

Spring 2017

Caroliniana Columns - Spring 2017

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Letter from the DEAN OF LIBRARIES

At the University South Caroliniana Society's Annual General Meeting in April, I was pleased to announce that we have received an anonymous \$5 million contribution to assist in the renovation of the South Caroliniana Library. This is not the sort of gift that arrives very often.

With the \$5 million we received from the General Assembly and this generous gift, we have been able to begin the renovation of the Caroliniana. Our timetable is eighteen months of testing and design and eighteen months of construction. When completed, the Caroliniana will be ready for the next 176 years. We hope to rededicate the building in the summer of 2020.

This may seem like a long time for a renovation and it is. The most painstaking part of the renovation is to learn about how the 1840 portion of the building has changed over the years. We have to be sure our assumptions are correct lest we take an action that will damage what we are trying to secure. Many of you have heard me tell the story of the Charleston house where the plaster had become load-bearing over the years. The new owners removed the plaster and the house collapsed.

Our renovation will include every square inch of the building. Wiring will be replaced. Walls will be stripped and repainted. Heating and air conditioning will be updated. Security will be finest available. Fire detection and suppression will be the best money can buy.

The Charleston, S.C., firm of Liollo Architecture has been entrusted with the responsibility of researching and overseeing the renovations. The firm, with Jay White as the lead architect, excels in developing a balance between the preservation of historic buildings and the needs of modern life. Good preservation, Jay suggests, is never simply about preserving a structure or a site but must encompass understanding the history of people and places.

You might wonder if the Caroliniana will look the same or if there will be changes. The answer is yes to both. Our goal is to bring the Reading Room back to its original nineteenth-century look. The stacks will change a bit, but most of that will be structural with little change in appearance. The Kendall Room will become our event space. It will look the same but will have the capability of being configured for large group seating or for tables. The first level will see the greatest changes. The spaces will be opened up to allow beautiful exhibit cases so that we can showcase our treasures in ways we never have before.

As we go forward, I will reporting on our progress and will be presenting floor plans and renderings as they are developed.

This is truly an amazing time in the history of our beloved South Caroliniana Library!



Tom McNally



Detail from "South Carolina College" (hand-tinted lithograph by Eugene Dovilliers, 1850) showing the newly-constructed library.

Having hosted a successful eighty-first annual meeting of the University South Caroliniana Society on April 22 and relocated South Caroliniana Library staff and user services during the second and third weeks of May, the Library has settled into a more routine summer schedule. Visitors to the Graniteville Room on the mezzanine level of Thomas Cooper Library will find researchers busily at work in the temporary home of the Caroliniana's user services. Some members of the Society and others will recall that the Graniteville Room was home for many years to what is today the Irvin Department of Rare Books and Special Collections. The Graniteville Room and stacks provide a fitting area in which the treasures of the Caroliniana can be securely housed and made accessible to users. In addition, the adjacent offices provide welcome workspace for displaced members of the Caroliniana's staff.

SUMMER SCHOLARS

Over the months of June, July, and August the Library will host four summer scholars whose research opportunities on the University of South Carolina campus are made possible through the Lewis P. Jones Research Fellowship in South Carolina History, the William Gilmore Simms Visiting Research Professorship, and the Ellison Durant Smith Research Award for the South Caroliniana Library.

Katherine J. Ballantyne is a Ph.D. candidate in history at the University of Cambridge and alumnus of the University of South Carolina Honors College. Her research focuses on 1960s-era debates at Southern universities over free speech and, more broadly, connects to her dissertation topic on student radicalism from 1954 to 1970, the period of time between *Brown v. Board of Education of Topeka* (1954) and the national backlash against the May 1970 Kent State University shootings.

Doctoral student Jaelyn Crumbley Carver, from the University of Iowa's Department of English, is researching William Gilmore Simms's early Reconstruction texts. Her project, entitled "What is to Bind These Colonies Together?: Reconstruction and Romance in William Gilmore Simms's *Sack and Destruction [of the City of Columbia, S.C.]* and *Joscelyn: [A Tale of the Revolution]*," considers the intellectual role that Simms and other writers played in postwar rebuilding.

Sean Gallagher, a Ph.D. student in history at the University of California, Davis, is engaged in research on his dissertation, "Working the Master's Revolution: Enslaved Life and Labor in South Carolina, 1775-1790." While the study focuses on enslaved sailors and shipwrights working for the South Carolina state navy, it more broadly examines enslaved laborers and black working life throughout Revolutionary South Carolina.

"Emancipated Spirits: Race, Voodoo, and Music in American Popular Culture" is the focus of research by Dr. Anthony J. Stanonis. A lecturer in Modern United States History at Queen's University Belfast, Dr. Stanonis is engaged in a study using Americans' views on voodoo as a prism for analyzing attitudes toward slavery, emancipation, segregation, imperialism, and the civil rights struggle.

CONTINUING TO BUILD THE COLLECTION

Acquiring new collection treasures remains the central mission of any archival repository, even during times of transition. The South Caroliniana Library and the University South Caroliniana Society remain actively engaged in this vital aspect of building up the Caroliniana.

Recently the Library has transferred significant archives of personal papers through which researchers will be able to explore the lives and careers of Florence native Jacquelyn Carmichael, who taught in Atlanta for much of her career and earned a Ph.D. in English from Georgia State University with an emphasis on African-American women's literature; the late Dot Jackson, prolific newspaper columnist and author of the acclaimed *Refuge: A Novel* (2006); and Boyd Saunders, painter, sculptor, illustrator, printmaker, and Distinguished Professor Emeritus of Art at the University of South Carolina.

A WORD OF THANKS

Those who serve in a voluntary capacity on the Executive Committee and the Executive Council of the University South Caroliniana Society give unstintingly of their time and energy in advancing the mission of the Society in support of the Library. Since 1937 twenty-four dedicated men and women have presided over the Society. Dozens of others have given of their time in dutifully attending Council meetings and doing whatever they were called upon by the Society to do in support of the Library.

With the transition of officers and councilors at the recent annual meeting, President Kenneth L. Childs completed the second of two three-year terms. Vice-President Wilmot B. Irvin was elected as his successor. The entire membership of the Society extends its grateful appreciation to Ken and its congratulations to Wilmot. Thank you both for your energy, enthusiasm, insight, and wise counsel.

And to the entire membership of the Society, I add my thanks and those of the staff of the South Caroliniana Library for your partnership with us in the preservation of the Palmetto State's documentary heritage.

USCS ANNUAL GENERAL MEETING, 2017



Shown left to right are: University South Caroliniana Society president Kenneth L. Childs, keynote speaker A. Scott Berg, and University South Caroliniana Society secretary-treasurer Henry G. Fulmer.



Shown left to right are: University South Caroliniana Society vice-presidents Lynn Robertson and Beryl Dakers.



Fulltime employees of the South Caroliniana Library, student assistants, and temporary staff gathered for a group photograph before the 2017 annual meeting of the University South Caroliniana Society. Shown are: (front row, left to right) Lorrey Stewart, Craig Keeney, Oriana Windham, Katherine Saunders, Sam Alexander, and Elizabeth West; (second row, left to right) Jacinda Okoh, Beth Bilderback, Henry Fulmer, Andrea L'Hommedieu, and Edward Blessing; (third row, left to right) Graham Duncan, Ron Bridwell, Todd Hoppock, Rose Thomas, Nathan Saunders, Mike Berry, Brian Cuthrell, and John Quirk.



Wilmot B. Irvin was elected to succeed Kenneth L. Childs as president of the University South Caroliniana Society.

The eighty-first annual meeting of the University South Caroliniana Society was held on April 22, 2017, with some 107 persons gathering first for a reception at the South Caroliniana Library and then adjourning to the Palmetto Club for the luncheon and business meeting. Mr. A. Scott Berg, author of five bestselling biographies, including *Wilson* (2013), delivered the keynote address titled "Woodrow Wilson and World War I: A Century Later."

Dean of Libraries Tom McNally welcomed the Society members and guests, announcing that an anonymous

gift of \$5 million had been received to supplement the \$5 million allocation from the South Carolina General Assembly in order to undertake a complete renovation of the Library building. "In the days ahead," Dean McNally remarked, "we will learn of the challenges and opportunities we face in this renovation. The calendar for the renovation is eighteen months of study and drawings and eighteen months of construction." If all goes well, the beloved Library will be rededicated in July 2020.

At the business meeting, thanks were extended to officers and councilors who concluded their terms of service. The following members were elected by acclamation: Mr. Wilmot B. Irvin, president, to succeed Mr. Kenneth L. Childs; Ms. Lynn Robertson, vice-president, to succeed Mr. Wilmot B. Irvin; and Dr. Hendrik Booraem V and Mr. Wilson Farrell, councilors, to succeed Dr. David W. Dangerfield and Dr. William McAlhany (Mac) Davis.

Mr. Berg was then introduced by Mr. Childs. The text of Mr. Berg's lecture will be published in the 2018 annual report of gifts.

MEMORIES *of the* Wauchope House*

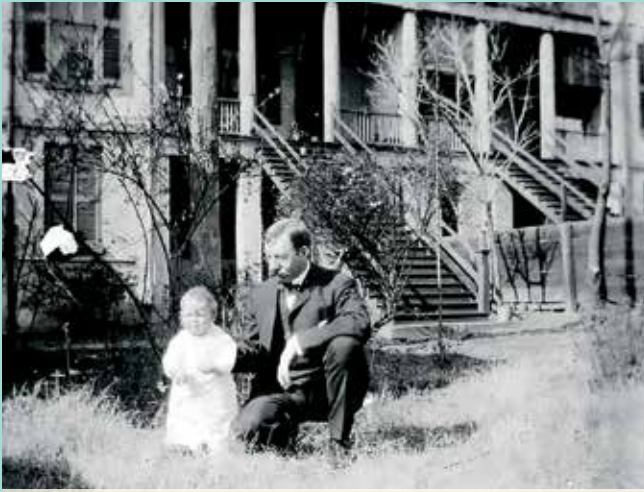
BY GEORGE F. BASS



The present-day USC President's House was originally two faculty residences. The Wauchope family lived in the residence on the left.

The first time I ran away from home, I got as far as the chemistry building down the slope from where the McKissick Library would later be built. I knew it well because it was where “Bobby and me” (my older brother, Robert, and I) used to collect discarded test tubes, cracked retorts, and the like to enhance our chemistry set. We actually lived at 2601 Lee Street in Shandon, but at 6 University Campus I felt equally at home. The Eastern half of a three-story double house built in 1810, it had passed between Confederate and Union hands during the Civil War, but since 1903 had been occupied by my grandfather, George Armstrong Wauchope (head of the English department and lyricist of the University’s “Alma Mater”), with his wife, Elizabeth (Bess) Bostedo Wauchope. There they had reared my mother, Virginia, and my Uncle Bob.

**(Professor George A. Wauchope and his family lived in the Eastern half of what is now the USC President's House.)*



George and Virginia Wauchope enjoy a spring day in the backyard of the 6 University Campus (the Wauchope House).



Virginia Wauchope at the Wauchope House, Christmas 1905



Virginia Wauchope plays on her backyard swing at the Wauchope House.



Robert Wauchope on a swing behind the Wauchope House



Virginia, Robert and George Wauchope with friends in the back yard of the Wauchope House

At any rate, I soon grew lonely and sheepishly returned to the house on the Horseshoe; I'm not sure anyone missed me. The reason I spent so much time there was not only because my mother loved where she had been raised, but my dad, Robert Bass, who had fallen for her when there were both undergraduates, was now a member of the English faculty and thus was on the campus almost daily.



Virginia Wauchope as a junior at USC in 1925



Robert Bass, 1926



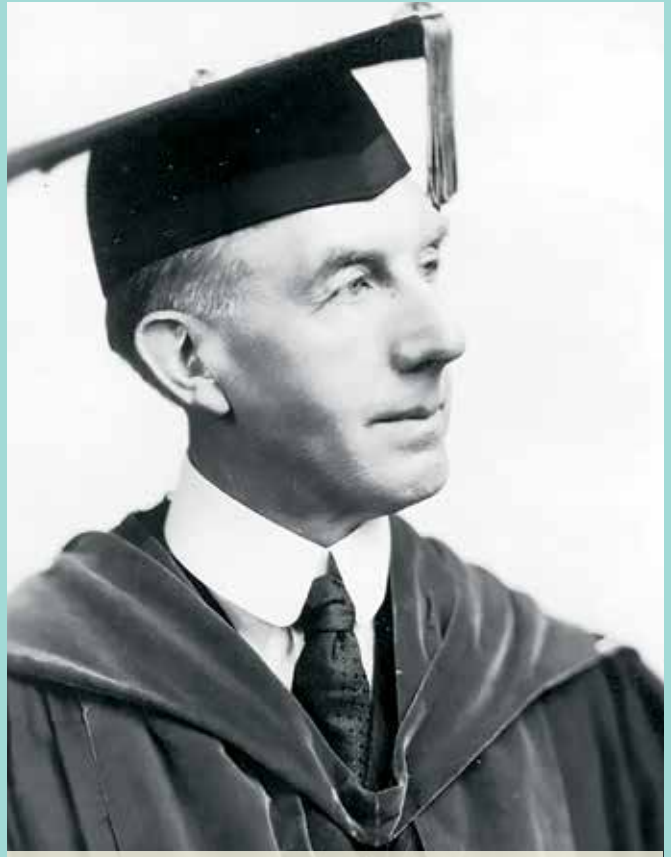
Graduation Day for Robert Bass and Virginia Wauchope, 1927, with Robert Wauchope



Robert Bass and Virginia Wauchope, engaged on campus, 1929



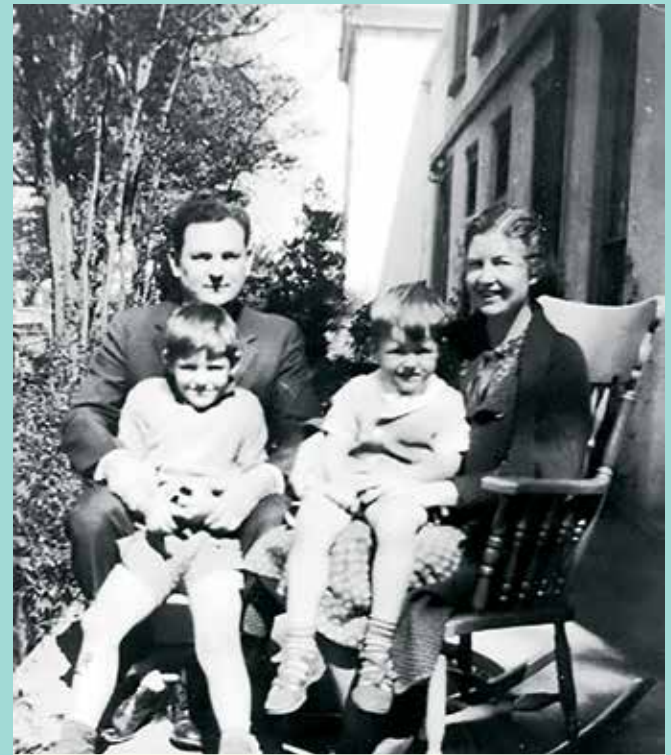
George, Elizabeth, and Virginia Wauchope with Robert Bass, about 1930



Elizabeth Wauchope's favorite photograph of her husband, George



In the summer of 1932, Virginia Bass plays with her son Robert on the porch of the Wauchope House, awaiting the birth of her second son, George, in December.



