

HEWITT, JOHN HILL, 1801-1890.

John Hill Hewitt papers, 1824-1940

Emory University
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Descriptive Summary

Creator: Hewitt, John Hill, 1801-1890.
Title: John Hill Hewitt papers, 1824-1940
Call Number: Manuscript Collection No. 31
Extent: 6 linear feet (11 boxes), 3 oversized papers box and 1 oversized papers folder (OP), 15 bound volumes (BV), 2 oversized bound volumes (OBV), and 2 microfilm reels (MF)
Abstract: Papers of professional musician and composer John Hill Hewitt including both published and unpublished manuscripts; autobiographical and biographical materials and notebooks; correspondence; and miscellaneous notebooks and scrapbooks, many of the latter filled with newspaper clippings by or about Hewitt.
Language: Materials entirely in English.

Administrative Information

Restrictions on Access

Special restrictions apply: Due to the fragile nature of some of the material in this collection, researchers are required to use a microfilm copy.

Terms Governing Use and Reproduction

All requests subject to limitations noted in departmental policies on reproduction.

Related Materials in Other Repositories

Library of Congress, Maryland Historical Society, and New York Public Library (Lincoln Center).

Source

Purchase, 1938, with subsequent additions.

Citation

[after identification of item(s)], John Hill Hewitt papers, Stuart A. Rose Manuscript, Archives, and Rare Book Library, Emory University.

Collection Description**Biographical Note**

John Hill Hewitt was born on July 11, 1801 in Maiden Lane, New York. His father, James Hewitt (1770-1827), was one of the leading professional musicians and composers in New York and Boston in the days of the young republic. At 17, the young Hewitt secured an appointment to the United States Military Academy at West Point. There, he came under the influence of the director of the academy band, Richard Willis, a virtuoso on the flute and keyed bugle.

Although Hewitt completed his course of study in 1822, his examinations, as well as his passive participation in the West Point mutiny of 1820, prompted the War Department to recommend that he repeat the four-year term. Hewitt already had misgivings about the military profession, and this encouraged him to seek an alternative career in music, journalism and theater.

During the years from 1823 through 1827, Hewitt was active in musical and literary circles of the Piedmont South. After an aborted theatrical venture in Augusta, Georgia, he lived and worked successively in Columbia and Greenville, South Carolina. In addition to studying law, he founded the Ladies Literary Portfolio and became a successful music tutor in the homes of well to-do merchants and planters. His reminiscences of these years mention his acquaintance with John C. Calhoun and Henry Clay.

From about 1828 to the beginning of the Civil War, Hewitt was prominent in the cultural activities of the upper South, principally Baltimore, Washington, Norfolk, Hampton, and Richmond. In Baltimore, he edited the *Minerva and Emerald*, the *Baltimore Sunday Visitor*, the *Daily Clipper* and the *Sunday Enterprise*. During these years, Hewitt established his reputation as composer and poet. In 1833, he triumphed over Edgar Allen Poe in a poetry contest. However, the victory was tainted by the fact that Poe had already won the contest's prose prize and the judges were reluctant to award both prizes to the same person. Hewitt composed numerous songs and wrote several large musical works for the Music Institute of Baltimore. His oratorio *Jephtha* (1845) may well be the first oratorio by an American-born citizen. His plays were also well received, especially in Baltimore.

At the beginning of the Civil War, Hewitt was in Richmond where he volunteered his services to Jefferson Davis, citing his West Point background as experience. When a position with the Confederate government or military did not materialize, Hewitt undertook the management of the Richmond Theater. After this, he moved to Augusta where many of his plays and ballad operas were performed at the city's concert hall. Associated with Alfred Waldron and his thespian group, the "Queen Sisters," the company toured many of the principal cities of the South during the war years. During the last days of the war, Hewitt bought out the Augusta music publishing outlet of Blackmar & Brothers.

