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Dedication

This issue of Ex Libris is dedicated to the memory of Joseph Heller (1923–1999), celebrated American author, holder of the Thomas Cooper Medal for Distinction in the Arts and Sciences, and donor and friend to the University Libraries.
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This year we present the sixth edition of the libraries' nationally recognized magazine *Ex Libris*. The articles have been written by faculty and staff of the libraries and in some instances, friends of the libraries. This edition of *Ex Libris*, like the ones that preceded it, illustrates the wide variety of collections the libraries continue to acquire.

The Phelps collection of books pertaining to camellias complements the libraries' earlier natural history collections and is an outstanding example of building upon current strengths. The Joseph M. Bruccoli Great War Collection, donated by Matthew Bruccoli in honor of his father, also illustrates the breadth and depth of our collecting activities. Enhancing our modern American literature collection is the newly acquired literary archive of James Ellroy. Best known as the author of *L.A. Confidential*, Ellroy has written over 16 novels, several of which have been made into movies. This collection, with extensive handwritten drafts revised with a different pen, will be a treasure trove for those individuals interested in the craft of authorship. Acquisition this year of William Westmoreland's papers makes our research collections even stronger. This major collection will reside in our South Caroliniana Library. The Emmet Reid Blake collection also indicates our growing strength in collections about South Carolina natives and their lives.

In addition to their special collections treasures, the libraries also house over six million books and other items reflecting our commitment to building general research and instructional collections. Over the past few years, we have augmented our print collections with a multitude of electronic databases and full-text tools.

I am pleased to provide you with an opportunity to see some of the wonderful things our libraries' faculty and staff continue to do to enhance our collections. I am very fortunate to work with such a fine group of individuals.

**George Terry**

*Vice Provost and Dean of Libraries and Instructional Services*
An art professor hurled these words at a young Philip Mullen, then an undergraduate at the University of Minnesota in 1963, after Mullen had disagreed with him. The professor punched Mullen three times and threw him out of class—a class which he quickly dropped.

Later, Mullen would say that this man was probably the best art professor he ever had because, soon after this incident, he found himself devoted to making art. He has been making art ever since and has spent more than 30 years teaching others how to make it, and find it, and see it. After studying at the University of North Dakota (MA) and Ohio University (PhD), Mullen arrived at the University of South Carolina as a teacher and studio artist in 1969. Thirty-one years later, he has retired after an extraordinary double career as a popular professor in the Department of Art and as one of the most prolific and successful artists ever to be associated with the University.

Learning early on about the seriousness of art with both its intellectual and emotional demands, Mullen also gained the creative freedom to explore all of art's prolific possibilities. His mentor at the University of North Dakota, Robert A. Nelson, nourished in him the impulse and discipline to produce a prodigious amount of work. This training resulted in Mullen's being awarded about 100 solo exhibits, over 300 group shows, and 34 grants or awards. He has presented exhibitions and seen his work included in group shows all across the country from New York to California, and in the Far East. At one time he was represented by 11 commercial galleries, the most significant of which were those in New York, Los Angeles, and Chicago. He is now represented principally by the David Findlay Galleries in New York. His works hang in hundreds of private, corporate, gallery, and museum collections in approximately 20 countries around the world.

Although Mullen has worked primarily with acrylic on canvas and in large format (his paintings average 6' by 4'), he has also done works of smaller dimensions including silkscreen prints on handmade paper, and paintings on...

Meditations on Place:

Philip Mullen's Caroliniana

by Thomas L. Johnson

"Caroliniana," acrylic on canvas, 72 x 96 inches, 1987
fiberglass paper and on linen. He is known for his energetic and expressive application of paint, for bringing color and drawing together to form a single space, for his decorative and structured designs, for the simultaneous toughness and softness of his work, and for his exploration of the painting of air and light. “Air and light is what my paintings are of: their essence, the air, and the light that modifies it, shapes it, colors it,” he explains. “Air is an important element in my work—how it moves around and how light moves.”

Critics speak of Mullen’s paintings as being refreshing and yet highly complex and original, of being both systematic yet improvised, energetic yet sensitive. Gerrit Henry has referred to the artist’s work as “clearheaded confusion,” and William Allin Storrer claims Mullen’s paintings unearth “a classical music worthy of deep inspection.” Columbia’s Carol Saunders states, “His paintings have a luscious
quality. The colors are so exquisite that it's hard not to like them." Mullen's work is often singled out for its richness and beauty and for its diversity. At different stages in his career, Mullen himself has applied such terms to his work as abstract expressionism, didactic assemblage, realistic figurative drawing, lyrical post-minimalism, pattern painting, cityscapes, and mantras or visual meditations.

In the late 1980s and early 1990s, Mullen began to create paintings and drawings with architectural references to his own place, the USC campus. During this time he stated, "A lot of artists want to bring subject back into their work. I'm among that group." He felt that Columbia could be as wonderful for subject matter as anywhere else—even Paris. Furthermore, for him, making art was a matter of interpreting or reinterpreting the familiar, of making the ordinary extraordinary.
Among the many occasions for celebration during USC's 200th year in 2001 will be the donation to the University by Philip Mullen of over 100 of his art works, many of which depict campus scenes. Mullen made this gift so that future generations could see and enjoy a large body of his work in the location where it was created.

A memorial gift from the family of the late J.C. Moore, founder of Jim Moore Cadillac, Inc., of Columbia, will provide for curatorial expenses related to Mullen's works and the Bicentennial exhibit which will be mounted at McKissick Museum. This gift is from Moore's widow, Charlotte H. Moore, and their children, J.C. Moore III and Virginia Moore Herbert. The group of paintings will be known as the Jim Moore Collection of the Works of Philip Mullen.

Above, "Barnwell/McKissick," acrylic on canvas, 52 x 72 inches, 1989
Right, "Twilight Caroliniana III," acrylic on canvas, 48 x 36 inches, 1989
Between 1987 and 1993, Mullen produced canvases with such titles as “Campus East,” “North Horseshoe,” “McKissick,” “Osborne,” “Capstone House,” “Faculty House,” and—“Caroliniana.” Of the over 100 works using the campus as “text” during these years, more than 30 were based on the South Caroliniana Library. Most artists who have depicted the library have represented its exterior. Mullen chose to depict the interior, with its peculiar possibilities for the portrayal of line and light and color. And while he may prefer that the viewer simply allow the paintings to register upon the mind and emotions directly and spontaneously without primary concern for subject matter, nevertheless, the paintings can also give pleasure on the simple level of recognizing a desk, a shelf, an alcove, an arch, busts on their pedestals, and the merest suggestion of a human figure—a researcher at a table, an attendant, a reference librarian one has known.

Distinguished by his hallmarks of rich texture, vibrant color, and innovative juxtapositioning of horizontal planes and vertical lines, Mullen’s Caroliniana interiors appeal to both the intellect and the emotions. There is solidity, yet airiness about them. They are among his most fulfilling and successful attempts to paint light and air and the ways in which these elements interact. But because the architectural references are also obvious, they represent some of the most unusual views (because they are so unexpected and profound) that have ever been done on the campus of the University of South Carolina. In these paintings, Mullen has created the library as a vital, colorful place where the mind and spirit can come together to make their essential connections. In his works, the library is portrayed as a critical seat of intellectual and emotional power—the interior experience as an essential one to be learned and cultivated. One may see reflected in this glorious space (as one sees in the domestic interiors of Vermeer) the intention of human experience and the turning of the mind toward the exuberant, the elated, the beautiful.

“Boy, Art is a matter of life and death.”

The truth of that statement can be seen here and now in the spectacular paintings of Philip Mullen, with his free yet disciplined images of light and beauty, inside and out.

*Dr. Thomas L. Johnston is assistant director of the South Caroliniana Library.*
The Many Rôles of Mrs. Fiske

by Nancy H. Washington

mid-1800s in order to form their troupe known as The Maddern Family Concert Company. All of their children performed in the troupe—singing, playing musical instruments, presenting recitations, and acting. Grandmother Maddern, perhaps to counter the unseemly reputation which attached to theatre people in some circles, insisted that her children deport themselves in a dignified manner off-stage and attend church regularly. This dichotomy of lifestyles produced a rather incongruous Sunday schedule which entailed church in the morning, Bible reading after lunch, and a procession to the theatre of solemn, modestly-attired ladies and gentlemen who soon emerged from their dressing rooms in fancy costumes and glowing makeup ready for the evening’s show.

In large part little Minnie grew up backstage at the St. Charles and other theatres in New Orleans and throughout the country, sleeping first in a champagne basket and graduating to a steamer trunk as she grew. She adored her beautiful actress mother and took naturally to donning sparkly costumes and learning long meaningless-to-her speeches at a young age. In her autobiography of the early years

A small travel-worn leather Bible, yellowed newspaper clippings on rough scrapbook pages, letters dashed off on stationery from a dozen imposing hotels, snapshots of a couple in casual dress beside a lake, playbills of classic plays and dated melodramas, magazine articles with tributes and costumed poses—these mute testimonies form a collection of materials in Thomas Cooper Library’s Special Collections Department which both conceal and reveal the life and personality of one of the great ladies of the American theatre, Minnie Maddern Fiske.

The materials in the Fiske Collection were assembled by Florence Mansfield Fetz, a niece of Mrs. Fiske’s, and were donated to the library by Mrs. Fetz’s niece, Mrs. Marilyn Kohn, and her husband, Admiral Edward Kohn, of Camden. Mrs. Fetz carefully collected playbills, newspaper clippings, and magazine articles about her famous aunt from the late 1920s and early 1930s and preserved them in a scrapbook together with family-related postcards and snapshots. She also kept a number of letters which her aunt and step-unde (Harrison Grey Fiske) sent her over the years. At some time she acquired the Bible which Mrs. Fiske had received from her mother and had carried as she traveled thousands of miles on theatrical tours while starring in dozens of plays.

The baby who was destined to become the actress Minnie Maddern Fiske was born Marie Augusta Davey on December 29, 1864, in New Orleans, where the family’s theatrical company was performing for the season. Her father, Thomas Davey, was stage manager of the company and her mother, Lizzie Maddern Davey, was an actress and dancer. Minnie’s grandparents, the Madderns, had immigrated to the United States from England in the
of her life, she said that she served as a “property baby” when only a few weeks old, but she was surely a bona fide member of the company when, at about age three and a half, she played the role of the Sun God in *The Ice Witch*. It was natural for the child to be billed under the Maddern name because of its theatrical renown, and “Minnie” was probably chosen for the alliteration and for its appeal as a diminutive.

Minnie performed several juvenile roles in New York theatres, such as Sybil in *A Sheep in Wolf’s Clothing* and Prince Arthur in *King John*. In the latter production, her fellow thespians included two members of the famous Booth family. When Minnie made her New York debut as an adult, playing the role of Chip in *Fog’s Ferry* in 1882, she had had a sufficiently extensive career to warrant being billed as a star, and the acclaim she received from the critics served to confirm this status. One of the most glowing reviews was written by one Harrison Grey Fiske, editor of the *New York Dramatic Mirror*, who predicted a brilliant future for the young actress.

In 1883 Minnie Maddern was married briefly to a musician named Legrand White. While the White family quickly took Minnie to their hearts, and she maintained close ties with some of them (including her niece Florence) throughout her life, Minnie soon realized the error of this union and in 1888 the couple was divorced. Her second husband was the same Mr. Fiske who had praised her debut performance so highly and he was indeed an ideal husband for the actress. He had been infatuated with all things theatrical since he was a small child and he was totally immersed in the world of the theatre through his newspaper, his ownership of theatres, and his desire to write and produce plays. When they married in 1890, Minnie closed the first chapter of her theatrical career, possibly thinking never to continue it, and for four years she lived a life of luxury as a lady of society.

In the first years after their marriage, the Fiskes were active in the New York theatre scene, attending many performances and also writing plays of their own. In 1893, Harrison Fiske completed a play entitled *Hester Crewe*, and asked his wife to take the title role. An extremely favorable reception from both the critics and the audience led Mrs. Fiske to agree to do a benefit performance as Nora in Henrik Ibsen’s *A Doll’s House*. Although the play had been written 20 years before, it had only been performed once in the United States. The Fiske company’s performance of the play shocked the New York theatre audience because Americans considered the Norwegian playwright’s characters to be immoral and socially harmful—none more so than Nora, who chooses in the last scene to leave the suffocating atmosphere of her marriage, deserting not only her...
husband, but also her children. In spite of the rancor with which the play was received in some circles, Mrs. Fiske's performance was universally praised. Apparently this experience reawakened her love of theatre and, with her husband's full encouragement and support, she reemerged on the theatrical scene as the mature artist, Mrs. Minnie Maddern Fiske, or, as her name was usually recorded on the playbills (as was not the case for the other actors) simply, Mrs. Fiske.

Over the following four decades Mrs. Fiske starred in most of the major roles of the current theatre including those of several Shakespearean heroines and numerous now-forgotten roles in period pieces and melodramas. One of her most heralded performances was as Tess in a dramatization of Thomas Hardy's *Tess of the D'Urbervilles*. On opening night she received a lengthy standing ovation and during subsequent performances the theatre's aisles were always crowded with actors from other shows who rushed, still in full makeup, to catch the last act of *Tess*. In a guest review for the New York *Commercial Advertiser*, Edith Wharton said of Mrs. Fiske's performance, "Mrs. Fiske's chief distinction lies in her remarkable sobriety of method, in her marvelous skill in producing effects with the smallest expenditure of voice and gesture. In a part like that of Tess such a capacity for silence and immovability is invaluable. All through the play Mrs. Fiske is the passionate, inarticulate peasant, and not the clever actress in peasant makeup. ... Such talent, united to such art, cannot be too highly commended in these days of theatrical clap-trap and triviality. Let Mrs. Fiske give New York a few more such impersonations ... and she will do more than all the managers and all the dramatic critics to raise the theatrical ideals of the public and restore the dignity of the drama."

