

SOUTHERN ARISTOCRATIC GARDENS: POWER, PRIVILEGE, AND PARTERRES

by

JANET LEE COLEMAN

(Under the Direction of Joseph Disponzio)

ABSTRACT

This thesis examines the design of antebellum gardens and their social and cultural implications. Its focus is Glenn Mary Plantation located in Hancock County, Georgia. Glenn Mary was the home of Mr. Theophilus J. Smith, a successful businessman, statesman, and planter. It was selected because it is an archetypical example of the aristocratic southern planter class home during a significant period in American history– the antebellum South. The purpose of this thesis is to provide guidelines to aide in the reconstruction of the formal garden at Glenn Mary Plantation.

The history of formal gardens, Hancock County, antebellum planter class, their gardens, Glenn Mary Plantation and the Smith family are examined in this thesis, resulting in guidelines to aide in the reconstruction of the formal garden at Glenn Mary Plantation.

INDEX WORDS: Antebellum Gardens, Hancock County, Georgia, Historic Garden Reconstruction, Glenn Mary Plantation, Theophilus J. Smith, Planter Class, Southern Aristocracy.

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DEDICATION

To my husband Bryant, my sister Robin, and in memory of my mother, Lill.

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I am grateful to Professor Joseph Disponzio for agreeing to take on this project with me, as major professor and for all his patient assistance. I would also like to thank my reading committee: Professor James Cothran for introducing the topic of historic gardens to me; Professor Tim Smalley for sharing my passion for historic gardens, and for showing me the great gardens of England, Scotland, and Wales; and Professor John Waters for his expert knowledge in the field of historic preservation. I also want to acknowledge the staff at the Cherokee Garden Library, especially my friend Staci Catron Sullivan for her assistance during my research, and Dale Couch at the Georgia State Archives for his insight and interest into my thesis subject. I want to particularly thank Marilyn Meyers, the current curator of Glenn Mary Plantation for providing me with this wonderful research subject. Last, to my husband Bryant-- I made it this far only because of you.

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INTRODUCTION

WHY ANTEBELLUM GARDENS?

My interest in historic landscapes developed after taking the course, *History of Southern Gardens* taught by Professor James Cothran, FASLA, in the fall of 2002. I began to ask why antebellum gardens were designed the way that they were, especially in light of the fact that by the mid-nineteenth century the northern United States and most of Europe had transitioned on to an informal picturesque style of gardening. In contrast, the aristocratic planter class of the South continued to design and install very formal, geometric gardens. What were they trying to say with these formal, geometric, and conservative gardens?

This thesis addresses two basic questions: Why did southern planters have formal gardens? And what influenced the design of said gardens? After studying numerous documents, publications, and gardens from the antebellum South, the following conclusions can be drawn: Southern planters maintained formal gardens to reflect their conservative values and their positions of power and privilege in their communities.

This thesis focuses on the antebellum plantation garden at Glenn Mary Plantation, located outside of the town of Sparta in Hancock County, Georgia. This property represents a significant period and lifestyle in American history– the Antebellum South and the Planter class, and as such is an important historic resource. The purpose of this thesis is to document the history of Glenn Mary Plantation, provide an illustrative conceptual plan to aide in fund raising efforts, and provide guidelines to aide in the reconstruction of the formal garden. It is a significant historic property and is listed on the National Register of Historic Places. Glenn

Mary was the home of one of Hancock County's most prominent citizens, Theophilus J. Smith. During the mid-nineteenth century Hancock County was one of the most prosperous counties in Georgia due to the large number of successful cotton plantations located there and because of its close proximity to the antebellum state capitol, Milledgeville. The area was infused with wealthy, educated families who constructed important homes and gardens.

Smith was a successful businessman and planter, a Hancock County Inferior Court Judge, a Georgia State Representative, a State Senator, and he served as a Confederate officer during the Civil War. As such, Smith serves as an archetypical example of a southern planter. His property, Glenn Mary Plantation, like so many other southern plantations, demonstrated their position of power and privilege within his society.

Glenn Mary Plantation is currently owned by Preservation America a non-profit charitable entity, which is overseen by Mrs. Marilyn Meyers, Executive Director of Preservation America and Curator of Glenn Mary Plantation. Preservation America has a dual educational mission. The foundation plans on creating an environmental education program for conservation studies under the direction of Dr. Ronald Carroll, Director of the Institute of Ecology at the University of Georgia, and Dr. Anne Gormley Vice President of Georgia College and State University. In addition, Glenn Mary Plantation will become a national center for the study and research of Southern Plantation Architecture, Landscape Architecture, and Decorative Arts, 1830 to World War I (Meyers).

Process

Research for this thesis included a review of literature on the subjects of antebellum culture, the history of the antebellum South, the history of Hancock County, the history of agricultural practices in Georgia, the history of antebellum garden design in Georgia, historic

European and American gardens, the history of Theophilus Jack Smith and his family, and finally the history of Glenn Mary Plantation. Other methods of research included interviews with the current curator of Glenn Mary Plantation, and Mrs. Inez Nichols who grew up on Glenn Mary Plantation in the early 1900's. In addition, the author attended four lectures, seminars, and workshops during the development of the thesis: *The Historic Landscape Institute*, a two week seminar co-sponsored by the University of Virginia and Monticello in Charlottesville, Virginia; *Southern Garden Heritage Conference*, Athens, Georgia; *Pomaria Nurseries: the First Major Nursery in the Lower and Middle South*, lecture by Dr. James Kibler; and *Gardens and Historic Plants of the Antebellum South*, lecture by James Cothran. Research was conducted at the Georgia State Archives, Cherokee Garden Library at the Atlanta History Center, the Archives of the American Gardens at the Smithsonian Institution, the Hargrett Library and the Georgia Room at the University of Georgia Library, and the Hancock County Courthouse in Sparta, Georgia.

Assumptions and Definitions

For this thesis one presupposition and several definitions require explanation before proceeding further. First it is presumed that Glenn Mary Plantation had a formal ornamental garden during the antebellum era. The reason for this assumption is based on the fact that the original owner Theophilus J. Smith, was a very prominent and important man in the Hancock County community and it would have been consistent for a man of his character to have the usual trappings of the planter class, such as a formal house and garden. Indeed, he built a large formal Greek Revival house, which still stands today, and presumably the house would have been complimented by a formal garden located in the front yard. Plant nursery records of a purchase of ornamental plants support this conjecture. In addition, photographs taken in the early late nineteenth and early twentieth centuries also reinforce this assumption based on the

size and maturity of the plants seen in the photographs. A recent archeological investigation of the landscape directly in front of the house confirmed the presence of a central walkway, which ran from the front of the house to the old Glenn Mary Road.

Next, a few words and phrases should be defined: *antebellum South*, *postbellum*, *formal garden*, *conservative*, *elite consumerism*, and *planter class*. Most scholars define the *antebellum South* as the period of time proceeding, and up to the Civil War, from 1820 to 1861 in the southern states (Cothran 1). The *postbellum* era is the period following the end of the civil war, 1865 to 1880. A *formal garden* is a garden designed using formal geometry, symmetry and axial planning, usually in relation to the adjoining architecture, and made of ornamental plants and garden ornaments (trellises, fountains, sculptures).

One definition of the term *conservative* is one who seeks to preserve that which is considered noble and good. In another light, *conservative* may refer to one who wishes to maintain the status quo. For the purposes of this thesis the term *conservative* refers to a person or persons whose ideals arise from the past. Any innovation implemented must first be perceived as being of a greater value than that of which it replaces, for example, the introduction of bat guano as a fertilizer. The planters quickly learned that adding bat guano to their soils increased cotton yield and therefore it was of great value. *Elite consumerism* is the wealthy classes' attachment to materialistic values or possessions. The *planter class* was made of wealthy, conservative¹ individuals who owned large plantations, large numbers of slaves, and often a formal house and garden. Southern planter families were typically well educated and well traveled.

¹ The planter class is classified as conservative because many of their ideals arose from the past, such as their use of slave labor and the presence of chivalry in southern society.

Organization

This thesis is organized as follows: Chapter One examines historical influences on formal antebellum garden design from Europe. Chapter Two examines contemporary influences, analyzes formal antebellum garden design, and visits three antebellum gardens in Georgia. Chapter Three reviews the geographic, cultural, and agricultural history of Hancock County, Georgia and the Planter class during the antebellum years. Chapter Four examines the history of Theophilus J. Smith, his family and their home Glenn Mary Plantation. Chapter Five provides guidelines to assist in the reconstruction of the formal garden of Glenn Mary Plantation.

CHAPTER 1

HISTORICAL INFLUENCES

Several historic factors influenced the design of formal antebellum gardens, including the heritage of European material culture of the Renaissance, the influence of several important Renaissance era garden designers, and writings on gardening. Southern planters referred to Renaissance gardens and designers for inspiration, by way of grand tour visits and by reading Renaissance era publications. These formal gardens appealed to the planters' conservative nature and their desire to show off their position of power and privilege in their communities.

Material Culture in Europe

Historically, a formal European ornamental garden served as a device to show off an owner's wealth and social station. This was achieved in part by the very presence of an elaborately designed parterre garden.

The lineage of Renaissance parterre gardens can be traced back to early English knot gardens, which first appeared in England at the beginning of the Tudor period, around 1500 A.D. when England had reached a stage of comparative economic and political stability (Whalley 27). These early gardens were constructed with closely planted and pruned evergreen herbs or shrubs, which were arranged in patterns that resembled interwoven knots which arose from the intermingling of geometric shapes such as squares and circles.

Knot gardens remained popular until the mid-seventeenth century, after which time they metamorphosed into the parterre. The word parterre appears to have come from two sources: the Latin verb *partire*, which means, "to divide," and the French phrase *par terre*, meaning "on the

ground” (Welch 40). The word ‘parterre’ was first used to describe a specific type of a formal garden in France in 1549 and in England in 1639 (Huxley 59). Today the common understanding of a parterre garden is one that is on flat, open ground which is divided into sections or compartments, in which pruned evergreen shrubs and flowers are arranged in formal, elaborate patterns. The parterre sections are bisected by flat paths made of gravel, sand, packed dirt, or mowed grass. The entire garden is designed to be viewed from above and in relationship to the adjoining architecture.

Plants historically used in European parterre gardens included evergreen shrubs to reinforce the structure of the design, such as boxwood (*Buxus*) or Yew (*Taxus*). The interior spaces were filled with colorful annual and perennial flowers. The paths between the gardens were made of mowed grass panels, gravel, or sand.

The elaborate designs of European parterre gardens offered evidence of a material culture and elite consumerism in Renaissance Europe. Unlike owning a home, which was a necessity, a garden was a luxury, just like owning a piece of jewelry or a work of art. In the 1712 English translation of Dezaillier d’Argenville’s 1709 French book, *The Theory and Practice of Gardening* he wrote, “Indeed, nothing can be more pleafant and agreeable, than a handfome Garden, rightly difpofed, and well kept; no Proſpect yields more Delight to the Eye, or gives greater Satisfaction to Perfons of good Taſte” (D’ezallier d’Argenville 3). A formal ornamental garden was an indicator of wealth, and reflected the social aspirations of its owner. An example of this is the story behind the building of the gardens at Vaux-le-Vicomte. In 1661, Louis XIV’s finance minister, Nicholas Fouquet, hired Andre Le Nôtre to design the gardens at his property, Vaux-le-Vicomte. This was done, no doubt, in an attempt to show off his status, his good taste, and to win the favor of King Louis XIV. Unfortunately, Fouquet’s plan backfired. Within a

month of the opening garden party at Vaux-le-Vicomte, Fouquet was arrested, charged with high treason, and imprisoned for life. Louis XIV then stripped the gardens at Vaux-le-Vicomte of its plantings and sculpture and began constructing his own gardens at Versailles.

Chandra Mukerji has written at length on the subject of material culture in France. In her article, “Reading and Writing with Nature: A Materialist Approach to French Formal Gardens,” she outlines four aspects of French formal gardens that demonstrate the European aristocrats’ desire for elite consumerism (Mukerji 441). They were: a passion for collecting rare exotic plants and sculpture;² widespread use of garden writings and drawings, which resulted in the capitalist book trade; a new connection between garden design and the systems of trade (i.e., plants and seeds); and “the cultural redefinition of nature from a manifestation of God to a kind of secular property to be controlled and used for economic and political power” (Mukerji 441).

The majority of formal gardens in Europe were designed by architects and less often garden designers. A professionally designed garden reinforced the social station of the owner because it demonstrated that they had the money and cultural awareness to hire a professional. The reputation of the designer was also important. The French garden architect, Andre Le Nôtre, is a good example. His work at Vaux-le-Vicomte, Versailles, and Chantilly, among others, firmly established his reputation and career (Fig. 1.1 & 1.2, see p. 15-16). Le Nôtre is credited with elevating the formal French garden to a fine art form with his mastery of the art of illusion and perspective. He received many commissions throughout his career and was retained by both the royal families and the emerging class of wealthy professionals in Europe who were trying to establish their place in society (Rogers 168-72).

² During the Renaissance Europeans collected plants from Asia.

Designers & Publications

Famous designers, their work, and their writings were largely responsible for the widespread installation of formal gardens throughout Europe. One of the important books of the time was *The Gardeners Labyrinth*, written by Thomas Hill (c.1529-1575) published in 1577. The importance of this book lies not in the quality of the writing but because it was the first gardening book published in English. It was immediately successful and it remained in publication for almost one hundred years³ (Hill 7). Hill provided his readers with practical and specific instructions and illustrations for the design, construction, and maintenance of a formal garden,⁴ as the following excerpt suggests:

Roses are of several sorts and colours, as White, Red, Damask, Province, Musk and Sweet-bryer, &c . Of all the Flowers in the Garden, this is the chief of beauty and sweetness: Rose-trees are commonly planted in a plot by themselves, (if you have room enough) leaving a pretty space betwixt them for gathering: Now for to get and set your plants, you must do this. In the latter end of January, February, or beginning of March, (at the increase of the moon,) go to some old Rose-trees, (but not too old) and you shall find long young suckers or branches, which spring up from the root of the tree.... (Hill 91)

Hill was influenced by the garden writings of Roman era author, *Pliny the Younger* (XIX Book), which he referenced multiple times in his book, especially when it came to the practicalities of building a garden: “Pliny willeth that a Garden plot before all other matters done to it, be very well censed of stone, and to these, that the earth prove not full of chaps, or but few to be seene, lest the Sun beames entering between, many so scorch and burne the roots of the plants” (Hill 27). For design inspiration, however, Hill most likely borrowed from books such as Colonna’s *Hypnerotomachia Poliphili*. Published in 1499 by Dominican monk, Francesco

³ Five editions of *The Garderners Labyrinth* were released between the years of 1577 to 1652.

⁴ He also provided instruction on how to grow and maintain herbs and vegetables.

Colonna (1433–1527), it tells a story of a young man, Poliphilus, seeking his love in a series of dreams, which take place in the gardens of ‘Queen Eleuterilyda,’ a character in the book.

Colonna provided the reader with explicit details of the gardens, including a drive lined with cypress trees, courtyards surrounded on three sides with hedges made of orange and lemon trees, parterres made of blue periwinkle, erotic sculptures, and garden beds made of Cypress and Boxwood. Hill also might have been inspired by traditional knot patterns such as in woven textiles, or on the floors of cathedrals. There are many similarities, for example, between Hill’s round garden knot (Fig. 1.3, see p.17) and the floor maze found in Chartres Cathedral in Chartres, France (Fig. 1.4, see p. 17).

While Hill’s book was influential, it was the rediscovery of axial planning and large scale garden design by the Italian architects during the early Renaissance that significantly impacted later formal garden design (Whalley 27). Renaissance architects and garden designers studied the writings of Roman architect, Pollio Vitruvius (c.46-30 B.C.), especially his treatise, *De Architectura*. The important Italian Renaissance architectural theorist, Leon Battista Alberti (c1404-1472), whose *De Re Aedificatoria* (1452), is perhaps the earliest architecture publication of the Renaissance, emphasizes the importance of using the same geometric principles such as proportion, symmetry, and scale (Alberti).

Although Italian architects were responsible for the rediscovery of classical elements and large-scale formal garden design, it was the French designers who fully developed and implemented large-scale parterre gardens starting in the 1630’s. One of the earliest French garden designers, Jacques Boyceau (c.1560-1633), who served as King Louis XIII’s garden superintendent, wrote *Traité du Jardinage selon les raison de la nature et de l’Art*, published posthumously in 1638 (Morrow 38). His book focused on the aesthetics of parterre design, as

opposed to the practice of horticulture. He provided models for embroidered evergreen and flower bed gardens which he called *Parterres de broderie*.

Boyceau's contemporary, Claude Mollet (c.1563-1664), was also a garden designer, writer, and theorist, and served as gardener to Henry IV. His *Théâtre des plans et jardinages* (1652), was used widely by other practitioners in France. He was also responsible for the garden designs at Fontainebleau, Monticeaux, Saint-Germain-en-Laye and the Tuileries. André Mollet (d.1665), Claude's son, was also a professional gardener and author. His book, *Le jardin de plaisir* (1651), outlined the principles of French garden design, building on the writings of Boyceau (Morrow 123). In particular he goes into detail about the layout of the garden in relationship to the house, including the situation of the house, and the design of the *Parterres de broderie*, which resulted in the establishment of the expected framework for French formal garden design.

As mentioned earlier, Antoine-Joseph Dezallier d'Argenville (1680-1765), published the book, *La Théorie et la pratique du jardinage* (1709). The book was immediately popular and within three years of its release it was translated into English and widely released throughout England. The English version was titled, *The Theory and Practice of Gardening*, translated by John James. Dezallier d'Argenville continued to build on the work of his predecessors Boyceau and Mollet, but added several important features— particularly in defining four types of parterres. *Parterres of Embroidery*, where boxwood (*Buxus*) plants imitate embroidery and sometimes contain knot patterns; *Parterres of Compartments*, featuring scrolled symmetrical designs within separate compartments; *English Parterres*, with simple designs featuring grass work, paths, and evergreen shrubs; and *Cutwork Parterres*, in which patterns outlined by boxwood are filled with colorful flowers. This book encouraged the propagation of the French

formal style, which was further popularized by designer LeNôtre (D'ezallier d'Argenville 32-4). In the previous century formal French garden design had become the model for royal gardens across Europe. There were many examples including: the Belvedere in Vienna, Austria; Drottningholm in Sweden; the palaces of Peter the Great in St. Petersburg, Russia; and Hampton Court in England ("From Italy to France: Gardens in the Court of Louis XIV and After").

Meanwhile in England, beginnings of change were occurring in garden design. Formal garden design was giving way to an informal, naturalistic style of design. This was largely influenced by the writings of English garden critic, Alexander Pope (c.1688–1744). He advocated a more relaxed and naturalistic garden design style and used his five-acre garden in the village of Twickenham as a demonstration garden. Pope was friends with other influential English garden designers including Charles Bridgeman (c.1680-1738) and William Kent (c.1648-1748).

Bridgeman was well known for his garden designs including, Stowe (1714-1738), Claremont (1716-1738), and King's College in Cambridge (1724). By 1727 he was the gardener for Kensington Palace, Hyde Park, Hampton Court, St. James Park, Rousham, and Windsor Park. In 1728, perhaps as a result of his many travels, he published, *New Principles of Garden Design*. Although he titled the book 'new principles' he steadfastly adhered to the existing principles of the French formal school of garden design, in apparent contradiction to the new and emerging trend toward a more naturalistic garden style. Consequently, many of his designs were later modified or 'improved' by his successor, William Kent.

As a young man, Kent studied in Italy where he came to appreciate the landscape paintings of Lorrain, Poussin and Rosa. He entered the profession of garden design as an older man, at age 46. That did not prevent him, however, from becoming successful and eventually

was employed as the Architect and the Painter to the Crown (Mann 342). His works include improvements on Stowe, Claremont, Kensington Palace, and Rousham—all originally projects of Charles Bridgeman. Kent's approach was inspired by nature and his designs are typified by large open meadows with 'random' groupings of trees and picturesque ruins.

Batty Langley (1696-1751), published *New principles of gardening: or, the laying out and planting parterres, groves, wildernesses, labyrinths, avenues, parks &c.* in 1728. This book firmly promoted a more informal or modern style of gardening, making Langley, along with Pope, one of the first to publicly express his dislike for formal garden design. For example:

The beft Gardeners in England⁵ (the Art being in its Infancy, to what it is now) were employed by the *Nobility and Gentry of England* to lay out and plant their Gardens in that *regular, ftiff, and ftuft, up Manner* in which many yet appear. And as *Gentlemen*, in thofe Days, were but flightly acquainted with the Pleafure of Gardening, they were the eafier impofed upon : ...And befides, their ftiff regular Plans were always ftuff'd up with *trifling flower Knots, Parterres of Cut-work, Embroidery, Wilderneffes of Ever-Greens*, ... Nor is there any Thing more *fhocking* than a *ftiff regular Garden*... (Langley xi)

he goes on to comment:

There is nothing more agreeable in a Garden than good *shade*, and without it a *Garden is nothing*. What a Shame it is, to deftroy a *noble Oak* of two or three Hundred Years Growth, that always produces a *pleafant Shade*, and graceful Affect for the fake of making a *trifing Grafs-Plot or Flower Knot regular*. (Langley x)

Thomas Whately (d. 1772), published *Observations on Modern Gardening* in 1770. He promoted in his book, the informal style. From the writings and works of designers such as, Pope, Kent, Langley and Whately, the English, or informal style of landscape design became dominant by the mid nineteenth century throughout Europe and in the northern states of

⁵ In the mid to late 1600's.

America. This trend was promoted in America by New York horticulturist and author Andrew Jackson Downing (1815-52) who became very influential through his prolific writings on the topic. He published several architecture and landscape gardening books and was the editor of a widely read horticultural journal, *The Horticulturalist*. He promoted the romantic, informal style of landscape gardening and his recommendations for domestic improvements were for the most part accepted by many his northern readers.

In the southern United States, however, this was not the case, even well into the nineteenth century. The southern planters continued to design and install formal ornamental gardens rather than converting to the informal school of landscape design. Although A.J. Downing was very well known in the South, his house and garden designs were largely ignored by the planters. It appears that the classical style of architecture and garden design appealed to southern planters and in the next chapter we will examine the meanings and functions of the formal garden in the antebellum South.

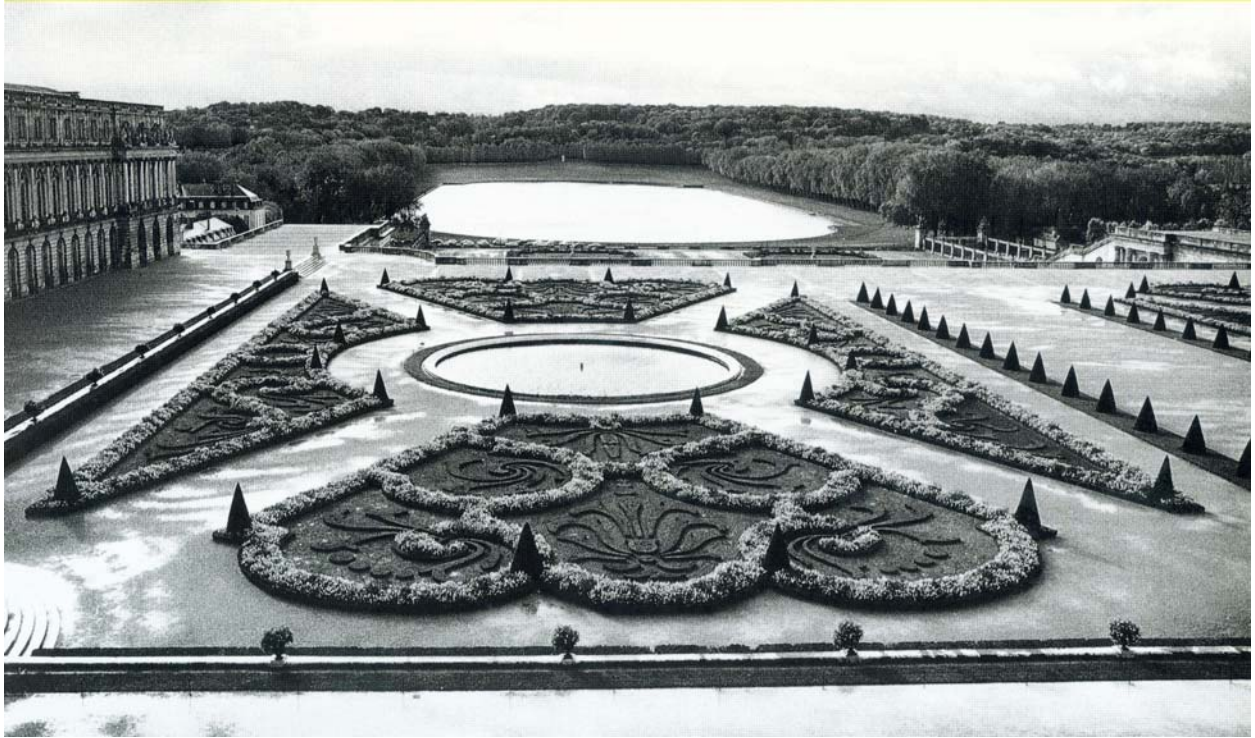


Figure 1.1: Parterre du Midi Piece d'Eau des Suisses at Versailles. Image from French Royal Gardens (Baubion-Mackler and Scully 41).



Figure 1.2: Parterre at Vaux-le-Vicomte in France (Baubion-Mackler and Scully 11).

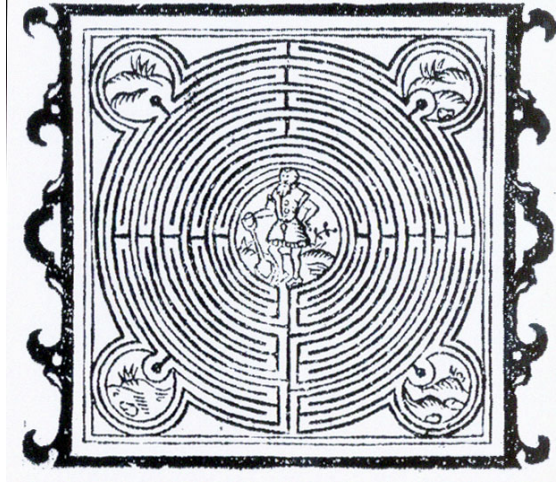


Figure 1.3: Hill Knot design (Whalley 44).



Figure 1.4: Floor maze at Chartres Cathedral (Johnston).

CHAPTER 2

ANTEBELLUM GARDENS

In the southern United States the forty-year period preceding the Civil War is referred to as the antebellum South. The era was characterized by plantations of large agricultural holdings operated by twenty or more slaves (Vlach 5). At the seat of these agricultural lands was the plantation owner's house and garden—both usually being in the formal style (Rozier-203).

The presence of a formal garden, as much as the main house itself, suggested to all that the owners were wealthy, educated, conservative in nature, and above all, the gardens demonstrated the planters' position of power and privilege within their communities. In the following pages the purpose, function, characteristics, and designs of antebellum gardens will be examined and discussed.

Power & Wealth

In the South the majority of wealthy antebellum planters considered themselves as part of the aristocratic or privileged class, or as historian James M. Volo puts it, the “Planter Aristocracy” (Volo 228). In his book, *Encyclopedia of the Antebellum South*, Volo states that the wealthy planters also saw themselves as the “natural leaders of their communities and as a social elite whose wants were rightly supplied by the labor of the rest of society.” He goes on to say, “the planters saw the institution of slavery as a tool that had elevated the character of the slave owners, making them independent, generous, affectionate, brave, and eloquent. Slaves and servants not only made their master's wealth evident, but they helped to sustain it with their labor” (Volo 228).

Many planters claimed European royal heritage, no doubt, in another attempt to establish their credibility in aristocratic society. Interestingly, twentieth century genealogists discovered that most, in fact, were not direct descendents of royalty (Volo 229). Despite this, the myth continued for nearly two hundred years. Consequently, a social-cultural atmosphere in the antebellum South developed comparable to the ancient Roman Republic, where power and privilege resided within a small elite group who claimed to rule for the good of all. Therefore, southern planter families saw themselves as nobility and acted as such. They owned grand plantation homes with elaborate gardens, rode pedigreed horses, drove fine carriages, furnished their homes with high quality furniture, wore garments made of the finest fabrics, read the latest publications, traveled abroad, and sent their children to the best schools. This fabricated southern aristocratic society helped elevate planters from what was otherwise an ordinary rural farming experience, to a position of power and privilege.

The formal garden was just another means of reinforcing the planters' place in society. It was indeed very effective because it demonstrated in a very tangible way, the planter's level of wealth. A large formal garden implied that the owner had enough disposable income to not only build it, but to fill it with valuable and rare plants and more importantly, to maintain it. A formal garden also demonstrated the owner's power and dominance not only over the land itself—but also over the people who worked it.⁶

Sense of Order

A formalized house and garden also helped create a sense of order, which translated to

⁶ Maintenance of the formal garden most certainly was done by the plantation mistress and one or two specially trained slaves. These slaves would perform the tasks that were too difficult for the lady of the house, such as digging or heavy lifting.

control. This was very important in a period that was full of uncertainty. Historian Michael Vlach emphasizes this point in his book *Back of the Big House*. He observes that the planters used a “highly rational formalism” when they laid out their plantation estates (Vlach 5). He goes on to note that the planters believed that the chaotic natural world was improved only after it was “transformed” into a landscape that was “marked by a strict, hierarchal order”. As a result, many planters choose to design their own landscapes, and used “straight lines, right angle corners, and axes of symmetry” (Vlach 5). This demonstrated the planters’ inclination for traditional formal design as well as emphasizing their ability to use “mathematical precision” which in turn served as further “proof of individual superiority” (Vlach 5). In other words, some planters were using the layout of a formal garden as a means of showing their mastery of the subjects of mathematics and geometry. Not all planters designed their own gardens, some hired itinerate English and Scottish garden designers, who commonly worked in the South.⁷ These gardeners also used a traditional approach to garden design and many formal gardens were installed as a result.

Science & Art

In addition to establishing the social standing of its owner, a formal garden also demonstrated the owner’s level of education and knowledge of the natural sciences. Gardens served as an outdoor classroom to teach natural sciences to the younger members of the family. In southern households, botany and horticulture were taught along with reading, writing, and sewing (Fox-Genovese 111). Gardening was considered an acceptable outdoor activity for a southern lady, because it was considered wholesome, healthy, and virtuous. In the 1847 book,

⁷ Advertisements for the services of itinerate gardeners were placed in both horticultural journals and local newspapers.

