

**CATALOGUE
OF
PAINTINGS AND SCULPTURE
IN
THE COUNCIL CHAMBER,
CITY HALL,
CHARLESTON, SOUTH CAROLINA**

**By
Anna Wells Rutledge
Copyright, 1943, The City
Council of Charleston**



WASHINGTON
(TRUMBULL-1791)

Copyright City of Charleston

FOREWORD

Individual paintings in the Council Chamber collection were the subject of much interest when commissioned or presented. For this reason it seems desirable that we should know today how their contemporaries valued the reputation and the memory of the subjects and what they thought of the artists. Accordingly, with few exceptions, opinions of both have been quoted at length, and various persons have been allowed to speak for themselves.

Owing to difficulties of handling, the measurements of canvases and busts are "sight" with the aid of a rule. They may vary from one-half to an inch and a half or two inches from the stretcher measurements or the actual vertical height of the marbles. When the notation, "signed on back," is used, the same explanation applies.

I desire to make acknowledgement to the staff of the Charleston Library Society for assistance in the use of its historical collections. I am also indebted to Mr. A. J. Tamsberg, Clerk of City Council, and to Miss Mary A. Sparkman, Secretary of the Historical Commission of Charleston, for information gathered from the city archives, and to Mrs. Robert L. Meriwether and Mr. Ruel P. Tolman for miscellaneous data. Through the kind cooperation of Mr. J. H. Easterby the manuscript was prepared for the press.

A. W. R.



GENERAL ZACHARY TAYLOR (by Beard)
(Photo by R. A. Reilly).

PAINTINGS

JAMES HENRY BEARD 1814-1893

Born in Buffalo, N. Y.; died in Flushing, Long Island, N. Y.

ZACHARY TAYLOR 1784-1850. Twelfth president of the United States. Oil on canvas. R 51 in. x 33 $\frac{3}{4}$ in.

Likeness of Gen. Taylor.—We saw yesterday in Council Chamber a likeness of Gen. TAYLOR, which is said by his friends and those familiar with his personal appearance, to be the most correct likeness extant. It was presented to Council by Peter Conrey, Esq., a resident of New Orleans, through the agency of H. W. Conner, Esq.—*The Charleston Courier*, October 21, 1848.

LLOYD BRANSON 1861-1925

Born in Louisville, Ky.; died there.

JAMES ADGER SMYTH 1837-1920 Mayor, 1895-1903. Signed lower right; "Lloyd Branson/19....." Oil on canvas. R 49 $\frac{1}{2}$ in. x 40 $\frac{1}{2}$ in. Painted on order of City Council, 1903.

P. P. CARTER

Working in Charleston in the last quarter of the 19th century.

PIERRE GUSTAVE TOUTANT BEAUREGARD 1818-1893. Distinguished officer in the United States Army; he resigned in 1861 and was commissioned in the Army of the Confederate States of America. He was in command in Charleston when Fort Sumter was fired upon, April 12, 1861. From a photograph. Signed lower left: "P. P. Carter /1894." Oil on canvas. R 98 $\frac{1}{2}$ in. x 72 $\frac{1}{2}$ in. Painted on order of City Council, 1894.

THOMAS A. HUGUENIN 1839-1897. Probably from a photograph. Oil on canvas. 29 $\frac{1}{2}$ in. x 24 in. Painted on order of City Council, 1897.

GENERAL THOMAS JONATHAN ("STONEWALL") JACKSON 1824-1863. After service in the United States Army he resigned to teach at the Virginia Military Institute; upon the secession of Virginia he took command at Harper's Ferry; and later became one of the great cavalry leaders. From a photograph. Oil on canvas. R 29 $\frac{1}{2}$ in. x 24 $\frac{1}{2}$ in. Purchase, 1919.

GENERAL ROBERT EDWARD LEE 1807-1870. Commander-in-Chief of the Confederate States Army. From a photograph. Oil on canvas. R 33 $\frac{1}{2}$ in. x 27 $\frac{1}{2}$ in. Purchase, 1919.

JOHN A. WAGENER 1816-1877. Mayor 1871-73. Signed on back: "P. P. Carter pinxit. Georgia, 1890." Oil on canvas. O 29 in. x 24 in. Gift of German Artillery Society, 1930.

WALDEMAR F. DIETERICH 1876—

Born in Baltimore, Md.

JOHN P. GRACE 1874-1940. Mayor 1911-1915 and 1919-1923. Signed lower left: "Waldemar F. Dieterich, 1916." Oil on canvas. R 47 $\frac{1}{2}$ in. x 35 $\frac{1}{2}$ in. Painted on order of City Council, 1915.

TRISTRAM TUPPER HYDE 1862-1931. Mayor 1915-1919. Signed lower left: "Waldemar Dieterich Balto., Md." Oil on canvas. 47 $\frac{1}{2}$ in. x 35 $\frac{1}{2}$ in. Painted on order of City Council, 1919.

ROBERT GOURDIN O'NEALE. Died August 1, 1913. Signed lower left: "Waldemar Dieterich." Oil on canvas. R 26½ in. x 21¼ in. Lent by Mrs. A. M. O'Neale.

ROBERT GOODWYN RHETT 1862-1939. Mayor 1903-1911. Signed lower left: "Waldemar Dieterich/1911/Charleston, S. C." Oil on canvas. R 49½ in. x 39½ in. Painted on order of City Council, 1911.

GRACE ANNETTE DU PRÉ

Born in Spartanburg, S. C. Resides and has studio at 15 Gramercy Park, South, New York City.

WILLIAM McG. MORRISON 1903-1960. Mayor 1947-1959. Signed upper right. Oil on canvas. R 46½ in. x 34½ in. Painted on order of City Council, 1954.

JAMES EARLE 1761-1796

A native of Paxton, Mass., who resided in Charleston for two years previous to his death.

Died on Thursday, the 18th, instant, Mr. James Earle, Portrait Painter, of Paxton, Massachusetts. This gentleman has resided for nearly two years in this city, in which time he has exhibited so many happy specimens of his art as to enable us to speak with decision of his talents. To an uncommon facility for hitting off the likeness may be added a peculiarity in his execution of drapery, and, whichever has been esteemed in his art the *ne plus ultra*, of giving life to the eye and expression to every feature.

He was a Royal Academician in London, where he resided ten years and where his wife and children are; and his name appeared equally prominent with the other American geniuses of the present time, Copley, West, Trumbull, Savage.

As a man, he must be regretted as possessing suavity of disposition, benevolence and good humor—As a husband, a father, we attempt not to reach his merits:—*The South Carolina Gazette* (Charleston), August 20, 1796.

Earle was buried in St. Philip's Churchyard and the parish register recorded on August 18th: "was buried James Earle (portrait painter)." His will and the inventory of his belongings are on record in books of Probate Court, Charleston County.

RICHARD HUTSON 1747-1793. First Intendant of Charleston, 1783-1788. He served in the Continental Congresses and in the Convention which ratified the Federal Constitution in 1788. Resident in Charleston during the siege, upon the fall of the city to the British, he suffered imprisonment at St. Augustine. Chancellor of South Carolina, 1784; Senior Judge of the Chancery Court, 1791. Attributed to James Earle. Oil on canvas. R 48 in. x 40 in. Gift of Mrs. W. M. Hutson.

GEORGE WHITING FLAGG 1816-1897

Born in New Haven, Conn.; died in New York, N. Y. Portrait, *genre*, and "History Painter," nephew and pupil of Washington Allston. Flagg spent much of his youth in South Carolina and, previous to 1861, resided for long periods in Charleston, where he was patronized extensively.

ALFRED HUGER 1788-1872. Painter, lawyer, orator. He was appointed second postmaster of Charleston by President Jackson in 1835 and was again offered the position (after 1865) by President Johnson, but refused it as he was unwilling to take the "iron clad oath." He was United States Senator from 1843 to 1845 and a leading member of the Union Party in South Carolina. Attributed to George W. Flagg. Oil on canvas. R 30 in. x 25 in. Bequest of Mrs. William Huger, 1921.



RICHARD HUTSON (by Earle)
(Photo by R. A. Reilly).

CHARLES FRASER 1782-1860.

Born and died in Charleston. Miniature, portrait, and landscape painter, lawyer, and author.

