

Where is the Truth and Justice?

A Search for Charleston's John C. Calhoun Statue

By David Brinkman – 2011 and updated with Tom Elmore in 2016

HistorySoft ~ <http://historysoft.com/calhoun/>



The above stereoview¹ (made about 1858²) is of the magnificent John C. Calhoun marble Statue as it stood in Charleston's City Hall. The caption on the back of this early stereoscopic photograph fails to tell the dramatic story behind the toga covered Calhoun and the amazing journey this piece of Italian marble took as the nation fell into civil war.

John C. Calhoun was a South Carolina U.S. Senator and two-time Vice President under Presidents Andrew Jackson and John Quincy Adams. There has never been a bigger political figure in South Carolina than Calhoun. Calhoun led the South's fight for State's rights and nullification which would allow states to reject Federal laws that they deemed unconstitutional. Among the changing tides of the time was the issue of slavery which was fully allowed and supported by the Constitution.³ Ten years after his death, Calhoun would be a strong inspiration to the secessionists of 1860. In fact, the Banner of the South

¹ John C. Calhoun statue stereoview held at the New York Public Library. Part of the Robert N. Dennis collection of stereoscopic views. An Image is available at:
[http://commons.wikimedia.org/wiki/File:Sculpture_of_John_C._Calhoun_by_Hiram_Powers_in_city_hall_\(later_removed_to_Columbia_and_destroyed_when_Sherman_entered_the_city\),_from_Robert_N._Dennis_collection_of_stereoscopic_views.png](http://commons.wikimedia.org/wiki/File:Sculpture_of_John_C._Calhoun_by_Hiram_Powers_in_city_hall_(later_removed_to_Columbia_and_destroyed_when_Sherman_entered_the_city),_from_Robert_N._Dennis_collection_of_stereoscopic_views.png)

² The Charleston Mercury reported on 12/24/1857 that the pedestal for the statue was ready and that a new left arm (which had been lost in the wreck of "The Elizabeth") was just received. This means the stereoview must have been taken sometime after the date of the article as the photo shows a repaired statue on a pedestal.

³ Thurgood Marshall speech at the Constitutional Bicentennial Celebration in 1987

Carolina Secession of 1860 shows the image of this Calhoun statue.⁴ Almost 100 years later, a 1957 Senate committee selected Calhoun as one of the all-time five greatest U.S. Senators. Committee chairman John F. Kennedy praised Calhoun for being a "forceful logician of state sovereignty" and a "masterful defender of the rights of a political minority against the dangers of an unchecked majority."⁵

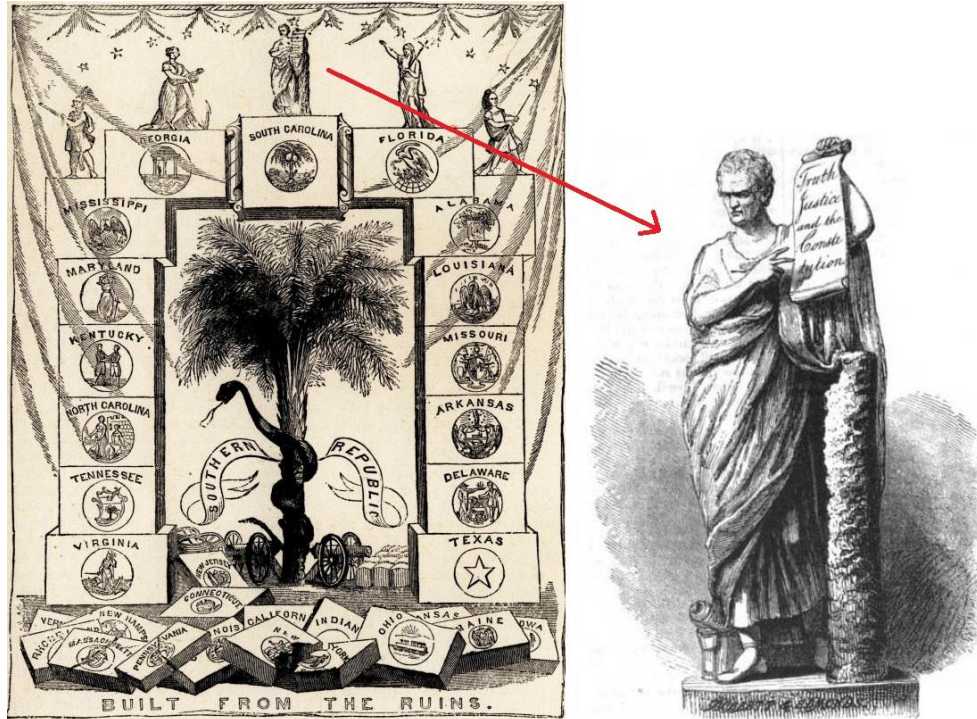


Figure 1: Banner of the South Carolina Secession (left) and drawing of Calhoun Statue (right)

There was little mystery in the political life of Calhoun but this American-designed and Roman-made sculpture would go through an incredible and tragic journey before being lost in the burning trail of General William T. Sherman's March through the South. After being lost for almost 100 years, did a significant part of Charleston's statue reappear in a North Carolina Museum or, is it buried in the ruins of the Capital City of the State that started the Civil War? It's a forgotten mystery now brought back to life.

The Statue's unfortunate voyage

The statue's blueprint was based on a portrait bust of Calhoun that was made between 1835 and 1837. The life-size (plus a few inches) composition was commissioned by the City of Charleston in 1844 and a plaster version of it was created, later that year, by the great American sculptor, Hiram Powers. The final massive marble construction was completed in Rome, also by Powers, in 1849.⁶ Powers was born in Woodstock, Vermont and was of Irish descent. He permanently moved to Florence, Italy in 1837 where

⁴ "The secession banner presided over this state's withdrawal from the Union 150 years ago" by Harlan Greene:
http://www.charlestonmag.com/charleston_magazine/feature/history_unfurled

⁵ John C. Calhoun: A Featured Biography: United States Senate Site:
http://www.senate.gov/artandhistory/history/common/generic/Featured_Bio_Calhoun.htm

⁶ Archives of American Art: Hiram Powers papers, 1819-1953, bulk 1835-1883: Correspondence with H. Gourdin of Charleston.

he established a studio. His most famous work was the statue “The Greek Slave” which he completed about the time he finished the plaster Calhoun piece. Today, “The Greek Slave” is considered to be one of the finest sculptures of the 19th century. The fame Powers achieved from “The Greek Slave” would be a distraction, thus, explaining a 4 year delay in delivering the Calhoun marble statue. Ironically, while the Calhoun Statue would become an inspiration for the preservation of the institution of slavery, “The Greek Slave” would become a symbol of the abolitionists through Elizabeth Barrett Browning’s sonnet on the Greek Slave⁷.

How Charleston chose Powers for the job was probably born of the friendship and working relationship that Powers had with the Preston family of Columbia, SC. John Preston personally financed the first years of Powers’ work in Florence. Preston instructed Powers: “do not work for money, at least for several years.” During this period, Preston had Powers complete busts of Preston family members and several other marble items that can be seen today in the Hampton-Preston Mansion in Columbia.⁸

As the Calhoun statue was going through its final cuts and polishing in Rome, the first woman foreign correspondent, Margaret Fuller, was also finishing her work on the Italian Revolution; A history of the short-lived Roman Republic. Fuller was a teacher, writer, and editor from Cambridgeport, Ma. Fuller was a strong advocate of equality for women and she became the first woman journalist for the New York Daily Tribune. In 1848, at the age of 38, Fuller married Roman nobleman Marchese Giovanni Angelo Ossoli. A year later, they had a son and settled in the American sector of Florence, Italy. It was there that Fuller finished her work and planned her return to America to have her Roman piece published. As fate would have it, the Calhoun Statue and the Ossoli family would be given the merchant ship “Elizabeth” as their transport to America.



On March 31, 1850 the South Carolina Statesman, John C. Calhoun, died at the age of 68. On May 17, 1850, his great marble image and the Ossoli family (with Margaret Fuller’s manuscript in hand) departed Italy. Just days before the departure, Fuller wrote: “I am absurdly fearful and various omens have combined to give me a dark feeling ... It seems to me that my future upon earth will soon close.”⁹ She also told her dear friend, Elizabeth Barrett Browning: “But our ship is called the *Elizabeth*, and I accept the omen”¹⁰. Shortly into the two-month journey, Smallpox began spreading through the ship killing the captain. On July 19th, as the ship approached land, and into a storm, the new and inexperienced ship’s commander thought he had spotted the Cape May Lighthouse off New Jersey. He was wrong. It was the Fire Island, New York lighthouse and the ship hit an unexpected sandbar causing the “Elizabeth” to

⁷ Elizabeth Barrett Browning’s The Greek Slave: <https://florencecapital.wordpress.com/2011/04/05/elizabeth-barrett-browning-the-greek-slave/>

⁸ Archives of American Art: Hiram Powers papers, 1819-1953, bulk 1835-1883: Correspondence with John and William Preston of Columbia, SC.

