Greetings from the Simms Society Executive Council. As the new Secretary-Treasurer, I would like to take a moment to introduce myself. My name is Sam Lackey and I am a Ph.D. candidate at the University of South Carolina. My busy predecessor, Todd Hagstette, has been kind enough to show me the ropes while also balancing his various other duties. It is an honor and a privilege for me to help bring you the latest news from the world of W.G. Simms scholarship.

Membership in the Society continues to be high. We saw a number of scholars new to Simms studies present papers at the recent biennial conference in Columbia, SC, and there are currently several Simms-related scholarly book and article projects in the works.

The Simms Initiatives at the University of South Carolina continues to provide access to a wide array of Simms materials. Over 60 volumes are now available for full-text reading and searching on the website. Additionally, Print-on-Demand Simms reprints are now available from the University of South Carolina Press.

The Executive Council would like to remind members and other interested parties that the WGSS is a non-profit organization, so all donations are tax-deductible. Some extra funding may be needed to finance the 2014 conference. More details about potential plans for the conference can be found on page 6.

For questions about the Simms Society, call 803-777-2403 or visit lackeys@email.sc.edu

I hope to hear from all Simms scholars soon!

Welcome

New Officers in the Simms Society

Officers in the Simms Society serve two-year terms, and elections are held biennially at the business meeting following the conference. At this year’s gathering in Columbia, SC, three existing officers changed positions, two new members joined their ranks, and one officer stayed put. Todd Hagstette vacated the position of Secretary-Treasurer to focus on his work as head of the Simms Initiatives and editor of The Simms Review. Here are the newly-elected officers of the Simms Society:

**PRESIDENT**
Kevin Collins, Ph.D.
Associate Professor
Southwestern Oklahoma State University
kevin.collins@swosu.edu

**PRESIDENT-ELECT**
Jeffery J. Rogers, Ph.D.
Associate Professor
Gordon State College
jrogers@gdn.edu

**IMMEDIATE PAST-PRESIDENT**
Sean Busick, Ph.D.
Associate Professor
Athens State University
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**SECRETARY-TREASURER**
Sam Lackey, M.A.
University of South Carolina
lackeys@email.sc.edu

**MEMBER-AT-LARGE**
Matthew C. Brennan, Ph.D.
Professor
Indiana State University
matthew.brennan@indstate.edu

**MEMBER-AT-LARGE**
Colin Pearce, Ph.D.
Visiting Professor
Clemson University
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Simms Society Membership News

The Simms Initiatives of the University of South Carolina now has a Facebook page! Visit them at facebook.com/TheSimmsInitiatives to find periodic updates as their digital collection of the works of William Gilmore Simms grows. They also will offer some fun things, like images, scholarly curiosities, and the occasional pithy (or not-so-pithy) quote from the man himself! If you are a member of Facebook, be sure to “Like” the page to keep abreast of all the latest Simms happenings.

Society president Kevin Collins has a variety of works on Simms that have just come out or are scheduled for release within the next year. His introduction to the print-on-demand electronic version of Vasconselos was added to the Simms Initiatives website last year and was included in the reprint issued in August 2012 by the USC Press. His study of the African-American characters in Simms’s Colonial Romances, “Becoming American,” will appear in the upcoming number of The Simms Review scheduled for release in early 2013. Another essay, “How William Gilmore Simms Had His Cake and Ate it Too,” will appear in William Gilmore Simms's Unfinished Civil War, due for release late this winter by the USC Press. Finally, Dr. Collins’s new edition of Vasconselos is currently in production at the University of Arkansas Press, and is scheduled for release in the fall of 2013.

Society member-at-large Colin Pearce has had a busy year so far. Shortly after attending the biennial Simms conference in September, he presented his paper “The Tory Touch: North and South” at the October meeting of the International Studies Association—South, and he was the program coordinator at the biennial Conference of the Southern Association of Canadian Studies at Kennesaw State University back in April. In addition, he recently contributed “Aristotle and Business: An Inescapable Tension” to the Handbook of the Philosophical Foundations of Business Ethics, edited by Christophe Luetge, which was put out this year by Springer Publishing.

At the recent Simms conference, former Simms Society president Matthew C. Brennan and long-time Society member and South Caroliniana Library Director Allen Stokes were presented with lifetime achievement awards. These are small tokens of gratitude for the two men’s various contributions to the Society and their excellent work on Simms. It is an honor to have two scholars of such high caliber in our ranks.

Matthew C. Brennan has also recently published poems in Poem, Blue Unicorn, and Commonweal. Other poems are coming soon in South Dakota Review, South Carolina Review, Trinacria, and Westview.

Society member John Miller will be featured on a panel about Simms at the upcoming biennial conference of the Southern American Studies Association taking place from January 31st through February 3rd, 2013 in Charleston, SC. Dr. Miller’s paper is entitled “Simms and the spirit of 1066: Reinterpreting the Fourth of July for an Antebellum Southern Audience.”

Society member Benjamin B. Alexander, representing the Walker Percy Society, recently gave a lecture on the unpublished writings of Percy that he is editing for publication. He spoke at the South Atlantic Modern Language Association conference in Durham, NC, on November 10, 2012.