GENERAL THE MARQUIS DE LAFAYETTE 1757-1834. Soldier and liberal. Painted on the occasion of his visit to Charleston in 1825. Water color miniature on ivory. R 4¼ in. x 3 15/16 in.

Fraser's Manuscript Account Book recorded in 1825: "Genl. Lafayette, March 17, 1825" and in 1834 noted: "July Genl. Lafayette's picture to the City Council—100."

Departure of General Lafayette . . . He has left us, rejoiced that we have seen him, and we confidently hope that his welcome in Charleston will always be grateful in his recollection. An excellent likeness of the General by CHARLES FRASER, ESQ., one of the most distinguished artists of our country, will aid our city in retaining an honored Guest, whom it has just lost.—*The Charleston Courier*, March 18, 1825.

The same year (1825) that this miniature of Lafayette was painted Fraser painted the first of several miniatures of Francis Kinloch Huger (1773-1855), who, when a youth on his European travels, made an unsuccessful attempt to rescue Lafayette from the Austrian prison of Olmutz. The "young American" was subsequently imprisoned also. The first of Fraser's miniatures of Huger was presented by the artist to the City of Charleston to give to Lafayette. Of these miniatures Lafayette wrote to Huger: "You know I have sat also to Mr. Fraser, to who, when you see him, I beg you to present my friendly and grateful compliments."

WILLIAM MOULTRIE 1731-1805. Delegate to the Continental Congress, 1775; Colonel of the 2nd. South Carolina Regiment. He was in command at the Fort on Sullivan's Island on June 28, 1776, when the attempt of the British fleet to enter the harbor was repulsed. The Fort subsequently was named after him. Upon the fall of Charlestown, Moultrie was imprisoned at St. Augustine. He was governor of South Carolina, 1785, and again in 1794. In 1802, he published *Memoirs of the American Revolution*; an engraving of Moultrie, after a Fraser likeness of 1802 in frontispiece. This portrait was exhibited in the "Fraser Gallery" of 1857 as No. 118. (Section of "Landscapes and Other Pieces.") Oil on canvas. R 22 in. x 17½ in. Painted on order of City Council.

PAINTING AND THE ACADEMY . . . No. 131, is also by Mr. Charles Fraser. It is a portrait of General Moultrie, a picture taken from the memory of the artist, whose mind, nevertheless strongly retained the impressions, which he has so happily and accurately transferred to the canvas.—*The Charleston Courier*, April 5, 1822.

GEORGE PETER ALEXANDER HEALY 1818-1894

Born in Boston, Mass.; died in Chicago, Ill. For many years Healy resided in Paris, France.

PIERRE GUSTAVE TOUTANT BEAUREGARD 1818-1893. Distinguished officer in the United States Army, he resigned in 1861 and was commissioned in the Army of the Confederate States. He was in command in Charleston when Fort Sumter was fired upon April 12, 1861. Oil on canvas. R 59 in. x 45½ in. Gift of Bernard M. Baruch, 1934.

Portrait of General Beauregard. Mr. Healy, the Artist, was enabled during a brief visit to this city, to execute a striking and life-like full length portrait of this distinguished officer. The general is represented as standing on the platform at Fort Moultrie, near the gun from which the first shot on that battery was fired at the *Star of the West*, and is here pointed in the direction of Fort Sumter, which is seen in the distance. The background of the picture is formed in the folds of the Flag of the Confederate States, judiciously and tastefully arranged. The portrait has been much admired by all the friends and acquaintances of General Beauregard, who had an opportunity of viewing it, and a wish has been expressed that it might remain a short time in our city for public inspection,



WILLIAM MOULTRIE (by Fraser)
(Photo by R. A. Reilly).

but as the artist was on the eve of departure for New Orleans, where his engagements required his presence, he was desirous of taking it with him to that city, for the gratification of the numerous friends of the General.—*The Charleston Courier*, April 8, 1861.

Bragg and Beauregard—Photographic portraits of Gen. Braxton Bragg and Gen. G. T. Beauregard by Jacobs of New Orleans, may be seen this day at the *Courier* Office.

The portrait of Gen. Beauregard is from the portrait painted in this city by G. P. A. Healy, *Ibid.*, June 27, 1861.

JOHN CALDWELL CALHOUN 1782-1850. Member of Congress from South Carolina; Secretary of War under President Monroe; Vice-President, 1825-32; United States Senator, 1833-43 and 1845-50; Secretary of State under President Tyler; formulator of the Doctrine of Nullification. Oil on canvas. R 92¼ in. x 54½ in. Commissioned by City Council, 1850.

Proceedings of Council . . . The Mayor stated that in accordance with resolution of Council directing him to employ an Artist to paint a full length portrait of the late Hon. John C. Calhoun for the walls of the Council Chamber, he had commissioned Mr. Healy to execute the work and submitted the following letter. Selection approved.

PARIS, AUG. 1st, 1850.

To His Hon. T. Leger Hutchinson,

Mayor of the City of Charleston, S. C.

Sir.—Your duplicate letter of July 8th, came to hand yesterday, in which I feel that I am much honored in the commission you tender me from the City of Charleston to paint a whole length portrait of our late illustrious countryman, the Hon. John C. Calhoun. It is with the greatest pleasure I accept this commission to paint a man for whom I entertained so deep an admiration, and in whose society I derived so much benefit.

I am pleased with the suggestions you have been so good as to present, and particularly so, with that representing Mr. Calhoun pronouncing his last discourse in the United States Senate. Should we decide this is the most favored or impressive moment of our picture, I think that a few of his friends might be introduced with good effect into the background listening. I shall of course have the pleasure of hearing from you again before I determine whether it shall be a simple figure as a usual whole length, or whether it shall assume something more of a composition. My price for the former is one thousand dollars, and for the latter, one hundred and fifty dollars, in addition, for each head introduced. I could not engage to send you so important a work, before next spring, for I consider the painting of Calhoun, as dear to my reputation, as it was to Stuart, to have painted Washington.

I have the honor to remain, sir,
Most respectfully yours,
Geo. P. A. Healy

P.S. I have in hand a canvas 18 x 25 feet, for the City of Boston representing Mr. Webster in the Senate, which I hope to have the pleasure of showing to you in a little more than a year.—*The Charleston Courier*, September 2, 1850.

Proceedings of Council.

We give below the proceedings of this body, at a meeting held last evening . . . The following letter was read for the information of Council:

PARIS, Feb. 27th, 1851—68 Rue del Arcade.

To His Honor the Mayor of Charleston, &c.

I beg to inform you that I shall send the Portrait of the late Hon. John C. Calhoun by the steamer *Franklin*, which sails from Havre to New York on the 7th of March, with instructions for it to be forwarded at once, or by the first steamer from New York to Charleston.

I had the good fortune to finish this picture in time for the exhibition here in Paris, and am happy to inform you that it has been considered one of the best portraits of the *salon*, as they call the exhibition. I have taken the liberty of making Mr. Calhoun look a little younger, and in better health than he did for the past three or four years of his life. As my admiration and personal liking for the original were great, I shall feel but too happy if my work gives satisfaction to yourself and his other friends. The exact size is four feet eight inches and a half by seven feet ten inches and a quarter; and I shall feel much obliged if you will have the goodness to order a frame at once, that it may be framed and hung in his destined place before being generally seen.

If, after you receive this picture, it should prove satisfactory I shall beg you to forward the thousand dollars to Greene & Co., Bankers, 28 Place St. George's a Paris.



GENERAL P. G. T. BEAUREGARD (by Healy)
(Photo by R. A. Reilly).

In the hope that it may reach you without accident, I remain, very respectfully, Your obedient servant, GEO. P. A. HEALY.:—*The Charleston Courier*, March 19, 1851.

Proceedings of Council, TUESDAY, APRIL 1, 1851 . . . The Mayor submitted the following letter from Geo. P. A. Healy, Esq., (Artist) which was referred to the Special Committee on the picture of J. C. Calhoun.

PARIS, MARCH 5th, 1851, 8 Rue de St. Arcade.

