

BRUNSWICK COUNTY

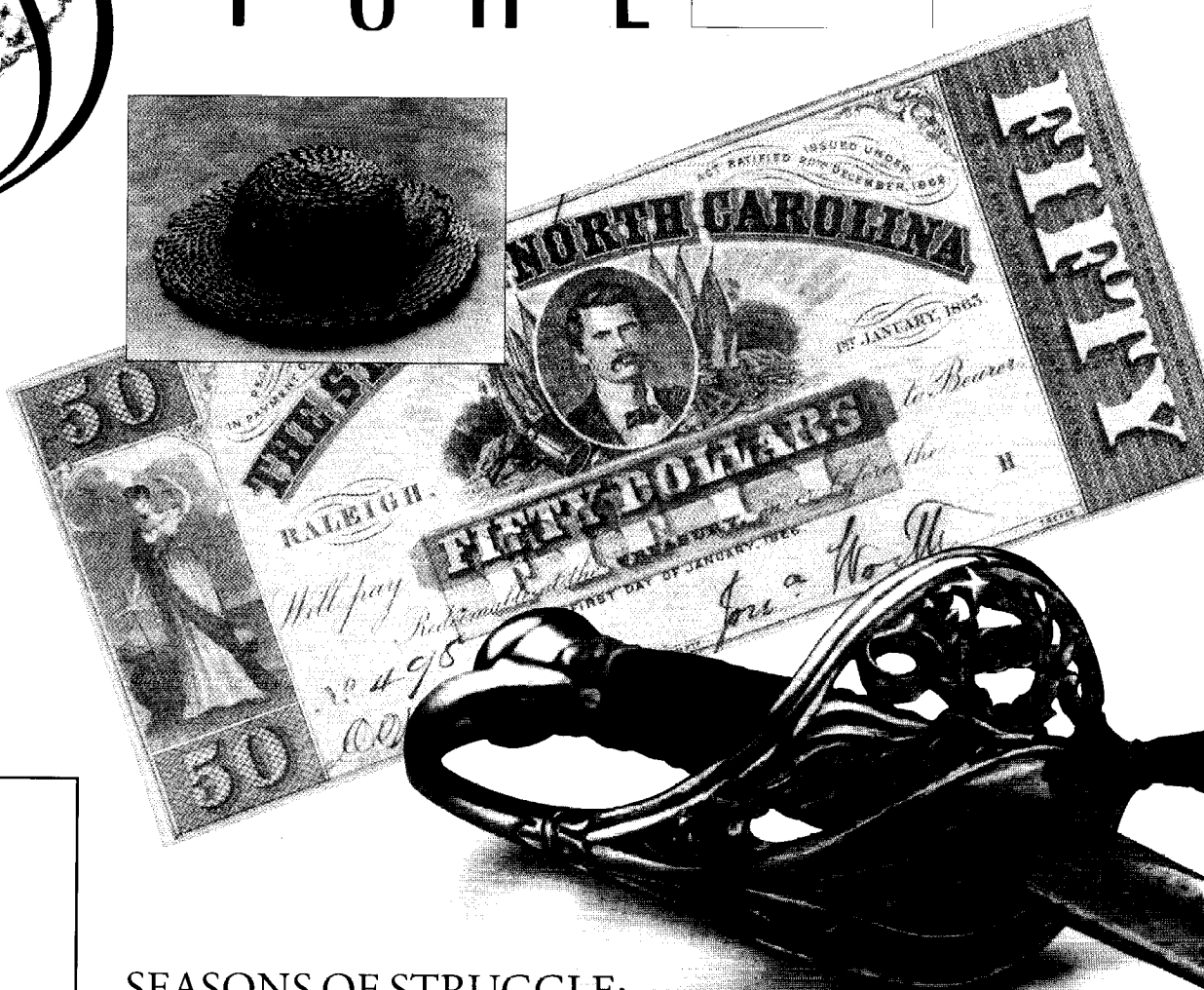
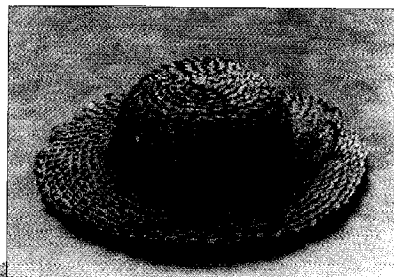
STONE

