

# THE QUARTO

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## THE CIVIL WAR

The Civil War has a tremendous hold on Americans. In 1884, Oliver Wendell Holmes, Jr., who served in the war as a member of the 20th Massachusetts Regiment, said in a Memorial Day speech in Keene, New Hampshire, “The generation that carried on the war has been set apart by its existence. Through our good fortune, in our youth our hearts were touched with fire. It was given to us to learn at the outset that life is a profound and passionate thing.” The impact that Holmes described was a national phenomenon, and its staying power has been a powerful thing. Attention to other aspects of our shared past seems to ebb and flow around anniversaries, new books, and popular movies, but our interest in the War Between the States

remains constant. More than one historian has called the war the most important event in American history, and the nation’s ongoing fascination with the issues, battles, and personalities of 1861–65 lends credence to that assessment. “It is for us to bear the report to those who come after us,” Holmes told his Keene audience, and the generations since have kept our Civil War memories at the forefront of our sense of individual and collective identity.

One indicator of the hold the Civil War has on our national consciousness is that it appears to be the conflict from which participants saved *everything*. Union or Confederate, Civil War soldiers and their families held onto

an astonishing quantity of letters, diaries, uniforms, weapons, and mementoes. Museums and libraries across America house wonderful collections of Civil War material, and the coming sesquicentennial seems to be bringing the enormous amounts of it still in private hands to the auction and dealer markets



*On June 1, 1861, a Philadelphian, who signed only as “Fitz,” evoked the crisis sundering the Union in this watercolor of the Stars and Stripes. He identified seven “meteors or fallen stars” with four more in danger of secession. Clinton Haskell donated Fitz’s drawing in 1949.*

as well. Libraries like the Clements search long and hard for manuscripts from the American Revolution, War of 1812, Mexican War, and Spanish-American War, but the only factor limiting our acquisition of great archival sources from the Civil War is money; we spend tens of thousands of dollars every year to purchase Civil War collections, and we could easily spend millions if we had the funds. “I wish there were more primary sources available” is not a complaint scholars can make about the Civil War.

Most readers of the *Quarto* know that the Civil War was not a Clements specialty when the Library opened in 1923. Then, our collections stopped

at about 1800, and it took a gradual advance into the nineteenth century under the direction of Randolph G. Adams and Howard H. Peckham for us to reach the Civil War era. Our holdings received a major boost in the 1970s through the generosity of James S. Schoff, a University of Michigan graduate who went on to serve as president and managing director of Bloomingdale Brothers in New York City. Schoff caught the collecting bug as a young man and assembled a fine personal library of Revolutionary War and Civil War books and manuscripts. He gave up the Revolution (donating his eighteenth-century collection to the Clements) to concentrate on the Civil War, and in 1974 he began transferring his large and significant archive to the Clements. Acquisition

of the Schoff treasures raised the Clements from a good Civil War library to a great one. John Dann built well on that foundation in his thirty years as Director, and today slavery and anti-slavery, the events of the war itself, and Reconstruction are major strengths here. We will continue to acquire Civil War material as it becomes available so that scholars of 1840–77 America will find the Clements as attractive a destination as their counterparts on the French and Indian War, the American Revolution, and the War of 1812 have done throughout the Library’s existence.

This issue of the *Quarto*, one of two we’ll publish this year on the Civil War, provides a look at the





*Emancipation of the slaves was soon followed by a call for freedmen to join the U.S. Colored Troops formed for service in the last half of the war. This emotional and very rare recruiting flyer incorporates the themes of emancipation, education, and duty. The lyrics to “The John Brown Song” are printed on the verso.*

breadth and depth of sources available at the Clements Library. As Cheney Schopieray outlines, the manuscripts, rich in front-line soldiers’ letters, are extraordinary in both number and historical interest. Our sheet music collection and the graphic images publishers put on the front covers to entice buyers offer insights into the popular culture of the war years. JJ Jacobson describes the Library’s culinary database and its applications for research on Civil War food ways. Our Civil War cartography holdings are quite impressive, including the manuscript maps drawn into soldiers’ letters that Brian Dunnigan describes in his article. A single issue of the *Quarto* barely allows us to scratch the surface of our Civil War resources, and our curators will come back to the subject next time as well. Suffice it to say that if the Civil War is your area of interest, the Clements has collections you should definitely examine as soon as possible.

Eleven years after his speech in Keene, Oliver Wendell Holmes delivered another Memorial Address, this time before the graduating class of Harvard University. “Perhaps it is not

in vain for us to tell the new generation what we learned in our day,” he said, “and what we still believe.” Holmes spoke of the faith that made men brave in the face of danger and told his young listeners, “We learned also, and we still

believe, that love of country is not yet an idle name.” If their successors could remember that truth, Holmes declared, he and his comrades would be content. His regiment, the 20th Massachusetts, “has shrunk to a skeleton, a ghost, a memory, a forgotten name which we other old men alone keep in our hearts,” but that was just and fitting. “This also is part of the soldier’s faith: Having known great things, to be content with silence.” One of the most eloquent speakers of his day, Holmes was wrong on that last point; the participants in the Civil War have not faded into the shadows of American history; rather, they remain vibrant and alive to us nearly a century and a half after Lee’s surrender at Appomattox. The coming sesquicentennial of the war will stimulate national interest in Abraham Lincoln, Gettysburg, Robert E. Lee, Antietam, the Emancipation Proclamation, Sherman’s March to the Sea, and the other individuals, battles, and issues of 1861-65, but it will fan rather than reignite the flame. The fire that touched the hearts of Holmes’s generation has always burned bright for Americans, and odds are it always will. The staff of the Clements Library invites our friends and constituents to come explore a wonderful collection of primary sources that illuminate this central aspect of our national heritage.

— J. Kevin Graffagnino  
Director



*The naval war of 1861–65 is best remembered for the March 9, 1862, engagement between U.S.S. Monitor and C.S.S. Virginia (ex-Merrimack). An anonymous shore-side witness sketched the first-ever combat between ironclad warships.*

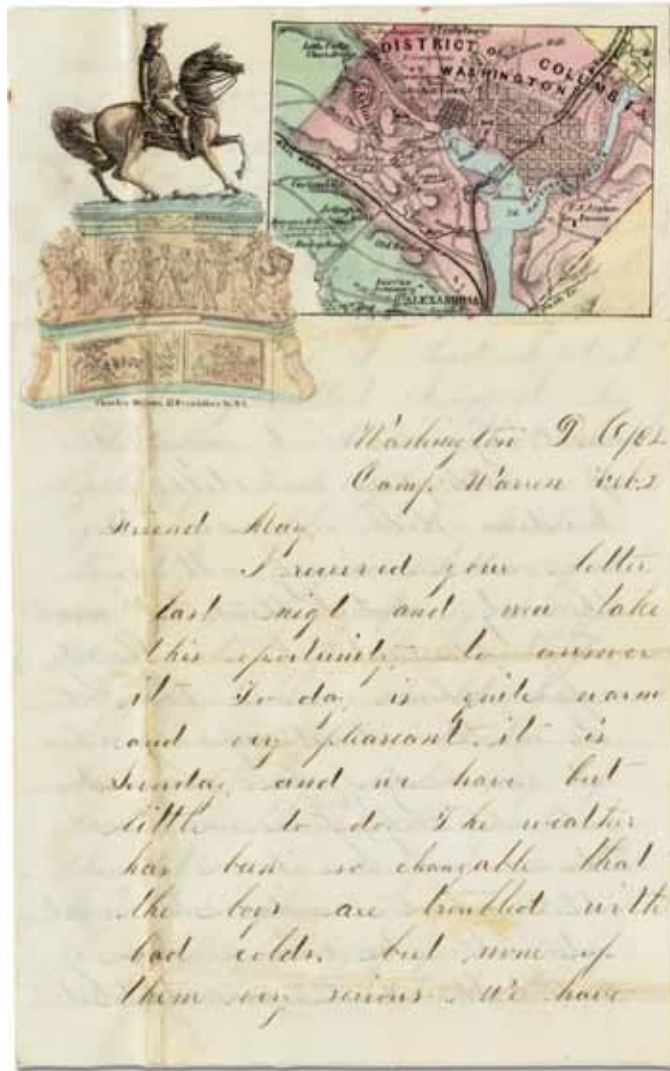
## THE WAR IN THEIR OWN WORDS

The handwritten manuscripts of persons who experienced the Civil War bring us as close as we may come to understanding the nature of that conflict, the varying contemporary interpretations of its purpose and meaning, and the personalities and actions of those involved. The private and public papers of men and women who lived and died during the war are emotionally and intellectually compelling. At the Clements Library, we delight as researchers of all kinds uncover new voices and stories in our collections as they work to unravel the complexities of the era through the participants' own words.

The Library's first significant acquisition of Civil War manuscripts came with the donations of Clements Library Associate Clinton H. Haskell of Chicago, made from 1948 to 1955. Haskell gave the Library over three hundred Civil War-related manuscripts, approximately seventy of which were written or received by General William Tecumseh Sherman during and after the war. Not until the 1970s, however, did the Civil War cease

to be a fringe subject in the Library's holdings. The donation of James S. Schoff's large personal collection established the Clements as a premier repository for original Civil War research.

