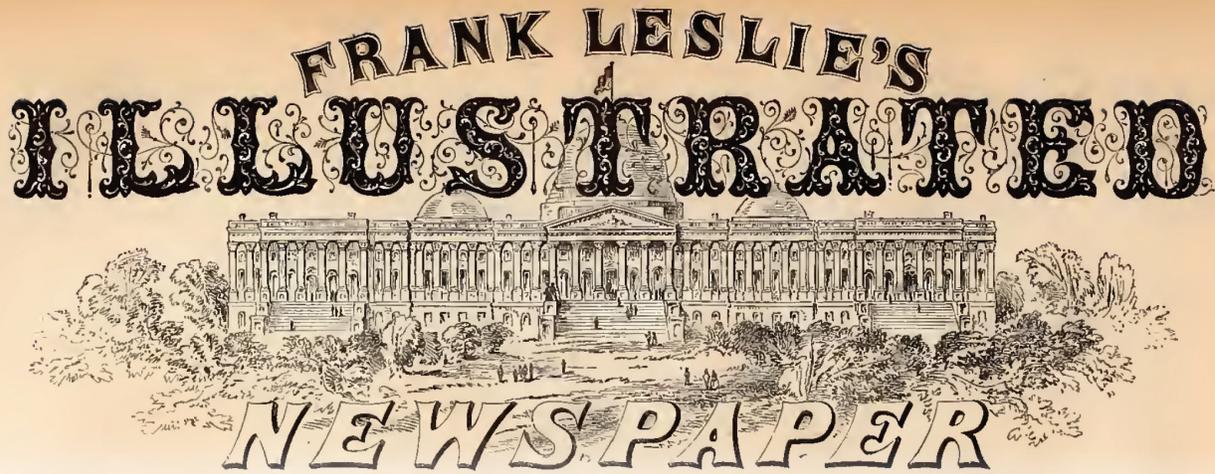


Naval Illustrators



Entered according to the Act of Congress in the year 1862, by FRANK LESLIE, in the Clerk's Office of the District Court for the Southern District of New York.

No. 332—VOL. XIII.]

NEW YORK, MARCH 29, 1862.

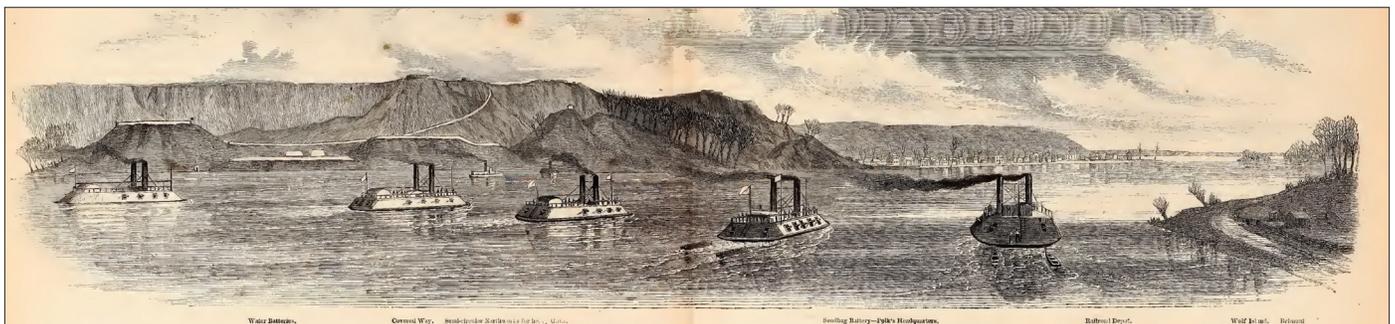
[PRICE 6 CENTS.]