The New American Gardener, Thomas Fessenden states “It is the laudable taste of the fair daughters of America, at the present day, that there are but comparatively few, that do not take an interest in a flower garden” (Fessenden 109). Gardening was also one of the few enjoyable activities in a busy plantation mistress’s life. In a civil war letter to her husband, plantation mistress Anna Martha Page King wrote, “Every afternoon the dear children and myself go down to the garden. We walk and work until dark. This garden is indeed a very pleasant resort to us” (Fox-Genovese 117).

In his book, *A Treatise on the Theory and Practice of Landscape Gardening* (1841) garden writer Andrew Jackson Downing, promoted the activity of gardening for the ladies and even gently admonished those who did not partake in it:

The mistress and her daughters we shall suppose to have sufficient fondness for flowers to be willing and glad to spend three times a week an hour or two in the cool mornings and evenings of summer in the pleasing task of planting, tying stakes, picking off decayed flowers, and removing weeds from the borders, and all other operations that a garden may require. (Downing and Sargent)⁸

Thomas Fessenden also promoted gardening for the female members of the household.

He wrote:

The cultivation of flowers is an appropriate amusement for young ladies. It teaches neatness, cultivates a correct taste, and furnishes the mind with many pleasing ideas.... The splendid lustre and variegated hues of the rose, the lily, the tulip, and a thousand others, harmonize the fair, fostering hand that tends them—with the heart susceptible to the noblest impressions—and with spotless innocence. (Fessenden 110)

Gardening as an Art

Formal gardens were also a source of pride and a place where a lady of the house could practice the art of ornamental garden design. As a result, the activity of gardening was elevated

⁸ The sixth edition was published after Downing’s death in 1852, and additions were made by horticulturist, Henry Winthrop Sargent.

to an aristocratic art, just like painting or music. In a letter to his daughter, a Hancock County Georgia planter, William Bird⁹ writes, "Mama's garden is in splendid order. She has been receiving splendid bulbs and plants from Northern seedsmen and goes into ecstasies every day over anticipated spring blooming" (Rozier 279).

A formal garden also projected the image that the family, and in particular the ladies of the house, had good taste. Elizabeth Smith demonstrates this in her description of plantations in her book, *History of Hancock County*:

As all over the South, the dwellings of the planters were places of luxury and culture. The houses were usually white, with green blinds, and wide verandas supported by more or less elaborate columns. Almost invariably they were surrounded by beautiful groves of oaks, hickory, maple. and other trees, and there were immense gardens filled with rare shrubs and flowers. (Smith and Carnes 53)

Flower gardening was (and still is) an activity in which there was a venue for genteel amateur competition for horticultural excellence. Polite envy of the neighbors' garden was acceptable and the idea of impressing others-- even total strangers, was very important (Leighton 11). At times, however, the garden was also a source of gossip and even scorn if it was not well cared for. Gardens were often mentioned in travel journals and letters. For example, one visitor describes her host's garden in a letter home, "Mr. Pratt's garden for beauty and elegance exceeds all I ever sawThe beauty, taste, and elegance which attends it, is perfectly indescribable..." (Kelso 162). By implication any plantation house lacking a formal garden failed to demonstrate good taste.

Outdoor Living Space

An additional function of a formal garden was as an extension of the indoor living space. When visitors came to call, a common activity was to stroll through the gardens and talk—often

⁹ A close friend and neighbor of T. J. Smith owner of Glenn Mary Plantation.

about the plants. In 1856 William White, author of *Gardening for the South*, gave advice on siting the flower garden:

The situation of the flower-garden and lawn should be immediately adjacent to the dwelling, in order to yield the highest degree of pleasure. The most satisfactory arrangement is to form the lawn directly in front, and the flower-garden on the side, sufficiently near to be overlooked by the drawing room windows, while the sides of the dwelling, in part, and its entire rear, including the kitchen and servants' yard. are sheltered and concealed by trees. (White 11)

Many formal gardens were situated between the road and the front of the main house, so that visitors would have to walk directly through it on the approach to the front door. The owner no doubt hoped that the forced tour of the garden would stimulate interest and thus enhance the conversation.

Another unspoken reason for the precise placement of the formal garden was to control access to the main house and the segregation of visitors. It was used as a public forecourt and as screen to the private spaces and quarters. Historian Michael Vlach observes, "The wide gap between the material condition of a great planter and that of even his closest local rival was underscored by the way in which his house was approached" (Vlach 5). He emphasizes that access to the front of the main house was only achieved by passing through a series of "gates, drives, forecourts, steps, terraces, porches, passageways, doors" in order to "make the house and its owner more impressive" to everyone and anyone who visited (Vlach 5).

Publications

As previously mentioned the idea of demonstrating 'good taste' was important in antebellum aristocratic society. This idea was promulgated by the nineteenth century's leading

‘expert’ on good taste-- Andrew Jackson Downing.¹⁰ He was a horticulturist, a house and garden designer, and an inexhaustible writer. In addition to authoring several books such as, *A Treatise on the Theory and Practice of Landscape Gardening* (1841),¹¹ he also was the editor of the very popular garden journal the *Horticulturist*. Within the pages of his publications he outlined the elements of good taste, which included a tasteful home and garden. In the northern states there were no plantations, but there were large farms, presumably they had a large home and garden. In some cases by the mid 1850’s formal style gardens were being replaced by informal ones this was due in part to Downing’s promotion of the “modern, natural, and irregular style” over the “ancient, formal, or geometric style” (Downing 21). He wrote that others believed that the geometric style would always be the preferred style in a new country, because there was an inclination to lay out regular forms, as a contrast to the natural irregular landscape. His response to this commonly held tradition was:

...this is true as regards the mass of uncultivated minds, we do not deny. But at the same time we affirm that it evinces a meager taste, and a lower state of the art (of landscape gardening), or a lower perception of beauty in the individual who employs the geometrical style of such cases. (Downing 92)

Southern planters were conservative in nature, financially, politically, socially and culturally and they had many reasons in wanting to maintain the status quo. The planter community could not risk anything that would undermine their financial or social status. Converting to the informal naturalistic gardening style would have meant surrendering large tracts of land that were under agricultural cultivation. They simply could not afford to do this. Their livelihood depended on the productivity of the land. For over two hundred years the

¹⁰ One might say that Downing represented in his time what Martha Stuart represents today – an arbiter of taste for the upper middle class.

¹¹ Editions of this popular book were released many years after the author’s death and well into the twentieth century, 1841 to 192, the latter being the tenth edition.

formal plantation lifestyle was perpetuated in the South and these ‘ideal’ plantations became what the poorer classes aspired to “with a mixture of admiration and envy” (Volo 8).

Southerners did, however, consult Downing’s books for advice on specific plants and general household matters. The wife of one of Hancock County’s most prominent families, the Birds of Granite Farm, consulted his works regularly as documented in her husband’s letter of 1866, “...she consults Downing with renewed pertinacity and, with busy thought, plans future improvements” (Rozier 258).

In addition to Downing there were numerous other authors and books that influenced garden design by providing instructions on garden design, layout, and plant selection in the antebellum South including: *The Theory and Practice of Gardening* by Dezallier d’Argenville in 1709; *The Gardeners Dictionary* by Philip Miller in 1740; *The American Gardener’s Calendar* by Bernard Mc Mahon in 1806; *The Southern Farmer and Market Gardener* by Francis S Holmes in 1842; *The Southern Gardener and Receipt-book* by Phineas Thornton in 1845; and *Gardening for the South* by William Nathaniel White in 1856, to name just a few. A small, but influential book published in 1860 was *Ladies’ Southern Florist*. The author, Mary C. Rion, was from Sparta, Georgia.¹² Her book was important because it was written for southern gardeners, but more importantly it was the first gardening book written by a southern woman to be used by other southern women. In the preface of the book Rion explains the purpose of her book:

I am alone actuated by a desire to place in the hands of the Ladies of the South such a work as I in vain sought, when I commenced the culture of my Flower Garden. If I accomplish this, it is all I desire. I have intentionally avoided all technical or scientific terms, using only those understood by every lady of education. (Rion 6)

¹² The book was only 138 pages compared to A.J. Downing’s 532 pages in *A Treatise*.

In addition to the aforementioned books, there were several antebellum era horticultural journals. One that was popular was the *Southern Cultivator*, published in Augusta, Georgia. This journal was published for nearly one hundred years, from 1843 to 1935 (Norse ii). It is safe to assume that many southern planters read this journal on a regular basis, not only because it was published in the South, but because it was specifically tailored to meet their agricultural needs and interests. The journal appeared monthly, and covered a variety of subjects including the latest agricultural practices, animal husbandry and care, the management of slaves, ornamental gardening, vegetable gardening, orchard and vineyard care, agricultural fair information, advertisements, and flower gardening instruction.

The Flower Garden section was a regular column in the *Southern Cultivator*. Below is a listing of flower garden duties for the month of December in 1854:

Collect seeds of all *annuals*, and preserve them carefully. Bud *oranges* and *lemons*, propagate *aloes* and the *cacti* (or cactus) by slips. Sow *bulbous* rooted flower seeds to obtain new varieties. Stake your *Dahlias* and thin out the flowers, if too profuse. Clip *Box* edgings in moist weather. Cut and roll *grass plats* and *lawns*. Clean up *walks*, put on fresh gravel, and roll smoothly. Water your potted annuals and other plants daily, in hot weather. Sow *Tulip* and other bulb seed. Gather all valuable seed as soon as ripe, and save for future use. Use *water* and weak liquid *manure* frequently, as heretofore directed. Signed the Editors. ("The Flower Garden")

Antebellum Plant Sources

Most certainly the availability of ornamental plants influenced the design of formal gardens in the antebellum South— just as they do today. Numerous northern plant nurseries existed during the early years of the antebellum period. By 1850 southern nurseries began to increase and in the 1854 and 1855 issues of the *Southern Cultivator* several southern nurseries placed advertisements in the classified section including: Downing Hill Nursery in Atlanta, Georgia; Augusta Nursery, Bessman's Garden, Fruitland Nurseries, and Oregon Garden & Field

Seed in Augusta, Georgia; Pomona Hall Nursery in Clarkesville, Georgia; Gloaming Nursery in Ilabersham County, Georgia; and Troup Hill Nursery in Macon, Georgia; Southern Nurseries of Washington, Mississippi; Pomaria Nursery of Pomaria, South Carolina; and Agricultural Warehouse and Seed Store of Philadelphia, Pennsylvania. In addition to the above named nurseries, numerous individuals advertised plants for sale.

The earliest southern nursery is believed to be Pomaria Nursery from Pomaria, South Carolina,¹³ located 30 miles north of Columbia, South Carolina. The nursery was founded in 1840 (perhaps earlier) by brothers William and Adam Summer. Within ten years they were selling 800 different types of roses. William Summer was a friend of Andrew Jackson Downing and corresponded with him regularly. As early as 1834, Summer wrote Downing to tell him that he had started collecting and propagating many different types of ornamental plants. The Summer brothers marketed heavily on the premise that they grew and sold plants that were specifically acclimated to the southern climate. They are credited with having promoted the following plants in the southern states: *Camellia*, azalea (both exotic and native varieties), *Cryptomeria japonica*, native magnolias, two types of variegated boxwood (a gold and silver variation), and *Cupressus*. By 1863, the top three plants sold at Pomaria Nursery were Deodora Cedar, Norway Spruce, and Oriental Pyramidal Cypress. The brothers also campaigned for the use of native woodland plants in the garden (Kibler).

By the mid 1850's Pomaria Nursery had many southern competitors. The most serious was Fruitland Nursery of Augusta, which was first established in 1853 by D. Redmond and

¹³ The earliest recorded plant nursery in the United States was William Prince in New York, established in 1771. For more than sixty years northern nurseries dominated the plant market and were the only commercial source of plant materials for southern gardeners. Most of them were located in New York and Pennsylvania and included those owned by: John and William Bartram of Philadelphia; Bernard McMahon also of Philadelphia; and William and Benjamin Prince of Long Island (Cothran 297).

purchased by Prosper Julius Alphonso (a.k.a. P. J.) Berckmans in 1857 and the name changed to Fruitland Nurseries (Cothran 299). In November 1855, Redmond advertised in the *Southern Cultivator*. The advertisement reads: “Fruitland Nursery. Ten thousand choice trees! The subscriber offers for fall and winter planting (1855-6) the following desirable trees, shrubs, vines &c.” The advertisement goes on to list several plant categories including: apples, pears, peaches, apricots, nectarines, plums, cherries, figs, grapes, quinces, strawberries, blackberries, pomegranates, Osage Orange plants for hedging, *Osier* or Basket Willow, choice roses, ornamental shrubs, trees, evergreens, vines and greenhouse plants ("Fruitland Nursery Ten Thousand Choice Trees "). In the 1859 Fruitland Nurseries catalogue (Fig. 2.1, see p. 39), Fruitland Nursery sold many different types of ornamental trees and shrubs including roses, *Camellias*, Deodora Cedar, and six varieties of boxwood however, they were most famous for their fruit trees (Berckmans). (See Appendix B for the full plant list). P. J. Berckmans, is also credited with having planted the “mother hedge” of *Ligustrum amurense*, or Amur Privet, which was primarily used in parterres and hedges through out the southern states. It escaped cultivation, and today is listed as a invasive plant (Hedrick and Woodburn 284).

Mr. Berckmans kept very careful records. In his 1858 order book, he carefully listed every order received noting the name and location of each customer, along with his or her itemized order (Fig. 2.2, see p. 40). Among his customers were several Hancock County, Georgia residents including: Mrs. W. E. Bird, A .J. Lane, E. M. Pendleton, M.D., and the owner of Glenn Mary Plantation, Theophilus. J. Smith (Berckmans, order book).

Influences on Antebellum Garden Design

Books, journals, designers, and plant availability undoubtedly impacted antebellum garden design but they were not alone. There were other influences such as, the architectural style of the house, the resulting circulations patterns, and the surrounding working plantation landscape.

Architecture

Most certainly the formal style of architecture of the main house influenced the design of the landscape. It would seem the planter class admired the conservative and historical traditions associated with the Greco-Roman culture because Greek Revival was preferred style of the gentry class in the southern states (Howett 346). The well-proportioned architecture reflected the planters' conservative nature. Historian James Volo points out, "The Greek temple form of architecture symbolized stability and authority in a time when the lifestyle and rights of the South were under attack. It was a physical manifestation of the ideal of Greek democracy" (Volo 19).

The main plantation house was typically two full stories tall, and had a veranda or portico on the first and sometimes the second floor. The building was typically constructed of wood and painted white. Sometimes the lower floor was constructed of brick over which stucco was applied, which in turn was scored to resemble cut stone.¹⁴ The main house was generally located on the highest elevation on the property, allowing for long views to and from the house, as such it emulated the 'temple on the hill' (Fig. 2.3, see p. 41).

¹⁴ Another indication of the planters' desire to emulate the Europeans. Many of aristocratic manor homes in Europe were constructed of cut stone.

The main house did not exist in a vacuum, but was surrounded by ancillary outbuildings. These buildings served specific functions such as, an office, a kitchen, barns, slaver quarters, privies, or a smoke house. At times they were specifically placed within the landscape in order to accentuate the architecture of the main house. The outbuildings were usually located close enough to the main house to be monitored regularly, but far enough away to allow the planters privacy.

Circulation Patterns

The plantation buildings set up the framework for the rest of the plantation landscape and thus dictated circulation patterns. Together they defined the remaining open space, which ultimately influenced the design of the gardens. Circulation was broken down into primary (the main driveway), secondary (the main walkway), and tertiary (the side pathways) patterns. The main driveway connected the public road to the plantation property. It was the widest among the circulation pathways in order to allow wagons to pass, it ranged from six to ten feet wide, and was made of compacted dirt, gravel, crushed shells, or other local materials. The entrance off the road onto the driveway was often accented by a gateway or a set of columns, pillars, or piers often constructed of brick or stone. It was not uncommon for the main drive to be planted with an avenue or alleé of trees. Live Oak, Southern Magnolia, and Eastern Red Cedar were most commonly planted (Fig. 2.4, see p. 42).

Pedestrian circulation constituted the secondary and tertiary pathways. The secondary circulation included the central walkway that usually ran through the middle of the formal garden, connecting the house to the main driveway or road. This walkway was usually paved, often with brick, but sometimes with compacted gravel, sand, or crushed shells. This was the

walkway off of which the tertiary walkways radiated. These walkways were typically smaller and often were not paved.

Antebellum Landscape

Southern plantation landscapes were unique in that they were often a blend of both formal and informal elements. The formal elements included the symmetric, ornamental gardens, no doubt inspired by European aristocratic tradition. That said it should be stressed that generally antebellum gardens were smaller and less elaborate than their European cousins, but they still were designed with the same principles of geometry. One of the most striking features of antebellum landscape was the contrast between the formal gardens and the informality of the working plantation landscape. The plantation was after all a place of business, an agri-factory of sorts, but it was also a home. A formal garden separated and delineated the residence from the rest of the working plantation. Thus reinforcing the desire for a formal garden—to create a sense of home.

Gardens

Antebellum ornamental gardens were generally located directly in front of the main house or off to one side. This placement of course was intentional. If a planter was wealthy enough to build and maintain an ornamental garden he certainly wanted it close to the house so that it would be used and seen by all who paid a visit to the plantation.

Since the formal garden was surrounded by a larger working plantation landscape it had to be separated both physically, for protection purposes, but also psychologically. A formal garden was a testament to the owner's level of refinement and it was used as an escape from the rest of the working plantation. The garden, therefore, was enclosed by walls, fences, dense hedges or any combination of the three. The common hedge plants included Tree Boxwood,

Cherry Laurel, euonymous,¹⁵ wild orange, Cherokee roses, or Arbor-vitae (Rion 19-20). James Cothran writes in the forward of the 2001 edition of *Ladies' Southern Florist*¹⁶ that the author, Mary C. Rion had her own ornamental garden “in a traditional manner with a central walk bordered by boxwood, complimented on either side by symmetrically placed trees. The entire garden was enclosed by a decorative fence behind which was planted a clipped hedge of Cherry Laurel hedge” (Rion xviii).

As previously mentioned, the overall design of the formal plantation garden was similar to historical French parterre gardens. Antebellum era gardens were largely geometric, symmetrical, composed of clipped evergreen shrubs, enclosed by hedges, organized by a series of walkways, and designed to be viewed from a porch or second story window. The interior compartments of the evergreen parterres were often filled with ornamental trees and or shrubs such as Southern magnolia, Sweet bay, or roses; with perennials and bulbs such as daffodils and lilies; or with annuals such as violets and herbs. In some cases a ground cover such as *Vinca minor* or English Ivy was planted.

In the South the planters usually did not install grass lawns because they were difficult to establish and maintain. This was due to the hot, humid summers, the lack of topsoil, and the labor required to maintain a lawn (Cooney et al. 12).

Three Georgia Examples

A handful of intact examples of formal antebellum gardens still exist in middle Georgia, and can demonstrate the above mentioned characteristics. The gardens at Bonar Hall, Boxwood, and Westover Plantation, were selected to assist in the understanding of the make up of an

¹⁵ Historic spelling of the plant which is currently spelled as Euonymus.

¹⁶ Originally published in 1860.

antebellum formal garden. They are mostly intact, and appear to be of similar status as Glenn Mary Plantation and all three are located within a sixty-mile radius of Glenn Mary. Presumably, their owners would have purchased plants from the same sources, read the same horticultural journals, and perhaps associated in the same social circles. As a result, Bonar Hall, Boxwood, and Westover Plantation will serve as rich sources of inspiration and speculation for the interpolation of the gardens at Glenn Mary Plantation.

Bonar Hall

In 1832 Colonel Wayne Bryne Walker and his wife Eliza Saffold Fanning Walker built their two-story Georgian house on the edge of the affluent, antebellum town of Madison, Georgia. This town was considered “the wealthiest and most aristocratic town between Charleston and New Orleans” (Parker 10). The house was constructed of red brick, made on site by the Walker slaves. The house is flanked by two symmetrically placed brick outbuildings—a summer houses. Behind the main house sits a large detached kitchen as well as a barn, slave quarters, a privy, and doghouses (Fig. 2.5-2.7, see p. 43-5).

The house sits back approximately two hundred feet from the road with a driveway on the right side. The entrance of the driveway is flanked by two square masonry pillars and formerly there was a gatehouse called “The Lodge” (Parker 10). A central walkway originally connected the front of the house to the road. It was paved with compacted white sand and lined with square cut granite posts. A chain ran from post to post and supported ornamental vines. The walkway is no longer visible except in the early spring months when the daffodils outline this old walkway. Currently the area on either side of the old central walkway is an open lawn area with intermittent shade trees, but historic accounts tell us that the Walkers filled the yard with ornamental shrubs and trees.

A family story relates a gardening ‘war’ between Mr. and Mrs. Walker over the use of the land around the front and sides of the house. The story goes that shortly after the house was constructed Mr. Walker went away to see to his other agricultural holdings in Texas. By the time of his return several months later, Mrs. Walker had filled the front and side yards with ornamental plants. Mr. Walker was a practical man and he immediately had the area plowed under and planted it with cotton. On his next trip out of town, Mrs. Walker promptly plowed under the cotton and replanted her ornamental garden. This cycle repeated several times, until Mrs. Walker triumphed not only in keeping her ornamental gardens but in gaining her husband’s interest-- so much so that he spent \$30,000 on the garden because he wanted it to “blossom like a rose” (Parker 10).

To the far left side of the main house sits a large boxwood parterre, which was not the typical location for a formal garden. It is rectangular in shape, sixty feet by one hundred and eighty feet and is divided into three equal sections. The design is unique because the first section is the usual traditional parterre design of a series of circles within a square. The second one starts to break away from the geometric design but not completely. The third compartment totally breaks away from tradition and appears quiet modern and abstract (Fig. 2.8-2.9, see p.46-7). It is unknown who designed the boxwood parterre, but it is believed to originate from the time of the Walker family. Another unique feature about the gardens at Bonar Hall is the large collection of Magnolias,¹⁷ which in the 1920’s were rumored to be the largest collection in Georgia (Parker 10). Many interesting plants still exist today in the gardens including *Buddleja lindleyana*, Tea Canekua, China Fir, Toon Tree, and Spanish Cedar (Crown). The plants were reportedly purchased from Fruitlands Nursery in Augusta and Pomaria Nursery in South Carolina

(Crown). The street side of the garden was enclosed by a combination of a pierced brick wall and wooden fence. The remaining sides were enclosed by a thick Osage Orange hedge (Cooney et al. 84).

Bonar Hall is currently under private ownership and unfortunately the house and garden are not in the best of condition, yet the bones of the original boxwood parterre remain and are slowly being restored by two Madison gardeners (Crown). Several of the large magnolia trees remain—the largest one is in the first section of the boxwood parterre and its canopy spans the entire depth and more than half the width of the parterre (Fig. 2.10, see p.48).

Kolb-Pou-Newton Place

Madison, Georgia has another significant antebellum house and garden known as the Kolb-Pou-Newton Place or commonly referred to as ‘Boxwood.’ Built in 1851 by Wildes Kolb, the house sits at the middle of one whole city block, between Old Post Road and Academy Road. The house is essentially a Greek Revival building with several interesting features, including two facades that front different streets. On the Old Post Street side, the house has a traditional Greek Revival portico, but on the Academy Road there is a full length Victorian veranda with elaborate fretwork (Fig. 2.11-2.12, see p.49-50). As a result, local historians have classified the house as a ‘transitional’ style (Perkerson 51). Another reason this house is considered historically significant is because it was constructed of pre-cut cypress boards from Augusta which were hauled to Madison on an ox cart making this house “an aristocratic forerunner of the prefabricated” house (Perkerson 51). In the side yard or old ‘work yard,’ stand two handsome outbuildings, a large smoke house and the two-story slave house (Fig 2.13-2.14, see p.51-2).

¹⁷ Such as *Magnolia grandiflora*, *M. glauca*.

As mentioned the house is in the middle of the block and is raised off the ground, approximately half a story, which places it well above the surrounding gardens. This is important because on both street sides of the house are elaborate boxwood gardens which are best viewed from above. These two parterres are often referred to as twin boxwood gardens, although they are not exactly alike. Both gardens are large—occupying the entire space between the house and the road. They both have a central walkway, surrounded by secondary walkways and small garden compartments made of Dwarf Boxwood. The designs of the two gardens however, are somewhat different. On the Greek Revival portico side of the house the parterre pattern is geometric, with straight lines, and sharp angles. On the Victorian veranda side the parterre pattern is more curvilinear with circles, half circles and ellipses (Fig. 2.15-2.16, see p.53-4). It is unknown who designed these parterres but it is believed that they date from the Kolb family period (Newton). In addition to the boxwood parterres there are numerous ornamental plants believed to be original to the garden including a large magnolia, cedar, oleander, and lilies. The garden is enclosed by an ornamental wooden picket fence along both streets and the side yard was originally enclosed by euonymus hedge. The house and garden are privately owned and maintained by a local Madison family who has fortunately kept both the house and gardens in excellent condition (Newton).

Westover Plantation

In Baldwin County, just outside the city limits of Milledgeville, Georgia lies a beautiful plantation called Westover. The house was built in 1822 by Benjamin S. Jordan and designed by architect Daniel Pratt (Linley and Historic American Buildings Survey. 46-7). It was a traditional Greek Revival home and sat approximately three hundred feet from the main road, and on a slight rise. Unfortunately, the house burned to the ground in the mid 1950's and has

since been replaced with a modern recreation in the 1990's (Bramlett). Nonetheless the site itself has historic significance because of the remaining extant outbuildings, plantation landscape, and formal gardens¹⁸ ("National Register of Historic Places Inventory Nomination Form").

The outbuildings were constructed either of brick or wood depending on their use and importance, i.e., the owner's office was constructed of brick and had an elaborate iron fireplace but the slave quarters were made of wood (Fig. 2.17–2.18, see p.55-6). The outbuildings include the office, slaves houses, a privy, a commissary, cisterns, and a detached kitchen. One of the most remarkable preserved features is the unmarked slave cemetery, which sits far behind the main house at the edge of the woods (Fig. 2.19, see p. 57).

The formal ornamental gardens sit between the front of the house and the road. Close to the house exist four small boxwood parterres – two on each side of the main central walkway (Fig. 2.20, see p. 58). As with the other antebellum Georgia gardens the central walkway connects the front of the house to the road, is made of gravel, and is edged with Boxwood. As one moves away from the house and the small parterres, one enters a larger garden in which the overall design is a large circle set within an even larger square (Fig. 2.21-2.22, see p. 59-60). The large circle is made from alternating Crape myrtle and Cedar trees. The formal garden area was originally enclosed with a wooden picket fence—now only a small reconstructed section remains (Fig. 2.23, see p. 61) (Bramlett 1). Several large trees date from the early 1800's (Beckwith). This property is currently privately owned and well maintained. These three antebellum gardens are very important because they serve as the primary source of

¹⁸ In 1987 Westover Plantation was listed on the National Register of Historic Places.

circumstantial evidence for the conceptual plan for the garden at Glenn Mary Plantation, which will be discussed in the last chapter.

As previously mentioned, the antebellum South was characterized by large plantations which featured large formal homes and ornamental gardens, which reflected their owners' wealth, education, and conservative values as well as serving to reinforce their social standing within the planter community. In the next chapter, we will more closely examine the planter class in Georgia and focus on one of the most prosperous counties in the antebellum years--Hancock County.

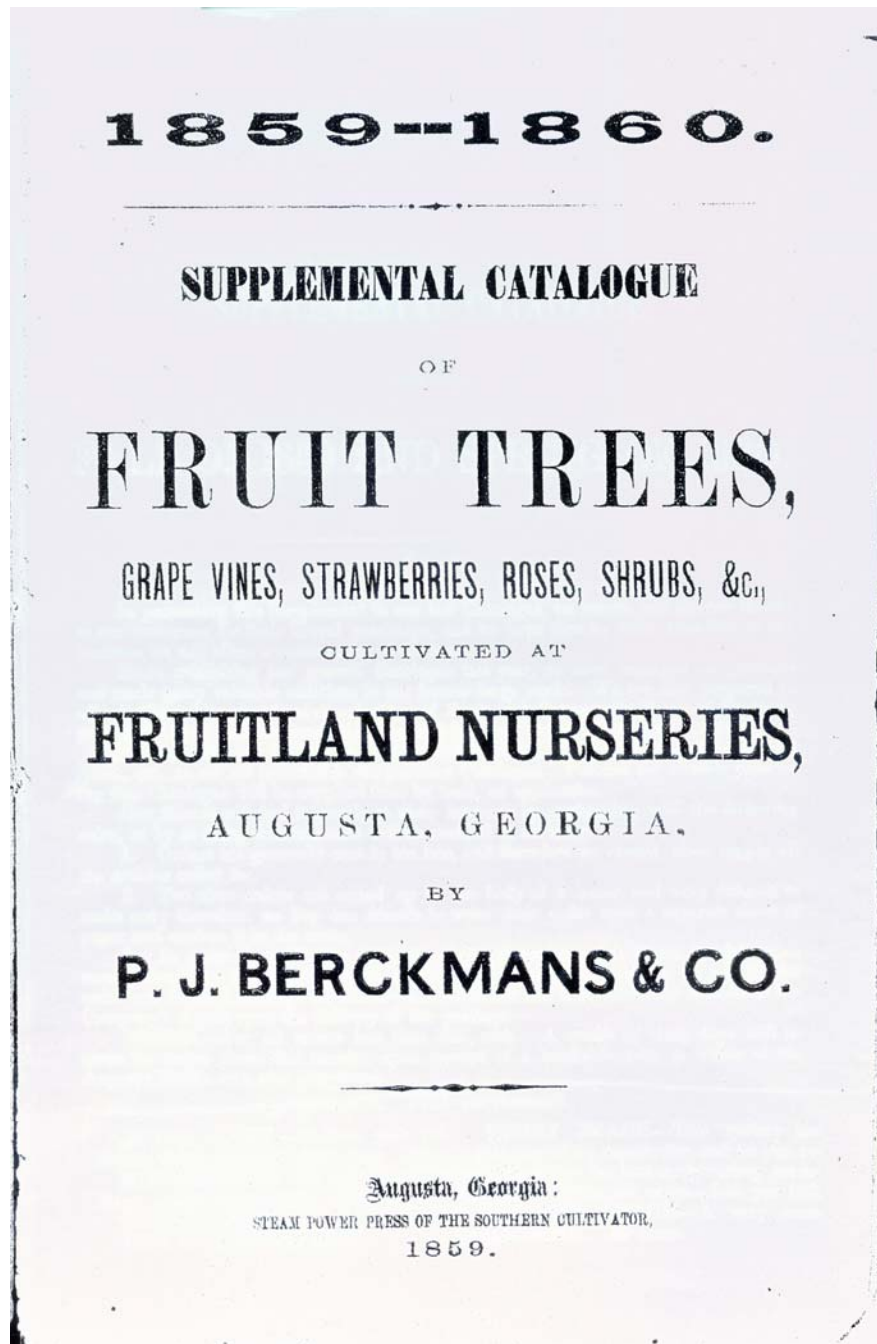


Figure 2.1: Fruitland Nurseries Catalogue 1859, from the Berckmans collection at the Cherokee Garden Library in Atlanta, Georgia.

