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GEORGE WHITING FLAGG AND HIS SOUTH CAROLINA PORTRAITS

BARBARA K. NORD*

When the nineteenth century American artist George Whiting Flagg died in 1897 his obituary in *The National Cyclopedia of American Biography* stated that "many of his best works are in the South, among them the portraits of Mrs. Gov. Aiken, Judge King and U. S. Minister Gadsden, also his 'Shylock and Jessica.'" Today however this artist and his work are almost totally forgotten, even in the South. If it were not for the fact that Flagg's portraits of James Shoolbred Gibbes, the founder of the Gibbes Art Gallery in Charleston, and of his wife, are hanging in that gallery, Flagg would also be forgotten even in the Charleston area where some of the finest work of his career was painted, for his portraits, still closely held by descendants of the sitters, are seldom exhibited and most of his "ideal" or "fancy" pictures can no longer be located.

However during the last few years there has been a renewal of interest in nineteenth century American art. About one hundred and fifty portraits and subject paintings by Flagg have been identified by name, with some forty of these found to be portraits of Charleston and Georgetown area residents (see Checklist, pg. 228). One of the most noteworthy of these local portraits, as Flagg's obituary stated, is certainly that of Mrs. William Aiken who was born Harriett Lowndes in 1812 and married William Aiken in 1831. Flagg probably painted Mrs. Aiken's portrait about 1857 for at that time the former governor retired from Congress and remodeled his home on Elizabeth Street in Charleston, permanently closing the blinds at one end of the drawing room to form a background for the six by nine foot, life-sized portrait of his wife. The Aiken House is now owned by the Charleston Museum and the portrait still stands majestically in its accustomed place in the drawing room.

When Governor Aiken chose George Whiting Flagg to paint his wife's portrait the artist had been working successfully in Charleston for some years since coming there from the North. Although George had been born in New Haven, Connecticut, he was a descendant of South Carolina families and had spent his boyhood in Georgetown and Charleston where he had earned a reputation as a child prodigy.¹

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¹ For biographical information concerning the Flagg family see Ernest Flagg, *Genealogical Notes on the Founding of New England* (Hartford, 1926) and Norman G. Flagg and Lucius C. S. Flagg, *Flagg Family Records* (Quincy, Ill., 1907).

I had reason to suspect. The Day following, the Court was occupied until 6 o'clock in the Evening in the trial of the Criminals, whose Conviction and sentence I have already had the Honor of laying before your Excellency: In the mean time I employed a Gentleman (whose name I will communicate personally to your Excellency) to attend the Conversation and Conduct of the several Companies collected in the town and to inform me whether the intended effect had taken place with regard to the Jury. He informed me that a very large majority of the Persons assembled at the Court approved of the intermission of the proceedings of the Court of Common Pleas, altho' they highly condemned the mode which Hill and his Party had adopted to suspend its process and moreover that the Persons who had assembled for the purpose of serving in the Capacity of Jurors in the aforesaid court had quitted the Town with precipitancy and apprehension. The Sheriff confirming this Report, I thought it needless on the next day to summon a Tales Jury, as the same fears which had operated on the Original Jurors so forcibly would most probably be transmitted to them. I therefore mentioned to several Gentleman of the Bar how I was circumstanced and advised with them that it would be most becoming the Dignity of the Court not to call over the List of the C[ommon] P[leas] Ju[ry] at all and by that means to avoid the Indignity and Contempt which would consequently follow the proclaiming their names aloud in court when it was notorious to every one that they had retired home the day before. And I was the more prompt in adopting this measure when I considered that I had received no offer of support from the Gentlemen of the District and that this measure had been advocated (or at least a bill similar to the Resolutions of Hill's Party⁶) most obstinately, in the last House of Assembly by the members of this District. The Gentlemen for whose consideration I had repeated these Sentiments joining my opinion, I adjourned the Court to the next sitting thereof in November.

I am, et c.

⁶ "The Resolution's of Hill's party" refers to the resolutions of the Camden Court rioters, which were drawn up and signed on April 23, two days before Grimké arrived on the scene. A copy is in the Grimké Papers, Box II, 172-A, Folder 3. Grimké forwarded the resolutions to the governor along with his report. Those who signed the resolves prudently tore their names off before they delivered the resolutions to Grimké. The resolves demanded (among other things) that the Camden Court not hear debt cases and that the substance of what later became the Pine Barren Act be enforced.



WASHINGTON ALLSTON

Courtesy of Kennedy Gallery, New York

His father was Henry Collins Flagg, Jr., the oldest son of Dr. Henry Collins Flagg who had come from Rhode Island as a surgeon with Gen. Greene's army during the Revolution, had married the widowed Rachel Moore Allston, and had stayed on as a planter in the Waccamaw country. Rachel Allston had brought to this marriage her three children by William Allston, six year old Mary, five year old Washington, and three year old William. The Flaggs added a daughter and two sons of their own to the family which lived on at Brookgreen plantation until Washington Allston came of age and the plantation was sold to provide him with an income to finance his study of art in England and Europe. Dr. Flagg died just before Washington Allston's departure for England in 1801 and Rachel Flagg was left to raise the family, dividing her time between the Moore plantation in St. Thomas and St. Denis Parish and her house in Charleston.

The boys of the family were sent to school in Newport, Rhode Island, Dr. Flagg's original home. Washington Allston went on to Harvard while his younger half-brother, Henry Collins Flagg, Jr., went to Yale. While still an undergraduate there Henry married Martha Whiting of New Haven and upon graduation began the study of law. Their first child was born in New Haven in 1811 but their second was born on the Moore plantation, for Henry had returned to South Carolina to complete his law studies and was admitted to the South Carolina bar in 1814. The family however soon returned to New Haven where their third child, George Whiting Flagg, was born on June 26, 1816, but when George was eight years old, in 1824, the family moved back to South Carolina.

Even as a child, according to family history, George was determined to be an artist and made his first money by drawing likenesses of his schoolmates at fifty cents a head. His first portrait attempt was a likeness of Mr. Babcock, a well-known bookseller of Charleston, which was "considered a true one, and in the opinion of competent judges, an extraordinary performance for a child of his age."² He then painted the portrait of the Roman Catholic Bishop John England which "excited no little wonder."³ At this time his parents, and especially his grandmother who had never been completely happy with her son Washington's choice of career, gave up their objections to his pursuit of art and arranged for him to study with the artist James Bowman who was wintering in Charleston.

In 1831 Bowman decided to locate in Boston and was allowed to take with him the fifteen year old George who there would have the oppor-

² William Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States*, 2 vols. (New York, 1834), II, 449.

