Greetings from the Simms Society Executive Council. We are pleased to report that many exciting endeavors have launched in Simms scholarship and in conjunction with the Simms Society recently. Most of these revolve around the formation of the Simms Initiatives this year at the University of South Carolina. Throughout the pages of this newsletter, you will find information about the activities of this massive project. It includes bringing a major web presence to Simms studies, making print editions of all his separately published works available, and fostering a large and collaborative coterie of scholars to build Simms studies into its proper scale in the academic world.

I would like to take this brief opportunity to introduce myself, as I will be intimately involved in many of these efforts. My name is Todd Hagstette. As the William Gilmore Simms Curator at the South Caroliniana Library, I am training to take over as head of the Simms Initiatives next year. I am also the current Secretary-Treasurer of the Society and Editor of The Simms Review.

I look forward to the coming years as I help to complete the vision of the Simms Initiatives first conceived and described by Nicholas G. Meriwether and then shepherded by the current director, David Moltke-Hansen.

If you have questions about our work or would like to join us in our efforts, as we encourage all Simms Society members to do, please feel free to contact me at tclsimms@mailbox.sc.edu or 803-777-2403.

I hope to hear from all Simms scholars soon as we work together to bring Simms back into prominence!

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. Nicholas G. Meriwether vacated his position with his move to UC-Santa Cruz. All members should offer him a word of thanks for all he has done for the Society. Here are the newly-elected officers of the Simms Society:

**PRESIDENT**
Sean Busick, Ph.D.
Assistant Professor
Athens State University
sean.busick@athens.edu

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

**SECRETARY-TREASURER and REVIEW EDITOR**
Todd Hagstette, Ph.D.
William Gilmore Simms Curator
University of South Carolina
tclsimms@mailbox.sc.edu

**MEMBER-AT-LARGE**
Jeffery J. Rogers
Associate Professor
Gordon College
jrogers@gdn.edu

**MEMBER-AT-LARGE**
James E. Kibler, Ph.D.
Professor Emeritus
University of Georgia
jkipler@uga.edu

**IMMEDIATE PAST-PRESIDENT**
Matthew C. Brennan, Ph.D.
Professor
Indiana State University
matthew.brennan@indstate.edu
Simms Society News

This past year marked some great leaps forward in Simms studies. First among these is the formation at University of South Carolina Libraries of the Simms Initiatives, a grant-funded project to make Simms and his works more readily available to scholars and the reading public. You can read more about the project on the facing page. We also continued the standard of excellence, begun with Jim Kibler and expanded with Nicholas G. Meriwether, in producing The Simms Review in its new standard double-issue format. We continue to build the legitimacy of the publication with a double-blind peer-review process, allowing contributors to list their articles as peer-reviewed, which is an important part of the tenure process. We are also actively pursuing recognition for the journal from the MLA Bibliography and accreditation from the Council of Editors of Learned Journals.

An anonymous member would like to sponsor 10 graduate student memberships in the Society, in an effort to grow our base of young, up-and-coming Simms scholars. If you know of a promising student who could benefit please contact us at tclsimms@mailbox.sc.edu so the arrangements can be made. We would like to thank this member for these recruiting efforts, as we do all of our members who help spread the word about Simms and the Society.

Two pieces of publishing news: first, The Arkansas Edition of The Partisan, edited by Stephen Meats, is in press; and the manuscript for Vasconselos, edited by Kevin Collins, has been submitted for copy-editing. Textual work on Woodcraft proceeds apace. Second, three Simms scholars are working on new Simms selected writings collections for future press submission: Jim Kibler is editing Simms’s reviews, Jeffery J. Rogers his newspaper articles, John Miller his orations. Also, Nicholas G. Meriwether and David Newton hope to publish in one volume Simms’s two unfinished novels (an excerpt of one was published in the last newsletter and the other is featured on page 4 of this issue).

On April 16, 2011, in an address to The University South Caroliniana Society at their annual meeting, Simms scholar John M. McCardell, Jr. announced his recent discovery of an unpublished Simms short story, titled “Rawlins’ Rookery.” Misfiled in the Charles Carroll Simms collection in a folder marked ‘Drama,’ this story has gone undiscovered until now. Simms apparently intended it as an introduction to his popular ghost novella Castle Dismal. Though largely humorous in tone, the tale also contains a number of personal revelations about the author that McCardell notes are “disturbing and profound and necessarily prompt a major reconsideration of much of what has been written about Simms. The result is an autobiographical statement of considerable import.” McCardell hopes to publish soon a new edition of Castle Dismal with the remarkable “Rawlins’ Rookery” restored as the introduction.


