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ALBERT CAPERS GUERRY: ITINERANT SOUTHERN ARTIST OF THE NINETEENTH CENTURY

LEWIS P. JONES*

Visual art has flourished in the latter half of the twentieth century with many factors and forces encouraging it and with various organizations and foundations supporting artistic activities. Art museums, art shows, artists' guilds abound. Not paradoxically, accompanying this flourishing interest has been the popularity of the modern cameras that demonstrate the wizardry of technology. Not only do remarkable photographs today find their way into art exhibits and shows, but university degrees go to students who have mastered this new academic discipline. No school in the land would be without an "audio-visual coordinator" or perhaps a "media center." Art is widely taught "from K through 12," with the masterpieces of the youngsters proudly displayed and a public gathered to marvel.

Such is a drastic change from the nineteenth century. Art museums and galleries normally flourish in large metropolitan areas and hence did not begin to appear in America until the urbanization of the 1870s. Patrons and purchasers of the great masterpieces normally appear only when great wealth begins to accumulate, and that too was a trend delayed until late in the century. American art in that century thus was not a mirror reflecting all of the new trends then appearing in Europe.

True, some American artists did share the cosmopolitan tastes of the Europeans, and some who studied there were quite in step as they explored the new paths and techniques. But many of these well-known Americans became expatriates and most—and in some cases all—of their careers were in Europe. James A. McNeill Whistler, for example, never returned to America. Some of the expatriates did finally come back home when America began to have art museums, significant schools of art, and well-heeled collectors of art. The returnees, however, tended to congregate in New York. Certainly few of those promptly headed to the South.

One art historian depicts two types of American artists of that century: those who followed "the native tendency toward self-sufficiency and who

*Retired professor of history, Wofford College. Dr. Jones notes, "This article was written upon the suggestion and with the encouragement of Mrs. Charles N. Gignilliat, Jr. Mrs. Gignilliat died on the afternoon that the last paragraph was being written. This article is therefore dedicated to that lady who had such a widespread and salutary influence on so many worthwhile undertakings in South Carolina."

produced the great bulk of painting" here, and the others who were "a few 'advance-guard' or self-consciously 'fine' artists who had been in Europe." Most American art was therefore home-grown and it was not undergoing changes as rapidly as was that in Europe. The creators of the "home-grown variety" sought to please the spectators of their talent rather than to inspire, instruct, or convey some deep meaning.

American art-consumers knew what they wanted: familiar scenes or striking likenesses. As a result, would-be American artists were unlikely to embrace a European school pioneering some new trend. After all, painters here were restrained by the necessity of earning enough to be able to eat. Facing the unsophisticated American art market of that century, American artists therefore chose to paint realistically (1) famed American heroes or (2) people wealthy enough to hire them to produce recognizable portraits. And in a country still close to the frontier stage, artists knew there were no Medicis nor popes locally available as patrons — and not even a National Endowment for the Arts.

Nevertheless, art was popular in the nineteenth century, with artists busy in hundreds of American localities. Probably the aficionados participating did not represent as wide a social spectrum as do those involved today, but since the modern camera was hardly a dream during those generations, artists were essential for preserving reliable visions of the past or for capturing the features of the living. The camera was not invented until 1839, and by present standards it was still crude by the end of the century, Kodak No. 1 with its new roll-film having been announced only in 1888. Artists with talent thus had their work cut out for them.

Painters, many of them itinerants, found patrons among the well-heeled who wished to preserve the faces of the family in oil and to display proudly these framed portraits on the parlor walls. Some may even have invented ancestors with the desired proper aristocratic demeanor. And as nationalism and patriotism became increasingly strong, there was a widespread demand for the likenesses of the statesmen and heroes of American history, not only for public buildings but for private holdings. After all, Washington, Jefferson, Jackson, and others never faced a camera. Wars added to this demand on art, and sculptors were busy producing the statues which still grace the nation's capital, city parks everywhere, and courthouse squares throughout the land. Art thus had a pervasive presence in nine-

teenth-century America.¹

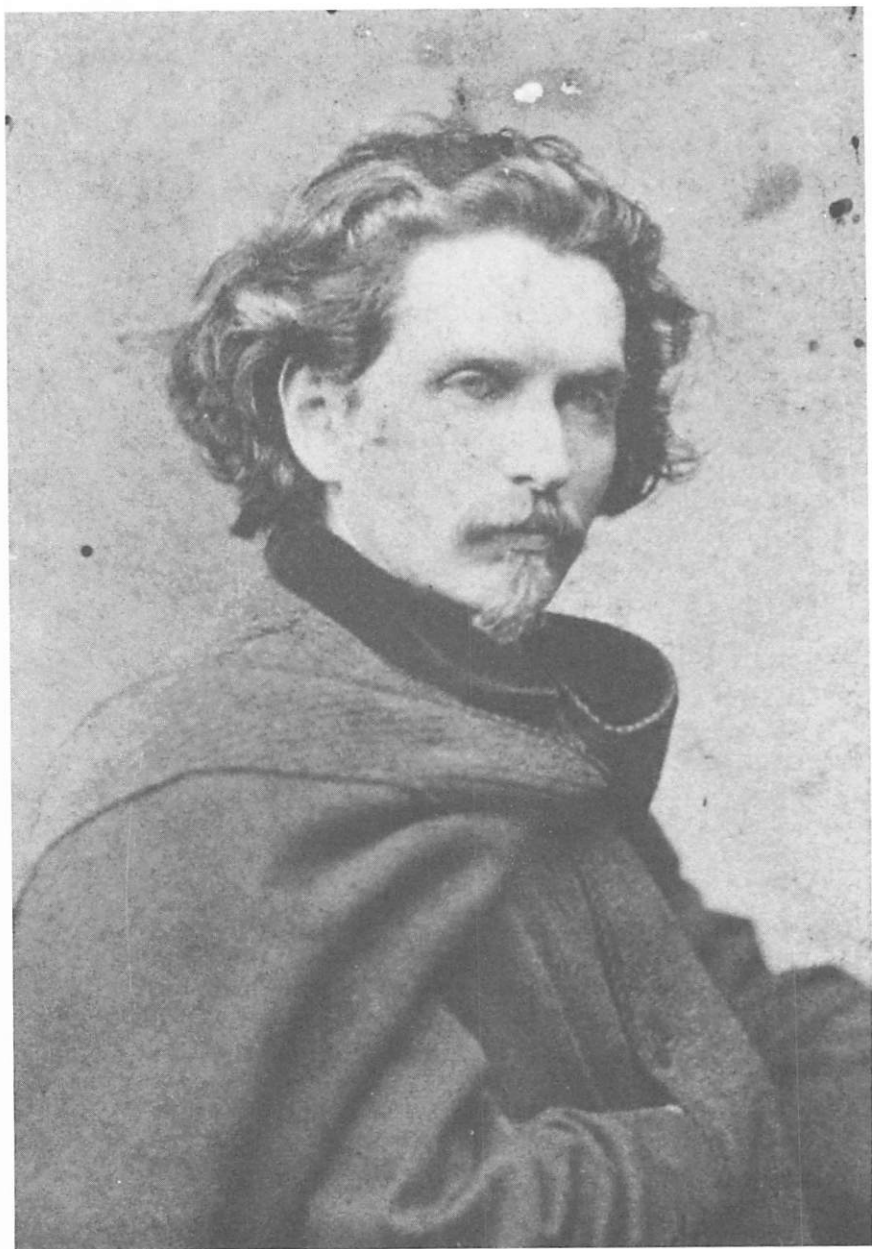
Beginning in the eighteenth century, some American portraitists achieved distinction, such as Gilbert Stuart, Charles Willson Peale, Rembrandt Peale, John Trumbull, and Thomas Sully. Some well-recognized and active artists in South Carolina included Henrietta Dering Johnson (d. 1729), Jeremiah Theus (d. 1774), Washington Allston (1779-1843), Charles Fraser (1782-1860), John Blake White (1781-1859), William Harrison Scarborough (1812-1871), and William Aiken Walker (1838-1921). Once a painter had done a respectable job, he could then produce "copies." Gilbert Stuart, for example, brought forth thirty-nine reproductions of his 1795 painting of George Washington for thirty-one different subscribers.² This custom was followed by many who produced "replicas" — those who made painting their livelihood and could profit from such mass production. Certainly one would not fault them for their "reprints" any more than one would a modern photo-finishing establishment — unless it be art dealers concerned with the authenticity of "an original."