With the defeat of the Confederacy, Hewitt returned to Baltimore, after holding intermittent teaching positions with the Wesleyan Female Institute of Staunton, Virginia, and the Dunbar Female Institute of Winchester, Virginia. He wrote for the *Baltimore Sunday Press*, the *Staunton*

Spectator, and edited the *Valley Virginian*. After a brief interval in Savannah in 1872, he returned permanently to Baltimore in 1875, where he taught, reworked his musical compositions and poems, and wrote reminiscences, poetry and anecdotes for the Baltimore press. During his last years, the Baltimore community came to venerate him as a link with the historic Baltimore of the past. He died on October 7, 1890.

It is difficult to characterize the relative importance of the various strands of Hewitt's varied and nomadic career. The papers and manuscripts reveal a man of multifaceted talents and energy who moved restlessly from place to place in search of circumstances congenial to his several professions. Although it may be conceded that Hewitt's creative endeavors are not remarkable in effect or expression, he remains of historical interest primarily because his tastes, manner, and style are a mirror of nineteenth-century American society, and Hewitt had a particular knack for divining and catering to that taste. His very first effort at composition, the song *The Minstrel's Return from the War* (1825), is the first of some 300 such ballads and has been referred to as the "first popular all-American song" hit.

Biographical Source: Frank W. Hoogerwerf, *John Hill Hewitt: Sources and Bibliography*, (Atlanta: Emory University, 1981), 5-7.

Scope and Content Note

The collection consists of the papers of John Hill Hewitt from 1824-1940. The papers comprise both published and manuscript sources, including plays; melodramas and operetta librettos; prose works; poetry; music; autobiographical and biographical materials and notebooks; correspondence; and miscellaneous notebooks and scrapbooks, many of the latter filled with newspaper clippings by or about Hewitt.

Hewitt's dramatic manuscripts include plays, melodramas and operetta librettos; they vary in style from "vaudeville" sketches to full-length dramas. They tend to be sensational in plot, and characterization often is stereotyped. Nevertheless, they were conceived as "acting drama" not intended for publication and structured only to please an audience, an endeavor with which Hewitt had flair and experience. Many of the manuscripts include notes by Hewitt relating the circumstances of performance. Many of the dramatic works, particularly those written during the Civil War, have a strong patriotic theme. The Emory library already has made available in published form the libretto of one of the more notorious of the Civil War ballad operas, a satire on Abraham Lincoln entitled *King Linkum First* (1863).

Hewitt's prose works include three complete works of fiction and two volumes of autobiography. The fictional works include *The Last of the Vampires*, *A Tale of Baltimore City* in 23 chapters, *The Ladder of Light, or The Story of a Child of Destiny* in 19 chapters, and *De Tournay, or the Accusing Spirit, A Historic Romance*, also in 19 chapters. They probably are products of Hewitt's later Baltimore years and are revealing of contemporary taste in newspaper fiction of that era.

The autobiographical and biographical materials in the collection provide the most colorful portrait of Hewitt. The most important among these items is a two-volume semifictional autobiography entitled "Gilbert Crampton--Romance and Reality, being the Biography of a Man of Letters, Edited by a Cosmopolitan". The early portions of these manuscripts relate the career and adventures of Crampton [Hewitt] in the third person. When Hewitt tired of this fictional presentation, he carried on in direct memoir style; the manuscript lapses into dated journal

entries near the end of his life. A good portion of personal correspondence, most of it from the later years, shows Hewitt to be an affectionate family man; numerous scrapbooks include poems, short stories and reviews of musical and theatrical productions. Miscellaneous pencil sketches, including some presumed self-portraits, demonstrate that Hewitt even dabbled as an amateur artist. On the whole the autobiographical materials reveal Hewitt's skill as raconteur, an ability that made him a sought-after figure in his later years.