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MUSEUM OF HISTORY

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Cover photographs

Clockwise from top: In the 1860s a Brunswick County woman made this hat from local palmetto fronds, adapting to the severe shortage of consumer goods in the South. North Carolina currency became almost worthless by the end of the Civil War because of rampant inflation. This ornate sword, which only well-to-do people could afford, symbolizes the class distinctions that led to a perception of the conflict as "a rich man's war, a poor man's fight."

SEASONS OF STRUGGLE: Civilians on the Civil War home front

by Kathryn Beach, *Historian, Museum of the Cape Fear*

About twelve o'clock they marched up Hay Street to take the arsenal. There were 1,027 men, and only 50 soldiers at the arsenal. First came Mr. Ben, Mr. McLean and Governor Winslow on horses with plumes in their hats. No one can imagine how glad I was when I saw it [the United States flag] slowly descending the staff. After sometime . . . I beheld the Southern Confederacy flag floating. The arsenal is ours and our flag floating over it." Malinda Ray of Fayetteville wrote these lines on April 22, 1861. Fourteen years old at the outbreak of the Civil War, she recorded in a diary her thoughts and activities during the war years.

Through Malinda's eyes the war began as an exciting, romantic adventure. The mood in Fayetteville was festive as companies of local men marched off to battle. And for Malinda, the child of a wealthy merchant, life continued much as usual during the war. But she was one of a fortunate few, as visitors to the Museum of the Cape Fear will discover.

A special exhibit at the museum, "*A Rich Man's War, A Poor Man's Fight*," focuses on the Civil War's impact in southern North Carolina. The region was spared direct fighting during most of the conflict; it

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James C. McNutt

OLD-TIME TEACHING, FUTURE RESULTS

by James C. McNutt

On April 19, 1998, the town of Faison in Duplin County celebrated Betty Ray McCain Day to honor its most famous daughter. Most heartwarming of all the many tributes to Secretary McCain of the Department of Cultural Resources was a special presentation by native son Thomas Mitchell Byrd, who presented a hand-drawn map of historic land grants in the area to the Faison Museum and told this story:

The map is being presented to the Faison Museum in memory of my seventh-grade teacher at Faison High School, for she was the person who first stimulated my interest in history. And she did it by telling us stories and showing us artifacts from her father's experiences in the Civil War. It has been over fifty years, but I still remember this teacher describing the wheat field at the Battle of Gettysburg and the stream through it that ran red with blood, and how her father was shot in the leg, and how he sat sharpening knives for the surgeon while waiting to be operated on, and how the surgeon probed the wound, first extracting a piece of the pants leg and then the bullet. And she even showed us what the

bullet looked like—a .57-caliber minié ball. . . .

Prior to this seventh-grade teacher, history to me was a bunch of dates to be remembered. She helped me to understand that history is made by real flesh-and-blood human beings, and that's when it becomes interesting.

So it is with great pleasure that I donate this map to the Faison Museum in memory of my seventh-grade teacher at Faison High School, Mrs. H. T. Ray, Mary Parrott Ray, Secretary McCain's mother.

As an explanation of the value of teaching with objects, and of museums, nothing could be better. Mr. Byrd's testimony



Mary Parrott Ray as a young woman.

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THE PURPOSE of the *Cornerstone* is to provide a forum for communication about the North Carolina Museum of History's mission and activities. The North Carolina Museum of History Division promotes the understanding of the history and material culture of North Carolina for the educational benefit of North Carolinians. Through collections and historical interpretation, its museums encourage citizens and visitors to explore and understand the past; to reflect on their own lives and their place in history; and to preserve state, regional, and local history for future generations.