⁹ Slater, Abby. *In Search of Margaret Fuller*. 2-3: New York: Delacorte Press, 1978. ISBN 0-440-03944-4. Also at http://en.wikipedia.org/wiki/Margaret_Fuller

¹⁰ Margaret Fuller By Margaret Bell, Mrs Franklin D. Roosevelt; pg. 310

break apart.¹¹ Margaret, her family, and manuscript, were lost. "Fuller might have saved herself by swimming to shore with the aid of a sailor, but she refused to leave her husband - who couldn't swim - and she refused to be separated from her two-year-old son, who couldn't be carried in the rough sea."¹² The tragic loss of the Ossolis would be the inspiration of the epic poem, *Aurora Leigh*, by Elizabeth Barrett Browning.¹³ Just before the fateful voyage, Fuller had viewed the Calhoun statue and joked with Powers about his heavy statue traveling with her on the *Elizabeth*.¹⁴

The sinking of the *Elizabeth* also sent the Calhoun Statue to the bottom of the sea but no one knew exactly where. John C. Calhoun was not well liked by all and it was easy for many to see the statue as the cause of the great tragedy. Some said the massive tribute to Calhoun shifted its position in the strong storm causing the ship to capsize. A group of men, believing they knew the location of the sunken sculpture, went out in boats and dropped large stones into the water hoping to destroy Charleston's precious cargo. To save the statue, it would take something special. Charleston was not about to sit back and let their masterpiece be lost to the sea. The search for "the Calhoun" became a regular item in newspapers around the country.

About 6 weeks after the sinking of the *Elizabeth*, the New York Times and Charleston Courier reported that the U.S. Revenue Cutter Morris had located the Calhoun in its box. Attempts to raise it, however, failed. James A. Whipple of Boston was soon employed to take on the recovery of the statue. Whipple was an engineer and inventor who had made significant improvements to submarine armor (diving suit). Initially, the weather proved to be the biggest problem for Whipple. Many attempts were made to raise Calhoun's statue but it wasn't until October 31, 1850 that the sea finally settled and Whipple lowered five one-hundred pound grappling hooks to the bottom. Unable to grab the item from the surface, Whipple put on his submarine armor and took on the dangers of the deep. With the hooks put in place by the engineer himself, the Calhoun statue was pulled up to the surface.¹⁵ Initially, it was reported that the only damage to the statue was a fractured right arm, which would soon be repaired.¹⁶ When the Statue was finally delivered to City Hall, however, the Charleston Courier reported that the top portion of the scroll (with the words: "Truth and Justice") had been broken off and the left arm from the elbow

¹¹ McFarland, Philip. *Hawthorne in Concord*. New York: Grove Press, 2004: 170–171. ISBN 0-8021-1776-7 Also at http://en.wikipedia.org/wiki/Margaret_Fuller

¹² American Poetry in the Age of Whitman and Dickinson: <http://ampoarchive.wordpress.com/tag/margaret-fuller>

¹³ Florin.ms's Twelve websites about Florence: TUONI DI BIANCO SILENZIO (THUNDER OF WHITE SILENCE): <http://www.florin.ms/tuoni.html> : "One vast piece in Carrara marble of his, the John C. Calhoun, which Margaret Fuller had earlier described as 'full of power, simple and majestic in attitude and expression', then caused the shipwreck of the 'Elizabeth' off Fire Island drowning Margaret, her young baby Angelo Ossoli and her consort, the Roman Marchese. Elizabeth Barrett Browning had yearned to write an epic poem with a modern setting, had suffered guilt and anguish at the drowning of her brother, Edward Barrett Moulton Barrett, heir to the family's Jamaican slave estates. Margaret Fuller's surrogate death released Elizabeth to write *Aurora Leigh*, whose two heroines resemble Margaret Fuller and herself."

¹⁴ Margaret Fuller By Margaret Bell, Mrs Franklin D. Roosevelt; pg. 311

¹⁵ Stryker's American register and magazine, Volume 5; Pg. 160:

edited by James Stryker. Also at:

http://books.google.com/books?id=J2tBAAAAYAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

¹⁶ Steamboats are running everything: Sunk with Margaret Fuller:

http://www.steamthing.com/2003/06/sunk_with_marga.html

down, was missing.¹⁷ It would be another 8 years before Charleston would have all the necessary parts to repair the damage. The statue originally stood at the “westerly end of the hall”¹⁸. After the repairs, in 1858, the statue finally took its place “in the recess near the stairs”,¹⁹ on the pedestal as can be seen in the 1858 stereoview photograph.

It's not over yet

You might think that the story ends here. One problem.. that would be a prophecy of John C. Calhoun himself. Over and over again in his political career, Calhoun predicted that war between the North and South would be inevitable if the North pursued making slavery illegal in the South.²⁰ He saw it as a violation of The Constitution and another double standard that had become a standard of aggression against the South. Calhoun knew slavery was immoral but he saw it as a necessary evil that would need to continue until the South developed to the point where it was on a level playing field with the North. On April 12, 1861, Calhoun's prophecy was fulfilled when Southern troops opened fire on Fort Sumter.

As war raged on, Calhoun and his Statue were an inspiration to the South and enemy-number-one to the North. The statue remained in Charleston's City Hall during the beginning of the war.

Yorkville enquirer. volume, May 02, 1861,
About Yorkville enquirer. volume (None) 1855-2006

The City Hall, however, is well worth the visit we paid it, just to see Mr. Powers' excellent statue of Calhoun. You will remember that this master-piece was injured at sea, in its transportation from Italy. One arm was broken off just at the elbow. It was repaired, well. The left hand holds a scroll inscribed with the words, "Truth, Justice and the Constitution;" the fore finger on the right hand pointing to these magic words—the inspiring motto of that princely statesman and patriot whose spirit though departed years ago, still sways the South in this hour of her peril and destiny.

The New York herald., August 05, 1861, Page 8, 1
About The New York herald. (New York [N.Y.]) 1840-1920

NEWS FROM THE SOUTH.

DEAD BODIES OF OFFICERS TAKEN TO CHARLESTON.

On Friday afternoon a special train by the Northeastern Railroad brought to Charleston the remains of Generals Bee and Bartow and Lieutenant Colonel Johnson, with their escorts and a committee of citizens. The car containing the remains of the dead was covered with a large Confederate flag, and wreaths of evergreens, palmetto and magnolia. Arrived in the city, there was an immense civic and military reception and funeral services; all the stores were closed throughout the city, the bells tolled, the shipping displaying their flags at half mast, shrouded in crape, and the bodies deposited on biers in the City Hall, around the statue of Calhoun, the Charleston Riflemen and Washington Light Infantry being detailed as a body guard of honor. The remains of General Bartow were taken on to Savannah, while those of General Bee and Colonel Johnson were borne to St. Paul's church (where the Episcopal funeral services were performed by Rev. Mr. Gadsden), and afterwards committed to mother earth in Magnolia Cemetery.

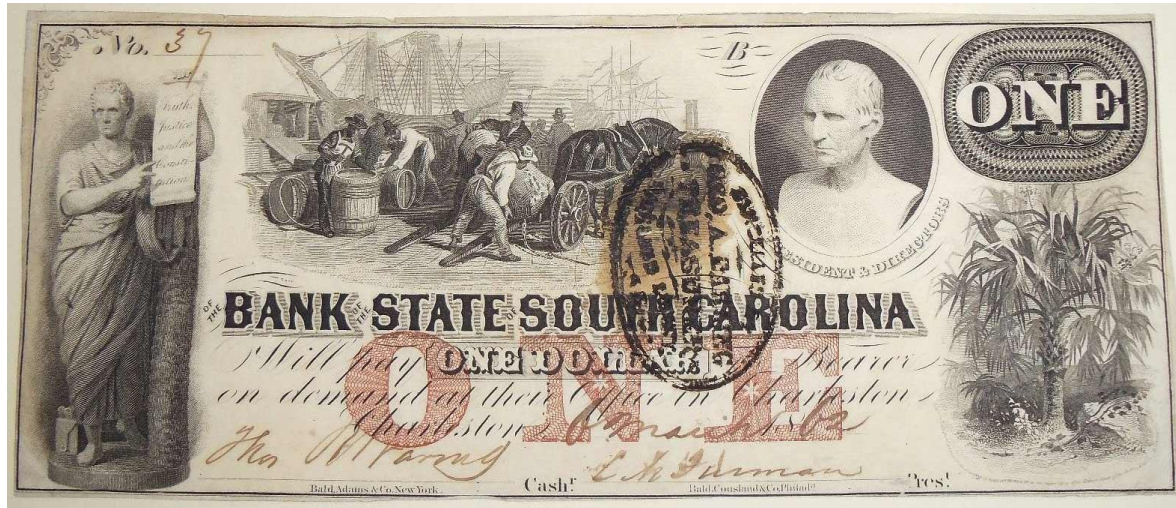
¹⁷ The Charleston Courier; November 15, 1850.

¹⁸ The Charleston Mercury; Funeral of Hon. Langdon Cheves; June 1857.

¹⁹ The Charleston Mercury; 12/24/1857

²⁰ The American Journey: Chapter 5, pg. 8: "If Congress admitted California as a free state, Calhoun warned the Southern states had to leave the Union."