Society President Sean Busick was awarded Athens State University’s Award for Research Excellence this Spring for his work on Simms.

Founding Review editor Jim Kibler presented a talk on Simms’s poetry at Piccolo Spoleto last year. The occasion was held at the Charleston Library Society. Dr. Kibler writes that he told the audience of 60 that he hoped he was doing a good reading, as the portrait of Simms was looking down over his right shoulder! Kibler reports that it was a moving experience to speak on Simms in such a venue in the author’s native place.

Society and Editorial Board member David Moltke-Hansen has enjoyed a slew of recent publications. Among them are his general editorship of the 5 volume selected writing of Elizabeth Fox-Genovese, titled History and Women, Culture and Faith, from USC Press; his editorship of the third volume in that series, titled Intersections: History, Culture, and Ideology; and his introduction to and editorship of the forum “Creolization in and beyond Charles Joyner’s Down by the Riverside: A South Carolina Slave Community” in Historically Speaking 11.3 (June 2010): 20.

We also welcomed several new Life Members in 2010, listed on the inside back cover of the Review.

Thank you 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 Todd Hagstette at tclsimms@mailbox.sc.edu.
The Simms Initiatives Opens the 19th-Century Southern Cultural Landscape

David Moltke-Hansen

Harper’s Weekly put it succinctly in its July 2nd, 1870 issue: “In the death of Mr. Simms, on the 11th of June, at Charleston, the country has lost one more of its time-honored band of authors, and the South the most consistent and devoted of her literary sons.” Indeed, no American writer and editor of the mid-nineteenth century did more than William Gilmore Simms to frame white southern self-identity and nationalism, shape southern historical consciousness, or foster southern participation in broader American literary culture. No writer in the South had more contemporary esteem and attention. Among novelists or romancers, only New Yorker James Fenimore Cooper was as successful into the 1840s. In those same years, Simms was the South’s most influential editor of cultural journals. He also was the region’s most prolific cultural journalist and poet, publishing on average a book review and a poem per week for some forty-five years.

Although respectfully recalled in the North and South after his death, Simms had seen his national reputation fall with the defeat of the Confederacy and the slave regime he had vigorously supported. Nevertheless, reprints of many of the twenty titles in the selected edition of Simms’s works, first published between 1853 and 1860, appeared up until World War I. Thereafter, however, only his The Yemassee, an early romance about an Indian war in South Carolina, continued in print. Five volumes of Simms’s letters appeared in 1952-56, and slowly and fitfully thereafter more of the fiction and criticism began to be issued. Establishment of the Simms Society and Review eighteen years ago both reflected and fostered this growing interest. Not until the 2011 launch of the digital Simms edition of the South Carolina Library of the University of South Carolina, continued in print. The Simms Initiatives digitize and make full-text searchable every significant edition of each separately issued Simms work and, then, the scrapbooks and other materials in the C.C. Simms Collection in the South Caroliniana Library. The Initiatives are doing much more. By the end of the summer, staff will have processed the Simms-related portions of the papers of two pioneers in the modern editing of Simms—his granddaughter Mary C. Simms Oliphant and James B. Meriwether. Other staff members are working with colleagues in the University Libraries to create a bibliographic database. It eventually will include information on every printing and issue or periodical publication identified for every work. Entries will also give detailed information about the contents and various copies examined.

Project staff is broadly populating the database as quickly as possible, to make it useful to many users as soon as possible. This necessarily means leaving it to scholars and collectors to fill in additional information over time. The ultimate goal is not only to offer as complete data as possible but to make them, and the texts they reflect, harvestable, thereby opening for research southern landscapes and cultural developments often first historically explored or given literary shape by Simms.

Ironically, Simms’s long neglect means that the fundamental work of systematically presenting and documenting his writings is taking place in the age of the development of reliable, computer-based research tools. That fact enables kinds and degrees of access given few authors. The substantially complete, printed, scholarly editions of canonical authors are not free-text searchable or harvestable by researchers employing electronic media. Such electronic searching makes possible, quickly and easily, many investigations that are laborious or impossible otherwise. It means, too, that many researchers will find Simms potentially relevant to investigations that are not about him, but about subjects or people or places or inter-textualities or networks of influence that shaped and were shaped by him and his works.

