

SUMMER/FALL 2023
VOL. 39, NOS. 1-2

CAROLOGUE

A Publication of the South Carolina Historical Society

BIRD DOGS
HE KNEW

*Samuel A. Derieux's
Tributes to the Virtues
of the Canine Race*

RECENT CONSERVATION SUCCESSES

KUGELS & COLLARDS

THE POWDER MAGAZINE MUSEUM PRESENTS

THE 250TH ANNIVERSARY OF CHARLESTON'S 1773 TEA PARTY PROTEST

A THEATRICAL REENACTMENT

SATURDAY, DEC 2
BEGINS AT 10AM



INCLUDES:

- THEATRICAL REENACTMENT OF CHARLESTON'S 1773 TEA PROTEST IN FRONT OF THE OLD EXCHANGE AND PROVOST DUNGEON (122 EAST BAY STREET)
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- FREE SAMPLES OF COLONIAL TEAS PROVIDED BY OLIVER PLUFF & CO.

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- FREE ADMISSION TO THE SOUTH CAROLINA HISTORICAL SOCIETY MUSEUM (100 MEETING STREET)
- FREE ACCESS TO THE HEYWARD-WASHINGTON HOUSE GARDEN AND BACKLOT (87 CHURCH STREET)

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Carologue is a quarterly publication (ISSN 1544-5801) of the South Carolina Historical Society, a private, non-profit organization dedicated to collecting, preserving, and publishing South Carolina history. Please address all inquiries about articles and advertising to Lauren Nivens at lauren.nivens@schsonline.org or visit our website for more information.

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ON THE COVER

An illustration by Louis Agassiz Fuertes depicts a Gordon setter, Irish setter, and English setter on the hunt. South Carolinian writer Samuel A. Derieux (1881-1922) was well acquainted with setter breeds and chronicled several memorable setters in his work *Animal Personalities*, which was published posthumously in 1923. For more on Derieux's life and career, see "Birds Dogs He Knew: Samuel A. Derieux's Tributes to the Virtues of the Canine Race" on page 12. From *The Book of Dogs: An Intimate Study of Mankind's Best Friend* (1919).

For the Children



I know I have banged this drum before, but this country depends on our grandchildren's knowledge of history and civics. The Council of Europe just released a statement asserting that "the backsliding of democracy" has been caused "by the distortion of historical facts and facilitated by a lack of ability to identify disinformation." That

organization noted that "history education is a key element in providing future generations with the knowledge, understanding and tools necessary to address the challenges of the 21st century." You will be happy to know that the SCHS is contributing more resources than ever to remedy this problem. I hope you'll help us.

In September, we launched our SCHS Constitutional Scholars Program, encouraging students to master a civics course. We are also designing exhibits that will provide a variety of experiences to help young people understand the issues and challenges faced by their ancestors. Our museum's visitation increases each year, giving us an opportunity to excite young people about the past. We are planning several interactive exhibits that will, among other activities, allow children to sail a ship, design a flag, and participate in an election.

These new projects will supplement our ongoing programs that focus on K-12 students. In addition to field trips to the museum, the SCHS sends traveling trunks for use in the classroom. These focus on exploration, life as a colonial sailor, early trade patterns, and the American Revolution. We also have pop-up exhibits on many of these topics that we send to schools and local libraries. Our new education coordinator, Melina Testin, has taken over outreach to schools and instructors and is off to a terrific start.

While these initiatives are partially funded through grants and state appropriations, we desperately need your help to maintain and expand them. Our education coordinator position is fully funded for three more years, and there has been a generous donation to partially fund it longer. This fall, when you receive the annual appeal letter, I hope you'll think about a joint donation to the Annual Fund and the Education Fund, which is part of the endowment. As always, our 2023 operations budget needs your help, but the long-term ability of this organization to emphasize history education depends on the society's endowment. Please consider a gift to both funds.

And remember, a gift to the SCHS is a gift to the next generation.

Faye Jensen

Faye Jensen, PhD
SCHS Chief Executive Officer
faye.jensen@schsonline.org

MORE THAN A MUSEUM, LIBRARY, OR ARCHIVES: A TREASURY OF KNOWLEDGE TO BE DISCOVERED.

Founded in 1855, the South Carolina Historical Society is the state's oldest and largest private archive as well as a modern historical museum. Our mission is to expand, preserve, and make accessible our invaluable collection, and to encourage interest in the rich history of our state.



Free Museum Admission for SNAP Recipients



We're excited to share that admission to the SCHS Museum is now free to individuals and families who receive SNAP (Supplemental Nutrition Assistance Program) benefits. To learn more about the EBT Perks program, visit bit.ly/EBTperks.

Grandparents' Day Event



Thank you to everyone who joined us at the SCHS Museum on September 9 for our Grandparents' Day event! Attendees had the opportunity to learn about preserving their families' histories with representatives from the SCHS, Vivid-Pix, and

the Charleston Chapter of the South Carolina Genealogical Society; to digitize family photos and documents using Vivid-Pix software; and to enjoy a commemorative "photo booth."

Archives Amazon Wish List



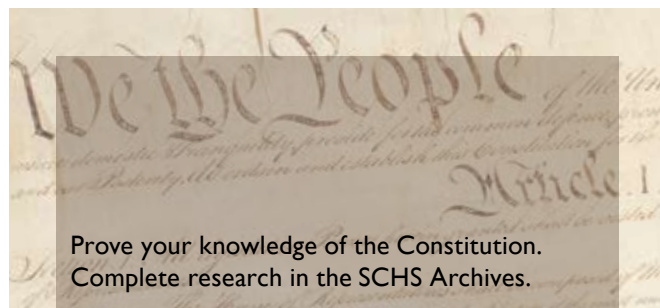
Support the SCHS Archives by shopping our Amazon Wish List! These materials play an important role in preserving and expanding our collections, and several items are disaster-recovery supplies needed in case of a hurricane or other

emergency. Visit a.co/7EAXCTm to view our Wish List, and thank you for your continued support!

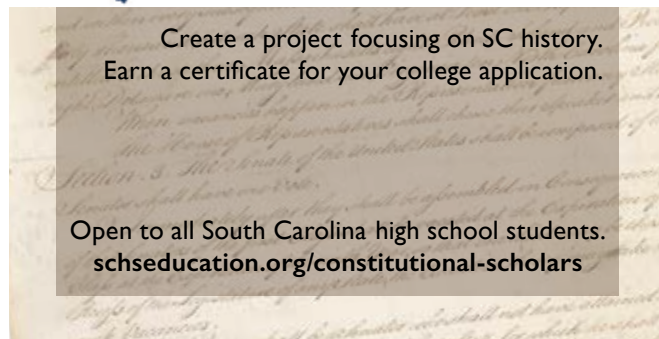
SCHS CEO Retiring

Our CEO and leader, Faye Jensen, has announced she will retire in 2024. Her tenure at the helm of the South Carolina Historical Society will be remembered as one that exponentially increased engagement with our past—including overseeing the

opening of the SCHS Museum in the Fireproof Building and moving the SCHS Archives to the College of Charleston's Addlestone Library in order to preserve our collections for generations to come. During a recent interview with Jensen, WCBD journalist Brendan Clark perhaps put it best: "After seventeen years, the reign of the second woman to lead the South Carolina Historical Society is coming to an end as Dr. Jensen nears retirement. She is not sure what is next for her, but whatever her next step may be, she plans to keep educating the public about the importance of history." To watch the full interview, visit bit.ly/WCBDinterview.