In subsequent years, Mrs. Fiske is credited with doing just that, as her performances fostered a general turning away from the posed and unfeeling modes of Victorian-era acting and toward the realistic style necessary to interpret the works of modern playwrights.

Later celebrated performances included the title roles in *Becky Sharp* (based on William Makepeace Thackeray's *Vanity Fair*), Hedda Gabler, Mary of Magdala, and the tear-jerking melodrama *Salvation Nell*. Mrs. Fiske also starred as George Sand in *Madame Sand*, Mrs. Malaprop in *The Rivals*, Helen in *Ghost*, Rebecca in *Rosmersholm*, Mistress Page in *The Merry Wives of Windsor*, Beatrice in *Much Ado About Nothing*, and, in her last performance, Kate in *Against the Wind*.

During the first three decades of the 20th century Mrs. Fiske undertook repeated tours across the country, appearing in almost every major city and in many small towns and communities. As her reputation and acting skills developed, she began to take more and more responsibility for other aspects of the theatrical productions. She served as producer and director of many of her company's shows, insis-
tent that every detail of costume, set, lighting, word, and action be perfected and blended into a harmonious whole. No doubt because of this meticulous concern for all aspects of a production, it was said that Mrs. Fiske's touring companies were the best training ground for aspiring young actors and actresses in the country. A typical touring schedule for the company is the one for February of 1926 which lists performances every night from the 11th through the 29th with three runs of three days each, two of one week, and three one-night stands. Geographically the tour covered Massachusetts, New York, Connecticut, New Jersey, and Washington, D.C. Another year's tour called for a performance almost every night from April 10th through June 20th, with stops in major cities and small towns throughout Ohio, Missouri, Iowa, Nebraska, Colorado, Utah, and California. While planning and executing these tours, the Fiskes also undertook the gargantuan task of defying the then all-powerful Theatrical Syndicate which owned or controlled virtually every theatre in the country. The Fiskes managed to break the syndicate's hold on the American theatre by presenting shows in school auditoriums, hotel ballrooms, church meeting rooms, and skating rinks, thus giving work opportunities to actors, directors, costumers, set designers, and roustabouts who had been shut out of other theatres because they opposed the monopolistic atmosphere of the syndicate's houses.

In addition to her heavy theatrical schedule, Mrs. Fiske also found time and energy to embrace a cause which had been dear to her heart since her childhood—the humane treatment of animals. She had a reputation for finding homes for stray dogs and cats and for opposing the cruelty of bull fighting. Her love for animals also expressed itself in regard to the feather and trapping industries. She mounted such a fierce campaign against the use of egret feathers on women's hats that it was reported she single-handedly stopped the use of that type of feather and ultimately saved egrets from extinction. She was pragmatic enough to realize that trappers would not voluntarily stop collecting beaver skins and other furs, so she lobbied vigorously to get laws passed that would require trapping with as little suffering as possible.

Minnie Maddern Fiske died February 16, 1932, closing a life dedicated to the American theatre as actress, playwright, producer, and, most of all, innovator. In summing up her life and contributions, Brooks Atkinson said, "Mrs. Fiske was never much concerned with what people said about her. She was only interested in putting on good plays with good casts. ... The amount of work Mrs. Fiske poured into the theatre over a period of sixty-three years is awe-inspiring to contemplate now. Her total career was one of the most honorable on Broadway. At a time when nearly everyone else was content with humbug, she acted on the stage in a sharp, naturalistic style. She was the champion of intelligence in the theatre."

Nancy H. Washington is director of publications for the University Libraries.

Sources:
I've definitely decided to drop special Natural History work as a life work and go into the thing we were last discussing together—professional travel, writing, etc., with some modifications and additions.” Emmet Reid “Snakey” Blake wrote from Presbyterian College to his mother on February 23, 1927. “I can see now that I'm not fitted for any settled museum or laboratory work, but must be out on my own with plenty of freedom and some excitement to be happy. Specialized work in the Sciences affords a good, sure means of livelihood. It's a respectable and honorable work, but I'd rather run the risk of being a failure and also disillusioned, with also chances of greater success, than to follow the other beaten path even though it is safe in its guarantee of at least mediocre success. I haven’t lost interest in ornithology, etc., and will never be happy unless I always have access to the outdoors, the woods, and the study of general Natural History and I expect to continue its study as a side line … but I've given up any desire to specialize in any branch of it. You know there is a great difference between a Scientist and a Naturalist. I have something of the Naturalist in me, but have too much personal interest in the living creature to ever make a successful Scientist. … It probably sounds as if I've been reading too many novels of the Gunman Pete and Diamond Dick type, but I've always believed my life work is to be that of an explorer; and, mentally as well as physically I seem to be fitted for it. I love travel, excitement, outdoor life and the beauties of nature. What more is required? Something of which I've never spoken to you is the … peculiar and unexplainable inner urge and longing to go on and on—to keep traveling just to see what is over the next hill or out of sight around the bend in the trail or road. … I cannot explain it, but I've always felt it for as long as I can remember, and it gets especially strong when I'm in the Mts. or near a winding river where there seems to be a challenge to go and see what is hidden by distance—to find out what is now unknown. … Well these are the reasons why I believe my calling is to be a traveller, author,
Greenwood Index-Journalprotesting the fire department's assault upon a flock of migratory birds roosting in trees near the Greenwood town hall. An account of the massacre of the birds is found in a volume of early field notes: "The tremendous flocks of birds which have been gathering at dusk and roosting in the oaks on the public square for the past several weeks are purple martins. ... Last Wednesday night several members of the fire department fired shotguns into the roosting birds in one of the oaks in front of the city hall and several hundred of the martins were killed along with several sparrows. ... No reason was given for this outrage except that the martins made too much noise and that this was the only way to get rid of the sparrows. ... Among the crowd which gathered were many who seemed to enjoy the sight although many bitterly opposed the unlawful destruction, but could do nothing at the time to stop it because of the lack of authority. ... This morning I wrote an article entitled 'A Plea For The Birds' concerning this late destruction of birds. ... Estimates as to the number of murdered birds was between 300 and 350. This is an outrage and must be stopped" (August 1, 1925). Other childhood notebooks contain field notes and wildlife sketches, some executed when Blake was only 10 years old. Together they document his earliest nature studies in and about the town of Greenwood, at "Blakesdale," the family farm, and on expeditions with friends or alone throughout the surrounding countryside.

After graduating from high school, Emmett Blake entered Presbyterian College at Clinton, South Carolina, from which he would earn a bachelor's degree in 1928. Letters to his mother and brother discuss not only Blake's educational progress, social activities, and the difficulty of meeting college financial obligations, but his athletic prowess as well, for while there Blake became the R.O.T.C. light heavyweight boxing champion of eight states. One letter dating from 1926 speaks of a Christmas vacation to Florida, an adventure filled with hitchhiking, travel aboard freight train boxcars, and danger at every turn—the kind of experience that prompted him to write in his journal on December 3, 1927: "One of the few trips of adventure I've..."
taken I've more than once wished to Hell I hadn't taken it, or was somewhere else, & sometimes when things are anything but pleasant or safe I've sworn if I ever got back safely I'd never be a big enough fool to take another similar trip—but afterwards looking back from a place of safety the romance & time add charm to horrible experiences and the old call to adventure returns. ... always that urge is in me to go—and see—and experience. Just live in every sense of the word."

Blake continued his studies at the University of Pittsburgh. While he pursued a degree in ornithology, he studied taxidermy and art independently, moonlighted at service stations, and taught swimming and boxing lessons at the local Y.M.C.A. His lucky break came in 1930 when he was invited to travel to Brazil on a three-man National Geographic expedition accompanying a Brazilian-Venezuelan surveying party to the boundary between the two countries.

Blake's personal journal of the trip, August 23, 1930–April 5, 1931, provides an invaluable record of the journey, the specimens collected, and the epic of adventure. After reaching Para, the expedition traveled up the Amazon to Santa Isabel. Writing
from that point on October 10, 1930, he confessed—"I am impressed by the 'sameness' of the bush—the apparently unending extent of it and the air of relentlessness about the whole. Trees, shrubs, vines, palms, thorns, cords, ropes & threads—green, yellow, brown—flickering lights, shadows, and eternal twilight. The Green Prison—'green hell'—how well named." Five days later he wrote—"A native showed us a trail ... leading off into the virgin bush. We followed it for several miles with indifferent luck. Birds were not to be found for long distances and then we would come upon a neighborhood literally alive with them. ... Much of the way was so heavily timbered as to be in eternal twilight. The trail was almost obliterated in places and difficult to follow. We stalked several pigeons unsuccessfully. Once I reached the very base of a huge tree in which a pigeon was calling and fired at what turned out to be a small clump of leaves which I mistook for the bird. The latter flew from another clump only a foot or two distant from where my shot struck. At another time five macaws flushed from a huge tree just

Emmet Blake poses with a nest of Rhea eggs on the campo of Mato Grosso, Brazil, October 1937. These specimens are still featured in a permanent exhibit at the Field Museum of Natural History in Chicago. The natural history drawings accompanying this article are taken from Blake’s field notebooks of 1928.
beside the trail and circled away clamoring loudly. ... So utterly mysterious and peaceful—the very spirit of the bush itself.”

After losing his only pair of eyeglasses in a near-fatal boating accident, Blake was sidetracked from collecting specimens and forced to spend much of his remaining time in the preparation of skins. “I labored over two of yesterday’s birds,” he wrote on October 30. “My laboratory was a lap board out on the rocks under the shade of an overhanging tree. The heat became intense and insects shortly made the work agony itself. A headnet saved me to some extent but my hands were pock marked with bites. ... Today’s work was the most distasteful I have ever experienced. Hours of work on putrid birds, intense heat, and a plague of insects to be endured during the entire 11 hr. period of work.” Continuing on its journey, the expedition proceeded up the Río Madre and in mid-November reached the Brazil-Venezuela border and established a base camp at Salta de Huá. There, on November 29, 1930, the young adventurer celebrated his twenty-second birthday.

Blake’s journal records the number of specimens collected each day and compares the number collected up to that point with the goal of 3,000. One record-setting day was January 14, 1931: native hunters and expedition members brought in 32 specimens but still they fell short of expedition leader Ernest G. Holt’s expectations of 43 per day. Other journal entries describe Blake’s climb to the summit of Cerro Yapacano on the upper Orinoco River of Venezuela.

After returning from Brazil in July 1931, Emmet Blake was chosen to participate in the Mandel-Field Museum expedition to the Orinoco River delta region and interior of Venezuela. On this second expedition to Venezuela, while working single-handedly from 18 to 20 hours each day, he collected 803 birds, 96 reptiles, and 37 mammals in a 35-day period on the 9,000 foot summit of Mt. Turumiquire. Among the specimens collected were several previously unknown species. One such specimen, the lizard Anadia blakei, was named in his honor. Blake would also participate in five other expeditions—to Guatemala, British Honduras, British Guiana, and the Southwestern United States—within the next decade.

Emmet Blake earned a master’s degree at the University of Pittsburgh in 1933, submitting a thesis entitled “Birds of South Carolina: A Contribution to the Study of Local Distribution” that was based largely upon his boyhood ornithological observations. In 1935, he accepted a position on the staff of the Field Museum of Natural History in Chicago. Thus began an association with the museum—as assistant curator, associate curator, curator, and curator _emeritus_—that continued more than 60 years.

During World War II, Blake served with the U.S. Army as a counter-intelligence officer and was stationed in the North African and European theaters as a special agent for the War Department. His responsibilities were in the areas of counterespionage, security controls, and combat intelligence. After the war he was active in the denazification program in Germany and was responsible for security of the 7th Army internment camps.

Emmet Blake was to participate in two more expeditions in the post–World War II years. In 1953, he journeyed to Mexico on a field expedition; then, in 1958, he led the Conover expedition to Peru. His experiences during the latter trip are documented by a series of five detailed letters addressed to his colleague Melvin A. Taylor Jr., acting curator of birds during Blake’s absence from the Field Museum. One such letter, written from the Hotel Cuzco on July 28, 1958, tells of Blake’s visit to the Hacienda Villacarmen on the banks of the Pena Pena River where he collected 326 birds in three weeks. “A minor accident while hunting just a week after arrival very nearly stopped the Villacarmen show if not the entire expedition,” the letter explains. “Slashing a vine with a machete I banged my hand against a tree and received a slight cut
on the top of my right forefinger near the base.
What appeared to be a simple cut proved to involve
the dorsal tendon and a sliver of the knuckle joint.
Overnight the forefinger became useless and the
infection rapidly spread over the hand and up my
arm. From this time onward skinning slowed
down to a walk, adding many extra hours to
my workday, since I could use only
the thumb and 4th finger of my
right hand. ... However, massive
doses of anti-biotics, hot-water soak-
ings, etc. ... kept the infection under
control and me in business. For
laughs, try spearing your own rump
with shots of Penicillin. The idea is to hit the 'upper
outer quadrant.' It isn't as easy as it sounds, in spite
of the acreage involved."