Such ambitions would not be possible without the extraordinary dedication and resources that built (and continue to add to) the Simms holdings, and funded the visiting Simms Research Professorship, of the South Caroliniana Library. Neither would the Simms Initiatives be underway without the remarkable generosity of the Watson-Brown Foundation. Foundation President Tad Brown observed of the nearly $500,000 grant: “We were delighted to fund the project—one long overdue—and hope it ultimately will lead to a richer understanding and appreciation for Simms and his South.” The possibility of that funding, in support of the study and appreciation of South Carolina’s preeminent nineteenth-century writer, and the need to enhance the University Libraries’ digital operations and computer programming and web development capacity, led the Dean of Libraries, Tom McNally, to commit, together with the South Caroliniana Library, over $600,000 in matching funds as well as significant space and other support. Such strategic investments call for expressions of deep gratitude from Simms Society members. One may write as follows: President Tad Brown, Watson-Brown Foundation, 310 Tom Watson Way, Thompson, GA 30824 (tbrown@watson-brown.org); Dean Tom McNally, Thomas Cooper Library; Columbia, SC 29208 (tom@mailbox.sc.edu).

Simms Society member and former Treasurer and newsletter and Review editor Nicholas Meriwether initiated the grant, together with South Caroliniana Library Director Allen Stokes, the project’s Principal Investigator. When Meriwether went to a new job at the University of California at Santa Cruz, I agreed to direct the Simms Initiatives for two years. Having retired early to write and edit, I was available part-time, and, like Meriwether, I have background in libraries and archives from my years on the staff of the South Carolina Historical Society, at the Southern Historical Collection and Center for the Study of the American South at the University of North Carolina, and then, the Historical Society of Pennsylvania. I shall be stepping down at the end of next May, leaving things in the deft hands of Dr. Todd Hagstette.
Sir Will O’Wisp: Excerpts from Simms’s Unpublished Novel

David Newton

When Gilmore Simms died in 1870, he left behind a number of works that were never published. Among these is a story that he entitled Sir Will O’Wisp or the Irish Baroner; a Tale of Its Own Day. The unfinished manuscript of Sir Will can be found in the Charles Carroll Simms Collection at the South Caroliniana Library. Evidence suggests that this story was among several that Simms was working on during the post-war years, around the time of his death. However, the genesis of the story dates back to the 1830s when Simms’s career as a writer was just beginning, to a short story called “Jack-O’-Lantern” that he published in the Southern Literary Messenger in 1838.

While Sir Will was unfinished at the time of Simms’s death—only five chapters and an incomplete sixth chapter exist—it is a fascinating story that ranges widely across a number of different literary traditions. While the figures of Sir Will-O’-Wisp and his precursor “Jack O’ Lantern” derive from European folklore, the story itself is decidedly urbane and cosmopolitan in scope. The protagonist, William Silex, is a man of letters, living in a society that neither values nor understands the importance of knowledge and the arts. His thoughts and his perspectives are clearly and clearly those of Simms in the post-war years.

The story has unmistakable Faustian overtones. The conversations between Silex and Sir Will are densely philosophical, ranging widely over aesthetic and spiritual matters. Yet while Sir Will is clearly meant to be cut from the Faustian mold, he is in many respects Simms’s own unique creation. While there is a mystery to his purposes and motivations for seeking to become Silex’s “familiar,” a mystery that is not entirely resolved before the manuscript abruptly ends somewhere near the end of the sixth chapter, Sir Will is witty and sophisticated in a way that elicits sympathy and admiration while never quite dispelling the narrator’s fear or the reader’s that soon Sir Will may extract some unspoken demand for repayment of services rendered upon Silex. However, one has the distinct impression that this is a devil who genuinely likes and admires the man whom he pledges to serve. As the story nears its conclusion, the relationship between Silex and Sir Will appears less like a deal with the devil and more like a partnership, and, in the context of the post-war years, this is significant.

The uncompleted manuscript will be published by the University of South Carolina Press along with another unfinished post-war manuscript, Brothers of the Coast.

Chapter 1: My Familiar

[Note: This excerpt comes from the beginning of the story. Editorial emendations related to the reconstruction of the manuscript have been omitted.]

It is scarcely the best social policy to begin the work of confession, on one’s first entry into the world, where, now-a-days if men confess to any sins at all, they are such only as are sufficiently equivocal to pass for virtues; but, as any aim is a moral pass for virtues; but, as any aim is a moral
apparent from a thousand histories, all of which are as worthy of confidence as Bancroft’s United States, a Puritan chronicle, or the report of a Freedman’s Bureau in this our Mongrelia.