³ Henry T. Tuckerman, *Book of the Artists* (New York, 1867), p. 406.

tunity to study under his uncle, Washington Allston, who had returned from his years abroad and had established his studio in Cambridge. Before he left Charleston, George had the pleasure of seeing in the Charleston *Courier* a review of his painting, *Regret*, which he had copied from a print of the original by the French artist, Claude-Marie Dubufe. *The Courier* called it "a surprising performance for one so young," and advertised that it was to be sold at raffle with chances at two dollars each.⁴

Young as he was, George soon established his own studio in Boston and was well received, a later biographer saying that his career there "was simply marvelous. He painted portraits at a fabulous price."⁵ Actually we know of these early years in Boston only that he exhibited at the Boston Athenaeum in 1831 when he was fifteen, again in 1832, and in 1833.⁶

In 1833 George's family moved back again from Charleston to New Haven where George joined them. In South Carolina his father had been a great friend of the Charleston lawyer James Petigru "with whom, side by side, he withstood the nullifiers in 1831."⁷ Perhaps this dissension influenced the family's decision to return to New Haven as well as their stated concern for their children's education. In this connection it is interesting to note that many of the portraits of Charlestonians which George later painted were of men well known for their stands against nullification at this time, probably old friends of his father, including Alfred Huger, James Louis Petigru, and William Bull Pringle. Even Bishop England, whose portrait was only the second recorded one that Flagg had ever attempted, was known for his opposition to the doctrine of nullification.

During these early years in New Haven, George painted several portraits of Yale professors but it was his "history" paintings which drew attention to him. In 1834, when he was only eighteen, he exhibited at the National Academy of Design his *Murder of the Princes in the Tower*, *Falstaff Enacting Henry IV* and a *Sleeping Female*.⁸ These paintings caught the eye of Luman Reed, a New York merchant who was acquiring a gallery of contemporary American paintings and who arranged to send the eighteen year old George Flagg abroad to study. The

⁴ *The Courier*, May 11, 1831.

⁵ H. W. French, *Art and Artists in Connecticut* (New York, 1879), p. 91.

⁶ Mabel M. Swan, *The Athenaeum Gallery, 1827-1873* (Boston, 1940), p. 226.

⁷ *Obituary Records of Graduates of Yale College, deceased from July 1859 to July 1870* (New Haven, 1870), p. 90.

⁸ Mart Bartlett Cowdrey, editor, *National Academy of Design Exhibition Record, 1826-1860*, 2 vols. (New York, 1943), I, p. 163.

exact dates of George's stay abroad are unknown but evidently he went to London some time in 1834 and spent about nine months in England, France and Italy.

Luman Reed could not have been disappointed in his sponsorship of George for under the terms of their agreement he was to receive the "ideal" pictures which George painted, while the artist was to keep the commissions from any portraits he undertook. Before Reed's sudden death in 1836, during the two years of his association with George, he received eleven "ideal" pictures which then hung in the third floor gallery of his home along with those of the better known artists, Thomas Cole, William S. Mount and Asher B. Durand. After Reed's death his friends attempted to establish a permanent gallery to house his collection of some hundred paintings, but by 1858 they were forced to close the gallery and the collection was given to the newly formed New York Historical Society which still displays some of the pictures in its present museum.⁹ These eleven paintings of Flagg's, done by the time he was twenty years old, being the most readily available to scholars of American art, are unfortunately the only ones by which his talent is now judged, rather than by his mature work which is more widely scattered and relatively unknown, much of it being privately held in South Carolina.

However just being included in Reed's gallery brought Flagg a measure of acclaim which was noticed even in Charleston. *The Courier* of November 20, 1835, in an article titled "The Fine Arts," mentioned "young Flagg, whose surprising genius, acknowledged among strangers, is bringing him fortune and fame together." How much time he spent in South Carolina during these early years we do not know, but his Uncle Allston wrote in a letter of December 1837 to a Charleston correspondent that George had just left Boston for Carolina.¹⁰ Since his grandmother was still living in Charleston, and he had an aunt, uncle, and cousins in the Georgetown area, it is not surprising that he was a frequent visitor to Carolina.

In 1839 he was, however, again in Boston and Cambridge for he was entrusted with the varnishing and hanging of the paintings which Washington Allston exhibited in Boston in that year.¹¹ During that visit George painted a portrait of his uncle while Allston sat for a bust being done by the sculptor, Shobal Clevenger. This portrait has been described

⁹ Lilliam B. Miller, *Patrons and Patriotism, The Encouragement of the Fine Arts in the United States, 1790-1860* (Chicago, 1966), pp. 154-155.

¹⁰ Jared Bradley Flagg, *The Life and Letters of Washington Allston* (New York, 1892), p. 295.

¹¹ *Ibid.*, p. 299.

as "probably as fine as any American Portrait of its date, admirable in its revelation of character and in the simple dignity of composition and coloring."¹²

In 1840 Flagg was evidently in Charleston, for Charles Izard Manigault, son of the architect Gabriel Manigault, in that year commissioned him to paint an enlargement in oil of a miniature of his grandmother, Mrs. Ralph Izard, and also to copy a portrait of his wife's paternal grandmother, Mrs. Daniel Heyward, painted originally by Jeremiah Theus.¹³

Despite his visits to Charleston, in the decade of the 1840s Flagg worked mainly in New Haven and New York, painting portraits and "ideal" and "history" pictures, and exhibiting almost yearly at the National Academy of Design. In 1843 he was made an honorary member, amateur, of that Academy and in 1844 was made an honorary member, professional. In 1851 he was made a full member of the National Academy of Design, at age thirty-five.¹⁴ In 1843 he exhibited for the first time outside of Boston or New York, showing two portraits in Philadelphia, one a *Portrait of a Lady* owned by Dr. Philip Tidyman of Charleston.¹⁵ Also in Charleston, during the same year, he exhibited two portraits of local residents at the second annual Apprentices Library Society art exhibit.¹⁶

During the 1840s Flagg also came to the attention of his second wealthy patron, the New Haven industrialist James Brewster, who commissioned a series of "history" paintings: *The Landing of the Pilgrims*, *The Good Samaritan*, and *Washington Receiving his Mother's Blessing*. These paintings are mentioned by nineteenth century art critics as being Flagg's principal compositions.¹⁷ However nothing is known about these works other than their names and the importance attached to them by art historians as they are now unlocated. However sometime after 1858 he painted a fourth historical canvas for James Brewster, *The Landing of the Atlantic Cable*, an oil on canvas five feet high by six feet wide, now in the collection of the Connecticut Historical Society. In its day the painting must have been a noteworthy document

¹² Frederic F. Sherman, *Early American Painting* (New York, 1932), p. 155.