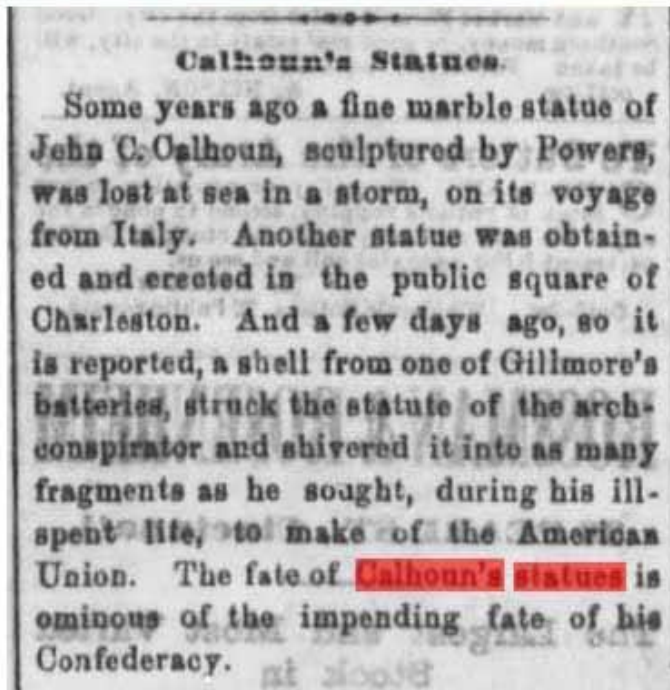
Below is one of the many Confederate bills that carried an image of the statue.



With Charleston at the center of the war, many of the city's treasured items were moved to locations outside of the city. One of those items was the Calhoun statue which was moved to Columbia, SC. Exactly when the statue was moved has not been determined. Union forces were never able to penetrate the well protected Charleston. The following article shows that another Calhoun statue may have been the only damage the Union did to Charleston during the war and that was from a great distance with its Swamp-Angel gun. Note: The dozens of 1865 photos taken of damage in Charleston are actually damage caused by the 1861 fire and not by Union forces.

The Nashville daily union., October 20, 1863,

The Nashville daily union. (Nashville, Tenn.) 1862-1866



Some accounts say the statue was stored in the courthouse in Columbia and other accounts say the old State House. No one, at the time, could foresee the fate the end of the war would bring to the Capital city of South Carolina.

"Bull Street was on fire, five blocks east of Assembly. The old State House burned like a chunk of fat-lighter, and the new granite-walled State House blistered. Marble sculptures of eminent South Carolinians, the pieces noted by Simms, including a statue of John C. Calhoun in a Roman toga, personifying the genius of liberty, dissolved, Royster reports, "in a quicklime puddle."²¹

Years later, the last references (from this generation) to the great Calhoun statue appeared in 1909. In the September 1909 issue of the Confederate Veteran Magazine:

²¹ New Views on the Burning of Columbia, Theodore Rosengarten: South Caroliniana Library:
<http://library.sc.edu/socar/uscs/1993/addr93.html> Note: Marble melts at the temperature at which wood burns.

Confederate Veteran.

S. A. CUNNINGHAM, Editor and Proprietor.
Office, Methodist Publishing House Building, Nashville, Tenn.

This publication is the personal property of S. A. Cunningham. All persons who approve its publication and receive its benefits as an organ for American citizens throughout the South are requested to preserve its postage and to contribute to its circulation. Let each one be carefully diligent.

ILLNESS OF MR. CUNNINGHAM.

The lack of an editorial in this number of the *VETERAN* is due to the serious illness of the editor. Improvement in his condition is noted from day to day, and our readers may expect something from him in the next number.

ERRATA.

By an oversight a paragraph was omitted from the article, "History of Croixes," page 431; and as it is necessary to the coherence of the article in question, it is given here. The omission occurs between the next to the last and last paragraph in the first column: "Closely following the custom of the triumphant pagan came the period when military success was acknowledged by impasse of coin, accompanied by a jewel to be worn as a badge. Then the jeweled badge alone was used, and the custom once established was rapidly adopted by other countries and became the guardian of reward for the most daring acts of gallantry."

THE SONG OF "DIXIE."

Wherever and whenever a band strikes up "Dixie" in the South, applause follows; and it is not only in "the land of cotton" that this occurs, but in Northern States the spontaneous applause comes to greet the ringing strains. Inquiry was made of the editor of the Cincinnati *Times-Star* for a solution of this popularity, which has ceased to be sectional, and he replied:

"Why is it that 'Dixie' when played by a band always gets more applause than anything else? There are several reasons. The snap and catchiness of the tune have much to do with it."

"The enthusiasm for 'Dixie' probably has in it something of a tribute, half unconscious, but still a tribute, to the gallant losing fight of the South during the Civil War. Fact or fiction has given the South an air of romance that appeals to the man in the street. One of our friends was wiser enough to suggest that a Northern belief in the 'aristocracy' in the South has something to do with the popularity of 'Dixie.' When that tune is played, according to this pessimist, some people in the average Northern audience always applaud in the hope that the people next to them will be struck by the idea that in their veins runs the best blood of Virginia or the Carolinas."

"Perhaps again the popularity of 'Dixie' in the North is in part a tribute from the vanishing Anglo-Saxon of the Northern States to the still dominant Anglo-Saxon of the South. There is no purer Anglo-Saxon people in the world to-day than the whites in the Southern States of the Union. Lee's Army of Northern Virginia was more purely Anglo-Saxon than the army which Marlboro commanded at Blenheim, than Wellington's 'thin red line' at Waterloo, or than the troops which followed Roberts and Kitchener in South Africa. In the North and East the Anglo-Saxon is being swamped up in the rush of the newcomers from the Old World."

"No American of the North objects to the popularity of 'Dixie.' The blotto sheet long since lost its popularity north of the Ohio. 'Dixie' itself is an inspiring battle song. Its music is less impressive but more American than the music of 'The Star-Spangled Banner' or 'America.' It has earned part of its popularity and the rest comes from causes to which no believer in the Union can make reasonable objection."

LOST STATUE OF JOHN C. CALHOUN.

The Charleston News and Courier asks:

"What has become of the handsome marble statue of John C. Calhoun which was brought to Charleston from Italy in 1854 or 1855 and placed in the City Hall here? The statue was very much admired by all who saw it, and has been practically forgotten, it appears, by all except a handful of people, some of whom know certainly its fate."

"The statue was made in Rome by the American sculptor, Powers. It represented Calhoun standing wearing a Roman Senator's toga. In his left hand, which was uplifted, was a scroll representing 'Truth, Justice, and the Constitution'; the right hand of the figure was pointing toward the scroll. The cost, it is stated, was \$10,000."

"The statue was shipped from Rome to New York. In transit the ship foundered. It is said one of the arms was broken just below the shoulder, and was repaired under the direction of Mr. Powers by a stonecutter named Walker."

"One story has it that the statue was placed in the City Hall and remained there until the Civil War; that it was then packed and shipped to Columbia for safe-keeping; that upon reaching Columbia the boxed statue was placed in the courthouse; but that when Columbia was burned the statue perished in the flames. There are other accounts given as to the fate of the statue, one of which is that it was taken from the Columbia courthouse by Northern soldiers and may still be in existence."

MEMORIAL SERVICES TO MRS. HAYES.—The Episcopal Churches of Columbia Springs held special memorial services on the Sunday after her death, July 25, in honor of Mrs. Hayes, whose many charities and noble assistance to people and strangers of her city made her much loved. The churches were beautifully decorated with quantities of white flowers and potted plants, the pew set aside for the family being also decorated. A beautiful memorial choral was sung by the choir, and the entire congregation united in her favorite hymns, "Art Thou Weary" and "Paradise." The pastor took for his theme "Heaven and Heavide Saints," and in his sermon told the story of the brave, bright spirit that met death with a smile.

MISSISSIPPI CAMPS HONORED MRS. HAYES.

Maj. Gen. Robert Lowry, commanding the Mississippi Division, U. C. V., issued a general order for all Camps in that State to meet on July 25 and hold memorial services in honor of the dead daughter of the chieftain, President Davis.

PRESBYTERIAN CHURCH AT COLLEPER, C. H., VA.—Mrs. T. G. Tate writes from Brandy Station, Va., that members of the Presbyterian Church at Colleper, C. H., are trying to procure from the government pay for damages to their church property during the war. She seeks information of survivors from either side who remember the church and can give any evidence on the subject. Such information might be of much help to that Church.

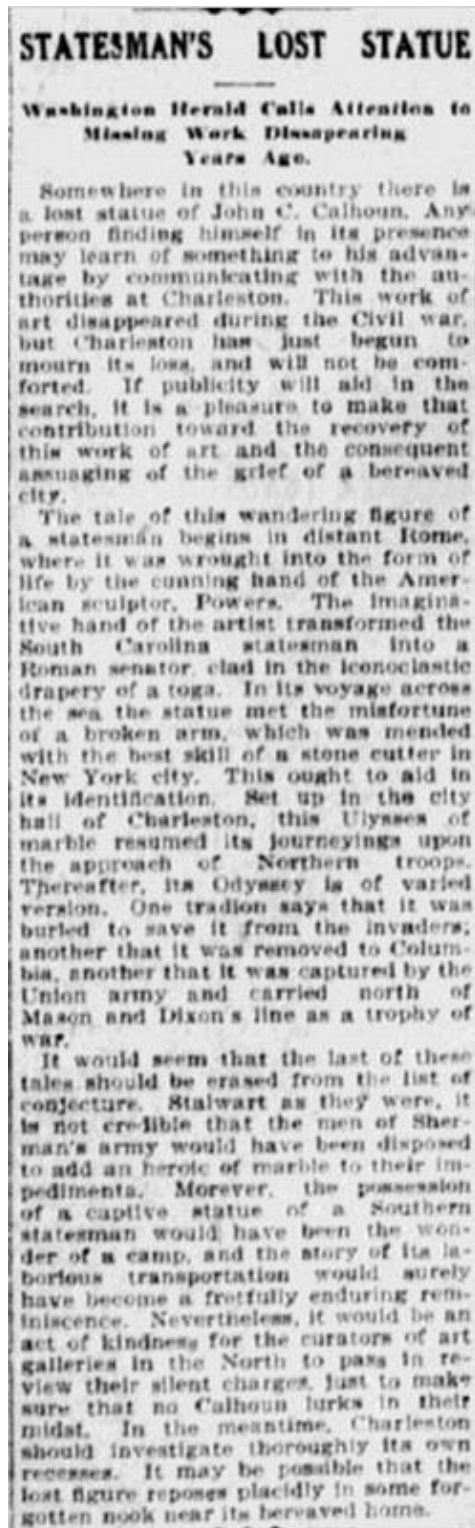
"The Charleston News and Courier asks: What has become of the handsome marble statue of John C. Calhoun which was brought to Charleston from Italy in 1854 or 1855 and placed in the City Hall here?"