In acquiring my demon, I persuade myself that I was quite as innocent as Socrates. He came to me, suffice it to know, not as visitors from the nether regions are usually supposed to come, reeking with fumes of sulphur, and smelling of recent bituminous fires. There was no flourish of trumpets warning me of any approach; nor did I detect, either as his coming or his departure any of that pleasant musical twang which usually described the exits and the entrances of infernal spirits. Never was an apparition more innocent or less imposing, though, by the way, there was something peculiar in it. Nor was I at all conscious or apprehensive of his presence. I certainly employed no incantations, such as Faust uses for raising Mephistopheles. I described no circle, uttered no invocation, appealed to no Mephistopheles. I described no circle, incantations, such as Faust uses for raising the way, there was something peculiar in it. 

Very remarkable was the result which followed. If my own nose was incapable of any demonstrative effort at a sneeze, what was my surprise, if not consternation, to hear immediately behind me, one of the most enviable of all nasal acknowledgments. Such a sneeze, so vastly superior to any that I had ever produced—that I had ever heard from anyone before—that I felt, as by an infallible instinct that it was not a sneeze of humanity; and I clearly comprehended the action of my Maccoboy upon the stenuratory organs of an infernal. “Hal tse—tse—tse—tse—tse—tse—tse! Ha! Ha! tse!”

Such was the report. Such was the conclusive testimony then involuntarily given to the pungent merits of my Maccoboy, the excellence of which I had begun to question.

It was with a feeling, not unlike a terror that I turned to confront the strange proboscis that was capable of such eloquent utterance. A moments glance, while it put me more at ease, seemed to tell me everything. On looking at him, I felt, all of a sudden that he was no stranger. We had certainly met before; but as I readily divined his true nature, in the same instant, the unpleasant conviction was forced upon me that I had been no better than I should be. One is very apt to meet the devil in the best circles, and to become familiar with him as a gentleman without discovering one of his secrets as a devil. In old times one had better security, in the inevitable appendages of horns and hoof: but, since Curier, seeing him in this costume, kicked him out of his laboratory, the demoniacs have adapted their habits much more closely to those of science and society. 

Well, my demon—there he stood, confronting me with the most [reassuring] presence in the world, a smile on his countenance, which was still flushed, however, by his sneezing performance, and as mild and [clear] a blue eye fastened upon my own, as ever lightened up beneath the forehead of a philanthropist. His face was a good one but by no means remarkable. Such a face I have often seen. It was rather Gallican in contour and general expression, but had some of the Irishman in it—the rich dark red of his complexion, and a certain dash of franknessand impulse which won directly upon your confidence. He had the dark hair also, and a beautiful moustache of the same colour, well-waxed and a neatly cut Grecian nose and chin; the former being of dimensions however, which sufficiently accounted for the magnitude of his sneezing capacity. There was, besides, a somewhat satirical cast in his general complexion, showing a slight disposition to sneer at much, and laugh at many things in society and reminding you of Mephistopheles, which was in contrast with the otherwise benevolent expression in general. The figure was excellent, I should say perfect,—symmetrical, beautifully developed, tall, stately, well set and muscular, well-rounded too, but with no tendency to rigidity . . .

Chapter 2: Purely Psychological

[Note: In this excerpt from Chapter Two, the narrator, William Silex, listens in astonishment as his unexpected visitor, Sir Will O’ Wisp, introduces himself and offers his services.]
above jest in this. I am serious. In my friendship for you I have sought you out, and I am resolved to become your friend, companion, assistant, anything, whether you will or no! You want an amanuensis, and considering the color of the work on which I see you busy, perhaps I am the very person of all the world whom you should soonest choose. But I insist not on this. Take me in what capacity you please. I am an actor of all work, as the comedians call themselves. I can be a boon companion, a grave counsellor, a curious penman, and a dapper valet. Make me what you please, with a will, and rely on me to be the thing which you most desire. I will take no refusal; you must employ me.”

So liberal an offer—so graciously made—was not to be rejected idly. Still, it required some deliberation. I had some doubts—shall I call them apprehensions—inherited from the teachings and traditions of childhood. He saw me hesitate and threw in certain additional suggestions.

“My library” said he, “is large, various, ample, for all your purposes. Indeed, next to that of my cousin, Belial, it is the very best in our dominion. I can bring you any volume you please, especially of the literature of New England. It is a favorite literature with us; indeed, we not only furnish the work of the authorities, but supply most of their writers. They have long since adopted our creed which denies anything to faith . . . . You are sometimes at a loss for these austere authorities and I shall be glad to furnish them.”

