

Spring 2015

## *Caroliniana Columns* - Spring 2015

University Libraries–University of South Carolina

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## *Letter from the* DEAN OF LIBRARIES

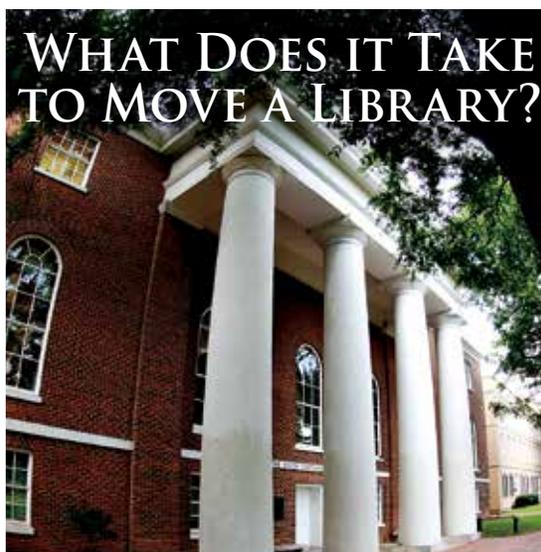
Let me begin with an apology for the lateness of this “Spring” publication. We held the printing for two very important announcements, which I hope will make it worth the wait.

First, as many of you may know, this year marks the 175th anniversary of the building that is home to the South Caroliniana Library. It was constructed in 1840, as the first freestanding academic library in the country, and today this historic structure serves as the repository for South Carolina’s personal, cultural, and artistic treasures.

We want to celebrate this significant milestone in a significant way. Today I am pleased to announce the anniversary celebration will kick-off with a lecture on October 6th by noted journalist and author Cokie Roberts, who has used the collections in the South Caroliniana Library while researching several of her books on influential American women. The lecture will be followed by a reception at the Library. We will share more details about this exciting event as they become available. In addition, there will be a number of events throughout the academic year to mark the 175th anniversary, and we hope you will be a part of them. For a full calendar of events, please visit the website at <http://library.sc.edu/p/Collections/SCL>

Second, the anniversary of the South Caroliniana Library coincides with the need to renovate the aging building. In January, all of the collections were moved to offsite locations until the renovations can be completed. This leads me to the second major announcement. The South Carolina General Assembly this session allocated \$5 million toward this project. This is a tremendous start that puts us well on the way to the estimated \$10 million we will need to ensure the South Caroliniana Library will continue to protect our state’s irreplaceable treasures and serve as an accessible resource for researchers, faculty and students. Fund raising efforts are already underway, and all donations are welcome. To contribute or learn more about the renovations, visit the the South Caroliniana Library website listed above.

This is truly a remarkable time for the South Caroliniana Library. We appreciate your ongoing support and hope you will continue to show your enthusiasm by participating in our anniversary and fundraising activities.



See “A Very Good Move: Preparing the South Caroliniana Library for its Next 175 Years” on page 4.

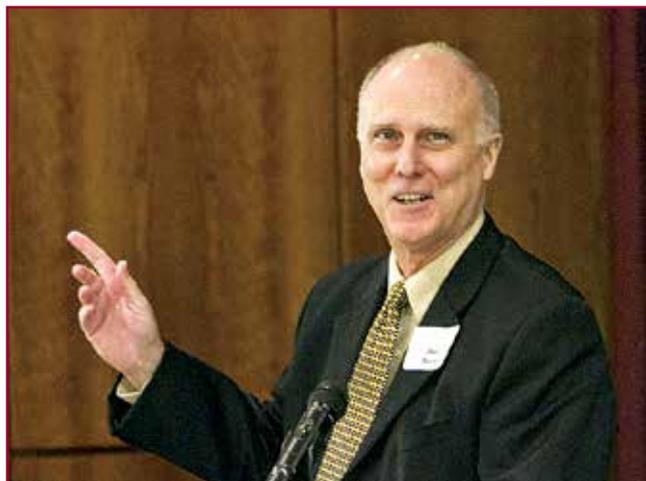
SOUTH  
CAROLINIANA  
LIBRARY

175  
years

SAVE THE DATE  
OCTOBER 6, 2015

CELEBRATION  
OF  
THE SOUTH  
CAROLINIANA LIBRARY'S  
175TH ANNIVERSARY  
LECTURE BY  
COKIE ROBERTS

# UNIVERSITY SOUTH CAROLINIANA SOCIETY 79TH ANNUAL MEETING APRIL 25, 2015



*Don H. Doyle*

The seventy-ninth annual meeting of the University South Caroliniana Society was held on April 25, 2015. Those who attended the reception at the South Caroliniana Library marveled at the familiar feel of the space and the good architectural bones of the building and its grand Reading Room, even minus the portraits, statuary, and books. More than one behind-the-scenes tour was given to those intrepid enough to climb the stairs of the now empty east wing stacks to see firsthand what has been dubbed the “ghost library.”

Some 115 persons assembled at the Capstone House Campus Room for the luncheon and business meeting at which Dr. Don H.

Doyle, McCausland Professor of History, University of South Carolina, delivered the keynote address, “‘We Are a Nation’: The Confederate Quest for International Recognition.”

In his welcoming remarks, Dean of Libraries Tom McNally reminded the Society members that the South Caroliniana Library is synonymous with history. He noted that the University’s efforts to secure public funding to address the 175-year-old building’s inadequate infrastructure will need to be followed up by a private fundraising appeal to Society members and other friends of the Library.

At the business meeting, thanks were extended to Vice-President Dr. Robert N. Milling and Councilors Dr. Vernon Burton, Dr. Bobby J. Donaldson, and Dr. Janet G. Hudson who concluded their terms of service. The following members were elected by acclamation to succeed them: Vice-President Ms. Beryl M. Dakers, whose unexpired term as Councilor has been filled by Dr. Ernest Helms III, and Councilors Dr. Valinda W. Littlefield, Dr. Marjorie Spruill, and Mr. Robert H. Wynn, Jr.

For everyone who attended the luncheon and business meeting, the occasion will long be remembered as the annual meeting which concluded unceremoniously. Dr. Doyle’s fascinating account of the Confederacy’s efforts for international recognition was approaching its conclusion when a fire alarm—not due to an actual fire—forced the evacuation of the entire building. The complete text of Dr. Doyle’s lecture will be published in the 2016 annual report of gifts. Many attendees eagerly await the concluding remarks that went unheard.

## STAFF MEMBERS OF THE SOUTH CAROLINIANA LIBRARY



*Shown are the staff members of the South Caroliniana Library. Front row, left to right, are Ms. Sarah L. Pettus; Ms. Elizabeth C. West; Ms. Katharine T. Allen; Mr. J. Todd Hoppock; Mr. D. Travis Bland; Dr. Allen H. Stokes, Jr.; Ms. Lorrey Stewart; Ms. Andrea L’Hommedieu; Ms. Beth Bilderback; Mr. Craig Keeney; and Mr. Henry G. Fulmer. Back row, left to right are Mr. Brian Cuthrell; Ms. Linda Stewart; Dr. Fritz P. Hamer; Mr. D. Mike Berry; Ms. Rose S. Thomas; Mr. David M. Shay; Mr. Don A. Turner; Mr. Harold L. Newfield; Dr. Nathan J. Saunders; Mr. Edward W. Blessing; and Mr. Graham E. Duncan.*

# REPORT FROM THE DIRECTOR

BY HENRY G. FULMER

How many of us pause to think as we step through the doors of the South Caroliniana Library that we are entering an American landmark—a revered icon of our collective history? This edifice has stood as a silent sentinel to the passing footsteps of generations of students, to a war that threatened to irreconcilably divide our nation, and to the ever-evolving face of the state whose archives and irreplaceable relics it preserves.

## 1840-2015

One hundred and seventy-five years ago on May 6, 1840, South Carolina College president Robert Woodward Barnwell informed his trustees that the College's new library, the building you and I know as the South Caroliniana Library, was ready for occupancy. It was the first freestanding academic library in the country.

Just imagine the exhilaration on the Horseshoe at that moment in time. In many ways it surely must be mirrored by the anticipation we feel nearly two centuries later as we optimistically await a new birth that will ensure the future of this piece of American history and safeguard its treasured collection of South Caroliniana for another two centuries.

A bit later this year we will pause to officially mark this momentous milestone, and I hope that many of you will be able to join us then as we celebrate the legacy of the building and the collection it houses that in many ways have become synonymous.

## A LIBRARY FOR ALL THE PEOPLE OF THE STATE

President Harris Pastides, Dean Tom McNally, and the staff of the South Caroliniana Library are grateful to the members of the University South Caroliniana Society and to our many other friends and benefactors for their heartfelt dedication to the South Caroliniana Library and to its mission to preserve South Carolina's rich and varied history and culture. Recognizing that this very special place is truly a library for the entire state and for all people of South Carolina, many of us realize too that keeping our state's history alive comes at a cost. It often requires a significant commitment of financial resources and is seldom without inconvenience.

## THE CHALLENGE AHEAD

With both our building and its contents in danger of damage or destruction due to lack of fire protection, climate control, and adequate security, a decision was made to remove all collection materials to secure sites on and around the campus for safekeeping. This move necessitated new procedures to access the library's holdings. Visitors now need to contact the library in advance of their visit to request materials. Every effort is being made to accommodate each request in an efficient manner. Limitations on the volume of material that can be requested are due to the limited capacity of the delivery vehicle and our inability to store items in the building overnight.

Now that our precious materials are all safely housed, the next step is to secure funding to renovate the library and to return the collection

to the building. The renovation of the South Caroliniana Library is expected to cost up to \$10 million and to take several years to complete. The project will be done in two phases. The first phase will upgrade the facility to modern standards necessary to keep the state's archival treasures safe and secure at a cost of around \$5 million. Happily, this amount has just been approved by the state legislature through public funding. The second phase of renovations to make public areas of the building more accessible and functional for patrons has yet to be funded and will depend heavily on private support.

## A TRUSTEE FOR BOTH DONOR AND SCHOLAR

Dr. R.L. Meriwether, founding director of the South Caroliniana Library, observed in 1940 that the preservation of books, other printed records, manuscripts, and personal papers in "fireproof, properly ventilated and theft-proof quarters where they can be readily used" satisfies the requirements of both donor and scholar. "It is in this spirit, as trustee for the donor as well as the scholar," he went on to say "that we offer the services of this old library, now beginning its second hundred years of service to the state."

Truly the South Caroliniana Library is a state and national gem. We want to preserve and protect the historic structure and its precious holdings for many generations to come.

Today we dedicate ourselves to carrying forward the vision of those who have gone before us. What better cause? For ours is a legacy that must be cherished, celebrated, embraced, and protected at all costs.

Please join us in this important effort.

## NEW FACES



*Nathan Saunders*

**Nathan Saunders**, the South Caroliniana Library's new Curator of Manuscripts, is a native of Gantt District in Greenville County. He earned B.A., M.A., and Ph.D. degrees in history from the University of South Carolina, as well as a Master of Arts in Teaching from Duke University and a Master of Divinity from Southeastern Baptist Theological Seminary.

Nathan taught high school history for several years in both North and South Carolina, and while a student at the University of South Carolina worked in both South Carolina Political Collections and the Irvin Department of Rare Books and Special Collections.

Nathan is married to Ruthanne Saunders from Anderson and they have two children, Lillian and Abraham. Nathan enjoys spending time with his family, reading, studying languages, and, when he can, playing golf and watching football.

# A VERY GOOD MOVE:

## PREPARING THE SOUTH CAROLINIANA LIBRARY FOR ITS NEXT 175 YEARS

BY KATHY HENRY DOWELL

WITH PHOTOGRAPHS BY UNIVERSITY PHOTOGRAPHER KEITH MCGRAW

AND SOUTH CAROLINIANA LIBRARY STAFF MEMBERS

After it was discovered that the 175-year-old South Caroliniana Library was inadequate to house and protect the state's historic treasures and must be renovated, University President Harris Pastides issued a directive that all library materials be moved offsite.

In some respects, moving possibly millions of items out of the Caroliniana was like any household relocation: a wide variety of items had to be carefully labeled, packed, transported, and then found again once they reached their new destination.

In other respects, it was a move like no other. While the move took place in February, the process began some six months earlier. University Libraries Dean Tom McNally set up a Move Committee and gave the group six months to plan for and complete the move. Beginning in July 2014, the committee met weekly.

"Every volume, box, framed work of art, manuscript, photograph, oral history, videotape, audiotape, CD, and piece of unframed art had to be moved out," said Visual Materials Archivist Beth Bilderback, who was charged with coordinating the move. "Preparing the

collection for the move was an important part of the process, and all Caroliniana staff and graduate student employees were involved in that step.

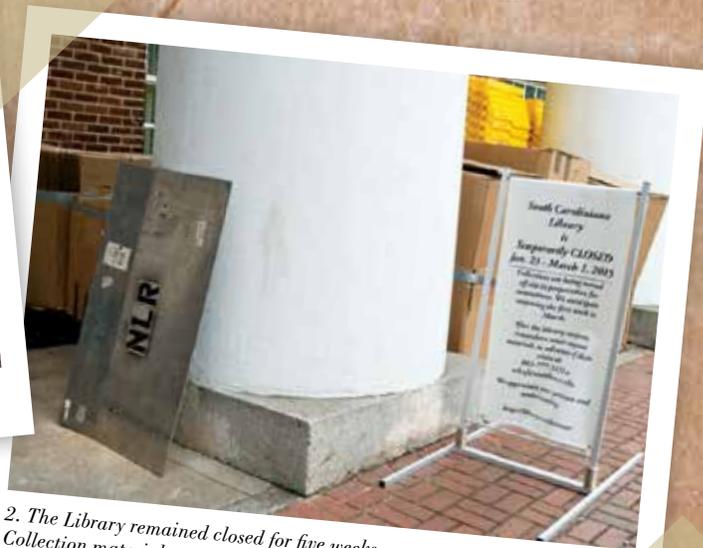
"Part of the challenge was that there was not enough space in one location to move everything," she said. "I met with staff in each Caroliniana collection area to decide what should go where." The University Libraries' Annex facility was able to set aside climate-controlled space, as was Thomas Cooper Library. A recently acquired facility on Senate Street also provided much needed space.

"Our patrons have been very patient and understanding of our need to upgrade our infrastructure, and our staff worked hard to continue to provide excellent service during this entire process," said Henry Fulmer, Director of the South Caroliniana Library. "Ultimately, our goals for the move were to get all of the Library's materials—unscathed—to their new destinations, and then to be able to retrieve them again—quickly—for our students, faculty, and researchers."

Here is a brief look at how it was done.



1. Moving Day, January 23, 2015, dawned clear and cold.



2. The Library remained closed for five weeks. Collection materials were not available to users during this time.

**FRAGILE**  
HANDLE WITH CARE



3. Professional moving company National Library Relocations (NLR) was chosen for the move. "We were in good hands: they recently moved the Harvard library," said Beth Bilderback who was overall leader and coordinator for the move. "We did a lot of prep work in the six months prior to the move: completing inventories, making sure all items were in stable containers, and a lot of measuring. The movers crated all of our artwork and busts. They were here for twelve days before the actual move."



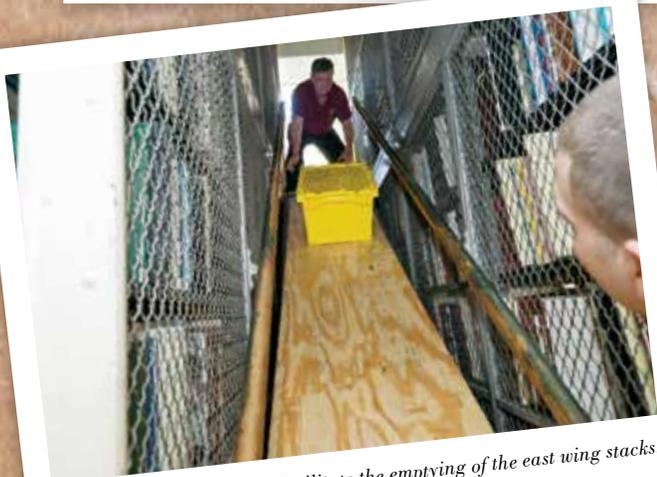
6. Plastic moving containers were temporarily stacked outside Carolintiana ...