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Also in 1909, was a plea from the Washington Herald for any knowledge of the missing statue:



Printed in The State (8-22-1909):

"STATESMAN'S LOST STATUE"

Washington Herald Calls Attention to Missing Work Disappearing Years Ago.

Somewhere in this country there is a lost statue of John C. Calhoun. Any person finding himself in its presence may learn of something to his advantage by communicating with the authorities at Charleston. This work of art disappeared during the Civil war, but Charleston has just begun to mourn its loss, and will not be comforted. If publicity will aid in the search, it is a pleasure to make that contribution toward the recovery of this work of art and the consequent assuaging of the grief of a bereaved city.

This tale of a wondering figure of a statesman begins in distant Rome where it was wrought into the form of life by the cunning hand of the American sculptor, Powers. The imaginative hand of the artist transformed the South Carolina statesman into a Roman senator, clad in the iconoclastic drapery of a toga. In its voyage across the sea the statue met the misfortune of a broken arm, which was mended with the best skill of a stone cutter in New York city. This ought to aid in its identification. Set up in the city hall of Charleston, this Ulysses of marble resumed its journeyings upon the approach of Northern troops. Thereafter, its Odyssey is of varied version. One tradition says that it was buried to save it from the invaders; another that it was removed to Columbia, another that it was captured by the Union army and carried north of the Mason and Dixon's line as a trophy of war.

It would seem that the last of these tales would be erased from the list of conjecture. Stalwart as it were, it is not credible that the men of Sherman's army would have been disposed to add an heroic of marble to their impedimenta. Moreover, the possession of a captive statue of a Southern statesman would have been the wonder of camp, and the story of its laborious transportation would surely have become a fretfully enduring reminiscence. Nevertheless, it would have been an act of kindness for the curators of art galleries in the North to pass in review their silent charges, just to make sure that no Calhoun lurks in their midst. In the meantime, Charleston should investigate thoroughly its own recesses. It may be possible that the lost figure reposes placidly in some forgotten nook near its bereaved home."

For the next few decades, the Statue remained missing. Most people believed it had been destroyed in the Columbia fire. The statue, and the amazing story behind it, were soon forgotten. Years later, a google search turns-up a Hiram Powers marble bust of Calhoun in, of all places, an art museum in North Carolina:

"According to the Smithsonian's National Portrait Gallery, the North Carolina Museum of Art once owned a marble statue of Calhoun by Powers, which was only 29 inches tall, but it's currently listed as "unaccessioned.""²²

North Carolina Museum of Art²³ :

John C. Calhoun (1782-1850) Date: originally modeled 1835, carved 1859

Related People:

Artist: Hiram Powers

American, 1805-1873, active in Italy 1837-1873

Dimensions: H. 29 1/2 in. (74.9 cm)

Medium: Marble

Credit Line: Presented to the State of North Carolina by Wharton Jackson Green, 1861; transferred to the North Carolina Museum of Art, 1956

Object Number: SC.56.3.1

Today, this piece is actually on display at the North Carolina Museum of Art. The Museum presentation includes very limited background information. It falls far short of the history of the original Charleston statue but it is still from the same era. If you do some basic mathematics, the 29.5" museum piece, as a complete human physique, would stand about 6 feet tall. The Charleston statue was said to be a few inches taller than real size. Calhoun, the man, was a little taller than average. 6 feet seems to be the right size. Now, looking closer at the details, it's obvious that the statue and the North Carolina bust are almost identical. Just look at the facial features, the curls in the hair, and the folds in the toga.

²² Steamboats are running everything: Sunk with Margaret Fuller:
http://www.steamthing.com/2003/06/sunk_with_marga.html

²³ North Carolina Museum of Art catalog: <http://collection.ncartmuseum.org/collection11/view/objects/asitem/id/283>



Figure 2: The Charleston Calhoun statue on the left and the North Carolina bust on the right.

Could the North Carolina piece be the salvaged upper portion of the Charleston Statue? It seemed possible except for one detail. If you look at the side of the North Carolina bust, where the right arm would be, the North Carolina bust contains marble that could not have possibly been part of the Charleston statue. Could someone have attached extra marble to the North Carolina bust? There's no sign of any repair work.

Further research settles the case. The original plaster bust, made by Powers, was found in the Smithsonian American Art Museum. It is identical in all details to the North Carolina piece. Did Powers make multiple copies of this plaster bust, maybe using a "pointing machine" (a copying method/instrument used since Classical Greek time)²⁴?

²⁴ How Marble is carved: <http://www.jasonarkles.com/process/>

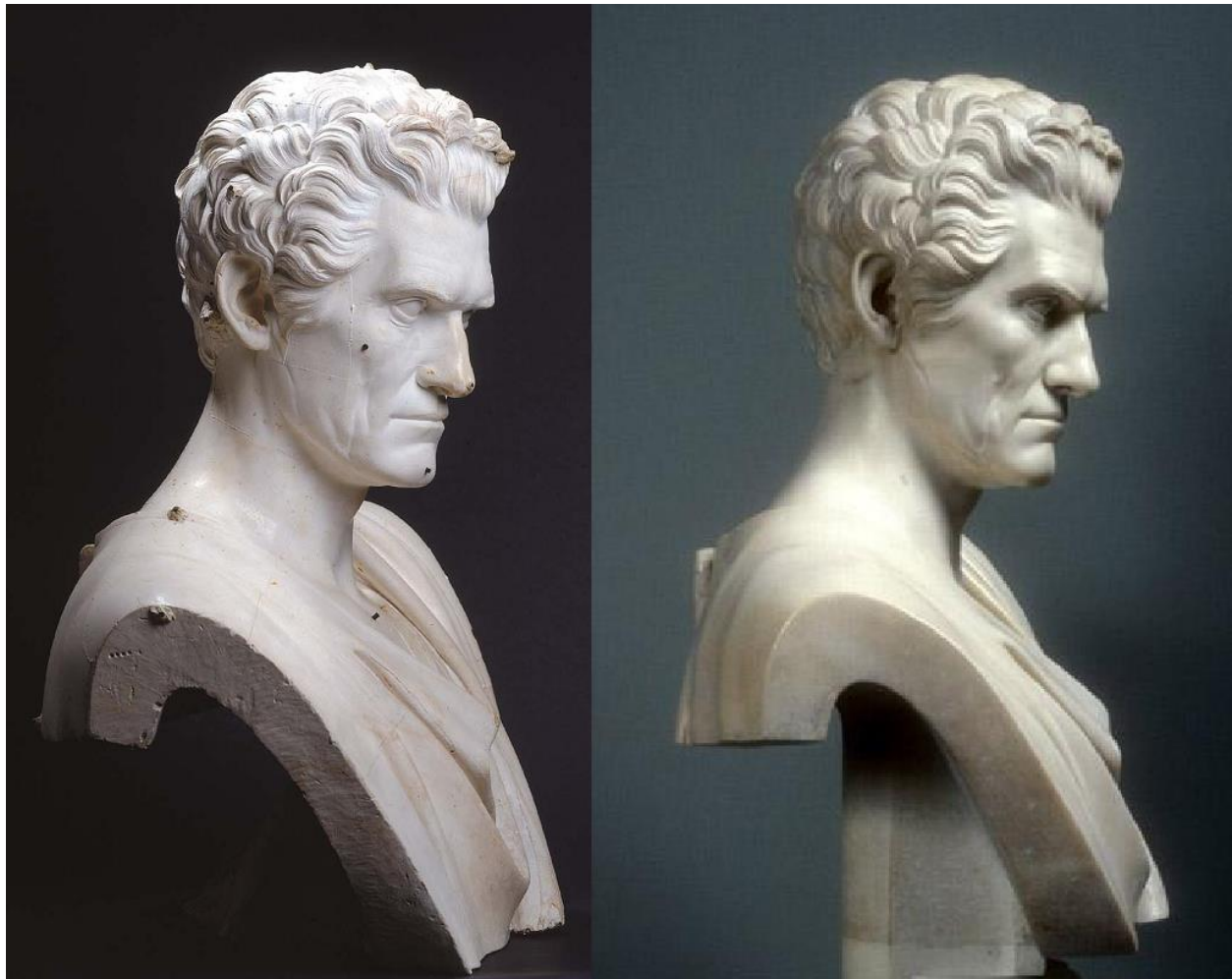


Figure 3: Powers' Plaster bust on the left and the North Carolina Marble bust on the right. The metal inserts on the plaster bust are probably for attaching the "pointing machine" when Powers made a marble copy of the bust.

