Caroliniana Columns - Spring 2014

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Report from the Director

by Henry G. Fulmer

Overcast skies and intermittent rain showers did not dampen the spirits of more than one hundred members and friends of the University South Caroliniana Society as they gathered on Saturday, March 29, for the Society’s seventy-eighth annual meeting. By the time the reception at the South Caroliniana Library ended at midday, the University of South Carolina’s historic Horseshoe was dappled with spots of springtime sunshine which served to highlight the budding spring flowers.

In preparation, the staff of the South Caroliniana Library had worked for days to plan and install exhibits of new materials and to make sure the building had that polished look we try to guarantee when welcoming Society members and guests each year.

Those who attended the annual meeting received the 143-page annual report of gifts and acquisitions by purchases. (Members who were unable to attend received a copy of the annual report by mail.) The Society has published an annual report almost every year since its founding in 1937, with a brief hiatus between 1945 and 1950. In toto, this oeuvre preserves a detailed description of a large percentage of items added to the Library’s collections over the years. It has been my privilege to serve as general editor of the annual report for more than a quarter of a century, yet this year’s report, as in past years,

Continued on page 2

South Carolina Academy of Authors Inducts New Members

by Henry G. Fulmer

Four noted literary figures were inducted into the South Carolina Academy of Authors on April 26 at the Academy’s 2014 induction ceremonies held on the campus of Furman University in Greenville, S.C. Academy inductees were the late Robert Quillen, an early twentieth-century newspaper editor, syndicated columnist, cartoonist, and local color humorist; poet Gilbert Allen; novelist and short story writer Janette Turner Hospital; and poet and essayist John Lane.

The Academy, which is devoted to the identification, recognition and promotion of the distinguished authors and emerging writers of

Continued on page 2
South Carolina, honors living and deceased writers annually. The organization’s principal purpose is to identify and recognize the state’s distinguished writers and to promote their literature’s influence on its cultural heritage. Public recognition of the Academy’s literary hall of fame not only serves to increase the general readership of authors working today but also leads to the rediscovery of works from the past. Each year, the Academy board selects new inductees whose works have been judged culturally important. Each inductee has added to South Carolina’s literary legacy by earning notable scholarly attention or by achieving historical prominence.

For more information about Academy inductee Robert Quillen whose papers are held by the South Caroliniana Library, please see additional articles on pages 5-9.

**FROM THE DIRECTOR**

represents the input of many of the Library’s staff, particularly of Graham Duncan, Ron Bridwell, Allen Stokes, Katharine Allen, Beth Bilderback, and others.

Following the reception at the South Caroliniana Library, staff members and guests gathered at the Capstone Campus Room for the luncheon and business session presided over by Mr. Kenneth L. Childs. Mr. Childs was elected to a second three-year term as president. Mr. Wilmot B. Irvin, of Columbia, was elected to succeed Mr. Franklin Beattie as Vice-President, and Ms. Dianne T. Culbertson, of Gray Court, Ms. Beryl Dakers, of Columbia, and Mr. Hemphill P. Pride II, of Columbia, were elected as councilors to succeed retiring Council members Dr. W. Eugene Atkinson, Ms. Beth Crawford, and Ms. Robin Waites.

Also during the business meeting Dean of Libraries Tom McNally outlined plans for the campaign to address infrastructure needs within the South Caroliniana Library and thereby ensure the long-term preservation of the collections.

**ADDRESS BY DR. LACY K. FORD JR.**

Dr. Lacy K. Ford Jr., Senior Vice Provost and Dean of Graduate Studies, a Professor of History and former departmental chair at the University of South Carolina, delivered the address which was entitled “History As
Dr. Lacy K. Ford Jr.

By Dr. Vernon Orville Burton

Lacy K. Ford Jr. is quality, the very essence of excellence—in all that he does, whether scholarship, teaching, or administering. For more than four decades, Lacy Ford has exemplified that academic excellence at the University of South Carolina. As a student, scholar, teacher, and administrator, he has demonstrated a deep love for and a keen understanding of his state and his alma mater—and what a difference he has made here and in the world across the course of a brilliant career.

It is worth remembering that Lacy Ford has been a part of the University of South Carolina longer than many of its buildings. From his arrival on campus as an undergraduate history major at the beginning of the 1970s to the present day, his record is blemished only by a single misstep—that moment in the autumn of 1983 when the newly-minted Ph.D. left the Horseshoe to fill the shoes of the newly-retired Kenneth Stampp at the University of California at Berkeley. But young Professor Ford took one look at that university and came home to Gambrell Hall before the year was out. Any young man with the chutzpah to step away from a plum job in a top department in one of the elite universities in the world must be credited with deep faith and great vision. Ford’s reasoning, though, was simple and persuasive: South Carolina meant home and family. USC was the school he loved, and the South Caroliniana Library had the documents upon which he thrived. And because of his decision, it is USC, not Berkeley that is now home to one of the true titans of nineteenth-century American history!

That decision typifies Lacy’s strength of strengths: he has always been a quiet, unpretentious, clear-sighted, hard-working builder. From his earliest academic successes—undergraduate Phi Beta Kappa, winning the Pelzer Award for best article by a graduate student published in the prestigious Journal of American History—there was no mistaking Lacy’s intellectual brilliance. He excelled at redefining historiographical arguments, mastering statistical and economic information, parsing the social and political strategies of Carolinians major, minor, and long-forgotten. His first book, Origins of Southern Radicalism, offered a sweeping revision of the economic trajectory of South Carolina’s upcountry in the antebellum era. It was a powerful new explanation of disunion as driven by middling men of conservative politics and capitalist inclinations, committed to defending the Republican vision they saw threatened by the party of Abraham Lincoln. This was a bold,

Continued on page 4
new faces

Todd Hoppock, Administrative Assistant, grew up in Okeechobee, Fla., and attended New College in Sarasota before getting a B.A. in English from the University of South Florida. His past employment includes time as a bookseller and a land surveyor’s assistant in the mountains of Western North Carolina. He worked in library acquisition at Ringling College of Art and Design before relocating to Columbia in 2002. He comes to South Caroliniana Library after eleven and a half years in technical writing and marketing with Aetna Insurance Company.

Todd’s wife, Pamela, grew up in Blythewood where her parents still live. She is Library Development Coordinator at the State Library. They have a daughter, Anna, who is eight years old. Both Pamela and Anna practice Shotokan karate, and Anna is a Brownie Girl Scout.

Todd is involved in St. Andrew’s Lutheran Church, where Anna is in Junior Choir. Todd enjoys reading, wheel-throwing pottery, and geocaching.

Ford | Continued from page 3

flexible, deeply influential argument, abundantly worthy of the Francis Butler Simkins Prize it won in 1989, awarded to the best first book in Southern History by the Southern Historical Association.

But that big important book did not fall from our clear Carolina sky: it was the culmination of years of hard work: careful research, close thinking, masterful writing. So who could be surprised that after this major award-winning book Lacy turned his attention toward solving the biggest mystery facing historians of the slaveholding South: how and why planters and their political acolytes turned in the decades after 1820 toward an ethos of paternalism to maintain control of enslaved black people and justify planter rule.

Across the nearly twenty years that followed, Lacy piled up preliminary arguments in prestigious journals and earned awards and fellowships in support of his research. The American Council of Learned Societies, the National Endowment for the Humanities, and the American Philosophical Society each honored him (the last two groups for a second time in his career). He moved from Assistant to Associate to full Professor in USC’s Department of History and brought great prestige to the University with the recognition of his writings. He also served in numerous capacities in professional organizations, most notably the Board of Editors of the Journal of Southern History and The Journal of the Early Republic, the Board of Directors of the South Carolina Department of Archives and History, and the Executive Board of the Southern Historical Association.

Along the way, Lacy edited Blackwell’s Companion to the Civil War and Reconstruction, a truly superb volume which defines the achievement and future direction of scholarship in the field astutely. From 2007 until 2010, Lacy served as the Department of History chairperson—a particularly noteworthy period of productivity and transition for that faculty.

In 2009, Oxford University Press published Lacy’s Deliver Us from Evil: the Slavery Question in the Old South, a work immediately acclaimed for its deep research, close and thoughtful interpretation, and comprehensive restatement of paternalism’s origins and meanings. For this remarkable achievement, Lacy won the Hodges Prize awarded by USC’s Institute for Southern Studies for the best book published on any aspect of Southern history.

Shortly thereafter Lacy turned to the dark side—academic administration. Here I jest. We are in a crisis in education in this country, and I believe in particular in South Carolina. We have moved from a manufacturing economy to a knowledge-based economy. There are only so many ditches to be dug, so many bricks to be laid, or wires to be pulled. We need Lacy Ford, with his vision and his wisdom, in academic administration because he represents that great tradition that we see rarely today—that of taking the best scholars and teachers who understand what education and learning are all about, and seeking their leadership. And South Carolina is so very fortunate, because we have Lacy Ford who understands that history matters, and better than anyone else, he has explained to us why we as South Carolinians are as we are. From his earliest days in the classroom, Lacy has demonstrated a deep commitment to sharing the gifts he had been given and imparting the lessons he had learned. He became known as a top teacher; a vital member of the University Faculty Senate, a strong, fair, and conciliating department chair, and an obvious choice for a leadership role in guiding the school, and ultimately this state for which so many of us share a love.

In September 2010, Lacy became University Vice Provost and, since July 2011, he has also been Dean of Graduate Studies. That hard-working red-haired boy from the upcountry has “done good”—for himself, for Southern history, and for the University of South Carolina. And judging by temperament alone, I’d say, he’s just getting started. Lucky us.

I take my faith seriously, and I believe that Lacy Ford has answered his calling, and that South Carolina is truly blessed that he did.