James S. Schoff was a successful retailer and collector, who graduated from the University of Michigan in 1922 and became a Clements Library Associate in 1959. In 1974, he began donating his Civil War material to the Library; it comprised some twenty manuscripts collections, over seven hundred regimental histories and other works, around eight hundred individual manu-



*Patriotic letterheads and postal covers were popular during the Civil War. On February 2, 1862, a soldier named "Horton" wrote to "Mary" from Washington on stationery decorated with a map of the city he was defending and a rendering of the equestrian statue of its namesake.*

scripts, and hundreds of photographs and ephemeral items. Schoff thereafter continued to offer financial assistance to the Library to help it build on his initial gift.

The Library's Civil War holdings now number approximately three hundred collections of soldiers' and families' papers and around two thousand individual manuscript items. These include papers of such prominent persons as Abraham Lincoln and Jefferson Davis and well-recognized officers such as Ulysses S. Grant, Robert E. Lee, George G. Meade, "Stonewall"

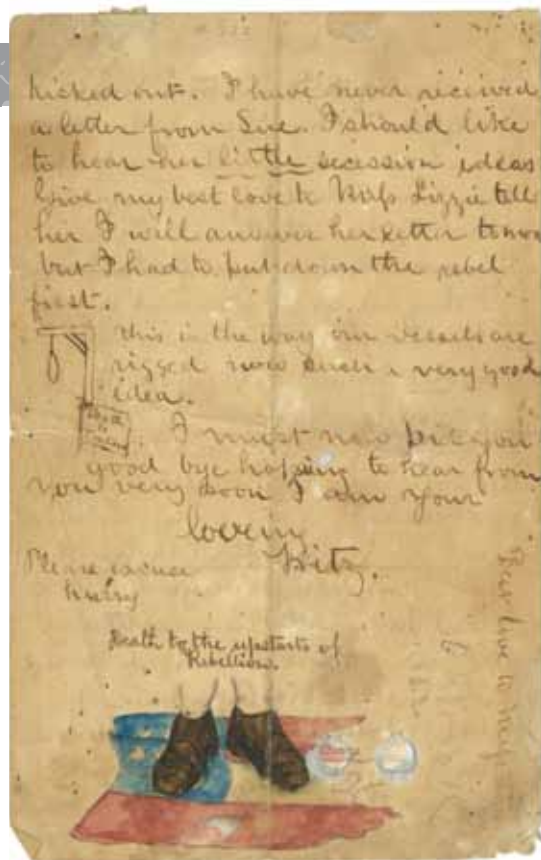
Jackson, and a host of others. The great strength of the Civil War collection, however, is its focus on the experiences of ordinary soldiers. Researchers have access to letters, diaries, documents, orderly books, log and account books, memoirs, maps, photographs, ephemera, and printed materials representing participants ranging from rank and file personnel to officers and political figures. The collection also includes the papers of women and families who dedicated themselves to relief and medical support and which document the struggles associated with life on the home front.

A brief survey of the Library's Civil War manuscripts might begin with a noteworthy naval officer, whose biography has yet to be written. Commodore John Rodgers Goldsborough served from 1861 to 1863 in the South Atlantic Blockading Squadron. In 1862, he had temporary (on-shore) charge of a settlement of former slaves at St. Simons Island, Georgia.

The Clements Library has been amassing Goldsborough's personal letters to his wife, Mary, since 1990. This is a worthwhile endeavor because of the length, depth, and detail of his correspondence. In one fine example, Goldsborough vividly tells of the spirited com-

mandeering of the Confederate steamship *Planter* at Charleston by former slave and future State and U.S. Congressman Robert Smalls:

"I visited the *Planter* and learned from the contrabands (9 in number they being still on board) their cause, mode and manner of escape from Charleston. Poor fellows they had many misgivings before they finally cut loose from the wharf at Charleston, determined to do or die. It was life or death with them. . . . Two of their number were Engineers and all had been employed on board of the *Planter* for some time in transporting



*"Fitz," the Philadelphia correspondent and artist, made his anti-Secessionist feelings abundantly clear on the last page of his 1861 letter to a pro-Southern friend.*

cannon to a new Fort being erected in the Harbour. . . . The Plan of the contrabands was to leave Charleston about 1/2 past 3 in the morning, so as just to give themselves time to get opposite Fort Sumpter at daylight, both of which they satisfactory accomplished. As they neared the Fort, they slowed down, and when immediately opposite and under the guns of Fort Sumpter, they gave the pass, by sounding the steam whistle three times. Nothing was said and on they continued. . . . After passing the Fort the Planter continued down in the middle of the Bay, as was her custom, to take a look at 'Lincoln's sea constables', the blockaders. The farther they proceeded, the faster and more rapid they steamed. When judging themselves out of range of the guns, they let her out, and away she went. Nearing the blockaders they hoisted a large white flag at the fore, and in a very short time were alongside of the ship Onward and gave themselves, guns and steamer up, with their thumbs at the nose looking towards Fort Sumpter. I need not tell you how warmly I congratulated every man of them. As a matter of course, the steamer belongs to them, and both steamer and contrabands are now doing good service for the Government, for which, I presume they are being well paid."

The service of African American men and women can be found throughout the Civil War collections, along with evidence of the varying attitudes and opinions of white soldiers (and their families) toward black troops, the cause of abolition, and the significance of emancipation to the war effort.

Heroic deeds by ordinary men and women, as exemplified by Robert Smalls's actions, are abundant throughout the collection. Far more frequently, however, soldiers wrote of their lives in camp, marches, drills and tactics, food and recreation, military and social matters, and the horrors of battle and injury. James Verity, of the 18th Ohio Infantry Regiment, served in multiple engagements, including the Battle of Chickamauga, Tennessee, in September 1863. According to a journal entry written around three weeks after the battle, he was struck in the face by a Minié ball (rifle bullet), rendering him senseless and almost blind. Fellow soldier John Rice eventually helped him to "a House which had been turned into a Hospital, at Rossville gap; Here was any quantity of wounded and no persons to attend them." Riding on the front of an ambulance, he made his way to the outskirts of Chattanooga. With his jaw badly broken, Verity was unable to drink water and could not lie down for fear



*Many Civil War correspondents conserved scarce paper by writing both ways on each sheet, a technique that challenges the vision and patience of modern researchers. John Eaton, Jr., penned this particularly difficult example in a letter to his brother, Lucien, on June 28, 1862. It is from the Eaton-Shirley Family Papers.*

of asphyxiation, "head thrown forward resting on my hands so the blood could run out of my mouth, It came near strangling me during the night, And I thought morning would never come around." The following day, a regimental surgeon removed the ball and bone fragments and dressed the wound, helping Verity survive his terrible ordeal.

Other personnel provided care to the soldiers who suffered like Verity. Documentation of hospitals and health care includes the papers of surgeons Heman H. Gillett (8th Vermont Infantry) and George W. Barr (64th New York Infantry). Dr. Gillett, a Dartmouth Medical College graduate, kept his official paperwork, receipts, invoices, and returns. The policies and procedures they document make a striking contrast to the papers of Buffalo Medical College graduate George Barr, who provided a personal account of field service to his wife, during the 1862 Peninsular Campaign. Nurses and chaplains kept hospitals functioning. Two examples include Helen Noye Hoyt, a nurse at the Naval Academy Hospital in Annapolis, Maryland, and Elizabeth Comstock, an abolitionist and Quaker who ministered to soldiers at a number of hospitals. Descriptions of life as a patient in a military hospital may be found in various collections, notably the George Henry Bates Papers, which is an account of a member of the 2nd Connecticut Heavy Artillery Regiment recuperating after receiving an injury in the Third Battle of Winchester, Virginia, in 1864.

Life on the home front is also represented. Manuscripts illuminate the plight of Union sympathizers living in the South, women desperately trying to procure pensions, families divided between the two armies, people in occupied towns, and many other circumstances. The Gordon Family Papers are one example. They were Confederate sympathizers living in Maryland, and their papers include over 450 letters between Maryland House of Delegates member Josiah H. Gordon (who was held as a political prisoner at Fort Warren in Boston), his wife Kate, and their nine-year-old son, Robert, both of whom remained at their home in Cumberland, Maryland. Kate was one of many women left to manage a household and farm in the absence of her husband. Her difficulties were amplified by harassment from the local Union consti-

uency. As Robert wrote, on August 19, 1861, “the people put Cow maner on the Carraige and wrote traitor on the back & cut the tassels off and stoled the colard mans coat.”

Researchers also have access to materials relating to prisons and prisoners, both Union and Confederate. One frequently used set of papers is our Point Lookout Collection. The prison camp was located at the southern tip of St. Mary’s County, Maryland, and was operational from August 1863 to June 1865. The papers comprise official documents, prisoners’ requests for goods or money, and letters written on behalf of prisoners. Because of the large number of prisoners’ names included in this paperwork, the collection has been a useful tool for family historians. Differing views of prison life during the war are evident in the papers of John C. Beattie, a warden at the Dannemora, New York, prison and John A. Bodamer’s journal, which recounts his experiences in Confederate prisons at Belle Isle and Danville.