Still I hesitated. I was not prepared to substitute the Yankee Brogue for the English language, and only kept Webster’s dictionary to look up its vulgarisms. Besides, there was my literary moral, which had its scruples; and to draw my authority from proverbially lying Chronicles, was a little too much at first even for this devil. He had betrayed the cloven hoof in showing how the devil had obtained dominion of the world through this very process. He read my thoughts, changed his tactics, and gave me a beautiful discourse, leading me from metaphysics to the consideration of the tastes, the sentiments and through these to psychology; and I confess I thought him very fine. At the close, he said,

“But my dear friend, this subject is tedious. Life is not to be consumed in argument even though that argument shall involve all the philosophies. We do not live, unless we recognize play as a part of employment, and quite as essential to existence. Why fret over your toils? Give yourself respite. Let me help you. Your correspondence seems quite extensive. Let me give you a taste of my quality in assisting you in your answers. Here, I see that your correspondents are of every description. You have letters from Critics, Historians, Divines, Widows, old maids, and young ones. What a medley. It must addle your brain to answer any three of these at a single setting. But you shall see how I will dispose of them.”

And speaking thus, he without ado, turned over a pile, and without caring to read the several letters which he undertook to answer, he at once proceeded to write, writing like flash, the pen rather coursing over the paper than resting upon it. What a grand devilish faculty it was which he possessed!

And, even as he wrote, he flung me his replies. I was amazed. Nothing could be more suitably said in any instance. He had finished a dozen before I had got through reading one.

“Wonderful!” I exclaimed. “What a boon for an author could his fingers keep such equal pace with his thoughts.”
Launching Simms

The first year of the Simms Initiatives was devoted in large part to designing the database and structuring and prioritizing the contents both for the digital edition and for entries in the online bibliography. On June 15th, 2011, the Simms Initiatives will begin quiet testing and tweaking of the database, working with Simms Society members and other specialists. Five months later, after the progressive addition of feature enrichments, refinements, and corrections, the Initiatives will present the database in a “hard,” public launch. In the meantime, Initiatives staff wants your input. Tell staff members and each other what works, what doesn’t, what wants refinement or correction, what we have overlooked, what you hope we shall consider or include.

If you register on the site, you may post comments there. Each time on the site, you will want to take a look at the “About” page. There, between now and November, you will see the evolving timeline for the database. You also will have the chance to read updates on adjustments made and things added or expanded.

Registered site users as well will have the chance to make comments at the level of individual bibliographic entries. The expectation there is that folks with special knowledge or questions relating to the title described in the entry will want to share with each other and Initiatives staff. Eventually, too, some people will want to nominate additional data for inclusion in parts of individual entries. For instance, project staff is not inputting much copy-specific data. Neither is it pausing to record all printings and issues available for examination. Rather, staff feels it more immediately important to provide as many entries as possible, given the necessarily deliberate pace of the digitization work for the online Simms edition.

If you have colleagues whom you think might find the developing database interesting to explore and comment on, please invite them to look in and join the conversation. The more, smart, informed, and varied feedback we get, the better the database will be when it is made fully public in November.

To register to contribute to the site and help us grow Simms studies across the country go to:

http://simms.library.sc.edu.

James Everett Kibler Named Simms Visiting Research Professor at South Caroliniana Library.

Allen Stokes, Jr.

James Everett Kibler, a native of Newberry, earned undergraduate and graduate degrees in English at the University of South Carolina. Over a long and distinguished career as a teacher and scholar in the English department at the University of Georgia, Kibler taught courses in Southern literature on such writers as William Faulkner, Flannery O’Connor, Cormac McCarthy, and Wendell Berry.

Now that he has achieved emeritus status and devoted much time and energy to restoring an 1804 plantation home in the Maybinton area of Newberry County, we determined that it was high time for him to serve an appointment as the William Gilmore Simms Visiting Research Professor. In this capacity he will be working with the Simms Initiatives project, located in Thomas Cooper Library of the University of South Carolina in the space adjacent to the elegant room in which last year’s Simms Conference was held.

William Gilmore Simms and the South’s other great literary portraitist, William Faulkner, have been Dr. Kibler’s principal and persistent research interests over the past forty-plus years. Kibler was a founding member of the William Gilmore Simms

Society and the inaugural editor of the Simms Review.


As consultant to the Simms Initiatives and as Visiting Research Professor, Kibler will be focusing on several facets of the initiatives. Simms was a prolific writer of book reviews and notices. As a contributor to the long-awaited Simms bibliography, Kibler will make available a compilation of over 800 book reviews and notices by Simms. He will also add to his bibliography of poems that he has identified over the last thirty years. Included will be poems already listed but with new sources of publication. Among future publications on Kibler’s horizon is a selection of Simms’s notable, uncollected essays and reviews.