"With two hunters working it was a real rat-
race trying to keep afloat," Blake continued.
"During one period I got so far behind that I had to
sort the birds according to size, known toughness,
and degree of putrification. Woodpeckers, hawks
and macaws came last, and by the time I got around
to them on the third day even the Indians
approached me down wind. ... But don't think I
didn't also have a whale of a good time at
Villacarman. As a distinguished guest I was treated
like royalty. This being the height of the dry season
there were several all day deluges that gave me
'breathers'—and also the two-day celebration in
honor of Saint Carmen, patron Saint of the
Hacienda. For the Indians it lasted 48 continuous
hours of dancing and drinking raw cane alco-
hol. The rest of us—I couldn't avoid becoming
heavily involved—settled for a single night of
dancing, and a weak, but seemingly inexhaustible
beer, 7 P.M.-4 A.M. Ouch! ... By secretly
fortifying myself with 1/2 cup of cooking oil
I managed to respond to each and every
'Saludo' and lasted the full stretch in
spite of the good-natured but obviously
concerted effort to put 'El Doctor Amencano'
away. My probably elephantine endeavors in the
realm of the Tango, samba, and mambo were much
admired and produced roars of 'Olé.'"

Among Emmet Blake's publia-
tions are over 100
articles relating
to natural history
and ornithology
as well as: Preserving
Birds for Study
(1949), a manual for
museum research col-
lections; Birds of
Mexico, A Guide for
Field Identification
(1953); and Manual of

Neotropical Birds (1977). Blake retired from the
Field Museum in 1973 and worked for some years
thereafter on a second volume of his Manual of Ne-
otropical Birds. He was named a fellow of the
American Ornithologists' Union in 1952 and served
as a member of the committee on classification and
nomenclature of North American birds. In 1964 he
was elected an honorary member of the Asociación
Ornitologico del Plata of Buenos Aires in recognition
of his contributions to the study of neotropical birds.

Henry G. Fulmer is manuscripts librarian at the South
Caroliniana Library.
My pride and confidence in you and the job you are
doing was redoubled by my visit to Vietnam. When you
told me that no Commander-in-Chief ever command-
ed a finer armed force, I could not help thinking that
no army ever took the field under finer leadership than
yours. President Eisenhower feels the same.”

Letter, November 17, 1966, President Lyndon B. Johnson
to General William C. Westmoreland.

General William Childs Westmoreland served
his country in the United
States Army for 36 years. He
led men in World War II
and was decorated for com-
batt duty in both North
Africa and Europe. In 1952,
he left his teaching position
at the Army War College to
serve in Korea. In the popu-
lar memory, however,
“Westy” remains most closely associated with the
Vietnam War. He commanded the U.S. Military
Assistance Command in Vietnam (USMACV) from
1963 to 1968. Promoted to chairman of the Joint
Chiefs of Staff in 1968, he served at the Pentagon as
the principal military advisor to the president, the
secretary of defense, and the National Security
Council until 1972. Although nearly three decades
have passed since his retirement, Westmoreland
remains the United States’ most recognizable mil-
tary leader. Known as the “inevitable general” and
the “soldiers’ soldier,” Westmoreland is the out-
standing warrior of his
generation. The exten-
sive collection of per-
sonal papers which
he recently donated
to the South
Caroliniana Library
traces a career of out-
standing service to his
country, to the United
States Army, and, always, to his fellow soldiers.
The collection of correspondence, scrapbooks,
photographs, films, videotapes, and original artwork provides a fascinating inside perspective on three wars and other significant events of what has become known as the "American Century."

Born in 1914 to James Ripley "Rip" Westmoreland and Eugenia Talley Childs Westmoreland, young William grew up in the town of Pacolet, South Carolina, where his father was a manager at the textile mill. The boy exhibited determination and leadership ability from an early age. Earning the rank of Eagle Scout by the age of 15, Westmoreland shipped out for his first foreign tour in uniform attending the 1929 World Boy Scout Jamboree in Birkenhead, England. Nearly 50 years later Westmoreland wrote, "The World Jamboree had a profound affect on me. It was my first trip overseas, my first exposure to foreigners, and my first venture as an Eagle Scout. I was proud to wear the uniform of my country in a foreign land. I was eager to do it again. My pride to serve as a boy was fully sustained as a man." After graduating in 1931 from Spartanburg High School, where he served as president of his class, "Westy" enrolled at his father's alma mater, The Citadel. He completed his freshman year, but then left to attend the United States Military Academy on an appointment secured by family friend, Senator James F. Byrnes. Although he had excelled at The Citadel and completed all course work, no credits transferred to West Point. Therefore, Westmoreland completed the academy's full four-year program, including another rigorous freshman-year experience marked by the traditional welcoming festivities extended by academy upper-classmen to all first-year cadets.

Following graduation, Westmoreland, as a second lieutenant in the Army, fulfilled assignments at Fort Sill, Oklahoma, Schofield Barracks, Hawaii, and Fort Bragg, North Carolina, where he was assigned to the 34th Artillery Battalion of the 9th Infantry Division. "Westy's" World War II service included seven combat campaigns from Casa Blanca to Germany. In April 1942, he assumed command of the 34th Field Artillery Battalion shortly before its relocation to Morocco as part of the North African invasion, code-named "Operation Torch." In Tunisia, he led the 34th on an 800-mile march to reinforce defenses at the Kasserine Pass, thus preventing an Axis advance. Moving into Sicily, Westmoreland infiltrated enemy territory to clear corridors for Allied troops, barely slowing down when a German land mine destroyed his jeep. For his bravery in North Africa and Sicily, Westmoreland received the Legion of Merit, the Bronze Star, and the French Legion of Honor in the grade of Chevalier. In addition, his battalion received the Presidential Unit Citation for outstanding combat action.

The 34th Field Artillery Battalion then rejoined the 9th Infantry Division in southern England, where the men prepared for the anticipated Allied attack on the continent. "Westy" and the men of the 9th Infantry Division landed at Utah Beach on
June 10, 1944, four days after D-Day. They fought through France, Belgium, and Germany. When the 9th Infantry Division secured the last intact bridge across the Rhine River, Westmoreland led the 47th Infantry Regiment through 25 miles of rain and mud in darkness to a town called Remagen. The Americans held the bridge against an onslaught of German panzer divisions which bombed and shelled the area continuously. After more than two weeks, the bridge collapsed, but the heroic defense against seemingly insurmountable odds allowed the Americans time to construct three temporary bridges across the Rhine. Military historians later ranked this incident as a crucial development of the war. In October, Westmoreland was named chief of staff of the division that was among the first to meet the Russian Army. On May 7, 1945, the war in Europe ended and Westmoreland was named commander of the 60th Infantry Regiment of the 9th Infantry Division in Bavaria, an element of the Allied Occupation Forces of Germany.

Upon his return to the United States, Westmoreland earned the parachute and glider badges at Fort Benning, Georgia, and in 1946, he assumed command of the 504th Parachute Infantry Regiment of the 82nd Airborne Division at Fort Bragg, North Carolina. In August 1947, he was named chief of staff of the 82nd Airborne Division.

While in North Carolina, Westmoreland renewed his acquaintance with Katherine "Kitty" Van Deusen, whom he had watched grow up while stationed in Oklahoma and Hawaii. At Fort Sill, he knew her as the "friendly but sassy" young daughter of Colonel Edwin R. Van Deusen, the post executive officer. Westmoreland remembered first seeing Kitty when she was nine years old riding in a fox hunt when she raced ahead of the pack during a hard ride, displaying impressive skill for one so young. Westmoreland recalled, "When I again set eyes on Kitty, I found the pigtailed girl and the little girl who had led the chase changed into a beautiful young woman." The couple became engaged early that winter and married in May 1947.

The man who would be general: Cadet Westmoreland, center, entered West Point in 1932. At his 1936 graduation ceremonies, First Captain Westmoreland received the John J. Pershing Sword, an award earned by the graduate deemed most skilled in the military arts.
In 1950, Westmoreland brought his extensive combat experience and analytical ability to the classroom, where he trained officers at the Army War College. He left the college in August 1952 for Korea, relocating his wife and new baby to Beppu, Japan, on the southern island of Kyushu. In Korea, Westmoreland led the 187th Airborne Regimental Combat Team, reputedly among the first racially integrated units to go into battle. After Korea, Westmoreland returned stateside as the Army's deputy chief of staff for manpower control at the Pentagon. Regular appearances before Congress and frequent meetings with congressional committees to discuss Army work force issues afforded Westmoreland a number of contacts, including Congressmen Lyndon B. Johnson and Gerald R. Ford, that would be significant in his future career.

Leaving Washington in 1954, Westmoreland enrolled in the Advanced Management Program of the Harvard Business School, where he learned how the civilian world managed its people and products. During the 1950s, his family grew to include three children and he was promoted to brigadier general at the age of 38. Four years later, General Maxwell Taylor, the chief of staff of the Army, pinned a second star on his protégé, making Westmoreland the youngest major general in the Army.

In July 1960, President Dwight D. Eisenhower appointed Westmoreland superintendent of the U.S. Military Academy. Prior to Westmoreland's arrival at West Point, Eisenhower summoned him to the Oval Office. As Westmoreland later recalled, "Eisenhower was a friendly and cordial man who made one feel relaxed and comfortable, and so he did as president." The president offered no directives or advice on academy policy save one: "The only thing I specifically charge you to do, Westmoreland, is to buck up that football team!" During Westmoreland's tenure at the academy, 1960–1963, the institution's enrollment doubled, the physical plant was expanded and improved, and the curriculum was modernized. In the light of contemporary political developments around the globe, Westmoreland also added a mandatory program in counterinsurgency warfare training.

In 1963, Westmoreland received orders from President Lyndon Johnson to report to Vietnam. Initially serving as deputy commander of the USMACV, Westmoreland arrived well prepared to wage a conventional war, but the conflict in Southeast Asia was anything but conventional in nature. Writing to Captain S.R. Woods Jr., March 29, 1965, prior to Woods' arrival in the country, Westmoreland described Vietnam as a "fantastic place," adding, "to say that it is different from any other military situation that we have found ourselves in is an understatement." To the Americans, Vietnam presented a difficult military situation as well as an unstable political one. In the wake of a violent coup d'état in November, no fewer than 10 governments ruled South Vietnam during the next 18 months. This tense and uncertain political situation often posed as many difficulties for Westmoreland as the military problems he addressed.

Westmoreland's correspondence from this time period relates his impressions of Vietnam and the task before him. A letter to General Edward P. Smith in 1964, reports, "This is a fascinating country and we have here a most complex but interesting job. It is everything that I thought it would be and more so.
The problems are legion but we are hopefully expecting a trend favorable to our cause. If we can get some stability in the political administration of the government, I am confident that we could be on our way to success. This is a large order and difficult for an advisory country to influence."

Promoted to commanding general, USMACV, in 1964, Westmoreland directed operations of United States, South Vietnamese, and other Allied troops for the next four years. In February 1964, Mrs. Westmoreland joined him in Saigon with their three children, Katherine Stevens (Stevie), age 15; James Ripley (Rip), age 9; and Margaret Childs, age 8. dependent families in Saigon lived in walled, guarded compounds, in homes with unreliable telephone service, intermittent electric power, and unsafe water supplies. They sterilized their vegetables with diluted bleach, and brushed their teeth with bottled water. Exotic foods, customs, flora, and fauna merited frequent comment in letters filled with accounts of geckoes on the ceiling and of larger lizards outside, of the indoor cricket cages popular in Asian households, and of the intense heat and the smells of Saigon. Children rode to school with military escort, in buses covered by heavy wire mesh, in hopes that any bomb or grenade tossed at the vehicle would bounce off. They attended schools protected by armed guards around the clock. In August of 1964, Mrs. Westmoreland wrote to her parents and in-laws "West leaves early and comes home so late that we just don't see him ... Margaret was spending the night at a friend's house the night of the last blast. Their house was only a block away and it was a tremendous blast. All the children were herded back to the maid's room and Margaret's eyes are still a little bit bigger than usual. They seem to take it as part of being over here, though, and let it go at that. We have tightened up a great deal, seems the better part of valor."

Mrs. Westmoreland's training as a nurse's aid served her well in Vietnam, where she logged many hours caring for the sick and wounded. She worked at a hospital near her home and organized a Red Cross Grey Ladies' program for wives of elite Vietnamese officers. More than 200 Vietnamese women completed the training program and went on to assist in the busy hospitals of the region. General Westmoreland credited his wife's
efforts with warming relations and easing interactions in his dealings with Vietnamese officials, "Mrs. Westmoreland was extremely effective in working with the Vietnamese ladies and in addition to helping me to establish a rapport with the senior military and political officials, she was principally responsible for getting a voluntary Red Cross program started in Vietnam and getting wide-spread participation by the ladies of the senior officials."

With an escalation of the war effort in 1965 under Operation Rolling Thunder, President Johnson ordered the 1,800 remaining American military dependents to be evacuated from South Vietnam. Westmoreland's family left for Hawaii, after a year of living dangerously. Mrs. Westmoreland recalled her sadness at leaving. "We were miserable. Those who had been afraid had left long ago. We were willing to take our chances to keep our families together."

The library's Westmoreland collection includes extensive correspondence from many visitors to Vietnam, including Hubert H. Humphrey, whose letter of March 3, 1966, warmly praised Westmoreland, "In two short weeks I traveled a great distance and talked with many people. Nothing I saw or heard impressed me more than your own professional competence, your steady confidence in the success of our efforts and the high morale and evident readiness of our forces under your command. I only wish it were possible for all Americans to have the opportunity I did to talk with you and to see our troops. It would not fail to be for them, as it was for me, an inspiring experience."

