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Carved Wreaths and Mortuary Flowers: An Investigation of a Mid-Century Southern Stone Carver's Work in Magnolia Cemetery, Charleston, SC

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CARVED WREATHS AND MORTUARY FLOWERS:
AN INVESTIGATION OF A MID-CENTURY SOUTHERN
STONE CARVER'S WORK IN MAGNOLIA CEMETERY,
CHARLESTON, SC

A Thesis
Presented to
the Graduate School of
Clemson University

In Partial Fulfillment
of the Requirements for the Degree
Master of Science
Historic Preservation

by
Jacquelyn Elie Nahman
May 2024

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ABSTRACT

This study analyzes the work of Charleston stone carver William T. White in Magnolia Cemetery between 1850 and 1870. The purpose of this study is to survey the creations produced by a mid-nineteenth-century stone carver to better understand the patterns of iconographic styles and personalization of stones throughout his career. The attention of many cemetery studies in America is on the Northeast so focusing on the work of a Southerner's work contributes to the regional gap in former studies. To perform this study, W. T. White's signed stones were surveyed and documented throughout the cemetery using Esri's ArcGIS Survey123, recording various properties of the stones such as the kind of inscription, their design, and iconography. Maps of the cemetery were sectioned regionally to navigate the grounds and understand patterns in the areas where White's work is found. The results of this study found a majority of his stones were likely precut before they arrived at his stone yard, then personalized with the information regarding the interred and that he used iconography that aligned with the trends of cemetery motifs of the time period, revealing his awareness of what was popular during his career. The same year there was a peak in the number of his monuments, 1859, there was also a peak of the number of possible custom stones created by him, hypothesized by the uniqueness and intricacy of the stones and their iconography. The results of this study are important in understanding cemetery artwork during the period of study in general, as well as its contribution to Southern cemetery studies.

DEDICATION

To my parents, Joe and Jennifer Nahman, sister Julia Nahman, aunt Dr. Elisabeth Roark, and classmate Lexie Allen, whose endless support helped me finish this project. Also, to my grandmothers, Carol Roark and Phyllis Nahman, and former teacher and mentor Dr. Michael Bassett, who all encouraged my love of history and inspired me to pursue a master's degree.

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This thesis would not have been completed without the continuous support of my thesis committee, Frances Ford, Jonathan Poston, and Dr. Robert Russell, the MSHP faculty, my family, and close friends. Frances, thank you for encouraging me to go forward with this project and cheering me on every step of the way. Thank you especially to my parents Jennifer and Joe Nahman, sister Julia, Aunt Elisabeth Roark, and classmate Lexie Allen for being there for me and inspiring me. I appreciate the kindness and support you all gave me throughout this process.

A thank you is also owed to Harlan Greene for helping me acquire some of the maps used in this thesis and to Sally Phillips for allowing me to use them. Thank you, Thomas Brown, for sending me the files of Robert Pace's maps. And thank you Ashley R. and George H. Wilson for the fellowship that helped make it possible for me to attend this program.

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CHAPTER ONE

INTRODUCTION

In the late eighteenth and nineteenth centuries, Thomas Walker was a popular Charleston stone carver who crafted gravestones, walls, and other pieces that can be found in many homes, churches, and numerous downtown burial grounds including Circular Congregational Church, St. Michael's Episcopal Church, and Magnolia Cemetery.¹ As Thomas Walker's company grew he hired family members, including his four sons David, James, Robert, and William, and later his son-in-law William T. White, who went on to open his own business, W. T. White's Marble Works, in the late 1840s.² When White's shop opened on Meeting Street he acquired steam powered machinery to work "on a more extensive scale and with greater dispatch," also advertising the work would be executed by him.³ White worked in the stone carving business from circa 1840 until his death in 1870 and, according to probate records, most of his work was grave markers.⁴ His business records have since been lost, so tracing his work and knowing how much he produced and how many clients he had is unknown. The monuments signed by White at Magnolia Cemetery range in design and style from small headstones with common iconography of the time, such as Bertel Thorvaldsen's "Figure of Night" (Figure

¹ Throughout this thesis "stone carver" will be used though advertisements and other texts refer to White as a "stonecutter."

² Combs, *Early Gravestone Art*, 106-112.

³ Charleston Courier, 1859. Charleston County Public Library, Charleston, SC.

⁴ City of Charleston Probate Records, 1870. 200-19.

14.12), to large, personalized monuments such as that for Hugh Swinton Legare, an Attorney General and Secretary of State (Figure 4.20).



Figure 1.1: Advertisement for William T. White's Marble Works. Charleston Courier (Charleston, South Carolina): September 3, 1859. Charleston County Public Library, Charleston, SC.

In the mid-nineteenth century rural cemeteries were becoming more common around the country as city graveyards were becoming more crowded and fear of disease swept the nation. Among these rural cemeteries was Magnolia Cemetery in Charleston, South Carolina that was planned on the former Magnolia Umbra Plantation on the upper section of the Charleston peninsula, known as “the Neck,” by local architect Edward C.

Jones.⁵ Rural cemeteries were meant to be beautifully landscaped areas where people felt invited to visit the dead. Not only was the landscape of these cemeteries important to their creation, but the monuments themselves were, as well, to create a pleasant, visually appealing space. As these cemeteries grew, the number of decorated and elaborate monuments also did, including more sculptures and highly decorative mausoleums.⁶

This thesis studies the relationship between the stones crafted and signed by William T. White at Magnolia Cemetery in Charleston, South Carolina and his clients. As more technology and machinery became available during the Industrial Revolution, the personalization of White's work changed throughout his over-three-decade career.

To conduct this research, results from a survey taken of W. T. White's stones in Magnolia Cemetery were analyzed to understand the breadth of his work and how it evolved over his career. The detailed survey recorded various aspects of the markers, including their shape, location in the cemetery, in proximity to other White stones, motifs, and how the carving of the words and motifs were executed (Appendix A). The focus of the data and analysis is on the iconography and how the personalization of it changes over his career.

Looking at and comparing W. T. White's work in Magnolia Cemetery throughout the span of his career will aid in the understanding of how the personalization of stone carver's work changed over time. The results of this research will also inform scholars

⁵ Magnolia Cemetery Trust, "Magnolia Cemetery," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1978).

⁶ Stanley French. "The Cemetery as Cultural Institution: The Establishment of Mount Auburn and the "Rural Cemetery" Movement," *American Quarterly* Vol. 26, no. 1. (March 1974): 13.

about a Southern stone carver and his monument craftsmanship, filling in a gap in the research of craftsmen from this region of the country. Limiting this study to Magnolia Cemetery will result in valuable information to understanding rural cemeteries in the South, while allowing for further research to be conducted regarding other burial grounds and craftsmen of this time. Magnolia is a private cemetery with limitations to who could purchase plots during W. T. White's time, so it catered to the White Charleston population. Not only was the cemetery segregated but it was also not financially accessible for a majority of the city's population, with the exception of the Confederate section. Because of those limitations the results of this study can only illuminate the relationship between a stone carver's work and a select portion of Charleston's population.

CHAPTER TWO

LITERATURE REVIEW

There have been many studies done on stone carvers and iconography found in American cemeteries, but most have been concentrated on one particular region of the country, the Northeast, and up until the past few decades they have been focused on the Colonial period to the early nineteenth century.⁷ Contributors to the field such as James Deetz and Lucien L. Agosta direct their studies on Massachusetts, Virginia, and Connecticut, mostly looking at the work of Colonial stone cutters through the start of the Industrial Revolution. Few studies have been undertaken regarding the stone carvers of the South or the cemeteries they worked in. This review highlights some studies done regarding stone cutting and cemetery artwork in America.

Stone Cutting Technology

Historian Bruce Elliott looks at the mechanization of mass-produced grave markers coinciding with the surge of deaths from the Civil War in his article “Memorializing the Civil War Dead: Modernity and Corruption under the Grant Administration.” Since the government issued gravestones for fallen soldiers they turned to fully mechanized devices to accommodate the demand.⁸ Craftsmen were being replaced by entrepreneurs with machines, so hand carving and other older methods of

⁷ James A. Hijiya, “American Gravestones and Attitudes Toward Death: A Brief History,” *Proceedings of the American Philosophical Society*, Vol. 127, No. 5 (1983).

⁸ Bruce S. Elliott, “Memorializing the Civil War Dead: Modernity and Corruption under the Grant Administration,” *Markers: XXVII* (2010), 15.

stone cutting became less abundant because the advance of technology sped up the process and gave the stones more modern appearances.⁹ After looking through many designs and companies of both craftsman and more modern carving practices, the Civil War headstone program opted for a company that utilized modern tools due to their cost efficiency and the speed at which they were able to produce the markers.¹⁰ Elliott argues that as important as the shift of technology was the evolution of business practices, seen here through a form of art that previously had only been done by artisans but was then standardized through the technological advances of the late nineteenth century.¹¹

The technology used to carve stones has changed immensely over the centuries. Before the Industrial Revolution, many stones were hand carved using chisels and other hand tools. Bruce Elliott discusses the evolution from hand tools to sand blasting and pneumatic tools, noting the cost efficiency of the newer tools compared to the more skill based and laborious hand tools, making the newer tools more efficient for the purpose of mass-producing stones.

Iconography

Iconography is seen throughout cemeteries around the world. Scholars have researched and documented cemetery imagery for years and have found patterns of popular motifs in various regions, time periods, and faiths.

Photographer and author Douglas Keister's *Stories in Stone: A Field Guide to Cemetery Symbolism and Iconography* offers a guide to the shapes and symbols found in

⁹ Elliott, "Civil War Dead," 16.

¹⁰ Elliott, "Civil War Dead," 39.

¹¹ Elliott, "Civil War Dead," 41.

cemeteries. Briefly looking at larger structures such as mausoleums and sarcophaguses he then meticulously takes his readers on a journey explaining the meaning behind popular imagery seen throughout cemeteries, such as various flora, fauna, mortality symbols, and religious iconography. While motifs like crosses, a universal symbol for Christians, are more easily recognizable, others, like particular flowers and animals, have more covert meaning. According to Keister studying symbolism in cemeteries is important to decipher what was important to the living during the time of death for those buried and are “material representatives of those now departed.”¹² Seen throughout Magnolia Cemetery and on W. T. White’s work are various flora and mortality symbols which Keister describes the meaning and importance of in his guidebook.¹³

A popular period and place of study for gravestone iconography is the Colonial Era, between the seventeenth to mid-eighteenth century, in New England, where the death’s head can be seen on many of the slate markers in all states throughout the region. Its evolution over time and the Puritans’ perception of death have been examined by professors James Deetz, author Dr. Lucien L. Agosta, and historian James Hijiya.¹⁴ In a 1985 article Agosta explores the use of the death’s head, cherubs, and skeletons, along with other popular motifs on Puritan grave markers, as well as their use of epitaphs.

As perceptions of death have changed over time so has cemetery iconography. In his article James Hijiya discusses the evolution of common marker types seen in

¹² Douglas Keister, *Stories in Stone: A Field Guide to Cemetery Symbolism and Iconography* (New York: 2004), 7, 9.

¹³ Keister, *Stories in Stone*, 68, 126.

¹⁴ James Deetz, *In Small Things Forgotten* (Toronto: 1977), 89-124.; Lucien L. Agosta, “Speaking Stones: New England Grave Carvings and the Emblematic Tradition,” *Markers III* (1985), 47-70.; Hijiya.

cemeteries in America, making note that the studies he was able to gather information from included only a few states in their data points. The motifs and styles he looked at during the mid-nineteenth century were urn and willow motifs and monumentalism. Hijjiya states that the urn and willow motifs signified a mourning attitude towards death, while monumentalism signified defiance.¹⁵ The urn and willow motif originated in ancient Greece but were popular on gravestones in the late-eighteenth through mid-nineteenth century, often accompanied by a woman that appears to be mourning. According to Hijjiya this motif becomes popular in the Greek Revival period beginning in 1820 where there is a significant turning point in the country's history of mortuary art before the Civil War.¹⁶

In the Victorian era there were many repeated motifs on gravestones, such as flowers, clasped hands, and angels. Professor and gravestone historian Dr. June Hadden Hobbs discusses the importance of the "cliché" of flower iconography during the era in her 1980 article "Say it with Flowers in the Victorian Cemetery," noting the popularity of the use of flowers in these cemeteries makes them invisible. Hobbs argues that "their very abundance makes them invisible, and ignorance of funerary symbolism often renders them unreadable."¹⁷ The interpretation of flowers has evolved over time. Considered in studies of the motifs are both the type of flower and what that symbolizes, as well as the flower itself as a symbol of femininity and mortality.¹⁸ Death was personified as female in the Victorian era, so flowers are often seen on grave markers of

¹⁵ Hijjiya, "American Gravestones," 341.

¹⁶ Hijjiya, "American Gravestones" 351.

¹⁷ June Hadden Hobbs, "Say it with Flowers in the Victorian Cemetery," *Markers XIX* (2002), 241.

¹⁸ Hobbs, "Flowers" 242.

both males and females of all ages. Hobbs mentions that both women and flowers emphasize the “the nature of all humanity” because “their beauty is intense and short lived.”¹⁹ This is further emphasized on gravestones of infants and young children with the popular motif of a hand holding flowers, indicating the beauty of a life cut short. After the Victorian era funerary flowers became more popular but the use of flowers as motifs on stones decreased.²⁰

Historian Dr. Elise Madeline Cirenga discusses sculpture seen in America’s first garden cemetery, Mount Auburn in Cambridge, Massachusetts. Cirenga notes that while the cemetery has been a topic of study for many years, research has mainly been focused on the concept itself, as well as the landscape and well-known people buried there rather than the stones and stone cutters themselves.²¹ This is in part due to the lack of documentation on stone cutters that did work in the cemetery.