4. In the weeks before Moving Day, staff members prepared the collection for the move. This involved barcoding and cataloging many of the items, assigning new location codes and packing items in appropriate containers. Here, Cataloging Assistant Sarah Pettus creates catalog records that make the items easy to request and find. "We did test runs with the request systems before we re-opened," said Graham Duncan, a staff member in the Manuscripts Division. "Our goal is to make it as easy as possible for not only the patron who comes on site but also the distance patron, and faculty and students in the classroom."



7. made their way to the second-floor Reading Room...



5. A steep ramp was built to facilitate the emptying of the east wing stacks.



8. and into the stacks, where they were filled.



9. Approximately one dozen portraits graced the walls of the Olin D. Johnston Room.



12. For newly hired Curator of Manuscripts Nathan Saunders, it was the best way to start a new job. "I worked on getting things in condition to be moved: cataloged, barcoded, boxed, and moved. Helping with the move was the best way to learn about the collection holdings and the processes that were in place. It was the best way to see everything at once, what manuscript collections were located where, and what state they were in. It's not just the building we want in top-notch shape—we also want the collections in top-notch shape." He is shown here taking stock of manuscripts ready to be moved from the Johnston Room.



10. Packing the portrait of John C. Calhoun in the Kendall Memorial Room



13. Fragile items waiting for careful packaging

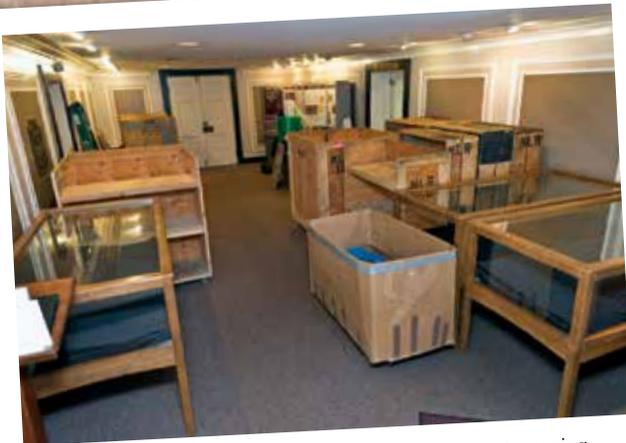


11. "Sic transit gloria mundi." These busts of significant South Carolinians kept watch in the Reading Room for many years. They will be housed safely in storage until the newly-renovated Library opens once again.



14. In the Reading Room, full crates were ready to be moved offsite.

**FRAGILE**  
HANDLE WITH CARE



15. Wooden carts and dollies were used to transport items to moving trucks and, later, to Thomas Cooper Library's Graniteville Room and the Senate Street facility. "Thanks to the move, the staff has gained an understanding of all of Caroliniana's holdings, not just the items in their own area," Graham Duncan of the Manuscripts Division said.



16. Materials on the move, as seen through an arched Caroliniana window



17. Caroliniana staff and NLR movers work together to get the job done. Beth Bilderback oversees the packing of this large portrait of Captain John Hillary Gary, which had hung in the Reading Room for years. A member of the 1861 class of South Carolina College, Gary was a Confederate officer in the Civil War. The portrait was painted by Virginia-based artist David Silvette in 1963.



18. Experienced movers know all the tricks.

# THIS END UP



19. Captain Gary is all packed up and ready to go.

**FRAGILE**  
HANDLE WITH CARE



20. University Archivist Elizabeth West surveys the empty stacks.



21. Jody Mack, a Thomas Cooper Library employee and member of the Move Committee, takes high-use collections to the Graniteville Room in Thomas Cooper Library.

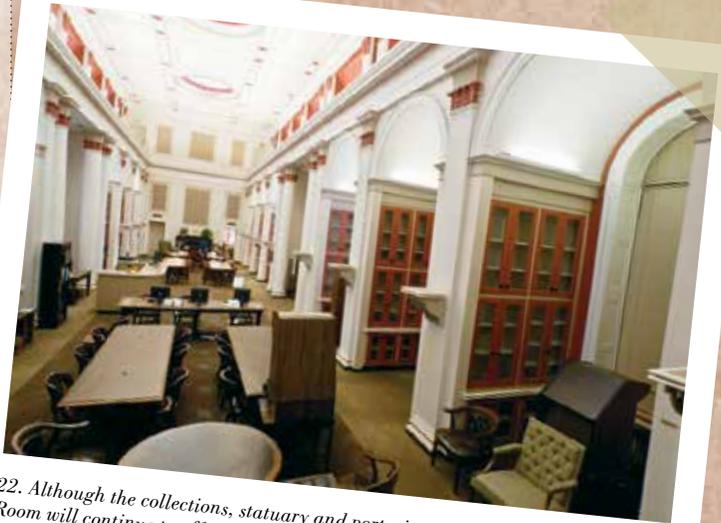
## A NEW HOME FOR EVERYTHING

Every irreplaceable item in Caroliniana now has a safe and secure new home in climate-controlled conditions. As a result, all needed items must be brought back from storage and patrons will need to request them in advance. Requests may be made by phone at 803-777-3132 or online at [selfef@mailbox.sc.edu](mailto:selfef@mailbox.sc.edu)

The Library is open Monday to Friday from 8:30 a.m. to 5:00 p.m. and all user services are now consolidated in the second floor Reading Room.

The South Caroliniana Library staff members regret any inconvenience these new conditions may cause and appreciate Library patrons' understanding.

— *Kathy Henry Dowell is a communications associate with the University Libraries.*



22. Although the collections, statuary and portraits are all gone, the Reading Room will continue to offer patrons a comfortable and elegant place in which to conduct their research.

# The Woodrow Wilson Family Home:

## A Museum of Reconstruction in Columbia and Richland County

BY CARRIE PHILLIPS

*Woodrow Wilson Family Home: A Museum of Reconstruction in Columbia and Richland County (Image courtesy of Historic Columbia)*



It has been said that when one door closes another opens. This saying certainly applies to the Woodrow Wilson Family Home: A Museum of Reconstruction in Columbia and Richland County, located at 1705 Hampton Street in downtown Columbia, S.C.

The home from 1872 to 1874 of a teenager named Tommy, who would become the United States' 28th president, stood silent, sealed off and quiet for many years. While saved in 1928 from demolition and opened in 1933 as a shrine to Wilson, the property never had the benefit of a museum-grade rehabilitation until, in 2005, Historic Columbia's board and staff realized that the physical deterioration of the house required that it be shuttered in order to ensure public safety and to take proper care of the museum collections.

The silver lining in this dark cloud was that the site's closure prompted an unprecedented campaign to research and rehabilitate at the highest level South Carolina's only presidential site and one of Columbia and Richland County's most important links to the post-Civil War period known as Reconstruction (1865-1877).

To date, this is the only museum in country dedicated to this important and often-neglected period of its history.

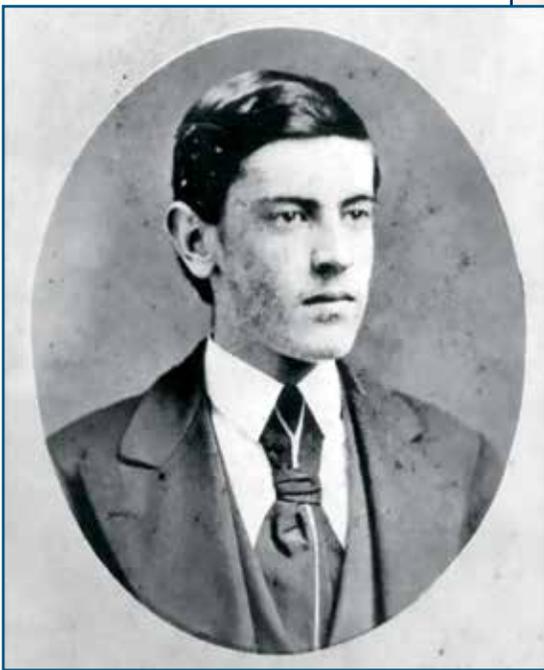
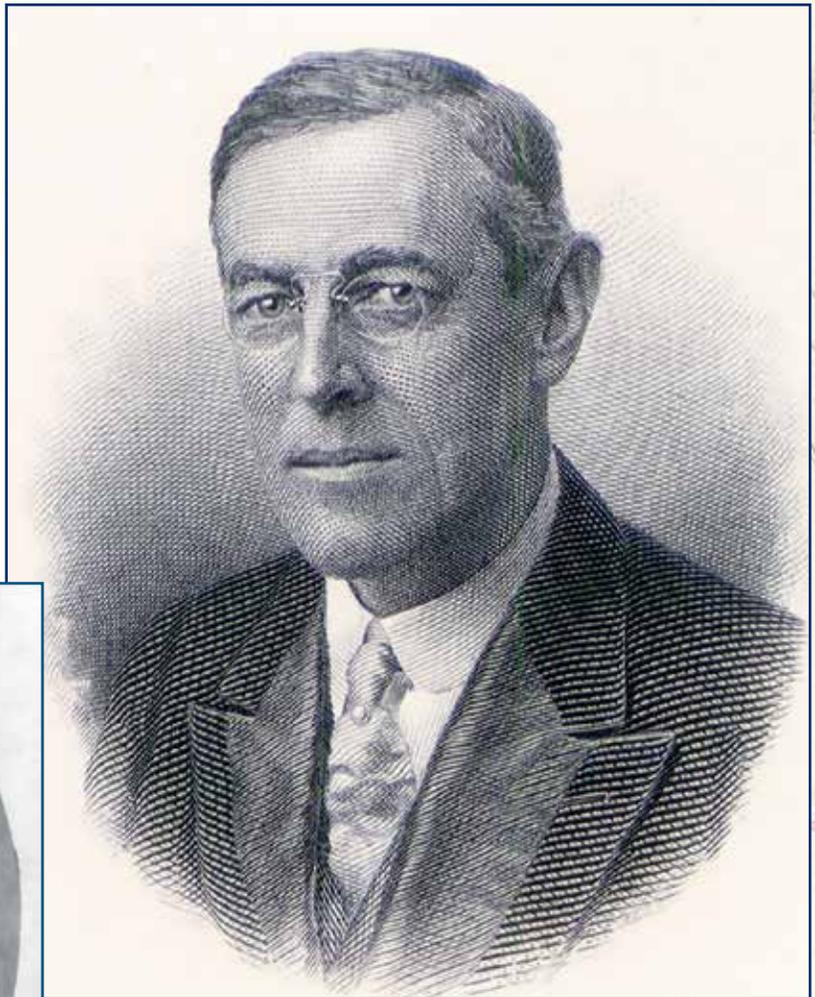
### "A Labor of Love"

"This has been a labor of love," said Historic Columbia Executive Director Robin Waites, who earned her Master of Arts in Art History

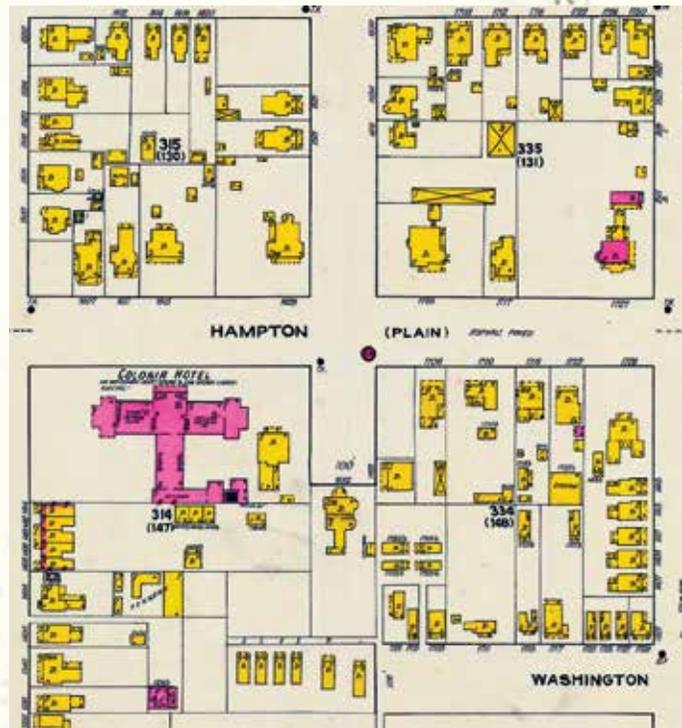
from the University of South Carolina. "The Woodrow Wilson Family Home is one of our state's greatest historic treasures. Twice now this property has been brought back from the brink, and it stands as a testament to the power of preservation, a monument to our 28th president and a gateway to explore the Reconstruction era."

Four years of research on the part of Historic Columbia staff and preservation architect Christopher Quirk of John Milner & Associates (JMA) left no stone unturned in investigating the property and the context in which the Wilson family lived. Armed with an exhaustive historic property report that included structural, systems, and scientific paint analysis findings, JMA established the specifications for the multi-phase rehabilitation that would transform the historic site into a leader in heritage tourism and a model of adaptive use. Physical improvements to the property began in 2009 and proceeded through the summer of 2013. Results from the \$3.6 million, three-phase project included an historically appropriate wood shingle roof, major structural stabilization, new heating, ventilation, and air conditioning systems, a new electrical system, a fire-suppression system, extensive plaster repair, restorative carpentry work, grounds improvements, and interior and exterior paint schemes accurate to the Wilson family's time. Historic Columbia also built an outbuilding based on the property's former carriage house at the back of the grounds, for restrooms, storage areas and a catering kitchen.

Woodrow Wilson at the time of his Second Inaugural Address in 1917 (Image courtesy of Historic Columbia)



Woodrow Wilson as a young man (Image courtesy of Historic Columbia)



Sanborn Fire Insurance Map of 1919 showing the Woodrow Wilson House at 1705 Hampton St. with its separated kitchen

**School Notice.**

THE undersigned will open a **SCHOOL for Boys**, at the Brick Chapel, on Bull street, between Richland and Laurel streets, on **TUESDAY, January 10.** Rates of Tuition per month, in the Classical Department, \$7.00; English, \$5.50; Primary, \$4.00—payable strictly in advance.

**O. H. BARNWELL.**

REFERENCES.—Hon. B. W. Barnwell and Dr. John T. Darby, Professors in the South Carolina University; Col. F. W. McMaster, Attorney at Law; Col. L. D. Childs, President National Bank.

Dec 28

"School Notice" for C.H. Barnwell School for Boys that Woodrow Wilson attended

## Showcasing the Reconstruction Era

Rendering physical improvements was only a portion of the project, however. Concurrently with the rehabilitation, Historic Columbia staff assembled a team of distinguished scholars from the University of South Carolina with the goal of producing a new interpretive scheme at the property that would showcase the Wilson family and the tumultuous Reconstruction era in which its members called Columbia home. Chief among these experts were Department of History Professors Thomas Brown and Allison Marsh and Professor Emeritus and Wilson scholar Ken Clements. All provided countless hours of work with staff to hone both the interpretive content and the manner in which the site's information would be presented.

"Dr. Brown was the intellectual driving force behind exploring the Reconstruction era. His scholarship was brilliant," recalled Fielding Freed, Director of House Museums for Historic Columbia. "Drawing from her rich background in museum exhibit theory and curation, Dr. Marsh ensured the site's extensive information was presented in a way that was intellectually accessible by audiences diverse in age, race and educational background," he added.