South Carolina Historical Society
Constitutional Scholars
Certificate Program



Summer Happenings



1. During an event held at the National Archives for the annual meeting of the Society of American Archivists in July, SCHS senior archivist Molly Silliman (on right) and Sarah Ferguson of the Historic Charleston Foundation (on left) met with Colleen Shogan (center), who recently became the first woman appointed to serve as archivist of the United States. 2. In September, Silliman along with SCHS vice president of collections and chief operating officer Virginia Ellison exhibited a newly conserved register of Charleston's Circular Congregational Church to members of the church in its historic sanctuary. For more on the conservation of this significant piece, see "Recent Conservation Successes" below.



Recent Conservation Successes

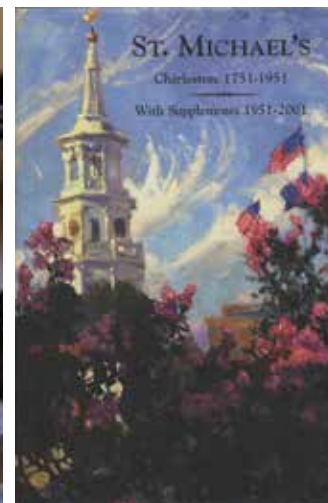
Two notable items from our collections were recently conserved by the Northeast Document Conservation Center, ensuring that they will be available to researchers for years to come. Ultimately, both will be added to the Lowcountry Digital Library.

The first volume of registers kept by Charleston's Circular Congregational Church (pictured at left, top) contains records of the church and its business from 1732 to 1796. Treatment included disbinding the large register, washing the pages to remove silk and Japanese paper repairs from the 1930s, and encapsulating the individual pages. Many thanks to Carolyn Thiedke and Fred Thompson for their efforts to preserve this incredible piece of South Carolina history!

The Second South Carolina Regiment Order Book (shown directly left), believed to have been written by either Isaac DuBose or Samuel DuBose, records events of the regiment from January 15 to November 22, 1777. Treatment included cleaning pages to reduce surface dirt, mending pages as necessary, and rebinding. Many thanks to the society's chairman, William S. Davies Jr., and an appropriation from the South Carolina legislature for helping the society preserve and provide access to this significant item from the American Revolution!

Rare Finds

You never know what you are going to find in the SCHS Museum shop! New items are always being added, and you might stumble upon a rare find like the Elizabeth O'Neill Verner print that is now available for purchase. Created by the renowned Charleston Renaissance artist, this framed photomechanical print depicts Rutledge College, located on the University of South Carolina's historic Horseshoe. This signed print would make a great addition to a collection of artworks by Charleston artists or a one-of-a-kind gift for a University of South Carolina alumnus. The shop only has one copy of this print available.



We are also selling a limited supply of the book *St. Michael's Charleston, 1751-1951: With Supplements 1951-2001*. Given to the society by a generous donor specifically to sell in our shop, the work provides a well-researched account of the history of St. Michael's Church in Charleston. This book is a second-edition printing that expands on the earlier edition to cover aspects of the church's history through 2001.

These items can be purchased in person at our shop on the first floor of the Fireproof Building (100 Meeting Street, Charleston) as well as in our online store (shop.schistory.org). To learn more about these and other items available in the shop, visit shop.schistory.org.

A Historic Dining and Tour Experience in the Landmark Fireproof Building

Diners will enjoy an eighteenth- and nineteenth-century dining experience and exclusive tour of the SCHS Museum. Lunch and dinner options are offered Thursday through Saturday. Visit historicsupperclub.com for more information and to make reservations.

SCHS members receive a 15% discount! Contact hannah.mooney@schsonline.org to obtain the discount code.



Tompkins and Reid Families Papers

We're standing on the shoulders of memories, moments in time captured in single images, items belonging to our elders, now stored in boxes. Names and faces become harder to discern as memories fade with the march of time, yet here we stand, elevated to our respective positions, with many of us giving little thought to those who came before us.

After my grandmother passed in 2022, I knew that the documents and photographs that were stored in her home, along with similar items that I had collected from various family members over the years, would be donated to an archive. I spent the last year and a half handling my grandmother's estate and sorting through the papers, photos, cards, and ephemera, using the skills that I have learned working in archives to process the collection from start to finish. Now, the Tompkins and Reid Families Papers and Visual Materials are available to researchers at the SCHS Archives.

It is likely that few of the individuals and families whose papers make up the collections of the SCHS could have appreciated the value their photos, journals, diaries, business records, account books, and other documents would have for future generations. I donated my family's papers with the understanding that they might not be of much interest to researchers in the present, but I realize their importance to future researchers may be immense.

The journals and diaries in my family's papers offer significant insight into the time period in which they were written, but they also hold personal thoughts and feelings on a range of subjects. My grandmother, Millie Center Tompkins, wrote in several diaries and prayer journals, sharing her thoughts about her family, the news

of the day, her reflections on her life, and her prayers for those whom she loved. In 2013, at my request, Millie and Wyatt Edward “Ed” Tompkins wrote about their lives from earliest childhood through marriage, suffering several miscarriages, and ultimately having three daughters. Wyatt Edward recalled the vague memories he had of his late father, Wyatt James Tompkins, who died in a tragic motorcycle accident when Wyatt Edward was four years old. He remembered getting lost in the mortuary and his mother, Mary Jones Tompkins, finding him alone in a room full of caskets. In a letter written to his then-girlfriend, Millie, Wyatt Edward wrote about his classwork at Furman University and suffering after Millie left town “in sort of a hurry” for the beach. He wrote, “I hope that you are not trying to quit loving me. Remember what I said just don’t ever try to quit.” They were married for sixty-nine years, until Wyatt Edward’s death in 2018. Even then, Millie had never quit loving him.

Donating these items to the archives was a personal decision that was made over time and something that I discussed with my grandmother before she passed. I miss my grandparents, but I take comfort in knowing that their journals, photos, and stories will live on in the archives, and future generations will see their faces and learn about their lives through their writings. I hope that readers will consider donating their personal or family papers to an archive so that future generations may develop a better understanding of our collective history and gain insight into the people upon whose shoulders we stand.

To learn more about the Tompkins and Reid Families Papers, visit bit.ly/Tompkins-Reid-families.

—Brandon Reid



The Tompkins and Reid Families Papers and Visual Materials include letters and photographs of Wyatt Edward “Ed” Tompkins (1928–2018) and Millie Center Tompkins (1931–2022) of Greenville, who were married for nearly seven decades. From the collections of the South Carolina Historical Society.

