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# Charleston Farmhouse A Photographic Recollection

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Famous Colonial Houses

Charleston, S.C.

New York Vertical

Recollections and Reflections

Charleston Farmhouse

Mirrored Memories

Touching the World

Memories of Life on the Farm

Charleston

California Plain

Rooms of their Own

The Southern Ethic

Listening Is an Act of Love

Abraham Lincoln and Coles County, Illinois

Charleston

The Courtauld

Charleston, S.C.

Corcoran Gallery of Art

Photographic Memories Revisited

Memory Hold-the-Door

A-10s Over Kosovo

A Bountiful Harvest

Beyond Bloomsbury

The Illio

Historic Charleston, in Photographs

The Optical Unconscious

Pre-Incident Indicators of Terrorist Incidents

First Timers and Old Timers

The Secret Wife of Aaron Burr

Recollections of Slavery

A South Carolina Album, 1936-1948

Spring Cannot Be Cancelled: David Hockney in Normandy

The Story of Archer Alexander from Slavery to Freedom, March 30, 1863

Charleston Then & Now

Elks' Life

Memories of Life on the Farm

Partners with the Sun

The Charleston Orphan House, 1790-1951

Ella Baker and the Black Freedom Movement

A Belle of the Fifties; Memoirs of Mrs. Clay, of Alabama

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## MELENDEZ NICHOLSON

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### Famous Colonial Houses Unicorn

"The Texas Folklore Society has been alive and kicking for over one hundred years now, and I don't really think there's any mystery as to what keeps the organization going strong. The secret to our longevity is simply the constant replenishment of our body of contributors. We are especially fortunate in recent years to have had papers given at our annual meetings by new members--young members, many of whom are college or even high school students. "These presentations are oftentimes given during sessions right alongside some of our oldest members. We've also had long-time members who've been around for years but had never yet given papers; thankfully, they finally took the opportunity to present their research, fulfilling the mission of the TFS: to collect, preserve, and present the lore of Texas and the Southwest.

"You'll find in this book some of the best articles from those presentations. The first fruits of our youngest or newest members include Acayla Haile on the folklore of plants. Familiar and well-respected names like J. Rhett Rushing and Kenneth W. Davis discuss folklore about monsters and the classic 'widow's revenge' tale. These works--and the people who produced them--represent the secret behind the history of the Texas Folklore Society, as well as its future."--Kenneth L. Untiedt

**Charleston, S.C.** Pickle Partners  
Publishing

David Hockney reflects upon life and art as he experiences lockdown in rural Normandy in this inspiring book which

includes conversations with the artist and his latest artworks. On turning eighty, David Hockney sought out rustic tranquility for the first time: a place to watch the sunset and the change of the seasons; a place to keep the madness of the world at bay. So when Covid-19 and lockdown struck, it made little difference to life at La Grande Cour, the centuries-old Normandy farmhouse where Hockney set up a studio a year earlier, in time to paint the arrival of spring. In fact, he relished the enforced isolation as an opportunity for even greater devotion to his art. *Spring Cannot Be Cancelled* is an uplifting manifesto that affirms art's capacity to divert and inspire. It is based on a wealth of new conversations and correspondence between Hockney and art critic Martin Gayford, his long-time friend and collaborator. Their exchanges are illustrated by a selection of Hockney's new Normandy drawings and paintings alongside works by Van Gogh, Monet, Bruegel, and others. We see how Hockney is propelled ever forward by his infectious enthusiasms and sense of wonder. A lifelong contrarian, he has been in the public eye for sixty years, yet remains entirely unconcerned by the view of critics or even history. He is utterly absorbed by his four acres of northern France and by the themes that have fascinated him for decades: light, color, space, perception, water, trees. He has much to teach us, not only about how to see . . . but about how to live.

*New York Vertical* Penguin

This work recounts the history of the men and women who captured a century of South Carolina images, from photography's introduction in the state through to 1940.

*Recollections and Reflections* National  
Trust

Includes photographs of Wadmalaw

Island, a guitar player in Charleston, and Two Meeting Street in Charleston.