Todd Hagstette, Director of the Simms Initiatives at USC, was named a 2012-2013 recipient of the Mortar Board honor society’s Excellence in Teaching Award. Mortar Board is a national honor society that recognizes college seniors for their exemplary scholarship, leadership, and service. Teaching Award recipients are nominated for the award by Mortar Board members. Hagstette was nominated by USC senior Public Relations major Madeline McCarter.

University of South Carolina Master’s student Katherine Upton recently won the Outstanding Graduate Student Paper award for “The Role the Native in William Gilmore Simms’s ‘Logoochie’ and ‘The Two Camps’ and Walter Scott’s Chronicles of the Canongate.” She presented her winning paper at the recent Simms conference, and she will present it again on Dr. Miller’s panel at the upcoming Southern American Studies Association conference. The Simms Society Executive Council congratulates Katherine for her excellent scholarship and we hope to see more of her at future Simms events.

Three members of the Society recently joined The Simms Review editorial board: John Miller, Jason Johnson, and Alexander S. Moore. Congratulations to all three.

Thanks to all of the members who contributed news—your efforts make the Society the convivial and collegial group that it is. If you have any membership news to include in our next issue, please send it to Sam Lackey at lackeys@email.sc.edu
New Projects Forthcoming from Society President-Elect Jeffery Rogers

Jeffery Rogers

Every summer The South Caroliniana Library at The University of South Carolina sponsors a visiting Simms Scholar who does original research on Simms using the library’s extensive holdings of Simms letters, manuscripts and other documents. I had the honor of serving as the Simms Scholar during the summer of 2012. I began the summer with the goal of completing two separate projects. The first of these was to do the research necessary to prepare an introduction to a new edition of The Life of the Chevalier Bayard, Simms’s biography of Pierre Terrail, seigneur de Bayard, the famous late medieval/early Renaissance French knight published by Harper & Brothers in 1847. This new edition is scheduled to be a part of The University of South Carolina Press’s ongoing endeavor of publishing new editions in the print-on-demand format of all of Simms’s published books with new, critical introductions. The research involved comparing the two editions of the book published in Simms’s lifetime, those of 1847 and 1860, to see if any textual revisions by Simms had been made. Simms did make changes to later editions of some of his novels, but in the case of this biography the texts of 1847 and 1860 were the same. Next, I tracked down the various sources Simms used in writing this biography, which is unique among Simms’s historical writings in that it is about a non-American subject. Additionally, I did research into the person of Bayard and his age in order to provide needed background. The introduction is now complete.

The second project was to collect, as much as possible, all of Simms’s newspaper editorials and newspaper contributions from the entire course of his life. Simms in known to have edited four South Carolina newspapers, The Album, The Charleston City Gazette and Commercial Daily Advertiser, the Columbia Phoenix, and the Daily South Carolinian. As editor, Simms frequently and liberally filled the columns of these newspapers with his own social, political and philosophical reflections. The existence of these writings by Simms has long been known to Simms scholars but much of it has never been made readily available, and a good deal of it has probably never been read since its original date of publication. In addition to columns written as editor of these newspapers, Simms was a frequent, and for some, a regular correspondent contributor to various Charleston newspapers. Among these were The Southern Patriot, The Mercury and The Courier. These contributions range from travel accounts from his trips to New York in the 1840s and 1850s, political essays on contemporary events, and articles on agricultural subjects.

Once these articles are transcribed, I plan to collect them together and write an introduction and submit them as a book tentatively titled The Selected Newspaper Writings of William Gilmore Simms. It is my hope that these various and interesting examples of Simms’s writings in a genre unfamiliar to many who have long studied his novels and poetry will further enrich and complicate our view of a man whom all who have seriously studied him recognize as one of the most important public intellectuals of nineteenth century America.

Praise for Simms Studies in American Literary Scholarship

Simms scholarship has been featured prominently in the latest edition of American Literary Scholarship (Ed. David J. Nordloh), with three works by Simms Society members singled out for praise in its pages. ALS is an annual compendium of academic research that, according to the American Library Association’s Booklist magazine, provides a “systematic evaluative guide to current published studies of American literature.” To have your work included as one of the key texts of the year in this venue is a high honor for any academic.

Michael L. Burduck, in his introduction to the “Early-19th-Century Literature” section of the 2010 ALS (the most recently released edition), confidently declares that the “number of important book-length projects on William Gilmore Simms” which emerged in 2010 alone proves that “critics have not lost interest in this important Southern writer.”

One of these works is Matthew C. Brennan’s The Poet’s Holy Craft: William Gilmore Simms and Romantic Verse Tradition. This important volume that, according to ALS, “provides readers with a superb study of that long-neglected body of work,” Simms’s poetry, “masterfully discusses Simms’s use of the neoclassical and the romantic traditions, analyzes his poetic theories and practical criticism, focuses on the poet’s attempt to revive the sonnet, [and] examines the influence of Wordsworth.” Moreover, Brennан makes Simms relevant to the current academic vogue of ecological criticism by demonstrating the crosscurrents between the author’s romantic and ecological vision.

Also mentioned favorably by American Literary Scholarship is James Everett Kibler’s expanded 20th anniversary edition of Selected Poems of William Gilmore Simms. Kibler’s excellent curating of Simms’s massive body of poetic works helps to “reveal Simms’s thoughts regarding his own life, his Southern home, and American culture in general.” Burduck goes on to single out Kibler’s “splendid introduction” as a particular strength of the volume, especially for its deft categorization of Simms’s poems as “either philosophical verse or intensely personal lyrics.”