More research led to the Hiram Powers papers (1835-1883) in the Archives of American Art. Powers left a nice paper trail including what appears to be an entire set of International correspondence with his customers. Among them: John C. Calhoun, the Preston's, H. Gourdin (the man Charleston put in charge of having the Calhoun Statue made), and Wharton Jackson Green (the man who donated the North Carolina piece to the state of North Carolina). The letters reveal that Calhoun, himself, decided on the scroll text (Truth, Justice, and The Constitution) as a short description of his life and what he stood for. The Roman toga was also chosen by Calhoun whose political ideas and work may have been influenced by the study of the fall of the Roman Empire²⁵. The letters between H. Gourdin and Powers show Charleston's anxiety and frustration in getting the statue completed in a timely fashion. And finally, the letters between Wharton Green and Powers prove that the North Carolina piece is a copy of the original plaster bust. It is a separate work which did not start until 1858...long after the Charleston Statue was completed.

²⁵ PBS' History Detectives: Episode 4: 2006: Calhoun Books: http://www-tc.pbs.org/opb/historydetectives/static/media/transcripts/2011-05-11/404_calhoun.pdf

In 2014, historian Tom Elmore joined the research as we focused back on the statue's last known location of Columbia, SC. Tom read through the entire Hiram Powers papers in the Archives of American Art and discovered a post-Civil War letter from Gourdin to Powers stating that the Calhoun Statue, just like our "community", "was broken and destroyed & its parts are nowhere now to be found".

Charleston Dec. 4th, 1866

Hiram Powers, Esq.
Florence

Dear Sir:

One of my most esteemed friends, Mr. Saml. Fricoleau Revenel, desires visiting Europe, his object being the health of Mrs. Revenel, and as they will probably pass some days in Florence, I have given to them this introduction to you. You will probably remember Mr. Daniel Revenel, the father of Mr. S.P. Revenel, who was some years ago in Florence, and became acquainted with you.

Mr. Revenel will be enabled to tell you all about us, and to what a wretched condition of poverty we have (as a community) been reduced by the late war. Your beautiful statue of Mr. Calhoun has shared the common fate. It was broken and destroyed & its parts are nowhere now to be found - and even so has it been with the larger number of these whose names were associated with yours in this magnificent production of genius and of art. Elmore, Connor, Allston, Northrop & some others not at this moment remembered, have passed away and ~~there~~ ^{their} remains are as lifeless & as scattered, as the broken fragments of your statue. But turning aside from these sad & painful remembrances permit me to ask in behalf of my friends your kind service in precurring for them an introduction to all that is worth seeing in your beautiful city, and any civilities that you may be enabled to render them, will be gratefully acknowledged by

Yours very respy & truly
H. Gourdin

Did Gourdin (in Charleston) really have proof of the statue's destruction if no pieces could be found? Tom Elmore's 20 years of research on Sherman's march through South Carolina has not turned-up a single reference to the Union Army destroying or coming across the statue. As this paper has shown, the statue was very well known and would have been a real prize for the Union Army. The research seems to show that the statue was never displayed in Columbia and that very few people knew where it was stored. Tom came to the conclusion that it may have been moved to Columbia at the last minute and that the lack of men in Columbia may have meant the statue was left in the railroad depot. The depot

suffered an internal explosion just days before Sherman's troops invaded the city. Tom believes the statue may have been blown apart in the depot.



Unfortunately, the few accounts around the burning of Columbia do not make a connection between the statue and the depot so we need to look at the evidence again. The previously shown 1909 article by

the Confederate Veteran and Charleston News and Courier states that the statue was boxed-up and stored in the Columbia Courthouse. 1865 accounts may be more accurate like William Gilmore Simms (who documented the destruction of Columbia) specifically mentioning the destruction of the Calhoun statue (in toga) and Royster stating that this statue melted in the same paragraph where he is describing the burning of the Old State House. That gives us three possible locations. The Depot, Courthouse, or the Old State House. Locating a statue (or pieces of it) at the heavily developed locations of the old railroad depot and the old courthouse is not going to be possible. Much of the depot building frame survived the 1865 explosion and was repaired. It is now a local bar. If there was anything to be found there, it would have been found by now. The courthouse location is where today's Palmetto Building was built in 1912²⁶. The Palmetto building has a full basement so there is nothing to be found there. The Old State House, however, is another story which takes this search to a new level.

Locating South Carolina's Old State House (Could the Statue be in its ruins)

The Old State House research began with confusion when a site marker on today's State House grounds was obviously sitting in the wrong location. A well-known 1865 photograph clearly shows the ruins of the burned building about 200 feet away from this marker location.



²⁶ The Palmetto Building National Register:
<http://www.nationalregister.sc.gov/richland/S10817740063/S10817740063.pdf>

The Old State House was built in 1790 at the north-west corner of Richardson (now Main) and Senate Streets. The marker (which states: "Here stood the Old State House") was probably moved in the 1970s when Senate Street was cutoff so that the Capital Complex could be expanded. Eight period illustrations, maps, and photographs were studied to nail down the locations of the Old State House (the building was slightly moved in 1854 to make room for the construction of the new State House building. So, it actually had two locations). Below are 1854 and 1935 articles that cover the move of the building.

Charleston Courier - April 20, 1854 [Browse Issues](#)

Article Type: News Article Volume: LII Issue: 16704 Page: [1] Location: Charleston, South Carolina Copyright: This e

We learn from the *Columbia Carolinian*, that the State House was on Tuesday lodged in the position it is to occupy until the New Capitol is finished. That, says the *Carolinian*, is one of the greatest feats in house-moving we ever heard of. No chimneys removed, no plastering disturbed, and, indeed, the legislature might have been in session without being at all annoyed by the process of moving. We congratulate the contractors, Messrs. GLAZE & Co., and the gentleman who had the job in charge, Mr. TWINSHELL, on the successful accomplishment of the undertaking.

State (Published as The State) - July 14, 1935 [Browse Issues](#)

During 1854 the old State House was removed slightly to the southwest in order to make room for the enlarged building program. In the month of May, when the foundation of the new

The next step in the research was spending several months studying the history of the Old State House and building a Computer model of it. It was clear from documentation that the raised basement of the building was used for the storage of items. Could the statue have been hidden there and could it have survived the burning and collapse of the upper floor and roof? Below is an article that confirms the basement walls of the Old State House survived the burning and collapse.

The State
April 30, 1900

VALUABLE REPORT BROUGHT TO LIGHT.