— Dr. Burton is Professor of History and Computer Science, Creativity Chair of Humanities, and Director of the Clemson CyberInstitute, at Clemson University.
Robert Quillen, “The Sage of Fountain Inn”

BY HENRY G. FULMER

The South Caroliniana Library is the principal repository of the personal and professional papers of Robert Quillen (1887-1948), founder and publisher of the Fountain Inn Tribune, the small-town newspaper Quillen published for nearly four decades in the first half of the twentieth century. The Library also holds the largest single concentration of the newspaper’s backfiles. The writer’s personal and professional papers were acquired in the mid-1980s as a gift from Quillen’s daughter, Louise Quillen Foster.

THE MARK TWAIN OR GARRISON KEILLOR OF HIS DAY

Veteran journalist and historian John Hammond Moore, who compiled and edited many of Quillen’s writings for a 2008 book, The Voice of Small-Town America: The Selected Writings of Robert Quillen, 1920-1948, has written that Quillen used the forum of the Fountain Inn Tribune “to bring his anecdotes and opinions from small-town upstate South Carolina to an international audience. The Mark Twain or Garrison Keillor of his day, Quillen developed a reputation as an authentic voice of small-town life, and his words were reprinted in Collier’s, the Saturday Evening Post, Literary Digest, and other publications” appearing both nationwide and internationally.

Born in 1887 in Syracuse, Ks., Robert Quillen learned the printer’s trade from his father. At age sixteen, Quillen struck out on his own. Having previously sold pen and ink drawings and having written and printed his own monthly magazine, he was confident that he “could make a living anywhere as a printer, and might get by as a cartoonist or reporter.”

Around 1910, Quillen settled in Fountain Inn, a quiet Greenville County town in the South Carolina Piedmont, where he remained until his death in 1948. He became editor of the struggling local newspaper, the News and Notions, which he renamed the Fountain Inn Tribune. Quillen published the Tribune continuously from 1911 until his death, except for two brief periods during the mid-1920s.

In addition to editing and publishing the Fountain Inn Tribune, Quillen contributed editorials and other literary pieces to the Saturday Evening Post, 1920-1924, the Baltimore Evening Sun, 1920-1926, and American Magazine, 1928-1929, and authored two books, One
Man’s Religion (1923) and The Path Wharton Found (1924), a semi-autobiographical novel described by one reviewer as “a sympathetic but unretouched photograph of a small Southern town whose chief interest is religion and whose chief relaxation consists in discussion of his neighbors.”

“AUNT HET” AND “WILLIE WILLIS”

Robert Quillen was best known, however, as a syndicated editorialist, paragrapher, and creator of two popular comic features, “Aunt Het” and “Willie Willis.” “Aunt Het” originally ran for six years as a single-column feature, but was later expanded into a three-hundred-and-fifty-word weekly, “Aunt Het’s Sunday Talks.” Illustrations were drawn by Roy Anderson Ketcham.

Quillen’s other successful comic, “Willie Willis,” became so popular that it was translated into Dutch, appearing in Holland as “Pimmie Pimmel.”

Another popular feature was Quillen’s editorial-in-a-letter, often titled “Letters from a Bald-Headed Dad to a Flapper Daughter,” in which the elder Quillen imparted words of wisdom to his daughter, Louise.

Quillen achieved national prominence as a journalist in the 1920s, quickly earning a reputation as “America’s Most Quoted Paragrapher.” His paragraphs, which had appeared for some time in the Greenville Piedmont, were first picked up by the Literary Digest. Soon after, Quillen was invited to contribute to the Saturday Evening Post, for which he wrote a weekly editorial, “Small Town Stuff.” Increased recognition followed as he began contributing a daily editorial and series of paragraphs to the Evening Sun and a monthly editorial, “If You Ask Me,” to the American Magazine. In the early 1930s Quillen contracted with Publishers Syndicate of Chicago.

The popularity of Quillen’s editorials, paragraphs, and comic features can best be measured by their widespread readership. In 1933, it was estimated that his columns appeared in newspapers having a circulation of twelve million copies with a total of sixty million readers. By 1938 the writer was turning out four daily features—an editorial, a series
of twenty-one paragraphs, and two illustrated comics, “Aunt Het” and “Willie Willis,” plus a longer “Aunt Het” for Sunday papers. At the time of his death, Robert Quillen's literary pieces appeared in approximately four hundred newspapers in the United States and Canada, as well as papers in London and Manila.

“The Art of Using A Few Words”

Quillen’s editorials were characterized by a terseness of style which he attributed to his training as a newspaperman under his father. He explained “the art of using a few words” in this way: “When you’ve milked a cow, all you get out of any further exertion is the exercise. When I have written about three hundred and fifty words on a subject, I’m through.”

Asked why he chose to remain in a small Southern town when the journalistic world beckoned to him, Quillen replied, “I stick to the sticks for the same reason a cow grazes in the valley instead of on the hilltops. The peace and quiet of a small town furnish me inspiration. It’s a wise general who keeps his army close to his base of supplies.” Perhaps Quillen best summarized his editorial and personal philosophy this way: “I have no creed to preach, except that men should be square and tolerant and have a little decent pity for one another, and I believe in boiled dinners and equality of man and a house full of children, and trust the common sense of the common man.”

Life Begins at Forty

In 1935 Robert Quillen became the model for Will Rogers’ role in the feature film Life Begins at Forty, about a small-town newspaper editor.

“I am not ‘in the movies,’” he explained to Tribune readers on October 18, 1934. “Some days ago the Greenville papers printed a little story intimating that I had some connection with Hollywood, and the headlines gave the impression that I would soon be a regular actor.

“Doubtless the story will keep on going, as such things do, and nothing I can say will head it off, but I’d like to tone it down a little before it gets too far. I get too many pathetic letters from people who say: ‘Now that you’re...
in the movies, please tell me how I can manage it.’

“What happened is this. A gentleman named Lamar Trotti, who writes scenarios or stories for Will Rogers pictures, called from Hollywood and said he’d like to come down and discuss a new picture in which Rogers will play the part of a country newspaper man.

“We exchanged a few telegrams and then he came down, along with George Marshall, who will direct the picture. They didn’t mention their business to anybody and I said nothing; but an hour after they got here, as Mr. Marshall was focusing his camera for a snapshot at the cotton yard, a native said to him: ‘Are you the man who is going to make that Will Rogers picture?’ Such things get around.

“The two men stayed at a Greenville hotel and came down every afternoon during their four-day visit, and we talked about a story that would fit Rogers and in some remote way refer to the chosen title, ‘Life Begins at Forty.’

“That was all that happened. I spent four pleasant afternoons with two pleasant gentlemen and got paid for it, and that’s as near as I’ll ever come to being ‘in the movies.’”

— Henry G. Fulmer is Director of the South Caroliniana Library.

Robert Quillen was born in Syracuse, Ks., and grew up around print; his father was a printer and newspaper editor. In the early 1900s he was briefly in the Army and then worked as a printer with his father in various states, including Georgia and Washington.

A stop in South Carolina as a printer led to Quillen’s marrying a Fountain Inn milliner. In 1910, his South Carolina brother-in-law sold him the area’s weekly advertising sheet. With the purchase of a printing press, Quillen returned to Fountain Inn and became the owner and publisher of the Fountain Inn Tribune.

Quillen, who was bald, wore round glasses, and sported at times a very large hat or a very bushy mustache. He wrote syndicated paragraphs, editorials, and the text to one-panel cartoons for characters called “Aunt Het” and “Willie Willis.”

Quillen became known as “The Sage of Fountain Inn” and “The Mark Twain of the Present Day” when his work was printed in the Literary Digest, the Saturday Evening Post, The American Magazine, and the Baltimore Sun, some of the most important publications of his time. In the 1920s, he wrote two novels, published by Macmillan, One Man’s Religion and The Path Wharton Found.

By the time of his death in 1948, Quillen’s work was syndicated in between three hundred and four hundred American, Canadian, and Asian newspapers. Then, as now, syndication was lucrative. While Quillen lost money on the Tribune, and called it a hobby, syndication likely made him rich.

THE FOIBLES OF MANKIND

Quillen’s observations of mankind’s foibles were cast as folksy wisdom. Willie Willis announced, “It’s funny how you’re fooled about people. I never knew what a nice girl Ann is till she told Mary what a swell guy I am.” And Aunt Het, with her heavy hair in a bun, glasses, her knitting in hand, said, “I love Christmas gifts except to the kind o’ folks that I have to pay back because they feel duty bound to send me something.” A square dance notice in his newspaper narrowed guests to everybody “except those who don’t like me and those who feel important.” This kind of writing led him to be anointed the nation’s “leading purveyor of village nostalgia.”

He wrote once that he preferred to “stick to the sticks” and the brief sales (twice) of the unprofitable Tribune are among the tales told of him and by him: “Once he sold the Tribune for a dollar but soon bought it back because he couldn’t stand to remain away from the old familiar odor of printer’s ink.”

Obviously, Quillen was charmingly quirky. He erected an obelisk in honor of Eve; it was touted as the only memorial in the world to the Biblical first woman. He explained in an editorial and to curious visitors, “Eve was a distant relative of mine, on my mother’s side. The family has always been
proud of her. She was the first lady of the land and the reigning beauty of her time.”

**LETTERS FROM A BALD-HEADED DAD TO HIS RED-HEADED DAUGHTER**

Quillen advertised to adopt a son, but accepted a daughter and published “Letters to Louise” that evolved to “Letters from a Bald-Headed Dad to His Red-Headed Daughter” in newspapers. Twenty-six of the letters were available in book form in 1938 as *Letters from a Bald-Headed Dad to His Red-Headed Daughter*. Despite this long-lasting correspondence, a 1948 letter to Louise, published in the *Schenectady Gazette*, advised against letter writing: “If the purpose of the letter is to make peace or clear up a misunderstanding or relieve hurt feelings, don’t write it. Or write it, as Lincoln advised, and then burn it.”

**“A WRITER OF PARAGRAPHS AND SHORT EDITORIALS”**

Quillen wrote his own obituary far in advance, publishing it in 1932. There, he described himself as “a writer of paragraphs and short editorials. He always hoped to write something of permanent value, but the business of making a living took all of his time and he never got around to it.”