To His Honor the Mayor:

Dear Sir:—I fear that you will be disappointed at not receiving the Portrait of the late HON. JOHN C. CALHOUN, by the *Franklin*, as I mentioned in my last letter. But upon mature reflection, I have concluded to exhibit it in the exhibition of the Royal Academy, London, feeling assured that you would not object, that the many admirers of his genius there, may have some idea of his personal appearance. This will retard the arrival of the Picture until the autumn. Be so kind as to inform me if you have ordered a frame, and if not, whether the frame in which I exhibit it in London shall be sent to you with the picture.

In the hope that you will not think I have taken too great a liberty, I remain, very respectfully yours, GEO. P. A. HEALY.:—*The Charleston Courier*, April 4, 1851.

ANN HEANEY

A native of Boston, working in Washington in 1861.

WILLIAM CAMPBELL PRESTON 1794-1860. Lawyer and orator, United States Senator from South Carolina, 1836, a leader of the States Rights and Nullification Party. From 1845 to 1851, he was president of the South Carolina College (now the University of South Carolina). Formerly attributed to John Wesley Jarvis, it is probably the Heaney copy of Healy. Oil on canvas. R 35½ in. x 28½ in. Gift of Mayor William A. Courtenay, 1883.

William C. Preston.—Among the objects of interest in the Rotunda of the Capitol at this time is a portrait of the late Hon. William C. Preston of South Carolina, painted by Miss Anne Heaney. It is a copy of the portrait painted by Mr. Healy, which hangs in the Library of the Smithsonian Institution, and so perfect copy, its history not accompanying it, we should suppose it a duplicate by the same artist. It is a very faithful likeness of Mr. Preston as he appeared in his prime, and must recall him vividly to all who have ever seen him.

Miss Heaney is a native of Boston, but has for some time past made Washington her home, and is residing at 252 G— Street, near the State Department.

We trust that this picture will become the property of some one who can really appreciate it; and, as it gives a most ample evidence of a high degree of ability, that the artist may receive such encouragement as her talents unquestionably deserve:—*National Intelligencer*. Reprinted in *The Charleston Courier*, April 10, 1861.

de GUISE HITE 1886-1953

JOHN F. FICKEN 1843-1925. Mayor 1891-1895. From a photograph. Signed lower left: "de Guise Hite." Oil on canvas. R 32 in. x 25 in. Gift of Henry H. Ficken, 1939.

ALFRED HUTTY 1877-1955

Painter and etcher, residing in Charleston.

JOSEPH S. LAWRENCE, M.D. 1848-1899. Signed lower left: "Alfred Hutty." Oil on canvas. 29 in. x 24½ in. Gift of Mrs. Joseph S. Lawrence, 1928.



JOHN C. CALHOUN (by Healy)
(Photo by R. A. Reilly).

JOHN WESLEY JARVIS 1780-1840

Born in South Shields, England; died in New York, N. Y. He worked in Charleston and Columbia in 1820.

JOEL ROBERTS POINSETT 1779-1851. Planter, diplomat, traveler, scientist. Member of Congress from South Carolina, 1821-25; United States Minister to Mexico, 1825-29; Secretary of War under President Van Buren. Oil on canvas. R 30 in. x 25 in. Gift of Mayor William A. Courtenay, 1887.

CHRISTIAN MAYR 1805 ?-1850 or 1851

Portrait and historical painter of New York, who worked in Charleston in 1840 and 1841; he died in New Orleans.

OFFICERS OF THE VOLUNTEER FIRE DEPARTMENT 1841.

In the group are portraits of: 1-David N. McIntosh, Engineer; 2-James Short, President, Charleston Neck Fire Co.; 3-R. Wainwright Bacot, President, Phoenix Fire Co.; 4-Peter Coburn, Vice President Charleston Fire Co.; 5-W. H. Gibson, President, Charleston Fire Co.; 6-John C. Hoff, Firemaster; 7-R. W. Hare, Vice President Vigilant Fire Co.; 8-C. Mayr, The Artist (German Fire Co.) who painted the picture; 9-Wm. M. Taylor, Vice President Phoenix Co.; 10-Rhett Bee, Firemaster; 11-J. M. Ostendorff, Vice President, German Fire Co.; 12-Alexander McDonal, Firemaster; 13-Dr. E. C. Keckley, President Marion Fire Co.; 14-John A. Wagener, President German Fire Co., afterwards Mayor; 15-F. Cammer, Vice President, Marion Fire Co.; 16-Theo. L. Smith, Foreman, Neck Axe Co.; 17-Wm. Petch, Superintendent, City Engines; 18-Nath. Fields, Firemaster; 19-John Schnierle, Chief, afterwards Mayor; 20-Wm. Kirkwood, Firemaster; 21-Chas. H. West, President, Vigilant Fire Co.; 22-John Symons, President, Palmetto Fire Co.; 23-C. W. Cleapor, Engineer; 24-B. J. Howland, Firemaster; 25-T. J. Kerr, Firemaster; 26-Ed. J. Fogler, Vice President, Palmetto Fire Co.; 27-John R. Heriott, President, Aetna Fire Co.; 28-Ripley S. Hamett, Chief Engineer; 29-John Siegling, Firemaster; 30-Daniel Boinest, President, Axe Company; 31-Henry Casey, Vice President Aetna Fire Co.; 32-John Doyle, Engineer; 33-Jacob F. Mintzing, Mayor of Charleston; 34-Chas. H. Bryant, Ex President, Aetna Fire Co. Signed lower left: "C. Mayr 1841." Oil on canvas. R. 45 in. x 65½ in. Gift of Mrs. Richard Wainwright Bacot, 1881.

Attractive Painting-Mr. C. Mayr's fine painting of the Fire Department uniting the portraits of a number of our citizens with a pleasing delineation of local scenery, will be exhibited at his rooms in King opposite Hasell Street, this day and until the 22nd instant. See advertisement.

The Painting of thirty-three of the officers of the Fire Department of the city and Neck will be exhibited this day and until the 22nd instant at the rooms of Mr. C. Mayr, in King opposite Hasell Street. Tickets of admittance 25 cents, to be had at the rooms-and which will entitle the individual to visit at all times during the hours of exhibition. Rooms open from 9 o'clock A. M. to 2 P. M. and from 3 P. M. to 10 at night.-*The Charleston Courier*, June 9, 1841.

Mr. Mayr's Painting of the Fire Department-By the advertisement of Mr. Mayr in this day's paper, it will be seen that the chances at the approaching raffle of this fine painting have been thrown open to the public generally. The low price of \$1 should ensure the rapid filling up of Mr. Mayr's list.-*The Charleston Courier*, June 23, 1841.

Mr. Mayr's Painting of the Fire Department.-We perceive by an advertisement in our columns, this morning, that the raffle of this fine historic and scenic painting representing with admirable accuracy upwards of thirty officers of our Fire Department, and with great beauty and effect the fine public buildings in the central part of the city, is positively to take place on



JOEL ROBERTS POINSETT (by Jarvis)
(Photo by R. A. Reilly).

the 23rd inst. A painting like this, in itself a high effort of art, and so thoroughly local in its character and associations, ought to be domesticated among us, and we trust the remaining chances (at the low price of \$1 each) will be taken. Contrary to the original design of the artist, the competition for the painting is no longer confined to the members of the Fire Department, but it is thrown open to the whole community, and the painting, when won, is of course to be the individual property of the winner,—who for a single dollar will obtain a painting worth six or seven hundred dollars.—*The Charleston Courier*, August 3, 1841.

Raffle of Mr. Mayr's Painting.—This is the day fixed by Mr. Mayr for the raffle of his elegant painting of the Fire Department, a painting, which, as well for its local character and associations, as its high merit as a work of art, should not be suffered to leave our city. The group is admitted by all to be admirable—some thirty odd officers of the Fire Companies and Fire Masters, arrayed in appropriate costume with cap and bugle, ready to form in procession—and the local scenery, the City Hall, the City Square, the Fire Proof Building, the beautiful spire of the Circular Church, and private edifices, in the neighborhood, all combine to give verisimilitude and charm to the picture. We presume the firemen will be emulous of its possession, but competition is free to every one, and the low price of the chances (\$1 each) will doubtless render the competitors numerous. See Advertisement.—*The Charleston Courier*, August 25, 1841.

The picture was won by "a son of Mr. Bacot."—*Schirmer Diary* (ms.) August 11, 1881.

