From Memory to Honor: Stories of South Carolina's World War Monuments

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FROM MEMORY TO HONOR: STORIES OF SOUTH CAROLINA'S WORLD WAR MONUMENTS

A Thesis
Presented to
the Graduate School of
Clemson University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
History

by
Amy Michelle Matthews
August 2008

Accepted by:
Dr. Steven G. Marks, Committee Chair
Dr. Paul C. Anderson
Dr. Richard Saunders, Jr.
ABSTRACT

Out of the South’s defeat in the Civil War emerged proponents of the Lost Cause and a desire to remember and perpetuate the South’s honor in the war. This desire to commemorate fallen loved ones and to preserve their memory continued into the twentieth century, most notably the era following the First and Second World Wars.

Based on the South’s strong sense of military tradition and remembrance established after the Civil War, a scholarly debate has emerged in recent decades over the meaning of military commemorations and monuments. One side of the argument views World War I commemorations as a continuation of traditional ways of understanding war and remembering the fallen. The other side of the argument contends that the shock of World War I, or the “war to end all wars,” which is reflected in the adoption of modern styles of design and a modern mentality in ceremonies of remembrance. In the context of this debate, South Carolina’s World War monuments exhibit both traditional and modern styles of commemoration, but the overwhelming trend has been traditional.

I used newspaper accounts and photographs to tell the stories of these monuments, from their creation to dedication to present day. Some monuments have deep histories, some are older than others, and some are all but forgotten. What remains are the monuments themselves and the messages they continue to tell society about South Carolina, a state steeped in war memorialization, told in another post-war era eighty years later.
DEDICATION

To Mom, Dad, and Ashley with love
ACKNOWLEDGEMENTS

I would like to thank Dr. Steve Marks, ‘007’, for his encouragement and guidance on this thesis and throughout my graduate career. This thesis would not be complete without his advice or support, on everything from academics to gardening. I also owe tremendous gratitude to Dr. Paul Anderson for being my friend and mentor. He always pushed me to improve myself, and he always believed I could. He never let me forget I was from Chesterfield/Richmond, Virginia and he always knew something about pigeons. I am grateful to Dr. Rich Saunders, who I consider a true friend and Esso buddy. His passion and love for history are my inspiration. I also thank Dr. Tom Kuehn for giving me a chance, for always being so thoughtful, and for being a friend.

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I am thankful for all my friends, old and new, who accompanied me on my travels across the state searching for monuments and for those who cheered me on. To Kade, for searching microfilm rolls bravely and for believing in me, thank you. Finally, I am grateful to my parents, my sister Ashley, and my extended family for their endless love, faith, and support--thank you for letting me take the long way around.
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CHAPTER ONE

INTRODUCTION

On May 29, 1890, a crowd of Confederate veterans and spectators assembled in the streets of Richmond, Virginia. Amid the waving handkerchiefs, parasols, and banners the crowd of almost 100,000 people waited to see the statue. As the canvas concealing the statue fell, General Robert E. Lee was revealed almost in human form atop his horse Traveller. The crowd responded with cheers, shouts, and applause as artillery fired. The impressive statue was the work of the Lee Monument Association. The event on Richmond’s Monument Avenue was an “extraordinary exhibition of joy; a tidal wave of ecstasy; a reunion and acclaim that no country—certainly no defeated country—ever excelled.”¹ General Lee embodied the essence of a Southern past that Southerners believe existed before the Confederacy’s defeat in the Civil War. A man of devotion, honor, virtue, and kindness, “his language, his acts, and his personal life were simple for the unescapable reason that he was a simple gentleman.”² As a society in defeat, the glorification of Civil War generals like Robert E. Lee enabled the South to view its fight against the Union in the Civil War as noble and just, but merely a lost fight. These monuments allowed the South ceremonial places to mourn its loss while still perpetuating the virtues and honor of its lost generals and soldiers.

¹ “Unveiled!,” Richmond Times Dispatch May 30, 1890, 1.

This interpretation of the Civil War and acceptance of defeat became known as the Lost Cause, which prompted “postwar writings and activities that perpetuated the memory of the Confederacy.” In *Ghosts of the Confederacy*, Gaines Foster’s definition of the Lost Cause did not include the terms “myth” or “religion,” but concentrated on the idea of tradition. In the years after the Civil War, the ideology of the Lost Cause included the establishment of cemeteries, the erection of monuments to Confederate dead, written historical works from a Southern perspective, and the observation of ritual activities such as Memorial Day. Organizations such as the Ladies Memorial Association, the United Daughters of the Confederacy, and the United Confederate Veterans began some of the strongest crusades to remember and honor the 260,000 rebel casualties of war. The Lee Monument Association worked to establish the monument to General Lee in Richmond in the year following his death. Many of the earliest Confederate monuments were placed in local cemeteries, called “cities of the dead” and “evoked grief and death” through their funeral type designs. For the South, memorial activity remained constant in the post-war years, which demonstrated the depth of its bereavement and commitment to keeping the memory of the Confederacy alive.

By 1890, however, the attitude of grief that initially existed in the emergence of the Lost Cause and the memorial movement gradually began to change. The erection of

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4 James M. McPherson, *Battle Cry of Freedom: The Civil War Era* (New York: Ballantine Books, 1988), 854. This figure does not account for civilian losses in the South; McPherson states that such a figure is unknown.

5 Foster, 41.
Confederate memorial structures served a two-fold purpose. First, these monuments illustrated to the South and to the nation that “the Cause” was not forgotten. Second, and perhaps most important, the monuments allowed Southern society to bestow honor on those who paid the supreme sacrifice. Honor, however, was displayed reverently, not in a triumphant manner. Foster noted that “as the first cultural expression of the Confederate tradition, the memorial movement began the process in which southerners interpreted the meaning and implications of defeat.”

In this instance of tradition, the South became unique.

Even under the cloak of defeat, post-Civil War society managed to initiate a tradition of honoring and memorializing to its war heroes through monuments—a tradition carried well into the twentieth and twenty-first centuries. Studies on the Civil War and the Lost Cause produced volumes of works documenting Confederate monuments erected in the United States. Although research of World War memorials is substantial, such memorials have been given less attention. Following the First and Second World Wars, the erection of monuments honoring the sacrifices and veterans and victims of war continued in the United States and across Europe. It was the “destructiveness of war” and the “overwhelming waste” that generated the need for commemoration of the world’s catastrophe in 1918, and yet again in 1945. Produced in a similar mood of grief and monumental loss, the cemeteries and monuments erected in the aftermath of the World Wars were uniquely similar to the atmosphere following the Civil War. The difference

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6 Ibid., 37.

emerged, however, that the tradition of a commemoration originally born out of Confederate defeat was now adopted by a victorious nation to help heal its post-war wounds.

Soldiers in the First World War confronted trench warfare, modern weaponry, disease, and the frailty of human life on both the Western and Eastern fronts of Europe. On June 28, 1917 14,000 American soldiers, or doughboys, as they were nicknamed, arrived in France.8 Upon their arrival, American soldiers would learn the painful truths of warfare. Until the outbreak of the Second World War, the First World War or the Great War held the peculiarity of being the “war to end all wars” based on the unparalleled amount of war casualties and overall destruction. But nothing would rival the Second World War in the number of casualties, as well as the mass devastation, persecution, and genocide. The theaters of combat for the Second World War were vast and covered almost every portion of the globe, from Western and Eastern Europe to the Mediterranean and the Pacific. The loss of human life was extreme, as were the financial costs, and the immense destruction of cities and landscapes.

Although both world wars were catastrophic, it was the First World War that contemporaries and later scholars saw as having the effect of altering the core values of Western societies. At the time, the casualty lists and overall destruction of the First World War was unprecedented. Scholars debated the extent to which the trauma of the war marked a dramatic shift by evaluating how the world commemorated its soldiers. The argument for a transformation in perceptions was put forth by the cultural historian

Paul Fussell. Fussell contended that noticeable changes occurred in intellectual and artistic genres—especially poetry—following the war. He asserted that the Great War began in a “static world” where values “appeared stable,” but left behind a world altered forever.9 Fussell argued that personal and collective memories of war and everyday life broke from tradition and were not depicted in the same manner again after the Great War. In opposition to Fussell, the historian Jay Winter reasoned that the First World War caused such a complete shock that the world held onto traditional forms of remembrance in order to commemorate the sacrifices of war. His evidence for this claim consisted of the war memorial, which highlighted soldier and civilian sacrifice through the “need to reaffirm the nobility of the warrior by an appeal to ‘ancient’ tradition.”10 Through this debate, the questions of change surrounding the First World War are numerous and crucial to understanding the elements of memory within contemporary society.

When societies choose to honor the memory of those lost in war, in a sense they attempt to keep certain elements of the past alive in the present. “Lest We Forget” was the Confederate motto inscribed on innumerable monuments that demonstrated the extent to which a society attempted to come to terms with its grief, the loss of its war heroes, and hopes that future generations would not forget their sacrifices. Monuments themselves serve as a constant public reminder of war that will hopefully “withstand the worst that time and elements can do,” as well as “create a visible symbol expressing what


Although World War I and II monuments were erected largely in accord with traditional modes of war commemoration, established after the Civil War, contemporary society, much like historians Fussell and Winter, have not always agreed on the impact of war and how a society should depict war and remember its heroes.

In 1945, social critic Lewis Mumford questioned how America would build its war memorials following the Second World War. Mumford believed that a memorial is “a religious act of dedication—an attempt to renew in ourselves the spirit of better men and women which is their surest form of resurrection.” Mumford’s views echoed the debate between artists and architects concerning the style of war memorials. The debate centered on one central question—would the memorials built after the war reflect traditional or modern elements of American society? As early as 1918, articles appeared in magazines and journals which disputed the appropriateness of traditional memorials such as “statues, obelisks, triumphal arches and other commemorative structures whose sole purpose was to serve as a memorial.” An editorial in American City argued that traditional monuments, or a “mere shaft of marble or granite,” would not adequately symbolize “the Democracy for which this world war is being fought.” Instead of the traditional architectural forms of remembrance, it was believed that “living memorials” or

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11 Curl, Death and Architecture, 315.


13 Andrew M. Shanken, “Planning Memory: Living Memorials in the United States during World War II,” The Art Bulletin 84 (March 2002):130. Shanken’s article discusses the concept of traditional versus living memorials in detail, as well as the structures that constitute which form of memorial.

useful projects such as community centers, gymnasiums, and libraries were better suited to provide a sense of purpose in society while continuing to honor heroes of war. In actuality, both sides were calling for a proper remembrance of war heroes, only carried out in two different ways. What emerged from the varying views of historians and artists concerned with traditional versus modern elements of modern warfare was that neither form of remembrance ever dominated completely. Therefore, the interwar decades were “permeated by both modernism and nostalgia in a manner that may be described as perversely symbiotic,” where each one “flourished as a critical response to the other.”

As a Southern state, South Carolina is well versed in the Lost Cause ideology and steeped in the tradition of war commemoration. The World War memorials located in South Carolina depict a conflict of interest between traditional and modern forms of commemoration. Not only do the memorials offer testimony to those they stand in remembrance of; they also illustrate how the South Carolina communities expressed their feelings of grief following both world wars. I researched these monuments to tell the human story of their commemoration while interpreting the “debates about war” and how those debates unfolded in South Carolina. Through the erection of war memorials, societies make bold attempts to capture the grief, sorrow, hope, sacrifice, and human emotions intertwined in war. South Carolina’s memorials, hoisted in remembrance to its sacrifices in war, are no exception.

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The main objective of this thesis is to observe First and Second World War monuments in South Carolina and to understand their background, style, and placement within the community. South Carolina has countless forms of living memorials, such as veteran’s highways, parks, hospitals, stadiums, and libraries. The focus of my study is not on those memorials, but on the memorials that stand in the parks, in the intersections, and along courthouse grounds across the state. My research for this thesis offered a Virginia native a rare inside look into the history and highways connecting local communities and towns of South Carolina from its foothills to its coast. The seasons, the journey, or the adventure finding the war monuments was never the same. Just as each monument has its own story, I found that to understand them, one also needed to understand my journey as I stumbled upon South Carolina’s history.

In my research I was unable to find a comprehensive list of monuments or memorials in South Carolina, so I discovered many sites by trial and error. In no way do I claim to have found all existing monuments, but I did my best with time and available resources to locate as many of them as possible across the state. Sometimes I traveled alone, other times I pleaded with a college friend or roommate to navigate the towns with me. I drove the main interstates and small town highways in a red Volkswagen Beetle, with my film camera, later digital, ready to discover the state’s monuments through its lens. This thesis outlines the establishment of the individual monuments by using press publications and photographs described alphabetically by city or town, to gain a better understanding of how the monuments portray war remembrance in South Carolina. Here are their stories.
On Armistice Day in 1934, Anderson, South Carolina held a ceremony at the American Legion memorial plot to remember their fallen soldiers through a war monument. The American Legion Post No. 14 was named after W. A. Hudgins, the only World War I soldier from Anderson who lies in an unknown grave. Draped with an American flag, Hudgins’ daughter, Miss Lucia Taylor Hudgins, had the honor of unveiling the doughboy monument to the crowd of hundreds. Once revealed, a soldier’s salute was fired quickly followed by a bugle call. Perched on a five-foot-high mound with a rock overlay, the seven-foot bronze statue stood in the traditional sculpted pose of E. M. Viquesney’s “Spirit of the American Doughboy.” A bronze plaque was attached to the side of the rock foundation. Below the carving of an eagle with outstretched wings the inscription read, “Dedicated to the memory of our comrades who entered the service of their country from Anderson County and who gave their lives in the World War.”

Facing west toward Calhoun Street, the statue weighed approximately 1,000 pounds.

At the unveiling ceremony, in his opening address, local attorney Claude Earl’s said to the crowd, “Today under the canopy of the sky, we pause to pay tribute to those

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16 Statue dimensions and location described in detail from “Statue Dedication Will Feature Armistice Day Here,” The Anderson Independent, November 11, 1934, 16. This article lists the statue as bronze, but future restorations list the statue as zinc. For more detailed information on sculptor E. M. Viquesney and his “Spirit of the American Doughboy,” see thesis entry on Greenville, South Carolina on page 57.

17 Underneath the dedication the plaque reads, “Presented by W. A. Hudgens Post No. 14, American Legion, November 11, 1934.”
boys, calling to mind their services and virtues. Decades may pass but we will never cease to honor the American Doughboy… Year by year your ranks will thin until finally none remain. Yet your graves and memories will be kept green. Monuments of bronze and marble might crumble through the years, but after they pass, memorial days will remain to recall and honor your deeds.”

Following numbers played by the Clemson band and a speech by Dr. John McSween, Dr. E. E. Epting dedicated the doughboy to “those who fell on land and on sea, paying the supreme sacrifice for a worthy cause, and to the local American Legion Post.”

In 1941 the doughboy statue was moved from Calhoun Street to the American Legion Post No. 14 on East Greenville Street in Anderson. In front of the Legion Post, the doughboy’s rock mount rests on flat patch of grass. This replica of E. M. Viquesney’s original statue stood in front of the Anderson Legion Post for sixty-three years until it was taken down for renovations in 2003. I searched for the Anderson doughboy in the summer of 2003, and being unaware of the renovations, I was unable to locate it. I discovered the stone foundation and bronze plaques, but there was no sign of the doughboy. Apparently the statue was in desperate need of repair because in previous years “pranksters hooked a vehicle to the statue, snapping the doughboy’s legs and pulling him off his pedestal. The rifle was stolen.”

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18 “Spineless Pacifism Scored By Dr. John McSween In Armistice Day Address; Statue Dedicated,” *The Anderson Independent*, November 12, 1934, 8.

19 Ibid., 8.

20 *Foothills Community Foundation, Report to the Community*, June 2003 (brochure). Brochure contains brief information on the doughboy’s damage and intended restorative work and dates. The statue was moved to a Columbia, South Carolina for the renovations.
Visiting the American Legion Post in the summer of 2003, I found the grass area around the stone base in good condition, as the stone itself. The bronze plaque on the side had rust around its nail holdings and it was discolored slightly from the elements.