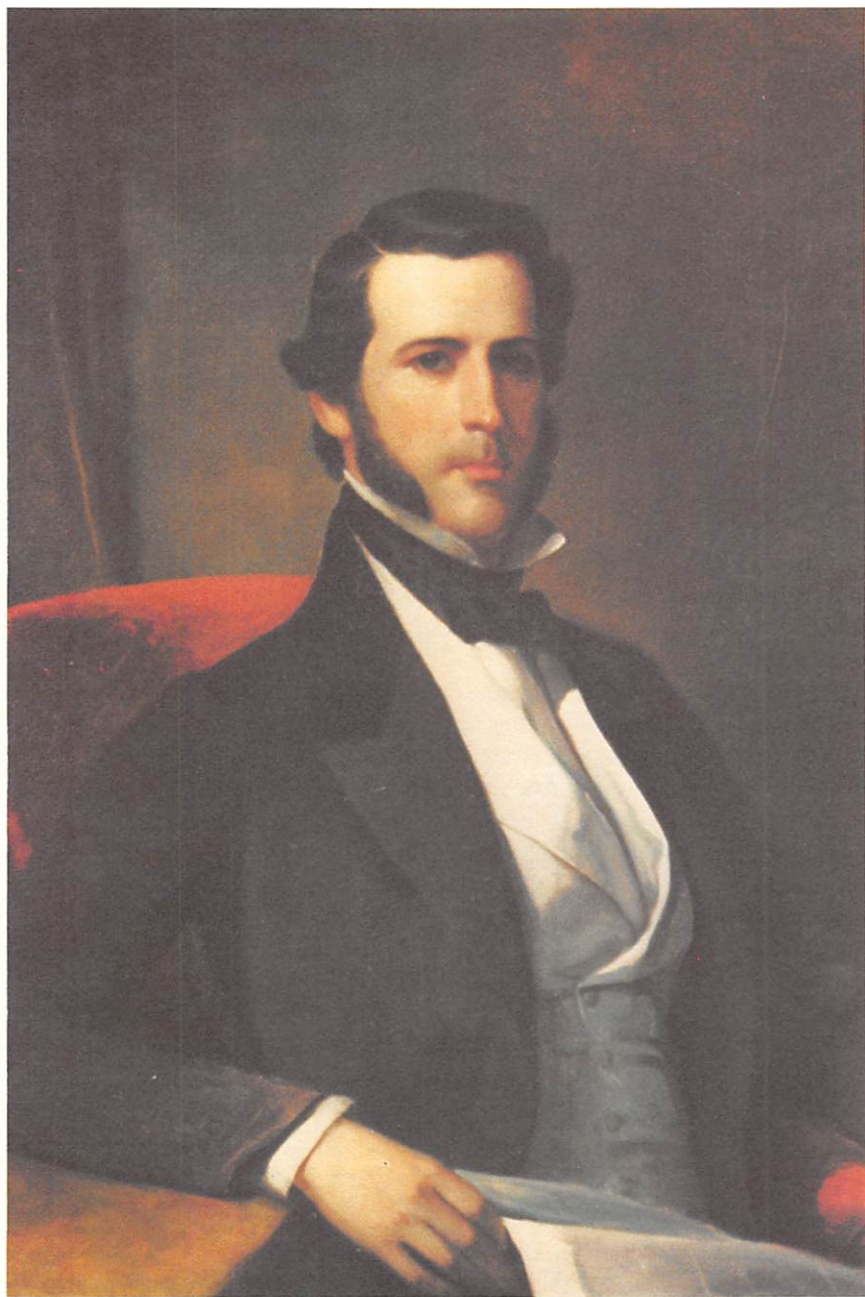
¹³ Charles Izard Manigault, "Description of Paintings Belonging to Charles Manigault, 1867," Manigault Family Record, III, Charleston Museum Collection, pp. 122-123.

¹⁴ Cowdrey, *National Academy*, I, pp. 163-164.

¹⁵ Anna Wells Rutledge, *Cumulative Record of Exhibition Catalogs: Pennsylvania Academy of Fine Arts, 1806-1870* (Philadelphia, 1955), p. 73.

¹⁶ Sallie Doscher, "Art Exhibitions in Nineteenth Century Charleston," *Art in the Lives of South Carolinians, Nineteenth Century Chapters* (Charleston, 1978), p. 8

¹⁷ Tuckerman, *Artists*, p. 407.



JAMES SHOOLBRED GIBBS

Courtesy of Carolina Art Association, Gibbs Art Gallery, Charleston



MRS. JAMES SHOOLBRED GIBBES

Courtesy of Carolina Art Association, Gibbs Art Gallery, Charleston

and true "history" painting but unfortunately it was badly damaged in a flood and has not been restored.

The end of the 1840s saw Flagg at the height of his career to date, and also at the high point of his personal life. On February 14, 1849, in his thirty-second year, George married Louisa Henriques of New Haven. Their first child, George Allston Flagg, was born on November 20, 1849, and on April 26, 1851, their second son, Eben Moore Flagg, was born.

It was during 1851 that the first mention was made of Flagg's working in Charleston. In the spring of 1851 a contributor to *The Courier* spoke of visits to the studios of a "trio of native artists, [including] Mr. George W. Flagg, the nephew and pupil of the great Washington Allston."¹⁸ Most of his work was evidently done in the South during the 1850s for after exhibiting six portraits at the National Academy of Design in New York in 1851 he is not listed again as an exhibitor at the Academy until 1866¹⁹ nor is he listed in the *New Haven City Directory* again until that year.

Flagg's third son, Emanuel Henriques Flagg, was born in Charleston on January 7, 1853. That same year he was described in the *Charleston Rose Bud* as a local artist who had improved "his fine native taste at the North." The following year the Clariosophic Literary Society of the University of South Carolina commissioned a portrait of James L. Petigru for \$184 — their distinguished alumnus, and Flagg's father's old friend.²⁰ In *The Courier* of January 1, 1855, he is mentioned as having "removed his painting room to his residence, New Street, West side, three doors below Broad street." On December 5, 1855, the Flagg's fourth and last child, their only daughter, Georgiana Louisa, was born.

In 1857 Flagg was active in the organization of an exhibit to honor the Charleston miniaturist, Charles Fraser. According to Frederick A. Porcher's "Memoirs," "the hall of the South Carolina Society was filled with works of the venerable artist and directly before the door of the entrance was an excellent likeness of Mr. Fraser taken for the occasion by Mr. Flagg."²¹ This portrait was again shown the next year, 1858, at the first exhibit held by the newly formed Carolina Art Association at the Apprentices Library Society's Hall.²² The original of this portrait is now

¹⁸ Anna Wells Rutledge, *Artists in the Life of Charleston* (Philadelphia, 1949), p. 167.

¹⁹ Cowdrey, *National Academy*, I, pp. 163-164.

²⁰ Rutledge, *Artists in Charleston*, p. 167; Daniel W. Hollis, *South Carolina College* (Columbia, 1951), p. 250.

²¹ Samuel Gaillard Stoney, editor, "Memoirs of Frederick Adolphus Porcher," this *Magazine* 47 (1946): 217.

²² Dr. Gabriel E. Manigault, "History of the Carolina Art Association," *Yearbook*, 1894 (Charleston, 1894), p. 250.

unlocated but the Carolina Art Association does own a very small watercolor of Charles Fraser as an old man which has been attributed to George Flagg and which might have served as a sketch for the larger portrait.

