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The JOURNAL OF THE NEW BERN HISTORICAL SOCIETY is a semiannual publication of the New Bern Historical Society, a non-profit organization dedicated to the preservation of the rich heritage of New Bern. Articles, letters, photographs, and memorabilia relevant to the history of New Bern and Craven County may be submitted to the editor for review. (Post Office Box 119, New Bern, North Carolina 28563)

JOSEPH HUTTON: NEW BERN'S CONNECTION TO THE KENTUCKY TRAGEDY

Joseph Y. DeSpain

Editor's note: Joseph DeSpain holds the M. A. in English from the University of Kentucky and has completed coursework for the Ph. D. Employed with the family business, the native Kentuckian is currently researching novels dealing with the Kentucky Tragedy. He resides in Campbellsville, Kentucky.

About 2:00 a. m., Monday morning, November 7, 1825, a masked individual called Colonel Solomon Sharp to the door of his Frankfort, Kentucky, home and stabbed him to death. Within the week deputies arrested a Sharp protégé, Jereboam Beauchamp, at his home near Bowling Green, Kentucky. After six months of incarceration, questionable dealings among witnesses at the trial, and continual charges and countercharges of political manipulation, a jury convicted Beauchamp of the murder, and the judge sentenced him to hang. To avoid the gallows, Beauchamp attempted suicide, as did his wife, by taking laudanum, and then stabbing himself. Ann died, but Beauchamp survived long enough to hang. Both were then buried in the same grave in Bloomfield, Kentucky.

The event caused a great stir throughout Kentucky and the nation. National newspapers bemoaned the loss of the prominent politician who had represented Kentucky in Congress, had been Kentucky's Attorney General, and who was expected one day to be Kentucky's governor. The Kentucky Legislature immediately voted reward money for the capture and conviction of the criminal. Many charged that the tumultuous political stage of finan-

cially-strapped 1820s Kentucky had produced the breeding ground for the cowardly act. In view of the emotional debate, the people involved, and the wide-reaching issues the event raised, it came to be known for its incredible drama as the Kentucky Tragedy.

Finding ample material in the story's many themes and implications, writers soon began studying the Tragedy. Novelists from the well-known (William Gilmore Simms, BEAUCHAMPE, 1842 and 1844, and CHARLEMONT, 1855; Robert Penn Warren, WORLD ENOUGH AND TIME, 1950), to the lesser-known (Charles Fenno Hoffman, GREYSLAER, 1840), to the obscure (John Richardson, THE CANADIAN BROTHERS, 1840; Hannah Daviess Pittman, THE HEART OF KENTUCKY, 1908; Joseph Shearing, pseudonym for Margaret Campbell, TO BED AT NOON, 1951) explored the story's many facets. Dramatists, too, offered stage versions of the Kentucky Tragedy. Although Thomas Holley Chivers's play (CONRAD AND EUDORA, 1834) and Edgar Allan Poe's play (POLITAN, 1835) never reached production, Charlotte M. S. Barnes wrote and starred in OCTAVIA BRAGALDI on the New York stage and produced it in 1857. Finally, the late John Hawkins, II's play, THE KENTUCKY TRAGEDY, OR WOUNDED IS THE WOUNDING HEART (1990) has been produced at least once, and it is the only known recent work to address the Tragedy. The resulting number of written works utilizing the Tragedy has made it one of the most widely used stories in American literature.

Scholars originally thought Chivers was the first to develop a play based on the event until a 1977 study by University of Tennessee Ph. D. student Jack Surrency discovered an 1833 manuscript which predated both Chivers and Poe. However, only recently another work on the Tragedy has been uncovered which is apparently the first to deal with the matter. What was that manuscript? Who was its author? Why is there a connection with New Bern, North Carolina? The last of these questions is the

easiest to answer, but even then mysteries abound.

Within months of Ann Cook's suicide and Jereboam Beauchamp's hanging, New Bern resident Joseph Hutton announced he had a play ready for production based on the Kentucky Tragedy. New York papers had rumored a play was in progress, but no one identified a writer until the announcement appeared in the BALTIMORE PATRIOT. Who was Joseph Hutton, and why would he have been noticed from New Bern? Basically, because he had developed some recognition as a writer and dramatist long before he arrived in New Bern to teach school.

While creative writers and historians have kept Solomon Sharp and other Tragedy participants alive, little is known about Hutton, a Philadelphia native who was born February 25, 1787, and who died in New Bern, Thursday morning, January 31, 1828, leaving a wife and a daughter, Josephine. He was buried there with Masonic honors despite having been suspended from Philadelphia's Columbia Lodge No. 91 in July 1814 for failure to pay dues. Nothing further is known about his wife, but New Bern historian Stephen Miller said that Josephine taught in Pensacola "for many subsequent years".

Although historian Gerald Bordman called Hutton a "restless" person, it seems more likely that Hutton moved around with the profession he had chosen, that of acting. Or, in Thomas Allston Brown's more dramatic words, "He forsook all and took to the stage". According to Brown, Hutton made his debut at Philadelphia's old Apollo Theatre, but he acted in the city's South Street and Prune Street Theatres as well. He also worked in Philadelphia's Olympic Theatre with the James Caldwell Company before Caldwell toured the South and set up residency in New Orleans. Given Caldwell's touring schedule, it is little wonder that Hutton might have been considered restless. In a brief memoir of the Southern stage, James Rees reported that Caldwell's May 15, 1820, to July 14, 1821, route took his troupe, which included Hutton and wife, from Washington, D. C., to Alexandria, Fredericksburg, Richmond, Petersburg,

and Norfolk, Virginia; Charleston, South Carolina; New Orleans, Louisiana; Natchez, Mississippi; and Nashville, Tennessee.

Hutton apparently joined Caldwell sometime after 1817 while Caldwell was working a Virginia theatrical circuit, or he became a regular cast member after Caldwell and a Mr. Entwisle joined Victor Pepin in the management of Philadelphia's Olympic Theatre. Hutton and his wife stayed with Caldwell until 1821, during which time Caldwell's company began its performances at New Orleans's St. Philip Street Theatre on January 7, 1820, and thereafter at the Orleans Street Theatre where Hutton continued as a cast member. When he arrived in New Bern in 1823, Hutton was acting with the John Herbert & Son traveling theatre group. Since the touring and acting produced no further success for Hutton as actor or writer, he apparently decided to seek a more stable life for himself and his family by becoming a contributing member of the New Bern community.

As an actor, Hutton got mixed reviews. Stephen Miller remembered Hutton as "stately" when he appeared in the first drama Miller ever saw in New Bern, that being VIRGINIUS in which Hutton performed as a Roman Senator. Miller's memory was more kind to Hutton than had been the Philadelphia critics who saw Hutton earlier. One claimed Hutton's portrayal of the character of Lovinski was "barbarous". According to the critics Hutton's "storming was intolerable; he knows no mediocrity--he either half sleeps upon the stage, or tares (sic) a passion to rage". In succeeding weeks critics took varying views of Hutton. One reviewer said that Hutton "would obtain credit in the personification of the faithful 'Wolf'", a part he portrayed in the Thursday evening April 16, 1818, production of TEKELI. The following week, the critic claimed that Hutton understood the parts like a "scholar", but he felt Hutton had "a tardiness of delivery . . . which he must conquer before he can hope to excite much interest". When Noah Ludlow wrote his classic ac-

count of the developing American theater, he reserved judgment on Hutton, saying only that he played "heavy tragedy and dignified fathers" for James Caldwell's company.

While Hutton began acting part-time during his early career in Philadelphia, he supplemented his income through teaching, serving as an accountant, and writing. Little is known about his teaching or accounting service, but his writing attempts spread across many fields. In one instance he wrote a brief work titled PHILADELPHIA that was printed in two separate editions by Thomas T. Stiles in 1809. He wrote songs for his plays ("Looney M'Gra", a comic song used in THE SCHOOL FOR PRODIGALS), patriotic songs based on recent events ("Hull's Victory", celebrating Captain Hull's victory in the battle of the CONSTITUTION and the GUERRIERE; "Perry's Victory", celebrating Admiral Perry's victory in the War of 1812; "The Battle of the Wabash", celebrating the Battle of Tippecanoe), as well as others. He also produced an anthology of prose and verse called THE NEW AMERICAN READER, published in 1813, designed to be used as a school text for improving reading.

THE NEW AMERICAN READER title page listed Hutton as author of several other works including THE PROPITIATION and ELEGAIC POEM ON DOCTOR RUSH thereby pointing to another of Hutton's loves: writing poetry. From his earliest published works through his last days in New Bern, Hutton devoted much of his writing to poetry.