Hewitt was able to publish some portions of his poetry during his lifetime. The early *Miscellaneous Poems* (Baltimore, 1838) contains shorter poems and some songs. *War, a Poem, with Copious Notes, Founded on the Revolution of 1861-62 (Up to the Battles Before Richmond, Inclusive)* (Richmond, 1862) is a long narrative poem based on Confederate newspaper accounts of the war. The above published version represents only the first canto, and the manuscript of the remainder is a prominent item among the poetry manuscripts. Other unpublished poetry in the collection is of such extent as to provide enough material for at least several volumes. The range is complete, including pieces from Hewitt's earliest West Point years through the final period in Baltimore. Many of the newspaper clippings in Hewitt's scrapbooks contain additional poems often signed with pseudonyms—he liked to sign his light verse "Jenks," and songs often are attributed to the pen name "Eugene Raymond."

Hewitt probably achieved his greatest success in the field of music, if we are to measure by the extent of sheet music publications. The manuscripts complement the published music nicely, since the materials consist largely of unpublished larger musical works. Included, for example, is the oratorio *Jephtha*, with both keyboard score and vocal and instrumental scores (only the libretto was ever published). The operetta *The Sleeper, Rip van Winkle* is also relatively complete, and includes keyboard score and instrumentation. There are other minor operettas and cantatas, including the *Musical Enthusiast* and *The Fairy Bridal*, some in keyboard score only. Also in the collection is a two piano version of a *Centennial Overture* (1876), "descriptive of the struggle of the colonies for independence," as well as numerous songs and glees, some of the former and all of the latter unpublished. Hewitt's music is conservative, especially harmonically, but he did have an ear for an occasional striking gesture and probably was more sensitive than most to textual declamation and effect. There is an innocent simplicity in many of the songs that can be endearing.

Arrangement Note

Organized into five series: (1) Correspondence, biography, sketchbooks; (2) Plays, melodramas, operetta librettos; (3) Prose work, (4) Poetry, and (5) Music.

Description of Series

[Series 1: Correspondence, biography, sketchbooks](#)

[Series 2: Plays, melodramas, operetta librettos](#)

[Series 3: Prose work](#)

[Series 4: Poetry](#)

[Series 5: Music](#)

[Series 6: Unprocessed additions](#)

Series 1**Correspondence, biography, sketchbooks****Box 1 - Box 3 (folder 8), BV1-2 and 7-15, OBV1-2, and MF1****Correspondence, 1830-1890**