SAMUEL FINLEY BREESE MORSE 1791-1872

Born in Charlestown, Mass.; died in New York, N. Y. Artist and inventor of the telegraph. Morse's first great success as a painter was achieved in Charleston in 1818, 1819 and 1820.

JAMES MONROE 1758-1851. Fifth president of the United States. Oil on canvas. R 92¼ in. x 59½ in. Commissioned by City Council, 1819.

Resolved unanimously that His Honor, the Intendant be requested to solicit James Monroe, President of the United States, to permit a full length likeness to be taken for the City of Charleston, and that Mr. Morse be requested to take all necessary measures for executing the said likeness on the visit of the President to this city.

Resolved unanimously that the sum of seven hundred and fifty dollars be appropriated for this purpose.—*Resolution of Council*, March 1, 1819.

On the 26th of March, 1819, Morse wrote (from Charleston) to his parents: "It is necessary I should visit Washington, as the President will stay so short a time here that I cannot complete the head unless I see him in Washington."

In November, 1819, the Artist was in Washington and wrote to his mother: "I began on Monday to paint the President and have almost completed the head. I am thus far pleased with it, but find it very perplexing for he cannot sit more than ten or twenty minutes at a time so that the moment I feel engaged he is called away again. I set my palette to-day at ten o'clock and waited until four o'clock this afternoon before he came in. He then sat ten minutes, and we were called to dinner. Is not this trying to one's patience?"

December 17, 1819. "I have been here nearly a fortnight. I commenced the President's portrait on Monday and shall finish it tomorrow. I have succeeded to my satisfaction, and, what is better, to the satisfaction of himself and family; so much that one of his daughters wishes me to copy the head for her. They all say that mine is the best that has been taken of him. The daughter told me (she said as a secret) that her father was delighted with it, and said it was the only one that in his opinion looked like him; and this, too, with Stuart's in the room. The President has been very kind and hospitable to me; I have dined with him three times, and taken tea as often; he and his family have been very sociable and unreserved. I have painted him at his house, next room to his cabinet, so that when he had a moment to spare he would come in to me.

Wednesday evening Mrs. Monroe held a drawing room. I attended and made my bow. She was splendidly and tastily dressed. The drawing-room and suite of rooms at the President's are furnished and decorated in the most

OFFICERS OF THE VOLUNTEER FIRE DEPARTMENT — (by Mayr) (Photo by R. A. Reilly)



splendid manner; some think too much so, but I do not. Something of splendor is certainly proper about the Chief Magistrate for the credit of the nation. Plainness can be carried to an extreme and in national buildings and establishments it will, with good reason, be styled meanness . . .

We understand that Mr. Morse, the painter is now in Washington employed in taking the full length portrait of the President for our City Hall, and that he will be in Charleston early in this month.—*The Charleston Courier*, January 5, 1820.

We are authorized to say (says the *New Haven Journal*) that the full length portrait of the President of the United States, just completed by Mr. Morse, for the City Hall of Charleston, S. C., may be seen gratuitously, at his painting room, at the head of Temple Street, during the present week.—*The Charleston Courier*, September 22, 1820.

The full length Portrait of the PRESIDENT OF THE UNITED STATES for our City Hall, painted by Mr. Morse, has arrived in the ship *President*, and will, we understand, shortly be ready for public inspection.—*The Charleston Courier*, December 15, 1820.

The likeness of JAMES MONROE, *President of the United States*, painted for the City by Mr. Morse, has been placed in the City Hall, beside the likeness of WASHINGTON, which was painted for the City, at the time that venerable patriot visited our State, during the period of his Presidency.—*The Charleston Courier*, December 22, 1820.

Review of an exhibition at the South Carolina Academy of Fine Arts, No. 77 . . . 27 . . . are considered the best portraits by Morse which are contained in the Academy. He painted also as our citizens are aware, the full length portrait of Mr. Monroe, the President, which is placed opposite that of WASHINGTON.—*The Charleston Courier*, April 17, 1822.

P. PRESCOTT-----

WADE HAMPTON 1818-1902. Noted cavalry leader, Confederate States Army; Governor of South Carolina, 1876-78; United States Senator, 1878-91. Oil on canvas. R 29½ in. x 25 in. Gift of Dr. William White, 1880.

Proceedings of Council. Council Chamber, Regular Meeting, May 11, 1880.

. . . The Mayor said that before proceeding with the regular business of Council there was a letter from Capt. F. W. Dawson presenting to the City of Charleston in the name of Dr. W. N. White, of Springfield, Mass., an oil painting for ex-Governor Wade Hampton, which he desired read. The letter was then read as follows:

Charleston, S. C., May 11, 1880.

To the Mayor and City Council of Charleston:

I have been requested by Dr. W. N. White of Springfield, Mass., to present in his name to the City of Charleston the accompanying portrait in oil of ex-Governor Wade Hampton.

In discharging this pleasing duty I have the satisfaction of knowing that a more appropriate and welcome gift could not have been made, inasmuch as nowhere in South Carolina are the public services of Wade Hampton better understood and more thoroughly appreciated than in Charleston, his native city, which is unwavering in her confidence, gratitude and love. Though his home, measured by miles, is so distant, Dr. White sees this, and feels that the fitness of things cannot be better regarded than by placing ex-Governor Hampton's portrait in the Council Chamber of the city. I am, very respectfully, your obedient servant, F. W. Dawson.

Alderman Rogers offered the following resolutions, which were unanimously adopted:

The City Council of Charleston receives with pride and pleasure the elegant portrait of Governor Wade Hampton, the gift of Dr. W. N. White of Springfield, Mass.

We prize it, not only as a beautiful work of art, but as the speaking likeness of the statesman who, by his wisdom, moderation and patriotism, has won the confidence of our entire country; of the South Carolinian who, true to his people in their darkest hour, is enshrined in grateful hearts as their deliverer; as the native of Charleston, of whom her citizens are justly proud, and whom they will ever love and always delight to honor.

Grateful for his counsels and services in our day, we will point succeeding generations to him as worthy to rank with the great of earlier days—



PRESIDENT JAMES MONROE (by Morse)
(Photo by R. A. Reilly).

Washington, Jackson, Moultrie and Calhoun—whose portraits now adorn our Chamber.

Resolved, That the City Council of Charleston, for themselves and all the citizens return to Dr. W. N. White, of Springfield, Mass., their cordial thanks for the beautiful portrait of Governor Wade Hampton presented by him.

Resolved, That the portrait of Governor Hampton be hung in the Council Chamber.

Resolved, That his Honor the Mayor be requested to communicate the action of Council to Dr. White in an appropriate and suitable manner.

Alderman Sweegan, in seconding the resolution, said: 'Mr. Mayor, if there is a citizen of South Carolina preeminent for honor, devoted service and self-sacrificing spirit in the cause of the people of South Carolina, that citizen is Gen. Wade Hampton. It is a great satisfaction to have his portrait permanently in our Council Chamber, that we may ourselves look upon its manly features with pride and gratification, and preserve it for other generations who will succeed us, and who will forever honor his enviable name.' . . . *The News and Courier* (Charleston), May 13, 1880.

EDWARD SAVAGE 1761-1817

Born in Princeton, Mass., where he died. Portrait and historical painter and engraver

JOHN HUGER Intendant of Charleston 1792-1794. Commissioner of Charleston Orphan House, 1792-1796. He laid cornerstone of building at Calhoun and St. Philip Streets, 1792. Oil on canvas. R 30½ in. x 24 in. Signed lower right: "E. Savage pinx. 1787." Bequeathed to Charleston Orphan House by wills of Dr. and Mrs. William Harleston Huger. In 1962 placed in City Hall as a permanent loan by Commissioners of Orphan House, at request of Mrs. Eliza Huger Dunkin Kammerer, a descendant.

JOHN STOLLE

Of Dresden, Saxony and Charleton, working in the last quarter of the 19th century.

WILLIAM ASHMEAD COURTENAY 1831-1908. Mayor 1879-1887. Painted from life. Signed on back. Oil on canvas. R 37 in. x 29 in. Painted on order of City Council, 1883.

WILLIAM ENSTON 1808-1860. An Englishman who immigrated to Charleston in 1835. At his death he bequeathed about \$400,000 to the City of Charleston in trust "to make old age comfortable;" through this legacy the Enston Home was erected. Painted from a photograph. Signed on back. Oil on canvas. R 37 in. x 33 in. Painted on order of City Council, 1883.