During this decade of the 1850s, Flagg was also busy with portraits of other South Carolinians. Beside his important commission for the portrait of Governor Aiken's wife, he received commissions from other well known Charlestonians including James Shoolbred Gibbes who had his father's portrait, as well as his wife's and his own, done by Flagg. They are now owned by the Carolina Art Association which also owns three other portraits by Flagg: Mrs. Thomas Coffin, Mrs. Ephraim Seabrook and Mrs. James L. Petigru.

Most of the other portraits which Flagg did at this time are still privately owned. One of the most interesting of these, and one mentioned in Flagg's obituary as among his "best works," is a double portrait of James Gadsden and his wife, probably painted at the time of Gadsden's Ministry to Mexico since the couple are seated on an open veranda with a snow-capped mountain in the background. While the portrait shows Gadsden in his maturity, his wife is shown as a very young woman. According to a family story, the elderly sitter asked the artist to copy his wife's portrait from a youthful miniature as she had died quite young. The portrait of Gadsden has been reproduced in several books and magazines as an oval bust photograph lifted from the larger painting.

Many of Flagg's portraits of the 1850s were of members of the Flagg and Allston extended family connection, all of whom were proud of their kinship with the famous artist, Washington Allston. Although Flagg was not related by blood to Robert F. W. Allston, this close family tie must have been of great value to the artist when he established himself as a portrait painter in Charleston, for no sitter in the area could have been of more importance in the late 1850s than R. F. W. Allston, wealthy planter, politician, and governor of the state during 1857-1858. Flagg painted portraits of both him and his wife, the former Adele Petigru, sister of James L. Petigru, which hung for some years in the South Caroliniana Library in Columbia although they are still owned by Allston descendants.

Flagg was particularly close to the families of his cousins, the doctors Allard and Arthur Flagg of the Waccamaw district who married sisters, the daughters of Joshua John Ward of Brookgreen plantation. He painted many portraits of the members of the Flagg-Ward family circle, most of which have passed down in the family although one, supposedly of a niece of the artist, is now owned by the Charleston Museum and hangs in its Joseph Manigault House.

In addition to the portraits which Flagg was painting during the 1850s, he was also painting "ideal" or "fancy" pictures, as well as "historical" paintings, and he held an exhibit and auction of eighteen of these on May 25, 1859, in his studio at the northeast corner of King and Broad streets. The *Charleston Courier* praised them in detail in an article on May 21, saying in summation that the collection was "equally distinguished by variety of subject and pliability of genius." Flagg was planning to leave Charleston at this time and establish himself in London, and the *Courier* closed its article by saying that "if Mr. Flagg's paintings are allowed to part with him from the city, our community will have lost a rare opportunity of securing many admirable art products of matured skill, talent and culture." Unfortunately there is no information available as to which, if any, of these paintings were sold or as to their present whereabouts.

Some time after his sale of 1859 Flagg left the United States for England, not returning until 1866. It is reported that most of his work in England was portraiture, but the *London Art Journal* did review his "history" painting, *Columbus and the Egg*, saying that "We see at once in this picture a deference to the principles of the Venetian school." He is also reported as having painted in London a single figure representing Hawthorne's *Hester Prynne* and another of *Haidee* which revealed the influence of the Italian masters upon him.²³

After his return to the United States Flagg kept a studio in New York and exhibited, but infrequently, at the National Academy of Design.²⁴ In the 1870s he is listed in the *New Haven City Directory* as conducting an art school there and in 1879, at the age of sixty-three, he retired to the island of Nantucket. Whether, during these years, he returned at all to Charleston we do not know.

After his retirement he exhibited at the National Academy only three times²⁵ although he continued to paint in his Nantucket studio until the end of his life. His devotion to art was described by the *Nantucket Inquirer and Mirror* at the time of his death on January 5, 1897, age eighty, when it said that, "At the age of ten, he drew pencil portraits for which he found a ready sale, and from that day until a few months of his decease he continued steadfast to the art that he loved."²⁶

Flagg may have remained steadfast to his art, but the art world in general had forgotten him. The usual art criticisms which mentioned him

²³ Tuckerman, *Artists*, p. 407.

²⁴ Maria Naylor, editor, *National Academy of Design Exhibition Record, 1861-1900*, 2 vols. (New York, 1973), I, pp. 304-305.

²⁵ *Ibid.*, pp. 304-305.

²⁶ Rutledge, *Artists in Charleston*, p. 168.



MRS. JAMES LOUIS PETIGRU

Courtesy of Carolina Art Association, Gibbes Art Gallery, Charleston

after his death merely followed the early line taken by the critic Samuel Isham in 1905 when he was discussing figure painting in New York in the middle of the nineteenth century. Isham said: "Sentimental figures and heads of orphan girls and Italian boys were furnished by men like George W. Flagg, a nephew of Allston who had received his counsels and strove to reproduce in historical scenes and single figures the mild sentiment and grace of his smaller canvases, with enough skill and feeling to give him success during his life but not to interest posterity."²⁷

In 1915 the New York Historical Society published a catalog of its holdings, including the eleven paintings by Flagg which it had obtained from the Luman Reed collection. All future criticism of Flagg's work was based on these canvases which had been done before he was twenty years old. His South Carolina portraits and the "ideal" paintings, his historical paintings for James Brewster and the many paintings which had been exhibited at the National Academy of Design through the years were all in private hands and were unknown by critics.

The art historians of the 1920s and '30s were not generally sympathetic toward American art of the nineteenth century, but in the 1950s the attention of critics began to focus again on the American art of the last century and in 1951 Flagg's paintings were seen for the first time in a present day exhibit when his *Rebecca* and *The Nun* were lent by the New York Historical Society to the Detroit Institute of Arts. The catalog of that exhibit described Flagg's paintings: "Imagination, a fine sense of gravity and tenderness of feeling, make him an interesting romantic painter, whose name has, however, been almost totally forgotten."²⁸

However there is now an awakening of interest in the less familiar artists of the nineteenth century, including George Whiting Flagg whose "excursion into historical painting is a fascinating, little known aspect of American grand-manner art."²⁹ Perhaps this awakening interest will lead to the discovery of many unlocated paintings by Flagg and will enable art critics to encompass works of his maturity rather than only the few hitherto considered, which were painted at the beginning of his career.

²⁷ Samuel Isham, *The History of American Painting* (New York, 1905), p. 204.

²⁸ Edgar P. Richardson and Otto Wittmann, *Travelers in Arcadia, American Artists in Italy, 1830-1875* (Detroit, 1951), p. 35.

²⁹ William H. Gerdts and T. E. Stebbins, *Man of Genius: Washington Allston* (Boston, 1979), p. 136.



MRS. JOSHUA JOHN WARD

Courtesy of Dr. and Mrs. Robert Lucas Lumpkin, Georgetown

CHECKLIST OF PORTRAITS OF SOUTH CAROLINIANS BY OR ATTRIBUTED TO GEORGE WHITING FLAGG

1. AIKEN, MRS. WILLIAM (HARRIETT LOWNDES) (1812-1892) was the daughter of Thomas and Sarah (l'on) Lowndes. In 1831 she married William Aiken, governor of South Carolina, 1844-1846.