The third Simms-related work discussed in ALS is Backwoods Tales: Paddy McGann, Sharp Snaffles, and Bill Bauldy, edited by James L.W. West III and with an introduction by Keen Butterworth. One of the latest offerings in the Arkansas Edition of Selected Fiction of William Gilmore Simms, this book is noted by Burduck as “yet another fine volume to this important series.”

It is also worth remembering that these kudos follow on the heels of Masa- hiro Nakamura’s Visions of Order in William Gilmore Simms, which was mentioned as “one of the year’s best literary studies” in last year’s edition of ALS. Gratifying as it is to all Simms Society members, Simms family members, and Simms enthusiasts to see the author’s study bolstered by such fine examples of scholarly and editorial production, it is an even greater matter to see this fine work regarded in such a public and important venue as American Literary Scholarship. Congratulations to all.
“W. Gilmore Simms: A Poem”

While browsing through manuscripts at the South Caroliniana Library a few weeks ago, I came across a poem about W.G. Simms written by Paul Hamilton Hayne and delivered publicly in 1877. A talented poet and editor, Hayne was an associate of Simms and together they founded Russell’s Magazine. Though he is now remembered more for his editorial work and support of fellow Charlestonian Henry Timrod, the following poem reveals Hayne’s own artistic prowess.

Delivered on the night of the 13th of December, 1877, at “the Charleston Academy of Music,” as prologue to the “Dramatic Entertainment” in aid of the “Simms Memorial Fund.”

The swift, mysterious Seasons rise and set; The Omnipotent years pass o’er us, bright, or dun;– Dawns blush, and mid-days burn, till scarce aware Of what deep meaning haunts our twilight air, We pause bewildered, yearning for the sun; Only to find in that strange evening-tide, By the last sunset pathos sanctified, Pale Memory near us, and divine Regret!

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Then Memory gently takes us by the hand; We feel the delicate glamour of her breath; And doubtful boundaries of a faded Time, Half veiled in mist and rime, Emerge, grow bright, expand; The past becomes the present to our eyes; Poor slaves of Dust and Death, (As if some trump of Resurrection clear Somewhere outpealed, our senses could not hear) Rise, freed from churchyard taint and mortal stain; Old friends! dear comrades! have we met again? God! how these dismal years Of anguished desolation, and veiled tears Of fettered feeling, and despondent sighs, Wither and shrivel like a parchment scroll Seized by the fury of consuming fire, Before the rapture of the illumined soul, Lifted and lightened by our love’s desire!

The faithful eyes that beamed in ours of yore, Shine on us in their ancient guileless way, Undimmed, unshorn of one beneficent ray, And vital seeming as our own, to-day; Lips smile, as once they smiled with innocent zest, When round the social board The impetuous flood-tide poured Of curbless mirth, and a keen sparkling jest Vanished like wine-cream on its golden crest! We feel the loyal grasp Of many a warm hand, yielding clasp for clasp; But may not stay, alas! we may not stay To greet ye one by one Comrades! returned from realms beyond the sun, For lo! In rightful precedence of power, “A SAUL amongst his brethren,” than the rest Loftier, if ruder in his natural might, The MAN who toiled through Fortune’s bitterest hour, As calmly steadfast and supremely brave, Heavenly and earthly; with vast breadth of wings Engirdled by the magic of a spell ineffable; And like the sportive Nymph of woodland bowers, FANCY stole on him coyly, pranked with flowers, Whereof the fairest her white fingers shed, To crown his bended head, Bluff HUMOR true, if broad, Placed in his hand a mirth-evoking rod, While SATIRE from the heights of Reason proud, Flashed a keen gleam, like lightning from a cloud The Levin-bolt so sheerycuts in two, The cloud disperses, to leave – a luminous blue!

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Title page of Hayne’s poem.
All that he was, all that he owned, we know
Was lavished freely on one sacred shrine,
The shrine of Home and Country! from the first

Fresh blush of youth, when merged in sanguine glow,
His life-path seemed a shadowless steep to shine,
Leading forever upward to the stars;
Through many a desperate and embittered strife
That raging, rose and burst
Above the storm-wrecked waste of middle-life,
Down to the day, a few very sad years ago,
When a grave Veteran with his age’s scars,
He moved amongst us, like a Titan maimed;
Only one glorious soul,
Through fate, grief, change, the pure allegiance claimed
Of his unconquered and majestic soul;
The goal of honor; not that
Of vanished Genius! Let our homage be
Above the mouldering, but ah! priceless dust
Whose briny raciness keeps an under taste
Of flavorful Tropic sweets, (perchance swept home,
Across the flickering waste
Of summer waves, capped by an Ariel foam,)
From Cuba’s perfumed groves, and garden spiceries!

No puny puppets whose false action frets
On a false stage, like feeble Marionettes;
But life-like, human still;
Types of a by-gone Age of Crime and Lust;
Or, grand historic forms, in whom we view
Re-vivified, and re-created stand,
The braves who strove through cloud encompassed ways,
Infinite, travail, and malign disparage,
To guard, to save, to wrench from Tyrant hordes,
By the pen’s virtue, or the lordlier sword’s Unravished Liberty,
The Virgin Huntress on a Virgin strand!