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THIRTEEN THOUSAND five hundred copies of this public document were printed at an approximate cost of \$3,096.00, or \$.23 per copy.

Photograph credits: *Page 2 bottom*: Courtesy of Betty Ray McCain; *page 6 top*: from *Harper's Weekly* 10 (June 9, 1866), 361; *page 6 center*: from William K. Boyd, *The Federal Period, 1783-1860* (Chicago: Lewis Publishing Co., 1919), 276; *page 6 bottom*: North Carolina Division of Archives and History. All others by Eric N. Blevins or D. Kent Thompson.

also goes a long way toward explaining the strength of character that keeps the Department of Cultural Resources going these days.



Seasons of Struggle

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These cotton cards date to around 1860. Consumer shortages resulting from the Federal naval blockade made it necessary for women to return to carding, spinning, and weaving to make fabric. Such home-front hardships angered many North Carolinians.

did not experience major battles or military occupation until the war's end. Nevertheless, the war caused great suffering, discontent, and resentment among the civilian population. The new exhibit, which opens August 22, critically examines the effects of Confederate and Union policies on the social, economic, and political life of North Carolinians.

The Union naval blockade caused great economic hardships in the region. Although military and consumer goods continued to reach the South, the blockade

contributed to the rise of inflation to 7,000 percent by the end of the war. Salt, necessary for preserving meat, sold for two dollars a bushel in May 1861; by June 1863 it had risen to fourteen dollars per bushel. A Confederate private could send an entire month's pay home and not supply enough to buy a bushel of salt.

Military service took thousands of able-bodied men away from their farms. Women struggled to raise crops and maintain their roles as mothers and homemakers. It became

difficult for families to produce enough food for their needs. Women throughout North Carolina wrote to Governor Zebulon B. Vance begging that their husbands be sent home to help plant and harvest crops.

The Confederate government placed additional burdens on families when it began impressing food and animals. Soldiers commandeered grain and livestock from farms, often without paying. A Johnston County planter wrote Governor Vance in 1863 stating that "protection is due from North Carolina to her Citizens even against the injustice of the Confederate authorities," referring to the officials as "injust . . . would be Aristocratic and demanding Horse leeches."

Citizens' anger increased as hunger and starvation threatened previously self-supporting families. Plantation owners became a focus of discontent. In 1863 a Bladen County man wrote Governor Vance: "The time has come that we the common people has to have bread or blood . . . Sir, we poor sons brothers and husbands is now fighting for the big mans negros are determined to have bread out of there barns and at a price that we can pay or we will slaughter as we go."

Policies pursued by Confederate officials eroded support for the government and intensified class tensions. Despite the high number of volunteers for military service, the Confederacy needed more men. Congress passed a

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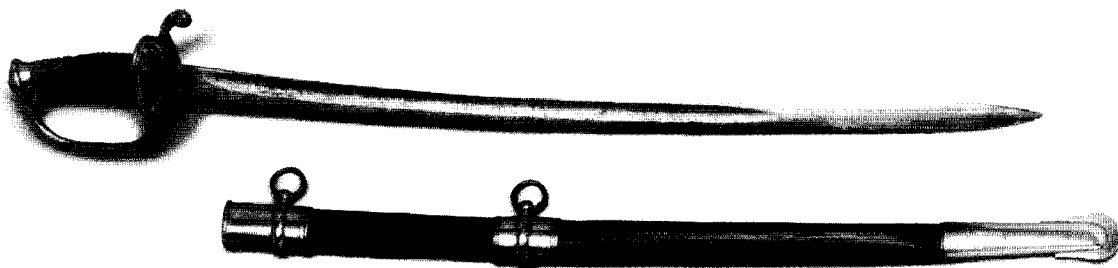
Regional museums

Rage along the River, 1861-1865, which looks at the Civil War in the Albemarle region, continues at the **Museum of the Albemarle**, 1116 U.S. 17 South, Elizabeth City, NC 27909. The museum displays nineteenth- and twentieth-century dolls in the recently opened exhibit *Childhood Treasures: Dolls from the Collection of the North Carolina Museum of History*. A new exhibit entitled *Fixing the Farm: The Rural Craftsworker* will open on October 19 and deals with the contributions of North Carolina's rural artisans.