| Box | Folder | Content |
|------------|---------------|--|
| 1 | 1 | Claudia A. Bland to "My Dear Sister," Augusta, Georgia, October 6, 1830, 3 pp., ALS |
| 1 | 1 | Henry Clay to Hewitt, "Ashland," December 5, 1843, 1 p., note [2 copies] |
| 1 | 1 | A.H.H. Stuart to Hewitt, Washington, D.C., January 31, 1849, 1 p., ALS |
| 1 | 1 | Daniel Webster to Hewitt, Washington, D.C., May 14, 1850, 1 p., ALS |
| 1 | 1 | A.H.H. Stuart to Hewitt, Department of the Interior, October 30, 1850, 1 p., ALS |
| 1 | 1 | Fanny Morant to Hewitt, no place, March 3, 1855, 3 pp., ALS |
| 1 | 1 | Anna Cora Ritchie to Hewitt, no place, February 27, 1860, 1 p., ALS |
| 1 | 1 | Anna Cora Ritchie to Hewitt, no place, March 1, 186(0), 2 pp., ALS [mutilated] |
| 1 | 1 | Anna Cora Ritchie to Hewitt, no place, March 3, 1860, 3 pp., ALS |
| 1 | 1 | Anna Cora Ritchie to Hewitt, March 15, 1860, 2 pp., ALS |
| 1 | 1 | G. T. Beauregard to Hewitt, Charleston, South Carolina, October 12, 1862, 2 pp., ALS |
| 1 | 1 | Samuel LeRoy Hammond to Hewitt, Charleston, South Carolina, February 10, 1863, 1 p., ALS |
| 1 | 1 | Hewitt to "Dear Chicken" [wife], Augusta, Georgia, March 15, 1864, 2 pp., ALS |
| 1 | 1 | J. H. Morgan to Hewitt, Atlanta, July 7, 1864, 1 p., LS |
| 1 | 1 | George Dunn to Hewitt, Richmond, Virginia, January 20, 1865, 2 pp., ALS |
| 1 | 1 | Hewitt to "My Dear Allie" [wife], Baltimore, September 4, 1865, 3 pp., ALS |
| 1 | 1 | Hewitt to [wife, no salutation], Mount Washington, January 24, 1866, 2 pp., ALS |
| 1 | 1 | Hewitt to "Dear Allie," Baltimore, April 13, 1866, 3 pp., ALS |
| 1 | 1 | Hewitt to "My Dearest Love" [wife], "Swann Lake," July 1, 1868, 4 pp., ALS |
| 1 | 1 | Mary to "Dear Sodie," Staunton, October 12, 1866, 2 pp., ALS |
| 1 | 1 | Hewitt to "Dear Allie," Jersey City, July 19, 1868, 4 pp., ALS |
| 1 | 1 | Hewitt to "Dear Allie," Winchester, July 24, 1869, 2 pp., ALS |
| 1 | 1 | Hewitt to "My Dear Allie," Winchester, September 17, 1869, 4 pp., ALS |
| 1 | 1 | Hewitt to "Dear Allie," Winchester, September 22, 1869, 2 pp., ALS |
| 1 | 1 | Hewitt to [wife, no salutation], Winchester, October 3, 1869, 2 pp., ALS [incomplete, no signature] |
| 1 | 1 | Hewitt to "My Dear Baby" [wife], Baltimore, August 15, 1870, 4 pp., ALS |
| 1 | 1 | Martin Rouzer, et al., to Hewitt, Mechanicstown, Maryland, July 28, 1871, 2 pp., ALS |
| 1 | 1 | George W. Childs to Hewitt, Philadelphia, May 23, 1872, 2 p., ALS |
| 1 | 1 | J. B. Gordon to Hewitt, Atlanta, November 28, 1872, 2 pp., ALS |
| 1 | 1 | J. E. Fuel to Hewitt, New York, December 20, 1872, 2 pp., ALS |