On May 31, 2004 the Anderson Doughboy statue was re-dedicated in front of the American Legion Post No. 14 where it had stood for over sixty years. Despite the rain on the day of the re-dedication, the doughboy was once again back on his pedestal, with a repaired zinc surface and a new rifle. The restoration of the doughboy was funded by a local Anderson philanthropist named Robert Rainey, who was also the chairman of the Foothills Community Foundation. At the ceremony, Mr. Rainey mentioned additional adjustments he wanted to add such as, “directing a spotlight to better illuminate it at night and planting grass around the base of the statue.”

County Council member Fred Tolley told the crowd that the statue “looks just as good as it did when in its first few decades on display.” Sadly, the doughboy was once again a victim of vandalism on May 20, 2008. Anderson officials stated that the vandals “crumbled it into 50-plus pieces in what some believe was an attempt to salvage the memorial for the value of its metal.” The statue was insured and Rainey indicated there were plans to piece it back together.

21 “Doughboy Still Standing Proud,” Anderson Independent-Mail, June 1, 2004, 1B.

22 Ibid., 1B.

Figure 2.1 “Spirit of the American Doughboy” Pedestal, Anderson, South Carolina

Figure 2.2 “Spirit of the American Doughboy” Plaque, Anderson, South Carolina
Off to the right and left of the rock studded mount that holds Anderson’s doughboy statue, two other large stones with bronze plaques sit on the manicured lawn in front of the American Legion Post No. 14. The brickwork of the stone base looks similar to the doughboy’s pedestal. On the gray stone to the right of the doughboy statue, the American Legion posted a bronze plaque in 1933. Under an engraved American Legion emblem are the words, “In Honor of the World War Veterans of Anderson County, 1914-1918, Erected by the American Legion Auxiliary, W. A. Hudgens Unit No. 14, 1933.”

In the same likeness as the first, another stone is located off to the left of the doughboy statue. On this plaque, the words etched beneath the American Legion emblem read, “In honor of the World War Veterans of Anderson County 1941-1945, Erected by the American Legion Auxiliary, W. A. Hudgens Unit No. 14, 1950.” The stones and plaques are not elaborate but they stand as lasting remembrances. Created out of natural elements, these monuments remember Anderson’s heroes and sacrifices of war simply, yet reverently. On both plaques, Post No. 14 used the word “honor” in their dedications. By 1950, this was typical of most war monuments, but the words “memory” or “in memoriam” were standard for monuments erected between the world wars, when the first plaque was established. So, in 1933, this American Legion Post expressed their remembrance as gratitude, not solely as grief.
Figure 2.3 World War I Plaque, Anderson, South Carolina

Figure 2.4 World War II Plaque, Anderson, South Carolina
Built in the Neo-Classical style of architecture, the Lee County Courthouse sits on Main Street in Bishopville, South Carolina. The three-story courthouse made of stone and yellow brick construction was built in 1908-1909. The courthouse and its surrounding grounds are listed on the National Register Properties List in South Carolina and according to the South Carolina Department of Archives and History, the grounds have “a Civil War memorial, mounted cannon, and a flagpole.”\(^{24}\) No mention is made of the World War memorial also housed on the courthouse grounds. The Civil War monument stands out in front of the building’s four Tuscan pillars facade, and is about as tall as the courthouse itself. On a patch of well manicured grass surrounded by a square sidewalk the Civil War monument is a main focal point of the courthouse.\(^{25}\) Obscured mostly by the size of the courthouse, a smaller stone monument dedicated to world war veterans sits off to the side.

On June 1, 1947 almost 1,000 people gathered for unveiling ceremonies of the World War monument on the Lee County Courthouse lawn. The 95\(^{\text{th}}\) A. G. F. Band from Columbia, along with local church choirs provided the music. Opening with a prayer, the Sunday afternoon ceremonies commenced at 5:00 P. M. after one verse of “America” was sung. Relatives of Bishopville’s war dead were honored guests and were seated

\(^{24}\) See “South Carolina Department of Archives and History, National Register Properties in South Carolina, Lee County Courthouse, Lee County” www.nationalregister.sc.gov/lee/S10817731003/index.htm for courthouse information.

\(^{25}\) Ibid.
close to the monument and the speaker’s stand. The crowd listened to a speech delivered by Rev. John Knox Johnston. Rev. Johnston told the audience that their loved ones fought for “home, hope and holiness…and they hoped that the peace and freedom that they were fighting for would be nourished in their homeland.” After the dedication speech, Gold Star Mother Mrs. John E. Muldrow placed a wreath of flowers on the monument. The names of Bishopville’s war dead were read to the crowd, followed by the solemn notes of Taps.

The World War monument was erected with organization funds secured by the Robert E. Lee Post of the American Legion and the James D. Heriot Post of the Veterans of Foreign Wars. The Lee County Messenger described the monument as “a shaft of marble topped with a replica of the globe of the world.” Two small square marble platforms anchor the four-sided stone. On the side facing Main Street, a large eagle with wings outstretched overhead is engraved at the top. The inscription underneath the eagle reads, “DEDICATED TO THE MEMORY OF THE GALLANT AMERICANS OF LEE COUNTY SOUTH CAROLINA WHO GAVE THEIR LIVES SERVING WITH THE ARMED FORCES IN WORLD WAR I AND II.” Carved close to the pillar base, on the same side, are the emblems for the American Legion and the Veterans of Foreign Wars. Moving counterclockwise, thirteen names are recorded under the inscription “MEN OF WORLD WAR I WHO DIED WHILE SERVING IN THE ARMED FORCES OF THE UNITED STATES”.

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26 “Memorial to Dead of Two World Wars Dedicated Sunday P. M.,” Lee County Messenger, June 5, 1947, 1.

27 Ibid.
FROM 6 APRIL 1917 to 11 NOV. 1918.”  A small design of two tiny diamonds and lines is carved under the last name recorded.

If one were to view only the second side of the monument, it might appear that the World War I casualties for Lee County end at thirteen names. However, as you continue around to the third side, another twelve World War I names are listed under the same dedication. These twelve names do not appear to be an afterthought; almost a mere continuation of names, as space permitted. At the bottom of the third side, after the World War I list, a different dedication reads, “MEN OF WORLD WAR II WHO DIED WHILE SERVING IN THE ARMED FORCES OF THE UNITED STATES FROM 7 DECEMBER 1941 TO 14 AUGUST 1945.” The three names listed under this dedication join an additional thirty names inscribed on the fourth side as part of Lee County’s total World War II deceased. The recording of names and wars on this particular monument is unique in terms of spacing. This is most likely due to the fact that at the time of dedication a complete list of the World War II deceased remained unknown or perhaps, the names are separated based upon race, which was common on monuments at this time. On May 29, 1947 the Lee County Messenger reported that “space had been left for any names which might have been left off through error,” which could account for the unusual recording.28

Touring the small town of Bishopville in the fall of 2002, I found that the World War monument paled in comparison to the Civil War monument also on the Lee County

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28 “Memorial to World War Dead be Unveiled Sunday Afternoon,” Lee County Messenger, May 29, 1947, 1. On January 30, 1947 the Lee County Messenger ran an article titled, “Is This List of Deceased Veterans a Correct One?” asking the community for help remembering every World War II soldier correctly. All of the names on that January 30, 1947 list are inscribed on the monument.
Courthouse grounds. The World War monument was significantly smaller and less impressive than the tall Civil War statue, which stood about as high as the courthouse. As other areas of the courthouse lawn began showing early signs of winter, there was still a little circle of green grass and tiny plants around the World War monument. Discoloration and weather damage were extensive on all parts of the World War monument’s surface, continued from the two bottom platforms, around the etched eagle and up to the etched globe.
Figure 3.1 World War Memorial, Bishopville, South Carolina
Figure 3.2 World War Memorial, Bishopville, South Carolina
Figure 3.3 World War Memorial, Bishopville, South Carolina
Figure 3.4 World War Memorial, Bishopville, South Carolina
CHAPTER FOUR

CLEMSON, SOUTH CAROLINA

On the edge of Clemson University’s campus, surrounded by the shade of shrubs and trees, two men sat in the small bricked plaza. The wind was cold on February 9, 1993 as the gentlemen faced a small seated crowd in front of Mell Hall. One man smiled his eyes and head uplifted. The other man’s eyes were sad as he glanced to the ground with hunched shoulders. The crowd that gazed upon these two men saw mirrors of themselves and their fallen classmates in their stance and expression. Sitting back to back, the two figures told a sad story. Cast of bronze and depicted in life-like fashion, their pose epitomized the 1940 Clemson College cadet who entered Clemson College as a student and left a soldier. Of the 882 students of Clemson’s Class of 1940, only fourteen graduated on schedule in 1944. Almost the entire Class of 1940 went off to war; fifty-three of those cadets died serving in World War II.

As part of their 50th Anniversary celebration in 1994, Clemson’s Class of 1944 commissioned the sculpture as “a lasting memorial on campus to those classmates who fell in World War II as well as those classmates who survived.” Del Mar, California sculptors T. J. Dixon and James Nelson created the statue of the young men after talks with Class of 1944 members. Dixon said in her interviews with class members that she began to understand their experiences and “realized they were talking about their

29 “Class of ’44 Honors Fallen GIs,” Anderson Independent-Mail, February 10, 1993, 4A lists the 1944 graduation number as eight, “Class of ’44 Dedicates Statue,” The Messenger, February 10, 1993, 1A lists the figure as fourteen.

30 “Class of ’44 Dedicates Statue,” Ibid., 1A.
personal loss of boyhood.”

Carved out of bronze, the boys’ features are meticulous, from their expressions to the natural wrinkle of their clothing. They sit on a small square stone above a larger rectangular stone base. A rectangular bronze plaque is attached in the center of the base, with two smaller square plaques on each side. The inscription demonstrates the pain of adolescence cut short by war. It reads “AND THEN THERE WAS WAR” “We were just boys, mere boys, and then there was war and half of us were dead or wounded.” “DEDICATED TO AND BY THE CLASS OF 1944.” An honor roll of names is listed on each side of the dedication under the inscribed gold plated words “Class of 1944 War Deceased.”

Surviving members of the Class of 1944 attended the dedication ceremony, as did family members of the fallen soldiers. Class President Harry King said the class made efforts to “find the families of classmates who died. Of course, most of the boys were single, right out of school. So, it’s not a matter of finding widows. It’s finding some member of the families and that’s difficult.” One family member in attendance that February was Lucille Mozingo. She lost her brother, Henry Milton Laye, when he was nineteen years old. To her, the commemoration of this statue finally “put him to rest.”

During the somber ceremony, Wiley Hogue, a member of the Class of 1944, read the list of fifty-three fallen soldiers and classmates. In the audience, “old men who once fought

31 “Class of ’44 Honors Fallen GIs,” Anderson Independent-Mail, February 10, 1993, 4A.
33 “Class of ’44 Honors Fallen GIs,” Anderson Independent-Mail, February 10, 1993, 1A.
alongside them as youths sat stone-like as they remembered the faces behind the names."

I do not remember the first time I saw the statue of the World War II soldiers sitting outside of Mell Hall at Clemson. I do, however, remember thinking of my grandfather, a World War II veteran of the Pacific theater, every time I would pass the statue. In a way, this statue helped spark my interest in finding other World War monuments across South Carolina. I wanted desperately to combine a sense of my family’s history with the history of South Carolina, and the college I now called home. The statue at Clemson is one of the most unique world war statues across the state. By design, the statue on Clemson’s campus captures emotions of war in a “before and after” sequence. Most South Carolina monuments focus on post-war themes of sadness or remembrance. This statue intertwines elements of peace with the sorrows of war to honor the lives of fifty-three young Clemson men.

Overlooking a sidewalk and a small bricked plaza, Clemson’s Class of 1944 statue is protected from major weathering by the awnings of Mell Hall and the surrounding vegetation. There is some discoloration of the stone foundation around the plaques, but the statue remains in good condition. The men continue to remind Clemson’s campus of the sacrifices made by its own Class of 1944. At the 1993 dedication ceremony, Mayor Larry Abernathy’s promise to the Class of 1944 was, “Gentlemen, be assured we will always remember you.”

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34 Ibid., 1A.
35 Ibid., 4A.
Figure 4.1 “And Then There Was War” Memorial, Clemson, South Carolina

Figure 4.2 “And Then There Was War” Memorial Plaques, Clemson, South Carolina
CHAPTER FIVE

COLUMBIA, SOUTH CAROLINA

Under cloudy and gray November skies, as the clock struck 11:00 a.m., the Omar Shrine Band played “The Star Spangled Banner” after a moment of silence. At this time, the doughboy statue underneath the cover of the American flag was revealed to the crowd of the Pacific Mills textile community. It was November 11, 1930, exactly twelve years to the day since the Armistice ended World War I. Unveiled at the intersection of Wayne and Whaley Streets in Columbia, South Carolina, the bronze doughboy statue stood seven-feet tall on top of a seven-foot granite base. The doughboy stood in E. M. Viquesney’s classic doughboy form, with his “rifle in hand, helmet on head, gas mask, grenade, forward through the wire.”36 However, the crowd did not burst into applause at the sight of the statue; the approximate 5,000-member audience remained silent and reverent. Eleven men from the Pacific Mills community lost their lives in the war and another 203 men from this community served the country as members of the armed forces.37

For this dedication Gold Star mothers and parents, members of the American Legion and the Legion auxiliary, and two National Guard companies received honored seating close to the statue, as Confederate and Spanish War veterans sat behind them.

36 Description of the monument on its dedication from “Statue Honors World War Men,” The State, November 12, 1930, 1.

37 Alvin W. Byars, Olympia Pacific: The Way it Was, 1895-1970 (n.p., Professional Printers, Ltd., 1981), 94 gives the figure of 250 Pacific Community servicemen who enlisted in the war. For this entry, I use the figure 203, as recorded in the November 12, 1930 article in The State.
Addressing the crowd, Governor John G. Richards remarked that “language was inadequate to express how much the nation is indebted to such men as these.” The push for the statue was the idea of four community veterans, who established a committee to raise funds for the monument. The “Spirit of the American Doughboy” statue totaled $2,700, and monetary funding for the entire project was complete in five weeks through local donations.

A bronze plaque was placed on the front of the granite base that bears the names of the eleven fallen soldiers from the Pacific Mills community. The inscription to the men reads, “Dedicated to the memory of our comrades who gave their lives in the World War.” In addition to the names of the fallen, a plaque on the north side of the statue lists the names of the 203 Pacific community members who served during the war. Under “Negroes,” a separate heading at the end of the main list, the monument recorded the names of ten African American men from the community. This obvious distinction between black and white soldiers reinforced South Carolina’s racial divide, regardless of military service. It is important to note that the names of the African American soldiers were not left off the plaque. By listing the names of the African American soldiers separately, the community preserved the actions of these soldiers, yet as perpetually inferior.

38 Ibid., 7.

39 The State, at the insistence of P. M. Mooney, treasurer of the monument fund, published a statement of donations and expenditures relating to the Pacific Mills monument on November 11, 1930. For the entire list of expenses, see “Pacific’s Monument Unveiled at Eleven,” The State, November 11, 1930, 5.

40 Names of the fallen are listed on the plaque under the dedication. The full roster reads: “Austin Barber, Henry Barfield, Ladson Galloway, Thomas J. Langley, Walter Webb, Franz Prox, Thomas Manus, Edmund Deketeleare, Robert Martin, William Sims, and Davis Gantt.”
In an attempt to memorialize the fallen, the Pacific Mills community in a subtle way also honored the service of the men who survived by listing all of the men who served from the community. I visited the Pacific Mills doughboy on a trip to the South Caroliniana Library in Columbia in the spring of 2003. The rain did not stop as I tried to photograph the monument at various angles while cars passed. Because of the rain, my photograph of the honor roll of 203 names blurred toward the bottom, making the entire list indecipherable.⁴¹

⁴¹ See “Statue Honors World War Men,” The State, November 12, 1930, 7 for entire roster of servicemen from Pacific Community.
Figure 5.1 “Spirit of the American Doughboy,” Columbia, South Carolina
Figure 5.2 “Spirit of the American Doughboy,” Front Plaque, Columbia, South Carolina
A sketch of an elderly woman sitting with a book in her lap and staring longingly at a photograph of a war veteran graced the front page of the May 30, 1935 edition of The State. On this Memorial Day, businesses on Main Street in Columbia, South Carolina flew American flags as wreaths and flags adorned the graves of Columbia’s World War and Spanish American war dead. Leaders in the Columbia community chose this Memorial Day to lay the cornerstone of the World War Memorial located at Pendleton and Sumter Streets. By 5:00 P. M. an audience had assembled outside the building and listened as the Richland Post Drum and Bugle Corps played. South Carolina’s governor, the memorial commission, presidents of the state colleges, the state engineer for public works, and program members sat on a special platform close to the main entrance. In a short seven-minute address, former Senator Roach Stewart told the crowd that he hoped “generations to come would gaze upon this building, and remembering why it was erected, would preserve the ideals for which it stood. Nothing more than that, he said, could be asked.” As the Drum and Bugle Corps played “To the Colors,” Governor Olin D. Johnston raised the flag up the newly bronzed flag pole.