Beginning in the December 29, 1810, PHILADELPHIA REPERTORY and running through the February 23, 1811, issue, Hutton had advertised for a subscription publication, LEISURE HOURS: OR POETIC EFFUSIONS. Hutton agreed to accept subscriptions at the PHILADELPHIA REPERTORY or at No. 50 Shippen Street, one of Hutton's Philadelphia residences. The work eventually went to press in 1812, published by Hellings and Aitken of Philadelphia, and sold for one dollar. In 1816 W. Anderson of Cherry Street, Philadelphia, published another Hutton poem,

"The Field of Orleans".

While he lived in New Bern, Hutton's poetry appeared frequently in the CAROLINA SENTINEL. In addition, he also attempted another subscription publication of poems titled MOMENTS OF LEISURE. However a newspaper notice eight months after the initial offering demonstrated how Hutton struggled to get the work into print. According to the ad, the work would be printed "as soon as subscriptions are received, equal to the liquidation of the EXACT EXPENSES ONLY". Such subscriptions obviously never came as the work was never printed.

Hutton also attempted novel writing. Although none seems to have merited publication in book form, they were published in newspapers or magazines. His first novel was an 11-chapter romance titled THE HEIRESS OF SOBEISKI which was printed in the PHILADELPHIA REPERTORY under the pseudonym Ubaldo from July 14, 1810, through January 5, 1811. THE HEIRESS followed the theme that virtue has its own rewards, as suggested in the closing lines of the novel:

> If sure reward awaits each virtuous deed,
> Who would not virtuous be, to gain the meed!
> But virtue still can boast a greater claim,
> Than the unwelcome recompense of fame;
> May every breast this nobler motive own,
> And worship virtue for---HERSELF ALONE!

Within four months the PHILADELPHIA REPERTORY began publishing the second of Hutton's novels. He continued the theme of virtue rewarded in this novel which he called THE CASTLE OF ALTENHEIM, OR THE MYSTERIOUS MONK. The story ran weekly through 13 chapters from May 25, 1811, until December 28, 1811. A work called DON GUISCARDO may have also been part of his novels, as well as others yet unidentified.

Despite his poems, songs, and novels, Hutton's earliest, and most often recognized, success came as a playwright. Although critic Max Herzberg con-

sidered Hutton as "One of the first American dramatists to obtain a hearing", he judged Hutton's writings as "imitative". His first two productions, a broad comedy "called THE SCHOOL FOR PRODIGALS (1808)", and a "Gothic melodrama" titled THE WOUNDED HUSSAR: OR, THE RIGHTFUL HEIR (1809), both opened in Philadelphia's New Theatre, also known as the Chestnut or "Old Drury". He followed these plays in 1810 with a "social satire" named FASHIONABLE FOLLIES and "a musical afterpiece" THE ORPHAN OF PRAGUE, and in 1811 with a five-act tragedy, ARDENNIS: OR THE SPIRIT OF THE WOOD. However, Hutton's early success now came to a halt. Although his FASHIONABLE FOLLIES was cast and into production at Philadelphia's Olympic Theatre, the managers suspended rehearsals. Despite his persistent efforts, Hutton failed to get the play produced, finally resorting to having the play printed in 1815. When he offered ARDENNIS to the managers of the New Theatre where he had early success, they reportedly told Hutton that they had filled their playbill for the season. Thus, Hutton had the play printed in the PHILADELPHIA REPERTORY "with a view to render it more correct, and in hopes that it may afford some gratification". Stung by these rejections, Hutton may have stopped writing plays for almost 10 years. Then, in the early 1820s, Hutton reportedly produced his last play for the Philadelphia stage: a farce titled MODERN HONOUR, OR HOW TO DODGE A BULLET, based on the duels between South Carolina Congressman George McDuffie and a Georgia politician, Colonial William Cummings.[1] When he settled in North Carolina, he devoted most of his time to teaching and writing poetry. Yet, his love for the stage endured, for in his New Bern years he wrote two additional tragedies which were never produced.

While Hutton struggled for acceptance as a writer, he continued acting. Sometime after 1821, he left James Caldwell's troupe and joined John Herbert, an English actor whose work he had un-

PERRY'S VICTORY

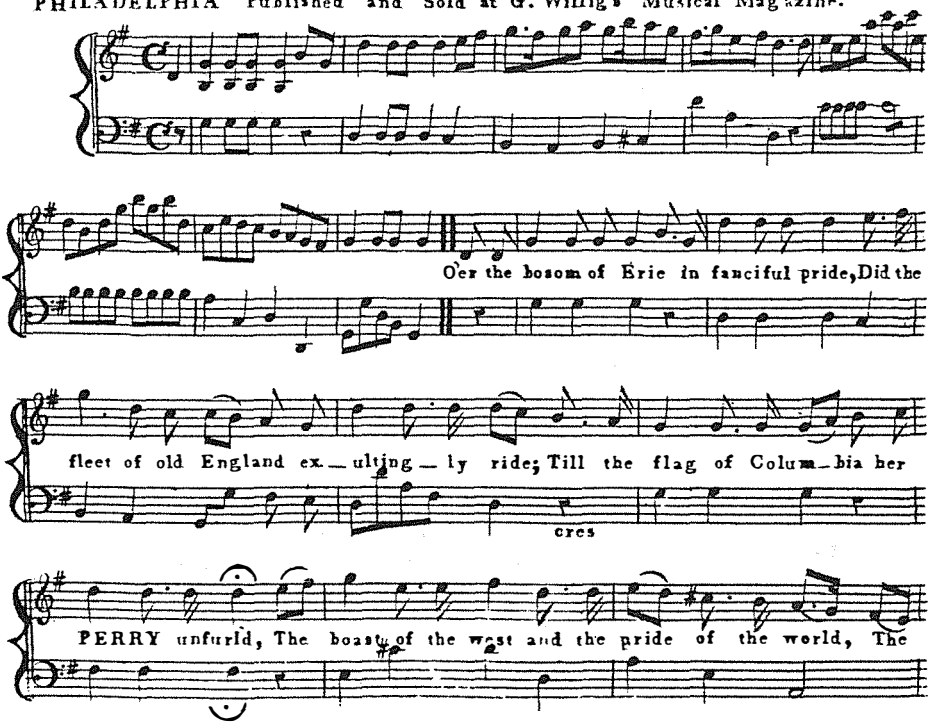
A

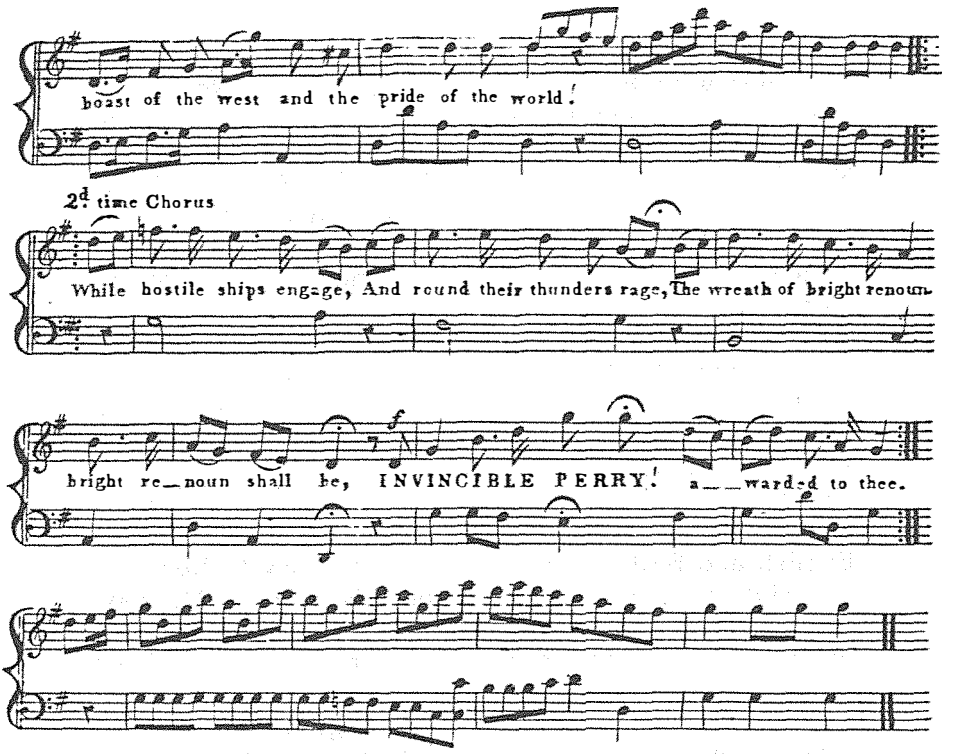
New Patriotic Song

Written by

Joseph Hutton

PHILADELPHIA Published and Sold at G. Willig's Musical Magazine.