Charleston Farmhouse Purdue University Press

John Calvin Allen, professionally known as J. C., worked as a photographer for Purdue University from 1909-1952, and operated his own photography business until his death in 1976. The J. C. Allen photographs represent a historical account of the transition from pioneer practices to scientific methodologies in agriculture and rural communities. During this major transitional period for agriculture, tractors replaced horses, hybrid corn supplanted open-pollinated corn, and soybeans changed from a novelty crop to regular rotation on most farms. During this time, purebred animals with better genetic pedigrees replaced run-of-the-mill livestock, and systematic disease prevention in cattle, swine, and poultry took place. Allen's photographs also document clothing styles, home furnishings, and the items people thought important as they went about their daily lives. Looking closely at tractors, livestock, wagons, planters, sprayers, harvesting equipment, and crops gives one a sense of the changing and fast-paced world of agriculture at that time. This volume contains over 900 picturesque images, most never-before-seen, of men, women, and children working on the farm, which remain powerful reminders of life in rural America at the turn of the twentieth century. As old farmhouses and barns fall victim to age, Allen photographs are all that remain. While those people and times no longer exist today, they do remain "alive" because of the preservation of that history on film. A camera in his hands and an eye for photography allowed Allen to create indelible visual histories that continue to

tell the story of agriculture and rural life from long ago.

*Mirrored Memories* Stanford University Press

Collects sixty-eight black-and-white photos of California barns by the late photographer, complemented by informed essays that introduce readers to the region's farmstead architecture and document many elements of the subject's vanishing landscape.

**Touching the World** White Lion Publishing

I have been a member of Charleston Elks Lodge # 242 since 2013. This is a scrapbook style collection of photographic memories of my membership in that fraternal order. It has been my pleasure to serve as their photographer and trust you will enjoy these images and encourage your friend and neighbors to join our organization. Come visit and share with us.

Memories of Life on the Farm Franklin Classics Trade Press

In the predawn darkness of Friday, February 1, 1861, aboard a westbound train, Abraham Lincoln, left Coles County for the last time. Elected to the presidency the previous November and not yet having departed his home in Springfield for Washington, D.C., to be inaugurated, he had come on January 30 to visit his stepmother, Sarah Bush Lincoln, and to say farewell to friends and family in Charleston and the surrounding area. He would never return. Having led the United States through the Civil War, he would die at the hand of assassin John Wilkes Booth in Washington's Ford Theater on another Friday—April 14, 1865. This book by history scholar Charles H. Coleman explores Lincoln's close-knit family ties in and connection to Coles County, located in east-central Illinois: the home

of his father and stepmother, Thomas and Sarah Bush Lincoln, as well as his stepbrother John and his stepsisters, Sarah Elizabeth and Matilda, along with their families, and where Lincoln himself was a frequent visitor during his lifetime.  
*Charleston*

www.Militarybookshop.CompanyUK  
Inspired by a woman and events forgotten by history, bestselling author Susan Holloway Scott weaves together carefully researched fact and fiction to tell the story of Mary Emmons, and the place she held in the life—and the heart—of the notorious Aaron Burr. He was a hero of the Revolution, a brilliant politician, lawyer, and very nearly president; a skillful survivor in a raw new country filled with constantly shifting loyalties. Today Aaron Burr is remembered more for the fatal duel that killed rival Alexander Hamilton. But long before that single shot destroyed Burr's political career, there were other dark whispers about him: that he was untrustworthy, a libertine, a man unafraid of claiming whatever he believed should be his. Sold into slavery as a child in India, Mary Emmons was brought to an America torn by war. Toughened by the experiences of her young life, Mary is intelligent, resourceful, and strong. She quickly gains the trust of her new mistress, Theodosia Prevost, and becomes indispensable in a complicated household filled with intrigue—especially when the now-widowed Theodosia marries Colonel Aaron Burr. As Theodosia sickens with the fatal disease that will finally kill her, Mary and Burr are drawn together into a private world of power and passion, and a secret, tangled union that would have shocked the nation . . . Praise for I, Eliza Hamilton  
"Scott's devotion to research is evident .