Sections of this advance obit were republished in his actual December 1948 obituary in the *Charleston News and Courier*, *State*, and the *Charlotte Observer*, among others. His personally crafted graveside scene ended, “When the last clod had fallen, workmen covered the grave with a granite slab bearing the inscription: ‘Submitted to the Publisher by Robert Quillen.’”

In the aftermath, “As neighbors and friends were retiring from the cemetery, Mr. T.H. McGee joined the widow to express his sympathy. ‘His is a great loss,’ he murmured. ‘Yes,’ she agreed absently, ‘but it is fully covered by insurance.’”

But then Quillen was modest; he had Aunt Het observe, “Social class ain’t standard. It depends on where you live. In some towns I couldn’t get in by the front door, but here at home, I’m right on top.”

Still, Quillen was an important man in Fountain Inn. A Spartanburg *Herald Journal* writer said, “It was almost incredible, at first, that genius dwelt in our midst.”

**QUILLEN ON THE WEB**

Quillen might enjoy the irony of his presence on the web. There a “wedding story” of his can be found repeatedly, thanks to an Ann Landers 1993 reprint. This wedding story was an invention he published in 1930, because, he said, he wanted at least one wedding story in a newspaper to tell the “unvarnished truth.”

The bride is described as a “fast little idiot” who was often out “joy riding in her dad’s car at night. She doesn’t know how to cook or clean houses.” The happy couple was described as making their home with the bride’s parents, “which means they will sponge off the old man until he dies.” The wedding story was printed throughout the country, with some editors apparently not recognizing that it was satire.

**“MAKING THE EARTH A MORE PLEASANT PLACE TO LIVE”**

Quillen was known in Fountain Inn as a charitable man who quietly helped many. He promoted generosity, and he lived generously. He wrote in January 1930, “Now I am 42 and live in a village of 1,500 people and stand astounded at the work that needs doing. There isn’t much a man can do to justify his existence. Just to make money seems childish. Fame merely tickles the vanity for a little while and is gone with the year or the century. There remains the job of helping people who need it and making the earth a more pleasant place to live. For that job this village affords field enough and to spare. More help is needed than one man can give….If any man who aspires to be useful thinks his town isn’t big enough to keep him busy it’s because he isn’t right bright.”

— Claudia Smith Brinson is a noted South Carolina journalist, a Columbia College faculty member, and a member of the South Carolina Academy of Authors’ Board of Governors. She presented these remarks about Robert Quillen at the 2014 South Carolina Academy of Authors induction ceremony.
The Library’s Reading Room was closed to staff and researchers alike from November 2013 to February 2014 while work crews were engaged in mold remediation, lead abatement, and other badly needed repairs to the ornate plaster ceiling. The ceiling is now freshly painted, and everything is back to normal.
Music of the
CIVIL WAR

by Nancy H. Washington
United States General Ulysses S. Grant is quoted as saying, “I only know two tunes. One is ‘Yankee Doodle’ and the other one isn’t.” On the other hand, Confederate General Robert E. Lee expressed the sentiment that “without music there could have been no army.” Somewhere between these two extremes lies a wealth of vocal and instrumental music which permeated the storyline of the Civil War and revealed the turmoil of human emotion which it evoked.

“A HERITAGE OF THE CIVIL WAR”

According to renowned American historian John Hope Franklin, “There were so many unique features of the Civil War that one is tempted to conclude that few if any events in the history of the United States have been so replete with the unusual, the remarkable, and even the bizarre. …In this great epic nothing was more remarkable than the emergence of a great literature of music and song on both sides of the line. Masters and slaves, soldiers and sailors, Republicans and Democrats, mothers and fathers, sons and daughters were among those whose songs gave expression to their innermost feelings. Even in the midst of battle, when feelings were running high, and dangers were imminent, Confederate soldiers serenaded Union soldiers and vice versa. Out of these efforts ranging from the most casual improvisations to the most carefully constructed compositions came a wealth of song that has become a most important heritage of the Civil War.”

Irwin Silber, best known for his writings about American folk music, observes, “Mid-nineteenth century America was an age of unabashed sentiment and the most popular songs of the Civil War were equally divided between stirring calls to martial valor and heart-rending appeals to such human sentiments as mother love, the tragedy of separation in war time, the heroism of the young, and the bravery of the doomed…. The war-weary, home-sick soldier sang because it eased his misery; miles away in a humble farm-house or city dwelling, the soldier’s wife or sweetheart was singing because the music helped to ease her burden of lonely, seemingly endless hours of separation from the loved one.”

SINGING, NORTH AND SOUTH

Speaking about the importance of song to the Southern soldier, Pulitzer Prize-winning Civil War historian Bruce Catton says, “These songs said what the Confederate soldier himself could not easily say. They picked him up when the road was rough, they complained for him when his grievance was too sweeping for explicit statement, they took his humor and his longing, his loneliness and his hot pride, his discouragement and his unflagging zest for action, and they transmuted them into a language that is as universal as it is timeless. They express, actually, the spirit that made the Southern Confederacy a nation for four years against all of the odds—deep sentiment, hopeless yearning, a sense of drama and high destiny, and the tingling feeling of that savage joy in combat.

“If [the Confederate soldier] was an ardent sentimentalist when he sang, he had earned the right to be one. These soldier-singers were no unfledged sophomores, beerily proclaiming themselves picturesquely damned from here to eternity. They were men who had to fight against the longest odds and who knew that they were going to have to fight so again, perhaps no later than day after tomorrow. They were up against enemies who used live ammunition
with excellent aim and they were at all times aware of precisely what was in store for them. If they strung ‘Lorena’ out to inordinate lengths, moist-eyed with homesickness as they sang it—well, they had paid for the privilege, and they had paid high.”

On the other hand Catton says that the Union soldiers “went off to war to the tune of a military quickstep, with cheering crowds lining the broad sidewalks and plenty of bunting overhead. Each regiment trudged down the street with its band playing, small boys scampering along the line of march, a presentation flag snapping in the breeze at the head of the procession, and the men in the ranks innocently supposed that they were tramping on toward a bright adventure which no man of spirit would dare to miss. War was flags and drums and trumpets and unstained uniforms, and a feeling that it was good to be young and to be in on things. Reality would come after; at the start everything moved to the sound of music, and the music had a swing and a lilt that the soldiers would remember as long as they lived.”

“If there was a difference in the songs of the North as against those of the South,” Catton says, “that difference was to be found only in the sentiment expressed in lyrics which were either topical, local, or political. Even then, many of the high-minded songs expressing high purposes in general terms could be interchanged, since each side considered its cause to be right, just and even Holy. The Northern cause was political and its objective, Unity, while the south looked upon its efforts as a fight for liberty against a tyrannical invader; therefore, Southern patriots were apt to emphasize the emotion in their literary expression, while Northerners tended to be patriotic in more down-to-earth and practical terms.”

“A FLOOD OF SONGS”

Civil War vocal music included sentimental songs and ballads, inspirational marching tunes, patriotic hymns, Negro spirituals sung by whites and blacks before the War, battle songs, abolitionist songs, tunes of victory, political songs, rousing songs, songs of defiance, comic ditties, boasting songs, love songs, songs of inspiration, songs of sorrow, songs of laughter, songs to inspire men to enlist, songs to commemorate significant battles or campaigns.

Both civilians and military personnel of the nineteenth century tended to exhibit a strong religious faith and, as the war escalated, the need to seek help and comfort increased. Hymns, spirituals, and other religious music were an important part of daily life both in camp and at home. “Nearer My God to Thee,” “Rock of Ages,” and “My Faith Looks Up to Thee,” were sung often by both Union and Confederate troops.

Music of the mid-nineteenth century was all “live.” People of all classes and ages found expression in song and/or in playing instruments such as the piano, guitar, banjo, bugle, trumpet, violin or drums. Many of the troops packed their instruments along with their other gear when marching off to war.

The volume of popular music composed during the years of the Civil War surpassed that of any other era of American history. Henry Humphries suggests that “No other war in American history produced such a flood of songs—martial, eulogistic, hopeful, nostalgic, despairing, comic-satric—than the Civil War,” and Irwin Silber states that in his search of library and personal manuscript collections, newspapers, folk song collections, and regimental histories he found records of some 10,000 songs that were composed during the four years of the American Civil War, 1861-1865.
Early in the course of the war, Southern publishers accelerated their output of sheet music. In cities such as Charleston and Columbia in South Carolina, as well as Macon, Ga., Mobile, Ala., Nashville, Tenn., and New Orleans, La., publishers produced five hundred times as much printed music as they did literature. Several of the pieces of music illustrating this article were published or distributed by Julian A. Selby in Columbia. Selby was a journalist who has the distinction of producing the first issue of a newspaper called the Columbia Phoenix on March 21, 1865, which was, as the South Caroliniana Library’s Cataloging Librarian Craig Keeney observes, “mere weeks after fires had razed a third of the city.”

IMMIGRANT INFLUENCES ON CIVIL WAR SONGS

American music of the mid-nineteenth century was influenced by many immigrant groups, including the English, Scotch, Irish, Welsh, Dutch, French, Spanish, and German.

Some of the best melodies of the Civil War were borrowed from or were strongly imitative of Irish folksong, including “When Johnny Comes Marching Home Again,” “The Bonnie Blue Flag,” and “The Girl I Left Behind Me.” Among the well-known songs of German origin is “Maryland, My Maryland” (which uses the same tune as “O Tannenbaum”). The words appeal in vain for Maryland to remain loyal to the Confederate cause. “The Soldier’s Farewell,” a song popular with Union troops, was also sung to the tune of a German folk song.

NEGRO AND ABOLITIONIST SONGS

No treatment of Civil War music could be complete without including the music of the African slaves and their longing to be free. As Silber cogently says, “The seeds of the Civil War were planted when the first slaves from Africa were imported to these shores early in the seventeenth century. Likewise, the songs of the Civil War date back to the first mournful cry of protest uttered by an African in chains in the hold of a slave ship sailing across the Atlantic.”