Robert and Virginia Bass with their sons Robert (left) and George, about 1937

I Remember...

I remember the house well—the iron fence outside; the ice box near the entrance to the kitchen with its great, wood-burning stove; the floor button below one end of the dining room table that my grandmother used to call for service from the kitchen; the windup Victrola with its huge external horn that sat on four legs in the second-floor parlor; filled bookshelves everywhere; the great stairway to the third floor, with its winding banister that I loved to slide down from the second floor; the generous back porches on each floor, those on the second and third stories screened in; the abandoned and empty two-story brick slave quarters Bobby and I played in behind the house. The Western half of the house was occupied by J. Rion McKissick, University President, who seemed always to have a cigar in his mouth, and his wife, Caroline, so beautiful and kind that in my eyes she rivaled Glinda the Good Witch of the North in the Land of Oz.

On the green grass in front of the house I learned to ride the small red bicycle my dad bought for me, used, for \$5.00. I think that white-bearded Dean Wardlaw lived just down the road, near the entrance to the Horseshoe, opposite the library, where my parents had their first date. On the same side as the library lived Havilah Babcock, another English professor, who wrote voluminously about hunting and nature and left the windows open on his top floor for easy access by the squirrels who occupied it. The George McCutchens lived near him in the second double-residence erected on the campus and I can never forget how in those days, when Mrs. McCutchen came calling, always of course wearing a hat, she announced her arrival not by ringing the doorbell, but by simply walking in the front door while calling out “Woo-oo!” I’m sure that my grandmother reciprocated in kind when she made return visits.

What a swirl of memories I have from those days! In 1938, when I entered first grade at the Schneider School in Columbia, I followed the example of my mother and began taking violin lessons from Madame Felice de Horvath of the University of South Carolina Music Department, walking with my tiny fiddle across the green to her studio. I still have a copy of the poem she wrote the following year:

To George

He runs into my studio
With dancing feet and eyes aglow
This lad who’s not quite seven.
He gets his fiddle - lifts it high
“Is this just right? (he cuts his eye
At me for my approval).”

“Three E’s, three F’s, three G’s - my bow
As straight as I can make it go;
My fingers placed just right.”

He plays it through a time or two
And then with gentle care
He puts his fiddle in his box
And comes up to my chair.

“I’m just a little boy and this
Is just a little tune;
But if I practice hard I think
I’ll be a fiddler soon.”

You say a teacher’s life is hard?
Oh, well, it has its moments!

Felice de Horvath

Prophetic Foreshadowings

It was also about this time that Bill Ward, a USC undergraduate, taught Bobby and me how to swim in a local pool. Coincidentally, among my drawings, in the little blue booklets used for tests, were pictures of divers. What could be simpler than a circle for a helmet, a smaller circle, with cross bars, for a face plate, and a stream of circular bubbles rising from it alongside the hose that brought air down from the surface? I don’t know why I chose the subject, but Bobby was reading Jules Verne’s *20,000 Leagues Under the Sea* and telling me about it. A third thing that foretold what later would bring to me the National Medal of Science in the White House for developing the new field of nautical archaeology were the trips home from the jungles of Guatemala by Uncle Bob, a Harvard doctoral student in anthropology, who earlier had graduated from USC. Like a true Indiana Jones he enchanted me, wild-eyed, by showing me the pickled snake he been forced to cut from his leg with a machete, and describing how he’d had to dive down for his passport and money from an overturned canoe in a crocodile-infested river. I had no idea I would one day become an archaeologist, but surely Robert Wauchope’s adventures left a fascinating impression on me. During World War II, he served as a spy for the OSS in fascist Italy and was recommended for a Commendation Ribbon: “On October 10 1944, he successfully carried, concealed on person, across a foreign frontier, at great risk to himself and with the responsibility of not compromising the U.S. Gov’t intelligence activities in this area, several pounds of intelligence on enemy military and naval forces, including documents, plans, maps and photographs...[that] proved to be of great value to the United States Armed Forces in the Mediterranean Theatre of Operations.” For other meritorious acts he was awarded a Bronze Star. Small wonder that I worshipped him.



Professor George Wauchope in 1942

It was lonely on the third floor of 6 University Campus, where Bobby and I slept on occasional overnight visits. When I told my mother about my frequent nightmares in which something terrible was after me, causing me to topple over the railing and fall through the stairwell all the way to the bottom floor, she confided in me that as a child she, too, had the same nightmares of falling the three floors down to the bottom.

This fear of the top floor led to a devastating discovery. All Bobby and I wanted for Santa to bring us were more Oz books. On Christmas Eve in 1941, when we had moved from Columbia, but were back for a seasonal visit, I was so scared lying alone in a dark bedroom on the third floor that I got out of bed in my pajamas and crept part way down the stairs until I could sit in enough light to keep the monsters at bay. There I heard my grandparents, parents, and Uncle Bob discussing which stocking to put each Oz book under. Maybe I wasn't totally surprised, but for the first time I sensed what was real at that special time.

Summers in North Carolina

In 1905, long before the advent of almost universal air conditioning, Grandfather had a house built in Saluda, N.C., to escape the summer heat. Every year most of the furniture in the house in Columbia was covered with sheets for the summer when most of us took the train from Columbia to Tryon and then

up the Saluda Grade, the only climb east of the Rockies that required two engines for the train. It was in Saluda that we sat in rocking chairs on the wide porch and looked at Mounts Pisgah and Mitchell in the distance, trying to force the afternoon clouds into recognizable shapes. After dark, while we gazed at the stars, Grandfather would tell Bobby and me scary stories by Poe and others. I remember wondering what it felt like to wake up buried alive!

Each bedroom had a pitcher of water next to a large bowl from which we washed our faces. At breakfast in a screened back porch, a stream of men and women passed by, selling their berries, melons, corn, and even fish, which the fish monger weighed on scales he carried with him. We kept such things, along with milk and butter, cold by lowering them down in buckets into a deep well behind the house. During the day, Grandfather helped Bobby and me build tree houses and taught us to play chess.



Robert and Virginia Bass work on a building project at the Saluda house, supervised by their sons George (left) and Robert (Bobby).



George Wauchope, Bobby (left) and George playing chess at the Saluda house



George Wauchope helps build a treehouse for his grandsons George (left) and Bobby at the family retreat in Saluda, N.C.



Wash basin and pitcher used at the Saluda house

At first we Bases simply lived in the large Wauchope house in the summertime, but soon the Wauchopes gave us an adjoining lot in the woods where my dad built a smaller house single-handedly, except for the assistance of a man hired to help lay tarpaper on the roof. The house was never finished because Dad was called to active duty in the naval reserves in 1940, and we moved too far away for easy visits. When we were still going to Saluda every summer, however, we went to Hendersonville for serious shopping. My parents would look at the sky, gauging if there were signs of approaching storms. Then they would pile galoshes, raincoats, umbrellas, bottles of water, and boxes of sandwiches into our Model A Ford in preparation for what I thought of as a cross-continent journey. The engine often boiled over as we drove up steep mountain roads, forcing us to pull over and park till the water cooled. Only as an adult did I realize that this long, fearful drive was only ten miles each way! I was unaware that Ann Singletary, my future wife, was born in Hendersonville at the very time of these difficult trips.

My father, Robert, was a pioneering ham radio operator, who designed and built his own equipment. Probably because of it he was in the naval reserves in Columbia. In 1940, he was called to active duty as an ensign and sent to the Charleston Navy Yard to start and run a radio school. It was so successful that after a year he was assigned to the Naval Academy at Annapolis, Md. Once there he was told that he would teach in the Electrical Engineering Department. He said he would teach whatever they wanted, but that he held a doctorate in English, whereupon he was assigned to the Department of English, History, and Government, where he taught for sixteen years.



Ensign Robert Bass about 1940

Twenty-seven Years Away

Thus I left South Carolina for good when I was only seven years old and did not return until 1959 when, newly returned from a tour of duty as a lieutenant in charge of a thirty-man unit in a rice paddy in post-war Korea, I spent the summer with my parents in Greenville, where Dad had just moved to teach at Furman University. As I needed to pass a German exam to begin my doctoral studies in classical archaeology at the University of Pennsylvania in the fall, I signed up to study German in the Furman summer school. There were only three of us in the class.

The lovely woman who sat in front of me was taking German in anticipation of entering the Eastman School of Music to work for a master's degree. She usually did better than me on exams. Of course I invited her to dinner. When she got home from the restaurant she told her mother that she had met the man she would marry. I did not ask her if she would marry me until our second date! We were married in her home on March 19, 1960, and honeymooned that summer in a pup tent on an isolated narrow beach surrounded by cliffs near Cape Gelidonya, Turkey, where I directed the first complete excavation of an ancient shipwreck on the floor of the Mediterranean.



George and Ann Bass' wedding, March 19, 1960



Ann Bass gets a first glimpse of her honeymoon home.

So I was born in South Carolina, married in South Carolina, and want my ashes buried with Ann's next to the graves of my parents and Bass grandparents in Old Neck Cemetery at Britain's Neck. But I'm certainly not a life-long South Carolinian. Why then did I decide to give my papers to the South Caroliniana Library, when archives of both the University of Pennsylvania and Texas A&M University had asked me for them?

A Family Treasure

When my mother died in 1998 at the age of 93, I found in the back of one of her closets six fire-proof metal boxes that she had never mentioned to me. To my astonishment I found in them diaries, photographs, and correspondence of various ancestors,

including color tintypes and ambrotypes of my great-grandparents on the Wauchope side, taken before 1862, the year Jane Armstrong Walkup died after giving birth to George Armstrong Wauchope. What other child has the teen-age diaries of both parents and can read what each wrote about the other after dates when they were 19-year-old USC students? My dad was the poor son of a tenant tobacco farmer, madly in love with the sheltered and more private daughter of the head of the English Department. Here are one day's entries:

Sun.

Mar. 9, 1924

[Robert's diary] Cold – rainy. I worked on my oration all day. It is a great task. I had a date tonight. I took a chance and won one stolen kiss – a bit of quarreling “Robert Bass, I didn't think you were that kind of boy.” These words ring yet in my ears. I know not the outcome. I hope I did not overstep the proper bounds.

[Virginia's diary] Robert B. came over to-night and we played the victrola. It was pouring down rain so we couldn't go to church.

I decided that such things, along with carbon copies of hundreds of typed, weekly letters my dad sent to his large South Carolina family, starting in the early 1940s, should follow the family papers already given to the South Caroliniana by my mother, including those relating to my dad's books on South Carolina in the American Revolution, like *Swamp Fox*, that led to his induction into the South Carolina Hall of Fame. Realizing that blood runs thicker than institutional affiliations, I decided that my papers, which truly detail the development of shipwreck archaeology, should follow generations of family papers in the same archive.

The house shared by Grandfather Wauchope and J. Rion McKissick was converted into a single house in 1952 to serve as the President's official residence. When Ann and I visited the campus in 2005, Mrs. Andrew (Donna) Sorensen, wife of the President, graciously gave us a tour of the house. Everything had been gutted when it was made into one large dwelling, so I recognized little from my boyhood in the 1930s other than the 12-foot high ceilings. The grand and frightening staircase had been augmented by an elevator, the upstairs sitting room/parlor and the second- and third-floor screened back porches were all gone, and of the large slave quarters out back, only one building remained. The back steps on which my parents sat to eat bananas and apples had been replaced by a loading dock for caterers—all improvements necessary for the house's official role.

I was pleased to see that the white bricks placed by students in the red-brick sidewalk in front of the house, to spell out GAW, in my grandfather's honor, were still there.