Henri H. Lovie: 'Special Artist' for Leslie's

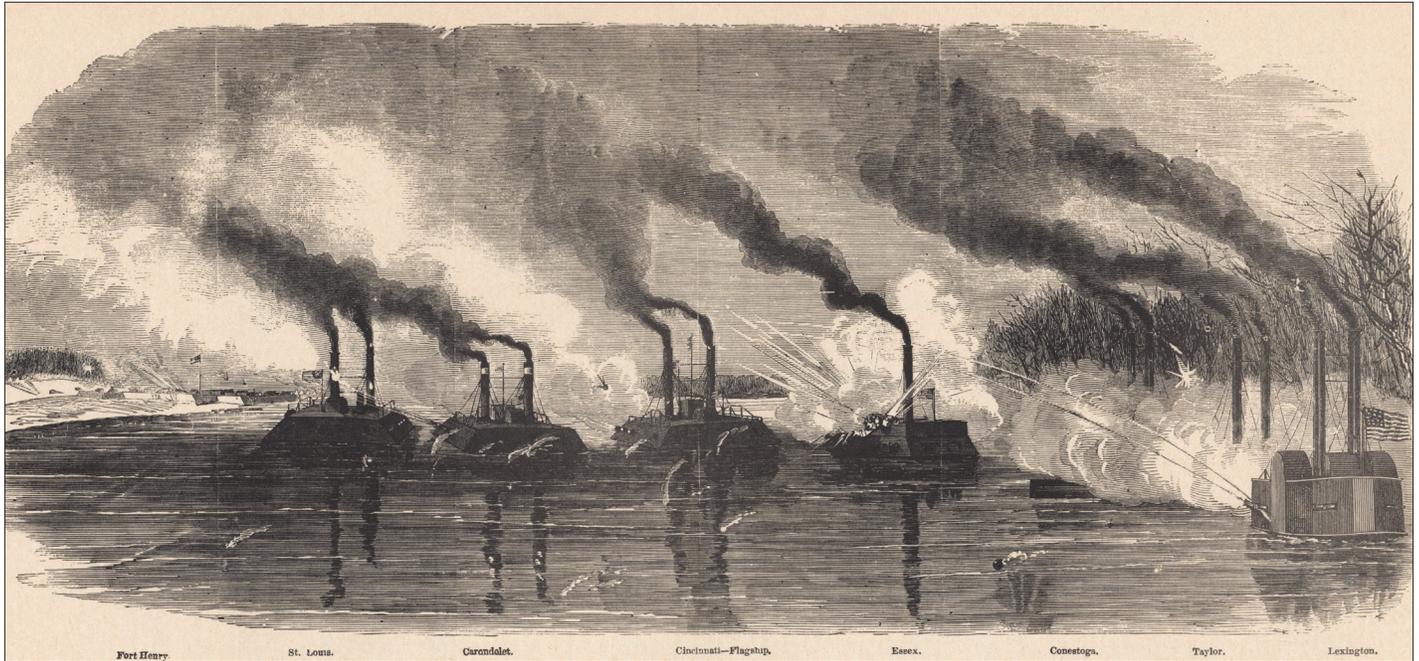
By Gary McQuarrie

HENRI H. LOVIE (1829-1874) worked for *Frank Leslie's Illustrated Newspaper (Leslie's)* (1860-1863) as a 'Special Artist' during the Civil War. *Leslie's* published 148 illustrations based on Lovie's sketches and drawings, the fourth highest total for *Leslie's* and the seventh highest total for any identified 'Special Artist' among the illustrated newspapers during the war. Though many of Lovie's sketches and drawings remain, biographical information on him is limited. Lovie was born in Berlin, Prussia in 1829, where he may have studied art. Like

many fellow countrymen and Irish of the period, he emigrated from Prussia, arriving in New York on May 15, 1850 and moved to Cincinnati, Ohio, where in September 1856 he became a naturalized citizen. Lovie became an established portrait and landscape painter, designer, and illustrator during the 1850s. Lovie is associated with the firms of Lovie & Bauerle (Charles Bauerle) and with Lovie, Bauerle & Bruen (John C. Bruen), specializing in wood engravings for illustrations, in Cincinnati. Lovie and his partner(s) produced illustrations for numerous



The War in Kentucky—General View of Columbus and Its Fortifications, Looking Down the River, Showing the "Iron Bluffs" Crowned With Batteries, the Water Batteries, Belmont and Wolf Island—Arrival of the National Gunboats, March 4.—From a Sketch by Our Special Artist, Mr. H. Lovie. Illustration published in *Frank Leslie's Illustrated Newspaper*, Volume XIII, No. 332, p 312-313, March 29, 1862.



The Campaign in Tennessee—Bombardment of Fort Henry, Tennessee River, Tenn., by the Mississippi Flotilla, Flag Officer Foote, February 6.—From Our Special Artist, Mr. H. Lovie. Illustration published in *Frank Leslie's Illustrated Newspaper*, Volume XIII, No. 327, p 229, March 1, 1862.