218)

T. J. Smith Sparta

via R.R. to Warrenton.

Camellia. 1 Cent. Dwarves. 1 Jeffersoni.

2 yellow Gessas roses.

2 Camellia - 1 Cup. Lucoides.

50 apple trees all winter. -

6. Stappersonia

2 Deodora. D.

Figure 2.2: 1858-60 Fruitland Nurseries order book. T. J. Smith's plant order (Berckmans).



Figure 2.3: Glenn Mary Plantation House c. 1965. The front of the house prior to the restoration in the mid 1960's. Note the large magnolia and fragments of the boxwood parterre.



Figure 2.4: Elizabeth O'Neill Verner, Avenue of Oaks at Litchfield Plantation. Oil on board. Morris Museum of Art, Augusta, Georgia (Vlach 45).



Figure 2.5: Main house and out building at Bonar Hall, Madison, Georgia (Photo by author, 2003).



Figure 2.6: Detached kitchen at Bonar Hall, Madison, Georgia, (Photo by author, 2003).



Figure 2.7: Side of main house and plant house at Bonar Hall, Madison, Georgia (Photo by author, 2003).

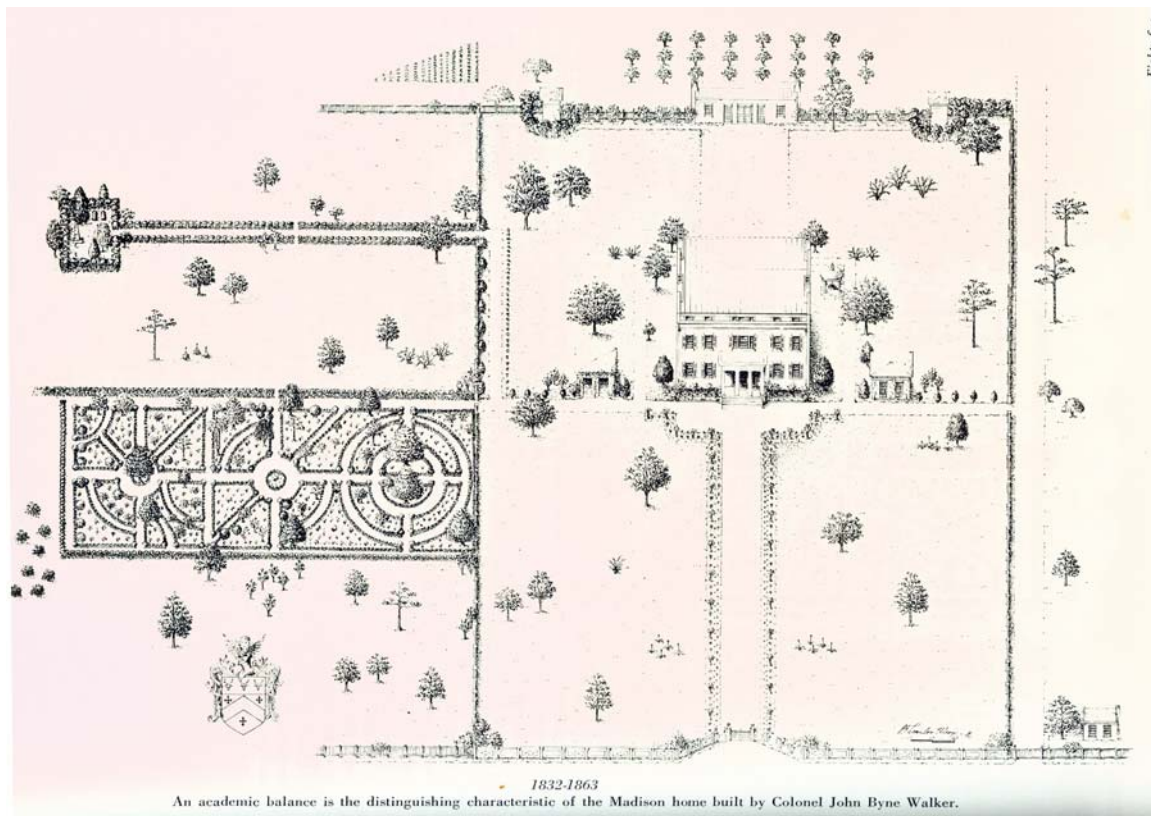


Figure 2.8: 1933 plan of the gardens at Bonar Hall, Madison Georgia (Cooney et al. 84.

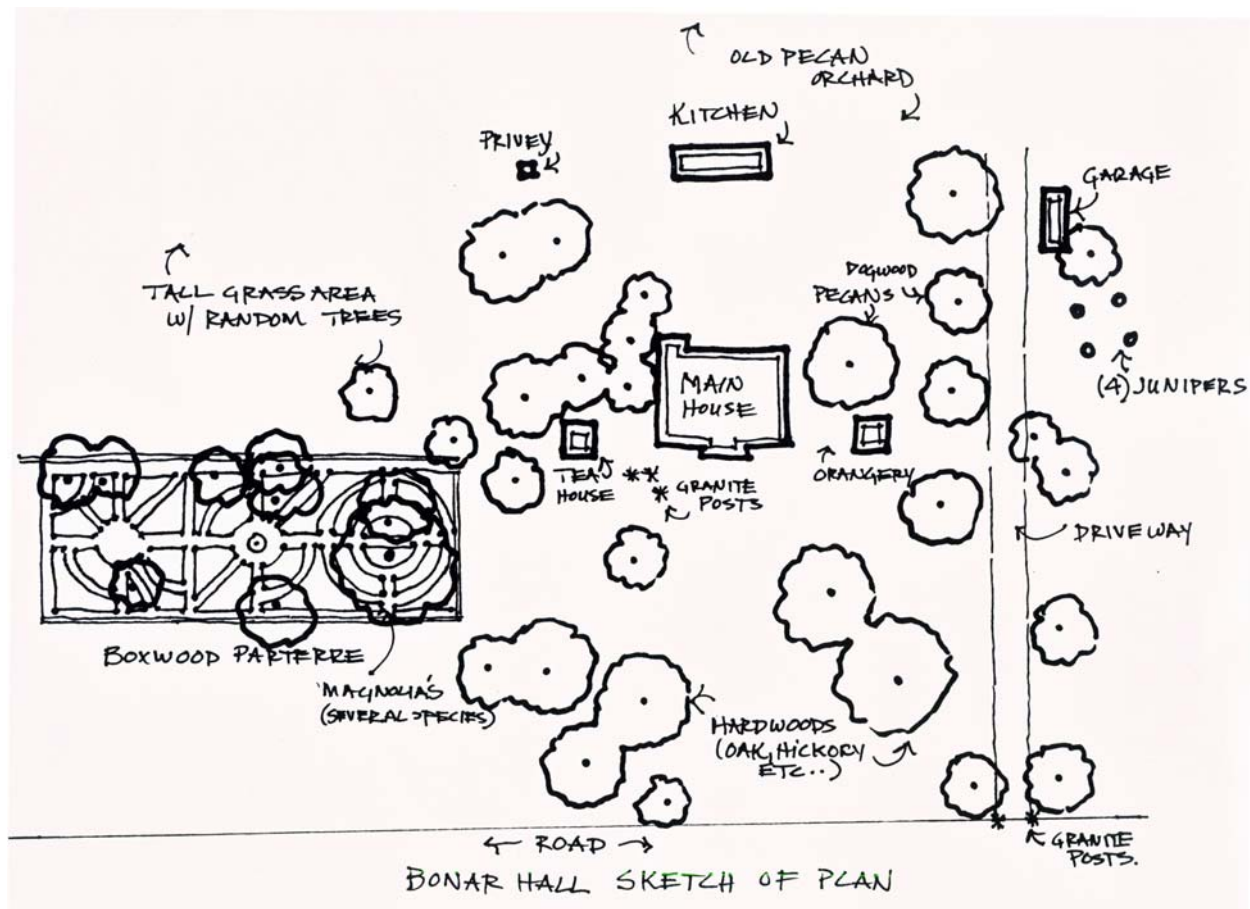


Figure 2.9: Sketch of the existing gardens at Bonar Hall, Madison, Georgia (Drawn by author, 2003).



Figure 2.10: Large magnolia in boxwood parterre at Bonar Hall, Madison, Georgia (Photo by author, 2003).



Figure 2.11: Front of house at Boxwood, Madison, Georgia (Photo by author, 2003).



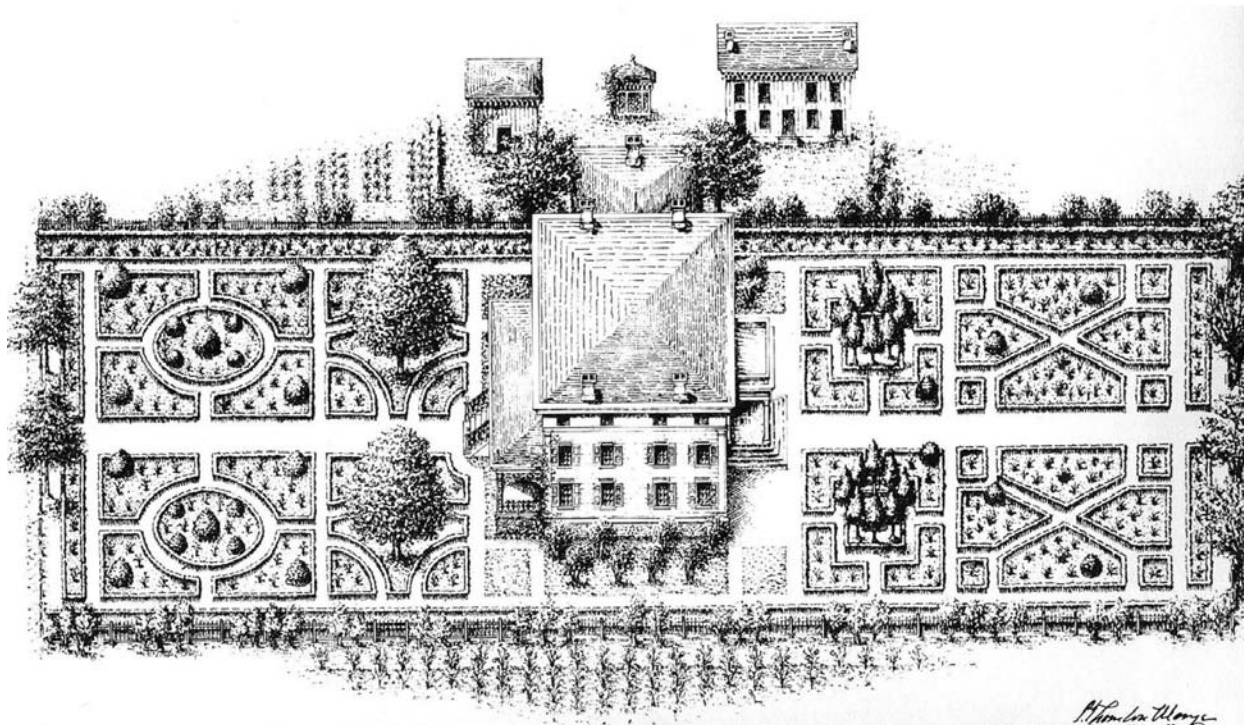
Figure 2.12: Rear of house at Boxwood, Madison, Georgia (Photo by author, 2003).



Figure 2.13: Former slave house at Boxwood, Madison, Georgia (Photo by author, 2003).



Figure 2.14: Smokehouse at Boxwood, Madison, Georgia (Photo by author, 2003).



1851-1863

The twin box gardens of the Kolb-Pou-Newton Place display unusual symmetry in design.

Figure 2.15: 1933 plan of the gardens at Boxwood, Madison, Georgia (Cooney et al. 87).

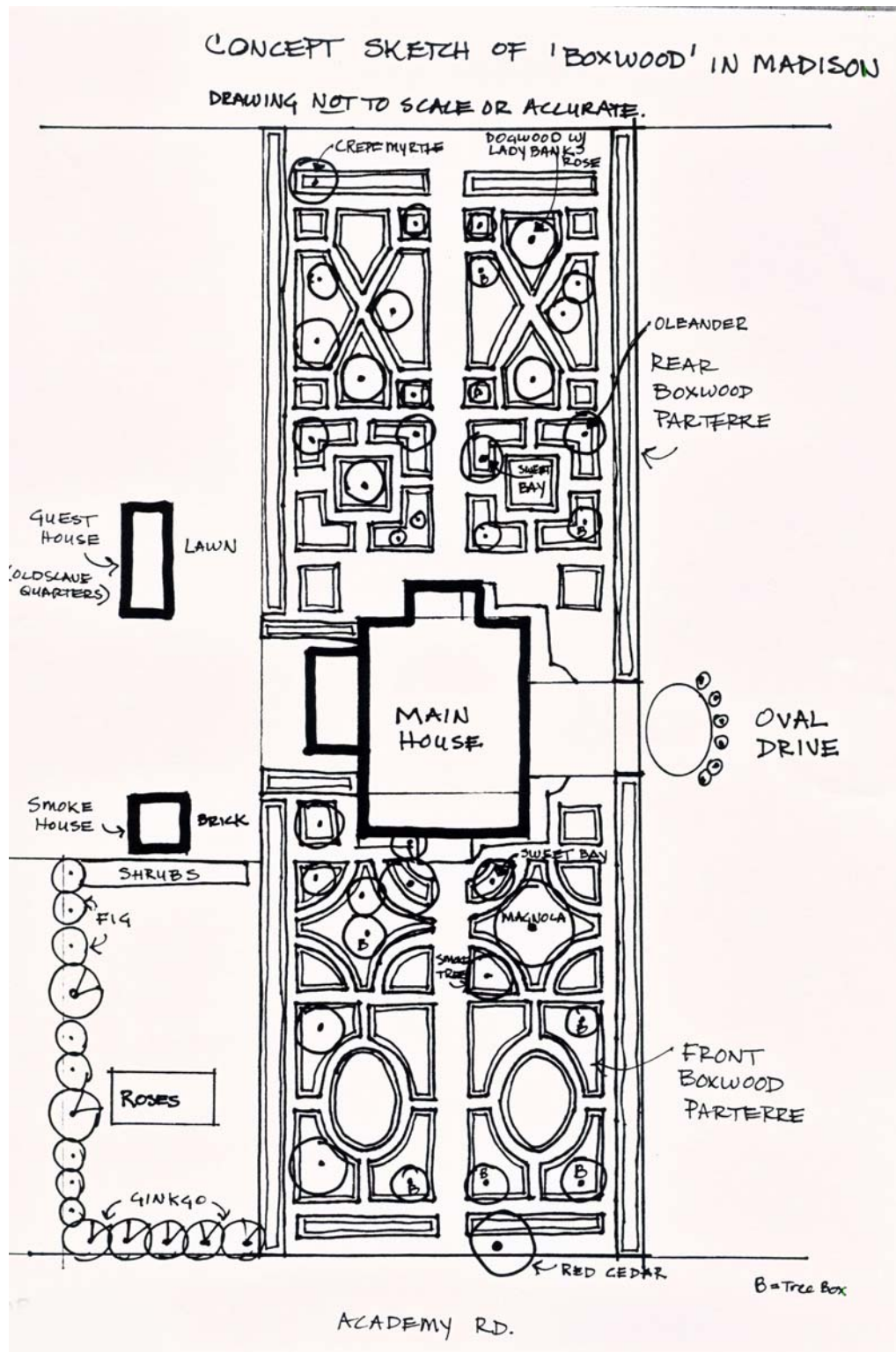


Figure 2.16: Sketch of existing gardens at Boxwood, Madison, Georgia (Drawn by author, 2003).



Figure 2.17: Former slave quarters at Westover Plantation Milledgeville, Georgia (Photo by author, 2003).



Figure 2.18: Office building at Westover Plantation Milledgeville, Georgia (Photo by author, 2003).



Figure 2.19: Slave cemetery at Westover Plantation Milledgeville, Georgia (Photo by author, 2003).



Figure 2.20: Front walkway in formal garden at Westover Plantation Milledgeville, Georgia (Photo by author, 2003).

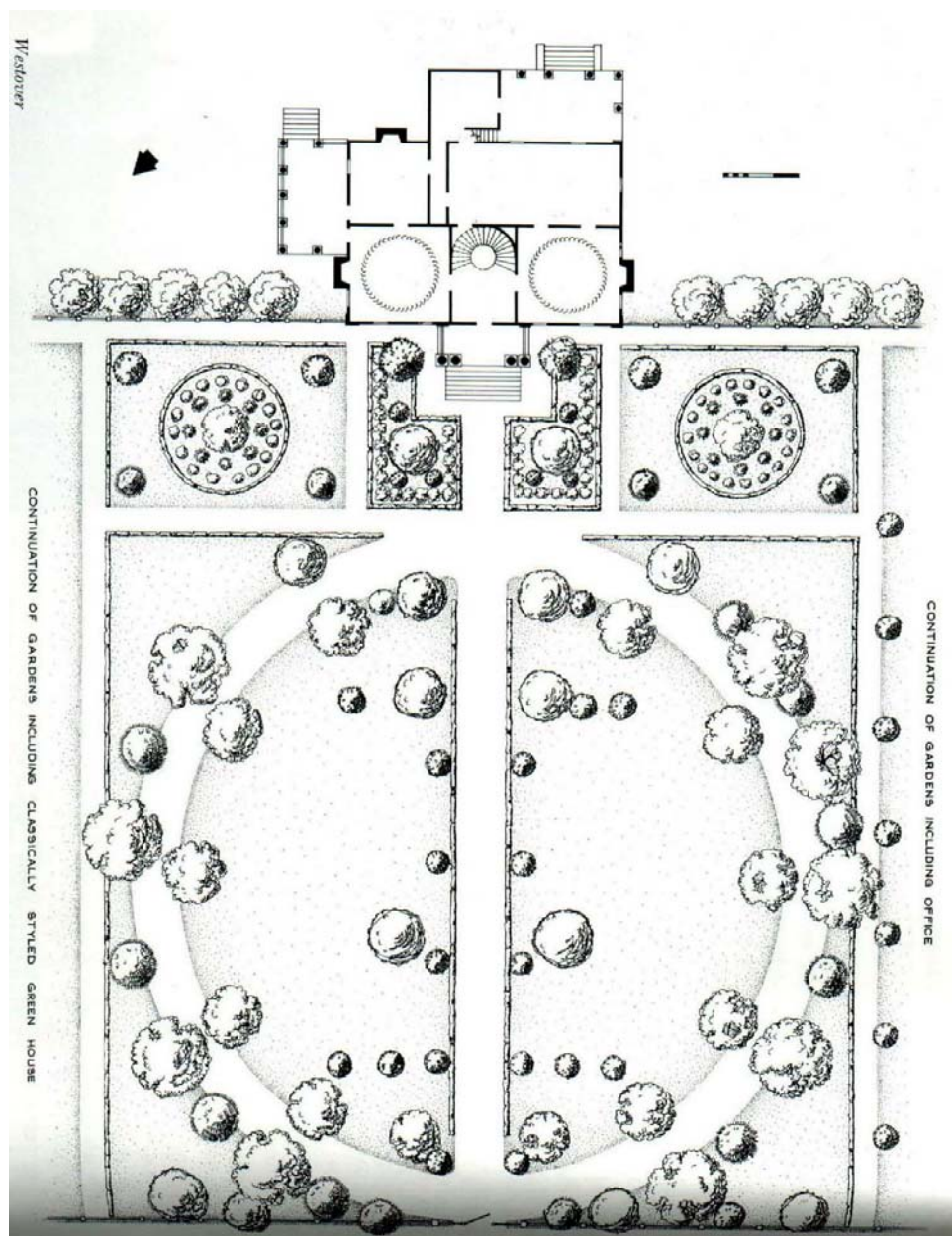


Figure 2.21: Plan of formal garden at Westover Plantation Milledgeville, Georgia (Linley 47).

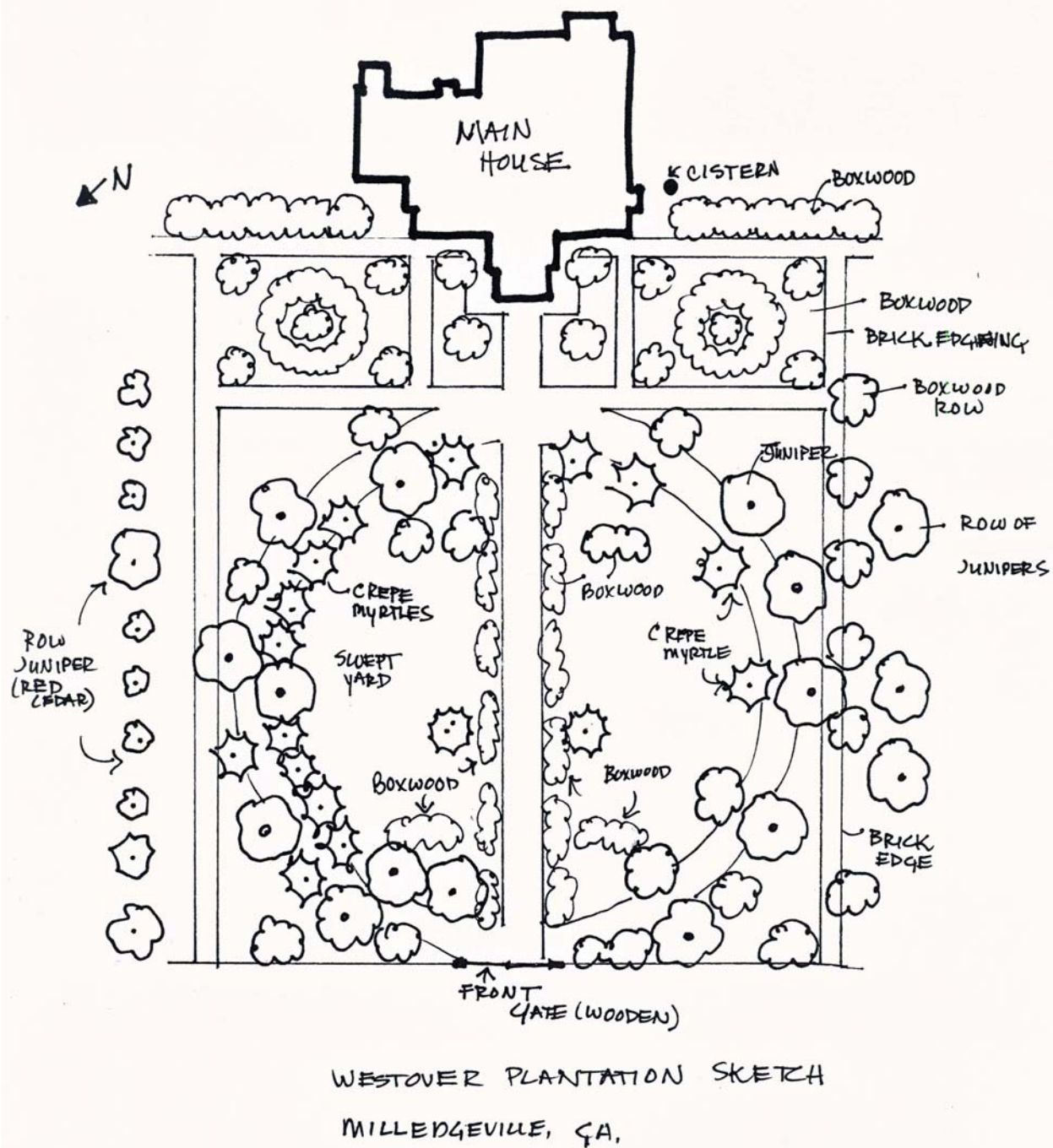


Figure 2.22: Sketch of existing garden at Westover Plantation Milledgeville, Georgia (Drawn by author, 2003).



Figure 2.23: Ornate front gate and fence at Westover Plantation Milledgeville, Georgia (Photo by author, 2003).

CHAPTER 3

HANCOCK COUNTY, GEORGIA

Established December 17, 1793, Hancock County, Georgia was carved out of Green and Washington Counties. Located in the rolling hills of the Georgia piedmont between the Oconee and Ogeechee rivers (Fig. 3.1, see p. 68), Hancock County was named in honor of John Hancock, the first signer of the Declaration of Independence and an important political figure during the American Revolutionary War.

Hancock County is located in the physiographic region called the Washington Slope of the Georgia piedmont with an elevation range of 400 – 700 feet above sea level, composed of long, gentle slopes with broad, shallow valleys with thin, well-drained Cecil soil and a red clay subsoil. Under the red clay is a variety of rock types including metamorphosed volcanic rock, granite, granite gneiss, quartzite, schist, and mica schist (Hodler and Schretter 13). The native forest in Hancock County is an Oak-Hickory-Pine forest. This forest type is rich in diversity and includes Loblolly Pine (*Pinus taeda*), Shortleaf Pine (*Pinus echinata*), Northern Red Oak (*Quercus rubra*), White Oak (*Quercus alba*), Turkey Oak (*Quercus laevis*), White Ash (*Fraxinus Americana*), Winged Elm (*Ulmus alta*), Wild Black Cherry (*Prunus serotina*), and Sassafras (*Sassafras albidum*), (Hodler and Schretter 54).

During the nineteenth century Hancock County was heavily farmed in cotton. As a result vast expanses of native forest were cleared for agriculture production. In the twentieth century, cotton was replaced by large-scale commercial timber farms. Once again, the native forest was replaced with a monoculture, which is radically changing the landscape both

aesthetically and ecologically. Today, commercial timber companies hold large tracks of land in Hancock County, though this is slowly changing as the land is sold off for residential development.

Land Distribution

During the antebellum years, Hancock County was one of the richest in the state due to its many cotton plantations. An 1855 account of Hancock County's prosperity appeared in the *Savannah Daily Journal and Courier*. "No county in Georgia can produce more intelligence and refinement than Hancock, and its agricultural skill and energy are preeminent" ("Letter to Editor"). The planter's success was in part due to the wide availability of land via the Headright Plat land distribution system and Georgia Land Lottery, and the agricultural reform movement.

The Headright Plat system, a land grant begun in 1783, awarded a parcel of land to any citizen who went through the application process. Citizens were allotted two hundred acres for the head of the household and fifty acres for each additional family member and slave, with a limit of one thousand acres (Combs). The cost to the citizen ranged from one to four shillings per acre (Combs). There were two requirements of the owner. First, he had to be in residence for a minimum of one year on the property. The second requirement was that a minimum of three percent of the total acreage had to be in cultivation.

The second method of large-scale land distribution was the land lottery system in Georgia, which ran from 1803 to 1832 (Thomas). The lottery was set up to aid in the sale and distribution of the land. The price of the land depended upon the size of the lot, but the prices were low and the state did not gain profit from the lottery system (Thomas). These land distribution systems granted more than 30,000,000 acres of virgin land to planters between the years 1803 - 1839, resulting in the availability of cheap and abundant land in the South (Bonner

217). In his travels in the southern states preceding the Civil War, Fredrick Law Olmsted observed, “The area of land on which cotton may be raised with profit is practically limitless; it is cheap; even the best land is cheap” (Olmsted and Wish 245). It is no surprise that the area was aggressively cultivated and by 1830-- cotton was king (Shivers 73).

It was a local agricultural reform movement in the late 1830’s, however, that had the largest impact on the wealth and prosperity of Hancock County and its county seat, Sparta-- the heart of the Hancock County planter community.

Prior to the Civil War two important agricultural innovations occurred in Hancock County, which spawned the local agricultural reform movement. In 1841, Richard W. Hardwick, a Hancock County resident, introduced a form of agricultural tilling called ‘contour plowing and terracing.’ This method worked with the natural topography of the land and therefore cut down on erosion, unlike the straight row tilling practices that had been used up until this improvement. Hardwick not only revolutionized farming practices in Hancock County, but across the entire southern United States. This was due in part to his paper titled “Hillside Ditching” written in 1841, which was widely read (Bonner 234).

A second important agricultural innovation was by another Hancock County resident, David Dickson. He was the first Hancock County planter to use commercially produced bat guano fertilizer on his cotton fields (Bonner 237). On February 22, 1859, he published his fertilizer recipe in a letter to the editor of the agricultural journal, *The Southern Countryman*.

Use it (guano) freely for cotton, say in the following proportions: one hundred pounds best Peruvian guano, seventy-five pounds phosphatic guano, one bushel of salt, and one bushel of land plaster that has been prepared with five per cent, potash, per acre of cotton. (Dickson et al. 190).

It was reported that Theophilus. J. Smith, the owner of Glenn Mary Plantation, used 80 lbs of guano per acre and his brother-in-law, Judge James Thomas bragged that he only applied

70 lbs per acre and yielded “300 lbs. of seed cotton” (Smith and Carnes 69) In 1860, Dickson was the top cotton producer in Hancock County. He produced 760 bales of cotton which was 200 bales greater than the second largest producer, his brother, Thomas Dickson (Shivers 335).

Another obvious, but sometimes overlooked reason for the high cotton production of Hancock plantations, was the abundance of slave labor. Preceding the Civil War, Hancock County was one of the largest slave holding counties in the state of Georgia. In 1860, the county’s 8,137 slaves produced almost twenty thousand bales of cotton (Shivers 73). The state of Georgia was second only to Virginia in the number of slaves owned by the plantation owners (Bonner 261).

Farming was the sole livelihood of the majority of the county’s residents, fueling their genteel lifestyle. As a result, the business of agriculture was taken seriously. Agricultural practices were discussed and debated at length at a variety of meetings and fairs, and within the pages of journals and newspapers, such as the *Southern Cultivator*, an agricultural journal, and *The Southern Recorder*, a local newspaper.