I, through whose Song your hearts have spoken to-night,
Soul-present with you, yet am far away;
Outside my Exile’s home, I watch the sway
Of the bowed pine-tops in the glooming gray,
Casting across the melancholy lea;
A tint of browner blight;

I hear the inarticulate murmurs flow
Of the faint wind
I see the waters quivering; quaff the foam,
Now deftly ranging level plans of thought,
No prim Precisian he! his fluent talk
Roved thro’ all topics vivifying all;
Now deftly ranging level plans of thought,
To sink, anon in metaphysical deeps;
Whence, by caprice of strange transition brought
Outward and upward, the free current sought
Ideal summits, gathering in its course,
Splendid momentum and imperious force,
Till, down it rushed as mighty cataracts fall
Hurled from gaunt mountain steeps!

The snow-white beaches by the Atlantic Main!
Ah! not alone! the carking curse of Time
Far from him yet; his bold hopes unsubdued
By the long anguish of the woes to be,
Midmost his years, in mellow-hearted prime,
Beside me stands our stalwart statured Simms!

See! what a Viking’s mien!
Half tawny locks in careless masses curled
Over his ample forehead’s massive dome!
Eyes of bold out-look, that sometimes beneath
Their level fronted brows, shine lambent, deep,
With inspirations scarce aroused from sleep;
And sometimes rife with ire,
Send forth as sword-blades from an unbarred sheath,
Flashes of sudden fire!
His whole air breathes of combat, unserene
Profounds of feeling, by a scornful world
Too early stirred to impotent disdains;
Generous withal; bound by all liberal ties
Of lordly-natured magnanimities;
Whereof we mark the sign
In the curved fullness of a mobile mouth,
Almost voluptuous; hinting of the South,
Whose suns high summer shed through all his veins;
Blending the mildness of a cordial grace
With sterner traits of his Berserker face,
Firm-set as granite, haughty, leoline.

So let us rear the Shaft, and poise the
Bust
Above the mouldering, but ah! priceless dust
Of vanished Genius! Let our homage be
Large as that splendid prodigality
Of force and love, wherewith he staunchly wrought
Out from the quarries of his own deep thought
Unnumbered Shapes; whether of good or ill,

No puny puppets whose false action frets
On a false stage, like feeble Marionettes;
But life-like, human still;
Types of a by-gone Age of Crime and Lust;
Or, grand historic forms, in whom we view
Re-vivified, and re-created stand,
The braves who strove through cloud encompassed ways,
Infinite, travail, and malign disparage,
To guard, to save, to wrench from Tyrant hordes,
By the pen’s virtue, or the lordlier sword’s Unravished Liberty,
The Virgin Huntress on a Virgin strand!

I, through whose Song your hearts have spoken to-night,
Soul-present with you, yet am far away;
Outside my Exile’s home, I watch the sway
Of the bowed pine-tops in the glooming gray,
Casting across the melancholy lea;
A tint of browner blight;

I hear the inarticulate murmurs flow
Of the faint wind
I see the waters quivering; quaff the foam,
Now deftly ranging level plans of thought,
No prim Precisian he! his fluent talk
Roved thro’ all topics vivifying all;
Now deftly ranging level plans of thought,
To sink, anon in metaphysical deeps;
Whence, by caprice of strange transition brought
Outward and upward, the free current sought
Ideal summits, gathering in its course,
Splendid momentum and imperious force,
Till, down it rushed as mighty cataracts fall
Hurled from gaunt mountain steeps!

Sportive he could be as a gamesome boy!
By Heaven! as ‘twere but yesterday, I see
His tall frame quake with throes of jollity; 
Hear his rich voice that owned a jovial tone, 
Jocund as Falstaff’s own; 
And catch moist glints of steel-blue eyes o’errun 
Sideways, by tiny rivulets of fan! 

Alas! this vivid Vision slowly fades! 
Its serious beauty, and its flush of joy 
Pass into nothingness! * * * 

Stern Death resumes 
His somber empire in the dusk of tombs; 
And the damp umbrage of the cypress glades 
Is wanly, coldly cast 
In lengthening gloom o’er the reburied past! 
What then? the SPIRIT of him 
We mourn, and fain would honor, grows not dim; 
On Earth ’twill live in consummated toil 
Worthily wrought, despite the hot turmoil 

Of open enmity, the secret guile, 
That mole-like buried ‘neath the fruitful soil 
Of his broad mental acres, but to show 
Marks of its crawling littleness between, 
Each far-extended row 
Of those hale harvests, glittering gold or green! 

And somewhere, somewhere in the infinite space, 
Like all true souls by our Soul – 
Father prized, 
It dwells forever individualized; 
No Ghost bewildered ‘midst a “NO MAN’S LAND;” 
Outlawed and banned 
Of fair Identity’s redeeming grace, 
Shivering before its wretched phantom self, 
Marred by Lethean moonshine – a pale Elf, 

PAUL H. HAYNE

Update on Upcoming Simms Conference

The newly elected officers of the Simms Society are exploring various potential sites for the 2014 conference, and we would appreciate the feedback of Society members and other readers of the newsletter concerning their preferences. Some of the possibilities that have been discussed include the University of South Carolina in Columbia, a commercial or scholarly site in Charleston, a site in the Pee Dee area, an upcountry site such as Greenville or Spartanburg, or even a location out of state. There are advantages and disadvantages to each of these sites, but the officers’ prime concern is determining which location might inspire the largest number of members of the Society to attend. Please let us know if there is a site on this list that you prefer or one that would discourage you from attending. 