HENRY B. HORLBECK 1839-1901. Health Officer of Charleston, 1881-1901. Painted from photograph. Signed on back. Oil on canvas. 29½ in. x 24½ in. Gift of friends of Dr. Horlbeck, through Dr. C. W. Kollock, 1902.

FRANCIS MARION 1732-1795. Captain in Moultrie's Regiment, 1775. Later on in the Revolutionary struggle he organized Marion's Brigade, of partisan irregulars and by his harring tactics and quick disappearances earned the name "The Swamp Fox." Delegate to the South Carolina Provincial Congress, 1775, and to the South Carolina Constitutional Convention, 1790. Painted from an engraving after John Blake White's painting. There is little possibility of this painting bearing any likeness to General Marion. Oil on canvas. R 29½ in. x 24½ in. Gift of the artist, 1884

GENERAL ANDREW PICKENS 1739-1817. General of Militia during the Revolution; member of the State Constitutional Convention 1790. Member of Congress of South Carolina, 1793-1795. Indian Commissioner from 1785 to 1801. Signed on back. Painted from an engraving by Longacre after Sully's painting from life. Painted on order of City Council, 1884.



JOHN HUGER (by Savage)
(Photo by R. A. Reilly).

JOHN TRUMBULL 1756-1843

Born in Lebanon, Conn.; died in New York, N. Y. Soldier and portrait and history painter, working in Charleston, 1790.

GEORGE WASHINGTON 1732-1799. First president of the United States. Oil on canvas. R 90½ in. x 63 in. Painted on order of City Council, 1791.

William Loughton Smith was in charge of the arrangements with the artist and refused the first canvas intended for Charleston. (This painting is now in the Gallery of Fine Arts, Yale University.) The second canvas, with a view of the city in the background, arrived in Charleston in July 1792.

Resolved unanimously, that his Honor, the Intendant, in behalf of the City Council and their constituents, be desired to request of Geo. Washington, Esq., President of the United States, that he will be pleased when it is convenient to him, to permit his portrait to be taken by Col. Trumbull, in order that it may be placed in the City Hall, as the most lasting testimony of their attachment to his person, to commemorate his arrival in the metropolis of this State, and to hand down to posterity the remembrance of the man to whom they are so much indebted for the blessings of peace, liberty and independence.—*Resolution of City Council, May 7, 1791.*

The intendant's compliments, and informs the citizens the portrait of George Washington, Esq., President of the United States, is now put up in the City Hall, the doors of which will be open from 6 to 10 in the morning, and from 4 to 7 o'clock in the evening (Sundays Excepted) for the inspection of those who may choose to view the same.—*The City Gazette and Daily Advertiser, July 18, 1792.*

President Washington wrote to General William Moultrie:

(Philadelphia) Saturday, May 5, (1792)

... I am much pleased to hear, that the picture by Colonel Trumbull gives so much satisfaction. The metier of this artist cannot fail to give much pleasure to those of his countrymen, who possess a taste for the fine arts; and I know of no part of the United States where it would be put to a stronger test than in South Carolina.

Trumbull wrote in his *Autobiography*:

In 1792, I was again in Philadelphia, and there painted the portrait of General Washington, which is now placed in the gallery at New Haven, the best certainly of those which I painted, and the best, in my estimation, which exists, in his heroic military character. The City of Charleston, S. C. instructed William R. [sic] Smith, one of the representatives of South Carolina, to employ me to paint, for them a portrait of the *Great Man*, and I undertook it *con amore*, (as the commission was unlimited,) meaning to give his military character, in the most sublime moment of its exertion, the evening previous to the Battle of Princeton . . . The result was in my own opinion, eminently successful, and the general was satisfied. But it did not meet the views of Mr. Smith. He admired, he was personally pleased, but he thought the city would be better satisfied with a more matter-of-fact likeness, such as they had recently seen him—calm, tranquil, peaceful.

Oppressed as the President was with business, I was reluctant to ask him to sit again. I, however, waited upon, stated Mr. Smith's objection, and he cheerfully submitted to a second penance, adding, 'Keep this picture for yourself, Mr. Trumbull, and finish it to your own taste.' I did so—another was painted for Charleston, agreeable to their taste—a view of the city in the background, a horse, with scenery, and plants of the climate; . . .

Washington Irving in his *Life of George Washington* spoke of the Trumbull and other portraits as follows: No artist enjoyed the opportunity of Colonel Trumbull as the portrayer of Washington. As aide-de-camp, he was familiar with his appearance in the prime of his life and its most exciting era. At the commencement of the Revolutionary struggle, this officer was among the most active . . . and had ample time and occasion to observe the Commander-in-Chief in his military character, and in social intercourse, on horseback, in the fields, and at the hospitable board, in the Councils of War, when silently meditating his great work, when oppressed with anxiety, animated by hope, or under the influence of those quick and strong feelings he so early learned to subdue. After Trumbull's resignation, and when far away from the scene of Washington's glory, he painted his head from recollection, so distinctly was every feature and expression impressed upon his mind. In the autumn of 1789, he returned from Europe, and began his sketches of the

chiefs and statesmen of the Revolution, afterwards embodied in the pictures that adorn the Rotunda of the Capitol, and the originals of which, invaluable for their authenticity, may now be seen in the gallery of New Haven. Here is preserved the most spirited portrait of Washington that exists—freedom worthy of the name, drawn from life . . .

The gentleman who was the medium of this commission to Trumbull praised his work; but aware of the popular sentiment, declared it not calm and peaceful enough to satisfy those for whom it was intended.

Fraser in his *Reminiscences of Charleston* spoke of Trumbull and Washington as follows: But that which proved the most lasting memorial of his (Washington's) visit was the whole length portrait which the City Council requested him to sit to Col. Trumbull, for, and which now adorns the City Hall.

Col. Trumbull had previously visited Charleston and remained some time here, as the guest of Chief Justice Rutledge, at whose house he painted the likeness of several distinguished revolutionary men for his series of battle-pictures, then in progress. In addition to his skill as an artist he had been in the family of George Washington as an aide and was, therefore, well acquainted with his features and person. The picture was painted from life and represents General Washington in his military garb, as Commander-in-Chief, and as such, is an invaluable portrait. It bears the date of 1791.

It gives me pleasure to be able to record, as being now, perhaps its only depository, certain contemporary testimony of the resemblance it bore to its illustrious subject.

A gentleman from Charleston who was in Philadelphia, while the portrait was in progress, told me that Col. Trumbull, anxious for its success, requested him to call often and see it, which he did, and he assured me that the likeness was excellent; and this was afterwards confirmed to me by one, who was then our representative in congress, and who as well as the other gentleman, had frequent opportunities of seeing General Washington. A venerable lady, the relict of a revolutionary war officer, told me that she also could fully verify from her own individual knowledge all that these gentlemen had said of the likeness.

After this period, age and increasing cares altered the General's appearance, besides the use of false teeth; so that when Mr. Stuart painted him in 1794, in his Presidential suit of black velvet, and with powdered hair, he looked, a very different person. Still, it is universally allowed that Mr. Stuart's portrait was a striking likeness, and, it will, in all probability, be the picture to transmit his features to posterity.

PAINTING AND THE ACADEMY . . . No. IV . . . No. I is a full length portrait of General Washington, by Trumbull. He is represented standing on the shore near Haddrill's Point, on the day of his welcome arrival in our city, in the year 1791. Charleston is seen on the background, and Cooper River appears covered with boats, adorned with flags, etc. The General's Horse is standing near him, and at his feet are growing several palmettoes, the laurel of South Carolina.

Our citizens are familiar with this picture, which was painted by desire of the city, and has recently decorated the City Hall. It is a picture of Washington in the meridian vigor of life—in the habiliments of a soldier—before time had relaxed a muscle or impaired a feature. In such a form it would be desirable that he should go down to posterity, yet no engraving that we know of, has been taken from this picture. The likeness was acknowledged to be striking by contemporaneous observers, and the painting is much commended. One of the figures in the background is a likeness of General William Washington.—*The Charleston Courier, April 3, 1822.* Trumbull's Washington was also shown at the second exhibition of the South Carolina Academy of Fine Arts, February, 1823.