The idea for the World War Memorial Building came from Wyndham Manning, son of South Carolina’s war-time governor. At this ceremony, Wyndham Manning received the honor of laying the building’s cornerstone. Items inside the cornerstone included rosters of all South Carolinians who served in the war, associated building documents and photographs, mementos of the building, copies of The State and The

Columbia Record, and buttons of the American Legion and V. F. W. Dr. Bettis prayed, “Oh Lord of hosts, be with us yet, lest we forget” as Wyndham Manning placed the cornerstone to the monument. The ceremony concluded with a “lively tune” from the Drum and Bugle corps.

Built in the Classical Revival Style, the South Carolina World War Memorial building was designed by the architectural firm Layefe and Layefe. The South Carolina General Assembly approved the building in 1919, but construction was halted due in large part to the Great Depression. After receiving a $33,200 grant from the Public Works Administration, construction for the building began in 1935 and was completed in 1937. The South Carolina Department of Archives and History describes the building as portraying a “sense of strength and fortitude with its solid limestone construction and massive temple formed column façade. Inscriptions and dedications are found amid the carved medallions and laurel. The inscription etched into the limestone underneath the columns and above the main doors reads, “Dedicated to the men and women of South Carolina who offered their lives in the winning of the war.” The words, “THEY STROVE THAT WAR MIGHT CEASE,” “THEY WERE WILLING TO DIE,” and “FOR LIBERTY AND WORLD PEACE” are engraved on the sides of the building, close to the top. The cornerstone rests on the bottom left side and reads “WORLD WAR MEMORIAL 1935.”

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44See “South Carolina Department of Archives and History, National Register Properties in South Carolina, World War Memorial Building, Richland County,” www.nationalregister.sc.gov/richland/S10817740106/index.htm for architecture and design information.
The ceremonies for the cornerstone laying were reflective of the world war sacrifices, yet managed to combine reminders of the South’s fight and defeat in the Civil War. Senator Stewart’s speech praised the world war veterans, while subtly reminding the audience of legendary Civil War generals by claiming that “no land could boast soldiers greater than these men who followed Lee and Jackson.”45 His address also referenced the South’s loss during the Civil War. Unlike other World War I ceremonies, these exercises were not as somber and certainly not as lengthy as other ceremonies prior to 1935. The entire cornerstone ceremony lasted only thirty minutes. The prayer uttered by Dr. Bettis also evoked Civil War images as he used the phrase, “Lest We Forget,” which became the motto on Civil War monuments throughout the South.

I visited South Carolina’s World War memorial in Columbia on the same rainy day I visited the Pacific doughboy statue. Despite the gray day, the size of the building was imposing and there was something striking in the construction of the memorial with the short but powerful messages carved into its façade. The World War Memorial Building on the corner of Pendleton and Sumter Streets is used today as space for the University of South Carolina’s Office of Publications.46


Figure 5.3 World War Memorial Building, Columbia, South Carolina
Figure 5.4 World War Memorial Building, “THEY STROVE THAT WAR MIGHT CEASE,” Columbia, South Carolina

Figure 5.5 World War Memorial Building Cornerstone, Columbia, South Carolina
Just off the corner of Hampton and Gadsden streets in Columbia, South Carolina sits a seven-acre Memorial Park, home to seven war monuments. Under trees, walking through portions of sunlight and shade, visitors travel on a winding sidewalk, small stairs, and a bridge to view the monuments. The first monument erected in the park was the Vietnam Memorial, dedicated on November 9, 1986. In twenty-two years, six other monuments have joined the Vietnam Memorial. The greatest challenge of viewing these monuments is not making sure you locate all of them, but dodging the expansive sprinkler system that is on no matter what time of day you visit.

Almost hidden beneath the shade of trees and shrubs, a small angular monument rests off the sidewalk before a little bridge in Memorial Park. An elaborate bronze plaque with gold lettering is attached to the base of this light-colored natural stone. At the top of the plaque, the American flag is etched onto each side as if drawn back like a curtain. Over an emblem with a sun and a star are the words, “China-Burma-India Veterans.” The dedication recorded underneath reads, “Dedicated to the honor and memory of all World War II veterans who served in the China-Burma-India Theatre, December 7, 1941-March 2, 1946, South Carolina BASHA, Dedicated November 11, 1990.”

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47 “Memorial Park Monuments,” *The State*, November 11, 2002, 7 lists the dedication date for the China-Burma-India Veterans Memorial as November 9, 1990 instead of November 11, 1990 as inscribed on the monument.
Figure 5.6 China-Burma-India World War II Memorial, Memorial Park, Columbia, South Carolina
Nestled under a large tree in Memorial Park stands a three-columned monument dedicated to the World War II cruiser, the U. S. S. Columbia, named after the city of Columbia, South Carolina. A heavy granite memorial adorned with four large bronze plaques and an artist’s rendering of the ship commemorates the vessel and its crews. The U. S. S. Columbia was “attacked three times by Japanese kamikaze pilots in the Pacific. It kept on fighting and won a Navy Unit Commendation. The Japanese had mistaken the Columbia for the Phoenix, which was Gen. Douglas MacArthur’s command ship.”

On the center panel, underneath an elaborate illustration of the ship, engraved into the stone are the words “U. S. S. Columbia CL-56, Commissioned 29 July 1942, Decommissioned 30 Nov 1946.” Below this inscription are two large bronze plaques. The first is inscribed with the official wording from the Secretary of the Navy commending the U. S. S. Columbia. The second plaque is the official wording from the Secretary of the Navy.

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49 The plaque reads, “The Secretary of the Navy takes pleasure in commending the United States Ship Columbia for service as follows: ‘For outstanding heroism in action as a unit of task group 77.2, operating in support of the initial landings at Lingayen Gulf, Luzon, Philippines from January 5 to 9, 1945. Engaged in bombardment of hostile shore defenses and in coverage of mine sweeping operations as a Japanese suicide dive bomber plunged to attack, the U. S. S. Columbia promptly opened fire, blasting the target upward and forcing it between forecastle and mainmast to crash 50 feet from the side abreast of the bridge and spray the entire forward part of the ship with gasoline. Although saved from serious fires by the quick action of the repair crews, the Columbia suffered severe personnel casualties later the same day when a hostile suicide dive bomber crashed her main deck, put two turrets out of action and caused progressive electrical failures from extensive flooding. Despite her crippled condition and the increased damage from a third suicide crash into the forward battery director, the Columbia stoutly continued her heavy bombardment schedule after each fanatical attack, sending her salvos into enemy gun positions and facilities with punishing effect in gallant support of our assault forces until her vital mission was fulfilled. A resolute and sturdy veteran, complemented by skilled and aggressive officers and men, the Columbia has rendered distinctive service, sustaining and enhancing the finest tradition of the United States Naval Service.’ All personnel attached to and serving on board the U. S. S. Columbia during the above mentioned period...”
praising Cruiser Division Twelve for their service to the United States. On the left and right front panels, two wreaths are etched at the top and bronze tablets are attached underneath the wreaths. Both tablets are engraved with a large eagle underneath the words U. S. S. Columbia. The left plaque records all the actions and operations against the Japanese and the right plaque lists names “In Memory” of those killed or missing in action.

The center back panel of the U. S. S. Columbia monument lists the ship’s statistics underneath the heading, “U. S. S. Columbia, CL-56, The “Gem” of the Ocean. An engraved dedication on the left back panel says, “Dedicated to perpetuate the memory of the valiant shipmates who served aboard the gallant ship the U. S. S. Columbia CL-56 are hereby authorized to wear the Navy Unit Commendation Ribbon. James Forrestal, Secretary of the Navy.”

The plaque reads, “The Secretary of the Navy takes pleasure in commending the Cruiser Division Twelve for service as follows: ‘For outstanding heroism in action against enemy Japanese combatant ships off Empress Augusta Bay, this night of November 1-2, and this hostile air attack of the morning of November 2, 1943. Promptly upon interception of a formation of twelve hostile surface vessels on courses set for Empress Augusta Bay and threatening our newly established beachhead, cruiser division twelve opened fire, operating at high speed and maneuvering violently under constant fire and sporadic shellfire illumination, these gallant fighting ships confused and disorganized this enemy, throwing off his fire control calculations, and by the fierce and relentless blasts from their own batteries, destroyed one Japanese cruiser and one destroyer and inflicted severe damage on two additional cruisers and two destroyers with only minor damage to our own units. Without fighter cover when attacked during withdrawal by an overwhelming aerial force and high-level dive bombers with fighter escort, the cruiser sent up an umbrella of five-inch bursts, accurately finding their targets through the shrapnel filled air and forcing the Japanese to retire with heavy losses. An aggressive daring group, coordinating as one powerful weapon of destruction, cruiser division twelve achieved a notable combat record, made possible only by the courage, seamanship and daring determination of each ship’s company, and served with distinction in driving the enemy from his southern strongholds, thereby upholding the finest traditions of the United States Naval Service.’ All personnel attached to and serving on board the Cleveland, Columbia, Montpelier or the Denver, November 1-2, 1943, are hereby authorized to wear the Navy Unit Commendation Ribbon. /s/ James Forrestal, Secretary of the Navy.”

especially those killed or missing in action during World War II. Presented by U. S. S. Columbia CL-56 Association, April 20, 1991.” The right back panel lists the credits and awards for the vessel from 29 July 1942 through 2 September 1945.\textsuperscript{52} Sitting on a nice brick paved patio, the U. S. S. Columbia monument in Memorial Park stands as a fitting tribute to the vessel named after the City of Columbia, South Carolina.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Fig5.7.pdf}
\caption{U. S. S. Columbia World War II Memorial, Memorial Park, Columbia, South Carolina}
\end{figure}

\textsuperscript{52} The inscription reads, “The Columbia is officially credited with the following: Destruction of 27 planes, Assisting in the sinking of 1 Cruiser and 1 Destroyer at the Battle of Empress Augusta Bay, and 2 Battleships, 1 Cruiser and 1 Destroyer at the Battle of Surigao Straits, Awards: 10 Battlestars and 2 Navy Unit Citations.”
On September 2, 1995 a ceremony was held in Memorial Park for survivors of the Japanese attack on Pearl Harbor during World War II. At the ceremony, the Pearl Harbor Survivors Association dedicated a monument to twenty-five South Carolinians killed during the attack and other installations. Veterans lined up to “recount where they were during the attack on Dec. 7, 1941.” The Pearl Harbor memorial is located just a few yards down some stairs from the Vietnam Memorial. Surrounded by a small bricked square plaza with inscribed bricks, stands a black granite monument about six or seven-feet tall. On the front, under the emblem of the Pearl Harbor Survivors Association, one reads, “IN MEMORY OF THE 25 MEN FROM SOUTH CAROLINA WHO GAVE THEIR LIVES DURING THE JAPANESE ATTACK ON PEARL HARBOR AND OTHER BASES ON 7 DECEMBER 1941 A DAY THAT WILL LIVE IN INFAMY.” Following this dedication, carved in white lettering, are the names of the twenty-five men. Under their names the monument reads, “ETERNAL REST GRANT UNTO THEM AND LET PERPETUAL LIGHT SHINE UPON THEM AND MAY THEY REST IN PEACE-AMEN. REMEMBER PEARL HARBOR. KEEP AMERICA ALERT.”


54 The emblem of the Pearl Harbor Survivors Association is an eagle flying over the sea with a submarine clutched in its talons, under the foundation date of 1958, enclosed in a circle.

Figure 5.8 Pearl Harbor Memorial, Memorial Park, Columbia, South Carolina
Over a granite Star of David, rain fell in Columbia, South Carolina on June 6, 2001. A striking monument of polished black and gray granite sat in the center of the star. Etched into the dark granite are the names of South Carolina’s Holocaust survivors and liberators. Despite the weather that day, over 350 people gathered for dedication ceremonies of South Carolina’s first Holocaust Memorial, marking the 57th Anniversary of the D-Day landing in France during the Second World War. Survivors and liberators attended the dedication, as did Governor Jim Hodges and Senator John Drummond. Ella Davis, a Holocaust survivor and German native, attended the ceremony with a “faded trail of blue numbers that ran along her forearm” and a belief that the monument “will remind the people.”

Designed by sculptor Irwin Hyman, the monument stands 10-feet tall by 14-feet long, costing $80,000. Hyman said he “wanted to give Columbia a moving Holocaust memorial that’s unique to South Carolina.” Surrounded by benches with inscribed quotations from liberators and survivors, the monument and its message took my breath away.

In the center, a large Star of David pointed toward the sky with the word “REMEMBER” written in Hebrew and English. On the front, under the star, are the words, “IN SACRED MEMORY OF THE 6,000,000” and a map of the death camps throughout Europe. Beginning on the front left panel and continuing onto the right, white

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56 “Columbia Dedicates Holocaust Memorial: Monument Honors South Carolina Survivors, Liberators,” The State, June 7, 2001, B5. The article mentions that Davis spent time in several concentration camps, including Auschwitz.

lettering details a chronology of World War II. On the back, under the same star of remembrance, haunting images are carved into the gray granite of “a frail man behind barbed wire, along with a crematorium” and families exiting a railroad car. A list of South Carolina liberators, etched in white on the black granite, is on the left under a quote from General Dwight D. Eisenhower, “I HAVE NEVER FELT ABLE TO DESCRIBE MY EMOTIONAL REACTIONS WHEN I FIRST CAME FACE TO FACE WITH INDISPUTABLE EVIDENCE OF NAZI BRUTALITY AND RUTHLESS DISREGARD OF EVERY SHRED OF DECENCY…I MADE THE VISIT DELIBERATELY, IN ORDER TO BE IN A POSITION TO GIVE FIRST-HAND EVIDENCE OF THINGS IF EVER, IN THE FUTURE, THERE DEVELOPS A TENDENCY TO CHARGE THESE ALLEGATIONS MERELY TO ‘PROPAGANDA.’” On the right, survivors are listed, also etched in white lettering. Underneath words originally written on a wall by a Holocaust victim, the survivor list begins. The inscription reads, “I BELIEVE IN THE SUN, EVEN WHEN IT DOES NOT SHINE. I BELIEVE IN LOVE, EVEN WHEN IT IS NOT SHOWN. I BELIEVE IN GOD, EVEN WHEN HE DOES NOT SPEAK.” Room was left on both lists to include additional liberator and survivor names if located.

58 The chronological list of WWII events begins under the words, “DURING THE HOLOCAUST, 1933-45, 6 MILLION EUROPEAN JEWS WERE MURDERED BY NAZI GERMANY AND ITS COLLABORATORS. MILLIONS MORE OF THE INNOCENT SUFFERED PERSECUTION AND DEATH AS VICTIMS OF THE STATE-SPONSORED TYRANNY.” At the end of the list on the right side, a message about the map reads, “THIS MAP DEPICTS THE LOCATION OF THE DEATH AND CONCENTRATION CAMPS WHERE THE NAZI GERMANS IMPLEMENTED THEIR ‘FINAL SOLUTION,’ THE MURDER OF 6,000,000 JEWS.”