- 1 1 A. S. [?] to "Professor Hewitt," July 23, 187[?], 1 p., ALS [fragment]
- 1 2 A. F. Crutchfield to Hewitt, Baltimore, April 22, 1873, 2 pp., ALS
- 1 2 J. C. Norris to Hewitt, Baltimore, August 21, 1873, 1 p., ALS
- 1 2 J. C. Norris to Hewitt, Baltimore, September 8, 1873, 1 p., ALS
- 1 2 Biglow & Main [publishers of Church and Sunday School Music] to Hewitt, New York, February 9, 1874, 1 p., ALS
- 1 2 Biglow & Main [publishers of Church and Sunday School Music] to Hewitt, New York, February 11, 1874, 1 p., ALS
- 1 2 Wm. F. Gill to Hewitt, Boston, March 6, 1874, 1 p., ALS
- 1 2 George W. Hewitt to Hewitt, August 18, 1874, 4 pp., ALS
- 1 2 F. Henry Drown to Hewitt, New York, September 1, 1874, 2 pp., ALS
- 1 2 F. Henry Drown to Hewitt, New York, September 9, 1874, 3 pp., ALS
- 1 2 F. Henry Drown to Hewitt, New York, [?], 1874, 3 pp., ALS
- 1 2 Wm. F. Gill to Hewitt, Boston, March 27, 1875, 1 p., ALS
- 1 2 Wm. F. Gill to Hewitt, Boston, April 11, 1875, 1 p., ALS
- 1 2 A. F. Crutchfield to Hewitt, Baltimore, May 20, 1875, 2 pp., ALS
- 1 2 Owen M. Taylor to Hewitt, Annapolis, October 7, 1876, 2 pp., ALS
- 1 2 Turnbull Brothers [publishers, booksellers] to Hewitt, Baltimore, October 30, 1876, 1 p., ALS
- 1 2 J. W. Watkins to Hewitt, New Orleans, March 17, 1877, 4 pp., ALS
- 1 2 Joseph N. Ireland to Hewitt, Bridgeport, Connecticut, August 30, 1878, 5 pp., ALS
- 1 2 Joseph N. Ireland to Hewitt, Bridgeport, Connecticut, September 5, 1878, 2 pp., ALS
- 1 3 Hewitt to "Dear Allie" [wife], Washington, D.C., February 18, 1880, 4 pp., ALS
- 1 3 R. Brock to Hewitt, Richmond, Virginia, May 6, 1881, 3 pp., ALS
- 1 3 Hewitt to "Dear Allie," Washington, D.C., December 9, 1881, 4 pp., ALS
- 1 3 J. J. Moran [?] to Hewitt, Washington, D.C., January 25, 1882, 1 p., ALS
- 1 3 J. H. B. Latrobe to Hewitt, no place, April 3, 1882, 1 p., ALS
- 1 3 M. S. Stevenson to Hewitt, no place, August 13, 1882, 3 pp., ALS
- 1 3 W. H. Kirk to Hewitt, Philadelphia, September 29, 1883, 1 p., ALS
- 1 3 Vice President of the St. Vincent Lyceum to Hewitt, October 18, 1884, 3 pp., ALS
- 1 3 Charles Soran to Hewitt, Baltimore, November 29, 1884, 1 p., ALS
- 1 3 B. F. Perry to Hewitt, Greenville, South Carolina, December 19, 1884, 2 pp., ALS
- 1 3 J. H. B. Latrobe to Hewitt, Baltimore, Maryland, December 30, 1884, 1 p., ALS
- 1 3 B. F. Perry to Hewitt, Sans Souci, South Carolina, September 27, 1885, 3 pp., ALS
- 1 3 George W. Childs to Hewitt, Philadelphia, October 2, 1885, 1 p., ANS

- 1 3 J.H.H. to "Dear Allie" [wife], Jersey City, October 18, 1885, 4 pp., ALS
- 1 3 J.H.H. to "Dear Little Wife," New York, October [?] 22, 1885, 4 pp., ALS
- 1 3 G. W. Childs to Hewitt, Philadelphia, February 1, 1886, 2 pp., LS
- 1 3 J. P. Carter to Hewitt, Baltimore, October 30, 1886, 1 p., ALS
- 1 3 Mrs. B. F. Perry to Hewitt, Sans Souci, South Carolina, December 11, 1886, 3 pp., ALS
- 1 3 G. W. Booth to Hewitt, Baltimore, July 5, 1888, 1 p., ALS
- 1 3 Wm. H. Ruby to Hewitt, Lawson, Maryland, October 15, 1888, 1 p., ALS
- 1 3 John Thomas Jones to Hewitt, Reading, Pennsylvania, December 3, 1888, 3 pp., ALS
- 1 3 Mrs. B. F. Perry to Hewitt, Greenville, South Carolina, December 16, 1888, 4 pp., ALS
- 1 3 Wm. H. Ruby to Hewitt, Lawson, Maryland, January 16, 1889, 1 p., ALS
- 1 3 Henry Clay Wysham to "My Dear Old Master" [Hewitt], San Francisco, July 29, 1889, 2 pp., ALS
- 1 3 Hewitt to Charles W. Moulton, Baltimore, December 3, 1889, 2 pp., ALS
- 1 3 Hewitt to "My Dear Daughter," Baltimore, [?], 1890, 2 pp., ALS
- 1 3 Undated letters and notes (8 items)