In a letter dated March 20, 1968, Wes Gallagher, former combat reporter and head of the Associated Press, wrote to Westmoreland about the war's impact on stateside politics: "President [Johnson] and [Robert F.] Kennedy yesterday clashed head on concerning Vietnam, both unfortunately adopting such extreme positions that it is apparent that there is going to be no middle ground on the Vietnam question in this campaign. On the contrary, the rhetoric is going to get much worse. I mention this because anyone who expresses an opinion on the Vietnamese issue in this campaign, other than the principal protagonists of each side, is going to get thoroughly chewed up. No one is exhibiting too much tolerance."

In July 1968, Westmoreland was shifted from combat command in Vietnam to the powerful position of chief of staff of the Army. A congratulatory letter from Brigadier General R.L. Ashworth praised Westmoreland for his contributions to the war.
Although unsuccessful, the outspoken Westmoreland discussed his thoughts on the political culture of the state in an interview after the election, “I’m not a politician, but I hope I made some small contribution to help make this state have a viable two-party system.”

Westmoreland published his memoirs, A Soldier Reports, in 1976, drawing on the extensive notes and correspondence from his years in Vietnam. He also appeared regularly on the public lecture circuit during the late 1970s and 1980s, speaking in every state and many foreign countries on behalf of Vietnam veterans. The collection documents Westmoreland’s appearance at numerous commemorative events, memorial dedications, and veterans’ activities. A few years later, Westmoreland noted, “We’ve moved far enough away in time so that facts can overwhelm emotions. … Many Americans have come to realize that U.S. soldiers did very well under very difficult circumstances—uniquely difficult circumstances.” (Houston Chronicle, May 24, 1987).

The general has continued an active schedule and a voluminous correspondence to the present day.
The cartoon below commemorates General Maxwell Taylor's retirement from the position of Chairman of the Joint Chiefs of Staff and attendant ceremonies at Fort Campbell, Kentucky. As home of the Screaming Eagles of the 101st Airborne Division, this post held significance for both General Westmoreland, who commanded the division from April 1958–June 1960, and for his mentor, General Taylor, who served as combat commander March 1944–August 1945.

The collection provides fascinating insight into significant world events as told by the persons involved. Correspondents include veterans, celebrities, school children, world leaders, friends, and strangers.

The collection contains extensive papers and other materials that give insight into the Westmoreland persona. Two letters illuminate warm public sentiment for the general including one written in 1964 during his days in Vietnam. Because Westmoreland always signed each official letter of condolence himself, some families wrote back to thank him for this courtesy. One such letter was from a Mrs. Aileen Donaldson regarding the death of her son. In it she says, "My personal sorrow or grief of Everett Leroy Donaldson will not be forgotten very soon. Yet, I can say the correspondence from you has relieved some of my tense moments." In another letter, an expatriate Vietnamese woman, Cau Thai, wrote to Westmoreland, in June 1994, to express appreciation for his contributions to Vietnam and her people, "As a Vietnamese American, I'd like to take this opportunity to thank you for everything you have done for the Vietnamese people, not only as the field commander of the U.S. Army in Vietnam but also as a person with a good heart."

The vast amount of material which General and Mrs. Westmoreland have donated to the South Caroliniana Library comprises a unique and vitally important resource. The library's staff expect this major acquisition to excite scholarship and entice researchers to Columbia from around the world.

Brian J. Cuthrell is electronic access archivist in the Manuscripts Division of the South Caroliniana Library.
Drivu round the long-established neighborhoods of Columbia during the winter months, and the richly-colored blooms and glossy leaves of the camellias look as if they have flourished here forever. But even flowers have a history. The story of the camellia's long journey from the Far East to Europe and America is documented in one of the University's most valued gifts, the Phelps Memorial Collection of Garden Books.
The Phelps Collection was formed by Mrs. Sheffield Phelps, of Aiken, South Carolina, in the early decades of the 20th century, and donated to the University by her daughter Miss Claudia Lea Phelps in 1959. Mrs. Phelps, founding president of the Garden Club of South Carolina, developed a large garden at their Aiken home, Rose Hill. During her travels in the United States and abroad between the wars, she was able to acquire rare garden books that a present-day collector could never hope to find. Miss Phelps, one of the first South Carolinians active in environmental education, succeeded her mother as third president of the Garden Club, and wrote a small book and a number of articles about camellias and their history. Camellia varieties have been named for both mother and daughter.

The camellia is native to China and Japan, and it was not brought to Europe until the 18th century. The first Europeans to encounter the camellia were the Dutch. Dried specimens were sent home and were described in both German and English scientific publications in the 1690s. However, it was decades before botanists reached any consensus on the name or delimitation of this newly-discovered family of plants. At first, many writers, like the Dutchman Engelbert Kaempfer, who had seen the living camellia during his two sojourns in Japan, used the Japanese name *tsubakki* or *tsabekki*, while others, like the English botanist James Petiver, recognized a close plant-kinship by preferring the Latin *Thea chinesis*, the Chinese tea. The now-familiar nomenclature *camellia japonica* was invented in the 1730s by the great Swedish botanist Carolus Linnaeus to honor a German Jesuit missionary in the Philippines, Georg Kamel, although Kamel himself is unlikely ever to have seen the plant that keeps his name alive.

The earliest camellia illustrations in the Phelps Collection reflect this first encounter with a rare and exotic discovery. The very first picture of a growing camellia in the West, as background to the Chinese pheasant in George Edward's *Natural History of Birds* (1743-51), called it the “Chinese Rose,” while the German illustrator Georg Ehret (1778) and the Englishman William Curtis (1788) gave both the original Japanese and newer Linnaean names. Curtis’ engraving, from one of the early numbers of his long-running *Botanical Magazine*, is the first detailed scientific illustration of the new plant.

The camellia’s rarity and the difficulty of its cultivation in Europe provided an extraordinary cachet. Edward’s depiction had been made in Lord Petre’s stove-house, but how many gardeners had large enough stove-houses, or the connections to bring plants from the Far East? Nearly all the earliest camellia varieties in Britain were imported as single
specimens for influential patrons by employees of the East India Company, and were named for the sea captains or their aristocratic friends—*Captain Rattle's camellia* (reticulata), *Welbankiana* (after Captain Welbank), or *Lady Hume's Blush*. As late as 1829, despite the naval connections of its president, Sir Joseph Banks, the Horticultural Society still had only 23 camellia varieties in its gardens at Kew. One owner of the rare plants guarded his treasures so carefully that when, in 1827, William Curtis' daughters were assigned by their father to paint the first flowers from a recently-imported specimen in a private conservatory, they were allowed so brief a glimpse that afterwards they had to fill in many details from a quite different variety.

But soon the status (and cost) of these rare imports attracted the attention of ambitious commercial nurserymen. The catalogues of the commercial growers began to expand, as available varieties increased, not only through importation, but through skilled propagation, cross-fertilization, and grafting. Some of the most valuable camellia illustrations of the early nineteenth century originated with commercial growers such as the Curtises, Alfred Chandler, and Conrad Loddiges. A Mr. Ford down in the kinder climate of Devon even found a variety that would survive outside the greenhouse. Varieties named for nurserymen (*Chandlerii elegans*, Mr. Middlemist's *camellia*, Fordii) joined those previously named for aristocrats. Quite soon, guides like J. C. Loudon's *The Greenhouse Companion* (1832) and his wife Jane's *Ladies' Flower-garden of Ornamental Greenhouse Plants* (1849) would introduce the new varieties to the spacious conservatories of the Victorian suburbs.

The Phelps Collection has all the major illustrated books from this phase of camellia development, including the very greatest, *A Monograph on the Genus Camellia* (1819), by Samuel Curtis (William's cousin), with its five huge hand-colored aquatint plates, from paintings by Clara Maria Pope. (It is notable that several of the camellia illustrators were women, and Pope's career, as artist's model, children's illustrator, and perennial Royal Academy exhibitor is a saga in itself.) Pope included just eleven varieties, nearly all imports of relatively simple form, but in contrast to earlier botanical representations she set the blooms against a full background of shiny green leafy. One of these Pope engravings has been featured on a University.
But the Curtis-Pope volume represents almost the end of the aristocratic connoisseurship that gave the camellia its status in regency Britain. Even among British growers, the old simple forms were yielding to new commercial varieties. In the mid-19th century, Europe was swept by a camellia craze that would result in the production of varieties that were barely recognizable as the offspring of the original oriental imports. The earliest European work in the Phelps Collection, the Baumann brothers’ *Bollwielcrker Camellien-Sammlung* (in parts, 1828-1835) already illustrated 49 varieties grown at their French nursery. Within a decade, a redoubtable Parisian collector, the Abbé Berlès, would publish his great three-volume *Iconographie du Genre Camellia* (1841-43), with 300 varieties, and would establish, in successive editions of his influential *Monographie du Genre Camellia* (1837, 1840, 1845), the standard classification of camellia forms. Berlès, in turn, was followed by the long-running monthly series, *Nouvelle Iconographie* (1848-1860), masterminded by the Verschaffelt nursery in Belgium, and including over 600 plates. During the Parisian heyday of the Second Empire, huge, often-variegated blooms of geometric complexity, named in honor of royalty (*Victoria*, *Louis Phillipe*), national heroes (*Kossuth*, *Garibaldi*), and even literary characters (*Mazeppa*), displaced in popularity the earlier single flowers. In the same years, a new process, the chromolithograph, rendered outmoded the delicate hand-colored engravings of earlier days and brought to an end one of the great eras of botanical illustration.

But paradoxically, the camellia books of that era would survive to influence a new generation of camellia development in North America. The earliest American camellia illustration in Thomas Cooper Library dates from 1833, but camellias had...
been imported long before that, with New York and Philadelphia being the chief centers for specialist nurseries. American varieties were soon developed, named for cities (*Triumph of Philadelphia, Nova Bonac*), American growers (*Landreth, Floyd*), and national leaders (*Washingtonii, Jeffersonii*). Information about these American varieties reached European camellia fanciers through the pages of the Verschaffelt series.

In the South, interest was stimulated in the early 19th century when a Philadelphia grower, David Landreth, started shipping plants to Charleston, South Carolina, for the winter. The climate proved favorable. At Magnolia Gardens, in mid-century, John Grimke Drayton built up a collection with 300 varieties, and, in 1857, a Belgian grower, the Baron P. J.,

Berckmans, established at Augusta, Georgia, the Fruitlands nursery that would in due course provide many of the camellias and azaleas that now seem so natural a part of every Southern yard. And here the story comes full circle, for it was Berckmans' nursery that developed the variety named for Mrs. Sheffield Phelps, the *Claudia Lea*.

Significantly, the *Claudia Lea* is a very traditional single camellia rather than a larger bloom, for local memory in Aiken recalls that Mrs. Phelps expressed strong opinions in favor of the older varieties. The *Claudia Lea* is also among the relatively few recent varieties illustrated in Harold Hume's landmark history, *Camellias in America* (1946). Hume's acknowledgments make clear that the Phelps books, then still in the family home at Rose Hill, had provided the basis for his account of camellia history. Hume's book, and the historical articles he contributed to the still-continuing *American Camellia Yearbook* (initiated in 1948), ensured that mid-20th century camellia aficionados increasingly
recognized the special beauty of the early imports and developed new varieties of similar delicacy. At least to some degree, the Phelps and the great collection of horticultural books they would donate to the University affected the subsequent history of the plant species they themselves had treasured.

The Phelps Collection books remain among those most appreciated by visitors to Thomas Cooper Library. The collection was first exhibited in the old McKissick Library for a Garden Club of South Carolina symposium in 1960, and was exhibited again in the mid-1980s after the collection was transferred to Thomas Cooper Library. Following the most recent display at the library in the spring of 1999, selected treasures from the Phelps Collection went home to USC Aiken's Gregg-Graniteville Library in January 2000, for an exhibit which coincided with the Aiken Camellia Society's annual show.

The Phelps Memorial Collection provides heartening evidence that a really first-rate collection, whatever the topic, does not simply sit on the shelf, but continually provokes new interest, yields new insights, and provides new delight for successive generations of appreciative visitors and students.

- Patrick Scott, professor of English, also currently serves as associate University librarian for special collections at Thomas Cooper Library.

References:


The Joseph M. Bruccoli Great War Collection at Thomas Cooper Library is named for my father, who was severely wounded in the War to End All Wars. My determination to assemble and preserve the evidence of its history was inspired by his pride in the eight battle bars on his medal: "They gypped me out of two more battles." Work on this research archive began on 11 November 1998; there were some 600 items by March 2000.

The rationale for the Joseph M. Bruccoli Collection is to document the experiences of Americans in the Great War, and my first emphasis was on aerial combat. But so much material is available that it has become impossible to keep the Thomas Cooper Library collection within these boundaries. I acquire anything that is potentially useful to students and

Have you answered the Christmas
A Great War poster: 
Harrison C. Fisher, 
Have you answered the 
Red Cross Christmas 
Roll Call?, American 
Red Cross, 1918.

researchers. There are noteworthy British 
and Australia-New Zealand Army Corps 
(ANZAC) items, as well as French material. 