Changing Perceptions on Death

The perception people have had regarding death has changed over centuries. A European view found in French historian Philippe Ariès’s *The Hour of Our Death* is that early nineteenth century people who were “raised luxuriously” were terrified of death while the less fortunate saw death as “the end of their troubles and calamities.”²² Ariès uses a prominent French family, the La Ferronnays, as a case study for the mid-nineteenth century’s romantic view on death. During that period death was romanticized, evident in

¹⁹ Hobbs, “Flowers,” 253.

²⁰ Hobbs, “Flowers,” 265.

²¹ Elise Madeline Cirenga, “Museum in the Garden: Mount Auburn Cemetery and American Sculpture, 1840-1860,” *Markers XXI* (2004), 102.

²² Philippe Ariès, *The Hour of Our Death* (1981), 410.

the journals of Comte Auguste Marie de La Ferronays, who said, “it would be sweet to die in the beautiful gardens.”²³ This is one of the first written accounts of a family’s perception of death. Paired with the romantic view of death is religion, which is seen in correspondence from the La Ferronays family. They were not the only ones during this time, however, who romanticized death. Ariès looks at American views, as well.

Letter writing in America was popular in the mid-nineteenth century so there are many documents that have been analyzed by scholars to demonstrate the country’s attitude towards death. In these accounts Ariès references scholar Lewis O. Saum who notes that most moments shared by families at one’s death was at the deathbed rather than at the grave.²⁴ Ariès discusses spiritualism and the common belief of souls leaving bodies after death but religion itself is not as dominant in the mid-nineteenth century as it was at the beginning of the century.²⁵ This is also noted by James Hijiya, that the perception of death in America shifts from being focused on religion to being a more social remembrance of the deceased.²⁶

²³ Ariès, *The Hour of Our Death*, 415.

²⁴ Ariès, *The Hour of Our Death*, 447.

²⁵ Ariès, *The Hour of Our Death*, 459.

²⁶ Hijiya, “American Gravestones,” 339.

America's Perception on Death

The Last Great Necessity: Cemeteries in American History by David Charles Sloane examines several aspects of American cemeteries and how the living viewed the dead. According to Sloane “the American cemetery is a window through which we can view the hopes, fears, and designs of the generation that created it and is buried within it.”²⁷ The views of death changed during the American Revolution and during illness outbreaks. In the late eighteenth century to early nineteenth century during the Yellow Fever epidemics, laws were passed in cities across the country banning the opening or removal of any burials, though this was later proven to not have an effect on the rate of the spread of the illness.²⁸ Largely due to the overcrowding of inner-city burial grounds rural/garden cemeteries were developed outside of city limits, Mount Auburn in Cambridge, Massachusetts and Green-Wood Cemetery in Brooklyn, New York being two of the most recognizable. As rural cemeteries became more prevalent in the country and Americans started to become more appreciative of scenic landscapes, horticultural societies and landscape architects took on the development and design of the cemeteries.²⁹

²⁷ David Charles Sloane , *The Last Great Necessity: Cemeteries in American History* (The Johns Hopkins University Press, 1991), 6.

²⁸ Sloane, *The Last Great Necessity*, 11, 34-35.

²⁹ Sloane, *The Last Great Necessity*, 49-51.

America's change in their perception of death can also be seen in artwork of the early to late-nineteenth century. *Early Gravestone Art in Georgia and South Carolina* by Diana Williams Combs explores the "cult of memory" of the late eighteenth century that produced mourning portraits and commemorative jewelry, shifted as the Rural Cemetery Movement began. As the nineteenth century progressed mourning portraits started featuring people in cemeteries surrounded by nature, including weeping willows.³⁰

Southern Burial Grounds

Ruth Little's *Sticks and Stones: Three Centuries of North Carolina Gravemarkers* explores burial grounds and practices around North Carolina beginning in the eighteenth century. Intensive studies like this do not exist for South Carolina, though Charleston and other cities outside of North Carolina are mentioned. According to Little, markers were made of all different materials in the eighteenth century, from wood to ballast stones, anything available to the population.³¹ Wealthier North Carolinians were able to import stones from the North and as far as England and some of these stones still stand, though some appear to stand alone as the markers around them made of less sturdy material have not survived.

Many headstones and box tombs that have survived from the Colonial era can be traced to Northern stonecutting workshops in New England and the mid-Atlantic regions based on material and signatures.³² Signatures became more common at the turn of the

³⁰ Diana Williams Combs, *Early Gravestone Art in Georgia and South Carolina* (The University of Georgia Press, 1986), 182.

³¹ M. Ruth Little, *Sticks and Stones: Three Centuries of North Carolina Gravemarkers* (Chapel Hill, 1998), 48.

³² Little, *Sticks and Stones*, 55.

century, where neoclassical motifs like urn and willows, winged skulls, and angels were becoming more popular. This continued into the middle of the nineteenth century, when obelisks and more monumental stones were popular among prominent and wealthy individuals.³³ Also in the mid-nineteenth century marble was becoming a more popular material for monuments. Though it was not quarried in North Carolina Little notes that it is found in Southern cemeteries because it was transported to the state from Northern states.

Charleston and the Rural Cemetery Movement

Many scholars have looked at rural cemeteries and the Rural Cemetery Movement of the nineteenth century which began with the opening of Mount Auburn Cemetery in 1831. In his article about the Movement, Thomas Bender links the romanticism of death in the mid-nineteenth century to the romanticism of burial grounds in the same period.³⁴ The purpose of these burial grounds was to ensure the living they would be interred in a beautiful place, as well as provide a comforting, natural environment for mourners to visit their loved ones. Bender also discusses the location of these cemeteries, on the outskirts of cities just far enough away from them to be serene spaces but close enough for inner city family and friends to visit. To go along with this statement Bender says during the mid-nineteenth century during a time of urbanization natural landscapes were seen as a necessity to people living in bustling cities.³⁵

³³ Little, *Sticks and Stones*, 61.

³⁴ Thomas Bender, "The 'Rural' Cemetery Movement: Urban Travail and the Appeal of Nature," *The New England Quarterly*, Vol. 47, No. 2 (1974), 196.

³⁵ Bender, "'Rural' Cemetery Movement," 203.

In *The Palmetto City* Simms describes the landscape and features of Magnolia Cemetery, describing it as “a very lovely City of the Silent” and mentioning its “miniature lakes and islands.”³⁶ While Magnolia Cemetery is a rural cemetery like Mount Auburn in Massachusetts and Laurel Hill Cemetery in Philadelphia it is difficult to compare it with the others because of its location and vastly different landscape. It was developed on an old plantation which lends itself to the uniqueness of the property. There has been extensive research done on the rural cemeteries in Massachusetts, New York, and Virginia but none share the unique landscape and history of Magnolia Cemetery.

Studying the mechanization, physical appearance of stones, and the cultural impact of grave markers and cemeteries is important in understanding a certain time period. With some exceptions, most studies that have been completed regarding these topics are focused on the Northeast and stop as the Industrial Revolution takes hold of businesses. Ralph Bailey’s 2022 article “William T. White (1823-1870): A Monumental Southern Stonecutter” in the Association for Gravestone Studies’ publication *Markers XXXVIII* is one of the few research articles focused on Charleston’s presence in the stone cutting industry and the only work focused on W. T. White. Bailey examines the life and work of W. T. White, following his career with his father-in-law Thomas Walker then his ultimate split from the Walker-White company into his own. Mentioned in the article is the lack of secondary sources available for his use because there have not been studies focusing on the topic, so his work is based mostly on primary sources.³⁷

³⁶ William Gilmore Simms, “Charleston: The Palmetto City,” *Harper’s New Monthly Magazine*, No. 85, Vol. 15 (1857), 20.

³⁷ Ralph Bailey, “William T. White (1823-1870): A Monumental Southern Stonecutter,” *Markers XXXVIII* (2022), 92-120.

Conclusion

Ralph Baily's work indicates the need for further studies on W. T. White and other Charlestonian and Southern stone cutters. Part of this gap is being filled through this thesis project, as I dive further into the work of W. T. White and how his commissions used contemporaneous iconography and shapes as well as showing unique design motifs in Magnolia Cemetery. While focusing on his work in Magnolia, to complete the analysis of my findings I will be looking at stones from 1840-1870.

CHAPTER THREE

METHODOLOGY

The data collected and analyzed in this thesis was gathered using a survey to record various physical attributes of stones in Magnolia Cemetery signed by William T. White within the period of study, 1850 to 1870 (Appendix A). While W. T. White's burial stone carvings are seen in other cemeteries and graveyards in Charleston as well as other parts of the country, the focus of this thesis is his work in Magnolia Cemetery in the Neck of Charleston's peninsula. After the information was collected charts and graphs were created to visualize the quantitative data while the photographs taken on site assist in the representation of the qualitative results.

Data Collection Methodology

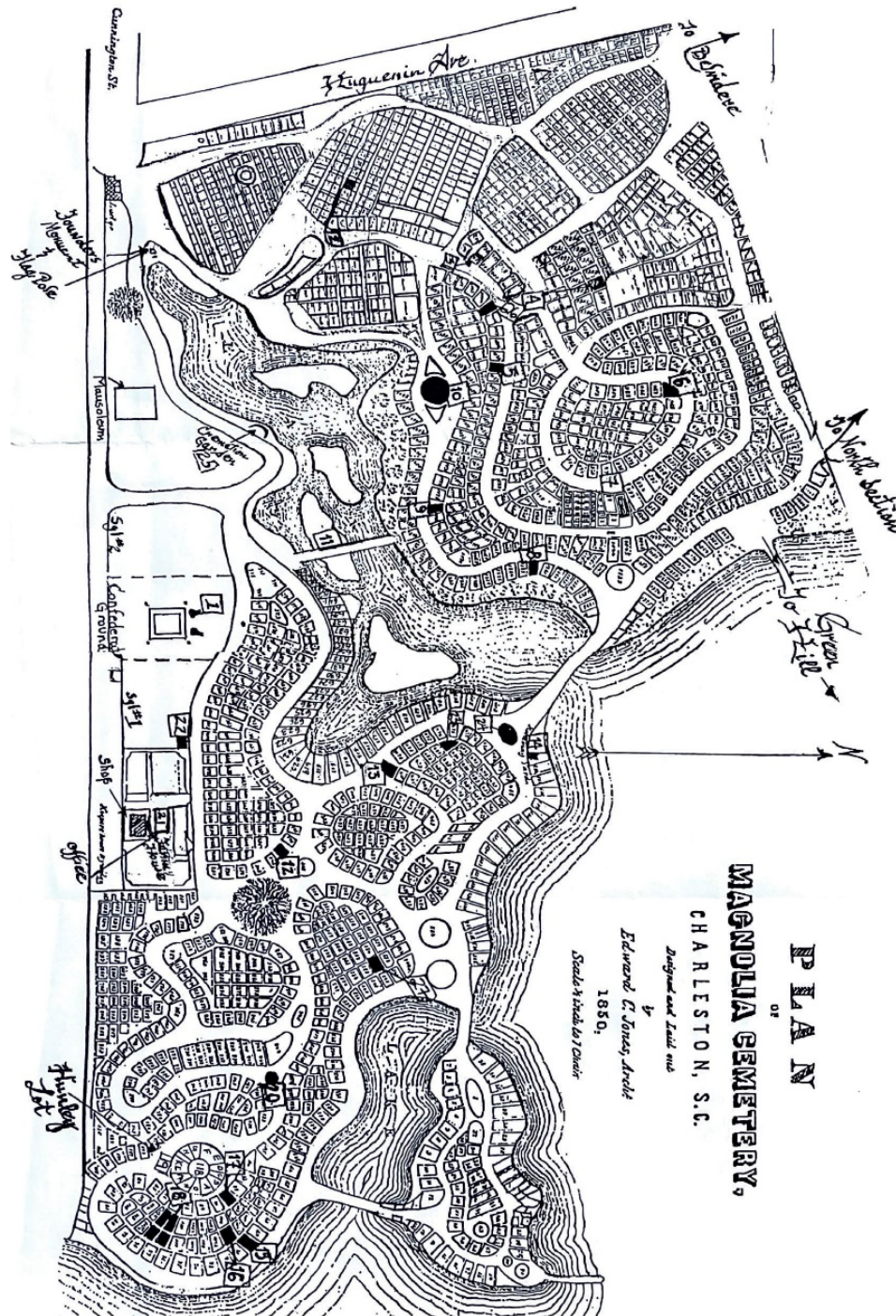


Figure 3.1: Copy of the original 1849 plan of Magnolia Cemetery created by architect Edward C. Jones, courtesy of the Magnolia Cemetery Trust.

Before going on site to Magnolia Cemetery various maps of the site were acquired. These included a copy of the original 1849 plat created by Edward C. Jones (Figure 3.1), the architect responsible for the layout of the cemetery, which I acquired from the Magnolia Cemetery Trust. A collection of maps from 2009 created by Robert Pace and used in Ted Phillips' 2010 book *The City of the Silent* which I acquired from his estate (Figures 3.2 and 3.3), and a 2009 site plan of the cemetery created by Mariana Isa and Jeanwha Song (Figure 3.4), courtesy of the Library of Congress Online, that outlines all the roadways and plots on the cemetery's grounds. The 2009 site plan was created under the direction of Ashley Wilson, FAIA by interns Isa and Song who were part of the ICOMOS IEP.³⁸ The 1849 plat was used to become familiar with the cemetery and visualize the original layout of the property. The maps from Phillip's book were used to divide the cemetery into sections and further subsections. The 2009 site plan was used to navigate the cemetery and physically mark the plots where W. T. White stones were found.

³⁸ ICOMOS IEP is the International Council on Monuments and Sites' International Exchange Program.