As a result, an organization representing the planters’ interests was founded called the “Planter’s Club of Hancock.” This club was one of the first of its kind in the southern cotton belt. The existence of the club itself was a testament of the prominence of the planter class in both Hancock County and the antebellum South. The club was led by the enterprising Dr. William Terrell, a successful Hancock County planter, who was rumored to be Georgia’s richest citizen prior to the Civil War (“Planters Club of Hancock Records”). Dr. Terrell ran the club with the assistance of his friends and neighbors, including Theophilus J. Smith, Judge James Thomas, and William E. Byrd. All of the Hancock County planters lived within a few miles of the county seat, Sparta and several of them owned houses in town in addition to their plantations,

which again demonstrates their level of wealth and prosperity. Dr. Terrell's gardens at his Sparta plantation were an excellent example of the presence and importance of formal gardens.¹⁹ Terrell was not alone in his ownership of a beautiful house and garden. Many other Hancock County planters possessed the same. Once a family reached the planter class level they built a formal house and garden. In 1860, more than half the white population earned more than \$1000 annually and were considered financially well off. Although a study has yet to be done, it seems clear that there was a direct correlation between the planter class coming into their wealth and the construction of formal homes and gardens. Many of the formal Hancock County homes remain today attest to this assertion including the Terrell-Stone House, Pearson House (1853), Stone-Boyer House (1859), Alston-Wiley House (1820), the Bird-Campbell-Pierce House (c. 1830), and Glenn Mary Plantation (1848) to name just a few ("Sparta Hancock County Historical Society Website").

An interesting aside is that David Dickson was never invited to be a member of the Hancock County Planters Club, despite the fact, that the Hancock County planters owed their fortunes to his agricultural innovations. Although he was one of the richest and most successful planters, before, during, and even after the Civil War, he had deviated from the accepted norm, and had chosen an alternate "domestic arrangement" (Rozier 168). Dickson had a long time love affair with one of his former slaves, Julia who bore him a child, Amanda. He did not hide the fact that he loved them both deeply and in 1871 he built a home for them that was larger than his own. When he died in 1885, he willed all his money, possessions, and property to his daughter,

¹⁹ The plantation consisted of five thousand acres and the house was described as one of the "finest in the country" in which "the grounds were beautifully landscaped" Elizabeth Wiley Smith and Sara Smith Carnes, The History of Hancock County, Georgia (Washington, Ga.: Wilkes Pub. Co., 1974)..

Amanda Dickson. In anticipation of a fight, Dickson had hired the best lawyers in the state to draft an ironclad will. As expected his white relatives²⁰ challenged the will all the way to the state Supreme Court, but it withstood the challenge. The story of the inheritance was quite a scandal, and the gossip was widespread and long lasting. On July 15, 1892 Amanda Dickson was written about in the New York Times and was referred to as the “richest colored woman alive” (Rozier 169). This story again reflects the conservative values held closely by the Hancock County planters and the serious threat that such an arrangement posed to the planter community. Unfortunately, the Dickson house burned in 1946 (Shivers 168-69). In the next chapter Glenn Mary Plantation and the Smith family will be examined as an example of a traditional lifestyle of the planter class.

²⁰ Although he was married for a few brief years to a white woman, who later died, they never had any children.

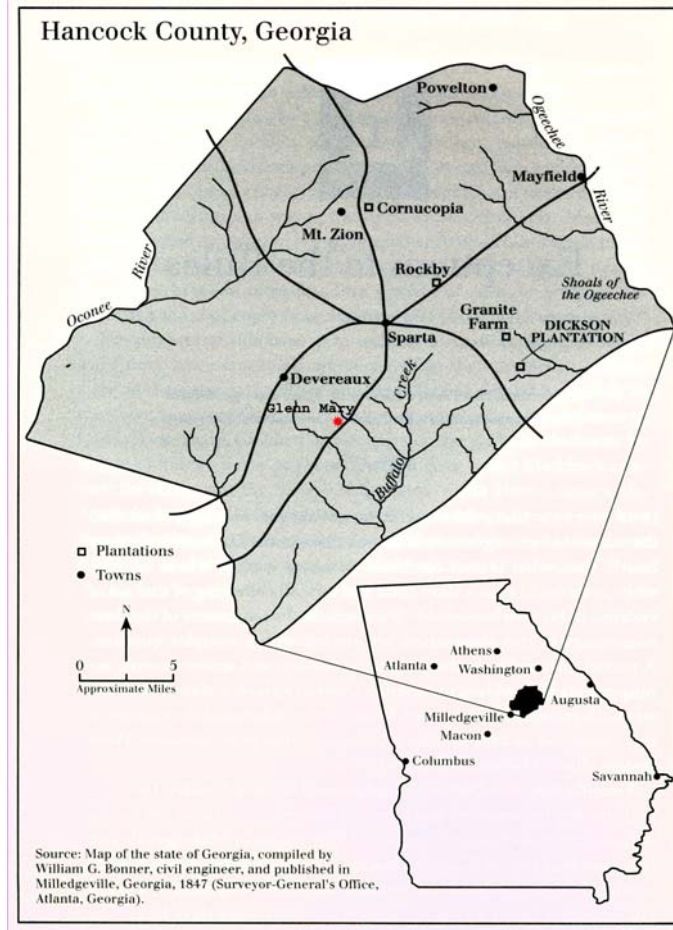


Figure 3.1: Map of Hancock County, Georgia, 1847 (Leslie 16).

CHAPTER 4

GLENN MARY, GLENN COVE

In 1859, the builder and first owner of Glenn Mary Plantation, Theophilus J. Smith, described his lands in the following advertisement in *The Southern Recorder*:

Hancock County Lands for Sale.

I offer for sale my lands lying in Hancock County, seven miles south of Sparta and four miles north of Linton.

I have twenty four hundred acres of land, six hundred acres open and in a good condition, two hundred acres of flat bottomland and two hundred acres of new upland, the balance, land that will make good crops by the aid of fertilizers. A large portion of my place is timbered land.

My place embraces many advantages. Adjacent to it is several good mills, a church, and a post office that is supplied by a daily hack, besides being surrounded by some of the best citizens of Hancock County. I have a new and handsome dwelling inferior in finish to none in this section of the country also, new and good outbuildings, besides being situated on a healthy location.

On my place is a fine selection of fruit trees, embracing peaches, apples, pears, apricots, cherries, plums, figs, &c., inferior to none in this section; besides a vineyard of Catawba grapes and other grapes selected with care.

I will not pretend to describe fully my place, but will say any person or persons wishing to buy lands in Middle Georgia rarely have such an opportunity, and they will do well to look at my place. I will sell my land in one place or will divide it to suit purchasers, as there are several settlements on it.

T.J. Smith, Glenn Mary, Dec, 12, 1859. (Smith 3)

Despite this attractive advertisement, Smith was not successful in selling Glenn Mary prior to the Civil War. The Smith family remained there until 1869, when with failed fortunes T. J. Smith sold what remained of the original property²¹ to his wartime adversary, Union General Ethan Allen Hitchcock for the depressed price of \$10,500 (Meyers). The property stayed in the

²¹ Only 840 acres remained of the original 2400.

Hitchcock-Nicholls family until 1986, when it was sold to Wayne and Catherine Hill. The Hills remained at Glenn Mary until 1998, at which time Marilyn Meyers purchased the property for Preservation America, a non-profit educational trust.

Theophilus Jackson Smith and Family

Prior to discussing the architecture and landscape of Glenn Mary, we first need to examine the man who built it-- Theophilus J. Smith. He was born in 1820 and lived in Hancock County, Georgia most of his life, until 1869 when he and his wife, Mary Gonder Smith, moved to Florida where they remained until his death in 1891. Hancock County remained important to them and both Theophilus and Mary were buried in the Sparta City Cemetery [see Appendix D]. They were married in 1843 and in 1844 Mary gave birth to Ella L.(1844-1915) and 1845 to William Moos (1845-49) (Meyers).

Together the Smith family and their seventy-six slaves built Glenn Mary Plantation starting in 1848. The plantation purportedly was named in honor of Mary Smith, but it appears that the plantation was referred to by two different names as noted from historic documents. In the *Federal Union* newspaper, Theophilus placed an advertisement on February 23, 1858, for 'Mule Raising' and signed as T .J. Smith of Glenn Cove, Hancock County [see appendix E]. Then on December 13, 1859, he again placed the land for sale advertisement and signed it as T. J. Smith of Glenn Mary. It is unclear if this reflected two separate properties or simply that he was undecided on the property's name, but no evidence has been found to date that demonstrates that Smith owned more than the one property. Furthermore, in letters to his brother-in-law, Judge James Thomas, dating from 1857 to 1866, Smith signs his letters from home 'Glenn Mary.' Presumably Glenn Mary was his only residence.

By the age of thirty T. J. Smith was one of Hancock County's most active and prominent citizens. He was a businessman, a farmer, and a statesman, who participated in many groups and activities including: Court of the Ordinary, Inferior Court Justice (1850-53); a founder and stockholder of the Hancock Manufacturing Company (1850-54); Board of Directors, Brick Hotel in Sparta (1854); the Planters Club (1856-66); American Party of Georgia (1856-57); Railroad Convention (1857); Georgia Senate (1857-58, 1859-60); Georgia State Representative for Hancock County (1851-52, 1855-56, and 1865-66) (Fig. 4.1-4.2, see p.81-2); and Georgia Legislature Representative (1865) (Evans 42-114, Shivers 88, and Smith family records). Smith, however, came from modest beginnings. He and his brother E. L. Smith were orphaned when their father William C. Smith died in January 1840, their mother had died years earlier (Brantley et al. 38). Nonetheless, he became a successful businessman and by 1860 Glenn Mary Plantation was ranked number eight in cotton production in the county. Also in the same year's agricultural census Smith is listed as owning 500 acres of improved and 1384 acres²² of unimproved farmland, totally 1884 acres valued at \$25,000, and his personal property was valued at \$60,700 (Shivers 334-5).

From the historic records it appears that T. J. Smith was a conservative man both professionally and personally. He believed and promoted his conservative and traditional values in his daily life. In his many letters he spoke of honor, loyalty, duty, and religion. Even his style of writing and word phrasing were old fashioned. For example, he often used the old English style of substituting the letter "f" in place of the first "s" in words that had double 'ss,'

²² The total of 1884 does not agree with the previous advertisement for 2400 acres. It is possible that a parcel was sold.

such as pafsed instead of passed. Most writers had moved on to writing both “ss” but T. J. Smith stuck with the old ways.

In these personal writings, we see the true nature of T. J. Smith. His letters were meant for the recipient’s eyes only and many were composed under the stress of war, with its consistent threat of injury, disease, and death. Presumably, T. J. Smith is writing in an honest uncensored voice. For example, letters to Judge James Thomas, Smith’s brother-in-law, give a picture of the man marked by his loyal, devoted nature and his conservative values.²³ The letter below is from Smith to Thomas. In it he is voicing his anger and frustration over his daughter’s decision to pursue a romantic interest of which he does not approve. The real reason for his anger, however, is because she defied him and did not follow the traditional method of courting. This letter was inserted here to illustrate Smith’s conservative nature, which, in turn, was reflected in the architecture and garden at Glenn Mary Plantation:

Glenn Mary Sept. 5th 1859
Brother Thomas,

You may think it strange that we do not ready consent for Ella to go to Lexington or even to Cincinatta (*sic*) but if you knew her determination is to go into matters that we are as hostile to, as we could be to anything that could happen and this influence that we have brought to bear on her and all to no affect. I think you would look with more charity upon her actions. I have become almost dispirit in this matter and was it not for disgracing her I would give her such a flogging as I think would open her eyes. After advising him in a kindly manner to treat Mr. Helms with following what was the result, nothing, but fear caused her to speak to him at all. In fact her actions to him were such as to convince him that she would not receive his attentions in any way. Until I threatened to punish her. I assure you if I thought anything could open her eyes in this matter. I would make any sacrifice under Heaven.

If Ella will consent to stop Gilmore’s attention to her I will do anything for her that is in my power, but so long as she clings to him to the exclusion of others I feel it is my heart to turn my back on her.

You may think I am gong too far but when my child does a thing so to contrary to my decision and advice as Ella has I feel I am doing nothing more

²³ The remaining letters are in Appendix H at the rear of this document.

than justice to reciprocate such, however I am not willing to accommodate Ella to anything that requires much sacrifice of money or labor. I have worked with Ella until my patience is worn down. If anything could be done to relieve my mind in this case willingly yea, eagerly would I do it.

I will be at Lancaster some time this afternoon and we will talk this thing over.

Mary is scolding to day and has everything so turned up that she prefers Ella going to accompany my Charley to Sparta. We will send Sol with the buggy to take them to Sparta in half or three quarters of an hour.

Your friend & Brother

T. J. Smith (Judge Thomas letters)

T. J. Smith was well known and thought of for his Civil War service. He served as the Captain and commander of Company E of the 15th Regiment of the Hancock County, Georgia volunteers. His friend and fellow Hancock County planter William E. Bird, served as his First Lieutenant during the war (Shivers, p. 154). The Smith and Bird families were good friends and neighbors and they appear to have been socio-economic equals. They were both successful planters with sizable agricultural holdings. The wives socialized and traveled together, including during the Civil War when they traveled together to camp to visit their husbands.²⁴ On March 10, 1862, during her travels to camp, Sallie Bird wrote to her daughter, “Mrs. Smith is captain of “our mess” and she don’t mind anything, but is a splendid hand to fix and arrange. She don’t mind trifles” (Rozier 72)

A measure of their closeness—if not rival interests—is their names appearing next to each other in the 1858 Fruitland Nurseries ledger; Smith’s plant order is preceded by Bird’s order. They may have shared the same nursery catalogue and then placed their orders. Moreover, in the book *Granite Farm Letters*, a collection of letters written by the members of the Bird family, Theophilus and Mary Smith are mentioned on several occasions, thus providing

²⁴ This was commonly done during the Civil War. This predates large mobile army hospitals staffed with physicians and nurses.

a rich source of information about the bonds of friendship amongst the planter families during the nineteenth century.

During the Civil War T. J. Smith became very ill and was forced to leave camp and return to Glenn Mary Plantation to recuperate. On September 2, 1861, Edgeworth Bird wrote to his wife “then darling, Jack Smith has been lying close to death’s door. I never saw anyone give way more completely to depression of mind before he left camp. I rejoice to say that for two days there was a decidedly favourable change” (Rozier 20).

When William E. Bird died in January 1867 from complications related to old war wounds and pneumonia, Smith was personally asked to serve as a pallbearer by his wife, Sallie Bird. He did so even though he had many troubles of his own²⁵ (Rozier 295). Honor, loyalty, and respect were traits held closely by the gentleman planter, T. J. Smith.

Glenn Mary House History

As illustrated above, T. J. Smith was a traditional, conservative southern gentleman, which in turn was demonstrated in the home he built, Glenn Mary, whose Greek Revival architectural style was the favored choice of the southern aristocratic class. As one would expect, the house at Glenn Mary is sited on a high point of the property to better survey the surrounding scenery, and in so doing emphasizes its prominence and importance within the landscape. Today it remains as one of the best surviving examples of Greek Revival raised cottage architecture.

Although there is no direct evidence, Theophilus J. Smith was undoubtedly conversant with numerous architectural publications of the antebellum era. He built Glenn Mary without the aid of a professional architect or builder (Shivers 133). In fact the house was built almost

entirely by slave labor; except for a few important details such as the decorative interior plaster work, which was contracted out to Francis McDermott of Savannah, Georgia (Meyers).

The house at Glenn Mary is a 50 by 50 foot square, and has a four square, central hall floor plan. The first floor walls, constructed of local fieldstone, are eighteen inches thick, overlaid with smooth, stucco. The second floor is entirely stick built,²⁶ and covered with wooden clapboard siding. The front of the house has a full length, two-story portico (Fig. 4.3, see p.83).

It is believed by architect Charles Phillips,²⁷ that originally there was an external staircase that went from the formal garden up to the second story veranda—though its exact location is unknown. The previous owners, the Hills, claimed that they had located the footings of the original staircase and reconstructed a new one based on this evidence, but the current owner disputed their claim and had the reconstructed staircase removed in 2003 (Rozier 198) (Fig. 4.4, see p.84). Recent archeological investigation did not locate evidence to prove or disprove the presence of a staircase [Appendix F].

The first floor portico has six square and smooth Doric piers constructed out of brick and overlaid with white stucco, which support the second story veranda which is more ornate with six wooden, fluted Doric columns, which in turn support a full Greek Revival entablature. In keeping with the Greek Revival style, the house has an overall symmetrical expression with a flat roof, five vertical bays, double hung windows—6/6 on the first floor and 6/9 on the main floor—and end chimneys—originally a total of eight, but only seven remain. The eighth

²⁵ At this time the Smith family was in financial ruin and was forced to sell Glenn Mary.

²⁶ A structure made of wooden timbers.

²⁷ An architect, retained by the current owner, who specializes in the restoration of historic buildings.

chimney was removed when the kitchen was added in the middle of the twentieth century (Meyers).

The first floor rooms contain the private quarters. These rooms have low ceilings and are unadorned. The second floor, or the *piano nobile*, is very ornamental with beautiful reception rooms. They have high ceilings with symmetrically placed windows. The interior doors are walnut with burlled maple panels and silver hinges. All the interior floors are constructed of heart pine planks. There were originally four beautiful carved black and white marble fireplace mantels in each room, although only one remains today. The Greek Revival front door is surrounded by sidelights and transoms made of a beautiful etched cranberry glass (Fig. 4.5, see p.85).

Most of the interior details were installed under the close observation of Glen Mary's mistress, Mary Gonder Smith. Among the most striking of these details are the unique grapevine plaster cornices. This plasterwork represents the artistry of the well-known nineteenth century Savannah plaster artist, Francis McDermott (Fig. 4.6, see p.86). When the house was restored in the 1960's, castings of the cornices were taken by restoration architect, Edward Vason Jones,²⁸ and were displayed at New York's Metropolitan Museum of Art in 1970 (Meyers).

It appears that Glenn Mary's original mistress was concerned about the reputation of the plaster artist and had interviewed several before settling on Mr. Mc Dermott. In fact, one plasterer, Timothy Crowley, an Irish immigrant, who was interviewed but not retained, was so insulted at not being chosen that he decided to teach Mrs. Smith a lesson by designing and installing the plaster ceiling in the Pearson-Boyer Plantation House in Sparta. This house stands

²⁸ Edward Vason Jones (1909-80) apprenticed with the prestigious Atlanta firm of Hentz, Adler & Shutze in the 1940's, despite his lack of formal architectural training.

as another excellent representative of Greek Revival antebellum architecture and like Glenn Mary, is on the National Register of Historic Places. Apparently the reason Mrs. Smith rejected Mr. Crowley was because he had “no reputation.” (Shivers 133). This sense of propriety in retaining an artist with the appropriate credentials reflects the status conscious southern planter class and in turn, specifically reflects the Smith family’s desire to appear not only well versed in matters of taste, but aware of the implications of having artisans with reputation. This status of taste consciousness clearly applied to the formal garden as well.

Glenn Mary Landscape History

The main house and a large barn are the only remaining antebellum structures on the grounds of Glenn Mary Plantation (Fig. 4.7, see p.87). A 1942 aerial photograph (Fig. 4.15, see p.95) shows several other buildings on the property, and we know from T. J. Smith’s own description of his property that there were many “new and good outbuildings” (Smith). Historic photographs illustrate a detached kitchen, a well house, another barn, a gazebo, and storage sheds (Fig. 4.8-4.10, see p. 88-90). From this same description we know Smith owned 2400 acres of which approximately one third of it was open for agriculture. In the advertisement he goes into great detail when describing the landscape “on my place is a fine selection of fruit trees, embracing peaches, apples, pears, apricots, cherries, plums, figs, &c., inferior to none in this section; besides a vineyard of Catawba grapes” (Smith 3).

The Formal Garden

Although Smith never mentions a formal garden in his advertisement “Hancock County Land for Sale,” there is sufficient evidence to suggest that Glenn Mary had a formal garden because the Smith family purchased plants in 1858 from Fruitlands Nursery in Augusta, Georgia. The order consisted of *Camellia*, *Candidissima* (Waterlily), *Jeffersonii*, Yellow Persian Roses,

Cupress, and *Deodora* [Appendix C]. Another bit of evidence that supports the belief that the Smith's had a formal garden was that in June of 1868, they hosted a wedding for Mr. R. N. Lamar and Miss Lucie S. Latimer at Glenn Mary Plantation (Evans 217). Presumably the gardens must have been intact during this time—why else would a young couple want to have their wedding at Glenn Mary?

Photographic evidence from the 1910's confirms the presence of a formal garden. It was located between the front of the house and the old Glenn Mary Road.²⁹ These early photographs show a mature formal garden with large magnolia trees, a boxwood parterre, and a central walkway (Fig. 4.11-4.13, see p.91-3). Other historic photographs taken of Glenn Mary show other ornamental plants such as a climbing rose and a crepe myrtle located next to the gazebo and an evergreen tree in front of the house (Fig. 4.14, see p. 94). In the absence of dendrological evidence it is impossible to know exactly when they were planted, but based on the maturity of the plants in the photographs, it is likely that the garden dates from the Smith family tenure.

In these historic photographs (1910-1920's) the garden appears fairly well maintained, formal, symmetrical, and geometric. The 1942 aerial photograph suggests the overall shape and size of the garden and shows six symmetrically planted magnolia trees; their relationship to the house and the old Glenn Mary Road is noted (Fig. 4.15, see p. 95).

The old Glenn Mary Road, the driveway, and the central walkway that ran through the garden were the main circulation routes in and around the formal garden. The old Glenn Mary Road was a private road that came off Linton Road (Fig. 4.15, see p. 95). It then ran up to the front edge of the formal garden and this is where visitors got out of their carriage and then made

²⁹ Seen on early aerial photographs the old Glenn Mary Road ran off Linton Road just north of the main house and then reconnected past the house near the barn.

their way up through the garden to the house. In the center of the formal garden was the central walkway, which connected the front of the house to the old Glenn Mary Road. It is believed that the central walkway was made of brick. We know that T. J. Smith made his own brick as noted in a letter to his brother in law:

[November 8, 1858] I will have my bricks near Buffalo (a nearby creek) burnt this week and Bob will be ready. I would say by Wednesday of next week at farthest to commence on our Brick. I think we best be ready for burning by Monday week as farthest and when Bob gets through he can be home.” (Smith)

During a recent on-site archeological study of the front yard, archeologist Daniel Elliott, found hand made brick from the antebellum era in the location of the central walkway [Appendix F]. Thus further solidifying the hypothesis that the Smith family built a formal garden at Glenn Mary Plantation (Fig. 4.16, see p.96).

Outside the Garden

Beyond the fenced formal garden was the larger working landscape of Glenn Mary, which was a respectable size of 2400 acres. In addition to the main house and formal gardens, there were many outbuildings, including a detached kitchen, a well house, a privy, a smoke house, other barns, a gazebo, and slave quarter. In addition, there were orchards, a large vegetable garden, a work yard and of course acres and acres of cotton. A description of the plantation was recorded in *The History of Hancock County, Georgia*, in the 1930, it “contained 2400 acres, and had a large vineyard of Catawba grapes, fruit trees of many varieties, a vegetable and flower garden in addition to regular field crops” (Smith and Carnes 69).

Inez Nicholls, a descendent of Ethan Allen Hitchcock, grew up on the grounds of Glenn Mary in the early years of the twentieth century. She recalled a large orchard situated in the field next to the highway on the north side of the main house, a formal, geometric boxwood garden in the front of the house, and the old Glenn Mary Road (See Appendix G). She did not recall the

vineyard, but in one of the aerial photographs an impression on the ground suggests where it might have been located—in the field behind the main house.

Unfortunately, time has not been kind to the gardens at Glenn Mary. Some time prior to the 1960 restoration the gardens faded away. All that remains of the formal garden today is a single magnolia tree, which is in poor health. In the next chapter the current conditions and recommendations for Glenn Mary Plantation will be discussed.

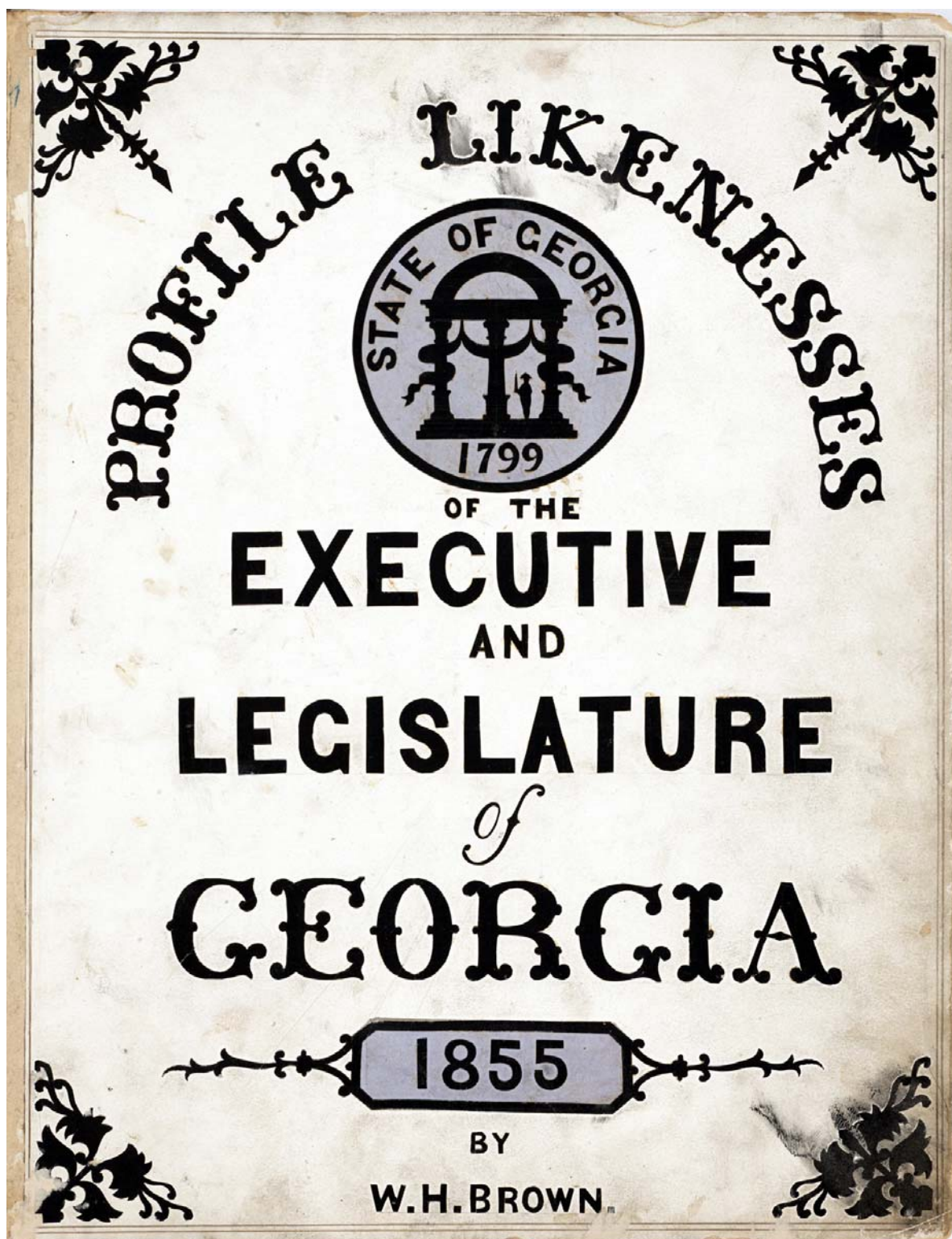


Figure 4.1: Front cover of the 1855 State of Georgia Profile Likenesses of State Representatives (Brown).



Figure 4.2: Profile of T. J. Smith, Hancock County, Georgia State Representative (Brown 82).



Figure 4.3: Front façade and yard at Glenn Mary Plantation, (Photo by author, 2004).



Figure 4.4: 1990 front façade with reconstructed staircase at Glenn Mary Plantation, (Meyers collection).



Figure 4.5: Cranberry etched sidelights and transom around the front door at Glenn Mary Plantation, photo by author, 2004.



Figure 4.6: Plasterwork in upstairs reception rooms at Glenn Mary Plantation, photo by author, 2004.



Figure 4.7: Barn at Glenn Mary Plantation,(Photo by author, 2004).



Figure 4.8: Detached kitchen and well house c..1920 Glenn Mary Plantation,(Meyers collection).



Figure 4.9: Side yard, with outbuildings c. 1920 Glenn Mary Plantation,(Meyers collection).



Figure 4.10: Gazebo with barn in background c.1900 Glenn Mary Plantation, (Meyers collection).



Figure 4.11: Formal garden at Glenn Mary Plantation c. 1910 (Meyers collection).



Figure 4.12: Formal garden at Glenn Mary Plantation c. 1915 (Meyers collection).



Figure 4.13: Formal garden at Glenn Mary Plantation c. 1920 (Meyers collection).



Figure 4.14: Gazebo, hedge, and fence c. 1900 Glenn Mary Plantation (Meyers collection).



Figure 4.15: 1942 Aerial photo of Glenn Mary Plantation. Redline marks the old Glenn Mary Road, USGS. .



Figure 4.16: Archeological dig of the front yard at Glenn Mary Plantation, November 2004, (Photo by author).

CHAPTER 5

INVENTORY, ANALYSIS, RECOMMENDATIONS, AND CONCLUSION

Before proceeding with the assessment, evaluation, and recommendations for Glenn Mary, a brief summary of the commonly excepted terms and guidelines used in historic landscapes is in order as they apply to the plan for the landscape at Glenn Mary. For the purposes of this thesis the phrases ‘historic landscape’ and ‘cultural landscape’ are interchangeable. The National Park Service (NPS), under the direction of the United States Department of the Interior oversees the cataloging of historic properties via the National Register of Historic Places. The NPS establishes guidelines for their care, maintenance, and management.

The recommended planning process for the treatment of a cultural landscape includes thorough historical research, an inventory of existing conditions, site analysis, development of a treatment and management plan, and a record of all treatments (Birnbaum 4). A treatment is defined as “work carried out to achieve a particular historic preservation goal” (Birnbaum 5). The goal of *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* (hereafter called ‘*Secretary’s Standards*’), is to “promote responsible preservation practices that help protect our Nation’s irreplaceable cultural resources”... and “provide the necessary philosophical framework for a consistent and holistic approach to a cultural landscape project” (Birnbaum 6).

