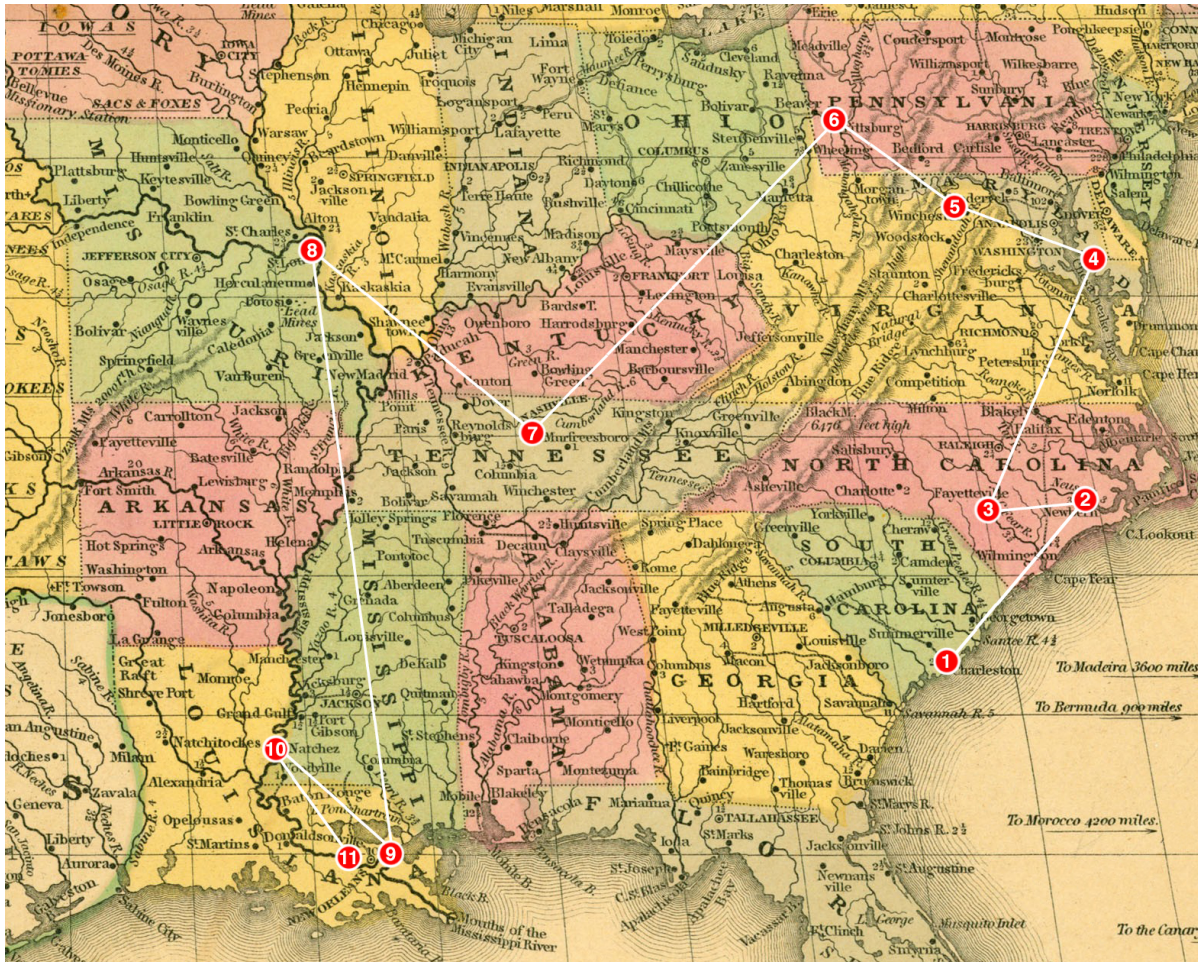
*watercolor and gouache on ivory;
housed in a gilt metal foliate pendant frame*

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

Tormey-Holder Collection

ADDENDUM I: AN OVERVIEW OF MYNERTS' KNOWN TRAVELS

An itinerant painter, M. E. Mynerts traveled through at least nine different states during his two-decade painting career. The map below outlines the 10 different cities and towns he is documented as having visited during this period in search of painting commissions. (Given the vast territory he traversed, it is presumed that Mynerts visited several other cities and towns, but the ten below are the only locations where Mynerts' presence has been firmly documented.)