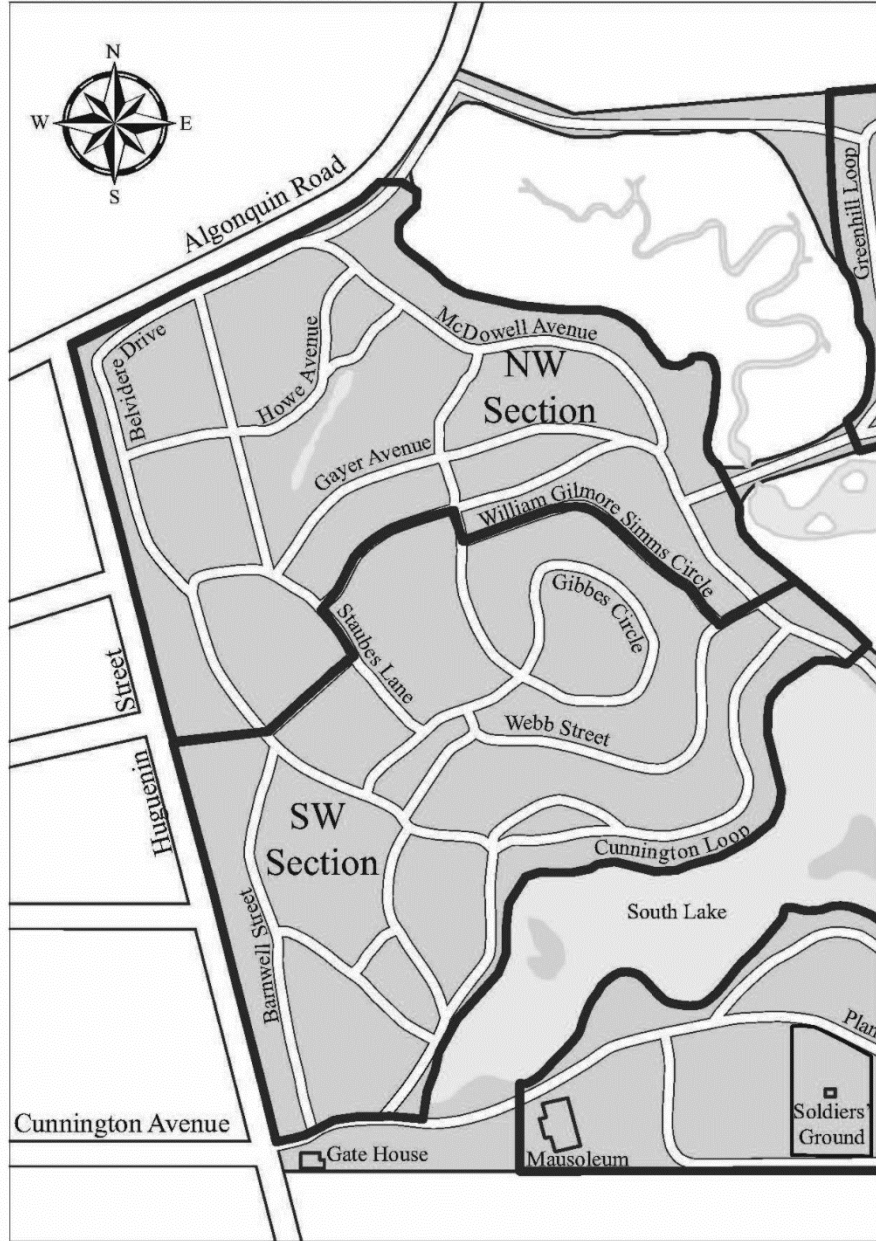


Figure 3.2: Northwest and Southwest divisions of Magnolia Cemetery from Phillips' City of the Silent, created by Robert Pace, acquired from Phillips' estate.

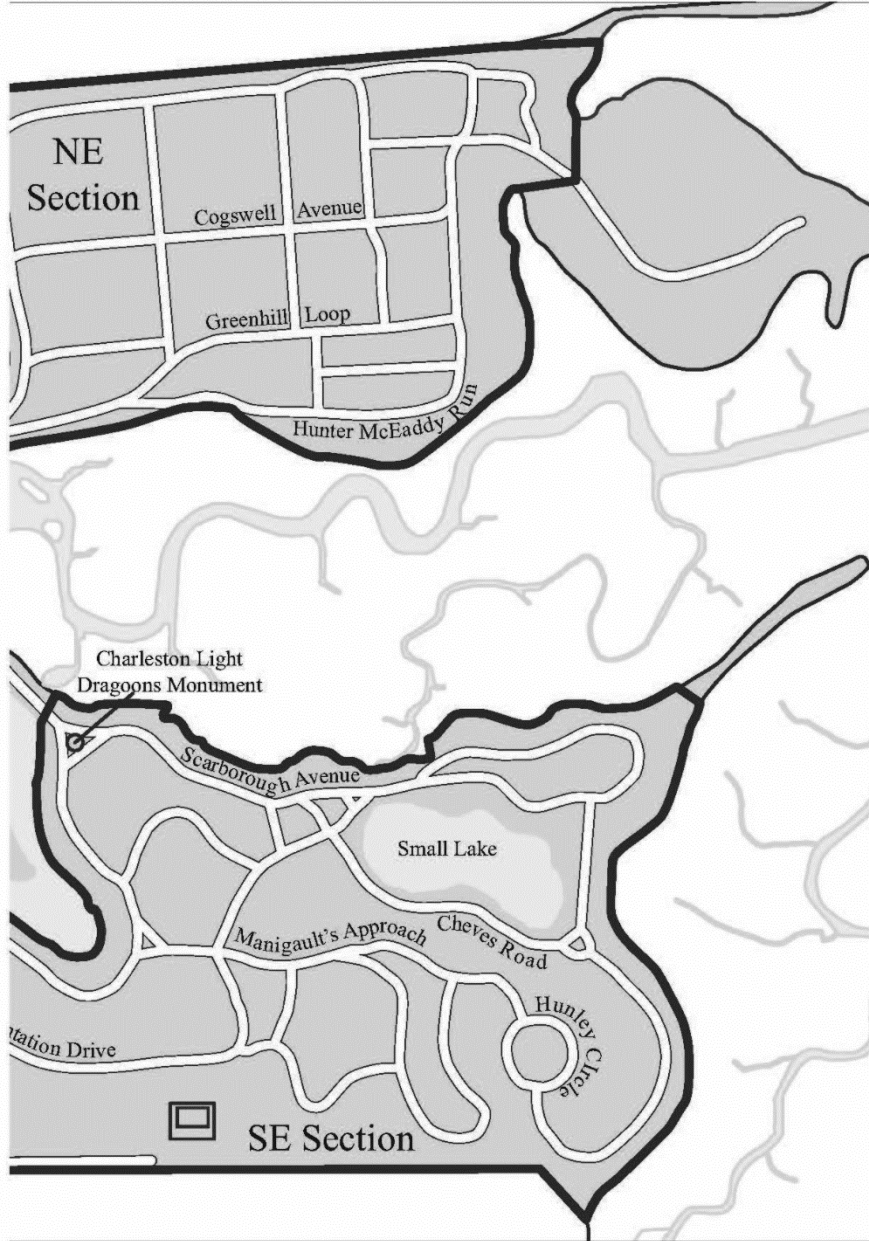


Figure 3.3: Northeast and Southeast divisions of Magnolia Cemetery from Phillips' City of the Silent, created by Robert Pace, acquired from Phillips' estate.

To collect the data for my thesis I created a survey on Esri's ArcGIS Survey123 app which allowed me to input information on the stones as well as map their estimated location. Survey123 provides users the flexibility to create surveys with various kinds of questions, along with mapping the location of entries using cellular GPS data points. This survey app was appropriate to use for data collection because it was able to fulfill my data collection requirements by allowing me to create a survey with multiple question options, input images of the stones, and had GPS and mapping ability. The data could also be easily transferred to Excel spreadsheets and graphs to visualize and compare the data for the analysis process. Before going on site, I created the survey with questions regarding the stones (Appendix A). The kind of questions were chosen based on what was most appropriate for collecting the data needed for the study. The question types included were date and time, multiple choice questions with single select and multiple select options, and sections to put images of the stone and images of their surroundings. I published the survey on Survey123.com to have the ability to download it onto my phone for easy access on site.

On site

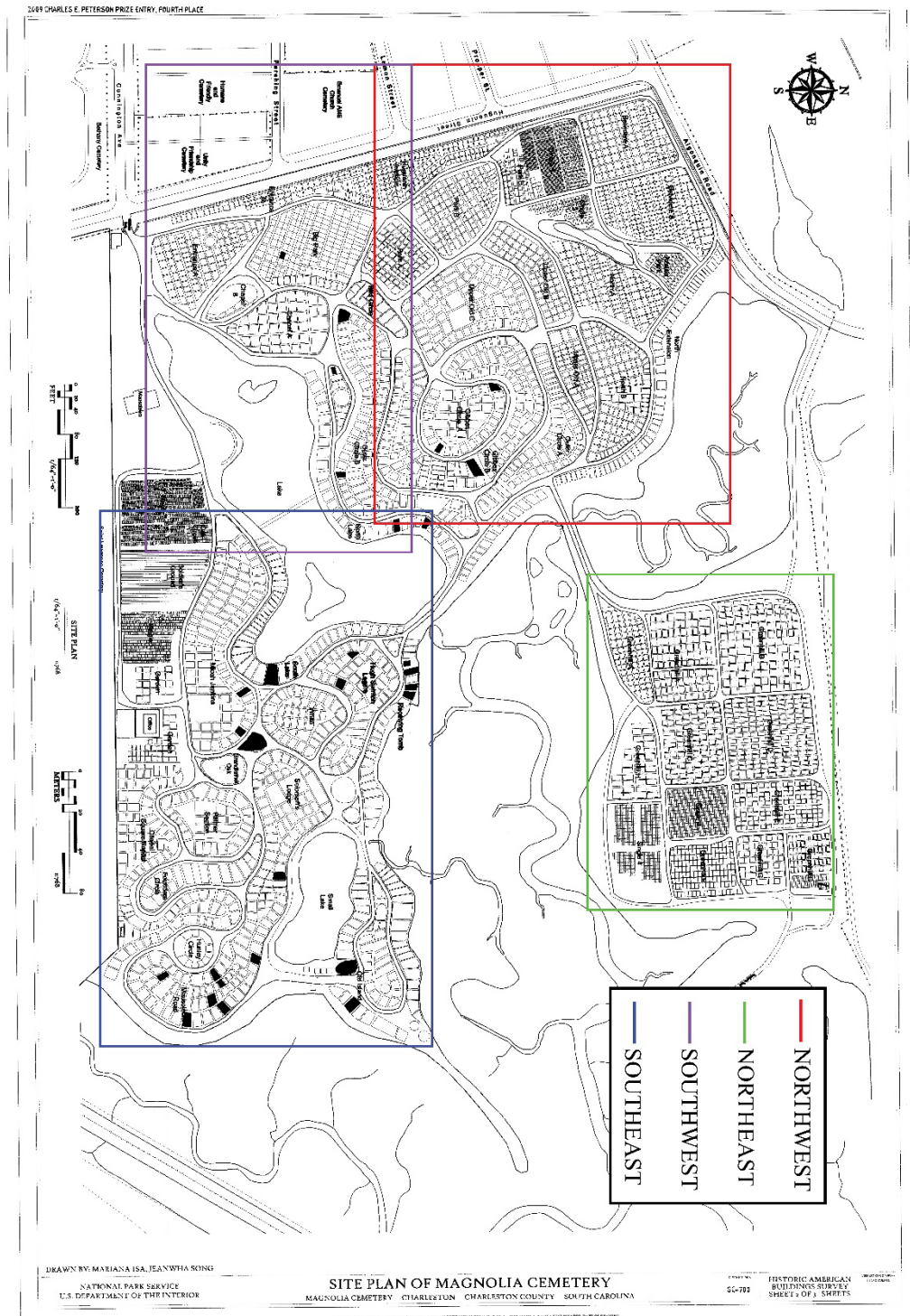


Figure 3.5: 2009 site plan of Magnolia sectioned using my survey areas. Note: Due to the nature of the paths some sections overlap. Since some are close to the borders of the SW they were considered part of the NW and SE sections.

I printed out all the maps I found in the first process of data collection and downloaded the survey onto the Survey123 app on my phone before going on site. An important part of the data collection was figuring out what areas of Magnolia would best represent the breadth of W. T. White's work. Once on site I first walked around to gather my bearings. As I was doing this I was roughly noting which sections had a majority of stones more recent than 1870 and marked off these sections on the 2009 site plan created by Mariana Isa and Jeanwha Song so I knew where I did not need to spend a lot of time looking for White's stones.

The survey itself was used to collect data about the stones signed by W. T. White, including their shape, size, iconography, and the presence of other surrounding stones. It also recorded information about the location of the stone, type of marker (Figure 4.3), measurements of the stone itself, any iconography and its measurements, the text on the stone, type of inscription, location of W. T. White's signature, and images of his stones and those surrounding them. The purpose of collecting this data was to track W. T. White's use of iconography and map their approximate location within the cemetery to see if there were patterns in the concentration of his stones. Having visuals of W. T. White's work and those from the period of study, as well as recording information regarding the location of his work was also important. Using the data and images the breadth of White's work could be represented and compared during the time period.

Data Analysis Methodology

To analyze, the survey data was converted into Excel spreadsheets and graphs to visualize the results for comparison. There were then used to find parallels and patterns

between the markers in the survey of W. T. White's as a collection. Each of the questions from the survey were compared to reach a conclusion about similarities, differences, and patterns found in the physical appearance and placement of the stones.

CHAPTER FOUR

ANALYSIS

William T. White was a prolific stone carver in Charleston during the mid-nineteenth century. Even though records and paperwork of his business do not survive, his work is easily discernable in places like Magnolia Cemetery because his signature is recognizable, front and center on most of his cemetery stones (Figure 4.4). Because of this his work can be documented and studied to understand patterns of craftsmanship on grave markers of this time.