The Campaign in Tennessee—Bombardment of Fort Henry—Interior View—Bursting of Rifled 42-Pound Gun.—From a Sketch by Mr. Lovie. Illustration published in *Frank Leslie's Illustrated Newspaper*, Volume XIII, No. 327, p 232-233, March 1, 1862.

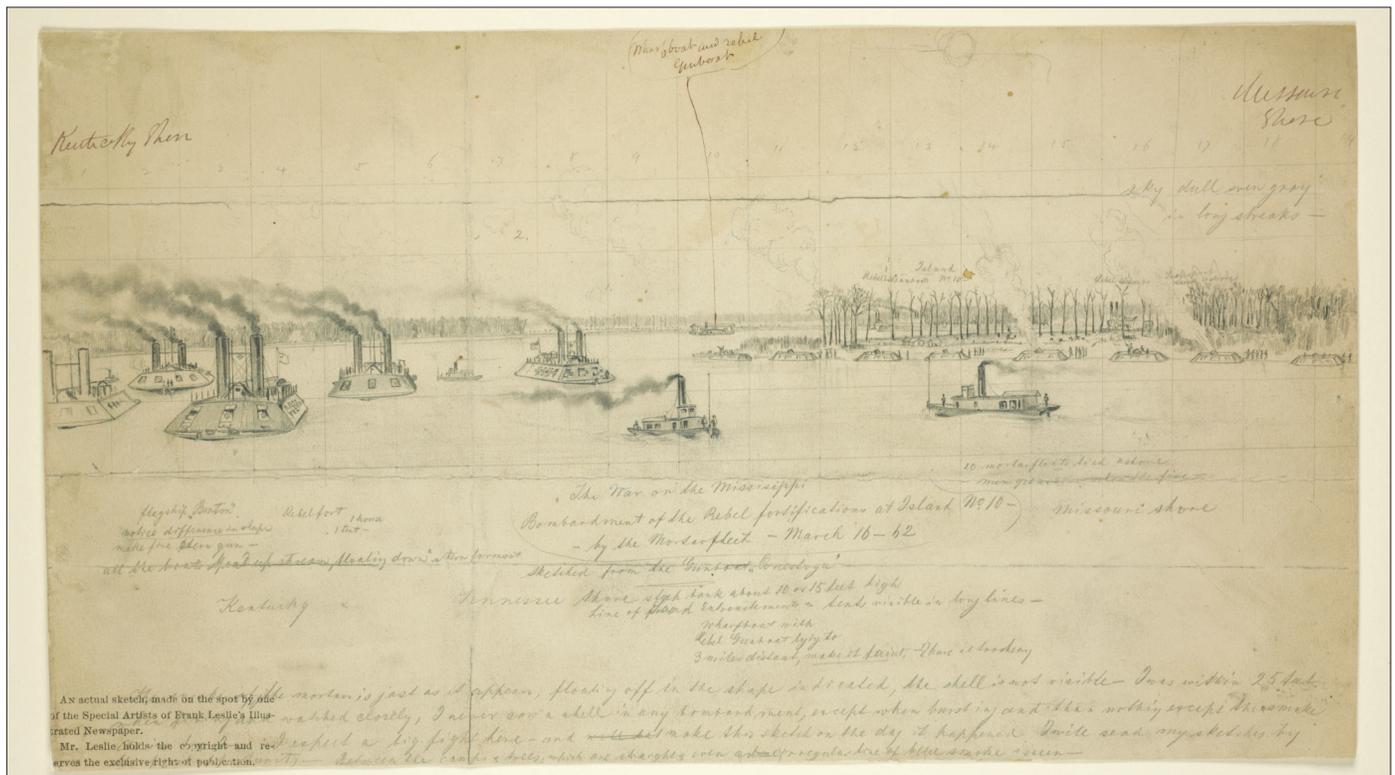
Henri H. Lovie: 'Special Artist' for Leslie's

books, including *The Ohio Railroad Guide, Illustrated* (Columbus, OH: Ohio State Journal Company, 1854), *Zoë; or the Quadroon's Triumph: A Tale for the Times* (Cincinnati, OH: Truman and Spofford, 1855), and *The Merchant Vessel: A Sailor Boy's Voyages to See the World* (Cincinnati, OH: Moore, Wiltach, Keys & Company, 1856). Lovie also taught drawing at Robert Conner's Cincinnati Academy of Design and at Cincinnati Wesleyan Female College, and participated in the Cincinnati Sketch Club with other noted artists like James Beard and Robert Scott Duncanson.