Cultural Landscapes

The Secretary’s Standards defines a cultural landscape as, “a geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with

a historic event, activity, or person, or that exhibits other cultural or aesthetic values” (Page 12).

Cultural landscapes are broken down to four types, including: historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes (Page 12).

A *Historic site* is a landscape that is significant for its association with a historic event, activity, or person. For example, Monticello is a historic site because it was the home of President Thomas Jefferson. A *Historic designed landscape* is significant because it represents the work of a master, is a work of art, represents a particular design style, or has an association with a significant person, or movement in landscape design. Two examples of historic designed landscapes include Middleton Place in South Carolina, because it represents a particular period of landscape design in America, the eighteenth century, and the landscape at the Biltmore Estate in Asheville, North Carolina because it represents the work of Fredrick Law Olmsted. The third type of historic landscape, the *Historic vernacular landscape*, is significant because its use, construction, or physical layout reflect traditions, customs, or values of its residents. An example of this landscape is the city of Williamsburg, Virginia. The last type of historic landscape is an *Ethnographic landscape*. This landscape contains both cultural and natural resources of the associated people. Examples of this landscape type include the New Mexican cliff dwellings and the Martin Luther King Jr. National Historic Site (Page 12).

Of the four definitions Glenn Mary Plantation would best fall under the category of historic designed landscape. An antebellum plantation is representative of a landscape during a significant time period of American history. Such landscapes are rare and Glenn Mary could possess sufficient evidence to accurately re-create the formal garden if the reconstruction plan is guided by a thorough archeological survey.

Treatment Definitions

The *Secretary's Standards* identifies four treatment choices for historic properties. They are: preservation, rehabilitation, restoration, and reconstruction. *Preservation* is “the act or process of applying measures necessary to sustain the existing form, integrity, and material of a historic property.” *Rehabilitation* is defined as “the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.” *Restoration* is the “act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by removing features from other periods in its history and reconstructing missing features from the restoration period.” The fourth treatment is *Reconstruction* which is defined as the “act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and its historic location” (Page 82). Based on *Secretary's Standards*, reconstruction is the only treatment choice for Glenn Mary Plantation following a thorough archeological survey.

Recommendations

As previously mentioned one of the goals of Preservation America, the foundation that owns Glenn Mary Plantation, is to become an educational center for the study and research of Southern Plantation Architecture, Landscape Architecture, and Decorative Arts, 1830 to World War I. As such, the first step as in any historic preservation project, is to protect and preserve any extant historic features. This holds true at Glenn Mary and should begin with the stabilization and rehabilitation of the main house and barn.

The second step should be to install modern amenities in order to make the site accessible, safe, and easy to care for and maintain. This should include the addition of visitor parking, handicapped access, irrigation for the plantings, and exterior lighting. The last step should be the reconstruction of the formal garden based on archeological evidence. The purpose of this thesis is to document the history of Glenn Mary, provide a conceptual plan to aide in funding raising efforts, and provide guidelines to aide in the reconstruction of the formal garden.

It is not recommended that the garden be reconstructed based solely on the present circumstantial evidence and conceptual plan. The conceptual plan is only for illustrative purposes and it is not meant to be a substitute for a proper reconstruction plan, which would be supported by solid archeological evidence.

The following recommendations are to be used as guidelines in the reconstruction of the landscape at Glenn Mary. The illustrative conceptual plan is based on available historic photographs, family documents, and the oral history from Inez Nicholls who grew up at Glenn Mary in the early 1900's.

Below is the suggested order of reconstruction projects at Glenn Mary Plantation:

1. Restore and rehabilitate the main house and barn.
2. Restore views to and from the main house.
3. Conduct a through archeological survey of the land around the main house.
4. Reconstruct the outbuildings, roads, fences, and walkways based on found evidence.
5. Incorporate modern features into the site such as visitor parking, handicapped access, exterior lighting, and a irrigation system for the formal garden.
6. Reconstruct the formal garden based on evidence found during the archeological survey.

Architecture

The main house and barn should be stabilized and rehabilitated as soon as possible. These two buildings are the only remaining antebellum era structures and both are in need of immediate repair. The main house sits back from Highway 7 (Linton Road) approximately 200 feet, and is situated on the west side of the road. It stands in the same spot it has for the last 157 years. Charles Phillips, an architect who specializes in the restoration of historic buildings, has been retained to oversee the rehabilitation of the house. Other buildings on site include the aforementioned historic barn, which sits approximately 225 feet south of the main house, a non historic detached garage, and a guest cottage.

It is suggested that some of the outbuildings around the main house be reconstructed. The location of the buildings on the conceptual plan is only for illustrative purposes (Fig. 5.1, see p.111). The actual location of the outbuildings should be confirmed by archeology.

Recommendations:

- Rehabilitate the main house under the guidance of an historic architect, such as Charles Phillips.
- Preserve and stabilize the historic barn in order to prevent further decline.
- Reconstruct the outbuildings found at Glenn Mary Plantation under the direction of a historic architect.

Topography and Views

The main house was built on a knoll overlooking the surrounding landscape, which at its largest was 2400 acres, though today is approximately 73 acres (Meyers). The house sits approximately 495 feet above sea level according to the United States Geographical Survey (U.S.G.S.) county topographic map (Fig. 5.2, see p. 112). The landscape today is different from

the antebellum landscape. Historically it was more open because of the intensive agricultural cultivation. During the antebellum years, the views to and from the house were open and unobstructed because the house was situated in the middle of a cotton plantation and the trees near the house were not yet mature. Today the view to the house is partially obstructed by encroaching woods. The primary view of the house is from Highway 7 (Linton Road), heading south. Illustrations 5.3, 5.4, & 5.5, on pages 113-15 document changes in the buildings and landscape patterns at Glenn Mary. This information was taken from U.S.G.S. aerial photographs dating from 1942, 1973, and 1993. Many of the changes, such as the loss of most of the outbuildings, the formal garden, and agricultural fields were due to general neglect and the encroaching forest.

Recommendations:

- Selectively thin out the trees along Linton Road on both sides of the house in order to restore the views to and from the main house.

Circulation

The historic and existing circulation patterns differ, not only in their use but also in their location. The analysis drawings noted above were also used to examine the changes in the circulation patterns at Glenn Mary in the years 1942, 1973, and 1993 (Fig 5.6-5.8, see p.116-18). Again, this information was taken directly from U.S.G.S. aerial photographs. The most significant changes in the circulation patterns include the loss of the old Glenn Mary Road and the changes to Highway 7 (Linton Road).

Highway 7 (Linton Road) was straightened and shifted to the east by the Georgia Highway Department and its location cannot be changed. However, old Glenn Mary Road could be reconstructed. We have a clear indication of the location of the road from the 1942 aerial

photograph (Fig. 5.9, see p.119). The house sat approximately 100 feet off of it. Reconstruction of this feature is important, because it defined the front border of the formal garden. From onsite observations old Glenn Mary Road appears to sit approximately 3 feet lower than the formal garden, although the area has yet to be archeologically investigated.

Historic circulation patterns, such as the old Glenn Mary road, should be reconstructed but at the same time preserve the current driveway, which is used by as a service entrance. Historically there would have been separation between visitor and service entrances. The current driveway has been straightened and shifted to the south, i.e., closer to the house. Nonetheless, it is an important functional feature and its present location should be maintained.³⁰

As previously mentioned, Glenn Mary Plantation is going to become an educational center. As a result, visitor parking must be addressed. A gravel parking area for visitors has been placed south of the main house, just off old Glenn Mary road. This location is chosen in order to take visitors along the old Glenn Mary Road, up through the front gate of the garden, and through the garden to the house. This route is believed to be the historic public entrance to the formal garden and the house. This renewed circulation would reinforce the notion of garden being a measure the owner's level of wealth and education, that they were eager to show them off to visitors. The garden also served as a public forecourt and outdoor living space. If Glenn Mary is to serve as a reconstructed example of an antebellum plantation, then it is important that modern visitors experience the garden just as historic visitors would have, hence the proposed route from the visitor parking area to the front door.

³⁰ This was done in order to help the owner preserve funds for other more important projects.

Recommendations:

- Establish the historic grade of the old Glenn Mary Road via archeological investigation, then pave the road with compacted gravel. The road should be a minimum of 12 feet³¹ wide and will run from the existing drive past the house and visitor parking down to the dirt driveway that goes to the barn. See conceptual plan for suggested location (Fig.5.10, see p. 120).
- Reinforce the grade change between the Old Glenn Mary Road and garden.
- Provide a gravel parking area for visitors
- Install handicapped parking at the rear of the main house.
- Maintain the current location of the driveway as a service entrance.

Secondary Circulation

This level of circulation includes all pedestrian paths and walkways. The most important one is the main central brick walkway that ran from the front of the house to the old Glenn Mary Road. As mentioned in the previous chapter, brick was found during the November 2004 archeological dig, and it is in this location that the proposed walkway should be laid (Fig. 5.10, see p.120).

Recommendations:

- Reconstruct central brick walkway after the exact size and shape have been confirmed by archeology.
- Reconstruct other walkways as revealed by archeology.

³¹ Twelve foot is an accepted width for a private road.

Enclosures and Fences

The Smith family had an ornamental garden; we know this from their plant order with Fruitland Nursery. So it can be safely assumed that they would have protected their ornamental plants from wandering animals with a fence. Historically, fences were used to protect or define a specific area. Landscape Architect James Cothran points out in his book, *Gardens and Plants of the Antebellum South*, that a hierarchy of fencing has been a long established American tradition. For example, the more formal and public the garden the more elaborate the fence. In other words, the most ornamental fence would be used to define the front edge of a formal garden such as a white washed picket fence or a decorative brick wall. The side garden would have been enclosed by a less ornate fence or a vegetative hedge. The rear work yard or garden on the other hand would have had the least ornate, but most functional fence, such as a wooden post and rail fence (Cothran 65).

Recommendations:

- Reconstruct and install an ornate fence and entry gate at the front of the formal garden after its location is confirmed. The fence should run the full length of the front of the garden. If archeology cannot confirm style and design of fence then the fence should be recreated based on research. See Fig. 5.11 & 5.12 on pages 121-22 for examples of a historic ornamental fence pattern.
- Construct the side fence out of the existing granite posts with new wire strung from post to post. Refer to the historic photograph for location and design (Fig. 5.13, see p. 123).
- Build a simple wooden post and rail fencing as seen in the early photographs at the rear of the property as needed (Fig. 5.14, see p.124).

Formal Garden

As presented in the previous chapter, a good deal of circumstantial evidence suggests that the Smith family had an elaborate formal garden at Glenn Mary Plantation. T. J. Smith was an important man and possessing a formal garden, in addition to a fine house, would have been important to him. A garden could have been used to demonstrate his position of power and wealth within his community.

The conceptual plan of the formal garden at Glenn Mary was inspired by other antebellum gardens in Georgia, which were analyzed in Chapter Three, including Westover Plantation, Boxwood, and Bonar Hall. Additional influences came from historic documents and photographs, archeological evidence, the proposed future use, and learned extrapolations. However, as previously mentioned, the conceptual plan is for illustrative purposes only and the garden should not be reconstructed until after a thorough archaeological survey of the site has been completed.

In keeping with tradition, the conceptual plan is formal, geometric, and symmetrical. Its basic shape arises from a broken circle placed within a larger rectangle, divided in half by the central brick walkway. The overall size of the formal garden was an extrapolation based on the existing features, such as the house and the edge of the old Glenn Mary Road. Fortunately, historic aerial photographs clearly show the position of the old road in relation to the house, which is approximately one hundred feet. The width of the conceptual garden is one hundred and fifty feet and the length is one hundred feet, based on the aerial photographs. The other indicator of the dimensions of the formal garden was the placement of the magnolias as seen on the historic aerials (Fig. 5.9, see p.119).

Today, the only plants onsite that may date from the mid nineteenth century include a large *Magnolia grandiflora* (Southern Magnolia) located directly in front of the house and a very large *Quercus stellata* (Post Oak) near the barn. Once archeology is completed at Glenn Mary then a specific plant list can be developed, however, the list should include the plants ordered by Smith from Fruitlands Nurseries.

In the late 1990's the Lake Country Master Gardeners, headed by Barbie Colvin, "adopted" the garden at Glenn Mary Plantation. The volunteer gardeners have been successful in installing and maintaining several new ornamental shrub and flowerbeds at rear of the main house (Fig. 5.15 & 5.16, see p.125-6). Although these gardens are not historic it is recommended, if possible, that they be incorporated into the reconstruction plan, because they have become part of the ongoing history of the landscape at Glenn Mary Plantation.

Recommendations:

- After archeology is completed consult Lake Country Master Gardeners to assist with garden reconstruction.
- Consult a professional to install an efficient irrigation system.
- Consult a lighting specialist to install low voltage, non-intrusive accent and path lights.
- Edge the borders of the planting beds with a permanent material such as brick, or cut stone. Historically it was a common practice to edge the gardens beds with cut stone and or brick.
- Amend soil in all garden beds with composted organic matter. The organic matter will provide micronutrients to the plants, but more importantly, it will loosen the compacted clay subsoil, which will allow for better root growth.

- Plant all woody and herbaceous plants only after all the archeology and hardscape work is finished i.e., walkways, paths, irrigation, etc. Wait until late fall to install the woody plants, as this is the best time of year to plant, because it allows time for the plant roots to develop before the heat of the summer sets in.

Management and Maintenance

Several issues such as long-term management, maintenance, and interpretation are important items to consider during the reconstruction, and will affect the future of the property. Although it is beyond the scope of this thesis I will make a few suggestions.

First, the owner should keep detailed records of all work made to and on the property. This should be done for any property, but is especially important for a historic property. Keeping detailed records contributes to the overall history of the property and will assist future generations. Another issue that should be mentioned here is the lack of regular care that is currently being delivered to Glenn Mary Plantation. Unfortunately, the curator does not reside full time on the property. As a result, the house and the landscape are at times neglected. The Lake County Master Gardeners do assist in the care of the garden, but they are not always available.

Another item to consider developing which will contribute to the proposed education program at Glenn Mary is an interpretation plan. It would be used to promote an understanding of the importance of a landscape like Glenn Mary Plantation. Interpretation techniques and tools that could be used include, guided tours and walks, a self-guided map and brochures, plant identification tags in the gardens, a website with an online tour, onsite educational programs, and traveling exhibits that could be displayed at venues, such as annual garden club shows.

Recommendations:

- Keep careful record of all work done.
- Hire a full-time professional gardener. This will be especially important once the reconstruction of the garden begins.
- Consult an educational professional to assist with development of an interpretation plan.

Challenges

The current owner will have to overcome several challenges in order to be successful in the reconstruction of the garden at Glenn Mary Plantation. The first and most significant is the lack of adequate funding for the reconstruction work.

Recommendations:

- Continue to pursue outside funding in order to complete the archeological survey, followed by the reconstruction of the formal garden at Glenn Mary Plantation.

Another significant challenge is the cultural and economic status of Hancock County, which is largely rural and is currently one of the poorest counties in the state. In 1997, resident's of Hancock County had a median household income of \$23,230, compared to Georgia's median household income of \$36,372 ("Community Profiles Hancock County"). The population of Hancock County peaked in 1910 at 19,189 but has been on the decline ever since. The 2000 census showed a total county population of 10,076, in which 77.8 percent of the population is African American, many of whom are direct descendents of the slaves that worked on the surrounding plantations (See appendix A). Therefore, there will be very limited local financial and cultural support for this reconstruction project.

Recommendations:

- Thoroughly investigate local and outside support prior to proceeding with the project.

Conclusion

Glenn Mary Plantation represents a significant period of American history– the antebellum South. Hancock County was the heart of the planter community in Georgia during the antebellum era and this property is the ideal site to tell the story of the antebellum South’s unique history. A garden is an ideal tool to tell this story, because as in the past, it serves as a mirror of political, cultural, and economic issues of the day. The guidelines to aide the reconstruction of the garden at Glenn Mary Plantation were derived from a combination of the site history, the history of the planter community, the current existing conditions and its analysis, a review of related literature, *Secretary’s Standards*, archeological evidence, and the proposed future use of the site, all of which will interpret, highlight, and continue Glenn Mary’s place in this important era of American history.

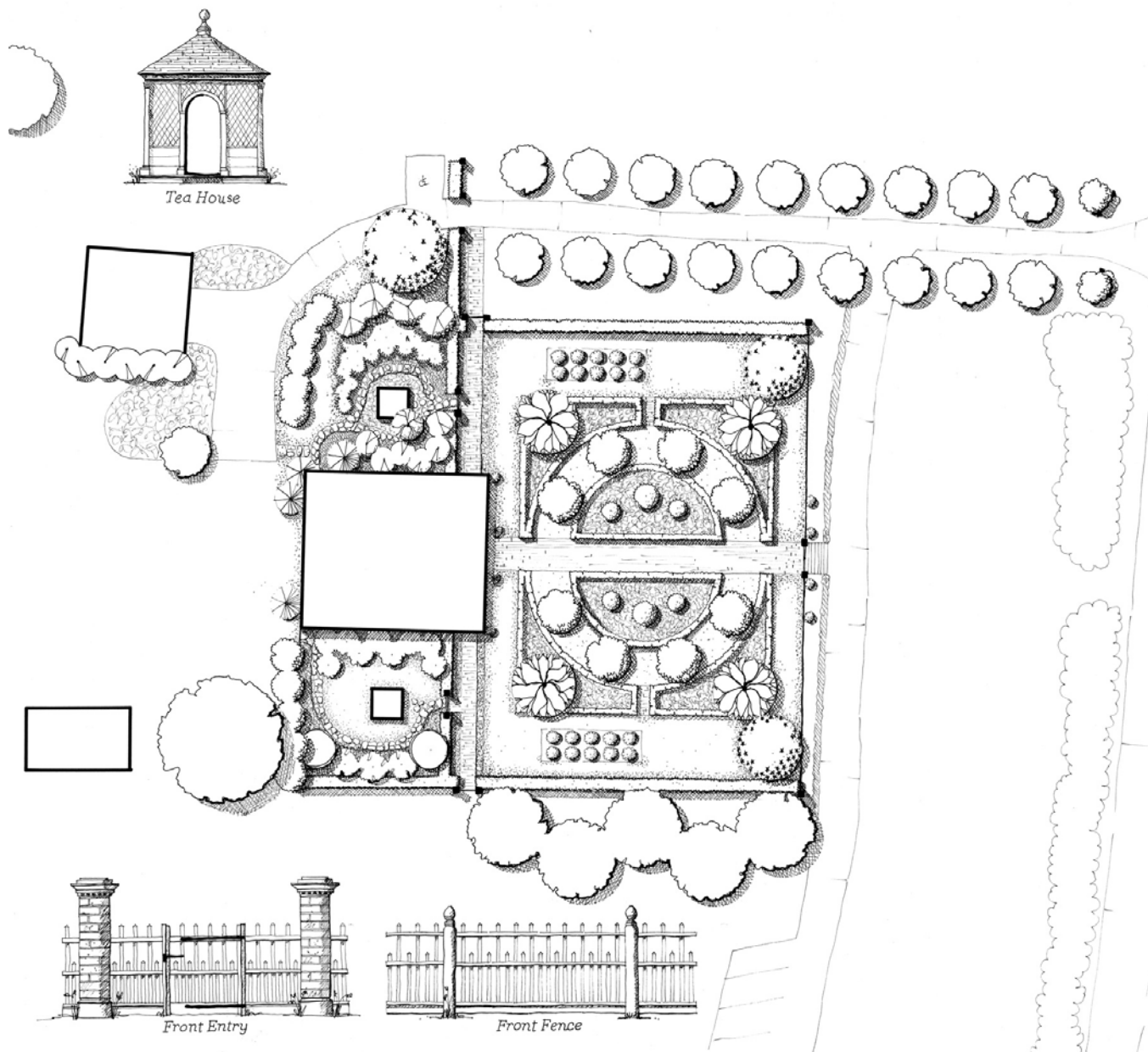


Figure 5.1: Conceptual plan for Glenn Mary Plantation (Drawn by author).



Figure 5.2: Sketch of topography from United States Geographic Survey map, quad Devereux SE (Drawn by author).

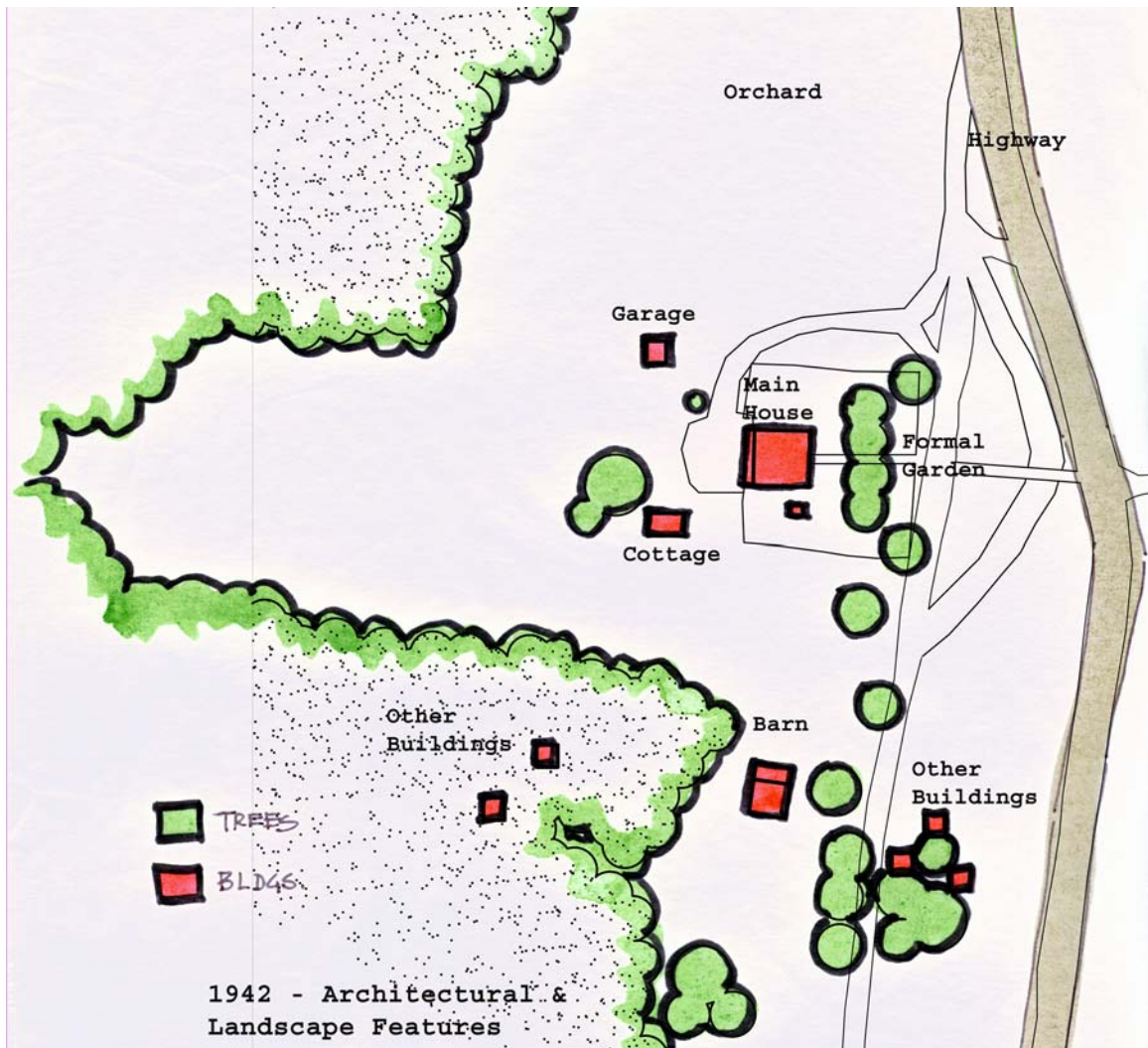


Figure 5.3: 1942 Architectural and landscape features Glenn Mary Plantation. The buildings are in red—note the outbuildings located in the woods and at near the barn. The old Glenn Mary Road (not highlighted), comes off of Highway 7 north of the house, then runs in front of the garden, past three outbuildings (probably old slave quarters) and then reconnects with Highway 7. The trees and woods edge are in green. Note the symmetrical placement of the six magnolias in the garden space (outlined). Another feature, which is clearly visible, is the central walkway from the old Glenn Mary road, through the garden and to the front of the house (Drawn by author).

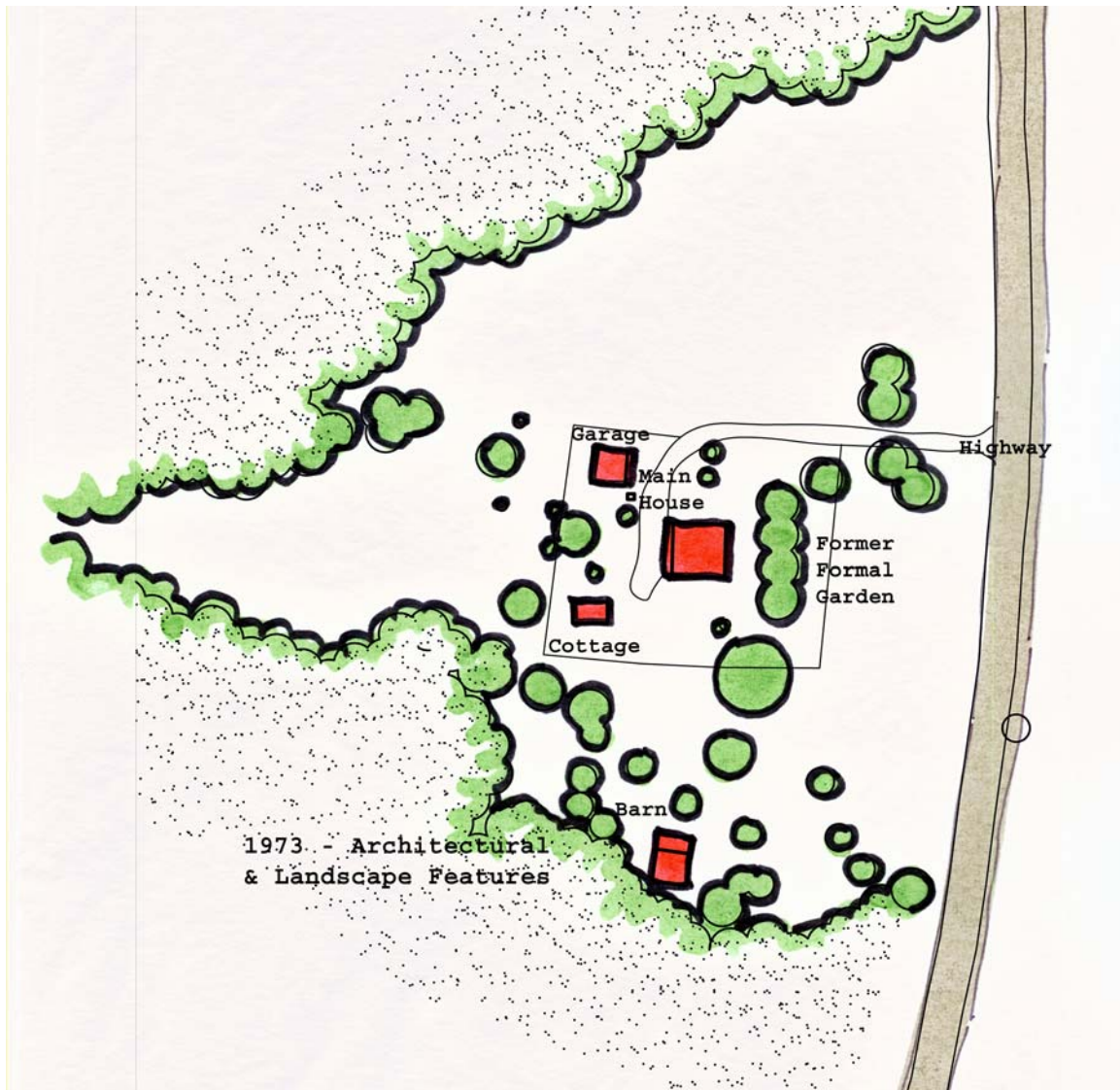


Figure 5.4: 1973 Architectural and landscape features Glenn Mary Plantation. The first noticeable difference is that many of the outbuildings have disappeared. The remaining structures include the main house, the barn, the garage (but it appears larger) and the cottage. In the landscape note that only five of the six Magnolias remain and that the front garden area appears larger. The wood's edge has moved closer to the house. (Drawn by author).

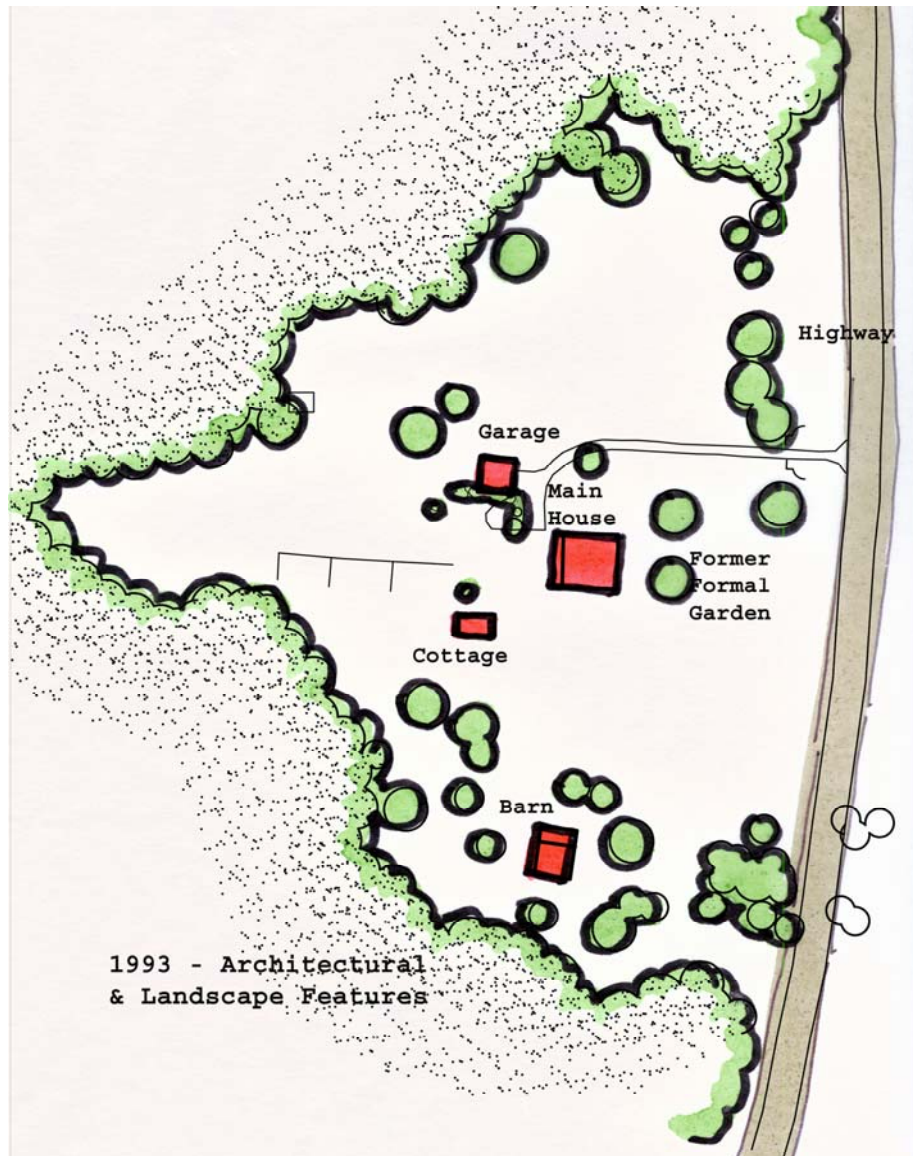


Figure 5.5: 1993 Architectural and landscape features Glenn Mary Plantation. The buildings appear to be unchanged from the 1973 view. The biggest change are the Magnolia trees. Only two remain of the original six. The front yard space is no longer defined as it was previously. The woods are much closer to the house and are filling in along the Highway. One new feature is at the rear of the house. There are distinct lines on the ground-- perhaps this was the location of the old vineyard (Drawn by author).