Many slave songs were derived from Biblical stories of salvation, or of such Old Testament heroes as Daniel, Joshua, or Ezekiel, but American slaves also sang of the Children of Israel escaping from their Egyptian captors. These latter songs often bore a double meaning—freedom for the Children of Israel equating with freedom for enslaved Africans in America.

“Follow the Drinking Gourd” has clear reference to navigating a path North guided by the constellation commonly called the Big Dipper which can be used to find the North Star (Polaris) located in the Little Dipper. “Steal Away” is a song that may have been used to call slaves to a secret meeting place suggested by the phrases “green trees bending” or “tombstones bursting.”

Surely the Biblical hero with whom slaves must have felt the greatest affinity was Moses, who led the Children of Israel out of slavery in Egypt by demanding that the Pharaoh “Let my people go!” According to Silber, legend
suggests that “the great Negro woman Abolitionist leader and ex-slave, Harriet Tubman, was the Moses of the song. As a tireless Underground Railroad conductor, Harriet Tubman made scores of journeys into ‘Egypt’s land,’ returning to the North after each trip with a band of runaway slaves, and amassing a record of never having lost a soul.”

According to Eileen Southern, “On the last day of December 1862, [before the Emancipation Proclamation went into effect on January 1, 1863] black men assembled in ‘rejoicing meetings’ all over the land, waiting for the stroke of midnight to bring freedom to slaves in the secessionist states. At the contraband camp [for runaway slaves] in Washington, D.C., the assembled blacks sang over and over again: “Go down, Moses…let my people go.”

**THE MOST POPULAR SONGS**

The official national anthem of the Confederate States of America was “God Save the South,” but that song was never as popular as “Dixie,” which was enshrined in the Confederate soul when it was featured in the inauguration of Jefferson Davis as President of the Confederacy in Montgomery, Ala., on February 18, 1861. The United States did not yet have a national anthem, but Union troops often sang “Battle Hymn of the Republic.” Ironically, both the words and music of “Dixie” were written by Daniel Decatur Emmett who was from Ohio, while the melody to which Julia Ward Howe’s poem “The Battle Hymn of the Republic” is sung was composed by William Steffe, a Southerner. In 1910, ninety-one-year-old Julia Ward Howe expressed the hope that her poem “did some service in the Civil War. I wish very much that it may do some good service in the peace, which, I pray God, may never be broken.” Both songs were sung throughout the conflict and, according to Goddard Lieberson, “have become important elements of American cultural history.”

A song that was sung by both sides throughout the war was “All Quiet along the Potomac Tonight.” The poem was written by Ethel Lynn Eliot Beers in 1861 in response to a newspaper account of the First Battle of Bull Run, which included, almost as a footnote, the notice of the death of a lone picket.

“All quiet along the Potomac,” they say,
“Except now and then a stray picket
Is shot, as he walks on his beat, to and fro,
By a rifleman hid in a thicket.
‘T is nothing—a private or two, now and then,
Will not count in the news of the battle;
Not an officer lost—only one of the men.
Moaning out, all alone, the death rattle.”

After imagining the picket’s last thoughts and prayers for the wife and children he left behind, the poem concludes:

“All quiet along the Potomac tonight,—
No sound save the rush of the river;
While soft falls the dew on the face of the dead,—
The picket’s off duty forever.”

**INSTRUMENTAL MUSIC**

In 1861, the United States War Department approved
the creation of brass bands of twenty-four members for infantry and artillery units and of sixteen members for a cavalry regiment. The Confederate Army had similar-sized regulation bands.

Most bands were largely made up of brass and percussion instruments such as bugles, cornets, trumpets, over-the-shoulder saxhorns, French horns, trombones, snare drums, bass drums and cymbals. The bands’ repertoire included martial music (such as marches, quicksteps, and patriotic tunes), dance music (such as polkas, waltzes, schottisches, and gallops), and popular music (such as sentimental ballads and operatic arias).

Sometimes town bands who had been affiliated with the local militia would enlist as a ready-made unit and help inspire new recruits to join.

In addition to band personnel, many soldiers were amateur musicians who brought their instruments along to war. Instruments in camp might include flutes, harmonicas, guitars, banjos, fiddles, drums, and Jew’s harps—some commercially made, others home-made, and some even created with whatever materials might be at hand. The instruments would be used alone or to accompany singing.

On the battlefield, musicians were frequently utilized as medics to gather the wounded and assist in field hospitals. As the war wore on, they were often required to put down their instruments and take up arms.

**Camp and Battlefield Calls**

Musicians, particularly trumpeters and buglers, played a vital role in army life both in camp and on the battlefield. In camp, they were responsible for communicating important instructions including reveille, full dress, drill stable, call to quarters, boots and saddles, mess, church, fatigue, and taps.

On the battlefield, bugle calls, drum beats, and piercing fifes were used to keep troops in step and boost morale while marching as well as to give commands to advance, maneuver, load weapons, open fire, cease firing, parley (truce being negotiated) or retreat. In a manner of speaking, the instruments comprised weapons of war sending their strong insistent voices clearly above the booming of cannons, the thundering of horses’s hoofs, and the cries of the wounded and dying to produce panic in the enemy and spur the troops to hold the line.

Officers on both sides of the conflict would have been familiar with four call manuals: Infantry, Cavalry, Artillery, and Naval Service. The calls were adapted from the French infantry and cavalry with some revised for use in America. Altogether there were more than fifty calls used by the infantry and at least thirty each for the cavalry and artillery.

Most of the calls had lyrics that described the desired action. For example, the text for Breakfast Call was:

**Soupy, soupy, soupy**
Without a single bean.
**Coffee, coffee, coffee**
Without any cream.
**Porky, porky, porky,**
Without any lean.

The words for Assembly were:

When the trumpet sounds its call
Every soldier has to fall
In the front rank or rear
And when called answer “Here.”
And Drill Call said:
To the left, to the right
Fall in line, dress your ranks.
I'm getting tired of this.

To the left, to the right
Till the end of your days
I'm getting tired of this!

It was in 1862 that Union Brigadier General Daniel Butterfield composed “Taps” to replace both the French-derived Tattoo and the customary firing of three rifle volleys at the end of burial ceremonies. Most sources agree that it was soon taken up by Confederate buglers and is now probably the most famous bugle call ever written.

**SERENADES ACROSS THE LINES**

Bruce Catton relates a remarkable event from the winter of 1862–63 when “the Confederate Army of Northern Virginia was camped on the south shore of the Rappahannock River at Fredericksburg and the Federal Army of the Potomac was camped on the north bank, a matter of a hundred yards away. One winter evening, with the cold sky turning steel-grey edging off to black, certain Federal bands came down to the water’s edge and began to play. All around them on the steep hillsides overlooking the river, sat the Union soldiers; just across the water, grouped on the broad plain, were the Confederates.

“The Northern bands played Northern war songs, of course—‘John Brown’s Body’ and ‘Rally ’Round the Flag, Boys,’ and the favorite tear-jerker of the sentimental Yankee soldier, ‘Tenting Tonight.’ And when they had finished their repertoire, the Confederates called across to them: ‘Now play some of ours.’

“So the Northern bands began to play Southern tunes—‘Dixie,’ and ‘Maryland, My Maryland,’ and ‘The Bonnie Blue Flag,’ and all the rest, with 150,000 fighting men in two armies sat in the dusk and listened, fire-light glinting off the black water that flowed between them.

“At last, with full night coming down and the buglers getting ready to blow ‘Taps,’ the massed bands, by inspiration, broke into ‘Home Sweet Home.’”

Catton goes on to say that occasions of this sort were not rare and he suggests that these fellow-feelings which could be evoked by music formed a basis upon which the severed country could finally be reunited. The individual soldiers on each side did not hate one another and “behaved at times as if it were the war itself, and not the physical adversary in a different uniform that was the real enemy.”

**“DIXIE” Redux**

“After Robert E. Lee surrendered,” says Stephen Currie, “Abraham Lincoln, on one of the last days of his life, asked a Northern band to play ‘Dixie’ saying that it had always been one of his favorite tunes. No one could miss the meaning of this gesture of reconciliation, expressed by music.”

— Nancy Washington retired from the University as Distinguished Librarian Emerita and is the editor of Caroliniana Columns.
SOURCES:


Civil War Academy.com.


Keeney, Craig. South Carolina Digital Newspaper Program. Scope notes for *Columbia Phoenix* (1865-78).


ILLUSTRATIONS:

Sheet music from the South Caroliniana Library collections
In 1862, one Anson Peeler, a former employee of the United States Pottery at Bennington, Vt., and of the Southern Porcelain Company in central South Carolina, persuaded Thomas Jones Davies (1830-1902) to establish the “Palmetto Fire-Brick Works” on the South Carolina Railroad at Bath, S.C. Davies, a local planter, supplied the capital, one source of which was a $1,000 loan from the Bank of Hamburg, S.C. Peeler’s role was to operate the brickyard.

In 1862, Davies rented at least ten slaves needed for labor at the brickyard from local owners for the going price of $12.00 per month. Cabins for the enslaved laborers to live in likewise were rented from local citizens. On August 2, 1862, a Mr. Hightower was paid $50.00 for the rental of the land for the brickyard itself.

Davies purchased two millstones from Charles Lamar which he likely used for grinding clay for pottery turning. His rental of a mud mill from I.L. Brooks is understandable as well as the purchase of a brick press. Beginning in early January 1862, such other items as mules, wagons, horse gear, fodder, corn, food supplies, etc., were purchased or rented in preparation for manufacturing firebricks.

By March, the brickyard was producing and selling firebricks. After 1862, the brickyard was given a new name, “Bath Firebrick Works, Bath, S.C.” Some collectors today also possess bricks with “Davies Firebrick Works, Bath, S.C.” embossed on them.