—*George F. Bass is professor emeritus at Texas A&M University where he held the George T. and Gladys H. Asbell Chair in Nautical Archaeology. He is recognized as one of the earliest practitioners of underwater archaeology and has excavated Bronze Age, Classical Age, and Byzantine shipwrecks. In 1973, Bass founded the Institute of Nautical Archaeology whose excavations revealed new information about such topics as the beginnings of the free enterprise system, the dating of Homer's Odyssey, chronologies of the Egyptian dynasties, and the histories of technology, economics, music, art, and religion.*



George Bass, suited up for a dive, 1977
(Photograph by Jonathan Blair)



George Bass, 2003, before diving to explore the ruin of the RMS Titanic (Photograph by David Concannon)



Statue of Richard T. Greener,
**USC's First African-American
Professor, to Be Erected in the Fall**

Artist's rendition of the statue of Richard T. Greener which will be erected near Thomas Cooper Library this fall

RICHARD T. GREENER
1868-1948
First African-American professor at USC
1901-1948
1901-1948
1901-1948

A century and a half after Richard T. Greener was forced to leave his position as the first African-American professor and librarian at the University of South Carolina in 1877, the institution will honor him with the first-ever full-scale statue of a historical figure to be located on the school's campus. The likeness, which, with its base will rise to ten feet, will be installed near the Thomas Cooper Library this fall.

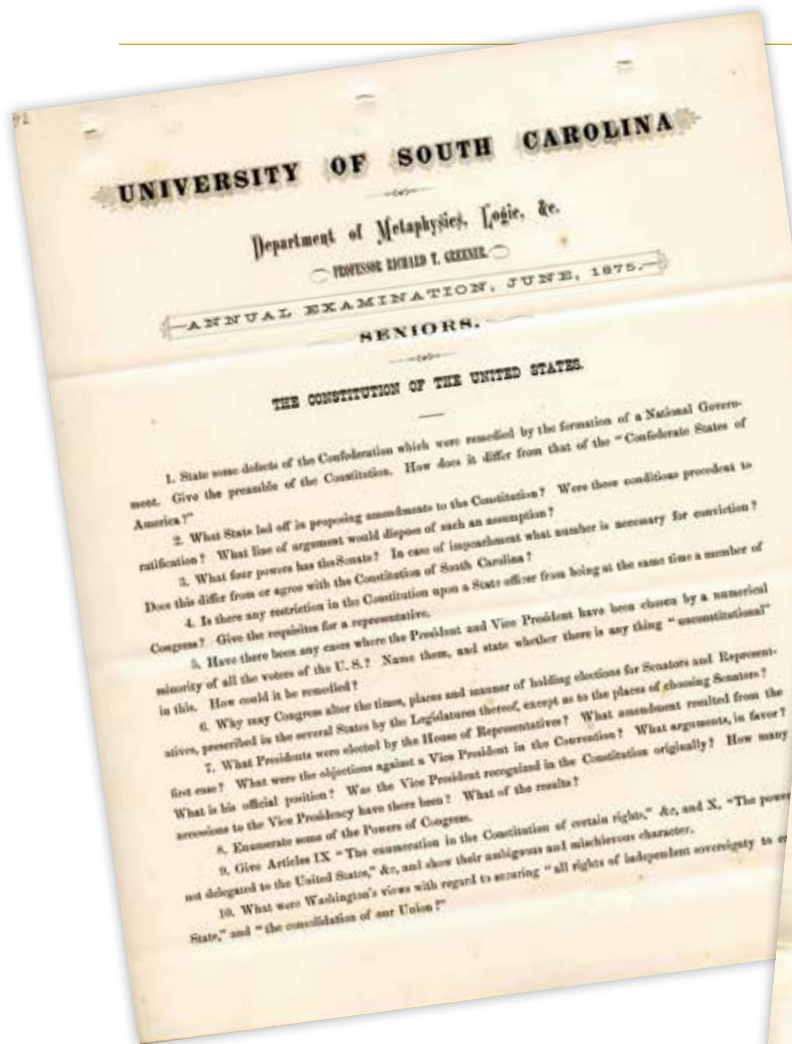
A replica of the statue was unveiled in January to celebrate what would have been Greener's 173rd birthday.

Richard T. Greener

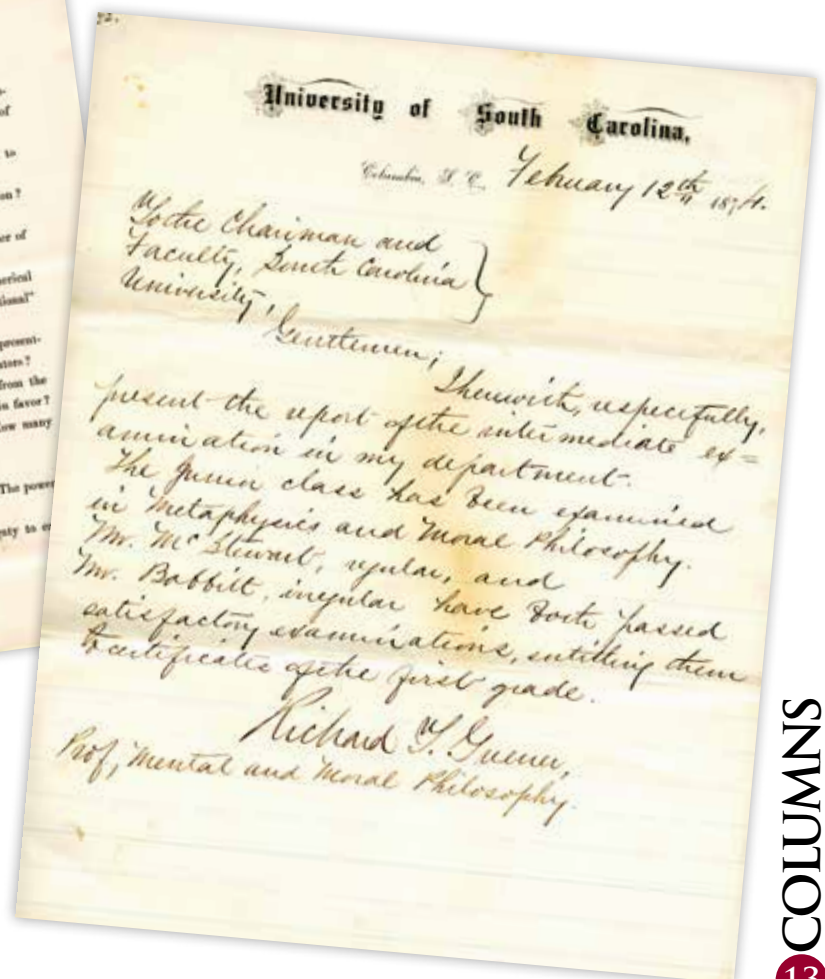
Richard T. Greener was born in Philadelphia in 1844, the son of a ship's steward. He attended Harvard College from 1865 to 1870 and was that institution's first African-American graduate. In 1873, Greener accepted an appointment at the University of South Carolina to teach mental and moral philosophy, again the first African American to achieve this milestone. In addition

to his teaching duties, Greener also reorganized the campus library and pursued his own studies at the University's School of Law, acquiring his law degree in 1876. In the same year he was admitted to the South Carolina Bar. When the University closed in 1877, Greener left South Carolina to teach law at Howard University in Washington, D.C. Later, Greener practiced law and served as the United States consul to Vladivostok, Russia.

In 2013, the South Caroliniana Library acquired both Greener's Law School diploma and his South Carolina law license. (See *Caroliniana Columns*, Fall 2013.) At an event celebrating the addition of the documents to the Library's collections, Columbia mayor Stephen K. Benjamin said, "I see myself as a legacy of Richard T. Greener...I look forward to watching the story of Richard Greener grow and inspire other students who come here and provide a world of possibilities for one of the greatest nations in the history of the world."



This is the final exam Greener prepared about the United States Constitution for his senior students in 1875. (How many of the questions can you answer?)



The letter Greener sent to the faculty of the University in 1874 reporting on the accomplishments of his students

Portrait Conservation at the South Caroliniana Library

BY BETH BILDERBACK



Abram Blanding (Oil on canvas adhered to masonite by Ford, about 1820s; after treatment)

The South Caroliniana Library's portrait collection includes works of art collected by the University since its founding in 1801, as well as many acquired through donation or purchase in more recent years. Continuing to grow and expand in importance, the collection currently consists of almost one hundred works in oil, pastel, and watercolor. Portraits in the collection depict the men and women who influenced politics, learning, religion, culture, and the economy of South Carolina from the eighteenth through the twentieth centuries. Many of these portraits are connected to family papers and archival collections held by the Library.

The Library is committed to providing the conservation needed to ensure that these portraits are accessible now and in the future. Many of the portraits require stabilization and basic cleaning; others require canvas repair and frame preservation. The Library established the South Caroliniana Library Portrait

Conservation Project Fund in 2002. It was renamed the Portrait Conservation Endowment in 2004. In the intervening years, individuals have donated to support the treatment of specific paintings as well as to support the portrait collection in general.

Visual Appeal Plus Research Value

The income from the Endowment has been used to stabilize several portraits and their frames. To date, the portraits of Mary Hart Brockinton and Peter Brockinton Bacot, Richard Brockinton, Anna Jane White, Thomas Jefferson Goodwyn, and Abram Blanding have been conserved with monies from the fund. When the Blanding portrait was cleaned, the painter's name "Ford" appeared. Although the full name has not been determined yet, this revelation changes the decades-old attribution of the painting



Thomas Jefferson Goodwyn (Oil on canvas by William Harrison Scarborough, about 1837-1840; after treatment)

to Samuel F.B. Morse. Thus the end product of conservation can be the discovery of new information.

In addition, research on the portraits allows the creation of accompanying information panels. The Library was fortunate to have a graduate student with an art background, Laura Hughes, to work on documenting the collection. (See *Caroliniana Columns*, Fall 2012.) She created a database which continues to grow as an important body of work on the artists and their subjects. In the future, Library staff members are planning to publish a museum-quality catalogue about the collection.

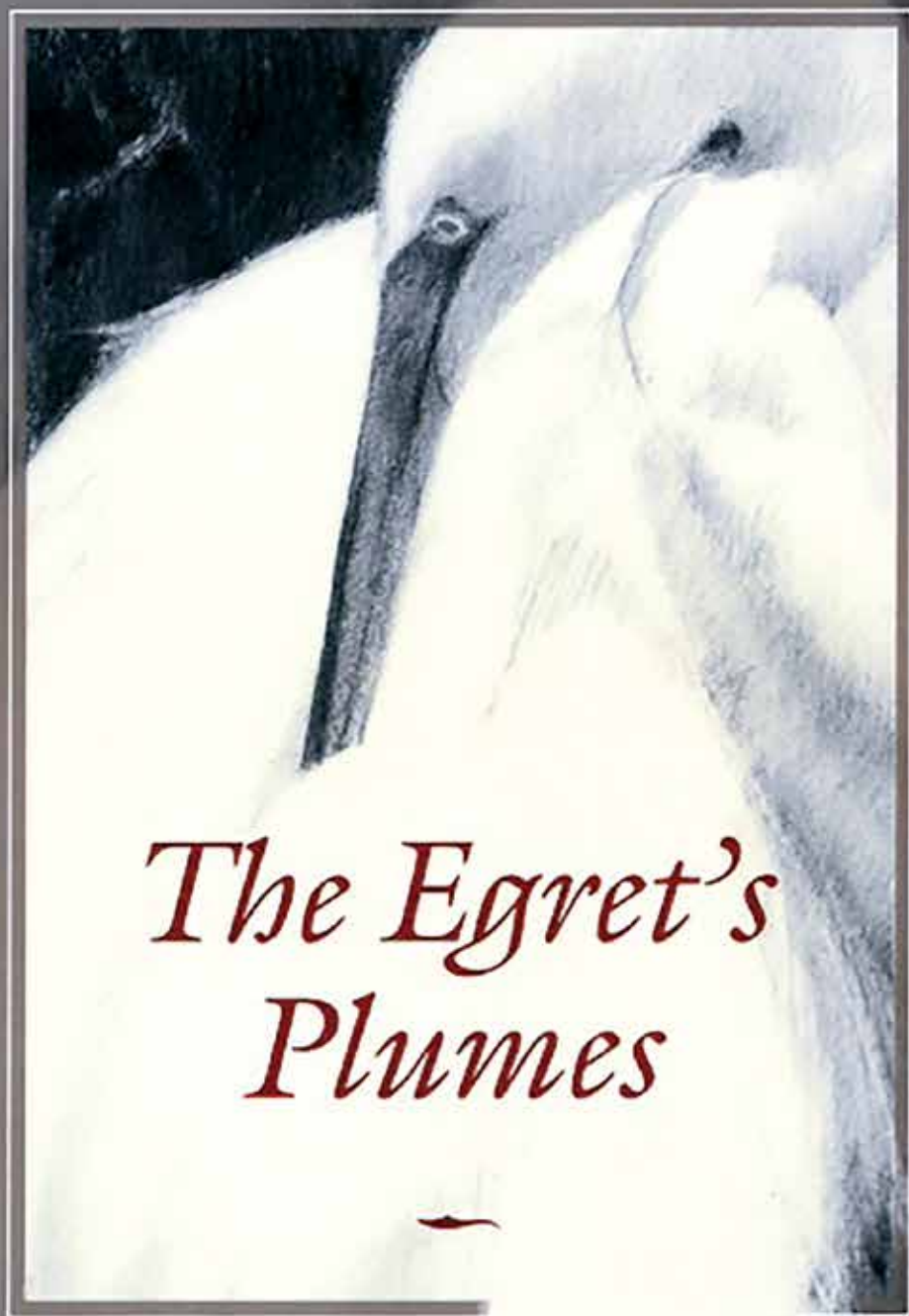
The Library also looks to partner with others to care for the collection. Through a project funded by the University's Board of Trustees and administered by McKissick Museum, several of the Library's portraits of past presidents have been conserved. These include Jonathan Maxcy, James Woodrow, and Benjamin

Sloan. The portraits of William Porcher Miles, Samuel Chiles Mitchell, and Robert L. Sumwalt have yet to be treated. William D. Washington's painting *Marion and His Men in the Swamp* was conserved through a loan agreement with The Johnson Collection in Spartanburg, S.C.