Others worked away in the vineyard without achieving the success or fame of those mentioned above. Some had talent, some did not. Some acquired a reasonable income thereby, most probably did not. Some had luck, some did not.

One South Carolina native perhaps exemplifies those who never achieved great fame, despite high praise from average citizens of his day: Albert Capers Guerry (1840-1898). Not a great deal is known about him, and perhaps never will be. He left behind few footprints during his odyssey through the South. He comes occasionally to the surface and then drops out

¹Robert Rosenblum and H.W. Janson, "Painting, 1870-1900," in *19th Century Art* (New York: Henry N. Abrams, 1984), pp. 326-463; E.P. Richardson, *A Short History of Painting in America: The Story of 450 Years* (New York: Thomas Y. Crowell Co., 1963), chaps. 10-13; Alan Gowans, "Painting and Sculpture," in Wendell D. Garrett et al, *The Arts in America: The Nineteenth Century* (New York: Charles Scribner's Sons, 1969), pp. 177 ff.; interview with Prof. Peter L. Schmunk, Art Department of Wofford College, Aug. 24, 1988; Lise Swenssen, curator of art, S.C. State Museum, to author, May 11, 1989. On the style and production of Confederate monuments, see Gaines Foster, *Ghosts of the Confederacy* (New York: Oxford University Press, 1987), pp. 40-42.

²Daniel J. Boorstin, *The Americans: The National Experience* (New York: Random House, 1965), p. 353.



Albert Capers Guerry. Photo courtesy The Charleston Museum, Charleston, South Carolina.

of sight again.³ In his career one can sense something of the trials and tribulations of an itinerant artist. One can also encounter occasional successes by a person of some talent seeking to make a precarious living. Even so, the evidence extant does suggest that Guerry might be classed as "widely patronized." The picture of him is necessarily incomplete, but he nevertheless can provide a case study of nineteenth-century artists. He can be noted particularly in his comings and goings at Spartanburg, a small town during his lifetime of itinerancy, and at Atlanta where there was a larger population in need of an artist.

Guerry's skill and talent were widely praised in his day, but he is virtually unmentioned by modern art critics and reference works. Nevertheless, many of his works are hanging today, and some can be found in prominent places.

Though born in South Carolina and always devoted to his native state, his studio was a transient one as he moved between Baltimore and Atlanta and points in between. Exhausting the demand in one place, he seemed to depart a place but then showed up there again a few years later to "work the territory" once more. Part of his activity obviously was what today is called public relations: to stimulate a local interest in art and to whet the appetite of potential patrons, and to nudge public agencies to discover the importance of preserving for posterity the faces of significant members of society and politics. Maddening to one trying to make an inventory of his paintings — mostly portraits — is the fact that he did not sign them. Such modesty did not set well with his family.⁴

Descendant of the early French Huguenots who contributed so much to South Carolina history, Albert Capers Guerry was descended from Jacques and Anne Guerry (Guerri) of St. Seuret, today the village of St. Sauvant, about twenty-five miles southwest of Poitiers in the province of Poitou. After the revocation of the Edict of Nantes in 1685, their son, Pierre Guerry, with his wife Jeanne Broussard, left France for Dublin and about 1696

³For brief comments on such itinerant artists and "professional unacademic painters," see Richard McLanathan, *American Tradition in the Arts* (New York: Harcourt, Brace, and World, 1968), pp. 276-283. Because Guerry left so few tracks behind him, this article will center mainly on his South Carolina career, particularly in Spartanburg. It will indicate something of the work and procedures of one of these artists.

⁴Because of the lack of materials on Guerry, one might get some information by poring over hundreds of pages of newspapers from his various abodes. One would need a detailed itinerary and chronology of his peregrinations to do that. From various sources, this author can list many paintings attributed to him. Presumably this is but a sample of his total production since he seemed able to turn out several sizable portraits during a short stay in one locality.

emigrated to Charleston; their descendants soon settled along the lower Santee. Pierre died in 1736. This line eventually produced in its fifth generation LeGrand Guerry (1786-1811)⁵, who was the grandfather of the artist Albert Guerry.⁶

LeGrand Guerry married Sarah Capers, whose family also was prominent in South Carolina history, especially in the pulpit. Some say the Capers clan was Huguenot in background, and others say not.⁷ Nobody argues about the Capers role in the church: Sarah Capers Guerry (1784-1833),⁸ daughter of William Capers (1758-1812), was sister of William Capers (1790-1855), distinguished Methodist bishop.⁹ In turn, William's son, Ellison

⁵This author makes no pretense to being a genealogist. Nevertheless, with the help of Rev. Edward B. Guerry, "The Pedigree Tables of Guerry, Rembert, Michau, DuPont and Cromwell," *Transactions of the Huguenot Society of South Carolina* 76 (1971), pp. 74-103, he was able to plot a considerable family tree and conclude that if Pierre Guerri (the immigrant who married Jeanne Broussard) was the first generation, then Albert C. Guerry belongs in the seventh generation of that Huguenot dynasty.

Going through the males: Pierre Guerri and Jeanne Broussard had a son Pierre who married Maguerite Rembert; their son Pierre married Mary-Anne LeGrand; their son Peter (born 1760) married Catherine Rembert in 1782; their son LeGrand Guerry (1786-1811) married Sarah Capers; their son the Rev. William Capers married Virginia Felder and had ten children. (To prove how prolific the tribe was, one of those ten — another Episcopal minister, LeGrand Felder Guerry — also had ten children. If they were typical of all Episcopal communicants, then Episcopalians might well today outnumber the numerous Baptists in the state.)