World War I had enduring literary 
consequences. The collection has strength in 
fiction and verse—both literary and sub-liter-
ary. Most of the prominent American writers 
of the 20s were veterans; a generation of 
British writers perished in the trenches, leaving a 
canon of extraordinary poetry. The Great War 

Collection connects with other collections at the 
library: for instance, F. Scott Fitzgerald’s collection 
of glass slides of war photographs is in the Matthew J. 
and Arlyn Brucoli Collection of F. Scott Fitzgerald.

The scope of the Great War Collection can be 
gauged in terms of specimens from its main cate-
gories. Traditional library materials include first 
and early editions of well-known war poets 
(Rupert Brooke, Siegfried Sassoon, Charles Sotley), 
contemporary books about the war by established
writers (John Buchan, Rudyard Kipling, John Masefield), war novels and plays (John Dos Passos, R.C. Sherriff), and more popular books (The Potter Boys in France). There are military training manuals; haunting privately-published memorial volumes of letters from young British officers killed in the trenches; guidebooks and phrase books for American soldiers going to France; and groups of propaganda pamphlets, especially concerned with the invasion of Belgium and with America's entry into the war. Periodicals and newspapers include both those designed for home consumption (Illustrated War News) and those produced for or by troops serving overseas (a complete set of the Times Broadsides published to provide reading material for British troops, the ANZAC newspaper Kia Ora Cow-ee published in Cairo, and Yank Talk and More Yank Talk from the Stars and Stripes).

The popular culture of the Great War takes the collection well beyond traditional library categories. Additions this past year have included a large group of American posters by such artists as Howard Chandler Christy, Joseph Pennell, Harrison Fisher, and James Montgomery Flagg, as well as sheet music for over one hundred Great War songs (Over There, Oh, How I Hate to Get Up in the Morning, It's a Long Way to Tipperary, Let's All Be Americans Now, I'd Like to See the Kaiser with a Lily in his Hand). There are postcards of
BOYS and GIRLS!
You can Help your Uncle Sam
Win the War

Save your Quarters
BUY WAR SAVINGS STAMPS

Above: War savings poster: James Montgomery

Flagg, Boys and Girls! You can Help your Uncle Sam
Win the War, 1918.

Above: Reading for the American Expeditionary Force: Harold Ross.
More Yank Talk, Paris, 1919. Right: “As long as you’ve a Lucifer to
light your fag”; matchbox cover commemorating Field-Marshal
Lord Kitchener, after his death at sea in 1916.

war scenes and English cigarette cards portraying
war heroes. There are stereopticons with cards and
glass slides of the battle fields. Artefacts include
campaign medals, a commemorative cigarette box given by
Princess Mary to selected troops
at the first wartime Christmas, a
Kitchener matchbox case, a
Lusitania medal, a French 75
brass artillery shell case, and a
salesman’s small-scale sample for
a flying outfit.

With these evocative printed
materials and artefacts there is also a growing range
of manuscript and other personal materials. These
include postcards and personal letters sent home
from “Somewhere in France.” One
recently-acquired letter, written the
day after the Armistice, on November
12, 1918, exclaims incredulously,
“Peace!—Can you believe it? I can’t.”
A nameless British soldier from
Gloucestershire kept his own manu-
script notebook of war poetry as it
first appeared. In 1918, six members
of the fighter-squadron, the
Cinquante-Quatre, signed a copy of their privately-printed song-book for the London hotelier, Mrs. Rosa Lewis ("the Duchess of Duke Street"), presumably while enjoying a leave at her establishment. Scrapbooks, snapshots, and pre-embarkation studio portraits preserve the individual faces behind the vast statistics of the war.

Many of the items in the Joseph M. Brucelli Collection are gifts to the library from friends in the book world. These benefactions will be acknowledged in the catalogue to be published when there are 2,000 items.

Matthew J. Brucelli is Emily Jeffries Professor of English at the University of South Carolina.

Your Song—My Song—Our Boys’ Song.

OVER THERE

"Over there, over there,
Send the word, send the word over there,
That the Yanks are coming, the Yanks are coming...
And we won't come back till it's over over there"

WORDS AND MUSIC BY
GEORGE M. COHAN

PHOTO © 1918
LIFE PUB. CO.

GREAT WAR SONGS: GEORGE M. COHAN
OVER THERE, POPULAR EDITION, NEW YORK: FEIST, 1918
COVER ART BY NORMAN ROCKWELL
Part II

South Carolina

and more

Published in

the series

Charleston

progress through numerous Fünf-Schätze. Some

postcards which were displayed in the South

and economic maps

industrial and urban

today's vision for the cultural region.

during the depression and educational reform.

Charleston's postcard industry is composed

here, born reborn frompostal sources. Indu

past and some new images. Never seen before

industrial postcards which were documented with

in the exhibition sponsored by the historic craft

The Charleston Library was founded in 1991. The

and archives. The newly acquired, favorite

and postcards found in the library collection

The Grant agreement for South Carolina postcards. The

in 1996 for a South Carolina Humanities Council

Charleston postcard collection

Johnson's assistant director of the South Carolina

similar resource in South Carolina. Dr. Thomas

were collected. he provided the idea of creating a

and postcard collection.

A 1989 University of South Carolina research

postcard industry.

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but postcard research provided an initial impetus.

The lack of publicized materials for meaning.

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Library's assistant director of the South Carolina

since the early 1980s the South Carolina
tourist attraction in the early 20th century—had the greatest diversity of expensive, high-quality import cards of any location in the state. "Scene at Isle of Palms, catching fish for Omar fish fry, June 15, 1910," [figure #1] illustrates the quality of the import product and documents the advertising use of the cards by fraternal societies, Confederate reunions, or announcements of various types.

On the other hand, some agrarian areas were in such poverty in the pre-1920s era, as described by contemporary members of their historical societies, that the average resident did not have money enough for the necessities of life, let alone spare coins to purchase postcards, thus accounting for the lack of postcard examples in those areas. Other rural county merchants did not have the clientele to support expensive large volume import issues so they turned to local photographers to create small orders of photo prints. This approach was used in many towns in Hampton, Jasper, and other agrarian counties.

The significant, rich, and varied history of South Carolina is recalled and portrayed in such events as "Pageant, Landing of the Huguenots, Charleston" 192?, [figure #2] that dramatized the entrance and contributions of one unique ancestral sect that is a part of the South Carolina cultural fabric.

From a different perspective, the portrait of "Fred Jones of Aiken," 1908, [figure #3] (who, at 115 years of age, was said to be one of the longest-lived former slaves in the South) is one of the last reminders of the plantation era of South Carolina’s history.

The unfortunate economic circumstances of many of the state’s African Americans were addressed in several ways such as “Making Baskets at Penn School, 1911, St. Helena Island,” [figure #4] where the traditional African skills were passed
on to successive generations.

Traditionally, the state's economy was agrarian, but the citizens' evolving needs called for new sources of income.

The cotton mill industry developed in the early 1900s, giving hard-pressed farmers and others a steady job. The massive mill buildings, which were often located near rivers for electric power and near railroads for the transportation of heavy mill equipment, raw, and finished goods, dotted the landscape. Surrounding the mill were the mill villages—small, fully-contained fiefdoms.

In support of the cotton mill industry, many rivers were dammed to create hydroelectric power and multi-purpose lakes that, needless to say, flooded fields, communities, and towns. One such community was Ferguson, originally located beside the Santee River but now resting beneath Lake Marion. The "Ferguson Lumber Mill, (sic) Eutawville" (actually called the Santee River Cypress Lumber Company Saw Mill at Ferguson), 1908, [figure #5], is an example of the hundreds of lumber mills that harvested the abundant supply of logs from the vast forests of this region. Similar flooding fates awaited farms, towns, churches, and cemeteries under the present-day Lakes Moultrie, Murray, and Strom Thurmond.

From the beginning of governmental postal cards, the advertising needs of manufacturers, retailers, expositions, the tourist industry, and many other segments of the state's cultural life found the postcard a valuable device for spreading a message. Chamber of Commerce leaders utilized attractive pictures showing the modern features of their particular city or town. Contemporary views of a new depot, the business district, schools, and churches
could project the image of a progressive
town, which could, in turn, prove
invaluable in attracting new industries,
capital funds, or tourists and could ensure
continued growth for the community.

Even churches, most often por-
trayed by both interior and exterior
views of traditional congregational edi-
fices, found advertising to be useful for
some projects. The “One Day Church,
Spartanburg,” [figure #6] was built—
like an old fashioned barn raising—
with the help of a hundred or more
volunteer workmen and women laying
the foundation, framing the structure,
feeding the workers, and finishing the
sanctuary in one day. With this card,
the congregation was able both to docu-
ment the church’s creation and to invite
local residents to the services.

Other churches solicited contribu-
tions for missionaries. Vacation Bible
Schools, or orphanages.

Advertising cards with pictures,
artistic drawings, or printed announce-
ments for seasonal displays of new mer-
chandise were used by merchants to
attract customers to these showings.
The numerous mineral springs or
resorts mailed cards with enticing views
of activities such as watermelon feasts
to lure families into holding reunions or vacations in
their pastoral retreats.

A card designed to promote and sell special min-
eral waters, such as “Shivar Ginger Ale, Shivar Springs,
Shelton,” 1914, [figure #7] touted the springs spe-
cial medicinal qualities and listed its minerals, ana-
alyzed by chemists, on the back of the card.

Cards sometimes carried announcements of
upcoming events such as the schedule of films to be
shown in January and February 1938 at the
“Capitol Theatre, Rock Hill,” [figure #8].

Other retailers mailed promotional cards such as
“The Rexall Store, Greer,” [figure #9] which depicts
crowds of people waiting outside the sponsor’s door
to see if they have won the prize for guessing the
number of beans in a jar.

Postcard pictures such as the ones illustrated
here, along with others which show scenes of city
and rural life, form the backbone of the South
Carolina Postcard collection. Library staff hope to
continue filling in the missing gaps in the collection
and to expand the number of unique and informa-
tive images that reflect the special cultural fabric of
the state. As is the case with all materials located in
the library, staff members are pleased at the expanded
use of these visual materials by students, scholars,
county historians, and the general public.

Howard Woody is professor emeritus in the USC
Department of Art.
During the last two decades of the 19th century the Charleston photographer George LaGrange Cook, son of the Civil War photographer George Smith Cook, produced numerous glass plate negatives of the city and surrounding areas. Many of the negatives depict the daily life of residents such as the farm worker shown here. Other subjects were the city’s homes, churches, and businesses. In 1886 Cook took over 300 shots documenting a devastating earthquake which rocked the city and left many buildings totally destroyed.

The South Caroliniana Library owns 149 of Cook’s negatives. They form a valuable adjunct resource to the library’s print and manuscript collections.

Shown at right is the glass plate negative from which the photograph, above, was printed.
On December 1, 1999, James Ellroy announced the donation of his papers to the Department of Special Collections at the Thomas Cooper Library. The setting was the author's favorite restaurant in Los Angeles, the Pacific Dining Car, a steakhouse that has specialized in aged beef for nearly 80 years and has catered to such celebrity clients as Mae West and Louella Parsons, George Raft and Mickey Cohen. James and movie critic/novelist Helen Knode were married there in 1991. It is fitting that this unusual gift was announced in such a place—with a rich tradition, a seedy past, a reputation for quality, and an undisguised contempt for pretension. The guests were a combination of University officials, reporters, and people special to Ellroy: the LAPD and sheriff's homicide detectives who are his friends and collaborators, the producer of the pilot for a television crime series he conceived, his agent-editor, an eighth-grade schoolmate.

I first met James Ellroy in 1986 when Matt Brucoli and I were editing a quarterly paperback anthology of crime fiction, New Black Mask. Our editorial rationale was to publish quality fiction that challenged the boundaries of the mystery genre. Mystery stories, especially previously unpublished ones, were easy to find; good crime fiction came harder. I called our friend Otto Penzler, then publisher of the Mysterious Press, to ask for recommendations. He said he was nurturing a new writer who would be important, and that when the time was right, he would send us a story. About a year passed before James Ellroy called to introduce himself and to say that his first short story, "High Darktown," would be on my desk the next day. James was beginning work on his L.A. Quartet at the time. (Editor's Note: Ellroy's L.A. Quartet comprises The Black Dahlia, The Big Nowhere, White Jazz, and L.A. Confidential.) With "High Darktown" he was testing his material and refining his approach. We were struck by the energy, the sleazy charm, the dark vision of the story. His style had an improvised quality, like a jazz solo in which
the musician’s missed notes add to the urgency of
the performance. We published the story proudly,
and James became our friend. He visited South
Carolina regularly, and he joined my family and me
on vacations. Always, he brought a manuscript in
progress, and I was able to see firsthand how he
works—and how hard he works—at his craft. It is
a most impressive performance, closer to com-
posing a symphony than to playing an improvisation,
which makes the apparent spontaneity of his prose
all the more remarkable.

Before James begins to write, he studies. When
he forms the concept for a novel, he hires an as-
stant to comb newspapers and other printed sources
for information. The writing begins with an elab-
orate character list and outline, in manuscript. In his
closely-spaced scrawl, the outline might run to 200
or 300 pages written on lined notebook paper.
Characters are precisely described, their motivation
indicated, their speech tested. The plot sequence
of the book is laid out, interactions of the characters
are planned, and a narrative is shaped. These are set
against a background sketched with careful at-
tention to historical accuracy: the
neighborhoods, the streets, the
homes, the clubs, the music,
the crimes are imagined
sharply from real-life models.
The outline is followed by
a first draft of the book, again
in manuscript. James marks
this draft heavily in different colors of ink to indi-
cate layers of revision. The completed first draft
goes to a typist—always the same typist, partly
because she is adept at transcribing his difficult
hand, partly because James is loyal to people who
spread for him well. The typist sends back a clean type-
script that James forwards to his trusted agent-
editor, Nat Sobel, who provides editorial advice
which is rejected as often as it is accepted. James
accepts only suggestions that will help him realize
the clear vision he has for his fiction. After he
receives Sobel’s comments, James revises again.
Then he makes final revisions before the affected
pages are retyped and the novel is submitted to the
publisher for typesetting. Proofs get another set of
less extensive revisions.