A related question concerns the time of year that would be most convenient for members. The last few conferences have been held in September, but prior to those meetings, it had been traditional to hold the conference in April, on or around Simms’s birthday. Another possibility is to hold the conference during the summer months, when the costs of facilities might be a little lower at some sites. We’d appreciate hearing from you on this matter as well.

Finally, the officers are interested in hearing ideas for activities that members would find interesting, ideas to complement the scholarly papers, the historical outings, and the celebratory banquet that have always been parts of the biennial event. We’re already discussing setting some of Simms’s most beautiful poetry to music and asking professional musicians and singers to interpret them; and if we can find a group of actors who are willing, we’re also exploring a dramatic presentation of one of Simms’s most humorous short stories, “How Sharp Snaffles Got His Capital and Wife.” But we’re certainly open to other ideas, especially this early in the planning stages.

We invite any member with feedback on these matters or any others to email them, as soon as possible, to the current president, Dr. Kevin Collins, at kevin.collins@swosu.edu. We’ll be sure to report any results of this informal poll in a future newsletter, and we look forward to seeing all who love Simms at the 2014 event.
W.G. Simms’s prolific letter writing has been well-documented and discussed in the past, and a letter that testifies to his status as an important member of the antebellum literary community recently surfaced in Boston. On March 28th through July 30th, 2012, the Boston Public Library and the Massachusetts Historical Society put on an exhibition entitled “Forgotten Chapters of Boston Literary History.” The fifth chapter or section of this exhibit was dubbed “Longfellow’s Serenity and Poe’s Prediction,” and much of its focus was on Edgar Allan Poe’s penchant for harshly criticizing Boston’s so-called “literary elite,” especially Henry Wadsworth Longfellow. This chapter featured several unfavorable reviews written by Poe and several letters written by him and to him. Among the letters addressed to Poe is one penned by Simms and dated July 30th, 1846.

This piece of correspondence appears in Volume 2 of the Simms Letters, and it consists mostly of friendly advice, as Simms encourages his volatile peer to limit the vitriol he directs at the Boston-area writers and editors that he derisively referred to as “Frog-Pondians.” Here is an excerpt from the summary of the letter that accompanied it at the exhibition:

“‘Insisting that he has always been aware of Poe’s genius, South Carolina author William Gilmore Simms (1806–1870) admonishes Poe to change course and be prudent: “How can you expect a magazine proprietor to encourage contributions which embroil him with all his neighbors? These broils do you no good – vex your temper, destroy your peace of mind, and hurt your reputation.” Writing as a friend, Simms was surely aware of the injury Poe did to his current (if not future) reputation every time he attacked the bard of Cambridge.’”

The missive is a response to a note of “desponding character” Poe previously sent to Simms in which he complained bitterly about his various problems. In addition to imploring Poe to moderate his attacks on well-known writers such as Longfellow, Simms also recommends a more moderate lifestyle, urging Poe “to cast away those pleasures which are not worthy of your mind, and to trample those temptations under foot, which degrade your person, and make it familiar to the mouth of vulgar jest.” Simms claims that Poe should “remain in obscurity for awhile” and cherish his wife instead of engaging in behavior that might jeopardize his promising young career. There is a strong current of sincere friendship and concern in the letter; at one point Simms even says that he takes the “privilege of a true friend” in speaking so frankly.

The exhibition that featured this text is a true credit to the Boston College faculty, students, and staff who created it by drawing on the collections of the state historical society, the public library, and the American Antiquarian Society. While the exhibition website states that “the streets of Boston are haunted by the ghosts of forgotten writers and editors,” the inclusion of Simms’s letter clearly demonstrates that he is far from forgotten.
**Mysterious Text Conjecturally Explained by the Simms Initiatives**

*Todd Hagstette*

A puzzling book from the Salley-Simms Collection at the South Caroliniana Library has recently come to the attention of the Simms Initiatives. Titled the *Young Ladies’ Book of Romantic Tales* (1839), it is listed in the library catalog as a variant title reprint of Simms’s 1838 work *Carl Werner, An Imaginative Story; with Other Tales of Imagination*. While the contents of this new title are largely identical to those of the 1838 text, there are some anomalies that make the book’s classification suspect.

A.S. Salley first became aware of the book in a 27 September 1949 letter from John S. Van E. Kohn of New York’s Seven Gables Bookshop, in which he was notified by the bookseller of a “very odd copy of Simms’s CARL WERNER” which had been acquired recently. “The work is bound 2 vols. in 1,” Kohn continued, and mostly “seems to be a normal copy” of the book, with a few strange exceptions.

First, the publisher of the new title, E. Littlefield of Boston, differs from the original *Carl Werner* publisher, George Adlard of New York; yet, advertisements for Adlard appear in the back of the Littlefield text. Second, the new title page lists several authors, none of whom is Simms or one of his known pseudonyms. Finally, though the volume I title page of the original text has been replaced by the new one, the original *Carl Werner* title page to volume II appears unchanged in the middle of the new text. It retains the 1838 publication date and Adlard name.

In trying to untangle this mystery, the Simms Initiatives obtained the only other known copy of *Young Ladies’ Book of Romantic Tales*, which is currently held by The Johns Hopkins University library. The Hopkins copy bears an identical cover and title page, yet its contents are not those of *Carl Werner*. Rather, the Hopkins book contains short works by all the authors listed on the title page. Gone too are the Adlard advertisements and the *Werner*, vol. II title page. The Hopkins copy, then, appears to be an actual “normal copy” of the book.