According to Richland County Councilman Greg Pearce, "Years of scholarly work culminated in a unique interpretive plan addressing the Wilson family and the Reconstruction era through a combination of historic images and artifacts, many of which were lent to Historic Columbia by sister institutions. So many years of Richland County's history are encompassed at the Woodrow Wilson Family Home. As the owner of this historic building, Richland County takes great pride in the years of research, planning, and hard work that have led us here. We are thrilled to share our story with visitors from all over our great country."

Sharing that story required Historic Columbia to add experts from the University of South Carolina libraries and faculty to the collaborative team. Staff from the South Caroliniana Library, an invaluable resource, assisted with research and provided many images from its collections. Dr. Daniella Cook, Associate Professor in the Department of Instruction and Teacher Education, crafted a program

for the organization's staff and volunteers that heightened their ability to consider issues of diversity, including age, race, and gender, and engage in dialog with visitors about these topics in an effort to enable all parties to benefit from greater critical thinking. Community psychologist and USC alumna Dr. Annie Wright facilitated the development of a process to determine how well the educational aspects of the project were working and to what extent the site's interpretive approach and content resulted in a successful visitor experience.

## "A Transformative Experience"

"The partnership formed between Historic Columbia staff and USC faculty resulted in an unprecedented journey and product for interpreting the past," said Director of Cultural Resources John Sherrer, who received his Masters of Arts in Public History from USC.

A little over eight years after closing the Woodrow Wilson Family Home, Historic Columbia reopened this venerable site to the public on February 15, 2014, during Presidents Day weekend. Visitors now can see the Woodrow Wilson Family Home as never before. Professionally-designed exhibits, hands-on interactive displays, audio and video components and exterior signage explore the Wilson family's life in Columbia while also tackling the charged social, political and economic issues of Reconstruction.

Indeed, a new door was opened in 2014 and through it a new era of heritage tourism, education, and preservation was ushered in by Historic Columbia. "Fulfilling is one of the best words to describe this transformative experience," said Sherrer.

None of the rehabilitation and reinterpretation initiative would have been possible without the support of Richland County, the Department of the Interior's Save America's Treasures grant program, the National Trust for Historic Preservation, the Humanities Council of South Carolina, the Columbia Garden Club, NBSC, Southeastern Freight Lines, AgFirst, Childs & Halligan, the Lucy Hampton Bostick Charitable Trust, Keenan Energy Company, the Osceola Foundation, and many private donors.

*[Editor's Note: Unless otherwise noted, images are of materials supplied to the Woodrow Wilson House Museum from the collections of the South Caroliniana Library.]*

— Carrie Phillips is the director of marketing and communications at Historic Columbia. She holds a Master of Mass Communication degree from the USC School of Journalism and Mass Communications.





Julian Selby published the first newspaper in postwar Columbia which was called The Daily Phoenix. Selby's stated philosophy was for the paper to be "Conservative in politics and devoted to the best interests of the State."



Masthead of The Daily Phoenix showing the image of the mystical phoenix rising from a bed of flame and the motto "Let our Just Censure Attend the True Event."

 An advertisement for McKenzie's Ice Cream Parlor. It features a decorative circular logo with a central figure, possibly a child or a figure in a landscape, surrounded by ornate scrollwork. The text reads:
 

**Special Notice.**  
 HAVING just received a well selected lot of choice imported French **CONFECTIONS.** I will take pleasure in showing them to the lovers of pure goods. No discount on them. Neatly put up in boxes and in great variety. TOYS in endless profusion.

**JELLIES, FRESH FIGS.**  
 New Raisins, Dates, Florida Oranges and Lemons, Bananas, Northern Apples, Nuts, of all kinds, &c.

**CANDIES**  
 Manufactured daily, of pure sugar, wholesale and retail.

**ORDERS**  
 For Weddings and Parties furnished at short notice, by **JOHN MCKENZIE,** Manufacturing Confectioner, Greenfield's Bldg. Main street.

Nov 25

An advertisement for McKenzie's Ice Cream Parlor which appeared in The Daily Phoenix on January 21, 1869 offers "Confections, Jellies, Fresh figs, Candies"

 An advertisement for John Agnew & Son's canned goods. The text is arranged in a list format:
 

**Canned Goods! Canned Goods!**  
**150 CASES** fresh CANNED GOODS, just received, consisting in part as follows

- Peaches,
- Pine Apples,
- Pears,
- Blackberries,
- Cherries,
- Tomatoes,
- Lima Beans,
- String Beans,
- Corn,
- Condensed Milk,
- Salmon,
- Sardines,
- Turkey,
- Beef,
- Mutton,
- Asparagus,

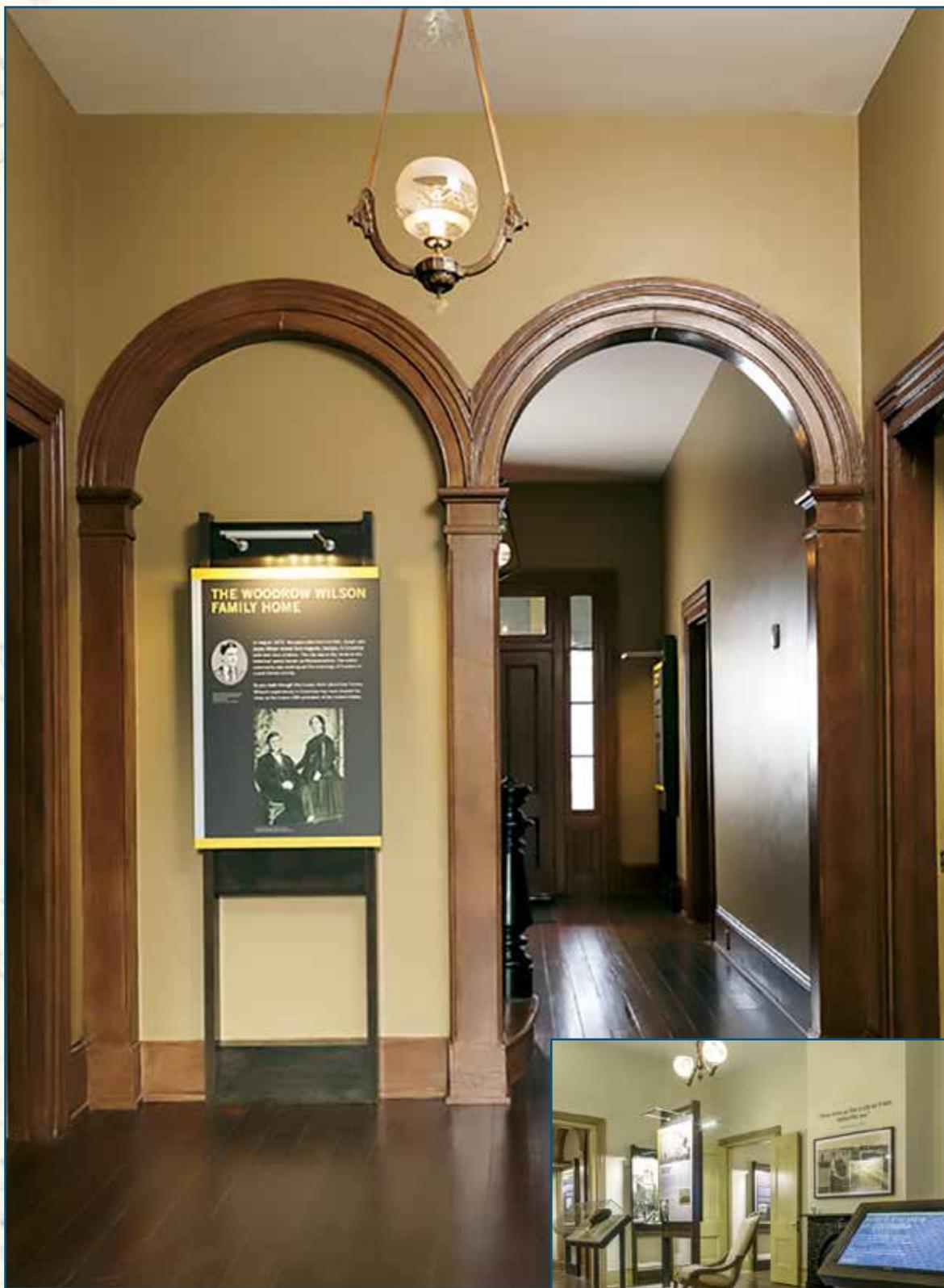
Cove and Spiced Oysters, Salmon, Lobsters, etc. For sale by  
 Oct 4 **JOHN AGNEW & SON.**

John Agnew & Sons' advertisement from The Daily Phoenix of October 18, 1871, "Proudly announcing the arrival of 150 cases of canned goods listed."



Shown here is a stereoscopic image by W.A. Reckling of the Parade Ground of the Columbia Male Academy which operated in Columbia, 1829-1905.

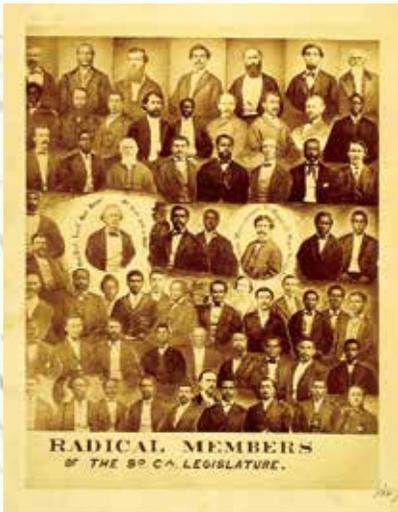
# WILSON FAMILY HOME





Images of exhibits at the Woodrow Wilson Family Home Museum

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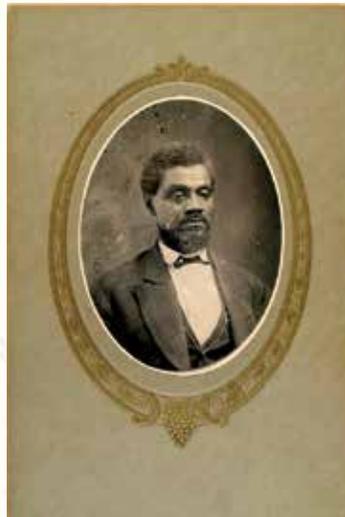
Composite photograph created by the Democratic Party of the "Radical Members of the So. Ca. Legislature"



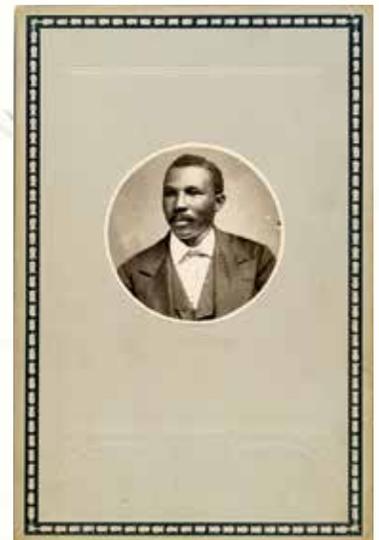
Shown is a stereoscopic image of the Lunatic Asylum for females taken by W. A. Reckling, ca. 1874. Treatment was extended to African Americans in the 1870s.



Daniel Chamberlain became governor of South Carolina in 1874. He was a Liberal Republican who tried to work across the aisle to adopt policies and create options for the greater good.



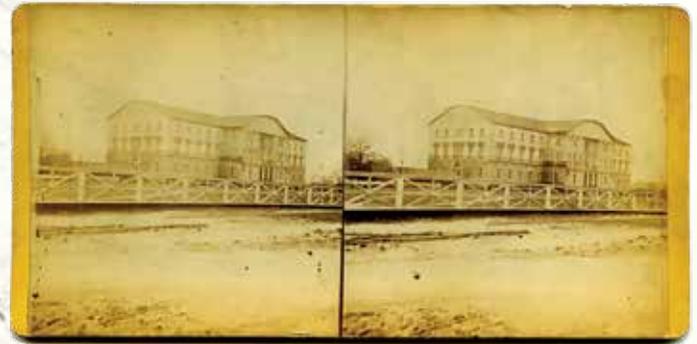
Shown is William Beverly Nash who was a Representative from Richland County, 1868-1877. Nash was born a slave in Virginia. He became a prominent political leader after emancipation and owned a large farm and a brickyard.



Robert Brown Elliot, Congressional Representative from Columbia who contributed to the passage of Civil Rights Act of 1875



Stereoscopic image of the South Carolina State Penitentiary by Wearn and Hix, ca. 1874



Stereoscopic image of the South Carolina State House with a temporary roof, ca. 1870

# Saving the Woodrow Wilson House Traced Through a Collection at the South Caroliniana Library

BY BRIAN J. CUTHRELL

A lucky survivor from Columbia's past, the Woodrow Wilson house (now preserved as the Woodrow Wilson Family Home Museum) offers a focused glimpse of life during the years following the end of the Civil War, a time of significant change.

The South Caroliniana Library preserves multiple collections that relate to President Wilson, members of his family and the evolution of efforts to protect and preserve this site and interpret its history. Visitors to the renovated building will notice the new cedar-shake shingle roof (the original covering known to the Wilson family in 1872) and, within the museum, a new focus on the history of the Reconstruction era.

## Preservation Following Loss

Communities often neglect to take an active interest in historic preservation until prompted by the loss of a major landmark. Notable examples include the demolition of Pennsylvania Station in New York City, which met the wrecking ball in 1963, and the loss of the Mansion House in Charleston, dismantled in 1928. The removal of this elegant building from the Holy City is cited as one of the catalysts that led, in 1931, to Charleston's groundbreaking preservation ordinance, the first in the nation.

Meanwhile, Columbia faced its own challenges in the effort to preserve significant landmarks. Despite its status as the only presidential home in South Carolina, the Woodrow Wilson house has faced the threat of demolition multiple times. In 1928, officials selected that site for construction of the Township Auditorium. Columbia residents rallied to save the house and the auditorium was built one block north. In the years that followed, a volunteer organization staffed by members of the American Legion and its Auxiliary worked to preserve and show the Wilson site as a house museum.

## Woodrow Wilson Memorial Boyhood Home Collection

Researchers can learn more about these efforts in the Woodrow Wilson Memorial Boyhood Home collection at the South Caroliniana Library. The collection includes letters, minutes, and clippings, 1928-

1969, that document this early preservation effort in Columbia and the eventual transfer of stewardship from a troop of dedicated volunteers to a professional organization with professionally trained staff — a narrative common to many house museums during the 20th century.

Several of the earliest letters in the collection reflect efforts of entrepreneurs around the country to honor (or profit from) Wilson's legacy. In a letter dated January 19, 1929, H.F. Drugan of Washington, D.C., wrote Fitz Hugh McMaster asking him to gauge local interest in a Columbia screening of a film on Wilson's life: "The Film-Memorial is 'Six Reels of The Real Wilson,' depicting his entire career, lasting ninety minutes." Letterhead stationery includes the slogan, "Lifeless monuments will be set up here and there to his memory, but the real Woodrow Wilson shall forever live among his people, through the medium of the Woodrow Wilson Film-Memorial..."

Another promoter hoped to donate five hundred copies of a Wilson portrait in which his face was composed of many human beings — an unusual fad of the early 20th century. Harry D. Calhoun wrote to A.S. Salley, Mrs. E. Henry Cappleman and others (July 7, 1930) offering to donate photographs, allegedly signed by the president himself, to be sold as a fund-raiser. Staged and photographed at Chillicothe, Ohio, in 1918, this was just one of many "people pictures" organized by Arthur S. Mole and John D. Thomas during the World War I era. Calhoun explained that the portrait photographs of President Wilson featured "twenty-one thousand American Soldiers who were then assembled.... Mr. Wilson has affixed his signature on each photo by way of appreciation ...."

Later papers include an inventory of furniture and artifacts in the home in 1956 (written in the hand of Mrs. Cappleman) and, from the 1960s, items reflecting the involvement of the recently chartered Historic Columbia Foundation. Promotional mailers celebrate the re-opening of the home for public tours on November 16, 1969. This was no small accomplishment, as continued operations of the site as a museum faced some local controversy during the 1960s over the expense involved in its preservation.