Also useful was Pierre's will in 1736. See Katherine B. Mazzyck, ed., "Wills of South Carolina Huguenots," *Transactions of the Huguenot Society of South Carolina* 43 (1938), pp. 56-57. Also, see "Parish Register of St. James', Santee 1758-1788," *South Carolina Historical and Genealogical Magazine* XVII (January 1916), p. 37. Another summary of the family's origin is provided with a sketch of John Benjamin Guerry (died 1882) in *National Cyclopaedia of American Biography* XXX, p. 290. Most useful, however, seems to be *Transactions* 76 (1971), pp. 76-79, and 100. The inexperienced genealogy-hunter can be bewildered by the plethora of Pierres, LeGrands, and Williams.

⁶After LeGrand Guerry (1761-1811) appears on the scene, the records seem to be more plentiful — almost a bountiful surplus because of the large number of Guerrys and Capers with the same name.

⁷A. S. Salley, Jr., says they apparently were not. See his "Captain William Capers and Some of His Descendants," in *South Carolina Historical and Genealogical Magazine* II (October 1901), p. 273, whereas George Harvey Genzmer in his sketch of William Capers (1790-1855) says they were Huguenots. See *Dictionary of American Biography* III, p. 483.

⁸Salley, "Captain William Capers," p. 281.

⁹*Dictionary of American Biography* III, pp. 483-484; William W. Wightman, *Life of William Capers, D.D.* (Nashville, Tenn.: Southern Methodist Publishing House, 1858), including his autobiography. See especially pp. 11-12.

Capers (1837-1908), was also a bishop — but Episcopalian — as well as a Confederate general.¹⁰ And Sarah Capers Guerry, the sister of one bishop, was also mother of an Episcopal minister (William Capers Guerry), grandmother of two others (Walter Guerry and LeGrand F. Guerry), and great-grandmother of yet another, Bishop William Alexander Guerry (1861-1928).¹¹

But return to the artist. His grandparents — Major LeGrand Guerry (1786-1811) and Sarah Capers (1784-1833) — had a son, William Capers Guerry, an Episcopal minister, who married Virginia Felder. They in turn had a brood of ten children, including Albert Capers Guerry, the prolific artist, born at Stateburg, a village in Sumter County where his grandfather, Maj. LeGrand Guerry, was a planter.

There is no record of Albert Guerry's youth. For awhile in the 1850s he was a student at St. John's School in Spartanburg, a boys' academy located on the site of the present Converse College.¹² Even then he was showing talent: At the age of fourteen he produced a portrait of William C. Preston,¹³ well known in the antebellum South as lawyer, U.S. senator, orator, and educator. Later he did another portrait of Preston (see page 191) and these became the possessions of the Preston Literary Society at Wofford College, also in Spartanburg. Both portraits are at the college today.

With the coming of the Civil War, Guerry joined the Confederate army and was seriously wounded three times. He was remembered by a fellow-soldier as a "happy young man who entertained his companions around the campfire at night by playing the fiddle."¹⁴

In the first years after the war, Guerry appeared in Charleston, New

¹⁰*Dictionary of American Biography* III, p. 483.

¹¹On Capers family records, see *South Carolina Historical and Genealogical Magazine* II (October 1901), pp. 272-298. A later descendant of Sarah Capers Guerry, the artist's grandmother, would be a brother of Bishop William Alexander Guerry: a well-known Columbia and Florence surgeon, LeGrand (1873-1947). On the latter, see D.D. Wallace, *History of South Carolina* (New York: American Historical Society, 1934), Vol. IV (Biographical, not by Wallace), pp. 934-935; and Joseph I. Waring, *History of Medicine in South Carolina* (Spartanburg, S.C.: The Reprint Co., 1977), Vol. III, pp. 120-121.

¹²St. John's started in 1854 and operated until 1862. Part of the time it was called a college and part of the time a high school. Basically it was "a classical, scientific, and military academy." W.P.A. Writers Project, *History of Spartanburg County* (1940; Spartanburg, S.C.: The Reprint Co., 1976), pp. 106, 113. It provides the name of a major thoroughfare, St. John Street, which terminates there.

¹³*Carolina Spartan*, Mar. 30, 1881. Preston was also president of South Carolina College, 1845-1851.

¹⁴Mrs. Polly Guerry Walker to Mrs. Charles N. Gignilliat, n.d.

York, and Columbia — in what sequence is not clear. Certainly it was the period of his training as an artist. In New York, he studied under John B. Irving, Jr., a well-known artist from Charleston who was himself finding the path of his profession not easy.¹⁵ Guerrey went back south to Charleston and studied under “a famous English artist” named Wilson.¹⁶ At the Church of the Holy Comforter in Sumter on November 28, 1867¹⁷, Guerrey married Gertrude Wilson, one of the two daughters of his tutor.¹⁸ Officiating clergyman was the groom’s brother, the Rev. F.L. Guerrey. The couple ultimately had seven children, none of whom is now living. Two granddaughters and one grandson survive.¹⁹

Sometime soon after the war, Guerrey was in Columbia where he had a studio on the university campus,²⁰ but he seems to have been longer in Sumter, a town with a population of 1,807 (in 1870) near his birthplace of Stateburg. Here his studio was in a small cottage in the yard of T.J. Coghlan.²¹ There in 1869 he painted “The Village Dreamer,” described by

¹⁵In 1875, Irving wrote from New York, “I scarcely have time to leave my Studio such is the necessity of Money. My family has now increased to 8 children and I fear I have not seen the last one yet.” Anna Wells Rutledge, *Artists in the Life of Charleston* (Philadelphia, Pa.: American Philosophical Society, 1949), p. 168.

¹⁶Mrs. J. Frost Walker, Sr., “Albert Capers Guerrey, 1840-1898: South Carolina Artist,” a brief unpublished manuscript, in South Caroliniana Library, University of South Carolina, Columbia, S.C., p. 2, suggests that Guerrey studied in England, but does not say that in an almost-identical manuscript of hers that is in the Gibbes Museum of Art, Charleston, S.C. I think it unlikely that he did. The “famous English artist” may have been Charles Heath Wilson (1809-1882). On him, see *Dictionary of National Biography* XXI, pp. 557-558. This, however, says nothing of his coming to America.

Mrs. J. Frost Walker, Jr. (Polly Guerrey Walker) seems to think Wilson was William Wilson, an English painter whose career was mostly in America and who has two paintings in the Gibbes Museum of Art, Charleston. Since he died in 1850, when Guerrey was only ten years old, this seems unlikely. He was in Georgia and South Carolina during 1840-1850.

¹⁷Anne King Gregorie, *History of Sumter County* (Sumter, S.C.: Library Board of Sumter County, 1954), p. 428.

¹⁸Charles Heath Wilson had two daughters by his 1838 marriage and hence they were probably about Guerrey’s age. He had one daughter by his second marriage in 1848.

¹⁹Mrs. J. Frost Walker, Jr. (Polly Guerrey Walker), and Mrs. Garnett Lyndon (Gertrude Barnett Lyndon), the latter of Washington, Ga.; and Dr. Paul L. Guerrey of Columbia.

²⁰Helen Kohn Hennig, ed., *Columbia: Capital City of South Carolina 1786-1936* (Columbia, S.C.: Columbia Sesqui-Centennial Committee, 1936), p. 186.