The portrait: Oil on canvas, 108" h x 72" w. Owned by Charleston Museum. Gift of Frances Rhett, 1977.

2. ALLSTON, BENJAMIN (1765-1847) was the son of Josias and Ann (Procter) Allston. He reacquired Turkey Hill, the estate of his grandfather, John Allston II. He married Mary Charlotte Cook and was the father of MARTHA ALLSTON PYATT (34).

The portrait: Oil on canvas. 27½" h x 22½" w. Privately owned.

3. ALLSTON, ROBERT FRANCIS WITHERS (1801-1864) was the son of Benjamin (1768-1809) and Charlotte (Allston) Allston. He graduated from West Point in 1821, was a planter in the Georgetown district and active in politics, serving as Governor of South Carolina in 1857-1858.

The portrait: Oil on canvas. 29½" h x 25" w. Formerly hung in the South Caroliniana Library, Columbia. Privately owned.

4. ALLSTON, MRS. ROBERT FRANCIS WITHERS (ADELE PETIGRU) (1809-1896) was the daughter of William and Louise (Gibert) Pettigrew and the sister of JAMES LOUIS PETIGRU (30). She married R. F. W. ALLSTON (3) in 1832 and was the mother of a large family. After her husband's death she conducted a girls' boarding school in her Charleston home (the Nathaniel Russell House) and later supervised the running of her plantation, Chicora Wood on the Pee Dee.

The portrait: Oil on canvas. 29½" h x 25" w. Formerly hung in the South Caroliniana Library, Columbia. Privately owned.

5. ALLSTON, WASHINGTON (1779-1843) was the son of William Allston and his second wife, Rachel (Moore) Allston. He was the step-son of Dr. Henry Collins Flagg, his mother's second husband, and the half-brother of Henry Collins Flagg Jr. who was the father of the artist, George Whiting Flagg. He was born in Brookgreen on the Waccamaw but left South Carolina after his graduation from Harvard in 1800. After years of study in England and the continent he settled in Boston where he was recognized as one of the greatest American artists of the day.

The portraits: 1) Descended in the family of the subject's sister, Mrs. William Algernon Alston. Now owned by the Brook Club, New York, N. Y.

2) Repetition. Oil on academy board. 15¼" h x 12¼" w. Descended in the family of the subject's sister, Mrs. William Algernon Alston. Privately owned.

3) Repetition. Oil on millboard. 7¼" h x 6¼" w. Privately owned.

6. BABCOCK, W. R. was a well-known bookseller of Charleston.

The portrait: This was the artist's first attempt at portrait painting, done before 1831. Unlocated.

7. COFFIN, MRS. THOMAS (HARRIET McPHERSON)

The portrait: Oil on canvas. Oval, 26¼" h x 22" w. Owner: Carolina Art Association, Charleston. Now hanging in the Governor's Mansion, Columbia.

8. DEAS, HENRY (1770-1846) was the son of John Deas who came from Scotland in 1749. He planted Richfield and Pleasant Meadow on the North Santee. In 1796 he married Margaret Horry. He presided during eight sessions over the Senate of South Carolina, retiring in 1836.

The portrait: Oil on canvas. 29½" h x 24¼" w. Privately owned.

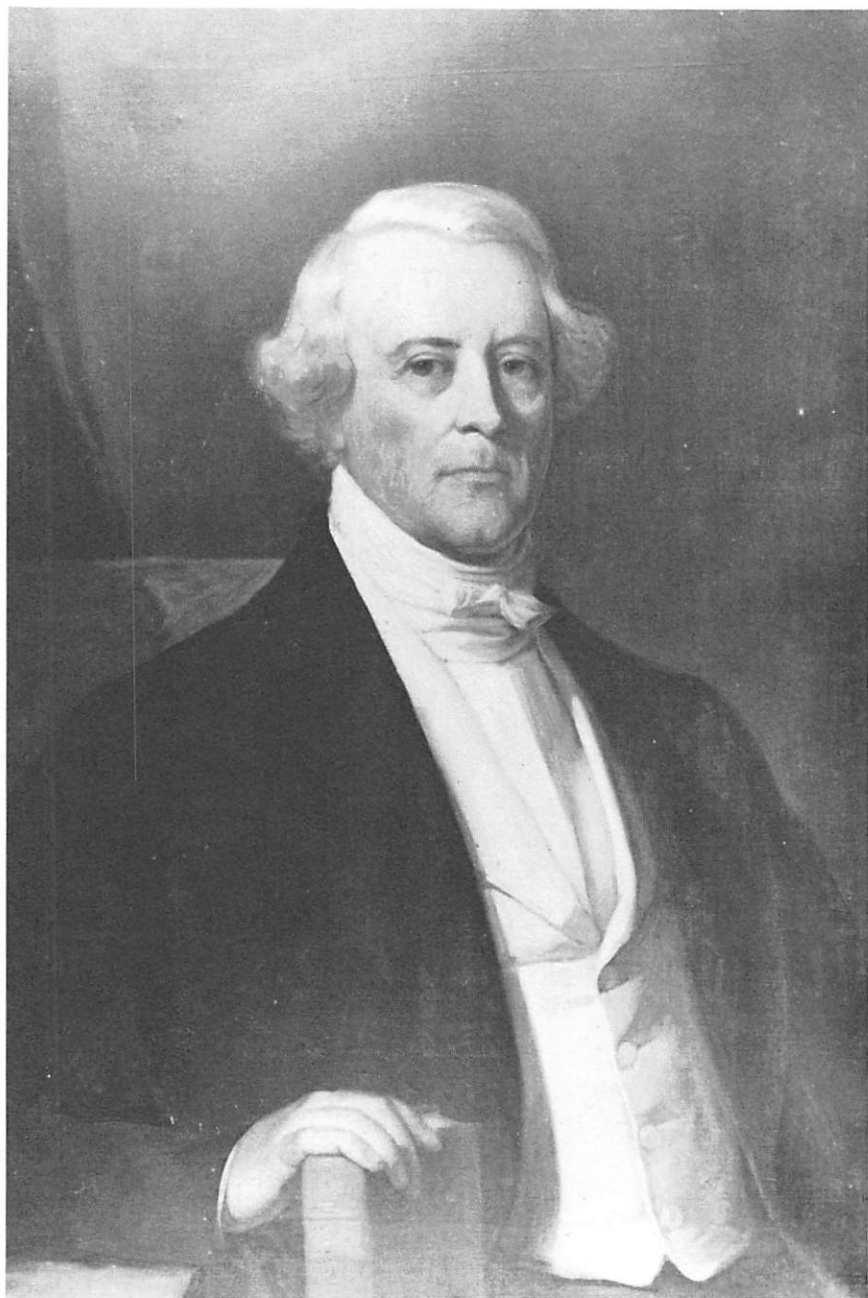
9. ENGLAND, BISHOP JOHN (1786-1841) was born in Cork, Ireland, where in 1820 he was consecrated the first Roman Catholic Bishop of Charleston, serving a diocese that covered North Carolina, South Carolina and Georgia. In 1826 he was invited to deliver an address to Congress, the first Catholic priest to be so honored. He established a seminary, founded the Sisters of Our Lady of Mercy, and organized the first distinctively Catholic newspaper to be published in this country. He was an opponent of the nullification doctrine.