The 1860 U.S. Census indicates that Lovie lived in Cedarville, Ohio (near Dayton) and was the head of a household with his wife, Mary, his three young children, and five of his wife's brothers and sisters in June of that year. He later had an additional son born in 1870. Given the support he was providing to his parents back in Prussia and to his extended family, his motivation for

leaving and becoming a traveling 'Special Artist' for *Leslie's* is not clear, but by 1860 Lovie joined *Leslie's* to provide illustrations, perhaps to further financially support his extended family situation. Lovie and William Waud were the principal 'Special Artists' at *Leslie's* before the war began. Lovie was tall and strong, with a dark handsome face and was one of the most mature of the sketch artists at the illustrated newspaper. Although several other 'Special Artists' had more talent than Lovie, none had as much skill or experience in the field. He had an ability to draw forms in space and capture important gestures and detail into a visual expression that had meaning and emotional impact. As an apprentice engraver himself, Lovie was able to prepare sketches with the challenges of *Leslie's* engravers in mind, initially providing an advantage over his fellow 'Special Artists.'

In January 1861, Lovie was at Camp Dennison in Cincinnati, close to home. In February 1861, *Leslie's*



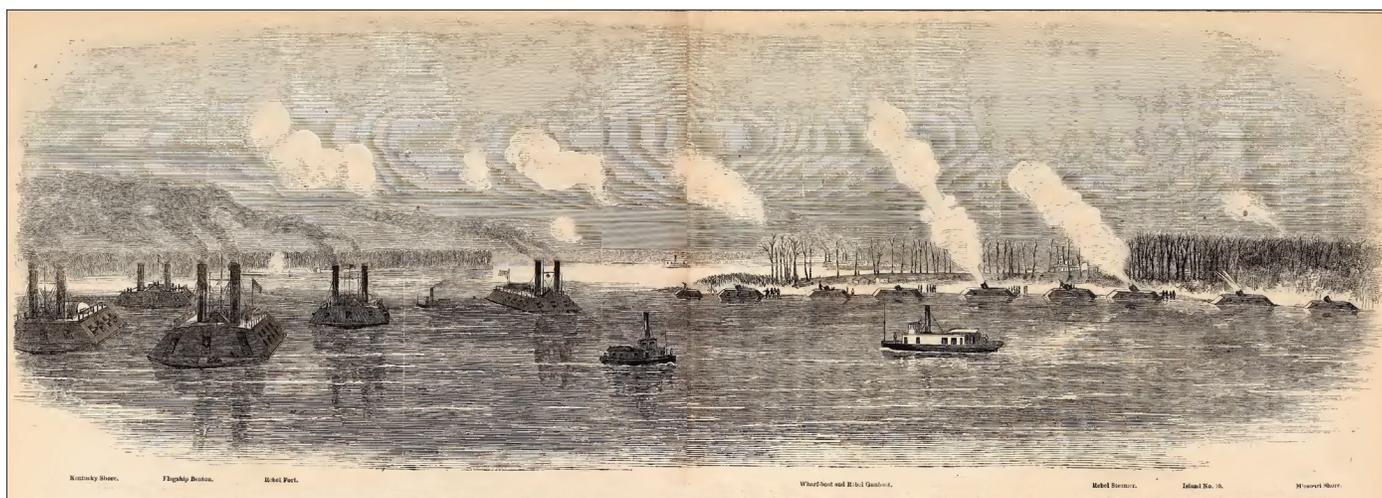
The War on the Mississippi. Bombardment of the Rebel Fortifications at Island No. 10.—By the Mortar Fleet.—March 16, 1862. Kentucky shore on left, and Island No. 10 on right. Union gunboats in foreground at left (with the *Benton* nearest), wharf boat and rebel gunboat in distant center, and rebel steamboats seen through the trees on Island No. 10. Pencil drawing by Lovie with detailed descriptive notes on the scene, the weather, and other factors for the engravers at *Leslie's*. The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Print Collection, The New York Public Library. The New York Public Library Digital Collections, 1861-1864. Image ID 1708802. <https://digitalcollections.nypl.org/items/6eae3cc-7590-1df6-e040-e00a18065bf1>

assigned him to accompany Abraham Lincoln from Springfield, Illinois, to Washington, DC, for his presidential inauguration. In spring 1861, Lovie joined McClellan's Army of the Potomac in Washington, DC, and produced illustrations of panoramic views of the Battle of Philippi and the western Virginia landscape. Several days after the Battle of Philippi, Lovie was wandering the countryside to look for good "views" when Union sentries observed him at a distance and suspecting him for a spy, hailed him to stop; not understanding his reply, the next notice was a bullet whizzing close by causing him to seek cover, which only increased the Union sentries' suspicions and they shot a volley of musket balls at him. Lovie's account of the