²¹Gregorie, *Sumter County*, p. 428. The Church of the Holy Comforter now stands on the site of that cottage.

a correspondent of the *Charleston Courier* as exhibiting "all the loveliness of landscape and attractiveness of romance" as depicted by this "genius in the art of painting."²² The painting was exhibited in Sumter and then shipped to the North on recommendation of John B. Irving, Jr. The press also reported favorably on a portrait of the Reverend Donald McQueen, pastor of the Presbyterian church in the town.

Virtually nothing is recorded about Guerry's wife, Gertrude Wilson. Her father painted a portrait of her as a child, which later was acquired by her grandson, Dr. Paul Guerry, Jr., of Columbia. Guerry also painted one of Gertrude as a young woman which showed her to have been an extremely beautiful woman.²³

Times were hard for many at this time in South Carolina — and probably particularly difficult for artists. According to a reputable Sumter historian, Guerry "by temperament was unsuited to the strain of providing for a family" and his family suffered from actual hunger.²⁴ T.G. Coghlan advanced him groceries and was compensated by Guerry's painting his portrait and his wife's. At Coghlan's suggestion, he did a portrait of Bishop John England (1786-1842), prominent Catholic prelate of South Carolina, a painting which now hangs in Bishop England High School in Charleston. Anne King Gregorie also reported that Guerry had some musical talent and played the fiddle for dances in Sumter.²⁵ Guerry's granddaughter has judged that Guerry "lived in the atmosphere of art." Certainly artistic talent ran in the family — as evidenced by his son Walter who was an artist, by Walter's son Joe who was director of art for the Museum of Natural History,²⁶ and by a granddaughter, Polly Guerry Walker, whose painting of Henry Timrod is now in the State House in Columbia.

By 1870 Guerry was living in Greenville where he was busy painting some of the leading citizens and where he was idolized by the local newspaper. The town council responded to his plea and helped him with expense money to visit Richmond to make "a copy of the original, cele-

²²John Hammond Moore, ed., *Juhl Letters of the Charleston Courier: A View of the South* (Athens: University of Georgia Press, 1974), p. 278.

²³Polly Guerry Walker to Mrs. Charles N. Gigniallat, Jr., n.d.; Dr. Paul Guerry, Jr., in telephone conversation with author, July 1988.

²⁴Gregorie, *Sumter County*, p. 428. A family tradition has noted that at times the family lived in temporary luxury when people were beating a path to his door to get portraits painted.

²⁵*Ibid.*, pp. 428, 429.

²⁶Polly Guerry Walker to Mrs. Charles N. Gigniallat, Jr., n.d.

brated, full-size portrait of General R.E. Lee, by J.A. Elder."²⁷ John Adams Elder (1833-1895), well-known native of Fredericksburg, had studied in Europe (1851-1858) and produced Confederate paintings in Richmond after 1865.

The artist returned to Greenville in about six weeks and reported that he had not found "matters propitious for carrying out his design" of copying Elder's portrait with pencil and had therefore painted a picture from a recent photograph of Lee, "a different photograph" from the one that Elder had used as a model.²⁸ The Richmond *Enquirer*, however, said at the time that he was doing one of Lee "on the basis of the portrait in the Capitol by Elder." Guerry had had an appointment earlier to meet Lee for a sitting, but the general had died in 1870 before the session could be held.²⁹

In the early 1870s Guerry was also in and out of Spartanburg where he evidently had valuable rapport with F.M. Trimmier, publisher of the weekly *Carolina Spartan*, who regularly "blew up" the reputation of the artist now temporarily in residence in the rustic little town (population: 1,080 in 1870). In June of 1872 Guerry completed "a striking likeness" of A.M. Shipp, president of Wofford College, which, according to the newspaper, was receiving "the highest encomiums."³⁰ Certainly the artist got free advertising with the editor's comment, "We trust our citizens . . . will be induced to give fuller employment to the brush of Mr. Guerry."³¹ A week later, an editorial, "Mr. Guerry As an Artist," described in detail the painting of Shipp which depicted him handing out diplomas at commencement. Enthusiastically, the editor urged all the town to go see it. (It is now in the college chapel.) The editor predicted that Guerry "will be in our midst for some time to come," and noted that the press of the state and of Richmond were all excited about "this young, rising artist."³²

Guerry's concentration now came to center on Robert E. Lee, the patron saint of the South. One might judge that he was setting out to be to Lee what Gilbert Stuart had been to Washington — and to provide Lee portraits for all who sought them.

In early July 1872, the *Carolina Spartan* was again pushing Spartans to go

²⁷Guerry also claimed that local citizens were planning to subscribe to the project. See Minutes of Greenville Town Council, Dec. 5, 1871, which also includes Guerry's letter to council. Also, see Greenville *Enterprise*, Jan. 24, 1872. The *Enterprise* especially noted his portraits of James C. Furman and Mrs. James Birnie.

²⁸Greenville *Enterprise*, Mar. 6, 1872, citing the Richmond *Evening News*.

²⁹Richmond *Enquirer*, Feb. 7, 1872. That paper also reported that Guerry had had some of his art recently exhibited in Baltimore.

³⁰*Carolina Spartan*, June 6, 1872.

³¹Ibid.

³²Ibid., June 13, 1872.

out to Wofford — this time to see Guerry's Lee that was on exhibit there. A week later, the editor told Spartan art lovers for the first time that they were indebted to the city council of Greenville for permitting Mr. Guerry "to exhibit in our town for a short time the Portrait of General Lee, recently painted by him for that city." Indeed, already the excited citizens were petitioning the Spartanburg town council to engage the artist to paint a portrait of Lee for Spartanburg.³³ His work had already received high praise in Richmond from a son of the general.³⁴ By September even a New York newspaper described Guerry's Lee as "one of the finest works of art in this country" and observed that it should also be exhibited in the North.³⁵

Members of the Spartanburg town council on July 11 responded to popular demand and appropriated \$200 to pay Guerry to "make a copy of it [the Greenville portrait] for our town,"³⁶ and on October 17, 1872, they accepted Lee's portrait that John E. Bomar, town intendant, called "a magnificent work of art."³⁷ (See page 182.) It was not the last time that Spartanburg sought to "keep up with Greenville."

The Greenville and Spartanburg Lees reveal a good deal about the procedures of itinerant artists. The two were exhibited together at the Charlotte Fair that fall: In his Greenville picture, Lee was in civilian dress; in his Spartanburg version, he was in an impressive military uniform.³⁸

Both, however, were essentially the same pose — and "behind" both was the Elder painting in the Virginia capitol. Elder's painting shows Lee in a dark suit — as did Guerry's for his Greenville production. In Guerry's "Spartanburg Lee" there is the impressive uniform, which is easily explained: About September 1, 1872, Lee's widow, Mary Custis Lee, acceded to a request from Henry E. Heintish of the Spartanburg town council, to send a uniform which Lee had worn for Guerry to use for their portrait.³⁹ The sequence seems to have been this: Elder's picture in the Virginia capitol was in civilian dress; Guerry then painted a civilian portrait for Greenville; next he did a painting of Lee in uniform for Spartanburg; and then a bit later he did another Lee portrait for Sumter, putting the general back into civilian clothes. (See page 183.) Elder — the master — also accomplished the same feat of changing Lee's clothes: He has a portrait of Lee now in the Corcoran

³³Ibid., July 11, 1872.