Left James Everett Kibler
2011 William Gilmore Simms Visiting Research Professor
Simms’s Resolutions on Slavery Added to Volume VI of *Letters*

Alex Moore

In his brief career in elective office William Gilmore Simms represented Barnwell District in the 36th General Assembly (1844-5). The forthcoming revised edition of *The Letters of William Gilmore Simms*, Volume VI, includes 64 new documents, many that recount Simms’s service in the House of Representatives. Among them are entries in the published *House Journals* of 1844 and 1845, reports, resolutions, and bills introduced by him. Unpublished documents are in the public records of the State of South Carolina and are housed in the South Carolina Department of Archives and History, Columbia, SC. Several of them are in Simms’s handwriting.

The following Resolutions on Slavery, jointly submitted to the House of Representatives on December 17, 1844, by Representative John Bauskett of Edgefield District and John Allan Stuart of Saint Philip and Saint Michael Parishes, Charleston, clearly articulated the authors’ opinions respecting the institution of slavery and their opposition to federal interference in the South’s peculiar institution.

**Resolutions on Slavery**

December 17, 1844

Messrs. W. Gilmore Simms, Stuart and Bauskett submitted Resolutions on the same subject [slavery]; which were ordered to be printed, and, with the Resolutions of the Senate, were made the special order of the day for 12 o’clock M. to-morrow, in committee of the Whole House.

**Resolutions on Slavery Submitted by Mr. W. Gilmore Simms**

Resolved, that the institution of slavery in the southern States, guarantied by the federal Compact, and necessary to its integrity, is one which South Carolina regards as vital to her Safety,—in which she can tolerate no interference,—that though she holds it unbecoming, farther to complain or to exhort, she yet deems it proper to declare that she beholds with a jealous sense of danger and injustice the approaches made in the Federal Congress to a disturbance of her securities on this subject—any assault upon which, in a legislative form by that body, must only compel her to a resumption of that independent position, as a separate State, which she only in part surrendered to the Federal Union, as necessary to her foreign Securities. W. Gilmore Simms

Resolved, therefore, that any act of direct legislation on the subject of slavery, or of indirect legislation the purpose of which shall be obvious, by Congress—either by the enactment of a Bill, or by the adoption of resolutions meant to abolish that institution, will be *ipsa facta*, a dissolution of the Union.

[Signature canceled]

Autograph unsigned document in S165018, Resolutions of the General Assembly, item 00001, SCDAH. The resolution bore a clerk’s notation “House Resolution[,] 1844 Dec. 17 Mr. W. Gilmore Simms.”

1. John Bauskett represented Edgefield District and John Allan Stuart represented Saint Philip and Saint Michael Parishes in the Thirty-sixth General Assembly, November 25, 1844, December 15, 1845. Stuart wed Claudia Smith, the sister of Robert Barnwell (Smith) Rhett, and was an editor of the Charleston *Mercury* in the 1840s.

The above title of last year’s Simms Society conference, the tenth, will also be on the manuscript collection of essays now being prepared for formal submission. Fourteen of the essays are revisions and expansions of papers presented last year. In addition, several good papers from the conference recently appeared in the 2010 Simms Review. The first Simms conference, in 1993, also resulted in a collection, on William Gilmore Simms and the American Frontier. The new volume will include as well a contribution by David Shields, McClintock Professor of Southern Letters in the University of South Carolina. Below is the table of contents:

Introduction

War, Honor, and Citizenship
When History Failed: Simms’s Artistic Negotiation of the Civil War’s Consequences
   David Moltke-Hansen
Imagining the Swamp Fox: William Gilmore Simms and the National Memory of Francis Marion
   Steven D. Smith

The War’s Aftermath
Isaac Nimmons and the Burning of Woodlands: Power, Paternalism, and the Performance of Manhood in William Gilmore Simms’s Civil War South
   Ehren Foley
Deluded Dreams or a Carnival of Death: A Different War Poetry from the South
   Johanna Shields
Simms, the Civil War, and the Poetry of Trauma
   Matthew C. Brennan
Simms’s Last Poems and the Artifice of Eternity
   James Everett Kibler
Reading Regionalism Across the War: Simms and the Literary Imagination of Post-Bellum Literary Magazines
   Keri Holt

The Late Fiction
Joscelyn and the Second American Revolution
   Sean Busick
Simms’s Pirates and the Art of Reconstruction
   Nicholas G. Meriwether
The Post-War Conversation with the Devil: The Unfinished Story of Sir Will O’Wisp
   David W. Newton
How William Gilmore Simms Had His Cake and Ate It Too: The Indirect Polemic in “Sharp Snaffles”
   Kevin Collins

Last Words
The Angel and the Animal
   Sara Georgini
A Sense of Things to Come: Redefining Gender and the Early Romanticizing of the Lost Cause in “The Sense of the Beautiful”
   John D. Miller

TBD
[Title Undetermined; Topical Area: Agriculture]
   David S. Shields

Simms’s Selected Poems 20th Anniversary Edition
Among the fifteen new Simms poems added by James Everett Kibler to the Twentieth Anniversary Edition of the Selected Poems of William Gilmore Simms (University of South Carolina Press, 2010) is this intensely personal lyric from 1847. Simms and Chevillette Roach Simms together had fourteen children, only five of whom survived to adulthood. This poem was most likely written in response to the death of 14-month-old Valerie Govan Simms in September 1846.

