

Un35Mc  
2.F65  
Copy 3

FROM ARTIST  
TO PATRON

S.C. STATE LIBRARY

OCT 10 2016

STATE DOCUMENTS

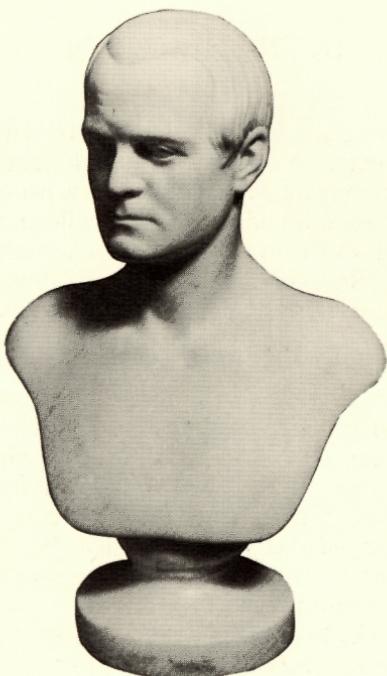
# FROM ARTIST TO PATRON

*The Fraser Collection of Engravings*  
*presented to*  
*Dr. Robert Gibbes*

May 1 - June 5, 1985

McKissick Museum  
and  
The Institute for Southern Studies

*The University of South Carolina  
Columbia, South Carolina*



Hiram Powers, BUST OF ROBERT W. GIBBES.  
Courtesy: Columbia Museum.

Funding for this exhibition and catalogue was made possible through the generosity of the Lucy Hampton Bostick Residuary Trust.



## INTRODUCTION

This exhibition and accompanying catalogue deals with collecting, taste and culture in the nineteenth century. Although many individuals enjoy visiting museums to admire individual objects, few people ever wonder why a particular object was collected. Rarely are collections themselves considered a single entity worthy of study. This examination of the print collection assembled for Robert Gibbes by Charles Fraser, however, reveals the value of utilizing collections to study cultural history.

Collecting is an activity that seems to be instinctive for many human beings. Since prehistoric times individuals have collected everything from a few odd looking stones to multi-million dollar art collections. Each collection is unique in that it reflects the collector's personal interest, taste and effort to acquire the individual objects which comprise the collection. During the past few years scholars of material culture have realized that a great deal can be learned about the popular tastes of a particular period by studying the collections that were assembled. For example, during the mid-nineteenth century it was fashionable for well-to-do individuals who were intellectually and culturally inclined to collect a wide variety of items for study. This pursuit of knowledge was often accompanied by a genuine love of objects or connoisseurship. Very few of the collections assembled by nineteenth century connoisseurs remain intact today. Those that do remain, such as the Francis Calley Gray Print Collection, which was bequeathed to Harvard in 1856, have proven extremely informative about taste and connoisseurship in the nineteenth century.

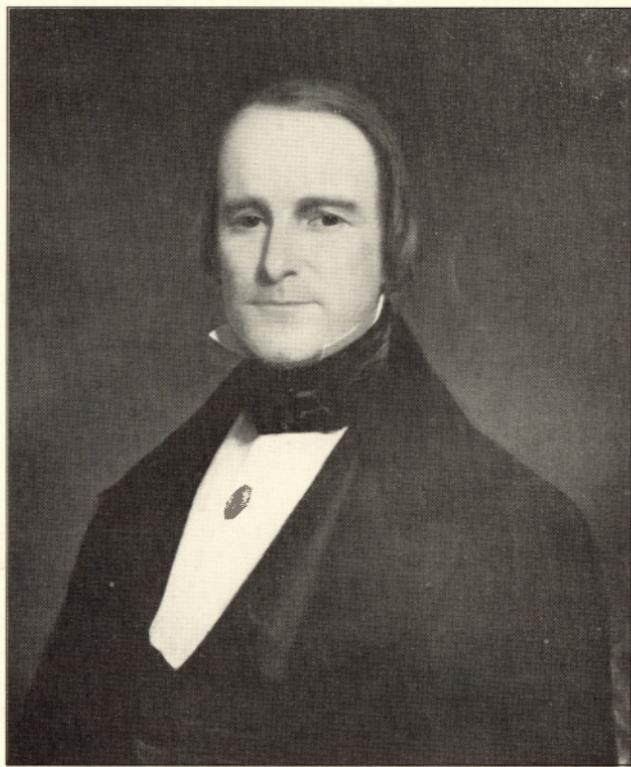
Most collections assembled in the nineteenth century were dispersed in a number of ways including auction, theft, decay and natural disaster. The print collection built by Charles Fraser for his patron, Robert Gibbes, was destroyed by the fire which consumed Columbia in February, 1865. Fortunately, before its destruction the entire collection was enumerated in a catalogue which was published in Gibbes' lifetime. As a result, it is possible to recreate in its entirety the Gibbes Print Collection. Moreover, utilizing a variety of sources, other areas of Gibbes' diverse collecting interests have also been reconstructed. Thus, we are able to gain greater insight into the cultural life of Columbia in the second quarter of the nineteenth century. The Gibbes collection also provides a great deal of information on Gibbes himself. As the essay by Walter Edgar illustrates, Gibbes was a man of immense intellectual energy who was extremely curious about the world

around him. The fact that his print collection was assembled by Charleston artist Charles Fraser also reveals much about the relationship between a nineteenth century artist and his patron. The essay by Paula Locklair tells much about Fraser's own taste in art and suggests how this affected his decisions in building this collection for his patron. Finally, Georgia Brady Baumgardner's essay ties Fraser's collecting activities together with Gibbes' own intellectual interests to provide insights on the cultural history of the nineteenth century.

George D. Terry  
Director and Archivist  
McKissick Museum



Robert Strange, MISERERE . . ., after Guido Reni.  
Courtesy: Carolina Art Association, Gibbes Art Gallery.



William Harrison Scarborough, PORTRAIT OF  
ROBERT W. GIBBES.  
Courtesy: Columbia Museum.



## ROBERT WILSON GIBBES: COLUMBIA PATRON AND COLLECTOR

Antebellum Columbia, South Carolina, is remembered chiefly as the state capital where nullifiers and secessionists held forth. Despite the presence of the South Carolina College with its distinguished faculty, little attention has been paid to the cultural life of the town. During the pre-Civil War years when Robert Wilson Gibbes made his home in Columbia, it progressed from a village of 3,300 that revolved around state politics to a pleasant town of 8,000 with a relatively sophisticated economic and cultural life.

Its wide unpaved streets, lined with Pride of India trees (chinaberries), provided a deceptively bucolic setting. Studies of nineteenth century South Carolina and South Carolinians give too much notice to secessionist and pro-slavery rhetoric. Historians writing about the "intellectual life" of antebellum South Carolina have virtually ignored the vibrant cultural life that existed in the state, and particularly in Columbia!

In 1841 James Henry Hammond penned one of the most devastating statements made about the cultural life of Columbia. In his diary he wrote that most South Carolinians regarded the paintings that he had brought from Europe with "the apathy of Indians."<sup>22</sup> Actually, given the nature of Hammond's "art collection," it is little wonder that most cultured Carolinians viewed it with "the apathy of Indians." An examination of several lists of Hammond's paintings and engravings and a viewing of what remains of the collection reveal it to be little better than tourist class art.<sup>3</sup> Hammond did not like to purchase his art from shops, because he considered the dealers unscrupulous: "I went also to a picture shop for a few moments. It always provokes me when I enter one... I never have the patience to remain more than 10 minutes in a shop."<sup>4</sup> Instead, he relied on his own tastes. In Florence he purchased on the street "where there was a great deal of old rubbish, pictures & other things, a madonna which is much handsomer than 4 out of 5 I have seen in Italy."<sup>5</sup> With the exception of portraits (one each) by Sully, Gilbert Stuart and DeVeaux, it appears that Hammond bought most of his art in flea markets.

It is unfortunate that Hammond's comments — rather typical of his inclination to tout his self-perceived, unappreciated genius to the detriment of those around him — have been used. For Hammond, while a bright man, was not a part of the general cultural life of Columbia. Although Hammond's wife and Wade Hampton II's wife were sisters and he was later Governor, he did not move in the social and cultural circles that

**MAP**  
of the City of  
**COLUMBIA**



MAP OF THE CITY OF COLUMBIA, c. 1860.

Courtesy: South Caroliniana Library, University of South Carolina.

included William Campbell Preston, Wade Hampton II, John L. Manning and Robert Wilson Gibbes.

Robert Wilson Gibbes was born in Charleston 8 July 1809, the son of William Hasell Gibbes and Mary Philip Wilson. His great-grandfather had been proprietary governor (1710-1712) and later chief justice of South Carolina. His father was master-in-equity for 42 years and a distinguished member of the Charleston Bar.

Gibbes matriculated in the South Carolina College where he completed his studies in 1827. He, with a majority of his class, did not receive a diploma because of his participation in a student riot. He received his medical degree from the Medical College of South Carolina in 1834. While pursuing his medical education, he served as an assistant to the celebrated Thomas Cooper.

It is not known when Gibbes and Charles Fraser first became acquainted, but it is probable that Gibbes' father and the young artist James DeVeaux may have provided the link. In 1829 R.W. Gibbes was in Charleston where Fraser painted his portrait in miniature. The following year Fraser rendered one of the father, W.H. Gibbes.<sup>6</sup>

The elder Gibbes was interested in art and had recognized early the talents of DeVeaux, a clerk in his kinsman Edwin Gibbes' bookstore. In 1829 William Hasell Gibbes and Alexander Garden sent copies of DeVeaux's sketches to the noted artist Washington Allston. As a result of Allston's favorable comments, W.H. Gibbes raised the funds to send DeVeaux to Philadelphia to study.<sup>7</sup>



James DeVeaux, SELF PORTRAIT  
Courtesy: Carolina Art Association,  
Gibbes Art Gallery.

Three years later Robert Wilson Gibbes, living in Columbia, encouraged DeVeaux to move to the state capital. The artist followed Gibbes'

advice and returned to South Carolina. In Columbia he made his home with the Gibbes' and with Gibbes' assistance, established himself as a successful portrait painter. Through Gibbes he met Wade Hampton II and John S. Preston. All encouraged DeVeaux to further his studies abroad. Because of the generosity of Gibbes, Preston and Hampton — especially Hampton — he was able to travel extensively in Europe.<sup>8</sup>

In between his European tours, DeVeaux returned to his native Charleston where he continued his friendship with Fraser. Although Fraser did what he could for DeVeaux, the younger artist never felt at home in Charleston and returned to Columbia to Gibbes' house "which was his home."<sup>9</sup>

On his second European tour, DeVeaux became critically ill in Rome. He talked about his Columbia patrons with W.B. Chambers who wrote Gibbes that DeVeaux "spoke constantly of Col H[ampton], Mr. P[reston] ... and Mr. M[anning], he said greater kindness had no one received, than he from you all, particularly yourself."<sup>10</sup>

James DeVeaux died in Rome 28 April 1844. Two years later Gibbes published *A Memoir of James DeVeaux of Charleston, South Carolina, a member of the National Academy of Design, New York*. He dedicated the volume to Fraser:

*My Dear Sir:*

*In giving to the public this tribute of friendship to a son of your native city, I would do injustice to my feelings, were I to omit inscribing it to you.*

*South Carolina, the mother of your distinguished friend, the illustrious Allston, has reason to be proud of the names she has furnished to Art, and yours has ever been prominent in its history in the United States. The accomplishments of the scholar, the fine taste of the artist, and the successful versatility of your pencil, require this testimony of respect and esteem from*

*Yours, sincerely,  
ROBERT W. GIBBES<sup>11</sup>*

This dedication was not the only public tribute that Gibbes paid Fraser. In 1857 an exhibition was arranged in Charleston as a tribute to the artist. The catalogue, in addition to describing the more than 500 items exhibited in "The Fraser Gallery," contained a biographical sketch by Gibbes. The opening paragraph of the sketch echoed the sentiments expressed in the dedication of the DeVeaux biography: "South-Carolina has given to the United States, in Washington Allston, their greatest star in the galaxy of art, and bright among the brightest of her living lights, is the subject of this brief sketch."<sup>12</sup>

In the exhibition eight of the fourteen paintings from Columbia were from Gibbes' collection.<sup>13</sup> There were 139 "landscapes and other Pieces" in the Fraser Gallery. Thus, ten percent of the landscapes were from Columbia collections, and of these, more than half belonged to Gibbes. In addition to the eight landscapes exhibited, Gibbes also owned two Fraser portraits. Ten Frasers in one collection would have been significant by

themselves, but they were only a portion of the works that Gibbes assembled in his home. In the catalogue of his own collection, Gibbes listed 62 paintings, 18 portraits, four busts and one marble statuette, five casts, 140 engravings in "The Fraser Collection of Engravings," 44 engravings in "The Forster Collection of Engravings," 12 engravings of "Outlines and Sketches by Washington Allston" and "a large collection of engraved portraits of eminent men and small engravings after Raffael, Rubens, Correggio, Van Dyck, Titian, Teniers, P. Veronese, Guido, An, Caracci, Murillo, Velasquez, Reynolds, Smirke, Opie, Woolnoth, Wilkie, Jackson, Hopper, Fusell, Gainsborough, Lawrence, &c., &c."<sup>14</sup>

In addition to the 10 works by Fraser there were four by Sully, 12 by DeVeaux, and one each by Gilbert Stuart, Trumbull, and Boucher. Given the breadth of Gibbes' collection it is little wonder that some have considered it to be one of the best, if not the best collection in South Carolina.<sup>15</sup>

The main entry in the catalogue (12 of 23 pages) is the collection of 143 engravings "Presented to Dr. R.W. Gibbes by his highly esteemed and venerable friend, the artist, Charles Fraser." Gibbes himself made no comment other than the collection was a gift of the artist. William Gilmore Simms, writing shortly after the burning of Columbia, noted that Fraser had bequeathed them to Gibbes.<sup>16</sup>

In addition to the collection of engravings, there were three other items in Gibbes' catalogue that indicated the closeness of the relationship between the two men. The first was *A Beggar Boy*, a watercolor sketch that Washington Allston had presented to Fraser who, in turn, had given it to Gibbes. The second item was *Shade of Blandusia*, "One of Mr. Fraser's last works, presented by him to R.W.G." Another gift was a miniature of John Laurens by Charles Wilson Peale of which Fraser wrote: "The miniature, which is doubtless genuine, is one of Charles W. Peale's best .... You may well prize this little relic of former times as there are many associations to give it value."<sup>17</sup>

Fraser's gift of the Laurens miniature was, no doubt, greatly appreciated as Gibbes had completed his three volume *Documentary History of the American Revolution, Chiefly in South Carolina* in 1857. For years Gibbes had collected documents associated with eighteenth century South Carolina and the *Documentary History* was the culmination of his efforts. Many of the items that appear in this publication are available nowhere else.