The portrait: This was Flagg's second attempt at a portrait, executed before 1831. Unlocated.

10. FLAGG, ALICE BELIN (1833-1849) was the youngest child of Dr. Ebenezer and MARGARET (BELIN) FLAGG (13) and was a cousin of the artist. She lived with her widowed mother and brother, Dr. Allard B. Flagg, at the newly built Hermitage at Murrells Inlet and, according to legend, was engaged without her brother's consent. Her engagement ring was lost during the sudden illness which resulted in her death before her sixteenth birthday and her sad ghost is reported to be still searching the Hermitage for it.

The portraits: 1) Painted posthumously from another portrait. Oil on canvas. Oval, 20¼" h x 16¼" w. Descended in the family of the subject's brother, Dr. Allard B. Flagg. Privately owned.

2) Repetition. Descended in the family of the subject's brother, DR. ARTHUR B. FLAGG (11). Privately owned.



JOSEPH SMITH GIBBES

Courtesy of Carolina Art Association, Gibbs Art Gallery, Charleston

11. FLAGG, DR. ARTHUR BELIN (1828-1893) was the son of Dr. Ebenezer and MARGARET (BELIN) FLAGG (13), a brother of ALICE BELIN FLAGG (10), and a cousin of the artist. He was a graduate of the Medical College of South Carolina, and was a physician and planter in the Waccamaw region. In 1854 he married GEORGIANNA WARD (12). On October 13, 1893, he, his wife, their son Arthur Jr. with his wife and five of their young children, were drowned by a tidal wave on Magnolia Beach, S. C.

The portrait: Oil on canvas. 36" h x 32" w. Descended in the collection of his son, Dr. J. J. Ward Flagg, Brookgreen, S. C. Privately owned.

12. FLAGG, MRS. ARTHUR BELIN (GEORGIANNA WARD) (1833-1893) was the daughter of JOSHUA JOHN WARD (40) and JOANNA (HASELL) WARD (41). She was a sister of Mrs. Allard B. Flagg (Penelope Bentley Ward) and MRS. JOSEPH B. PYATT (35), among others, and the sister-in-law of MRS. JOSHUA WARD (39). In 1854 she married DR. ARTHUR B. FLAGG (11) and was the mother of four children.

The portrait: Oil on canvas. 36" h x 32" w. Descended in the collection of her son, Dr. J. J. Ward Flagg, Brookgreen, S. C. Privately owned.

13. FLAGG, MRS. EBENEZER (MARGARET ELIZABETH BELIN) (1801-1885) was the daughter of Allard and Esther Belin. In 1817 she married Dr. Ebenezer Flagg, uncle of the artist, and had nine children, including ALICE BELIN FLAGG (10) and DR. ARTHUR FLAGG (11).

The portrait: Oil on canvas. 36" h x 32" w. Descended in the collection of her grandson, Dr. J. J. Ward Flagg, Brookgreen, S. C. Privately owned.

14. FLAGG, HATTIE (or CETTIE?) was identified as a niece of the artist by an early owner of the portrait but there is no "Hattie" in the Flagg genealogy. The artist's sister and her daughter were both named Rachel, and known by the pet name of "Cettie," as was his mother, but neither of their ages corresponded to that of the subject at the time the portrait was probably painted. Most likely the portrait is one of the "ideal" paintings of the artist.

The portraits: 1) Oil on canvas. 49" h x 39 1/4" w. Descended from Dr. Allard B. Flagg, a cousin of the artist, to his daughter, Alice Flagg, Georgetown, S. C. Now owned by the Charleston Museum and hanging in the Joseph Manigault House, Charleston, as the bequest of S. Griswold Flagg.

2) Supposedly a variant of the above portrait. Oil on canvas. 36" h x 28 1/2" w. Descended in the family of Alexander Robertson, a leading rice factor in Charleston in the 1850s. He married Penelope Bentley Weston who was a cousin of MRS. JOSHUA JOHN WARD (41). Privately owned.

15. FRASER, CHARLES (1782-1869) was a life-long resident of Charleston who practiced law from 1807 until 1818 when he began painting professionally, mostly miniatures. In 1857 a retrospective exhibit of 552 of his works, including 139 oil paintings, was held in the hall of the South Carolina Society in Charleston.

The portraits: 1) A portrait of Fraser by Flagg is reported to have been placed directly before the door of the exhibition hall. Unlocated.

2) Watercolor on paper. 4.5" h x 3.6" w. Perhaps by Flagg. Owned by the Carolina Art Association, Charleston.

16. GADSDEN, JAMES AND WIFE (SUSAN HORT). James Gadsden (1788-1859) was born and died in Charleston, the son of Philip and Catherine (Edwards) Gadsden. He graduated from Yale in 1806, served in the War of 1812 and was an Adjutant General in 1822. President Pierce appointed him Minister to Mexico in 1853, with which country he negotiated the "Gadsden Treaty" which was followed by the "Gadsden Purchase" of what is now part of New Mexico and Arizona.

The portrait: Oil on canvas. 40" h x 50" w. A double portrait of Mr. and Mrs. Gadsden. Privately owned.

17. GIBBES, JAMES SHOOLBRED (1819-1888) was the son of JOSEPH SMITH GIBBES (19) and Amelia (Shoolbred) Gibbes, and grand-nephew of WILLIAM LOUGHTON SMITH (37). He was a successful merchant in Charleston and his will provided for the erection of the James S. Gibbes Memorial Art Gallery in 1905.

The portrait: Oil on canvas. 35 1/2" h x 28 1/4" w. Owned by the Carolina Art Association, Charleston, bequest of Mrs. Alexina Holmes.

18. GIBBES, MRS. JAMES SHOOLBRED (MARY EVANS) (-1888) married JAMES SHOOLBRED GIBBES (17) in 1842.

The portrait: Oil on canvas. 35" h x 28" w. Owned by the Carolina Art Association, Charleston, bequest of Mrs. Alexina Holmes.

19. GIBBES, JOSEPH SMITH (1794-1876) was the son of John and Mary (Smith) Gibbes, and nephew of WILLIAM LOUGHTON SMITH (37). In 1816 he married Amelia Shoolbred, the daughter of James Shoolbred, the English Consul at Charleston. He was the father of JAMES SHOOLBRED GIBBES (17).

The portrait: Oil on canvas. 36.8" h x 29.6" w. Owned by the Carolina Art Association, Charleston, bequest of Mrs. Alexina Holmes.