The Manuscripts Division continues to add depth to both its areas of strength and weakness. We have been focusing on the acquisition of manuscripts showing Confederate perspectives and representing the period of Reconstruction. In 2006, Helen Leidel generously donated approximately one hundred letters of Caroline F. Putnam, who wrote extensively about race relations in Virginia after the war and taught newly freed slaves at her school in Lottsburg. Recently acquired Confederate soldiers’ papers include the diary of Charles E. Shryock of the 51st Virginia Infantry and letters by Noah Deaton of the 26th North Carolina Regiment.

Earlier this year, the Clements Library purchased the papers of Samantha Atkeson, an eighteen-year-old woman living several miles south of Buffalo, Virginia (now West Virginia). Her diary, written during the first six months of the war, provides an account of fighting in the Kanawha Valley. In mid-July 1861, as General Jacob D. Cox advanced Federal forces toward Charleston (now West Virginia), Brigadier General Henry A. Wise held them up at Scary Creek. Miss Atkeson expressed her animosity and irreverence

toward Union troops as they occupied the area around nearby Buffalo:

“Some of the Cols. stoped & talked to us, they asked us if we were secession ladies, we said of cours we are, do you expect to find any other sort in Va? he said certainly he did, that he had already seen *some* very nice union ladies, wherupon we told him that he would not see many more that all the ladies were sesession . . . The men were



*Lieutenant Levi Downs was an officer of the 107th U.S. Colored Troops. He is seen in an attractively cased, tinted photograph.*

all the time pouring along some of them saying ‘hurra for Lincoln’ & hurra for the union, & once when they said hurra, we finished it by saying for ‘Jef Davis.’ One of the officers reigned up before the gate looking very savage, brandishing his sword as though he would cut our heads off with a stroke, evidently intending to scare us and make us run, we stood still quietly looking at him, he paused for a moment then asked if we were secessionist, being answered in the affirmative he said we had a perfect right to be, & rode on at the head of his regiment which was then passing.”

Following the engagement at nearby Carnifex Ferry on September 10, 1861, Atkeson interpreted the Union victory: “[William] Rosecrans finding that he was outgenerald thought best to retire, consequently fell back to camp Gauley, The federals claim the victory becaus of [John B.] Floyd’s

retreat but in truth, the *Confederates obtained a signal victory.*” In the aftermath, she wrote with ridicule and contempt of a Union search party, their less-than-thorough search of their house for weapons and food, their unkempt appearance, and her suspicions of their illiteracy.

Many of our collections are single manuscript items. Whether as grand as Abraham Lincoln’s letter providing his strategy against Robert E. Lee’s invasion of the North (June 10, 1863), or as everyday as Vermont fifer Volney Kelsey’s descriptions of military life (April 8, 1864), individual letters and documents provide as much—and occasionally more—information than may be found in larger collections.

One recent donation, by Clements Library Associates Board Member Duane N. Diedrich, is an outstanding Reconstruction-era letter by Mobile & Ohio Railroad employee R.K. Cummins. The variety of subjects he discussed suggests the breadth of research that may be served by even a single manuscript letter. Cummins wrote from Mobile, Alabama, where he had recently traveled from New Orleans, and described the Southern economic landscape less than a year after the conclusion of the war. He discussed cotton production and transport, the health and disposition of freedmen in Mobile, and U.S. policies respecting the former Confederacy. He expressed opinions about President Johnson, abolition, emigration, and the prospects for national prosperity.

A single *Quarto* article cannot do justice to the staggering volume of primary source Civil War material available to researchers at the Clements Library. Family and regimental historians, undergraduate and graduate researchers, academic and popular historians, professors and teachers, and others currently use our collections for their work. As researchers bring new insights, new areas and angles of inquiry, and new sensitivities to the Library, we anticipate not only the use of recently acquired historical treasures, but also the continual re-analysis and study of the papers that were a part of James S. Schoff’s magnificent donation.

— *Cheney Schopieray*  
*Assistant Curator of Manuscripts*

## THE SONGS OF THE CIVIL WAR

The world of popular music during the Civil War encompassed virtually all the social, military, political, technological, economic, and cultural issues of the time. Themes both deeply profound and downright silly were expressed through a swirling cultural exchange. British folk ballads and European dances were the musicological roots of nineteenth-century American popular music. Minstrelsy, the genre that irreverently appropriated and parodied African American culture and society, grew large in the popular mainstream, but it was also a time when authentic African American forms became influential within popular music.

Although there was no way at the time to record sound for posterity, music was everywhere—in private parlors, public spaces, military camps, and battlefields. Popular songs directed nationalistic ideals, inspired courage, ordered armies, expressed fear, celebrated victory, and united populations in patterns

that followed the changing mood of the nation. The telegraph speeded the transmission of news to music publishers, and railroad networks offered quick distribution of printed music. As a measure of the attentiveness of publishers, the Chicago firm of Root & Cady had the sheet music for “The First Gun is Fired” in stores only three days after the fall of Fort Sumter.

An unprecedented fusing of music and image was also taking place as printing technology advanced to allow for stunning, color-illustrated covers to promote the sale of printed sheet music. These covers tied compelling visuals to popular songs in a way that was equivalent to the surge of music videos of the late twentieth century. American musicologist Richard Crawford observed, “art, patriotism, and commerce—usually uneasy bedfellows—were fused by the conflict” and that popular music “fixed images of meaning for citizens who were seeing their world changed by circumstances beyond their imagination.”

Printed sheet music of the Civil War era is well represented in the Clements Library collections.

In addition to the network of commercially composed, published, and distributed music, the massing of soldiers in huge armies and the concentration of civilians in public gatherings created a climate that encouraged the oral dissemination of vocal music. Improvised lyrics and local versions of popular songs spread through armies and populations. These variations might then be republished and offered back to the public for sale. The perfect vehicle for this was the song sheet or songster, small single sheets or pamphlets of lyrics without musical notation, often decorated with colorful and entertaining images. These ephemeral products were hugely popular with soldiers, often used as letter sheets, and were quick and cheap to produce. Distribution in this form efficiently infused song lyrics in the public consciousness.

The responsiveness of musical culture to the stages of the Civil War is evident in song titles. The rush to war, fueled by patriotism and nationalistic zeal, was reflected in “The Battle Cry of Freedom” by George Frederick Root, followed quickly by songs of mourning, anxieties at home, and the soldier’s longing, as in “The Vacant Chair (or We Shall Meet but We Shall Miss Him)” also by Root, and finally by songs addressing emancipation, homecoming, and reconciliation, like the apocalyptic anthem “The Battle Hymn of The Republic” by Julia Ward Howe. Chauvinistic, bellicose beliefs and ideals, overly sentimentalized emotional outpourings, and uncompromising politics dominated. One has to wonder whether the music industry was responding to the mood of the nation or manipulating it.

The musical culture of the Civil War was also responsive to itself. Many popular songs were written in reaction to previous songs. In some cases this was an attempt by publishers to ride the profitable coattails of a bestseller; in others it was a chance to express countering values and beliefs. “Reply to The Bonnie Blue Flag” by M.H. Frank and



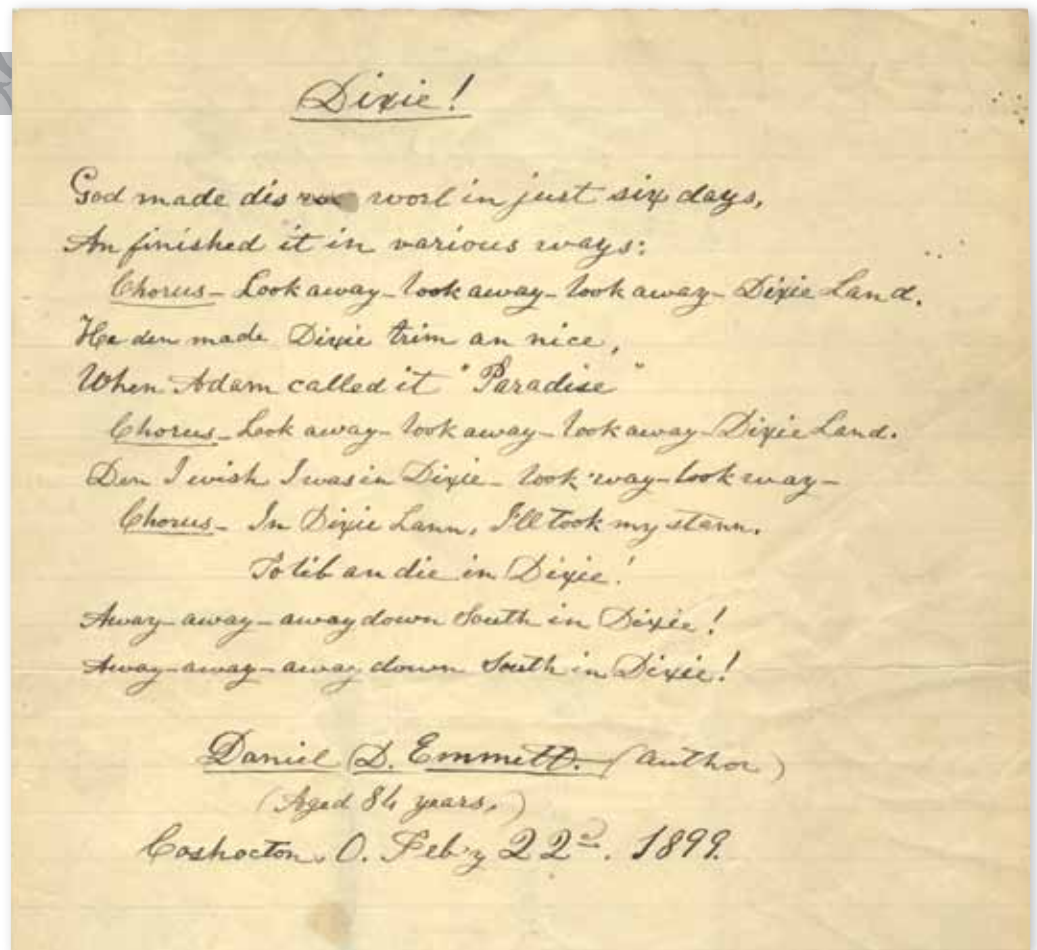
*H.A. Simmons, an artistic sailor with Admiral David G. Farragut’s Mississippi River squadron, captured the band of the 9th Connecticut Infantry in their Louisiana encampment during the spring of 1862.*