James Ellroy’s gift to the University of South
Carolina includes his papers, uncensored—all of
these stages of composition for his later novels,
revisions that he did not discard for his earlier
work, and drafts for a couple of unpublished false
starts. This rich archive includes autopsy reports,
crime-scene photographs, outlines, revised type-
scripts, editors’ comments, and
James’ responses. There are
copies of all his books, in all
their editions, including many
translations. He has also included copies of docu-
mentary films made about him and promotional
materials related to his novels. He is an active jour-
nalist, notably, in recent years, for GQ. Those papers
are included as well. Dramatizations of James’ novels
have become an important part of his career, espe-
cially since the screenplay for L.A. Confidential by
Brian Helgeland and Curtis Hanson won an acade-
my award. James’ screenplays are included in his
gift, notably his work on the pilot for the television
series County 187.

The James Ellroy papers are a valuable resource
for studying the process of authorship. They docu-
ment in impressive detail the method by which an
extraordinary literary craftsman attempts to capture
the spirit of a place and time. Both the University
and the author anticipate that this gift is a begin-
nning. James, fifty-two years old, is in mid-career,
with ambitious literary plans, a promising future,
and the expectation of an enduring reputation. He
has shown admirable generosity to the Thomas
Cooper Library, and he indicates his intention to
keep growing the James Ellroy Archive.

Dr. Richard Layman is an alumnus of the University’s
Department of English and is a partner in Broccoli Clark


Photo: Marion Ettlinger
A warm, sunny day (warmer than it should have been in May) greeted the 170 members and guests who attended the 64th annual meeting of the University South Caroliniana Society on Saturday, May 13. The meeting opened with a reception and exhibit at the South Caroliniana Library from 11:00 until 12:30.

Selections of printed, manuscript, and visual materials acquired by direct gift and through the use of dues and investment income were on display. Acquisitions spanned the 18th through the 20th centuries and included such collections as the papers of Col. William Drayton Rutherford, who died in 1864 while commanding the 3rd S.C. Regiment; Philip Gadsden Hassell, who served as sanitary engineer on the Santee-Cooper project; and Gov. Donald S. Russell. Among the printed items was a very early (1810) Georgetown imprint, The Messiah, a Poem: Attempted in English Blank Verse from...
the German of the Celebrated Mr. Klopstock by Solomon Halling. … Members especially enjoyed viewing the daguerreotypes, stereographs, and other photographic illustrations as well as recent additions to the map collection which depict the development of South Carolina’s transportation system from 1900 to the 1950s.

Following the reception and exhibit, the meeting adjourned to the Russell House for the luncheon and business session presided over by President Harry M. Lightsey Jr. Retiring executive council members—Vice President Frank K. Babbitt Jr. and Councilors Caroline Hendricks and William Chandler—were recognized and presented with tokens of appreciation for their service. Elected to their positions on council were Dr. Selden Smith, vice president, and Stewart Lindsay and Dr. Rose Marie Cooper, councilors.

The society recognized and thanked the donors of two endowments that have been established to assist the South Caroliniana Library’s conservation and acquisition efforts and to enable scholars to conduct research on government, politics, and society in South Carolina since 1900. The Orin F. Crow Acquisition and Preservation Endowment was established by Dr. Crow’s daughter and son-in-law, Mary and Dick Anderson. The Ellison Durant Smith Research Award was established by Mr. John McLeod of Greenville through the estate of his father, Harold McCallum McLeod, and honors his father’s cousin, South Carolina Senator Ellison Smith.

**ANNUAL MEETING ADDRESS**

Delivering the address at the annual meeting was Dr. William W. Freehling, who holds the Otis A. Singletary Chair in the Humanities at the University of Kentucky. Dr. Belinda Gergel of the Department of History and Political Science at Columbia College introduced the speaker. Freehling was a researcher at the South Caroliniana Library as a young graduate student in the early 1960s. His address was entitled “South Carolina’s Pivotal Decision for Disunion: Popular Mandate or Manipulated Verdict?”

As a young researcher working through collections in the South Caroliniana Library, Freehling developed an appreciation for historical complexities and what one can and cannot learn from these complexities. Thus the Civil War should not be viewed as a war of “The North” versus “The South,” for as many as 450,000 anti-Confederate Southerners, white and black, fought in the Union army. The records document and reveal the complexity of this historical event; but, as Freehling notes, “the surviving historical materials run dry before one can be arrogantly certain that even a complex guess has it right” as to whether these anti-Confederate Southerners did change the outcome of the war.

Complexities also emerge from studying South Carolina’s decision to
ART WORKS OF MARGARET MOFFETT LAW

The South Caroliniana Library's Margaret Moffett Law Collection contains 10 works of art, all of which have been conserved recently through a donation from Fred C. Holder. The items in the collection, which include prints in color and black and white as well as oils, demonstrate the artist's expression of movement and her ability to see beauty and humor in the ordinary.

Margaret Law, who lived from 1871-1956, was a native of Spartanburg and a graduate of Converse College. She studied at Cooper Art School, the Art Students' League, and the Pennsylvania Academy of Fine Arts. Many of Law's works show scenes from the daily life of African Americans, such as the oil portrait of a mother and child (above left) and the print of road workers (above right) shown here.
Mr. Richard and Dr. Mary Anderson received the thanks of the society together with a framed print of the library in recognition of their donation which created the Orin F. Crow Acquisition and Preservation Endowment. Dr. Crow, who was Dr. Anderson’s father, was a professor and dean at the University between 1925 and 1955.

The current membership of the society is 2,101. Sixty-four new members joined in 1999. The Executive Council met in April and set an annual goal of 100 new members. The council has also determined that the society will hold at least two functions annually for the membership. The annual meeting in May will remain a Saturday meeting with a morning reception with a luncheon and program afterwards. The society will hold an evening event in the fall. In the next issue of Caroliniana Columns, we will announce the date for a program and reception this fall in conjunction with the gift of the library of August Kohn and Helen Kohn Hennig.

You, the members of the Society, are the key to reaching our membership goals. In every newsletter you will find a card for submitting nominations. In response to our most recent spring newsletter, we received about 15 nominations. So far this year, we have received 27 new members, one of whom is a life member. You can help us expand our membership by thinking of friends and associates who may be interested in the South Caroliniana Library’s work of collecting and preserving the documentary record of our state’s history, literature, and culture. I hope to report at next year’s meeting that we met or exceeded our membership goal for this year.

The society received $24,350 in dues and other contributions and $65,914 in interest and dividend income during 1999. The fund’s market value stood at $1,864,963, an increase of $79,233 since 1998. Your secretary-treasurer spent $77,104 of accumulated dues and investment income to purchase printed, visual, and manuscript materials for the library. The society also continued its financial support of two nationally recognized editorial projects — The Papers of Henry Laurens and The Papers of John C. Calhoun—with a contribution of $1,500 to each project. The society also made a contribution of $10,000 to the conservation laboratory in the University Libraries remote storage facility. This gift was applied towards the purchase of custom-made work tables for the laboratory.

During 1999 the library received funding for a 24-month project to reorganize, rehouse, and...
begin online cataloging of our collection of approximately 20,000 images in various formats. We continued an active acquisitions program in Modern Political Collections, made significant progress in processing the Westmoreland collection, began transferring material to the remote storage facility, substantially updated our holdings of 20th-century maps, continued retrospective conversion of manuscript records to the online catalog, processed and described several hundred feet of manuscript material, and completed the initial transfer of the Kohn-Hennig library. These are some of the major accomplishments of the library's various divisions during 1999.

Additions to the library's collections by direct gift and by purchase are listed in your printed program, but I would like to single out several acquisitions made with the use of the society's income: an 1828 letter of College of Charleston president Jasper Adams; two account books, 1849 and 1851, of Union District tanner and cobbler Warren E. Davis; an 1845 letter of plantation overseer J.K. Munnerlyn; two letters, 1841 and 1843, of Lexington schoolmaster Christian Bernhard Thummel; a sketchbook, 1851–1853, of architect George Edward Walker; the 1881-82 Catalogue of Benedict Institute; The Book of My Lady "By a Bachelor Knight" [William Gilmore Simms]; and numerous daguerreotypes, stereographs, and photographs of individuals, scenes from the Civil War, and persons engaged in agricultural and industrial work.

We look forward in the near future to welcoming scholars in the fields of government, politics, and society since 1900 through the Ellison Durant Smith Research Award. The William Jennings Bryan Dorn Young Scholar Prize will honor the best paper by an undergraduate student who conducts research in the library's Modern Political Collections Division.

As always, we are grateful for these and many other gifts that are made possible by you, the members of the University South Caroliniana Society. Thank you.
Activities at the South Caroliniana Library

Hennig Family Donates South Carolina Books

One of the most comprehensive collections of South Carolina materials ever held in a private library has been donated to the South Caroliniana Library by Julian Hennig Jr. of Columbia. The collection represents the dedicated efforts of three generations of the Kohn and Hennig families to seek out and obtain significant items relating to the history and culture of their native state.

The collection, begun by August Kohn, Mr. Hennig's grandfather, was continued by his mother, Helen Kohn Hennig, and has been preserved by Mr. Hennig in his home.

August Kohn, who was born in Orangeburg in 1868, graduated from South Carolina College in 1889 and worked in Columbia as a journalist and real estate developer. Over the years he published several books about South Carolina history and industry. He also collected numerous books, pamphlets, memoirs, biographies, and other materials about the state. His areas of interest were broad, including history, natural history, medicine, military affairs, education, travel, religion, and public law.

In 1930, Helen Kohn Hennig inherited her father's library along with his love of South Carolina culture and of books about it. She too graduated from USC. In 1936, when the city of Columbia celebrated its sesquicentennial, she was asked to edit *Columbia, Capital City of South Carolina*, which is still sought out today by researchers into the city's past. In 1937, she published *William Harrison Scarborough, Portraiture and Miniaturist* and later produced *Great South Carolinians* (1940), *Great South Carolinians of a Later Date* (1949), and a biography of her father entitled *August Kohn, Versatile South Carolinian* (1949). In addition to her literary activities, Mrs. Hennig also participated in many community organizations including the Columbia Museum of Art, Town Theatre, the Columbia Planning Commission, and the Tree of Life Synagogue.

Julian Hennig Jr. came into possession of the Kohn/Hennig library in 1971 and, in 1999, expressed an interest in placing the collection in the South Caroliniana Library. An initial gift was presented in December 1999 which included many of the pamphlets about South Carolina politics and South Carolina College which his grandfather had been so prescient as to collect in the late 19th century. The donation of the remainder of the collection will occur over a period of years, but the entire collection has been deposited at the South Caroliniana Library and is available to researchers.

Information about the items in the collection will be added to the USCaN database, and plans are being made to produce a comprehensive printed catalog.
SOUTH CAROLINA ACADEMY OF AUTHORS
EXHIBIT MOUNTED

In April, the library mounted an exhibit which focused on the three new inductees into the South Carolina Academy of Authors: Dori Sanders, Gwen Bristow, and Elliott White Springs. The exhibit featured rare published editions, manuscripts, photographs, and miscellaneous printed items from the library's collections on these three writers.

Dori Sanders, who grew up in York County, received the coveted Lillian Smith award for her first novel, Clover (1990), which also was made into a Walt Disney film. Her other books include Her Own Story (1993) and Dori Sanders' Country Cooking (1995). Her work has been characterized as “Southern writing at its best.”

Gwen Bristow (1903-1980), a native of Marion, wrote six historical novels between 1937 and 1970. These include Deep Summer, The Handsome Road, This Side of Glory, Jubilee Trail, Celia Garth, and Calico Palace. During those decades, she was known as “Carolina's Best Seller.”

Lancaster County’s Elliott White Springs (1896-1959), who became one of South Carolina’s premiere industrialists, wrote seven books and more than 60 stories and articles between 1926 and 1931. Best known among these is War Birds: Diary of an Unknown Aviator (1926). It is considered one of the most popular and influential American war books of Springs’ generation.

LIBRARY EXHIBIT HONORS AFRICAN AMERICANS

In the spring of 2000 the library mounted an exhibit entitled “African Americana: A Century of Collecting at USC, An Exhibit Honoring African American Contributions to 20th Century South Carolina.” Items on display touched on many aspects of the political, educational, economic, religious, and social life of African Americans as the passing decades brought changes to individuals and the community.


SIMMS AND JONES SCHOLARS CHOSEN FOR SUMMER RESEARCH

The William Gilmore Simms Visiting Research Professorship for 2000 was presented for the second consecutive year to Dr. James B. Meriwether. Meriwether, who is professor emeritus in the USC Department of English, continued a project which he began in 1964 to create a bibliography of Simms’ separate publications including books, pamphlets, and contributions in periodicals.