This leads us to consider two possible explanations for the edition housed in the Salley-Simms Collection. It could be simply a publisher’s error. Copies of *Carl Werner* were mistakenly bound in *Young Ladies’* covers. Why, though, Littlefield would be publishing an Adlard title one year after its original appearance is not known. Another possibility is that the Simms version of the text was produced as a binding sample, in which Littlefield took remnant pages from old books to test covers for new titles. Pages of *Carl Werner* just happened to be handy. Adding a new wrinkle to all of this, Kohn informed Salley that his copy of the book was not “a unique freak,” as he had “heard of one other copy like it.” Where this copy is now, however, is anyone’s guess.

At any rate, we at the Simms Initiatives—in consultation with Patrick Scott, former head of Rare Books at the Thomas Cooper Library and Allen Stokes, Director of the South Caroliniana Library—have concluded that the copy of *Young Ladies’ Book of Romantic Tales* in the Salley-Simms Collection does not, in fact, represent a distinct edition of Simms’s earlier title. We therefore will not be separately digitizing it as part of our online collection. In the meantime, if any Simms Society member knows where to find the additional copy that Kohn mentioned or any other information about this situation generally, we would love to hear from you.
The Notion of “Sympathy” in Current Simms Scholarship

At the recent Simms Biennial conference in Columbia, South Carolina, the topic of sympathy repeatedly came up in reference to Simms’s work. It was discussed in multiple contexts, both in presentations and during the conversations that followed them. Here are some reflections on sympathy from Dr. Colin Pearce, along with overviews of Katherine Upton and Sam Lackey’s conference papers:

Colin Pearce
The idea of “sympathy” means literally to “feel with.” To “feel with” usually means to share the pleasures and pains of another person. “Intellectual sympathy” would mean to “think with” another person, sharing in their thoughts. What does this mean more specifically? It has to mean something like understanding that particular person exactly as they understood themselves; not bringing in any “outside” views or values and simply locating oneself precisely at that person’s spatio-temporal coordinates as best one can. Why would one wish to do this? The answer has to be that for a person to be prompted to feel “intellectual sympathy” for another individual they must first be feeling some doubt about the soundness of their own intellectual “feelings” (if we can speak in such terms). They must have a sense that their own ideas or thoughts are inadequate, partial or insubstantial at some level. On the basis of such a sense of doubt one might extend “intellectual sympathy” to some thinker or author for the sake of achieving a surer understanding, a wider knowledge and a deeper appreciation of the world and one’s place in it. The question then is one of finding a model who is in some sense “above us,” who might even qualify as a “genius” to whom we can extend our “intellectual sympathy”; someone who appeals to us for his or her breadth and depth of feeling and yet at the same time impresses us with the power and clarity of their reasoning. We know that “Reason” is associated with “Science” and Science manifestly has to be beyond the claims of sympathy or “fellow-feeling” if it is to confront the cold, hard facts of the world and not have its insights beclouded by indulging in distorting human emotions.

On the other hand, sympathy or “feeling with” has to mean precisely getting down from one’s “high horse” (be it a scientific one or otherwise), and projecting oneself into the being of some other sentient creature the situation of whom one could imagine oneself sharing if the wheel of fortune had made an ever so slightly different rotation. Can a concept of “intellectual sympathy” bridge this gap between scientific “objectivity” or “distance” and sympathetic “subjectivity” or “closeness”? Is it possible to discourse rationally in the realm of human emotion, feeling and sentiment while at the same time speaking with emotion, feeling and sentiment in the realm of scientific reason? The possible answer here is given by the terms of the questions themselves.

For “intellectual sympathy” to be made manifest one would have to see a combination of the deftness and sensibility of the consummate artist with the gimlet eye of a cold and rational analyst - l’esprit de finesse and l’esprit de geometrie as Pascal described it. Enter William Gilmore Simms. Simms was an artistic scientist or scientific artist who could indeed combine the most vigorous deployment of pure intellect with the most intense identification with the passions and feelings of the human heart. He strove with all his might to have his heart and head work in tandem in order to reveal what truth he could. For this reason, we feel the need to cultivate our “intellectual sympathy” with him, to attempt to walk in his shoes as far as we can. We might make such an effort of intellectual “identification” in an attempt to respond to our doubts and concerns about our own “standpoint” on the world, and whether that standpoint has advanced as far as we might hope in terms of understanding the “human condition” in general and our own personal “human condition” in particular.

Katherine Upton
William Gilmore Simms’s attitude towards Native Americans in his writing has been thought to exemplify “an early and strong sympathy,” a claim made by Simms himself and the title of John C. Guilds’ collection of Simms’s Indian writings. Guilds argues that Simms’s Native American writings address modern concerns about race and racism and put Simms in a positive light, potentially reintroducing him into the canon of American literature. Indeed, Simms is credited with a comparatively enlightened view of Native Americans by virtue of their presence in his work and his admiration for certain aspects of their character and their culture.