Mrs. C. Sterett was published in response to the southern anthem, "The Bonnie Blue Flag." "The Secession Wagon" provoked S. Matthews to compose "The Good Old Union Wagon. A Patriotic Union Song."

Many of the cultural patterns of popular music were the same North and South, but southerners had been looking to distinguish themselves from northern culture well before the war began. Southern publishing houses had long struggled to compete against larger northern companies. All this changed after Fort Sumter, when the demand for patriotic music exploded, and firms across the South benefited (initially) from severed ties to the North. Southern publishers tapped universally popular themes and freely pirated without fear of reprisal from northern copyright holders. Music publishing in southern states increased fivefold during the course of the war, with over six hundred titles published in the Confederacy.

The isolation that initially aided southern publishing soon created stifling shortages. Rising prices of musical printing type, copper engraving plates, lithographic supplies, ink, and paper-squeezed publishers. The fall of Nashville and New Orleans, in 1862, ended output from two of the richest Confederate publishing centers. Publishing dwindled in the South as the war ground on, but sheet music remained in print, driven partly by high demand and partly by the economic fact that a music sheet used less paper and could be sold at a higher price than a newspaper.

In both the North and the South, a disinclination to acknowledge the centrality of slavery persisted to a degree that is uncomfortable to admit today. The South disguised the issue as "states rights," while northerners fought to "preserve the Union." The Emancipation Proclamation and the notion that the war was in some fundamental way about civil rights for blacks appalled many ardent Unionists. This compartmentalization of morality and politics was reflected in song. Among a superfluity of pro-union songs, scant few promoted emancipation. Some songs blamed abolition for the war. The most convoluted of these were written in a faux-African American dialect expressing the belief that southern blacks preferred the certainty of



Composer Daniel D. Emmett wrote out and signed these early lyrics to "Dixie" in 1899. Gift of Duane N. Diedrich.

slavery to the disruption of emancipation.

A gulf also existed between artistic success and financial reward. Some of the most popular composers were paid only nominal fees for their creativity while publishers reaped massive profits. Publishers rarely tracked distribution accurately as they rushed to meet demand. Once a song was published, composers were at the mercy of publishers to pay royalties. This disassociation and manipulation of issues and rewards shaped the careers of some of the most enduring and popular composers of the era, such as Stephen Foster and Daniel Emmett.

Stephen Collins Foster (1826–64) was perhaps the nation's most popular composer of parlor music and energetic minstrel songs, such as "Oh Susanna," and distinctive melodies, like "Old Folks at Home" and "My Old Kentucky Home," that sentimentalized the southern culture made possible by slavery. Ironically, Foster was a Unionist. The artistic success of another Unionist, Daniel Decatur Emmett (1815–1904), personifies the division caused by civil war.

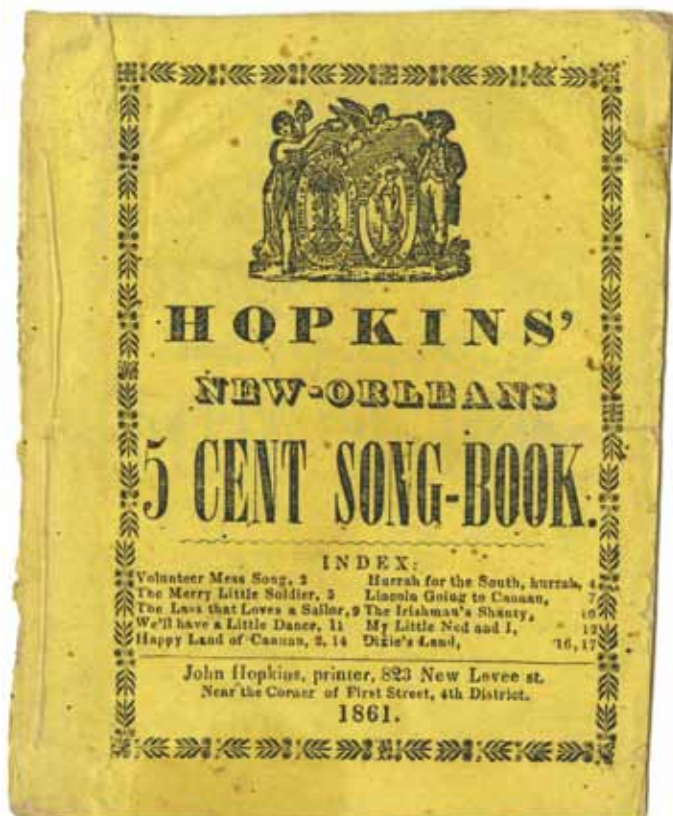
Like Foster, Emmett was reframed by the conflict. The Ohio-born composer wrote catchy, up-tempo numbers like "Old Dan Tucker" and performed in

several top minstrel groups. In 1859 he composed "I Wish I was in Dixie's Land" or "Dixie" as a show closer for Bryant's Minstrels. The tune was originally performed blackface and purported to represent the perspective of emancipated slaves longing to return to a southern plantation.

As Confederate publishers groped for an anthem, "Dixie" grew in popularity north and south. It was adapted and transformed with alternate verses and political messages and was incorporated into numerous minstrel productions. "Dixie" was the centerpiece of what must have been a particularly memorable New Orleans show, "Pocahontas!: Ye Gentle Savage," featuring the beautiful comedienne, Mrs. John Wood, and a female zouave drill team of forty dressed in striped blue and white pantaloons, waist jackets, and tasseled red fezzes. The show was promoted as an "original, aboriginal, erratic, operatic, semi-civilized, and demi-savage extravaganza." Newly mustered Confederate soldiers exited the theater whistling "Dixie" and carried the song east. It quickly spread through the ranks. Southern publishers pirated the song as it became a phenomenon, seemingly played everywhere by every band and sung by every soldier and musician



Music publishers Root & Cady of Chicago honored a hometown unit, the U.S. Zouave Cadets, in the “Zouave Cadet Quickstep” by A.J. Vaas. Many of these exotic units, patterned after French North African troops, were raised for service on both sides during the Civil War. The Clements holds a fine collection of sheet music, many with beautifully colored cover illustrations.



Hopkins' New-Orleans 5 Cent Song-Book includes “Dixie's Land” among its ten tunes. Much popular music was disseminated through inexpensive publications such as this.

across the South. For some, “Dixie” was popular to the point of annoyance. Henry Hotze, Confederate agent in far-off London, heard the racket and declared, “we will be fortunate if it does not impose its name on our country.” It did.

“Dixie” as a melody and as a term became synonymous with the South. Many imitators followed, including “Dixie War Song,” “Dixie Polka,” “Dixie Quick Step,” and “Dixie, the Land of King Cotton.” Competing claims to its origin and authorship persist (the term “Dixie” may have derived from African American vernacular for south of the Mason-Dixon line; Emmett may have learned the song from an African American family the Snowdons, of Mount Vernon, Ohio), but Emmett is still generally regarded as the legitimate composer. The more popular it became, the more it was regretted by Emmett, who in addition to being a Unionist, saw little of the profit from the countless copies sold. “[I]f I had known to what use they [Confederates] were going to put my song, I will be damned if I'd have written it!” he proclaimed.

If the irony of the de-facto Confederate anthem having been written by an Ohio Unionist isn't enough, then consider that the Great Emancipator, President Abraham Lincoln, declared this tune to be a personal favorite. At a celebration the day after the surrender at Appomattox, Lincoln made a request of his band: “I thought ‘Dixie’ one of the best tunes I ever heard . . . our adversaries over the way had attempted to appropriate it. I insisted yesterday that we had fairly captured it . . . I presented the question to the Attorney-General, and he gave his opinion that it is our lawful prize . . . I ask the Band to give us a good turn upon it.”