The 2000 recipient of the Lewis P. Jones Fellowship in South Carolina History is James O’Neil Spady, who is a graduate student in the American Studies program at The College of William and Mary. Spady’s research covered educational practices and institutions in the lower South, from the 1730s to the 1820s, analyzing their relationship to the cultural politics of the American Revolution.
DOROTHY PAYNE HONORED WITH ENDOWMENT

In October of 1999, the Music Library celebrated its first endowment, named in honor of the past dean of the School of Music, Dorothy K. Payne. Through additional gifts, the original $10,000, given by an anonymous donor, has subsequently increased to approximately $32,000.

Music librarian Jennifer Ottervik says of the endowment, “Each year, the Music Library will use the funds to conserve deteriorating music materials or to acquire something unusual or rare that will pay appropriate tribute to Dr. Payne, who has always been a tremendous supporter of the Music Library. Over time, the library hopes to accumulate a historical primary source collection that will benefit students and researchers working in Dr. Payne’s area of scholarship—music theory and piano.”

Dr. Payne served as dean of the School of Music from 1994–98 and continues as a member of the faculty. She attended the Eastman School of Music, receiving a bachelor’s degree in piano performance, a master’s degree in music literature, and a doctorate in music theory. Dr. Payne has been active for many years in the National Association of Schools of Music and is the co-author of a textbook entitled *Tonal Harmony with an Introduction to 20th Century Music*.

The first items to be purchased with funds from the endowment interest are two facsimiles of piano music, one by Johannes Brahms and the other by Isaac Albeniz. The Brahms piece is *Fantasien für Piano*, op. 116, which was composed in 1892 and consists of several small pieces. The Albeniz composition, *Iberia*, was composed between 1906 and 1909. Considered the greatest piano work in all Spanish musical literature, it consists of four books, each containing three pieces. Altogether, the pieces represent the composer’s impressions of his native Spain.

McLENDON TAPE AND RECORD COLLECTION COMES TO THE MUSIC LIBRARY

USC graduate Walser McLendon devoted a lifetime to amassing a large and extremely varied collection of tapes and recordings of classical music. In his
will he specified that this collection be donated to the University's Music Library. Mr. McLendon's wishes were carried out by his friend and executor, Simpson Zimmerman, who presented the collection to the library last spring. Because Mr. McLendon was diligent in seeking out recordings of a variety of interpreters for many works, the collection contains a number of recordings which the library did not previously own.

The donation includes selections representative of virtually every musical genre—orchestral, opera, ballet, and chamber music, as well as vocal and instrumental solo repertoire. The 3,146 LP recordings constitute the largest gift of LP recordings ever received by the library. In addition there are 1,397 reel-to-reel and cassette tapes, three turntables, a reel-to-reel tape player, and six speakers.

Mr. McLendon, a native of Bennettsville, served as director of the Associated Social Agencies in Columbia until 1972. He died in June 1999.

**MERIWETHER DONATES TOSCANINI COLLECTION**

On the 133rd anniversary of the birth of Arturo Toscanini, March 25, 2000, the USC Music Library became the fortunate recipient of a major collection of recordings and other items related to the maestro's life and work.

The collection was presented to the library by retired USC professor of English James B. Meriwether, who began collecting classical music recordings by Toscanini and others in the 1930s. Over the years Dr. Meriwether has given the library some 3,000 recordings of various works by a variety of artists.

At this event, Meriwether was surprised by the announcement of an endowment established in his honor to support the Music Library. Interest income from the James B. Meriwether Music Library Endowment will be used to enhance the Arturo Toscanini Collection through the acquisition and preservation of related materials.

Toscanini, whose life spanned almost a century from 1867 to 1957, was renowned as the music director of La Scala in his native Italy and later of the New York Philharmonic and NBC Symphony orchestras. He exerted a major influence on virtually every classical musician alive during his lifetime, including such greats as Leonard Bernstein and Robert Shaw. Toscanini had the distinction of conducting the world premieres of two of Giacomo Puccini's most famous operas, *La Bohème* in 1896 and *Turandot* in 1926.
The following new members joined The University South Carolinian Society during calendar year 1999:

Mr. & Mrs. Mark Ackerman
Mrs. Cornelia W. Albengotti
Mrs. Gwendolyn Allen
Mrs. Bettie I. Berry
Mr. Richard B. Best
Mr. & Mrs. Mason Blake
Ms. Elizabeth T. Blount
Mr. John C. Blythe Jr.
Mrs. Marian M. Boggs
Ms. Gloria A. Bonali
Mrs. Stephen G. Brown
Mrs. James H. Brannon
Mrs. Katherine I. Butler-Bachmann
Mr. & Mrs. Preston Callison
Mr. Kenneth Campbell
Mrs. Myrtle T. Chapin
Mr. David Chappell
Mrs. Katherine Mellen Charon
Mrs. Lucille H. Culp
Mr. Stan Denton
Mr. John M. Dillard
Miss Jean Martin Flynn
Mr. & Mrs. Fred H. Gantt
Ms. Lorraine K. Gates

Mr. James Riley Gettys Jr.
Mr. C. Gene Harling
Mrs. Ellen Hartigan-O’Conner
Ms. Ginetta V. Hamilton
Ms. Mildred Harvey
Mr. James Irwin
Mrs. Betsy Ackerman Jaffe
Dr. Jean R. James
Ms. Margaret Sease Jayroe
Mrs. Jean Harris Knight
Mr. Jean B. LaBorde III
Mr. Peter Lau
Mr. W. Harold Leith
Dr. Fanning M. Little
Dr. Thomas J. Little
Mr. & Mrs. Joseph D. Lojewski
Mr. David Lybrand
Ms. Camille Manning
Mrs. Bessey Marlowe
Mr. & Mrs. W. Thomas McBroom
Mr. Jacob L. McCormick
Mr. Grainger McCoy
Mrs. Patricia McNelly
Mrs. Leonard H. Metz
Mr. & Mrs. James R. Miller
Mrs. Mary E. Moyer
Mr. & Mrs. Currias B. Mann Jr.

Mr. Angel David Nieves
Mr. Lawton Clarke O’Cain
Ms. Elizabeth M. Odiorne
Mr. & Mrs. Gene Osburn
Ms. Janie G. Peoples
Mrs. Laura B. Pfefferkorn
Ms. Lynn Marie Pohl
Mrs. Katherine Hall Price
Ms. Kathleen C. Reynolds
Ms. Nancy Rhyne
Mr. & Mrs. Richard E. Robinson
Mrs. Shan Rose
Mr. Morris D. Rosen
Mr. Hyman Rubin III
Mr. William E. Rutherford
Mrs. Alice Slesey
Mr. Clyde E. Stokes
Mr. Dewitt B. Stone Jr.
Mr. R. Phillip Stone II
Mr. Allan D. Thigpen
Mr. David J. Ward
Mrs. Ann Joyce Boggs Weissand
Mr. Frank J. Wideman III
Mr. Mack Whittle
Mr. & Mrs. Dean Woeber
Mr. Benjamin T. Zeigler

The USC Annex and Conservation Facility opened in August 1999. Shown is the storage area which measures 50 feet wide by 200 feet long by 38 feet high. There are 304 shelving units with 9,424 shelves which will hold between 1,000,000 and 1,500,000 items when filled.
THE THOMAS COOPER SOCIETY

1999-2000

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Robert Felix, Vice President/President-Elect
Helen Ann Rawlinson, Past President
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Thomas F. McNally
George D. Terry

The Thomas Cooper Society has engaged in a variety of activities this year, including the sponsorship of many special events and the implementation of a major revision of the society's constitution and bylaws.

In August, a reception was held for new faculty members and new members of the society. Several exhibits were featured, including one for the Ernest Hemingway centenary. A short video was shown about the role of the library in the academic programs of the University. On September 23, the society recognized the 10th year of the G. Ross Roy Collection of Burns, Burnsiana, and Scottish Poetry with a celebratory reception following a symposium on Robert Burns sponsored by Thomas Cooper Library. The symposium featured the distinguished Burnsian scholars Carol McGuirk and Kenneth Simpson.

The annual fall dinner was held on October 19, 1999, at Embassy

Dr. George Terry, second from right, presents a certificate of honorary life membership in the Thomas Cooper Society to Mrs. and Mr. James H. Baker on the left and Ms. Pamela T. Baker.
Suites with Dr. Philip Furia as the featured speaker. Dr. Furia is the author of many books and articles on composers and lyricists of popular American music, including Broadway and Hollywood musicals and jazz. At this event also it was my distinct pleasure to present a certificate of Honorary Life Membership to the James H. Baker Family. In the past few years, members of the family have given the library an extraordinary collection of African-American children’s literature which was built by Augusta Baker. Dr. Baker was storyteller-in-residence at the College of Library and Information Science following a distinguished career as children’s librarian with the New York City Public Library system.

A reception was held in November for Dr. Matthew J. Bruccoli and Ms. Judith Baughman in recognition of their book, CRUX, The Letters of James Dickey. This book about USC’s longtime poet-in-residence, which has already attracted national attention, was formally launched at this event for society members and their guests. The reception was cosponsored by Alfred A. Knopf, the publishers. George Plimpton, editor of The Paris Review, commented on the production and contents of this work and reminisced about his long friendship and association with James Dickey.

On January 24th, members of the society and their guests enjoyed a reception in conjunction with an exhibit of Renaissance maps which are on loan to the library from USC alumnus James P. Barrow. This exhibit was mounted especially for first-year history students, and history and geography faculty were present to comment on the collection. The occasion represents an ongoing effort to involve a wide range of academic departments in library events.

In February, the Board of Directors agreed to purchase from the society’s endowment fund income account an inscribed first edition of Henry Wadsworth Longfellow’s Golden Legend (1851), with Francis Lieber’s notes, and a first edition of the Hume-Rousseau Correspondence (1766). The latter purchase was designated as a memorial to Derial Jackson, who served on the society’s Board of Directors.
society also purchased Robert Louis Stevenson's first separate publication, *Notice of a New Form of Intermittent Light for Lighthouses.*

On March 15-17, the Department of English with the Thomas Cooper Society and the library presented the University of South Carolina Literary Festival, funding for which was provided through the generosity of an anonymous donor. To open the festival on March 15, we were fortunate to have Pat Conroy deliver the keynote address. Mr. Conroy, first recipient of the Thomas Cooper Medal, is well known for several books with South Carolina locales, including *The Great Santini, The Prince of Tides,* and *Beach Music.*

A revision of the society's constitution and bylaws was initiated by the Board of Directors in August 1999. Helen Ann Rawlinson (past president), Robert Felix (president-elect), and I undertook the task of drafting new documents which would more closely reflect the policies, procedures, and traditions developed by the society since it was founded in 1990. An effort was made to assure that the constitution would be a strict pronouncement of the general policy and philosophy of the society, while the bylaws would set forth matters of procedure for the day-to-day operation of the society's activities. The major change in the constitution involved a restructuring of the articles and sections and the extraction of some items that now are more appropriately included in the revised bylaws. Ex officio membership on the Board of Directors was unchanged, but the term of office for the elected members-at-large was extended from two years to three years with four mem-

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**A ROBERT BURNS TREASURE**

*by G. Ross Ray*

Only a few times in my collecting career has serendipity worked so well for me and for Thomas Cooper Library's Robert Burns Collection as when the library was able to obtain a letter written by Robert Burns to his friend John M'Murdo in 1792. Although not the rarest item to be transferred to the library, the letter complements nicely an item in the collection which does appear to be unique—*The Merry Muses of Caledonia*—of which only one other less complete copy is known to exist.

*The Merry Muses* consists of songs "selected for use of the Crotchallan Fencibles" and was published in 1799, three years after Burns' death. The Fencibles were a convivial society which met in a tavern off the High Street in Edinburgh, and which Burns frequented when in that city. Only a few of the songs in the 1799 volume are known to be the works of Burns, but it seems probable that he knew them all. It is quite possible that Burns may have compiled the collection which became *The Merry Muses.* Burns' connection with the material which appears in the volume is instructive. It is well known that he collected and wrote bawdy poems and songs. Although the character of the

Shown admiring a copy of the facsimile volume of *The Merry Muses of Caledonia* are, left to right, Dr. George Terry, Mrs. G. Ross Ray, Dr. Roy, and Dr. Patrick Scott.
As the bicentenary of the publication of The Merry Muses of Caledonia approached, it was suggested that Thomas Cooper Library underwrite the publication of a facsimile of the volume to commemorate the event. In order to keep the facsimile as near to the original as possible, it was decided that the only extant material to be included would be a colophon appearing on unnumbered page 128. I agreed to write a short note about the volume, which would appear in an accompanying pamphlet, the two items to be boxed together.

Considerable thought went into deciding how the facsimile should be bound. Both known copies of the original had been rebound in the 19th century (the Roy copy in a tree calf in ca. 1840), so nothing could be determined about how the book looked originally. There were two possibilities: that the volume was issued in paper wrappers, as was Burns’ Poems, Chiefly in the Scottish Dialect (Kilmarnock, 1786), or that it appeared, as did the second edition of 1787 (published in Edinburgh, bearing the same title) in stiff paper boards. From a practical standpoint, boards would handle better and be less subject to wear and tear, so it was decided to bind the facsimile in that way. In 18th-century Scotland, wrappers were more likely to be used on inexpensive books and boards on better quality books. Thus, while I wholeheartedly agreed with the decision to use boards in the binding of The Merry Muses, my feeling is that the volume probably first appeared in limp paper wrappers.