**Edwin A. Barber’s Interviews with Davies**

Much of the early information about Davies’ enterprise was based on interviews of him by Edwin A. Barber. Barber summarized these interviews in his book, *Pottery and Porcelain of the United States*, first published in 1893 with revisions in 1901 and 1909. In 1976, during the United States Bicentennial, these three editions plus Barber’s *Marks of American Potters* and *The Pottery of Mexico* were published in one volume.
Barber interviewed Davies at least twice. He summarized the first interview in the 1893 edition of his book. The second, conducted between 1893 and 1901, appeared in the 1901 Supplement and included information about the slaves at his brickyard who produced face jugs.

Since 1901, writers and researchers seem to have treated Barber’s interview information as the “Bible” on Davies’ enterprise. However, due to the surfacing of primary source material on the subject, it is time to reexamine Barber’s interviews of Davies and the surrounding circumstances.

CINDA K. BALDWIN’S GREAT AND NOBLE JAR

Almost one hundred years after the publication of Barber’s books, Cinda K. Baldwin also described Davies’ firebrick works and pottery in her book, Great and Noble Jar. She relied heavily on Barber for much of the information on Davies and his company. She added information based on pottery attributed to the Davies pottery and compared those pottery pieces to ones produced at the Southern Porcelain Company and at the Miles Mill pottery site. She wished to determine if individual potters worked in more than one of these potteries. She also explored the role of slaves at Davies’ worksite, especially in turning face jugs or other “face decorated” forms.

DAVIES’ “PALMETTO FIRE-BRICK WORKS” ACCOUNT BOOK

Since the publication of the works of Barber, Baldwin, and others, new information has come to light from Davies’ account book, “Palmetto Fire-Brick-Works,” 1862-65. The blank book was purchased brand new from Thos. Richardson & Son Augusta, Ga., Book Sellers and Stationers.

Davies retained the account book when the brickyard closed and some of his descendants gave it to the South Caroliniana Library in 1991. The account book verifies some information from Barber and other writers, provides information unknown to them, and corrects some of their information. Other new primary source information from the fields of archaeology and genealogy as well as from pottery researchers and pottery collectors has appeared in the last twenty years.

The account book confirms that the chief products of the Palmetto Fire-Brick Works were firebricks, tiles, crucibles, glazed retorts, acid receivers, and large jars for their chief customers, which were textile mills, Confederate States of America arsenals, iron works, foundries, and gas and light companies. Davies also sold some clay and produced and sold some pottery.

The company’s customer base, which was widespread by the end of 1863, included the following:

- North Carolina: in Charlotte: Dr. Ashbury
- Virginia: Richmond Gas and Light Co., Petersburg Gas and Light Company
- Tennessee: Knoxville Gas and Light Company
Barron; in Montgomery: Bibbs Rolling Mills

This list of customers and the towns where they were located should offer collectors of brick and other products with embossed names many opportunities to acquire them.

POTTERY PRODUCTION AT DAVIES’ BRICKYARD

Davies did not use the word “pottery” in the name of his company. However, both Davies and Peeler were aware of the pottery products of the Southern Porcelain Company since it was located only a short distance away and Peeler had worked there. They were also aware of products of potteries in the Edgefield District and knew their operation was compatible with and lent itself to pottery production.

In mid-1862, they geared up to add pottery to their product line. The account book lists the expense of $8.00 incurred to go to Edgefield in search of a “turner.” Whether or not they procured a potter from Edgefield is unknown as no payment to any known potter is found in the account book.

The fact that a turner from Edgefield was sought indicates Peeler and Davies were familiar with Edgefield District potters and potteries and of their products. If a potter from Chandler’s pottery came to Davies’ enterprise, he would have brought with him the Chandler tradition of making face decorated ware.

On October 2, 1862, the brickyard paid $12.00 for iron for a turning wheel. On December 29, a man named Siegler was paid $15.00 for clay. It is not known if he was a potter or for what purpose the clay was purchased. Also in December, the account book shows the sale of pottery stoneware at the brickyard although both Barber and Baldwin place the beginning of Davies’ pottery enterprise in 1863.

Barber described Davies pottery ware as of “…rude and primitive shape, the body being composed of three fourths to five sixths of kaolin and alluvium earth from the swamp land of the Savannah River, about six miles distant.” In fact, it is likely that Barber had little information as to the exact locations of Davies’ clay pits or of clay he may have purchased and that Davies’ clay pits were actually close at hand.

Barber continues, “The composition made a tough body which partially vitrified in burning. With sand and ashes mixed thoroughly as a glaze, excellent results were obtained. The ware was black or brown, clumsy, and entirely devoid of ornamentation but strong....”

Local citizens bought pottery at the brickyard. One such purchaser was James H. Hammond of nearby Beech Island who bought “milk pans and chamber pots.” Pottery was also shipped from the brickyard to customers in Georgia and South Carolina. Harris & Quarles of Cartersville, Ga., bought a load of stoneware in April 1864. Later in 1864, it is likely that General Sherman would have made this impossible.

Barber states, “In 1863 a great demand sprang up for earthen jars, pitchers, cups and saucers, and the brickyard was partially transformed into a manufactory of such wares....” The account book does support this statement to a degree. However, it only shows a very small amount of pottery being sold in 1863.

According to Barber, Confederate hospitals purchased “thousands” of Davies’ pottery products in 1863. The account book does not record a single sale of anything to a Confederate hospital that year, nor have invoices or payments by the Confederate States.
of America for pottery come to light. (This writer has not heard of Barber’s statement being confirmed by archaeology either. He personally has found very few South Carolina pottery shards in Confederate camp sites and battlefields in South Carolina during the past thirty years.)

Barber further states, “In 1864 the products of the works were insufficient in supplying the demand, although the large horizontal kilns were devoted entirely to the turning of these wares.” The account book does not support this statement. In fact, during the time period of January 1 to July 10, 1864, the account book indicates Davies’ business took in $34,603.03. Of that total, only $3,300.05 represented the sale of pottery, slightly less than 10% of total sales.

**FACE JUGS**

Barber provides some information on the production of face jugs (or “Monkey Jugs” as Barber called them) at Davies’ brickyard. “…the Negro workmen had considerable spare time on their hands which they were accustomed to making homely designs of coarse pottery. Among these were some weird looking water jugs in the form of a grotesque human face—evidently to portray African features.”

Barber further describes this face ware. “By the ingenious insertion of a different clay, more porous and whiter than the body of the jug, the eyeballs and teeth attain a hideous prominence. A purplish glaze was roughly flown over the surface, presenting the appearance of sand and ashes as described to me by Colonel Davies himself. Colonel Davies informed me a few years ago that numbers of these were made during the year of 1862.” The total number is actually unknown but it likely was a relatively small number. There would have been a limited market for the jugs during the Civil War and Davies would not have added them to his pottery product line for market. At the time, they were an unimportant and almost unnoticed by-product of the pottery. None are listed in the account book as being sold at the brickyard or as being shipped out.

Baldwin illustrates a face cup reported to have been recovered from the Davies site that is now in a museum in Augusta, Ga. However, archaeology has yet to confirm the production of face vessels at Davies’ brickyard.

**THE POTTERS**

The turners of “face-decorated ware” came from the pool of slaves employed at the firebrick works and pottery. The exact ones who did so are unknown. The work force varied from fifteen to thirty persons due to fluctuating demand for firebricks, etc.

The account book lists the names of slaves who worked for Davies and the names of their owners, including: Jesse, slave of Mrs. B. Lamar; Vincent, slave of Mrs. B. Clark; Welles, slave of W.E. Glover; Dick, slave of W. Spears; Tom, slave of Mrs. Elzy; Allen, slave of Mrs. Allen; and Jim, Dennis, Bob, Robert, Romeo, Ike, Silas, and Thomas, slaves of R.O. Starke. The slave wage entries also included the following individuals: Old Dan, King, Lee, Abram, Charley, Sidney, Aleck, Charles, George, Sam, Henry, Dandy, Heyward, and Josiah. The wage scale ranged from Jesse, at $15.00 per month, to King, at $100.00 per month.

In 1864, the account book listed wages for five female slaves at $15.00 per month. They were Adeline, Jane, Nancy, Sarah, and Caroline. They probably worked as cooks and performed other domestic work for the brickyard.

**WAR TIME**

With the Civil War raging, the account book’s customer list provides a key to understanding the roles of Peeler and Davies in this enterprise. Logic strongly suggests that Peeler, a northerner, would not have had the connections and the acceptance necessary to secure Southern and Confederate customers. Davies, a Southern planter and slave owner who was politically and socially well connected, would.

Davies likely was not a “hands on” owner but relied on Peeler and others to “run” the enterprise because Davies had plantations out-of-state and, in late February of 1862, entered the Confederate Army by forming Captain Davies Guards, Company F, 7th Regiment, South Carolina Volunteers. An entry in the account book states he was away “in the west” in March, April, and May of 1862.

In order to understand Davies’ enterprise in 1863, a description of the military situation in the Confederate States of America at that time is helpful. In 1862-63 Davies had customers in over half of the Confederate States. As the war progressed, much of the area of his customer base dwindled. By mid-1864, only parts of Georgia and Virginia and most of North and South Carolina remained in Confederate hands and open to Davies.

The account book certainly proves that the Davies company played a key role in providing material necessary for the production of cloth for uniforms.
and other purposes and of powder and munitions for the Confederacy. Barber and Baldwin also make that point.

CLOSING THE BRICKYARD

The account book has almost no information about the brickyard after July 10, 1864. Page 39 is headed “Summary—January 1, 1865.” The brief information underneath this heading is a summary of sale of products and expenses from the beginning of the brickyard in 1862 to July 10, 1864. This is the only entry for 1865 in the book. The remainder of the account book is devoted to records of Davies’ post-war activities.

It seems that the brickyard had netted $5,192.65 from its beginning in 1862 to July 10, 1864, and that Peeler and Davies each took half of that figure when it closed down soon thereafter. When Davies and Peeler decided to close, it would have been fairly easy to do so. They had rented the land on which the brickyard was located as well as the slave workers, slave cabins, and some of the brickyard equipment.