³⁴Ibid., July 18, 1872.

³⁵Ibid., Sept. 5, 1872, quoting *Pomeroy's (N.Y.) Democrat*, n.d.

³⁶Minutes of Spartanburg town council, July 11, 1872, in City Hall.

³⁷*Carolina Spartan*, Oct. 17, 1872.

³⁸Ibid., Nov. 14, 21, 1872. The Greenville picture was painted "last winter" (1871-1872) and the one "for our town" was recently finished. See Ibid., Nov. 28, 1872.

³⁹Mary Custis Lee to H.E. Heintish, n.d., in Spartanburg County Library. She said she was shipping the coat, which Lee had only worn once, about Sept. 1 or 2.



Robert E. Lee. Courtesy of the Arts Council of Spartanburg County Permanent Art Collection, Spartanburg, S.C.



Robert E. Lee. Courtesy of the Sumter County Museum, Sumter, S.C.

Gallery of Art in Washington, D.C., this one in uniform, but not in the uniform that Spartanburg borrowed. The only drastic variation is that Elder's Corcoran version has Lee's arms folded; all the others are Napoleonesque with one hand partially placed into his coat. In all of them, Lee is looking to his left.

Elder's portrait that Guerry went to see is now in the State Library of Virginia. The Greenville version was lost in a fire at the old Academy of Music.⁴⁰ The Spartanburg Lee is in the Spartanburg Arts Center. The Sumter Lee is in the Sumter County Museum. The latter was commissioned by E.W. Moise, adjutant general of South Carolina (1876-1880), to raise funds for Confederate veterans. The painting was unsold and hence remained with the Moise family in Sumter who ultimately donated it to the museum. Thus could artists of the day work, appealing to pride in heroes and even occasionally changing their clothes.⁴¹

While in Spartanburg in 1872, Guerry painted local heroes as well as more famous ones. After all, the local editor, Charles Petty, was still a loyal supporter, calling him "Our Artist" and advising that "People would do well to contact him to do portraits."⁴² The ladies of the town agreed and raised money to pay Guerry to paint Dr. Lionel C. Kennedy, a much respected physician and influential citizen involved in various worthwhile causes. The portrait is now in the Spartanburg County Library, successor to the Kennedy Library.⁴³

Guerry's itineracy took him to Georgia several times and after 1877 he apparently spent a great deal of time in Atlanta.⁴⁴ Certainly a long stay

⁴⁰Undated clipping, probably 1880-1881, in Guerry Notes in Georgia Archives, Atlanta, cited by Carlyn Gaye Crannell, "In Pursuit of Culture: A History of Art Activity in Atlanta, 1847-1926" (unpublished Ph.D. dissertation, Emory University, 1981), p. 409.

⁴¹Based on letters and copies of portraits sent to the author by Mark Scala, Virginia State Library and Archives; and Renee Stowe, curatorial assistant of Williams-Brice Museum/Archives, Sumter, S.C. Some controversy arose over Guerry's dependence on Elder in this flurry of activity. Nevertheless, Guerry was invited to exhibit his Lee at the Philadelphia Centennial in 1876 and thereafter in art galleries in that city. Crannell, "In Pursuit of Culture," p. 175, based on undated clippings, Georgia Archives. On Elder, see George C. Groce and David H. Wallace, *New York Historical Society's Dictionary of Artists in America, 1564-1860* (New Haven, Conn.: Yale University Press, 1957), p. 209.

⁴²*Carolina Spartan*, Nov. 28, 1872.

⁴³*Ibid.*

⁴⁴More detail is available about this part of his career perhaps than any other because of the research of Carolyn Gaye Crannell, "In Pursuit of Culture," pp. 175-181.

began in the spring of 1877 when he won a prize over five other competitors for the best portrait at the state fair. In Atlanta he produced portraits of some of the notables and presumably many of the plainer mortals. At the time of his death his portrait of Robert Toombs⁴⁵ was in the rotunda of the Georgia Capitol. Other famous Georgians portrayed by Guerry included Governor Joseph E. Brown, Benjamin H. Hill, Alexander H. Stephens, Howell Cobb, Governor Alfred H. Colquitt, and Chief Justice Hiram Warner.⁴⁶

Obviously southern politicians constituted a major part of Guerry's work, including Governor Zeb Vance of North Carolina, who often disagreed with some of the Confederate luminaries. One subject who typified the popular leaders of the post-Reconstruction era was John B. Gordon of Georgia, notable as a Confederate military officer and leader of the Bourbon regime of 1870-1890. As general during the war, Gordon along with Joe Brown and Alfred H. Colquitt played a game of musical chairs as these three members of "the Georgia triumvirate" steadily rotated the offices of governor and U.S. senator in that state. As commander-in-chief of the United Confederate Veterans from 1890 until his death in 1902, General John B. Gordon was idolized as the personification of the Lost Cause Cult of that period.

While in Atlanta in 1877 Guerry painted a portrait of Gordon. In 1878 pressure came from some South Carolinians who also wanted a life-size portrait of Gordon, with letter writers suggesting voluntary contributions by ladies in the state.⁴⁷ The legislature took no action to acquire a picture, presumably because he was not a South Carolinian. Nevertheless, in 1879 one arrived in Columbia as a gift to his native state from Guerry. With it came an earnest request from a group of eight Georgians that South Carolina accept this one, "a vivid and magnificent work, true in likeness, a faithful reproduction of the original, and a brilliant artistic achievement."⁴⁸ One of those sending this petition was I. W. Avery, a lawyer, journalist, and historian who was secretary to three Georgia governors during 1877-1883. The legislature and Governor W.D. Simpson then accepted the portrait, which is still in the State House, the only non-South Carolinian in the collection. The statements at the time suggest that legislators thus recog-

⁴⁵Toombs was U.S. congressman and senator, Confederate general and secretary of state.

⁴⁶Crannell, "In Pursuit of Culture," p. 176. Others: Judge O.A. Lochrane, Dr. J.M. Johnson, and R. Boylston. Apparently he had come to Georgia earlier — during his stay in the Greenville area in late 1871 — to paint Alexander H. Stephens, former vice-president of the Confederacy. He was invited to stay at Stephens's home as a guest while doing it. *Ibid.*, p. 410.

⁴⁷Columbia Register, Dec. 18, 1878.

⁴⁸South Carolina House Journal, 1879, p. 46.

nized his help to the Conservatives during the ending of Reconstruction in 1876.⁴⁹ The episode again tells something of the Lost Cause Cult, Bourbon politics, and the tactics or procedures of itinerant artists of the day.

After several years in Atlanta, Guerry returned again to Spartanburg in early 1881 for what would prove to be a quite productive visit. When he came, it was reported that he was on his way to Richmond.⁵⁰ He arrived already engaged by the Wofford College Board of Trustees to paint a portrait of Professor David Duncan, who had come as an original faculty member to Wofford in 1854.⁵¹ Guerry was already known in Spartanburg, having earlier made the portraits of Preston, Shipp, and Kennedy.