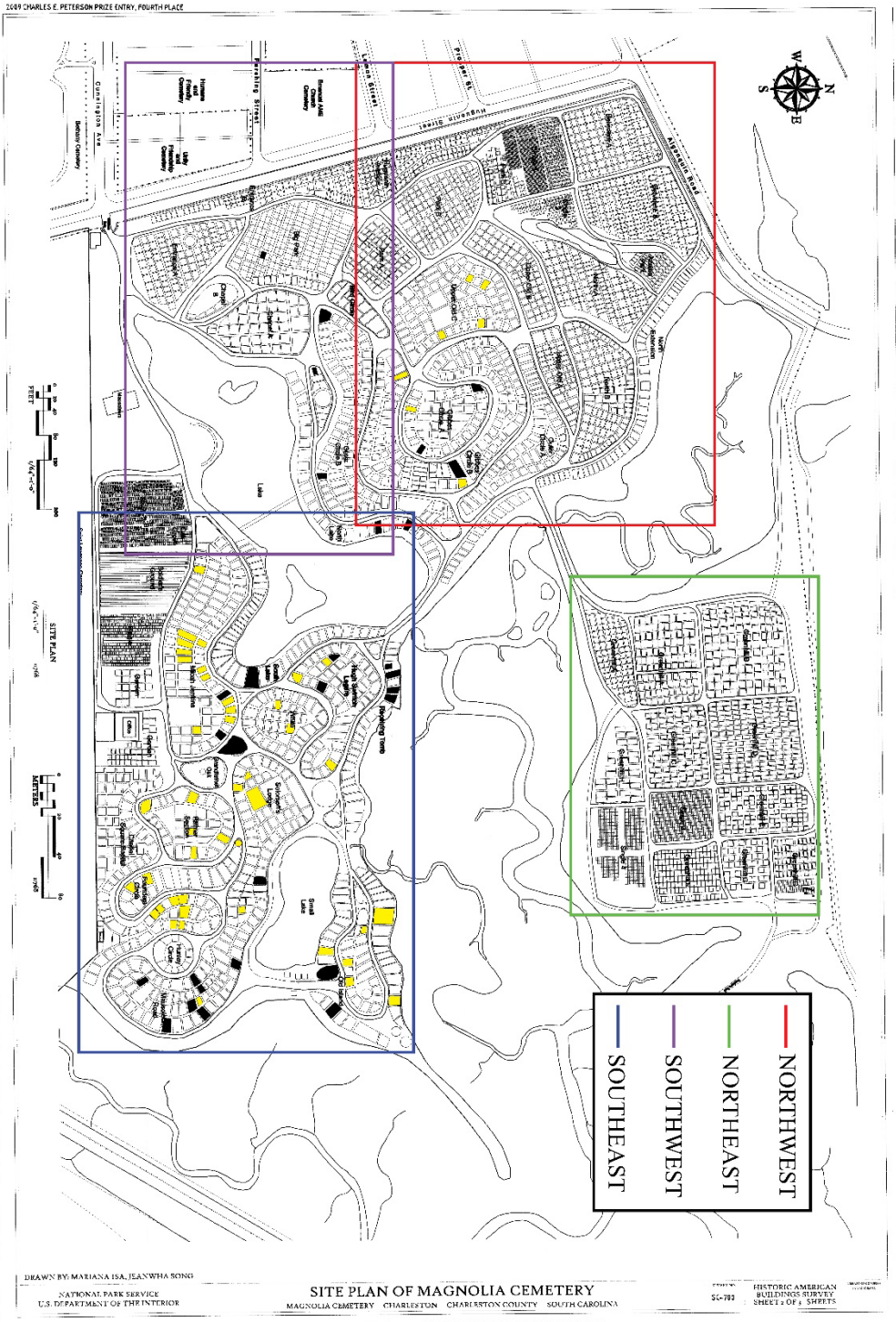


Figure 4.1: 2009 site plan sectioned using my survey areas. The highlighted plots show those with W. T. White stones.

Locations

W. T. White's stones are concentrated in two main sections of the cemetery, the Northwest and Southeast. On the 2009 site plan of the cemetery created by Mariana Isa and Jeanwha Song subsections are labeled and were used in identifying areas to collect and analyze the data (Figure 3.5).

Sections

The section of the cemetery that contains the most W. T. White stones is the Southeast. Of the 62 stones recorded for this thesis, 54 are located in the Southeast section of the cemetery, mostly in the Micah Jenkins subsection. The section with the second most W. T. White stones is the Northwest, containing nine of the surveyed stones. No W. T. White stones were found in the Southwest or Northeast sections of the cemetery or surveyed. A majority of the stones in the Southwest section postdate W. T. White's work, whereas all of the stones in the Northeast section, known as "Greenhill," postdate his work.

Surroundings of stones

Forty-eight of W. T. White's gravestones are located in familial or organizational burial plots. There are a few markers in the "Single" subsection of the cemetery and others surrounded by stones not enclosed by a wall or fence. The plots with multiple burials are of assorted sizes. Some are longer than others and others are wider, taking up more than one of those planned by Edward C. Jones on the original plat of the cemetery (Figure 3.1). These are enclosed by either brick, stone, iron fences or gates, or remnants thereof. Stones carved by W. T. White are often adjacent to other stones, most of which

are carved by other artisans. There are, however, a few circumstances where several of his stones are next to one another in a line and are remarkably similar in appearance. One example are the stones of Septima, John DeVeaux, and Louisa Dickenson (Figure 4.2). The death dates on these stones are 1858, 1857, and 1851 though the stones are identical in shape and appearance and only John and Louisa's are carved by White.



Figure 4.2: Image of Septima, Deveaux, and Dickenson stones in Magnolia Cemetery.

Type of marker

In the survey the most popular memorial design was die-on-base, making up 15 of the 62 surveyed stones, followed by 14 die-in-socket. Of the other 33 stones, there are five obelisks, eight cradles, and seven other kinds of markers, including ledgers, monuments, and one tabletop (Figure 4.3). Twenty-two of these stones appear to have

been precut both into their shapes and motifs because of their uniformity but each have inscriptions and signatures done by W. T. White. Some are more intricate and unique including some of the die-on-bases and obelisks.

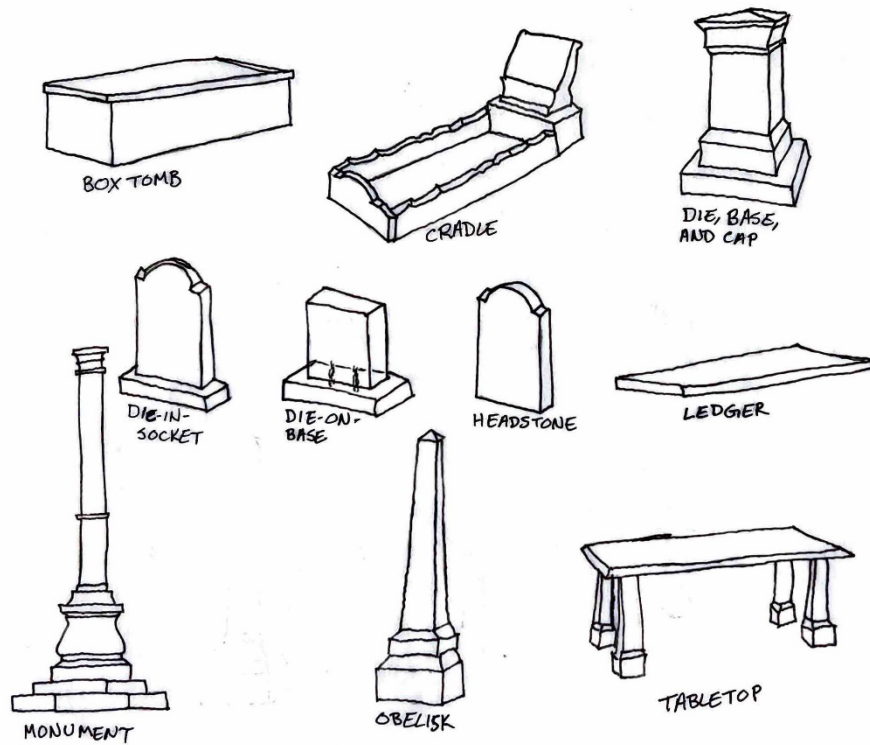


Figure 4.3: Illustration of the tombstones in this study.

Carvings

In the group surveyed, 45 of W. T. White's stones had an epitaph on them and 43 had iconography. The most popular iconography seen on 18 of his surveyed stones is flora, including lilies, roses, holly, weeping willows, and wreaths (Figures 4.7 through 4.11). Other iconography popular on his stones include angels, lambs, and pointing hands. Both the epitaphs and motifs W. T. White used in his work appear frequently in cemetery art of the time period.

Epitaphs and inscriptions

Of the 45 stones that had epitaphs, most centered on religion or were spiritual in nature while others were more unique. Forty-one of the inscriptions were etched on the stone or had a combination of being etched and raised. Few were fully raised and those that were did not have epitaphs and if they did they were not long. Those that had a combination of etched and raised inscriptions mostly had their names raised and the epitaphs etched. W. T. White's signature was always carved at the bottom of the stone in the same font, though occasionally the placement would be different. For the most part, though, White signed his stones on the bottom center of the front of his stones (Figure 4.4).



Figure 4.4: W. T. White's signature on the front and center of a stone in Magnolia Cemetery.

Iconography

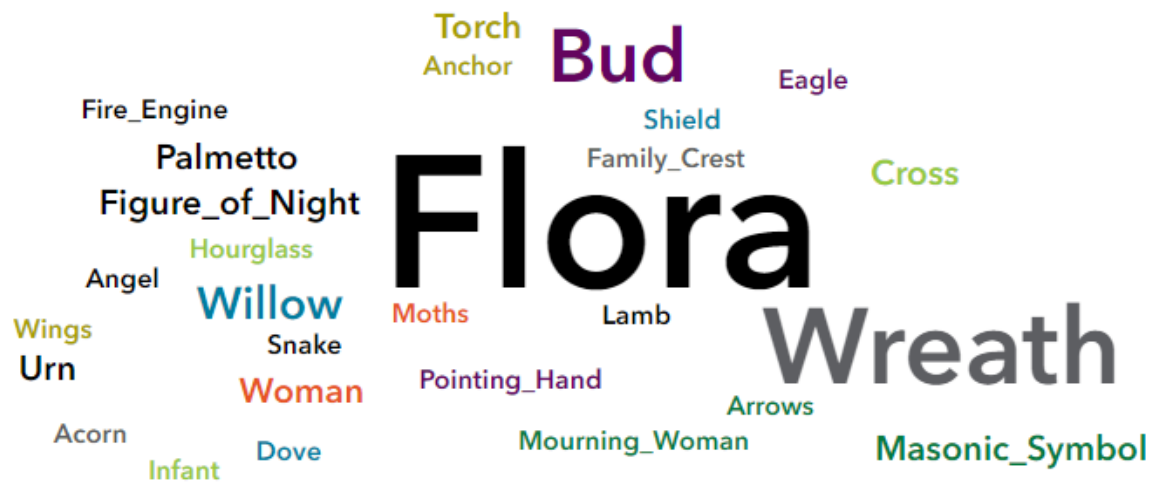


Figure 4.5: Word Cloud created by Survey123 data displaying the popularity of iconography on W. T. White's stones in Magnolia Cemetery.



Figure 4.6: An example of a flower bud motif on a W. T. White tombstone in Magnolia Cemetery.



Figure 4.7: The tombstone for Isabel at Magnolia Cemetery.

The iconography seen in W. T. White's work in Magnolia Cemetery is typical of the time period. One of the most popular flora seen in cemeteries during this time is a flower bud, representing a young life that was cut short (Figures 4.6 and 4.7).³⁹ It is seen on six of W. T. White's stones and half are in an indented circle at the top of rounded headstones where many images are placed on stones of this shape. When compared to

³⁹ Douglas Keister, *Stories in Stone: A Field Guide to Cemetery Symbolism and Iconography* (New York: 2004), 43.

each other they are uniform in shape and size, with the individuality of these stones seen where W. T. White inscribed personal information about the interred.



Figure 4.8: The tombstone for Peter Cordes Gaillard, M.D. at Magnolia Cemetery.

Another popular motif used in W. T. White's work are wreaths, which are on nine of the surveyed stones (Figure 4.8). Wreaths symbolize immortality and eternity and were popular in cemeteries in the mid-nineteenth century.⁴⁰ They appear on nine of the

⁴⁰ Douglas Keister, *Stories in Stone: A Field Guide to Cemetery Symbolism and Iconography* (New York: 2004).

surveyed stones and on White's own monument in Magnolia Cemetery, as well. The wreaths are most popularly made of laurel because leaves from a laurel tree are commonly known not to fade or wilt. They can also represent victory and are linked to ancient times when the victorious were crowned with crowns made of laurel leaves.⁴¹



Figure 4.9: The tombstone for James Sweeney and Mrs. E. M. Sweeney in Magnolia Cemetery.

⁴¹ Keister, *Stories in Stone*, 48.

Weeping willows were popular gravestone motifs in the late-eighteenth and early-nineteenth centuries, and they can often be seen accompanied by urns, as seen on James and Mrs. E. M. Sweeny's tombstone (Figure 4.9). According to Keister, they are often misinterpreted as being somber, when in fact they symbolize immortality in many religions. For example, in Christianity it is associated with Christ because the tree will continue living regardless of the amount of branches it loses.⁴² It is seen on four of W. T. White's stones in this study.

⁴² Keister, *Stories in Stone*, 67.



Figure 4.10: The tombstone of Sarah Constance in Magnolia Cemetery.

Inverted torches are another motif and are unique to cemeteries. On Sarah Constance's tombstone they are seen lining the bottom of the frieze (Figure 4.10). Though they symbolize the death of a person they represent that their soul lives on.⁴³ These are small and not as prominent as the wreath and flora motifs on this stone. These are seen on one of the other W. T. White stones, though they are larger and flank the stone (Figures 4.15 and 4.16).