. . . a rewarding take on a fascinating historical couple." —Library Journal  
"Readers will be captivated."  
—Publishers Weekly (starred review)  
"Packed with political and historical as well as domestic details." —Booklist  
*California Plain* Kensington Books  
The Courtauld is one of the United Kingdom's great art collections, displayed throughout the magnificent historic setting of Somerset House in central London. This elegant book is a curated selection of its highlights -- paintings, drawings, prints, sculpture and decorative arts -- each beautifully illustrated and accompanied by an insightful commentary. Notable among these treasures are remarkable Impressionist and Post-Impressionist paintings, including the world-famous A Bar at the Folies-Bergère by Édouard Manet and Vincent van Gogh's Self-Portrait with Bandaged Ear. This book is also an engaging account of how The Courtauld became an internationally renowned center for the teaching and research of art history, conservation and curating. It was founded nearly a century ago in the belief that art has the power to enrich people's lives. The Courtauld continues that mission today, promoting the understanding of the visual arts and offering a place where everyone can find enjoyment and inspiration.

*Rooms of their Own* University of Iowa Press

This is a print on demand edition of a hard to find publication. Explores whether sufficient data exists to examine the temporal and spatial relationships that existed in terrorist group planning, and if so, could patterns of preparatory conduct be identified? About one-half of the terrorists resided, planned, and prepared for terrorism relatively close to their eventual target.

The terrorist groups existed for 1,205 days from the first planning meeting to the date of the actual/planned terrorist incident. The planning process for specific acts began 2-3 months prior to the terrorist incident. This study examined selected terrorist groups/incidents in the U.S. from 1980-2002. It provides for the potential to identify patterns of conduct that might lead to intervention prior to the commission of the actual terrorist incidents. Illustrations.

The Southern Ethic DIANE Publishing  
Paul John Eakin's earlier work *Fictions in Autobiography* is a key text in autobiography studies. In it he proposed that the self that finds expression in autobiography is in fundamental ways a kind of fictive construct, a fiction articulated in a fiction. In this new book Eakin turns his attention to what he sees as the defining assumption of autobiography: that the story of the self does refer to a world of biographical and historical fact. Here he shows that people write autobiography not in some private realm of the autonomous self but rather in strenuous engagement with the pressures that life in culture entails. In so demonstrating, he offers fresh readings of autobiographies by Roland Barthes, Nathalie Sarraute, William Maxwell, Henry James, Ronald Fraser, Richard Rodriguez, Henry Adams, Patricia Hampl, John Updike, James McConkey, and Lillian Hellman. In the introduction Eakin makes a case for reopening the file on reference in autobiography, and in the first chapter he establishes the complexity of the referential aesthetic of the genre, the intricate interplay of fact and fiction in such texts. In subsequent chapters he explores some of the major contexts of reference in autobiography: the

biographical, the social and cultural, the historical, and finally, underlying all the rest, the somatic and temporal dimensions of the lived experience of identity. In his discussion of contemporary theories of the self, Eakin draws especially on cultural anthropology and developmental psychology.

**Listening Is an Act of Love** Princeton University Press

First published in 2003. The NATO-led Operation Allied Force was fought in 1999 to stop Serb atrocities against ethnic Albanians in Kosovo. This war, as noted by the distinguished military historian John Keegan, "marked a real turning point . . . and proved that a war can be won by airpower alone." Colonels Haave and Haun have organized firsthand accounts of some of the people who provided that airpower—the members of the 40th Expeditionary Operations Group. Their descriptions—a new wingman's first combat sortie, a support officer's view of a fighter squadron relocation during combat, and a Sandy's leadership in finding and rescuing a downed F-117 pilot—provide the reader with a legitimate insight into an air war at the tactical level and the airpower that helped convince the Serbian president, Slobodan Milosevic, to capitulate.

Abraham Lincoln and Coles County, Illinois Lucia Marquand

Although Wettach was not hired as an FSA photographer, his pictures provide a fascinating parallel to the more famous work of his FSA colleagues Walker Evans, Dorothea Lange, and Russell Lee. Yet unlike their photographs, his reveal an amazing intimacy and familiarity with his subjects, who were frequently his friends, neighbors, family members, and clients."--BOOK JACKET.