General Sherman marched across Georgia in 1864 and to Columbia, S.C., on February 17, 1865. If the brickyard continued to operate, it is highly unlikely it sold very much pottery or bricks after July 1864. The brickyard did increase sales of pottery early in 1864 but in far smaller amounts than Barber stated.

SUMMARY

Insofar as this writer could determine, previous researchers rarely cited Davies’ account book, and none seems to have seriously studied it. The account book, in combination with Barber’s interviews of Davies, genealogical research, and evidence found on face jugs in the hands of museums and collectors, not only proves conclusively that face-decorated ware was produced at Davies’ enterprise but it also provides new information about the matter.

The account book indicates that many of the claims about the amount of pottery produced at the brickyard in comparison to firebricks and similar ware were grossly exaggerated by either Barber and Davies or both. The absence of corroboration in the account book and from any other source calls into question Barber’s statement about Davies supplying larger quantities of pottery ware to Confederate hospitals.

The account book provides no reason to discount Davies’ description of face-decorated ware produced at his brickyard. Although it does not confirm its production there, other sources do, including Davies himself.

Barber had a limited overall knowledge of pottery production in South Carolina and the South during the Civil War. This is evident by his statement that “So far as can be ascertained, there was but one other pottery in the South during the Civil War….” In fact, there were many.

By analyzing and taking a “new look” at information in Davies’ account book, his brickyard and pottery have been placed into an historical context. Although this analysis and “new look” raise additional questions, it is hoped that they will facilitate a better understanding of Thomas J. Davies and his firebrick company.

— Harvey S. Teal is a retired educator, former president of the University South Caroliniana Society, and a longtime benefactor of the South Caroliniana Library.
Edward Noble and the “Featherbed Aristocracy”

History is replete with obscure people who for a brief moment play a vital role in large and momentous historical events and then are quietly lost in the dust of time.

Edward Noble was such a person.

Noble was a member of the extended “tribe” of Nobles, Pickenses, and Calhouns that emigrated in the 1730s from Ireland to Pennsylvania, then to western Virginia, and finally to the Waxhaw area on the present-day North and South Carolina border. In the 1750s, probably February 1756, they became the first large group of white settlers to move into the South Carolina Upcountry and thus became known as the Upcountry’s “featherbed aristocracy.” By the exalted standards of Charleston and the affluent Lowcountry, they had little wealth and few possessions. However, by the rough frontier standards of the Upcountry, their mere possession of a featherbed, as opposed to a coarser straw mattress, was a sign of relative prosperity and thus became the totem of these Upcountry “aristocrats.”
This larger tribe was the dominant influence in the social, religious, political, and military development of the Upcountry from the early settlement until the time of the Civil War. Dramatically different in most every way from the earlier Lowcountry settlers, the tribe soon challenged the Lowcountry elites on nearly every front. It was this challenge and the resulting great divisions and conflicts which have defined South Carolina from that day to this.

EDWARD NOBLE’S EARLY LIFE

Edward Noble was the fourth child and third son of South Carolina Governor Patrick Noble and Elizabeth Bonneau Pickens, daughter of Ezekiel and Elizabeth Bonneau Pickens. Governor Noble was a son of Major Alexander Noble, husband of Catherine Calhoun, a daughter of Ezekiel Calhoun, and sister of Rebecca Floride Calhoun, wife of General Andrew Pickens.

Edward Noble was born on December 9, 1823, at his family’s Oak Hill Plantation on the banks of the Savannah River, at Willington in present-day McCormick County. Dr. James MacLeod has described Willington this way: “Though not rich, the Willington area was elevated in its morality, refined in its manners and cultivated in its preference for education more than other and similar frontier towns.”

Though the Nobles and many others in the tribe were generally prosperous by the standards of the day, they were not immune to the ups and downs of economic life in the Upcountry.

In 1818, Ezekiel Pickens Noble, Edward’s older brother, raised nearly fifty bales of cotton and a “sufficiency of corn” on his Abbeville plantation, but by 1827 the family was forced to sell many of their possessions, including “even the beds from under them” to pay off old debts until they were left with only “a fine house...and nothing in it.”

Little is known about Edward’s early life until he attended South Carolina College where his father had previously served as a trustee and from which he graduated in 1844.

Patrick Noble died as a sitting governor in 1840 in the Abbeville County Courthouse when Edward was seventeen years old. As the oldest child, Ezekiel Noble became Edward’s legal guardian and, though he was only five years older, became an important influence on Edward’s life.

A February 1843 letter to Ezekiel from Edward while he was in college provides insight into how the preoccupations of male college students seem to have remained the same through the ages—money, women, and roommates. Parents of college-aged children today will recognize Edward’s line of reasoning and rationale for pleas for more money. Edward began the letter: “…

to acknowledge the receipt of fifty dollars, for the which, I thank you with all my heart, for when it came, my wood was out and also my lights. I am very sorry to trouble you so often with request of money. But I must have it. I hope you will not think I am troubling you unnecessarily. And that I spend too much.”

At the time, the tuition cost was $25 a quarter and board was $3 a week. Edward continued with a plea for more spending money, suggesting that his expenses had gone up because he: “…made my debut in society, and that its some considerable to appear even passing well. But I trust that the money I now lay out will eventually, come back to me, increased five fold. I’m not a fortune hunter, for I would not marry a lady for her money alone, with out loving her some, but I think, I can never love a lady unless she has as a good moral character (that is rich in some degree) but as I said before I never will be fooled into a poor girl.”

He continued the letter with another timeless complaint of college students—his roommate. After recounting that the roommate was sometimes sick, Noble continued, “My roommate [is] very disagreeable, for he requires twice as much attendance as is needful, and grunts like a pig…..”

Like other young people then and now, Edward also faced the issues of choosing a profession. Brother Patrick said of Edward in a letter to Ezekiel in December 1843: “I suppose Edward has determined to study law. He is certainly quick in apprehension and will succeed if he applies himself, with a respectable degree of diligence. I do not, however, think that the profession of law is the one he should choose, if he could help it. He is rather too volatile to bestow the degree of attention necessary for a high degree of success. Of the two professions of Physic [medicine] or law, the former is undoubtedly the most certain in its profits, while the latter has an advantage over the former of being an avenue to public distinction, which to an ambitious man is a consideration.”

Edward followed the route his brother predicted. He went on to study law, was admitted to the South Carolina Bar in 1848, and began his practice at Abbeville Court House. The same year, he was also elected a member of the state House of Representatives where he served until 1850. He served as an Abbeville City Warden (or council member) from 1852 to 1853 and was back in the State House from 1854 to 1856.

FAMILY LIFE

In 1849, Edward Noble married Mary (Martha) Means Bratton (born about 1825) whose family apparently met Edward’s social standing criteria for marriage. The couple had five children—Patrick, Bell, Edward Jr., Floride, and Mary (Pinckney). Edward’s cousin Floride Clemson described Mary and their young family this
FEATHERBED ARISTOCRACY

way in her diary, “I like his wife very much, she is pretty, stylish and rather proud, but very polite to me. Her eldest son Pat, about sixteen, is a fine, gentlemanly boy. Bell, about fifteen died in December. Edward about eleven, is very like any well brought up, rather wild boy. Floride, six, is a pretty brunette, & very sweet. Pinckney, three is a merry little roley-poley blond.”

Although Edward came from a long, unbroken family chain of Presbyterians stretching back to earliest days of the Presbyterian faith in Scotland, he was nevertheless among the organizers of the Trinity Episcopal Church in Abbeville. He was also one of the five members of the building committee when the present building was built in 1859-60. Noble’s pew near the front of the church is marked with a small brass plaque.

By all accounts Edward Noble was a successful lawyer with steadily increasing holdings. According to United States Census records he owned five slaves in 1850. By 1860, this number had grown to nineteen and his estate was valued at $29,000, the equivalent of about $800,000 today.

THE TRIBE’S FAMILY LAWYER

Edward Noble seems to have had a fairly typical law practice given his political, community, and family standing although he seemed to find himself constantly tangled up in family legal business, primarily as the attorney for Floride Calhoun, the widow of John C. Calhoun.

The Calhouns had ten children of whom three died in infancy. Their daughter Anna Maria married Thomas Green Clemson for whom Clemson University is named. Clemson was a sometimes-wealthy diplomat, scientist, and farmer whose finances quickly became entangled with those of other Calhoun family members. Several of Calhoun’s sons seemed to have been involved in one failed business after the other—often dragging down the finances of their father and various other relatives with them. All this led to a great deal of hard feelings and harsh words among the extended family as they fought over bruised egos, past indignities, and, most of all, money.

SECESSION

By all accounts, in the pre-war years, Edward Noble was an active and engaged lawyer and city alderman in the Abbeville District. University of South Carolina professor of history Dr. Lacy Ford describes him as being “cut from the same cloth as his father Patrick, even if his career was somewhat less distinguished.”

The high water mark of Edward’s public career was surely his role in South Carolina’s secession from the United States. A broadside dated November 22, 1860, calling for a Secession Mass Meeting in Abbeville reads in part: “At a meeting of the citizens of Abbeville, held in the Courthouse on Wednesday the 14th, on motion Edward Noble, Esq. was requested to act as Chairman.”

The Press & Banner of November 25 describes the meeting this way: “…one of the largest and most enthusiastic meetings ever held in the district—with banners flying in all directions and the booming of cannons added to the general excitement…. Edward Noble, Esq. introduced the following among other resolutions which were unanimously adopted: ‘Resolved, that in the opinion of the people of Abbeville district the election of Abraham Lincoln….must be promptly and sternly resisted by the State of South Carolina and that the secession of the State from the Federal Union is the proper mode of resistance....’”