— Brian J. Cuthrell is a cataloging librarian in the Manuscripts Division of the South Caroliniana Library.

# REMEMBERING MARY CROW ANDERSON

Mary Augusta Crow Anderson passed away February 12, 2015. She received a B.A., M.Ed., and Ph.D. from The University of South Carolina and did post-graduate study at Oxford University in England. She joined the ranks of the faculty of the University in 1971 and taught courses in advanced writing, drama, modern British novels, science fiction, film and children's literature until her retirement in 1987.

Dr. Anderson served on the University South Caroliniana Society Executive Council in 1982 and 1983.

In 1998, Dr. Anderson and her late husband, Richard established the Orin F. Crow Acquisition and Preservation Endowment at the South Caroliniana Library to honor Dr. Anderson's father. Dr. Crow had served the University as Dean of the School of Education as well as Dean of the Faculty.

Below are reminiscences of two colleagues who knew Mary Anderson well and cherished her friendship, Dr. Carolyn B. Matalene and Dr. Thorne Compton, both of whom are emeritus faculty of the University.



*Mary Crow Anderson*

“Everyone in the South is related,” a graduate professor once told me. And though such hyperbole is perhaps a favorite Southern trope, it seems particularly relevant to Mary Augusta Crow Anderson. A proud descendant of many South Carolina Huguenot families, she always remembered all of their names and connections. Her father, Orin Faison Crow—who used to introduce Mary as “a white crow” —married Innis McKewn Cuttino. And, of course, Mary named her children James Orin Anderson and Barbara Innis Anderson and Richard Cothouneau Anderson to recognize and preserve their relationship. Recognizing relationships was a great theme in Mary’s long and richly literary life.

Her dissertation, *The Huguenot in the South Carolina Novel*, traced the presence and the characteristics of these “religious refugees” in South Carolina. She concluded that they differ from their New England, Puritan counterparts for “these Huguenots, combining tolerance and irrepressible gaiety with their keen sense of principle, are scarcely guilt-ridden religionists. There can be no deep psychological explorations into the downfall of aspiring human beings obsessed with sin, when these persons are so glad to be alive that they frankly enjoy the present world.” And “enjoy the present world” did Mary Anderson herself; no wonder she revered her heritage.

After an extensive career teaching high school English at Bamberg, Dentsville, Eau Claire, Heathwood, and Dreher, Mary’s Ph.D. meant that she could now teach at the college level. She came to USC as a faculty member in the College of General Studies. That is where I met Mary, where she welcomed me warmly, and where I quickly valued her friendliness, good humor, and wit. Our boss was Dean Sid Varney; and what a wonderful man he was, always rescuing young people who had gone off the rails. “Big Sid” kept his faculty on track with monthly “Grievance Committee” meetings, actually elaborate cocktail parties with food prepared by students in the hotel and restaurant program. What fun we had!

Mary Anderson perhaps taught English to more Columbians than anyone else. And she continued as a highly respected teacher in the University for many years, eventually moving to the Department of English where we again were colleagues. One of her students, Harriett Williams, remembers Mary’s teaching:

She was the ultimate professional, always calm, serious, and well prepared. The course was Advanced Composition, and because I had transferred to USC from Agnes Scott College, I had never before taken a course that focused on learning to write. At Scott, all courses required extensive essay writing, but my professors there never instructed us

in composition; they merely graded us. Expectations were high: comments on papers were withering. Mary's course was different.

I recall writing in multiple modes for many different audiences, with some actual instruction, modeling, and reading and discussing of sample texts. The most startling part of the course was that we often had the freedom to choose our own topics. A vivid memory is turning in a collection of essays at the end of the semester. Even at the time I wondered how on earth she would have the time and patience to evaluate all those pieces of writing at once.

It would be years before I would become a teacher of writing and go on to teach hundreds of USC students and to become a director with the National Writing Project. In hindsight, I suspect that Mary's approach and calm, caring method of teaching may have been the cornerstone of my work.

Those Columbians who missed having Mary Anderson as their English teacher might well have seen her on stage. An avid teacher of drama and author of *Drama in the English Department*, she also acted, especially in the role of her beloved Agatha Christie detective, Miss Marple. Mary was perfect as that shrewd little lady, small and sprightly with bright eyes, perfect hair, and always a carefully tailored suit. So popular was Mary as Miss Marple that Workshop Theater mounted three separate productions of Christie novels.

Mary was always a scholar as well as an actor and teacher. And she found a project that was perfect and personal: editing the letters of Yates Snowden, colorful professor of history from 1905 to 1933, and John Bennett, an Ohioan transplanted to Charleston, and a writer and poet largely responsible for the Charleston Renaissance of the 1920s. Her project was again about heritage and relationships as she explained in her Preface: "My interest in Yates Snowden and John Bennett began in childhood. In Charleston, the Bennett home was at 37 Legare Street, and the home of my great-uncle and great-aunt, William Henry and Ida Imogene S. Shingler, and their children was at 21 Legare Street. . . . In Columbia, I grew up on the University of South Carolina campus, where my father was a professor. One of my earliest memories is of a figure striding across the Carolina Horseshoe, with dark cloak swirling in the wind. Yates Snowden was that figure. My parents were friends of Annie and Yates Snowden, as they were of many other Charlestonians and Columbians mentioned in the Snowden-Bennett letters."

Mary taught me how to pronounce Snowden. The "snow" part rhymes with "cow." Interestingly, I now live on Legare Street, just a few doors from John Bennett's house. (How I wish I could tell Mary! I would also love to tell her that Bill Matalene is lucky enough to have a studio in the Confederate Home and College,

founded by Mary Amarintha Yates Snowden, mother of Yates.)

After years of painstaking archival and historical research, Anderson published *Two Scholarly Friends: Yates Snowden-John Bennett Correspondence, 1902-1932* (USC Press: 1993.) It is a wonderful book, partly because of the brilliance of the letters between these two wits, but also because of the historical knowledge and grace and wisdom of Anderson's extensive commentary. Read it.

Mary Crow Anderson was a genuine lady of letters, inclusive and humane in her teaching, scrupulous and tireless in her research, elegant and insightful in her prose. I am grateful to have known her, honored to have been her friend.

—Carolyn B. Matalene

I first met Mary Anderson in 1965 when I was a student in her high school French class. She was an inspiring, demanding teacher who had an intuitive sense of what each student needed. During that year I found myself in a play that she was helping with, and even after a number of rehearsals I was clueless about what I was supposed to be do onstage. When I asked Mary what she expected of me, she first asked me what I expected of *myself*—then she told me that my responsibility was to make everyone onstage with me the best that they could be...and if I did that I wouldn't even have to worry about myself—my star would shine as bright as theirs.

It turns out that over the next 50 or so years Mary continued to teach, guide and support me—as she did so many others. We became colleagues in the English Department at Carolina, and I continued to be inspired by her commitment to her students and to what she taught. When you teach the same poems or novels over and over for years it is easy to lose the sense of what made them transformative in your life. Mary always believed that you had to recapture that moment you were inspired in order to communicate the power of a piece of literature to a student—and she never let me forget that and fall into droning out the same lecture to class after class. She believed deeply that our responsibility as teachers was not just to pass on the collected wisdom of the past, but, as Ezra Pound says, to "make it new" for each student every day.

When I became chair of the Department of Theatre and Dance at USC, Mary called me to congratulate me and offer her help. Her advice and support was very important to me, since she and her wonderful husband, Dick, had been longtime advocates for the arts in Columbia and South Carolina. When I asked her if she had any particular suggestions for running a department of wonderfully creative (and sometimes infuriating) artists, she laughed that full rich laugh and reminded me of what she had told me 30 years before—my job was to find the very best in each of them. I think she spent her long and rich life finding, nurturing, and inspiring the very best in the people she taught, inspired and loved.

—Thorne Compton

# IN MEMORIAM: VIRGINIA GURLEY MEYNARD

BY HENRY G. FULMER



With the passing of Virginia Gurley Meynard on May 13, 2015, the South Caroliniana Library and the University South Caroliniana Society lost a longtime friend and tireless advocate. Indeed, the entire South Carolina Midlands lost a respected community member who for over four decades contributed significantly to the historical, civic, and cultural milieu of Columbia, her adopted South Carolina home.

## Early Days: Texas, Ohio, and Pennsylvania

Ginny, as her many Columbia friends fondly remember her, was born on November 8, 1919, in Waco, Tex., the daughter of Davis Robert Gurley III and Nell Whitman Gurley. She graduated from Baylor University with a degree in journalism and worked as a reporter for the *Waco News-Tribune*, the *Dayton, Ohio, Herald*, and the *Dayton Daily News* in the early years of World War II. In 1942, she married Ernest B. Meynard, of Cuero, Tex. They lived in Dayton and in Pittsburgh, Pa.

While Mrs. Meynard lived in Dayton her volunteer activities included chairing the Council on World Affairs and coordinating a three-state conference for UNESCO sponsored by the Council in 1958. She also represented the Junior Leagues of Ohio at the White House Conference on Youth in 1960. In Pittsburgh, she served on the boards of the Three Rivers Arts Festival, the Community Welfare Council, and the Junior League of Pittsburgh.

## A Gift from Texas to South Carolina

When the Meynards moved to Columbia in 1976, Mrs. Meynard quickly became immersed in community affairs, taking an active role as a member of the Columbia Committee, National Society of the Colonial Dames of America, the Junior League of Columbia, and the Columbia Garden Club. She took responsibility for assembling, organizing, and bringing to the South Caroliniana Library the collected local records of both the Colonial Dames and Columbia Garden Club. Likewise, she deposited with the library a copy of the seventieth anniversary histories she compiled for both organizations, tracing their genesis and giving an account of membership and activities for both local organizations between 1926 and 1996. Mrs. Meynard's multi-volume scrapbook history of the South Carolina Governor's Mansion and the families who lived there, 1868-1987, is also available to researchers through the library as is a substantial collection of her research files.

Virginia Meynard was active in many other Columbia organizations, taking on volunteer responsibilities as a docent at Historic Columbia Foundation, the Columbia Museum of Art, the South Carolina State Museum, and the Governor's Mansion. She

assisted in a variety of leadership capacities with patron organizations benefitting the South Carolina State Museum, the South Carolina

Department of Archives and History, and the South Caroliniana Library—serving with the Executive Council of the University South Caroliniana Society. In the First Presbyterian Church, Columbia, she was on the board of the Women of the Church and a member of the church's Bicentennial Committee in 1995.

## Researcher and Editor

An indefatigable researcher, Mrs. Meynard authored *The Venturers: the Hampton, Harrison, and Earle Families of Virginia, South Carolina, and Texas* (1981), *History of Lower Richland County and Its Early Planters* (2010), and, along with Christie Zimmerman Fant and Margaret Belser Hollis, was co-editor of *South Carolina Portraits: A Collection of Portraits of South Carolinians and Portraits in South Carolina* (1996, 2000) published by the National Society of the Colonial Dames of America in the State of South Carolina. Her final publication, *Christopher Fitzsimons and His Domain*, is set to be released soon.

With the publication of *The Venturers*, Mrs. Meynard completed a massive five-year research and writing project. The book detailed the interconnected histories of the Hamptons, Harrisons, and Earles, families that had made significant contributions to the growth and development of the South, particularly the South Carolina upcountry, during the eighteenth and nineteenth centuries. As soldiers in the French and Indian War, the American Revolution, the War of 1812, and the American Civil War, and as legislators on the state and national levels, members of the families were often in positions of leadership and influence. Mrs. Meynard explored the impact of these families on their communities and sections in extended biographical essays and explained their relationships with genealogical charts. The book attracted a large readership and was reprinted in 1991 to meet the continuing demand for copies.

After publishing *The Venturers*, Mrs. Meynard continued to collect information on families related to the Hamptons, Harrisons, and Earles. These additional materials are among her research files as are copies of two privately printed genealogical studies compiled by Mrs. Meynard: *The Scottish Clan MacCrae and Some American Branches* (1989) and *The John Prince Family of Virginia and South Carolina* (1990).

Virginia Meynard is listed in past editions of *Who's Who in the East*, *Who's Who in the South and Southwest*, and *Who's Who of American Women*.

# IN MEMORIAM: MARGARET CAMPBELL BELSER HOLLIS

BY ALLEN H. STOKES



Margaret Campbell Belser Hollis

The South Caroliniana Library said farewell to a dear friend on January 23, 2015, with the passing of Mrs. Margaret Campbell Belser Hollis in her 90th year. Mrs. Hollis was known affectionately to all her friends, including the staff of the South Caroliniana Library, as Peggy.

## *My Mother Was a Heyward*

The Heyward family's presence in South Carolina dates to the 17th century, and Peggy gladly assumed responsibility for collecting, preserving, and publishing the family history. In compiling *My Mother Was a Heyward*, Peggy accomplished her stated purpose of "tracing the Heyward family from the earliest known member in this country to the present day, concentrating on the Clinch Heyward line of descent."

Peggy took her place in the Heyward line on October 28, 1924, one of eight children of Irvine Furman Belser and Mary Campbell Heyward Belser and granddaughter of Governor Duncan Clinch Heyward. She graduated from the University of South Carolina, *cum laude*, Phi Beta Kappa. Peggy's early career was in Christian education following graduation from Divinity School of the Pacific in Berkeley, Calif. She served for several years as Director of Christian Education at the National Cathedral in Washington, D.C., and later directed the Christian Education program at Trinity Church, now Trinity Cathedral, in Columbia.

## Historic Preservationist

In addition to documenting her family's role in South Carolina's political, legal, and military history, Peggy had an abiding interest in historic preservation. From 1970 until 1985, Peggy served as a Vice Regent for South Carolina to the Mount Vernon Ladies Association, a volunteer organization devoted to preserving the Mount Vernon home of General and President George Washington.

She remained active in this cause after stepping down as Vice Regent and was recognized in 1985 as Vice Regent Emerita. She was an active member of The National Society of the Colonial Dames of America and served as Chair from 1989 to 1991. In her capacity as a member of this organization, she along with Christie Zimmerman Fant and Virginia Gurley Meynard edited *South Carolina Portraits: A Collection of Portraits of South Carolinians and Portraits in South Carolina* (1996, 2000). For anyone researching portrait art and artists in South Carolina, this beautifully illustrated reference work is an indispensable resource.

The Heyward family letters and other documents that Peggy collected, edited and brought to the South Caroliniana Library for preservation document the family's travails during the Civil War. Documentation includes lists of slaves owned by the family and the names of African Americans who worked on rice lands as Edward Barnwell Heyward unsuccessfully attempted to resuscitate the family's fortune from rice after 1865. Publication by USC Press of *Twilight on the South Carolina Rice Fields: Letters of the Heyward Family, 1862-1871* (2010), was Peggy's final historical project but one that gave her great satisfaction. [Editor's Note: Dr. Allen H. Stokes co-edited this book.]

Peggy's husband of 45 years was USC historian Dr. Daniel Walker Hollis. For many years they hosted "the annual beginning of the year watering" for history faculty and graduate students at their home on Kilbourne Road. It was an occasion to which everyone eagerly looked forward.



# IN MEMORIAM: DAVY-JO STRIBLING RIDGE

BY HENRY G. FULMER

Davy-Jo Stribling Ridge who for many years served as Associate Director of the University of South Carolina Libraries, died on May 11, 2015. Born January 16, 1932, daughter of David W. Stribling and Thelma Braselton Stribling of Westminster, S.C., Mrs. Ridge graduated from Westminster High School in 1950. She studied English literature at Queens College, Charlotte, N.C., and served as editor of *The Blue Quill*, the student literary and news publication.