⁴³ Douglas Keister, *Stories in Stone*, 136-137.



Figure 4.11: The tombstone for Coffin in Magnolia Cemetery.



Figure 4.12: Thorvaldsen's Figure of Night, image from artofmourning.com.

Another image found on other W. T. White's stones is a carving known as "Figure of Night," which appears to be an angel holding two infants, attributed to Danish sculptor Bertton Thorvaldsen (Figures 4.11 and 4.12).⁴⁴ While this is only on three of his stones in Magnolia it is a popular motif that is seen on markers from the mid-nineteenth century which tells us William was familiar with the popular cemetery symbolism of his time.⁴⁵

Displays of White's artistry

Forty-three of W. T. White's stones surveyed in Magnolia Cemetery are uniform and seem to have been carved before getting to his marble yard. There are, however, 19 stones that are more unique because they have more intricate iconographic content and, in some cases, are larger in size. Though less than half of the stones signed by W. T. White in Magnolia have such elements his skill in the stone carving medium is exemplified through these works. Smaller stones that have exceptional iconography include Abraham Mead's with a fire engine on it (Figure 4.13), Captain Samuel A. Duncan's with an anchor on it (Figure 4.14), and Sarah Street's that has a wreath of lilies, inverted torches, and other flora on and surrounding it (Figures 4.15 and 4.16). Two of W. T. White's larger monumental works in Magnolia are those for Hugh Swinton Legare, a large column with imagery of a palmetto tree with shields and an eagle with arrows, and William Washington's monumental column that is wrapped in carvings of ivy and a rattlesnake (Figures 4.20 and 4.21).

⁴⁴ Marielle Soni, "Six Degrees of Thorvaldsen: The Figure of Night," *Art of Mourning*, <https://artofmourning.com/six-degrees-of-thorvaldsen-the-figure-of-night/>.

⁴⁵ Keister, *Stories in Stone*, 40.



Figure 4.13: Abraham Mead's tombstone in Magnolia Cemetery.

Abraham Mead's headstone is in the Micah Jenkins subsection of the cemetery in an enclosure with other volunteer firemen, though his is the only one that is personalized with a motif of a fire engine (Figure 4.13). The flora on top of the stone is seen on other stones in the cemetery but the fire engine with the banner over it is unique to Mead. The detail it has is a representation of W. T. White's ability and dedication to his craft.



Figure 4.14: Capitan Samual A. Duncan's tombstone in Magnolia Cemetery.

One of the four stones W. T. White produced in the Single subsection of Magnolia Cemetery was for Capitan Samual A. Duncan whose epitaph, similar to Mead's, consists of both a personal statement about his life, as well as religious sentiment (Figure 4.14). The anchor motif make it different from W. T. White's other stones in the cemetery because it is one of the few he did that is outside of an enclosure or family plot and the only stone of his that has this motif.



Figure 4.15: Mrs. Sarah Street's tombstone in Magnolia Cemetery. The stone was originally vertical but in its current condition it is lying on the ground.



Figure 4.16: Side of Mrs. Sarah Street's tombstone in Magnolia Cemetery, showing inverted torch.

Another one of W. T. White's smaller customized works is that of Mrs. Sarah Street, whose headstone consists of a number of different iconographic elements, including a wreath of lilies, other flora towards the top of the stone, and inverted torches flanking the stone on either side (Figures 4.15 and 4.16). Though it is a smaller stone the amount of detail it has represents the craftsmanship W. T. White was capable of and is further seen through his larger monuments.



Figure 4.17: Cordreann Olivia's tombstone in Magnolia Cemetery.

Cordreann Olivia Hendricks's headstone was carved with a woman holding flowers mourning over a gravestone (Figure 4.17). Motifs like this of a mourning person, usually a woman, were more popular in the early years of the Rural Cemetery Movement in the 1830s with a carved urn often in the place of the gravestone.⁴⁶ It is reminiscent of Thomas Walker's earlier stones, but W. T. White's stone for Hendrick's is more vernacular than Walker's because of the simple gravestone in place of the traditional urn.

⁴⁶ Combs, *Early Gravestone Art*, 183.



Figure 4.18: The tombstone for the Happold family's daughter in Magnolia Cemetery.



Figure 4.19: Detail on the Happold daughter's tombstone.

This 1868 tombstone is a vernacular take on the popular flower bud motif (Figures 4.18 and 4.19). The child buried is unnamed, but the Happold family commissioned White to create a special stone for their daughter where he crafted a simple lily that protrudes over her name. This stone displays the individuality and skill of W. T. White on another smaller stone that exemplifies his talent as a stone carver.

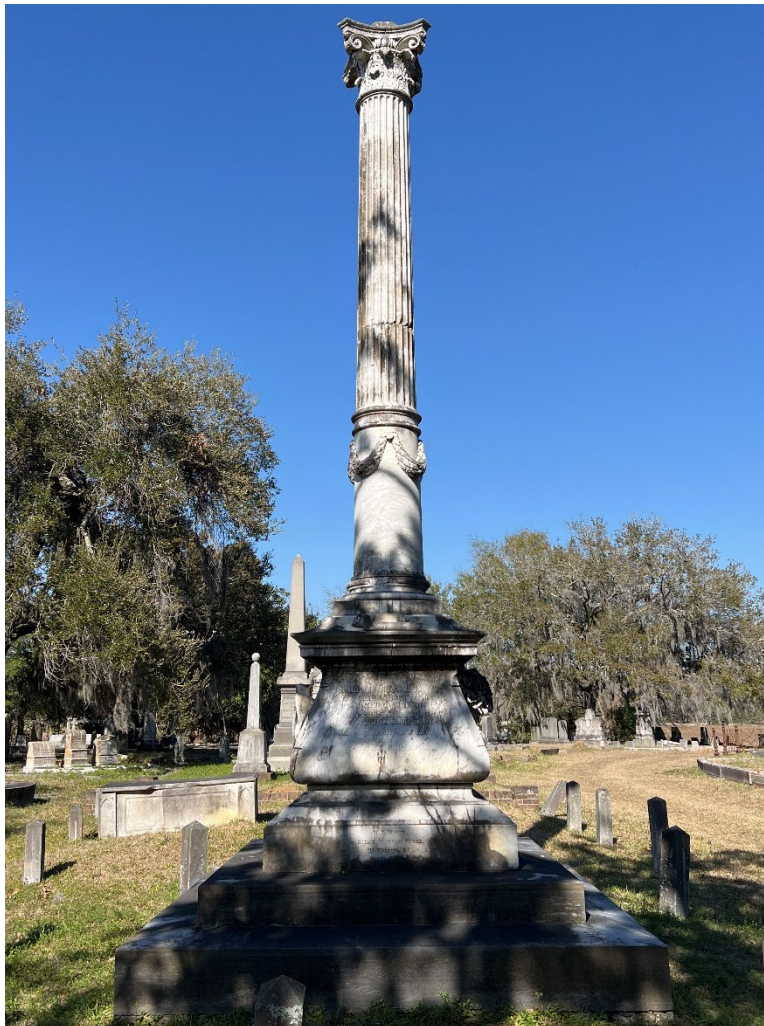


Figure 4.20: Monumental marker for Hugh Swinton Legare in Magnolia Cemetery.

Two W. T. White monumental column stones were in the survey. One is a Corinthian column for Hugh Swinton Legare that has multiple sculptural protrusions

including a palmetto tree and bald eagle (Figure 4.20). The second is a Doric column entwined by a rattlesnake and vine commissioned by the Washington Light Infantry (Figure 4.21). Hugh Swinton Legare was an Attorney General and Secretary of State who was first buried with this monument up North but eventually reinterred in his home state. The monument was carved by W. T. White and signed with his name and address.



Figure 4.21: Monument for William Washington in Magnolia Cemetery.

The Washington Light Infantry's monument for William Washington was commissioned in 1858 (Figure 4.21). Washington died in 1810 long before W. T. White's

stone carving career and the 1848 dedication of Magnolia Cemetery. The Infantry wanted to recognize his achievements in the Revolutionary War with a fourteen-foot-tall monument made of Italian marble.⁴⁷ Washington's monument was carved by W. T. White and designed by well-known Charleston architect E. B. White, a well-known Charleston architect that designed other downtown Charleston icons like the French Protestant (Huguenot) Church and Grace Episcopal Church. Both of their signatures are on the granite section of the monument on which the marble is mounted with their professions after their names, something not seen on many stones. This is the only stone of W. T. White's that has another person's signature on it and is one of two featuring a brick component. Two years prior to the erection of the monument in Magnolia E. B. White designed a monument for the Cowpens battlefield in South Carolina where Washington was victorious in the Revolutionary War.⁴⁸ Also carved on the marble base of this stone are the words Cowpens, Trenton, Eutaw Springs, and Hobkirk's Hill to commemorate battles won.

⁴⁷ Bailey, "A Monumental Southern Stonecutter," 111.

⁴⁸ Beatrice St. Julien Ravenel, *Architects of Charleston* (Columbia: 1992), 198.

William Washington.—The corner stone for the cenotaph to be erected in Magnolia, by the Washington Light Infantry, to the memory and patriotic services of WILLIAM WASHINGTON and his Spartan spouse, has been laid, and the foundation work is in progress under the charge of Mr. W. T. WHITE, who has executed the monument, and will have all preparations completed in good time for the inauguration on the 5th prox. Our readers are aware that the Hon. W. PORCHER MILES will pronounce the oration of that day and occasion, which will be signalized also by an ode from the pen of Dr. S. P. DICKSON, which never emits anything unworthy, and at such a call as this must produce one of its best efforts.

Figure 4.22: Insert mentioning White's involvement with the William Washington monument. Charleston Courier (Charleston, South Carolina): April 26, 1858. Charleston County Public Library, Charleston, SC.

Conclusion

During the Victorian Era floral imagery was popular in cemeteries, coinciding with garden and rural cemeteries becoming more prevalent in the United States and W. T. White was in the midst of his career as a stone carver.⁴⁹ Through his work in Magnolia Cemetery, it is clear to see that he was influenced by popular cemetery iconography of the time but also did customized work. Though most of his stones in this study appear to be precut, his custom work have vernacular versions of more popular motifs, like the mourning woman on Cordreann Olivia Hendrick's tombstone (Figure 4.17) and the bud on the Happold daughter's (Figures 4.18 and 4.19), as well as more personal and less common motifs. The more individualized iconography seen on his stones, such as the fire

⁴⁹ Keister, *Stories in Stone*, 40.

engine on Abraham Mead's stone (Figure 4.19) and the snake on the William Washington monument (Figure 4.21), display W. T. White's talent and attention to detail.

W. T. White's work in Magnolia Cemetery proves he was attuned to the popular mourning artwork and cemetery motifs of the time, while also displaying his ability as an artist himself. It also demonstrates how antebellum and postbellum middle-upper class Charlestonians wanted to memorialize their family members with their show of wealth in purchasing custom pieces of art to display in a public manner.

CHAPTER FIVE

CONCLUSION

Cemetery research can reveal a lot about mortuary practices and what the overall perception of death over time. William T. White worked in a pivotal time of American burial practices during the Rural Cemetery Movement and studying his work is important in understanding how symbolism was used during the mid-nineteenth century. The Rural Cemetery Movement in this country saw the increase in popularity of florae motifs, as these burial grounds were meant to be enjoyed and utilized by the living more than those in the past. Cemeteries were designed to be appealing and welcoming with winding paths and trees, which is seen as being an inspiration in White's work.

Through this study I found that most of W. T. White's stones in Magnolia were likely pre-cut before getting to his shop in Charleston. While it is not possible to say this for certain because his business records were lost, most of the stones that were surveyed are very uniform in appearance and have stencil-like motifs, such as floral buds and wreaths. According to literature having stones cut before reaching a marble yard in the South was a common practice since stone quarries were more commonly found in the North and after processing, transported south.

Most of the iconography he used was popular during the period of study, 1850 to 1870, and were uniformly carved onto the stones. Nearly half of the stone shapes were of the same design, die on base. This aligns with literature surrounding stone cutting technology during and after the Civil War because there was a growing demand for markers, which resulted in the advancement of technology.

W. T. White's career spanned over part of the Industrial Revolution, making mass produced stones more available to him and perhaps offered a more accessible alternative to his clients versus the completely personalized commissions. Commissioned work though cannot be overlooked and may be where his unique artistic skills lay. His work with clients to produce distinctive expressions are detailed and original (Figures 4.13 and 4.20). He also may have used the common iconography of the time to create his own interpretations (Figure 4.18 and Survey Number 10).

As discussed earlier, too, the motifs used in W. T. White's work align with those of the time and context, as flora was popular in rural and garden cemeteries during the Rural Cemetery Movement of the nineteenth century. Flowers and other organic motifs were used often because death was personified as female and seen so often in cemeteries of the time that they are often overlooked.

There are rural cemeteries found all over the country but the ones that have generated the most literature are larger ones such as Mount Auburn in Massachusetts and Green-Wood in New York. There is a gap in studies regarding not only Southern rural cemeteries but Southern stone carvers, so my research assists in filling that space by providing information about the work of a Charlestonian artisan.

Future Studies

There are opportunities for this study to go further. For example, researchers could expand my work on W. T. White comparing his stones to those of other artisans of the period and look more closely at White's work in other burial grounds in Charleston and throughout the South. W. T. White's work was easier to document than other stone carvers of the mid-nineteenth century because he appears to have always signed his stones. Others working at the same time that signed their work included his father-in-law, Thomas Walker, and other members of the Walker and White families. The result of this study provides insight into W. T. White's work in Charleston, while also providing information on cemetery artwork trends during the time.

The methods used in this study can be valuable in studying other stone carvers' work in cemeteries as well as their work around towns and cities. The survey used for in the documentation portion of this thesis records multiple characteristics of the stones so it can be modified to suit the needs of researching other works.