Most northerners were familiar with minstrel music parodying African American performance styles but were likely unfamiliar with authentic African American culture and music. At the time of the Civil War, this music had been evolving for over two hundred years, synthesizing Anglo folk and European melodic lines with African syncopated rhythms and a cyclical structure created out of a culture of oral traditions. The violent restructuring of American society caused by the war stirred the mix to produce distinctly American music. As northern soldiers pushed south and emancipated slaves followed and joined the Union armies, many northerners were deeply moved upon hearing African American work songs, spirituals, shouts, chants, and dances for the first time. “Go Down Moses,” which compared Israelites to American slaves, was among the first spirituals to be heard by whites. The legendary “Follow the Drinking Gourd” is one of several songs believed to have contained directions north to freedom, guided by the constellation in the northern night sky—the Big Dipper.

The popular music of the Civil War expressed American values and concerns in a sentimentalized, idealized form that ultimately resulted in distinctly American music blended from Anglo, European, African, and Native American roots. These forms became the basis for modern American music that has spread worldwide.

— Clayton Lewis  
Curator of Graphic Materials



## THE FOOD AND SOCIETY DATABASE

It has often been said that an army marches on its stomach, and never was this truer than during the four long years of the American Civil War. Vast numbers of men from all the states and regions of the divided Union were thrown together in camps and on campaign, where they subsisted on rations provided by the armies and supplemented them with what they could buy, scrounge, steal, or arrange to have sent from distant homes. What exactly did the soldiers eat or crave, and what were their attitudes toward food and the acquisition of it, both legitimately and illegitimately? Many answers lie scattered throughout the manuscript letters and diaries of the Clements Library's rich Civil War collections. Soon, the Library will introduce a powerful electronic tool to guide researchers to the most productive of these fields for the study of food in the Civil War.

Specific information within manuscript collections can be extremely difficult to pinpoint. The Manuscripts Division's growing number of finding aids already provides much about the scope and content of the material found in its collections, along with biographical and historical context. To supplement these, we are developing a new aid to subject-oriented access to selected materials: The Food and Society References Database. This searchable tool in effect annotates source material in the manuscript collections. Dedicated volunteers, led by Phil Zaret, are identifying material on American food and related social topics. Many manuscript collections (approximately one-quarter of the more than 2,500 held by the division) have been carefully examined for food and culinary-related content. The records also note other social phenomena under such headings as transportation, medicine, and education. To date, we have created an index of about 65,000 records. The database is still in process, but we plan ultimately to make it available to researchers at a station in the Reading Room.

The database picks out mentions, whether brief or lengthy, of its defined

topics in order to help researchers preview collections for content of interest. While the database in no way substitutes for examination of the materials themselves, it is useful for determining which papers might provide fertile ground for research into food-related

“Hutchins, Daniel B. | 1864 | GA | Civil War, P.O.W.” This allows the researcher to search by general topic to identify other collections of interest. A separate field contains a brief description of the collection, such as this one for the Pippitt Papers:



*Dinner was clearly on the mind of Fairfield Goodwin of the 1st Illinois Light Artillery when he sketched his comrades' activities in camp, probably in 1862.*

topics. Searches of its fields, singly or in combination, help narrow the results to find collections or individual items.

In the database, an individual record refers to a single item, such as a letter or an entry in a journal. The record includes a variety of information about the item. First, it contains details about the collection to which it belongs, with broad topics noted. These notes include subjects such as the Civil War, Revolutionary War, prisoners of war, individual states, agriculture, travel, economy, education, and religion. For instance, the Henry Pippitt Collection of soldiers' letters is identified in the database as “Pippitt, Henry | 1864–1865 | VA | Civil War.” The Daniel B. Hutchins collection (which consists of two pocket diaries covering the years 1864 and 1866) is identified as

“1864–1865. The Henry Pippitt Collection consists of letters from a working class soldier to his mother, Rebecca, in Camden, NJ. His term of service was from February 1864 to January 1866. Never rising above the rank of private, Henry experienced some hard fighting and hard living as a member of the 2nd Penn. Heavy Artillery Regiment, Battery H. He was stationed for a great portion of his service at Petersburg, Va. He entered the army at the age of 16 to help his family, which suffered from the vagaries of his alcoholic father.”

Dates for each item are noted both by year and by day, allowing the researcher to search for a single date or for all records within a range of years. A location field also identifies region, state, city, and other information such

Saturday July 6<sup>th</sup> 1861.  
 To day it looks cloudy and is cool and  
 comfortable. About postage those that are franked  
 are taken in a room and franked by train. But  
 those that are payed go along forthwith -  
 There is a story circulated about our Regiment  
 saying that we sell \$30 a yr worth of lux-  
 But this is a mistake. Once we did sell  
 30<sup>00</sup> worth of pork Bacon coffee soap candles etc  
 was because we did not receive our regular  
 Rations and we short once to day we have no  
 Bread. I have just had my Breakfast it was  
 Fried pork shog and lard. Quite expensive but enough -  
 We do not now yet when we shall go but I  
 think to Virginia and that within 2 weeks -  
 I will now give you a list of what I have  
 Received from the State One blanket 1 waist  
 1 jacket coat 1 pair 2 pair socks 1 top 1 woven blanket  
 1 Rubber blanket 1 iron map case 1 knife 1 hairbrush one  
 Hair sheath for knife for gun - 1 canteen - 1 strap  
 For binding up the Bundle 1 hairbrush 1 towel cup  
 This was all I still wear my white shirt  
 And have my black pants and my boots -

The references to food in Rohloff Hacker's July 6, 1861, letter have been recorded in the Food and Society Database.

as “Camp”, “Fort,” or “Body of Water.” Another field includes a description of the contents of each item, with important features picked out in bracketed keywords and terms, such as this entry for the Storer Family papers:

“Justus Storer to his brother George. Furloughs have been stopped, as there is so many away. The reason being so many reenlisted, which merits an automatic 30-day furlough. Asks to be sent a box with a rubber blanket, a woolen blanket, leather boots, black pepper, uncooked ham. He wants a gift box [Expression] with almost anything in the eating line. [Page 2] [Soldier/Writer]”

Of great use to the researcher is a field with reference codes for the content of each item. Codes for food cover such categories as basic foodstuffs, methods of preparation, beverages (both alcoholic and non-), food-related crafts such as dairying and brewing, and matters having to do with consumption, such as dining out and lodging or serving ware and eating utensils. Codes for social practices cover topics such as domestic life and the work of the home-

stead, health and medical care, commerce, labor, travel, and public occasions.

As an example of how the database might be used, a search for all items written by soldiers yields 18,666 records. Further limiting the search to collections having to do with the Civil War narrows the results to 5,939. Of these, 5,792 records are items dating between 1860 and 1865. In this set, 119 items include mention of tobacco, giving the researcher an indication of where to look for information concerning this mainstay of a soldier's day-to-day life. The writers note tobacco in the context of goods they want to receive in boxes from home, in numerous instances

when it is used to quell the pangs of hunger when rations are short, and as an item traded across Confederate and Union picket lines.

This last activity is picked out by a special keyword phrase in the description fields: “trading with the enemy.” In the twenty-five Civil War records thus marked, the most commonly noted commodities of trade are tobacco, coffee, and newspapers. In some of these items, soldiers also describe the varying attitudes of officers, whether they are or are not aware of this fraternizing, and how they variously ignore, discourage, or forbid it.

Soldiers' accounts are full of references to food and drink. The database uses separate codes to identify food from official procurement channels (commissaries and rations) and unofficial sources (sutlers and peddlers, who sold food, as well as foraging and other ways of living off the land). In the database's records of items written by soldiers in the years 1860–65, a total of 331 mention unofficial forms of procurement. This can be further refined to specific references to sutlers, forag-

ing, hunting, etc. Records of items that cite foraging show that soldiers sometimes used the term simply in reference to gathering food from local sources (berrying, for instance), but that it could also imply stealing or appropriating food from farms and homesteads.

Many of the entries in the database mention alcohol and drinking. A search limited to Civil War collections turns up 249 records of alcohol and 190 that refer to drunkenness or temperance. Looking across collections, soldiers' accounts demonstrate a range of attitudes about alcohol, from disdain to tolerance to avid use. Browsing through these records also helps the researcher identify specific collections of interest. For instance, Henry Grimes Marshall was a keen observer of camp life, and his letters are a source of information on alcohol and its perturbations as he comments on drinking and drunkenness amongst soldiers, alcohol-fueled fights and mishaps, and subsequent punishments.

Soldiers' accounts are rich in mention of specific foodstuffs, and the database records these in some detail, using reference codes and keywords. The Daniel B. Hutchins Collection includes a diary kept by him in 1864, including a period when he was transported through a succession of Confederate prison camps. Hutchins relates how the Confederates treated prisoners of war and how they fared generally. Entries in the diary detail the kind and quantity of rations the prisoners drew, most often cornmeal and samp (a rough cracked corn), crackers, bacon, rice, molasses, and salt. These are mentioned alongside reports of the lack of shelter endured by the prisoners, tales of the numbers dying from illness or exposure, and the writer's shifting moods of hope and despair as he heard rumors of parole or exchange.