The *Documentary History* was well-received by the nation's leading historians including Jared Sparks and George Bancroft. It was rather waspishly criticized by William Gilmore Simms, a fellow South Carolina historian.<sup>18</sup> It is interesting to note that Simms, like Hammond, was a member of the "sacred circle" that had an orbit of its own ... outside the established cultural circles of antebellum South Carolina.<sup>19</sup>

Gibbes' *Documentary History* was just another indication of his many talents. He never abandoned his fascination for the natural sciences which he had learned from Thomas Cooper. He wrote a number of articles and monographs that were well-received by the country's scientific commun-

6 FROM ARTIST TO PATRON

Smithsonian Contributions Vol. 2.

Pl. I.



Fig. 1. *Monasaurus Hellmoui*  
Fig. 2. " *Bekani* Brönn  
Figs. 3, 4, 5 " *Monas. Gibbes*  
Fig. 7 " *Marmolatum Goldfuss*

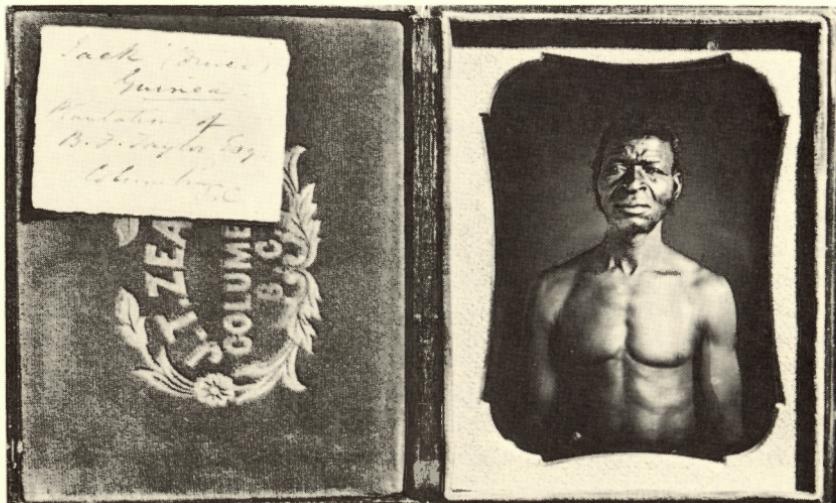
Engraving by J. C. Merriam & Sons

Robert Gibbes, MEMOIR OF MONASASAURUS, pl.1.  
Courtesy: South Caroliniana Library, University of South Carolina.

ity. One of his papers, *Memoir of Monasasaurus and Three Allied New Genera* was published by The Smithsonian. His fossil collection, the basis for many of his publications, also enjoyed a national reputation.

After the meeting of the Association for the Advancement of American Science in Charleston in 1850, Louis Agassiz travelled to Columbia to visit with Gibbes. One of the primary purposes behind the visit was to gather evidence to support Samuel Morton's controversial "special creationist" theory that declared the races of mankind to be several species. In Charleston Agassiz had presented a paper supporting Morton's theory.<sup>20</sup> Gibbes, too, firmly believed in special creationism.

While in Columbia, Gibbes took Agassiz to visit neighboring plantations to examine slaves who either were African-born or who were the children of African-born. According to Gibbes, "Agassiz was delighted with his examination of Ébo, Foulah, Gullah, Guinea, Coromantee, Mandrigo and Congo Negroes."<sup>21</sup> At the end of March, Agassiz returned to Harvard but evidently asked Gibbes to arrange for some of the slaves they had examined to be photographed. J.T. Zealy of Columbia photographed the slaves and Gibbes carefully labelled the pictures. Most of the 15 surviving photographs were taken of slaves belonging to B.F. Taylor.<sup>22</sup>



J. T. Zealy, DAGUERREOTYPE OF JACK.  
Courtesy: Peabody Museum, Harvard University.

Throughout his medical career in Columbia Gibbes had numerous occasions on which to observe blacks in a scientific fashion. As the plantation physician for Wade Hampton II, Richard Singleton, B.F. Taylor and others, he had "for many years several thousand negroes under my care."<sup>23</sup> Gibbes' decision to treat slaves, ill with typhoid pneumonia, with quinine instead of bleeding them revolutionized the treatment of the disease.<sup>24</sup>



In 1855 a Know-Nothing was elected mayor of Columbia and he chose a rival newspaper to be the city's official printer. Included in the printing arrangement was the privilege of being able to publish city council news first. Gibbes protested this policy and was forcibly ejected from city hall. He filed suit, arguing that freedom of the press was being threatened. Dr. Gibbes won his case and national attention. *Frank Leslie's Illustrated Newspaper* commented:

*"In his position as editor, his [Gibbes'] friends claim for him that he has had the distinguished honor of contending for the rights of the press and corporators against the Known-Nothing Council of Columbia...."*<sup>26</sup>

Robert Gibbes' many interests were reflected in his varied organization memberships: Academy of Natural Sciences, Philadelphia; American Association for the Advancement of Science; National Institute, Washington; Boston Society of Natural History; Lyceum of Natural History, New York; Numismatic and Antiquarian Society, Philadelphia; New York Historical Society; Georgia Historical Society; Historical Society of South Carolina; Pennsylvania Historical Society; Royal Society of Northern Antiquaries, Copenhagen, Denmark; and the National Academy of Design, New York.<sup>27</sup>

Gibbes' brick house on the corner of Sumter and Plain (Hampton) streets was a veritable museum containing documents of the American Revolution, fossils, shark teeth, minerals and other scientific items, Indian artifacts, a coin collection and his paintings, engravings, marbles and casts.<sup>28</sup>

The war years were not kind to Gibbes. At the outbreak of hostilities, he was named Surgeon General of South Carolina, and he devoted all his energies to the war effort. In January, 1865, his wife of 37 years, Caroline Elizabeth Guignard, died. A month later, Federal troops entered Columbia.

On the night of 17 February 1865, fire broke out in the capital city. Flames consumed many homes on Plain Street, but initially Dr. Gibbes' residence was saved by men who sat on the roof with buckets of water. Sometime around midnight a band of drunken soldiers broke into the house and set a fire in the parlor. When Gibbes tried to put it out, one of the soldiers said, "Let the damned house burn." They stole some silverware and clothing before leaving. Dr. Gibbes and a companion failed to extinguish the blaze and fled.<sup>29</sup> Ten days later in a letter to Governor A.G. Magrath, Gibbes wrote: "I saved nothing but the suit of Clothes I had on."<sup>30</sup>

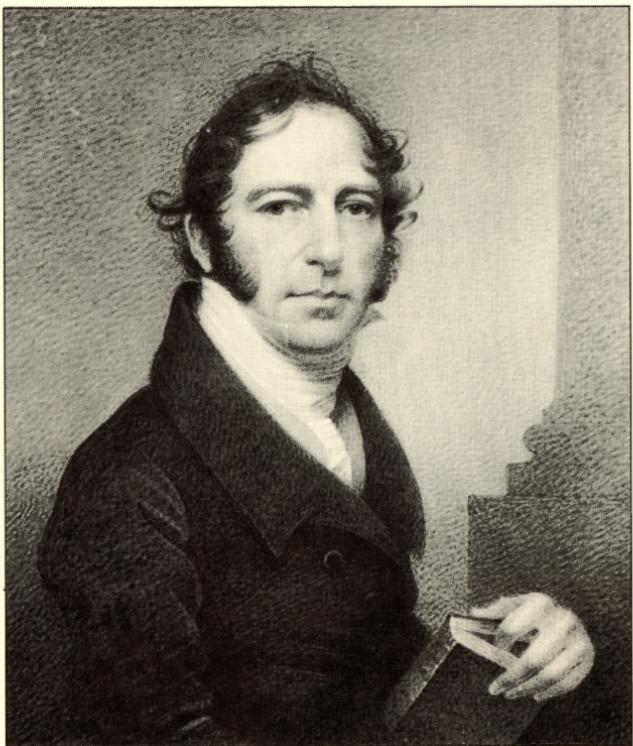
The finest art collection in the state was destroyed. The war and its aftermath left Gibbes a shattered man. The Saluda factory of which he was part owner was burned by Sherman's army as was the *South Carolinian's* printing plant. His health weakened by his labors as Surgeon General of South Carolina and his spirit broken by the loss of his wife and his collections, Robert Wilson Gibbes — journalist, physician, scientist, and art patron and collector — died in Columbia 15 October 1866.

## FOOTNOTES

1. A notable exception is David Moltke-Hansen, ed., *Art in the Lives of South Carolinians: Nineteenth Century Chapters* (Charleston, 1979).
2. James Henry Hammond Diary, 30 March 1841, Hammond Papers, Library of Congress, cited in Drew Gilpin Faust, *A Sacred Circle: The Dilemma of the Intellectual in the Old South, 1840-1860* (Baltimore, 1977), pp. 3-4.
3. Marion Edmonds, "James Henry Hammond's Art Collecting," in Moltke-Hansen, ed., pp. ME-11-16. A number of Hammond's paintings are now in the possession of the South Carolina Department of Parks, Recreation and Tourism which administers his home, Redcliffe, as a state park.
4. Hammond Travelling Account, May 1836 - November 1837, Hammond Papers, South Caroliniana Library, cited in Edmonds, ME-4.
5. *Ibid.*, ME-3.
6. "Catalogue of Miniature Portraits, Landscapes, and Other Pieces Executed by Charles Fraser, Esq., and Exhibited in the Fraser Gallery at Charleston" (Charleston, [1857]), p. 1.
7. Robert Wilson Gibbes, *A Memoir of James DeVeaux of Charleston, South Carolina, a member of the National Academy of Design*, New York (Columbia, 1846), pp. 6-7.
8. *Ibid.*, pp. 6-7.
9. *Ibid.*, p. 7.
10. *Ibid.*, pp. 104-05.
11. *Ibid.*, "Dedication."
12. R.W. Gibbes, "Biographical Sketch of Charles Fraser," in "Catalogue of ... Pieces Executed by Charles Fraser . . .," p. 5.
13. Rodger Stroup, "Up Country Patrons: Wade Hampton and His Family," in Moltke-Hansen, ed., pp. RS-7.
14. "Catalogue of Paintings, marbles and Casts in the Collection of R.W. Gibbes, M.D." (Columbia, n.d.).
15. Stroup, pp. RS-3.
16. A.S. Salley, ed., "Sack and Destruction of the City of Columbia, S.C.," by William Gilmore Simms, pp. 63-65; George C. Rogers, Jr., "Charles Fraser Among His Friends," in Martha R. Severns and Clark L. Wyrick, Jr., eds., *Charles Fraser of Charleston: Essays on the Man, His Art and His Times* (Charleston, 1983), p. 30. Fraser did, in fact, leave the engravings to Gibbes in his will.
17. "Catalogue of ... the Collection of R.W. Gibbes, M.D.," pp. 3-4.
18. *Southern Quarterly Review*, 9 (1854): 231-32; 544-49; Arney R. Childs, "Dr. Robert Wilson Gibbes" (M.A. thesis, University of South Carolina, 1925), p. 17.
19. Faust, pp. 1-6, 113-14; David Donald, "The Proslavery Argument Reconsidered," *Journal of Southern History*, 37:3-18.
20. Elinor Reichlin, "Faces of Slavery: A Historical Find," *American Heritage*, 27:4:4-5.
21. *Ibid.*, p. 4.
22. *Ibid.*, pp. 6-11.
23. R.W. Gibbes, "Southern Slave Life," *DeBow's Review*, 24:321-24.
24. Julian A. Selby, *Memorabilia and Anecdotal Reminiscences of Columbia, S.C.* (Columbia, 1905), p. 19.
25. William H. Johnson, Jr., "Dr. Robert Wilson Gibbes: Southern Editor and Publisher, 1852-1864" (M.A. thesis, University of South Carolina, 1969), pp. 43-65.
26. *Ibid.*, p. 43.
27. "In Memoriam, Dr. Robert W. Gibbes, Sr., M.D." (Columbia, 1866), p. 10.
28. Marion Brunson Lucas, *Sherman and the Burning of Columbia* (College Station, Texas, 1976), p. 103.
29. *Ibid.*, pp. 103-04.
30. R.W. Gibbes to A.G. Magrath, 28 February 1865, Gibbes Family Papers, South Caroliniana Library.



Unknown, COLUMBIA, SOUTH CAROLINA.  
Courtesy: National Archives.



Charles Fraser, SELF PORTRAIT.

Courtesy: Carolina Art Association, Gibbes Art Gallery.