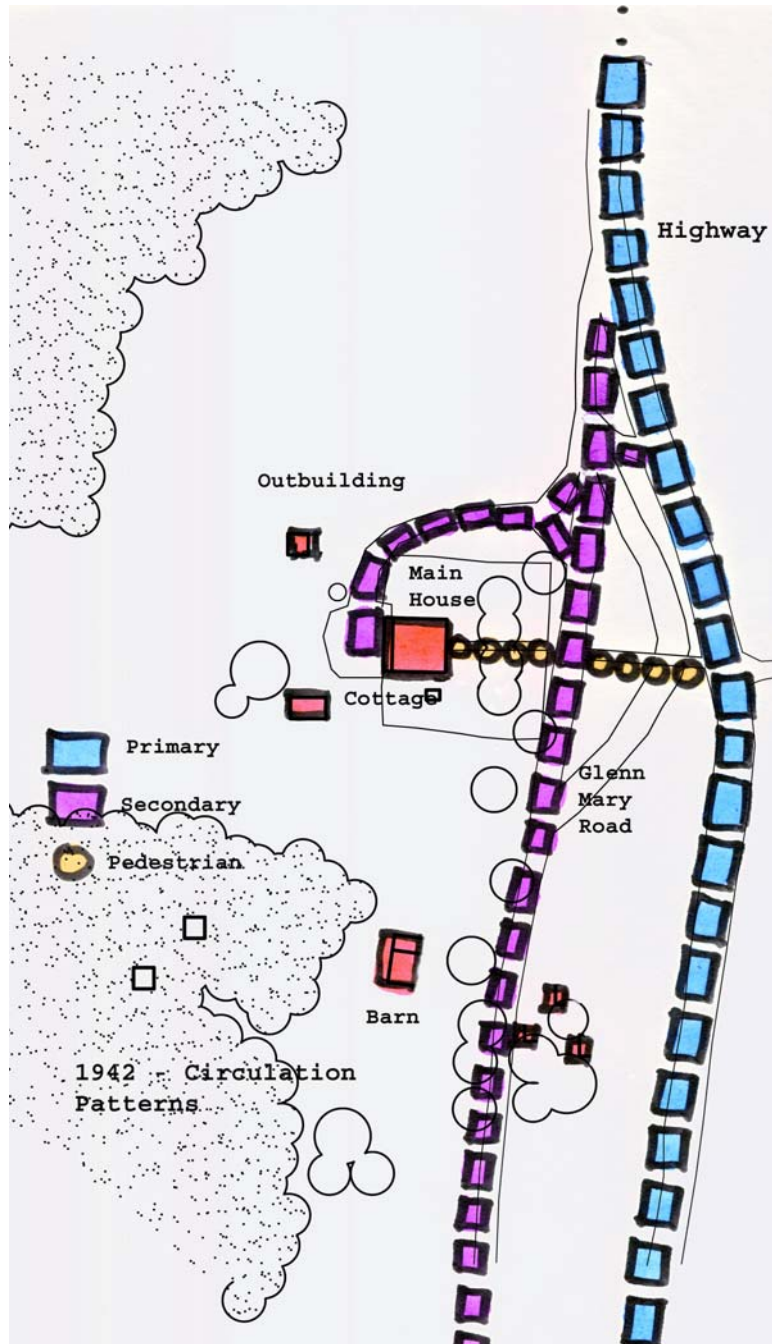


Figure 5.6: 1942 Circulation patterns at Glenn Mary Plantation. The blue is the primary vehicular circulation, purple is the secondary vehicular circulation and yellow represents the pedestrian circulation. Note the location of the old Glenn Mary Road (purple dashes) in relation to the house and garden (Drawn by author).

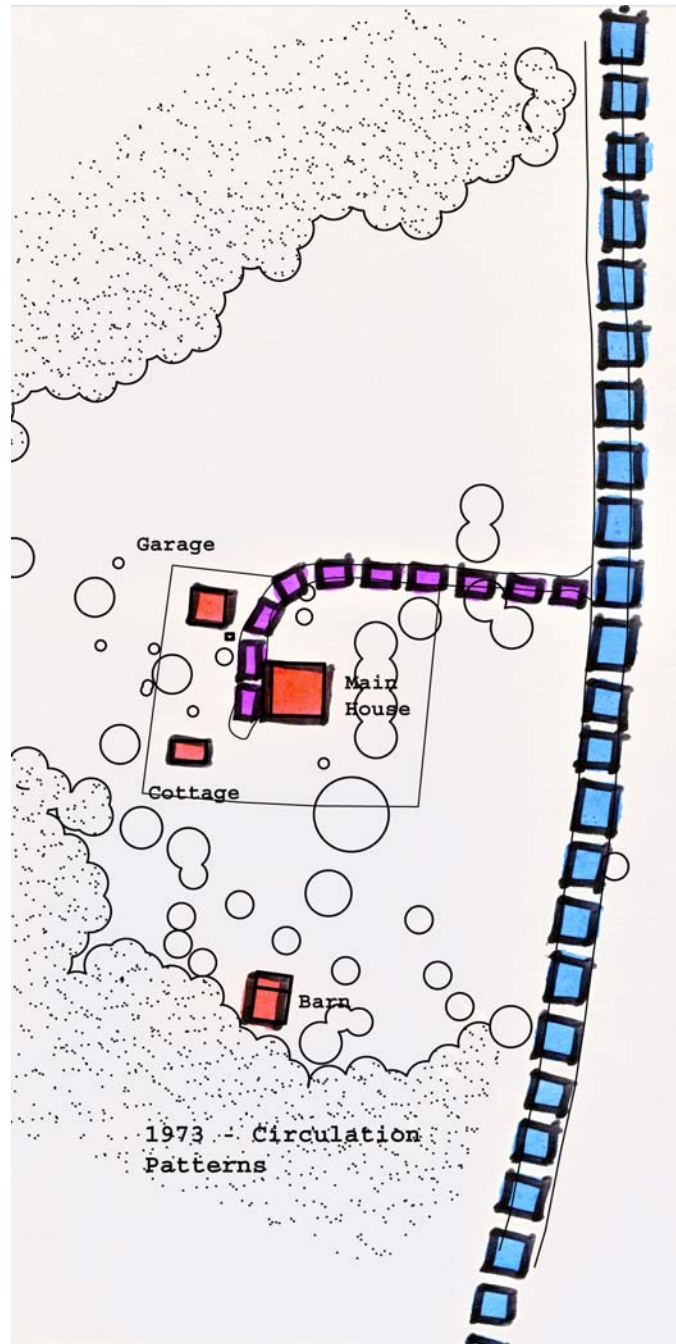


Figure 5.7: 1973 Circulation patterns at Glenn Mary Plantation. Note the loss of the old Glenn Mary Road and the change in Highway 7 (Drawn by author).

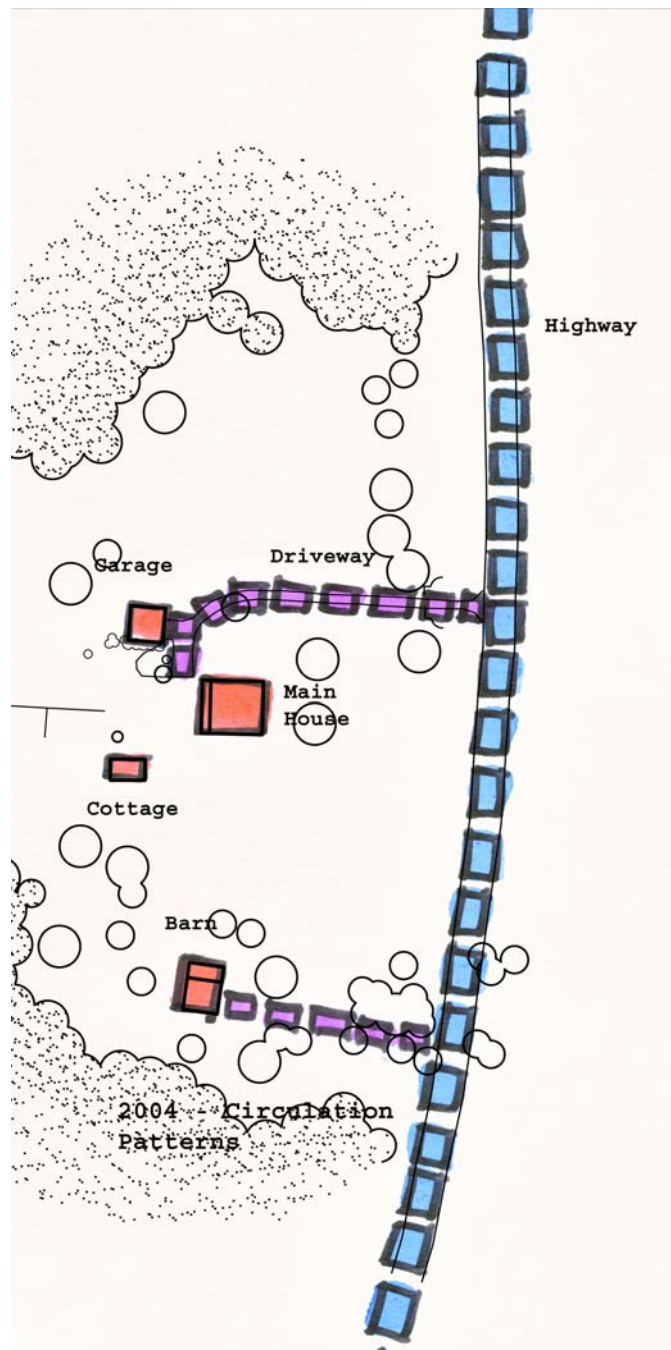


Figure 5.8: 2004 Circulation patterns at Glenn Mary Plantation. Note the addition of the driveway leading to the barn. The barn is currently being used to house a vehicle (Drawn by author).



Figure 5.9: 1942 U.S.G.S. aerial. The red line shows the location of the old Glenn Mary Road.

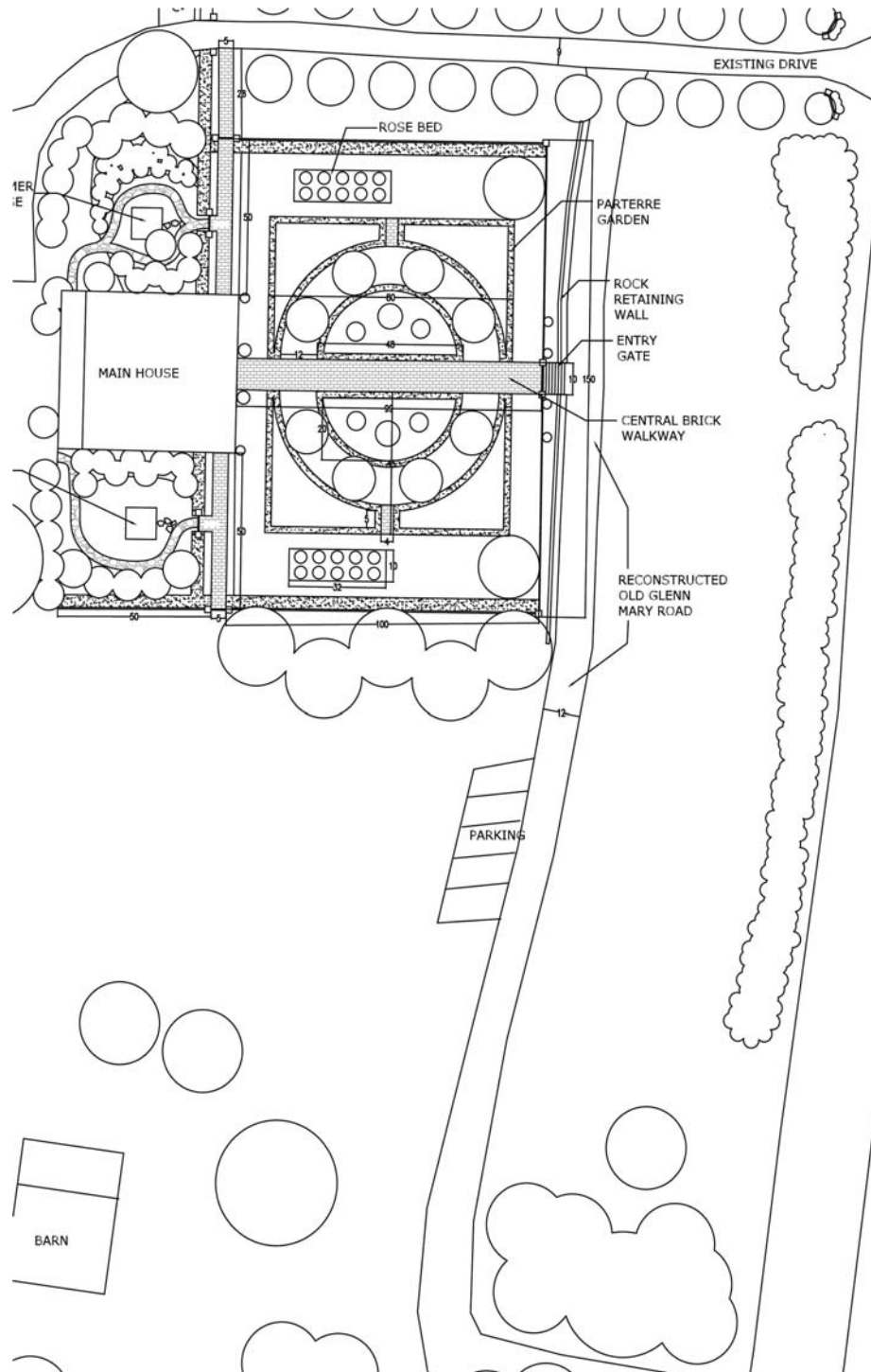


Figure 5.10: Conceptual plan of Glenn Mary Plantation ,drawing not to scale (Drawn by author).

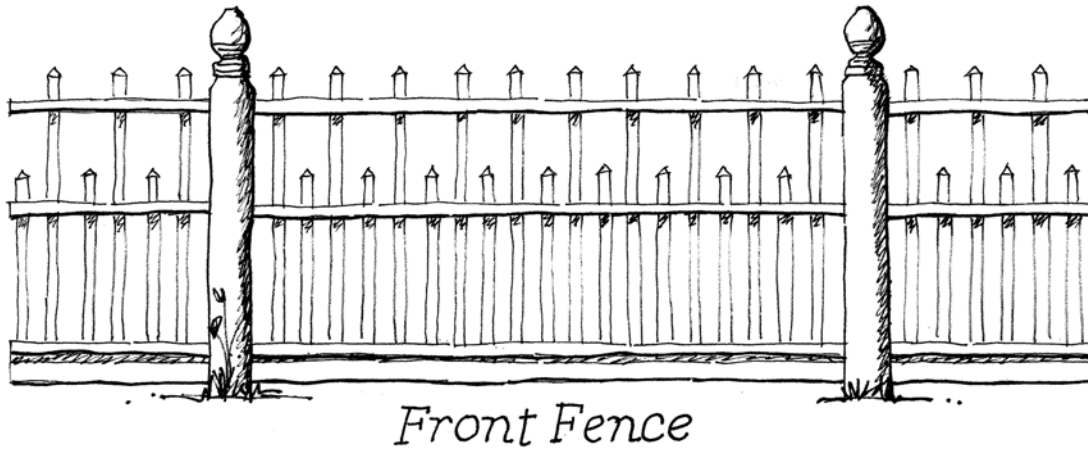


Figure 5.11: Historically inspired fence design (Drawn by author).

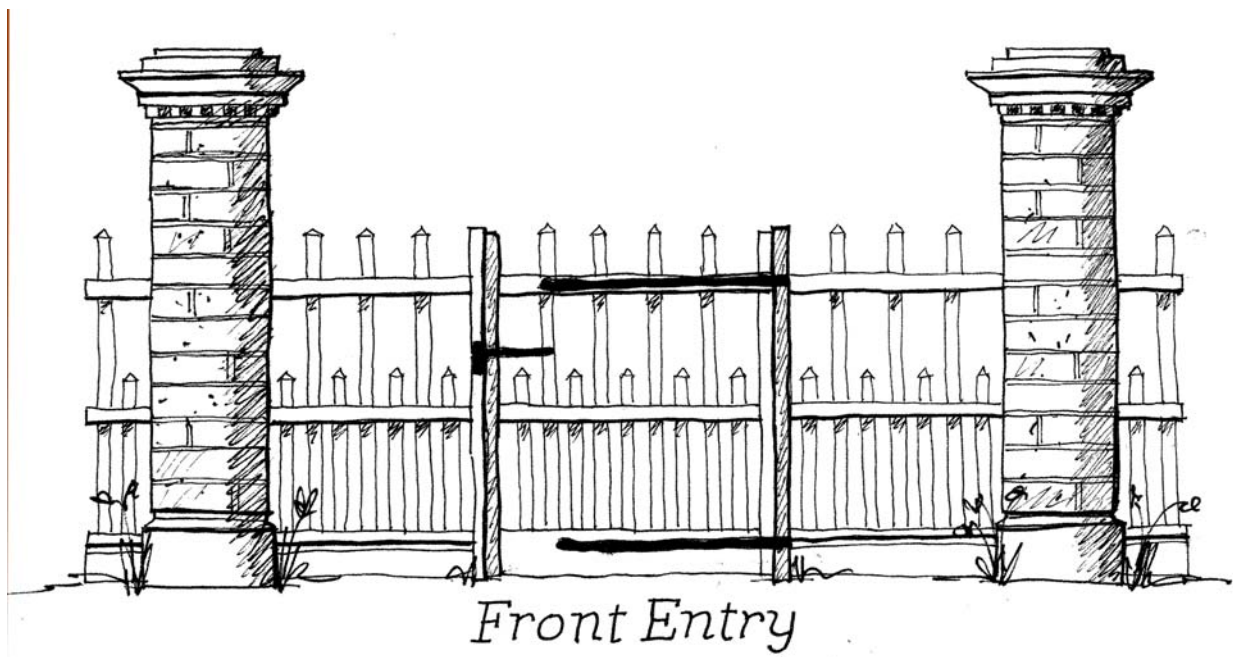


Figure 5.12: Historically inspired entry gate design (Drawn by author).



*Figure 5.13: South side of main house, Nicholls children in front of granite post fence c. 1902
Glenn Mary Plantation (Meyers collection).*



Figure 5.14: Master gardener planting beds at Glenn Mary Plantation (Photo by author).



Figure 5.15: Master gardener planting beds at Glenn Mary Plantation (Photo by author).

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APPENDIX A

HANCOCK COUNTY POPULATION 1800 - 2000

The population breakdown of Hancock County from 1800 to 2000.

	Black Population	White Population	Total Population	Percent Black	Percent White	Change in Population
1800	4851	9605	14,456	33.6	66.4	na
1850	7368	4210	11,578	63.6	36.3	1919
1860	8173	3875	12,044	67.6	32.1	466
1870	7672	3645	11,317	67.8	32.2	-727
1890	12,410	4739	17,149	72.4	27.6	160
1910	14,268	4917	19,189	74.3	25.6	912
1930	9345	3725	13,070	71.5	28.5	-5287
1950	8068	2984	11,052	73	26.9	-1712
1970	6659	2360	9019	73.6	26.1	-960
2000			10,076	77.8	21.5	13%

Source: United States Census Reports

APPENDIX B

1859 – 60 FRUITLAND NURSERY CATALOGUE

This is a listing of the contents of the 1859-60 Supplemental Catalogue of Fruit Trees, Grape vines, Strawberries, Roses, Shrubs, &c., cultivated by Fruitland Nurseries, Augusta, Georgia by P. J. Berckmans & Co., housed in the archives of the Cherokee Garden Library at the Atlanta History Center in Atlanta, Georgia.

FRUITLANDS NURSERY CATALOG

Plants listed in the catalogue:

Fruit

Apples – 13 different varieties including: Black Warrior, Franklin's June, Santaouchee and Wattacugah.

Peaches – 6 varieties including: Action Scott, Honey Peach and Weeping Peach.

Pears – 86 varieties including: Abbott, China Sand, Early Dazalona, and Victorine.

Native Grapes – 30 varieties including: Anna, Delaware, Pauline and Scuppernong.

Foreign Grapes – 40 varieties including: Arramont, Blue Portugal, Grecian Pearl and Muscat Blanc.

Strawberries – 19 varieties including: Dungeness, Harlem Orange, and Pennsylvania.

Roses

China

Tea

Bourbon

Noisette

Hybrid Perpetual

Perpetual Moss

Moss

Miscellaneous

Ornamental Evergreens

Sequoia gigantia

Buxus – 6 varieties

B. arborescens – tree box

B. macrocarpa – broad leaf

B. eleta

B. argentea – silver leafed

B. striata – striped

B. aurea – golden leafed

B. thymnifolia – thym leaf
Psidium purifera – Goyava tree

Deciduous Trees

Spirea - 4 varieties
S. callosa
S. grandiflora
S. tomentosa
S. hypericifolia
Weigelia amabilis

Creeper

Bignonia grandiflora
Physianthus albus
Euonymus
Cape Jasmine

APPENDIX C

FRUITLAND NURSERY ORDER BOOK

The following are excerpts from the customer order book of P. J. Berckmans of Fruitland Nursery in August, Georgia. He recorded the customers' name, location, and detailed plant order. This item is housed at the Cherokee Garden Library at the Atlanta History Center in Atlanta, Georgia. Reference number MSS 961 of the Prosper Jules Alphonse Berckmans Collection.

Fruitland's Nursery 1858 Order Book

Fruitlands

Orders to be Filled in rotation

1858

P. J. Berckmans

Entry #208 - T. J. Smith Sparta

via RR to Warrenton

Camellia 1 Candidissima (waterlily) 1 Jeffersonii

2 yellow Persian roses

2 Gamlonia 1 Cup Ericoides

50 Apple trees all winter

6 Scuppernong

2 Deodora – small

Below are entries from other Sparta residents

Entry # 71 - E.M. Pendelton, M.D. Sparta, Ga via Cumming by stage

apples, peaches, pears and Pauline. \$10 paid Dec. 16

Send Dec. 14

Entry #148 – A.J. Lane Sparta care R.R. Agent

Ga. R.R. Warrenton, Ga.

20 100 Apples – 12 summer, 12 fall, balance winter

5 25 Peaches. June July Sept & Oct

6 12 Pears

2 4 Hicks everbearing Mulberry

5 12 Roses

1 English Laurel

1 [unreadable]

1 [unreadable]

Total \$41.50

Entry #149 – Mrs. W.E. Bird Sparta

8	Hemes Crab	2	Yellow Rareripe
5	Camak Sweet	2	Bergens Yellow
4	Early Harvest	2	Ole Mixon Free
2	Red June	2	Ole Myon Cl.
2	Hope	2	Crawfords Date
4	Buff	2	Late Rareripe
4	Neverfails	4	Tinley's October
4	Bruce's Summer		
6	Nicka Jack	2	Winter Nelis
4	Cullasaga	2	Duchene
4	Maverick Sweet	2	Bartlett
4	Disharoon	1	Belle Luoratine
2	Mangum	1	Easter Beureè
4	Red Warrior	1	Glout moreever
4	Carter		
4	Shockley		

Entry #182 Granite Farm

marks Cummings Station near Sparta
then by Stage to Sparta

Entry #217 – A.J. Lane Sparta Ga

via RR to Warrenton Ga

Shockley 5 to 90

15 Hemes Crab

Winter varities 60 trees small

6 Columbia Peach

6 Oct peach

20 Cherries

1 Deodora \$1 2 Magnolia

2 Cryptomeria

2 Norway Spruce

40 Peach

(4 Mulberries Hicks)

4 Camellia

Of note there were three other extensive ornamental plant orders from two well known nineteenth century Horticulturists— Robert Buist & Thomas Meehan.

APPENDIX D

SMITH FAMILY CEMETARY INSCRIPTIONS

Sparta City Cemetery, Section D, Lot 13 Theophilus J. and Mary Gonder Smith's headstone inscriptions:

Col. Theophilus Jackson Smith. Birth November 17, 1819. Death Oct 14, 1881.
Born Hancock County, Georgia. Died Leesburg, Florida.

“His virtues are cherished by all who knew him. We lived and loved together through many changing years. We shared each other's gladness and wept each other's tears.”

Mary F. Smith. Birth May 25, 1819. Death January 15, 1897.

“Wife of Col. T. J. Smith.”

APPENDIX E

MULE RAISING AD

Below is an advertisement Mule Raising (breeding) placed by Theophilus J. Smith in the Southern Recorder newspaper for on Tuesday, February 23, 1858. It is noteworthy for its closing that he signs the advertisement, T. J. Smith, Glenn Cove.

MULE RAISING.

The time has arrived in my judgment, when the Planters of Hancock county, yee of the State of Georgia, should protect themselves against the ruinous necessity of buying mules at the exorbitant prices of the present day.

We have looked too much to Kentucky and Tennessee for supplies. Why? Because mule raising in Georgia has heretofore been a farce from the fact that the Jacks of this country were small and not competent to breed mules worthy the attention of Stock Raisers; small Jacks and poor grazing will necessarily produce small mules, though so far as Hancock county and its vicinity is concerned, I propose to remedy the evil. I have purchased a Jack, at a heavy expense, that will in my opinion breed large mules, notwithstanding we have not the advantage of Blue grass and clover.

My Jack, Prince Albert, is fifteen hands one inch high and three years of age, and said to be worth twenty-five hundred dollars by some of the best Judges of such stock in the State of Tennessee; he has taken the first premium at several Fairs and at every Fair he has been exhibited. He is of fair breeding stock and no mistake, and as I had an eye particularly to such in my selection, Planters may be assured there is no mistake in it.

Planters that incline to raise mules I invite to call and see my Jack, and I have no doubt of their patronage.

Prince Albert will stand the Spring season at my residence, at twenty dollars, and persons at a distance who wish to breed to him, I will accommodate their mares with good grass pastures without charge and any left with me whose owners wish fed with other food than grass I will charge only the market price of such food without charging any thing for attention.

The season will commence the first of March, and those wishing to breed to Price Albert will do well to send in their names early, as I shall limit the number of mares on account of the age of my Jack, which will make the chance of those breed to him surer and better for good colts.

I will keep a Stallion as a teaser for Prince Albert which will remedy the great inconvenience of not knowing when mares are in season.

T. J. Smith
Glenn Cove, Hancock Co.

APPENDIX F

ARCHAEOLOGICAL STUDY REPORT OF GLENN MARY

Below is the archeological report of the grounds at Glenn Mary Plantation, produced by Daniel T. Elliot President of LAMAR Institute. .

Preliminary Archaeological Examination of the Glen Mary Plantation, Hancock County, Georgia

By Daniel T. Elliott, The LAMAR Institute, Inc., November 11, 2004

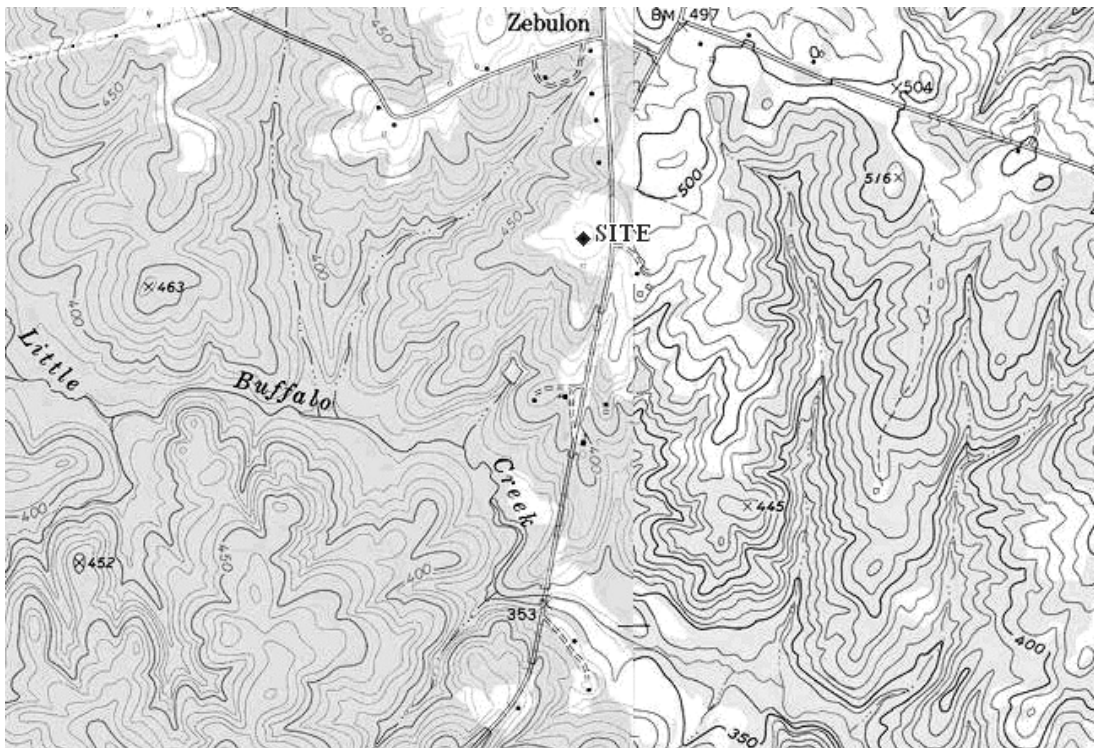


Figure 1. Project Location.