Anyone considering making a gift to the Library this year would find the Portrait Conservation Endowment a worthy investment. Preservation of the collections is always a high priority. Portraits and other artwork have research value as well as visual appeal, and Society members are invited to join the continuing efforts to care for this important collection.

—Beth Bilderback is Visual Materials Archivist at the South Caroliniana Library

ARCHIBALD RUTLEDGE



*The Egret's
Plumes*

Introduction by Jim Casada

Afterword by Jacob F. Rivers III

Illustrations by Stephen Chesley

The Egret's Plumes

BY

NANCY H. WASHINGTON

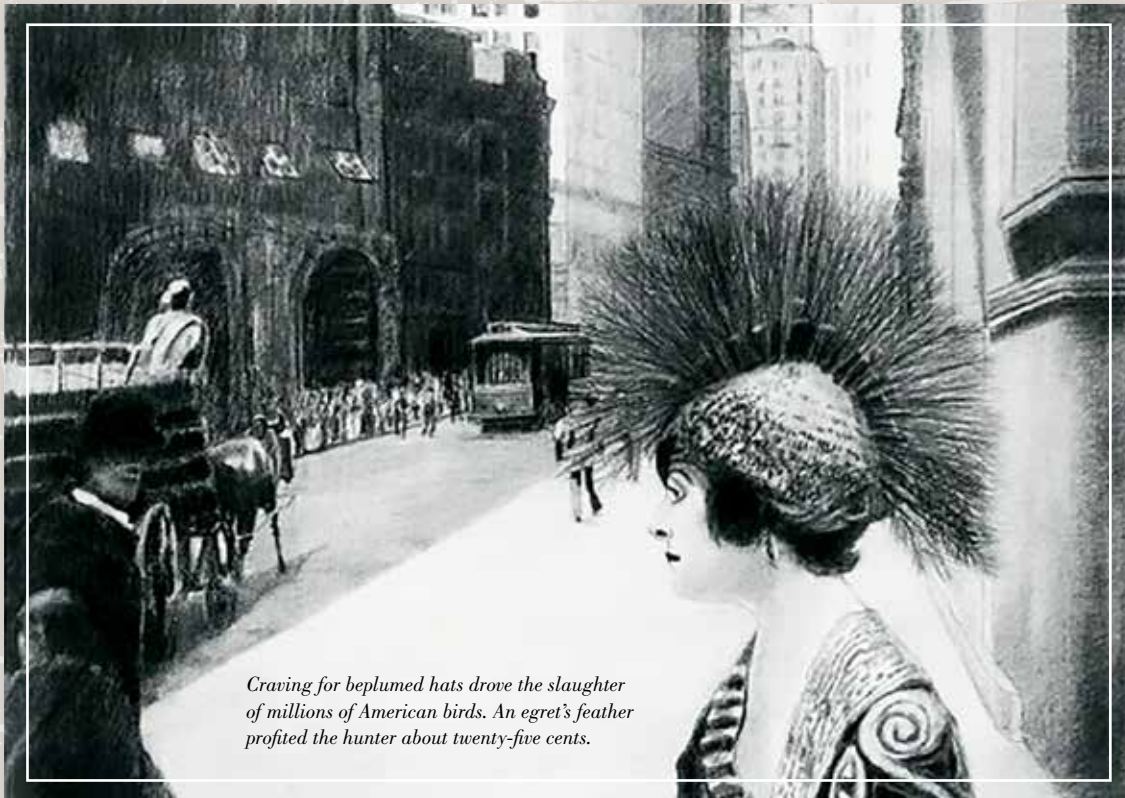
The Egret's Plumes is the third in a series of stories written by South Carolina Poet Laureate Archibald Rutledge being published in new editions by the University of South Carolina Press. Like the two earlier titles, *Claws* and *The Doom of Ravenswood*, *The Egret's Plumes* which came out in 2016 is illustrated by renowned South Carolina artist Stephen Chesley with an introduction by noted Rutledge scholar Jim Casada. *The Egret's Plumes* also features an afterword by author and professor Jacob F. Rivers III.

In an era when the natural world continues to be in imminent danger from human encroachment, this story provides insight into the powerful link that joins all creatures under heaven. In his Afterword, Rivers says, "In a carefully crafted, point-and-counterpoint exposition, Rutledge describes the plight of a pair of snowy egrets that have journeyed to South Carolina's lowcountry swamps to escape the relentless plume hunters of their native Florida home. Perhaps inspired by the public outcry of the early Audubon society and the pioneer efforts of Iowa congressman John F. Lacy, whose 'Lacy Act' in 1900 dealt a death blow to the illegal interstate traffic in the feathers of American birds and waterfowl, Rutledge joined the fight to save the snowy egret and other highly-plumed birds from extinction. Always the conscious conservationist and advocate for the natural inhabitants of the forests and streams that he loved, Rutledge drew on his intimate knowledge of the wildlife of his Santee River home to depict how the immorality of greed and self-indulgence played major roles in the wholesale destruction of American wildlife."

When the first of the series was published, the late, universally-loved South Carolina author Pat Conroy wrote, "When I was a fifteen-year-old boy with burgeoning dreams of being a writer, my Beaufort High School English teacher Gene Norris introduced me to Archibald Rutledge at Hampton Plantation. Mr. Rutledge was the first professional writer I had ever met, and he was magnificent and generous and gracious. That day I learned what it should mean to be a writer and a teacher, and it shaped my life immeasurably. The University of South Carolina Press and the Humanities Council SC are reprinting five short stories from Archibald Rutledge, not seen in print for a century, and enhancing them with exquisite original illustrations from South Carolina artist Stephen Chesley, a masterful introduction from Rutledge scholar Jim Casada, and new afterwords from some of today's finest outdoors writers. These books remind us of Mr. Rutledge's command of the English language, his great skills of observation of the natural world, and his fondness for distilling universal truths from stories of local essence. They also introduce new generations to the storyteller who was South Carolina's first poet laureate and perhaps its most prolific writer. It is good to have Mr. Rutledge with us once more."

Two more of Rutledge's stories, "The Heart of Regal" and "The Ocean's Menace," will be published as part of this series.

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



Craving for beplumed hats drove the slaughter of millions of American birds. An egret's feather profited the hunter about twenty-five cents.

Snow egret

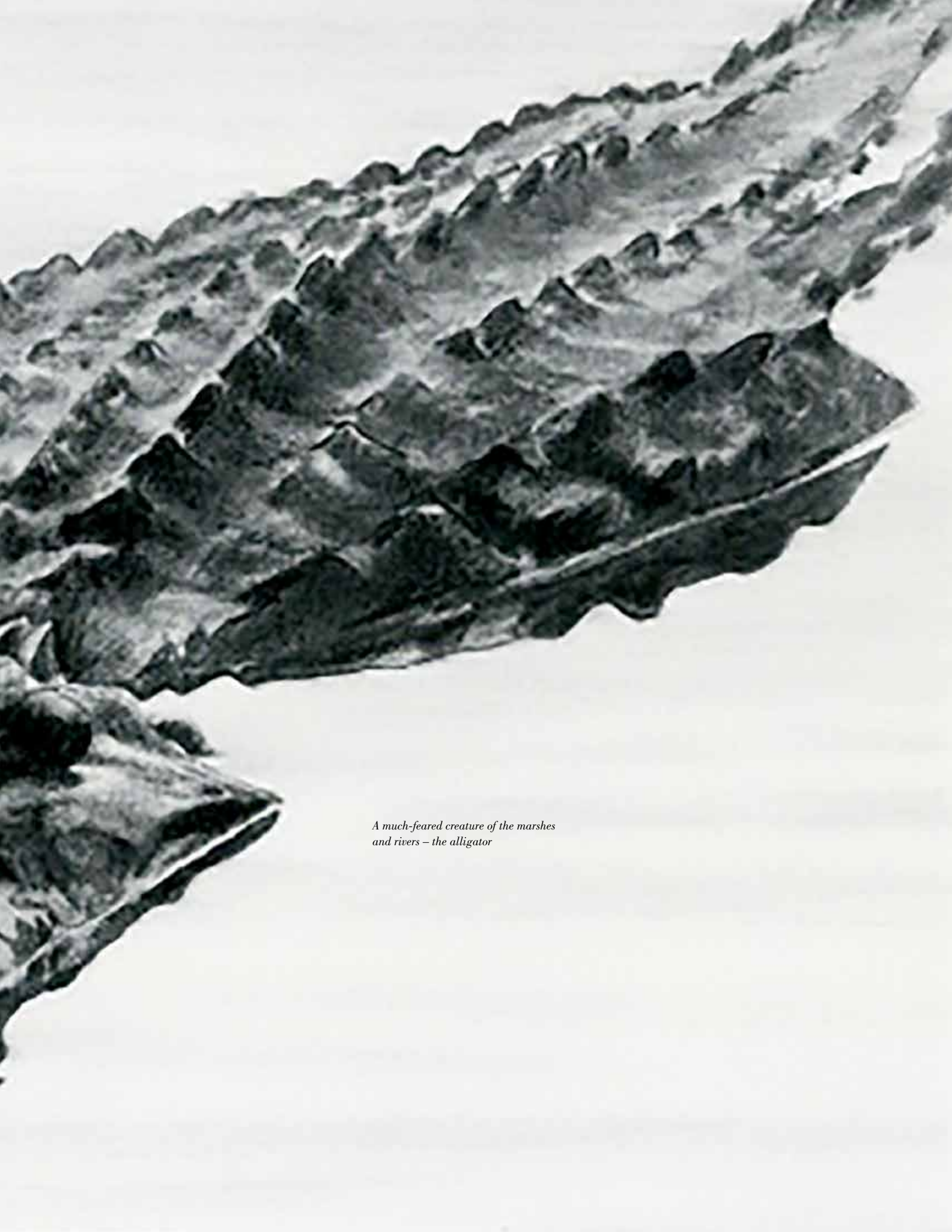


Crows



Anhinga





*A much-feared creature of the marshes
and rivers – the alligator*



Female Pilated Woodpecker with her chicks



Archibald Rutledge



Two hunters



VIGNETTES OF SOUTH CAROLINA

JAZZ & BLUES MUSICIANS

BY
BENJAMIN FRANKLIN V

For a small state, South Carolina has produced a significant number of jazz and blues musicians (broadly defined), some of universal acclaim, such as Dizzy Gillespie and James Brown. Most, though, are relatively unknown, even among dedicated fans. Their obscurity does not necessarily mean that they are without interest, professionally or personally. I learned their stories from documents housed in numerous locations, including the South Caroliniana Library, while writing *An Encyclopedia of South Carolina Jazz and Blues Musicians*, which the University of South Carolina Press published in 2016.



AUTOGRAPHED
COPY

AN ENCYCLOPEDIA OF
SOUTH CAROLINA

JAZZ &
BLUES
MUSICIANS

BENJAMIN FRANKLIN V

Of the musicians discussed here, about half were born in the nineteenth century (so some of their music might best be characterized as proto-jazz or proto-blues), as were the unknown members of the South Carolina Jubilee Singers who were active by the mid-1870s and are probably the oldest performers. Sam Gary (born in 1944) is the youngest musician. All but Arthur Freed and Sylvia Roth were black. Though these South Carolinians were professionals who contributed to their culture, they are notable for other reasons as well.

The first musician considered became a successful businessman (Thomas Pinckney). The South Carolina Jubilee Singers might have been confused with a group of con men or were tricksters themselves. A vaudevillian composed a song that is still associated with an Ivy League university (Billy Johnson), while a Charlestonian succeeded in the movie industry (Arthur Freed).

A South Carolinian was possibly the first woman to lead an all-male band (Lottie Frost Hightower). Another woman sang with a band when some of its musicians were developing concepts that resulted in the musical style known as bebop (Madeline Greene). Yet another became an accomplished aviator (Sylvia Roth), and at least two women were regulars with the all-female International Sweethearts of Rhythm (Ame [or Amy] Garrison and Evelyn McGee).

Additionally, a performer born in the Palmetto State helped make the shimmy a national sensation (Snow Fisher). A drummer (Herbert Wright) murdered a major musical figure in the presence of another South Carolina percussionist (Steven [or Stephen] Wright). A singer and a trumpeter belonged to a troupe when one of its performers became a star in Paris (Bea Foote and Henry Goodwin), and an instrumentalist who probably grew up in an orphanage became a surrogate father to a significant literary figure (Emerson Harper).

Three musicians died in circumstances worth noting (Walter Williams, Virgil Childers, and Sam Gary). A bluesman was friendly with a President; he and his brother were friends of a First Lady, though on different social levels (Josh and Bill White).