Those things that soldiers were unable to obtain and craved are mentioned in the many letters asking for boxes from home. “Home food,” such as cakes, doughnuts, and pies, figure prominently, but these letters also include requests for clothing, boots, blankets, and other items, as in the example from the Storer papers, quoted above. Similarly, accounts of exactly what the army did supply sometimes appear, as in the following database entry:



*Union zouaves await a meal in camp near Fortress Monroe, Virginia.*

“Rohloff Hacker to friends. Received supplies from government [list provided]. Rumor about regiment selling \$30 or \$40 worth [of uneaten food] every week. This is a mistake. Once we did sell \$30 worth of pork, bacon, coffee, soap, candles. This was because we did not receive our regular rations and were short once. Today we have no bread. I have just had my breakfast. It was fried pork, sugar and 1 cookie—quite extensive. [List of what he received from state:] 1 musket, 1 overcoat, 1 jacket coat, 1 pants, 2 pair socks,

1 cap, 1 woolen blanket, 1 rubber blanket, 1 spoon, one fork, 1 knife, one haversack, 1 knife case, 1 sheath for knife, fork, spoon, 1 canteen, straps for tying up the bundle, 1 housewife [a sewing kit], 1 tin cup.”

The database is a valuable tool for guiding the Civil War culinary researcher. The information it records about the content of manuscript items, along with its various searching and refining capabilities, aid in the selection of collections or individual items to consult for in-depth research. Between searches for

keywords in collection titles and descriptions and searches using the pre-defined reference codes, a wealth of material on food and culinary subjects, as well as much on related social topics, can be located in the holdings of the Manuscripts Division. As work on the database continues, we look forward to making it available to our readers.

— JJ Jacobson  
*Curator for American Culinary History*



*Trooper Edgar H. Klemroth of the 6th Pennsylvania Cavalry depicted Federal troops foraging in 1864 at the expense of an irate Virginia housewife.*

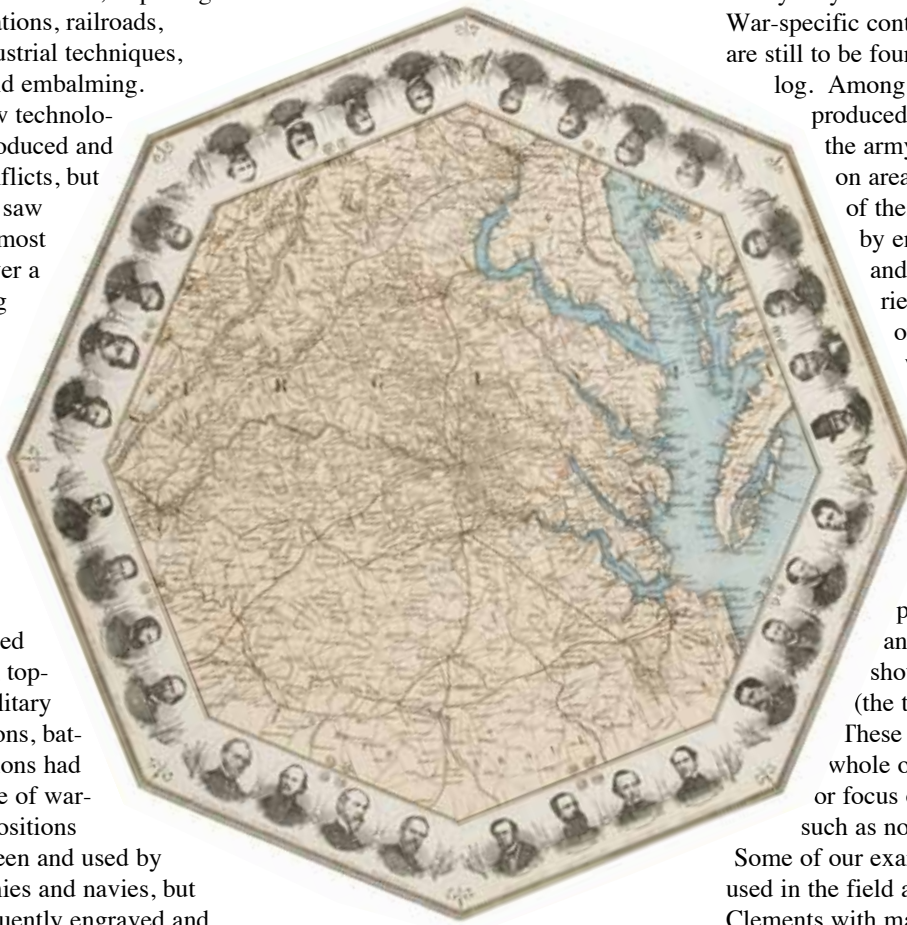
## MAPS FROM THE FRONT

The American Civil War was a remarkable conflict in many ways, not least for the influence that new and developing technologies had on the course of events. The list of innovations is virtually endless—from rifled infantry weapons and artillery, to steam power and armor plate in naval vessels, to photography, communications, railroads, canned foods, industrial techniques, and even battlefield embalming. Many of these new technologies had been introduced and used in earlier conflicts, but the American war saw them employed almost universally and over a vast area involving huge numbers of participants, both in the field and on the home front.

Maps played a greater role in the Civil War than in any earlier conflict involving the United States. Of course, topographical and military mapping of positions, battles, and fortifications had long been a feature of warfare. These compositions were most often seen and used by officers of the armies and navies, but some were subsequently engraved and printed to publicly document events of the fighting. But 1861–65 was perhaps unique for the unprecedented production of maps for consumption and use among the civilian population. Family members “back home” wanted to know where their loved ones were marching and fighting and writing from—unfamiliar places in Virginia, or Tennessee, or Louisiana. Battles, campaigns, and prominent military figures were reported in the newspapers and magazines of the day, but the progress of the war could best be followed on maps. Some cartography even had patriotic and memorial overtones, and commercial printers and mapmakers

were more than happy to cater to the demands of the market.

The printing industry by the time of the Civil War was riding a wave of new developments that had taken off in the 1840s and 1850s. Lithographic techniques allowed the quicker transmission of images, including maps, through



*This untitled octagonal map, printed in New York in 1864, features northern Virginia, the main theater of operations for the Army of the Potomac. Its ornate border incorporates portraits of prominent Federal military and naval officers.*

newspapers and magazines, and the Civil War would be the most illustrated conflict to date thanks to these media. It had also become easier and cheaper to add color to higher quality cartography, and the cost of obtaining maps in general was far less than it had been during earlier conflicts. Miniature maps even found their way onto printed letterheads and postal covers.

While the Civil War is not the period of greatest strength for the Clements Library’s map collection, the conflict is nonetheless well represented by numerous examples of a wide variety of types of cartography. A search of MIRLYN will reveal more than two hundred printed maps and nearly fifty manuscript items with Civil War-specific content, and many more are still to be found in the old card catalog. Among these are official maps produced by or at the behest of the army, many of which focus on areas of operation. Some of these were even produced by engineers in the field and printed on presses carried with the army. Many official Civil War maps were also published in the aftermath of the conflict to document events and illustrate post-war histories of regiments and campaigns.

Particularly popular among soldiers and civilians were maps showing the “seat” of war (the theater of operations). These might include the whole of the Southern States or focus on a narrower area, such as northern Virginia.

Some of our examples were actually used in the field and have come to the Clements with manuscript collections. Our two copies of *Perrine’s New Military Map Illustrating the Seat of War* (Indianapolis, 1862), for example, are from the Hacker Brothers Papers and the Norton Strange Townshend Family Papers, respectively. Others were intended for home use, such as the *War Telegram Marking Map* (Boston, 1862), at the bottom of which is an explanation that its purpose was to allow readers to mark the changing positions of opposing armies. Newspaper maps served a similar purpose, and they became a regular feature of issues that carried reports of battles and major events (David Bosse, former Clements Library curator of maps has written the

book on the subject: *Civil War Newspaper Maps*, Westport, 1983). Some maps even had a demographic focus that went right to the heart of the conflict. Edwin Hergesheimer's *Map Showing the Distribution of the Slave Population of the Southern States. . . .* (Washington, 1861) bears a notation that it was sold to benefit the sick and wounded soldiers of the U.S. Army.