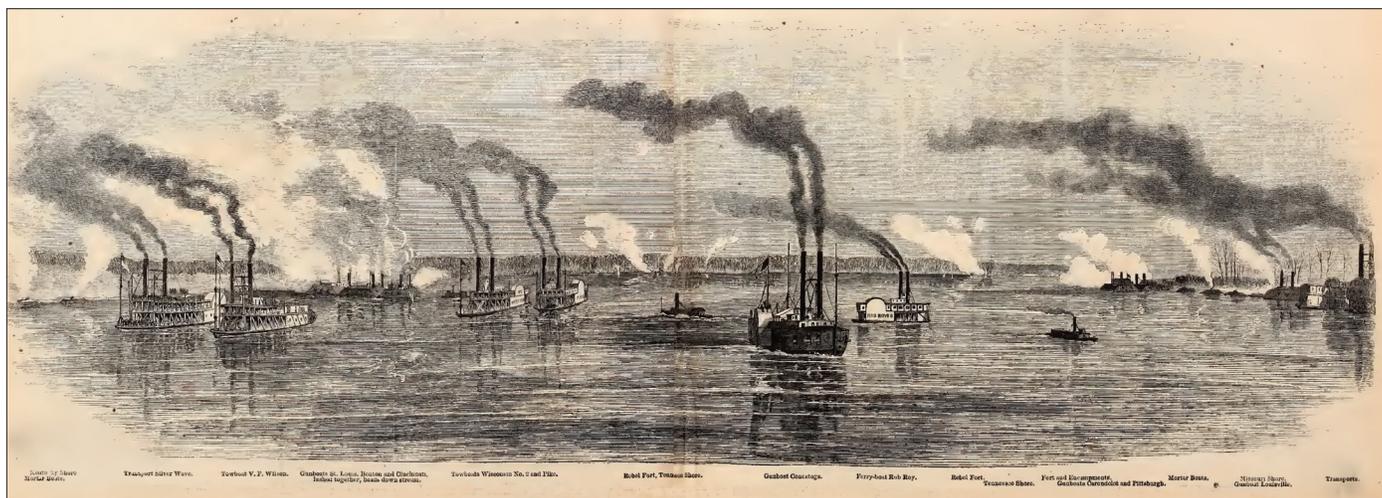
event was reportedly "decidedly racy" and he noted afterwards that he had:

"no objections to running reasonable risks from the enemy, but to be killed by mistake would be damnably unpleasant!" ("Our Western Virginia Correspondence," *Cincinnati Daily Gazette* [Cincinnati, OH], June 29, 1861, p 1.)

Lovie became one of the group of war correspondents from the New York, Chicago, and Cincinnati newspapers that became known as the "Bohemian Brigade" for the wild and carefree life they led, which also included 'Special Artist' Alexander Simplot of *Harper's Weekly*. After McClellan's brief but successful campaign in



The War on the Mississippi River—National Gunboat and Mortar-Boat Attack on Island "No. 10," Between Columbus and New Madrid; Bombardment on Sunday, March 16—View Looking down the River.—Sketched by Our Special Artist, Mr. Lovie, from the Gunboat Conestoga. Illustration published in *Frank Leslie's Illustrated Newspaper*, Volume XIII, No. 333, p 328-329 (top), April 5, 1862.



The War on the Mississippi River—Bombardment of Island "No. 10," and the Fortifications Opposite, on the Kentucky Shore, by the National Mortar and Gunboats, March 17.—From a Sketch by Our Special Artist, Mr. H. Lovie, on board the Gunboat Conestoga. Illustration published in *Frank Leslie's Illustrated Newspaper*, Volume XIII, No. 333, p 328-329 (bottom), April 5, 1862.