Figure 5.9 Holocaust Memorial, Front, Memorial Park, Columbia, South Carolina
Figure 5.10 Holocaust Memorial, Back, Memorial Park, Columbia, South Carolina
Columbia, South Carolina’s second “Spirit of the American Doughboy” resides in a sunny area of Memorial Park, down a sidewalk just over from the U. S. S. Columbia Memorial. On a rainy Veteran’s Day in 2002, exactly eighty-four years after the end of World War I, the doughboy stood as a reminder of South Carolina’s sacrifices. The doughboy statue erected was a replica of E. M. Viquesney’s original 1920’s sculpture, created by Florida sculptor Frank Colson. Unlike other South Carolina doughboy statues, the one in Memorial Park does not stand on a granite or stone pedestal. The area around the doughboy, created by Columbia architect Allen Marshall, was designed “so that it appears to be coming out of a bunker and charging an enemy.”

A circular sidewalk carries a visitor around the bottom stone bunker, while barbed wire and foliage surround the doughboy’s feet. Four plaques are attached on the bunker style walls that provide information about the doughboy statue and the United States soldiers known as doughboys from 1917-1918.

The first bronze plaque on the left side of the bunker wall lists two stanzas of George M. Cohan’s 1917 song “Over There” under a small picture of the playbill. Just underneath the back of the doughboy, a second bronze plaque is attached to the bunker wall. It reads,


61 The song inscribed on the plaque reads, “Over there, over there, Send the word, send the word over there-, That the Yanks are coming, The Yanks are coming..., So prepare, say a pray’r, Send the word, send the word to beware, We’ll be over, we’re coming over, And we won’t come back til it’s over, Over there.” At the bottom of the plaque, is a small bit of information on George M. Cohan that reads, “American composer and producer George M. Cohan’s song ‘Over There’ inspired Americans at home and abroad in the Great War. For his musical contribution to the war effort, Cohan was awarded the Congressional Medal of Honor.”
‘The Spirit of the American Doughboy,’ Original sculpture by E. M. Viquesney, Reproduced by Frank Colson, The Creation of E. M. Viquesney of Spencer, Indiana (1876-1946), this sculpture is a representative of and a tribute to the veterans of the American Expeditionary Force who served in World War I. This statue was reproduced from molds of the original work and erected on November 11, 2002 on behalf of the citizens of South Carolina in memory of the 64,739 South Carolinians who served and the 2,085 who were killed in action or died of diseases or other causes during the Great War.

Continuing around the bunker, two more plaques are attached on the wall providing visitors information doughboys and their service in the Great War. Columbia’s second doughboy statue and his surrounding bunker act as a living tutorial of the bunker conditions doughboys experienced during the war. E. M. Viquesney’s doughboy on a pedestal became a city standard across the United States following World War I, but the addition of the bunker and barbed wire turns this simple statue into quite a compelling monument.

Under a picture of marching doughboys with the words “Layfette We Are Here,” the inscription on the first plaque reads, “The first American troops in World War I arrived in France in June, 1917. Under the command of General John J. Pershing, they were officially called the American Expeditionary Force, but they were nicknamed and known evermore as the Doughboys of the Great War. ‘The American soldiers were superb. That is a fact which is acknowledged, not only by their friends and now British commander, but by their enemies as well. There were no braver or more fearless men in any army…’ David Lloyd George, British Prime Minister.” The fourth plaque reads, “‘The Spirit of the American Doughboy,’ E. M. Viquesney, World War I was largely fought in trenches six feet deep along the Western front which extended nearly four hundred miles, from Northern France to the French-Swiss border. Enemy trenches were close by and separated from allied positions by barbed wire and open fields. By Armistice Day, November 11, 1918, the American forces commanded eighty-three miles of the Western Front, more than the Belgian, British, and British Commonwealth forces. The American Doughboys arrived in France shouting, ‘Layfette We Are Here!’ and their heroic contributions to the Allied war effort helped win the Great War. Dedicated November 11, 2002. Santee Cooper, SCANA, NBSC, Wachovia, Bank of America, City of Columbia, John and Anne Rainey, Allen Marshall, Julia and Charles T. Ferillo, Jr., BlueCross and BlueShield of SC.”
Figure 5.11 “Spirit of the American Doughboy,” Memorial Park, Columbia, South Carolina
Figure 5.12 “Spirit of the American Doughboy,” Memorial Park, Columbia, South Carolina
CHAPTER SIX

DILLON, SOUTH CAROLINA

Underneath the American flag and the South Carolina palmetto and crescent moon, a Veteran’s Square is located in front of the Dillon City-County Office Building. A paved walkway leads to a tall stone pillar resting on two platforms. A bronze eagle, wings spread, keeps watch from the top of a four-sided perch of engraved stars. The front of the monument reads, “Dillon County Veterans Memorial.” Into the stone, the words “Desert Storm” are carved on the front of the bottom octagonal base, with “World War II” inscribed on the next platform. Rounding the second base to the right, the inscriptions read, “Korea,” “Vietnam,” and “World War I.” The dedication on the reverse side of the statue is particularly moving:

As you look upon this symbol of courage, remember those Dillon County men and women, living and dead, willing to make the supreme sacrifice to defend this nation and liberty throughout the world; many you did not know and some are now filled with the taste of youth and some are yet unborn; but it is to their memory, their patriotism, and willingness to fight for freedom, yesterday, today and tomorrow that this monument is dedicated.

A low square plaque sits at the end of the sidewalk on a patch of grass that reads, “Dillon County Veterans Monument, Dedicated November 11, 1989.”

On November 11, 1989, at precisely 11:00 A. M., the cover was lifted off the monument, revealing it to the crowd of almost 1,000 people. South Carolina’s adjutant general, Major General Eston Marchant, reminded the crowd that warm Saturday morning that “freedom is not free and it will never be free. The veterans are at the
cutting edge. Our freedoms all were won for us in the agony of conflict—war.\textsuperscript{63} A flyover of F-16 jet fighters later in the ceremony added flair to the Veteran’s Day celebration. Closing the ceremony, as Rep. Kinon and Sergeant Major Willie Webster laid a wreath on the wall of honor, the Dillion High School band played \textit{Taps}.\textsuperscript{64}

The statue sits on a well bricked plaza bordered by four concrete slabs, resembling benches, angled to face the monument. Bronze insignia of the armed forces are attached to the front of each slab. A dark plaque positioned behind the plaza on an office-building wall listed the Dillon County lives lost, recording the names of soldiers from World War I, World War II, Korea, and Vietnam. The top dedication reads, “These honored citizens of Dillon County gave their lives in the military service of their country,” and the bottom says, “Also to all those who died at times other than war.”

I visited Dillon in the early summer of 2003 and found the memorial and the surrounding plaza in good condition. The military emblems on the benches were weathered slightly, but their condition did not detract from the plaza itself.

\textsuperscript{63} “1,000 Gather, Thank Veterans,” \textit{The Dillon Herald}, November 14, 1989, 1.

\textsuperscript{64} Ibid., 6.
Figure 6.1 War Memorial and Veterans Plaza, Dillon, South Carolina
Figure 6.2 War Memorial, Dillon, South Carolina
Figure 6.3 War Memorial, Back, Dillon, South Carolina
CHAPTER SEVEN

GREENVILLE, SOUTH CAROLINA

As a lone bugler played *Taps* on the campus of Furman University, the mother of Pvt. Thomas J. Lyon walked through the crowd. Escorted by three color sergeants in full uniform, she reached for the flag that covered the statue. The flag fell slowly, revealing the bronze form of a soldier beneath the Stars and Stripes. Silence gave way to applause as the audience viewed the figure of a youth standing on a block of Winnsboro granite. The soldier could have been Pvt. Thomas J. Lyon, or any of the other five Furman University men who died in the war, or any one of America’s doughboys. Votives and a wreath of purple and white flowers were placed at the base of the statue by several little girls, all dressed in white. Concluding the memorial ceremony, the flag once surrounding the statue was raised over Furman University as the band played “The Star Spangled Banner.” A representative from the Fox Film Corporation was on hand to film the unveiling ceremonies.

In 1921 Furman University became the first college campus to erect a monument to war heroes and the first place to establish a replica of E. M. Viquesney’s famous statue, “The Spirit of the American Doughboy.” Viquesney was a sculptor from Spencer,

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Viquesney doughboy replicas were usually made “of metal sheets, usually brass, bronze or an alloy of copper, bronze and/or brass that are fused together.” Furman’s doughboy stood atop a five-foot granite slab from Winnsboro, South Carolina and was designed to represent “every” soldier. This familiar statue of a World War I soldier, “young and vigorous, going into battle, leggings loosely wound, shirt open at the throat, his pack awry, gas mask on chest, right hand raised, carrying a grenade, a rifle in the left hand, and his mouth open, calling to his comrades, or shouting a triumph song” became one of the most popular statues erected after the war in cities and town squares across America. The first “Spirit of the American Doughboy” was erected on a block of Winnsboro granite purchased from the Butler Marble and Granite Works.

Six names were carved onto the front of the Furman Doughboy’s granite base: three Furman men, and three men from the Furman Fitting School. All six men died in 1918. Private Otis B. Brodie was killed in a railroad accident on February 25; Lieutenant John H. David was killed in action on March 1, one day before he was to be promoted to captain; Corporal Talmadge W. Gerrald was killed in action on May 29; Lieutenant Charles S. Gardner was killed in July; Sergeant Charles C. Timmons, Jr. was killed in

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66 See manuscript by Earl D. Goldsmith, “E. M. Viquesney and “Spirit of the American Doughboy,” 2001 and his website, “Earl D. Goldsmith’s Spirit of the American Doughboy Database” www.members.tripod.com/doughboy_lamp/earlspages for information on E. M. Viquesney. Manuscript received from Furman University’s Special Collections. Goldsmith is a doughboy researcher. Viquesney was born in Spencer, Indiana but spent a good portion of his career in Americus, Georgia.

67 Ibid.

68 Doughboy description as illustrated by Mrs. O. O. Fletcher, “Lest We Forget,” Bulletin of Furman University, (July 1921): 25.

action on September 24; and Private Thomas J. Lyon, part of the Lost Battalion, was killed on October 5.⁷⁰

Furman dedicated the doughboy statue on June 7, 1921, at the end of Commencement Week. The mood of the ceremony was somber and reflective, as a campus remembered the sacrifice of these six men. Major W. D. Workman, a former Headmaster of Furman’s Fitting School, provided the ceremony’s address. Speaking to the parents, relatives, and friends of the soldiers, he “appealed to all Furman men who look on this memorial to pledge that that blood sacrifice of their comrades shall not be in vain; to dedicate themselves anew to America as the land of true liberty.”⁷¹ Workman’s message was twofold. Not only was he asking for the audience to remember the soldiers’ sacrifice, he was asking that they live their lives better because of that sacrifice. This charge meant, in essence, the memory of these six “heroes” would never fade away. The statue’s inscription also offered a dual message to the dead and the living. On the front of the granite stone the names of the six men were listed with the words, “FURMAN MEN WHO GAVE THEIR LIVES IN THE WORLD WAR,” and the back read, “MORE THAN FIVE HUNDRED MEN SERVED IN THE WORLD WAR.”⁷²

⁷⁰See “Severe Arraignment of Col. Harvey Features Unveiling of Furman Memorial Statue,” The Greenville News, June 8, 1921, 3 for brief biographies, including death information, on the six deceased Furman soldiers.

⁷¹Fletcher, Mrs. O.O., “Lest We Forget,” Bulletin of Furman University (July 1921): 24.

⁷²The actual number of Furman men who volunteered for service during the First World War was about 540, which consisted of almost the entire student body of the then all-male college. See “Restored Furman Doughboy Celebrated,” The Greenville News, November 11, 1998, 9A.
Funded by donations, the doughboy statue was nestled on Furman’s campus at the road joining the Library, Alumni Hall, and Manly Field facing westward. In 1957, as Furman’s campus moved, the doughboy was relocated near the south end of the lake. The statue was taken down in 1998 for restorations. Jeff Monick of Columbia, South Carolina worked to repair rust and structural damage to the soldier’s left hand and his right side. I visited the statue in 2003 and found it once again in poor condition. The granite base had marks of recent graffiti, most notably several tiger paws and other markings drawn on the front. The soldier’s lips were covered in red paint, making it appear as if he was wearing lipstick and his lower arm was missing at the elbow joint (as was his bayonet). Due to the high level of damage, Furman removed their doughboy statue in 2004.

Artist Maria J. Kirby-Smith designed a replica doughboy for Furman, modeled from the original statue. The second doughboy statue was erected at a new site on Furman’s campus on November 11, 2004, Veteran’s Day. Complete with new plaques, the new bronze doughboy faces east, toward the battlefields of France. The original statue was donated to the Upcountry History Museum in Greenville, South Carolina and put on display in December 2007.

73 Mrs. O. O. Fletcher was in charge of securing donations and managing the campaign for a suitable memorial for Furman by President McGlothlin. The memorial changed from a bronze tablet to a bronze statue due in large part to generous donations.

74 Jeff Monick was the Chief Conservator of the South Carolina State Museum. The entire cost of the restoration work was $6,000. See “Doughboy Comes Marching Home in Style,” Inside Furman, (Summer 1998): 8 for additional restoration information.
Figure 7.1 “Spirit of the American Doughboy,” Front, Furman University, Greenville, South Carolina
Figure 7.2 “Spirit of the American Doughboy,” Back, Furman University, Greenville, South Carolina
Tucked away on the side of Greenville, South Carolina’s County Square sits a large Veterans Memorial bordered by a winding granite wall. 1,300 names are engraved onto the wall’s black granite surface. Each name represents Greenville men and women who have actively served in the U. S. military. On Memorial Day, 1997, as “veterans in full regalia stood guard,” a crowd of 1,000 people gathered in the square to dedicate the 17,000-pound wall. Taps played at the end of the ceremony, accompanied by a large red, white, and blue balloon provided by the Greenville Association of Realtors.

Facing the parking lot, a monument stands in front of the memorial wall. The monument has one large middle column topped with an eagle, surrounded by three smaller columns on each side. Each column represents a twentieth Century war, and from left to right they read, “WWI 1917-1918, WWII 1941-1946, KOREA 1950-1955, VIETNAM 1961-1975, PERSIAN GULF 1990, and UNDECLARED WARS.” Engraved in large letters across the top are the words, “VETERANS MEMORIAL.” Insignias of the armed forces are carved down the center of the main column. Bordered by flower boxes, two rectangular platforms anchor the large structure. The inscription “GREENVILLE COUNTY VETERANS” is etched onto the bottom platform. In the center of the second platform are the words “REMEMBERING THOSE WHO SERVED,” with “POW” and “MIA” carved on either side.

A small bench just behind the monument provides a good reading spot for the back of the monument. Spanning the middle column is the dedication “The Medal of

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Honor is awarded by the President in the name of Congress to the persons listed below whom, while a member of the military, distinguished themselves conspicuously by gallantry and intrepidity in the face of almost certain death above and beyond the call of duty against enemies of the USA.” Under an etching of a Medal of Honor, the names of Greenville’s four Medal of Honor recipients are listed in the center column. The column reads, “Joe R. Hooper, Staff Sergeant U. S. A, DOB 8 Aug 1938; Robert S. Kinnemore, Staff Sergeant USMC, DOB 21 Jun 1920; Robert A. Owens, Sergeant, DOB 13 Sept 1920; Michael E. Thornton, Petty Officer, USN, DOB 23 Mar 1949.” The inscription written along the back platform of the monument says, “Designed and created by Greenville County Veterans Affairs 1996.” Both the monument and the wall were funded through donations and cost a total of $57,000.76

I have lived in Greenville for almost five years and visited the County Square on several occasions and I never realized the war monument existed until 2008. I do not believe, due to the monument’s position on the square, that it receives an excess amount of visitors. I saw few signs of aging on either structure and both monuments and the areas around them are clean and well-kept.

76 Ibid.
Figure 7.3 War Memorial, Front, Greenville, South Carolina
Figure 7.4 War Memorial, Back, Greenville, South Carolina
Located at the bottom of North Main Street in Greenville, close to the American Legion Post and Springwood Cemetery, a small stone monument sits in a clearing off the sidewalk. The monument, nestled amid several Confederate monuments, stands in dedication to the 81st Wildcat Division of both World War I. According to James E. Cahill, national adjutant for the division, the Wildcat members have “great combat records: the World War I group led the Meuse-Argonne offensive in France in 1918 and the World War II group saw action in the South Pacific.”