2.

The spirit of LAWRENCE his influence sheds,
To the van of the fight while the LAWRENCE he leads;
There death dealt around, though such numbers oppose,
And levelled the gun at fair Liberty's foes.

3.

When cover'd with slain, from decks he withdrew,
And led the NIAGARA the fight to renew;
Where undaunted in danger, our sea beaten tars,
O'er the cross of St George waved the stripes and the stars!

4.

Six ships, while our banners triumphantly flew,
Submitted to tars who were born to subdue;
When they rushed to the battle resolved to maintain,
The freedom of trade and our right to the main.

5.

With the glory of conquest our heroes are crown'd,
Let their brows with the bright naval chaplet be bound;
For still should the foe dare the fight to sustain,
Gallant PERRY shall lead them to conquest again.

"PERRY'S VICTORY" [1813?]. Original in the Library of Congress.

doubtedly known from the Philadelphia stage. He remained with Herbert until his arrival in New Bern where Hutton and his wife decided to abandon the repertory grind. There, in 1823, he announced in the New Bern newspaper, THE CAROLINA SENTINEL, that he would be leaving the stage and taking over the school currently run by Mr. [Robert G.] Moore.[2] In addition to the spelling, reading, writing, arithmetic, elements of English grammar, geography, parsing, surveying, navigation, and "other branches of the Mathematics" previously taught by Mr. Moore, Hutton indicated he would add French "and some other branches of a useful and polite Education."[3] As credentials for his teaching, Hutton noted that he had taught for several years in his native Philadelphia, serving some of that time as Professor of English and Belles-Lettres for Mount Airy College.[4]

Hutton proposed beginning his school Monday, August 11, 1823. Sometime later he expanded his offerings, as he had promised, in an apparent effort to gain more students and appeal to community tastes. He announced the beginnings of an evening school for French to meet three nights a week (MWF), with three other nights to be devoted to English (TThS). By June 1826 he proposed a class of "young gentle-men" which would

> enable the student immediately to embrace the subject he is reading, and correctly to apply the emphases, pauses, tones, intonations and gestures, so necessary to a correct delivery, either in reading, argument or declamation.

Hutton was obviously drawing on his theatrical background for promoting his wares as well as for training his students. Nevertheless, for whatever reasons, success continued to elude him. Within two years from its opening, Hutton's school moved to his house on Pollock Street with less than "full" classes.

In her history of the New Bern Academy, Mary Ellen Gadski has suggested that Hutton's background as an actor "may have prejudiced the [Academy]

trustees against engaging him as a teacher", which may explain why Hutton conducted a private school. Yet, Hutton's lack of "full" classes, or his failure to teach at the New Bern Academy, seems to be incomplete measures of his acceptance in New Bern. On the contrary, he was apparently an accepted public figure. His poems were printed regularly in the newspaper; he was invited to make presentations at the annual July 4th celebrations, presentations for which he was often commended publicly; he was active in other public affairs, one being an effort to raise funds for the Greek revolutionaries. As part of the night's offerings, a Mr. Harvey read a poem, "The Cause of Greece", written by Hutton especially for the occasion. Whether or not Hutton's association had anything to do with its success would be speculation, but the newspaper highlighted the evening's receipts of "ONE HUNDRED AND FIFTY-FOUR DOLLARS" as being far more in proportion than that of a similar appeal in Philadelphia. Given the comparison drawn, one wonders if Hutton continued to harbor resentment towards Philadelphia, and he provided the information to the newspaper as a jab at his old homeplace. In any case, the continued public recognition suggests Hutton was an accepted, and respected, community figure.

During his last years of life, Hutton produced two additional dramas which remained in manuscript only and whose fate remains unknown. One was a melodrama called THE FALLS OF NIAGARA, and the other, titled THE POWER OF PASSION, was a drama based on the nationally publicized event, the Beauchamp-Sharp murder, or commonly known as the Kentucky Tragedy. Following a trait he displayed in producing several of his writings, Hutton wrote quickly, completing the tragedy based on the Kentucky event within two months of Beauchamp's hanging, thus becoming the first to produce a creative work utilizing one of the nineteenth century's most sensational murders.

Despite the 600-mile distance between New Bern and the Tragedy's events, Hutton certainly followed

the story, as did the rest of the country, in the weekly or semi-weekly editions of the newspapers. New Bern's importance as a North Carolina port and former state capital made it a center for regular communications with other communities. Thus, its mail by boat or by carrier would have provided updated press information on the trial. Consequently, though THE CAROLINA SENTINEL had no correspondent at the trial, it followed the newspaper practice of the time: reprinting articles from the Baltimore, Philadelphia, or Frankfort, Kentucky, papers. Through the papers, Hutton had full access to the details of the Tragedy, and he found in it ample fodder for his writing mill. As a result, soon after Beauchamp's death, he announced that he had prepared a play for publication based on the nationally known story.

The Tragedy resulted from the alleged seduction of a Kentucky female, Ann Cook, by a prominent Kentucky politician, Colonel Solomon Sharp. Reportedly a child resulted from the liaison, but the couple never married. Instead, Colonel Sharp, who had married into another prominent Kentucky family, continued as one of Kentucky's rising political stars, and Ann Cook entered seclusion on her farm near Franklin, Kentucky. A Sharp colleague and protégé, Jeroboam Beauchamp, became infatuated with Ms. Cook and eventually proposed marriage. She agreed on the condition that he redeem her honor by killing Sharp. Beauchamp consented, though they married some years before he acted on his promise. The murder eventually resulted from the developing political events in Kentucky which prompted Beauchamp to redeem his unfilled promise.

During 1825 Sharp was involved in a heated campaign for the Kentucky House of Representatives. Upon election he was expected to become the next Speaker. However, during the campaign rumors of his affair with Ann Cook resurfaced, as they had in earlier campaigns, but they were accompanied this time with an additional twist. Someone produced a broadside charging that Cook had had an affair, but

the stillborn child was black. Such a charge rekindled Beauchamp's passion. After making elaborate plans to divert any attention from himself, which may have included instigating an indictment for bastardy against himself in his home county, he went to Frankfort and murdered Sharp at Sharp's home. Beauchamp's capture, indictment, and trial eventually embroiled the entire affair in the larger political arguments of the day. As a result, however true his guilt, Beauchamp's conviction rested on insubstantial evidence and suborned testimony, leading to his hanging and Ann Cook's suicide.

Why did Hutton choose the Tragedy as subject matter? In the absence of Hutton's manuscripts or any papers, the final answer is unclear. However, the collected details of his life offer some clues. First, Hutton obviously loved the stage. Despite his extensive poetic publications and his novelistic attempts, drama came first and last with Hutton. He struggled as an actor and writer to secure a place on the American stage, his success mirroring his limited talents. Yet, he kept reaching for the dramatic moment which would propel him into the limelight. While his early work followed the current styles, he began working with American stories and themes, more than likely attempting to address critical concerns that Americans utilize their own settings for literary productions. Consequently, Hutton produced poems based on the Battle of New Orleans, on the deaths of John Adams and Thomas Jefferson, and plays which built themselves on American conflicts like the McDuffie-Cummings quarrel and, eventually, the Beauchamp-Sharp tragedy. Hutton produced each of these literary works soon after the event, indicating his sense of the moment. In addition, like many writers after him Hutton assuredly sensed in the Tragedy the ingredients for a drama of power and audience appeal like nothing else he had written. Yet, he again fell short.

Before the play was produced, Hutton received what he called "a powerful appeal" from Colonel

Sharp's brother, Dr. Leander Sharp. Less than a month after the announcement, Hutton published a further notice that he had postponed production of his play, THE POWER OF PASSION, at Dr. Sharp's request. Dr. Sharp had promised, Hutton argued, that he would provide additional information which would put a new light on the story. Most likely the family was buying time so they could get their own version of the story published to counteract Beauchamp's version as told in his own published CONFESSIONS.