In 1955, Mrs. Ridge earned a Master of Librarianship degree from Emory University. She was employed by the DeKalb County Regional Library before coming to the University of South Carolina library staff as a reference librarian at the McKissick Memorial Library. She served the University during the remainder of her long career. As Associate Director of the University of South Carolina Libraries, she assisted in the planning of and move into the new Thomas Cooper Library and oversaw its staffing and daily operation until her retirement.

## *A Load of Gratitude: Audubon and South Carolina*

Mrs. Ridge edited user handbooks to the University of South Carolina library collections as well as the catalog of the rare book collection in the McKissick Memorial Library. She was the author of *A Load of Gratitude: Audubon and South Carolina* (1985) issued by USC on the bicentennial of John James Audubon's birth. A life member of the University South Caroliniana Society, the Thomas Cooper Society, and the South Carolina Library Association, Ms. Ridge was a strong supporter of many local and national historic preservation, environmental, and humane organizations and was listed in *Who's Who in the South* and in *Who's Who of American Women*.



*Davy-Jo Stribling Ridge*

## Donations to the South Caroliniana Library

Mrs. Ridge was the donor of two collections of primary materials among the holdings of the South Caroliniana Library—eighty-six manuscripts, 1850-1884, papers of the Stribling family of Pickens District, S.C., and eight account books, 1886-1943, documenting James Paul Stribling's employment of farm laborers and containing crop records for cotton ginned and sold, cotton seed meal and hulls hauled from Westminster Oil Mill, and fertilizer used.



# IN MEMORIAM: JOHN STRINGER RAINY

BY HENRY G. FULMER

With the death of John Stringer Rainey on March 14, 2015, the state of South Carolina was deprived of one of its most recognized and respected community leaders. The Camden attorney known for his philanthropy and political fundraising was remembered at his memorial service as “the conscience of South Carolina.”

The decorated Vietnam combat veteran graduated in 1962 from the University of Virginia with a B.A. in history. He also held law degrees from the University of South Carolina (J.D., 1965) and Georgetown University (LL.M., Taxation, 1969). A strong supporter of military service, he raised money for projects that honored the Palmetto State’s veterans of both World Wars.

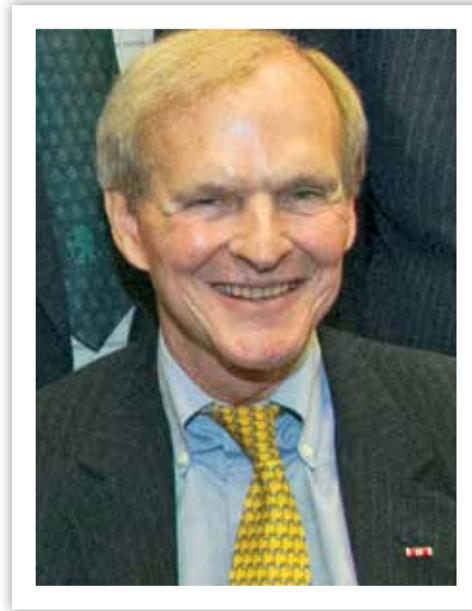
## “Willing to Reach Across the Racial Divide”

Rainey also chaired the fundraising committee for the African-American History Monument on the State House grounds. Historian Dr. Walter B. Edgar cited John Rainey in *South Carolina: A History* for his civic and political contributions to the state and for his “willingness to reach across the racial divide and support endeavors that would benefit all segments of South Carolina society.”

John Rainey was a major backer of South Carolina Educational Television. He was founding legal counsel of the ETV Endowment, past president of the ETV Endowment Board, and chairman of South Carolina Educational Communications. He was executive producer of *Corridor of Shame*, a 2005 film documentary that highlighted educational deficiencies along the Interstate 95 corridor in South Carolina.

## Service to South Carolina and the South Caroliniana Library

South Carolina will long remember John Rainey for his business acumen and contributions as chairman of the South Carolina



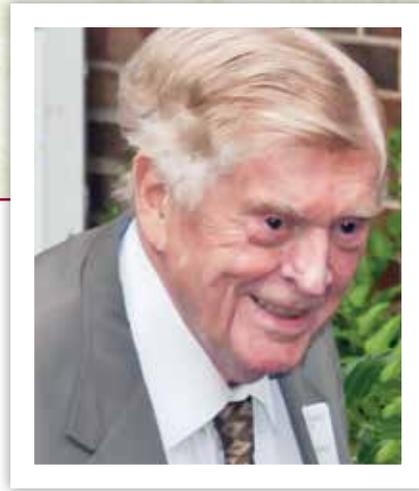
John Stringer Rainey

Board of Economic Advisors, chairman of the Board of Santee Cooper, and chairman of the State Budget and Control Board’s Energy Advisory Committee, his tireless work on behalf of Brookgreen Gardens, his advocacy of dialog between South Carolinians of all races, and his support for many philanthropic causes. His association with the South Caroliniana Library stems directly from the Anderson native’s longstanding friendship with Dr. John Hammond Moore, his former mentor and University of Virginia history professor. Mr. Rainey was instrumental in the growth of the John Hammond Moore Library Acquisitions and Conservation Endowment Fund benefitting the South Caroliniana Library and was actively involved in planning the ninetieth birthday celebration for Dr. Moore in 2014.



# IN MEMORIAM: GEORGE BOWMAN HARTNESS

BY HENRY G. FULMER



*George Bowman Hartness*

One of the South Caroliniana Library's eldest and most enduring friends, George Bowman Hartness, died on June 9, 2015. Mr. Hartness was born on March 26, 1919, in Orangeburg, S.C., son of the late Orlander Whitley Hartness and Mary Isabella Crum Hartness. He moved with his family to Columbia when he was five years old and graduated with a Bachelor of Arts degree in History from the University of South Carolina.

## Service During World War II

Mr. Hartness served the entire course of the Second World War in the Pacific Theatre with the Fourth Marine Division, retiring as a lieutenant colonel in the U.S. Marine Corps Reserve. He was involved in engagements on Kwajalien in the Marshall Islands, Saipan, Tinian, and Iwo Jima and received a Bronze Star for Outstanding Service in Combat as well as the Purple Heart.

Although he initially worked with his father in the soft drink bottling business, Mr. Hartness later left that occupation to pursue his passion for history, art, and fine antiques. For decades, his Columbia antique shop, One Thousand Gervais, was a favorite source for antique lovers from around the country. In addition to his love for art and antiques, he took great pleasure in gardening. His knowledge of horticulture and landscape design was evident in the beautiful park-like gardens he and his wife, Isola Sherrerd Hartness, created at their home.

## Art Lover and Donor

Mr. Hartness was president of the Columbia Art Association, 1948-1949, when efforts to create the Columbia Museum of Art were undertaken. As the founding president of the Columbia Museum of Art, he served three terms and also served for ten years as chairman and member of the Columbia Museum of Art Commission. Mr. Hartness was a charter member of the Board of Governors and treasurer for twenty years of the Decorative Arts Trust, a national, non-profit organization headquartered in Philadelphia. Mr. Hartness and his wife founded the Decorative Arts and Architecture Symposium programs of the Columbia Museum of Art. Items from the Isola Sherrerd and George B. Hartness collection are now in the permanent holdings of the Historic Columbia Foundation, the Orangeburg County Historical Society, the Columbia Museum of Art, the University of South Carolina School of Music, Historic Brattonsville, and the South Carolina State Museum.

## Gifts to the South Caroliniana Library

Mr. Hartness' gifts of collection materials to the South Caroliniana Library included photographs of the allied Bowman, Crum, Hartness, Limehouse, and Mendenhall families, ca. 1805-1920; and extensive biographical and genealogical research files on the Hartness family and ancestry covering family history data on the Bowman, Boyleston, Crum, Hartness, and Sherrerd families. An especially valuable and interesting item is an oversized scrapbook volume, 1937-1993, containing clippings, photographs, and memorabilia of the Hartness family during World War II and of George Hartness' service in the U.S. Marine Corps. Several items feature his military awards and accomplishments including his graduation from Armored Force School, 1943, graduation from the Fourteenth Reserve Officers' class of 1943, and his certificate of military retirement in 1982. Personal photographs taken during military service with Marine Company A, Fourth Tank Battalion, include Hartness' time stationed at Camp Pendleton and Pearl Harbor, the Saipan and Tinian invasions in the Marianas Islands, the battle of Iwo Jima, and Navy Day Celebration, 1946, in Columbia, S.C.

## *By Ship, Wagon, and Foot to York County, S.C and Gardens, Friends & Prevarications of a South Carolinian*

Mr. Hartness authored the 1966 book *By Ship, Wagon, and Foot to York County, S.C.* In addition, he recorded his memories of many South Carolina activities in his 2004 publication, *Gardens, Friends & Prevarications of a South Carolinian*. He was a member of the University South Caroliniana Society, the Orangeburg Historical Society, the Society of the Cincinnati, the Thomas Taylor Chapter of the Sons of the American Revolution, the National Trust for Historic Preservation, and the Huguenot Society.



# “JUST BEING THERE:”

## Adventures in a Life in the Theatre

BY C. ROBERT JONES

“Just being there” is often the requisite for some delightful and totally unexpected adventure, and this has proved to be true over and over in my long career in theatre.

Taken literally, Hal Ashby’s much-acclaimed film *Being There* was one of those. In 1979, I found myself cast in a small, non-speaking role in this film which starred Peter Sellers and Shirley MacLaine and was filmed at the Biltmore House near Asheville, N.C. I had wandered into the local auditions because some of my students at Mars Hill College [now Mars Hill University] were trying out. It seems the casting director was looking for “older” actors, so it was my age and not necessarily my talent that got me the part.

My several days of work, all with Peter Sellers, were fraught with below-freezing weather outside at night, with snow on the ground and me in a thin, summer-weight suit. Sellers was bundled up in a coat and black bowler, toasty warm. He was still in his Inspector Clouseau mode from the *Pink Panther* films while exploring the simple Chauncey Gardiner of Jerzy Kosinski’s book. There was much laughter, much experimenting, and I found Sellers to be a delightful pro through it all. Despite the bitter cold weather, I had a wonderful time.

### CAROLINA DAYS AND CARL SANDBURG

Except for a year in France on a Fulbright grant after I graduated from USC, and six years in Washington, D.C.—where I got my MFA degree and started my theatre career, I’ve

always lived in the southeast, no farther than three hours away from Columbia.

Getting to know movers and shakers, particularly in the arts world, has often just been happenstance. While I was a sophomore at USC, I was chosen to be a student representative on the Visiting Artist and Lecturers Committee. Outside of the great French novelist and short story writer André Maurois whose work I had read in Madame Sweeney’s French class,

I felt that most of the speakers being considered lacked the drawing power to assure packed houses. I suggested we have fewer speakers and use the budget to seek more “names” that could attract audiences. In part, I was thinking specifically of inviting Carl Sandburg who lived just up the road in Flat Rock, N.C.

Well, that indeed happened. Sandburg spoke that fall of 1952 in Drayton Hall, and it was a fascinating occasion. He was 74 at the time, and it was that beautiful white hair and the simplicity of his performance that held the audience in thrall. He played the guitar and sang, too. My childhood friend and USC fraternity brother Bobby Milling (Dr. Robert N. Milling who’s immediate past Vice-President of the University South Caroliniana Society) and

I went backstage afterwards. Bobby had brought along the first volume of Sandburg’s Pulitzer Prize winning *Lincoln: The War Years*, and Sandburg looked at us with some surprise when Bobby asked for an autograph. I don’t think Sandburg considered that somebody so young would already own the four-volume set. He chatted with us briefly, and despite his down-hominess, we knew we were with someone very special. Years later, in Asheville, I



As Jones says, this picture shows, “Lily Pons; Don Saunders (hidden), Editor of Columbia Hi-Life, who had come, I’m sure, to keep me from making a fool of myself; and me in the white suit on Easter Sunday in 1948 for the interview in the old Columbia Hotel. Mme. Pons treated us like professional journalists, making the occasion truly memorable.” (Image courtesy of the author)

happened to meet the Reverend Peter Tolleson at a social event and learned he had been the young Unitarian minister who conducted Sandburg's funeral in 1967. He said it had been a daunting occasion for him personally, but the family knew what they wanted and "...it was easy going."

## **COLUMBIA MUSIC FESTIVAL AND LILY PONS**

When I was about ten, my mother was given season tickets to the Columbia Music Festival concert series. I became the beneficiary of that gift, and by the time I was in high school, I had listened to and met an incredible array of the great performers in the music world. Going backstage at the Township Auditorium was a scenario my mother endured with a smile. I was usually one of a handful of young people with autograph books and concert programs waiting after a concert. Without exception, all these brilliant artists were gracious, fun, and seemingly pleased that youngsters were so interested in their music. The chats with composer Sigmund Romberg and Metropolitan Opera star Risë Stevens were particularly memorable, though I have a stack of autographs that include those of Vladimir Horowitz, José Iturbi, Artur Schnabel, Carroll Glenn, Eugene List, Alexander Brailowsky, Nadine Conner, and John Richards McCrae.

It was the Music Festival that indirectly led to one of the most unlikely adventures of my teen years. Season members were asked what artists they most wanted to hear, and Metropolitan Opera coloratura soprano Lily Pons topped the list. She was probably one of the first opera "superstars." She was married at the time to popular orchestra conductor André Kostelanetz and had already done three Hollywood films, one with Henry Fonda as her leading man. When it was announced that indeed she'd be appearing the next season, I wrote her management in New York and asked if I might interview her for *Columbia Hi-Life*, the school newspaper at Columbia High School. I was not at all surprised that I got an affirmative answer, though now I marvel at the moxie for even asking. I was fifteen and a high school sophomore at the time.

Although she had just arrived by train from New York and clearly had to be road weary, Madame Pons was charmingly French and totally delightful in that interview. No diva attitude from this diva.

## **THE LITTLE THEATRE OF SAVANNAH AND JOHNNY MERCER**

Anybody who's ever lived in Savannah, Ga., knows that composer and lyricist Johnny Mercer is a legend there. The Great American Songbook, particularly 1930s-1970s, is full of Mercer hits.

[Editor's Note: A sidebar about The Great American Songbook

accompanies this article.] My first job after graduate school was to direct The Little Theatre of Savannah, and it was during my very first show, *The King and I*, that I met the Mercer family—Johnny's mother, Lillian, his sister, Juliana, and Juliana's daughter, Nancy, who was playing the Burmese princess Tuptim in the play. The Mercers, sensing I was green as grass in my new theatre career, more or less adopted me, and I had delightful times in their home on East 49th Street. One of those happened on the evening of the Academy Awards broadcast in 1963. Johnny and Henry Mancini had won the Oscar for "Moon River" the preceding year, and were nominated again, this time for "The Days of Wine and Roses." We were all huddled around the black and white TV when indeed it was announced they had won again. The phone immediately rang—a call from California—and Miss Lillian was jubilant that her son had just won his fourth Oscar. (The two earlier ones were for "On the Atchison, Topeka, and the Santa Fe" and "In the Cool, Cool, Cool of the Evening.")

At the end of my first season of directing six shows back to back in Savannah, I was exhausted, and the Mercers invited me for week of R&R out at Johnny's home on Moon River (the former Back River which was renamed in honor of the winning song.) The estate was located in Beaulieu, about a half-hour from downtown Savannah. Johnny used the house only a few times a year when he came in from California to visit his family, and it was a lovely setting, with its own private dock. To go crabbing off one's own dock was an experience I'd never had. It was a marvelous time of re-grouping for me.

In February 1964, Nancy invited me to go to New York for the opening of her Uncle John's new musical, *Foxy*, which starred



*Sculptor Susie Chisholm's life-sized statue of Johnny Mercer which stands in Savannah's Ellis Square (Image courtesy of the author)*

Bert Lahr. I'd never been to a Broadway opening, and this one was even more special because I finally got to meet her famous uncle in his New York apartment. The gap-tooth grin and quiet, self-effacing manner said it all: "Southern gentlemen." He adored Nancy because she shared his love of music and theatre perhaps more than any of the other family members.