## CHARLES FRASER: AN ENLIGHTENED SPIRIT

Charles Fraser opened the second installment of "An Essay on the Condition and Prospects of the Art of Painting in the United States of America" with the following thought-provoking and complex statements:

*In canvassing the causes most likely to retard the progress of the liberal arts, we cannot be indifferent to the practical habits of the American people, so much at variance with all the pursuits that adorn the leisure, or minister to the tastes of society. These habits, which were forced upon the early colonists by a stern necessity, have been transmitted to their descendants, and are strengthened by the institutions of the country.<sup>1</sup>*

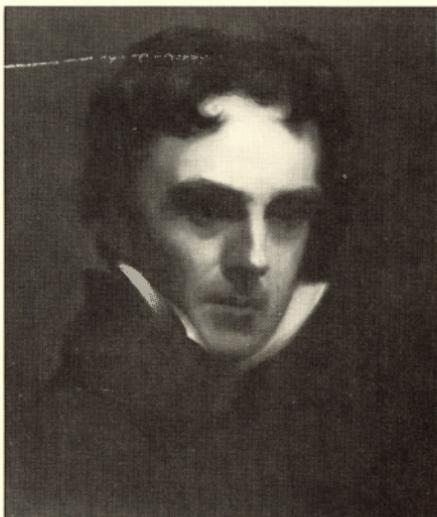
These observations were written from the perspective of a well-educated fifty-three year old man carefully trained in the discipline of the law. He was aware that "habits" and "mere utility" may impose cultural restrictions which tend "to banish from society the delights and ornaments that its intercourse derives from the influences of taste and imagination."<sup>2</sup> But throughout his life he moved in the circles of art, law, music, literature and education, setting an example, stimulating those around him, and encouraging the advancement of the arts.

Charles Fraser, born in Charleston, South Carolina, on 20 August 1782, was the fourteenth and last child of Alexander (1722-1791) and Mary Grimke Fraser (1738-1807).<sup>3</sup> From his parents he probably received his first exposure to art, particularly prints and paintings. When his father died in 1791, the inventory of "the Effects of Alexander Fraser," included "thirty-one pictures of different sizes . . . a parcel of Books & Magazines . . . Paint Box . . . Port Folios with pictures . . .".<sup>4</sup>

The year following his father's death, Charles Fraser enrolled in Reverend Robert Smith's grammar school. Perhaps he received some basic art instruction here, as was common at the time, but his only documented academic art study was with the Charleston artist and engraver Thomas Coram, with whom Fraser studied drawing for a short while in 1795.<sup>5</sup> Fraser himself must not have regarded this instruction with Thomas Coram as a very significant step in his artistic development, for many years later he wrote to the art historian and fellow artist William Dunlap that

*"it is to this timid and homebred feeling . . . that I owe the circumstances of not having been educated as an artist. This unfortunate error by which the destiny of my life was directed, or rather misdirected will ever be, as it has always been a source of regret to me."*<sup>6</sup>

Fraser is referring here to the fact that he reluctantly complied with family direction and pressures, and at the age of sixteen began the study of law, which he pursued until 1800.<sup>7</sup> In that year Fraser succumbed to the strong urge to devote his time to painting. He gave up the law to attempt a career as an artist, and immersed himself in the field he most honored. The combination of perseverance and practice, and the good fortune of meeting and maintaining friendships with other artists in his early formative years, encouraged Fraser to continue to paint. By 1800 he had established friendships which would last a lifetime with the artists Thomas Sully, Edward Greene Malbone, and Washington Allston. Sully (1783-1872), who was in school with Fraser in the 1790s, credited Fraser with giving him his first instruction in the basics of art. According to Sully, Charles Fraser "was the first person that ever took the pains to instruct me in the rudiments of the art, and although a mere tyro, his kindness, and the progress made in consequence of it, determined the course of my future life."<sup>8</sup> Therefore, before this time, Fraser had learned enough to teach some of the methods of art to someone else.



Thomas Sully, SELF PORTRAIT.  
Courtesy: Carolina Art Association,  
Gibbes Art Gallery.

Washington Allston (1779-1834), himself a South Carolinian, was born on a plantation on the Waccamaw River and attended school in Charleston before going to Newport, Rhode Island, to prepare for Harvard College.<sup>9</sup> While in Newport, Allston first met Edward Greene Malbone, and the three young men, Fraser, Malbone, and Allston reunited in Charleston in 1800,

after Allston's graduation from Harvard.<sup>10</sup> By that time, Fraser had managed to develop his skill in painting miniatures to the extent that Allston was prompted to write that "On quitting college I returned to Charleston, where I had the pleasure to meet Malbone and another friend & artist, Charles Fraser, who, by the by, now paints an admirable miniature."<sup>11</sup> The three artists spent some time together socially sharing good food and conversation, activities which Charles Fraser seems to have enjoyed throughout his life!<sup>12</sup> Even though there is no evidence that Allston ever returned to Charleston after this visit, he and Fraser maintained a lifelong friendship.



Edward Malbone, COL.  
AND MRS. T.  
PINCKNEY.

Courtesy: Carolina Art  
Association, Gibbes Art  
Gallery.

Fraser and Malbone, a well-known miniature painter, also remained friends and kept in contact with each other until Malbone died at the age of twenty-nine.<sup>13</sup> Fraser's respect and friendship for Malbone are reflected in the epitaph which he wrote for Malone's tombstone in Savannah:

*Cut off in the Meridian of his Life and Reputation while travelling for the benefit of his health. Seldom do the records of Mortality boast the name of a victim more preeminently excellent. His death has deprived his country of an ornament which ages may not replace, and left a blank in the catalogue of American Genius which Nobody has a tendency to supply . . .<sup>14</sup>*

In 1804, Fraser decided to resume his study of law, and he was taken into the office of John Julius Pringle, the Attorney-General of South Carolina. After three more years of study, Fraser was admitted to the bar in the city of Charleston on 10 February 1807.<sup>15</sup>

The evidence in the Charleston *Directories* indicates that for many subsequent years, Fraser successfully combined his practical law career with that of an artist. Even by the 1835-36 *Directory*, while his official profession was still listed as attorney-at-law, a short paragraph lamenting the decline of the "Fine Arts" in Charleston ended on a note of hope saying that the city could be proud to claim several artists, one of whom was Charles Fraser!<sup>16</sup> The 1837-38 *Directory*, however, notes his official profession as "portrait painter," even though until 1849 he was usually listed as a lawyer.<sup>17</sup>

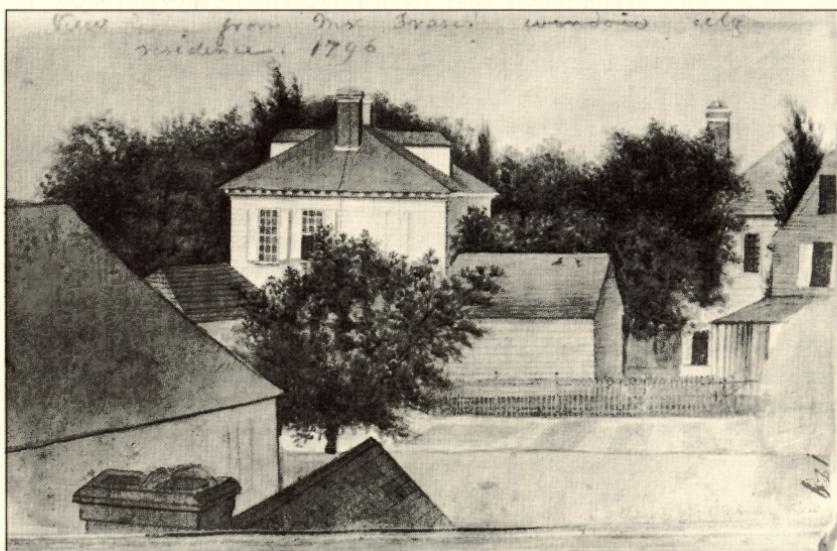
While Charles Fraser is primarily remembered today for his expressive miniature portraits on ivory and for his small, detailed watercolor paintings of the plantations and landscapes of the Carolina low country, his interests in the arts extended beyond what he produced with his "pencil." These interests were strong enough and important enough to him that he kept scrapbooks, sketchbooks, and, from 1818-1846, an account book, in which he recorded his painting activities. Two of his scrapbooks remain. The earlier one is small and has a label on the front, "Charles Fraser/ 1817."<sup>18</sup> On these pages Fraser glued prints after paintings by artists such as Gainsborough, West, David, and Reynolds, and it is in this scrapbook that an engraving given him by Malbone appears, as well as an engraved portrait of Malbone with the handwritten notation "very like," and an engraved landscape beside which Fraser wrote, "I value this picture — as it is the first I ever own'd—."<sup>19</sup> He also wrote a short anecdote to accompany one of the portrait engravings, "one of Houbbraken's heads-, which I picked up in the Streets in a Snow Storm JanY. 1800, and pasted together. I remember I was coming from White's house & saw the pieces lying in the snow — at first I took them for Bills."<sup>20</sup>

Charles Fraser,  
WATERCOLOR  
SKETCH.  
Courtesy: Carolina  
Art Association,  
Gibbes Art Gallery.



The other scrapbook is large and organized with an index. It spans the years 1799-1840. On the front cover the artist wrote, "Scraps & Collections/ from/Newspapers—/Miscellaneous/and/of/Various Dates."<sup>21</sup> Some of the clippings pertain to American artists including Benjamin West, Edward Greene Malbone, Thomas Sully, and the Charlestonian James DeVeaux. There are also obituaries of many Charlestonians and other individuals of renown such as the fourth President of the United States, James Madison, and artists such as Henry Fuseli and Sir Thomas Lawrence. Fraser's interest in the works of the great masters is very apparent in his selection of information by and about them. Among the clippings are diverse memorabilia such as a sonnet written by Michelangelo to Vasari,

long articles on Canova and Horace Walpole, and Canova's "List of the Works of Ancient Art which were taken from Rome by the French in 1797, and carried to Paris." Fraser also saved articles which documented unusual daily occurrences such as a tornado in Charleston, the sighting of a comet, and an account of a public meeting on abolitionism.



Charles Fraser, from his SKETCHBOOK.  
Courtesy: Carolina Art Association, Gibbes Art Gallery.

It is known that Fraser accumulated portfolios of other artists' works, but they are missing. One, which included the eighteenth century designs for a marble statue for Charleston of William Pitt, by "Wilton, the King's sculptor," was deposited by Fraser "in the archives of the city," but efforts to locate it have been unsuccessful.<sup>22</sup> In his will Fraser left to Dr. Robert Gibbes of Columbia, South Carolina, the "*De Vaux picture of the Pilgrim* and his choice of any one of my other pictures, together with my Port folios of engravings."<sup>23</sup> Unfortunately, most of Robert Gibbes' extensive collection of art work and scientific specimens was destroyed when General William T. Sherman burned Columbia in February 1865. But a small pamphlet of Gibbes' holdings survived. One section of this booklet, "The Fraser Collection of Engravings/Presented to Dr. R.W. Gibbes by his highly esteemed and venerable friend, the artist, Charles Fraser, Esq.," provided the catalyst for the present exhibition.<sup>24</sup> This catalogue of Fraser's portfolio contains 143 titles, with the names of the painter and engraver or lithographer listed where known. Included are engravings and lithographs after the works of English artists such as Hogarth, Reynolds, and Kneller; the Italians Titian, Guido Reni, and Guercino; the Dutch Rubens and Rembrandt; the expatriot Americans West and Copley.

Fraser's strong feelings about the contributions of European and British masters, and the potential of the American artists, is clear in his essay on painting:

*Let the American artist, therefore, not be discouraged if the taste of the country, or its resources, are yet unequal to the support of painting in its higher branches. Though it be denied to him to share in the glories of Davinci — of Raphael and M. Angelo — of Veronese and Guido; let him remember that these are not the only darlings of fame. There are fields of art untrodden by them, in which he may reap abundant honor and renown. The names of Claude, Salvator — Poussin and Wouvermans, in Landscape: of Vandyke, Rembrandt, and Reynolds, in Portrait, are as imperishable as any on the rolls of fame.<sup>25</sup>*

It also seems significant that among the eight poems written by Fraser which are known to have been published, one was entitled "Claude Lorraine."