A Summer at the SCHS Archives



My name is Geordie Hendricks, and I had the wonderful opportunity to work as an intern for the South Carolina Historical Society in the summer of 2023. In school, I studied English and politics while also taking many history classes, so this internship was appealing to me as it highlighted many specific interests of mine. Being a recent college graduate, it was extremely helpful not only to see a world outside of school, but also to experience an office setting that was productive and enjoyable. As I am on a journey to find my own career path, it was important to witness dedicated and passionate people—something that was abundant at the society—and I am thankful that I was able to experience such a place.

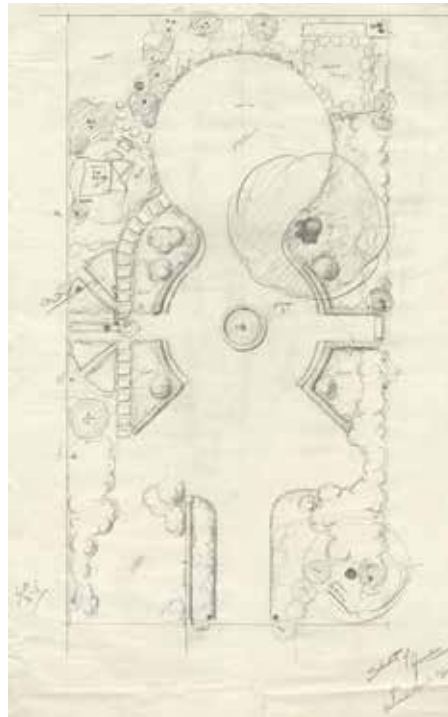
I had the opportunity to work on many projects during my time as an intern. These projects were consistently fascinating, and each covered a different aspect of the society, so I feel that I have seen a broad picture of the organization. I was granted a certain level of trust and responsibility, necessary when working with historical collections, and this added much to my overall experience.

My first project was cataloging the society's artifact collection. While the society mostly takes on manuscript collections, occasionally artifacts will be included in donations, so these historical objects have been put in a separate collection. My job was to catalog these artifacts using available information about them, including their dates of creation. After I finished this, I was given the opportunity to work at the Addlestone Library, working directly with the collections kept in the SCHS Archives. My first project at this location was working with the society's collection of historical currencies, noting information about the bills

such as their dates of creation (with some going back as far as the 1780s) and general descriptions. After this, I was able to work with a large collection of architectural plans created by a prominent Charleston landscape architect, Loutrel Briggs. I organized and shelved these plans, and through this, I was able to witness the entire career of an

important artistic mind. Towards the end of my internship, I was given a project working with photographs taken all around the state of South Carolina in the late 1990s. Organizing this collection was fascinating as I was able to witness a state that I am only recently getting familiar with in a different time, comparing buildings I see in downtown Charleston with their earlier versions. My last project was to go back to the artifact collection, the same collection I had started with. When I was cataloging the artifacts, I was not working directly with them, instead working off a document that contained information on them. However, there were no pictures, so I was able to go back and photograph each object for the catalog. At the beginning of the internship, I found myself curious as to what these artifacts looked like, and this answered those curiosities, creating a satisfying and comprehensive end to the summer.

The internship taught me important professional skills as well as strengthened my workplace experience. It also, quite predictably, taught me a lot about the state of South Carolina and its history. I left the society with a new appreciation and interest in the archival field, but in a broader sense, I also left with a new appreciation for history in general. ♥



Hendricks's projects at the SCHS included organizing architectural plans created by Charleston landscape architect Loutrel Briggs. From the collections of the South Carolina Historical Society.

Originally from Alexandria, Virginia, Geordie Hendricks graduated from the University of the South (Sewanee) in 2023.



KUGELS & COLLARDS

RACHEL GORDIN BARNETT and LYSSA KLIGMAN HARVEY

South Carolina boasts some of the oldest communities of people of Jewish faith. In the 1600s, Jewish people began settling in Charleston, and by the 1700s, South Carolina had the largest Jewish population in the United States. The family recipes and the stories that accompany their origins and adaptations in the American South reveal the deep and storied lives of Jewish people, families, and communities across America. Food is a lens on the South Carolina Jewish experience.

From a Lithuanian kugel recipe that made its way to South Carolina, to flanken soup cooked for carnival workers at the South Carolina State Fair, to the southern fried chicken that graced Shabbat meals, tales of food and family fill the pages of our new book *Kugels & Collards*, a collection of essays and recipes from families who arrived in Charleston in 1791 to families of today.

Like the diversity of ingredients found in South Carolina Jewish meals, a diverse group of individuals have shaped the southern Jewish table. On South Carolina Jewish tables, it is not unusual to have African American staples such as collard greens, black-eyed peas, and rice, alongside European Jewish dishes such as brisket, tzimmes, and kugel. The aromas, textures, and tastes of

these meals made their way into the homes of our immigrant grandparents through generations of Black South Carolinians working in their traditional Jewish kitchens.

Food marks time and place, season and generation, tragedy and trauma, milestones and memory. Food can tell a story and bring us together in times of both joy and pain. *Kugels & Collards* includes narratives and iconic recipes such as chopped liver, matzo ball soup, gefilte fish, chicken and rice, peach cobbler, and okra gumbo. Some recipes were created by the contributors to this book. Others were passed down through multiple generations—conveyed verbally or jotted on scraps of paper, recorded in a journal or diary, and printed on recipe cards. Some of these unwritten or told recipes, historically formed by taste, sight, and memory, have been reconstructed for the book.

Food weaves a powerful, complex tale of people and community. It connects us and sometimes divides us. It reminds us by whose hands our meals were made and the difficult histories that underlie our foodways. Shaped by African, Mediterranean, and European cultures, the past and present, family, regional ingredients, and seasons, this is our southern Jewish table.

Above, left, Mildred Bernstein (fourth from left) and Minnie Weinberger (third from left) are pictured with a group at Charleston's Daughters of Israel Hall in the 1940s. Above, right, the interior of Groucho's Deli in Columbia is shown in the 1950s. Daughters of Israel Hall photograph courtesy of the Bernstein family; salmon and grits photograph (opposite) by Forrest Clonts.

HYMAN'S SEAFOOD SALMON AND GRITS

As young children, Aaron and Eli Hyman caught blue crabs on Sullivan's Island with their grandfather. Aaron recalls, "We were not allowed to bring the crabs in the beach house, which had a kosher kitchen, but we steamed them and ate them outside on newspaper out of respect for our great grandmother." Their memory mirrors that of other southern Jews who negotiated the conflict between Jewish dietary laws and regional cuisine. Today, the menu at Hyman's Seafood in Charleston is filled with family recipes.