In 2009, I went back to Savannah for the Mercer Centenary. A bronze statue of Johnny was unveiled in Ellis Square, a theatre production about him was mounted in the Lucas Theatre, and there were lectures and exhibits. It was a lovely time of remembrance. Most of the family I knew were gone by then, but Nancy and Carey (Johnny's daughter-in-law from Oregon) were there with several younger Mercers to continue the tradition. I shall always remember the kindness of the family. Being an "honorary Mercer" has been one of those treasures of a lifetime.

## **MORGANTON, N.C., AND MARCEL MARCEAU**

When September 11, 2001, caught America off-guard, and the whole country came to a standstill, all flights were, of course, grounded. Performers who were scheduled to do shows around the country had to be rescheduled. It was in that framework that I experienced one of those unexpected moments to remember. Two months after that awful day, I was in Morganton, N.C., directing the premiere of Steve Bouser's new one-man play, *Senator Sam*, about the life of Sam Ervin, the chairman of the Watergate hearings. The play is set in Morganton, the Senator's home town, on the night before Richard Nixon resigns his presidency. In preparing for the show, Joe Inscoc, the actor playing the Senator, and I had spent time in the Senator's home (still in the family), visited his old court room, and had lunch with his remaining sibling, Jean, then in her early 90s. Bill Wilson, the manager of the beautiful Civic Auditorium in Morganton and also the producer of the play, mentioned he had been able to reschedule the great mime Marcel Marceau whose September performance date had been cancelled in the wake of 9-11. The new date coincided with one

of the rehearsal dates for *Senator Sam* and required us to strike our set for that night, but the chance to see Marcel Marceau was a treat.

I had met Marceau in 1995 when he performed at the Peace Center in Greenville, S.C. I had taken two students to see him, and he mesmerized all of us afterwards—still in costume and make-up—while he gave encouraging words to the two young men who were planning careers in theatre. The performance in Morganton was more subdued than others of his I had seen. Afterwards, when he came into the theatre green room to have his elegantly laid-out dinner, I spoke to him, reminding him of the two young men he had so motivated after that performance in



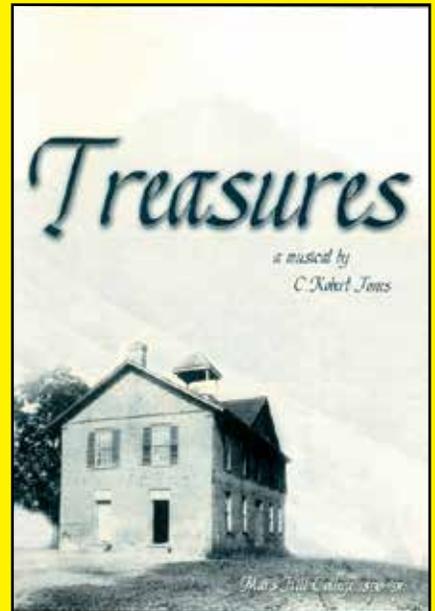
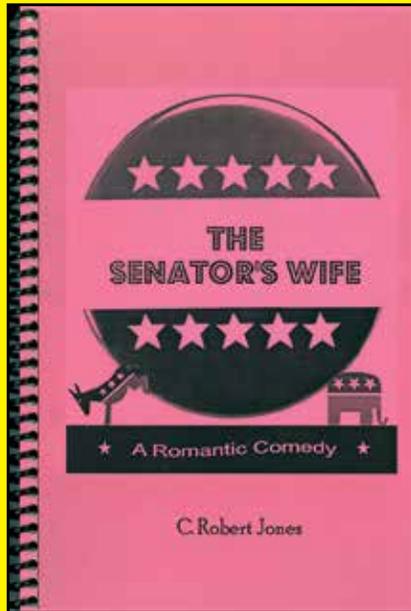
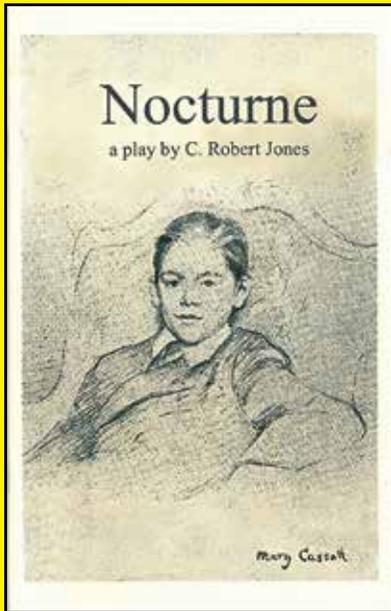
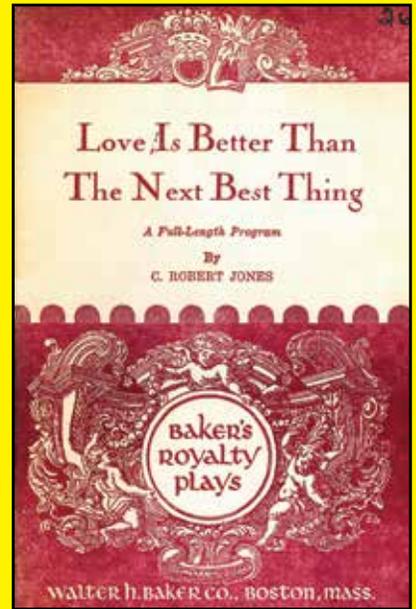
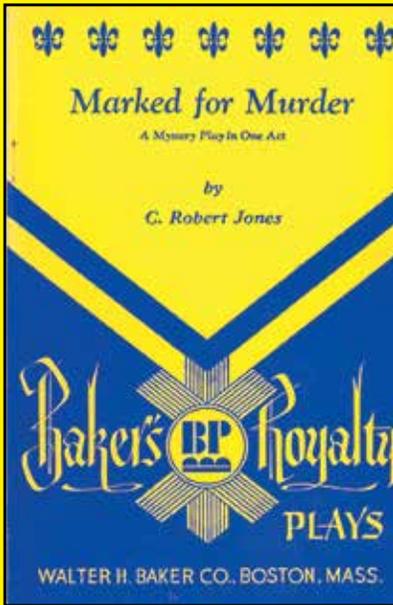
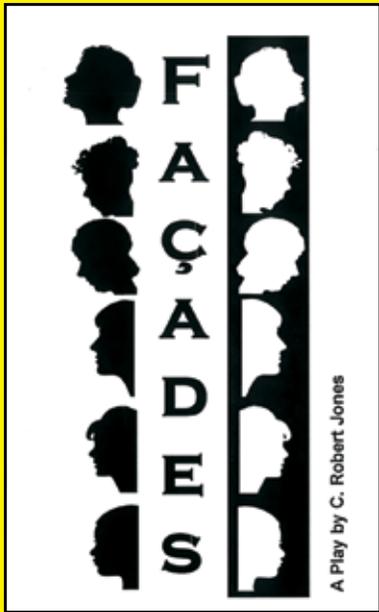
*Rivals*, (based on Richard Sheridan's 1775 comedy of manners, *The Rivals*), was presented at Mars Hill College in 1973 and was reprised there in 2013. Shown in a scene from the 1973 production are David Covington as Captain Jack Absolute and Pam Smith as his sweetheart, Lydia Languish.

Greenville. (Indeed one of those students later went to Paris to study mime.) He seemed pleased, but clearly the events of 9-11 were very much on his mind. He looked at me very seriously and asked, "Do you think this is the beginning of World War III?" I knew of his great love for America. He indeed had celebrated his affection for the United States in several of his new pieces in the Greenville performance and was always mindful of the fact that American soldiers had liberated France during WWII when he was a young man. I instinctively put my arm across his shoulders in a gesture of comfort and realized how truly tiny and thin he was. He seemed consumed with sadness by the weight of all that happened that awful day. The juxtaposition of his mood and what I had just seen him do for two hours onstage was jarring.

A few minutes before, he had been a sprite, a dynamo, a youthful gamin, and seemed ageless. Now, he was just a very frail man of seventy-eight who was very concerned about the state of the world. How rare to be so close to genius. How touching to experience his humanity so close. It was a moment I shall always cherish.

## **Julie Harris and The Belle of Amherst**

I've always had a theory that if you want something to happen, you "put it out in the Universe" as a specific thought—and let the "Universe" do its part. It's worked far too often for me not to



*Theatrical works by C. Robert Jones*

believe in it. Most of my theatre adventures have happened in serendipitous ways, by my just “being there,” but others have happened because I believed they were worthy of my extra efforts.

In 1977, I saw the PBS film of *The Belle of Amherst*, with Julie Harris in William Luce’s brilliant one-person show about Emily Dickinson. I knew I had to direct it. There was not much enthusiasm for the project, but I persisted. And indeed the production happened in 1978 at the Southern Appalachian Repertory Theatre (SART), starring the young actress Susan King. It turned out to be one of those triumphs of a career for Susan—and still is thirty-six years later. In all that time, the production has toured to at least ten states, and the number of performances has long since been forgotten. It was the perfect marriage of actor and material.

Shortly after Susan’s dazzling success with the play, I thought how neat it would be to get together Susan, Julie Harris (who’d won a Tony Award for the play on Broadway), William Luce, and me all in the same room to share some time together. It seemed unlikely since Luce lives in Oregon, Julie spent a great deal of time in New York

and California, and Susan was, at the time, in Wilmington, N.C., serving as Artistic Director of Tapestry, her own theatre company. As it happened a friend gave me Luce’s address and I wrote him about Susan’s performance. It turned out that he had already heard about it, as a result of this letter, Susan, William Luce, and I became “writing friends.”

Late one night in 1986, I got a call and a very distinguished voice said, “This is Bill Luce, and I was wondering if you live anywhere near Richmond, Va. Zoë Caldwell is bringing my play *Lillian* there.” I knew about *Lillian*, the one-person show based on the life of playwright Lillian Hellman. Needless to say, I drove to Richmond to see the play. It is a biting look at a very controversial woman who was the brilliant playwright of *The Little Foxes* and *The Children’s Hour*. The next year, Bill called me again to tell me he was revising *Zelda*, his one-woman show about *Zelda Fitzgerald*, and it would open at Burt Reynolds’s Dinner Theatre in Jupiter, Fla. He asked if I might be able to

come to the opening. He and director Charles Nelson Reilly would be there along with Piper Laurie who was set to star as *Zelda*.

And so, the first step of my dream happened. In Florida, I met Bill Luce as well as Charles Nelson Reilly, who directed Julie Harris in the Broadway production of *The Belle of Amherst*. The *Zelda* production provided the entrée for my in-person friendship with the playwright.

Bill Luce is funny and articulate, and is also a terrific musician. Three years later, he called one night and asked how close to Duke University I lived because he had a new show, *Lucifer’s Child*, which was having a pre-Broadway tryout there. It starred Julie Harris as Isak Dinesen (Karen Blixen)—the same

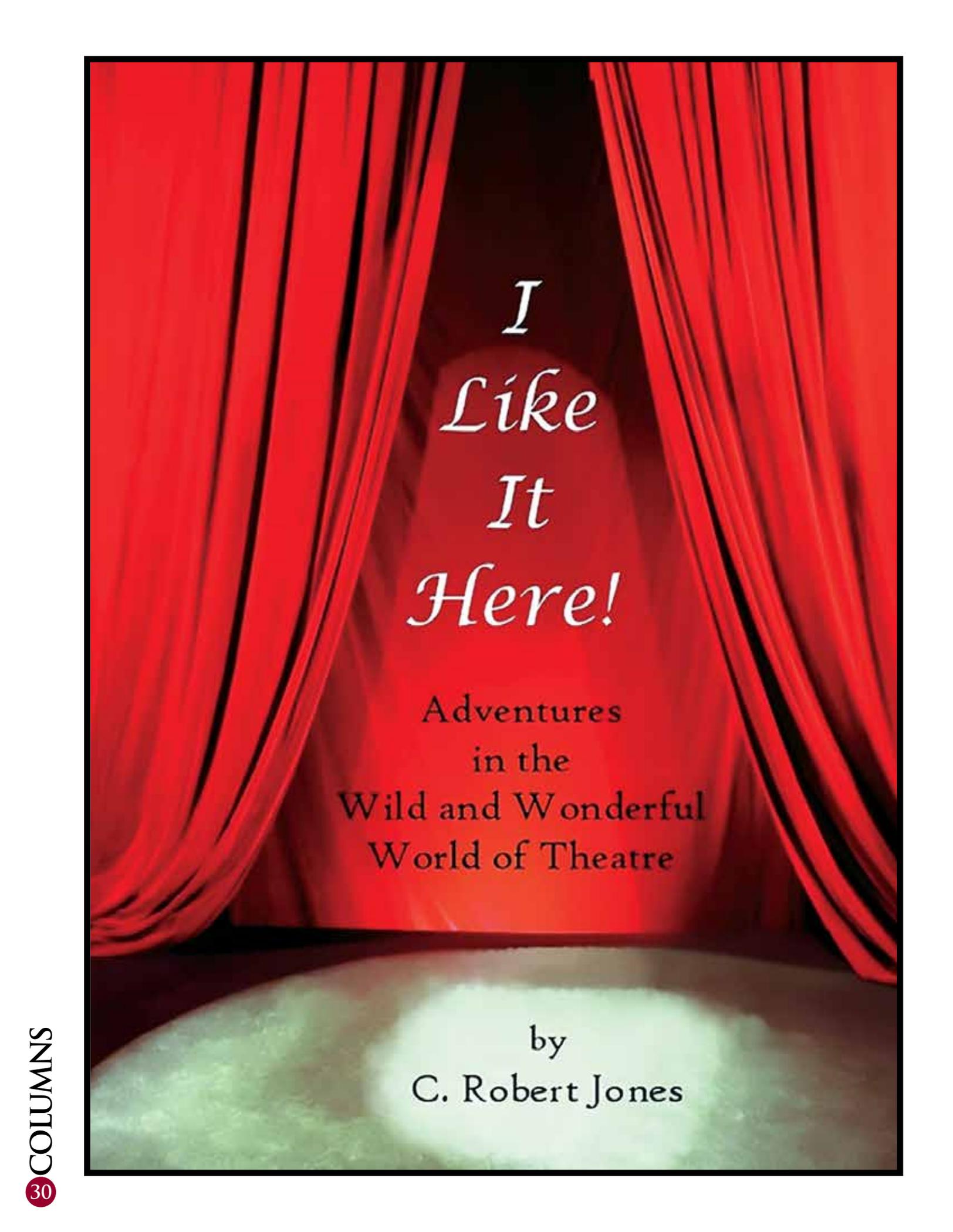
character Meryl Streep played in *Out of Africa*. Well, geography was moving in my favor, and in January of 1991, Bill, Julie, Susan, and I all met after her second performance of the new play, on the Duke University campus. It was a magical evening, filled with lively chatter and lots of reminiscences. (The theatre world is remarkably small. There is always someone in a production who’s worked with someone else you know.) Julie had been directed in Hollywood when she was a cast member of the popular TV show

*Knott’s Landing* by my former student, Kate Tilley, whom Julie had admired—putting in a plug for women directors in the film world. It had taken only twelve years for my dream to come to fruition, but I still think the “Universe” was indeed paying attention.

As I look back over the years at the scores of fascinating people I’ve met or seen in my theatre career I must conclude that the unifying factor in all of them has been a kind of passion for their work. I don’t recall any one of them ever “retiring.” They’ve moved hither and yon, always growing in some way, seeking challenges that could often be terrifying as they pushed their own boundaries for relevancy and ever better performances. And still they remained accessible to the world around them and to the audiences who came to see them. I’ve been very lucky to have experienced so much of this energy and excitement—not to mention pure joy—by “just being there.”



William Luce, Julie Harris, Susan King and C. Robert Jones at the opening of *Lucifer’s Child* at Duke University in 1991. (Image courtesy of the author)

A vibrant red curtain is pulled back to reveal a dark stage. A bright spotlight shines down from above, creating a circular pool of light on the stage floor. The text is centered within this spotlight.