While these mass media productions could reach and inform a large number of people, a much more personal and evocative form of cartographic communication is also to be found in the holdings of the Clements Library. It was not uncommon for soldiers to illustrate letters with sketch maps to show correspondents their geographical location, their position in a battle, or even their barracks room. The quality of this cartography varies considerably, of course, from respectable, measured renderings to rough-and-ready sketches akin to the maps we scrawl on napkins to give directions to a friend. Most of those already identified in the collection depict several general subjects: areas of operation, military situations, fortifications and camps, and floor plans of individual quarters. Most provide details that would be unavailable to the recipient through commercial cartography. Nearly all include a caveat or an apology, such as Adjutant John Thompson wrote of his February 1862

*Joseph Barber's 1861 sketch plan of Fort Ethan Allen, Virginia, was mailed with a letter to his brother from Camp Griffin, Virginia. The earthen fort, built around an existing house, bristles with artillery.*



*The first battle of Bull Run is depicted in this postal cover map. The Library holds two examples from the Leach Family Papers, each addressed to Miss Anna Leach of Fiskville, Rhode Island.*

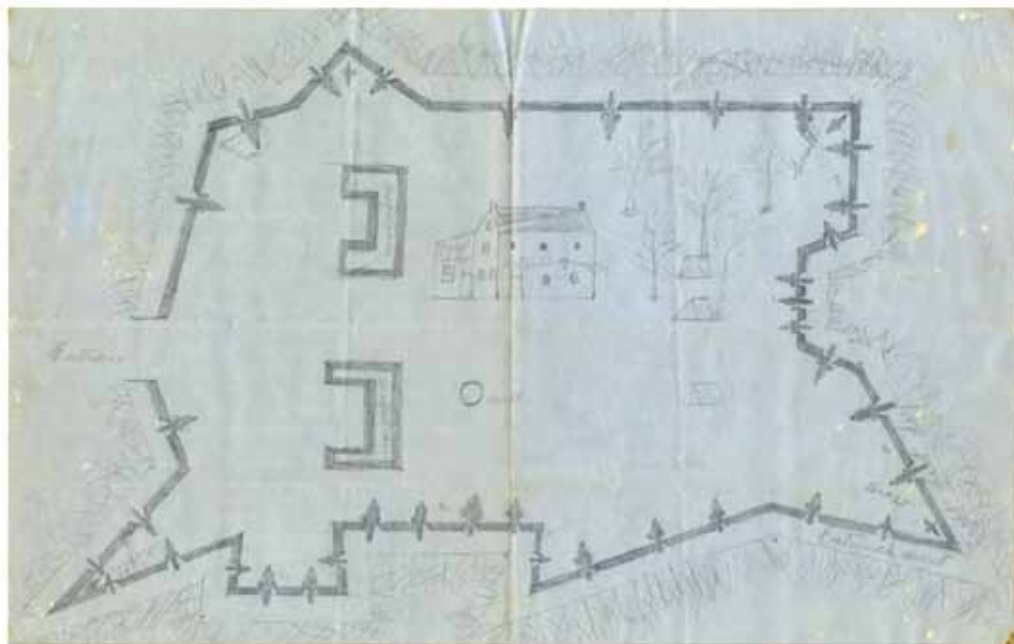
sketch of the battle of Fort Donelson, Tennessee: "This is not supposed to be topographically correct."

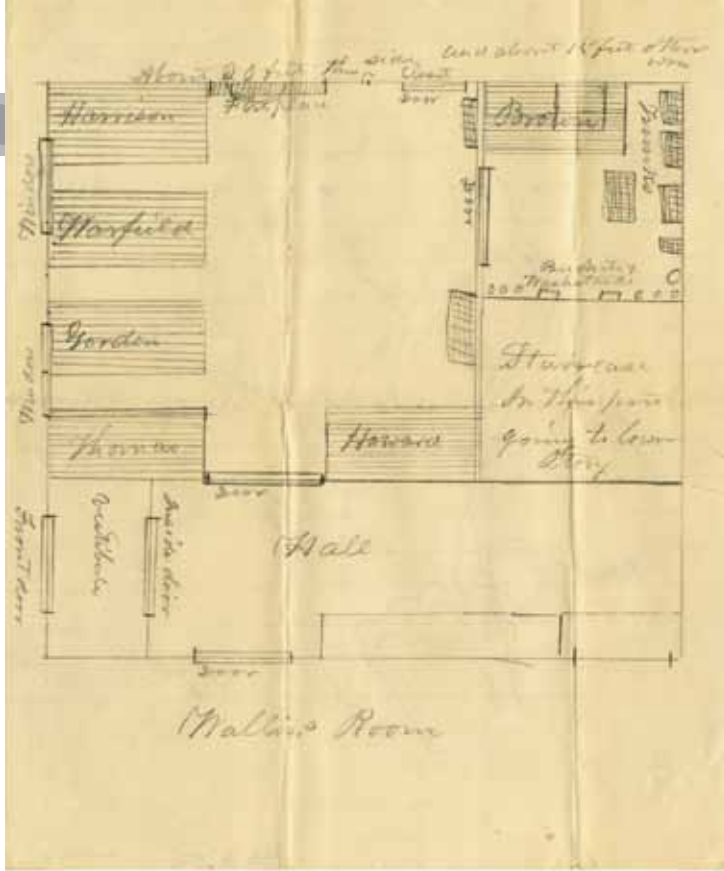
Indeed, most were not. As George W. Barr wrote to his brother and fellow soldier, Vinnie, of his January 1862 sketch map of the vicinity of Washington and Alexandria, Virginia, "it will inform you of your position & mine relatively . . . our distance from each other is about 15 miles." Barr labeled a small square just outside Alexandria as "Our Camp" and showed Vinnie's position farther up the Potomac.

Quartermaster Sergeant William H. Burbank said of his 1863 map of the Federal defenses of New Bern, North Carolina: "a rough one it is too but you can get some idea of it." He had drawn it "in order to give you some idea of how we are situated" and marked one position on the map as his camp with the 5th Massachusetts Infantry Regiment.

Burbank's plan of the New Bern defenses contains a number of elements usually found in such compositions. It includes main roads with some notes on the wooded and swampy terrain that strengthened the Federal position. The outlines of forts and batteries are shown, with the camps of individual regiments identified. He even showed the stations of supporting Federal gunboats in the Neuse and Trent rivers. All of these features were designed to illustrate his letter of March 16 in which he described an unsuccessful Confederate attempt on the town two days before. The presence of the map greatly increases the usefulness of Burbank's letter.

A few plans were drawn with greater care. In December 1861, Joseph Barber made a detailed pencil sketch of Fort Ethan Allen, one of the Federal fortifications guarding Alexandria, Virginia. It was complete to the positions of cannon and the former dwelling in the center that served as officers' quarters and guardhouse. "[I]t may have some faults," he wrote to his brother, William, "But it is as near the thing as anyone can get it with the naked



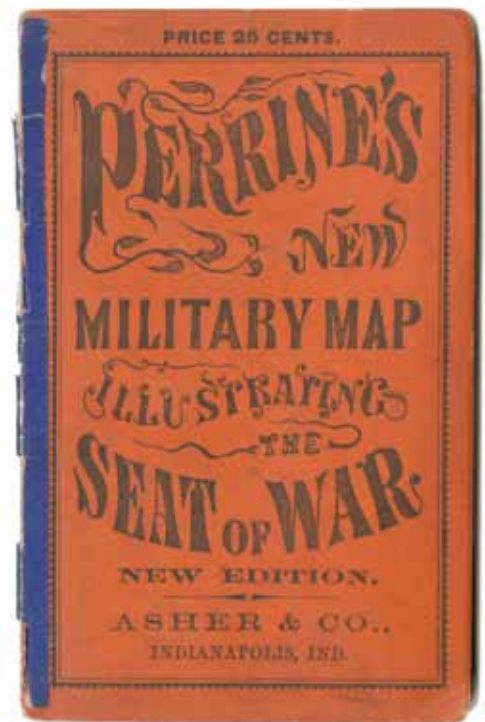


The room in which Marylander George Gordon was detained at Fort Warren, Massachusetts, provided well-lighted but cramped quarters for its occupants.

eye if i had toles and would mesher it i could get it nearer.” He had a particular purpose for the care he lavished on this effort. He asked his brother to “ceep this untill i get home if i ever do.” Joseph then planned to “lay out the work nearer,” as he wanted “to have a picture of it myself that is when I come home.” Barber’s reason for drawing this souvenir was that he had worked on construction of the fort.

Camps and quarters also provided interesting subject matter for letters from the front. The manuscript collection includes plans of the Federal prisoner-of-war camp and hospital at Point Lookout, Maryland, and two hospital camps at City Point, Virginia, in 1864. One is the “U.S. Colored Hospital,” where