After Guerry had been in Spartanburg a month, a letter signed "Visitor" appeared in the local newspaper, entitled "Immortality By Art." The writer noted that the artist was in town, that in his "style of Murillo and Van Dyke" he had painted famous South Carolinians, and that a thousand dollars by the legislature could enable that body to adorn its walls with pictures of five heroes and statesmen of earlier generations. Furthermore, if the legislature would make such an appropriation annually, it would create "a galaxy of heroes" on the walls of the capitol. The "Visitor" "took the liberty of suggesting" also that a portrait of "the Bald Eagle of Edgefield," General M.W. Gary, should be enshrined in his home town, concluding, "Let patriotism be immortal."⁵² A similar letter from "Pro Publico Bono" two months later stressed how society needed to have more portraits painted; it mentioned that some "noble pictures" were then on display at the local bookstore. The writer even suggested the titles of local nabobs who should get themselves painted for posterity.⁵³ One cannot help but wonder who

⁴⁹Ibid., pp. 44-46, 359-360, 380, 394. Gov. W.D. Simpson's reply to the Georgians praised Gordon for "efficient aid in the struggle for our restoration from bayonet despotism" and assured them that South Carolina would never forget "her debt to Georgia for the service rendered in the darkest day of her history." Ibid., p.46.

⁵⁰*Carolina Spartan*, Mar. 31, 1881. Guerry was commissioned in 1880 to paint the portrait of the Rev. Dr. Peter of the Grace Baptist Church in Richmond. Crannell, "In Pursuit of Culture," p. 77, citing *Atlanta Constitution*, June 2, 1880. During his wanderings in the early 1880s, he was also in Newberry. Ibid., p. 176.

⁵¹Duncan was born in Northern Ireland of Scottish parents and came to Wofford from Randolph-Macon College in Virginia to teach ancient languages. One son, W.W. Duncan, was also to serve on the faculty and to be a Methodist bishop. Another son, James A. Duncan, was to be president of Randolph-Macon. Another original faculty member was Warren DuPre, and since a Duncan married a DuPre, the two families were intertwined with Wofford history for a century. Other Duncan sons played a prominent role in Spartanburg history, and the Duncan name is preserved in street names, a church, a park, a residential section, and a lake.

⁵²*Carolina Spartan*, Apr. 20, 1881.

⁵³Ibid., June 15, 1881. Also, see Ibid., Mar. 1, 1882.

wrote these endorsements — especially since a similar clarion call appeared in a letter to a Columbia newspaper soon after Guerry arrived there for a visit later.

Soon Guerry had finished his painting of David Duncan which was then exhibited at the local bookstore which served as Guerry's studio.⁵⁴ It today hangs in the DuPre Administration Building at Wofford. The *Spartan* repeatedly noted that people wanting pictures of their family and friends should go by the bookstore. The artist must have developed a close friendship with Charles Petty, who not only edited the paper but also was co-owner of the bookstore as well as an enthusiastic alumnus and booster of Wofford. During the visit Guerry also completed a portrait of another member of the original Wofford faculty, Professor Warren DuPre.⁵⁵

One of Guerry's most impressive portraits was done during that Spartanburg visit — one of John C. Calhoun (see page 191). A huge, full-length portrait of a glowering Calhoun, it was originally contracted for by the boys of the Calhoun Literary Society, Wofford's oldest extra-curricular organization. Guerry also produced an exact duplicate of it for the State of South Carolina which now hangs behind the Speaker's chair in the State Senate Chamber.⁵⁶

The students commissioned the artist in April 1881 to do the picture for \$150, and by June the local newspaper said that Guerry had "excelled himself" for what the minutes of the literary society called, "this valuable acquisition to the beauty of our hall."⁵⁷ By late October, the artist had "almost completed" another Calhoun portrait which he planned to present to the state. In December a group of thirteen of the best-known men of Spartanburg presented the portrait to Governor Johnson Hagood in behalf of the artist, prophesying that it "will speak in silence to the House . . . and command again by the glance of his eagle eye every Senator" and that it

⁵⁴Ibid., Apr. 27, 1881. Also, see action of the Wofford trustees in Board of Trustees Minutes, June 13 and 14, 1881, in Wofford College Archives.

⁵⁵*Carolina Spartan*, June 8, 1881. It also hangs today in the DuPre Administration Building, which at one time was his residence — and next the residence of his son, Prof. Daniel A. DuPre, and then of Prof. A. Mason DuPre.

⁵⁶William Harrison Scarborough also did a portrait of Calhoun in 1847 for the Clariosophic Society at South Carolina College. Calhoun portraits were "produced in profusion for nearly a half century," including some by John Trumbull, Rembrandt Peale, and Scarborough. Rutledge, *Artists in the Life of Charleston*, pp. 168, 169. Professor Wallace thought the society portrait was a replica of the one in Columbia, and noted that Guerry did several Calhoun replicas. See D.D. Wallace, *History of Wofford College* (Nashville, Tenn.: Vanderbilt University Press, 1951), p. 236.

⁵⁷Minutes of Secretary of the Calhoun Literary Society, April 15, 1881, in Wofford Archives; *Carolina Spartan*, June 15, 1881; Calhoun Society Minutes, June 11, 1881.

would be "a beacon light to the State."⁵⁸ The next year "Grateful Visitor" wrote the Spartanburg newspaper that "The one at the Capitol is a fine copy of this sublime portrait" and hence "The Calhoun Society possesses a treasure which they should guard with jealous care."⁵⁹ The students were still trying to raise their \$150 that fall, and the following spring they voted to give Guerry the privilege of exhibiting "our Picture of Calhoun at the Floral Fair in Charleston, S.C."⁶⁰

While in Spartanburg Guerry had moved his studio from the bookstore to the Piedmont House, a hotel where he was also giving lessons in oil painting; a few months later he moved into a "gallery of art" next to the courthouse.⁶¹ In an editorial, Charles Petty continued his accolades for the visiting artist whose "name is on every tongue," and he pointed particularly to his portraits of Calhoun, James H. Carlisle,⁶² Governor Milledge L. Bonham (1813-1890),⁶³ Howell Cobb of Georgia,⁶⁴ and "The Divine Lucy."⁶⁵ The journalist also said that the next painting would be of the fire-eating leader of the South Carolina Red Shirts of 1876, Martin W. Gary, "so life-like as to be a standing rebuke to the usurers, fraudulent bondholders, negro lovers, and hypocrites."⁶⁶ In a later editorial, "Guerry's Studio," Petty

⁵⁸*Carolina Spartan*, Oct. 26, Dec. 13, 1881; *House Journal* 1881, pp. 242-243. Whether or not these Spartans who presented the picture for the capitol paid Guerry for it is not clear.

⁵⁹*Carolina Spartan*, Mar. 1, 1882.

⁶⁰Minutes of Calhoun Society, Nov. 5, 1881; Jan. 7, Apr. 18, 1882.

⁶¹*Carolina Spartan*, June 22, 29, Oct. 5, 1881.

⁶²James H. Carlisle was on the original faculty at Wofford in 1854, and was president from 1875 until 1902.

⁶³There is one of Bonham in the State House, but the *Legislative Manuals* do not credit it to any specific artist.

⁶⁴Howell Cobb (1815-1868) was U.S. congressman and senator, Georgia governor, U.S. secretary of state, and Confederate general.