Presence, however, is not the same thing as sympathy. Criticism has not recognised the expediency of Simms’s use of Native Americans because, while Simms’s placement of the natives as the subject is a sympathetic move, he makes statements about Native Americans’ racial and cultural inferiority, thus complicating the view that his primary motivation is recognition of their rights. Native Americans have a specific role to play that involves recognition of their heroic qualities but which also highlights their comparative...
inferiority. In this respect, his approach to the native inhabitants is similar to Walter Scott’s treatment of the Highlanders in Chronicles, where sectional differences are sacrificed for a unifying agenda. The consequences of this unification, though, are unequal: the natives must adapt and assimilate or face exile or death.

My argument is that both authors use the figure of the native strategically in their fiction as part of a narrative of progress that justifies change, even at the native inhabitants’ expense, but that Simms’s expedient depiction of the native actively works to achieve national unity, at least literally, while Scott’s excuses a nationalisation that has already taken place.

**Sam Lackey**

Nowadays, William Gilmore Simms’s frontier fiction is lauded for its depiction of a dialogic southern frontier. It has also received its due as a compelling response to the call for a more regionally-based literature. Critics have paid less attention to the fact that the heyday of Simms’s frontier writings coincides with the golden era of American supernatural fiction, a tradition often attributed to Washington Irving, who passed it down to the likes of Edgar Allan Poe, Nathaniel Hawthorne, and Henry James, all of whom continued the development of the genre by adding a more psychological bent.

Before the American ghost story made this inward turn, the borderland of the still-developing American frontier in the middle of the 19th century was a popular setting for many supernatural tales, as it could serve as both a literally haunted place and a metaphorical terrain. Like Irving and Hawthorne, Simms helped popularize the fledging short story form by writing about his home region and writing from his home region, in the sense that his art was influenced by his personal and cultural relationships to the place. This place, much like the ones depicted by his more celebrated brethren, is full of mischievous spirits, wandering specters, and dark secrets.

By molding his native material and culling regional history, Simms paints the old frontier of the Southeast with just as much skill and nuance as Irving paints Dutch New York and Hawthorne treats Puritan New England, and to accomplish this feat, he appropriates the ghost story to aid him in the literary recounting of cultural origins and the treatment of the land as both a physical and conceptual space. Ultimately, these stories stand as testaments to Simms’s innovative style of American proto-regionalism and the rare aesthetic and social affects that he rendered.

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**A Moving Memorial from the Pen of Simms**

Mr. Arthur Whetstone, of Rowesville, South Carolina, recently posted a reference on the Simms Initiatives website to a memorial written by Simms in honor of a member of the Whetstone family. Mr. Whetstone kindly sent us a copy of the original memorial broadside for inclusion in these pages. He also agreed to detail the investigation that allowed him to connect his family history with the life of Simms.

**Arthur Whetstone**

The passionate and beautiful memorial by William Gilmore Simms to my great, great-uncle William Whetstone has been in my family for many years. His brother, John C. Whetstone, was my great, great-grandfather. My grandfather, Frank Whetstone, had several siblings, but somehow the broadside remained in his possession. Last year, my wife and I moved from Tennessee to the house he built in Rowe’sville in 1908, which had been left to me by my aunt. Earlier this year, I started developing a family website which would hopefully include genealogies for the lines of both grandparents. On the Whetstone side, I had an excerpt from a genealogy study and some sketchy materials from my aunts. I had one picture of my great grandfather and some stories from his time in the war. I knew his parents were John Myers and Eugenia. I also had the line going back to the arrival from Switzerland as one of the original Orangeburg families, but not much detail. This was my first venture into the world of genealogy, so I was feeling my way around.

Since Simms had mentioned John and Eugenia in his memorial, I put that together and found a reference to both John M. and John C. Whetstone in Volume 2 of the Simms Letters. There was also a Whetstone plantation shown on a map in the Letters. I learned (from the Beecher letters) that a Captain Whetstone was a member of the Regulators. My great-grandfather was called Captain Whetstone.

Up until this time, I did not know that my ancestors were from the Barnwell District, much less that they owned a plantation near Simms. Ironically, when I was a youngster, I spent time with my maternal grandfather Sanders, who later in life had bought a farm in Midway about a mile west of Woodlands. My sisters and I knew Simms from our schooling, so we were interested in the place and actually wandered around it on a few occasions. But I assumed that our roots were in Rowesville, since Captain John had a home there.

The search experience had initially led me to the Simms website where I posted a reference to the memorial. Someone in the genealogy community picked it up and introduced me to the Orangeburgh List, a listserv for researchers of area families. Eventually one of my new email cousins sent me an article on a 1903 SC Supreme Court case, involving a land dispute for the sale of a plantation, China Grove, owned by John M. Whetstone. The case recited the history of the ownership and included the will of John M. Whetstone. William Gilmore Simms was co-executor of the will.

My interest in John Myers continued and I decided to follow a reference to a tombstone in Midway from the genealogical excerpt I mentioned. I eventually found the Old Midway cemetery, an abandoned graveyard near Midway. I located the tombstones of John M. and Eugenia; Susan, his second wife; Adam, a son of his and Susan’s and Francis Wilson, an infant son for whom my grandfather was named. I was able to transcribe these inscriptions and about twenty others and posted them on findagrave.com.

To know that John Myers and his family were close acquaintances of William Gilmore Simms is unbelievably inspiring. It has been a great experience for me to journey into the past and into the literary world of Simms. The Simms memorial led me down this path.
IN MEMORIAM
OF
WILLIAM WHETSTONE,

Who died of Small Pox, November 28th, 1863, at the Hampton General Hospital, (Yankee,) at Point Lookout Maryland, in the 25th year of his age.