Business Success and Music Man: Thomas Pinckney

Thomas Pinckney (probably about 1863-1935) was born on the grounds of the University of South Carolina, where his father was a baker and where the family resided. During Reconstruction the youth attended the University's preparatory school (1874-1876). In time Pinckney, a barber and undertaker, amassed property. At his death he was, according to the *Palmetto Leader*, "one of Columbia's best known business men."¹

By 1898, cornetist Pinckney had established a band that was active until at least 1922. Among its members were his brother Bill and, around 1910, South Carolinian Amos M. White, who had a long career as a professional musician.



Thomas Pinckney (Photograph courtesy of Leroy Hardy, Jr.)

The South Carolina Jubilee Singers

In the mid-1870s and again in the mid-1880s, the South Carolina Jubilee Singers appeared in productions of *Uncle Tom's Cabin*. During the 1890s they sang at revival meetings led by evangelist Elizabeth Lavender and, mid-decade, affiliated with the Lowry Institute in Mayesville, S.C., probably as fundraisers. They toured at least into 1901. Advertisements for their performances characterize them as the "original" and "only genuine" organization so named, implying that there was at least one other group of South Carolina Jubilee Singers. If this is the case, then the legitimate singers might not have been the vocalists who tricked audiences in Hartford, Conn., and Lowell, Mass., in 1877.

One such company distributed free tickets to its concerts, each valid for a couple, male and female. The performers knew that because the tickets were good only for seats in the balcony, the patrons—who would have dressed well for the occasion—would find the hot, cramped conditions unsatisfactory and would therefore be forced to buy tickets for reserved seats on the main floor. This deception was so outrageous that newspapers, including the *New York Times*, published articles about it; the *Times* also wrote about an 1884 drunken performance by the South Carolina Jubilee Singers in Bedford, Ohio.²

A Yale Connection: Billy Johnson

Of the two songs most associated with Yale University, “Boola Boola” and “The Whiffenpoof Song,” one—the former—has a South Carolina connection. Composer credit is generally given to Allan M. Hirsh (Yale class of 1901), who acknowledged adapting “Boola Boola” from another song. That other tune is “La Hoola Boola,” copyrighted in 1898 by Bob Cole and Billy Johnson, a successful vaudeville team.³

Singer and composer Johnson (possibly 1867-1916; born in Charleston) began his career in the early 1880s with minstrel shows, including, by 1884, Billy Jackson’s Colored Minstrels, for which Cole also performed. By the mid-1890s the men were with Black Patti’s Troubadours before going out on their own as a duo. They created *A Trip to Coontown* (1897), one of the first full-scale musical productions by blacks. Acknowledging the entertainers’ popularity and the nature of some of their compositions (such as “I Wonder What Is That Coon’s Game” and “The Luckiest Coon in Town”), the *New York Times* characterized Cole and Johnson as “The Kings of Koondom.”⁴ Though the partnership dissolved in 1901, other than when trying unsuccessfully to become a politician Johnson worked as an entertainer for the remainder of his life, including in partnership with Tom Brown. Following Johnson’s death Sylvester Russell wrote that “Billy Johnson’s career has been one of the most brilliant among actors of the American stage.”⁵

“Boola Boola” became the theme song for the radio program *The Adventures of Frank Merriwell* and is the main melody in “Boomer Sooner,” the fight song of the University of Oklahoma.

From Song Plugger to Movie Producer: Arthur Freed

Arthur Freed (1894-1973; born in Charleston) began piano lessons at age six and wrote his first tunes while attending Phillips Exeter Academy in New Hampshire. After completing his studies there in 1914, he plugged songs for a Chicago music publisher.⁶ As a singer he toured with the Marx Brothers before joining the act of Gus Edwards; Freed composed songs with Edwards’s music director, Louis Silvers.

After serving in the army (1918-1919) Freed became a full-time songwriter (mainly as lyricist), most importantly in collaboration with Nacio Herb Brown. Together they wrote such tunes as “Singin’ in the Rain,” “Temptation,” “You Were Meant for Me,” and “You Are My Lucky Star”; he composed “I Cried for You” with Gus Arnheim and Abe Lyman.

In the late 1930s Freed gave up songwriting for producing movies. Among them are *The Wizard of Oz* (1939; associate producer), *The Barkleys of Broadway* (1949), *On the Town* (1949), *Show Boat* (1951), *Singin’ in the Rain* (1952), and *Bells Are Ringing* (1960), as well as two that won an Academy Award for best picture, *An American in Paris* (1951) and *Gigi* (1958).

Pianist and Band Leader: Lottie Frost Hightower

A schooled musician, Lottie Frost (possibly 1891-after 1957; born in Charleston) was a professional pianist by 1914, when she played at the Dixieland Theater in her hometown. Two years later she joined Henry Wooden’s Bon Tons with which she was featured on W.C. Handy’s “Memphis Blues.” Also that year she played with Willie Lewis’s group in the revue *Broadway Rastus*.

In 1917, Frost taught music in Charleston and married musician Willie Hightower. Also that year she led an orchestra in Cincinnati and toured with Alexander Tolliver’s Smart Set Company, C.W. Park’s Colored Aristocrats, and the Augusta Mines-Boyd Harris Show.

After the Hightowers settled in Chicago in 1921, she became financial secretary of Musicians Union, Local 208, and established Lottie Hightower’s Night Hawks (or Eudora Night Hawks).⁷ She does not play on the only two tunes the band recorded (1927).

Beauty Queen and Vocalist: Madeline Greene

Tales of difficult circumstances for black entertainers in the early twentieth century and beyond, especially in Southern states, are legion. Performing with white groups did not protect them from indignities, which Billie Holiday, for example, suffered from touring in the South with Artie Shaw in the late 1930s. The same could be said of Madeline Greene (1921 or 1922-1976; born in St. Matthews). A beauty contest winner who lived most of her life in Cleveland, Ohio, she became a professional singer in the late 1930s, performing with the Jeter-Pillars Orchestra and Earl Hines’s band before signing a two-year contract with Benny Goodman in 1939. Observing her treatment while touring in the South in 1940, Goodman attempted to protect her by voiding her contract and arranging for her to rejoin Hines, with whom she would possibly have fewer racial problems than she had had when touring with Goodman’s white organization.

Toward the end of Greene’s time with Hines in 1943, two of his musicians—Charlie Parker and Dizzy Gillespie—were developing concepts that resulted in a new music known as bebop. The men’s playing with Greene cannot be documented aurally because the band did not record when Parker and Gillespie were with it. Sarah Vaughan succeeded Greene as Hines’s female vocalist.

Trumpeter and Aviatrix: Sylvia Roth

Musical as a child, Sylvia Roth (1926- ; born in Chicago) started piano lessons at age four and trumpet instruction by thirteen.⁸ In 1940, she joined the trumpet section of the Merry Maids, a band of female high school students. Though Roth began her collegiate career as a music major at the University of Michigan, she quickly transferred to North Park Junior College in Chicago so she could continue playing with the Merry Maids. Probably in 1944 the group became known as the Sharon Rogers band and began touring, both domestically and internationally (sponsored by USO). Roth and the others survived their airplane’s crash landing in the Sea of Japan.

After her time with Rogers, Roth taught piano and trumpet at the Chicago School of Music and in her own studio. Abandoning music in 1951, she pursued a career in aviation, becoming so accomplished that she was in the initial group of twenty-five women invited to apply for the Women in Space Program, which trained women to become astronauts. She declined because of work commitments.

After moving to South Carolina in 1964 (she has resided in Greenville, Columbia, and Charleston), she became such a successful flight instructor that she was elected to the South Carolina Aviation Hall of Fame in 1993.



Sylvia Roth (Photograph courtesy of Sylvia Roth)

International Sweethearts of Rhythm: Ame Garrison and Evelyn McGee

Ame (or Amy) Garrison (1909-1997; born in Charleston) lived in Charleston for an undetermined period before moving to Newark, N.J. A multi-instrumentalist (primarily a saxophonist, she also played trombone, violin, clarinet, organ, and accordion), she formed the all-female Sirens of Swing in Newark before joining the International Sweethearts of Rhythm in the early 1940s. Returning to Newark after leaving the band, she performed with Three (sometimes Four) Chucks and a Chick, with which she was featured on “Mule Train.”

When, in 1939 or 1940, the Sweethearts played in Anderson, S.C., Evelyn McGee (1920-2011; born in Anderson) requested permission to sing with the group. She impressed the instrumentalists to the degree that they invited her to join the band, which she did, touring with it until the mid-1940s. She was featured on “Candy” and “Rum and Coca Cola.”

After leaving the Sweethearts she gave up singing for two decades before joining the Jesse Stone Duo as singer and drummer. Stone, who had been musical director for the Sweethearts, wrote such tunes as “Idaho,” “Shake, Rattle, and Roll,” and “Smack Dab in the Middle.” After the two wed in the 1970s, she became known as Evelyn McGee Stone and performed at the 1980 Women’s Jazz Festival in Kansas City, Kan., accompanied by Marian McPartland. She began recording late in life, releasing albums in 1990, 1998, and 2002.

Snow Fisher and the Shimmy

A dance that captured the spirit of the Roaring Twenties before the decade began, the shimmy was apparently first performed and popularized by Snow Fisher (1890-1938; born in Charleston). Though the origin of its primary move—thrusting the shoulders alternately—cannot be determined, the shimmy, which became a craze, probably was inspired by the song “Shim-Me-Sha-Wabble,” which Spencer Williams wrote in 1916. When surveying his career in 1939, Williams wrote, “Then came *Shimmie-sha-wabble*, which I wrote for Snow Fisher at the Elite Café, on 31st and State Streets [in Chicago]. And from my tune

and Snow Fisher’s dancing came the Shimmy, which was later claimed by Bee Palmer and Gilda Gray.”⁹

After his years in Chicago, Fisher—a singer and drummer as well as a dancer—performed in musical revues in New York City during the 1920s. He moved to France in 1930 or 1931; there he led a band called the Harlomarvels. He spent his final years in Belgium.

The Percussion Twins: Herbert Wright and Steven Wright

In 1917, upon leaving Jenkins Orphanage in Charleston, where they had been wards, drummers Herbert Wright (probably about 1895-?; probably born in Charleston) and Steven (or Stephen) Wright (1897-?; born in Charleston) joined the band of James Reese Europe, one of the most famous black musicians of the 1910s. As members of the 369th Regiment Hell Fighters, Europe’s group performed in Europe during the First World War. A special number featured a duo known as the percussion twins: the Wrights, who were apparently not related.

Three months after the band returned to the United States in 1919, during intermission at a concert in Mechanics Hall in Boston, Europe admonished the Wrights for their unprofessional behavior. In response Herbert slashed Europe’s neck with a knife, killing him. At the trial Steven, who was present when the attack occurred, testified against Herbert. Convicted of manslaughter, Herbert was imprisoned until 1927. Later he mentored Roy Haynes, who became a significant drummer.



Jenkins Orphanage Band of Charleston, S.C. (Photograph courtesy of South Caroliniana Library)

La Revue Nègre with Bea Foote and Henry Goodwin

A troupe of approximately two dozen American entertainers performed *La Revue Nègre* at the Théâtre des Champs Élysées in Paris in 1925 and 1926. It became a sensation, not only because it depicted supposed black life in the United States but also, and primarily, because of the comedy of young Josephine Baker and her nearly-nude performance with Joe Alex in *Danse Sauvage*. The company included two South Carolinians, singer Bea Foote (probably 1896 or 1898-?; born in an unknown place in the state) and trumpeter Henry Goodwin (probably 1907-1979; probably born in Columbia).

Though her career before *La Revue Nègre* has not been documented, Foote continued performing after returning to the United States from France. She appeared in productions of *Blue Baby* (1927) and *Headin’ for Harlem* (1928). In 1930, she sang at Smalls Paradise, a famous Harlem club owned by South Carolinian Ed Smalls. Her legacy rests on her recordings, all

SHIM-ME-SHA-WABBLE

SONG

BY
**SPENCER
WILLIAMS**



▷ NATWICK ◁



Shim-Me-Sha-Wabble by Spencer Williams (New York: Jos. W. Stern, 1917; images courtesy of Charles Templeton Sheet Music Collection, Mississippi State University)

Respectfully dedicated to John W Whitehead

SHIM - ME - SHA - WABLE

SPENCER WILLIAMS
VAMP

All^o Mod^{to}

f *mf*

Stop, look, lis - ten, If you would like to learn a dance, That you're
Snow, will show you, Just how, to do this fun-ny step And I

miss - ing, It's new and it's the la-test prance, Old Snow, yea Ho,
know you, Will vow, that it is full of pep, Let's all go to,

May be spoken
Down South he's got 'em go-ing wild, With this new sen - sa - tion This new dance crea - tion,
Dark town, down where the lights shine bright, There we'll see a movement, 'Rig - in - al im - provement,

Hush your mouth my hon - ey child, If you care to go, Hur-ry, don't be
Oh, what a won - der - ful sight, If you want to be, In com - pan - y with

ASK
DEA
FOR
WONDE
BEAU
BAL

Wait - ing, I'm wait - ing, I'll wait my dear for - e - ver, Wait - ing, you wait - ing with love which none can see - er?

FOR
HOM
FOR
CON
SIN

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OUR
ER
HIS
FULLY
FUL
AD

slow, Fol-low me, just fol-low me and we will see the show.
me. Come a - long just come a - long we'll have a ju - bi - lee.

CHORUS

Two-step Aint no two-step, new step its a new step. You laugh un-til your

WAITING FOR YOU
Stern's Pine App Series

sides will ache, When they all be - gin to shake. Hob-ble

aint no Hob-ble Wab-ble, Its some Wab-ble, Bouncing 'round like a

big rub-ber ball, Its the Shim-Me-She-Wab-ble that's all. all.