For the most part, Charles Fraser was not a traveling artist. He was content to stay home, practice law, and actively contribute to the community. Unlike many of his contemporary artists who felt the necessity to travel, if not study, in Europe or Britain, Fraser never left the United States, but he made five documented trips to the North in the years 1806, 1816, 1824, 1831, and 1833. In 1833 he even declined the invitation of his friend, Hugh Legare, to travel to Germany, and commented, "If I were there, I would leave you to enjoy the living attractions . . . for conversa[tion] with the Departed — Rubens — Vandyke — Teniers — & Ostad & etc . . ."<sup>26</sup>

During his northern sojourns he saw such notable artists as Gilbert Stuart, John Trumbull, Edward Greene Malbone, Washington Allston, and Robert Field. He viewed with great interest the collections in major museums, and he renewed acquaintances with friends and family. During his 1824 trip, he wrote from New York to his niece Susan Fraser, about a visit to Salem, Massachusetts:

*At Salem I visited their famous Museum, made up altogether of Chinese & East Indian Curiosities of every description — It is a Splendid Collection & is made interesting from its being the Contribution of persons who have been in that quarter of the world and procured articles and specimens themselves.<sup>27</sup>*

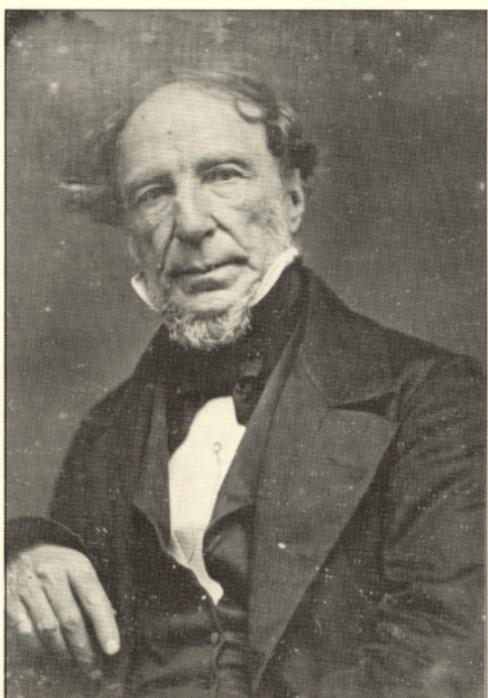
He was also interested in descriptions of exhibits that he could not see. In 1819 he wrote from Charleston to his niece Mary Winthrop in Philadelphia:

*I request that you will visit the Academy of Arts where you will see two celebrated pictures of Mr. West, and describe them to me . . . I impose this as a duty upon you which if you neglect, I will not write you of a single incident that occurs in the gaieties of dissipations of next winter . . .<sup>28</sup>*

Art exhibitions of various sizes, which displayed paintings, drawings, prints, and/or sculpture, were frequent in Charleston in the nineteenth century,<sup>29</sup> and Charles Fraser was among those citizens who actively promoted public art exhibitions and collections in the city. He was one of the original directors of the short-lived South Carolina Academy of Fine Arts, which was organized in 1821, incorporated by the state in 1822, and held its final annual exhibition in 1828.<sup>30</sup> The last officers were elected in 1832, and Charles Fraser was still among them.<sup>31</sup> In a broader context, Fraser was in favor of arts academies and their potential effects:

*... our academies of art . . . have had a favorable influence on painting in the United States. Their annual exhibitions have awakened public attention, and improved public taste. They have excited a spirit of emulation among artists, the result of which is a decided and progressive improvement in their works.*<sup>32</sup>

Continuing efforts to encourage exhibitions in 1837, he and the other Charleston artists Washington Allston, John Blake White, Auguste Paul Trouche, and John Cogdell suggested a painting exhibition which would benefit the Museum of the the Literary and Philosophical Society.<sup>33</sup> The same year one of his works, a "Portrait of a Gentleman," was exhibited in Philadelphia at the annual exhibition of the Artist's Fund Society.<sup>34</sup>



Unknown, DAGUERREOTYPE  
OF CHARLES FRASER.  
Courtesy: Carolina Art Associa-  
tion, Gibbes Art Gallery.

Public art exhibitions, sponsored by the Apprentices Library Society, showed more than three hundred paintings in 1842 and over two hundred in 1843. Fraser's works were among them.<sup>35</sup>

In 1849 some of Fraser's "exquisite paintings" were exhibited in the "Gallery of the Art Union" in New York City, but little about this is known.<sup>36</sup> He had also been accepted, before 1844, into the National Academy of Design.<sup>37</sup>

During Fraser's lifetime, the most important exhibit of his own works was the 1857 "Fraser Gallery," which was organized to honor him by a group of prominent citizens in Charleston. This retrospective exhibit contained over three hundred works which were loaned especially for this event. The catalogue which accompanied the exhibit provides not only an important overview of Fraser's landscapes, oils, and works in miniature, but also the tributes written about him by his friends, who were also truly his admirers, confirming the prominent position that Charles Fraser held in Charleston society. He was a man of high repute, taste, refinement, congeniality, and artistic and literary ability. This catalogue is also an important document because of the information which it contains about the individual works of art. In the succeeding years of 1858, 1859, and 1860 there were annual exhibits of loaned paintings in Charleston, and among them were works by Fraser.<sup>38</sup>

Fraser also made other contributions relating to the arts. For the *Southern Review* in 1828 he wrote an essay in which he replied to an earlier article written by his friend Samuel F.B. Morse, who was at that time President of the National Academy of Design.<sup>39</sup> Later, in 1835, his lengthy two-part essay, "On the Condition and Prospects of the Art of Painting in the United States of America," clarified his opinions and assessments of nineteenth century American painting. According to a newspaper clipping which is in Fraser's larger scrapbook, his 1835 paper was read by the President of the American Lyceum to a public audience and "treated with a degree of ability and justice, which did great honor to the author, and afforded much interest to the audience."<sup>40</sup>

Although Fraser was highly regarded in the literary circles of Charleston, he declined an invitation in 1844 to contribute to a new publication, *The Charleston Book*, because, "I do not aim at Literary reputation . . . ;" two of his poems were nonetheless included.<sup>41</sup>

Fraser also willingly supplied information to William Dunlap in the early 1830s, when the latter was compiling his important *History of the Rise and Progress of the Arts of Design in the United States*. Late in 1832 Dunlap recorded that, "I have written to Washington Alston [sic] to announce intention of writing a HistY of the Arts of Design in U.S. & ask his Aid. same effect to C.B. King and Frazer [sic]."<sup>42</sup> From that point on Fraser was one of Dunlap's regular communicants and a valuable source of information about artists and the state of the arts. Dunlap frequently quotes Fraser and says plainly that, "To Mr. Charles Fraser of Charleston, South

Carolina, we are indebted for communications made with a frankness which adds to their value.<sup>43</sup>

After the *History* was completed, Dunlap noted that four copies were to be sent to Fraser, who was one of many recipients.<sup>44</sup> Dunlap had been aware of Fraser's work for years. He recorded in his diary for 10 October 1819 that, "...Morse is the Oil painter of Charleston, Fraser the Miniature . . ."<sup>45</sup>

Throughout adulthood, Charles Fraser enjoyed the high esteem of his fellow Charlestonians and artists. He established himself among the ranks of artists, orators and persons of benevolence, and he was active in many areas of life in his native city.<sup>46</sup> In a letter of 1849 he was described as, "one of the time honored & accomplished Gentlemen of our city — equally esteemed as a citizen and as an artist. He is one of those men whom you would particularly love — mild, gentle, persuasive — graceful & correct in thought & sweet in expression."<sup>47</sup>

When Fraser was sixty-eight years old, in 1850, he was asked with some bit of irony, to present the address on the dedication of Magnolia Cemetery. His opening remarks reveal his awareness of his age:

*Gentlemen:—You have not inappropriately selected one to address you, on the dedication of Magnolia Cemetery, to whom the most of life is in retrospect, and whose future is bounded by no distant horizon. The occasion is solemn and impressive, and the reflections it excites well become him whose early friendships have almost passed away like a dream, and whose most cherished recollections are identified with the grave.*<sup>48</sup>

Fraser, who never married, died on 5 October 1860. Not only did Charleston mourn his death, but also it was announced before the National Academy of Design and the Massachusetts Historical Society, of which "He was the fifth in the order of seniority in the recently published roll of the living members of the society."<sup>49</sup> He is buried in the cemetery of St. Michael's church in Charleston, and his tombstone bears no epitaph, only his name, the place, and the date.

In his will, he did not designate the destiny of most of his art collection, but the inventory of his estate shows that, at the least, he owned three landscape oil paintings, three statuettes, two watercolor paintings, one marble statue, and two portraits.<sup>50</sup> Only an engraving of Washington, "1 Statue of Jackson," the "Battle of the Boyne," and the "Battle of the La Hogue," are specifically named.<sup>51</sup>

But the multi-faceted Charles Fraser — Charlestonian, artist, orator, writer — has continued to be a subject of interest, if not fascination, to many during the last 125 years. His individual spirit, purpose, and philosophy are perhaps best capsulated in his own words, where he states what seems to be his conclusions about society and individuals, about the creation of art and the collecting of it:

... we cannot fail to associate excellence in the art of painting with the highest objects of intellectual ambition . . . Without that enlightened spirit which education diffuses insensibly over a community, even wealth with all its fostering means, can never raise the art beyond the level of vulgar ornament. Its patronage may produce artisans, but will never create artists. For wealth without refinement ministers only to the grosser parts of our nature, and not to the culture of the ethereal mind. It neither improves the taste — nor enriches the understanding nor ennobles the heart.<sup>52</sup>

Paula W. Locklair  
Old Salem, Inc.

#### FOOTNOTES

1. Charles Fraser, "An Essay on the Condition and Prospects of the Art of Painting in the United States of America," *The American Monthly Magazine*, 1835, vol. VI, p. 241. Hereafter cited as "An Essay . . ."
2. *Ibid.*
3. Charles Fraser, "Fraser Family Memoranda," *The South Carolina Historical Magazine*, V, p. 58.
4. Charleston District Inventories, Box C, pp. 366-367, South Carolina Department of Archives and History, Columbia, South Carolina.
5. Receipt Book of Frederick Fraser, 1792-1816, South Carolina Historical Society. Receipt for one quarter's teaching was paid on 27 June 1796.
6. William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States*, II, p. 294.
7. *Catalogue of Miniature Portraits, Landscapes, and Other Pieces, Executed by Charles Fraser, Esq. and Exhibited in "The Fraser Gallery," at Charleston, During the Months of February and March, 1857*, p. 34.
8. Edward Biddle and Mantle Fielding, *The Life and Works of Thomas Sully*, p. 4.
9. Jared B. Flagg, *The Life and Letters of Washington Allston*, pp. 2,7,8,15.
10. *Ibid.*, p. 9; and William H. Gerdts and Theodore E. Stebbins, Jr., "A Man of Genius," *The Art of Washington Allston*, p. 22.
11. Flagg, p. 32.
12. *Ibid.*, p. 35.
13. Dunlap, *History*, II, p. 151.
14. Barbara Nevill Parker, *New England Miniatures 1750-1850*, p. 15.
15. John Belton O'Neall, *Biographical Sketches of the Bench and Bar of South Carolina*, II, p. 313.
16. Daniel J. Dowling, *The Charleston Directory, and Register, for 1835-6*, p. 148.
17. Harry B. Wehle, *American Miniatures 1730-1850*, pp. 85, 86; and John H. Honour, Jr., *A Directory of the City of Charleston and Neck, for 1849*, p. 44.
18. This scrapbook is in the collection of the Charles Fraser materials at the Charleston Museum.
19. *Ibid.*, p. 43.
20. This is probably a reference to the artist John Blake White.
21. Charles Fraser scrapbook in the Fraser Papers, 1755-1854, South Carolina Historical Society, Charleston, S.C.
22. Charles Fraser, *Reminiscences of Charleston*, p. 37. The statue still stands in Charleston.

23. Charles Fraser received this picture as a gift from James DeVeaux shortly before the latter died in Rome in 1844. (Robert W. Gibbes, *A Memoir of James DeVeaux*, p. 136; and Will'of Charles Fraser, p. 737).
24. *Catalogue of Paintings, Marbles and Casts in the Collection of R.W. Gibbes, M.D.*, n.d.
25. Fraser, "An Essay . . ." p. 245.
26. Charles Fraser to Hugh Legare, 20 January 1833, Charles Fraser Collection, South Caroliniana Library, University of South Carolina, Columbia, South Carolina.
27. Charles Fraser to Susan Fraser, 5 October 1824, no. 57, Charleston Library Society, Charleston, S.C.
28. Charles Fraser to Mary Winthrop, 7 September 1810, private collection.
29. Sallie Doscher, "Art Exhibitions in Nineteenth-Century Charleston," *Art in the Lives of South Carolinians Nineteenth-Century Chapters*, p. SD-1.
30. Dunlap, *History*, III, p. 58; and Doscher, p. SD-3,4.
31. Doscher, p. SD-5.
32. Fraser, "An Essay . . ." p. 217.
33. Doscher, p. SD-6.
34. Anna Wells Rutledge, *Cumulative Record of Exhibition Catalogues The Pennsylvania Academy of Fine Arts 1807-1870*, p. 76.
35. Doscher, "Art Exhibitions," pp. SD-7,8.
36. T.C. Duncan Eaves and Mary C. Simms Oliphant, eds. *The Letters of William Gilmore Simms*, II, p. 546.
37. Gibbes, *A Memoir*, p. 215. The National Academy of Design was founded in New York City in January 1826.
38. Doscher, pp. SD-11,12.
39. "Reply to Article X, No. LVIII, in the North-American Review, entitled 'Academies of Art' etc.," by Samuel F.B. Morse, President of the National Academy of Design, N.Y.C. Carvill, 1828, *Southern Review*.
40. Fraser scrapbook, p. 58, Fraser Papers, 1755-1854, South Carolina Historical Society, Charleston, S.C.
41. Eaves, I, p. cvi.
42. William Dunlap, *The Diary of William Dunlap*, III, p. 629.
43. Dunlap, *History*, I, p. 212.
44. Dunlap, *The Diary*, III, p. 850.
45. *Ibid.*, p. 474.
46. His areas of interest included: Debating Society "Philomathean Society," Judge Advocate General of the State, St. Cecilia Society, Superintendent Ward No. 2, Ladies Benevolent Society, Conversation Club, American Revolution Society, Charleston Library Society, Trustee of Charleston College.
47. Eaves, II, p. 546.
48. Charles Fraser, *Address Delivered on the Dedication of Magnolia Cemetery*, p. 3.
49. Thomas S. Cummings, *Historic Annals of the National Academy of Design New-York Drawing Association*, p. 290; and manuscript.
50. Charleston District Inventories, 1860, pp. 150-151, South Carolina Department of Archives and History, Columbia, S.C.
51. *Ibid.*
52. Fraser, "An Essay . . ." p. 216.



Robert Strange, BELISARIAS, after Salvadore Rosa.  
Courtesy: Library of Congress.



## PRINT COLLECTING IN ANTEBELLUM AMERICA

The collection formed by Charles Fraser and given to his patron, Robert Gibbes, was, as is each collection, unique. Although it was destroyed during the Civil War, an almost total recreation of the collection is possible from a catalogue that was published during Gibbes' lifetime. In discussing any collection, two essential questions should be answered. How and why was the collection formed? What criteria were used in selecting the prints? Although these questions can never be answered fully, we can put this collection in context by examining the motivations of other print collectors in the mid-nineteenth century. An examination of the nature of mid-nineteenth century taste explains the selection of the prints. Because this collection was relatively small and probably typical of many contemporary collections, this excursion into the past illuminates the cultural life of South Carolina and reveals added dimensions in the lives of Robert Gibbes and Charles Fraser.