Map engraved by W. Williams, dated 1839

- | | |
|---|--|
| 1) Charleston, South Carolina: 1821 | 7) Nashville, Tennessee: 1836 |
| 2) Newbern, North Carolina: 1822 | 8) St. Louis, Missouri: 1836 |
| 3) Fayetteville, North Carolina: 1823 | 9) New Orleans, Louisiana: 1838 |
| 4) Easton, Maryland: 1831, 1832 | 10) Natchez: Mississippi: 1839 |
| 5) Charlestown, Virginia: 1833 | 11) New Orleans, Louisiana: 1840, 1842 |
| 6) Pittsburgh, Pennsylvania: 1835, 1836 | |

ADDENDUM II: A COMPARISON OF WORKS BY M. E. MYNERTS



**Solomon Fowler Mills (1817-1876)
of Biloxi, Mississippi and
New Orleans, Louisiana**

circa 1838-1840

Tormey-Holder Collection



**Unknown Jacksonian Era Lady
of New Orleans**

circa 1840

Tormey-Holder Collection

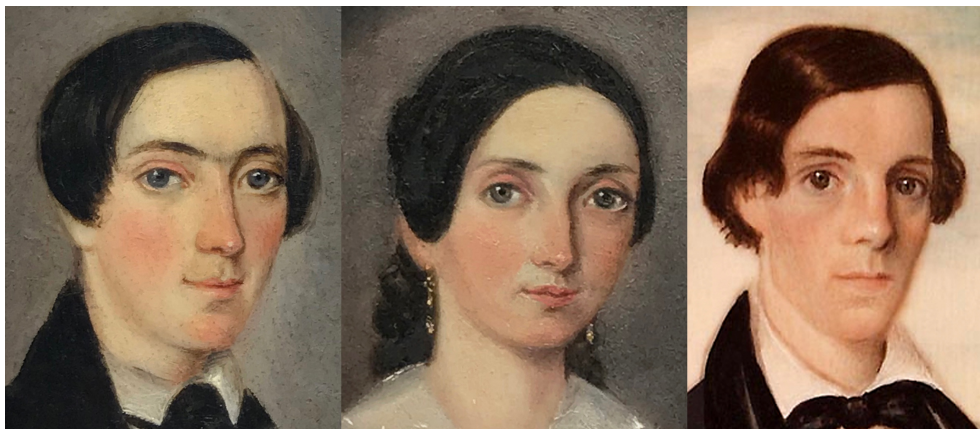


**Jacksonian Era Gentleman
believed to be
Charles J. Leeds (1822-1898)**

dated 1842

Current Location/Ownership Unknown

The miniature portrait that appears on the far right (the Jacksonian Era Gentleman believed to be Charles J. Leeds) is an important example of M. E. Mynerts' work, as it is signed to the reverse (see fig. 18). Comparing unsigned works with this signed example allows one to make confident attributions to Mynerts. Note, for example, the common features that are easily seen in the close up view below: a similar positioning of the subjects; large, engaging eyes, each with similar, white highlights; rosy red cheeks; ambiguously painted ears; strongly painted noses, each with distinctive shadowing to the viewer right; detailed philtrums (medial clefts above the upper lips); and a shadow on the subjects' necks below their chins.



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Mansion Hotel, Fayetteville, North Carolina (newspaper advertisement). *Carolina Observer & Fayetteville Gazette*, Fayetteville, North Carolina, July 24, 1823 edition, Vol. VII, No. 8, page 1.

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Miniatures / W. E. Mynerts (newspaper advertisement), *The Daily Picayune* (later named *The Times-Picayune*), New Orleans, Louisiana, August 6, 1840 edition, Vol. I, No. 302, page 2.

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NOTES

¹ *Miniature Painting* (newspaper advertisement). *The Daily Picayune* (later named *The Times-Picayune*) New Orleans, Louisiana, February 02, 1838 edition, Vol. II, No. 8, page 3. This ad was published in New Orleans from January through May 1838.

² *Portrait Painting* (newspaper advertisement). *City Gazette*, Charleston, South Carolina, June 15, 1821 edition, Vol. XLI, Issue 13359, page 3.

³ Schenck, James R. (1822). *The Directory and Stranger's Guide, for the city of Charleston...for the year 1822*, published by James R. Schenck, printed by Archibald E. Miller, Charleston, South Carolina; online database, U.K. and U.S. Directories, 1680-1830, Ancestry.com, 2003, Provo, Utah.