If the Sharp family communicated with Hutton after 1826, nothing became public. In 1827 Dr. Leander J. Sharp, Solomon's brother, produced the Sharp family version of the Tragedy called VINDICATION OF THE CHARACTER OF THE LATE COL. SOLOMON P. SHARP, FROM THE CALUMNIES PUBLISHED AGAINST HIM SINCE HIS MURDER, BY PATRICK DARBY AND JEREBOAM O. BEAUCHAMP. Then, in January 1828, Hutton died leaving the fate of his manuscript, THE POWER OF PASSION, like many details of his life, wrapped in mystery.

NOTES

[1]This is apparently the same play that James Rees cited as Hutton's CUFFEE AND DUFFEE. See Montrose J. Moses: REPRESENTATIVE PLAYS BY AMERICAN DRAMATISTS FROM 1765 TO THE PRESENT DAY (New York: R. P. Dutton and Co., 1925).

[2]Moore had conducted school in a house on the corner of Metcalf and Pollock streets, opposite Mr. Divoux's. Frederick Divoux purchased part of lot #94 on the southeast corner of the Metcalf and Pollock streets intersection in 1806.

[3]New Bern historian Stephen Miller remembered studying mathematics under Hutton in 1824.

[4]James Robinson's PHILADELPHIA DIRECTORY lists Hutton as a teacher in 1811, with 64 Lombard and 50 Shippen addresses given.

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A BRIEF HISTORY OF FEDERAL COURT IN NEW BERN, NORTH CAROLINA

Charles K. McCotter, Jr.
United States Magistrate Judge

In 1788 our nation ratified the Constitution of the United States. The Constitution is the cornerstone of our nation, symbolic of our ideals of freedom, justice, and equal opportunity. Our Constitution established three branches of government: the legislative, executive, and judiciary. Each of these branches has specific responsibilities under the Constitution for the governing of our nation. The legislative, or Congress, enacts our laws, the executive carries out the laws, and the judiciary interprets the laws. The federal judiciary is recognized as being the guardian of the Constitution and the protector of the liberties of our nation's citizens. This article describes the history of the federal judiciary in New Bern, North Carolina.

New Bern was settled in 1710. Early in its rich history New Bern quickly established itself as a commercial and cultural center. New Bern was the first capital of the State of North Carolina.

The United States District Court was established in New Bern, North Carolina, in 1790. Except during the Civil War federal court has been held in New Bern ever since.

The first federal court in North Carolina was created on June 4, 1790, when an act of Congress created the district of North Carolina. (1 Stat. 126) From 1790 to 1861 federal court was located in the county courthouse. From 1874 to 1897 the federal court was temporarily located in Stanly Hall at 303-305 Pollock Street and 247 Craven Street.

In 1897 the federal government completed, in

magnificent Romanesque Revival with High Victorian Gothic styles, the United States Post Office, Court House and Custom House on the northwest corner of Pollock and Craven Streets. A prominent tower with an illuminated, four-faced Seth Thomas clock was added in 1910.

After the federal government moved in 1935 to the newly-completed federal building at 415 Middle Street, the City of New Bern purchased the 1890s structure for its City Hall, which "still stands as New Bern's most elegant late-nineteenth-century public building" (Sandbeck).

Construction began on the present federal courthouse on Middle Street in 1933. Over the front entrance is the inscription, "Post Office Court House Custom House". U. S. Congressman Charles L. Abernethy of New Bern obtained a congressional appropriation of WPA funds for its construction, which cost $325,000.

Will Rogers wrote about this expenditure in his witty satire. In an article entitled "Please Pass the Pork!", Rogers commented about New Bern's new federal building:

> Well, all I know is just what I read in the papers, or what I run into messing about. Here's an item that falls under my gaze, and it's going to take an awful lot of letter-writing to make up for some of these. . . .

After discussing, in his delightful and homespun manner, various federal political projects, Rogers discussed Congressman Abernethy's New Bern project:

> I thought I had plowed the width and breadth of that wonderfully progressive state of North Carolina. Their citizens have been mighty good to me in time of need. I have sold 'em a mighty poor grade of jokes, but which they always seemed to accept either out of sheer generosity, or simply because they had nowhere else to go.

They always patronized my single hand endeavours most bountifully, and how I ever overlooked a town that would demand a mail structure costing $260,249! Well it just shows that I evidently overlooked the metropolis of that fine old state. This name may hit you too as rather unique as your thoughts. Go to a roster of North Carolina citadels. It's New Bern, N. C. I will repeat that, New Bern.

Now as I can tell by my mail, there is an awful lot of people that like to write letters for no reason at all, and they seem to be in doubt as to who to write too, so I will ask anyone in that state of mental incapacity to please write to New Bern, N. C. I hate to see a $260,249 post office not be slightly used anyhow. Now naturally the town (or city rather) being new to you, you won't know who to write too. Well in that case I would write to their Congressman. I don't know his name now, but he will become famous in a very short time, for he will no doubt have the capitol at Washington moved there. So just write and compliment this Congressman, and if North Carolina don't properly appreciate him, Claremore, Oklahoma, hereby make him an offer. Why with him as our representative, and a town the size of Claremore, we would have gotten a million dollar P. O., a three quarter million bucks Passell post shack, a quarentine dipping vat, and a two hundred thousand smackers comfort station.

In another article, "Host for a Day", Rogers revisits New Bern:

Well, sir, I like to be confused about a town or place, and ask about it. For every guy that lives within coon dog sound will send in his historical version of the place. New Bern, N. C. (or is it just South Carolina?) Well, I wrote a few weeks ago about 'em getting a post office

costing $260,000. Well, that will house an awful lot of chain letters and oil prospectuses, and I figured the boys had had something on the Democrats in Washington, and reached in and got quite a whack of loot money. And I complimented their Congressman. I figured that he was a man that Al Capone could use sometime. But now after cotton sacks full of mail, I find I had libeled New Bern, (either North or South Carolina). It's an old historical town, and if I printed all these letters it would be more historical, for it's got more different kinds of early history than Greta Garbo.

There is two things you musent stir up, one is a gentle looking old Jersey Bull, and the other is a southern historian. Now I am not belittling 'em, for I come from below that corn pone and chitlin belt myself. But every one of us write our own history. If it sounds better the way we want it than the way it might have been why that don't stop us anymore than an amber light. So don't send me any more historical sketches of New Bern. All I want to know was it settled by Columbus and the Italians, Columbus and Spaniards or Al Smith and Pocahontas. Gov. William Tryon, who was called by my people the (Cherokees) "The wolf of Carolina," well if he mistreated the Cherokees he goes right in the dog house with Andrew Jackson with me. One historian says he took all the money and built a palace there. This looks like this old boy left some descendants there. They claim he kinder turned his lady friends loose on reluctant taxpayers.

Now here is an awful nice one from the Congressman who brought home the bacon. Charles L. Abernethy, the modern Tryon, he don't give much history. He brought home concrete. He does however say it was settled by the Swiss, who brought Hill Billy yodeling to America.

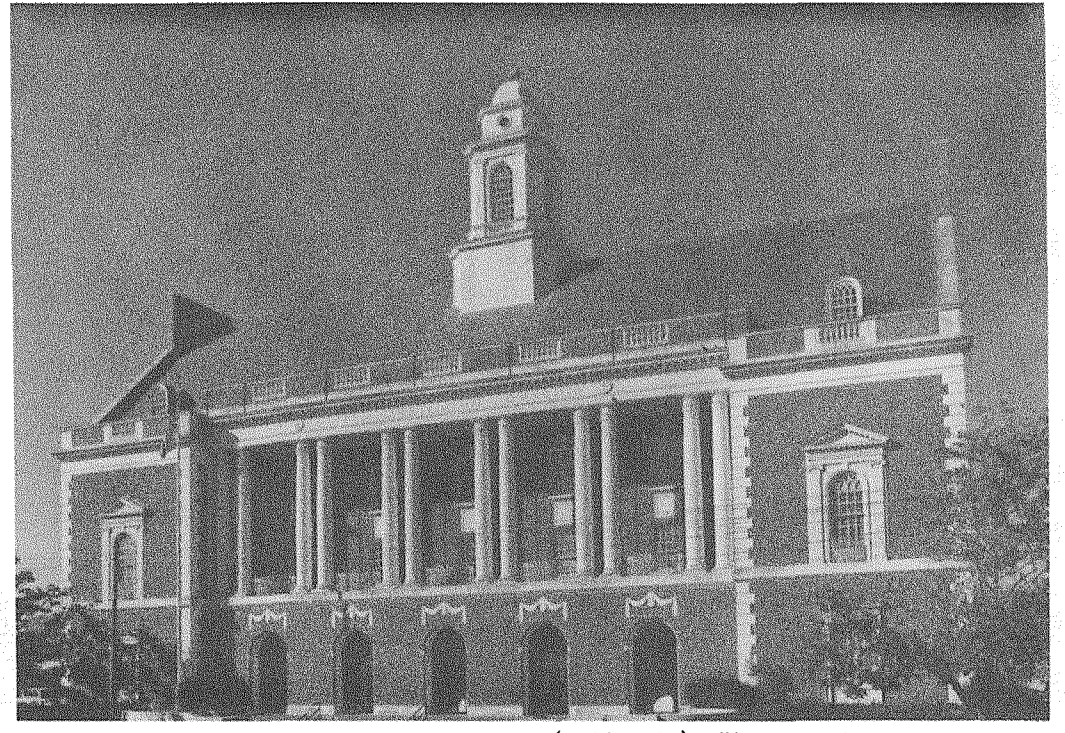
Well if that fact had come out that they was responsible for this yowling over the radio, New Bern wouldent have gotten an R. F. D. box.