**Damage Done by Sherman to the
State Capitol.**

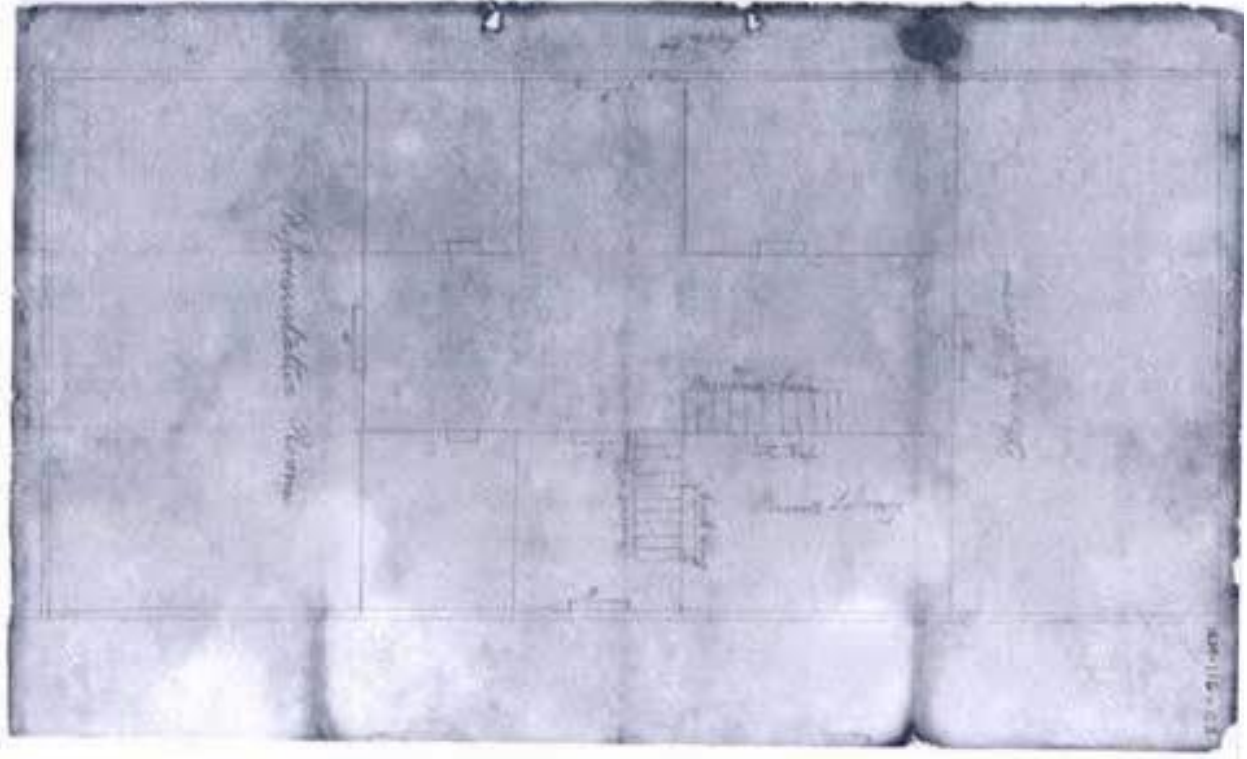
ARCHITECT'S WAR TIME REPORT

**Some Facts With Which But Few Are
Acquainted. A Document That
is Worth Keeping.**

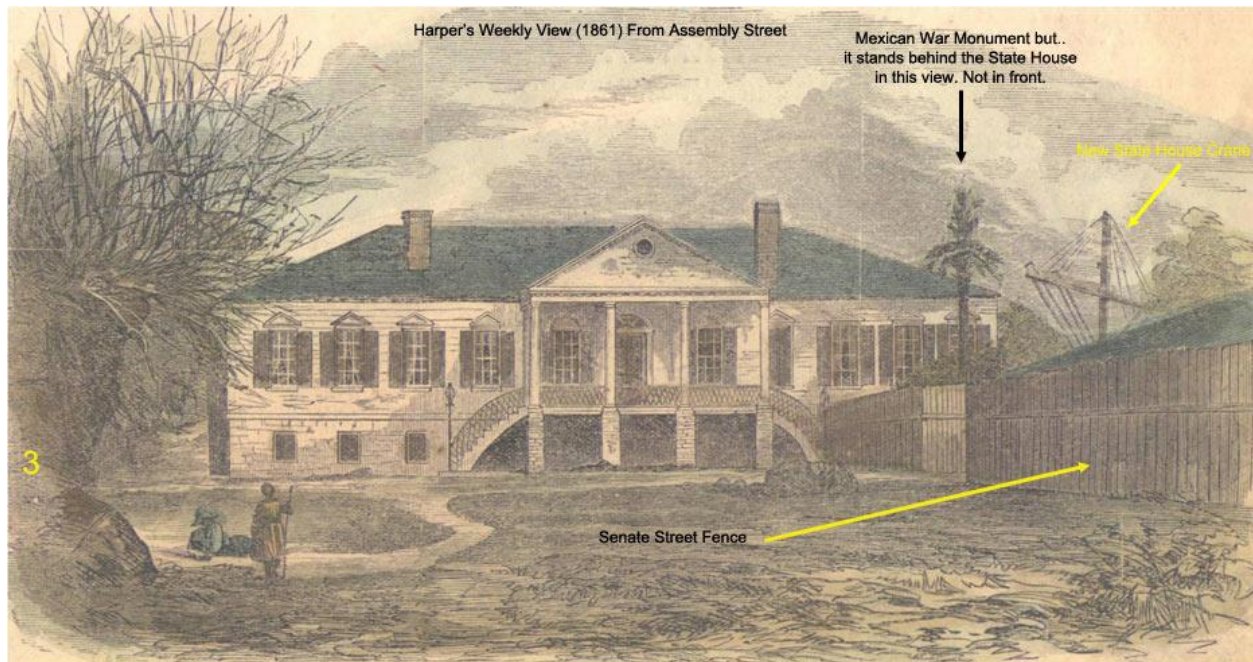
The whole of the fence enclosing the State house yard is also burnt, and of the old State house building, inclusive of its valuable library, nothing remains but the blackened ruins of the brick walls of the basement. The railroad track to the Granby quarry has been nearly all destroyed, and the work carried away—nothing but the iron remaining. All the State's buildings at the Granby quarry, and the negro quarters on Green's settlement, have been burnt to the ground, and even the quarry dam was sufficiently injured so as to fill up the quarry with water.

Lying on its back, the statue's box would have had a height of 1.5 to 2 feet. The New State House architect John Niernsee gave details of the 1865 destruction of items on the State House grounds. He documented that the only thing remaining of the Old State House were the burned brick walls of the basement. Debris of the collapsing building would have filled the basement. Was the basement deep enough that the boxed statue would have been covered? Research has not provided any evidence that the basement ruins were ever excavated. Immediately following the burning of Columbia, it's very unlikely that the residents would have had interest in these ruins. Reconstruction would be very difficult for the people and the Old State House and images of John C. Calhoun would have been easy to forget symbols of a lost cause. Many measurements were taken from drawings of the old State House and of a floor plan from the 1830s.

The floor plan had no dimensions but I was able to interpolate the size based on carefully drawn steps from the basement to the first floor.



The result was a building that was 80' X 37.5'. I verified these outer dimensions by measuring the size of the Palmetto (Mexican War) monument on today's State House grounds. That monument stood in front of the Old State House between 1855 and 1861. The following detailed illustration was made of the building and monument in 1861.



The relative sizes matched with the interpolated 80'X35.5' size of the building. Continuing the math, the basement landing would have been 2' to 3' below ground which leaves the possibility that the statue could have been covered by debris and may have gone unnoticed after the burning of Columbia. Maybe those that knew of its location in 1865, just assumed that it had been destroyed. There is, however, a very interesting Charleston newspaper article (below) from 1868 which indicates the possible recovery of a buried Calhoun statue. The article is about Charleston's City Hall. The only statue of Calhoun that appeared in City Hall (before 1868) was the Power's Calhoun Statue. This article proves that some people had reason to believe that the statue survived the burning of Columbia by being buried. If this really is our statue.. did the railroad depot or Courthouse have a basement? We don't know. Did the Old State House have a basement? Yes.

The Charleston daily news. (Charleston, S.C.), August 07, 1868

THE CITY HALL.—It was stated some time since that Mayor Clark had appointed a well known colored man named Charles Roberts on the police force. Roberts only occupies the position of doorkeeper for the Mayor, and is not connected with the police organization. He entered upon his official duties on the first instant, and will keep that portion of the building under the immediate control of the Mayor in thorough order. One of his first moves has been to clean the marble floor of the courtroom, an operation sadly needed, as it had been untouched by water and a scrubbing-brush for several years. Roberts was yesterday engaged in this laudable undertaking. There is a rumor afloat that when the cleaning is finished, the statue of Calhoun will be soon unearthed and restored to its former resting-place. *Nous verrons.*

The Statue is buried
in Columbia?

Royster's report that the toga Calhoun statue melted is unlikely given that the maximum burning temperature of a wood building is below the minimum melting point of most marble. So, again, was the statue's destruction assumed but never confirmed? Buried but never recovered?

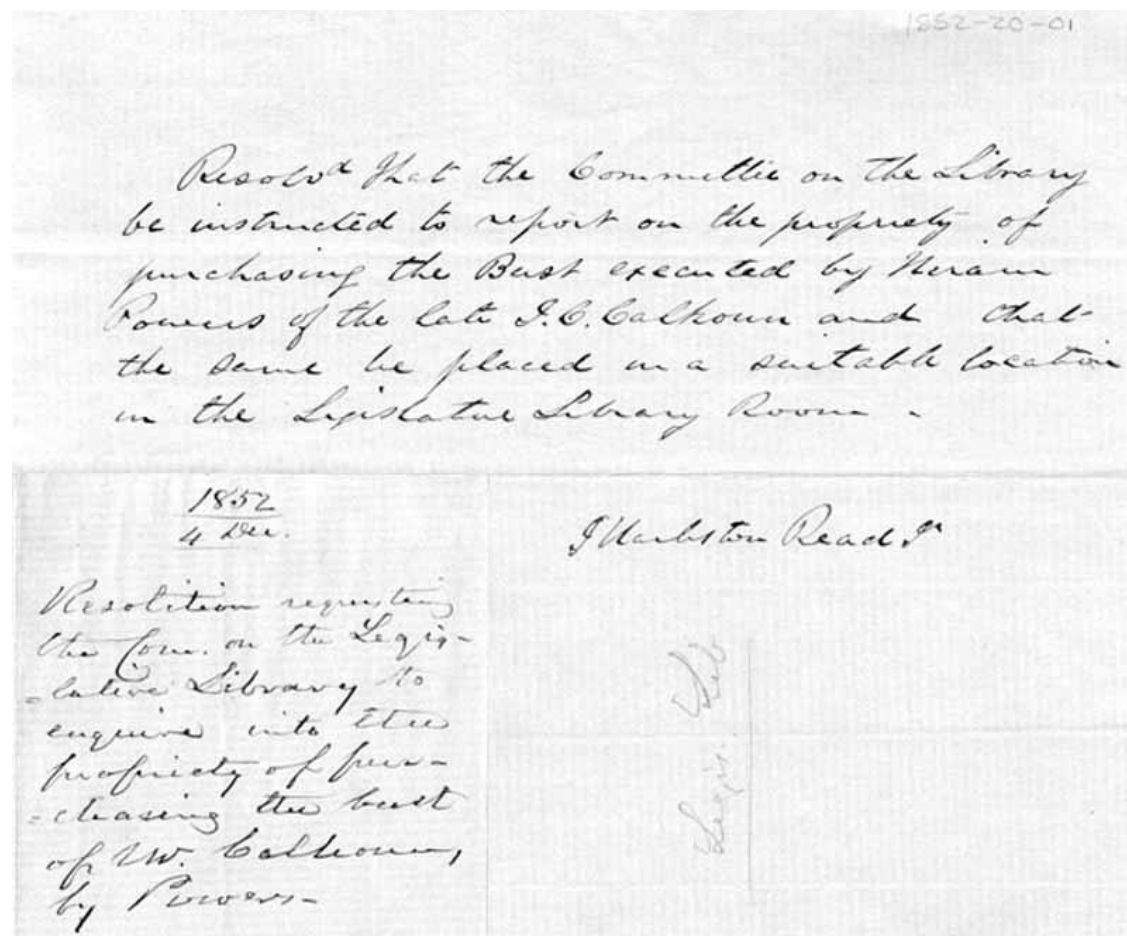
Below is the computer model of the Old State House which was created to help determine the ground depth of the raised basement and also theorize on possible hiding spots in the basement.