The **Museum of the Cape Fear**, 801 Arsenal Avenue, Fayetteville, NC 28305, opens *"A Rich Man's War, A Poor Man's Fight"* on August 22. This exhibit examines the impact of the Civil War on the social, economic, and political life of southern North Carolina.

December brings the annual Old Mountain Christmas to the **Mountain Gateway Museum**, corner of Water and Catawba Streets, Old Fort, NC 28762. This year's festival will offer small interpretive exhibits related to the holidays, as well as cabin meals.

The Pitt Volunteers presented this Confederate officer's sword to Captain R. W. Singletary ca. 1861, a gesture that symbolized the enthusiasm and excitement widespread in the South at the start of the war.



Seasons of Struggle

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conscription law in April 1862 forcing men aged eighteen to thirty-five into military service. The law proved very unpopular. A Fayetteville volunteer serving at Yorktown, Virginia, expressed his views: "If it [the conscription bill] is carried into effect Good bye southern Confederacy Nine tenths of the Volunteers on the peninsula will lay down their arms. I for one, rather than submit to this despotic measure am willing to see the Confederacy in pieces."

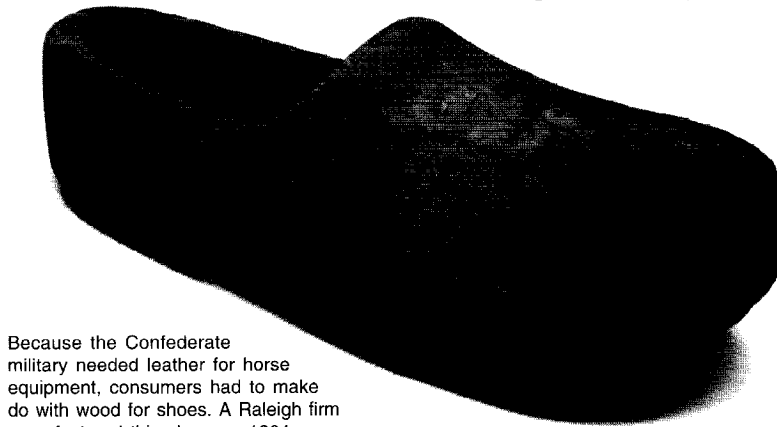
The Cultural Landscape of the Plantation

by Lisa Yarger,
Curator of Folklife

From July 1 through October 18 the Museum of History hosts *The Cultural Landscape of the Plantation*, an exhibit exploring the physical and cultural contours of plantation slave quarters.

The exhibit draws from two collections at the Library of Congress: photographs from the Historic American Buildings Survey (HABS) and interviews with former slaves conducted in the 1930s by the Federal Writers Project. The HABS photographs offer a visual entry to plantation structures and spaces, such as slave dwellings, the plantation kitchen, and the work yard. The interviews present the slaves' perspective on life in the slave quarters and in the plantation "big house."

The museum will augment the exhibit with a case of slavery-related artifacts and props from its own collection, as well as information about recent museum projects designed to increase our ability to interpret African American history in North Carolina.



Because the Confederate military needed leather for horse equipment, consumers had to make do with wood for shoes. A Raleigh firm manufactured this shoe ca. 1864.

The Richmond government further angered citizens when it granted draft exemptions to people in certain occupations, including Confederate officials. The government also favored wealthy planters when it allowed the hiring of military substitutes, as only the rich could afford the thousand dollars or more that substitutes sometimes cost. When the Confederate Congress exempted from military service any white man who had at least twenty Negroes under his control, common people began calling the conflict "a rich man's war, a poor man's fight."



The blockade prevented household goods from reaching many North Carolina homes. This taper dipped in beeswax and tallow and wrapped around a corn cob (ca. 1864) made a usable substitute for a lamp.