Makes 4 servings

4 salmon filets
1 teaspoon kosher salt
Cajun seasoning (optional)
1 tablespoon olive oil

Grits:

1 cup locally milled grits
2 teaspoons salt
2 cups water or milk
2 tablespoons butter
1 beaten egg yolk
Any fine-grained breading or
cornmeal and flour

White sauce:

½ cup chicken broth
½ cup milk
½ cup heavy cream
1 stick butter
2 teaspoons minced garlic
Salt and pepper
1 ½ cups grated Parmesan cheese
Paprika



To make the salmon: Sprinkle the salmon filets with kosher salt (and Cajun seasoning, if using) and drizzle the olive oil onto the filets. Broil or bake the filets in a conventional oven for 8–10 minutes. Be careful not to overcook the salmon.

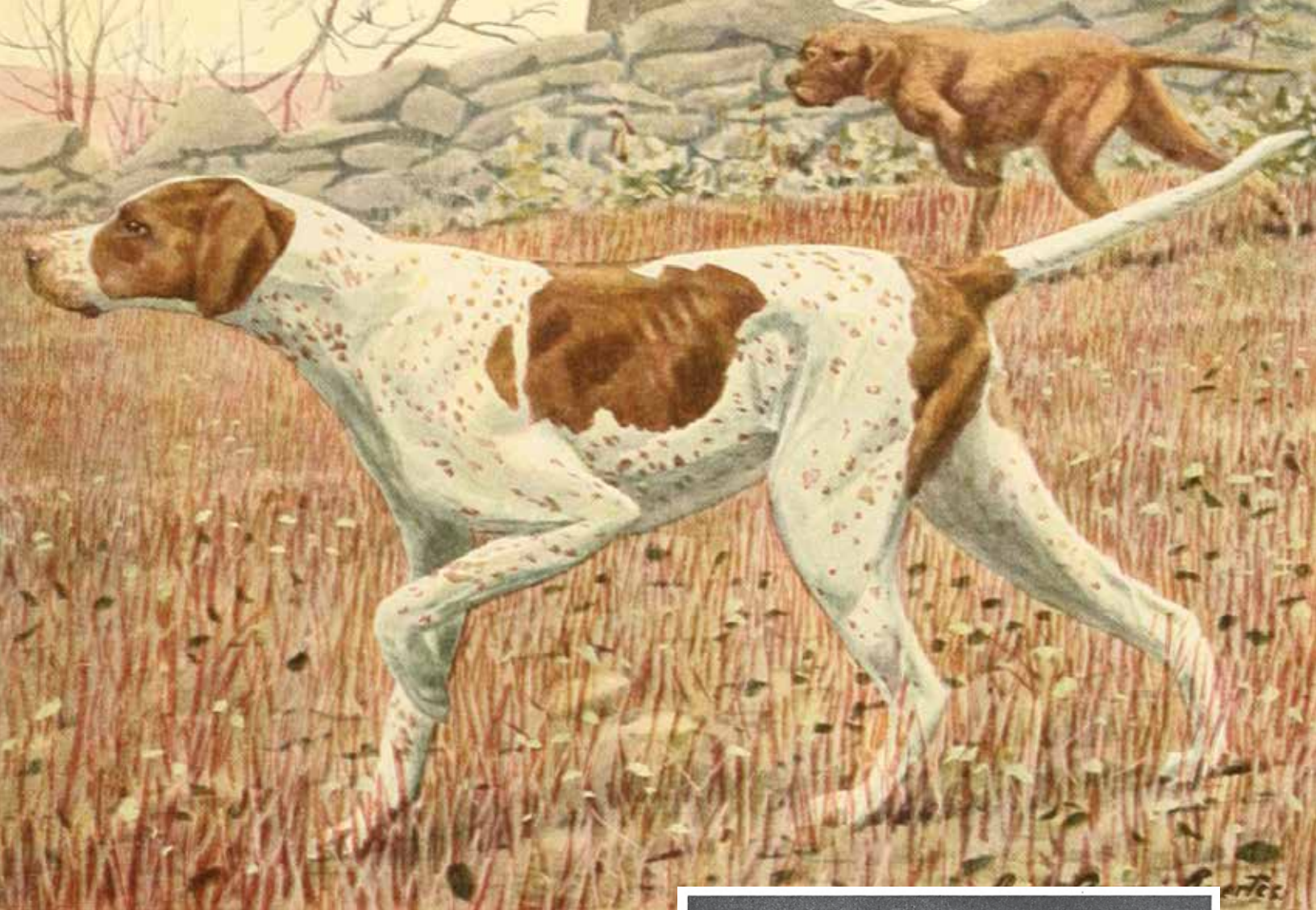
To make the grits: Put 1 cup of grits into 2 cups of salted boiling water until the water returns to a boil. Turn down to simmer, add butter, and cook slowly, stirring constantly and adding water so that it doesn't burn.

To make a grit cake: Prepare the grits and put the grits in a greased sheet pan overnight. Once it has hardened, you can cut out round cakes. Brush the beaten egg yolks over both sides of the grit cake. Dip into the breading. Fry the grit cake in a cast-iron skillet.

To make the white sauce: Add the broth, milk, cream, and butter to a large saucepan. Simmer over low heat for 2 minutes. Whisk in the garlic, Cajun seasoning, salt, and pepper for 1 minute. Whisk in the Parmesan cheese until melted.

Put the salmon over grits or grit cake. Pour the sauce over the salmon. Shake a little Cajun seasoning or paprika on top for color.

Adapted from Kugels & Collards: Stories of Food, Family, and Tradition in Jewish South Carolina by Rachel Gordin Barnett and Lyssa Kligman Harvey (University of South Carolina Press, 2023) and used by permission of the University of South Carolina Press. For more information and to order, visit uscpress.com/Kugels-and-Collards.



BIRD DOGS HE KNEW:

**Samuel A. Derieux's
Tributes to the
Virtues of the
Canine Race**



By Jacob F. Rivers III



Among South Carolinian sporting writers of the twentieth century, Archibald Rutledge (1883–1973) casts a long shadow. The author of dozens of books and innumerable articles in popular national magazines, Rutledge’s literary career spanned more than six decades. Along the way, he received numerous awards for his writing, including the prestigious John Burroughs Medal for an outstanding contribution to the field of natural history. Also renowned for his poetry, Rutledge was South Carolina’s poet laureate from 1934 until his death. Numerous books by Rutledge and several anthologies of his work remain in print in the twenty-first century. Indeed, Rutledge’s shadow obscures more than a few talented contemporaries from South Carolina who are largely unknown to modern readers. One of the most talented was Samuel A. Derieux (1881–1922).

Derieux’s life and career contrasted with that of Rutledge on several levels. Rutledge had deep roots in the lowcountry, whereas Derieux was a son of the upcountry. Coming out of the Lost Cause generation, Rutledge honored the memory of his father, the youngest colonel in the Confederate army, in a number of glowing stories and poems, yet Derieux wrote almost as if the late war never had happened. In terms of inspiration from and exposure to field sports, Rutledge had the advantage of drawing on diverse experiences. During his youth, Derieux’s hunting in the more populous, heavily farmed piedmont was limited to bobwhite quail, but in the wild natural environment of the Santee River delta, Rutledge had ample opportunities to go after an array of game comprising not only quail but also white-tailed deer, wild turkeys, migratory waterfowl, wild hogs, alliga-

tors, and more. Their hunting dogs differed too. Derieux mostly was familiar with setters, whereas Rutledge raised and trained not only setters and pointers for bird hunting but also beagles for rabbits, hounds for deer, and even mountain curs and feists for squirrels. Most impactful in terms of their legacies, Rutledge was much longer lived than Derieux, who died prematurely in middle age.