After determining the exact size and locations of the old State House, the site was visited after the great flood of October of 2015. A number of artifacts were observed in an eroded area where the corner of the Old State would have stood. In a stroke of luck, I had been doing (over a four year period) extensive archaeology and historical research of a building in the nearby (lost and now found) Colonial village of Granby. That building happened to be the same age of the Old State House (built between 1788 and 1790). Some of the unique late 18th century artifacts of the two sites matched. One common item was imported English window glass. Multiple pieces of this melted glass were found and one appears to have lead in its center (lead strips were used in that period to hold pieces of window glass together). Unlike glass of today, this old glass (and lead) will melt at the temperature that wood burns. One artifact unique to the Old State Site was a piece of hand cut/polished marble. Obviously, the first thing that came to mind was the marble Calhoun statue but more research uncovered several other possibilities. One would be the 40 marble Corinthian Caps that were destroyed by Sherman's Army. Those, however, would have been in a different area of the grounds. The other possibility has to do with Simms' 1865 mention of marble busts in the Old State that were destroyed by the Army just before they set fire to the building. This led to another revelation.

Another Power's Calhoun piece in the Old State House?

Throughout the research, Tom and I were confused by some conflicting references to a Calhoun statue and a Calhoun bust. When "bust" was used, did they really mean statue? This began to clear-up when we discovered that Powers (and his copying mechanism) produced, at least, one other bust like the North Carolina Bust. Found in the South Carolina Archives is the 1852 order (below) to pay Powers for this bust and that it be placed in the Library of the Old State House.



The following 1861 Northern newspaper article mentions that the South Carolina lawmakers moved this bust into the main House Chamber of the Old State House where it was a "sort of idol" that they worshiped.

THE DOLLAR NEWSPAPER.

PHILADELPHIA:

Wednesday Morning, January 16, 1861.

J. C. CALHOUN'S LAST WORKS.

If any man will take the pains to read the first volume of J. C. Calhoun's works as published in 1851, under the direction of the General Assembly of the State of South Carolina, he will see that the secession of that State at this time, is the legitimate consequence, indeed the evident working of the heaven of the principles there inculcated. The State fully recognizes that fact and has set up in the hall where they meet, Calhoun's bust of white marble—a sort of idol which they worship, like all other of the intelligent idolators ancient and modern, merely making use of the image to excite in themselves communion with the spirit, which is the real object of attraction.

The ordinance of secession, with all its consequences for good or for evil, may, with the utmost logical fairness, and with the open admission of all parties, be regarded as the completion of the works of John C. Calhoun. That he was sincere and, therefore, uncompromising, uncorrupt and a stern old Roman, if not Spartan in simple integrity, none ever doubted who came in contact with him. His home in the upper part of the State, was plain and simple, and his manners in his own house, while those ever of a gentleman, were industrious and able in the management of his farm or plantation. All these things gave him a weight and influence in his own State and among the whole of the planters, such as hardly any man ever before obtained in his own life time. "I wish my errors to be pointed out. I have set down what I believed to be true, without yielding an inch to the popular opinions and prejudices of the day. I have not dilated but left truth plainly announced to battle its own way."

His opinions, wrong and mischievous as they are, have battled their way to this their legitimate result. It is the great misfortune of the country that these ideas of Mr. Calhoun's have received so little attention from all our statesmen, (except Mr. Curtis in his work on the Constitution,) from a sort of supposition that they were too abstract to be extensively understood, and too absurd in their consequences to be revived after the death of their author. And yet it is those metaphysical abstractions which in the course of a single generation have led all South Carolina as one man to a state of perfect alienation of heart, and of allegiance from the United States, and made all the sons of South Carolina, wherever they have settled through the other cotton States, become leaders in this great secession conspiracy.

This secession treason can only be removed by removing the ideas in which it is founded. Mr. Calhoun argued that the United States Government was created by the agency of the State Governments which preceded it, and that all its powers were therefore delegated powers held in trust for the good of the several States, and capable of being revoked by them like a treaty.

This secession treason can only be removed by removing the ideas in which it is founded. Mr. Calhoun argued that the United States Government was created by the agency of the State Governments which preceded it, and that all its powers were therefore delegated powers held in trust for the good of the several States, and capable of being revoked by them like a treaty.

But in truth, while some of the States (thirteen) preceded the United States Constitution, a larger number (twenty) have been preceded by the national government, and called into existence by its agency. Nothing can be argued from this precedence in point of time. All the States are sovereign within certain limits, and the United States is also sovereign within its limits. On local matters and interests each State has a perfect sovereignty, while on general interests there is a prescribed and inalienable sovereignty in the United States. Both, too, are "governments," and if a State like South Carolina has a right to retract its conceded sovereignty, on account of prior existence, it would follow that the United States would have a right to retract at pleasure the sovereignty conceded to at least twenty of the States. This, Mr. Calhoun seems never to have thought of. If South Carolina has a right to withdraw her delegated powers at pleasure from the United States, the latter would have an equal right to remand Mississippi and Louisiana back into their territorial condition.

It is no doubt true that many have overlooked the sovereignty of the States within their prescribed limits, and this has had a most mischievous effect. Some men in Massachusetts have considered slavery in South Carolina as a thing for which they were answerable, and the South have properly said in reply to such impertinence, "it is none of your business." "Mind your own affairs." But the error of Mr. Calhoun and South Carolina is opposite, deeper and more radical. He contends for each State having a right to dismantle the United States forts and revoke its powers. The argument of Governor Packer on this subject will be admired and assented to by the whole North, and at least, have complete sway in the councils of our own State.

We now needed to go back and re-think all the references to a Calhoun bust. It turns out that most of these were a Calhoun bust that was broken by the Union Army. Some accounts say it was in the Old State House.

Another area of confusion came with the wonderful book about the old and new State House: Creating the South Carolina State House by John Morrill Bryan. Bryan says that our toga Calhoun Statue was moved into the House Chambers of the Old State House in 1861. His reference for this was Art Historian Anna Wells Rutledge's newspaper article on the Calhoun statue in 1942. This article had eluded me since the beginning of my research but I was now able to find it through an online newspaper archive.

Statues' Curious History

Among the early patrons of Hiram Powers, nineteenth century American expatriate sculptor, who obtained a European reputation (1805-1873), were two South Carolinians, Colonel John S. and Senator William C. Preston, of Columbia. Hiram Powers always acknowledged his debt of gratitude to them and named his son (who also became a sculptor) Preston, after them.

The elder Powers was a native of Vermont, lived in New York state and in Ohio where he acquired a reputation as a portrait modeller. He removed to "Washington City", secured prominent patrons and a nation reputation, and in 1837 with both friends and funds he "packed up a large number of casts for reproduction in marble,—several of these commissions having been paid for in advance,—and set sail for Italy. Florence was destined to be his home henceforth to the day of his death, June 27, 1873.

Such exile seemed absolutely necessary in those days, if only for the economy of marble work. The United States offered no good marble for fine carving. Skilled workmen were lacking also, and inferior ones were far more expensive than Europe's best. In Italy the sculptor could put out and superintend the reproductions of his work, accomplishing in a year, possibly, what might require a lifetime of his own unaided efforts. These considerations, added to the necessity for professional models in other branches of the work, as well as the allurements of ancient art, made the call irresistible.

Nathaniel Hawthorne saw a good deal of Powers in Italy and took a great fancy to him, mentioning him frequently in his "Italian Notes". Hawthorne called him "a great man and also a tender and delicate one, massive and rude of surface as he looks; and it is rather absurd to feel how he impressed his auditor, for the time being, with his own evident idea that nobody else is worthy to touch marble. Mr. B— told me that Powers has had many difficulties on professional grounds, as I understood him, and with his brother artists. No wonder! He has said enough in my hearing to put him at sword's points with sculptors of every epoch and every degree between the two inclusive extremes of Phidias and Clark Mills."



PARIAN CHINA STATUETTES, reproductions of monumental and other works of art, had a great vogue in Victorian times. In Charleston in 1849 at the Glass and China warehouse of Messrs. Cameron one could buy parians "in the shape of antique vases, heather gods, the Madonna, and Powers's Greek Slave". One of the latter (right above), is included in the exhibition of the work of Artist-Artisans now current at the Gibbs Art gallery; there, too, may be seen a parian of the much publicised Calhoun by Powers (left above), this being a rare, if not unique, statuette. At the Gibbs Art gallery, where parians of these statues are included the exhibition of the work of Artist-Artisans now current, is open daily from 10 until 5 and from 3 until 5 on Sunday afternoon. (Staff Photos by Peck.)