⁶⁵*Carolina Spartan*, Oct. 5, 1881, says that "the Divine Lucy" was a "beautiful Athenian" from Athens, Ga., and was a niece of Howell Cobb.

⁶⁶A Confederate general, opponent of Hampton and of moderation in racial matters, as a state senator (1876-1880) Gary won fame and a following of small farmers by trying to cap interest rates, by advocating repudiation of state bonds that had been issued during Reconstruction, and by supporting white supremacy by any means whatsoever, including violence. His understudy: Ben Tillman. Gary died in 1881 while Guerry was in Spartanburg. Painted in Spartanburg in 1881, his portrait by Guerry was accepted by the legislature in 1889 as a gift from fifteen senators, and it normally hangs between portraits of James F. Byrnes and M.L. Bonham. See *S.C. House Journal*, Dec. 23, 1889, pp. 395, 464. Also, *The State*, Jan. 18, 1959. Guerry's painting of Gary even inspired a poem which was printed in a Newberry newspaper Apr. 5, 1883. Crannell, "In Pursuit of Culture," p. 410, citing clippings in Georgia Archives.

spared no adjectives as he praised his "grand and profound Calhoun, his spirited and superb Gary," and others, trumpeting local pride as he proclaimed there was "no other studio like it in the state," and lamenting, "Such an artist may never visit Spartanburg again." Another long, laudatory article noted that Guerry had painted many local notables in his "gallery of fine arts", and listed specifically paintings of Robert E. Cleveland (now in the Spartanburg Regional Museum), Major J.S.R. Thomson, Colonel Joseph Walker (the latter two mayors), Dr. George Howe, and Mills Marie Converse. The article was signed — perhaps significantly — "A Grateful Visitor."⁶⁷

Presumably Guerry left Spartanburg in 1882 and went on as earlier predicted to Richmond.⁶⁸ Meanwhile, his paintings of Calhoun and Gordon, after being exhibited for awhile in Columbia, were placed in the State House.⁶⁹

Sometime while he was in the Spartanburg area he had painted a portrait of the Reverend Robert H. Reid, for forty years minister of the Nazareth Presbyterian Church in the county but better remembered as founder of two schools at a nearby planned educational town, Reidville. There in the 1850s he had started a male academy and a female seminary, one at each end of a short Main Street. Guerry's portrait of Reid was unveiled at the commencement ceremony at the Reidville Female College in June 1883, and it hangs today in the Spartanburg Regional Museum.⁷⁰

In 1886, Guerry also painted the South Carolinian who at the time was virtually the patron saint of the state: Wade Hampton III. Thirty-nine of his fellow United States senators presented it to South Carolina for the State House and it arrived there in 1887, and there it remained in the Senate Chamber until the 1940s. It next appeared in the State Archives building (many of the portraits in the State House seem to iternate), and then at the time of the South Carolina Tricentennial (1970) it went to the Hampton-

⁶⁷*Carolina Spartan*, Mar. 1, 1882.

⁶⁸*Carolina Spartan*, Feb. 1, 1882. After the Mar. 8 issue, the newspaper became silent on him.

⁶⁹*S.C. Senate Journal*, 1881, pp. 348-349; *Charleston News and Courier*, Dec. 20, 1881; *Carolina Spartan*, Jan. 23, Feb. 1, 1882.

⁷⁰*Carolina Spartan*, June 27, 1883. Rowdy spooks and goblins became vandals at a 1905 Halloween carnival in Reidville and used knives to do major damage to the painting. For 75 years it remained in a barn in the community, to be restored finally in the 1980s.

Preston House where it still is.⁷¹

Certainly Guerry went northward after his Spartanburg stay, and in 1885 he had a studio in Baltimore and was reported to have been there several years. That year he had an engagement to paint President Grover Cleveland, a commission that he had obtained with the help of Senator Wade Hampton.⁷² Some have called him "the portrait painter of presidents" because he also painted President and Mrs. Benjamin Harrison, President and Mrs. Cleveland (both in the Blue Room of the White House), and President and Mrs. William McKinley, the latter in her wheel chair in the White House.⁷³

What Guerry himself considered his masterpiece was painted late in life when he again came to Spartanburg. The Wofford President James H. Carlisle (1875-1902) truly deserved the popular label, "a legend in his own time." Physically very large, he was viewed by his own generation as a giant in his moral influence on people. This impact was not limited to Wofford people only: newspapers of the day suggest an almost-hypnotic power and respect among all kinds of people over a wide area. Guerry's gigantic portrait of Carlisle (see page 191) which today dominates the Wofford chapel was originally commissioned by the Preston Literary Society in 1897 — the year before Guerry's death.⁷⁴

When the portrait was first placed in the Preston Society Hall, the artist was present and said he intended it to be his masterpiece and to represent Carlisle "in his favorite position, his hand on his head, with his long forefinger pressed against his temple, at the sunset of his life, looking at Wofford

⁷¹The U.S. Senators to Gov. J.C. Sheppard, July 1, 1886; Gov. J.P. Richardson to General Assembly, Nov. 16, 1887, both in *House Journal*, 1887, pp. 86-87. Charles H. Lesser of the South Carolina Department of Archives and History to the author, Mar. 24, 1988. The *Legislative Manual* over the years traces the various comings and goings of the portraits. The portrait of Hampton now in the State House is by C. Barrett Strait, who since the 1930s has done four portraits that hang there. See Christie Zimmerman Fant, *The State House of South Carolina: An Illustrated Historic Guide* (Columbia, S.C.: R.L. Bryan Co., 1970).

⁷²*Columbia Register*, July 6, 1885, citing *Baltimore Sun*.

⁷³The National Portrait Gallery of the Smithsonian Institution is unable to confirm these, reporting that its only information is from Guerry, "Pedigree Tables," p. 69. They own none of Guerry's works. Richard K. Doud to the writer, Mar. 24, 1988. The White House curator also has no records of these. Clement E. Coner to Mrs. Charles N. Gignilliat, Jr., May 12, 1980. W.W. Corcoran and Washington reporters went into ecstasy in their admiration of his portrait of Mrs. Cleveland. Crannell, "In Pursuit of Culture," p. 178.

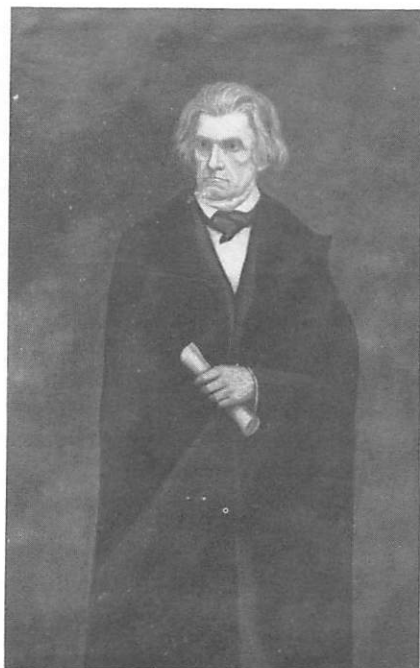
⁷⁴Minutes of the Preston Literary Society, May 28, 1897. He had done another portrait of Carlisle earlier; see *Carolina Spartan*, Oct. 5, 1881, and Mar. 1, 1882. It may be the one now in Greene Hall at Wofford; if so, it certainly is not one of his best.