The new exhibit offers additional insights into the effects of the Civil War on southern North Carolina's citizens. The exhibit uses artifacts, images, and audio recordings of period letters and newspaper articles to bring to life the issues, concerns, and emotions of the time. The museum invites visitors to see what the exhibit holds in store. *"A Rich Man's War, A Poor Man's Fight"* will remain open until May 30, 1999. *S*



BEHIND THE SCENES:

What our visitors tell us

by Martha P. Tracy, Education Section Chief

Since the museum's new Raleigh facility opened in April 1994, the staff has developed and produced more than twenty-five permanent and temporary exhibits. More than eight hundred public programs have enabled some 100,000 children and adults to experience

North Carolina history.

Many of the museum's million-plus visitors have provided feedback about programs, exhibits, and publications through interviews, questionnaires, and comment cards. But the staff still did not know to what extent the museum enhances visitors'

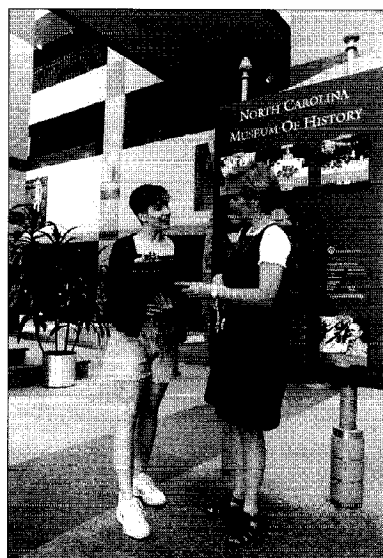
appreciation of history.

To gather information on that important subject, staff members recently developed a visitor survey about exhibits. The survey team consisted of Tom Belton, Lynn Brower, Kim Dittmann, Louise Liggett, Annette McDaniel, Deborah

Milliken, Jimmy Ray, and Martha Tracy. They interviewed 142 visitors on two Fridays and two Saturdays in May 1998. Museum computer consultant Robin Baneth assisted in interpreting and visually presenting the data collected, and Doris McLean Bates provided editorial assistance with the survey report.

The survey yielded very positive feedback. For example, to collect general impressions about visitors' experiences, the team asked respondents to rate the exhibits they saw and to indicate whether or not they found those exhibits interesting, clear, informative, and appealing. Seventy-nine percent considered the exhibits interesting, 80 percent clear, 74 percent informative, and 73 percent appealing.

In addition, the survey gave a list of exhibits and asked visitors to choose the one they liked best, then asked about their reasons for



Museum staff member Kim Dittmann (right) interviews a visitor during the recent survey.

The Press in North Carolina History

by Allen Hoilman, Curator of Political and Socioeconomic History

choosing the selected exhibit. Thirty-eight percent of the visitors indicated that "the exhibit presented information in many different ways to help me learn." One-fifth (19 percent) said that "knowledge of the past helps me to make sense of the present."