JOHN VANDERLYN 1775-1852

Born in Kingston, N. Y., where he died. He worked in Charleston in 1822 and in 1835.

ANDREW JACKSON 1767-1845. Seventh president of the United States. In 1816, the "Hero of New Orleans," when acknowledging a congratulatory letter of the South Carolina Legislature, mentions his gratification that it came from "the State which gave me birth." (*The Charleston Times, March 23.*) Oil on canvas. R 98 in. x 62½ in. Painted on order of City Council, 1824.

Council Chamber, City of Charleston.
January 17, 1824.

Sir—I am directed by a resolution of the City Council of Charleston to communicate to you the request that you will sit for your portrait to Mr. Vanderlyn. They are so desirous, not only of possessing themselves, but of transmitting to posterity the likeness of one whom a grateful people delight to honor and whom Carolina is proud to number among her sons. May you long, sir, continue to enjoy the high reward due to your distinguished services—the approbation of your country. I have the honor to be with great respect,

Your obedient servant.

JOHN GEDDES, Intendant
of the City of Charleston.

The Hon. Andrew Jackson, Washington City.

Washington City, January 27, 1824.

Sir—The resolution of the City Council of Charleston communicated by you through Major Hamilton and Mr. Poinsett, of the House of Representatives, requesting that my portrait may be taken by Mr. Vanderlyn is with pleasure acceded to. It will subject me to no inconvenience, I assure you and if it did, that would form no consideration. It is a matter of pleasure and satisfaction to me that my native state can think so favorably of me as to desire to procure a resemblance, and hence to retain a remembrance of me. I therefore cheerfully comply with the request made through you in testimonial of respect and regard from those who are of the state that gave me birth, and where many of the pleasurable days of my youth were spent. Accept my best wishes for the kind expressions you are pleased to offer me, and receive mine for your health and happiness and be pleased to tender me most respectfully to the City Council. I have the honor to be,

Very respectfully.

Your most obedient serv't.

ANDREW JACKSON.

The City Gazette, February 12, 1824.

The Portrait of General Jackson which is a painting by Mr. Vanderlyn of New York, for the Corporation of this city, is in such a state of forwardness, that it was to be exhibited at the National Anniversary at New York, on the 5th inst. The figure, it is said, has not received the last touches of the artist, but the head is complete, and affords as is admitted by all who have seen it, the most faithful likeness of the hero, that has ever been presented to the world. The countenance is highly expressive of his character, and none will view it without acknowledging that it is the "counterfeit presentment" of one, on whom

'Every god had seemed to set his seal
To give the world assurance of a man'

The Charleston Courier, July 14, 1824.

After describing paintings in the 4th annual exhibition of S. C. Academy of Fine Arts, *The Charleston Courier*, March 14, 1825, mentions the "recently executed full length portrait of General Jackson."

MARGARET BEVERLY MOORE WALKER 1883-

Born in Darlington, S. C. Resides and has studio in Greenville, S. C.

HENRY W. LOCKWOOD 1891-1944. Mayor 1938-1944. Signed lower left. Oil on canvas. R 47½ in. x 35½ in. Painted on order of City Council, 1947.

BURNET R. MAYBANK 1899-1954. Mayor 1931-1938; Governor of South Carolina 1939-1941; U. S. Senator 1941-1954. Signed lower left. Oil on canvas. R 47½ in. x 35½ in. Painted on order of City Council, 1947.

E. EDWARD WEHMAN, JR., 1891-. Mayor 1944-1947. Signed lower left. Oil on canvas. R 47½ in. x 35½ in. Painted on order of City Council, 1947.

RHODES WATSON—

of Aiken, South Carolina

W. W. SALE Mayor 1877-1879. Oil on canvas. R 29½ in. x 24½ in. Gift of relatives, 1938.



GENERAL ANDREW JACKSON (by Vanderlyn)
(Photo by R. A. Reilly)

FREDERICK WEBER 1883-1956

Born in Columbia, S. C.

THOMAS PORCHER STONEY 1889- . Mavor 1923-1931. Oil on canvas. R 49½ in. x 39½ in. Painted on order of City Council, 1935.

JOHN BLAKE WHITE 1781-1859

Born in parish of St. John's Berkeley, S. C.; died in Charleston. Lawyer, author, historical, landscape, portrait, and miniature painter.

ARRIVAL OF THE MAIL. Oil on canvas. R 29¾ in. x 24¾ in. Gift of Octavius A. White, 1901.

ARRIVAL OF THE MAIL—A new painting by Mr. White, for exhibition at the engraving room of Mr. Keenan, Broad-street. It represents Broad-street, from the Post Office lobby, at that interesting period to the merchant, the arrival of the mail. The picture is spirited, full of life and character, and true to the scene—too true to the scene, indeed, since the artist has refrained from taking the liberty, which is his privilege to take of putting the Exchange squarely in front of the street. It is not so in fact and the drawing is strictly correct, but to those who do not know this, it will seem otherwise, and though the builder may have been denied to put it straight, nobody could deny that liberty to the painter. We recommend that this be amended in the engraving which, we learn, Mr. Keenan is about to make from it in aqua-tint, after the plan of the pictures of the great fire in New York. Subscriptions are now in progress for effecting this object.—*Southern Literary Journal*, June, 1837. New Series, Vol. I, No. 4.

Perspective View of Broad-street.—Our tasteful artist, Mr. J. B. White, has again employed his pencil in the delineation of our local scenery; and has achieved quite a successful and elegant performance. It affords us no small gratification to perceive the native artist thus emphatically domesticating the fine arts among us. A brief description of the painting in question will doubtless interest our readers.

The spectator is supposed to be a few steps within the north-western arch of the Exchange or Custom House, looking directly up Broad-street. This position accords a view of Ashley River, with shipping and the country beyond, the Court House, and especially the beautiful spire of St. Michael's Church, towering majestically over all the other objects, that fill the canvas. The time is about noon, and the season of the year, that when the trees being divested of foliage, an almost uninterrupted view is afforded of the whole street, which is enlivened by military and mercantile movements.

A particular representation of Broad-street is evidently the principal object intended, although Mr. WHITE has judiciously given to the street the effect of a secondary object, having introduced it in the character of a background, to a couple of bold and striking figures, that are immediately within the arch-way, on the fore-ground—the one a genteel figure, reading a letter, just received out of the Post-Office—the other a sturdy post-rider, dragging in a heavy leathern mail, thereby giving character and locality to the scene. Other figures are on the plat-form and along the extent of the street, which mark the perspective, and give interest, animation and verisimilitude to the picture.

An engraving is to be executed from the picture, by Mr. Wm. Keenan, who has taken commodious rooms in Broad Street, nearly opposite the Carolina Hotel, where he has made every arrangement for carrying on the various branches of his art.—*The Charleston Courier*, June 1, 1837.

Perspective View of Broad-street.—This fine painting executed by Mr. J. B. White, is now open for gratuitous exhibition, at the room of Mr. William Keenan, Engraver, in Broad-street, nearly opposite the Carolina Hotel. It is well worthy the attention of our citizens, and will gratify the lovers of fine arts.—*The Charleston Courier*, June 14, 1837.

ARTISTS UNKNOWN

ANDREW JACKSON 1767-1845. Seventh president of the United States. Oil on canvas. R 27 in. x 22½ in.

WILLIAM CRAFTS 1787-1826. Author, lawyer, wit. Oil on canvas. R 27 in. x 23 in. Gift of Mr. William Crafts, 1928.

WILLIAM PORCHER MILES 1822-1899. Mayor of Charleston 1855-1857; Member of Congress, 1857-1860; member of Congress, C.S.A., 1861-1865; president of the University of South Carolina 1822. Over-painted photograph. R 20¾ in. x 16¾ in.

CHARLES MACBETH 1805-1881. Mayor 1857-1865. Oil on canvas. O 35 in. x 28½ in. Purchased, 1935.

HAND AND CROWN. Oil on canvas. R _____ in. x _____ in. Gift of Dr. G. E. Manigault, 1890.