Charleston Scala Arts Publishers  
Incorporated

Some people may mistakenly overlook this book because of the novelty of its central idea--upending a panoramic camera to shoot New York City vertically. But veteran photographer Horst Hamann's pictures have nothing gimmicky about them; in fact, like Berenice Abbott's, they seem destined for New York City photo immortality. The pictures are beautifully controlled--in vision, in camera technique, and in printing. What's more, Hamann bends the city to his vision of light, air, and geometry. A shot of the Statue of Liberty's right arm, holding the lamp aloft, is a masterwork of composition and care. It's as if Hamann somehow arranged for the sea below to darken in precisely the same gradations as the Lady's stately arm. Compare it to a dizzying picture of one of the Chrysler Building's shiny eagle heads, or a serene moment among the hosta lilies in Trinity Church cemetery for a grasp of Hamann's range. Each photograph is paired with a quotation on the opposite page, such as Walt Whitman's "The beautiful city, the city of hurried and sparkling waters!" or former mayor James J. Walker's quip, "I'd rather be a lamppost in New York than Mayor of Chicago." The back of the book contains information on the places in the photographs. On a shelf of New York books, this one might take its place next to Paul Goldberger's classic, *The City Observed*, as a fresh example of how New York's stone, steel, and glass architectural icons are reinvented with each new visionary.

**The Courtauld** Univ of South Carolina  
Press

A stirring new portrait of one of the most important black leaders of the twentieth

century introduces readers to the fiery woman who inspired generations of activists. (Social Science)

Charleston, S.C. Founders

Recollections of Slavery By A Runaway Slave The True Story of Sugar House, Charleston, South Carolina The Slave Torture House A Slave Narrative Serialized in *The Emancipator* in 1838 .....and then carried me to the Sugar House in Charleston. As soon as we got there they made me strip off all my clothes, and searched me to see if I had anything hid. They found nothing but a knife. After that they drove me into the yard where I staid till night. As soon as master's father, Mordecai Cohen, heard that I was caught, he sent word to his son, and the next morning master came. He said "well, you staid in the woods as long as you could, now which will you do,--stay here, or go home?" I told him I did'nt know. Then he said if I would not go home willingly I might stay there two or three months. He said "Mr. Wolf, give this fellow fifty lashes and put him on the tread mill. I'm going North, and shall not be back till July, and you may keep him till that time." When they had got me fixed in the rope good, and the cap on my face, they called Mr. Jim Wolf, and told him they had me ready. He came and stood till they had done whipping me. One drew me up tight by the rope and the other whipped, and Wolf felt of my skin to tell when it was tight enough. They whipped till he stamped. Then they rubbed brine in, and put on my old clothes which were torn into rags while I was in the swamp, and put me into a cell. The cells are little narrow rooms about five feet wide, with a little hole up high to let in air. I was kept in the cell till next day, when they put me on the tread mill, and kept me there three days, and then back in the cell for three days. And



then I was whipped and put on the tread mill again, and they did so with me for a fortnight, just as Cohen had directed. He told them to whip me twice a week till they had given me two hundred lashes. My back, when they went to whip me, would be full of scabs, and they whipped them off till I bled so that my clothes were all wet. Many a night I have laid up there in the Sugar House and scratched them off by the handful. There was a little girl, named Margaret, that one day did not work to suit the overseer, and he lashed her with his cow-skin. She was about seven years old. As soon as he had gone she ran away to go to her mother, who was at work on the turnpike road, digging ditches and filling up ruts made by the wagons. She had to go through a swamp, and tried to cross the creek in the middle of the swamp, the way she saw her mother go every night. It had rained a great deal for several days, and the creek was 15 or 16 feet wide, and deep enough for horses to swim it. When night came she did not come back, and her mother had not seen her. The overseer cared very little about it, for she was only a child and not worth a great deal. Her mother and the rest of the hands hunted after her that night with pine torches, and the next night after they had done work, and every night for a week, and two Sundays all day. They would not let us hunt in the day time any other day. Her mother mourned a good deal about her, when she was in the camp among the people, but dared not let the overseer know it, because he would whip her. In about two weeks the water had dried up a good deal, and then a white man came in and said that "somebody's little nigger was dead down in the brook." We thought it must be Margaret, and afterwards went down and found her. She had fallen from