Above: W.C. Preston (photo taken prior to cleaning). Courtesy of The Sandor Teszler Library, Wofford College, Spartanburg, S.C.

Top right: James H. Carlisle. Courtesy of the Office of Development, Wofford College, Spartanburg, S.C.

Right: John C. Calhoun. Courtesy of The Sandor Teszler Library, Wofford College, Spartanburg, S.C.



College in the distance...."⁷⁵ Students of the Preston Society had it painted, but one candid member noted it was "largely a gift of our Preston alumni."⁷⁶

Guerry lived in Atlanta from 1892 until just before his death, and was listed in city directories from 1893 through 1898. Apparently he was very busy during this time and was endorsed as one of the outstanding artists of the country. One of his portraits of an Atlanta mayor, that of John Tyler Cooper, is today in the City Hall. Lawyers and at least eight judges seem to have been his favorite subjects, and his portrait of Judge Logan E. Bleckley hangs today in the Georgia Archives. Accolades were showered on the talent of Guerry and often appeared in Georgia newspapers. In 1896 he did life-size or "heroic" portraits of Governor William Y. Atkinson and his wife. That of the governor was originally in the state library in the capitol but now, restored, it hangs in the courthouse of Meriwether County in Greenville, Georgia. The portrait of Mrs. Atkinson was placed in the girls' dormitory of the Georgia Normal and Industrial School in Milledgeville "since it was through Mrs. Atkinson's influence that the school was built."⁷⁷ It was destroyed in a fire which consumed Atkinson Hall in 1925.⁷⁸

In 1897 Guerry also did a portrait of ex-Governor James M. Smith to be placed in the reception room of the executive office of the Capitol.⁷⁹ It has been described as "a striking portrait and one of Guerry's last."⁸⁰ Obviously a significant and large part of Guerry's work was done in Georgia in about 1877-1881 and during his last six years there in the 1890s. In her study of Atlanta art, Carlyn Gaye Crannell lists at least twenty-nine known portraits of Georgians painted by this artist who did not sign his works. In the interim between these stays in Atlanta, evidently he was in South Carolina, Richmond, Washington, and Baltimore.

In 1880 the federal census indicated that he, his wife, and six children were living in Atlanta where he was doing his work in his residence on Ellis Street.⁸¹ In 1884 his wife Gertrude died at the birth of their son, Paul. Guerry was later married to Helen Goldsboro Williams of New Orleans by whom

⁷⁵James H. Carlisle, Jr., "Memoirs," unpublished manuscript, p. 42, in Wofford College Archives. The detailed background scene is a contrast with other Guerry portraits which the author has seen. Most were limited to the subject and a dark background.

⁷⁶Wofford College Journal VIII (June 1897), p. 322; also, Preston Society Minutes, May 28, 1897, in Wofford College Archives; Georgia Cleveland Diary (unpublished manuscript), June 18, 1897, in Wofford Special Collections.

⁷⁷Crannell, "In Pursuit of Culture," p. 179, citing *Atlanta Constitution*, June 6, 1896.

⁷⁸Ibid., p. 179, citing *Atlanta Constitution*, Feb. 23, 1897.

⁷⁹Ibid., p. 181.

⁸⁰Ibid.

⁸¹Ibid., p. 177, citing U.S. Census, Atlanta, June 1880, p. 52.

he had three sons.⁸²

The glimpses one gets of Guerry's career suggest a truly romantic or poetic figure. In 1896, after enjoying the piano music of an acquaintance, he was moved to write his youngest daughter of his devotion to his first wife:

The pleasures I have experienced in hearing Miss Glenn play just cannot be written, cannot be expressed. I am growing fonder of music as I grow older. The tears of the past drop by drop have washed out a deep lake filled with precious water in my heart *over* which the soul of *music* and Trudie's sweet voice like a soft breath comes like an *echoed* message from the past to Papa.⁸³

Maybe those who years later pursue Guerry can reinforce their sense of his romanticism by a photograph of him made about 1890 — a handsome face, wavy hair, mustache and goatee, upturned velvet collar — almost a picture of the popular stereotype of the nineteenth century, bon vivant, romantic-type.⁸⁴ Another photograph, obviously made many years earlier, conveys the same flair — complete with heavy cape over his shoulders, dreamy but piercing eyes staring off into space on the right, and right hand inserted in his coat, Napoleonesque style ... or the General Lee style (see page 174).⁸⁵

Tragedy apparently always haunted the artist's steps. Poverty had plagued his early years — and also his last years. Under a small headline, "Starving to Death," the *News and Courier* in 1893 reprinted an item from the *Atlanta Constitution* which was accepting contributions for the poverty-stricken "Mrs. Guerry, No. 2" and her brood of small children. The graphic newspaper description explains her statement that "the romance of her life with an artist had worn off...." Charles Petty, the old Spartan editor, picked up the story, observing that, "Many of our citizens have not forgotten Albert Guerry, the artist, who always seemed to be almost posing in an auroral light of transcendental moonshine."⁸⁶

As noted earlier, Guerry's career — like that of most itinerant artists —

⁸²Ibid., p. 178, citing unpublished family notes by Cornelia Walker Frost, in Georgia Archives. (These presumably are similar to the unpublished notes of Mrs. Frost in the South Caroliniana Library and the Gibbes Museum of Art in Charleston, a copy of which this author has had.)

⁸³Ibid., p. 180, quoting letter of Mar. 2, 1896, in possession of Mrs. Garnett B. Lyndon, Washington, Ga.

⁸⁴With *ibid.*, original in possession of Mrs. Lyndon.

⁸⁵In Charleston Museum, Charleston, S.C.

⁸⁶*Atlanta Constitution*, Aug. 31, 1893; *News and Courier*, Sept. 5, 1893; *Carolina Spartan*, Sept. 6, 1893.

can hardly be recaptured in detail today. Even so, in his Spartanburg visits, one can see how these painters pursued their careers. Favorable publicity had to be cultivated in order to establish a clientele, one that was necessarily so small that it was soon exhausted and one had to move on. One had to capture attention and some fame with popular or famous subjects, and then when an appetite for art had been whetted, local people would commission paintings of family members or well-known figures in the community. Obviously Guerry's more successful years were those that he spent late in his career in Baltimore and particularly during his two long stays in Atlanta. An artist could even "prime the pump" by offering paintings as gifts to a state and ultimately getting some contracts from legislatures or public bodies to preserve the likenesses of others. Such art was appealing to a South peculiarly self-conscious and gripped by sectionalism in the post-Confederate period.

Perhaps no Michelangelo escaped into oblivion unnoticed among these itinerants, but there was undoubted talent among many of the traveling artists, and later generations have had an impression of the past and of the appearance of people who have gone before. Such is a legacy which should be valued by a society with any sense of culture and its own identity.

Albert Capers Guerry spent his last months in Washington, Georgia, with his daughter Gertrude (Mrs. Osborne Barnett). He died there on July 7, 1898, and is buried there.