On October 13, 1956 the Greenville News reported that about 500 Wildcat veterans were expected in town for local festivities. The Wildcats were in town for a three-day reunion, a portion of which included a monument dedication. At 3:00 P. M., Congressional Medal of Honor recipient Brig. Gen. Charles D. Roberts unveiled the monument presented to the City of Greenville by Col. George R. Dawson.

A Wildcat emblem is engraved on the front of a six-foot piece of granite with a plaque that rests at the monument’s foundation. The front dedication reads, “In Memory of the 81st Wildcat Division which trained at Camp Sevier, Apr to July 1918, Maj. Gen. Chas. J. Bailey, Commanding, Erected October 13, 1956.” A large bronze plaque with a detailed inscription about Camp Sevier lies on a granite square below.

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78 The Camp Sevier plaque is inscribed, “Camp Sevier, a WWI National Guard training center, was located on 1900 acres off Lee Road, three and a ½ miles east of downtown Greenville. The Thirtieth Division, 30,000 strong was formed and trained here 1917-1918. It was composed of the National Guard from the states of North Carolina, South Carolina and Tennessee. It became known as the Old Hickory Division and fought in Belgium and France. Twelve Medals of Honor were awarded to members of the Thirtieth, six of which were South Carolinians. The 118th Infantry Regiment had more medal of honor recipients than any other regiment in WWI. More than half of all British awards
Wildcat monument resides off a relatively high traffic area of Greenville, but the area surrounding the monument was lush and green when I visited in 2008. Although my paths had taken me by the monument a multitude of times, I thought that the monument was a Confederate statue given its location with other Confederate monuments.

to Americans went to members of the Thirtieth. ‘The division accomplished every task assigned to it. Not a single failure is recorded against it. Not a scandal occurred to mar the glory of its achievements. Duty to God, to country, and to home, well done is the highest standard humanly attainable. The officers and men of the Thirtieth Division did their duty superbly. Their deeds and the example which they set are imperishable. North Carolina, South Carolina, and Tennessee may well be proud of their sons, both the living and the dead.’ Maj. Gen. James E. M. Lewis, Commander 30th Division.”
Figure 7.5 World War I Wildcat Division Monument, Greenville, South Carolina
CHAPTER EIGHT

GREENWOOD, SOUTH CAROLINA

The inclement weather on November 11, 1929 in Greenwood, South Carolina did not hinder the ceremonies. In fact, thousands of Greenwood natives gathered for the war memorial ceremonies that day. Despite the weather, the 118th Infantry Band of Union, South Carolina played martial airs, and the cadet corps from Bailey Military Academy were in attendance. Relatives of war dead sat in honored seats and listened to an address given by Dr. Henry Nelson Synder. Dr. Synder told the crowd that “people do not forget. If we forget to recall the memories of our achievements, after awhile we will not have any achievements to recall.” Inspiring words spoken to the Greenwood community gathered to remember their World War I heroes with a monument. The project was funded by the American Legion Post No. 20, the Legion Auxiliary, and a large amount of public contributions. Built by Owen Brothers Marble & Granite Company, the large square of Winnsboro, South Carolina granite sat atop two smaller stairs. A flag pole, made from black cypress timber, was positioned in the center of the granite. Inscribed in capital letters on each side of the second stair (one faces Main Street, another faces the building façade) are the words, “WORLD WAR MEMORIAL.”

During the ceremony, Little Miss Evelyn Annie Rosenberg unveiled a wreath at the memorial’s base and Miss Margaret Gaines and Miss Mary Moss had the honor of unveiling the monument. The monument weighed a total of 29,570 pounds and measured

79 “Memorial to World War Heroes is Unveiled: World War Dead of County Are Not Forgotten,” The Index-Journal, November 11, 1929, 1.
nine feet by eight inches wide and the flag pole stood eighteen feet tall. After a Bailey Military School squad of cadets fired a salute, the flag rose slowly to its top mast, as band cornetists played Taps.\textsuperscript{80}

The original placement of the monument in the city is uncertain as is the timeline of the four plaques that adorn each side of the granite base. Three of the bronze plaques appear to be of similar design and construction and they possibly could have been placed at the same time. From its design, it is obvious that the fourth plaque is of newer materials and created at a much later date. When I visited in 2003, the monument sat off Main Street, on a sidewalk in front of office buildings. The bronze plaque facing the building was bordered with tiny stars and listed the names of the fallen soldiers from 1917-1918. Two small engraved wreaths flank each side of a centered eagle, wings outstretched with the banner “E pluribus unum” in its claws. The plaque reads, “Dedicated to the memory of those who gave their lives in the World War I.” There are thirty-one names listed under the “White” heading and twenty-four names listed under the “Colored” heading.\textsuperscript{81} The two lists of names are separated by little leaf-like symbols.

Working in a clockwise fashion, the second bronze plaque, created using similar designs as the first, reads, “Erected November 11, 1929 by the Greenwood Post No. 20 of the American Legion the Legion of the Auxiliary and the citizens of Greenwood County in honor of the brave men who sacrificed their lives so that liberty and justice might reign

\textsuperscript{80} Description of events recreated from “Memorial to World War Heroes is Unveiled: World War Dead of County Are Not Forgotten,” The Index-Journal, November 11, 1929, 1, 8.

\textsuperscript{81} These numbers reflect the actual listing of names I counted on the bronze plaque. The Index-Journal notation under the picture on November 11, 1929 lists the numbers as thirty-two white and twenty-five colored men.
throughout the world.” The size of lettering on this plaque is considerably larger than the first plaque listing the honor roll of names.

The third plaque, located on the front of the monument is the same honor roll plaque, but this tablet lists the names of fallen soldiers from World War II, 1941-1945. The dedication words are the same, the wars are not. It reads, “Dedicated to the memory of those who gave their lives in the World War II.” The list of “White” soldiers is considerably higher than that of the First World War, but there are only eleven names listed under the “Colored” heading.

The fourth plaque and side of the square are dramatically different. Two large emblems edge the left and right side at the top. The left emblem is a giant star surrounded by a circle for the American Legion Auxiliary. The right emblem is a star with olive branches woven between its five points with the letters US in center circle for the American Legion. The plaque underneath the two insignia lists fallen soldiers in two categories, the Korean Conflict and the Vietnam Conflict. An eagle and wreaths adorn the top of the plaques, similar to the other three, but of a slightly different style.

I discuss the plaques in detail for several reasons. First, the monument was erected and dedicated in 1929, twelve years before the United States entered into another war in Europe following the attack on Pearl Harbor. However, on the first plaque, the message doesn’t end with just “World War” as carved into the monument’s granite base; it is listed as “World War I.” In 1929, there was no way to know another World War would occur, making the chosen verbiage interesting. Second, the design of the three World War plaques and the distinction between white and colored soldiers is the same.
Therefore, I believe the World War I plaque, the first dedication plaque, and the World War II plaque were placed at or about the same timeframe, but there are no dates listed.\textsuperscript{82}

I photographed a large yellow bow tied to the base of the flagpole someone tied in remembrance. Aside from minimal weather damage to the bronze plaques, the condition of the structure looked well-kept. One may attribute the good condition to its location in the community and its being in public view more so than other monuments of its age.

\textsuperscript{82} The November 11, 1929 issue of \textit{The Index-Journal} provided an illustration of the monument and flag pole. The illustration does not show the honor roll of plaques nor are they mentioned in the newspaper article. The article does list the honor roll of names, all of which are listed on the plaque except for one. Claude Jones is not listed on the World War I plaque, and the article included him as deceased.
Figure 8.1 War Memorial, Greenwood, South Carolina
Figure 8.2 World War Memorial, Side View, Greenwood, South Carolina

Figure 8.3 World War Memorial Plaque, Greenwood, South Carolina
On a summer day in 1947, men and women in Sunday dress stood behind a thin rope as small children sat on the ground waiting in anticipation. The crowd of several hundred people from the Greenwood Mills Community of Greenwood, South Carolina gathered to pay tribute to those men who lost their lives in World War II with a war memorial. At a small site at the Lowell Street Methodist Church, congressman Bryan Dorn delivered the dedication message to those in attendance. The monument stood in the center of the site, covered by a cloth and sectioned off from the crowd. Mrs. Wilman Holsonback, a widow, was escorted by a color guard from the local National Guard as she placed a wreath at the monument’s base. Manning Holsonback, her husband, was killed on April 5, 1945. His name was the seventh name out of eleven inscribed on the memorial’s bronze plaque concealed under the cloth. After the honor guard of the National Guard fired three salutes, the monument was revealed to the surrounding crowd to the sounds of “Faith of Our Fathers” from the church’s organ.

The monument unveiled to the crowd was of simple construction and clean lines. The Index-Journal detailed that the “base of the memorial will be seven feet, four inches on each side, three steps leading up to the main granite block which will be four feet by

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\[83\] The Index-Journal article (no page number listed) that I received from Ms. Anna Culbertson of the Greenwood Mill archives had a handwritten date at the top of what appears to be June 8, 1947. When I checked this date on microfilm at the South Caroliniana Library, there were issues missing from June and July 1947 so I could not locate the exact article Ms. Culbertson had provided me. A different Index-Journal article on May 31, 1947 listed a possible dedication date of this monument as July 4, 1947. I listed the dedication date of June 8, 1947 in subsequent notes, as originally recorded by the Greenwood Mill archives.

\[84\] Description of monument unveiling from “Simple Rites Unveil Memorial to Fallen in Mill Community,” The Index-Journal, June 8, 1947 and dedication photographs provided by Ms. Anna Culbertson of the Greenwood Mill archives.
four feet, and three feet in height. Surmounting this block will be a sphere two feet in diameter on which will be carved the nations of the world, symbolic of the global conflict in which the young men gave their lives.”85 A bronze plaque mounted on the front of the main concrete square measured eighteen inches high by twenty-four inches wide. The words “In Memoriam” are inscribed on the plaque followed by a list of eleven names, the reminder of the mill community’s fallen soldiers.86 Under the list of names, the plaque reads, “Erected by The Employees and Management of Greenwood Cotton Mill, Sponsored by Veteran’s Committee of World War II.” Around the small plaque’s four corners, insignias of the military branches are carved into the stone.87 Constructed from Harmony Superior blue granite, the entire monument stood seven-feet high and contained 91 cubic feet of granite, costing $2650.88

All eleven names and their dates of death were read aloud to the crowd by Veteran’s Committee Chairman Clarence F. Wilson. Rep. Dorn commented on the men’s sacrifices, saying, “Valor? Yes, they had valor. These men wrote on the pages of


86 The names on the monument read: Joseph W. Butler, Charles B. Harris, Travis E. Gambrell, Dallas N. Yeargin, Grady H. Canup, James A. Lyda, Manning Holsonback, Jesse C. Motes, Fred G. Lyda, William B. Sizemore, William H. Walters. The Index-Journal’s article on June 8, 1947 printed the names and dates of death for all eleven men.

87 The insignias on the Greenwood Mills monument are as follows: the U.S. Army is in the top left, the U.S. Air Force is on the top right, the U.S. Navy is on the bottom left, and the U.S. Coast Guard is on the bottom right.

88 “Greenwood Mill Community to Erect War Memorial,” The Index-Journal, May 31, 1947, 1. This article states that the monument was erected by the Elberton Granite Memorial Company from Elberton, Georgia.
history, names to stand for the ages.” The loss to the small mill community of these men was significant, as was the community’s need to remember them. By creating the monument, the employees and management of the mill came together as a community to memorialize their loss in a form that would remind future generations of the community’s sacrifice.

The Greenwood Mills monument remained on the Lowell Street Methodist Church site for fifteen years. In 1962, the entire monument was moved to land owned by Greenwood Mills, across from the American Legion building. The Index-Journal mentioned the move in July 1962, with a photo and a caption about the monument, hoping that the move would allow “it to be seen and appreciated by more people at this spot.” Today the monument still sits across from the American Legion post, on a well manicured lawn, surrounded by magnolia trees and shrubs, and several park benches. I visited the monument in 2003 with a Greenwood native named Anna Culbertson. Ms. Culbertson was in charge of archives for Greenwood Mills and was knowledgeable about Greenwood and the local mill community responsible for the monuments. She was kind enough to drive me around Greenwood to show me individual monument locations. The Greenwood Mills monument displayed obvious signs of deterioration on my visit. Markings of natural weathering appeared on the surface of the globe and portions of the smaller tiered platforms. The second platform also had a large break or fracture on the front and the bronze plaque had lost a good bit of its natural color and shine.

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89 “Simple Rites Unveil Memorial to Fallen in Mill Community,” The Index-Journal, June 8, 1947.

Figure 8.4 World War II Memorial, Top, Greenwood Mills Community, Greenwood, South Carolina

Figure 8.5 World War II Memorial, Greenwood Mills Community, Greenwood, South Carolina
Figure 8.6 World War II Memorial Plaque, Greenwood Mills Community, Greenwood, South Carolina

Figure 8.7 World War II Memorial Unveiling, 1947, Greenwood Mills Community, Greenwood, South Carolina
Figure 8.8 World War II Memorial Unveiling, 1947, Greenwood Mills Community, Greenwood, South Carolina
On an August afternoon in 1947, an army squadron of P-51 Mustangs dropped rose petals over the Mathews Mill community in Greenwood, South Carolina. The rose petals were part of the monument dedication ceremony being held for twenty lives lost in World War II. As the petals fell, they surrounded a World War II monument on Columbia Street, in the heart of the mill community. Constructed out of blue granite from Elbert County, Georgia, the monument stood nineteen feet tall with four large pillars placed on top of a twelve-foot base of four granite-block steps. Weighing a total of thirty-two tons, the structure itself was massive. The four pillars symbolized “the four freedoms for which they fought,” and the sphere atop carved with a world map embodying “the far-flung regions in which men from this community gave their lives on the field of battle.”

A stone cap was used to hold the giant sphere, and emblems for each branch of the armed forces were carved into the four sides of the cap. Also engraved into the granite side were the names of the twenty-one men from the Mathews Mill community who died in the war. The message from the community on the side of

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91 “Mathews Community Honors Sons Who Died In Service,” The Index-Journal, February 15, 1947, 1, and “Dedicated Sunday to Mathews War Dead,” The Index-Journal, August 7, 1947, 1. The February 15, 1947 article outlines the architect’s drawing of the memorial and provides measurement, construction details and listed the scheduled monument erection date for July or August 1947. Copy of architect rendering in thesis Appendix B, page 144.

92 On the original sketch, the military emblems were cast on metal plates and attached to the stone. The February 15, 1947 article in The Index-Journal article about the monument outlined the change of carving the emblems on the final structure.
the monument read, “Dedicated to the honor of the men and women who served our country in World War II, 1941-1946.”

The wording of this dedication on the Mathews Mill monument is interesting because this is the one monument to war dead in Greenwood that uses the word “honor” combined with a bronze plaque reading “in memoriam.” Twenty-one names are inscribed on the rectangular bronze plaque that faces the Mathews Mill community, along with an eagle above the four emblems of the armed forces. The plaque reads, “In Memoriam, Here in enduring bronze are recorded the names of those from Mathews Mill who gave their lives for their country in World War II.” Underneath these words, separated by a tiny star decoration, are a few lines of a Sir Walter Scott poem. The poem reads, “Comrades sleep the warfare o’er dream of fighting fields no more, sleep the sleep that knows no breaking morn of toil nor nights of waking.” The sheer size of the monument indicates the profound sense of loss and grief felt by this Greenwood community. By using the terms honor and memory, the community chose to remember their loved ones but honor the sacrifices that allowed their own continued freedoms. Honoring these twenty-one men reassured the community that their deaths were not in vain.

93 The Second World War ended in 1945. The Mathews Mill monument lists the service dates from 1941-1946. I am unaware if this was an oversight or if there was a specific reason of listing the end date as 1946, when the war ended in 1945.

94 All of the newspaper articles list the total war dead at twenty. In my count, there are twenty one names listed on the bronze plaque, so I listed the figure as twenty-one.