Charles Fraser, an artist known for his miniatures, assembled about one hundred and fifty prints which were later bequeathed to Robert Gibbes. They ranged in date from the sixteenth to the mid-nineteenth centuries, and with the exception of two engravings by the American John Sartain (1808-1897), were of European origin. Portrait prints were the most numerous genre, accounting for one-third of the collection. Fourteen of these, depicting members of the British royal family and the aristocracy, were engraved by the Dutch engraver, Jacob Houbraken (1698-1780). Mezzotints by the German Bernhard Vogel (1683-1737) accounted for a dozen of the portraits. Biblical scenes and religious subjects were the second most common type in the collection. Many of the prints in this category were English engravings which reproduced works by Renaissance and Baroque artists such as Raphael, Guido Reni, and Rubens. Allegorical and mythological subjects, landscapes and city views, genre scenes, historical events, hunting scenes, and literary subjects were other types of prints represented in the collection.

Unfortunately there is no extant documentation on the formation of the Robert Gibbes Collection. We do not know how Fraser obtained the prints or the basis for his selection. Conceivably the portraits engraved by Houbraken and Vogel, the engravings by Robert Strange, and the lithographs by Chabert, were purchased as lots. Other prints were probably obtained one at a time. The availability of European prints for the decora-

tion of homes and for the occasional connoisseur in colonial America has been well-documented.<sup>1</sup> Far less has been written about print collecting and selling during the years of the early Republic and later, but information on American collectors of the nineteenth century exists which explains the various ways in which Americans formed their collections.

Francis Calley Gray, whose collection was bequeathed to Harvard University upon his death in 1856, travelled frequently in Europe and probably purchased most of his prints there.<sup>2</sup> Joseph Allen Smith of South Carolina, during one European trip in 1812, "frequented the studios of the engravers Giovanni Volpato and Raffaello Morghen." From Volpato he purchased reproductive engravings which he later presented to the Pennsylvania Academy of Fine Arts.<sup>3</sup> Another South Carolinian, James H. Hammond, spent about \$700 on prints during a trip to Italy in the winter of 1836-1837.<sup>4</sup> Henry F. Sewall began collecting in 1847. Much of his collection was acquired from the London print seller, Edward Evans. Evans sent Sewall portfolios of prints from which he made his selections and then the portfolios would be returned to England.<sup>5</sup> Gray and Sewall both purchased prints at public auctions in New York. Most likely Fraser, who traveled to the north on several occasions, purchased the prints for his patron from print dealers or at public auctions in various cities.

The best source for information about art auctions is the daily press. Newspapers abound with auction notices, but usually little detail is provided other than the place, date, and time of the sale. Typical of newspaper notices is the advertisement for an auction by J. L. Cunningham. In the May 25, 1832, issue of the *Boston Morning Post* Cunningham advertised "Elegant London Engravings and Prints. Also framed prints by Morghen after Raphael, Poussin, Guido, Dominichino." Of the greatest use are auction catalogues. Not every auction was recorded with a catalogue, but some do exist.

One of the earliest extant auction catalogues was issued by Frederick Lay in New York in January 1791. It is an excellent indication of prints which were available for collectors. The descriptions of each lot are minimal, but enough information appears to show that views and landscapes were popular as were portraits ("6 Fine Heads, engraved by Bartolozzo") and reproductions of paintings by Raphael, Guido Reni, and Benjamin West.<sup>6</sup>

Few auction catalogues listing a preponderance of prints exist. Out of 140 art auction catalogues published between 1820 and 1860, only 24 included prints.<sup>7</sup> In most cases, the prints were sold at auctions with paintings and decorative arts. These extant auction catalogues are useful for providing documentation on smaller personal collections of prints such as those of E. B. Corwin of New York and Edward D. Ingraham of Philadelphia. Although Fraser's attendance at these auctions can only be conjectured, such sales were frequented by collectors and print dealers. The auction catalogues can also be an excellent indication of the relative

popularity of specific prints. Some extant catalogues were annotated at the time of the sale with the names of the purchasers and the prices paid for each lot.

Another source of information about collections of prints in the first half of the nineteenth century are catalogues of exhibitions. One of the earliest for which a record exists was that of the Columbian Museum in Boston which issued a catalogue about 1808.<sup>8</sup>

The Columbian Museum was an accumulation of objects — a cabinet of curiosities — which included wax figures of historical personages, allegorical figures and the "beauties" of New York, Philadelphia, London, Salem, and Scituate; stuffed foreign and American birds and animals, minerals, fossils, and ethnographical materials from the Northwest Coast of America, the Orient, South America, and the Pacific Islands. At the end of the list were the paintings and prints.

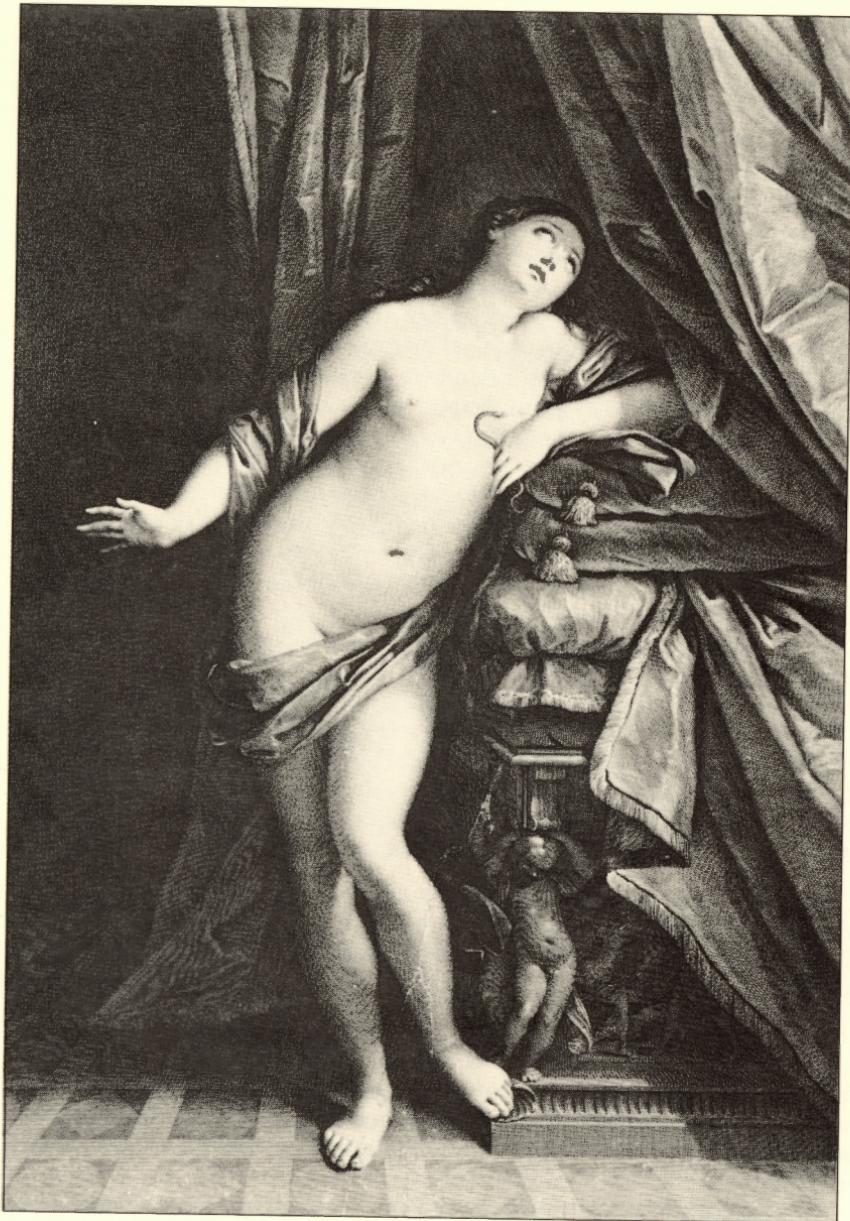
The prints were, with the possible exception of portraits of Benjamin Jay and Benjamin Franklin and "America, an Allegory," of British or Continental provenance. The prints included portraits of historical figures, views of cities and towns, genre scenes, and mythological and allegorical pieces. In addition there was a separate listing for prints based on scenes from Shakespeare's plays. These were from the set published by Boydell in London in 1805. These prints and others were on display in Boston during the first quarter of the nineteenth century and it is conceivable that Charles Fraser visited the Columbian Museum, its successor, the New England Museum, or the Boston Museum during his visits to Boston.

Print collectors in the nineteenth century, just as today, were motivated differently in the formation of their collections. Studying the rationale behind each collection can frequently explain the contents of the collection. On the cover of an auction catalogue is a passage which suggests many possibilities to the potential collector:

*"Prints are for use, for solace, for ornament, for parade. Some love them as they love friends; some, as they love music; others, as they love money; and, lastly, there are those who collect them for companionship — for communion — to whom each repeated inspection unfolds new beauties, and causes them to become dearer every day."*<sup>9</sup>

In the absence of evidence, only speculation can be offered with respect to Gibbes' collection which seems to lack any organizational scheme. The goals of some of Gibbes' contemporaries are better known. Recognizing the underlying principles of some contemporary collections sets Gibbes' collection in a different perspective.

One collection was formed by George Perkins Marsh (1801-1883) of Vermont. His biographer, David Lowenthal, has suggested that Marsh's interest in the graphic arts was kindled by reading the lavishly illustrated Rees' *Encyclopaedia* as a child. "He delighted in his collection of prints, etchings, and engravings; he also thought art a praiseworthy avocation." Collecting was Marsh's principal luxury and he spent some \$4,000 on his



Robert Strange, DEATH OF CLEOPATRA, after Guido Reni.  
Courtesy: Library of Congress.

avocation in perhaps 15 years. As a result, Marsh created one of the notable American collections by the late 1840s.

According to Lowenthal,

*"Marsh expressed his tastes in moral rather than aesthetic terms. He preferred classical and idealized portraits, works by the sculptor Hiram Powers and the engraver Danforth. . . . In landscape he preferred realism and precision. The natural world had no ideal form; the best that one could do was to copy it faithfully — which most artists, for lack of training in botany, geology, geography, and simple observation, failed to do to Marsh's satisfaction."*

Lowenthal further observes that

*"utility and patriotism reinforced Marsh's pleasure in art and mechanics. He habitually justified his hobbies by emphasizing their usefulness. Knowledge of the fine arts, for example, spurred social and technological progress."<sup>10</sup>*

Francis Calley Gray was motivated differently in the formation of his collection. The introduction of the catalogue published in 1869 discusses briefly Gray's aims in creating his collection. Louis Thies comments that Gray, after graduation from Harvard in 1809, travelled frequently in Europe and developed a

*"strong love of art, the result of which was the gradual and careful acquisition of a large and precious collection of engravings. His purchases were made with judgment and taste. His object was to secure the best representation in engraving of the best works of the great masters in art."<sup>11</sup>*

Part of his collection then was devoted to prints which reproduced great works by the masters of the Renaissance, Baroque, and later periods of painting. One characteristic of these reproductive engravings is that the style and personality of the engraver is subsidiary in interest to the work being reproduced.

Gray had an interest in the works of painters who made their own engravings and etchings including Durer, Rembrandt, and their contemporaries. Marsh had collected artists' prints, including works by Durer and Rembrandt. Gibbes' much smaller collection included one engraving by Durer, "The Temptation of the Idler" also known as "The Dream of the Doctor," and a Roman view by Claude Lorrain. These are among the few prints which can be called artists' prints in Gibbes' collection. The existence of these few artists' prints among the many reproductive engravings, indicates an interest in those rare works of the engraver's art which ironically were appreciated less in the mid-nineteenth century than reproductive engravings except by a few sophisticated and knowledgeable connoisseurs.

Another nineteenth-century collection of considerable interest was formed by Henry F. Sewall who began his collection in 1847. His collection was purchased in 1897 by the Museum of Fine Arts, Boston, at the recommendation of its renowned curator of prints, Sylvester R. Koehler.

Earlier, in 1890, he had tried to persuade the Secretary of the Smithsonian Institution to appeal to Congress for special funds to purchase the collection. Koehler characterized the collection then as follows:

*"The historical completeness of the collection, considering its size (20,400 prints), is one of its most valuable qualities, since it presents to the student not only examples of all the processes of engraving practised by artists up to about the middle of the present century, but also specimens of all artists of sufficient note to make a knowledge of their work indispensable."*

Why should a national museum devote a substantial amount of funds to acquire such a collection? Koehler pointed out that European governments had established print collections in their major museums. Connoisseurs would, of course, delight in such a collection, and students of the history of art needed such a collection for knowledge about the great works of European art since the United States did not then aspire to own sufficient originals. Koehler also suggests that prints cover every field of human endeavor and are a "perfect storehouse of information, supplementing and sometimes even excelling the library, since it presents immediately to the eye, that which words upon the printed page call up only dimly to the mind." Finally Koehler emphasizes how important such a collection would be to industrial designers and artisans who could draw upon it for information and inspiration.<sup>12</sup> This function of his collection was probably not foremost in Sewall's mind as he assembled his collection over a forty year period of time. The contrast between the aesthetic content of the collection and its ultimate justification as a design library is striking.

As we examine the list of prints in the catalogue of the Gibbes Collection, the lack of prints by the early masters of engraving and etching is evident. Is the selection of prints typical of mid-nineteenth century taste? Connoisseurship in the United States was still in its infancy. The taste of an era is difficult to define or to describe. Using today's standards is easy, but fallacious. The prints which are most prized and coveted today are not necessarily those which were considered of the greatest importance a century or more ago. For example, in one New York auction held in 1856, eight Durer engravings sold for a mere \$1.50. In the same auction engravings by the eighteenth-century British engraver Robert Strange sold at prices ranging from \$1.00 to \$8.00 for an engraving of Charles I after a painting by Anthony Van Dyke. Each print by Strange and other reproductive engravers was described separately while the Durer prints were not.<sup>13</sup> The preponderance of reproductive prints in the Gibbes collection is in fact in accord with the taste of the era.