*I  
Like  
It  
Here!*

Adventures  
in the  
Wild and Wonderful  
World of Theatre

by  
C. Robert Jones

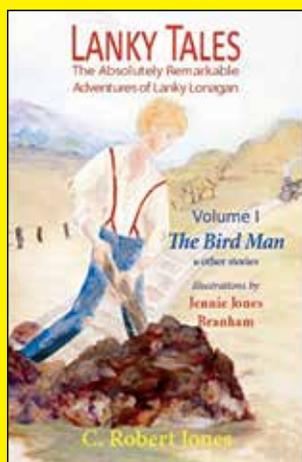
The reminiscences in this article are shorter versions of several of the fifty-three theatre pieces/“adventures” which comprise C. Robert Jones’s recent book *I Like It Here! Adventures in the Wild and Wonderful World of Theatre*, published by Pisgah Press (P.O. Box 1427, Candler, N.C. 28715) and available at [www.pisgahpress.com](http://www.pisgahpress.com) or [www.amazon.com](http://www.amazon.com).

According to the publisher, “Whether it was experiencing the opening night of *Breath of Life* with Judi Dench and Maggie Smith in London, the pre-Broadway opening of Carol Channing’s *Hello Dolly!* in Washington, D.C., or the performances of Laurence Olivier and Vivian Leigh in *Macbeth* at Stratford-upon-Avon, C. Robert Jones has enjoyed a lifetime of adventures as playwright, director, teacher, composer, and avid theater-goer—adventures that have taken him to fascinating places filled with fascinating people. *I Like It Here!* chronicles these stories, along with many others, and also tells the backgrounds of several world-premiere productions Jones directed: Bernard Sabath’s *You Caught Me Dancing*, Steve Bouser’s *Senator Sam*, and his own

musical *The Clown*. Taken as a whole, C. Robert’s adventures provide a charming slice of theater life in the last half of the 20th century.”

In his introduction to the book, Richard Rose, Producing Artistic Director of the Barter Theatre in Abingdon, Va., says, “Robert is a man who seizes the opportunities of life and makes the most of them, almost nonchalantly brushes up against history, and leaves us with a comprehensive view of a time in the world of theatre, that is seldom, if ever, put together into one book. Within these pages he creates a journey through his partaking of and observing the world of theatre and the people who, like himself, create memories for audiences that last a lifetime.” (p.vi)

C. Robert Jones has chosen the South Caroliniana Library as the repository for his personal and professional papers which document his many experiences in the world of theatre. Included are scripts, playbills, libretti, musical scores, and audio recording relating to his original stage productions.



C. Robert Jones has just published a children’s book called *Lanky Tales, Vol. 1, The Bird Man and Other Stories*. The book’s main character, Lanky Lonagan first appeared in Jones’ musical *A Belonging Place*. The play presents the story of a mountain fable teller, Abel Ammons, who tells stories to the local children about his favorite character, Lanky Lonagan, who at age 13 is six feet, four inches tall (therefore the name “Lanky”).

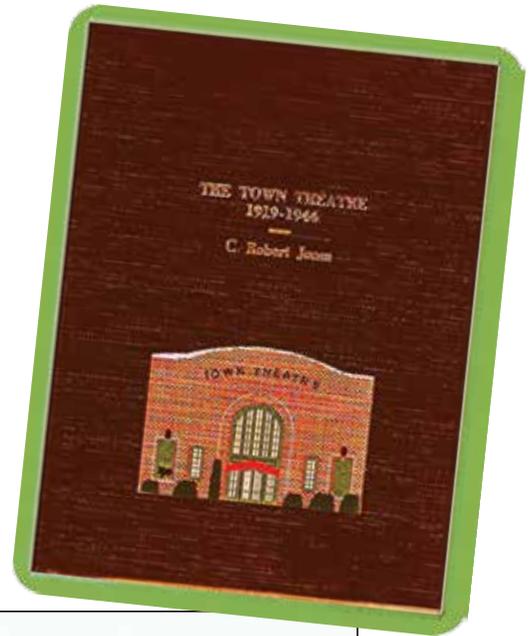
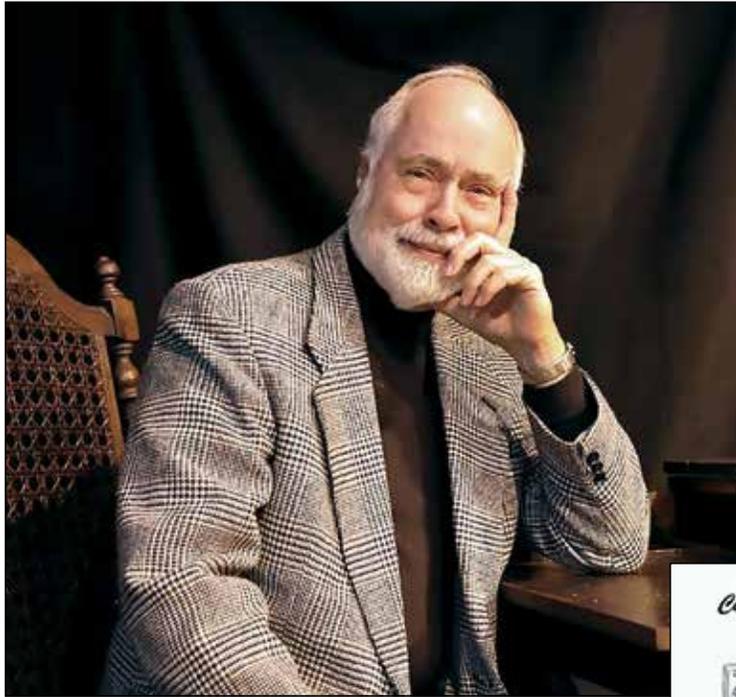
According to Jones, “It often seems that Lanky, in trying to be helpful, screws up and upsets all the folks in the tiny mountain town of Claggett Cove where he lives. He then has to figure out how to make things right . . . and more often than not, he ends up making things better than they were in the first place—and becomes a hero in the process.”

*Lanky Tales, Vol 1 The Bird Man & Other Stories* was published by Pisgah Press (P.O. Box 1427, Candler, N.C. 28715) and is available at [www.pisgahpress.com](http://www.pisgahpress.com) or [www.amazon.com](http://www.amazon.com). Pisgah Press is slated to publish three more volumes about Lanky Lonagan in the next couple of years. While designed for children ages 8-11, the books are fun for the whole family as the reader gets to know the delightful—and sometimes quirky—residents of the Cove who will appear over and over in the various stories.

## What Is The Great American Songbook?

The Great American Songbook is a term given by The Great American Songbook Foundation to “the uniquely American collection of popular music from Broadway and Hollywood musicals prevalent from the 1920s to the 1960s, [including such] composers as George Gershwin, Irving Berlin, Jerome Kern, Cole Porter, Harold Arlen, and Richard Rogers [as well as such performers as] Frank Sinatra, Al Jolson, Louis Armstrong, Billie Holiday, Judy Garland, Bing Crosby, Ella Fitzgerald, Mel Torme and many others.” (From the Foundation’s website)

The Great American Songbook Foundation, which was instituted by internationally renowned singer and pianist Michael Feinstein, is located in Carmel, Ind. In its archives the Foundation houses Feinstein’s large collection of memorabilia about the history of American song. The Foundation is “dedicated to the presentation and promotion of the music of the Great American Songbook through education, preservation, a research facility and a multimedia exhibit gallery.”



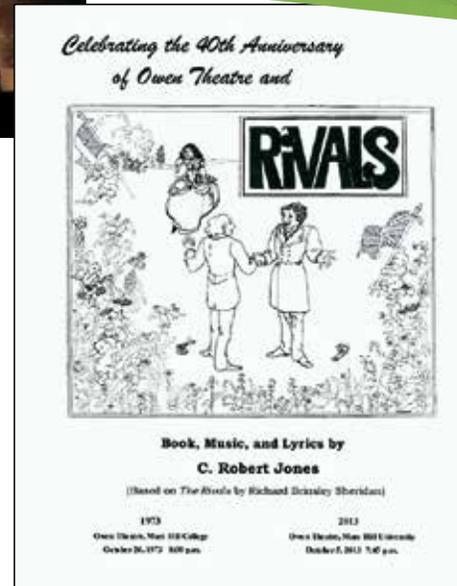
C. Robert Jones, who grew up in Columbia, S.C., has been a writer all his life, beginning with poems and short stories as a child and continuing with songs and a piano concerto as a teen-ager. He also edited his high school newspaper (at Columbia High) and his college literary magazine (at USC). All told, Jones has written about fifty plays (including nine musicals for which he also wrote the scores), more than one hundred songs, two major narrative works of fiction and a formal history of Columbia's Town Theatre, "The Town Theatre of Columbia, South Carolina, 1919-1944" (in manuscript).

After graduating from USC with two B.A. degrees, Jones also received an M.A. in Theatre from the University of Georgia and an M.F.A. from the Catholic University of America in Washington, D.C. He was awarded a Fulbright Scholarship to study in Paris and Dijon.

After four seasons as director of the Little Theatre of Savannah (Ga.), in the mid-1960s, Jones accepted the challenge of founding a Department of Theatre Arts at Gardner-Webb College [now University] in Boiling Springs, N.C., where he remained for five years while still writing and publishing plays and musicals.

His next and final academic move was to Mars Hill College [now University] in Mars Hill, N.C., in 1971. While there, he instituted the B.F.A. degree in Musical Theatre and chaired the Department of Theatre Arts. He retired in 1997.

In 1975, Jones was one of the founders of the Southern Appalachian Repertory Theatre (SART), one of the Southeast's



outstanding professional theatre companies which is headquartered in Mars Hill. Here Jones continued to write plays and musicals, many of which were produced by SART and at other venues. Among his popular plays are *Taking a Chance on Love*, *Nocturne*, and the musicals *The Clown*, and *Mandy Lou*. Jones' musical *Rivals* was honored with the University of Michigan's David B. Marshall Award in Musical Theatre

In 1995, Jones was awarded a National Endowment for the Humanities Fellowship at Yale University and in 2011, his plays *The Catbird Seat* and *The Love Quartette* were winners of the Robert Chesley Foundation Playwriting Award. He is a member of ASCAP and The Dramatists Guild.

For more information about C. Robert Jones please visit his website at [crobertjones.com](http://crobertjones.com).

# South Carolina

For Mixed Chorus (SATB) with Obligato and Piano



From the Southern Appalachian Repertory Theatre Production of

## *Mandy Lou*

A New Old-Fashioned Musical Comedy  
About the Old South

Book, Music, and Lyrics  
by

C. Robert Jones

Arranged by  
Kenneth D. Wilson

*Copies of "South Carolina" may be obtained from the author at [crobertjones.com](http://crobertjones.com).*

# South Carolina

(From the Musical Comedy *Mandy Lou*)  
For Mixed Chorus (SATB)  
with optional Vocal or Flute Obligato

Arranged by  
Kenneth D. Wilson

Music and Lyrics by  
C. Robert Jones

$\text{♩} = 108$  Graciously

PIANO

*mf*

8<sup>va</sup>.1

8<sup>va</sup>.1

3

1x - Unison  
2x - Parts with Obligato

Ah, Ah, Ah, Ah,

There is no place quite like South Car - o - li - na. Its

There is no place quite like South Car - o - li - na. Its

7

Ah, Ah, Ah,

beau - ty a - bounds from moun - tains down to the sea. Its

beau - ty a - bounds from moun - tains down to the sea. Its

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'PIANO' and 'mf' (mezzo-forte), with a tempo of 108 beats per minute, 'Graciously'. The piano part features a melody in the right hand and a bass line in the left hand, with some octaves indicated by '8<sup>va</sup>.1'. The vocal parts enter at measure 3. The first vocal line is marked '1x - Unison' and '2x - Parts with Obligato'. The lyrics are: 'Ah, Ah, Ah, Ah, There is no place quite like South Car - o - li - na. Its beau - ty a - bounds from moun - tains down to the sea. Its'. The piano accompaniment continues throughout the vocal lines.

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11

Ah, Ah,

hues flag bold - er in spring - time and in fall; Ob -

hues flag bold - er in spring - time and in fall; Ob -

15

Ah, Ah, Ah,

serve mag - no - lias, you'll fall in love no time at all, For

serve mag - no - lias, you'll fall in love no time at all, For

*rit.*

Southern Appalachian Repertory Theatre at Mars Hill University  
 Mars Hill, NC 28754  
 For more information or to purchase, contact: jrogers@mtu.edu

19 *a tempo*

Ah, Ah,

there is no spot match - ing South Car - o - li - na. When

there is no spot match - ing South Car - o - li - na. When

*a tempo*

23

Ah,

liv - ing is love - ly, then why roam? In

liv - ing is love - ly, then why roam? In

*a tempo*

27

Ah, Ah, Ah,

some en - chant - ing way you seem to want to stay For - ev - er call - ing

some en - chant - ing way you seem to want to stay For - ev - er call - ing

*rit.*

32

1. Ah, 2. Ah, (rit.)

South Car - o - li - na home. South Car - o - li - na home.

South Car - o - li - na home. South Car - o - li - na home.

5

# Exploring Confederate Memory in *South Carolina*

BY THOMAS J. BROWN



Confederate soldier monument at The South Carolina State House

I began working on *Civil War Canon: Sites of Confederate Memory in South Carolina* (University of North Carolina Press: 2015) as soon as I joined the USC faculty in Fall 1996, though I did not recognize until a few years ago that a variety of separate research projects might cohere in a book. Serendipity, teaching responsibilities, and frequent return to the South Caroliniana Library led me to see my topic.

After submitting my revised dissertation for eventual publication as *Dorothea Dix, New England Reformer* (1998) while I was a postdoctoral lecturer at Harvard, I started work on a book about Civil War monuments. Reading through the leading late nineteenth-century American journal of architectural criticism, I learned that the sponsors of a Charleston monument to John C. Calhoun dedicated with great fanfare in 1887 had taken that work down after seven years and replaced it with a new monument. One of my professors had urged me to expand my employment prospects by developing credentials in Southern history, and I proposed to deliver a paper about the Calhoun monument at the upcoming meeting of the Southern Historical Association. Shortly afterward I landed a tenure-track position at USC.

### “Long-term Study of Civil War Monuments”

During my first week at the University I visited the South Caroliniana Library to begin reading the newspapers that I expected to serve as the chief sources for the conference paper due in six weeks. When I described my research interest to Allen Stokes, he generously pointed me to the Ladies’ Calhoun Monument Association scrapbooks assembled by Mary Amarithia (Yates) Snowden, which made the paper much more substantial than I had anticipated. I regarded the resulting essay as a useful exercise in my long-term study of Civil War monuments.