Now let's see what the next historian sicks onto us. "New Bern was settled by Baron De Graftenreid." See how history will repeat itself, "Graftenreid?" There was a promoter who was honest enough to go under his right name. Now here is another one. I knew this had to come. It's almost impossible to have a town in the South if it's got a schoolteacher at all, without somebody calling "the Athens of the South." And sure nuff they did. Here is another thing I knew was coming, and I bet you readers guessed it too. Yep, "Washington stayed all night there." Here is another collosal blow to it. "The first Provisional Congress assembled."

So that's the town we been looking for that started Congress. Well, that's all we want to know. But here is where he squares it all. It's where Sam Houston met a Cherokee girl named Rogers. That was my great, great, great, great Aunt. But you all want to look this little eastern seaport of North Carolina up. I doubt if they need a post office, but brothers it is mangy with history. There was a lot of things took place there before the Revolution, it was the Hollywood of its day. But don't write and tell me any more about it. I know more about it now than anybody in North Carolina.

Peter Sandbeck, a restoration specialist for the North Carolina Preservation Office [currently Research Historian at Tryon Palace], describes this beautiful building:

Built during the period 1932 to 1934, the massive Georgian Revival-style Federal Building stands as a remarkable monument to its New Bern-born architect, Robert F. Smallwood, and



NEW BERN FEDERAL BUILDING (1932-1934). Photo by Conway.

to the political acumen of Congressman Charles L. Abernethy, who obtained the appropriation for its construction. In a front-page article describing the December 15, 1934, dedication of the structure, the Raleigh News and Observer noted:

> The building, costing nearly $300,000, is one of the largest and most expensive structures in Eastern Carolina and one of the most attractive post offices for any small city in the United States.
>
> * * * *
>
> Seventy-five feet in height, the structure has three floors, basement and attic, surmounted by a cupola and weathervane that towers 130 feet above the ground. It is of Colonial design, planned by the architect, Robert F. Smallwood, of this city, to blend with the Colonial homes in New Bern.

The exterior of this lavish structure presents a marvelous collection of Georgian and Colonial details, here handled in a manner reminiscent of the turn-of-the-century designs of the New York architectural firm of McKim, Mead and White. Its monumental proportions, towering classical cupola and steeply pitched slate roof with enormous end parapets and chimneys dwarf even the large churches which surround it. Its scale, and the use of correct classical elements such as the roof-top balustrade, pedimented windows, limestone quoining and belt-courses, and small-paned sash, are typical characteristics of this style, which was so popular for public institutional buildings. . . .

The principal interior spaces of the Federal Building were executed in an equally grand manner. Entered through a pair of pedimented ves-

tibules sheltered by the ground-level arcade, the main lobby has a handsome black-and-white marble floor and, to each end, two semi-circular staircases rising to the second floor. The spacious courtroom contains much handsome carved mahogany woodwork, highlighted by fluted Ionic pilasters on all walls, and by doorways crowned by broken pediments containing carved eagles. On the courtroom walls are large early 1930s historical murals depicting significant events in Colonial New Bern.

In the News and Observer report, . . . [t]he unnamed reporter also noted that the capitals of the exterior columns

> . . . were an effective design of tobacco leaves, appropriate for this section, replacing the usual acanthus leaves on Corinthian columns and giving the structure a unique local touch.

In actuality, the noted Federal-period architect Benjamin Latrobe had made a similar experiment using both tobacco and corn motifs in his designs for work at the U. S. Capital, executed ca. 1815.

The federal courtroom contains two sets of beautiful murals depicting scenes of significant events in New Bern's history. In 1938 David J. Silvette, of Richmond, Virginia, created four murals located behind the bench in the courtroom. The murals are entitled, "Justice, Liberty and Freedom". These murals cost $3,031.29.

The left, or east, panel, facing the bench, symbolizes justice. This mural shows a court scene at New Bern when North Carolina Judges Samuel Spencer, Samuel Ashe, and John Williams heard the famous North Carolina case of Bayard vs. Singleton, 1 N. C. 5 (1787). This three-judge state court, meeting in New Bern in 1786, and for the first time

anywhere in the United States, held that a legislative enactment was unconstitutional. Although this was based on a state law and the North Carolina Constitution, this ruling established the fundamental principle of American jurisprudence, that a legislature is limited in power and that the judiciary has the right to declare a law null and void if it is unconstitutional. The United States Supreme Court drew on this principle in the landmark case of Marbury vs. Madison, 5 U. S. (1 CRANCH) 137 (1803), wherein the United States Supreme Court found an act of Congress to violate the United States Constitution.

The center panel, representing liberty, has two scenes. The scene to the left shows Baron Christopher DeGraffenreid telling Old World residents about the promises of the New World. DeGraffenreid founded New Bern in 1710 with Swiss and German Palatine settlers and named the town for his native Berne, Switzerland.

The center panel to the right depicts the beginning of the history of printing and publishing in North Carolina. Shown is James Davis with the first printing press in the province, which he set up in New Bern in 1749. Davis published in New Bern the first newspaper in North Carolina, called THE NORTH CAROLINA GAZETTE.

The right panel illustrates freedom. It shows the first provincial convention held in New Bern in 1774. This was the first of its type called anywhere in America and was held in defiance of British orders. The governor's chair (Royal Governor Josiah Martin) is conspicuously empty in the background.

The three murals on the east wall of the courtroom were painted in 1981 by Willie Taglieri. United States District Judge John D. Larkins, Jr., commissioned Taglieri for this project. Taglieri has painted numerous murals in residences and businesses around New Bern as well as thousands of watercolors. Somewhat like Alfred Hitchcock appearing in each of his movies, Taglieri paints himself into his major works. A close view of these murals will reveal

Taglieri in each scene.

The Taglieri murals show scenes of historic Tryon Palace in New Bern. In 1770 Royal Governor William Tryon completed the new British Government House and Governor's Residence in New Bern. Tryon Palace was described as "the most beautiful building in the Colonial Americas". In 1798 the main building burned, however Tryon Palace was reconstructed from 1952 to 1959.

The Taglieri mural nearest the bench shows Governor Tryon and architect John Hawks discussing plans for Tryon's palace.

The center mural shows Tryon Palace as it now appears. The last panel depicts the "Maude Latham Memorial Garden", one of the gardens at Tryon Palace. Ms. Maude Latham, a native of New Bern, spearheaded the restoration and rebuilding of Tryon Palace.

The Federal Building originally was owned by the United States. However, in 1971, Congress, in creating the New Postal Service, by legislative enactment transferred title to this and many other federal buildings to the United States Postal Service. In July 1992 the Post Office completely ceased operations in this building. Although the Postal Service no longer uses the building, the Postal Service still owns it.

For almost 60 years the Federal Building has well served the citizens of the United States as a courtroom and post office. The magnificent courtroom is one of the most beautiful in the country. The Federal Building stands tall and majestic on the beautiful skyline of New Bern, a symbol of Liberty, Justice, and Freedom.

8 April 1995

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MONEY OF THE COLONIAL PERIOD AND ITS VALUE

Mary Baker

Most of us have heard the phrase "not worth a continental", but do we really know to what it refers? At the beginning of the American Revolution in 1775, the Second Continental Congress needed money for weapons and supplies. They ordered the issuing of paper money, but they had no gold or silver to back up this paper money. Therefore, the citizens deemed the money worthless. No one wanted to accept it as payment for anything. Hence: "It's not worth a continental".