Henri H. Lovie: 'Special Artist' for Leslie's

western Virginia, Lovie went to Cairo, Illinois and then accompanied General Prentiss' command to Pilot Knob. Later in June 1861, Lovie received permission to accompany the Federal Expedition Forces that were going up the Missouri River under the command of Brigadier-General Nathaniel Lyon to capture Jefferson City and Boonville, the headquarters of the Missouri State Militia. This campaign ended in early August following the Union retreat after the Battle of Wilson's Creek, where Lovie recorded the death of Lyon. Lovie escaped to Lebanon, Kentucky, returning to Missouri where he drew sketches of the battles at Munfordville, Kentucky and Stones River in Tennessee. In the

December 7, 1861 issue of *Leslie's* (Volume XIII, No. 315, p 35), he wrote:

"...I have spent more than three months in the open air, sleeping in tents or bivouacs, and have ridden nearly 1,000 miles on horseback. A 'Special Artist's' life is certainly not one of elegant leisure; but I like action, and have no objection to a spice of danger..."

And so in December, Lovie was back in Cincinnati for "domestic affairs," probably to take a needed furlough from the physical demands of his travels and work. After this, he became embedded with Grant's army, accompanying (along with *Harper's* 'Special Artist'

Siege of Island No. 10.
Bombardment at night,
mortars, Kentucky shore.
Pencil drawing by Lovie with
description of scene and
note to engravers at *Leslie's*
on how to show the smoke
from the mortars. The
Miriam and Ira D. Wallach
Division of Art, Prints and
Photographs: Print
Collection, The New York
Public Library. The New York
Public Library Digital
Collections, 1861-1864.
Image ID 1708801.
<https://digitalcollections.nypl.org/items/6eae3cc-758f-1df6-e040-e00a18065bf1>



Alexander Simplot), the campaign that captured Forts Henry and Donelson in February 1862 and Island No. 10. The numerous illustrations based on his sketches of the role of the gunboats in this campaign are among his most noted naval-related illustrations (shown nearby). The published illustrations of Lovie's drawings of the Battle of Shiloh in early April 1862 are among the most iconic images of the Civil War and appeared in *Leslie's* in May 1862. These several months of his pictorial contributions were providing a notable advantage to *Leslie's* coverage of the war in the western theater.

Lovie and the 'Special Artist' Waud brothers, Alfred and William, were in their early thirties (older than most 'Special Artists') and so were usually the sketch artists

who suffered most from sickness and exhaustion in the field. Lovie wrote the following about the privations and suffering endured by a 'Special Artist' accompanying McClellan in western Virginia:

“...I shall not annoy you with a detail of my *petites misères*, but believe me, I have never encountered so many and great difficulties since I joined McClellan's army in Western Virginia, now nearly a year ago. Riding from 10 to 15 miles daily, through mud and underbrush, and then working until midnight by the dim light of an attempted tallow 'dip,' are among the least of my *désagrémens* and sorrows. To use an indigenous but expressive phrase, I am nearly 'played out,' and as soon as Pittsburg is worked up, and



The War on the Mississippi River—Siege of Island No. 10—Night Bombardment by the National Mortar Boats, 10 o'clock, P.M., March 18, 1862.—From a Sketch by Our Special Artist, Mr. H. Lovie. Illustration published on first page of *Frank Leslie's Illustrated Newspaper*, Volume XIII, No. 333, p 321, April 5, 1862.

Henri H. Lovie: 'Special Artist' for Leslie's

Corinth settled, I must beg a furlough for rest and repairs. I m deranged about the stomach, ragged, unkempt and unshorn, and need the conjoined skill and services of an apothecary, the tailor and the barber, and above all the attentions of home and the cheerful prattle of children, who, by this time, would almost have forgotten that they had a father, were it not that they hear his name, morn and eve, in the orisons [prayers] which arise for his safety from the fervent lips of 'the Old Folks at Home!' (*Leslie's*, Volume XIV, No. 343 [Supplement with No. 342], p

66, May 17, 1862.)