The Glen Mary plantation house is an important historical resource in Hancock County, Georgia (Figure 1). The manor is a Greek Revival high-style dwelling that is presently identified as a National Treasure by the Save America's Treasures unit of the National Park Service. The site has also been identified as a threatened historical resource in Scenic America's "Last Chance Landscapes 2002-03" (Cooper 2003; Scenic America 2004). The Glen Mary plantation was nominated for inclusion in the National Register of Historic Places in 1973 and listed in 1974 (McGregor 1973). The site also was listed in the Georgia Register of Historic Places in 1973. Glen Mary is the recent recipient of a grant from the Garden Club of Georgia and Glen Mary is

an important historical destination on the Piedmont Scenic Highway. The property is *owned by Preservation America Foundation, a non-profit educational trust registered in New York*. The Foundation's goals for Glen Mary include, "restoration of the mansion and grounds to their antebellum character and recreation of the gardens associated with the plantation" (Colvin 2004).

From November 6-8, 2004 the LAMAR Institute examined the front yard of the Glen Mary Plantation house. This work was done at the request of the Georgia Department of Natural Resources, Historic Preservation Division and Preservation America Foundation. Prior to the present study, no archaeological work had been done there and the condition of the archaeological resources that are associated with the plantation and its residents was unknown. These results will be used in pursuing grants for a Cultural Landscape Report, which would, "be a map to identify features of the property, such as specific types of locations of gardens, patterns of circulation, fences, buildings, etc." (Colvin 2004). This report details the findings of the LAMAR Institute's preliminary archaeological investigation of Glen Mary.

Methods

The archaeological work that was done was intended to provide information needed for historical landscape restoration on this property. The LAMAR Institute's field crew consisted of Daniel T. Elliott and Tracy M. Dean. They were assisted with important input from Marilyn Meyers, director of the Preservation America Foundation; Janet Coleman, a graduate student at the University of Georgia, and Charles A. Phillips, historical architect. The specific goal was to seek areas of original formal pathways and shrub plantings and to search for evidence of a staircase. To accomplish this goal, a series of 10 narrow slot trenches, each measuring 2 meters in length and 50 cm in width, were excavated in the front yard (Figure 2). The topsoil zone from each slot trench was removed by hand and any observed artifacts were collected. Selected areas of topsoil that were shown to contain artifacts were screened through ¼ inch hardware cloth. Screened samples of soil also were taken from three historic features. In addition to these slot trenches, seven shovel tests and another 2 m by 50 cm trench (Trench 11) were excavated on the side and rear of the dwelling house. The trench exploration was supplemented by the extensive use of a metal probe and a Nautilus brand metal detector. The contents of the excavations were examined for any artifactual material that would aid in the dating of any features or sheet midden



deposits. The excavations were conducted in one vertical level to the base of the topsoil zone. Subsurface features were carefully mapped in plan and profile and photographed, and sketch maps of the excavations were made. The sketch maps, profile drawings, and field photographs are included as Appendix A on the accompanying CD Rom disc.

Figure 2. Trench 1 During Excavation.

The project began with the establishment of a site grid. A datum reference point for the excavations was established with the aid of a Garmin V hand-held GPS receiver. An arbitrary

datum point (1000 meters North, 1000 meters East) was established at the northeast corner of the plantation porch at the foot of a large rectangular column. The estimated UTM location for the datum is (Zone 17) Easting 313374, Northing 3672586. An arbitrary grid north was established that corresponded to the orientation of the main dwelling, which was approximately 10 degrees east of Magnetic North. Grid coordinates increased to the north and east.

The fieldwork at Glen Mary was followed by laboratory analysis and reporting in the LAMAR Institute's laboratory in Box Springs, Georgia. All notes, photographs, artifacts, and other records from this project will be permanently curated at a suitable repository to be chosen by the Office of the State Archaeologist. Three questions guide the present research including:

- Did the original house design include a staircase leading to the second story porch and, if so, what was its configuration and orientation?
- Did the approach to the manor house include a formal walkway or an informal pathway?
- Can any evidence of a formal parterre garden or a planned garden design be identified archaeologically?

History of Glen Mary's Front Yard

The Glen Mary plantation house is a rare example of mid-19th century high-style Greek Revival architecture in central Georgia. The NRHP nomination lists its construction date as 1848. Elsewhere, however, the age of the manor house is listed as 1850 and 1853 (McGregor 1973; Linley 1972, 2004; Rozier 1996; Shivers 1990; Smith 1974). The plantation is located at 183 Linton Road (also known as Sparta Road), approximately 7 miles south of Sparta in southern Hancock County. The site is located on a prominent ridge top about 800 meters north of Little Buffalo Creek (USGS Devereaux 7.5 minute quadrangle). The original antebellum plantation included about 2,400 acres. The current Linton Road follows a south-southwestern course on the ridge below (and east of) the manor house. Former owners of the plantation during its period of historical significance include Theophilus Jackson Smith (in the antebellum period, ca. 1848-1869), and General Ethan Allen Hitchcock (after the Civil War, ca. 1869), and several generations of the James William Nicholls family. Structural changes were made to the house beginning in 1961 by then owner, Anita Nicholls, with the guidance of noted historical architect Edward Vason Jones.

Additional modifications to the dwelling house in the 1980s occurred under the ownership of the Hill family, which included the construction of a large front staircase leading to the center of the second-story porch. That substantial staircase was removed by the present owner in 2003 (Linley 2004; Marilyn Meyers personal communication November 6, 2004). For their preservation efforts at Glen Mary the Hills were awarded Southern Living's 1989 Restoration Award.

The two-story dwelling has full ground level and second story porches on its front. The rear of the house has a double portico that has been enclosed by a 20th century addition. The original dwelling was square in plan, measuring 55 feet and oriented approximately 10 degrees east of Magnetic North. The front façade has a five-bay windows with a single central doorway that is flanked by side lights and transom. The second story porch is supported by a colonnade of six massive rectangular columns that are stucco-covered brick. The ground level porch on the front has a modern, poured concrete pad. A large dressed granite slab serves as the entry stoop. Most of the house rests on an undressed field stone foundation, although the front porch concrete slab rests on red brown clay subsoil.

The Glen Mary Plantation archives contain numerous photographs of the house and grounds. The earliest of these dates to about the 1880s. Additional photographs of the building and grounds were located by LAMAR Institute research at the Georgia Historic Preservation Division and the Hargrett Rare Book and Manuscript Library at the University of Georgia. Landscape features in that area shown in the front and side yards in these photographs include a gazebo, picket fence, hedgerows, magnolia trees, swept areas, planted saplings, granite slab post and hogwire fencing, and pathways of undetermined character leading to the front door. The photographs show several outbuildings in the rear of the house, including a well house, late 19th or early 20th century attached kitchen, and at least three other unidentified outbuildings. Most of these photographs are undated and not fully attributed. The photographs were placed in tentative chronological sequence and in approximate geographical orientation by the LAMAR Institute research team, Marilyn Meyers, Janet Coleman, and Charles Phillips. A general trend for the decline in the formal appearance of the manor house and grounds through time is apparent from these photographs. Unfortunately, no photographs or other images are known of the Glen Mary Plantation from the Antebellum or immediate post-bellum periods. Figure 3 shows an enlarged view of the main plantation complex from the 1942 U.S.D.A. aerial photograph. Four features are labeled in this view: a. the Glen Mary house, b. the barn, c. a cluster of buildings, and d. the old Sparta Road.

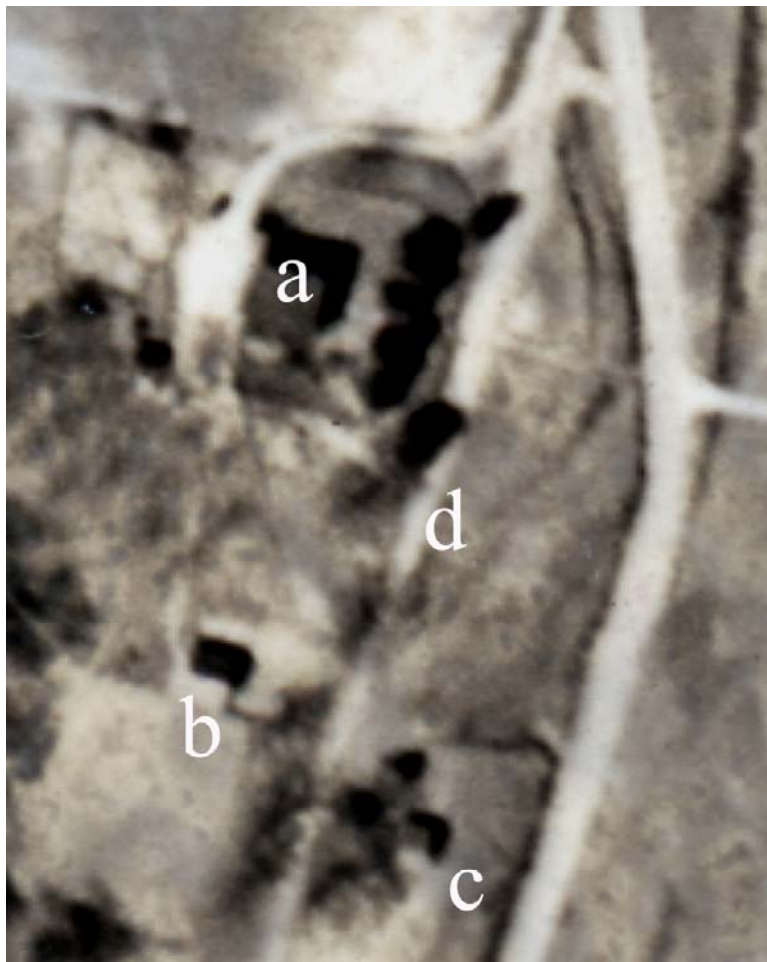


Figure 3. Enlargement of 1942 Aerial Photograph Showing Glen Mary Plantation.

Results

The work accomplished included 11 slot trenches, seven shovel tests, and preliminary reconnaissance examination of building ruins, extant buildings, trash dumps, road traces, and historical vegetation on the 26 acres that comprise the historical preserve. The findings of the initial archaeological exploration of Glen Mary are described in the following. The locations of the slot trenches, shovel tests and other relevant landscape features are shown in Figure 4.

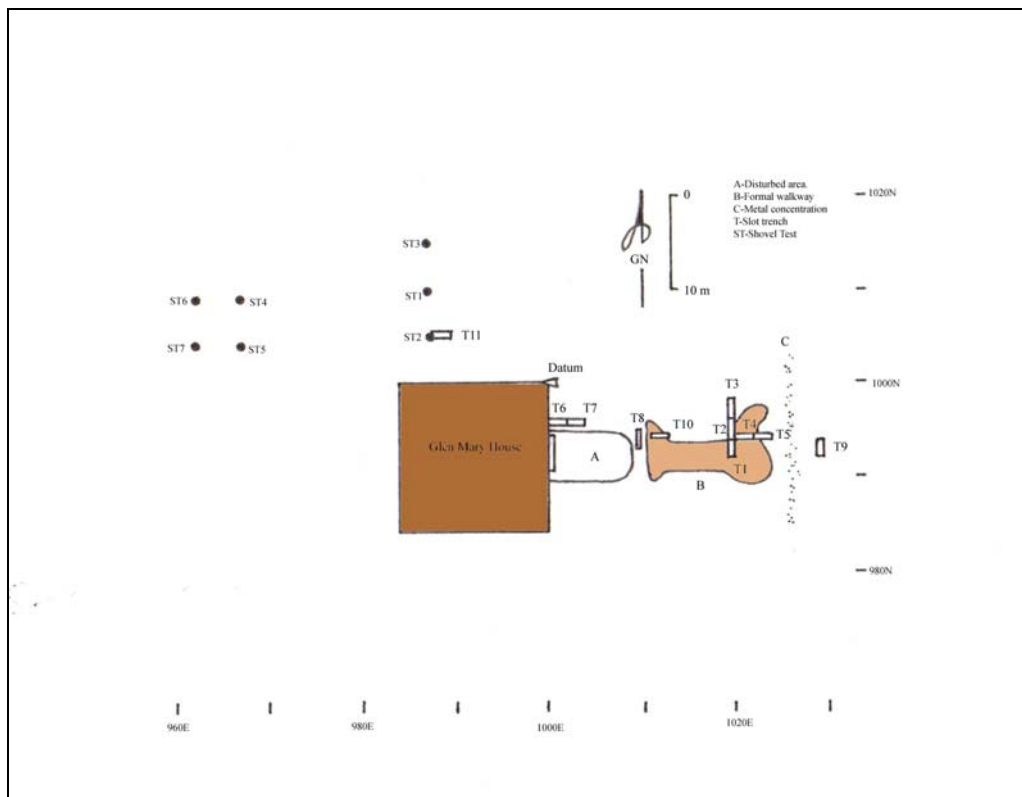


Figure 4. Excavation Plan, Glen Mary Plantation.

Trench 1, 992-994N 1019.5-1020E

Trenches 1, 2 and 3 formed a continuous 6 meter by 50 cm excavation whose purpose was to seek evidence of a formal walkway leading to the residence from the Sparta Road. Evidence of a formal walkway was located in Trench 1, as well as Trenches 4, 5, and 10. The walkway was designated Feature 3 and it occupied Trench 1 in its entirety. The feature consisted of a consolidated deposit of brick rubble that was located approximately 3 cm below the sod zone. Two clear window glass fragments were recovered from the soil (0-10 cm below surface) above the brick rubble. The rubble consisted of half bricks and smaller brick fragments that exhibited no organized placement. The rubble formed an uneven surface, which suggested that an upper course of the walkway had been removed or otherwise altered in the past.

A 75 cm by 50 cm section of Feature 3 at the south end of Trench 1 was sampled. That excavation revealed that the brick in Feature 3 consisted of fragments of handmade brick, which generally date before 1875 in the Georgia Piedmont. The feature contents were screened through ¼ inch hardware cloth but no artifacts other than brick rubble were recovered. The brick rubble zone was revealed to be resting on a laid fieldstone foundation. The fieldstones were undressed and relatively tightly placed beneath the brick.

Trench 2, 994-996N 1019.5-1020E

Trench 2 was located immediately north of Trench 1. Trench 2 contained a large planting feature that was designated Feature 2. Small amounts of fieldstone rubble and brick rubble were contained within Trench 2 but were not found in any concentration. Artifacts in the topsoil zone (0-5 cm) included undecorated ironstone sherd and a stopper-top blue glass pharmaceutical bottle neck.

A 60 cm by 50 cm section of Feature 2 in the south end of Trench 2 was sampled to the base of the deposit, which was 25 cm below ground surface. The pit had a flat bottom. The fill was screened through ¼ inch hardware cloth yielding one alkaline glazed stoneware vessel body sherd and one blue and white decorated clay marble. Alkaline glazed stoneware of this variety was first produced in the Edgefield District of South Carolina by 1810. Production of this ware in Washington County, Georgia by potter Cyrus Cogburn and others is documented in the Federal Manufacturing Census by 1820. Alkaline glazed pottery was produced throughout the rest of the 19th century in Georgia (Burrison 1983).

Trench 3, 996-998N 1019.5-1020E

Trench 3 was located immediately north of Trench 2. Trench 3 contained a small oval pit that was designated Feature 1. No artifacts were observed in the trench fill, except for those found in Feature 1. The exposed portion of Feature 1 was screened through ¼ inch hardware cloth. The feature was a pointed basin in profile, which was 32 cm in depth. Artifacts recovered from Feature 1 included one alkaline glazed stoneware vessel sherd, four machine-cut square nails and three fragments, one unidentified iron strip, and one animal bone. This feature is interpreted as a planting hole dating to the latter part of the 19th century.

Trench 4, 994-994.5N 1020-1022E

Trench 4 was located immediately east of Trench 2. Trench 4 contained portions of Feature 3 (the walkway), which covered the entire test excavation. The upper zone of Trench 4 had an irregular distribution of small brick fragments and brick dust above a layer of tightly placed fieldstones. One undecorated ironstone cup sherd was recovered from the soil above the fieldstone pavement. The brick remnants, while not consistently found as a stratigraphic layer, were observed in profile in at least three locations to be stratigraphically above the fieldstone layer of Feature 3.

Trench 5, 994-994.5N 1022-1024E

Trench 5 was located immediately east of Trench 4, forming a continuous 4.5 meter by 50 cm excavation. Trench 5 contained a portion of Feature 3 (the walkway) that consisted of placed fieldstones. The orientation of the fieldstone alignment that was visible in Trench 5 provides some indication of the design of the walkway, although not enough of it was exposed to fully understand its outline. No artifacts were observed in Trench 5.

Trench 6, 995.5-996N 1000-1002E

Trench 6 was located immediately adjacent to the dwelling's porch and 1.5 meters north of a large dressed granite stoop. This trench contained one small (modern) planting hole, which consisted of a small circular pit filled with loose potting soil and sandy loam. No features or artifacts were located in Trench 6. One purpose for the placement of Trenches 6 and 7 was to search for evidence of an exterior staircase. No such evidence was located in the area

immediately in front of the plantation entrance because of the disturbances in building and removing the modern staircase.

Trench 7, 995.5-996N 1002-1004E

Trench 7 was located immediately east of Trench 6, forming a continuous 4 meter (east-west) by 50 cm section. No features were identified within Trench 7. Artifacts from Trench 7 included two undecorated ironstone sherds and one clear bottle glass fragment, which were contained in the upper 10 cm brown clay loam soil zone. One purpose for the placement of this trench was to search for evidence of an exterior staircase. No such evidence was located.

Trench 8, 993-995N 1009.5-1010E

Trench 8 was located 9.5 meters east of the dwelling's porch. This trench was placed in hopes of intersecting the walkway that had been located in Trench 1, so that its northern edge could be further defined. No evidence of the walkway was located within Trench 8. Rather, a large planting feature (Feature 4) was identified in Trench 8. This planting feature was left unexcavated. One clear glass bottle sherd was recovered from Trench 8.

Trench 9, 992-994N 1029-1029.5E

Trench 9 was located at the edge of the original Sparta Road (also known as the Glen Mary Road) and the Glen Mary yard. The old road trace was visible on the modern topography. Trench 9 was placed at this location after the metal probe struck several hard objects. Since this area was at the interface of the road and the approach to the front door of the house, we suspected that the probe "hits" may pertain to a stoop or stairs leading up the hill to the house. Upon excavation however, the trench was found to contain only a few scattered fieldstones with no apparent organization in a very shallow topsoil zone. No artifacts were contained in Trench 9.

Trench 10, 994-994.5N 1010-1012E

Trench 10 was located 1 meter east of Trench 8. Trench 10 contained a section of Feature 3 (the walkway). The remains consisted of a layer of tightly placed fieldstones that covered the western two-thirds of the trench. Very few brick fragments were contained in the area of Trenches 8 and 10. The Feature 3 plan, as visible in Trench 10, provides some indication of the configuration of the pathway in this vicinity. It appears to flare out to the north. The metal probe was used to tentatively trace the mirror image of this feature edge on the south side of the pathway. Together, the data from Trenches 8 and 10 and the metal probe results indicate that the walkway widens on both sides before terminating on its western end approximately 50 cm east of Trench 8, or approximately 10 meters east of the Glen Mary front stoop. This T-shaped terminus of the pathway is too distant from the house to represent a staircase landing. Architect Phillips suggests that the path to the house may bifurcate at this point and may continue as a sand path in both directions towards the house. He also suggests that this divergence may represent an approach to two sides of a staircase, or possibly represents a carriage disembarkation area. Trench 10 yielded one undecorated ironstone vessel rim sherd.

Trench 11, 1005-1005.5N, 987.5-989.5E

Trench 11 was located 5 meters north of the Glen Mary house on its northern side. Trench 11 was placed immediately adjacent to Shovel Test 2, which is discussed below. Trench 11 contained a buried sheet midden deposit that was capped with a thin layer of red orange clay.

The sheet midden consisted of a brown clay loam that was irregularly distributed across the trench, and pockets of plaster that were located on the west end of the trench. Artifacts from beneath this clay lense included: 2 machine cut square nail fragments, 1 wire nail, 2 fire brick fragments, 8 undecorated ironstone sherds, 1 undecorated ironstone cup handle, 2 light green bottle glass fragments, 1 clear bottle glass fragment, 1 green molded tableware glass fragment, 1 animal bone, 10 clear window glass, 2 light green window glass sherds, several fragments of tar roofing, 1 squash-shaped oblong amber glass bead, 1 light green bottle glass spokeshave tool, and 1 Federal 10-gauge shotgun shell brass casing. The excavation was terminated after this sheet midden became clearly defined.

Shovel Tests

Shovel Test 1 (1010N, 987.5E) was located 10 meters north of the dwelling house. It contained one clear bottle glass fragment, one undecorated porcelain teacup handle and one undecorated porcelain cup body sherd. Artifacts were contained in the upper 10 cm of soil, which was a brown clay loam. Red brown clay subsoil was encountered at 10 cm depth.

Shovel Test 2 (1005N, 987.5E) was located 5 meters north of the dwelling house. It contained four plaster chunks, four undecorated ironstone sherds, and one clear window glass fragment. Artifacts were contained in the upper 18 cm of soil, which was a mottled brown clay with plaster chunks. The shovel test was excavated to a maximum depth of 20 cm where a red brown clay subsoil was encountered.

Shovel Test 3 (1015N, 987.5E) was located 15 meters north of the dwelling house. It contained one decal decorated ironstone sherd, one milk glass fragment (possible tableware glass), and one machine-cut square nail. Artifacts were contained in a brown clay loam in the upper 10 cm soil zone. Red brown clay subsoil was identified at 15 cm below ground.

Shovel Test 4 (1009N, 967E) was located northwest of the dwelling house and south of the modern garage. It contained five machine-cut square nails, three machine-cut square nail fragments, and one undecorated ironstone sherd, along with two clear, one amber and one light green bottle glass fragments. Artifacts were contained in a dark brown clay loam in the upper 20 cm soil zone. Red brown clay subsoil was identified at 25 cm depth.

Shovel Test 5 (1004N, 967E) was located 5 meters south of Shovel Test 4, northwest of the dwelling house. It contained three machine-cut square nails, two wire nails, three clear window glass, one undecorated ironstone sherd, three clear bottle glass, one melted glass, one iron wood screw, one wire fragment, and one walnut hull. Artifacts were contained in the upper 20 cm soil zone, which was a dark brown clay loam. Red brown clay subsoil was examined to 25 cm depth.

Shovel Test 6 (1009N, 962E) was located 5 meters west of Shovel Test 4, northwest of the dwelling house. It contained one wire nail and one undecorate ironstone sherd. Artifacts were contained in a dark brown clay loam from 10 to 20 cm below surface and red brown clay subsoil was identified at 25 cm depth.

Shovel Test 7 (1004N, 962E) was located 5 meters west of Shovel Test 5, northwest of the dwelling house. It contained two machine-cut square nail fragments, three clear window glass fragments, one burned undecorated ironstone sherd, one heavily trampled unidentified ceramic sherd, one clear lamp globe glass rim, one small coal lump, and two clear bottle glass fragments. Artifacts were contained in a dark brown clay loam in the upper 15 soil zone. Red clay subsoil was encountered at 20 cm below ground.

Probing

A 4-foot metal probe was employed to follow the extent of Feature 3 (the formal walkway) and to explore for other subsurface rock or brick features in the front yard. One probe transect extended from the south end of Trench 9 to the west end of Trench 8. That transect served to tentatively define the east-west extent of the brick/rock walkway (Feature 3). The probe also was used to better define (approximately) the edge of Feature 3. The area south, north and east of Trenches 4 and 5 were probed to determine the extent of Feature 3 and to explore for other brick or rock concentrations. These probes indicate that Feature 3 flares out at its western and eastern ends.

The probe was used to search for other areas of brick or rock pavement in the yard with negative results. One transect extended north from Trench 3 to the slope break south of the plantation driveway. Another transect extended east from Trench 7 to Trench 3. Another transect extended north and south of Trench 8.

Metal detector transects

The metal detector was used to cover a series of transects in the front yard and back yard of the Glen Mary residence. The machine was set to locate all metal at a maximum depth of penetration, which was approximately 30 cm. Metal readings in the front yard were sparse and probably consisted of a light veneer of small metal objects (such as nails). The distribution in the front yard revealed no high concentrations of metal. A minor concentration, possibly linear in its north-south extent, was located between Test Trenches 5 and 9. This iron scatter possibly represents a fence that may have flanked the front entrance to the dwelling.

Area of Known Disturbance

A large area directly east of the front dwelling entrance had been extensively disturbed by construction of a large staircase and by its subsequent removal. The approximate extent of that disturbance, as recounted by Marilyn Meyers is shown on the excavation plan map. No tests were attempted during the present study within this probable disturbed zone.

Other Reconnaissance

Other resources on the Glen Mary property were reconnoitered and visually assessed. GPS locations were recorded for three resources: a large cellar depression, a 19th or early 20th century barn, and an area of dense historic debris. The rectangular cellar depression was located north of the barn and southwest of the Glen Mary house. The cellar measured approximately 18 meters east-west by 7 meters north-south in its outer extent. The approximate northeastern corner of the cellar was located at UTM (Zone 17) Easting 313327, Northing 3672496. The approximate northeastern corner of the barn was located at Easting 313362, Northing 3672504.

The area of historic debris, which corresponds to an area containing a cluster of buildings on the 1942 aerial photograph, was located at Easting 313388, Northing 3672454. On the aerial photograph these buildings appear to be well organized and may represent an antebellum slave quarter that continued to be occupied (possibly by tenant farmers) into the early twentieth century. The artifacts that were visible on the surface in this vicinity included late 19th or early 20th century brick, large fieldstones, 20th century bottle glass, an enameled tin pot, a galvanized tin tub, and an ornate cast iron stove part. Portions of this area have been disturbed and the soil has been pushed into two large mounds. The extent of this disturbance was not determined and no excavation was attempted at any of these areas.

The Nicholls/Glen Mary Plantation Cemetery is located on the grounds, but was not reconnoitered as part of the present work. According to Marilyn Meyers the tombstones visible today do not mark the original grave sites. The current location of the tombstones, approximately 250 feet behind the plantation house, was only established in the 1980s when the Hills owned the property. It is not known if the graves were exhumed and the mortal remains relocated at that time, or if the tombstones merely represented cenotaphs. A search of the cemetery was beyond the scope of the present work and would be an involved undertaking. It should be noted, however, that the current cemetery contains modern markers for seven members of the Nicholls family, and the Hill's family dog, Duker. The location of the original grave markers and the location of the original cemetery plot has not been established. All of the stones that are shown in photographs on the Friends of Cemeteries webpage appear to be replacement stones. In the Antebellum period, the Glen Mary Plantation was worked by as many as 75 enslaved African-Americans. Their burial sites are also currently undetermined. The Glenn's Mary Baptist Church cemetery, established in 1866, is located approximately 700 meters south of the Glen Mary Plantation on the east side of Linton Road. That cemetery contains at least 46 unidentified graves, most of whom were probably connected with the Glen Mary Plantation, either as slave laborers or tenant farmers. The relationship between the freedmen and women that were buried in that cemetery with Glen Mary's enslaved should be the subject of future study (FriendsofCems.org 2004a, b).

Interpretations

Did the original house design include a staircase leading to the second story porch and, if so, what was its configuration and orientation?

The search for a staircase was hampered by the construction of a more recent stairway in the 1980s and its removal in 2003. That modern construction and demolition, which involved the use of a backhoe and bulldozer resulted in deep disturbance of the soils in the area directly in front of the house. Two test trenches (Trenches 6 and 7) were placed there in hopes of locating some evidence of the existence of a staircase that descended to the north side of the central doorway. Such evidence might have consisted of post supports, concentrations of nails, driplines from the staircase, or concentrations of artifacts that may have gotten dropped by persons ascending or descending the stairs. Neither test trench revealed any evidence to suggest the presence of stairs in that vicinity.

Architect Phillips concluded that the placement of the original floor joists on the second story preclude any interior staircase on the porch. Following the excavation of the units containing no evidence of a staircase, he suggested that evidence of a porch may be anticipated in the area east and north of the two test trenches. The time allotted for studying these features did not allow for additional tests in this area and the question will need to be resolved by future studies.

Did the approach to the manor house include a formal walkway or informal pathway?

None of the historical photographs depict a paved walkway leading to the house and none of the informants recall any such feature. The presence of a formal paved path leading to the Glen Mary Plantation was immediately answered in the affirmative by the archaeological study. Definite evidence of this path was observed in Trenches 1, 4, 5, and 10. The western limit of this path was defined by Trench 8 and its eastern limit was revealed by Trench 5. The boundaries of the path were tentatively defined on the north by Trenches 2 and 10. The limits on the south

were tentatively defined by use of a metal probe. Other boundaries of this walkway also were tentatively delineated by the use of a metal probe. The path measures about 13 meters in length and averages less than 3 meters in width. On its eastern end it flares out to the north and south to a width of about 8 meters. On its western end the walkway flares to the north and south to a width of about 6 meters. The paved path ends begins slightly more than 10 meters east of the house and it continues until about 7 meters west of the Sparta Road.

The structure of this path consisted of a bottom course of carefully placed rough fieldstones that were topped by a layer of brick rubble. A wide spacing existed between the fieldstones, and no sand or mortar was evident. This rubble was concentrated in the center of the pathway and was not observed on the western end of the path in Trench 10. The brick rubble may represent an intermediate construction layer of the walkway, which may then have been capped by a third layer of undetermined character (such as rock flagstones or laid brick), or it may represent the residue of a robbed brick pavement. The bottom course of fieldstone rocks may have been designed and placed to improve drainage for the walkway. The uneven surface evidenced by the brick rubble zone and by the rock pavement suggest that neither surface was the “walking surface” of the original pathway. The prevalence of fieldstones on the north side of the path suggests that a brick covered walkway was flanked by a fieldstone edging. Shrubbery planting holes were located immediately north of the walkway, as evidenced in Trench 2.