"All money, whether paper, metal, stone, or shell, is a symbol of value that can be exchanged for goods purchased or services rendered." This quote tells us that bills and coins have not been our only medium of exchange. It is simply our most convenient. Even before written history people had a need or a desire to exchange goods and services. One person might fashion a better knife. At that point the one could trade his knife for a club; it would be an even exchange. But, matters become more difficult when the club maker wants to trade a club for shell earrings. Is this still an even trade? Soon, people put accepted values on items--a barter system. In time values were pegged to certain commodities, such as cattle, sheep, and even shells. Our word "pecuniary", meaning having to do with money matters, comes from the Latin word pecus which refers to a person's wealth in cattle or sometimes sheep.

The barter system may have been an improvement, but actually achieving the known value of a desired object could prove insurmountable. Driving

a herd of cattle to a trading center for the purchase of something is not always the easiest undertaking. People needed something of recognized value which was easily carried. In early Greece, seventh century B. C., the people used pieces of iron to serve as tokens of exchange. In early Rome bronze was used. Soon pieces of gold or silver were used. From this point it was an easy step to form the gold and silver into shapes and stamp the value of the metal on the coin. But, again, it can be inconvenient to carry a lot of coins around. Necessity once more devised a new plan: put the gold and silver in a safe spot and issue paper bills in appropriate denominations based upon the gold and silver.

The Chinese were probably the first to use paper bills--around the time of the Kao-tsung Dynasty (A. D. 650-683), but none of these bills is now in existence. The oldest paper money around today is Chinese money of the 1300s. Marco Polo is credited with bringing paper bills back to Europe when he returned from his travels. Europe was not impressed, however. It was not until several hundred years later that any European government tried issuing paper money.

There is an interesting example of necessity and paper money which occurred in Canada in 1685. According to THE WORLD BOOK ENCYCLOPEDIA

> The paymaster for the French army had been delayed at sea, and, since there is nothing more surly than an unpaid army, Jacques de Meulles, the Intendent of New France, prevented a mutiny by issuing promissory notes redeemable when the ship arrived. His desperate expedient was to gather up all the locally available paper, which happened to be playing cards, and to imprint them with values to be redeemed and with seals and signatures. The notes were redeemed within three months.

Unfortunately many of the payees had already traded in their promissory notes at a discounted value.

Let us now take a look at our own North Carolina colony. We who live in Craven County are very familiar with the story of the Tuscarora Indian War in 1711-1712; however, it is very hard for us to realize the devastation this war caused. In NORTH CAROLINA: THE HISTORY OF A SOUTHERN STATE there is the following description:

> Much of the colony lay in ruins, food was scarce and ammunition scarcer, trade was almost nonexistent except for small shipments of naval stores, and the colony was without money or credit.

What was to be done? Governor Hyde summoned the Assembly and pleaded for the passing of a law to "emit 4000 pounds in paper currency". Massachusetts had issued paper bills in 1690, so this was not a first for the colonies; but it was a first for North Carolina. In 1714 Acting Governor Pollock said that the money needed to finance the war was more than the colony could pay in 10 or 12 years. There were not enough taxes or other revenues coming in. More bills were printed to the amount of 36,000 pounds. In 1729, 15 years later, 10,000 of this issue was still an outstanding debt. Meanwhile the paper bills had depreciated to where they were only accepted on a five-to-one basis. In 1715, again in response to the scarcity of specie or hard currency, 16 commodities, which included all of the principle farm crops, were rated as money. Such commodities would be brought to a warehouse where an inspector would weigh and examine the goods. If the goods were found to be acceptable, the owner would receive commodity notes in exchange for his goods. These notes could then be used as money.

There were English coins in the colony, but very few. In addition to the English coins that might be available, North Carolina also had the occasional infusion of Spanish, French, or Portuguese coins. This money which found its way into the colony came because of trade with the West Indies. The Spanish

pieces of eight were particularly prized. They could be broken into halves, or quarters, or even smaller pieces. Our phrase "two bits, four bits . . ." comes from this custom of using two pieces, four pieces, or even six pieces (six bits) of the Spanish piece of eight. Overall, during the colonial period, hard currency continued scarce. With the establishment of our national government in 1781 there was a quick setting of the monetary policy. The first coins issued by the authority of the United States government were minted in 1787.

It was in 1799 that there was one of those chance incidents that began the gold rush of North Carolina. The Reed family, who were farmers of modest means, lived in Cabarrus County away from any big towns. One Sunday, so the story goes, their son Conrad played hooky from church, and as he was walking along Little Meadow Creek, a large, yellow rock caught his eye. He carried it home. It was supposed to have weighed around 17 pounds. No one seemed able to tell the family what it was, so it was used as an unusual but attractive doorstop for several years. In 1802 a Fayetteville jeweler recognized the rock for gold and bought it from the Reeds for $3.50. Soon the Reed family were looking for other valuable rocks. It did not take long for other farmers nearby to join in the hunt. Placer mining (pan mining) soon gave way to more sophisticated methods, and the Reed family is said to have become wealthy. The Reed Gold Mine is now a state historic site and may be visited.

The lure of gold brought North Carolina a gold rush in the area from Charlotte to Gold Hill in Rowan County. It has been estimated that 50-65 million dollars worth of gold had been mined before 1860. Initially the gold for coins was sent to the Philadelphia mint. Before 1829 North Carolina gold was the only gold received. In 1835 a branch mint was authorized at Charlotte. This is now the Mint Museum and houses other kinds of treasures. By the time gold was discovered in California in 1848, the North Carolina mines were no longer producing effi-

ficiently, though some mines remained open until the early 1900s.

Before this discussion of money in North Carolina is closed we must look at the value of money in today's accounts. In 1663 quitrents (rent paid by a freeholder in lieu of services which might otherwise be required of him) were set at one half penny per acre, payable only in specie (hard currency). Three years later (1666) in Virginia quitrents were one farthing per acre, payable in produce. North Carolina farmers agitated hard for the change to produce here.

In 1709 Christopher De Graffenried agreed to escort 100 families of Palatines to America. Accordingly he purchased 17,500 acres of land on the Neuse and Trent rivers for 175 pounds. At the end of the Tuscarora War, Indian prisoners were sold as slaves for 10 pounds each. From around 1730 to the Revolution 100 acres of land was selling for 45 pounds sterling. From 1773 to 1775 there was a heavy immigration of Scots to North Carolina. It is said that each person (each man?) brought an average of four pounds. They were referred to as men of wealth.

Around 1670 a pound of tobacco brought one pence. In 1672 a bushel of corn brought two shillings; in 1747 it brought 27 shillings. Four years later the price was back to two shillings. At the time of the Revolution a farmer could get 100 shillings for a bushel of corn.

If there is a lesson to be gained from this brief overview, perhaps it is that there are few things new. Certainly the printing of paper bills goes back to long-ago times whether backed or not backed by specie. Inflation is another fact of life that has long been with us. However let us turn these ideas around and look at them from another perspective. Man is constantly looking for easier ways of distributing goods and services. Inflation occurs when too much money chases too few goods. We have only to look at prices at different times to realize this. In attempting to pay for what we want man has been

very inventive. Barter was good, but presented obstacles. Using other items of value was good. The coinage of money was another step; the printing of paper bills was a logical extension. Now we are in the electronic age. What problems will this bring? Time will tell. Man is inventive and will come up with another solution.

British money of the colonial period:

Four farthings equal one penny
Twelve pennys equal one shilling
Two shillings equal one florin
Five shillings equal one crown
Twenty shillings equal one pound
Twenty-one shillings equal one guinea.

As of July 30, 1996, one British pound traded for $1.6404.

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Special thanks to Tom Faulkenberry of Tom's Coins and Antiques, New Bern.

A LETTER FROM AN ARMY CHAPLAIN

Donald Ransone Taylor

On March 29, 1862, the Reverend William R. G. Mellen, Chaplain of the 24th Massachusetts Regiment stationed in New Bern, wrote a personal letter to a friend who was also a minister. The friend allowed publication of the letter first in the TRUMPET and later in the April 26, 1862, issue of THE GOSPEL BANNER, an Augusta, Maine, newspaper. A framed copy of the front page of this newspaper containing the letter has been given to the New Bern Historical Society by Richard C. Barron of Winston-Salem, North Carolina. It was felt that the letter should be published in the Society's JOURNAL in order to give it greater circulation.