95 The four lines engraved on the Mathews Mill monument are phrases pieced together from Sir Walter Scott’s poem, The Lady of the Lake, Canto 1.
Most of the funds for the monument were contributed by Mathews Mill employees and its management. A Veteran’s Committee was established for procuring the structure. The inscription that faces the main highway reads, “Erected 1947 by Employees and Management of Mathews Mill.” Set amidst mill houses, the monument was placed in the center of the community surrounded by a small park area with walkway access. Shrubs and plants lined the walkways leading to the monument. A small plaque on the opposite side was added to list the names of two men from the community from the Korean Conflict. No date is listed for the establishment of this plaque.96

Today the monument stands in the same mill community as it stood on its erection date in 1947. The Mathews Mill monument was the second Greenwood monument I visited with Anna Culbertson in 2003. Similar to the Greenwood Mills monument, the Mathews Mill structure had suffered element damage over the years. However, it was the spray painted graffiti, not the discolored granite that caught my eye. Spray-paint had been used on the inside of one of the four pillars, not as apparent from the street as it was up close. But the landscaping around the park area was well-kept, as were the pathways.

96 A small eagle with outstretched wings sits between the words, “Forever Honored” and “Forever Mourn’d” on the Korean Conflict plaque. The rest of the tablet reads, “This tablet is reverently dedicated to the memory of Thomas L. Hitt, Carl Henry Holder who gave their lives for their country in the Korean Conflict.”
Figure 8.9 World War II Memorial, Mathews Mill Community, Greenwood, South Carolina
Figure 8.10 World War II Memorial, Mathews Mill Community, Greenwood, South Carolina
CHAPTER NINE

HAMPTON, SOUTH CAROLINA

On the side of the Hampton County Courthouse stands a newly established stone monument to Hampton County’s war heroes. The tall rectangular stone monument stands on three-tiered square platforms in the middle of a square, bricked patio enclosed with a black wrought-iron gate. A park area with grass edges the plaza and stone benches line each side of the statue. On a sunny afternoon in March, “hundreds of area residents joined in the celebration of service and the salute to the ultimate sacrifice paid by Hampton County men who died in the wars of the twentieth century.”97 Standing tall in the plaza, the monument honored the names of ninety-six Hampton county men who lost their lives in war. In 1992, a committee joined together to construct the memorial. After almost ten years of planning, the “All Wars Memorial” was established by the Veterans Memorial Commission of Hampton, South Carolina on March 10, 2001. “As the strains of military marches filled the air” this ceremony provided a “reverent and solemn occasion allowing the friends and family of the deceased an opportunity for closure.”98

Of simple design and smooth slate the monument’s black inscriptions appear bold against the lighter colored stone. At the top of the monument an eagle is carved over a large black circle. In its talons, the eagle holds six arrows, three on each side. The inscription below reads, “All Wars Memorial. The Official Roster of South Carolina

98 Ibid.
Soldiers, Sailors and Marines from Hampton County who died defending our country.”

Underneath this dedication, separated into two categories, are names from the First and Second World War. Names for the Vietnam War and the Korean War are recorded on the back. Twenty names are honored under the First World War heading; fifty names are under the Second. Attached onto the bricks at the base of the statue, a small plaque rests at the foot of the monument listing the committee members.99

I visited Hampton County in July 2004 with several of my friends to attend a wedding. I spotted the monument as we passed the courthouse grounds headed toward our hotel. I grabbed my camera, jumped out of the car, and ran across the square to snap a few pictures. The monument itself was in excellent condition, probably due in large part to its recent establishment on the courthouse square. Although the monument’s construction was new, the statue’s design remained traditional, while the lettering and graphics appeared more contemporary.

99 The plaque at the monument’s base is dark and edged with silver. It reads, “All Wars Memorial” Erected March 10, 2001 By Veterans Memorial Committee” and lists all of the officers and members of the committee. The entire committee list was also printed in the March 15, 2001 edition of the Hampton County Guardian.
Figure 9.1 “All Wars Memorial,” Hampton, South Carolina
Figure 9.2 “All Wars Memorial,” Hampton, South Carolina
CHAPTER TEN

LEXINGTON, SOUTH CAROLINA

With overcast skies and rain, the city of Lexington, South Carolina welcomed Vietnam General William Westmoreland and Enola Gay pilot Paul Tibbets, Jr., as honored guests for a special Veteran’s Day monument dedication. On November 11, 2002, just outside Lexington’s municipal complex off Highway 6 and Maiden Lane, a crowd gathered near the tall monument following a morning parade. Gen. Westmoreland “pulled a stars and stripes cover off the 31-foot obelisk,” revealing a 50-ton granite monument to the crowd. Lexington’s monument displays engraved sketches of soldiers of the various wars, plus quotes, flags, and stars. The monument’s pictures were designed by Lexington artist Becky Rickenbaker. Eight flags surround the large structure, which rests on a thick inscribed circular base on top of resting over another enormous inscribed square base. Circling counter-clockwise from the front, the square base reads, “KILLED IN ACTION,” “PRISONERS OF WAR,” “ALL WHO FOUGHT AND CAME HOME,” and “MISSING IN ACTION.” The circular base reads, “IN WAR AND PEACE ONE NATION UNDER GOD” and “SOME GAVE ALL, ALL GAVE SOME.”

Each side of the obelisk is dedicated to a different war. The side facing Highway 6 honors World War II veterans with an engraved image of soldiers underneath a red, white, and blue carved American flag. Above the flag is a quote from Ernie Pyle from June 12, 1944 that reads, “In this column I want to tell you what the opening of the

100 The Enola Gay was a B-29 bomber that dropped the atomic bomb on Hiroshima, Japan.

second front entailed, so that you can know and appreciate and be forever grateful to those both dead and alive who did it for you.” Continuing counter-clockwise, the monument also honors those from the Korean War, those on the home-front with the inscription “WE WILL NEVER FORGET”, and the Vietnam War.\footnote{The quote inscribed on the Korean War side was from General Douglas MacArthur. It reads, “Duty, honor, country, those three hallowed words reverently dictate what you ought to be, what you can be, what you will be. They are your rallying point to build courage when courage seems to fail, to regain faith when there seems to be little cause for faith, to create hope when hope becomes forlorn.” On the home-front side, one reads a quote from John Quincy Adams, “Posterity: you will never know how much it has cost my generation to preserve your freedom. I hope you will make good use of it.” A quote from General William C. Westmoreland graces the Vietnam side, saying, “I do not believe that the men who served in uniform in Vietnam have been given the credit they deserve. It was a difficult war against an unorthodox enemy.”}

Lexington County Veterans raised $325,000 over three years for the monument and elegant bricked plaza. Surrounded by benches with dedications and flags of the armed service branches, the monument is a colossal dedication to war heroes. I learned of the Lexington monument late in my research of the state’s monuments. I stopped in Lexington in early June 2008 and was impressed by the size and scope of this one war monument. Constructed in a more traditional obelisk design, the drawings of soldiers, the colored American flag, and the quote inscriptions make this a unique monument that combines an older style with modern design elements.

Just across the street from the massive obelisk commemorating World War II, the Korean War, and the Vietnam War sits a small odd-shaped stone monument dedicated to Lexington County veterans of World War I. The monument is located on the Court Center grounds and faces Highway 6. On November 12, 1919 the \textit{Lexington Dispatch-News} reported that a local doctor named Rice B. Harmon deposited $50, split between two local banks, to erect a Great War memorial on the courthouse square. In a written
statement, Dr. Harmon called for a monument “to the soldiers in the service of the United States from Lexington County in the war with Germany, who lost their lives in camps in this country, France, or any foreign country or on the high seas.”\(^{103}\) The monument erected was of simple stone elevated on a square base, constructed with a sloping diagonal top. Inscriptions appear on three sides of the monument. The side facing Highway 6 reads, “A Tribute to the Soldiers, Sailors, and Marines, of Lexington, County who gave their lives in the World War 1917-1918.” No dedication date is listed on the monument.\(^{104}\) On the left side, an Honor Roll of thirty-two men are recorded under the “White” heading, and twenty-one names are listed under the “Colored” Honor Roll on the right side. The World War I monument is much smaller in comparison than its adjacent World War II counterpart. Weathering did not appear to have affected the monument’s inscriptions, but on a bright sunny afternoon, the water and time damage had inflicted along the stone’s base was obvious.

\(^{103}\) “Dr. Rice B. Harmon Starts Movement for Memorial,” *Lexington Dispatch-News*, November 12, 1919, 1. The article did not give a time frame for establishing the monument, but mentioned that the monument campaign would be “launched without delay.”

\(^{104}\) I was unable to find the exact dedication date for this World War I monument in the *Lexington-Dispatch News*. Being a small newspaper, some of its issues for this time period are missing, or it is quite possible that after searching rolls of microfilm, I missed the date.
Figure 10.1 War Monument and Flags, Lexington, South Carolina
Figure 10.2 War Monument, Lexington, South Carolina
Figure 10.3 World War I Monument, Lexington, South Carolina
“There may be a flaw in that granite base; I do not know—that bronze figure may not be perfect, I do not know—the coat may have too many wrinkles in it, I do not know—the helmet may not be placed just right, I do not know—but this I do know, that every atom in that granite base and every atom in that bronze statue represents the undying love and devotion of every member of this World War Memorial Association.”

Heartfelt words spoken by Z. F. Wright about Newberry’s war memorial to the crowd of three thousand gathered on this Sunday afternoon. It was November 1928 and Newberry’s streets were adorned with flags, the Opera House displayed national colors, complementing the large speaker’s podium. Wearing small gold stars over their hearts, Gold Star mothers sat on the podium surrounded by their families. The city of Newberry had come to remember and offer an expression of gratitude to their loved ones lost in World War I.

Three children, relatives of three soldiers who died on France’s battlefields, unveiled the statue to the crowd. After a wreath and a bunch of poppies were placed at the statue’s base, two boy scouts hoisted the United States flag to the sounds of “The Star Spangled Banner.” The statue of Newberry’s doughboy stood on several granite base platforms atop a tall granite pillar. The front message on the base reads, “TO OUR WORLD WAR SOLDIERS 1917-1918.” A longer dedication etched on the back says,
“Erected in grateful recognition of the service of the sons of Newberry County who at the call of their country enlisted in the World War, and to the memory of those who sealed with their lives their devotion to the cause of liberty and democracy.” Underneath a giant engraved star, a bronze plaque lists the names of twenty-four men.106 To the citizens of Newberry, these men “fought superbly; they died grandly. Their names are in golden letters on fame’s immortal roster.”107 The Newberry County War Memorial Association collected donations for the establishment of the monument.

Two newer, separate plaques are located on the side of the monument’s base, which faces the Opera House. On the first plaque, edged in a gold or bronze frame, another twenty-six names are listed in gold lettering against a solid black background.108 Below the first plaque, a similarly designed plaque records another four names in gold lettering.109 On the ground, two small stones rest against each side of the monument’s base. The plaque attached to this smaller stone reads, “The Contribution to Civic Beauty


107 “World War Memorial Unveiling on Sunday,” The Observer, November 13, 1928, 1.

108 The newer plaque reads, “This tablet is dedicated by Newberry County Post 24 American Legion to our comrades who died on the field of duty, Clyde Brown, Porter Byrd, Roy Caughman, George Coleman, Henry Coleman, Ben Collins, James Collins, Bennie Cook, Ben Duckett, Nathaniel Harp, Charley Harris, Marlon Haynes, John W. Hill, Lonnie Holly, Brady Johnson, James Keitt, Tarrantance Moon, John Nesby, Horace Ruff, Jr., Willie Sator, Rudolphus Shettleworth, John Sligh, Henry Smith, Issac Williams, Nathaniel Williams, and Willie Wise.”

109 The four names on the smaller plaque read, “Edmund Deketlaer, Grady Howard, William Mobley, and Curtis Trammell.”

98
Made Jointly By the Civic League and the City of Newberry 1965." These two small plaques were erected on June 29, 1965 as part of a city-plaza beautification project.

Although cast in likeness to E. M. Viquesney’s “Spirit of the American Doughboy,” the Newberry doughboy is actually the work of sculptor John Paulding, 1833-1935. According to Earl D. Goldsmith, one can detect Paulding’s doughboy by “looking for the brace supporting the right leg (a Paulding “hallmark”) and right foot clear of the base, and no tree stumps.” From a side view it is clear that Newberry’s doughboy is a Paulding because the right leg is off the base, supported by the brace, and the statue is in a “crouched, running or charging mode rather than the erect striding mode of Visquesney’s.”

A close-up on the doughboy’s face and torso reveals only a clenched fist, without a grenade, also indicative of Paulding’s design. Goldsmith’s site lists this style as “Over the Top,” or Paulding’s model 2043, Version “A” because of the clenched fist.

Today Newberry’s doughboy is nestled in a small Memorial Park just off Main Street facing the Old Court House, across the street from the Newberry Opera House. The doughboy sits under a large cover of trees in an area originally designed as a parking

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112 Ibid.

113 Ibid. According to Appendix B, there were five versions of John Paulding’s doughboy “A” through “E.” This article discusses those versions in detail and the differences between each of them.
area for carriages and horses before the erection of the World War I monument. I visited Newberry for the first time in the Fall of 2002 and photographed the beleaguered doughboy under gray skies and lots of trees. I traveled to Newberry a second time in the late spring of 2008 to take lighter photographs of the statue. His bronze form had turned almost to a soft green hue, as had the first bronze plaque on the front. The granite base looked weathered with a few small cracks but for the most part was in decent condition.

114 “A Closer Look at Historic Downtown Newberry, South Carolina.” Information from the brochure printed by the City of Newberry, received in the Fall of 2002.
Figure 11.1 World War I Doughboy Statue, Newberry, South Carolina
Figure 11.2 World War I Doughboy Statue, Newberry, South Carolina
Figure 11.3 World War I Doughboy Statue, Side Profiles, Newberry, South Carolina
Going past the Old Courthouse, into Newberry, South Carolina’s Memorial Park, a World War II memorial stands just a few steps away from the World War I doughboy monument. Under the shade of trees, one side of this large stone memorial faces the back of the doughboy statue and the other side faces Nance Street. Originally, this large rectangular, marble and bronze structure sat on the front lawn of the Newberry County Hospital. In addition to the town festivities of wreaths and new flags, Newberry celebrated Memorial Day by dedicating the county hospital to its fallen Second World War soldiers. On May 30, 1951, the crowd gathered in front of the county hospital. The crowd of 250 people came to view the hospital’s recent renovations, to witness the name change to Newberry County Memorial Hospital, and to dedicate a plaque to their World War II soldiers. These ceremonies allowed Newberry to “pay humble homage to the eighty-two white and twelve colored Newberrians who gave their lives in the defense of this nation of ours.”

Newberry’s 246th Army Band played military numbers for the dedication. From a raised platform, South Carolina’s adjutant general, Major General James C. Dozier’s message to the crowd was “brief but forceful.” Following a prayer, the honorable Thomas H. Pope, master of ceremonies, read aloud the names of the deceased. The dedication ceremony for the plaque and the hospital were more joyful because of the new hospital facilities, yet still respectful in honoring their fallen soldiers.

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115 “Memorial Day Service Dedicates Hospital,” *The Newberry Observer and Herald & News*, June 1, 1951, 1.

116 Ibid.

117 A complete list of the men honored at the May 30, 1951 ceremony are printed in Ibid., 1, 4.
In the background of this Memorial Day, “the volleys of rifleman cracked overhead and buglers sounded the sad, solemn notes of ‘Taps’ in a requiem to the fallen.”\textsuperscript{118} The original statue was moved in front of the Opera House following its most recent renovations in 1998.

The Second World War monument is made of granite in the shape of a large rectangle, divided into three sections. The left and right sides are shorter squares that connect with a taller middle shaft, resting on an oblong marble base. On the monument’s center, facing Memorial Park, a bronze eagle sits above three tiny etched stars. Carved in the middle segment, underneath the eagle, the monument reads, “IN HONOR OF ALL WHO SERVED OUR COUNTRY AND DEDICATED TO THE MEMORY OF THOSE WHO MADE THE SUPREME SACRIFICE IN WORLD WAR II 1941-1945.” In small print, two bronze plaques list an honor roll of names.\textsuperscript{119} The ninety-four names on these plaques are listed alphabetically by last name; eighty-two names of white soldiers are listed first, followed by a list of twelve black soldiers. On the reverse side of the monument a big bronze circle is located in the center section, but there are no other markings. Inside the circle, a large eagle is pictured, clutching thirteen arrows in its left talons and an olive branch in its right. The depiction of an eagle holding an olive branch symbolizes peace, and thirteen arrows symbolize defense.\textsuperscript{120} With its use of eagles and stars, this monument presents patriotic symbols of America. In a way, this monument reminds visitors of

\textsuperscript{118} Ibid., 1.