After Noble’s resolutions were passed, he was selected as one of Abbeville District’s six delegates to the state convention in Columbia. At 1:15 p.m. on December 20, 1860, the one hundred sixty-nine convention delegates unanimously voted to secede. The Charleston Mercury rushed out a single-page special edition that boastfully proclaimed, “The Union is Dissolved.”

Because Edward Noble was so active in the Abbeville secession movement and at the Secession Convention in Columbia, family members often referred to their forebear, even if somewhat tongue in cheek, as “the man who started the Civil War.”

THE CIVIL WAR AND AFTER

Not much is known of Edward Noble’s record in the Civil War he so adamantly sought to bring about. On December 19, 1861 (eight months after the firing on Ft. Sumter), he enlisted as a private in Company G, 19th Regiment of the South Carolina Confederate Infantry under Capt. J.H. Cunningham. He was promoted to First Lieutenant on January 11, 1862, and to Captain on May 21 in the same year. He served throughout the War and returned to live in Abbeville.

He remained very active with business, political and family matters but clearly his world had radically changed. A letter to his brother Ezekiel written from Abbeville in March 1873 is telling. It reveals a man in a life crisis struggling with the demands of a mundane business life: “I do a vast deal of writing...(besides family) I have to write to Washington, Baltimore, Texas, California, and
Laipsic [sic] Germany… professional correspondence requires me daily to post on an average of 4 letters. This is the fifth letter in the last hour.” In the same letter, he wrote approvingly of the coming adventures of his son Edward, also a lawyer: “Edward on the 15th will start for Arizona with the last that is setting in to the mining regions of that Territory. It seems a good many of the San Francisco successful lawyers made starts in the new mining regions of Nevada and California and rapidly accumulated riches. It can’t hurt E if he does nothing of consequence for a while; he will by the trip gain experience. Fees among the mining population are enormous and mostly single young men venture there with not much learning to bank on.”

Further, Edward’s disgust with the politics that had been so much a part of his life is palpable: “Our Democrats are the hungriest set of dogs in the world, and it wont be long before they fall out among themselves and divide us into parties. The radicals are no doubt enormously corrupt but they by no means monopolised the things. If the investigating committees would publish all they know many well dressed Democrats would come to grief. …But as I avoid with religious constancy all political discussions it is not wise in me now to dwell so long upon such matters.”
This is the last letter from or about Edward in the collection of the Noble Family Papers in the South Caroliniana Library. Shortly after the letter was written, Edward Noble followed his son to California. He died there in 1889. His obituary in the San Francisco Chronicle reads as follows: “Noble—In this city, April 15, [1889], Edward Noble, a native of Abbeville, S.C., aged 65 years (South Carolina papers please copy)/Friends and acquaintances are respectfully invited to attend the funeral tomorrow (Tuesday) at 3 o’clock from his son’s residence 1729 Sutter Street.”

**SOURCES:**


Noble Family Papers, South Caroliniana Library, University of South Carolina, Columbia, S.C.


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Phil Noble lives in Charleston, loves our state’s history and believes James L. Petigru had it right: “South Carolina is too small for a republic and too large for an insane asylum.”
“‘Hurah! Baseball...Is Here’: America’s Pastime in South Carolina”

Shown is the grandstand at Greer, S.C.

By Graham Duncan and Fritz Hamer

(Editor’s Note: This article is based on an exhibition of the same name at the South Caroliniana Library in the summer of 2013. The exhibit was dedicated to Hugh McCutchen “Mac” James Jr., a USC graduate and long-time friend of the South Caroliniana Library. His great-uncle was James McCutchen James, one of the first South Carolina College baseball stand-outs in the early 1890s.)

Baseball as we know it today began to take shape in the first half of the nineteenth century in Northeastern urban centers where middle-class males began to have more leisure time. By the 1850s, the game had become almost professional. During the Civil War, Federal troops who occupied Southern states like South Carolina played the game, which soon became popular throughout the South.

Professional baseball began shortly after the Civil War and collegiate baseball soon followed. The first South Carolina College baseball team played in 1896.
ORIGINS AND EARLY “BASE BALL” IN SOUTH CAROLINA

Although bat and ball games similar to baseball were played south of the Mason-Dixon line before the Civil War, Union soldiers introduced a more unified version across the occupied Confederate states. These early “base ball evangelists” played games during time off from their official duties.

One of the most famous games of the nineteenth century was played on Christmas Day 1862 between two regiments of New York soldiers on Hilton Head Island, S.C. Although little information is available about the specifics of that game, some sources estimate that there were as many as forty thousand spectators on hand—including other Union soldiers and Confederate prisoners.

An article in the *Anderson Intelligencer* titled “War Prison Life in the North” describes a game played between two teams of Confederate prisoners held at Johnson’s Island in Sandusky, Ohio, that was witnessed by three thousand spectators. The winning “Southerner Nine” was made up of men below the rank of captain, while the “Confederate Nine” comprised officers only. Prison guards had their guns ready to stop any escapes attempted during the excitement.

Confederate soldiers also helped popularize baseball in the South, following their return home. White and African-American South Carolinians began forming professional teams, town teams, and college teams. The rules of these leagues differed from today—pitchers pitched underhanded and had to aim for the area called by the batter: shoulder, waist, or knee. As evidenced by a *Charleston Daily News* story of May 16, 1869, which declares that “the Match of Base Ball ... between the Franklins and Hunkadori Baseball Clubs was won by the former—the score standing Franklin 35, Hunkadori 27,” these early games tended to be high-scoring and kept the outfield constantly on the run.

LEAGUES AND CHAMPIONS IN THE PALMETTO STATE, 1890-1940

Passion for baseball was so high in the 1870s that local teams began to develop rivalries within their communities. In a letter to his future wife, Charles Elisha Spencer noted that by October 1877, “Bishopville is made somewhat lively by match-games of Base Ball now,” though he “would have some excuse not to play, and would have a pleasant time with the ladies.” In 1889, Camden had what was described as a “flourishing Baseball Association” where the state’s best “amateur games” were played.

Rivalries also began to develop between towns, with teams inviting squads from other communities for multi-game series, especially for holidays such as the Fourth of July. Rivalries became so heated by the end of the century that when a Greenville team defeated Columbia in a 7-6 victory a riot nearly ensued. Some of the greatest early rivalries were between teams comprised of workers from the state’s numerous textile mills, one of the most notable being the rivalry that developed between teams from the Piedmont and Pelzer Mills in the 1880s. The first mill league, dubbed the Piedmont Athletic Association, was organized in the beginning of the new century.

The Piedmont Mills team was one of the best teams from this early era of organized baseball. In 1899, they defeated a semi-pro squad from Augusta in three straight contests and by 1902 the *Laurens Advertiser* was able to brag that the “Piedmont team is one of the crack aggregations in the state.” After the turn of the new century, professional minor
league baseball teams grew in popularity. The dominant team in the era immediately following World War I was the Columbia Commissioners, who won the South Atlantic League title in 1919, 1920, and 1921.

The honor of being the first South Carolina team to win a national championship belongs to the junior team from Spartanburg’s American Legion post. The Spartans hosted the American Legion Junior Baseball World Championship in 1936 and won the title before more than sixty thousand fans over five days by defeating a team from Los Angeles three games to two.

The University of South Carolina 1896 baseball team

BASEBALL AT THE UNIVERSITY OF SOUTH CAROLINA

South Carolina College played its first intercollegiate contest, suffering a 7-4 loss to Wofford College, on May 2, 1895, despite the support of “a fine looking set of girls” from Converse College who attended the game wearing garnet and black. Defeats in the early years of baseball at the state’s flagship school were commonplace and success on the national level would not come for nearly another century.

Prior to the construction of the athletic facilities along Rosewood Drive in 1956, the University played baseball on Davis Field, located along Greene Street in the heart of the old campus. The new field was eventually named after longtime Carolina grounds supervisor Weldon B. “Sarge” Frye and was home to the baseball program through the 2008 season.

The USC baseball program enjoyed its first period of sustained success in the 1970s. The Gamecocks compiled a record of 48-8 record during the 1974 season en route to the team’s first NCAA tournament appearance. This mark was surpassed the following year, when the squad finished 51-6-1 and earned its first trip to the College World Series.

Since the team’s first NCAA tournament appearance, USC has consistently been one of the top college baseball programs in the nation, making a total of twenty-nine tournament appearances and earning eleven College World Series berths. The Gamecocks finally achieved ultimate success when they won the national championship in 2010—the final year that the College World Series was played in Omaha’s historic Rosenblatt Stadium. USC followed up this title with another national championship in 2011, becoming only the sixth school to post back-to-back championships in baseball history.

Since 2009, the Gamecocks have played their home games at Carolina Stadium in front of an average crowd of more than seven thousand fans, landing USC in the top five teams in national average attendance each year.

BASEBALL IN OTHER SOUTH CAROLINA SCHOOLS

Until conferences formed in the early twentieth century, state college teams often played other teams within their communities or other schools nearby. In March 1894, Furman student Harry Watkins wrote home that “The University Base Ball team played the town team this evening. Score was 13-12 in favor of town boys. They (Furman team) are very much elated at the result . . . as the Greenville battery was two professionals from the Southern League.”

Until the post-World War II era large and small schools played each other regularly. From the early 1900s into the 1920s most colleges in the state competed in the Southern Intercollegiate Athletic Association, but in 1922, the Southern Conference was formed with the University of South Carolina and Clemson University as charter members. After World War II, the level of play between various-sized colleges had widened to such a degree that in 1953, its two biggest colleges joined other large South Atlantic schools to form the Atlantic Coast Conference.

Clemson began an organized baseball program in 1896. The team was led by the legendary coach John Heisman from 1901 to 1903. The Tigers earned their first ACC...
baseball title in 1954 and four years later reached their first College World Series. Smaller schools in the state have enjoyed periodic success, with the College of Charleston capturing a 2006 NCAA regional title and The Citadel earning a spot in the 1990 College World Series.