Lovie captured the difficult conditions of a 'Special Artist' traveling with the army in a series of sketches that were published in February 1863 (shown nearby). Lovie spent another needed furlough back home in Cincinnati with his family after Shiloh and the advance to Corinth, but was back sketching by mid-July in campaigns across the Ohio River in northern Kentucky, and was with the Army of the Potomac at Fredericksburg in December 1862. In February 1863, he rejoined Grant at Vicksburg and witnessed the attempts to capture the



The War on the Mississippi River—Night Expedition to Island No. 10—Spiking a Rebel Battery by a Detachment of National Soldiers and Sailors, Under Colonel Robert, April 2.—From a sketch by Our Special Artist, Mr. H. Lovie. Illustration published in *Frank Leslie's Illustrated Newspaper*, Volume XIII, No. 338 (Supplement with No. 337), p 408, April 26, 1862. Lovie described the expedition led by Colonel Porter on the night of April 1, 1862: "The night was very dark, there was a desperate gale raging, and the lightning was very frequent and blinding. The spray dashed over the banks of the river, and altogether it was emphatically a night of tempest. Such was the moment chosen by Col. Porter to dash into the lion's mouth and spike some of his iron teeth. Selecting 40 reliable men, and accompanied by six boats' crews of 15 men each from the gunboats, they proceeded on their purpose, and after a most perilous passage, the waves coming up to the gunwales, they landed on the famous Island No. 10. The spot they reached was the upper fort, and under cover of darkness they landed and spiked six guns they found mounted. The garrison fled at the approach of our men after firing a single volley. The guns thus spiked were one 10-inch columbiad, one 64-pounder and four 32's. The expedition was a perfect success..." (*Frank Leslie's Illustrated Newspaper*, Volume XIII, No. 337, p 390, April 26, 1862.)

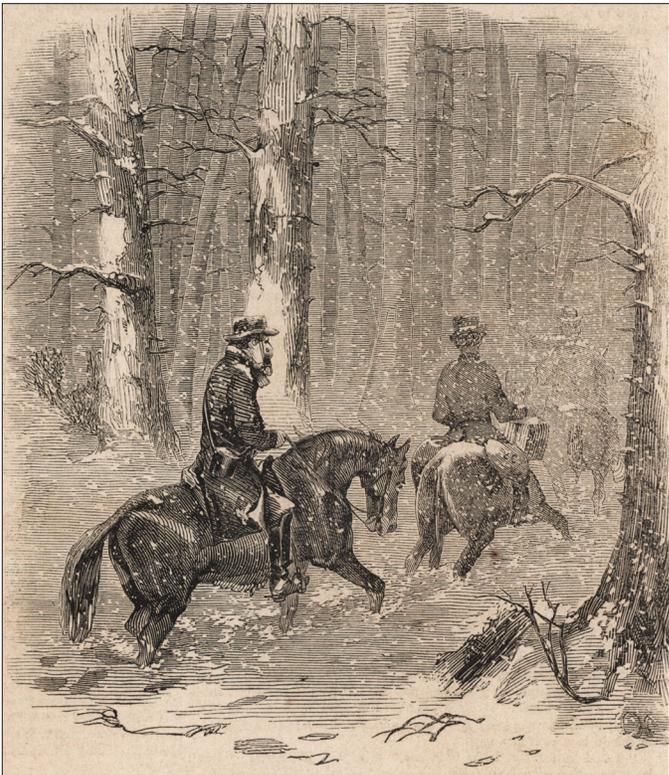
city in the spring. During this stalemate, he traveled up the Mississippi River to draw an army hospital near Lake Providence, Louisiana. While there, Lovie managed somehow to obtain a substantial stake in captured Southern cotton stored nearby, from which he shortly realized a significant sum of money; he immediately took the opportunity to leave the employ of *Leslie's* and jubilantly returned to Cincinnati, purchasing a homestead for his parents in the Prussian countryside with his newfound financial resources. His final drawing was published in the May 9, 1863 issue of *Leslie's*, and his departure from the newspaper marked a loss for *Leslie's* in its competition with *Harper's Weekly*. While most 'Special Artists' remained in one theater of the war, only



Arrival at Cromwell, Ohio County, Kentucky—Our Special [Henri Lovie] and His Contraband Landing. Illustration published in *Frank Leslie's Illustrated Newspaper*, Volume XV, No. 385, p 332, February 14, 1863.



The Perils of Our Special Artist in the West—Leaving the Wilderness for the Steamer.—Sketched by Our Special Artist [Henri Lovie]. This series of images show the difficult conditions (in this case, winter) experienced by 'Special Artists' traveling with an army. As there are no known photographs of Lovie, these illustrations are probably the only available images that reflect his physical appearance (tall, dark, handsome). Illustration published in *Frank Leslie's Illustrated Newspaper*, Volume XV, No. 385, p 332, February 14, 1863.