\textsuperscript{119} The plaques are a dark bronze, almost black, with gold lettering and surrounded in a detailed gold border. The names on both bronze plaques are listed under the words, “IN MEMORY OF.”

\textsuperscript{120} Arnold Whittick, Symbols, Signs and their Meaning and Uses in Design., 2nd ed. (London: Leonard Hill, 1971), 42.
fallen soldiers while reminding that these men didn’t die in vain, but to protect their nation.

Directly in front of the large World War statue a stone plaque rests in the grass. Inside a small etched square with eight stars are the words “NATIONAL WWII MEMORIAL.” Under this design one reads the words, “CELEBRATION OF FREEDOM DEDICATED MAY 27, 2002 TO THE MEN AND WOMEN WHO SERVED OUR NATION THEY WERE TRULY THE GREATEST GENERATION.” The plaque is unique because not only is it a dedication, but it is also a marker to unseen remembrances. It bears the inscription, “IN THIS SPACE LIES SOME OF THE SOIL AND WATER OF THE MAJOR BATTLEFIELDS FOUGHT ON BY OUR BRAVE MEN AND WOMEN.” Water, as a symbol, represents “purification, regeneration, and birth” and soil often denotes finality. Placing water and soil from battlefields offers a physical remembrance of war, while laying the fallen to rest and offering hope for the living.

A crowd gathered in Newberry’s Memorial Square on Memorial Day 2002 to dedicate the plaque and “honor the defenders of the United States.” The patriotic urn containing soil from major European World War II battlefields and water from the Pacific Ocean was placed in a vault “after passing hand to hand down the line of veterans assembled in the dappled sunlight.” South Carolina Comptroller General Jim Lander addressed the crowd saying, “Today we honor those who because they so cherish peace,

121 Ibid., 347-48.


123 Ibid.
chose to live as warriors.” Settled at the foot of Newberry’s World War II memorial, this simple plaque and urn contents provide a powerful commemoration to war heroes.

I photographed Newberry’s Second World War monument and plaque on my first visit to Newberry. I stopped first at the doughboy statue in Memorial Park and continued toward the World War memorial. The large stone base had a few cracks and blemishes and it was obvious the granite had started to turn and discolor in some areas. Like the doughboy, the monument and its surrounding grounds appear well taken care of. The park is quiet and shaded, with benches providing visitors a place of tranquility to pay respects.

\[124\text{ Ibid.}\]
Figure 11.4 World War II Plaque, Newberry, South Carolina

Figure 11.5 World War II Monument, Newberry, South Carolina
CHAPTER TWELVE

NINETY-SIX, SOUTH CAROLINA

On a balmy Easter Sunday in 1947, warm breezes blew in the small community of Ninety-Six, South Carolina, as a large crowd gathered for the unveiling. Red, white, and blue bunting decorated the streets, and the speakers stand as the crowd was dressed in their Easter outfits. Erected on a plot of ground in sight of the Ninety-Six Cotton Mill next to Cambridge Methodist Church, the monument honored fourteen former employees of the mill who died serving in World War II. Governor Strom Thurmond was among the multitude of speakers who addressed the crowd that Easter Sunday. Gov. Thurmond told the crowd that “any country that forgets its fighting men is not worthy to remain a great country.” After the honor roll of names was read aloud to the crowd, Mr. Rufus J. Werts, Commander of the Star Fort post of the American Legion, offered the dedication to the crowd with these words,

In the name of the employees and the Ninety-Six Cotton Mill Company, we dedicate this memorial. We dedicate it to the memory of those employees who fell in the service of our country. We dedicate it in the name of those who offered their lives that justice, freedom, and democracy might survive to be victorious ideal of the people of the world. The lives of those who made the supreme sacrifice are glorious before us; their deeds are an inspiration. As they served America in time of war, yielding their last full measure of devotion, may we serve America in time of peace. We dedicate this memorial to them and with it we dedicate ourselves to the faithful

125 Description of unveiling events from “Memorial to Ninety-Six Mill Dead,” The Index-Journal, April 7, 1947, 1, and “Strong America For Americans Asked By Governor Thurmond,” The Index-Journal, April 7, 1947, 1, 5.

126 “Strong America,” Ibid., 5.
service of our country and to preservation of the memory of those who died that liberty might live.\textsuperscript{127}

The dedication ceremony ended with a local veteran playing \textit{Taps}.

Inside a narrow pathway and anchored by the American flag, a four-foot, blue-granite stone rests on a low pedestal. A rectangular bronze plaque is attached to the front. The words “In Memoriam” are inscribed on the front under a carved eagle, followed by fourteen names.\textsuperscript{128} Under the names in small font, one reads, “Erected by the employees and management of Ninety-Six Cotton Mill, Sponsored by Veterans Committee of World War II.” Just below the plaque, etched low onto the stone, are the words, “OUR HERO DEAD IN WORLD WAR II, ERECTED A.D. 1947.”

I visited Ninety-Six in the spring of 2003 with Anna Culbertson, of the Greenwood Mills Archives when I toured the Greenwood monuments. This granite stone and plaque are smaller and simpler in scale than other World War II monuments in Greenwood. There was something about this quaint monument that I found unique, and a little sad. Settled next to a small park with picnic tables and trees, the monument was well-kept and appeared in good condition, as was the shrubbery circling the monument.

\textsuperscript{127} “Memorial to Ninety-Six Mill Dead,” \textit{The Index-Journal}, April 7, 1947, 1.

Figure 12.1 World War II Monument, Ninety-Six, South Carolina
Figure 12.2 World War II Monument Plaque and Inscription, Ninety-Six, South Carolina
CHAPTER THIRTEEN

ORANGEBURG, SOUTH CAROLINA

Not far from the banks of the Edisto River, giant oak trees provided shade from the summer sun, and azaleas and rose gardens surrounded the crowds gathered at the entrance to Edisto Gardens. Greeting the crowds and guarding the main entrance of the grounds, a woman figure, in striking resemblance to Athena, stands atop a large fountain pouring water from a jug. From the first tiered pool, water descends from lion’s mouths over four seated ladies, their bodies hunched forward in contemplative poses, into a larger pool. As spectators arrived on this July Sunday, the Paris Island Marine Band played sacred and military music. It was the summer of 1959 in Orangeburg, South Carolina, and a community assembled to pay respects to its fallen soldiers with a memorial dedication. Family members and crowds came together at the base of a memorial fountain, to listen as community leaders dedicated the fountain in honor and memory of their loved ones. Eight sides of pink marble plaques rested at the foot of the fountain. 150 names were inscribed in the marble, as a lasting reminder of Orangeburg’s sacrifices in World War II and the Korean Conflict.129

On July 5, 1959 the city of Orangeburg, in addition to dedicating the fountain, also changed the name of the famed gardens to Edisto Memorial Gardens. The amount of

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129 Scene descriptions pieced together from “Memorial Dedication Services Set at Edisto Gardens Sunday,” The Times and Democrat, July 3, 1959, 8, “Memorial Dedication Scheduled at Gardens,” The Times and Democrat, July 5, 1959, 1, and “Memorial Dedicated During Dignified Garden Services,” The Times and Democrat, July 6, 1959, 1. Names of those lost in Vietnam were added to the plaques at a later date. For a complete list of names for all wars listed on the fountain, see Ellen P. Chaplin, illustrated with photographs by John P. Chaplin, Facts and Legends of Orangeburg County, n.p., 207-212. The book is available at Clemson University’s Special Collections.
human sacrifice in war was not lost on the citizens of Orangeburg. Along with the names of the fallen, the city inscribed a message on one of the eight plaques to its heroes. In the fountain’s inscription, the community chose to remember their loss with pride and honor. The words, written from “remembering hearts,” also illustrated a brighter form of memory. A portion of the inscription says, “Their sacrifice, in responding to their country’s call, preserved the freedoms long cherished in this nation for all who survived. Theirs constituted an inspiring example of the human qualities of duty, love for their country, courage and faith that will serve as a guide to the youth of future generations.”

The message ended with a line from Ralph Waldo Emerson that read, “So night is grandeur to our dust, so near is God to man, when duty whispers low, ‘Thou Must,’ The Youth replies ‘I Can’.”

The creation of Orangeburg’s famed gardens and ladies fountain was the idea of one man, John M. Sifly. The fountain, originally purchased by the City of Orangeburg in 1928, underwent several cosmetic changes to become the statue people view today at the entrance to Edisto Memorial Gardens. In 1928, Mr. Sifly, a city councilman responsible for parks and recreation, went to New York to purchase an appropriate war memorial for Orangeburg. He returned with the goddess-like statue of ladies, but in 1928, it also had “two goldfish pools-one on each side-and several swan statues. These swans were

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130 The full inscription of the Edisto Memorial Gardens plaque reads, “With remembering hearts, the people of Orangeburg County on July 5, 1959 assembled to dedicate these gardens and this memorial to the servicemen from this county who paid the supreme sacrifice for their country’s safety. In so many lands, on so many seas and in so many skies in World War II (Dec. 7, 1941-Aug. 14, 1945) and in the Korean Conflict (June 25, 1950-July 27, 1953) their sacrifice, in responding to their country’s call, preserved the freedoms long cherished in this nation for all who survived. Theirs constituted an inspiring example of the human qualities of duty, love for country, courage and faith, that will serve as a guide to the youth of future generations. Each among those listed here is remembered a hero. Each gave the most man can give---life itself. “So Night is Grandeur to our dust, so near is God to man, when duty whispers low, ‘Thou Must’, the youth replies ‘I Can’.” Emerson”
actually fountains that spewed water from their mouths into these pools. Cannons from World War I were brought in to areas flanking this monument."¹³¹ For almost twenty years this statue of ladies, flanked with goldfish pools and swans, stood at the corner of Amelia and Sunnyside streets next to Orangeburg’s new courthouse.

By 1948, the town decided to remove the statue of ladies and place it into storage, because “the ladies in this statue were partially clothed, there were many comments about their indecency."¹³² According to local reports, Mr. Sifly’s bachelor lifestyle led to him receiving “much teasing to the point where some citizens called this statue “Mr. Sifly’s ladies.”¹³³ However, Mr. Sifly’s ladies wouldn’t remain in storage for long. The ladies were brought out of storage around 1950 and preparations were made to install the fountain in the Edisto Gardens, as a suitable war memorial. Although the fountain’s place was in the garden, it would not receive a formal dedication until 1959.

Today, the fountain is painted a copper-color, and still resides on the garden grounds. The fountain does not appear too weathered and only shows a few cracks in the marble plaques. Orangeburg’s memorial fountain is by far the most unique of all the war monuments I visited in South Carolina for several reasons. First, the monument is a statue of women, established in an era of commemoration when men were the primary objects of remembrance. Second, the type of monument offers a striking contrast to

¹³¹ “Historic Edisto Memorial Gardens; Beautiful Haven was City’s Gift to its Citizens, Nature Lovers,” The Times and Democrat, March 17, 1996, 5C. This article is about the gardens as a whole, written by a local dentist, Dr. Gene Atkinson. I interviewed Dr. Atkinson via telephone about the monument in April 2003.

¹³² Ibid.

¹³³ Ibid.
others because it is a water fountain. Simple stone statues, obelisks, and pillars were typical monuments created after the First World War. The ladies fountain offers a distinct break in traditional forms of memory that followed the Second World War. Traditionally, water fountains act as a “symbol of life and its source.” Just as the Edisto Memorial Gardens provide signs of growth and rebirth through vegetation, the ladies fountain provides a similar appreciation of life and sacrifice as a war monument. The placing of the ladies fountain in Orangeburg, South Carolina does not appear to be a conscious break from tradition, but an answer to a city’s question of how to remember and honor the lives of their fallen soldiers.

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134 Whittick, Symbols, 245-46.
Figure 13.1 Memorial Fountain, Edisto Memorial Gardens, Orangeburg, South Carolina
Figure 13.2 Memorial Fountain, Center, Edisto Memorial Gardens, Orangeburg, South Carolina

Figure 13.3 Memorial Fountain, Top, Edisto Memorial Gardens, Orangeburg, South Carolina
CHAPTER FOURTEEN

ST. MATTHEWS, SOUTH CAROLINA

Nearing dusk on a late fall afternoon in 2003, I found myself in St. Matthews, South Carolina trying desperately to locate a World War I monument before dark. Circling the town I stumbled upon the local Sheriff’s Office, and I decided to stop to see if someone in the office could point me in the right direction. The main door was open so I walked inside. To my surprise, and much to his, I found the sheriff alone in the office. I gave him my name and told him about the monument I was hunting. He laughed and said, “well darlin, you’re only one street over from it.” I thanked him kindly and ran out to find it before the sunlight faded.

In front of the Calhoun County Courthouse stands a white, four-columned, marble monument with an elaborate top, resembling a temple.135 The fountain is about twelve feet high and rests on two smaller marble square platforms. Four detailed, curved arches rest between the column tops of small circles on a large square slab. Established on November 10, 1920 by the ladies of the Olin M. Dantzler Chapter of the United Daughters of the Confederacy, the monument remembers veterans of the Civil War and World War I. The fountain was purchased from the Home Marble and Granite Works in Columbia, South Carolina for about $2,500.136 A small row of hedges sits in front of the monument.

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135 The October 20, 1920 and the November 10, 1920 editions of The Carolinian list the monument as a drinking fountain. At the time of my visit, I do not recall the fountain being operable.

136 “Fount placed by the U. D. C., Inscriptions Commend the Heroes of Country’s Two Wars,” The Carolinian, November 10, 1920, 1. The article indicated that by completion of construction, two thirds of the $2500 purchase price had been subscribed by the U. D. C.
monument on the courthouse lawn. The Calhoun County Courthouse was built in 1913 and is on the National Register Properties List in South Carolina.\textsuperscript{137}

Underneath carved, crossed cannons with cannonballs, the inscription on the front slab of the monument reads, “1861 OUR HEROES 1865.” The image on the right side is of two crossed rifles, and the image carved on the left is of two crossed swords, pointing down. The inscriptions read, “United Daughters of the Confederacy” and “Olin M. Dantzler Chapter.” A World War I message completes the back of the fourth side: “1917 WORLD’S WAR HEROES 1918” is etched under two crossed flags. The Carolinian described the fountain as “a very beautiful and appropriate monument to the soldiers of the late war as well as the War Between the Sections.”\textsuperscript{138}

Although the marble of the monument is discolored and weathered slightly, it appeared to be in very good condition. The grounds around the monument and courthouse were well maintained, probably due in large part, to the fact that the fountain stood in remembrance of the Civil War as well as the First World War.

\textsuperscript{137} The “South Carolina Department of Archives and History, National Register Properties in South Carolina, Calhoun County Courthouse, Calhoun County,” www.nationalregister.sc.gov/calhoun/S10817709003/index.htm does not mention the U. D. C fountain/monument located on the courthouse grounds.

\textsuperscript{138} “Fount placed by the U. D. C., Inscriptions Commend the Heroes of Country’s Two Wars,” The Carolinian, November 10, 1920, 1.
Figure 14.1 Civil War and World War I Monument, St. Matthews, South Carolina
Figure 14.2 Civil War and World War I Monument, St. Matthews, South Carolina
CHAPTER FIFTEEN

TIMMONSVILLE, SOUTH CAROLINA

In a small field off a side road in Timmonsville, South Carolina sits Salem Methodist Church, a small white building with an adjacent cemetery plot. In contrast to the winter day, bright Christmas wreaths flank the entry doors of this quiet Southern church. Just inside the cemetery’s chain-link fence, facing the church doors, stands the solemn statue of a young Timmonsville, South Carolina native. Aside from the weathered marble of his face, the man looks as he would have in 1945.