Although he eventually would be overshadowed by Rutledge, Derieux succeeded in producing a body of remarkable short fiction over a brief period—widely read in his day and acknowledged with three O.

Henry Prizes between 1919 and 1922—that celebrated the virtues he admired as a sporting author and adhered to personally as a self-conscious southern gentleman. Derieux shared with Rutledge the ennobling influence of an austere upbringing, bolstered by a strong respect for the cultural values of the Old South, and the times that the upcountry lad spent shooting birds on his grandfather’s Richland County plantation in the company of English setters remained for him a powerful imaginative influence. His perspective, like that of Rutledge, had been tempered and enriched by the sporting traditions and etiquette of the antebellum Carolinian gentry. They facilitated vital interactions with the land and its game that taught Derieux to understand himself and his fellow sportsmen as logical extensions of the nature that surrounded them. Not

surprisingly, Derieux found ample justification for this belief in the human traits of the animals, both wild and domestic, that formed such an important part of his sporting life, especially gundogs.

On November 5, 1881, sixteen years after General Robert E. Lee surrendered the Confederate forces at Ap-



*Above, a bird hunter, possibly Samuel Derieux himself, is shown in the field with a setter named Doc. In a short story entitled “Old Mac and Young Doc,” Derieux described a hunting trip he took to South Carolina and shooting quail in the vicinity of Ridgeville with a young dog named Doc. From the frontispiece of Derieux’s *Animal Personalities* (1923).*

*Opposite, top, an illustration by Louis Agassiz Fuertes depicts pointers, which Derieux wrote about in several of his works. Opposite, left, this portrait of Derieux appeared in the *American Magazine* in 1922, six months after his death. The caption read: “This picture was taken toward the end of the 20-year-fight which Samuel Derieux waged against ill health. He carried himself so bravely that no one suspected the odds he was facing.” Pointer illustration from *The Book of Dogs: An Intimate Study of Mankind’s Best Friend* (1919); Derieux portrait from the *American Magazine* (August 1922).*

pomattox Courthouse, Virginia, Samuel Arthur Derieux was born in Richmond, the state capital and the former capital of the Confederacy, to the Reverend William Thomas Derieux and Charlotte Durham Bookhart Derieux. However, Samuel did not remain in Richmond long enough to assimilate the bitter animosities that the war had left behind in the Old Dominion, nor was his father, born in 1853, old enough to have served in the Confederate army. In 1885, William Derieux relocated his family to northwestern South Carolina, where they settled in the small railroad town of Spartanburg, which soon would begin a textile-mill boom. It was in Spartanburg, in Greenville, and on his grandparents' plantation near Blythewood that Samuel Derieux came of age.

His mother's family, the Bookharts of Blythewood, were a strong influence in the early life of Derieux. Derieux's maternal grandfather, Dr. Samuel Wingard

Bookhart, had a long-established reputation for honorable conduct and public service. Bookhart's uncle, Christian Entzminger, sent young Samuel to study at South Carolina College in Columbia in 1842. Bookhart graduated in 1849 and then entered the Medical College of the State of South Carolina in Charleston, where he graduated in 1852. Bookhart returned to Blythewood, then known as Doko, where in 1854, he received a two-thousand-acre tract of land from his uncle, one year prior to Entzminger's death. From that time forward, Bookhart practiced medicine

when his duties as an extensive planter permitted—he eventually enslaved more than sixty people—but he found his true calling at Sandy Level Baptist Church, where he held the positions of clerk and senior deacon for over fifty years. In 1858, Bookhart completed construction of a parsonage for Sandy Level, and he served frequently as a delegate to the Baptist convention and as trustee and patron of Furman University. Bookhart's involvement with Furman was reflective of another individual passion, promoting education. In 1860, he and the Reverend John T. Zealy bought the Belle Haven Institute in Columbia and relocated it to Doko, where they established the Fairfield Female Institute adjacent to the Sandy Level church. On the suggestion of one of the academy's teachers, Mary Camilla Judson, Bookhart changed the name of the school to the Blythewood Female Academy, from which the town later would take its name. When the war broke out, Bookhart was exempted from military

service by virtue of his profession, but he contributed substantially with both money and advice to the Confederate government. In addition, Bookhart and Asbury K. Durham started a newspaper called the *Baptist Confederate*, edited by James R. Reynolds. Perhaps because of that paper, Sherman's troops burned Bookhart's house to the ground when the invading army came through in 1865.

Bookhart's focus following the Civil War remained his church, his school, and his plantation. The Blythewood Female Academy closed during the war, but it remained intact despite the federal troops' efforts to set it on fire. A few of the remaining students and their teacher managed to put out the flames before they could consume the building. Although Bookhart's house was burned, he managed to hold onto his land, which he farmed on the share or with tenants. He reopened the Blythewood school in 1866, and in 1880, he and a daughter, Minnie, were hired

to charter and to teach at a second school in Ellore. For many years, they divided their time between the new Ellore school and the Female Academy in Blythewood. When Bookhart died in 1913, he already had deeded his plantation to his wife, Cynthia Elizabeth Bookhart.

It seems likely that Bookhart's strong religious convictions and the many manifestations of these beliefs in both public and private life, together with his dedication to fostering educational institutions, combined to influence his oldest daughter, Charlotte ("Lot-

tie") Durham Bookhart, in her choice of husbands—the Reverend William Derieux, a Baptist minister from Essex County, Virginia. The two married in 1880. No doubt their eldest son, Samuel, the subject of this essay, also was steeped in this kind of wholesome, religious background, and the summers and Christmas vacations that he spent on the Bookhart plantation in Blythewood easily could have instilled in him the desire to follow in his father and grandfather's footsteps, not by becoming a medical doctor or a Baptist minister, but rather by using his considerable gifts as a writer to inspire virtue in his reading audiences through a medium that likewise would establish his position as a recognized, respected, and virtuous public figure. The themes of Derieux's writing, and the virtues they endorsed, suggest a strong and remarkably consistent adherence to the values of his family's Christian faith, though often transposed into stories about the dogs he knew and loved.