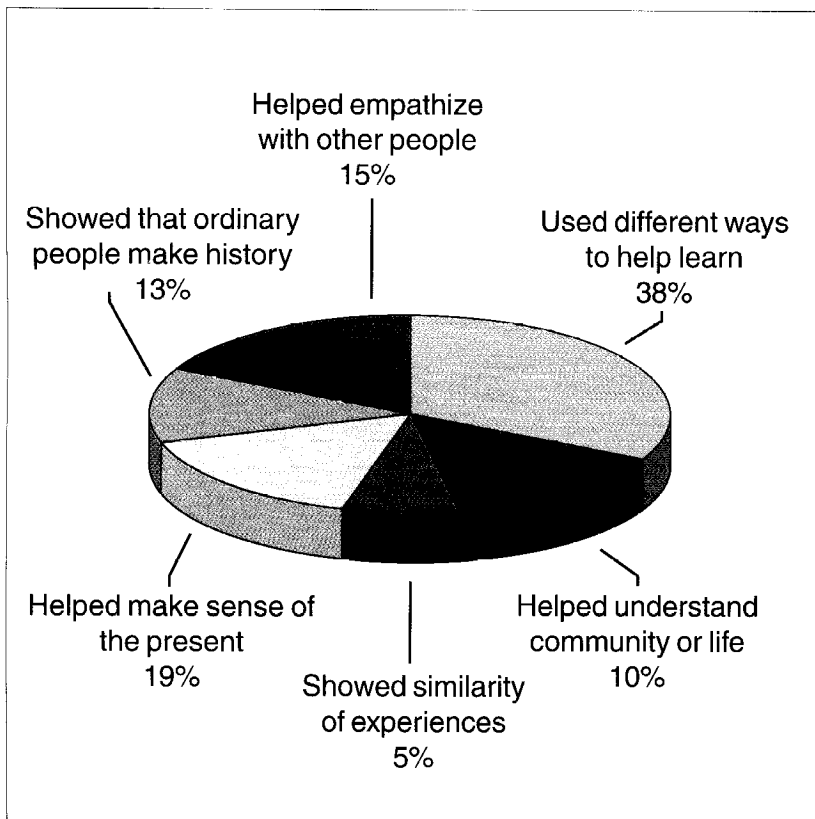
When asked whether their visit raised awareness of the importance of history in their lives, 93 percent of respondents said that it did. Ninety-six percent indicated that the exhibits related history to their lives today.

The project revealed that visitors have a high level of satisfaction with their museum experience. It also provided baseline information with which to compare data from future surveys. Such surveys help the staff discover how better to fulfill the museum's mission. So, if someone asks you to complete a survey during your next visit, please tell us what you think about our work and your museum. We value your input and suggestions.

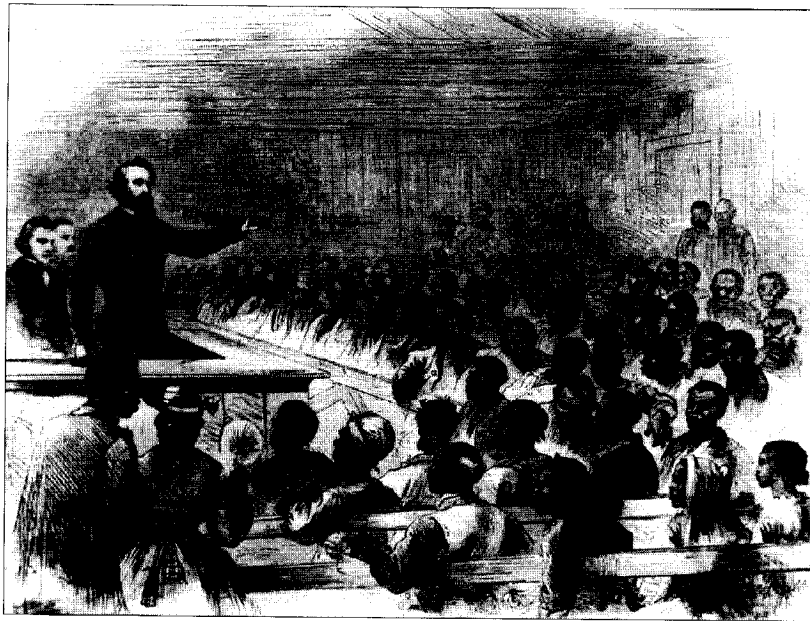
On May 14, 1998, the 125th anniversary of the founding of the North Carolina Press Association, the North Carolina Museum of History opened a new exhibit entitled *The Press in North Carolina History*. Beginning with the 1751 introduction of the *New Bern North Carolina Gazette*, the exhibit looks at North Carolina's long history of newspaper publishing, along with notable journalists, influential newspapers, and changes in printing technology.

The exhibit is groundbreaking for the museum in several ways. Staff developed it as a traveling exhibit, with funding by the Press Association. Museum designers made the labels using a new wide format ink-jet printer that enables in-house production of large-scale full-color graphics.