Writing after the Civil War, James Jackson Jarves stated  
*"We not only prefer the vulgar and debased, but we pay a large premium for it. The sole remedy is in establishing museums and schools of design, making art a branch of general education, and importing from Europe and Asia objects and professors to instruct us. In time we may attain to*

*a taste that shall make us as independent of foreign nations for works of art in general as we are for cereals.”<sup>14</sup>*

Prints could be used in museums and design schools as teaching instruments along with plaster casts and photographic reproductions of works of art. The latter, of course, were not available before the 1850s. The collection formed by Francis Calley Gray was created in part to secure reproductions of the greatest works of art.

Jarves also felt that the introduction of design schools into the educational system would have an extensive impact on society.

*“It is easier to compute the material advantages of such a step than to exhibit the improvement in morals and manners which would accrue from new sources of rational happiness, and the changes that would occur in the general aspect of the land when each citizen not merely acquired a knowledge of the elementary principles of art with other branches of public instruction, but with it the ambition to make his home as much a thing of beauty as it is now of comfort.”<sup>15</sup>*

Although Jarves is not referring specifically to prints when he discusses the incorporation of art into better commercial design, other writers were concerned about the integration of art interior decoration of homes. Andrew Jackson Downing, the architect, wrote in 1850,

*“Nothing gives an air of greater refinement to a cottage than good prints or engravings hung upon its parlor walls. In selecting these, avoid the trashy, coloured show prints of the ordinary kind, and choose engravings or lithographs, after pictures of celebrity by ancient or modern masters. The former please but for a day, but the latter will demand our admiration for ever.”<sup>16</sup>*

A generation later, writing in *The American Women’s Home*, Catherine E. Beecher and Harriet Beecher Stowe suggested two different ways of decorating the walls of the parlor. The first suggestion was to purchase chromolithographs published by Louis Prang in Boston. Their preferences were “The Little Scrap-Book Maker” (\$7.50), Eastman Johnson’s “Barefoot Boy” (\$5.00), Newman’s “Blue-fringed Gentians” (\$6.00), and Bierstadt’s “Sunset in the Yo-Semite Valley” (\$12.00). Apparently their second choice for wall decoration were engravings.

*“Besides chromos, which, when well selected and of the best class, give the charm of color which belongs to expensive paintings, there are engravings which finely reproduce much of the real spirit and beauty of the celebrated pictures of the world.”<sup>17</sup>*

Besides being attractive, these prints have an additional effect.

*“The educating influence of these works of art can hardly be overestimated. Surrounded by such suggestions of the beautiful, and such reminders of history and art, children are constantly trained to correct-*

*ness of taste and refinement of thought, and stimulated — sometimes to efforts at artistic imitation, always to the eager and intelligent inquiry about the scenes, the places, the incidents represented.”<sup>18</sup>*

Downing takes the positive influence of art a step further.

*“It is no mean or trifling part of our worship of the Deity to cultivate a daily love for those beautiful forms in art which human genius has revealed and made permanent for us, the study of which will, next to a higher worship, most tend to purify our hearts and lives.”<sup>19</sup>*

Downing and the Beecher sisters agreed that reproductive engravings were appropriate decoration not just in terms of aesthetics but in their educational and moral values.

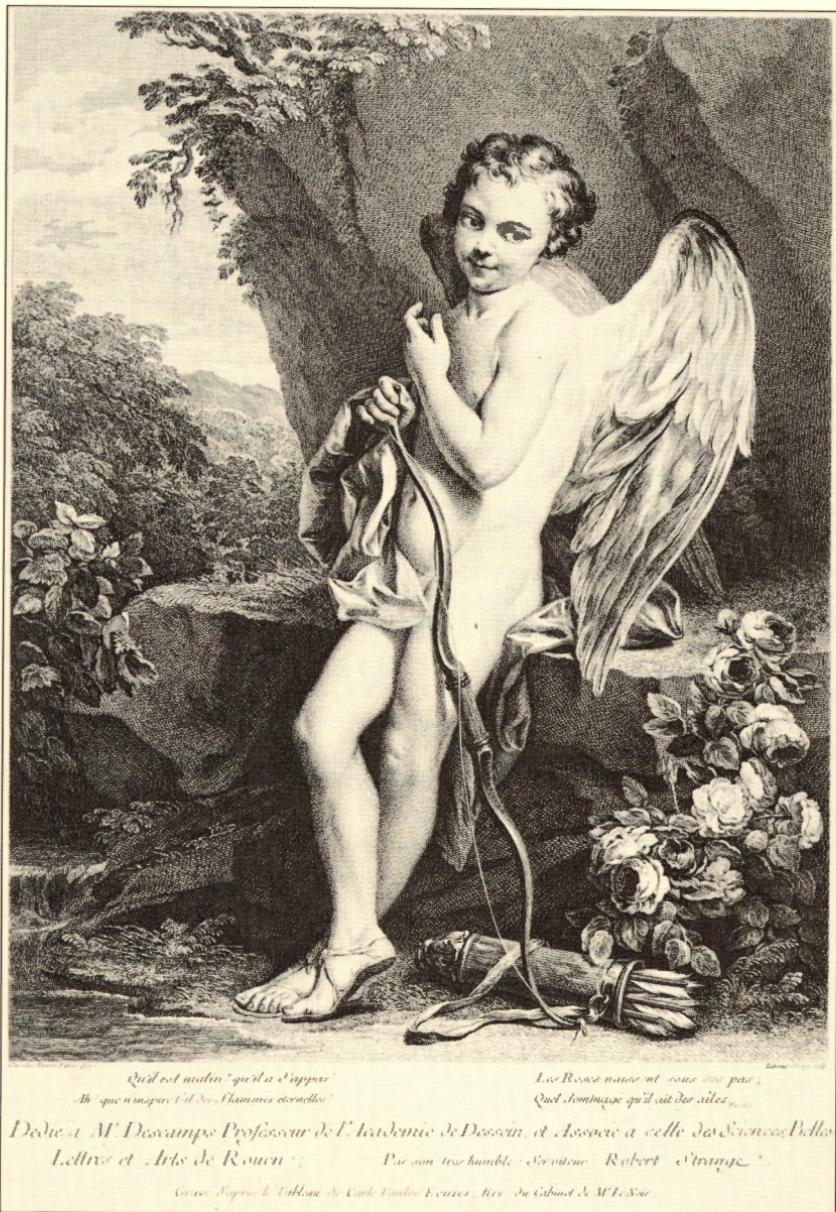
Although many questions about the collection which Charles Fraser formed for Robert W. Gibbes will remain unanswered, one major conclusion about the collection can be made. Fraser’s taste for prints was typical and in accordance with that of his contemporaries. Given the twentieth-century bias towards artists’ prints and the current interest in American historical prints, ignoring European reproductive prints which were so popular during the eighteenth and nineteenth centuries is easy. Yet, the collections formed by Fraser and his contemporaries, whether small or large, are a significant part of the cultural history of the nineteenth century. Recreating the Robert Gibbes Collection and trying to bring its genesis and significance into focus is an important step towards the understanding of an important cultural phenomenon of nineteenth century America.

*Acknowledgements:* I would like to express my appreciation to Sue W. Reed, Department of Prints, Drawings, and Photographs of the Museum of Fine Arts, Boston, for her many suggestions and encouragement. Lisa Koenigsburg, a PhD candidate at Yale University, was kind enough to share information on the decorative uses of prints.

Georgia Brady Baumgardner  
American Antiquarian Society

## FOOTNOTES

1. For information on the colonial print trade, see Sinclair H. Hitchings, "New York's Pioneer Printellers," *Print Collector's Newsletter* (March-April 1973): 4-6; Joan Dolmetsch, "Prints in Colonial America: Supply and Demand in the Mid-EIGHTEENTH Century," *Prints in and of America to 1850* (Winterthur, Delaware, 1970); and Sinclair Hitchings, "The First Philadelphia Printellers," *Philadelphia Printmaking: American Prints Before 1860* (West Chester, Pa., 1976).
2. Louis Thies, *Catalogue of the Collection of Engravings Bequeathed to Harvard College by Francis Calley Gray* (Cambridge, Mass., 1869), p.v.
3. George C. Rogers, Jr., "Preliminary Thoughts on Joseph Allen Smith as the United States' First Art Collector," *Art in the Lives of South Carolinians* (Charleston, 1979), GR6.
4. Marion Edmonds, "James H. Hammond's Art Collecting on his European Tour of May 1836 - November 1837," *Art in the Lives of South Carolinians*, ME6.
5. James R. W. Hitchcock, *Etching in America* (New York: White, Stokes & Allen, 1836), p. 49.
6. A copy of this catalogue is in the Broadside Collection of the American Antiquarian Society.
7. A bibliography by Harold Lancour, *American Art Auction Catalogues, 1785-1942* (New York, 1944) provides the basis for these numbers.
8. A copy of this catalogue is in the Broadside Collection of the American Antiquarian Society.
9. Bangs, Platt & Co. *A Catalogue of Engravings & Portraits ... New York, Bangs, Platt & Co., 1850.*
10. Lowenthal, David. *George Perkins Marsh. Versatile Vermonter.* (New York: Columbia University Press, 1958) pp. 17-52, *passim*.
11. Thies, *op. cit.*, p.v.
12. Sylvester R. Koehler, "Report of the Section of Graphic Arts in the U.S. National Museum; 1890," *Annual Report of the Board of Regents of the Smithsonian Institution, Report of the National Museum*, Washington: Government Printing Office, 1891, pp. 152-154.
13. Bangs, Brother & Co. *Catalog of the ... Collection of ... Mr. E.B. Corwin.* New York: Bangs, Brother & Co., 1856, pp. 212, 229.
14. James Jackson Jarves, *Art Thoughts.* New York: Hurd and Houghton, 1869), p. 338.
15. *Ibid.*, p. 344.
16. Andrew Jackson Downing, *The Architecture of Country Houses* (New York: D. Appleton & Co., 1850), p. 372.
17. Catherine E. Beecher and Harriet B. Stowe, *The American Woman's Home* (New York: J. B. Ford & Co., 1869), p. 92-3.
18. *Ibid.*, p. 94.
19. Downing, *op. cit.*, p. 372.



Qu'il est malin 'qu'il a d'appar  
Ah que ce n'est pas l'âge des flâneries démodées!

Les Roses naissent sous ses pas,  
Quel dommage qu'il ait des ailes

Dédicace à M<sup>me</sup> Descamps Professeur de l'Academie de Dessin, et Associe à celle des Sciences Physiques, Lettres et Arts de Rouen; Par son très humble & serviteur Robert Strange.

Carries Signé à l'Ateliers de Cire Eustache Fourier, Rix. Au Cabinet de M<sup>me</sup> Noë

Robert Strange, CUPID, after Carolus Vanloo.  
Courtesy: Library of Congress.

CATALOGUE

OF

Paintings, Marbles and Casts,

IN THE COLLECTION OF

R. W. GIBBES, M. D.

---

You then, whose judgment the right course would steer,  
Know well each artist's proper character,  
His fable, subject, scope, \_\_\_\_\_  
Religion, country, genius of his age;  
Without all these at once before your eyes,  
Cavil you may, but never criticise.—POPE.

---

COLUMBIA, S. C.

## The Fraser Collection of Engravings

*Presented to Dr. R. W. Gibbes by his highly esteemed and venerable friend, the artist, Charles Fraser, Esq.*

### THE EXHIBITION OF THE ROYAL ACADEMY, 1787.

ΟΤΔΕΙΣ—ΑΜΟΥΣΟΣ—ΕΙΣΙΤΩ.

*H. Ramberg* delt., Pub. July, 1787. *P. A. Martine* Parms. fecit. Londini.

PORTRAITS OF THEIR MAJESTIES, AND THE ROYAL FAMILY, VIEWING THE EXHIBITION OF THE ROYAL ACADEMY, 1789. Pub. Mar., 1789.

#### PORTRAIT.

Painted by *Sir Joshua Reynolds*. Eng'd. by *T. Blackmore*. Pub. June, 1771. *W. W. Ryland*, Cornhill.

LANDSCAPES. (Two.)

*A. Runciman* delin., 1775.

DEER. (Two.)

Painter and engraver not known.

#### THE TEMPTATION.

*Albert Durer* pinx. and sculps.

#### APOLLO REWARDING MERIT AND PUNISHING ARROGANCE.

*Andreas Sacchi* pinxt. Romæ. *Robt. Strange* delint. et sculps. Londini.

#### VENUS.

In the National Gallery.

*Guido*. *R. Strange* sculps.

#### THE DANAE OF TITIAN.

*R. Strange* sculps.

#### MUSICIANS.

*M. Angelo*. *Caravaggio*. *T. Chambers* sculps.

#### LIBERALITY AND MODESTY.

*Guido Rheni* pinx. Romæ. *R. Strange* sculps.

#### THE SHEPHERDS IN ARCADIA.

From the original picture by *Nicolas Poussin*, in the collection of his grace, the Duke of Devonshire.

*J. Mortimer*, delin. *S. F. Ravenet* sculps. *J. Boydell* excudit, 1763.

CHILDREN OF CHARLES THE FIRST.

PRINCESS MARY, MOTHER OF WILLIAM III.

JAMES, DUKE OF YORK, (JAMES II.)

CHARLES, PRINCE OF WALES, (CHARLES II.)

*Antonius Vandyke* Eques. pinx. *R. Strange* sculps.  
EUCHARJUS GOTTLIEB RINK.

Antecessor primarius in Universitate Altdorffina Ingenio tamen ipse meo comitorq; fruorq.—*Ovid.*

*Joannes Kupezkij* pinx. *Bernard Vogel* juxta originale sculps. et excud. Noribergæ, 1735.

