

(For a biography see Fraser: Pringle.)

This is an enlarged copy of Fraser's 1820 portrait, now in the CAA collection. While quite accurate in details, the handling is less spontaneous and fresh than Fraser's original.



JAMES REID PRINGLE, 1782-1840  
Watercolor on ivory, 114 × 97 mm,  
1848

Signed on verso: HB Bounetheau,  
pinxit 1848  
Gift of Alice R. H. Smith  
36.12.4

(For a biography see Fraser: Pringle.)

A faithful copy of a Fraser, where the stippling has become somewhat dry.



JAMES REID PRINGLE, JR.,  
1813-1884

Watercolor on ivory, 107 × 83 mm  
Gift of Alice R. H. Smith  
36.12.1

The son of James Reid Pringle, he served as treasurer of St. Michael's Church and was active in the return of the church's bells from England.

One of Bounetheau's most successful miniatures, it combines a sensitive study of the sitter with a carefully balanced technique. The placement of the sitter is imposing.



SEAMAN OR CHARLES  
DUNDAS DEAS

Watercolor on ivory, 115 × 96 mm  
Gift of Colonel Alston Deas  
76.25.2

One of the nineteenth-century members of the Deas family, the sitter's exact identity has been lost. He obviously was a man of means in middle age about 1845.

Like so many of Bounetheau's portraits at mid-century, this miniature displays the artist's competence for a realistic, if unexciting, portrayal. Much like contemporary oil painting, the likeness is somber, enlivened only by the rose colored drape in the background.



REVEREND SAMUEL GILMAN,  
1791-1859

Watercolor on ivory, 120 × 95 mm  
Gift of Mrs. Charles Rae  
57.60

A graduate in 1811 of Harvard University, Gilman attended the divinity school as well. For the celebration of his *alma mater's* centennial in 1836 he authored *Fair Harvard*. He served as rector of the Unitarian Church, Charleston from 1819 until 1858, during which time the interior of the church was dramatically remodeled in the Gothic revival style. He was one of the primary organizers of the retrospective exhibition of Fraser in 1857,