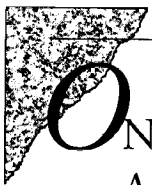
The exhibit travels to Southern Pines for the Press Association's annual convention, then to Wilson Library at the University of North Carolina at Chapel Hill, the Yam Festival in Tabor City, the *McDowell News* in Marion, and the *Courier-Times* in Roxboro. Additional engagements will be added.



Computer consultant Robin Baneth generated pie charts to present the survey data visually. This chart shows the respondents' reasons for choosing the exhibits they liked best.



The traveling exhibit on Reconstruction discusses federal policies toward former slaves. In this engraving of a North Carolina meeting, two Union generals confer with freed people in a church near New Bern in 1866.



ON EXHIBIT: A new look at Reconstruction, 1865–1877

From November 10, 1998, until March 14, 1999, the Museum of History will host the traveling exhibition *America's Reconstruction: People and Politics after the Civil War*. Developed by the South Carolina State Museum with assistance from the Valentine Museum and the Virginia Historical Society and with funding from the National Endowment for the Humanities, the exhibit takes a new look at the Reconstruction era, focusing largely on the African American experience. Preeminent Reconstruction historian Eric Foner, and Olivia Mahoney of the Chicago Historical Society, curated the exhibit.

America's Reconstruction builds on extensive new research

to assess the era as one of genuine progress for former slaves and for the South in general, albeit one tragically cut short by the violent resistance of southern whites and by the North's abandonment of its commitment to Reconstruction. The exhibit uses a variety of artifacts, including a Winslow Homer painting, a school desk, a model of a cotton gin, a carpet-bag, campaign memorabilia, and numerous documents and engravings, to tell the story of this complex and turbulent time.

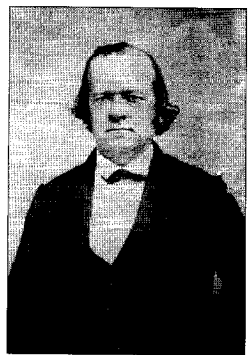
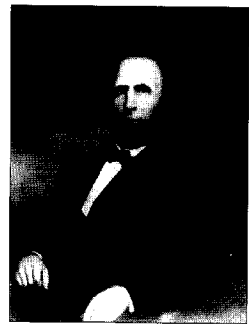
The exhibit consists of six topical sections, the first of which discusses United States policies in the occupied Confederacy during the war. The next section focuses on African Americans' efforts to exercise their new freedom, and

the creation of the Lost Cause. The third section examines the transformation from a plantation slave-labor system to a share-cropping free-labor system.

The fourth part of the exhibit covers the political issues of Reconstruction, discussing the enactment of new federal civil rights laws, the impeachment proceedings against President Andrew Johnson, and the rule of the Radical Republicans. This section includes biographical information detailing the accomplishments of African American and Radical Republican political leaders, among them North Carolina carpetbagger Albion W. Tourgée.

The last two sections review the final years of Reconstruction. Here the exhibit looks at violent organizations such as the Ku Klux Klan, the racist policies of the Democratic Party, and the abandonment of African Americans in their bid for equal rights and legal protection. The exhibit points out that many of Reconstruction's gains were lost or suspended until the "Second Reconstruction" (the Civil Rights movement that began in the 1950s), and that economic inequalities remain even today.

The Museum of History will add materials concerning North Carolina during Reconstruction. These will relate to events such as the Kirk-Holden War and to leading figures, including Republican governor William W. Holden and his nemesis, Democratic leader and newspaper editor Josiah Turner. Visitors will find artifacts and text panels that help relate the larger exhibit to the North Carolina experience.



The museum has supplemented the traveling exhibit with North Carolina items, including materials relating to the conflict between Republican governor William W. Holden (top) and Democratic newspaper editor Josiah Turner (bottom).

RECENT ACQUISITIONS:
Mementos of World War II



by Louise H. Liggett, Assistant Registrar



Robert Neal Garrison worked as a jeweler, watchmaker, and engraver at the Norman Ingle Jewelry Company in Salisbury both before and after World War II. This name plaque from a trunk he carried throughout the war illustrates his engraving skills.