Our Special [Henri Lovie] and the Contraband, Under Escort, Changing Their Base of Operations. Illustration published in *Frank Leslie's Illustrated Newspaper*, Volume XV, No. 385, p 332, February 14, 1863.

Henri H. Lovie: 'Special Artist' for Leslie's

a few, including Lovie, sketched in both the eastern and western theaters.

After the war, Lovie lived in Cincinnati, but he moved to Philadelphia in 1868 to sculpt a life-size bronze statue of a soldier stand on arms, reversed—the musket is muzzle down with the soldier's hands crossed over the butt-plate. The statue was for the Union Soldiers Monument of Clark County, Ohio, and had been originally erected at the corner of Limestone Street and Columbia Avenue in 1869, Springfield, Ohio, but was moved to Ferncliff Cemetery in Memorial Park in Springfield, Ohio, and dedicated on May 30, 1870. In April 1870, the Soldiers' Monument Association contracted with Lovie for a model for a 7-foot bronze eagle to be installed on a marble column as a monument to the memory of the soldiers and sailors of Delaware who fell in defense of the Union.

The 1870 U.S. Census indicates that Lovie and his family (wife and three children) plus one of his bothers-in-law and his mother-in-law were living together in Philadelphia in June of that year. Although many sources indicate that Lovie died in 1875, *Leslie's* published a notice of his death in its July 11, 1874 issue, stating that he had died the week before after a painful illness. *Leslie's* noted that Lovie “had done good service in the journalism of the newspaper” and “was one of the most faithful and talented of newspaper artists.” Death records indicate that Lovie died on June 23, 1874, from Bright's disease of the kidneys in Philadelphia. He was buried in Monument Cemetery, Philadelphia on June 26; the cemetery no longer exists—most bodies were reinterred at Lawnview Cemetery in Rockledge, Pennsylvania in 1956.

During Lovie's years with *Leslie's*, he produced a large body of work comprising mainly army scenes, but also a respectable body of drawings on the army's gunboat actions on the western waters. Many of his drawings can be viewed online in various collections such as the

Becker Collection (53 drawings), the Library of Congress (10 drawings), and the New York Public Library (19 drawings) websites, including a number that were the basis for published line engravings in *Leslie's*. Based on a review of illustrations by the Editors of *Civil War Navy—The Magazine*, Lovie and his fellow 'Special Artists' at *Leslie's*, William Waud and William T. Crane, appear to be responsible for the preponderance of Civil War naval-related illustrations appearing in the newspaper and special edition *Leslie's* publications. Lovie produced a large volume of on-scene war drawings, a number of which were used to create dramatic and enduring illustrations of several key naval-related events on the Mississippi River. While one of the most published of the 'Special Artists,' Lovie seized an opportunity on-scene to provide for his family financially and return safely to his home and loved ones after several years of artistically documenting the war under very challenging conditions.

Sources

Judith Bookbinder, Sheila Gallagher, Editors. *First Hand Civil War Era Drawings From The Becker Collection*. Catalogue published in conjunction with the exhibition of the same title organized by the McMullen Museum of Art, Boston College, September 5—December 13, 2009 (Printed by Kirkwood Printing, Wilmington, Massachusetts, Distributed by the University of Chicago Press, 2009), p 18, 19, 53, 54.

William P. Campbell. *The Civil War: A Centennial Exhibition of Eyewitness Drawings* (Washington, DC: National Gallery of Art, 1961), p 27, 33, 34, 40, 41, 107 (Appendix I: Numbers of Published Drawings By Known Special Artists of the Civil War), 124-125.

“Editorial Topics: Henri H. Lovie” *Frank Leslie's Illustrated Newspaper*, Volume XXXVIII, No. 980, p 3, July 11, 1874.

Ford Risley. *Civil War Journalism* (Santa Barbara, CA: Praeger, An Imprint of ABC-CLIO, LLC, 2012), p 36, 41.

W. Fletcher Thompson, Jr. *The Image of War: The Pictorial Reporting of the American Civil War* (New York: Thomas Yoseloff, 1960), p 40, 41, 74, 75, 81, 113, 125, 155.

“The Soldiers' Monument,” *Wilmington Daily Commercial* (Wilmington, DE), April 7, 1870, p 4, col 2.

Franc B. Wilkie. *Pen and Powder* (Boston, MA: Ticknor and Company, 1888), p 227-228, 360.



Gary McQuarrie is Managing Editor of *Civil War Navy—The Magazine* and resides in New Hope, PA.