On Valentine’s Day 1945, Private First-Class Duncan Owen Lee wrote the last letter home to his family back in South Carolina. He died in the Alsace-Lorraine region of France six days later. He was nineteen. The front page of the March 8, 1945 edition of The Florence Morning News announced Lee’s death to the community. Lee was remembered as a “good boy...Described as kind and considerate, he was popular and well liked and was possessed with a friendly trait of character.”

Lee attended Timmonsville High School and was a member of the Salem Methodist Church. He served in Italy and France as part of Company A, 2nd platoon, with the 276th Infantry, 70th Infantry Division of the Seventh Army. He received his training at Camp Croft in Spartanburg, and shipped out to Europe in March 1944 from Fort Meade, Maryland.

Private First-Class Duncan Owen Lee was buried in Epinal, France in 1945. On April 24, 1947, over two years after his death, his family held funeral services for him at

Salem Methodist Church, near Lamar, South Carolina. Before his buddies and other invited guests, Berlwyn Lee, Lee’s nephew, unveiled the life-size replica of him, and Governor J. Strom Thurmond presented the memorial. Cast of Vermont marble, Lee’s family commissioned the monument in Duncan’s memory.

Facing the small church, Duncan Owen Lee stands atop a pillar, in military dress, holding a rifle. An eagle holding an olive branch, in similar fashion to the United States crest, is carved into the marble. The front quotation reads “MAY YOUR SLEEP BE AS SWEET AS OUR MEMORIES OF YOU.” The back inscription carved into the marble is a poem titled “Our Brother,” written by his sister, Mrs. E. N. Turner of Florence.

It is evident from the personal inscriptions on the memorial how deep the Lee family felt the loss of their beloved son and brother. A memorial service such as this normally initiated closure for loved ones of a deceased soldier. In Duncan Owen Lee’s case, the severity of his family’s loss would become apparent again on April 18, 1948. On that Sunday afternoon at 3:30 P.M., Private First Class Duncan Owen Lee’s remains were reinterred into the soil at Salem Methodist Church in South Carolina by his family.

140 Robert M. Defee, Births, Deaths and Marriages from Timmonsville, S. C. Newspapers Late 19th and 20th Century (Old Darlington District Chapter: South Carolina Genealogical Society, 2000), 118–19.

141 The front of the Vermont marble inscription reads “PFC. Duncan Owen Lee, Son of Duncan M. and Grace Phillips Lee, Born Timmonsville, S.C., September 18, 1925, Killed in action near Forbach, France, February 20, 1945, Buried in Epinal, France, Served in CO. A. 2nd Platoon, 276th Infantry, 70th Division and 7th Army, “May your sleep be as sweet as our memories of you.” The back poem, titled “Our Brother,” reads “Killed in action” the message read, but dear, we just can’t realize you’re dead,. You were so full of love and life, you hated all this war and strife,. You were taken away from us all, when you answered freedom’s call,. Oh! How you would have liked to stayed, and such a fine man you’d have made!, This world is now a lonesome place, we miss your step, your smiling face,. When we think of your dying there, our eyes are dimmed by many a tear,. But dear, you’re now in heaven above, surrounded by angels and His love,. You’re out of all this trouble and sin, There’s no war there to put to an end,. Some day we hope to meet you there, in that city so bright and fair,. We will walk the streets of gold, as Christ has all of us once told,. Your life was so short but such pleasure, to loved ones and friends without measure,. So Dear, now your journey’s over and through, but Owen how we do miss you.”
A small rectangular headstone lies at the base of the imposing, life-like statue inscribed with a cross and the dates he was finally laid to rest. Duncan Owen Lee was one of 116 army men from Florence County, South Carolina to die in World War II.

Today the statue of Duncan Owen Lee is still in relatively good condition. The base of the headstone and the grounds are well-kept and tended regularly, as summer flowers and poinsettias graced his feet on my two visits. The granite statue has suffered little weather damage; the most obvious place of darkening shadows shows on Lee’s face and a bit on the breast of his uniform. A human form atop a traditional funerary base, the Lee statue demonstrates a combination of traditional and modern. The placement of the statue and the marble headstone lend itself to a more traditional funerary style, but the human element resembles a more modern, personal sense of remembrance.

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142 Low, flush to the earth and almost invisible unless one steps inside the cemetery gate, lies a small stone. It reads, “1925-1945, Duncan Owen Lee, Reinterred here April 18, 1948.”

143 See Defee, Births, 62-63 for a complete roster of 116 army casualties from Florence County.
Figure 15.1 Duncan Owen Lee Memorial, Timmonsville, South Carolina
Figure 15.2 Duncan Owen Lee Memorial, Timmonsville, South Carolina
CHAPTER SIXTEEN

WALTERBORO, SOUTH CAROLINA

Walterboro, South Carolina sits off S.C. highway US 17, and is home to a small airfield with a rich history. At the entrance of the airfield, surrounded by pine trees and picnic tables, stands the bronze bust of a 1940s-era pilot above a pillar of dark concrete. The pilot’s face is strong and determined, with chiseled features and piercing eyes that glance toward the sky. But this face is not the face of an ordinary wartime pilot. This is the face of a Tuskegee Airman. The face of this man represents a group of African American men from Alabama who changed history through their flight missions and their courage to push the racial boundaries of South Carolina.

On Memorial Day 1997, about twenty-two of the former Tuskegee pilots were reunited at the Walterboro Army Airfield for honors considered long overdue. Flying advanced fighter planes from 1943-1945, the statistics on the Tuskegee Airmen and their missions are impressive, making these airmen “one of the most respected squadrons of World War II.”

The 1,000 Tuskegee Airmen pilots flew a total of 1,578 missions and never lost an aircraft over enemy territory. Sixty-six of those men died in action and thirty-two of them were taken as prisoners of war. Their planes, usually P-47 Thunderbolts or P-51 Mustangs, had red tail markings distinctive to the Tuskegee Airmen. Yet despite their success in the skies, they faced daily racism on the ground at

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145 Uniform press release figures of the airmen missions, those killed in action, and POWS.
the airfield base. Describing their inferior treatment, pilot Lt. Col. Chuck Dryden recalled Walterboro as “the place where we saw German POWs do things we could not do...And we were U.S. citizens.”

On every mission flown the Tuskegee Airmen worked to defend their country, but back home they lived in a place that discriminated against them because of the color of their skin.

Words of honor to the Tuskegee Airmen are inscribed in white lettering on the monument, offering a bold contrast to the darkness of the concrete. The monument reads, “Because of their heroic action in combat. They were called Schwartze Vogelmenschen ‘Black Bird Men’ by the Germans who both feared and respected them. White American bomber crews, in reverence, referred to them as the ‘Red Tail Angels.’” Above and below the monument’s dedication, two planes, detailed fighter planes, are also engraved. The nose and tail wing of the top aircraft are painted a bold red, and the circle around the star is painted in blue. The bottom aircraft has varied shades of gray with blue painted around the star. Attending the ceremony, former pilot Eugene Richardson, Jr. called the monument “wonderful” and said he “thought he would never see the day that something like this would go up in South Carolina, of all places.”

At the monument’s dedication, South Carolina Governor David Beasley

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147 The monument sits on a small stone pedestal in a circle of grass, surrounded by another white circle of concrete walking paths. The remainder of the inscription reads, “Because of their identifying red paint on their tail assemblies and because of their reputation for not losing any aircraft to enemy fighters as they provided fighter coverage for missions over strategic targets in Europe.”

presented the state’s highest civilian honor, the Order of the Palmetto, to the airmen and one of their training instructors. Senator Fritz Hollings and U. S. Representative James F. Clyburn also attended the ceremonies. Unveiled over fifty years after their famed missions, the heroic acts of the Tuskegee Airmen were commemorated and written in stone.
Figure 16.1 World War II Tuskegee Airmen Monument, Walterboro, South Carolina
Figure 16.2 World War II Tuskegee Airmen Monument and Plaza, Walterboro, South Carolina

Figure 16.3 World War II Tuskegee Airmen Monument, Walterboro, South Carolina
CONCLUSION

South Carolina has a long tradition of commemorating its war heroes. World War monuments, like Civil War monuments, cover the South Carolina landscape as constant reminders of the sacrifices its citizens made in combat. Like their Civil War predecessors, World War monuments established in South Carolina were designed to help communities mourn their losses while serving as reminders for future generations of the true cost of war. South Carolina’s World War monuments provide insight not only into how local communities chose to remember their war heroes but also into society at large.

Paul Fussell contends in The Great War and Modern Memory, that World War I generated a transition in both commemoration and society. This transition involved a modern reaction to the trauma of a war which altered all aspects of life. In Fussell’s words, “there seems to be one dominating form of modern understanding; that is essentially ironic; and that it originates largely in the application of mind and memory to the events of the Great War.” Although Fussell focuses primarily on Britain and France, it makes sense to apply his argument to the United States- and its memory of war following World War I. Fussell delves into literary examples of society’s shift to modern remembrances through poems, diaries, and letters, but his theories can also be used to help evaluate South Carolina’s war monuments and their artistic genres.


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Winter contends that the war caused society to hold onto tradition as a way of understanding or coming to terms with the tragedy. According to him, “the physical, emotional and artistic artifacts we pass testify to the catastrophic character of the Great War and to the multifaceted effort of the survivors to understand what happened both to their lives and to those who had died in war.” Like Fussell, Winter’s book is based on British and French culture and places of remembrance. His argument is also useful in analyzing South Carolina’s war monuments.

From photographs and newspaper accounts, it is evident that South Carolina’s Great War monuments did not deviate from traditional styles in response to the shock of war. By embracing traditional styles, South Carolina’s World War I monuments adhere to Winter’s point of view, rather than Fussell’s. Through the primary design of doughboy replications and simple pillar type structures, communities across the state clung tightly to uniform and conventional styles of remembrance. Monument carving and etchings remained overtly patriotic with displays of eagles, wreaths, and stars. The words “In Memoriam” or statements like “Willing to Die” followed by an honor roll of names helped communities pay tribute to their dead and symbolized war’s finality but in a traditionalist cultural mode. It was these conventional styles that Lewis Mumford so violently opposed as suitable for war memorials, but these kinds of monuments were suitable for South Carolina following World War I. Greenwood’s World War memorial offers a classic example of a traditional World War I monument. A flag pole is attached to a simple granite base adorned with standard American patriotic symbols and

commemorative plaques reciting war dead. South Carolina communities chose these traditional and feasible styles for the sake of honoring their war heroes, and because they would have been more comfortable with these styles than with experimental modernist designs.

South Carolina’s World War I monuments were also characterized by somber public unveiling ceremonies. This too adheres to Jay Winter’s assertion that as communities searched for meaning in the Great War, they chose traditional means of commemoration to provide a “way of remembering which enabled the bereaved to live with their losses, and perhaps to leave them behind.”\(^{151}\) South Carolina’s remembrance of World War I sacrifices were commemorated with an air of sadness through reverent and reflective ceremonies with prayers, speeches, dedications, and the mournful sound of Taps. In a way these monuments and ceremonies focused on the past, while not looking far into the future.

Monuments in South Carolina did not begin exhibiting signs of change until after World War II. The monuments erected after World War II did not establish a complete break from tradition, but fused modern elements with traditional designs. Woven through the time-honored stone inscriptions and bronze plaques were new artistic forms including the use of human sculpture, pictures, quotations, and more creative concepts. Establishing granite or stone monuments was a standard style for South Carolina communities, but the post-World War II monuments tended to be larger and different in scope than World War I structures. In addition to their size, they contained elaborate

\(^{151}\) Ibid., 5.
drawings and sculptures of human bodies and torsos, poems, and sketches, combined with conventional markings of eagles, wreaths, ribbons, stars, and plaques. A change was also evident as the dedication words “In Honor” or “Courage” graced the monuments, often replacing or joining “In Memory.” It seemed that the language of World War II monuments shifted to not only remember the fallen, but to stress the honor of their sacrifice, and the hope for present and future generations in a more triumphant sense. Through their styles and wording, the Orangeburg’s Ladies Fountain at Edisto Memorial Gardens, Columbia’s Holocaust Memorial, Lexington’s War Memorial, and Clemson’s World War Memorial are just a few examples of monuments that demonstrate more modern forms of commemoration but with traditional undertones.

The dedication ceremonies for World War II monuments were also more celebratory, but simultaneously paid proper respect to the fallen. Not only was emphasis placed on the achievements of the deceased, but speakers urged communities to live their lives and respect their freedoms as future ways of honoring their lost loved ones. Ceremonies for World War II monuments, although more encouraging, also included World War I traditions of patriotic music or Taps, not completely leaving behind conventional practices.

Throughout the years following the First and Second World Wars, the monuments erected in South Carolina did not dismiss the idea of tradition, even though after World War II some modern elements were introduced. This trend therefore supports Jay Winter’s argument that societies used tradition to understand the tragedies of war. South Carolina’s monuments do not support Paul Fussell’s claim that the era following the
Great War broke with tradition and ushered in a modernist sensibility due to the complete shock of war.

In a way, the act of establishing local World War monuments followed traditions established by grieving mothers and families after the Civil War. The post-Civil War tradition of war commemoration through monuments allowed communities to honor their fallen soldiers, while simultaneously reverencing the Confederacy and its cause and posting the need to move forward. Civil War monuments helped “ensure that the Confederate dead became powerful cultural symbols within the New South—gave power, in other words, to the ghosts of the Confederacy.” The Lost Cause monuments to individual soldiers and war generals far outnumber the number of World War monuments in the state of South Carolina. I think one of the primary reasons that there are more Civil War monuments around the state than World War monuments is because many communities combined dedications for the world wars. Thus, only one monument was established instead of two, reducing the number. It is possible that World War monuments are scarce in South Carolina due to limited funding resources or perhaps in some cases a community chose to erect a “living memorial” like a pool or gymnasium in lieu of a granite or stone monument. Most of the Civil War monuments I noticed in my search appeared extremely well-kept and were often taller, or as tall, as some of the courthouses or local buildings where they stood. I photographed the Civil War monuments that caught my attention in Newberry, Bishopville, and Walterboro (Colleton County). These monuments, all created in the traditional obelisk style, were all taller and

152 Gaines M. Foster, Ghosts of the Confederacy: Defeat, the Lost Cause and the Emergence of the New South 1865 to 1913 (Oxford: Oxford University Press, 1987), 37.
in some way, more prominent than the local World War monuments. I found it interesting and often heartbreaking that the monuments erected in honor of South Carolina’s twentieth century World War heroes did not appear as well preserved or cared for as the Civil War monuments.

I decided to research South Carolina’s war monuments for several reasons. My primary reason was my own personal family connection to two former servicemen. Both of my grandfathers served in the United States military. My mother’s father, Robert L. Jennings, served as an Army Tech during World War II and was stationed in the Asian Pacific Theater. He arrived back in Seattle, Washington on August 14, 1945, one day before the Japanese surrender. Ten days later, on August 24, 1945, he was honorably discharged from the United States Army. Other than his family, his military service remained his proudest life accomplishment. My father’s father, William A. Matthews, Sr., served in the military from 1953-1955. He left from Chester, Virginia on December 11, 1953 headed for Camp Gordon, Georgia. Of gentle spirit and good humor, he lived his life in true American style: love for God, family, and country. My quest to uncover war monuments was my way of respecting and honoring them and their service through my education. In addition to my family, I researched monuments because of my interest in photography and travel. I wanted to combine those passions in an effort to capture South Carolina’s history in an interesting way. I hope this work manages to illustrate the human story of how South Carolina dedicated these World War monuments and how future generations will remember that delicate balance of sacrifice and freedom that forever accompanies war.
Figure 17.1 Confederate Memorial, Newberry, South Carolina
Figure 17.2 Confederate Memorial, Colleton County, South Carolina
Figure 17.3 Confederate Memorial, Lee County, South Carolina
APPENDICES
APPENDIX A

GREENWOOD MILLS MONUMENT

Figure A-1  Photograph depicting the movement of the Greenwood Mills Community Monument in 1962.  Article from the July 16, 1962 issue of *The Index-Journal*. 
Figure A-2 Photograph depicting the original sketch of the Mathews Mill Community Monument in 1947. Article from the February 15, 1947 issue of The Index-Journal.
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