⁴ *Painting in Various Branches on the Most Reasonable Terms* (newspaper advertisement), published from February through April 1822. *Carolina Sentinel*, New Bern, North Carolina, March 2, 1822 edition, Vol. IV, No. 206, page 4.

⁵ Ibid.

⁶ Ibid.

Also, *Portrait Painting* (newspaper advertisement). *Carolina Sentinel*, New Bern, North Carolina, April 6, 1822 edition, Vol. V, No. 211, page 4.

⁷ Ibid.

⁸ *Portrait Painting* (newspaper advertisement). *Carolina Sentinel*, New Bern, North Carolina, April 6, 1822 edition, Vol. V, No. 211, page 4.

⁹ *Portrait Painting* (newspaper advertisement). *Carolina Observer & Fayetteville Gazette*, Fayetteville, North Carolina, January 23, 1823 edition, Vol. VI, No. 34, page 1.

¹⁰ *Mansion Hotel, Fayetteville, North Carolina* (newspaper advertisement). *Carolina Observer & Fayetteville Gazette*, Fayetteville, North Carolina, July 24, 1823 edition, Vol. VII, No. 8, page 1.

¹¹ *Portrait Painting* (newspaper advertisement). *Carolina Observer & Fayetteville Gazette*, Fayetteville, North Carolina, January 23, 1823 edition, Vol. VI, No. 34, page 1.

¹² Hartzler, Daniel D. (2015). *American Silver-Hilted, Revolutionary and Early Federal Swords*, Xlibris Corp., Bloomington, Indiana, Volume II, unpaginated, Chapter 12: North Carolina.

¹³ *M. E. Mynerts, Portrait and Miniature Painter* (newspaper advertisement) *Easton Gazette*, Easton, Maryland, September 17, 1831 edition, Vol. XIV, Issue 38, page 4.

¹⁴ *Painting* (newspaper article). *Easton Gazette*, Easton, Maryland, November 12, 1831 edition, Vol. XIV, Issue 46, page 3.

¹⁵ *Portrait Painting* (newspaper advertisement). *Easton Gazette*, Easton, Maryland, November 10, 1832 edition, Vol. XV, Issue 45, page 3.

¹⁶ *Ibid.*

¹⁷ *Painting / M. E. Mynarts, Miniature Painter* (newspaper advertisement). *Virginia Free Press*, Charlestown, Virginia (today a part of West Virginia), October 17, 1833 edition, Vol. XXVI, No. 34, page 3.

¹⁸ *Ibid.*

¹⁹ *List of Arrivals at the Following Hotels, in this City* (newspaper announcement). *The Daily Pittsburgh Gazette*, May 5, 1835 edition, Vol. II, No. 238, page 2.]

²⁰ *Miniature Painting* (newspaper advertisement). *Nashville Republican*, Nashville, Tennessee, September 6, 1836 edition, Vol. X, No. 42, page 4.

²¹ *Early St. Louis Artists*, St. Louis Mercantile Library, published online at <https://www.umsl.edu/mercantile/art-museum/fine-arts-early-artists.html> [accessed September 29, 2018].

²² *The St. Louis Directory, for the Years 1836-7; Containing the Names of the Inhabitants, their Occupations, Numbers of their Places of Business and Dwellings, etc*, published and printed in 1836 by Charles Keemle, St. Louis, Missouri.

²³ *Miniature Painting* (newspaper advertisement). *The Daily Picayune* (later named *The Times-Picayune*) New Orleans, Louisiana, February 02, 1838 edition, Vol. II, No. 8, page 3.

²⁴ *The Daily Picayune* (later named *The Times-Picayune*) New Orleans, Louisiana, January 20, 1838 edition, Vol. I, No. 302, page 2.

²⁵ Sansing, David G; Callon, Sim C.; Smith, Carolyn Vance. (1992). *Natchez: An Illustrated History*, Plantation Publishing Co., Albany, Georgia, page 72.

²⁶ *Fine Arts* (newspaper advertisement). *The Natchez Daily Courier*, Natchez, Mississippi, December 11, 1838 edition, Vol. IV, No. 54, page 3.

²⁷ *Miniature Painting* (newspaper advertisement). *Mississippi Free Trader & Natchez Daily Gazette*, Natchez, Mississippi, January 11, 1839 edition, Vol. II, No. 9, page 3.

²⁸ *Miniatures / W. E. Mynerts* (newspaper advertisement), *The Daily Picayune* (later named *The Times-Picayune*), New Orleans, Louisiana, August 6, 1840 edition, Vol. I, No. 302, page 2.



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