GEORGIUS BLENDINGER, PICTOR NORIMBERGENSIS.

Cetera jam pridem, didici puerilibus annis.—*Ovid.*

*Joannes Kupezkij* pinx. *Bern. Vogel* juxta originale sculps. et excud. Noribergæ, 1735.

PORTRAIT OF ——.

Accipe et hoc manuum, quæ sunt monumenta, mearum.—*Virg.*

*Joannes Kupezkij* pinx. *Bern. Vogel* juxta originale sculps. et excud. Noribergæ, 1735.

FEMALE PORTRAIT.

Ars utinam mores, animumq!—*Martial.*

*Joannes Kupezkij* pinx. *Bern. Vogel* juxta originale sculps. and excud. Noribergæ, 1735.

PORTRAIT OF ——.

Fessis optata silentia rebus.—*Val. Flac.*

*Joannes Kupezkij* pinx. *Bern. Vogel* juxta originale sculps. and excud. Noribergæ, 1735.

THE LION AND BOAR.

*Snyders* pinx. *R. Carlim* sculps. *Boydell* excudit, 1772.

PARCE SOMNUM RUMPERE.

E Tabula Caroli Maratti, 4 pedes alta, 3 pedes 2 pollices, in pinacotheca Caroli Chauncy, M. D., asservata.

*Carolus Maratta* pinx. *R. Strange* delin. and sculps. Londini.

CUPID.

*Carolus Vanloo*, Eques. pinx. *R. Strange* sculps.

PETER WILDBOY.

*P. Falconet* pinx. *Val. Green* sculps.

GODFRIDUS THOMASTUS, R. P. NOR: MEDICUS.

Nullus justius atsidue legit, quam qui de humana salute trac-taverit.—*Cassiod: Vaz.*, L. VI.

*J. Kupezkij* pinx. *Bern. Vogel* juxta originale sculps. and excud. Noribergœ, 1735.

**GEORGIUS BLENDINGER, PICTOR NORIMBERGENSIS.**

• Quod caret alterno, requie durabile non est.

*J. Kupezkij* pinx. *Bern. Vogel* juxta originale sculps. et excud. Noribergœ, 1737.

**PORTRAIT OF ——.**

Animus quoq pascitur illis.—*Ovid.*

*J. Kupezkij* pinx. *Bern. Vogel* juxta originale sculps. and excud. Noribergœ, 1735.

**PORTRAIT OF ——.**

Variam semper dant otia mentem.—*Lucan.*

*J. Kupezkij* pinx. *Bern. Vogel* juxta originale sculps. and excud. Noribergœ, 1735.

**HYACINTHUS RIGAUD**, Eques. perpiniani ex nobilium ejusdem civitatis numero in Regia Picturœ Academia Professor hanc ab ipso met coloribus expressam effigiem æri incidit, Petrus Drevent Lugdunensis Calcographus Regius, pereunte grati, animi monumentum quod illum in artis peritia sapientibus consiliis juvenit anno MDCC.

**FRANCOIS GIRARDON**, Natif de Troyes, Sculpteur ordinaire de Roy, Chancelier recteur en son Academie Royale.

Peint par Hyacinthe Rigaud, et gravé par Duchange pour sa réception à l'Academie en 1707.

**MARTINUS VANDEN BAUGART** (gallis des Jardins) Bredanus, Sculptor Regius, Regio que Academice pictor et sculpt. Rector pluribus ad Ludovici magni gloriam monumentis clarus.

*Hyacinthus Rigaud* pinxit sculpendum. Curavit viro rarissimo obtulit. *G. Edelink* sculp.

**DIE VERSUCHE MIT DEN LEIT-HUNDEN ZUR PAR FORCE JAGT!**

*Joh. L. Ridinger* del. sculps. and excudit. Aug. Vind.

**CLEOPATRA AND THE ASP.**

Ausa et jacentem visere regiam

Vultu sereno fortis, et aspera

Tractare serpentes.—*Hor.*

*Guidus Reni* pinx. Romæ. Eng. by *R. Strange*, 1755.

**ADORATION.**

Fecit mihi magna qui potens est: et sanctum nomen esse, *Luc.* Cap. 1.

*Ex tabula Guidi Reni asservata in oedibus Marchionis de Angelis.* *Jacobus Freij* del. et incid. Romæ.

**THE EXPULSION OF LUCIFER FROM HEAVEN.**

*P. Paul Rubens* pinx. *J. Suyderhoof* sculps., 1642. .

## JOSEPH AND HIS BRETHREN.

*Agnoscit suos  
Et multum lacrymas verba inter singula fundit.  
Girard Lairesse pinx. et sculps. Nic. Visscher edit.  
This engraving is noticed in Rees' Cyclopædia. Title—German School of Engraving.*

## BELISARIUS.

From the original painting of *Salvator Rosa*, in the collection of the Right Honorable the Lord Viscount Townshend.

*Robt. Strange delin. et sculp.*

## L'ALLIANCE DE BACCHUS ET VENUS.

*Joignez vous à Bacchus, Déesse de Cithére,  
Moderez ses excès par vos doux sentiments ;  
Qu'il emploie à son tour son nectar salutaire  
A calmer l'ardeur des amants.  
Bientot de l'age d'Or revivera l'innocence  
On ne blamera plus ni le vin ni vos seux  
Et l'on sera charmé de voir que de vous deux  
Puisse naître la tempérance.*

*N. N. Coypel pinx. Le Bas sculps.*

## LA MELANCOLIE.

Tableau de Dominique Feti, qui est dans le Cabinet du Roy.  
Peint sur toile, haut de 5 pieds 2 pouces, large de 3 pieds 10 pouces, gravé par H. Simon Thomassin.

## MAGNUM GREGORIUM.

*Quem procumbentem ante Deiparœ imaginem,  
Adverso in pariete depictam  
Cujus ipse dum viveret alloquium meruit,  
Annibal Caracci, urgente Salvatores Gentis pietate  
Coloribus expresserat,  
Ex archetype a se delineatum eros incidit ut omnium  
Voto faceret salis.*

*Annib. Caracci inven. et pinx. Jacobus Freij del. and sculp.,  
1733.*

CHRISTOPHORUS WEIGELIUS, Chalcographus celeberrimus. Norimbergœ. Natus, Anno 1654. *Joannes Kupezkij* Effigiem pinxit. Obligationis et amicitiae ergo sculpebat et offerebat *Bernardo Vogel*, Anno 1714 d 15 Martii. Aug. Vindel.

## BUCENTAURUS ET MUNDINGÆ VENETÆ IN DIE ASCENSIONIS.

*Piranesi sculps.*

## VENETA.

*Ab oedibus hinc Grimanorum, illinc  
Thronorum usque ad Canalem Regium.  
Piranesi sculps.*

## SAINT MICHAEL.

D'Apres le Tableau de Raphael qui est dans le Cabinet du Roy—  
haut de 8 pieds 2 pouces, large de 4 pieds 10 pouces, gravé par  
Nicolas de Sarmessin.

## COUNTRY SPORT.

Teniers pinx. *Le Bas* sculps.

## CHRIST OPENING THE EYES OF THE BLIND.

Prophesy of Isaiah ch. 42. v. 6 et 7.

Bonaventura Lamberti pinx. *Jac. Freig.* del. et inc. Rôme.

GEORGIUS JEREMIAS HOFFMANNUS. *Adis primariae Laurentianæ antistes.* LL. OO. PP. et 5. Minist. Candid. Inspector. Natus Altdorffii d. 10. Nov. A. 1670. Obiit. Noribergoe, Aug. A. 1732.

*M. F. Kleinert* delin. *Bernardus Vogel* sculpsit. *Aug. Vindel.*

## LA SAINTE VIERGE.

D'Apres le Raphael, qui est dans le Cabinet du Roy, peint sur bois, de la mesme grandeur de l'Estampe gravé par Francois de Poilly, retablie par Charles Simonneau.

## JEAN LOCKE.

*J. Greenhill*, pinx. *P. Gunst* sculpsit.

Hic oculos hic ora rides, hic omnia docta

Effigi artificis que potuere manu.

Lockius humancæ pingens penetralia mentis

Ingenium solus pinxerit ipse suum.

Adscribatur *Joannes clericus.*

*La Harp*, 1714.

## ST. MATTHEW.

Rembrandt pinx. Vincent delin. Clasens, sculp.

## CLEOBIS and BITON.

Cleobis et Biton fratres, filii Argioe sacerdotis cum jumenta moraretur, jugum subierunt, matris que currum ad fanum pertraxerunt, ut Junonis sacrificium citius absoluretur. Argia Deam precata, ut tantam filiorum pietatem digno præmio donare vellet, postridie inventi sunt mortui; Dea sic testante, mortem esse una e maximis mundi hujus bonis.

\* \* \* \* \*

Cleobis et Biton freres, voyans que les bestes de trait tardoient trop, ils en firent eux mesmes l' office, et tirerent le char de leur mere Argié, au Temple de la Deesse Junon, de quelle est estoit Pretresse, afin d'achever plutot son sacrifice. Argie ayant prié la Deesse de donner une digne recompense a la grande pieté de ses enfans, le lendemain on les trouva morts; La Deesse montrant parla, que la mort est l' un des plus grands biens de ce monde.

*A. Paris* ches *Pierre Mariette.* *N. Loyer* pinx. sculps.

\* \* \* \* \*

**MARSEILLE.**

Vue de l' interieure du Port.

Peint par *Brascassat*. *Martens* sculps.

**ETUDES DE GIBIER.**

**GEN. MARION INVITING A BRITISH OFFICER TO DINNER.**

Painted by *J. B. White, Esq.* Eng'd. by *J. Sartain*.

**THE ARTIST'S DREAM.**

Painted by *G. H. Comegys*. Eng'd. by *J. Sartain*.

**ECCE SIGNUM SALUTIS**, Salus in periculis.

*Seb. Conca* pinx. *Jac. Freij* del. and inced., 1719.

**PROCESSION OF THE HOST.**

*Burckhart Schramman* del. *Barthol. Kilian* sculps.

**SAMUEL.**

*John Dean* pinx., 1805. Eng'd. by *Dickinson*.

**PORTRAIT OF ——.**

*Thos. Frye Pictor* inven. and sculps. *Hatton Garden*, 1760.

**THE PILGRIM.**

*W. Hamilton R. A.* pinx. *Josh. Barney* sculps.

**RAPHAEL ET SON MAITRE D'ARMES.**

Peint par *Raphael*. Gravé par *Prof. Audouin*.

**VUE DE LA VILLA LUDOVISI À ROME.**

Original—water colors.

*Volpato e Ducros*.

Extr. from Stolberg's Travels.

To day we visited the villa Ludovisi, which belongs to the princes of Pembino de Casa Buon Compagni, and is open only once a week. It consists of two buildings separated by the gardens. Dominichino was the builder of the principal edifice. This artist was not only a great painter, but also an excellent architect. The garden is a fine one; the villa contains some excellent antiques. Amongst the rest is a large Venus, which is affirmed from the testimony of coins to be a copy of the Venus of Praxiteles worshipped at Cnidos. There is also here a valuable collection of paintings by *Guercino* and other masters.

**VUE DU PALAIS DES IMPEREURS À ROME.**

Original—water colors.

*Volpato e Ducros*.

**ICHNOGRAPHY OF CHARLESTON, S. C., 1788.** By *Edmund Petrie*.

**CALAIS.**

Peint par *Francia*. Gravé par *Paul Legrave*.

## VUE DE ST. THOMAS.

Prise de l' entree de la Rade.  
Peint par *Brard*. Gravé par *Fleggy*.

## MODESTIA E VANITA.

*Leonardo da Vinci* dipin. *Aug. Campanella* sculps.  
Quadro esistente nella Galleria Barberini.

## THE TRIAL OF VENUS.

*Frangonard* inven. et dir't. Imp. lith de *Villain*.

## THE REWARD OF MODESTY.

*Frangonard* inven. et dir't.

## GAROFOLO.

*Hesse*, 1823. Imp. lith. de *Chabert*.

## ADAM PYNAKER.

*Maurin*. Imp. lith. de *Chabert*.

## J. RUYSDAEL.

*Maurin* fecit. Imp. lith. de *Chabert*.

## VAN OSTADE.

*Hesse*, 1828. Imp. lith. de *Chabert*.

## SCHALKEN.

*Hesse*. Imp. lith. de *Chabert*.

## FREDERIC BAROCHE.

*Maurin*. Imp. lith. de *Chabert*.

## BOTH D' ITALIE.

*Maurin*. Imp. lith. de *Chabert*.

## J. BASSAN.

*Maurin*. Imp. lith. de *Chabert*.

## LES ENFANS DU NOCHER.

Peint et lith. par *M. Alophe*.

## HEBE.

Ebe con aureo serto incoronata,  
Di nettare e d' ambrosia in ciel ministra.  
In possession of Lord Cawdor.

*Ant. Canova* inv. e sculp. *D. Marchetti* incise.

## VENERE.

*Ant. Canova* inv. e sculp. *D. Marchetti* incise.  
In Imperial Gallery, Florence.

## LA MAITRESSE DU TITIEN.

*Titian* pinx. *Forster* del. et sculps.

## ST. PETER ADMINISTERING THE SACRAMENT.

## LIGHT-HOUSE IN THE HARBOR OF DUBLIN.

*J. Fisher.*A SHIP ON HER BEAM ENDS IN THE BAY OF BISCAY. (From a sketch  
on the spot by *Sam'l Daniell.*)Painted and engraved by *W. Daniell, R. A.*

## SHIPWRECK. (Two pieces.)

*C. Stanfield.*

## JOHN CLERK, Esq.

Painted by *Henry Raeburn.* Engraved by *C. Turner.* Edinb.,  
1815.

## MORLAND'S ASS.

*Malgo* sculps. *Ed. Orme,* London, 1804.