Black College Baseball

Collegiate baseball contests were not limited to the major all-white schools in the state. The excitement over the presence of the game at African-American institutions can be sensed in an article from the Palmetto Leader of April 6, 1935, which declared, “Hurrah! The Baseball season is here, and Benedict has played two games.”

South Carolina State University, Benedict College, and Allen University all began varsity programs in the early twentieth century and regularly competed against other historically black schools. These three schools were the state’s largest African-American colleges and had longstanding rivalries until all three dropped their baseball programs by the 1970s.

Early Heroes of the Baseball Diamond

Top players began to emerge in South Carolina during the earliest decades of organized baseball. One of the first was South Carolina College standout, James McCutchen James. In May 1893, The State described a game pitched by James in which he “did not yield a single base hit, while the college made twenty base hits.” James made his professional debut in 1895 for the Washington Senators and went on to pitch for the Baltimore Orioles and Brooklyn Superbas.

The most famous baseball player to come out of South Carolina in this early period was “Shoeless” Joe Jackson. His skills were noticed by Philadelphia Athletics manager Connie Mack while Jackson was playing for the Greenville Spinners in 1908. Jackson made his Major League debut the same year.

The baseball team at Harbison Agricultural College (Irmo, S.C.) in the early days of the twentieth century (Photo by Richard Samuel Roberts)

It appears to be a comic book page titled "Peanut Man." It tells the story of a real-life character, Anthony Wright, who sold peanuts at the Charleston RiverDogs baseball games until his retirement in 2012.

Shown here is “Peanut Man,” from a 2008 comic book of the same name. It tells the story of a real-life character, Anthony Wright, who sold peanuts at the Charleston RiverDogs baseball games until his retirement in 2012.
year for Mack’s A’s. He went on to play for the Cleveland Indians and Chicago White Sox. He was consistently one of the best players in the league until he was implicated in the 1919 “Black Sox Scandal” and given a life-time ban from the game. His .356 career batting average still stands as the third highest mark in Major League history.

Charles “Flint” Rhem, who played at Clemson from 1922 to 1924, was one of the first stars to emerge from that school. Sports writers called him the leading pitcher in South Carolina, and during his college career he averaged fifteen strike-outs per game. Rhem began his twelve-year Major League career with the St. Louis Cardinals in 1924 and later played for the Philadelphia Phillies and the Boston Braves. He is perhaps best known for giving up two home runs to Babe Ruth during the 1926 World Series while pitching for the Cardinals.

African-American stars also shone on the diamond, although in segregated leagues. Clarence Lindsey played at Benedict College in the 1910s and would eventually play three years in the Negro Leagues in the early 1920s. In 1913, the Allen University baseball team, led by Isom Lee, “as heady a pitcher as has been produced in collegiate circles,” went to Atlanta and defeated both Morehouse College and Clark University.

**Later Heroes of the Diamond**

South Carolina has also produced several top players in the last half-century. Although not heralded in his prime, Larry Doby, a Camden native, became the first African American to play in the American League. After showing great promise in the Negro Leagues, he was signed by the Cleveland Indians in 1947. Doby’s play helped them reach the World Series in 1948 and 1954. He had a thirteen-year career in the major leagues, spending most of it with the Indians. He was elected to the Baseball Hall of Fame in 1998.

Bobby Richardson, a Sumter native who showed innate ability as an infielder, was discovered by the New York Yankees in 1953 and signed right out of high school. He made the Yankee roster two years later and went on to earn eight all-star selections and one World Series Most Valuable Player award during his eleven-year career—proving himself crucial to the eight World Series appearances the Yankees made during his tenure. Richardson was described by a contemporary sportswriter as a player who “doesn’t smoke, drink, cuss, or chew—and he doesn’t take a back seat to any second baseman in baseball.” He retired after the 1966 season and later coached the South Carolina baseball team to its first College World Series in 1975.

One of Richardson’s top college recruits at USC was Bamberg native William Hayward “Mookie” Wilson. After two years at Spartanburg Methodist College, Wilson played two stellar seasons (1976-77) for the Gamecocks before being drafted by the New York Mets. Wilson spent most of his Major League career with the Mets and earned a World Series ring in 1986.

Anderson native Jim Rice was drafted out of T.L. Hanna High School by the Boston Red Sox in 1971 and made his Major League debut two years later. Rice played his entire fifteen-year career in Boston. He retired in 1989 after earning eight all-star selections and two Silver Slugger awards and being named American League Most Valuable Player in 1978. He was inducted into the Baseball Hall of Fame in 2009.

— Graham Duncan and Fritz Hamer are staff members at the South Caroliniana Library.
The Rev. Thomas H. and Mary Ayers in front of the Harper home at Brainerd Institute in Chester, S.C., circa 1900. Brainerd was a private school for freedmen that was in operation from 1868 until 1940. The Rev. Mr. Ayers performed the marriage ceremony for Harper’s grandparents Joseph and Mahala.

Shown is the inaugural issue (August 29, 1962) of the Buckner Banner, a newsletter that was edited by John Roy Harper II and his fellow servicemen while crossing the Atlantic Ocean aboard the USNS General Simon B. Buckner. Harper served in the United States Army from 1961 until 1964.

Library Receives NHPR Grant to Process Three New South Collections

John Roy Harper II Papers

John Roy Harper II was an NAACP-affiliated lawyer who worked on several prominent voting rights cases following his admission to the South Carolina Bar in the early 1970s. Harper grew up in Camden, S.C., where his family lived in the Browning Home at Mather Academy, an African-American boarding school that later became Boylan-Haven-Mather Academy.

His father, John Roy Harper Sr., served as the principal of the school as well as the Treasurer of the Palmetto Education Association (PEA). Included in the Harper collection are organization records related to Harper’s involvement with the PEA and other teachers’ organizations, as well as records that detail life at Boylan-Haven-Mather Academy.
The South Caroliniana Library recently received a grant from the National Historical Records and Publications Commission to process three important New South Collections. These include the John Roy Harper II papers, the Elliott White Springs/Springs Mills records and the papers of Bishop John Hurst Adams. Work on the Harper papers has begun and the collection should be available for researchers to use by mid-summer of 2014. The other two collections will be processed during the next academic year and should be opened to researchers by the summer of 2015.

Also of note in the collection are hundreds of late nineteenth- and early twentieth-century photographs of Harper’s extended family; correspondence; funeral and wedding programs that give a full picture of African-American life in South Carolina at the time; and records related to numerous African-American organizations at the local, state, and national level. Project Archivist Katharine Allen is working with Associate Professor of History Bobby Donaldson and others to identify family members in photographs while Oral Historian Andrea L’Hommedieu is currently digitizing audio recordings from the collection.

To learn more about the project, please contact Katharine Allen at allenkat@mailbox.sc.edu or at (803) 777-2826.

Shown are John Ray Harper, his parents, and his sister in the early 1940s.
Several years ago, the Simms Initiatives, a project of the South Caroliniana Library which is funded in part by the Watson-Brown Foundation, was established to make available the works of South Carolina’s most prolific and important literary figure, the Charleston-born novelist, poet, critic, and dramatist William Gilmore Simms. Because many of Simms’s works have long been out of print, a central goal set for the Initiatives was the creation of digital surrogates for all of the author’s printed works. That goal was met, with one hundred twenty-six volumes made available on the Initiatives’ website. In the spring of 2013, Initiative staff members turned to another significant aspect of Simms’s work: the author’s nine scrapbooks.
A Significant Chronicle of Mid-Nineteenth-Century Intellectual and Literary Life

Simms clipped his own poetry and essays from various periodicals and pasted them into these scrapbooks, alongside other essays, pamphlets, book reviews, and other items. On the whole, the scrapbooks provide both a robust picture of Simms’s imagination and a significant chronicle of mid-nineteenth-century Anglo-American intellectual and literary life. As a result, the scrapbooks are a rich resource for researchers of varied interests. As literally one-of-a-kind artifacts, the scrapbooks were previously accessible only to researchers traveling to the South Caroliniana Library. In addition, the needs for care and preservation are obviously high. Ways of increasing access needed to keep these considerations in mind, and it was decided to balance the needs of preservation and access by presenting these important volumes digitally.

The result of the past year’s work is a web-based viewer that replicates the physical nature of the scrapbooks, and provides researchers with aids to navigate and search through the volumes. Visitors to the Simms Initiatives website can digitally “flip through” each scrapbook, as if they were leafing through pages of the book itself. For ease of navigation and use, each page features a table of contents identifying the items on that particular page. These include clippings from periodicals, manuscripts in Simms’s hand, and even the remnants of items Simms himself tore out of the scrapbooks. For each volume, users can select one of three different page layouts: one page at a time, allowing for greater detail; two pages at a time, effectively recreating what it is like to examine the open
book itself; or a grid view that shows a continuous scroll of the pages arranged in columns of three, useful for browsing or examining items that extend across multiple pages. Users can switch between these page view options at any time. When a user identifies an interesting item, he or she can click on it. Focusing on a particular item allows users to zoom in and out for precise levels of detail and to link to information about that item provided by Simms Initiatives researchers. Many of the scrapbook items are folded compactly or pasted on top of or underneath other items; the individual scrap view allows readers to see each scrap unobscured. If users have a particular item in mind, the viewer also includes a drop-down menu which directly links to individual pages and items.

The digital presentation of this invaluable and to-this-point largely inaccessible resource will be a boon to researchers around the world. The online scrapbooks are attractive and inviting, both replicating and improving upon the physical experience of the scrapbooks and also providing aids to navigation and additional information the books themselves do not contain.

The Simms Initiatives information is available at http://simms.library.sc.edu

— W. Matthew J. Simmons is Assistant Director of the Simms Initiatives.
## Upcoming Exhibitions

**South Caroliniana Library**

**Lumpkin Foyer**

**JUNE 10 - AUGUST 30**

Robert Marvin: Father of Southern Landscape Architecture

**SEPTEMBER 8 - DECEMBER 22**

The Palmetto Tree: Seventy-five Years as South Carolina’s State Tree

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**CAROLINIANA COLUMNS**

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