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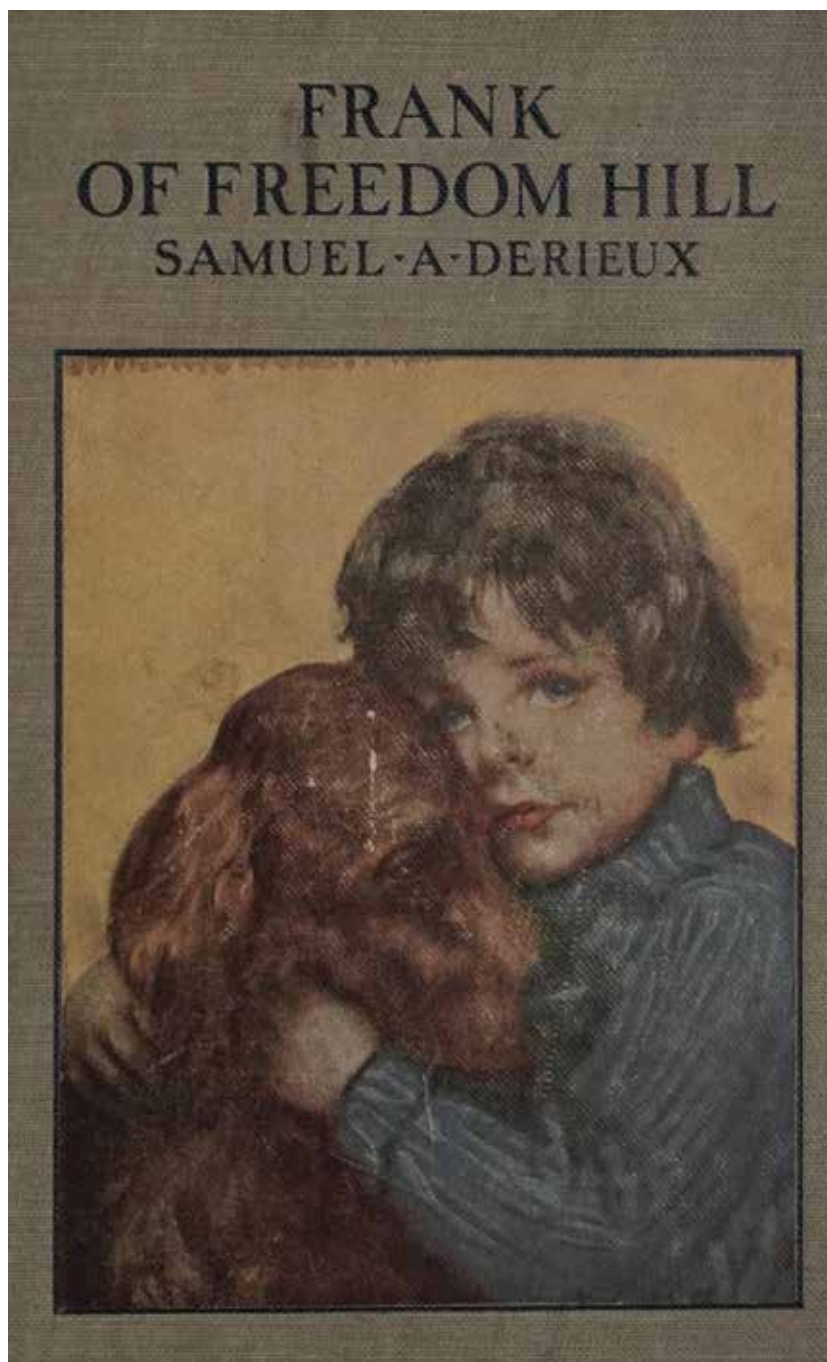


After pursuing a rigorous academic path, Samuel Derieux taught at the college level before transitioning to full-time writing. He studied at Wofford College in Spartanburg from 1897 to 1899 before completing his Bachelor of Arts degree at Richmond College in Virginia in 1904. Following two years of graduate study at Johns Hopkins University in Baltimore, he finished his Master of Arts degree at the University of Chicago in 1910. The next year, he married Mary Ida Wiley of Grinnell, Iowa. After a series of assistant professorships in English at his alma mater in Richmond (1910–1911), at Missouri State Normal School (1911–1913), and at Wake Forest College (1915–1917), Derieux took a position on the editorial staff of the *American Magazine* in New York City, where he served until his death. The series of articles that Derieux wrote for the *American Magazine* were collected into two books, *Frank of Freedom Hill* (1922) and *Animal Personalities* (1923), the latter of which was published posthumously.

At age sixteen, Derieux almost died of typhoid fever, and harrowing spells of mysterious ill health plagued him for the rest of his life. The Baptist minister's son only lived until February 27, 1922, short of his forty-first birthday. He died in New York City of appendicitis. In her admiring eulogy, aptly titled "A Great Writer of Dog Stories," fellow associate editor Mary B. Mullet of the *American Magazine* summed up Derieux's impact succinctly when she wrote of him: "As brave and as fine a man as I ever knew. It would be worth living but a short life, and dying a slow death, if one could leave to others the inspiration which Samuel Derieux has left." As a testament to the high regard the reading public held for Derieux's literary achievements—and as a tribute to the warm feelings that many Carolinians held for him and his family—the flag on the South Carolina state capitol was lowered to half-mast on the day that his body was returned to Columbia, where his parents had moved several years prior to his death. Derieux was buried in Columbia's Elmwood Cemetery.

If we can define quality fiction as a literary art form through which an author, working within certain conventions, seeks to explore and portray imaginatively some important aspect of universal human behavior, then Samuel Derieux's work falls

squarely within these parameters. Like his better-known contemporary, fellow South Carolinian Archibald Rutledge, Derieux championed in his writing the aristocratic, knightly virtues of courage, honor, fidelity, compassion, persistence, and a profound sense of *noblesse oblige* that informed and inspired both his life and his fiction. Again like Rutledge, some of Derieux's finest writing identifies his intentions to inspire in his young male readers the desire to become, as expressed in an early tribute by W.



The first collection of Derieux's *American Magazine* articles to be published, *Frank of Freedom Hill* included his O. Henry Prize-winning story "The Trial in Tom Belcher's Store" (1918). From the cover of *Frank of Freedom Hill* (1922).

A. Barton Jr., “a real man: pure, strong, courageous, and kind. To read his books, is to be inspired to be that which he admired most—a thoroughbred.” Barton entitled his 1924 essay “Samuel Derieux, Heroic Writer of Superior Dog Stories.”

Even as inspiring virtuous conduct in his audience through fiction was the major theme in everything he wrote, Derieux believed, like Plato, in the existence of an ideal against which all members of a class could be evaluated and judged. When he sought to focus on expressing his philosophy of what the ideal should be, Derieux never lost sight of portraying and encouraging virtue, but he occasionally relaxed the formal requirements of the genre in favor of clear, sharp delineations of character. Nevertheless, the ideal of virtuous conduct fascinated him and reoccurs frequently in his writing. In men, the ideal appears in his fiction in various forms. It could be a polite, generous, and well-heeled aristocrat like Forsyth in “The Yankee at the Ridgeland Club,” published in the *Youth’s Companion* in 1914, or it just as easily could be a homely justice of the peace like the strong, fair-minded Squire Kirby in “The Trial in Tom Belcher’s Store,” reprinted in *Frank of Freedom Hill*.