In May of 1855 William R. G. Mellen accepted the pastorate of the Independent Christian Church at 10 Church Street in Gloucester, Massachusetts. The church was organized in 1779 and boasts of being "The First Universalist Church in America" according to its newsletter THE GLOUCESTER UNIVERSALIST of March 1993. Mellen had come to Gloucester from Auburn, New York. In a scrapbook entitled "The Churches of Cape Ann", now in the collection of the Cape Ann Historical Association, Mellen's obituary is included. It states

> During his pastorate, the church and society enjoyed a season of prosperity, though his preaching was without noise or excitement. In 1861, during his pastorate, great improvements were made in the church, the galleries being remoddelled and other changes made to accommodate the increasing congregation.

Mellen resigned his Gloucester pastorate in October 1861 to accept the chaplaincy of the 24th Massachusetts Regiment. In its regimental history, published in 1907, it was stated the regiment proceeded from Boston to New York where, at the Astor House Hotel, they were served "a bountiful feast" hosted by the Sons of Massachusetts who were living in New York.

After a stay on Roanoke Island, where Mellen gave an address at a service of the Episcopal Church, the 24th Massachusetts Regiment made its way towards New Bern with a stopover at Hatteras. Traveling up the Neuse River, the Union forces arrived off Slocum's Creek on Wednesday, March 12, 1862, and landed in the area the next day. On the afternoon of March 14 they arrived in New Bern. As stated in Mellen's letter, the 24th Massachusetts Regiment established its headquarters in the home of Judge John R. Donnell in the 700 block of Craven Street. Mellen's quarters were in Judge Donnell's law office next to his residence "where, surrounded by his books, I feel quite as though in my study". The Donnell House was damaged by fire in 1970 and razed, but the law office survives in a new location on the Trent River.

On May 26, 1862, Edward Stanly arrived in New Bern aboard the steamer JERSEY BLUE to assume his position as military governor of North Carolina. The son of John Stanly, Edward Stanly resided in California when called upon by President Abraham Lincoln to serve in this capacity. A clipping from an undated newspaper in the scrapbook of the Cape Ann Historical Association gives an account from the BOSTON TRAVELLER of court-martial proceedings before which Chaplain Mellen was tried for violation of the 5th Article of War in

> reflection by improper and disrespectful language upon the Hon. Edwin Stanley, at that time Military Governor and Chief Magistrate of the State of North Carolina, in a letter published in TRAVELLER in October last. . .

and other charges.

Mellen in his letter had charged Governor Stanly,

> upon the authority of a cavalry officer, with supplying rebel planters with passes to which they were enabled to obtain information and furnish it to the rebels.

The "rebels" were of course residents of Stanly's hometown. It is easy to understand this comment on Stanly written in the history of the 24th Massachusetts Regiment: "He is to the manor born, but his return is not over-welcome to the natives". Mellen presented six considerations to the court prior to the witnesses being heard. The President of the court stated that several points of importance had been raised and must be considered by the court. After 30 minutes behind closed doors it was announced the court had decided "to listen to no evidence on any point--that the case was ended".

The regimental history tells of Mellen's preaching in Washington, North Carolina, in June of 1862. Another entry states

> Sunday, the 10th (of August), notwithstanding the excessive heat, men went to church, those who were so inclined to the Catholic, others to hear their own Chaplain Mellen.

Chaplain Mellen resigned his position on January 10, 1863, and from February 1863 until 1867 he served as consul on the island of Mauritius located in the Indian Ocean about 550 miles east of Madagascar and belonging to Great Britain. Upon his return to the United States, Mellen served churches in Detroit; New Britain, Connecticut; Staten Island and Albany, New York. He died in Yonkers, New York, of pneumonia at the age of 73. Sometime after leaving Gloucester he embraced the Unitarian faith and was serving as pastor of the Yonkers Unitarian Church at the time of his death. Unfortunately his obituary is

undated, and it has not been possible to determine the dates of his birth or death.

The letter written from New Bern on March 29, 1862, by Mellen reflects his obvious dedication to his ministry in time of war. His comments on the beauty of New Bern, its houses and its gardens, show he was able to see such beauty amid the horrors of the battlefield.

Through the gift of this letter we have gained an insight into life in New Bern from a Union chaplain. This is a personal history which can flesh out the military histories of the battle and occupation of New Bern. We are grateful for Mr. Mellen's letter to his unknown friend. We are also grateful to Mr. Barron for his gift to the Society.

AN ARMY LETTER

We copy from the TRUMPET, the following admirable letter from Rev. W. R. G. Mellen, late of Gloucester, Mass., now Chaplin of the 24th Massachusetts Regiment. It was designed to be private, and was addressed to an intimate friend in the ministry, who has allowed its publication.

Newbern, N. C., March 29th, 1862

My Dear M_____: * * * * * * Until now I have not found it convenient, if indeed possible, to write you. You can hardly imagine the number of letters that I am compelled to write, saying nothing of other duties that press upon me. Now an anxious father writes about his sick son; then an afflicted mother asks after her profligate boy; anon a brother inquires how his wounded brother is getting on; while now this man and then that in the hospital solicits me to write for him to wife, or dear ones left behind. I write over more paper every week in this way, and in letters to my family, than I was accustomed in

Gloucester when writing regularly for the pulpit. For the last three weeks also, you will understand that I must have been intensely occupied. Accept now, in room of something better, what I am able hastily to put down.

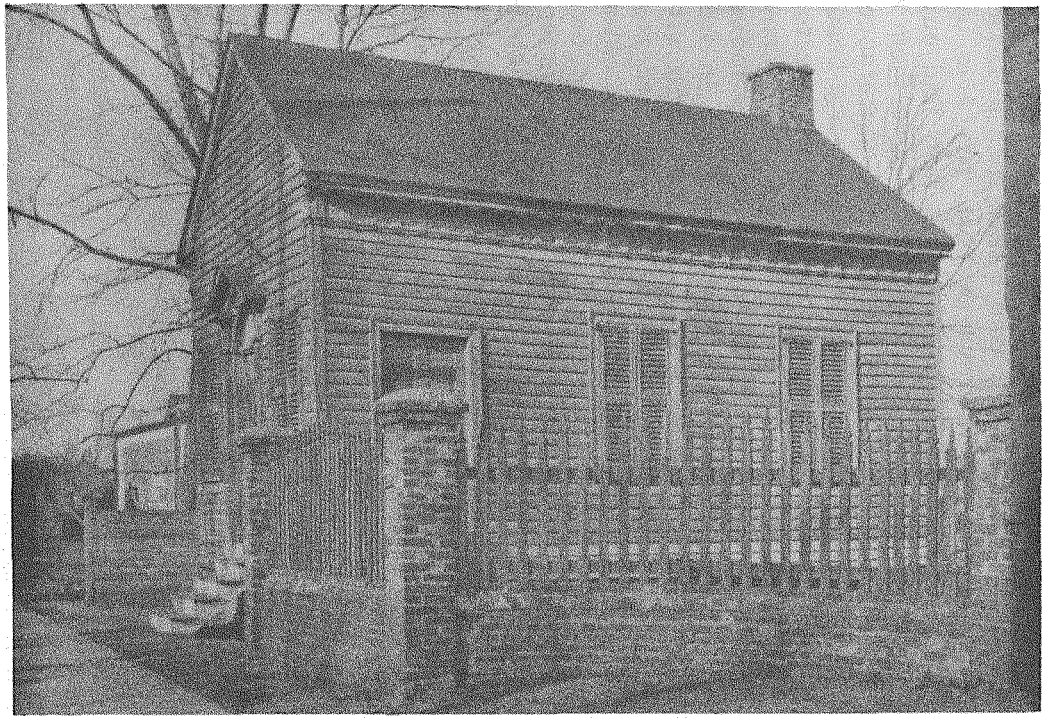
Since I last wrote you I have lived long and deeply, for life you know, doesn't consist in length of years, but in number and intensity of thoughts and emotion. One may live more in a week, than under other circumstances he would in a year, or in many years. I feel that I have sounded some deeps that I never had before, that perhaps I never should, had it not been for this atrocious war. When I get back--if that shall ever be--to the work of the ministry, I shall have some qualifications for it that have thus far been lacking. The weakness and the strength, the shame and the glory of human nature have been revealed to me as never before--the need of the soul for higher and holier aid, and the nearness of the Holy Spirit just when it is most needed. Some of the scenes that I have witnessed, on the battle-field, and in the hospital, can never be forgotten. Think of men with an arm shot away hurrahing when it was said the enemy flee. Think of men with both legs shot away, as calm and serene as a summer morning, and manifesting a patience and sweetness that draw all hearts to them. O, M_____, the sublimest traits are not always manifested on the field of danger. There is excitement, passion, a thousand things to buoy one up. But when the excitement is over, when the revulsion comes, then to be strong and calm is no light task, no trifling virtue.