Another way the results of this study could be expanded includes an investigation into W. T. White's business dealings. Because his records no longer exist personal documents from the families he worked for might be found in archives, including receipts and drawings of the commissioned work. Shipping records might also be able to be accessed to figure out where his stones came from and how frequently. This would offer more information on the business dealing aspect of Southern stone carvers.

APPENDICES

APPENDIX A:
Survey123

Survey of W. T. White Stones in Magnolia Cemetery

Date and Time *

Location *

Section of cemetery: *

- NW
- NE
- SE
- SW

Subsection of cemetery: *

Family enclosure? *

- Yes
- No



Type of marker: *

- Headstone
- Die in Socket
- Die on Base
- Die, Base, and Cap
- Obelisk
- Pedestal Tomb Urn
- Bedstead
- Other

Does it have iconography? *

- Yes
- No

What kind of iconography?

Kind of motif, statue, etc.

Type of inscription: *

- Etched
- Raised



Is there an epitaph? *

Yes

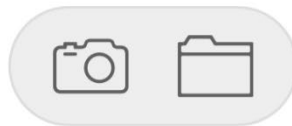
No

Location of signature: *

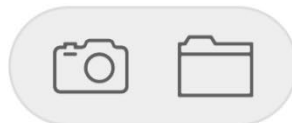
Front, Back, Side

Left, Center, Right

Pictures: *

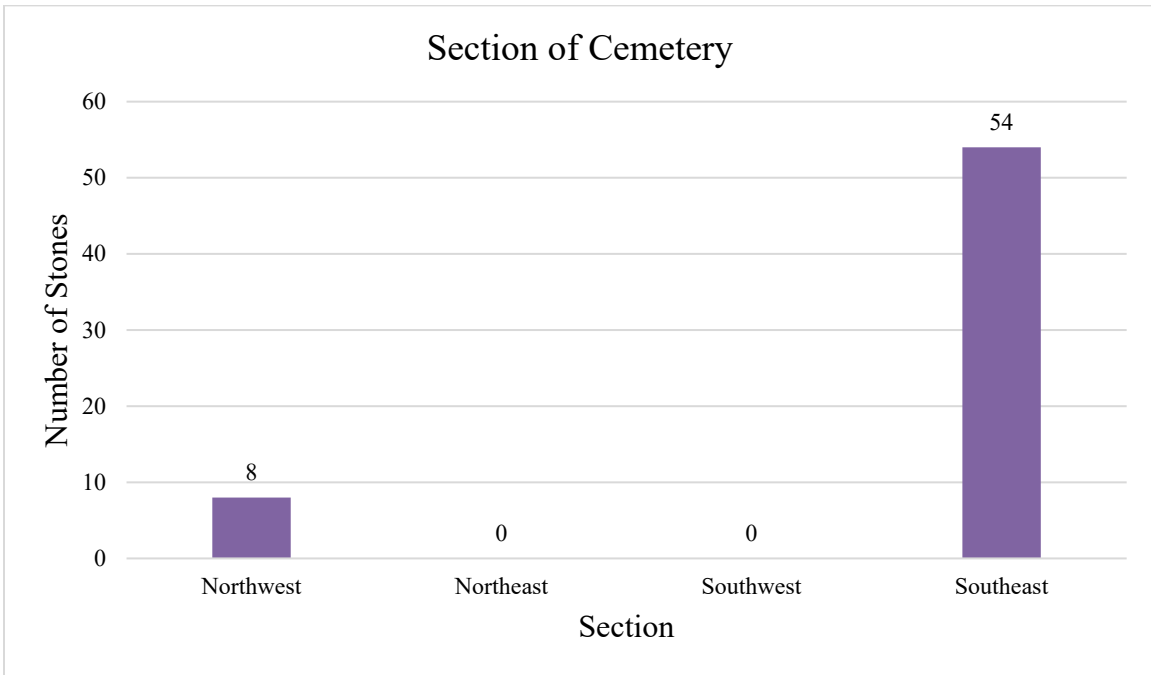


Other pictures:

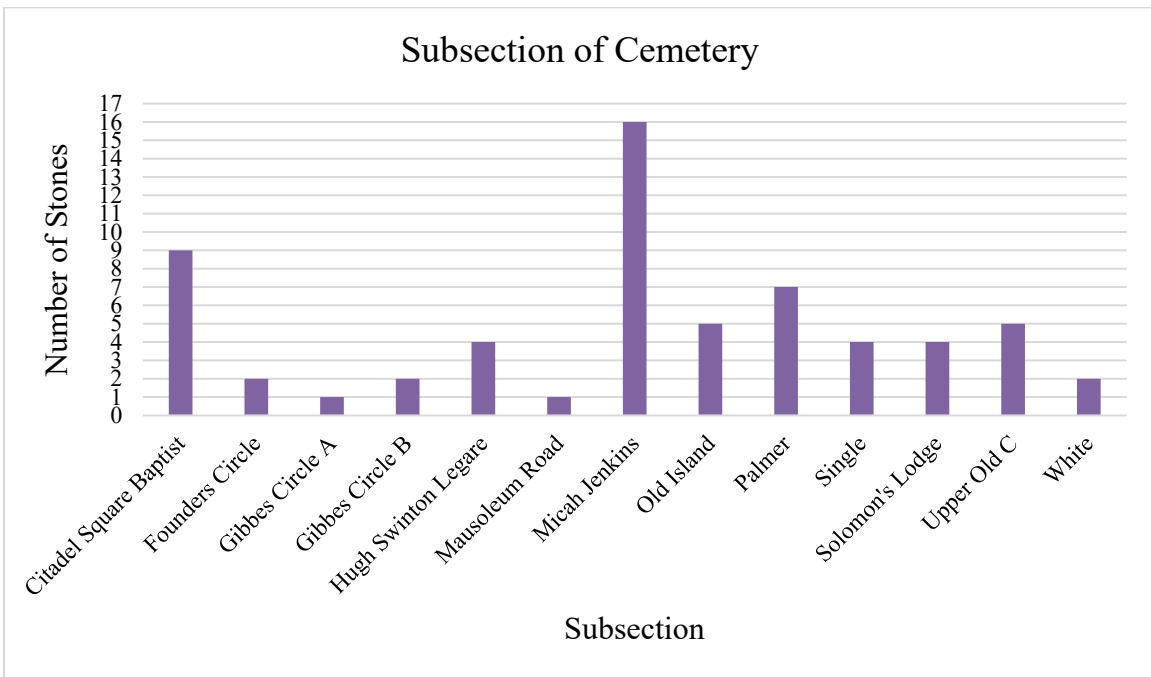


Notes:

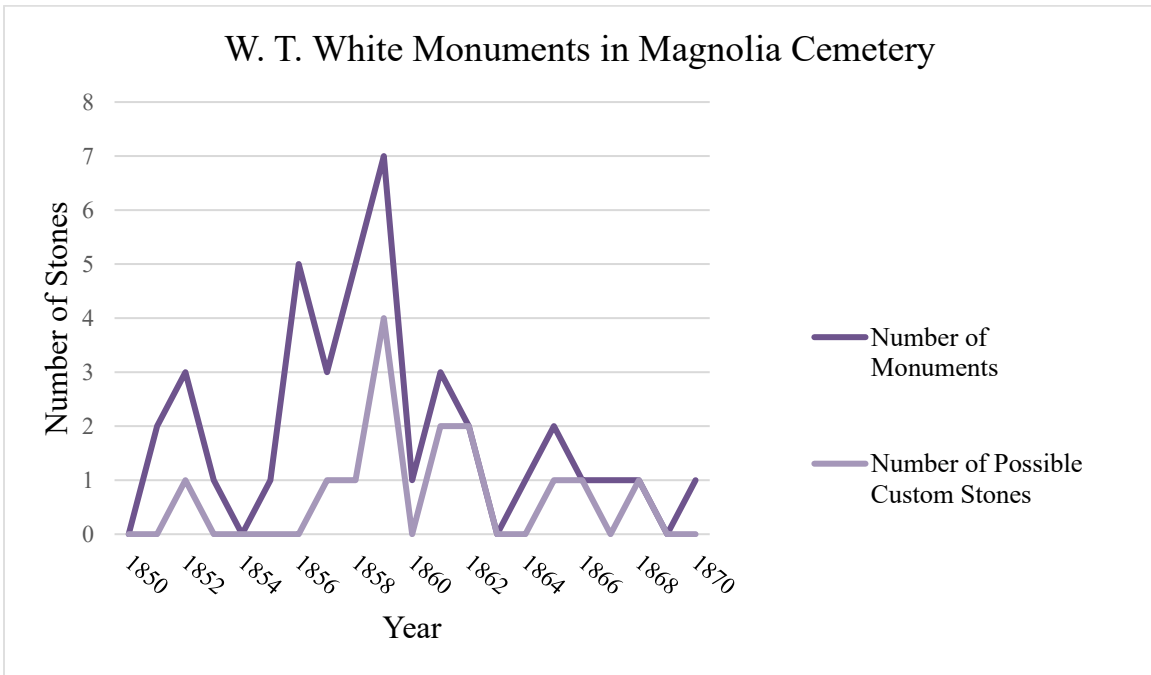
APPENDIX B:
Data and Graphs



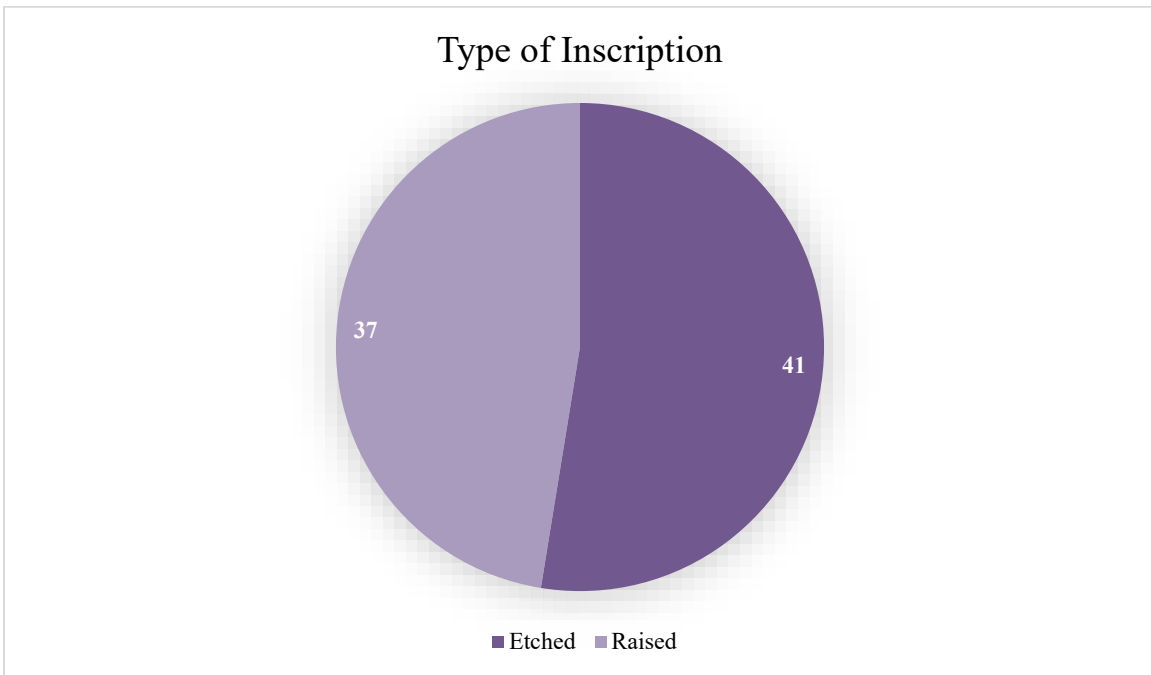
B - 1: Bar graph displaying the section of the cemetery where the stones were found.



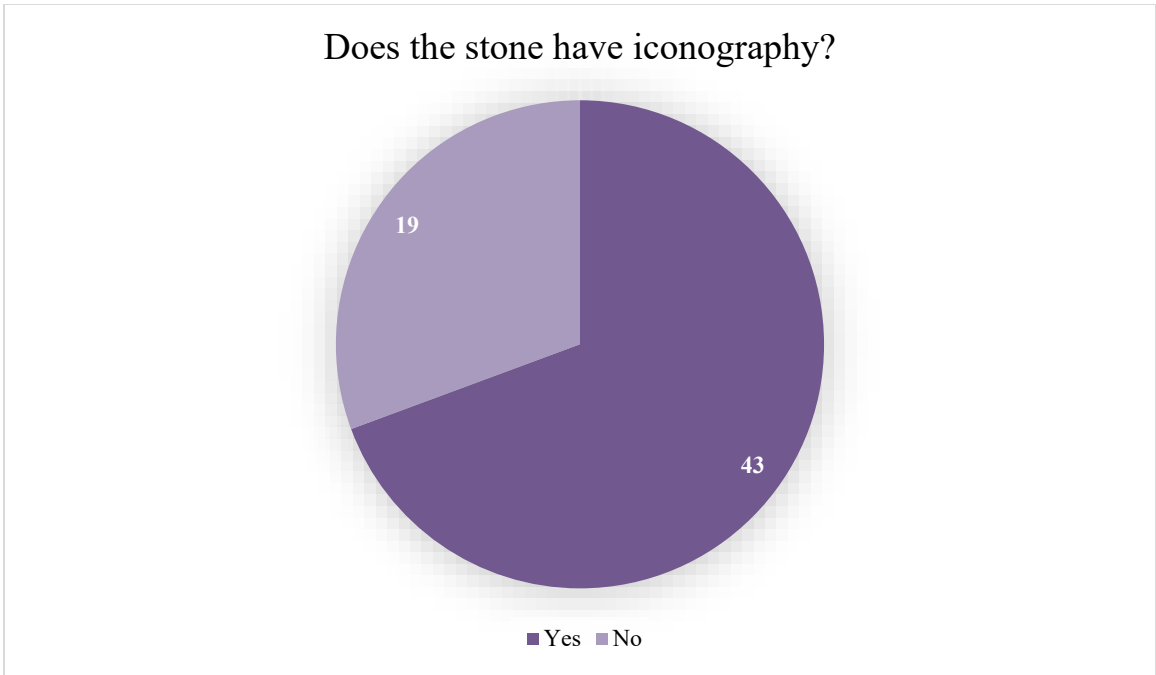
B - 2: Bar graph showing the subsection of the cemetery where the stones were found.