To inspire the practice of virtue in his readers, Derieux regularly drew on the memories of dogs he had known and their relationships with their masters. For anyone acquainted with the author, this was not surprising. Commentators on Derieux’s life and work were

unanimous in their assessment that he was an intensely compassionate man who loved people as well as dogs, though he likely would have agreed with Alexander Hunter, author of *The Huntsman in the South* (1908), that “as for love, a dog’s love is more honest and unsullied, more faithful and true, than any other in this weary old world.” Moreover, Merle Crowell, editor of the *American Magazine* from 1923 to 1929, observed in a 1927 tribute to Derieux: “And dogs! Just say the word and his face lit up with an inner glow. Dogs were more than a hobby with him. They were a vital part of his life.”

When Derieux sought to express what he viewed as ideal in exceptional members of the canine race, he chose first to clear the ground for his readers. In the fourth chapter of *Animal Personalities*, “Bird Dogs I Have Known,” Derieux provides three carefully crafted vignettes that move us through portraits of memorable dogs, highlighting their moral strengths and weaknesses, leading up to the story of a reformed reprobate who ends as a perfectly mannered dog. It is no accident that following these portraits, building as they do upward toward a zenith and apotheosis, we find in Chapter Five, “Champion Mary Montrose,” the legendary history of a famous pointer known as “Peerless Mary,” the first dog ever to win the grueling Bird Dog National Championship field trials on three separate occasions (1917, 1919, and 1920).

The first dog we meet in “Bird Dogs I Have Known” is Frank, a blooded Llewellyn setter that was rescued in his

Right, Frank, whom Derieux chronicled in a chapter from *Animal Personalities* (1923) entitled “Bird Dogs I Have Known,” was a Llewellyn setter like this one. The Llewellyn breed, sometimes spelled “Llewellyn,” was developed from English setters in the mid-nineteenth century. From *The American Hunting Dog: Modern Strains of Bird Dogs and Hounds, and Their Field Training* (1919).

Far right, Bryan, whom Derieux also chronicled in “Bird Dogs I Have Known,” was an Irish setter like this one. Known for its rich red coat, the breed was developed in Ireland in the eighteenth century. From *The New Book of the Dog, Vol. 1* (1911).



youth from some rabbit-hunting yokels who were running the pup with their pack. Possibly lost by a wealthy northern sportsman who had advertised the year before in the town's newspaper for "a grandson of Gladstone, a famous dog who sold for some ten or twenty thousand dollars," Frank grew into his heritage as a kind of local celebrity who went where he pleased and always was welcomed as a distinguished and privileged guest. Derieux described Frank in this way:

Frank was a big, broad-chested Llewellyn setter. His eyes were fierce and proud, his bearing aloof, and, toward other dogs, dangerous. His coat was satiny white, with one black spot on his flank, and another black spot that covered one ear and half his head, giving him a chip-on-the-shoulder expression, like that of a powerful, handsome man who walks down the street with a beaver hat cocked on one side—old Frank who could find more birds in a day's hunt than any other two dogs put together, who could lick any dog, bull-dogs included, in town, who came from nobody knows where and who went where the good dogs go.

Frank was a strikingly handsome dog of manifestly royal lineage and a great favorite with the families he visited. According to Derieux, he "would stand for an indefinite period with his big head on the knee of anyone

he loved—stand there until you gently told him to go away." And while his performance in the field was nothing short of spectacular, Frank's penchant for fighting excluded him from Derieux's ideal of perfection. Frank was no bully, however. Derieux noted that when smaller dogs rushed toward him, "yapping at his heels, . . . he would trot on past without even a single hair of resentment rising on his back. But with dogs of his size or bigger, he would fight any time for anything." Summing up the character of a dog whose courage and abilities he genuinely admired, Derieux reluctantly stated that "there was a lack of magnanimity and generosity in him towards others of his kind."

Next we meet Bryan, the dog that Derieux equated with the character of a genius. Bryan was passionate in the extreme, with unbridled energy and enthusiasm, and while brilliant in the matter of finding birds, he also was utterly oblivious to almost everything else. Derieux introduces us to Bryan's headlong personality in the following lines:

Bryan was an Irish setter. He was a tall, long, rangy fellow with a silken, bronze-red coat, very handsome and stylish; the swiftest dog I've ever seen, and an athlete every inch. He knew nothing of town life; the plantation was his home.

I don't know what else to call Bryan but a fanatic on the subject of hunting birds. All hunting dogs love the sport; it was Bryan's passion. The sight of a gun or hunting coat, the click of shells in a pocket set him



crazy. He would leap up into your face, barking in a rage of eagerness. He would rush 'round and 'round the house. He would refuse to eat.

Such an enthusiastic hunter would seem the essence of perfection to a dedicated quail shooter like Derieux. In Derieux's account, Bryan excelled at finding coveys and always out-hunted and out-pointed all of the other dogs. On the other hand, Bryan flatly refused to hunt single birds, and no amount of cajolery or insistence could persuade him to retrieve. Bryan's flaws as a single-bird finder and poor retriever may have excluded him from Derieux's conception of the ideal, but the dog's tolerance for the kicks and punches of the many children who visited the farm redeemed him somewhat from these particular flaws. The sad fact is that Bryan's tragic shortcoming was his lack of courage. Derieux surmised: "In contrast to Frank—I blush to say it—Bryan was a coward. He not only would not pick a quarrel, but he would employ every means compatible with dignity, and some not compatible with dignity, to avoid one."

Derieux knew something about courage. His struggles with nearly debilitating medical conditions throughout his adult life had earned him a reputation as a man of consummate courage in the face of multiple hardships. Thus, the portrayal of uncontrollable irascibility in Frank, and then of Bryan's embarrassing pusillanimity, combine to reveal Derieux's philosophy that either extreme missed the mark of the ideal by a very large margin.

In the final portrait of his canine trilogy that defined the boundaries of the ideal in the character of a dog—and by easy extension, also in a man—Derieux tells us about a black pointer named Buck. This longest of the three canine portrayals begins on an ominous note, for unlike the majestic Llewellyn, Frank, or the stylish Irish setter, Bryan, Buck started his adventures with few redeeming qualities. We almost detect a rare sense of scorn and condescension in the author's opening description:

I had seen him a time or two when I was at home and I had not thought very highly of his looks. There was an irresponsible wild something in his eye, and his colour was against him. . . . The reason he was not allowed his freedom, as most bird dogs are, was that he would get into trouble—chasing neighbors'

chickens and cats and over turning garbage cans. One neighbor who had hunted with him said he was a fool. . . . I thought him a wild, harum-scarum fellow.

True to character, when Derieux's father shipped Buck to him by train, the dog broke his chain in the baggage car and led the express-company agents on a long chase before finally being recaptured and delivered. On the first night at his new home, after a hearty meal, Buck disappeared again for four days. As a bird dog, he showed no better, and again, we hear the unfamiliar tone of disgust in Derieux's words:

I have said he was only half trained, and more than once despaired of finishing the job. He seemed absolutely incorrigible. In the first place, he hunted so fast and so far away from me that he was almost useless. Indeed, he hunted absolutely for his own amusement, and did not care a rap whether I went along or not. My commands, importunate, then angry, were as the idle chaff that the winds blow away. . . . My morals began to suffer. The ordinary parlour variety of English could not meet the emergency.