These experiences out here bring out what there is in a man. They reveal us to ourselves. What is more profitable than self-knowledge? How many a man who boasted loudest of his courage, who doubtless thought himself very brave, found himself trembling like a leaf in the presence of the foe, if in fact he did not run from the field? How many an one who distrusted himself, and feared that he might not behave creditably, did really act the hero? How many hard, sensual, selfish men, who seemed to have

no tender spot in their hearts, become transformed into embodiments of sympathy and compassion.--If I have not read a new chapter, I have certainly had a better appreciation of an old one, in the wondrous book of human nature. And new revelations are made to me almost every day, as I go the rounds of the hospital, taking some little gift, now here, now there, and anon elsewhere. For though we have sent a large portion of wounded home, we still have many here, as well as many sick.

You have learned all about the battle here of course long ere this. At all events I spare you all rehearsal of its details. They are so sickening and painful, that any allusion to them is painful and not to be indulged unless necessary. In fact there are four days from the 13th to the 16th inclusive which I can hardly make seem real to me now. They were days of herculean labor, of great trial, when every sympathy was taxed to its utmost, and when, night or day, rest seemed impossible. But they are not to be dwelt upon. The fruits of our victory here are many and great. They have been cheaply purchased, all things considered. We have abundant reason for gratitude, when we consider the numbers of the rebel troops, and the strength of their entrenchments, that our loss was no greater.--Under a reverse of circumstances, they would not have escaped with a loss of less than two thousand men, I am sure. But purchased cheaply as was our success, God grant we may not have to win another in the same way. O M_____ war is terrible! Nothing but the direst necessity can justify it. I hate it more and more; because I realize more and its true character. More than ever do I appreciate Dr. Franklin's remark, "There never was a good war nor a bad peace".

Not that I desire any flimsy compromise of our present difficulties which would not be worth the paper it should be printed on. I know now that war is the road to peace; but I do devoutly pray that the road may be short, and goal near. * * * No more slaves are returned. We have now several hundreds; if we go inland where they are in great numbers we



JUDGE JOHN R. DONNELL'S LAW OFFICE (1816-1819). Documentary photo from THE WHITE PINE SERIES, Vol. XIII (1927).

shall soon have thousands. All the slaves nearly who were worth anything were taken inland to hinder their falling into our hands. Still they come to us, thirty, forty, fifty miles, and glad enough to get under the shadow of the flag.

You may like to know what sort of a place Newbern is. It is the prettiest town I have seen in Dixie; containing some four thousand persons, has five or six churches. Its streets are wide, regularly laid out, lined on both sides with lofty elms which give them a rural and altogether very charming appearance. There are also many really fine residences, and beautiful gardens here, nearly all which were deserted just before we entered the place. The trees are now just putting out their foliage, hyacinths, daffodils, flowering almonds, and even early roses are in full bloom. We see now what we are accustomed to witness in early June in Massachusetts.--Peas are now several inches high, and asparagus we have eaten from our own garden. Think of that my good fellow.

I say our garden; for we have our head quarters in town. The field officers sleep in camp, which is just outside the town; but the staff all live in the city and our mess eat here. We are occupying the establishment of an old Judge and are living quite like nabobs. My quarters are in what was the Judge's office, where, surrounded by his books, I feel quite as though in my study. How I should enjoy a visit from you now. Come down and see a poor fellow.

How long we shall remain here is very uncertain. It is supposed two or three weeks longer. Fortifications are now constructing that a small garrison may hold the place. Reinforcements are on the way--ten thousand, some say fifteen thousand--at Hatteras. When they get here, and Fort Macon, which is already invested, is captured, we shall make a push, it is presumed, for Goldsboro'. With fifteen or twenty thousand more troops we shall not fear any force the rebels can send against us. You need therefore look for nothing further, except the capture of Macon, from this expedition for the present.

By and by if the rebels do not succumb we shall give you something more to talk about.

* * * * * * *

I sorrow to hear of Br. Tompkins illness and probable death ere this. Should he be living, and you have opportunity, remember me to him kindly. How large a vacancy will he leave in our circle! How I shall miss him, if when I return he has gone up higher.

Mrs. M_____ and the children, yet spared you, I trust are very well. May they long continue to be; and may you never know that hunger of heart which is created by long, indefinite, and perilous absence from those you love, and who love you best.

Good by my dear fellow. It is getting late and I will get to bed. Sweet sleep be yours, and inspiring worship on the morrow.

So prays W. R. G. M.

After the labors of the day are over I add a few words more. It had been quite a busy day. This morning I had arrangements to make for the burial of two men, one of our own Regiment, and one from a Rhode Island Regiment which is now investing Beaufort, both of whom died of wounds received in battle. Then I had a short service with what of our men are in camp, the most of the Regiment being out on picket duty. Soon after I visited the hospital of the 27th Regiment which has no Chaplain at present, and read and prayed in the four different wards; then went out in the middle of a heavy rain and attended the burial of the two before mentioned, at the end of which I was pretty well exhausted. This evening I sit down in my room for a little quiet, add these lines, read a little and meditate a good deal. How different from my Sunday life at home! Tomorrow morning this will leave Newbern, will reach you I hope by Thursday, giving you the assurance of my strength and safety.

Adieu, W. R. G. M.

SOURCES

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The author wishes to express his appreciation to Ellen R. Nelson, Librarian/Archivist of the Cape Ann Historical Association for her assistance in sending materials on Mellen.

OBITUARY

Since the inception of the JOURNAL OF THE NEW BERN HISTORICAL SOCIETY in May 1988, these last pages have been taken up with a book review by Jim Gunn. As a tribute to his interest and willingness to contribute this issue contains no review. Instead there follows below a remembrance from the Toronto GLOBE AND MAIL, August 6, 1996.

James Howard Gunn, husband of Patricia, father of Robert, Douglas and Janet, GranDaddy of Stewart and Amelia, and brother of Bob, died suddenly on Saturday, August 3, at his home in New Bern, North Carolina, at the age of 74.

Born in Toronto, Jim moved to Montreal in 1940 to work for Northern Electric Co. [now Northern Telecom]. He enlisted in the Royal Canadian Air Force in 1942, was trained as a navigator and then posted to RCAF 6 Group, Bomber Command, in Britain. On his discharge at the end of the war he was a Flying Officer with 428 (Ghost) Squadron equipped with Canadian made Lancaster bombers. Jim returned to Northern Electric in Montreal and in 1948 married Jean B. Ransom of Wales, Ont. Their two sons, Robert (1953) and Douglas (1956), were born in Montreal.

In 1957 the family moved to Toronto, where Jim began an association with ESB Battery Co. Their daughter, Janet, was born in 1961. While in Montreal Jim developed an avid interest in all forms of motor sport, and once in Toronto this led him to a major role in both the provincial and national levels of the Canadian Automobile Sport Clubs. He was a

founding member and president of the CASC during the most active years of motor sport development in Canada, which included the establishment of numerous major rallies, the opening of the Mosport circuit east of Toronto and the running of the first Canadian Grand Prix. Jim's avocation became his profession in the early 1960s when he was appointed the full time organizer of the annual Shell 4000 Car Rally across Canada.

In 1968 he married Patricia Goodhall, a British anaesthetist then living in Calgary, who was herself a motor sport enthusiast. Jim and Pat also shared an active interest in history and this led Jim to two additional endeavours--as an active member and then president of the federal PC riding association in Etobicoke and as an historical columnist for the ETOBICOKE GUARDIAN. In 1983 they moved to New Bern, N. C., where Pat enlarged her career as an anesthesiologist and Jim, characteristically, became actively involved in the New Bern Historical Society and the Scottish Heritage Society of Eastern North Carolina. He was very proud of his Scottish heritage, wore the kilt frequently and elegantly, and attended several reunions of the Clan Gunn in Scotland. Jim and Pat also shared an intense interest in travel, primarily to Europe, but also to Asia and Australasia.

Jim was a gregarious man with many passions--a passion for his wife, Patricia, a passion for fine wines, a passion for his many friends around the world and, above all, a passion for life itself. He will be deeply missed by all whose lives he touched.

A memorial service was held at Christ Episcopal Church in New Bern, N. C., at 3 p. m. on Tuesday, August 6, 1996.