THE DYING CHILD

i
Dim at this solemn hour,
Thick midnight round us,
Dimly the taper burns
Low in the socket:—
But even more dimly yet,
Fleeting and flick’ring fast,
Is the sweet life of her,
Whom we have cherish’d.

ii
Father, relight the lamp,
Take not the sacred oil,
From the pure fountain
Of life thou hast given us;
Leave us not, blessed Father,
To our own darkness,
Darkness most sad and dreary
When thou hast taken from us,
That young flame that, to our hearts
Brought the first sunlight.

iii
Not to our pride of heart,
Vain hope or vain glory,
But in thy mercy only,
Yield to our prayer.
To our tears, to our weakness,
To the sad love that crouches
Dumb o’er the cradle,—
Humbled in heart and lonely:—
Give to the wretched mother,
She who has borne the pain,
Oh! Sire, still let her keep,
The dear gift that came with it. (1847)
Sample Content from the Digital Simms Edition — Now in Progress

One of the value-added features of the forthcoming Digital Simms Edition on the Simms Initiatives website is a short textual history at the head of each volume. Detailing aspects of publication history, the composition process, and bibliographic description for each text, these headnotes serve as interesting and authoritative introductions to Simms’s varied works. Here is an example:

**The Tri-Color, or the Three Days of Blood, in Paris. With Some Other Pieces. (1830)**

William Gilmore Simms published *The Tri-Color*, or the *Three Days of Blood, in Paris. With Some Other Pieces* in the winter of 1830 or the spring of 1831. He did so anonymously, and the advertisement at the front of the text says simply, “The Work, now offered to the notice of the British Public, is by an American Citizen.” Though Simms told James Lawson that he did not “wish to be known as its author for a variety of reasons,” he did list it among his publications multiple times within his letters.1 James Kibler suggests that one reason that Simms may have desired anonymity was because of the subject matter of the text. *The Tri-Color* deals with the French Revolution of 1830, or the “July Revolution” of 27-29 July, and it Simms offers support for the power of a free press to bring political reform. As a young Unionist editor working in Charleston, he may have thought it impolitic to issue the volume under his own name.2 Simms’s motives may also have been practical as well as political. Writing to Rufus Wilmot Griswold a decade after the publication Simms remembered that he wrote *Tri-Color* “at a few sittings, or rather, goose-like, standing on one leg,” and self-deprecatingly offered that it, along with a few of his other early works, represented “performances either of boyhood or of extreme youth.”3

But Simms’ reflection came with the perspective of time and any concerns that he may have had about the quality of his work were likely subordinate to his political calculations. Like much of Simms’ earliest work, *The Tri-Color* is a volume of poetry. Its focus on the July Revolution, though, demonstrates Simms’ early interest and engagement with historical themes. Already he was attempting to join historical writing with literary forms, a style that was much less foreign to the writing of history in the mid-nineteenth century than it would be later. In his narrative introduction to the volume, Simms described his style, saying he gave historical record precedent over everything else, but “Where it has been supererogatory in its particulars, I have taken the liberty of abridging them to the limits imposed by my bookseller.”4

The proximity of the publication of *The Tri-Color* to the events described meant that Simms was producing a “first draft” of the history he dramatized. In the spring of 1831 he discussed writing the volume in 1830, and the same year is listed on the copyright page, so he was only several months removed from the July revolution. While the copyright date of the volume was 1830, Simms placed the actual publication date at 1831 in his letter to Dawson. He wrote that *Tri-Color* was “published in our city, during my late visit to Louisiana & Mississippi.”5 Simms began his journey to Mississippi in late February 1831 and returned in May.6 Also of note is the fact that Simms indicated that the volume was published in Charleston, not London. Kibler suggests that, as with the reasons for publishing anonymously, Simms probably elected to use a false imprint in an attempt to place the volume above partisan politics. He also concludes that similarities between the first edition of *Tri-Color* and the first edition of *The Vision of Cortes*, published by James S. Burges of Charleston in the previous year, indicate that Burges most likely produced *Tri-Color*.7