Another sacrifice of youth, talents and a generous ardor to the cause of the country, and of human and civil Liberty. Another fearful additional charge to the amount of retribution to be exacted by a just Providence from the atrocious abolitionists, because of their cruel warfare upon a peaceful and unoffending people. The best blood of our country is poured out like water for the protection of its soil and liberties. Thrice fortunate shall we be if it is not shed in vain. We might weep at each sacrifice of youth and manhood, talents and virtues, in this holy struggle for our homes; but the heart becomes indurated by the hourly reported record of loss and death, and the fountains of our grief almost refuse to flow. It is not tears that we should weep unless, indeed, they are tears of blood. Our sorrows should be subdued by a fiercer sentiment than any that can only reveal itself in tears.

WILLIAM WHETSTONE, one of two sons, (both in the war from the beginning,) of JOHN and EUGENIA M. WHETSTONE, was born in Barnwell District, South Carolina, on the 14th of February, 1839, and was one of the most noble and manly of all the brave youths whom we have sent forth in such numbers, to do battle against our Sodomite enemies. He was framed in the very prodigality of nature. Tall, erect, handsome, ardent of blood, gentle of manners, quick of mind, thoughtful and observant, he exhibited early promise of future usefulness, if not distinction. Educated, in part, at our military schools, he had imbibed a taste for books; and possessed all that grace of manner which is so greatful in society. Alas! to die of a loathsome disease in a wretched Yankee Hospital, surrounded by the enemies whom he despised, afar from the friends whom he loved; the parents he venerated; from all solace of attention; from all the consolations of a sympathetic nursing cure.

He joined the Washington Artillery of Hampton Legion (Captain Lee,) in June, 1861, and entering the ranks as a private, soon became sixth corporal, and was promoted step by step, until he was made orderly sergeant of his company. He went through all the campaigns of the Legion to which he belonged, with a marked gallantry and good conduct. His companions all testify to his bravery, to a fault; and passing unharmed through four several engagements, battles and skirmishes, some of them memorial in history, for their sanguinary character and fortunate results,—he received his first serious wound in a trifling skirmish, whilst on a scout within the enemy’s lines, near the banks of the Rapidan—a pistol bullet passed through his left arm and penetrated his chest. Unable to join in the retreat of his companions, he remained a prisoner, and was taken, first, to Culpeper, C. H., Va., thence to the old Capital prison, at Washington, and finally to the Hampton General Hospital, where, when nearly recovered from his wounds, he fell a victim to disease. From these several places he wrote to his parents, in language of the tenderest solicitude for them, praying them to be comforted, and cheering them, as no doubt he cheered himself, with the prospect of an early exchange and release from prison. He fell a victim to the brutal violation by the enemy, of the established system of exchanges. He reached the Hospital at Point Lookout on the 28th of October, and died of Small Pox on the 25th of the month following.

Here ends our brief record of this noble and generous youth. He died young; while the heart was yet pure and gentle, and affectionate; yet age had hardened it to insensibility, and before sorrow could corrode, or disappointment sour! We are told that the Gods love those whom they take from us in youth. It is well, perhaps, to think so; but we still cannot forbear the prayer that he might have been spared, not only for the support of his parents, in age, but for the development of his own individual manhood. But the will of God be done! He who gave, may rightly take; and it is for us, with the wisdom which religion should always bring with it, to bend ourselves meekly to the Eternal will, and submit cheerfully to his inscrutable Providence. It is not forbidden, however, that we should weep over our young, even though we submit without a murmur! We say to his stricken parents: “Weep,” and your very tears shall conduct you to resignation; and soften your hearts to prayer, and lift your souls to hope, and so prepare you as that the transition to a better world, shall be made easy; so that you shall fold your robes about you, calmly as those who lie down, after a weary march, to pleasant dreams.” But do not murmur as those who wilfully refuse comfort. If that our blessed religion has any virtue in it, it has taught you the grandest and gratefullest hope of the future—of a reunion, in realms of eternal life, with the dear ones we have loved and lost. WILLIAM GILMORE SIMMS.
This collection of essays by historians and literary scholars first explores William Gilmore Simms's antebellum treatment of the role of warfare in America's past and the South's future. The contributors then consider the impact of the secession crisis, the Civil War, and the Confederate defeat on Simms's and other white and black Southerners' perceptions of their much-changed world.

Next, Simms's life, published writings, and thoughts during the war and its aftermath are examined. Finally, Simms's late poetry and fictions, especially explicit and implicit commentaries on the postwar South, are analyzed.

William Gilmore Simms's Unfinished Civil War reconstructs from both published writings and private letters the conscious and unconscious effects of the Civil War upon the writer and Southern patriot. Drawing on the fields of history, literature, and even archaeology, this interdisciplinary volume demonstrates that the anticipation, course, and consequences of the war were central in shaping Simms's writings from the 1840s to 1870.

The contributors to this collection are Matthew C. Brennan, Kevin Collins, Ehren Foley, Sara Georgini, Todd Hagstette, Keri Holt, Jim Kibler, Nicholas G. Meriwether, John D. Miller, David Moltke-Hansen, Jeffery J. Rogers, David S. Shields, Johanna Shields, and Steven D. Smith. Orders may now be placed at the University of South Carolina Press website.