—G. Ron Roy

poems need not concern us here—they were the natural outcome of his exuberant life—the question of the songs is more complex. While collecting, refurbishing, and writing songs for two editors—James Johnson for his Scots Musical Museum and George Thomson for his Select Collection of Original Scottish [sic] Airs—Burns quite frequently made decent words to fit airs for which only bawdy verses existed. On the other hand, he also formed a collection of racy material. In 1792 he wrote to his friend John M’Murdo the letter which serendipitously was acquired for the library in 1998 through the good offices of Dr. George Terry. In the letter Burns said, “I think I once mentioned something to you of a Collection of Scots Songs I have for some years been making: I send you a perusal of what I have gathered.—I could not conveniently spare them above five or six days, and five or six glances of them will probably more than suffice you . . . There is not another copy of the Collection in the world, & I should be sorry that any unfortunate negligence should deprive me of what has cost me a good deal of pains.” No trace of that collection can now be found, but it is probable that it was this manuscript which became The Merry Muses of Caledonia after Burns’ death.

Thus the collection at the University of South Carolina possesses both Burns’ letter about his collection of bawdy verse and a copy of the volume which appears to have been compiled from it. Serendipity works in strange ways indeed!

Dr. G. Ron Roy is distinguished professor emeritus of English and curator of the G. Ron Roy Collection of Burns, Burniana, and Scottish Poetry.
FREDERICK R. KARL
ARCHIVE RECEIVED

An extensive archive of the distinguished literary biographer and critic Frederick R. Karl has been received by Thomas Cooper Library’s Department of Rare Books and Special Collections.

The collection, which will be called the Frederick R. Karl Archive, covers the author’s biographies of four major writers—Joseph Conrad (1979), William Faulkner (1989), Franz Kafka (1991), and George Eliot (1995). Items in the collection provide a full and well-organized record of the stages through which the author researched, drafted, developed, and edited each project. In addition, the archive includes similarly-detailed material both for Karl’s other books (his novel of World War II Italy, The Quest, published in 1961, and two major critical books on modern American fiction) and for a major long-term editorial project, the Joseph Conrad letters (1983–94), for which he has corresponded with over 2,000 Conrad collectors, scholars, and librarians. The archive includes letters from other leading biographers such as Leon Edel, Joseph Blotner, and Lionel Trilling, as well as from other significant correspondents such as Bertrand Russell and John Barth.

Frederick Karl was born in Brooklyn, New York, in 1927, and, after service in the United States Navy from 1944–46, was educated at Columbia and Stanford Universities. He taught at City College of New York from 1957–1982 and, since 1982, has been professor of English at New York University.

The Frederick R. Karl Archive supports Thomas Cooper Library’s project of building research collections (both books and manuscript materials) to document achievements in literary biography.

THE THOMAS COOPER SOCIETY EVENTS, 1999–2000

Members to be elected each year by the society membership at the annual meeting. The Nominating Committee accomplished the transition by proposing a one-year term extension for eight current members of the board and by nominating four additional people to serve the three-year term from 2000–2003. The bylaws provide for the following six standing committees: Finance, Membership, Program, Publications, Awards, and Nominations. The Membership, Program, and Publications Committees are to be chaired by members of the library staff in order to promote better continuity and coordination of responsibilities. Chairs of the Finance, Awards, and Nominations Committees will be respectively, the treasurer, president, and past president.

The new constitution and bylaws were approved by the membership at the Annual Meeting on May 24, 2000. Undoubtedly, this major step will provide appropriate guidance for all of the society’s activities. The membership also accepted the Nominations Committee’s plan for restructuring the Board of Directors in accordance with the new bylaws and elected the committee’s nominees (Pamela T. Baker, Lucille

VISITING SCHOLARS UTILIZE ROY COLLECTION

The W. Ormiston Roy Visiting Fellow for 2000 was Dr. Freddie W. Freeman of Edinburgh, Scotland. Freeman, author of Robert Ferguson and the Vernacular Scots Humanist Compromise (Edinburgh University Press, 1984), spent several weeks this summer researching materials on the songs of Robert Burns.

Last year’s Roy Fellow, Dr. Jill Rubenstein of the University of Cincinnati, returned in August to do further editorial research in preparation for a forthcoming volume of the Stirling-South Carolina edition of James Hogg.
P. Mould, Melodie Lamm, and Joan Assey) to three-year terms of office.

At the close of the meeting, the winner of the society’s Student Book Collecting Award was announced. This award, which is underwritten by the publishing firm Bruccoli Clark Layman, has become a noble tradition of the society, and it is hoped that the recognition it carries encourages other young people’s love of books. This year’s winner is Chris Nesmith for his collection, “Pioneering Professional Children’s Book Authorship: Jacob Abbott.” Nesmith is a graduate student in the USC Department of English.

The next academic year crosses over to the bicentennial year of the University, and, therefore holds a special significance for the Thomas Cooper Society. In September, the library will sponsor a conference on James Gould Cozzens with an exhibit of his work. A symposium on literary humor will take place in October and will feature George Pimlott. Plans for some activities for the year 2001 are also well underway. In January, an exhibit, “The Heart of a Great University,” will present a history of the University.

Dr. Patrick Scott points out details of one of the maps from the James P. Barrow collection to undergraduate history students.

OLIVER DONATES BERTRAND RUSSELL COLLECTION

Through the generosity of a long-standing friend of the library, the James Willard Oliver Collection of Bertrand Russell has been added to Thomas Cooper Library’s Department of Rare Books and Special Collections. Professor Oliver, former chair of USC’s philosophy department, presented his substantial collection of writings by and about the British philosopher to the library in 1999.

Russell is known both for his important early work in logic, notably in Principia Mathematica (1910–1913), and for the range of his contributions in politics, religion, social ethics, and the history of philosophy.

The new donation complements a collection concerning the 18th-century philosopher David Hume, transferred to the library by Oliver two years ago. It also links closely to another Thomas Cooper Library collection, the Clifford Allen Archive, which contains significant contemporary material by and about Russell during World War I.
THOMAS COOPER LIBRARY RECEIVES PATENT OF NOBILITY

A 1699 land grant document and patent of nobility was recently presented to the Department of Rare Books and Special Collections by James P. Barrow of Dallas, Texas, a 1962 graduate of USC.

The eight Lords Proprietors, who received a charter to establish the colony of Carolina in 1665 from England’s King Charles II, issued the document to one John Wyche. The document, which is written on vellum with the seal of the Lords Proprietors attached, gives Wyche the rank of landgrave and title to 48,000 acres of land between the Cape Fear and Savannah Rivers in the “province of Carolina.” Wyche is described in the document as a knight who “by his great prudence and industry will be of great assistance to us.” According to the document, Wyche (or his heirs) would pay the Lords Proprietors “twelve pennies of good and legal English money” each year “for any fruit of 100 acres of land,” beginning two years after the property was occupied.

The Barrow donation also includes an archive of 28 other documents relating to subsequent litigation about land grants, and a pristine copy of the Act of Parliament ending the Lords Proprietors’ rule in Carolina.
of USC’s libraries, and the society’s spring luncheon featuring a prominent speaker will take place in February. From March 22–25, the library will host a Medieval and Renaissance Conference with an exhibit on display in the Granvilleville Room. In the spring, the society will participate with the library in sponsoring a writers festival, and from May through September will feature an exhibit entitled “Treasures of Natural History: Audubon and Others.” Each of the exhibits will open with a reception sponsored by the society, and comments will be offered by speakers who are well-versed in the subjects of the exhibits.

I would like to offer my sincere appreciation to all members of the Board of Directors, the officers, and members-at-large in their designated areas of responsibility, for their dedicated service to the society. The committee chairs who have shown great leadership in advancing the mission of the society deserve our special thanks. Lynn Barron, treasurer and chair of the Finance Committee, has kept us on the track of good fiscal responsibility. Eugene Herterick, who has worked very hard to increase our membership, has helped implement a plan for simplifying the process of membership renewal. As is clear from the first portion of this report, Jamie Hansen and her committee provided very interesting programs that addressed the varied interests of our membership.

Nancy Washington has not only served in the timely publicizing of the society’s major events, but also has edited Reflections and Ex Libris.

**John Masefield Materials Donated by G. Ross Roy**

A collection of over 200 volumes pertaining to the life and work of John Masefield, who was Great Britain’s poet laureate from 1930 to 1967, has been given to the Thomas Cooper Library by Dr. G. Ross Roy.

Although deprived of the opportunity for a formal education as a youth, Masefield persisted in self education, extensive reading, and prodigious writing. He utilized his experiences as a seaman to produce his first published book of poetry, *Salt-Water Ballads* (1902), a signed copy of which is in the collection. This volume includes the poem for which Masefield is probably best known, “Sea Fever.” Another unusual item in the collection is an original watercolor by Masefield which depicts a sailing ship.

The collection also contains a number of other signed and limited edition volumes as well as a copy of Masefield’s groundbreaking 1913 narrative of domestic poverty and violence, *The Everlasting Mercy,* and several volumes about the Navy in World War I which augment the library’s growing collection of Great War material.
which bring information about many aspects of library functions of interest to the attention of our membership. The Thomas Cooper Society would not be able to fulfill its mission without the invaluable help of George Terry, Tom McNally, Carol Benfield, Reda Rietveld, Carroll Peters, Paul Schultz, Mary Anyomi, and Sallie Ruff, all members of the library staff. We all owe a vote of special appreciation for Patrick Scott who, as our secretary, kept watch over all of the society’s activities and generally urged the other officers, committee chairs, and board members-at-large to stay on task.

My year of service as your president has been a rewarding experience. Indeed, it has given me the opportunity to work with people who are dedicated to the advancement of the University of South Carolina libraries.

Dr. Dan Overcash, instructor in the Department of Physics and Astronomy, took this distinctive photograph of Thomas Cooper Library in the fall of 1999.

CHAMBERLAIN ENDOWMENT FOR REFERENCE AND INFORMATION RESOURCES ESTABLISHED

A donation of $1.1 million recently received from the estate of the late Dr. Robert Chamberlain of Arlington, Virginia, will be used to establish the Chamberlain Endowment for Reference and Information Resources. The endowment will benefit all of the libraries on the Columbia campus.

The Chamberlain Endowment will support the general academic mission of the libraries and will be defined to adapt to long-term needs. Initially, proceeds will be used to acquire electronic reference resources which can benefit all academic areas such as Applied Sciences and Technology Abstracts, Britannica Online (Encyclopedia), Lexis-Nexis Academic Universe, Reader’s Guide Abstracts, and Web of Science which includes citation indexes for the arts and humanities, sciences, and social sciences. This fund will meet a critical need in supporting the libraries’ efforts to provide increased electronic resources in order to better meet students’ needs.

During the 1970s, Chamberlain visited Thomas Cooper Library frequently and developed a strong working relationship with its director, Kenneth E. Tombs. Over the years he gave the library an extensive collection of rare books in the area of military history with an emphasis on Civil War history. He also presented the library with a large collection of military medals, mostly from the 19th century. The medals represent the American Civil War (both United States and Confederate), Imperial Russia (including the campaign for the Crimea), Imperial Japan, campaigns of the Italian Risorgimento (1848–1970), and the British Empire (campaigns in India and Latin America).
USC Celebrates 75th Anniversary of The Great Gatsby

F. Scott Fitzgerald's novel The Great Gatsby began as a book called Trimalchio. After some 15,000–20,000 changes to the text, it emerged as the quintessential 20th-century American novel and its author's masterpiece.

To celebrate the 75th anniversary of the publication of The Great Gatsby, USC Press and Thomas Cooper Library have co-published a limited edition of the original text of Trimalchio. This publication facsimiles the only set of uncorrected galley proofs of Trimalchio in existence, which is among one of the many treasures of the library's Matthew J. and Arlyn Bruccoli Collection of F. Scott Fitzgerald. The significance of allowing students and scholars to access the earlier text is that they are enabled to study the thought processes of the author as he polished his narrative and sharpened the characterization of his protagonist.

A recent valuable addition to the Bruccoli collection is a letter written by Fitzgerald in the spring of 1924. The letter, shown above, clearly indicates that a full-scale early draft of The Great Gatsby had been written in the United States before Fitzgerald traveled to France in the summer of 1924.

The library's collection contains the world's most comprehensive holdings of Fitzgerald materials available to researchers.

Ex Libris Wins Awards

Ex Libris received two awards for the 1999 issue, bringing the total number of awards it has won in the past three years to six. The Columbia Advertising Club awarded Ex Libris a Golden Addy statuette and the South Carolina State Library named it one of the Ten Most Notable South Carolina State Documents from a field of 2,500 documents published.

In addition to the editor and editorial board named on the title page, members of University Publications staff made major contributions to the 1999 issue. These include the designer, Andrea Stewart; copy editor, Renée Zeide; and design supervisor, Mary Arnold Garvin.
THE THOMAS COOPER SOCIETY 1999

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Dr. & Mrs. Stephen Ackerman
Mr. Dick & Dr. Mary Anderson
Col. Frank Babcock
Dr. & Mrs. Ronald E. Bridwell
Dr. Christopher Brown
Ms. Joyce Brown
Dr. & Mrs. Matthew J. Bruccoli
Mr. Mark Byuck Jr.
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Dr. Madeline Fletcher
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Ms. Nancy H. Washington
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Dr. & Mrs. John Winberry
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Ms. Pamela T. Baker
Mr. Matthew J. Bruccoli

Dr. Anthony Campanella
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Dr. & Mrs. James Shirley
Dr. Allen Stokes
Dr. Gretchen Widner
Dr. D. Reese Williams
Mr. Hugh Wilson
Mr. Frederick Zeigler

The following new members joined the Thomas Cooper Society during calendar year 1999.

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Mr. Corey Bell
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