This first edition features tan paperboard covers with a brown cloth spine. There is no stamping on the cover or the spine. This copy is part of the A.S. Salley collection in the South Caroliniana Library of the University of South Carolina, and the inscription on the front flyleaf recto reads, “A.S. Salley / Columbia, S.C. / March 25, 1939.”8 The back flyleaf recto has an attached check in the amount of $5.00 made out to Anna Wells Rutledge and dated 22 March 1939. The check, from A.S. Salley and drawn on The Lower Main Street Bank of Columbia, South Carolina, was likely the one used to purchase this book. While several of the poems in the volume were first published elsewhere, *The Tri-Color* had only one edition and one printing.

**Ehren K. Foley**

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1. William Gilmore Simms’s letter to James Lawson, [April 1831]. See also Letters, I: 163; II: 471; V: 356.
5. Simms to Lawson, [1831], Letters, I, 38.
8. Alexander S. Salley (1871-1961) was a native of Orangeburg, South Carolina and an avid Simms collector. Salley served as secretary of the South Carolina Historical Society and in April 1905 became the first secretary of the South Carolina Historical Commission, the precursor to the South Carolina Department of Archives and History.

Majority of Simms’s Works Coming Soon in Print-on-Demand Format

In collaboration with the Simms Initiatives and utilizing the same electronic resources as the Digital Simms Edition, the University of South Carolina Press plans to release the bulk of Simms’s books — all of his major works — in affordable Print-on-Demand editions. Perfect for use in the classroom or for casual readers, each volume will feature the last version the work that Simms himself prepared for press. In addition, each will contain a biography of the author, a general bibliography of Simms studies, a select bibliography of sources related to the text at hand, and an introduction to the work by a scholar in the field. Here is the schedule on which these texts will appear:

Spring 2011 Catalog
Vasconselos (1853)
Southward Ho! (1854)
The Scout (1854)
Woodcraft (1854)
The Yemassee (1854)
Confession (1856)
Letters, Vol. 1 (1952)
Letters, Vol. 2 (1953)
Letters, Vol. 3 (1954)
Letters, Vol. 4 (1955)
Letters, Vol. 5 (1956)
Letters, Vol. 6 (1982)

Fall 2011 Catalog
Poems, Descriptive, Dramatic, Legendary, and Contemplative (1853)
The Forayers (1855)
Eutaw (1856)
Richard Hurdis (1856)
Charlemont (1856)

Spring 2012 Catalog
Border Beagles (1859)
The Cassique of Kiawah (1859)
The Partisan (1859)
Guy Rivers (1860)
The History of South Carolina (1860)
Simms’s Poems Areytos or Songs and Ballads of the South with Other Poems (1860)
Charleston and Her Satirists (1848)
Martin Faber and Other Tales (1837)
Peiayo (1838)

Fall 2012 Catalog
The Charleston Book (1845)
The Damsel of Darien (1839)
Carl Werner (1838)
The Prima Donna (1844)
Castle Dismal (1844)
Helen Halsey (1845)
Count Julian (1845)
Marie de Berniere (1853)
Donna Florida (1843)

Spring 2013 Catalog
Slavery in America (1838)
The Geography of South Carolina (1843)
The Life of Francis Marion (1844)

Fall 2013 Catalog
Father Abbot (1849)
The Cassique of Accabee. A Tale of Ashley River. With Other Pieces (1849)
The Lily and the Totem (1850)
Flirtation at the Moultrie House (1850)
The Golden Christmas (1852)
Michael Bonham (1852)
Voltmeier (1969)
As Good as a Comedy: Or the Tennessean’s Story. And Paddy McGann; Or The Demon of the Stump (1972)
Stories and Tales (1975)
Joscelyn (1975)
The Cub of the Panther (1997)
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The thirteenth volume in the ongoing Arkansas Edition of the works of Simms, The Partisan is the first in order of publication of Simms’s Revolutionary War romances. Although Simms took advantage of the novelist’s prerogative to invent characters and events for his saga, he did so with an historian’s eye, making extensive use of official histories; letters, diaries, and other documents; family traditions; and unpublished and published memoirs. Simms gives human interest to the novel’s historical framework with two love triangles, mixing romantic conventions with gritty realism that outlines the four classes of Simms’s ideal society. The Partisan is also remarkable among Simms’s work for its use of symbols, indicating, perhaps, a new intention for the novel. The result is a satisfying work of literary art enlivened with adventure and humor while remaining true to the history behind it.

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