OUR
AND
THE
ERT
ER

Shim Me She Wabble 2
SP 40-2

SONGS YOU WILL LIKE

LET YOUR PIANO PROVE THEIR MERIT

My Sweet Egyptian Rose

WORDS BY EDGAR ALLAN WOLF
MUSIC BY ANATOL FRIEDLAND

Medium

Copyright © 1937 by Leo B. Stein & Co., New York

My Princess of The Willow Tree

WORDS BY WILL J. HARRIS
MUSIC BY CAREY MORGAN

Ballad

Copyright © 1937 by Leo B. Stein & Co., New York

Somewhere in Delaware

WORDS BY WILL J. HARRIS
MUSIC BY HARRY I. ROBINSON

Chorus

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Love Is a Wonderful Thing

BY L. WOLFE GILBERT
AND ANATOL FRIEDLAND

Chorus

Copyright © 1937 by Leo B. Stein & Co., New York

Obtainable of your dealer or sent postpaid for 15¢ each, by the publishers
Jos. W. Stern & Co., 102-104 W 38th St., New York

made in 1938, some featuring such jazz musicians as Barney Bigard and Charlie Shavers. Of them “Weed,” which describes the effects of marijuana, is the most notable. Her career might have concluded by 1940, when a newspaperman wondered, in his column, what had happened to some beautiful women of the past, including her.¹⁰

Unlike Foote’s career, Goodwin’s is well documented. He became a professional musician upon replacing Sidney DeParis in a local band while a high school student in Washington, D.C. He soon joined Claude Hopkins, whose group provided the music for *La Revue Nègre*. After leaving Hopkins he played in Argentina before establishing himself as a sideman in the United States, though he returned to Europe with leaders Lucky Millinder (1933), Edgar Hayes (1938), Mezz Mezzrow (1948, to play at what is considered the first significant jazz festival, the one held in Nice, France), and Jimmy Archey (1952). Goodwin recorded over fifteen times with the likes of Sidney Bechet, Kenny Clarke, Slim Gaillard, and Willie “The Lion” Smith.



Henry Goodwin, left, with South Carolinian Sandy Williams, *Times Square* (?), New York City, about July 1947 (Photograph courtesy of the William P. Gottlieb Collection, Library of Congress)

A Literary Connection: Emerson Harper

Probably a ward of Jenkins Orphanage, Emerson Harper (1897 or 1898-?; born in Columbia) played with the institution’s band at the 1914 Anglo-American Exposition in London. As a professional musician in New York (he was adept on saxophone, clarinet, and oboe), he joined the band of Leroy Smith in 1918 and served with it until 1935. He was with Fletcher Henderson in the mid-1940s. He recorded with both groups. One of the first blacks employed by a New York radio orchestra, he freelanced during the 1950s and 1960s and gave composition lessons to Margaret Bonds, who became a noted composer.

Despite his longevity as a musician, Harper is probably best known for his relationship with the author Langston Hughes in New York City. In the 1930s Harper and his wife, Toy, became so friendly with Hughes (they became his surrogate parents;

he referred to them as his uncle and aunt) that the couple let him live with them in their St. Nicholas Avenue apartment. In 1947 the three of them moved to the brownstone at 20 East 127th Street in Harlem, which the men had bought and where Hughes lived the remainder of his life. There Hughes wrote some of his major works, including *Montage of a Dream Deferred* and his autobiography, the first volume of which, *The Big Sea*, he dedicated to the Harpers. In 1981 this house was granted landmark status by the New York City Landmarks Preservation Commission and was registered on the National Register of Historic Places; also that year East 127th Street between Fifth Avenue and Madison Avenue was designated Langston Hughes Place. Harper (music) and Hughes (words) wrote at least one song together: “I’m Marching Down Freedom Road,” also known as “Freedom Road.”

Military Singer: Walter Williams

A resident of New York City no later than 1917, singer Walter Williams (1888 or 1890-1921; born in Columbia) served with the 367th Infantry (the Buffaloes) during World War I, singing with its band and the Enlisted Men’s Quartet. Upon discharge he worked as a postal clerk and sang in New York churches. Granted a leave of absence by his employer, in 1921 he accepted an offer to tour Europe as vocalist with the Southern Syncopated Orchestra, the group credited with having exposed Londoners to jazz in 1919. While sailing with the troupe between Scotland and Ireland, he died when the group’s ship, the *Rowan*, was struck by two vessels and sank.

Life Imitating Art: Virgil Childers

Virgil Childers (1901-1939; born in Blacksburg), a guitarist and singer, recorded six tunes for Bluebird in Charlotte, N.C., in 1938. One of them, “Travelin’ Man,” which concerns a thief, includes these lines:

He was a travelin’ man, God knows he was a travelin’ man
 Travelin’ man, he was known all through the land
 Travelin’ man, God knows he was a travelin’ man
 He wouldn’t give up, he wouldn’t give up, ’til the police shot him down.

According to his death certificate, Childers died from “gun shot wounds in leg and abdomen” after being “shot by Shelby [, N.C.,] Policeman while trying to escape [sic].”

Soul Brother: Sam Gary

Guitarist and singer Sam Gary (1944-1979; born in Columbia) formed a duo, Sam and Bill, with Bill Johnson in 1962. Not nearly so popular as their contemporaries Sam and Dave, Sam and Bill recorded four songs in the mid-1960s. Soon thereafter Gary left Johnson and joined the Soul Brothers.

The remainder of Gary’s career is undocumented, though he composed at least a dozen tunes. One of them, “Let Me Go Baby,” was recorded in 1966 by Gloria Fowles, later known as Gloria Gaynor.

Gary was shot to death at the Last Chance Saloon in Columbia.

The Whites and the Roosevelts

One of the major South Carolina blues musicians, Josh White (1914-1969; born in Greenville) began his musical life in the



Josh White in 1949 (Photograph courtesy of the William P. Gottlieb Collection, Library of Congress)

1920s as a lead boy, or guide, for traveling blind musicians, possibly including Blind Lemon Jefferson. White initially recorded at a 1928 session by one such musician, South Carolinian Blind Joel Taggart; he led his first recording date in 1932.

White became an intimate of Franklin D. and Eleanor Roosevelt in 1940, and during the 1940s his career blossomed: he appeared in the musical *John Henry* (1940), headlined by Paul Robeson (godfather of his daughter, Beverly); performed regularly on the CBS radio program *Back Where I Come From* (1940-1941); sang at the 1941 and 1945 inaugurations of President Roosevelt; hosted his own radio program (1944); acted in movies (1945, 1948, 1949); and was featured on Broadway in *How Long Till Summer* (1949-1950).

In 1950 he accompanied Mrs. Roosevelt to Scandinavia and, as a result of being a friendly witness before the House Committee on Un-American Activities, was blacklisted. He returned to prominence mid-decade, including on college campuses, and later sang at the Capitol Mall event famous for Martin Luther King's "I Have a Dream" speech (1963). The United States Postal Service issued a thirty-two cent Josh White postage stamp in its Legends of American Music series (1998).

White's brother Bill (1918-?; born in Greenville) also sang, though his modest career was apparently limited to performing with Josh. In 1940, the brothers recorded songs that were released on Musicraft and Columbia. Two of their 1947 recordings, including "Josh and Bill Blues," were issued by Decca. Bill sings on the Period album *Josh White Comes a-Visitin'* (1956). When Josh learned that Mrs. Roosevelt (godmother of his son, Josh White, Jr.) needed a factotum at her residence in Hyde Park, N.Y., he encouraged her to hire Bill. She employed him at least in the early 1950s. Josh occasionally visited her as guest when his brother was, essentially, her servant, a situation that could have proven difficult for the siblings. She, though, was correct in assuming that neither man would feel awkward at such times because each was dignified and understood his relationship with her: guest and employee. In an essay titled "Some of My Best Friends Are Negro," Mrs. Roosevelt acknowledges her fondness for Bill.¹¹

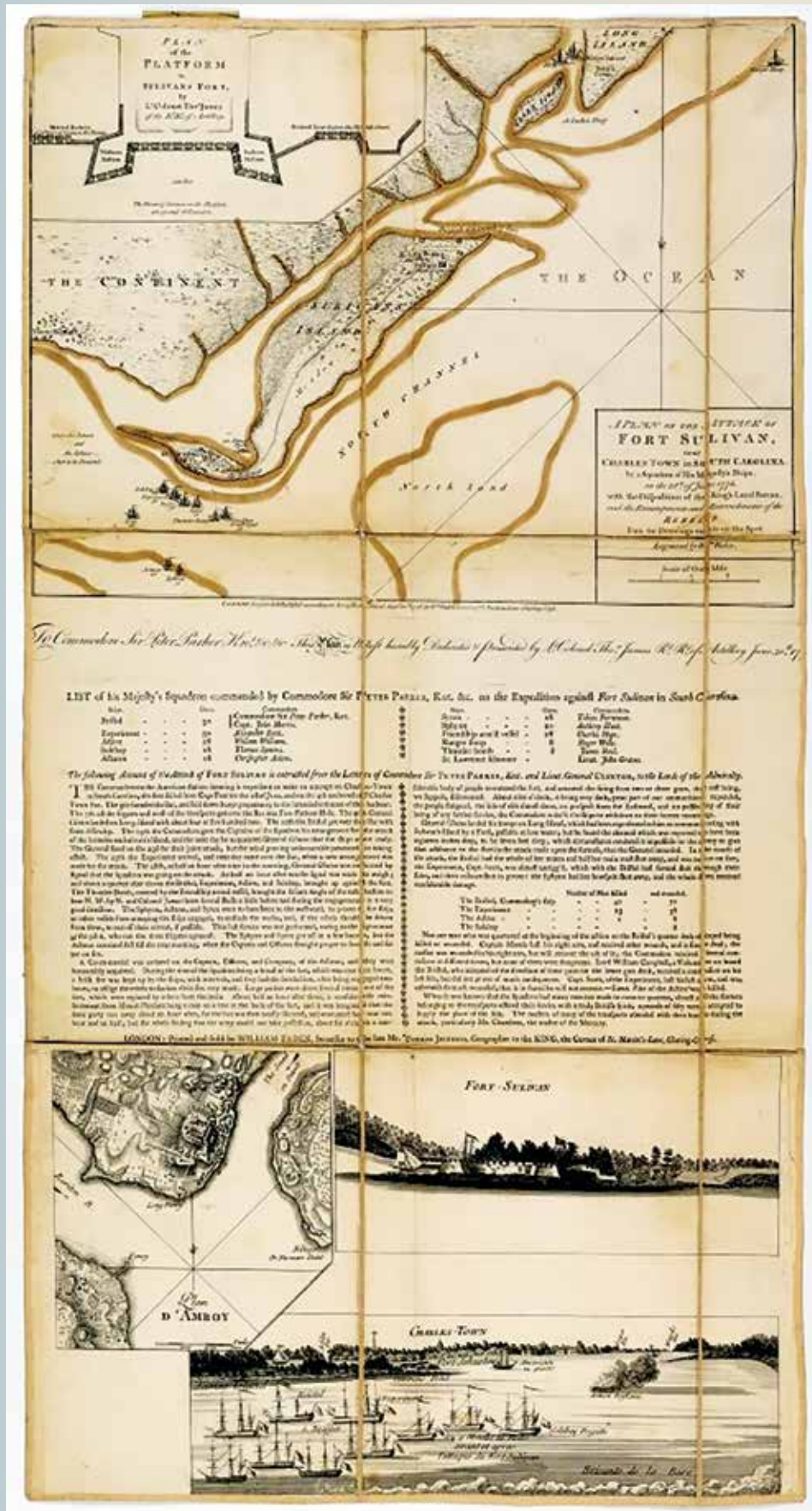
—*Benjamin Franklin V is Distinguished Professor of English Emeritus at the University of South Carolina. His An Encyclopedia of South Carolina Jazz and Blues Musicians won the 2016 Foreword INDIES Silver Award for a reference book published by a small, independent, or university press. Dr. Franklin is also the author of Jazz and Blues Musicians of South Carolina: Interviews with Jabbo, Dizzy, Drink, and Others (University of South Carolina Press, 2008).*

Notes:

- 1 "Thousands Attend Funeral Hon. Thos. H. Pinckney," *Palmetto Leader*, 4 January 1936, p. 1. At least in 1880 the Pinckney family resided in College Hall, now Longstreet Theater, about a two-minute walk from the South Caroliniana Library, which houses the *Palmetto Leader* and records of the University's preparatory school.
- 2 See "Silly Dead-Heads in Hartford," *New York Times*, 20 August 1877, p. 5, and "A Bogus Band of Jubilee Singers," *New York Times*, 28 December 1884, p. 5. Also see an untitled article about the group in the *Lowell (Mass.) Daily Courier*, 9 August 1877, p. 2.
- 3 For a discussion of the composership of this song, see Fred R. Shapiro, "You Can Quote Them," *Yale Alumni Magazine* 73 (September–October 2009): 57–58.
- 4 "Stage Notes of the Week," *New York Times*, 14 August 1898, p. 6.
- 5 Sylvester Russell, "Billy Johnson," *Indianapolis Freeman: An Illustrated Colored Newspaper*, 23 September 1916, p. 6.
- 6 Song pluggers were hired by music publishers and retail firms to play and/or sing in music stores and other venues in the hope that listeners would buy the sheet music of the tunes the pluggers performed.
- 7 If the musicians in the group Hightower led in Cincinnati were all men, as seems likely, and if it was larger than a combo, it constitutes one of the earliest—if not the earliest—male bands led by a woman. If it was a small group or included at least one woman other than the leader, then the band Hightower led in Chicago warrants consideration for this distinction.
- 8 When documenting musicians, I consider people born in the Palmetto State or for at least five years a resident of it as South Carolinians.
- 9 Spencer Williams, "Basin Street Blues: The Cradle of Swing Was Right Back in New Orleans in the 1900's," *Rhythm* 13 (February 1939), 80. The *Oxford English Dictionary* records the following, from the 30 November 1917 issue of *Variety*, as the earliest known published use of the word "shimmy" as a dance: "The opening number was programed [sic] as a combination of 'Strutter's Ball', 'Shimme-Sha-Wabble' and 'Walking the Dog'."
- 10 See Floyd G. Snelson, "Harlem: 'Negro Capitol of the Nation,'" *New York Age*, 10 February 1940, p. 4.
- 11 Eleanor Roosevelt, "Some of My Best Friends Are Negro," *Ebony* 8 (February 1953): 16–20, 22, 24–26 (see especially 22).