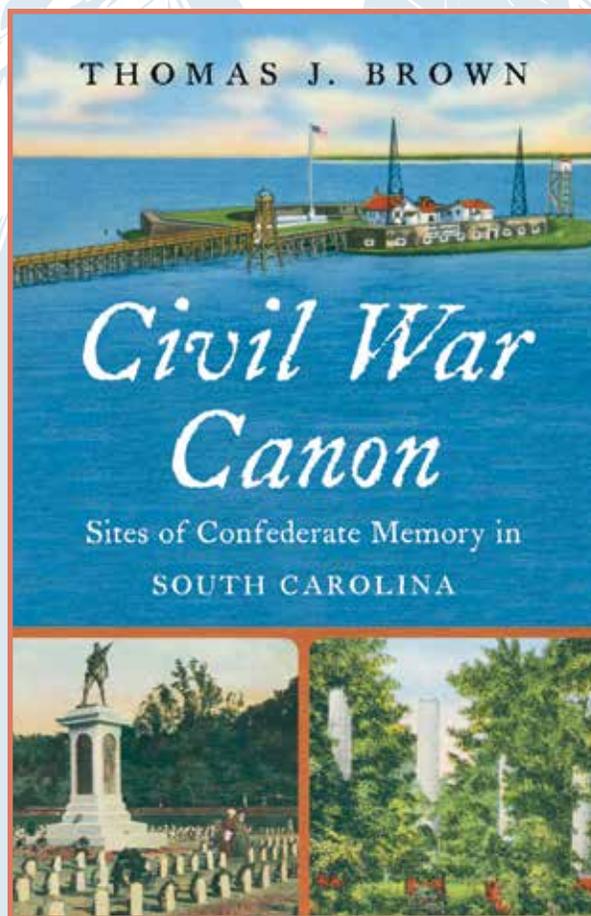
Teaching Southern history and culture led me to investigate other aspects of Confederate memory in South Carolina. For several years I assigned undergraduates to write short papers about the concepts of gender embedded in the Civil War soldier statue that faces Gervais Street in front of the North entrance to the South Carolina State House as well as the monument to Confederate women on the opposite side of the building. When invited to contribute an essay to a collection about gender in the Civil War, I examined the relationship of the monuments more fully. After working with Honors College student Tara Courtney McKinney on her edition of William J. Rivers’ novel *Eunice*, written in the 1870s but not published until 2006, I taught a course in which undergraduates read other South Carolina fiction about the overthrow of Reconstruction. A different course centered on C. Vann Woodward’s edition of *Mary Chesnut’s Civil War* (1981). These classroom experiences prompted me to write an essay about the state literature of “home rule.” I now realized that I had the beginnings of a book about South Carolina, which I thought I would write when I finished my work on Civil War monuments.

### Book, Interrupted

Two events changed my plans. The death of my friend Ted Phillips left me responsible for the final editing of his *City of the Silent: The Charlestonians of Magnolia Cemetery* (USC Press: 2010). This project exposed me to new

periods of South Carolina history and deepened my appreciation for the site of Civil War memory made famous by Henry Timrod’s “Ode Sung on the Occasion of Decorating the Graves of the Confederate Dead, at Magnolia Cemetery, Charleston, S.C., 1866.” The pairing of Ted Phillips and Henry Timrod, the antiquarian and the poet, would serve as the frame for *Civil War Canon*.

The other decisive event was the Civil War sesquicentennial anniversary, for which I was eager to work on an essay collection with



my brother, a painter and art professor, about the presence of the Civil War in contemporary culture. My contribution to this volume called *Remixing the Civil War: Meditations on the Sesquicentennial* (Johns Hopkins University Press: 2011) was a piece about the Confederate flag controversy in South Carolina. This essay highlighted the differences between the quasi-religious Lost Cause that shaped white Southern culture for almost a century after the Civil War and the intensely commercialized celebration of the Confederate battle flag that began in the 1920s and reached full maturity in the 1950s. The decision to place the flag on the state house dome in 1962 exemplified the latter form of remembrance, and the defense of the battle flag in the late twentieth and early twenty-first century similarly rejected the social and ideological foundations of the Lost Cause.

#### “Desertion of Tradition”

That desertion of tradition provided a thematic framework for uniting the various sites of memory that had attracted my attention over the years. Confederate commemoration had always served as a medium through which white South Carolinians debated conflicting visions of modernity. Even before the Civil War, promoters of rival plans for a Calhoun monument advanced different ideas about slaveholder identity and competing strategies for achieving Southern nationalism. The 1869 kickoff of the campaign for the State House monument to the exemplary Confederate man and the 1912 completion of the State House monument to the exemplary Confederate woman bracketed a period in which social Darwinism recast the terms for negotiating gender and class relations in an industrialized economy. Narratives of “home rule” advanced varying views of the ideal home, a problem given urgency by the collapse of the plantation order that had undergirded the romantic historical fiction of William Gilmore Simms. I extensively revised the essays I had written and added a chapter on tourism at Fort Sumter from the Charleston Renaissance to the Civil War centennial. This piece served as a transition between the heyday of the Lost Cause and the consolidation of the newer commemorative style in the aftermath of the civil rights movement and the Vietnam War.

#### The Hunley

Clarification of my topic identified an opportunity to discuss the *Hunley* as a vehicle of Confederate memory centered on a crucial form of modernity, technological change. Remembrance of the ill-starred submarine reflected shifts from postwar pride in Confederate “torpedoes” to the invention of the modern submarine in the 1890s and the introduction of the nuclear submarine in the 1950s. Recent celebration of the *Hunley* as an engineering achievement similarly reflects our current technological moment. The most important feature of what I call “the flagship of the steampunk Confederacy” is the way that its promoters redefine the relationship between past and present.

Their overt manipulation of history is not the only possible postmodern approach to Confederate memory, however, and *Civil War Canon* ends with Ted Phillips’ countervailing vision of Magnolia Cemetery as an antiquarian playground in *City of the Silent*.

#### “Reading as a Form of Travel”

A book organized around a set of places, *Civil War Canon* engages the age-old image of reading as a form of travel. The book charts South Carolina history from 1850 to 2010 in

a fresh narrative arc that explores many lines of interpretation. At the same time, the chapter-by-chapter reconsideration of familiar sites in Charleston and Columbia does not suggest a journey but the everyday circulation of inquisitive state residents in their home communities.

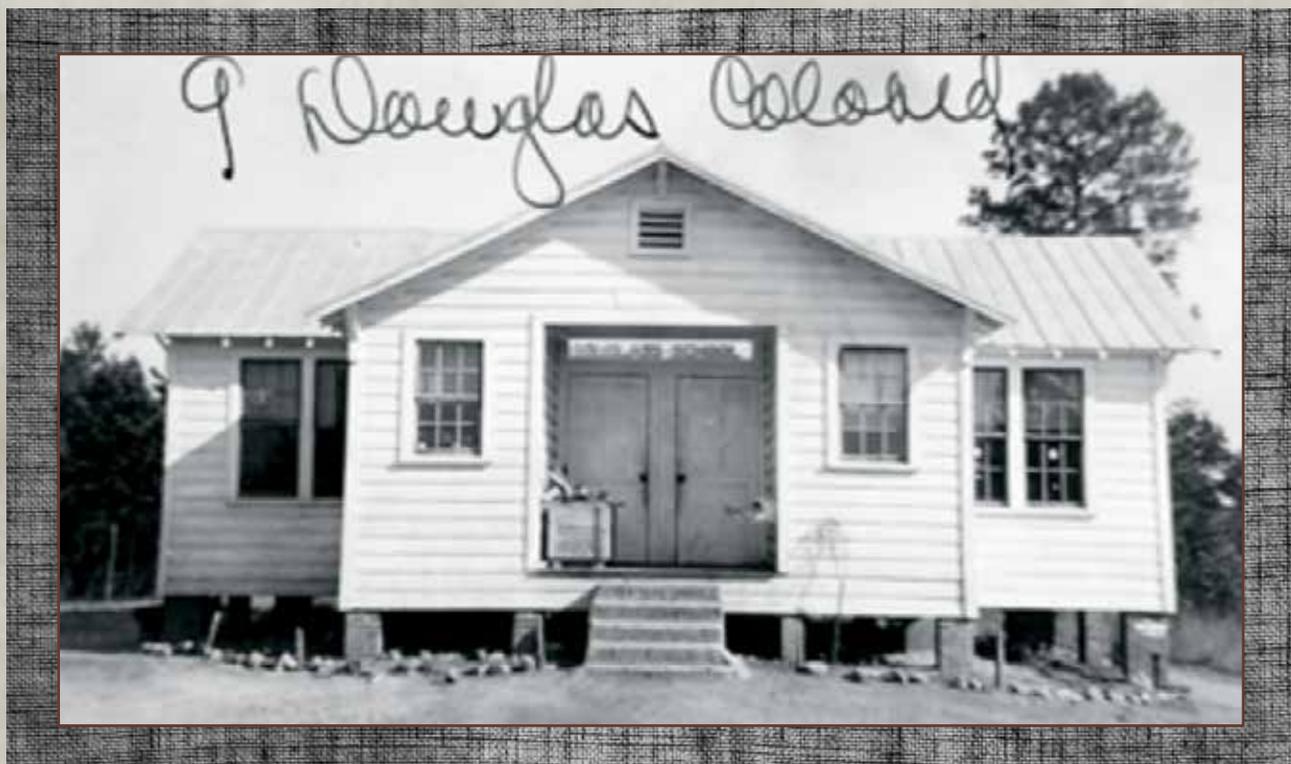
The gracious staff of the South Caroliniana Library provided essential archival refreshment during my long series of unexpectedly purposeful ambles in the commemorative landscape.

— Thomas J. Brown is Associate Professor of History in the USC Department of History. He holds B.A., M.A., J.D., and Ph.D. degrees from Harvard University. His special interests are in the Civil War and Reconstruction era and in cultural and intellectual history.



*Dedication of the Women of the Confederacy monument, State House grounds, Columbia, S.C., 1912*

# “Rosenwald Schools of South Carolina: An Oral History Exhibit”



*Douglas Colored School, School District No. 9, Union County was a Rosenwald School. (Courtesy of South Carolina Department of Archives and History)*

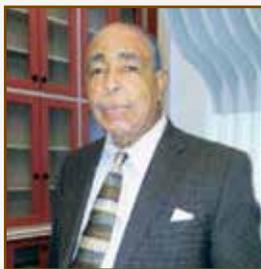
BY  
ANDREA L'HOMMEDIU

“Rosenwald Schools of South Carolina: An Oral History Exhibit” is a new research offering from the South Caroliniana Library’s Office of Oral History.

The oral history interviews in this exhibit bring to life the stories of former Rosenwald students. They describe the physical layout of schools, the curriculum, recess games and activities, discipline, football and well-liked coaches, spelling bees, songs, church picnics, textbooks, and teachers. Some interviewees recall the original construction of their schools and how the community worked to raise funds. Interviewees talk about their family background, local communities, parents’ work, higher education aspirations and eventual careers, putting them in the context of the broader social fabric of twentieth-century American culture. These students went on to become ministers, nurses, teachers, coaches, and ambassadors and they tell stories of determination, opportunity, and discrimination.

Dr. Tom Crosby, a retired Allen University biology professor, created the oral history collection of more than forty interviews which is at the center of the exhibit.

Dr. Crosby was born on May 10, 1940, in Blair, Fairfield County, S.C. and grew up in Santuck, Union County, one of twelve children. His father, Sam Crosby, was a farmer and textile worker. His mother was Sally Feaster Crosby. He attended two Rosenwald schools, McBeth Elementary and Sims High School. After high school, Crosby graduated from Allen University and later earned a master’s degree from Indiana University and a doctorate from Pennsylvania State University. He began his teaching career at Morgan State University in Baltimore, Md.



*Dr. Tom Crosby*

To create this oral history collection, Dr. Crosby interviewed dozens of people about their growing-up years in South Carolina’s African American communities and their descriptions and experiences attending Rosenwald schools throughout the state.

The author had the opportunity to interview Dr. Crosby in order to share his story with others and to gain an understanding of why this project was important to him. Here is an excerpt from that interview:

Dr. Crosby: . . . I knew my experiences that I had gone through, like I walked about four or five miles to elementary school up until about the sixth grade and no buses, and then we eventually got buses. I think I was around in the seventh grade I believe, sixth or seventh grade.

Andrea L’Hommedieu: Did the white schools have buses?

Dr. Crosby: . . .the white schools had buses, yeah, and they would throw things out the window and call us names and things like that. So that’s another kind of experience that I have had so I wanted to know what other kinds of experiences other people had had, you know, and also what kinds of teachers they had. I knew my teachers were very dedicated and concerned. You could just tell it because they were like our mothers and our fathers and grandfathers, the way that they interacted with us. So that’s how I really got interested in oral history, wanting to know what kinds of things other persons that attended other schools and other counties had encountered, yeah, so that’s how I got involved.

## ROSENWALD SCHOOLS

Rosenwald schools were so designated by receiving partial funding through the Rosenwald Foundation. In 1917, Julius Rosenwald (1862-1932), President of Sears, Roebuck and Company, initiated the Julius Rosenwald Foundation which built more than 5,000 schools, shop buildings and teachers’ houses for African Americans across the South. African Americans participated in the building of schools in their communities including land acquisition, fund raising, school management, and curriculum development. About five hundred Rosenwald schools were built in South Carolina. The program ended in 1932, yet many of the schools continued operating until desegregation in the early 1970s. Many buildings were torn down, but the few that remain have been the focus of efforts to designate them as historic and to raise funds for their preservation.

## ORAL HISTORY INTERVIEW WITH ROSANA FELDER

Rosana Felder, a 1922 Booker T. Washington High School graduate and 1949 Allen University graduate was interviewed at the age of ninety-eight. She was born April 4, 1909, in Whitmire, Newberry County, S.C. She was one of five children born to Carlie Sims Byrd and Dean Barry "DB" Byrd. She died on February 23, 2012. Her interview discusses her educational experiences at Booker T. Washington High School and Allen University, her teaching experiences at Swanson Elementary School in Greenville County, and her time spent singing for the Allen University and Bethel A.M.E. choruses.



*Rosana Felder*

## ORAL HISTORY INTERVIEW WITH DILL GAMBLE

Dill Gamble was born in 1934 in Sardinia, S.C. in Clarendon County. In his oral history interview, Gamble discusses his own education and that of African Americans in South Carolina from the 1920s through the 1970s. Gamble talks about his attendance of Melina, a Rosenwald school located in Clarendon County, and Drayton Street High School in Newberry County. He also covers the evolution of these schools, an explanation of when and where they were built, and what they are called now or what stands in their place.

This interview also covers Jeanes teachers and Rosenwald schools in general and the educational opportunities they provided for African Americans. Gamble gives details about chores, activities, and spelling bees at Melina School and about the merits of multi-grade level classrooms. Finally, Gamble speaks about the differences between black and white educational experiences, such as teacher salary discrepancies, the length of school terms, transportation, and the differences in facilities and teachers available in the Clarendon and Newberry Counties.



*Dill Gamble*

## USING THE ROSENWALD SCHOOLS EXHIBIT

The oral history interviews are presented in their entirety (full transcripts and audio recordings) with additional web pages created to support an understanding of the subject explored in the interviews (Rosenwald schools) and to provide resources for further research. This is the only known collection of oral history interviews on the subject for South Carolina, a state that constructed approximately five hundred Rosenwald schools.

Dr. Crosby's goal for this project was to explore the educational experiences of others, younger and older, during the segregation era. He worked with the Office of Oral History at the South Caroliniana Library, to preserve the recordings and make them available for research. The Office of Oral History collaborated with Dr. Crosby to create and edit (verbatim) transcripts, give copies to interviewees, and acquire signed release forms for all interviews. Biographical notes and interview synopses accompany the interviewee's photo (or a photo of the school they attended) on the Interviews page of the online exhibit.

Users may access the audios from the Interviews page or browse and listen to all of the audios on the Audio page. The Timeline page provides a chronological guide to interviews, giving locations and dates. The Resources page includes a wealth of information on other sources for Rosenwald schools research, including other projects and initiatives, photographs, other states' oral histories, directories, news articles and video. The Map page plots the Rosenwald schools attended by those interviewed and the additional schools they attended. The Contact page allows exhibit visitors the opportunity to share more stories of Rosenwald schools.

The sound recordings spanned the transition from analog to digital: earlier interviews were originally in analog; later interviews were digital. All sound recordings are now in WAV format with MP3 copies for ease of online access. The forty-five interviews have been fully cataloged at the item level and added to the department's content management system, CONTENTdm, and shared through the South Carolina Digital Library (SCDL) and Digital Public Library of America (DPLA).

The Rosenwald exhibit is now a part of the growing number of online resources from the Libraries' special collections on African-American history within the state and country.

The exhibit may be accessed at <http://library.sc.edu/digital/collections/scrosenwald/index.html>

— *Andrea L'Hommedieu is the Oral Historian at the South Caroliniana Library.*

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