Garrison served in the United States Naval Reserve as an electrician's mate third class during World War II.

The acquisition and preservation of a material culture lie at the heart of any museum's mission. The North Carolina Museum of History actively acquires artifacts that represent North Carolina's social, economic, and political history and utilizes those artifacts in interpreting this history to the public.

Recently the Museum of History had the good fortune to acquire a collection of artifacts that eloquently tell the story of a North Carolina sailor during World War II. Robert Neal (Bobby) Garrison of Salisbury served in the United States Naval Reserve as an electrician's mate third class, mainly in the European theater. Garrison's twenty-six-month tour of duty took him to Africa, France, and Sicily, but in spirit he was never far from home.

Throughout the war Garrison sent his wife, Mary White Garrison, exotic personal gifts such as French perfume, silk lingerie, and embroidered Mediterranean shoes. Bobby also shipped packages of souvenirs from wartime Europe, including a German Mauser rifle and a captured Nazi flag, a French bayonet, and dozens of German and French military uniform buttons. Several of Bobby's navy-issue items—for example, his bell-bottom trousers and service hat, a French phrase book, and a

Gideon New Testament—form part of the collection as well.

The highlight of this acquisition, however, is a scrapbook of mementos, collected by Bobby during his time abroad and by Mary at home in Salisbury, labeled "Service Record for Robert Neal Garrison, USNR, November 5, 1943–December 2, 1945." The cork-bound memory book contains almost anything that could be attached to a page.

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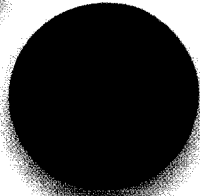
These pages in the Garrisons' scrapbook display a two-dollar bill that was Bobby's first navy pay, 1943 and 1944 Christmas cards, and souvenirs from the United States Navy training center at Great Lakes, Illinois.

Recent Acquisitions

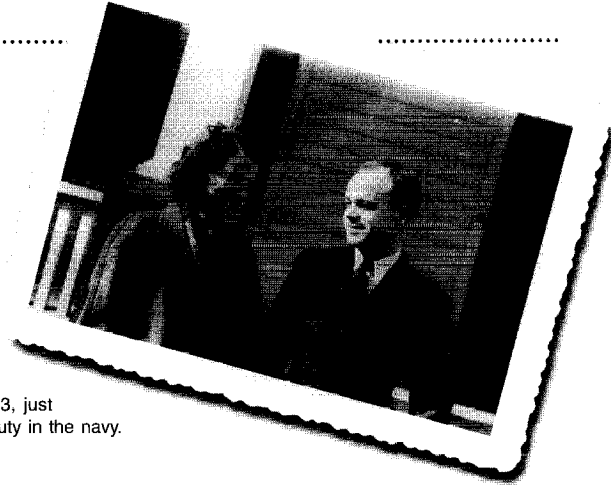
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The compilation of sentimental cards and telegrams, hotel receipts, theater playbills, matchbooks, newspaper articles, photographs, and even foreign coins tells the story of Bobby and Mary's life during the war. Mary's handwritten commentary provides insight into the personal importance of the items. Museum visitors

can see several of these artifacts in this year's holiday exhibit,



The collection includes a navy souvenir medallion, probably made by Bobby Garrison, and French and German military uniform buttons.



Mary White and Robert Neal Garrison on November 5, 1943, just before he reported for active duty in the navy.

Christmas in the 1940s, scheduled to open November 24.

The museum staff is thrilled to have acquired such a complete collection of World War II artifacts. The collection's unique

personal perspective provides an excellent opportunity for the museum to teach the public about the wartime experiences of North Carolinians both at home and abroad.



Artifact acquisitions would not be possible without the generosity of the people of North Carolina. The museum obtains objects by donation, bequest, and purchase. The state provides a small acquisitions budget each year. The North Carolina Museum of History Associates provide funds for acquisitions as well. The museum is fortunate to have this support as it works to achieve its mission to preserve the material culture of its state.

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