A Plan of Attack of Fort Sullivan

BY CRAIG KEENEY



A Plan of the Attack of Fort Sullivan, Near Charles Town in South Carolina and Plan d'Amboy.

In 2015, the South Caroliniana Library acquired an unusual map made up of two separately published pieces. The first is titled *A Plan of the Attack of Fort Sullivan, Near Charles Town in South Carolina*, and the second is *Plan d'Amboy* which depicts Charleston during the Battle of Fort Moultrie (also called the Battle of Sullivan's Island) in June 1776. The map previously belonged to the family of Stuyvesant Fish, son of New York Governor Hamilton Fish.

Of the two pieces, *Plan d'Amboy*, by French cartographer Georges-Louis Le Rouge, is the more obscure. It shows the city of Perth Amboy (located on the Raritan River in New Jersey), Fort Sullivan (later renamed Fort Moultrie after Colonel William Moultrie), and Charleston Harbor. A squadron of British ships appears in the harbor. One of them, the *Actaeon*, is in flames. This detail clearly indicates the image is intended to depict the Battle of Fort Moultrie in 1776 and not the second British siege of Charleston in 1780, as has been previously claimed. *Plan d'Amboy* first appeared in Le Rouge's atlas, *Recueil des Plans de l'Amerique Septentrionale* (English title: *Compendium of North American Plans*), sometime around 1777.

The Plan of the Attack of Fort Sullivan, by English engraver William Faden, is more detailed. It shows Fort Sullivan, the locations of British and rebel camps, and the placement of British ships off the coast of Sullivan's Island. It includes a dedicatory statement from British Lieutenant Colonel Thomas James to Commodore Sir Peter Parker, a list of British ships involved in the attack, and a narrative account of the failed assault compiled from

the letters of Commodore Parker and Lieutenant General Henry Clinton. *The Plan of the Attack of Fort Sullivan* would serve as a model for other mapmakers, who subsequently produced similar-looking maps and even lifted portions of its content. In 1883, the city of Charleston reprinted the map in its yearbook, using a copy owned by Mayor William Ashmead Courtenay.

Map historians Henry Stevens and Roland Tree have identified four different versions of the *Plan of the Attack of Fort Sullivan*, of which the South Caroliniana Library's newly-acquired copy is an original issue of the first printing. A quick comparison with the Library's other copies reveals the extent to which the map was altered over time. Kendall Map 57A, for example, depicts a bridge of boats connecting Sullivan's Island with the mainland but lacks the dedicatory statement and narrative account. On Map 1776 Size 2 No. 2, the British camp on Long Island has been renamed the "encampment of the British Army." On Map 1776 Size 2 No. 3, the ship identified as "Ranger Sloop" has been removed from the upper right corner.

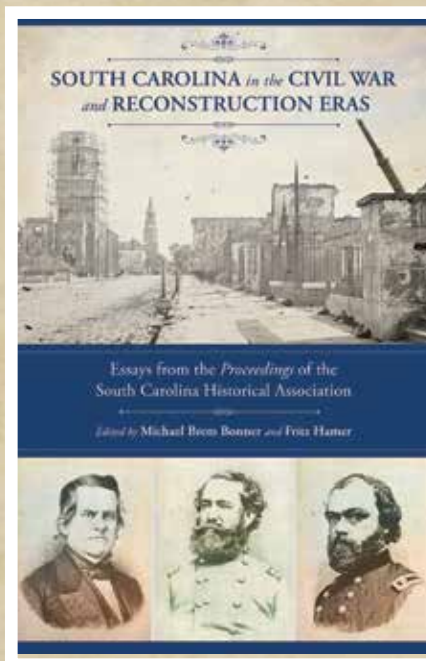
This composite map will prove a valuable addition to the Library's holdings of eighteenth-century maps, many of which are accessible through its online digital map collection at <http://library.sc.edu/digital/collections/schmscl.html>

—Craig Keeney is cataloguing librarian at the South Caroliniana Library.

South Carolina in the Civil War and Reconstruction Eras: Essays from the Proceedings of the South Carolina Historical Association

South Carolina in the Civil War and Reconstruction Eras: Essays from the Proceedings of the South Carolina Historical Association, was published by the University of South Carolina Press in September 2016. Edited by assistant professor of history at the USC Lancaster, Michael Brem Bonner, and curator of history and archivist at the South Carolina Confederate Relic Room and Military Museum, Fritz Hamer, the book comprises twenty-three scholarly articles about the Civil War and Reconstruction eras originally published in *The Proceedings of the South Carolina Historical Association*.

The selected articles are grouped in five subsections: The Politics of Secession and Civil War; On the Battlefield; On the Home Front; Emancipation, Race, and Society; and The Politics of Reconstruction. Contributors include Christopher A. Mekow, Frank Vandiver, Laylon W. Jordan, Dan T. Carter, Lewie Reece, and Orville Vernon Burton.



IN MEMORIAM: GEORGIA HERBERT HART

“To Die Tonight”

Let it not be a shock to you
But I plan to die tonight.
I have given life all I have to give.
God will take me from your sight.
It is not my wish to have it end –
My span on this mortal sphere.
But the time has come when my other home
Is more my home than here.

Georgia Herbert Hart
1974

(penned for her father, Robert Beverley Herbert)

Georgia Hull Herbert Hart, long-time supporter of the South Caroliniana Library, passed away January 5, 2017. During her long and productive life she was a writer, a newspaper reporter, a television personality, a poet, a golfer, a birder, a bridge player, and a musician. She was a daughter of Robert Beverley and Georgia Hull Herbert and the wife of Dr. George C. Hart, all deceased.

In his Foreword to Mrs. Hart’s delightful 2005 volume of poetry entitled *Lightly, Spritely: Poetic Letters*, Dr. Walter Edgar wrote: “I have always admired Georgia as a person of tremendous energy, drive, and talent. However, until I sat down to compose this Foreword, I did not realize the full extent of her involvement in the civic life of Columbia and South Carolina—or the many facets of her interests outside the home. For example, on the pioneering television station, WIS, “The Georgia Hart Show” was the first television show in the state hosted by a woman. She wrote and published poetry and a column in *The State* newspaper.”

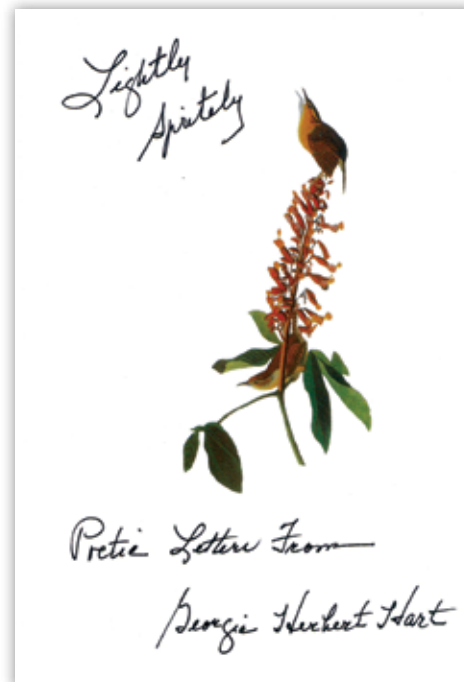
Among Georgia Hart’s other published works are *Of Time and Tide*, a book of poems and prose brought out in 1966, and *Trinity Episcopal Church: A Thoughtful Study and Pocket Guide*, first issued in 1965 and republished in 1978 as *Trinity Cathedral: A Thoughtful Study and Pocket Guide*.

In addition to involvement in a leadership capacity at Trinity Cathedral and with the Junior League, Colonial Dames, and the Sustainers Book Club, she took a particular interest in supporting the work of the South Caroliniana Library, University Libraries at large, and other special collections and cultural institutions, among them the Columbia Museum of Art.



Georgia Herbert Hart

Mrs. Hart chaired the Program Committee of the University Libraries’ Ex Libris Society and was responsible, along with others in her family, for placing with the South Caroliniana Library an extensive collection of the personal papers and diaries of her father, Columbia attorney R. Beverley Herbert. Another cause close to her heart was the preservation of the Caroliniana’s portrait collection, and in recent years she labored diligently in support of funding professional conservation of the paintings.



IN MEMORIAM: SARAH DAVIES GIBBES

“A wide hall ran through our house from front to back, and that was where the telephone hung on the wall.

In summer, with the whole house open to catch the breeze, all conversations were public, especially since we raised our voices to carry across the country miles.

The hall was the coolest spot in the house and Daddy sometimes put a Windsor chair there and read the Sunday newspaper.”

Sarah Davies Gibbes’ descriptions of her Beech Island, S.C., home hit a heartfelt domestic chord, as in this passage from her unpublished work “Random Chapters.” It is an autobiographical homage to her childhood years and the indelible memories of home.

Mrs. Gibbes passed away December 11, 2016, at the age of ninety-four. Born in Beech Island on August 16, 1922, she was a daughter of Thomas Wilhelm Davies and Margaret Dixon Davies. Her mother worked for the WPA during the Great Depression, in part assisting others with planting, growing, and preserving foods at home.

Mrs. Gibbes was a member of the first graduating class at Dreher High School and graduated from the University of South Carolina in 1943 with a double major in English and political science. She later returned to earn her Master’s degree in Southern Literature. She was a devoted member of the Colonial Dames and shared many of the same interests in local and family history for which her late husband, A. Mason Gibbes, is remembered.

MID-NINETEENTH CENTURY HOLY BIBLE

In 2010, Sarah Gibbes was instrumental in the South Caroliniana Library’s efforts to acquire at auction a Bible, dating from 1841, in which her grandfather Thomas Jones Davies (1830-1902), in partnership with his brother-in-law M.C.M. Hammond (1814-1876), recorded vital records of enslaved African Americans on plantations in South Carolina, Georgia, and Mississippi. The vital statistics contained within the Bible span the years 1830 to 1865 and constitute a record of eighty-two births, thirty-six deaths, and eleven marriages. Examples of entries recording births include: “Chloe, daughter of Judy and Simon (owned by Samuel Clarke, Esq.) was born February 14—St Valentines day—at my Swamp Place 1857” and “Eliza daughter of Robert & Martha born at Barnwell June 20 1860. The first child born on the plantation.”

Some of the records of deaths are quite extensive and describe not only the enslaved person’s death, but also give a brief history of the subject’s life. Examples include:



Sarah Davies Gibbes

On the night of Jan 23d 1856 at the late residence of W.W. Starke Esq. Dinah mother of Peter. Her age was remarkable. She was owned by MC Hammond Esq and sold with others to WH Baldy Esq and by him allowed to live with me in 1850. Since then she has had her freedom, having been a child of my grandmother and hence my attention to her in the decline of her life. She was probably ninety years of age. Was buried at Malvern. Died of pneumonia and old age.

Died Tuesday morning January 5th- 1858 at Malvern Caesar the oldest and best of all my fathers negroes living at that time. He was constantly a faithful and dutiful servant and above all my negroes the most reliable. I felt deeply and sincerely attached to this old man. His age was near seventy. Died of disease of the heart—was found dead in his bed at Malvern.

The record of vital statistics has now been digitized and is available for online research at at: <http://library.sc.edu/digital/collections/davies.html>

Mrs. Gibbes was interviewed twice by oral historian Andrea L’Hommedieu. The interviews are available through the Office of Oral History.



IN MEMORIAM: AMELIA WALLACE VERNON

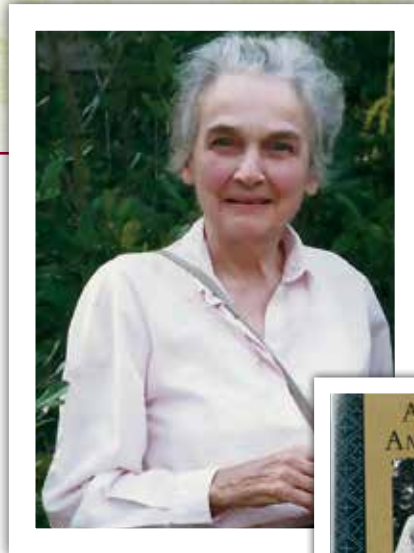
Amelia Wallace Vernon died January 20, 2017, in Florence, S.C. She was the author of *African Americans at Mars Bluff, South Carolina* (LSU Press, 1993; now available from the University of South Carolina Press). The book, based largely on oral history interviews with African-American residents of the Mars Bluff community near Florence, documented the survival of African traditions into the twentieth century, notably in the cultivation and production of upland rice. More than two hundred of her recorded interviews, spanning more than thirty years, have been given to USC's South Caroliniana Library. They form the core of the Amelia Wallace Vernon Collection. "Mimi" Vernon's life was devoted to peace, social justice, and the preservation of African-American history in her native Pee Dee region.