the log-bridge into the water. Something had eat all her flesh off, and the only way we knew her was by her dress. *Corcoran Gallery of Art Createspace Independent Publishing Platform* Evocative, engaging and filled with vivid details, *Rooms of their Own* explores the homes of these three writers linked to the Bloomsbury Group. Bringing together stories of love, desire and intimacy, of evolving relationships and erotic encounters, with vivid accounts of the settings in which they took place, it offers fresh insights into their complicated, interlocking lives. Complete with first-hand accounts, this book illuminates shifting social and moral attitudes towards sexuality and gender in the 1920s and 30s. "I hold the conviction that as the centuries go on, and the sexes become more nearly merged on account of their increasing resemblances ... such connections will to a very large extent cease to be regarded as merely unnatural, and will be understood far better". Vita Sackville-West, 1920 In the deep blue Turret Room at Knole sits a battered tin trunk inscribed "Edward Sackville-West: Various Papers". Hoarded inside were the intimate records of lives lived at the heart of 1920s literary Bloomsbury. Lytton Strachey, James Strachey, Alix Strachey, Duncan Grant, Bunny Garnett and Stephen Tomlin all stayed with Eddy at Knole. Two of these friends - Duncan Grant and Stephen Tomlin - became lovers, filling his rooms with the vibrant outpourings of Bloomsbury creativity. Living in an England where homosexuality was illegal until 1967, Eddy's design choices were boldly counter-cultural. Eddy's first cousin, Vita Sackville-West, and her lover, Virginia Woolf, were equally at home in this world, their names permanently

associated through the publication of Orlando in 1928. Set at Knole, Woolf's tribute to Vita created a hero/heroine who evaded categorisations of sex and time, changing as the centuries progress. Linked by an intimate web of relationships, Eddy, Virginia and Vita created homes in Kent and East Sussex which challenged contemporary conventions. While Virginia Woolf and Eddy Sackville-West favoured the bright colours and bold patterns of Bloomsbury, Vita Sackville-West looked backwards to the Elizabethan age, filling her rooms with the romantic relics of past lovers. *Photographic Memories Revisited* MIT Press

The Optical Unconscious is a pointed protest against the official story of modernism and against the critical tradition that attempted to define modern art according to certain sacred commandments and self-fulfilling truths. The account of modernism presented here challenges the vaunted principle of "vision itself." And it is a very different story than we have ever read, not only because its insurgent plot and characters rise from below the calm surface of the known and law-like field of modernist painting, but because the voice is unlike anything we have heard before. Just as the artists of the optical unconscious assaulted the idea of autonomy and visual mastery, Rosalind Krauss abandons the historian's voice of objective detachment and forges a new style of writing in this book: art history that insinuates diary and art theory, and that has the gait and tone of fiction. The Optical Unconscious will be deeply vexing to modernism's standard-bearers, and to readers who have accepted the foundational principles on which their aesthetic is based. Krauss also gives us the story that Alfred Barr, Meyer Shapiro,

and Clement Greenberg repressed, the story of a small, disparate group of artists who defied modernism's most cherished self-descriptions, giving rise to an unruly, disruptive force that persistently haunted the field of modernism from the 1920s to the 1950s and continues to disrupt it today. In order to understand why modernism had to repress the optical unconscious, Krauss eavesdrops on Roger Fry in the salons of Bloomsbury, and spies on the toddler John Ruskin as he amuses himself with the patterns of a rug; we find her in the living room of Clement Greenberg as he complains about "smart Jewish girls with their typewriters" in the 1960s, and in colloquy with Michael Fried about Frank Stella's love of baseball. Along the way, there are also narrative encounters with Freud, Jacques Lacan, Georges Bataille, Roger Caillois, Gilles Deleuze, and Jean-François Lyotard. To embody this optical unconscious, Krauss turns to the pages of Max Ernst's collage novels, to Marcel Duchamp's hypnotic Rotoreliefs, to Eva Hesse's luminous sculptures, and to Cy Twombly's, Andy Warhol's, and Robert Morris's scandalous decoding of Jackson Pollock's drip pictures as "Anti-Form." These artists introduced a new set of values into the field of twentieth-century art, offering ready-made images of obsessional fantasy in place of modernism's intentionality and unexamined compulsions.

Memory Hold-the-Door University of North Texas Press

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