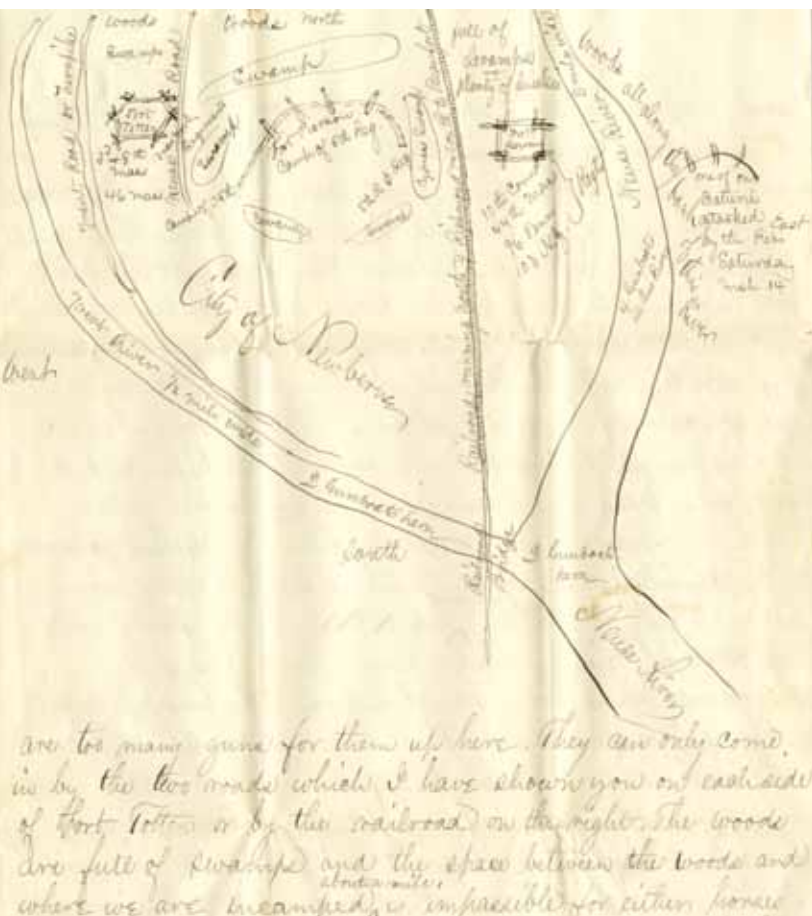
African American troops were cared for. Correspondents sometimes provided even greater detail. Josiah Gordon was a Confederate sympathizer from Maryland, who was detained in Fort Warren in Boston Harbor. With plenty of time on his hands in February 1862, he sent his wife, Kate, a “diagram of our room walked off in such a manner as to show you how our beds are located with some of our baggage.” The quarters do not look too bad, though Gordon complained that “we have no room to spare,” and that sometimes the place filled up with as many as twenty people in an evening. His carefully drawn floor plan shows neatly placed bunks, each labeled with the name of its occupant.



Perrine’s New Military Map Illustrating the Seat of War was produced in Indianapolis and Cincinnati for participants in the conflict. The Clements holds two examples, both from Civil War manuscript collections. This copy came with the Norton Strange Townshend Family Papers.

Soldiers’ letter maps put a very personal face on the cartography of the Civil War. The reader gets a particular sense of what information was most important for the writer to convey and what was most of interest on the home front or to fellow soldiers. To date, about a dozen such maps have been identified and cataloged in the Clements collection, and surely more remain to be discovered. Each provides an individual’s look at his or her surroundings and broadens our understanding of the people who fought the Civil War.

— Brian Leigh Dunnigan  
Curator of Maps and Head of Research & Publications



Federal defenses and troop positions at New Bern, North Carolina, as they were in March 1863, sketched in a typical letter map by Sergeant William H. Burbank. A letter map of the Confederate defenses, drawn one year earlier by Surgeon John F. Heath of Richmond, Virginia, is also in the Civil War collections.

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## DEVELOPMENTS

Just as this issue of the *Quarto* was nearing its deadline, a generous, anonymous donor presented a remarkable opportunity that will benefit the Clements Library for years to come. One of the nation's greatest private collections of Americana is being auctioned off over the next year, and our benefactor has offered \$150,000 as a challenge match to purchase some of these rare items for the Library.

James S. Copley, a newspaper publisher and a collector of mythic stature, amassed a first-class collection of Americana in a few short years during the 1960s and '70s. After Mr. Copley's death, in 1973, his family established the James S. Copley Library to hold his marvelous collection. Beginning in April 2010 and continuing through April 2011, these treasured documents, which have an estimated sale value of ten to fifteen million dollars, are being auctioned at Sotheby's. The collection encompasses approximately two thousand manuscripts, books, pamphlets, broadsides, and maps. The catalog states that these materials offer "an incredible survey in original manuscripts of American history and worldwide literary, artistic, and scientific achievement. The core of the collection is its remarkable range of handwritten letters, documents, and other manuscripts which trace the history of America from the earliest incursion of Jesuit missionaries into California through the archive of letters sent by General Eisenhower to his wife from the battlefields of Europe."

Many of these documents have great appeal to the Clements. The papers of generals Thomas Gage and Henry Clinton comprise some of William Clements's most noteworthy acquisitions and form the basis of our Revolutionary War-era holdings. We have also assembled a notable collection of Civil War-era papers. These two fields of research comprise a major part of the Copley collection, which is unparalleled in its documentation of the birth and expansion of the United States.

Copley was a first-rate collector, and the catalog for the initial sale

brimmed with items of interest. The historic documents relating to the Revolutionary War and Civil War eras that are now at the Clements form the basis for many well-known and widely praised volumes, including David McCullough's *1776*. Class visits and student projects often revolve around the issues of these periods of our nation's history. Once purchased by the Clements, material from the Copley auctions will be preserved and made available for research.

Using funds from the Clements Library Associates, we were fortunate to purchase six items in the first auction, including letters from General Clinton, General Gage, Thomas Hutchinson, the last royal governor of Massachusetts, and Continental Army generals Nathanael Greene and Israel Putnam. They provide a look into the minds of leaders on both sides of the Revolution and the hopes and doubts each had for his cause. The sixth purchase, a letter by tenth President of the United States John Tyler, offers poignant insights about the evils of the slave trade and the case for its abolition.

Many more treasures are yet to be auctioned, and we are asking for your help. Our anonymous donor has offered his gift of \$150,000 toward the purchase of Copley materials provided we can match it. This will double the value of each dollar donated, so the Clements will have \$300,000 available to acquire important items from the Copley Library. The next auction is June 17, 2010, to be followed by a series of sales that conclude in April 2011. Many items to be offered would greatly enhance our Revolutionary War collections, including correspondence by Henry Strachey, secretary to General William Howe, and Admiral Richard Howe.

The Clements Library Associates Board of Governors is taking a leading role in donating to the Copley Acquisition Fund, and many dedicated staff members have also made gifts, knowing that their contributions will be doubled because of this match. Please consider joining them by making a gift to meet the challenge. Each donor will

be recognized on a plaque to be displayed in the Main Room. All who contribute will be able to take pride in knowing that their gifts helped purchase some of the most notable recent additions to the Clements Library collection.

We have not had an opportunity like this in recent years, and I hope that all Associates will consider a donation. Your gift can be mailed to Ann Rock, Director of Development, William L. Clements Library, 909 S. University, Ann Arbor, MI 48109-1190 or you can give on line by clicking "Support the Clements Library" on our home page ([www.clements.umich.edu](http://www.clements.umich.edu)). Please contact me at [annrock@umich.edu](mailto:annrock@umich.edu) or 734-358-9770 if you have questions or want more information.

— Ann Rock  
*Director of Development*

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## ANNOUNCEMENTS

### NEW FELLOWSHIPS ESTABLISHED

It is a pleasure to announce the establishment of four new research fellowships intended to attract top-level scholars to the Clements Library. These compliment the Jacob M. Price Visiting Research Fellowships that have been offered annually by the Library since 1995. The new fellowships have been made possible by the generous support of the Earhart Family Foundation, the Upton Foundation, Mr. and Mrs. William G. Earle, and the UM Office of the Provost and Executive Vice President for Academic Affairs.

It is particularly appropriate to announce these fellowships in this issue of the *Quarto* since two of them support advanced research on the Civil War era. [The Earhart Foundation Fellowships on Civil War America](#) and [The Upton Foundation Fellowships on Civil War America](#) each offer \$4,000 per month stipends for one to five months' residence at the Clements for scholarly research on American history between 1830 and 1877. Preference will be given to projects on Civil War topics.

The Howard H. Peckham Fellowship on Revolutionary America supports research on American history between 1764 and 1783. It provides one grant of \$10,000 for a project involving a residence of two months or more at the Library. The Earhart Foundation Fellowship on American History offers one \$10,000 stipend for scholarly research on any aspect of American history prior to 1900. This fellowship comes with the expectation of a residence of two months or more at the Clements.

Additional details and application instructions and forms for all Clements Library fellowships will be available on our web site later this summer.

#### GRANT RECEIVED

The Gladys Kriebel Delmas Foundation of New York has awarded the Clements Library a grant to hire a sheet-music cataloger. The Foundation has a history of funding the humanities, particularly research libraries. This grant will allow us to catalog our impressive collection of sheet music, much of it finely illustrated.

#### CALENDAR OF EVENTS

**March 1, 2010–June 4, 2010:** Exhibit: “American Encounters: Sources for the Study of Native American History at the Clements Library.” Weekdays, 1:00–4:45 p.m.

**June 14, 2010–October 8, 2010:** Exhibit: “Fine Tuning a Great Collection: The How and Why of Recent Acquisitions.” Weekdays, 1:00–4:45 p.m.

**September 30, 2010:** Presentation by well-known antiques dealer Wes Cowan. 4:00 p.m.

**October 5, 2010:** Clements Library Associates Board of Governors Meeting.

**October 15, 2010–January 15, 2011:** Applications accepted for 2011 Jacob M. Price Visiting Research Fellowships.

**October 18, 2010–February 18, 2011:** Exhibit: “Sugar in the Atlantic World: Trade & Taste.” Weekdays, 1:00–4:45 p.m.



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J. Kevin Graffagnino

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Clements Library Associates share an interest in American history and a desire to ensure the continued growth of the Library's collections.

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