Powers seems to have been the Epstein of his day! Several of his works created furores and the great American public got at esthetic and moral odds over his Greek Slave and Eve. The former was exhibited in Charleston in 1852 (with hours for ladies only) and the latter, owned by Colonel Preston, was described by a returned refugee to Columbia in 1865 as standing at the Preston mansion "in the corner of one of the parlors, in an old army coat and cap, and a black mustache obscuring her faultily faultless lips". Powers's ill-fated marble statue of Calhoun, owned by the city of Charleston, sank in a wreck on the way from Italy to the United States, and raised from the ocean, after a few years in Charleston, was burned in Columbia in 1865.

This much admired (and later much deplored) statue of Calhoun was ordered before 1849 but was delayed in execution and it was not until May, 1850, that it was finished and shipped. In July, 1850, in an editorial paragraph The Courier noted "Powers's Statue of Mr. Calhoun"—"It is with much regret that we announce that this noble work of art, on which it was known Mr. Powers had expended extraordinary labor, and himself considered it one of the finest productions of his chisel, has been lost. It was on board the ship Elizabeth, which vessel was lost off Fire Island, on her passage to Leghorn to New York. We learn that the statue was insured in this city, for the sum of \$8,000, and we are gratified to learn that the patriotic gentlemen who

first originated and carried out the idea of preserving a memorial of our deceased and lamented statesman, will not suffer in a pecuniary sense, while we are sure any sacrifice would have willingly been made to have preserved it from destruction." Later The Courier quoted The "New-York Herald of Tuesday, speaking of the statue of Calhoun . . . says it is hoped that it will be recovered, as it was carefully packed, and was placed near the keel, which still remains, with many of its adjacent timbers . . .

Subsequently the citizens were informed of the efforts of dives in "submarine armor" trying to locate the statue, of the failure of a number of efforts to raise it, and finally on November 5 there was an account of success: by November 13 the statue had arrived in Charleston. Upon arrival salutes were fired and the city council spent \$294.33 in "furnishing a complimentary dinner to Messrs. Johnson and Whipple (gentlemen who brought on the statue of Mr. Calhoun)". It was said that the banquet "for richness of display and genuine open-hearted hospitality, will long be remembered by those who partook of it. The table was spread with a luxuriance, which exceeded the genuinely superior exploits of Mr. Mixer, the Prince of Hotel Keepers. Reclining and ease, presided at the feast; and Jupiter and his associated Dieties not been dethroned, they would have taken far more interest in the occasion, than in the destruction of Troy. Would that another Homer could rise, rodent of the fragrance of poetry, to sing the rich viands under which the table delighted groaned, or the nectarian streams, which flowed in grateful libations to Bacchus . . ." (We think that the reporter has done his best in this effort, with or without the help of Bacchus!)

Previous to the feast the Charleston public had gathered in considerable numbers "at the City Hall, to visit this noble work of art, which is indeed an exquisite and masterly performance, at once worthy of the reputation of the

great American artist whose chisel achieved it and a fitting memorial of the illustrious original. The statue is as large as life, and arrayed in Roman costume. All the physical marks and intellectual characteristics of the original are fully developed, and the resemblance is strikingly admirable, although it is not to be tested by our recent recollections, as it represents Mr. Calhoun, we learn, as he appeared thirteen or fourteen years since. The right arm points to a now broken scroll in the left hand, on which were inscribed the words "Truth, Justice and the Constitution", but the upper part of the scroll has been broken off, and "the Constitution" only is left, shorn of "Truth and Justice". The left arm was represented as resting on a Palmetto tree, but it has been broken off, from the elbow to the hand, and they, with the portion of the scroll grasped by the hand, have been lost, the first joint of the thumb only having been found in the box. Otherwise, the statue is uninjured, save some stains of the marble, which, it is thought, can be removed. It remains in the box in which it was packed, when recovered from the deep, but the removal of one of the sides of the box enables the spectator to have a very fair view of the figure. The effect, however, will be doubtless much enhanced, when the statue shall occupy a pedestal in a fitting receptacle or locality. We learn that the artist has been heard from, since he was made aware of the shipwreck, and that he has given the assurance that having preserved all his original models, he can readily repair any mutilated limb on receiving a cast of it.

The patriotism and public spirit of those citizens who originally secured this noble memorial of the illustrious Southron, to our city, at their private cost, is worthy of all commendation—and so is the act of the city authorities, in making it public property."

The statue was eventually taken out of the box and put on a low marble pedestal in City Hall; there were agitations and competitions about the settings and placings, none of which were ever executed; after the passage of time the statue was taken less seriously and rather laughed at—the toga became comic and as the marble of the nose was discolored, "Wags" of the day said Calhoun "smoked too much".

During the War Between the States when the fall of Charleston to Union troops seemed inevitable Powers's Calhoun, with other valuables and many paintings, was taken to Columbia for safekeeping. There it was destroyed when the city was burned in 1865.

A. R.

THE NEWS AND COURIER, CHARLESTON, S. C.

SUNDAY MORNING, MARCH 29, 1942

By: Anna Wells Rutledge

Rutledge had discovered many of the same things I found about the early years of the statue but she never pursued the end other than to mention that it was destroyed in Columbia where it had been moved for safe-keeping. Unfortunately, she made no specific mention of the statue being moved to the Old State House in 1861 as written in John Morrill Bryan's book. I believe that Bryan also became confused with the multiple bust and statue references and that his 1861 date was really the date that the Power's bust was moved into the House Chamber of the Old State House. It would seem, once again, that the statue's location in Columbia was a well-kept secret.

There is little doubt, however, about the Power's bust in the Old State House. The following article from 1865 shows it was destroyed by the Union Army.



The piece of hand carved/polished marble that I found at the site of the Old State House could be from this bust. So, our statue was well hidden and forgotten. And again, those that knew where it was located, may have assumed it was destroyed in the burning of Columbia. But, maybe a few years after the war, they were the ones that started the 1868 rumor (in a previously shown newspaper article) about how the statue may hopefully soon be “unearthed”.

That takes us back to the theory that the statue was hidden in a basement of a building that burned and collapsed. Of all the identified possible locations, only the Old State House site would be suitable for study. Only that site would be feasible for archaeology that could answer the question. In my opinion, non-invasive archaeology (like Ground penetrating radar), in one day, would verify the exact locations of the basement of the Old State House locations. You can't lose on that one. That would narrow the search area and make future archaeology work a lot cheaper. Just the study of the Old State House itself is a worthwhile project. In the process, although the odds may be against it, finding a mostly intact Calhoun statue would be the Civil War and Art World discoveries of the century.

Note: The scientific details on locating the Old State House and, archaeological artifacts at that site, are being documented in an official South Carolina Archaeological Site Form.

150 years after the disappearance of Calhoun Statue, a new search ends in the same place...the ashes of Columbia. Still, the story is worth telling. The latest search has produced a possible answer and location of the statue. With this, modern science and fieldwork could still locate the Calhoun. If nothing else, under the sand in 12 feet of water, off the coast of Fire Island, NY, there may be found a marble scroll fragment with the words "Truth and Justice".

In October 2010, the 1858 stereoview photograph was taken to Charleston's City Hall where Lindsay M. Partin (Docent, Council Chamber, City of Charleston)²⁷ recognized the shutters behind the statue as the shutters that currently cover all the windows on the second floor of City Hall. She also pointed out that the walls in the photo were plaster and not wood like today's walls. City Hall, originally, had plaster walls but they were badly damaged in the 1886 earthquake and replaced with wood paneling. Ms. Partin also pulled an inventory of past items (held in City Hall) and found a record and picture of a miniature version of the Calhoun statue. This record mentioned that the miniature was based on a life-size statue of Calhoun that was in City Hall before being moved to Columbia where it was lost in the 1865 fire.

Our research (and we now learn the research of Anna Wells Rutledge in 1942) located the miniature statue in storage at the Gibbs Art Museum in Charleston.



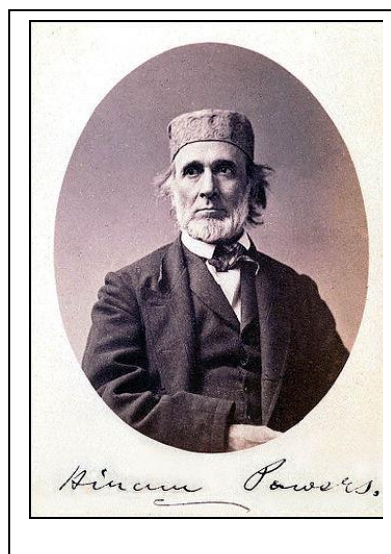
Figure 4: The miniature Calhoun Statue

From City Hall Files:

Hiram Powers - John C. Calhoun Parian ware statue

Parian ware, diameter of base: 15.5 cm, height: 42.8 cm

The Parian ware statue (left) is modeled after Hiram Powers' life-size statue of Calhoun. These replicas were imported and made available in places like G. & H. Cameron on Meeting Street in Charleston. Parian ware is a hard white unglazed porcelain that resembles Parian marble. Powers was one of the first sculptors to produce Parian ware figures. These little statues could have been mass produced but it appears that the Calhoun Parian was very rare.



Side-note:

From the Hiram Power's Papers (Archives of American Art): In a 1871 response to Mrs. William Sherman about a requested art job, Hiram Powers states: "I am glad to learn that General Sherman is coming here and I assure you I shall have great pleasure in making a personal acquaintance with the man who made the wonderful march through the southern states. I follow him in the spirit with the most intense interest."

²⁷ Lindsay M. Partin, Docent, Council Chamber City of Charleston, partinl@charleston-sc.us