Amelia Wallace was born January 12, 1926, to Walter Gregg Wallace (1896–1971) and Amelia Mellichamp Wallace (1900–1994) of Mars Bluff. She was an honor graduate of the University of South Carolina and earned a nursing degree from Johns Hopkins University. There she worked on the team led by Dr. Alfred Blalock and Vivien Thomas when they performed surgery for "blue baby syndrome," the first successful cardiac surgery. She later taught at Roper Hospital in Charleston. In 1953, as an army nurse, she met and married Dr. Robert Gordon Vernon (1923–1978) of Iowa. In Dubuque, Iowa, where they lived, she became active in the peace and civil rights movements, while rearing five children. Following a plane crash in 1978 that killed her husband, her oldest daughter, her youngest son, and two of her daughter's friends, she resumed nursing—first at a hospital in Dubuque, then for several years at Cook County Hospital in Chicago.

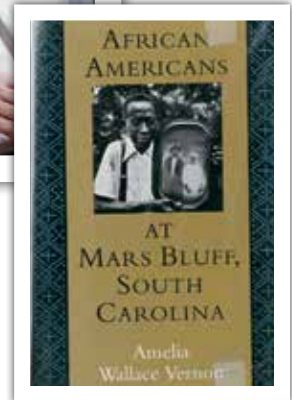
Regular visits from Iowa to Mars Bluff led to an increasing interest in African-American history and culture in the Pee Dee. In the 1970s, she worked to preserve, restore, and interpret two circa 1836 hewn-timber slave cabins on the former Gregg-Wallace place, now part of the campus of Francis Marion University. The last occupants of one of the houses, Archie and Catherine Waiters, were among Mimi's first informants. Archie Waiters preserved and passed on oral history handed down to him from his grandfather Alex Gregg. Interviews with Waiters and others documented the cultivation by African Americans of rice on very small plots of low-lying land adjacent to higher, dryland fields. As late as the 1920s, African Americans produced rice for local consumption in Mars Bluff, with threshing methods identical to those still used in West Africa. *African Americans at Mars Bluff* attracted widespread notice in the public press and from professional historians when it appeared in 1993.

COMING HOME

Mimi returned to Florence to live in 1996, and her interest and activities in African-American history, including many more interviews, continued. Through her efforts, the Gregg-Wallace farm tenant house of about 1890 was preserved and placed on the National Register of Historic Places in 2002. She became very interested in the African-American settlement of Jamestown, near Mars Bluff, documenting a rare community established in 1870 when



Amelia Wallace Vernon



African Americans were able to acquire land near the edge of the Great Pee Dee River swamp. The hewn timber cabins, the tenant house, Mt. Zion Rosenwald School, Jamestown, and other sites became the basis of a tour of African-American sites in Florence County that she put together and promoted. She was passionate not only about history and historic preservation, but about improving the lives of the present-day residents of Mars Bluff and Florence. Her research materials, recorded interviews and transcripts, and photographs are now preserved in the Amelia Wallace Vernon Collection. The Caroliniana also holds the Wallace Family Papers, 1832–1999, documenting five generations of the Wallace and associated Gregg, Harlee, Pearce, and Mellichamp families.

Anyone who was privileged to be taken by Mimi Vernon on what she called an "expotition" (from A.A. Milne's *An Expotition to the North Pole*) to historical sites in the Pee Dee or further afield especially mourns her passing. I gratefully remember her talking down a somewhat inebriated female landowner with a pistol that we encountered while visiting an African-American cemetery in Darlington County. She delighted in watching the inauguration of Barack Obama in 2008. She was fascinated with the possibilities of using DNA evidence to link African Americans to their West African homelands.

Mimi never swayed from her commitment to social justice and peace, and she never let anyone take her eyes off the prize. I am but one of many who benefited from her talents, gracious way of living and giving, and love for the Palmetto State. Mimi's legacy, now shared with the South Caroliniana Library, will help others wanting to know more about the lives and times of many people and families in the Pee Dee.

—Scott Wilds, an independent researcher in Philadelphia, Pa., provided this remembrance of Mrs. Vernon.



IN MEMORIAM: LEILA ANN “LANNY” SULLIVAN PALMER

“Be like the bird who,
Pausing in her flight
Awhile on boughs too slight,
Feels them give way beneath her and yet sings,
Knowing she has wings.”
- Victor Hugo

Lanny Palmer, a Columbia native of talent, beauty, and grace passed away June 25, 2017, leaving a legacy of musical performance, educational devotion, and personal dedication to friends, family, and her community.

Mrs. Palmer’s musical talents were exhibited early in her childhood and she studied voice and piano at Columbia College where she received her undergraduate degree. At Indiana University she received a Master’s Degree in Vocal Performance and also pursued work at the doctoral level under the guidance of Metropolitan Opera mezzo-soprano Martha Lipton. Mrs. Palmer began a forty-year teaching career at Columbia College in 1963 where she held the Groh-Darr Chair in Music and from which she retired as Professor of Music Emerita. During those years Mrs. Palmer served as both an instructor and a role model to hundreds of young women. She also shared her expertise as a member of the National Association of Teachers of Singing and of the South Carolina Music Teachers’ Association.

Mrs. Palmer’s abilities were also appreciated by thousands of music lovers in Columbia and around South Carolina for her many public performances of art song recitals, operas (*La Traviata*, *Così Fan Tutte*, *Le Nozze di Figaro*, *Carmen*, *Die Fledermaus*, *La Bohème*, *Suor Angelica*, *Madame Butterfly*, *Gianni Schicchi*), oratorios (*Requiems* of Mozart, Verdi, Faure, and Brahms; Mendelssohn’s *Elijah*, and Orff’s *Carmina Burana*), Beethoven’s *Symphony No. 9*, and musical theatre productions (*South Pacific*, *Brigadoon*, *A Little Night Music*, *I Do! I Do!*, *The King and I*, *Sweeney Todd*).

In 2014, Mrs. Palmer, together with her late husband, Sidney J. Palmer, and her daughters, Ann Palmer Benson and Mary Benson Keenan, greatly enriched the collections of the South Caroliniana Library by establishing the Lanny and Sidney Palmer Cultural Endowment Fund at the South Caroliniana Library. (See *Caroliniana Columns*, Fall 2014.)



Lanny Palmer (photograph by Sidney J. Palmer)

This fund, which has been named by the family as an appropriate memorial for Mrs. Palmer, provides support for the Lanny and Sidney Palmer Cultural Arts Collection at the South Caroliniana Library and for related collections. The generous terms of the fund allow it to support processing, preservation, programming, and publications as well as to provide for materials and staff to foster increased use of and access to the collections.



IN MEMORIAM: DR. EDMUND RHETT TAYLOR

“For man, as for flower and beast and bird, the supreme triumph is to be most vividly, most perfectly alive.”
-D.H. Lawrence

A healer of men and a lover of animals, Dr. Edmund Rhett Taylor passed away on June 23, 2017, at the age of a hundred and one years. He lived his early life in Columbia, S.C., a city which had been built on property owned by his ancestor, Colonel Thomas Taylor.

Dr. Taylor was a graduate of UNC Chapel Hill with a major in biology, reflecting his early interest in nature and wildlife. He furthered his education at Johns Hopkins Medical School where he was awarded an M.D. in 1941.

During World War II, he served as an army surgeon in North Africa, Sicily, Italy, Southern France, and Germany. After working in Minnesota and North Carolina, he returned with his wife, Columbia native Mary Baldwin Herbert Taylor, to his hometown where he practiced medicine from 1956 until 1990. Over the years, he served as president of the Columbia Medical Society, Chief of Staff at Richland Memorial Hospital, Chief of Surgery at Lexington County Hospital, and Chief of Surgery at State Park Health Center.

During their seventy years of marriage Dr. and Mrs. Taylor were prominent figures in the educational, civic, religious, and cultural life of Columbia. They served as Ambassadors for the City of Columbia and the State of South Carolina, worked with the Columbia Historical Foundation, co-chaired the South Carolina Tri-Centennial for Columbia and the Midlands, and worked with many organizations to protect clean air, clean water, and wildlife habitats.

In his homily for Dr. Taylor preached at Trinity Episcopal Cathedral June 26, 2017, the Very Rev'd Timothy Jones said:

What a life. I don't just mean a long life—though living 101 years is remarkable. I also mean a full life. There are all kinds of ways to measure a life, all kinds of ways to live a life. What matters is not just how many years we live but how we live our years. It's not just what we are given, but how we enlist and employ the gifts we are given. So I saw in his life not only health but vitality. Now you would expect anyone who served his country in World War II as a young surgeon in army trauma units in North Africa, Sicily, Italy, Southern France, and Germany to have a certain wideness of vision. But there was more. There was a great capacity for wonder as Edmund's life unfolded. Part of that had to do with his love of nature. An amateur ornithologist, he was always looking and listening for birds. Surely birds are



Dr. Edmund Rhett Taylor

one of God's great wonders. He was curious to the end. In some ways, Dr. Taylor was not ready to go. He loved life. He didn't want to stop exploring this world, stop asking questions, stop being curious.

A NEW PROJECT

After his retirement, Dr. Taylor pursued a project to edit a collection of letters pertaining to the life of his aunt Anna Heyward Taylor who lived in South Carolina from 1879 to 1956. She traveled extensively during her lifetime, studying art in Europe and exploring the art and cultures of British Guiana (Guyana), Mexico, the Virgin Islands, and Japan. She was also an accomplished artist in the media of watercolor, wood block printing, and batik. Dr. Taylor worked with Alex Moore of USC Press to publish *Selected Letters of Anna Heyward Taylor, South Carolina Artist and World Traveler* in 2010. Anna Heyward Taylor's letters, which the Taylors donated to the South Caroliniana Library, were featured in the Fall 2010 issue of *Caroliniana Columns*.

Dr. and Mrs. Taylor also have given the Library the papers of Dr. Taylor's father, George Coffin Taylor, the papers of Franklin Harper Elmore and the Singleton Family, as well as a collection of Dr. Taylor's own World War II letters and specimens of his artwork.

Dr. Taylor was one of the most faithful members in the history of the University South Caroliniana Society, having been a member from April 15, 1959, until his death.



MEMORIALS & HONORARIA

In Memory of:

Professor Laird B. Anderson
Mrs. Sarah Davies Gibbes
Mrs. Elizabeth Barnwell Heyward McCutchen Hampton
Mrs. Georgia Herbert Hart
Mrs. McCoy Metts Hill
Dr. George R. Holmes
Dr. Charles W. Joyner
Dr. Charles W. Joyner
Mr. Donald M. Law
Dr. George C. Rogers, Jr.
Mr. Jak Smyrl
Mrs. Amelia Wallace Vernon
Mrs. Ruth Hunt Woodruff

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Mr. George Thomas McCutchen, Jr.
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Mr. Henry G. Fulmer
Mr. and Mrs. Thomas A. Bettendorf
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The Reverend William M. Shand III
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Dr. Marianne Holland

In Honor of:

Dr. Orville Vernon Burton
Mr. Henry G. Fulmer
Mr. Henry G. Fulmer
Ms. Dorothea Mauldin Jackson
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Mr. and Mrs. Rick Henderson
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Dr. Allen H. Stokes, Jr.
Dr. Allen H. Stokes, Jr.
Mr. Todd R. Taylor
Mr. and Mrs. Thomas W. Thomas
Dr. Clyde N. Wilson, Jr.

Contribution from:

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Ms. Dianne T. Culbertson
The Reverend Dr. and Mrs. James H. Nichols
Mr. Tom Poland
Dr. Suzanne Hurley and Dr. Jack Hurley
Mrs. Robert Doster
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Mrs. Robert Doster
Mrs. Robert Doster
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Taylor Foundation of Newberry, Inc.
Mrs. Robert Doster
The Reverend William M. Shand III



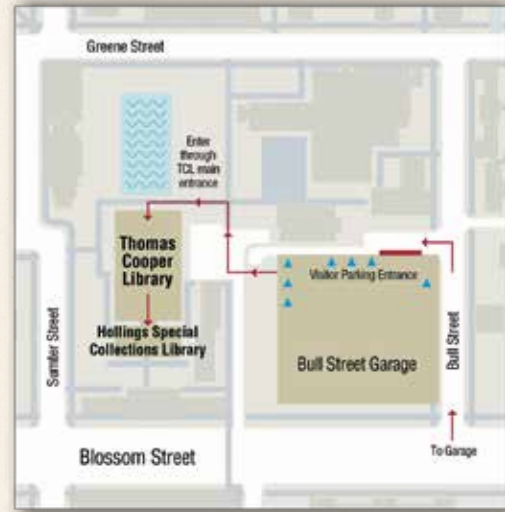
SOUTH CAROLINIANA LIBRARY STAFF MEMBERS PREPARE FOR RENOVATIONS

In preparation for the long-awaited renovations to the South Caroliniana Library building, all staff have now vacated the building.

User Services and some other staff are located in the Graniteville Room on the mezzanine level of Thomas Cooper Library. The Office of Oral History is located on Level 2 of Thomas Cooper. Other staff are now housed in the facility at 1430 Senate Street.

Researchers need to request materials at least two business days before each visit by calling 803-777-3132 or sending an email to scoref@mailbox.sc.edu

Phone numbers and email addresses for all staff remain the same. To reach the Administrative Office, please call (803)777-3131.



University South Caroliniana Society CAROLINIANA COLUMNS

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The South Caroliniana Library Reading Room