Can any evidence of a formal parterre garden or a planned garden design be identified archaeologically?

Early 20th century photographs of Glen Mary reveal planted shrubbery (tentatively identified as boxwoods) flanking the central walkway to the house (on an east-west axis) and on the south side of the house (on a north-south axis). Two early photographs depict a gazebo (and a picket fence) within the yard, although the location of this gazebo within the property cannot be fully determined from the photographic evidence. It may have been located northeast of the house but this interpretation is subject to revision. Aerial photographs of the property taken in 1942 reveal a line of four evergreen trees (probably magnolias) that form a north-south line across the front of the yard. One of these magnolias remains and is located south of the main walkway. A core sample was taken from this tree, which indicated its age to be greater than 120 years, which may indicate that this line of magnolias formed part of the original garden plan (Janet Coleman personal communication November 6, 2004). In the antebellum period, however, these magnolias would have been relatively small trees.

Evidence of planting holes was observed in Trenches 2, 3, and 8. Trench 11 was placed on the north side of the house in hopes of locating planting holes from a hedge line that would represent a mirror image of that observed on the south side of the house in early photographs. No evidence of this hedge line was observed in this Trench.



Figure 5. Selected Artifacts, Glen Mary Plantation.

Significant differences in the artifact density between the front and back yards of the dwelling were indicated by the trenches and limited shovel tests. The area of Trench 11 on the northern rear side of the house contained a noticeable increase in artifacts compared to the artifact yield from Trenches 1 through 10, which were in the front yard. This relationship of artifact frequency with increasing towards the sides and back of the manor is further confirmed by the metal detector reconnaissance information that was gathered. The Trench 11 locale contained a mixture of 19th and early 20th century artifacts, including many kitchen-related items. Selected artifacts from the project are shown in Figure 5. On the upper right is an amber glass bead (Trench 11 midden); on the lower right is a glazed clay marble (Feature 2); and on the left is a light green bottle glass spokeshave tool (Trench 11 midden).

Since the 1960s historical archaeologists have realized that most debris on a plantation is deposited in the rear of the house rather than the front. Consequently, most archaeological studies on southern plantations have focused their attention on the rear rather than the front yards. Only since the 1990s and the increasing popularity of landscape archaeology has research attention shifted to examine the front yard areas. As a result, few analogs to the Glen Mary front yard are contained in the archaeological research universe.

The author recently examined the archaeological potential of the front yard of a 19th century cotton plantation in southern Talbot County, Georgia and the report of this work is presently in preparation. That plantation was constructed in the mid-1830s and occupied to the present (Davidson 1993). Excavation revealed a distinctive pattern of artifact discard, in which children's toys, such as marbles, jacks, and metal soldiers, were well represented. Coins also were numerous in this area of the yard, which may result from the homeowners' repeated removal of keys from pocket or purse. Other artifact types that were well represented in the area

immediately beyond the front steps were nails, clothing parts, and small food bones. One particularly telling artifact that was recovered from the Rocquemore example was a large wrought iron ring and screw, which was possibly part of a hitching post that was mounted at what is now the end of the walkway to the house.

At the Glen Mary Plantation the formality of the front yard degraded in the post-bellum period. The grandeur represented by the home's original builders was tempered by the harsh reality of hard economic times for cotton farmers in piedmont Georgia after the Civil War. The cost of maintaining an elaborate dwelling and its grounds was made difficult by the loss of the enslaved labor force. The depletion of the fertile farming soils in the region exacerbated the downward economic spiral of Georgia's cotton plantations. The dilapidation of Glen Mary is reflected in the early photographs of the dwelling in several ways. Several photographs show the dwelling in an unpainted state with many of the wooden shutters in disrepair. Several photographs show what appear to be two upright terra-cotta drainpipes flanking the front door stoop, which may represent impromptu flower pots. In another photograph a milk cow is shown with a child on the barren ground immediately outside the front porch. The latter photograph hardly speaks of a formal garden in the Greek Revival style.

The time allotted for fieldwork did not allow any additional detailed definition of a formal garden at Glen Mary. The archaeological examination of the Glen Mary manor house yard yielded several important findings. The study revealed that archaeological remains of garden and landscape features are preserved on the grounds. This evidence includes a formal brick and rock walkway. The results of the archaeological study did discover, define, and identify the formal walkway to the house. The reconnaissance investigation located ornamental shrubbery planting holes and possibly other types of landscaping evidence (such as patterning of nails that may be indicative of buildings or fences). This initial archaeology revealed that the site has excellent potential for recovering this type of information, if the remaining portions of the yard are carefully studied. A full delineation of the planting patterns, walkways, and possible staircase evidence will require extensive archaeological work.

Recommendations

The results of the present study were not sufficient for a full detailing of all these landscape features but they conclusively testify to the existence of a formal, planned landscape from the 19th century. Although hints of the plan can be gleaned by careful study of the photographic evidence and through informant interviews, most of this information can only be obtained through additional archaeological study. If one goal of the Glen Mary project is to recreate an accurate representation of the landscape as it existed in the 1850s and 1860s, then archaeology uniquely holds the necessary clues for successful completion of this task.

Future archaeological excavation plans for the front yard should incorporate a combination of hand excavated test units and limited mechanical stripping with the aid of a backhoe with a smooth-bladed bucket or a Gradall machine. The mechanical stripping should be employed sparingly and only under the careful supervision of an experienced machine operator and an archaeologist. A total station laser transit (or similar type mapping equipment) should be used to plot the various cultural features and other notable attributes. It may be possible to identify some of the plants growing in the planting holes and in the general area of the front yard. Future excavation and analysis should include soils samples of features and the matrix for the identification of specific pollen, seeds, and plant cells. All future archaeological excavation

should meet currently accepted professional archaeological standards for field work, laboratory analysis, documentation, and curation.

Secondly, important archaeological deposits were identified on the north side and rear (northwest side) of the dwelling. At least one kitchen was located in this vicinity. It is shown in an early 20th century photograph and according to informants, the building had been moved to this location. From the photographs this building appears to be of late 19th or early 20th century vintage and a stove pipe vent is visible on its interior northern side. Shovel Tests 1, 2, and 3 and Trench 11 helped to define the northern artifact deposit that may have been associated with this kitchen.

The location of the original kitchen was not determined from the photographs or other historical research. It may have been located in the same vicinity as the later kitchen, or possibly further to the west. Shovel Tests 4 through 7 sampled an area west of the well house and south of the modern garage. That area contained relatively dense 19th century artifact deposits, including many fragments of window glass and machine-cut square nails. A higher percentage of machine-cut to wire nails was represented in these shovel tests. This suggests that most of the artifact deposition in this vicinity took place in the mid to late 19th century. The abundance of nails and window glass may indicate the general location of an earlier kitchen complex. One fragment of melted glass was recovered, which possibly suggests that this building was consumed by fire. At present, however, the existence of an earlier kitchen cannot be confirmed. Nevertheless, the area north and west of the Glen Mary house demonstrate the potential for intact archaeological midden deposits and possible feature contexts. Early 20th century photographs of the rear of the house indicate that this area contained numerous outbuildings and work areas. Additional study of this area promises to reveal many unknown aspects of life at Glen Mary in the 19th and early 20th centuries, beyond architectural details. Any extensive exploration of the rear and side yards should be preceded by intensive shovel test and test unit excavations to assess better the contents, depth, soils, and stratigraphic situation for this part of the site.

Thirdly, an intensive archaeological survey of the Glen Mary property should be undertaken. While such a study is beyond the focus of the immediately house garden, survey data should prove to be extremely useful for better understanding the layout and organization of the Glen Mary Plantation. Such a survey would also locate other archaeological resources from the period of interest, such as slave quarters, blacksmith shops and other plantation industries, which would greatly enhance the interpretive value of this precious historical resource. Survey methods and requirements for an intensive archaeological survey in Georgia are well defined by the Archaeological Services Unit of the Georgia Department of Natural Resources, Historic Preservation Division and by the Georgia Council of Professional Archaeologists. These recommendations for historical archaeology should be incorporated into the proposed Cultural Landscape Report for the Glen Mary plantation. When this information is combined with a multi-disciplinary study of the plantation a more complete and accurate portrayal of the plantation house, gardens, outbuildings, other plantation features, its owners, and its workers (including enslaved and freedmen), will emerge as the outcome. Such a study should prove to be of immense benefit for the interpretation of 19th century plantation life in piedmont Georgia to the public.

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APPENDIX G

INTERVIEW WITH INEZ NICHOLLS

Several landscape features were confirmed during an interview with Inez Nicholls, who grew up on Glenn Mary in the early part of the twentieth century. Her answers are in italics.

November 6, 2004

Interview with Inez Nicholas, who currently lives directly across Highway 7 from Glenn Mary Plantation.

1. When were you born? *1922*
2. Can you remember a garden in front of Glenn Mary? *Yes, it had boxwood and several large magnolia trees.*
3. Do you remember if there was a fence in front of the garden? *Don't remember.*
4. Do you remember an entry gate to the garden? *Don't remember.*
5. Do you remember the old Glenn Mary Road? *Yes I do. It was just dirt.*
6. Do you remember steps from the Glenn Mary Road into the front garden?
Yes—they were made of granite.
7. Do you remember a staircase going up to the second floor of the house?
No, I don't
8. Do you remember if there was a hedgerow on the sides of the front garden? *Don't remember.*
9. Do you remember a fence around the sides of the house? *Yes, it was made of granite posts and hog wire.*
10. What was in the side yards? *On the south side of the house there was a workshop, the cottage and a 'bitter orange' between 2 of the house windows.*
11. Do you remember the location of the orchard? *Yes, it was on the right side of the driveway.*
12. What type of fruit trees do you remember growing there? *Apples and peaches.*

APPENDIX H

SMITH FAMILY LETTERS

The following are transcribed letters written by Theophilus J. Smith, Mary Smith, and their daughter, Ella to Judge James Thomas, who was Mary's brother. The letters date from 1857 - 1866. These letters give us an insight on T. J. Smith's views on politics, current events, and religion, all of which appear to be firmly rooted in traditional conservative soil. It is apparent that he was a conservative aristocratic gentleman planter. Unreadable words have placed an empty set of parentheses in its place ().

Letter to James Thomas from T. J. Smith

Milledgeville, December 8, 1857

Brother Thomas,

I have introduced all of your Bills and will look to them with a good deal of interest. I have consulted the leading members of the Senate and they agree to most of them that the Bills are meritorious and will aid me in passing them.

The State aid Bills to certain Rail Roads has been lost by a large majority (31 votes) and refused to reconsider it so State aid has gone by the Board.

The Bill to reduce the number of Senators to forty eight (six from each congressional district) was lost in the Senate by five votes and failed to reconsider for four votes this morning.

The Senate passed a Resolution this morning to adjourn on the 22 just which I think will be adhered too by both Houses.

I am tired of Milledgeville and am pleased that adjournment is so near.

Come over and aid me in the public works.

Your friend
T. J. Smith

Letter to James Thomas from T. J. Smith

Milledgeville Nov. 8th 1858

Brother Thomas,

The Bill legislating Hancock Court passed the Senate to day and I had it immediately transmitted to House and spoke to () to have it read to day. I will look after it and see that all will be right as far as I can.

I advanced your communication to his Excellency the Governor.

The oil that you requested me to look after and lamps, I could not get as Brian had no oil but says he will have a supply in a few days. He has lamps from \$1.25/100 to a high price. I presume such as you want he will ask \$2.50/100 though whatever priced ones you want write me and I will get them.

Anything I can as for you ask and it will be done.

Your friend

T. J. Smith

P.S. I will have my Brick near Buffalo but this week and Bob will be ready I would say by Wednesday of next week at farthest to commence on our Brick. I think we had best be ready for burning by Monday week as farthest and when Bob gets through he can be sent home.

T. J. Smith

Letter to James Thomas from Ella Smith (T. J. Smith's daughter)

Glen Mary, May 6, 1959

My Dearest Uncle,

Allow me to express my feelings to you as almost a second father. Dear Uncle I know you have a great influence over my father and hope you will in this case help me. I have thought long since I would make know my feelings to you but I was to (sic) tired to acquaint you of the fact s. Both father and mother encouraged Mr. Gilmore when he first came he asked permission of father to visit me and he had no objections to it and Mr. Gilmore at length asked him could he address me and there was not but one objection and that was that I was to (sic) young and he was fearful it would interfere with my studies and I would fall in love to early and said girls of my age (she was 13 years old) then were liable to change but dear Uncle mine will never change certain this is saying a great deal but it is the fact. I would be willing to forsake all for him and when I say this I speak the truth. I see no happiness here and never will until I marry him, thank you dear Uncle for the beaus you gave me but it is to (sic) late my affections are placed upon one and will never change while health is in my body, if you wish your Niece to be happy talk with my father. I will never see any happiness until this is settled. Dear Uncle these are my feelings.

I cannot forget him!
I try to be gay,
To quell the wild sorrow,
That rises always
but wilder and darker,
It swells as I try,
If heaven could forget him,
So never can I!
I cannot forget him!
I love him so well!
His smiles is endearing,
He whispers a spell
He haunts me forever
I worship him now,
Oh! Idle endeavor
I cannot forget

I hope these words will make an impression uppon (sic) your mind.

Your affectionate
Niece Ella

Letter to James Thomas from T.J. Smith

Glenn Mary Sept. 5th 1859

Brother Thomas,

You may think strange that we do not ready consent for Ella to go to Lexington even to Cincinatta (sic) but if you knew her determination is to go into matters that we are as hostile to, as we could be to anything that could happen and this influence that we have brought to bear on her and all to no affect. I think you would look with more charity upon her actions. I have become almost dispirit in this matter and was it not for disgracing her I would give her such a flogging as I think would open her eyes . After advising him in a kindly manner to treat Mr. Helms with following what was the result, nothing, but fear caused her to speak to him at all. In fact her actions to him were such as to convince him that she would not receive his attentions in any way. Until I threatened to punish her. I assure you if I thought anything could open her eyes in this matter. I would make any sacrifice under Heaven.

If Ella will consent to stop Gimore's attention to her I will do anything for her that is in my power, but so long as she clings to him to the exclusion of others I feel it is my heart to turn my back on her.

You may think I am gong too far but when my child does a thing so to contrary to my decision and advice as Ella has I feel I am doing nothing more than justice to reciprocate such, however I am not willing to accommodate Ella to anything that requires much sacrifice of money or labor. I have worked with Ella until my patience is worn down. If anything could be done to relieve my mind in this case willingly yea, eagerly would I do it.

I will be at Lancaster some time this afternoon and we will talk this thing over.

Mary is scolding to day and has everything so turned up that she prefers Ella going to accompany my Charley to Sparta. We will send Sol with the buggy to take them to Sparta in half or three quarters of an hour.

Your friend & Brother
T. J. Smith

Letter to James Thomas from T. J. Smith

Oct. 9th 1859

Brother Thomas,

The quarter of beef is in fine time for us. We will most willing be accept your propposition (sic) as far as we can. We will not have the fine beef that you have, ours are generally small and our lambs are not so good as usual. All my young stock 3 years old and under. I do not wish to kill them yet as they are in Bulls that I thought of killing and heifers that I wish to breed from though we may kill some young stock that will be palpable.

Your Brother & Friend
T. J. Smith

Letter to James Thomas from T. J. Smith

Camp Georgia near Bull Run, Feb. 11, 1862

Brother Thomas,

The recruiting officers leave Camp today for Georgia among them Robert Jones who will take your horse to you. I handed him eighty dollars to bear the expenses of the horse, you can hand that amount to Mary or you may let Jones have thirty dollars of it, as he asked me for money on leaving to day. He wanted some he said to spend at home. I told him to keep the eighty dollars himself, but I am so closely drained I will need it. There is a good many men leaving as they have not been paid since first of November this is generally without money and I have advanced until I am short.

I hope your horse will reach you all safe and sound. He leaves here in fine condition better than I ever saw him, but no doubt the trip will shrink him up some. We have to day received the sad intelligence from Rhonoake Island and it makes our men sad, particularly when they couple the state of feeling at home with it. We are satisfied we cannot sustain ourselves without stronger armies and when are they to come from, I can but refer to the indications at home for an answer, it appears our men at home have lost sight of these Country and can it be that they have lost sight of their gallant sons now in the field. I cannot agree without much, much, regret for our well earned reputation to be converted into disgrace. Our recruiting officers will carafs the Country and I do hope you will wing them through much of the trouble, they will want help. I have written to several friends to aid in it. I wish Bishop Pearce would come to our aid for I am satisfied it will require the energy of all patriotic men in our County.

We have very disagreeable weather here. Some rain or sleet every day or two though our Georgia looking day on yesterday, the only one I have witnefsed since my arrival here. I have had a bad cold all the time and frequently sick stomach but am up and going and better to day.

We have not as much sicknefs as we have had. Glenn Brown has been very sick but will be out in five or six days if he has not back set. Jasper Boyer is now quite sick though some better to day. I wrote to his Father that he was better.

You would feel mortified to see our small companies in line, it is discouraging & it should by all means be remedied. It is very mortifying and indeed I hope our people will sympathize with me.

I write to Mary by Mark to day. What is Linton programme. I am anxious to know. I am afraid his leaving us will injure him, the Boys were a good deal difsatisfied at it, and I am greatly aggrieved. I know Linton was a good deal tried by our Generals, but if he has relieved himself from their clutches he has left his friends, those that would have followed him to the grave if necefsary. I am afraid when Linton looks at this matter closely he will become dispirited and resort to the bottle for relief. I do very much fear this will be the result. I wrote to him two days ago and am looking as will be soon for a letter from him.

Col Thomas is down on our Administration he abuses Davis awfully & his great Benjamin of the war department. I am afraid Col Thomas will challenge Col Paul Simmons who is now acting as (B____) in Gen Toombs place he thinks Simmons has intentionally offended him. Col Thomas dislikes him and ranking just at this time his inferior, he imagines Simmons has take advantage of it and it keeps the Colonel awfully mad. I am looking for a letter son from you. You can get Whitilock & Co. manure for the guano I owe you for later until you are (____) satisfied. Accept my best wishes & remember me in much kindefs to all my friends.

Your Brother & Friend T. J. Smith

Letter to James Thomas from T. J. Smith

Camp near Orange C House
April 4 th 1862

Brother Thomas,

Your letter of the 20th of last month came to hand a few days since and I write you without delay, though we hear that all communication is cut off and I will therefore be short as it is uncertain whether it will reach you, though I will write you. The most important news connected with this (____) of our army, etc...

You have heard of the resignation of Col. Thomas and Maj. Smith has sent in his resignation which will produce two vacancies in our regiment and our boys managed the last election so badly that Elbert, Hart & Franklin are combined to keep us down. I could of gotten the Majors place easily but for Capt. Bunch, he proclaims himself for that position as soon as this was or in fact before the Majors place was vacated and I told him at the time that place would suit me in my present state of health but he said he wanted me to take the Leut. Colonels place, when I told him the unpleasant state of feeling against Hancock would defeat me, the companies from Elbert three in number, one from Hart, one from Franklin, are most of them our largest companies & they were largely recruited. Some of them some forty in number. The very small number from Hancock has so discouraged us though short in numbers I intend it shall be seconds to none in the Regiment. I labor under many disadvantages, being so long absent from the Regiment & therefore the advantages of (____) and I have been able to do comparatively no duty since my return. I had first a severe cold, cough, and sick stomach and have had (r____) on my leg for several weeks which still disqualifies me for duty, also I have been tortured with biles for several weeks and now have over that is anything but agreeable. All of this of course has its influence against me and it said I will not be able for want of health to discharge the duties. Capt. Milligan from Franklin will be the next Leut Colonel he is an excellent good man. but I fear is wanting in many requisites as our officer. Capt. Bunch will likely be the Major I think him easily beaten, but he claims advantages as he pronounced himself first, he is not popular and I would not be astonished if he has opposition that will trim his sails, and I must acknowledge I will not much regret it, though I will likely support him though not as cordially as I would like.

I do not know that we can appoint an recruiting Officer, you will please find out and enable us if possible to appoint you, I would be gratified with such a thing as also our company generally. One excuse has been that they could not stand Col. Thomas that excuse now falls to the ground and Col McIntosh you know is a kind, just and clever gentleman and I am upon his kindness will imposed on, though the Regiments I think will be more effective under Col. McIntosh as he takes an interest in tactics which Col Thomas did not, and to day I suppose he is about the poorest officer for his experiences in the Confederate Army. He has never taken the interest that he ought in drilling, while many of us regret losing Col Thomas many are gratified and I repeat I think the Regiment will be more effective with him out. I do regret so much that Linton left us, he would now of been our Colonel and that would rejoice many of us but his resigning soured some as it always does. Men are generally apt to answer to an Officer that leads them, and are frequently unreasonable in it, though Linton has escaped this pretty much. Some thinks he did not treat them right in leaving them in the hands of Col Thomas. Col McIntosh was elected by an unanimous vote, he is very popular and by application will make a good Colonel. If Linton had any body of troops I would be very glad to get our Hancock companies out of this (____) concern and join him. I am not willing to have our hands tied up by being compromised by numbers and a great many of them the scorn of Elbert, Hart, and Franklin, which comprises as degraded material as any part of Georgia. I am not willing, and I am not willing to see old Hancock sons (____) as we are by such, and I would be glad that we

could get into a Regiment of more character than I now fear the 15th Georgia will be, coming down from Thomas & Linton to its present basis & (P___) is an awful acquisition.

I wrote to Frank relative to planting some time since. I directed him to consult your actions & D. Dicksons as to planting cotton and not though to plant exceeding our hundred acres in cotton. I wish Congrefs would prohibit the planting of cotton until the blockade is raised. I am a states right man, but in times like we have I think desperate remedies are necefsary to be resorted too, to reach the answer. We will have to rely on the cotton states I fear for support for our army and they should grow nothing but supplies I think. I regret to hear that Thomas Dickson is plants so largely it will involve him, it strikes me in very bad order and I think ought.

I am gratified that my stock is doing so well. I cautioned Frank very particular that it had been a great neglect generally with my (___) and I wanted him to correct it. I want Frank to plant largely of everything to eat, corn, peas, potatoes, etc., etc.

Mary is some eight miles from me I see her once a week. She has a nice boarding place at Gordonsville gets all the news daily which gratifies her as you know. I do not think Mary has any idea of returning soon, she is afraid of being cut off from us by being in Georgia and I am anxious she should remain when she can be with me should I get wounded which I trust will not happen though of course it may be worse.

We are ignorant as to the future (___) of our army. We know nothing and it is all right.

Your advice as to drilling my company is good and will be heeded. I am much obligated to you for it.

I would glad to hear often from you and Linton and other friend. We hail letters from him with a hearty welcome.

Write me the prospects of wheat, oats & etc. and please send me a list of Colonel Davis company. The last (___) Hancock I sent you a list of my company & hope you will do some thing in the way of recruits for I am discouraged with my prospects. Which I undergo the points of battle I would like to be so situated as to as much for my Country as pofsible. I intend by the aid of Providence to do my full duty. I wish you would see (___) Boyer and see if he will not return to us. He ought as most of my men that were discharged retune at once an important blow will certainly be structured soon for (___) or (___).

Frank is well and our boys generally in fair health. Accept my best wishes & remember me in much kindness to Linton, John B and my friends generally.

Your Brother & Friend
T. J. Smith

Camp near Richmond May 28th 1862
Brother Thomas,

We have been so actively engaged I have not had time to write you without interrupting my hours of rest, but today is a still and quiet Sabbath and I drop you a letter. I wrote today to my darling wife. Do see her often and console and comfort her. I know her suspense is very great and it renders her unhappy greatly so. We have been in awful suspense in an expectation to visit up with the enemy for a long, long time and today we anticipated a general engagement, which it has been up within hour 8 o'clock PM, the most quiet day of the season. We have heard but two or three guns, which while we are accustomed to constant firing this many be but a processor to a general engagement tomorrow.

We look at least for it very soon now and I am gratified the state of Virginia and the Confederate government has determined to hold Richmond at all hazards. The heart of the enemy is fixed on Richmond and will make a desperate struggle to get it but we are as determined to hold it and two such immense armies with equal determination such as awful conflict it will be and thousands will perish. Many, many will fall victims to the bullets on each side. Before, I do hope we will whip the fight, cost what it will. I would say stand until the last man of us falls. Such a determination will always conquer. A few days I think will give you exciting news from this quarter. We have a larger force I cannot tell how many but an immense number. I supposed the enemies force very large and well equipped and we will have a hard struggle to whip them. but it must be done as I have said at any cost.

We had a terrible time on the Peninsula, hard life and disagreeable service, which no doubt you have heard to its full extent and fully as bad as it was. As I know men write home anything of the sort is as dark pictures as therefore can mark it. I wrote the most of our troubles to my dear wife who no doubt has given you my report of it.

We are separated from the Yankees some mile and a half and nothing but little (Chickn) creek between us and we hear of skirmishes every day and the enemy no doubt is slowly but cautiously advancing until they get their force all up.

I have not seen George lately, we do not know where any other forces are stationed outside of our division . We may be very near George but have not heard from him lately. I presume he still writes you. Mark is becoming worried as he did. He is discouraged with our lazy and slow Colonel, which discourages many of us. He is too lazy and slow for the position, but his courage is such I presume he will redeem himself when the hour of danger comes and place himself high in the regard of all of us.

We have been looking anxiously for Linton for some days and I am greatly gratified that he is so near us. I need him and his counsel and do hope he will soon be with us. Gen Tombs is looking for Linton and has been for several days.

I regretted the necessity of having to run against John Bunch for Major. I did all I could and more than I ought to of done to get him to see he was not the choice of the Regiment and I would so far to save his feelings that I came very nearly sacrifice even myself. I did not announce my name until within two hours of the election and had I announced myself at first, I would of broken Bunch a hundred votes more than I did, but I acted towards him as a friend and saw at last that he was for his own gratification and when I candidly informed him I had reasons to believe the Regiment wanted me and his reply was to find that out would be to go before them, but I still put it off thinking his eyes would be opened, but he was blind to my interest and so determined for self he could not be convinced until we went before the Regiment and he was awfully disappointed and I have had to force myself on him as he would not notice me or my friends without showing great coolings. He acted the fool all the way through, and still is cold with us, but he has more to loose than we have and we are not all disturbed by his conduct.

Gen Toombs is very bitter in his denunciations of the Yankees he curses them for all that is mean and cowardly and appears anxious to meet the foe. He is worried with our Generals for not pushing into a fight and says if we fall back from Richmond. He will be dammed if he don't go home and carry his Brigade.

Dr. Aliquant has been a little unwell and been in Richmond sometime. He is out with us today, but is too feeble to remain in camp, but thinking the fight would come off he forced himself out. Don't think that the Doctor is by any means dangerous. He is feeble from a spell of dysentery he had sometime since.

I am well and fleshy more so than I have ever been before. Nothing strange in camp. Write me. I think we will stay here until Richmond is relieved of the trials of the enemy. Accept my best wishes and remember me to all our neighbors and my friends generally.

Your Friend T.J. Smith

Letter to James Thomas from Mary Smith

July 14, 1862

Dear Brother Thomas,

I have intended writing you for several days but Mr. Smith being sick and there being nearly all the time some friends in his room prevent me. He has not been well since brother Carlos left but kept up from excitement untill (sic) the last fight in which he fell charging his regiment, he was taken from the battle field that night and was at time insensible. He has sit up but little since the time, he is weak and prostrated from continual vomiting, he has not been able to retain any thing on his stomach for two weeks but a little limewater mixed with a tablespoonful of sweet milk. If he takes more than two swallows of water he vomits and I have seen occasionally a little blood in it. dr. Conway says the nerves of his stomach came verry near being paralyzed, the physician's say he will be unfit for duty for several weeks and advise him to get a furlow to home, he has not been consented and will not unless he becomes satisfied that he will not be fit for duty in some time. I have been around to Georgia boarding house several times he ahs been verry feeble yet kept up he is much better now and told me on yesterday that he had been trying to get a furlow but could not and said he believed the would go back to his regiment. A good many of our soildiers are dying from their wounds and a good many are comeing in from their camps with camp and tifod (sic) fever. I heard of several Hancock men who were brought to the city on yesterday verry sick. Jasper Boyer, Dr. Green, James Alford, Ham Brantley's son & many others who are not verry sick. Brantley they fear will die. I intended writing you a long letter but have just learned that Leut. Frank Little who failed to get off yesterday would leave for Georgia in a few minutes and I prefer sending this letter by him as I hear the railroads are employed in transporting munitions of war to Petersburg which it is said caused the stoppage of mails south. All of our relatives here are pretty well but Mr. Smith. Your Latimer Tom is however better & left this morning for camp. Mr. Smith wishes to be kindly remembered to you, Linton & friends generally. Except my love.

Your affectionate Sister,

M. Smith

Letter to James Thomas from Mary Smith

1862

Dear Brother Thomas,

I am surprised to think that you would for one moment suppose that I would doubt your word about anything so soon as you told me that you saw Gruddy get the brick yourself I felt convinced, Mr. Smith told me that you told him Ben saw Lendy get the brick he was worried about it and asked him why he did not get the brick that he promised out to him, he said he did, we then thought Ben must be mistaken. I thought you were absent at the time and did not know any better untill I asked you the day you and Linton were up here and you said Ben told you and you went and saw him if you had of informed Mr. Smith at first that you were and eye witness it would have dropped knowing it to be so. I have mentioned two or three times about the brick to you and you have remarked that Lendy got them from your end but never did you

mention before that evening that I spoke to you that you saw him yourself. I feel hurt to think after all your kindness to exchange your good brick for our poor ones to accommodate at different times also to let us have brick now that you have a use for, to think you would suppose I would doubt your word. I will have the Negro whipped that went there the other day and got brick he knew he ought to have asked me where to get the brick and I would not have known now that he got your brick but for you.

Your affectionate Sister,
M Smith

Letter to James Thomas from T. J. Smith

March 26th 1866

Brother Thomas,

I see in the papers we will be required some to pay taxes on Real Estate, and the Constitutionalist says 27 cents on each hundred dollars in worth, assessment of 1860. My taxes will be pretty heavy- my lands are worth fifty thousand dollars which will make my taxes \$1350.00 and will require me to marshal all my assets. So you will please arrange to pay me the fifty dollars in time must this emergency say in 60 days.

I send you the lock.

Your Friend
T. J. Smith

P.S. I have ordered 20 tons of guano which is due. I would not be at all strained.