20. HEYWARD, MRS. DANIEL (JANE ELIZABETH GIGNILLIAT) (c.1747-c.1771) was the second wife of Daniel Heyward, mother of Nathaniel Heyward, and the paternal grandmother of Mrs. Charles Izard Manigault (Elizabeth Heyward).

The portrait: Oil on canvas. 28" h x 22" w. According to Charles Izard Manigault, writing in 1867, in 1840 he commissioned George Flagg to copy a portrait of the subject painted by Jeremiah Theus c.1765. Now owned by the Charleston Museum, gift of Mrs. Julius Heyward II, and hanging in the Heyward-Washington House.

21. HUGER, ALFRED (1788-1872) was a lawyer, planter, and a member of the Union party which opposed the nullifiers and secessionists in South Carolina in the 1830s and 1840s. He resigned from the United States Senate in 1845 because he felt he no longer represented the people who had elected him. He was appointed the second postmaster of Charleston by President Jackson in 1835 and was offered the post again after 1865, by President Johnson, but refused it as he was unwilling to take the "iron clad oath."

The portrait: Oil on canvas. 30" h x 25" w. Owned by the City of Charleston, bequest of Mrs. William Huger, now hanging in the Council Chamber of Charleston's City Hall.

22. HUGER, MRS. PINCKNEY (LADY IN FANCY DRESS). According to family tradition, Mr. Huger refused to accept this portrait so the artist painted a bright costume over the original white dress and sold the portrait as an "ideal" painting. The family bought it back some years later.

The portrait: Oil on canvas. 35½" h x 28½" w. Privately owned.

23. IZARD, MRS. RALPH (ALICE DELANCEY) (1745-1832) was the daughter of Peter Delancey of New York. She married Ralph Izard in 1767 and was the mother of thirteen children.

The portrait: Charles Izard Manigault, grandson of the subject, writing in 1867, reported that in 1840 he commissioned Flagg to paint an enlarged copy in oil from a miniature taken shortly after Mrs. Izard was married. Unlocated.

24. KING, JUDGE MITCHELL (1783-1862) came to Charleston from Scotland in 1805. He became an export merchant, lawyer, probate and city court judge. He was president of the St. Andrews Society, 1833-35 and his portrait hung in that Hall. Later he was instrumental in developing western North Carolina where he died at Flat Rock.

The portrait: Oil on canvas. 30" h x 22" w. Oval. Privately owned.

25. LANCE, REVEREND MAURICE HARVEY (1792-1870) was the son of Lambert Lance, a Charleston merchant. He was a graduate of the South Carolina College, Columbia, in 1815 and the same year became Rector of Prince George, Winyah, Georgetown. He owned Springfield on the Pee Dee and planted Wedgfield and Maurisina on the Sampit. He married 1) ANNA MARIA (TAYLOR) ALLSTON (26) in 1816 and was the father of MRS. FRANCIS SIMMONS PARKER (29) and Esther Jane Lance. He married 2) Sarah Laura Smith in 1854.

The portrait: Glazed crayon, perhaps by Flagg. Privately owned.

26. LANCE, MRS. MAURICE HARVEY (ANNA MARIA TAYLOR-ALLSTON) (1787-1851) was the daughter of Archibald and Mary (Man) Taylor. She inherited Mansfield from her brother, John Man Taylor. She married 1) in 1804, Josias Allston and 2) in 1816, REVEREND MAURICE HARVEY LANCE (25) and was the mother of MRS. FRANCIS SIMMONS PARKER (29) and Mrs. John H. Read (Esther Jane Lance).

The portraits: 1) Oil on canvas. 35½" h x 28½" w. Privately owned.

2) Repetition. Oil on canvas. 38" h x 30" w. Privately owned.

27. MOULTRIE, GENERAL WILLIAM (1730-1805). This portrait, copied from an original by Fraser, was owned by the St. Andrew's Society; it was destroyed in Columbia in 1865.

28. PARKER, DR. FRANCIS SIMMONS (1814-1865) was from a rice planting family on Goose Creek. He graduated from the Medical College of South Carolina, Charleston, in the 1830s and married MARY TAYLOR LANCE (29) in 1835. He planted Mansfield and Greenwich on the Black River.

The portrait: Oil on canvas. Oval, 31" h x 26" w. Privately owned.

29. PARKER, MRS. FRANCIS SIMMONS (MARY TAYLOR LANCE) (1816-1885) was the daughter of REVEREND MAURICE HARVEY LANCE (25) and ANNA MARIA (TAYLOR-ALLSTON) LANCE (26). She married DR. FRANCIS SIMMONS PARKER (28) in 1835.

The portrait: Oil on canvas. 32" h x 26" w. Privately owned.

30. PETIGRU, JAMES LOUIS (1789-1863) was the son of William and Louise (Gibert) Pettigrew and the brother of MRS. R. F. W. ALLSTON (ADELE PETIGRU) (4). He grew up in Abbeville and graduated from South Carolina College, Columbia, in 1809. He changed his name to Petigru, which he felt was the original spelling, and taught in Beaufort until 1812 when he was admitted to the bar. In 1819 he moved to Charleston where he married JANE POSTELL (31). In 1822 he

was elected Attorney General of South Carolina, serving until 1830 when he resigned to run as a Unionist candidate for the state Senate. He was defeated but later was elected to fill a vacancy in the House. Recognized as the undisputed head of the State Bar for 40 years, he opposed nullification.

The portrait: Oil on canvas with masonite. 30" h x 29" w. Owned by the Clariosophic Literary Society, and hanging in McKissick Museum, University of South Carolina, Columbia.

31. PETIGRU, MRS. JAMES LOUIS (JANE A. POSTELL) was the daughter of Capt. James Postell, Jr., and the wife of JAMES LOUIS PETIGRU (30).

The portrait: Oil on canvas. 30.8" h x 25.9" w. Owned by the Carolina Art Association, Charleston.

32. PRINGLE, WILLIAM BULL (1800-1881) was the son of John Julius Pringle I and Susannah (Reid) Pringle. In 1822 he married Mary Motte Alston. They were the parents of nine children. In 1830, running as a moderate, he was defeated by R. F. W. ALLSTON (3) for the state Senate. In 1832, running as the Unionist candidate from All Saints Parish for the state legislature, he was defeated by JOSHUA JOHN WARD (40). He was one of the largest land owners on the North Santee and represented the district for a number of terms in the legislature.

The portrait: Oil on canvas. 29" h x 24" w. Privately owned.

33. PYATT, JOHN FRANCIS (1790-1820) was the son of John Pyatt II and Charlotte (Withers) Pyatt. He planted Richmond and Rosemont, near Georgetown, and married MARTHA ALLSTON (34) in 1812.

The portrait: Oil on canvas. 23" h x 19" w. An enlarged copy of a Fraser miniature, possibly by Flagg. Privately owned.