This hand on a crown is all that remains of the portrait of Queen Ann by Sir Godfrey Kneller, which hung in the hall of the Commons House of Assembly of the Province of South Carolina up to the commencement of the American Revolution. It was probably removed for safety before the sudden departure of Lord William Campbell, the last Royal Governor, to a fireproof building still standing in Cumberland Street, which was constructed for and used as a powder magazine by the British military authorities.* It remained there during the War for Independence and after the peace, when the building and lot were sold and purchased by Senator Ralph Izard, and it was still there and intact, until 1809, when it was observed by the late Charles Manigault as a boy, who eventually inherited the property through his mother a daughter of Ralph Izard. Between 1809 and 1822 some person unknown cut the head and shoulders out of the canvas, and the latter date Mr. Charles Fraser, the artist, obtained permission to cut out the hand on the crown, which in 1842, he presented to Mr. Charles Manigault. The Hall of the City Council of Charleston is naturally the proper place for such a relic, and the undersigned, its present owner, has concluded to offer it to that honorable body so that it may be included among the interesting mementoes of the past therein contained. G. E. Manigault. November 1890.—Inscription on Back.

There were two fine pictures left in it (Powder Magazine), which, no doubt, had been removed from the hall of the assembly, on the breaking out of the revolution, as being symbols of royal authority. They were the whole length portraits of George I and his Queen, in their robes of majesty. I first saw them about the year 1800, leaning face to face against the wall, and covered with dust. My recollection of them is that they were admirable paintings, and no doubt the work of Mr. Godfrey Kneller. I went there again some years afterwards with permission, to see them, and in the hope of restoring them, but some base trespasser, in the meantime, had cut the canvas out of the frames, and no trace has been ever had of them since.—Fraser, *Reminiscences*.

SCULPTURE

BREMOND after HOUDON

ROBERT FULTON 1765-1815. Inventor of steam boat. Marble H 22 in. Gift of J. H. Mey.

FELIX W. DE WELDON

Contemporary British sculptor, who saw service with the United States Navy during World War II.

ARTHUR HUGH CLOUGH 1819-1861. British poet who resided in Charleston for some years in his youth. Signed: "Felix W. de Weldon 1945." Limestone H 16 in. Gift of Eric Underwood of London and New York in "appreciation of the charm of Charleston and in an effort to further ties of Anglo-American friendship." Pedestal the gift of English and American authors, whose names appear thereon.

ARNOLD ERSKINE

THOMAS PORCHER STONEY 1889. Signed: "Erskine Sc." Bronze H 20 in. Gift of Robert G. Elbert, 1931.

A. E. HARNISCH

JAMES LOUIS PETIGRU 1789-1863. Jurist, orator, leading member of the Union Party in South Carolina. Signed: "A. E. Harnisch Roma 1883." Gift of William A. Courtenay.

*Errata. The Powder Magazine on Cumberland Street was built by the English Colonists, 1712-1713.

CLARK MILLS 1810-1883

Born near Syracuse, N. Y.; died in Washington, D. C. He was living in Charleston by 1837 and working as an "ornamental plasterer." He commenced to take life masks in 1844; and in 1845 cut from "freestone" a head of John C. Calhoun. In 1847-48, he commenced the model of the equestrian statue of Andrew Jackson, and the bronze cast by Mills from it was the only such to be made in the United States.

JOHN CALDWELL CALHOUN 1782-1850. Member of Congress from South Carolina, Secretary of War under President Monroe; Vice-President, 1825-32; United States Senator 1833-43, and 1845-1850; Secretary of State under President Tyler; formulator of the doctrine of nullification. Freestone H 19 in. Gift of Clark Mills, 1846.

Bust of J. C. Calhoun: We invite the attention of our readers to a bust of J. C. Calhoun, in stone, the production of our ingenious townsman, Mr. Clark Mills. Mr. Mills is a self-taught artist, and this is his first effort in the noble art of sculpture. The material is a block of freestone obtained from the vicinity of Columbia; and thus on a native mineral of Carolina, our artist has succeeded in correctly stamping the features of Carolina's favorite son. The studio of Mr. Mills is in Broad near Church Street.—*The Charleston Evening News*, October 4, 1845.

Bust of Mr. Calhoun—Mr. Clark Mills, a native artist, whose busts in plaster, actually molded the human head and face, have excited such general admiration, by their truth to life, has recently, as we predicted, on a former occasion, made a successful attempt in a higher branch of art. From a block of native white freestone, procured near Columbia in this state, he has sculptured with hammer and chisel, a strong bust of the great Southern Statesman (his first attempt in this line), in a manner that speaks well for the skill and taste of the artist. We propose that, when completed and approved, the City Council of Charleston should make public property of this likeness of our great native statesman, by a native artist, out of a block of native stone. Mr. Mills has recently removed from his old stand in King-street, to No. 49 South side of Broad-street nearly opposite the Charleston Library where numerous familiar countenances of both the living and the dead will repay a morning or evening lounge.—*The Charleston Courier*, October 8, 1845.

Alderman Seymour presented the following letter from Mr. Clark Mills: Charleston, S. C., April 13, 1846.

To the Hon. the Mayor and Aldermen of Charleston.—
GENTLEMEN—I have with some labor executed a Bust of John C. Calhoun—it is from the native stone of this State, found near Columbia and it is my first effort in sculpture.

I do not feel myself a competent or proper judge of the merit of this work, if it has any—some of my friends, more kindly in feeling towards me perhaps than in their better judgment, have encouraged me to hope, that it is not without some small claim that way, at least as a first essay; as it is intended to represent the lineaments of Carolina's greatest and most gifted son, I trust it may not be without some recommendation, on that account if no other, to the favorable notice of the Council.

I therefore, respectfully ask permission to present the Bust to your honorable body. If considered worthy of acceptance, you will make such disposition of it as you may deem proper.

Respectfully, Clark Mills.

Resolved, That we regard this first essay of our artist as indicative of the highest promise of future and increasing excellence in the noble study of sculpture, to which he has devoted himself—and while we admire the genius, the decided taste and elaborate skill he has thus practically exhibited, we feel a just pride in congratulating Charleston in possessing the most accurate and approved delineation of the expression and feature of Carolina's greatest and most gifted son.

Resolved, That Council, in common with this community, entertain a lively interest in the untiring exertion and future success of Mr. Mills in the arduous and very difficult profession he has selected, and anticipate for him that eminence which his undoubted talent, his unpretending merit and persevering purpose of character must ultimately attain.

Resolved, That a Special Committee, consisting of the Mayor and two Aldermen, be requested to place the Bust of the illustrious and Hon. John C. Calhoun in a prominent place in Council Chamber, and that they be directed to present Mr. Mills with a certified copy of these resolutions, accompanied by an appropriate and substantial testimony of the high gratifications entertained and positive encouragement designed by Council for this effort of

genius. The Committee consists of the Mayor, Aldermen Seymour and Furman. Council then adjourned. John R. Rogers, Clerk of Council.—*The Charleston Courier*. April 15, 1846.

Tribute to a native Artist.—We were gratified, yesterday, says the *Courier*, with the sight of an elegant gold medal, presented by our City Council to Mr. Clark Mills, of this City, as a testimonial of their high appreciation of his proficiency in the noble art of sculpture. On one side of the medal, is a very beautiful device, representing the artist in the art of crowning the bust of Mr. Calhoun with a wreath, just presented to him by a female figure, emblematic of the City of Charleston, while the City and Harbour are most tastefully delineated in the background. Encircling the device is the motto, "Aedes, Mores, Juraque Curat;" and at the foot are the words—"Igenti praeonium virtui calcar."

Id Apr. MDCCC XLVI."

On the other side of the medal is the following inscription—

CLARK MILLS
as a mark of respect
for his genius for Sculpture,
exhibited in the Bust of the
Favorite Son of Carolina
JOHN C. CALHOUN
and as an incentive to further exertions,
This medal is presented by the
City Council of Charleston

The device and inscription constitute a fine specimen of the skill and taste of Mr. Keenan, another of our native artists.

Mr. Mills is, we understand, temporarily sojourning in Columbia, and is busily engaged in executing busts for the citizens of that place.—*The Southern Patriot*, July 15, 1846.

JOHN BLAKE WHITE 1781-1859. Born in parish of St. John's Berkeley, S. C., died in Charleston. Historical landscape, portrait, and miniature painter. Signed: "Clark Mills sc" and "The Henry Bonnard Bronze Co./Founders N. Y. 1901." Bronze H 24 in. Gift of Octavius A. White, 1903.