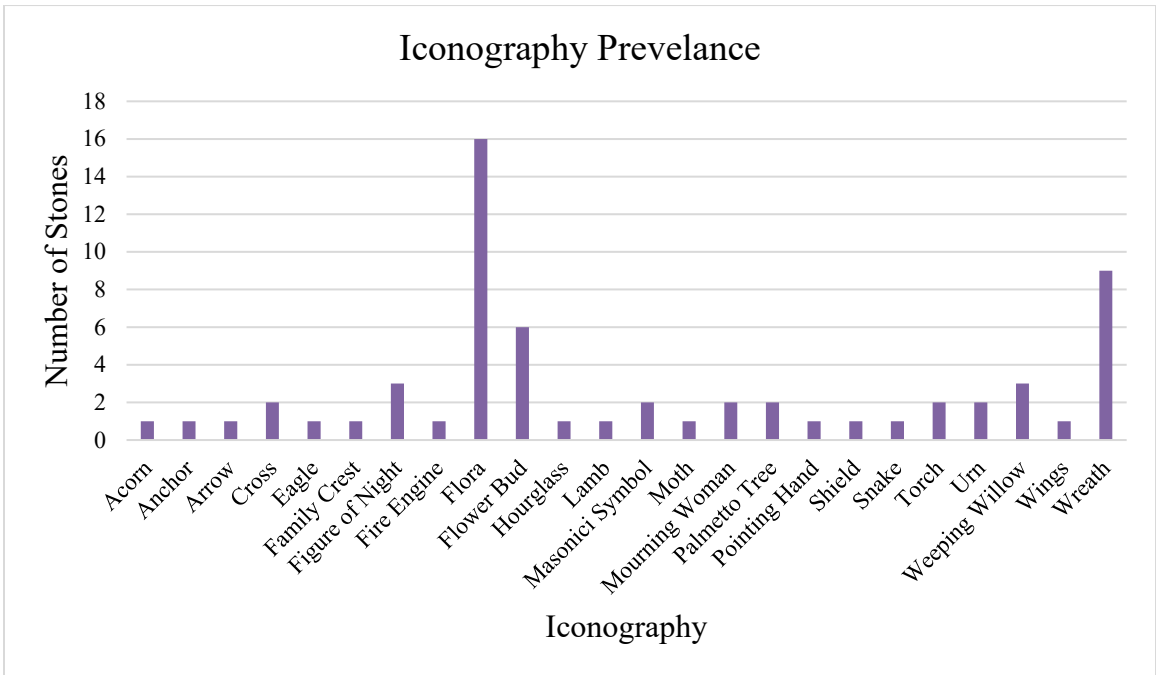
B - 3: Line graph showing the number of signed stones per year versus the number of possible custom stones.



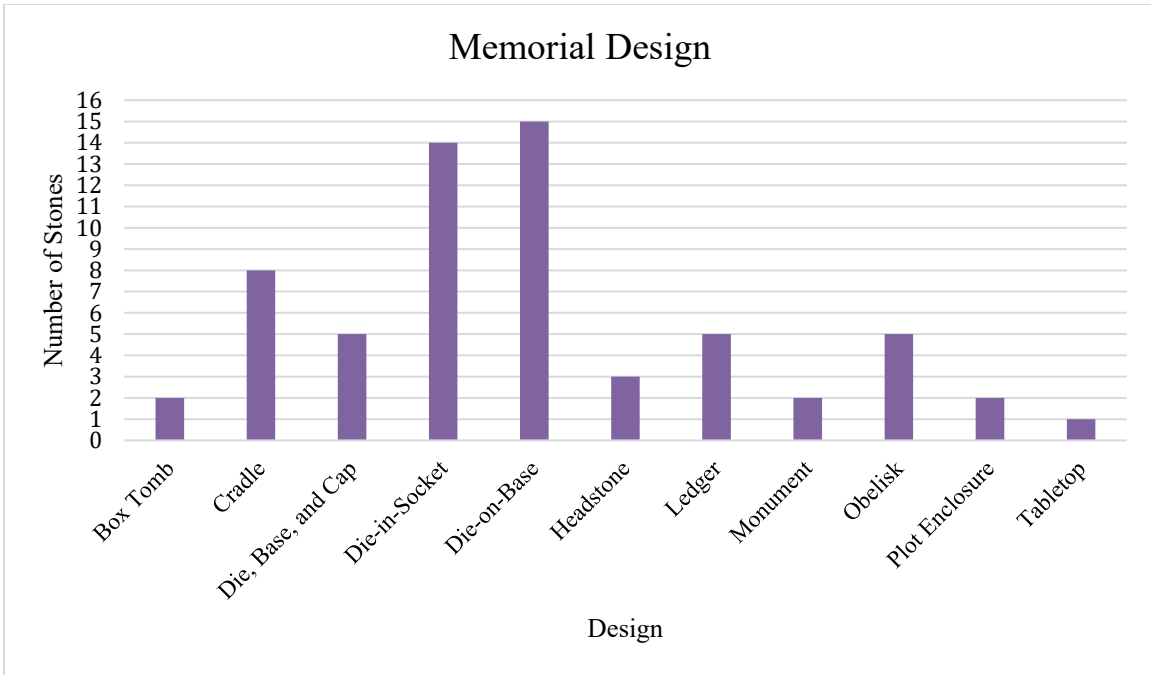
B - 4: Pie chart showing the type of inscription on the stones.



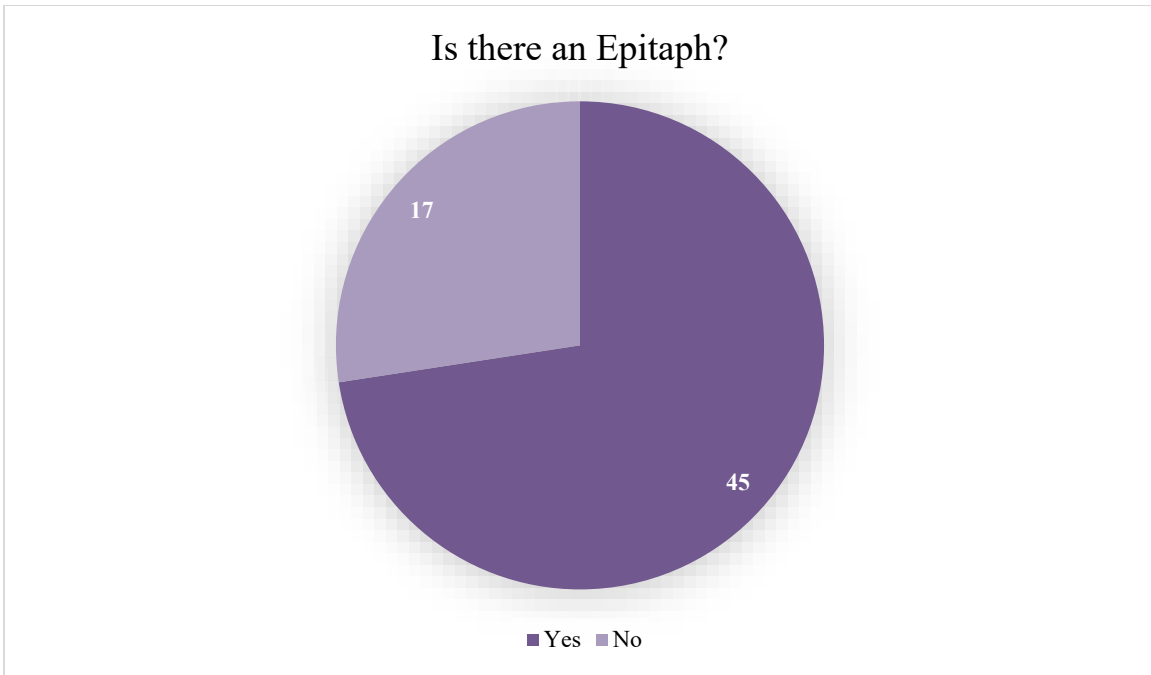
B - 5: Pie chart displaying the presence of iconography among the surveyed stones.



B - 6: Bar graph showing the iconographic imagery among the surveyed stones.




B - 7: Line graph showing the prevalence of memorial designs.



B - 8: Pie chart showing the number of stones with epitaphs.

APPENDIX C:

W. T. White Monument Survey by Death Year, Magnolia Cemetery, Charleston, SC

Survey number: 60	Surveyor: Jacquelyn Nahman
Date of Survey: 2/21/2024	Name on Marker: Hugh Swinton Legare
	
Section: Southeast	Subsection: Hugh Swinton Legare
Death Year: 1847	Type of Inscription: Raised
Iconography: Eagle, shield, arrows, palmetto tree, flora	Memorial Design: Monument

Survey number: 17	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Capt. Samuel J. Duncan



Section: Southeast	Subsection: Single
Death Year: 1851	Type of Inscription: Etched
Iconography: Anchor	Memorial Design: Die-in-Socket

Survey number: 57	Surveyor: Jacquelyn Nahman
Date of Survey: 2/21/2024	Name on Marker: Louisa Dickson



Section: Southeast	Subsection: Palmer
Death Year: 1851	Type of Inscription: Etched, Raised
Iconography: Bud	Memorial Design: Die-in-Socket

Survey number: 1	Surveyor: Jacquelyn Nahman
Date of Survey: 11/26/2023	Name on Marker: Abraham Mead



Section: Southeast	Subsection: Micah Jenkins
Death Year: 1852	Type of Inscription: Etched
Iconography: Fire engine	Memorial Design: Die-in-Socket

Survey number: 19	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: E. D. P.



Section: Southeast	Subsection: Single
Death Year: 1852	Type of Inscription: Etched, Raised
Iconography: Flora	Memorial Design: Die-in-Socket

Survey number: 50	Surveyor: Jacquelyn Nahman
Date of Survey: 1/15/2024	Name on Marker: Meta Barnwell Pinckney



Section: Northwest	Subsection: Gibbes Circle B
Death Year: 1853	Type of Inscription: Etched
Iconography: None	Memorial Design: Die-on-Base

Survey number: 22	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Jane Gibbs



Section: Southeast	Subsection: Hugh Swinton Legare
Death Year: 1853	Type of Inscription: Etched
Iconography:	Memorial Design: Tabletop

Survey number: 58	Surveyor: Jacquelyn Nahman
Date of Survey: 2/21/2024	Name on Marker: Conrad Wiences



Section: Southeast	Subsection: Palmer
Death Year: 1855	Type of Inscription: Raised
Iconography: Wreath	Memorial Design: Die-in-Socket

Survey number: 16	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Octavia Cripps Stewart



Section: Southeast	Subsection: Micah Jenkins
Death Year: 1856	Type of Inscription: Etched
Iconography: None	Memorial Design: Die, Base, and Cap

Survey number: 23	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: James Martin



Section: Southeast	Subsection: Hugh Swinton Legare
Death Year: 1856	Type of Inscription: Etched
Iconography:	Memorial Design: Obelisk

Survey number: 29	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: Phoebe and Mary Amelia



Section: Southeast	Subsection: Citadel Square Baptist
Death Year: 1856	Type of Inscription: Etched
Iconography: None	Memorial Design: Headstone

Survey number: 53	Surveyor: Jacquelyn Nahman
Date of Survey: 2/21/2024	Name on Marker: Rev. Robert R. Small



Section: Southeast	Subsection: Palmer
Death Year: 1856	Type of Inscription: Raised
Iconography:	Memorial Design: Die-on-Base

Survey number: 55	Surveyor: Jacquelyn Nahman
Date of Survey: 2/21/2024	Name on Marker: Our Frances



Section: Southeast	Subsection: Palmer
Death Year: 1856	Type of Inscription: Etched, Raised
Iconography: Wreath	Memorial Design: Die-on-Base

Survey number: 7	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Eugenia Alice McDonald



Section: Southeast	Subsection: Micah Jenkins
Death Year: 1856	Type of Inscription: Etched
Iconography: Flora	Memorial Design: Cradle

Survey number: 6	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Thomas Hatcher



Section: Southeast	Subsection: Micah Jenkins
Death Year: 1857	Type of Inscription: Raised
Iconography: Urn, acorn	Memorial Design: Die, Base, and Cap

Survey number: 15	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2024	Name on Marker: Capt. John T. Vause



Section: Southeast	Subsection: Micah Jenkins
Death Year: 1857	Type of Inscription: Etched
Iconography: Masonic symbol	Memorial Design: Box Tomb

Survey number: 56	Surveyor: Jacquelyn Nahman
Date of Survey: 2/21/2024	Name on Marker: John DeVeaux



Section: Southeast	Subsection: Palmer
Death Year: 1857	Type of Inscription: Etched, Raised
Iconography: Bud	Memorial Design: Die-in-Socket

Survey number: 46	Surveyor: Jacquelyn Nahman
Date of Survey: 1/15/2024	Name on Marker: Robert Bowie



Section: Northwest	Subsection: Upper Old C
Death Year: Undated or illegible	Type of Inscription: Etched, Raised
Iconography: 1857	Memorial Design: Ledger

Survey number: 18	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Captain Alexander McKnown



Section: Southeast	Subsection: Single
Death Year: 1858	Type of Inscription: Etched
Iconography:	Memorial Design: Ledger

Survey number: 20	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Carl Otto Freiherr