## LANDSCAPE BY CLAUDE.

*William Woollet* sculps. *Boydell* excudit, 1772.

## THE VICAR OF WAKEFIELD.

"I entreat, woman, that my words be now marked once for all: I have here brought you back a poor deluded wanderer; her return to duty demands the revival of our tenderness. The kindness of heaven is promised to the penitent, and let ours be directed by the example."—Ch. XXII.

Painted by *G. S. Newton, A. R. A.* Eng'd *John Burnett.*

## LANDSCAPE.

In the collection of Dr. Mead.

*Claudi Gillee Loranese* pinxit, 1656. *Vivares* sculps. Pub. by  
*C. Knapton*, 1741.

## GEORGE, PRINCE OF DENMARK.

At Kensington Palace.

*G. Kneller* pinx. *J. Houbraken* sculpsit. Impensis *J. & G. Knapton*, Londini.

## CHARLES, EARL OF SUNDERLAND.

In the Collection of the Hon. John Spencer.

*J. Houbraken* sculps. Am'st, 1746.

See 1st Macaulay, 230.

## LORD JOHN SOMERS.

In the Collection of James Cocks, Esq.

*J. Houbraken* sculps. Am'st, 1745. Impensis *J. & G. Knapton*,  
Londini.Dn. CHRISTIANUS LEOPOLDUS, Seren, Marggr, Brandens, Baruth,  
Consiliarius intimus.Pié defunctus d. 18 Jul. 1730, Act 87. Conguy. 50. Minist. 57.  
Symb. *avέχς, καλάπέχς* sustine et abstine.*Joh. Kenchel* pinx. *Mart. Tyroff* sculps. Norib.

JAMES GRAHAM, *Marquis of Montrose.*

In the possession of the Duke of Montrose.

*Ant. Van Dyck.* *J. Houbraken* sculps. Am'st, 1746. Impensis J. & G. Knapton, Londini, 1746.

JOHN, *Duke of Argyle and Greenwich.*

In the collection of St. Anthony Wescomb Bart.

*J. Houbraken* sculps. Am'st, 1735.

KING GEORGE I.

At Kensington Palace.

*G. Kneller* pinx. *J. Houbraken* sculps. Am'st, 1746. Impensis J. & P. Knapton, Londini.

JOHN, *Duke of Marlborough.*

In the Collection of the Honorable John Spencer.

*G. Kneller* pinx. *J. Houbraken* sculpsit. Am'st, 1745. Impensis J. & P. Knapton, Londini.

CHARLES MORDAUNT, *Earl of Peterborough.*

In the possession of John Conduit, Esq.

*G. Kneller* pinx. *J. Houbraken* sculpsit.

SARAH, *Duchess of Marlborough.*

In the Collection of the Honorable John Spencer.

*G. Kneller* pinx. *J. Houbraken* sculpsit, 1745. Impensis J. & P. Knapton, Londini.

KING WILLIAM III.

At Kensington Palace.

*G. Kneller* pinx. *J. Houbraken* sculpsit, 1744. Impensis J. & P. Knapton, Londini.

QUEEN ANN.

At Kensington Palace.

*G. Kneller* pinx. *J. Houbraken* sculpsit. Am'st, 1744. Impensis J. & P. Knapton, Londini, Mar. 23, 1744.

WILLIAM, *Duke of Gloucester.*

At Kensington Palace.

*G. Kneller* pinx. *J. Houbraken* sculps. Am'st, 1744. Impensis J. & P. Knapton, Londini.

QUEEN MARY.

At Kensington Palace.

*G. Kneller* pinx. *J. Houbraken* sculps. Am'st, 1744. Impensis J. & G. Knapton, Londini.

THOMAS HOWARD, *Duke of Norfolk.*

In the Collection of Mr. Richardson.

*Holben* pinx. *J. Houbraken* sculps. Am'st, 1735.

## SHYLOCK AND JESSICA.

Painted by *G. S. Newton, R. A.* Engraved by *Geo. T. Doo, 1833.*

From the original in possession of *H. Labouchere, Esq., M. P.*

*Shylock.*—There are my keys. Jessica, my girl,  
Look to my house; I am right loth to go.  
There is some ill a brewing towards my rest,  
For I did dream of money-bags to-night.

## MARIUS AMONG THE RUINS OF CARTHAGE.

Painted by *J. Vanderlyn.* Eng'd by *Alonzo Schoff.*

## LA MOISSON.

Gravé d' apres le Tableau original de *Ph. Wouverman's*, de  
mesme grandeur Tiré du Cabinet de Monsieur *Le Bruin.* *A. Laurent,* sculps.

## SPORTS OF CHILDHOOD. (Two pieces.)

*Sir Joshua Reynolds?*

## THE CONSTANT FRIENDS—BOY AND SPANIEL.

Painted by *John Lucas.* Eng'd by *C. E. Wagstaff.*

## THE FISHERY.

*Richard Wright* pinxit, 1762. *Wm. Woollett* sculps., 1768.

## THE POINTER.

Painted by *Master Theod. Ward.*

Commencée by *John Scott* and finished by *John Webb.* Published by *Moon, Boys & Graves.*

## THE SPANIEL.

Painted by *R. R. Reinagle, R. A.* Commencée by *John Scott* and finished by *John Webb.*

## LES ENFANS DU NOCHER.

Peint et lith. *M. Alophe.*

## THE ENGLISH GIRL.

Painted by *G. S. Newton.* Eng'd by *Geo. T. Doo.*

## THE HON. GEORGE SEYMOUR CONWAY.

*Sir Joshua Reynolds* pinx. *E. Fisher* sculps.

## CANOVA'S VENUS.

*Imperiale Galleria de Firenze.* *Domenico Marchetta* sculps.

## THE FOOT BRIDGE.

From the original by *T. Gainsborough, R. A.*, in possession of *J. Hamilton, Esq.* 1796, Pub. by *J. Stow.*

## THE ART OF STRIDING.

By *Sir Joshua Reynolds.*

## NICHOLAS TINDAL.

*G. Knapton* pinx. *B. Picart* sculp., 1733.

CHRISTIANA CAROLA MARCHIO BRANDENBURGICO ONOLDINA NATA  
DUX WIRTEMBERGICA.

*Pierre Drevet* sculp.

## JOHANNES MELCHIOR DINGLINGER BIBERACENSIS.

In aula regis Polonie et electoris Sax. operis Gemmati Artifex  
Effigiem Amici memorie consecrat.

*Joh. Georgi Wolfgang* sculps. *Regius Berolini*, 1722.

SAMUEL URLSPERGER, Pastor ad D. Annæ et Ministerii Augustani  
Senior. Ao, 1723.

*Gottfried Eichler* pinx. *Bern. Vogel* sculps. Aug. V.

ROBERT DE COTTE. Chevalier dé l' ordre de St. Michel, Coner  
du Royer en ses Con'r prem'r Archetecte, Intendant des Batimens,  
Jardins, Arts et Manufactures de sa Majesté, Directeur dé l'Academie  
Royale d' Architecture et vice protecteur de celle de Peinture  
et Sculpture.

## MISS CUNLIFFE.

*F. Cotes* pinx. *C. Watson* fecit.

## CONTEMPLATION.

*Sir Joshua Reynolds.* Eng'd by *Car. Watson*.

VIA SACRA DETTO CAMPO VACINO DI ROMA SUPERIOR LICENTIA. 1636.

*Claude Gellée* inven. et sculps.

## THE LAST JUDGMENT.

*M. Angelo Buonarotti* pinx. *Leopardus Gaultier* fecit.

## MRS. HALE.

*Sir J. Reynolds* pinx. *Corbitt* fecit.

## PORTRAIT OF HOPPNER.

*J. Hoppner, Esq.*, R. A. *C. Turner* sculps.

## LES ACCORDS FLAMMANS.

*D. Teniers*.

Gravé a l' eau forte par Marting et terminé au Burin par J. Ph.  
Le Bas. Tire du Cabinet de Mr. le Marquis de Brunoy, Paris.

## TWO FINE PICTURES OF RURAL FESTIVITY. (Titles effaced.)

*Teniers* pinx. *J. P. LeBas* sculps.

## LIBERALITY AND MODESTY.

*Guido Reni* pinx. Romæ. *R. Strange* del. and sculps. Lond.

## THE DANAE OF TITIAN.

*R. Strange*, Neopoli, del. 1762, incidet in aere 1768.

## THE SACRIFICE.

*Guercino da Cento* invent. *F. Bartolozzi* sculps.

ERUZIONE A CALUTA A 16 8 bre. 1804.

VIRGIN AND CHILD,

*Guercino* da Cento inv. *Bartolozzi* sculps.

SAINT NICHOLAS.

*Guercino* da Cento. *Bartolozzi* sculps.

INFANT SAVIOUR.

*Guercino* da Cento. *Bartolozzi* sculps.

J. BASSAU.

Lith. de *Chabert*.

BOTH D' ITALIE.

Lith. de *Chabert*.

J. J. AUDUBON.

Painted by *T. Cruickshank*, Esq. Eng'd by *C. Turner*.

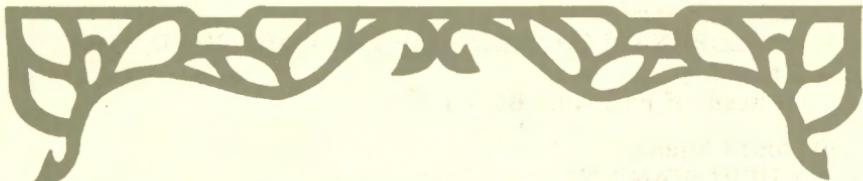
FREDERIC BAROCHE.

Lith. de *Chabert*.

THE MINIATURE.

English artist?





## EXHIBITION CATALOG

1. Francesco Bartolozzi  
FOUR MEN WITH DAGGERS, after Guercino  
Etching  
Carolina Art Association/Gibbes Art Gallery
2. Francois Forester  
LA MAITRESSE DU TITIEN, after Titian  
Engraving  
Museum of Fine Arts, Boston
3. Jacobus Houbraken  
KING GEORGE I, AT KENSINGTON PALACE, after Kneller  
Engraving  
Carolina Art Association/Gibbes Art Gallery
4. Jacobus Houbraken  
QUEEN MARY AT KENSINGTON PALACE, after Kneller  
Engraving  
McKissick Museum
5. Jacobus Houbraken  
SARAH, DUCHESS OF MARLBOROUGH, after Kneller  
Engraving  
McKissick Museum
6. Edmund Petrie  
ICONOGRAPHY OF CHARLESTON  
Engraving  
South Carolina Historical Society
7. Simon Francois Ravenet  
ET IN ARCADIA EGO, after Poussin  
Engraving  
Museum of Fine Arts, Boston
8. Robert Strange  
BELISARIUS, after Salvadore Rosa  
Engraving  
Library of Congress

9. Robert Strange  
CHILDREN OF CHARLES THE FIRST, after Van Dyck  
Engraving  
Museum of Fine Arts, Boston
10. Robert Strange  
CUPID STANDING, after Carolus Vanloo  
Engraving  
Library of Congress
11. Robert Strange  
DEATH OF CLEOPATRA, after Guido Reni  
Engraving  
Library of Congress
12. Robert Strange  
MISERERE MEI DEUS SECUNDUM MAGNUM MISERICOR-  
DIAM TUAM  
Engraving  
Carolina Art Association/Gibbes Art Gallery
13. Robert Strange  
VENUS ATTIRED BY THE GRACES, after Guido Reni  
Engraving  
Museum of Fine Arts, Boston
14. David Teniers, the younger  
INTERIOR OF A KITCHEN  
Engraving  
Carolina Art Association/Gibbes Art Gallery
15. Francois Vivares  
LANDSCAPE, after Claude Geller Lorrain  
Etching  
Carolina Art Association/Gibbes Art Gallery
16. Francois Vivares  
A VIEW OF THE PETRIFYING SPRING  
Engraving  
Carolina Art Association/Gibbes Art Gallery
17. Bernard Vogel  
EUCHARIUS GOTTLIEB RINK, after J. Kupetsky  
Mezzotint  
Museum of Fine Arts, Boston
18. William Woollett  
THE FISHERY, after Richard Wright  
Etching and Engraving  
Museum of Fine Arts, Boston



## ACKNOWLEDGEMENTS

This exhibition has three foci: The artist, Charles Fraser, the collector, Robert Gibbes, and the collection which represents the long and fruitful friendship between these two men. The three contributors to this catalogue, Walter Edgar, Paula Locklair, and Georgia Baumgardner, have admirably drawn these three topics together. Their essays convey much of the intellectual atmosphere of nineteenth century America.

This catalogue and its essays, as well as the exhibition, would not have been possible, however, without the generous support of the Lucy Hampton Bostick Residuary Trust and the Institute for Southern Studies of the University of South Carolina. The financial support received by McKissick Museum from these two sources did much to help defray the costs of assembling these works from museums and collections throughout the eastern United States.

A note of appreciation is also due for the staff members of the institutions which made their collections available for the exhibition. Martha Severens of the Gibbes Gallery in Charleston, Dan Jones of the Peabody Museum at Harvard University, Allen Stokes of the South Caroliniana Library at the University of South Carolina, and Sue Welsh Reed of the Boston Museum have each been extremely helpful to our attempts to locate prints which duplicate those in the original collection of engravings as well as other materials which relate to Charles Fraser and Robert Gibbes. The Columbia Museum, the South Carolina Historical Society and the Library of Congress have also provided works for this exhibition.

The organization of the materials from each of these institutions was accomplished by the project's registrar, Tina Yarborough. She, along with Guest Curator Edward Barnwell and the rest of the McKissick staff, brought the ideas behind this exhibition into reality. As director of McKissick Museum, George Terry has provided not only staff time and resources but also enthusiasm for this and other interdisciplinary museum projects on Southern culture.

Lynn Robertson Myers  
Chief Curator