Of this bronze cast from a life mask by Clark Mills, *The Charleston Courier* of June 30, 1845, gave the following account:

Admirable Casts—We have been highly gratified with a visit to the workshop and studio of Mr. Clark Mills, on the Eastern side of King Street, a few doors north of Broad Street, and the inspection there of the counterfeit of MR. MILLS is partly mechanical and partly that of the statuary, and he has certainly carried it to the very great perfection. With a preparation of paste or plaster he moulds the head and face on the living subject, and thus obtains the most exact resemblances in feature, proportion and expression. The process is a curious and by no means unpleasant one. He first encases the head in a tight cap and then (the hair being thus put out of the way) with all their phrenological developments. Removing, for a while, the first cool, yet it goes under a phase of temporary heat) he soon replaces it, and proceeds to the completion of the work by spreading the paste over the face, closing eyes, mouth and ears, and leaving only the nostrils open for breath. The paste is inodorous and insipid, and produces an unpleasant sensation; but on the contrary, with the thermometer at 90, is actually agreeable and refreshing by reason of its original coolness. It soon hardens around its nucleus, forming a facsimile of every feature and muscle and before the heating stage commences, by a gentle movement of the facial towel and recombined at the leisure of the artist. The whole operation is over in fifteen minutes, and only a second sitting of less duration is necessary to complete the resemblance. The first mould, being taken from the face while the eyes are closed, represents the sleeping subject—and the second or two, the waking expression, and also to adjust the hair. Having thus obtained the original head, he is able by means of a mould to multiply the cast ad libitum.

The skill, and taste of Mr. MILLS have already attracted a large and increasing custom and his gallery of heads or busts (exhibiting Messrs. CALHOUN, McDUFFIE, PETICRU, KING, and numerous others), is continually admired by a fidelity and accuracy of delineation and expression which betray the originals at a glance. Mr. MILLS displays great skill and taste in design, and exquisite dexterity and delicacy in execution, and we augur for him success and reputation in the higher branches of his art.



ROBERT Y. HAYNE (by Valentine)
(Photo by R. A. Reilly).

EDWARD VIRGINIUS VALENTINE 1838-1930

Born and died in Richmond, Va.

WILLIAM ASHMEAD COURTENAY 1831-1908. Mayor 1879-1887. Signed. Marble H 22 in. Erected 1888.

ROBERT Y. HAYNE 1791-1839. United States Senator, 1822-1832; Governor of South Carolina 1832-1834; Mayor of Charleston, 1836-1837. A leading member of States Rights Party. Marble H 23½ in. Executed on order of City Council, 1883.

CHRISTOPHER GUSTAVUS MEMMINGER 1803-1888. Secretary of the Treasury, Confederate States of America 1861-1864. In 1855 he became Commissioner of schools for Charleston, a position he held for more than thirty years. Signed on back. Marble H 28 in. Erected, 1887.

ARTIST UNKNOWN

T. LEGER HUTCHINSON 1812-1883. Mayor 1846-50, 1852-55. High Relief H 14½ in. Gift of Mrs. T. Leger Hutchinson, September 13, 1892.

JOHN C. CALHOUN 1782-1850. Member of Congress from South Carolina; Secretary of War under President Monroe; Vice President 1825-1832; United States Senator 1833-43, and 1845-50; Secretary of State under President Tyler; formulator of the doctrine of Nullification. Parian statuette. Height of bust 9 in. Height of Bust and pedestal 15½ in.

Bust of Mr. Calhoun:—There is to be seen at the Crockery Establishment of Messrs. G. & H. Cameron, Meeting-street, a well executed Bust of the lamented and world-renowned CALHOUN. It is formed of Parian China, and was executed in England, under the supervision of one of the partners of this house, who took over with him some of the best and latest engravings and busts, as models for the artist, who has executed his work with a great degree of faithfulness. The resemblance to the original will readily be acknowledged by all who have seen Mr. CALHOUN. We learn that the Bust is a specimen of the number that are shortly expected to arrive in our city, which will be delivered to subscribers at the low price of ten dollars each. Apart from its intrinsic value, as a likeness of this great and good man, it will make a handsome ornament for a mantle-piece, and should decorate the drawing room of every Carolinian.

Alongside of the Bust of Mr. Calhoun, stands one of about equal size, of England's greatest statesman, the late Sir Robert Peel, made from the same material, whose melancholy death must be fresh in the memory of our readers. It was modelled from a Painting of the Ex-Premier, and is said to be an admirable likeness.

The Messrs. Cameron have a tasteful array of other figures of China, Porcelain, and Glass, and their Establishment is well worthy a visit to view its elegant arrangement.—*The Charleston Courier*, October 8, 1850.

OTHER MEMENTOS AND RELICS

In addition to the paintings and sculpture enumerated in the preceding catalogue, compiled by Miss Anna W. Rutledge, the City Hall collection includes the following mementos and relics:

Flags and pennants of the two cruisers known as USS Charleston. Presented by the crews of the respective ships on August 11, 1896, and October 25, 1910.

Battle ensign of USS Charleston, a gunboat built at Charleston Navy Yard. Presented by Navy Department, August 15, 1946.

Flag of First South Carolina Artillery (Regulars), which was one of the flags flown over Fort Sumter during the War Between the States. Presented November 14, 1893, by Mrs. David Roberts, daughter of Lieutenant Colonel Joseph A. Yates, who commanded the regiment.

Small painting of Confederate flags, by Miss Marie McDonald. Presented by her April 11, 1893.

Sword of General P. G. T. Beauregard. Originally presented to him in 1861 by the ladies of New Orleans, this sword was given to the City of Charleston under the terms of General Beauregard's will, being formally presented March 27, 1893.

Sword of Captain John C. Mitchel of First Regiment of South Carolina Artillery. Presented October 13, 1896, by Mrs. John C. Mitchel, his mother.

Sword of Captain C. E. Chichester, Confederate States Artillery, wounded in the defense of Charleston. Presented June 13, 1899, by Mrs. Chichester.

Sword of Captain John Morris Wampler, of the Confederate Army, killed in defense of Charleston. Presented September 11, 1894, by Mrs. Kate N. Wampler.

Colored photograph of Samuel Prioleau, 1784-1839. Intendant, 1824. Presented 1939 by Frampton E. Ellis, maternal great-grandson.

Crayon Portrait of Edward Hyde, First Earl of Clarendon, Chief of the Board of Lords Proprietors of the Colony of Carolina. Purchased 1926 from Claude Lord.

Official autographed copy of message of sympathy sent by Queen Victoria to Charleston on occasion of 1886 Earthquake.

Medallion of Dr. Francis K. Huger, who undertook to rescue Marquis de Lafayette from imprisonment at Olmutz, Austria, in 1794. The medallion is a replica of the memorial to Dr. Huger erected in the Medical Hall of the University of Pennsylvania. Presented, 1909.

Gavel made in form of battle axe, from rivet of the first Cruiser Charleston. Presented, October 8, 1889.

Gavel made from cedar of original columns of St. Michael's Church. Presented by John Beesley, sexton.

Yellow Fever Medal of Dr. T. G. Simons. Presented, 1929, by his sons.

Map entitled "A Sketch of the Operations before Charleston," showing British fleet positions in Revolutionary War. Presented by J. E. Murray, February, 1960.

Copy of original Ordinance of Secession of South Carolina from Union of States. Presented by Daniel Ravenel, December, 1960.

Walking cane of Andrew Jackson. Head of cane missing. Presented by Luther S. Newell, of Riverton, N. J., February, 1931.

Walking Cane of Mayor T. Leger Hutchison, presented to him by young men of Charleston. Given to city by Mrs. LeGer H. Mitchell, January, 1929.

Walking cane of Jefferson Davis, President of the Confederate States of America, presented by "little children of Charleston, October, 1866." Given to city by Mrs. John W. Stewart, Santa Barbara, Calif., August, 1961.

Silver Service presented in 1905 to Cruiser Charleston by the City of Charleston. Upon decommissioning of ship, the service was returned to the City by the Navy. In 1936, it was presented to the newly-commissioned Gunboat Charleston, and when that vessel was decommissioned, it again was returned to Charleston.