Section: Southeast	Subsection: Single
Death Year: 1858	Type of Inscription: Etched
Iconography:	Memorial Design: Ledger

Survey number: 27	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: Sarah Constance



Section: Southeast	Subsection: Citadel Square Baptist
Death Year: 1858	Type of Inscription: Raised
Iconography: Flora, wreath, inverted torches	Memorial Design: Die, Base, and Cap

Survey number: 61	Surveyor: Jacquelyn Nahman
Date of Survey: 2/21/2024	Name on Marker: Francis Henry



Section: Southeast	Subsection: White
Death Year: 1858	Type of Inscription: Etched
Iconography: Sleeping woman	Memorial Design: Die-in-Socket

Survey number: 62	Surveyor: Jacquelyn Nahman
Date of Survey: 2/21/2024	Name on Marker: Hannah Bolles



Section: Southeast	Subsection: White
Death Year: 1858	Type of Inscription: Etched, Raised
Iconography: None	Memorial Design: Obelisk

Survey number: 2	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Our Willie



Section: Southeast	Subsection: Micah Jenkins
Death Year: 1859	Type of Inscription: Etched
Iconography: Cross	Memorial Design: Die-on-Base

Survey number: 21	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Charles West Gibbs



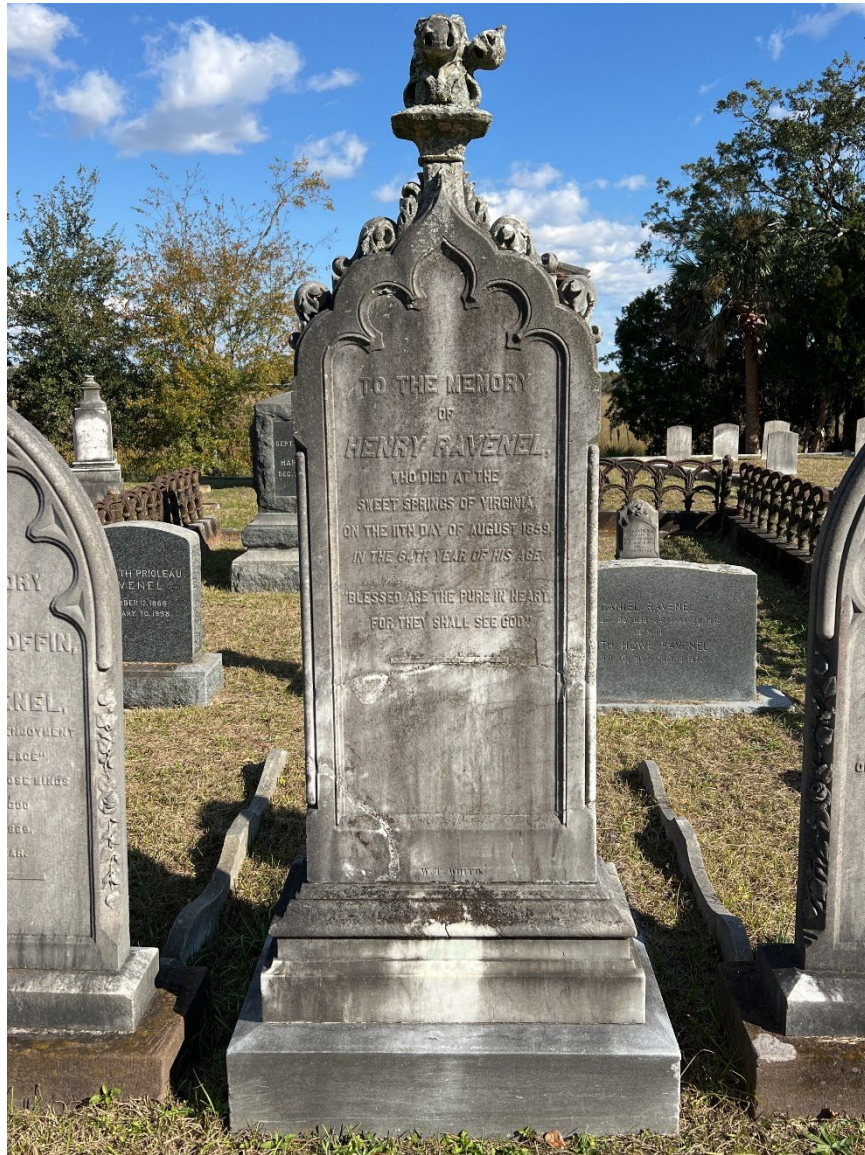
Section: Southeast	Subsection: Hugh Swinton Legare
Death Year: 1859	Type of Inscription: Etched
Iconography: None	Memorial Design: Ledger

Survey number: 30	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: Mrs. Sarah A. Street



Section: Southeast	Subsection: Citadel Square Baptist
Death Year: 1859	Type of Inscription: Raised
Iconography: Wreath, flora, inverted torch	Memorial Design: Die-on-Base

Survey number: 33	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: Henry Ravenel



Section: Southeast	Subsection: Mausoleum Road
Death Year: 1859	Type of Inscription: Raised
Iconography: Flora	Memorial Design: Die-on-Base

Survey number: 42	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: George Edward



Section: Southeast	Subsection: Solomon's Lodge
Death Year: 1859	Type of Inscription: Etched
Iconography: Flora	Memorial Design: Die-in-Socket

Survey number: 44	Surveyor: Jacquelyn Nahman
Date of Survey: 1/15/2024	Name on Marker: Peter Cordes Gaillard, M.D.



Section: Northwest	Subsection: Upper Old C
Death Year: 1859	Type of Inscription: Raised
Iconography: Wreath	Memorial Design: Die-on-Base

Survey number: 54	Surveyor: Jacquelyn Nahman
Date of Survey: 2/21/2024	Name on Marker: Frederick Shaffer



Section: Southeast	Subsection: Palmer
Death Year: 1859	Type of Inscription: Etched, Raised
Iconography: Wreath	Memorial Design: Obelisk

Survey number: 8	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Norman McDonald



Section: Southeast	Subsection: Micah Jenkins
Death Year: 1859	Type of Inscription: Etched
Iconography: Flora	Memorial Design: Cradle

Survey number: 43	Surveyor: Jacquelyn Nahman
Date of Survey: 1/15/2024	Name on Marker: Margaret Simons Dawson



Section: Northwest	Subsection: Upper Old C
Death Year: 1860	Type of Inscription: Etched, Raised
Iconography: Flora, cross	Memorial Design: Cradle

Survey number: 4	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Rev. I. E. H. Seymour



Section: Southeast	Subsection: Micah Jenkins
Death Year: 1861	Type of Inscription: Raised
Iconography: Hourglass, wings, flora, wreath, woman, moths, bud	Memorial Design: Die, Base, and Cap

Survey number: 45	Surveyor: Jacquelyn Nahman
Date of Survey: 1/15/2024	Name on Marker: James S. Bowie



Section: Northwest	Subsection: Upper Old C
Death Year: 1861	Type of Inscription: Raised
Iconography: None	Memorial Design: Die, Base, and Cap

Survey number: 59	Surveyor: Jacquelyn Nahman
Date of Survey: 2/21/2024	Name on Marker: Josephine and Lizzie Hamilton



Section: Southeast	Subsection: Founders Circle
Death Year: 1861	Type of Inscription: Etched
Iconography: Figure of Night	Memorial Design: Die-on-Base

Survey number: 28	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: Mary Ann R.



Section: Southeast	Subsection: Citadel Square Baptist
Death Year: 1861	Type of Inscription: Etched, raised
Iconography: Willow	Memorial Design: Die-on-Base

Survey number: 37	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: Fanny Horton Colcock



Section: Southeast	Subsection: Old Island
Death Year: 1862	Type of Inscription: Etched, Raised
Iconography: Wreath, flora	Memorial Design: Cradle

Survey number: 39	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: James Sweeny



Section: Southeast	Subsection: Founders Circle
Death Year: 1862	Type of Inscription: Etched
Iconography: Willow, urn	Memorial Design: Headstone

Survey number: 25	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: Charles Kershaw Robertson



Section: Southeast	Subsection: Citadel Square Baptist
Death Year: 1864	Type of Inscription: Etched
Iconography: Family crest	Memorial Design: Box Tomb

Survey number: 47	Surveyor: Jacquelyn Nahman
Date of Survey: 1/15/2024	Name on Marker: Alfred L. Olney



Section: Northwest	Subsection: Upper Old C
Death Year: 1864	Type of Inscription: Etched, Raised
Iconography: Palmetto tree	Memorial Design: Cradle

Survey number: 12	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Edward Blake



Section: Southeast	Subsection: Micah Jenkins
Death Year: 1865	Type of Inscription: Etched, Raised
Iconography: Cross	Memorial Design: Die-on-Base

Survey number: 9	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Alexander D. Estill



Section: Southeast	Subsection: Micah Jenkins
Death Year: 1866	Type of Inscription: Etched
Iconography: None	Memorial Design: Die-in-Socket

Survey number: 11	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: James McLaren



Section: Southeast	Subsection: Micah Jenkins
Death Year: 1867	Type of Inscription: Etched, Raised
Iconography: None	Memorial Design: Die-on-Base

Survey number: 3	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: New Daughter



Section: Southeast	Subsection: Micah Jenkins
Death Year: 1868	Type of Inscription: Raised
Iconography: Flora	Memorial Design: Cradle

Survey number: 41	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: George R. Burke, John MacAuley, Samuel J. Hull, Wm H. Williams, G. Z. Waldron, G. W. Wescot, E. C. Barber, G. F. Rankin, C. C. Stroiegker



Section: Southeast	Subsection: Solomon's Lodge
Death Year: 1870	Type of Inscription: Etched
Iconography: Masonic emblem	Memorial Design: Obelisk

Survey number: 5	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Elodia



Section: Southeast	Subsection: Micah Jenkins
Death Year: Undated or illegible	Type of Inscription: Raised
Iconography: Pointing hands, wreath, dove	Memorial Design: Die-on-Base

Survey number: 10	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Our Robert



Section: Southeast	Subsection: Micah Jenkins
Death Year: Undated or illegible	Type of Inscription: Etched, Raised
Iconography: Figure of Night	Memorial Design: Die-on-Base

Survey number: 13	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Wife, Father, Babe



Section: Southeast	Subsection: Micah Jenkins
Death Year: Undated or illegible	Type of Inscription: Raised
Iconography:	Memorial Design: Obelisk

Survey number: 14	Surveyor: Jacquelyn Nahman
Date of Survey: 12/13/2023	Name on Marker: Our Little Eva



Section: Southeast	Subsection: Micah Jenkins
Death Year: Undated or illegible	Type of Inscription: Etched
Iconography: Bud	Memorial Design: Die-in-Socket

Survey number: 24	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: N/A. Masonry enclosure



Section: Southeast	Subsection: Citadel Square Baptist
Death Year: Undated or illegible	Type of Inscription: Etched
Iconography:	Memorial Design: Plot enclosure

Survey number: 26	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: N/A. Masonry enclosure



Section: Southeast	Subsection: Citadel Square Baptist
Death Year: Undated or illegible	Type of Inscription: Etched
Iconography:	Memorial Design: Plot enclosure

Survey number: 31	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: Isabel



Section: Southeast	Subsection: Citadel Square Baptist
Death Year: Undated or illegible	Type of Inscription: Raised
Iconography: Bud	Memorial Design: Die-in-Socket

Survey number: 32	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: Vivian



Section: Southeast	Subsection: Citadel Square Baptist
Death Year: Undated or illegible	Type of Inscription: Raised
Iconography: Bud	Memorial Design: Die-in-Socket

Survey number: 34	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: J. J. McLean



Section: Southeast	Subsection: Old Island
Death Year: Undated or illegible	Type of Inscription: Raised
Iconography:	Memorial Design: Ledger

Survey number: 35	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: John C. Walker



Section: Southeast	Subsection: Old Island
Death Year: Undated or illegible	Type of Inscription: Raised
Iconography: Flora	Memorial Design: Cradle

Survey number: 36	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: Isabel Fraser



Section: Southeast	Subsection: Old Island
Death Year: Undated or illegible	Type of Inscription: Raised
Iconography: Bud	Memorial Design: Die-in-Socket

Survey number: 38	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: Coffin



Section: Southeast	Subsection: Old Island
Death Year: Undated or illegible	Type of Inscription: Etched
Iconography: Figure of Night	Memorial Design: Die-on-Base

Survey number: 40	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: Cordreann Olivia Hendricks



Section: Southeast	Subsection: Solomon's Lodge
Death Year: Undated or illegible	Type of Inscription: Etched, Raised
Iconography: Mourning woman	Memorial Design: Headstone

Survey number: 48	Surveyor: Jacquelyn Nahman
Date of Survey: 1/15/2024	Name on Marker: Benjamin T. and Thomas C. Sheppard



Section: Northwest	Subsection: Gibbes
Death Year: Undated or illegible	Type of Inscription: Etched
Iconography: Willow	Memorial Design: Cradle

Survey number: 49	Surveyor: Jacquelyn Nahman
Date of Survey: 1/15/2024	Name on Marker: Our Darling Little Lily



Section: Northwest	Subsection: Flora
Death Year: Undated or illegible	Type of Inscription: Raised
Iconography: Flora	Memorial Design: Die-in-Socket

Survey number: 51	Surveyor: Jacquelyn Nahman
Date of Survey: 1/15/2024	Name on Marker: William Washington and Jane Washington



Section: Southeast	Subsection: Founders Circle
Death Year: Undated or illegible	Type of Inscription: Etched, raised
Iconography: Flora, snake	Memorial Design: Monument

Survey number: 52	Surveyor: Jacquelyn Nahman
Date of Survey: 12/30/2023	Name on Marker: Our Clara



Section: Southeast	Subsection: Palmer
Death Year: Undated or illegible	Type of Inscription: Raised
Iconography: Lamb	Memorial Design: Die-on-Base

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