At Derieux's command to fetch, Buck crossed the stream in good order, picked up the bird, and "calmly laid the bird in the water, and with pricked ears, as though it were a comical sight, watched it go floating off downstream."



An inveterate bird flusher long before Derieux could come within range of Buck's brief but stylish points, he was the kind of bird dog that

had ruined the day's sport, and raised the blood pressure, of many an erstwhile quail hunter. Derieux's carefully crafted conflict between man and dog reached its climax during what was nearly their last hunt together. Having already missed chances at two coveys that Buck flushed out of range, Derieux finally shot a single bird that fell across a stream. At Derieux's command to fetch, Buck crossed the stream in good order, picked up the bird, and "calmly laid the bird in the water, and with pricked ears, as though it were a comical sight, watched it go floating off downstream." At this final straw of willful disobedience, Derieux leaned his gun against a tree, where his wife was sitting, and then charged across the shallow brook. Cutting a switch from a nearby branch, he seized the dog in a righteous rage that any bird hunter could understand and proceeded to administer the whipping that he felt the deliberate act deserved. At the first stroke, though, Buck wrenched loose, "and before I knew what had happened I



Champion field-trial pointer Mary Montrose was dubbed “Peerless Mary” by the American sporting magazines. Derieux considered her “the greatest bird dog, perhaps, of all time.” The caption accompanying this photograph of Mary Montrose in the American Magazine remarked: “This is an example of perfect form, as critical experts analyze it. Notice the beauty, the grace, the alertness of her pose. She is wonderful in temperament; wise, self-controlled, and gentle; but also brilliant, courageous, and enduring—supreme among her rivals, just as some men stand out above other men.” From the American Magazine (October 1921).

was bitten through my leggings and almost to the bone.” Derieux had left his gun across the stream—a blessing for which he later gave thanks in helping him to avoid Buck’s murder (“for it would have been murder”). At this point, seeing the mayhem in his master’s eyes, Buck ran away. Later, while Derieux’s wife was dressing the wound, Buck returned, “crawling contritely on his belly.” Something had happened in this climactic instant that suddenly reformed the willful Buck, and as Derieux related, “That was the turning point in Buck’s life. Never again was I called to raise my hand against him. The transformation was complete and lasting.” Derieux continued, “From that day forward, his change of heart was complete and he was absolutely reliable.”

Derieux goes on for several pages and is at some pains to describe the many sterling virtues that Buck developed over the years they hunted together. These included coming back to find his master when he had located a covey of birds out of sight, safeguarding Mrs. Derieux fiercely when her husband was away, entering the room quietly when allowed to come into the parlor, and waiting patiently for his meals when other dogs were present. However well-mannered and faithful, this reformed reprobate had lost none of his fire. “Toward other

hunting dogs [he was] the most magnanimous dog I ever knew,” wrote Derieux. “A more fearless dog never lived. I could give half-a-dozen instances of Buck’s willingness to fight, and of his prowess. . . . He had a remarkable eye, very dark and steely, and when he was enraged few dogs could meet it.” Unlike the Llewellyn, Frank, who loved to fight anytime and for any reason, and unlike the cowardly Irish setter, Bryan, who would do anything to avoid actual canine combat, Buck had strength and courage to spare, but he kept them under absolute control unless forced to act. Perhaps, this last quality was Derieux’s ideal of perfect, manly courage. Derieux ended Buck’s story by proclaiming that he was “the most generous, the most magnanimous” bird dog he ever knew.

In spite of Derieux’s lofty praise for Buck, the black pointer, I would have to be a much better writer than I am now to paraphrase or otherwise to explain adequately Derieux’s high encomium for the decorated bird dog named Mary Montrose, a pointer whom he compared to iconic figures like Alexander the Great and Shakespeare’s Brutus. Instead of a personal narrative about a dog he knew and loved, Derieux’s “Champion Mary Montrose” told the true, larger-than-life story of this fierce competitor whose style, speed, initiative, and feckless modesty won for her a

prominent place in field-trial history that no other pointer or setter had ever achieved. Born at Abington, Virginia, in 1915, “Peerless Mary” belonged to William Ziegler of New York. Her greatest accomplishment may have come in 1920, when she defeated Cobb’s Hall, a prize-winning setter belonging to future Hall of Fame baseball player Ty Cobb, to become the first-ever bird dog to bring home the Edward Dexter Cup as a three-time national champion. I shall leave the rest of Derieux’s history of her life in *Animal Personalities* to my readers, but I transcribe below a passage from his text that I hope will encourage them to grasp something of Derieux’s passion for praising perfection in both dogs and men:

Now and then Nature, as if to set an ideal standard, produces a perfect specimen of man, or horse, or dog, or flower. Mary Montrose seemed to be Nature’s offering to this generation of bird dogs. Even physically, Mary was perfect. She won trophies in

Madison Square bench shows for beauty; trophies that ordinarily the hard-working field-trial dog, like herself, never even competes for. In temperament, she was an ideal combination of fire and poise—bold, swift, independent in the field, yet steady, unruffled, and obedient to her handler. She had perfect health, and a fine, large appetite. Most high-bred dogs are subject to a hundred ills, and are finicky about their eating. A few of the qualities she had other dogs have also—fire, or ambition, or poise and steadiness—but Mary had them all.

Marking true nobility of character and writing so as to encourage others to emulate the virtues of the many human and canine characters that he sympathetically portrayed came naturally to Samuel Derieux. Derieux did not share Archibald Rutledge’s renowned military ancestry. Neither did Derieux share Rutledge’s immense variety of experiences afield. Still, the two South Carolina authors

shared a reverence for the human-canine relationship and a code of honor that placed duty to their dogs and their human companions as a first consideration in both the conduct of their own lives and the creation of their literary characters. Had Derieux enjoyed a longer life—like Rutledge—and had a boyhood on a plantation in the vast lowcountry wilderness informed and inspired his keen sense of nature’s bounty, value, and fragility—like Rutledge—the upcountry scribe might have been able to extend his considerable talents to a much larger body of work. Nevertheless, Derieux’s solid stature as an accomplished sporting writer remains with us, paying homage to both his craftsmanship and his character. Perhaps, in years to come, Samuel Derieux’s superlative sporting narratives will someday be awarded the long-overdue praise and recognition they undoubtedly deserve. ♥

Jacob F. Rivers III is an adjunct instructor of English at the University of South Carolina at Union. He is the former director of the Office of Veterans Services at the University of South Carolina in Columbia as well as the co-editor (with Jeffrey Makala) of In Dogs We Trust: An Anthology of American Dog Literature (2019).



Depicting two pointers and a hunter in the field, this drawing appeared alongside a short story by Derieux that described the trials and tribulations of a pointer named Comet. From The Sunday Star (February 18, 1923).



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