34. PYATT, MRS. JOHN FRANCIS (MARTHA ALLSTON) (1789-1869) was the daughter of BENJAMIN ALLSTON (2) and Mary Charlotte (Cook) Allston. She brought Turkey Hill and Otland, which she managed after her husband's early death, to add to the Pyatt plantations of Richmond and Rosemont which her sons managed. She was the mother of Charlotte Allston Pyatt (Mrs. Paul Trapier), John Francis Pyatt Jr., and Joseph Benjamin Pyatt.

The portrait: Oil on canvas. Oval. 25 1/4" h x 20 1/4" w. A copy by Flagg of a portrait by Sully. Privately owned.

35. PYATT, MRS. JOSEPH BENJAMIN (JOANNA WARD) (1831-) was the daughter of JOSHUA JOHN WARD (40) and JOANNA (HASELL) WARD (41). She was the sister of Penelope Bentley Ward (Mrs. Allard B. Flagg), and GEORGIANNA WARD FLAGG (12), among others, and the sister-in-law of MRS. JOSHUA WARD (39). In 1850 she married Joseph B. Pyatt who planted Rosemont. She was the mother of Martha Pyatt and Penelope Pyatt (Mrs. James R. Parker).

The portrait: Oil on canvas. 30" h x 25" w. Privately owned.

36. SEABROOK, MRS. EPHRAIM MIKELL (ELIZABETH MARY HANAHAN) (1803-1888) was the daughter of John and Mary (Clark) Hanahan.

The portrait: Oil on canvas. 30.4" h x 25.2" w. Owned by the Carolina Art Association, Charleston, bequest of Marie DuBose Seabrook.

37. SMITH, WILLIAM LOUGHTON (1758-1812) was the son of Benjamin and Anne (Loughton) Smith, brother of Mrs. John Gibbes (Mary Smith), uncle of JOSEPH SMITH GIBBES (19) and great-uncle of JAMES SHOOLBRED GIBBES (17). He was a leading Federalist, a member of the House of Representatives in the first U. S. Congress, and later the U. S. Minister to Portugal.

The portrait: Oil. Oval, 3 3/4" h x 3 3/4" w. Copy of a miniature by Trumbull. Owned by the Mead Art Gallery, Amherst College, Amherst, Mass.

38. TIDYMAN, MRS. PHILIP (?) (PORTRAIT OF A LADY) was the wife of Dr. Philip Tidyman (1776-1850) who in 1800 was the first American to pass his doctoral examinations at Goettingen in Germany. He planted the Tidyman lands at Cedar Hill on the Santee and at Marshfield on the North Santee. He was a member of the American Philosophical Society in Philadelphia.

The portrait: A *Portrait of a Lady*, owned by Dr. P. Tidyman and painted by George Flagg was shown at the "Exhibition by Pennsylvania Academy of Fine Arts and Artists of Philadelphia, at Artists' Fund Hall, Sept. 1843." Unlocated.

39. WARD, MRS. JOSHUA (ELIZABETH RYAN MORTIMER) (1831-1865) was the daughter of Samuel Hazlehurst Mortimer and his first wife, Elizabeth (Vanderhorst) Mortimer. In 1852 she married Joshua Ward, son of JOSHUA JOHN WARD (40) and JOANNA HASELL WARD (41). She was the mother of four children.

The portrait: Oil on canvas. Oval in rectangle, 30" h x 27" w. Privately owned.

40. WARD, JOSHUA JOHN (1800-1853) was the son of Joshua Ward and his second wife, Elizabeth (Cook-Weston) Ward. He was educated in Scotland after finishing at South Carolina College in Columbia in 1814. In 1825 he married JOANNA DOUGLAS HASELL (41). He was the father of three sons and seven daughters, including GEORGIANNA WARD FLAGG (12) and JOANNA WARD PYATT (35). He was the father-in-law of MRS. JOSHUA WARD (39). He served for



PORTRAIT OF A YOUNG GIRL
Identified as Miss Hattie Flagg

Courtesy of The Joseph Manigault House, The Charleston Museum

years in the state legislature and was elected Lieutenant Governor in 1850. At his death in 1853 he owned six plantations in the Georgetown district, having made his home at Brookgreen plantation where he was born. He also owned two summer places on the ocean, Magnolia where his daughter, MRS. ARTHUR B. FLAGG (12) and her family drowned, and Retreat, as well as his Charleston home, now known as the Faber-Ward House, at 631 East Bay.

The portrait: Oil on canvas. Oval, 29" h x 24" w. Descended in the collection of his grandson, Dr. J. J. Ward Flagg, Brookgreen, S. C. Privately owned.

41. WARD, MRS. JOSHUA JOHN (JOANNA DOUGLAS HASELL) (1805-1878) was the daughter of George Paddon Bond and Penelope (Bentley) Hasell. In 1825 she married JOSHUA JOHN WARD (40) and was the mother of GEORGIANNA WARD FLAGG (12) and JOANNA WARD PYATT (35), among others, and was the mother-in-law of MRS. JOSHUA WARD (39).

The portrait: Oil on canvas. 30" h x 24½" w. Privately owned.

CATALOG OF PAINTINGS BY GEORGE WHITING FLAGG ADVERTISED FOR SALE IN THE CHARLESTON *COURIER* OF MAY 25, 1859

1. Historical subject, size 48 x 60, *Settlement of the New Haven Colony*. This noble picture represents the Preacher Davenport, Gov. Eaton and his wife, an aged member of the congregation, who died soon after their arrival, two young mothers with their children, and other figures in profile, of great interest. The Artist, in painting this Picture, enjoyed the advantages of studying costume and accessories, which a visit to England furnished him.
2. Historical subject, size 36 x 48, *Columbus and the Egg*. This picture is worthy of admiration for the richness of its colouring and the elegance of its composition.
3. Figures, size 29 x 36, *The First Born*.
4. Study for the above, 8 x 10.
5. Ideal figure, size 36 x 48, *Genevieve*. Coleridge's guileless Genevieve.
6. Fancy subject, figure, size 29 x 30, *Souvenir de Bal*. A belle inspecting her armor. Fine, in color.
7. Scriptural subject, size 25 x 30, *Holy Family*. Suggested by a painting of Raphael.
8. Figure, oval, size 25 x 30, *A Court Dance*.
9. Ideal, from Shakespeare, size 20 x 24, *Ophelia Musing on the Madness of Hamlet*.
10. Fancy, figure, &c, size 25 x 30, *Priestess with Incense Burner*.
11. Ideal, figure, size 29 x 37, *An Eastern Beauty*.
12. Ideal, figure, 12 x 15, Tennyson's *Isabel*.
13. Duplicate of former.
14. Ideal, figures, &c, 29 x 37, *Dolce far Niente*.
15. Fancy, figure, size 25 x 30, *Masquerading*.
16. Fancy, figure, &c, size 20 x 24, *Coming Through the Rye*.
17. Ideal, figure, 25 x 20, *Penseroso*.
18. Scriptural, figures, &c, 29 x 37, *Let him that is Without Sin Cast the First Stone*.