Hewitt family correspondence, 1893-1934

- 1 4 H. P. Main to Mrs. Alethia Hewitt, New York, July 28, 1893, 1 p ALS.
- 1 4 V. E. Mitchell to Mrs. Hewitt, New York, April 18, 1894, 2 pp., ALS
- 1 4 Alice L. Harper to Mrs. Alethia M. Hewitt, Mt. Vernon, Indiana, August 17, 1897, 2 pp., ALS
- 1 4 Alice L. Harper to Mrs. Hewitt, Mt. Vernon, Indiana, September 16, 1897, 3 pp., ALS
- 1 4 A. Montgomery to "My Dear Friend," Richmond, Virginia, March 17, 1898, 1 p., ALS
- 1 4 Lamar Fontaine to Mrs. Hewitt, Lyon, Miss., March 26, 1898, 1 p., ALS
- 1 4 Alice L. Harper to Mrs. Hewitt, Mt. Vernon, Indiana, April 29, 1898, 6 pp., ALS
- 1 4 Alice L. Harper to Mrs. Hewitt, Mt. Vernon, Indiana, December 26, 1898, 4 pp., ALS
- 1 4 Georgette Bridgford to "editor," New York, August 6, 1901, 2 pp., ALS
- 1 4 T. E. Niles to Mrs. Hewitt, New York, October 19, 1901, 1 p., ALS
- 1 4 Mrs. John H. Hewitt to T. E. Niles, Baltimore, October 22, 1901, 3 pp., ALS
- 1 4 W. M. Marine to Mrs. Hewitt, Baltimore, October 24, 1901, 2 pp., ALS
- 1 4 Mrs. John H. Hewitt to T. E. Niles, Baltimore, October 27, 1901, 1 p., ALS
- 1 4 Mrs. John H. Hewitt to "My Dear Aunt Mary," Burlington, New York, October 2, 1915, 4 pp., ALS
- 1 4 J. H. Whittier to Family Mr. J. H. Hewitt, Richmond, April 3, 1924, 2 pp., ALS

- 1 4 Mrs. M. S. Lebey to Keith Read, Isle of Hope, Georgia, November 15, 1926, 3 pp., ALS
- 1 4 James E. Hancock (?) to Mrs. M. S. Lebey, Baltimore, Maryland, April 30, 1928, 1 p., ALS
- 1 4 Clementine Lebey [Mrs. M.S.] to Keith Read, Isle of Hope, Georgia, February 19, 1934, 2 pp., ALS
- 1 4 W. E. Mitchell, undated, incomplete letter

Miscellaneous papers

- 1 5 Small address book
- 1 5 Contract between J. H. H., Edmund Bull & W. N. Tuttle September 11, 1839, 2 pp. concerning the establishment of a daily paper
- 1 5 Resolution from the Union Guards, September 17, 1842, thanking J.H.H. for presenting to the Corps a "quick step march"
- 1 5 Fragment of "The Carnival of Venice" [song], October 14, 1853
- 1 5 List of Expenditures, J. H.H., March 24, 1864 [and xerox copy]
- 1 5 Inventory of stock on hand, Blackmar & Bro., April 16, 1865; "copy from the original inventory, J.H.H."
- 1 5 Receipt for \$100 to J.H.H., June 26, 1865
- 1 5 Small ledger containing household expenses, 1864-1865
- 1 5 "A Poet's Wife"--acrostic sonnet by J. H. H., September 10, 1879
- 1 5 J.H.H. note concerning "Annals of Baltimore," March 1883
- 1 5 Two undated manuscript notes
- 1 6 Printed items: broadsides, clippings, advertisements, other memorabilia
- 1 7 Photographs (9 items) [images 0031-001.tif and 0031-002.tif]
- 1 8 Hewitt Sketchbook
- 1 9 Correspondence with Clementine Hewitt Lebey and others regarding Hewitt papers at Emory, 1941-1957

John H. Hewitt autobiographies

- 1 10 "John Hill Hewitt: An Autobiography," prepared by Jerome McLeod (1 of 3)
- 1 11 "John Hill Hewitt: An Autobiography," prepared by Jerome McLeod (2 of 3)
- 1 12 "John Hill Hewitt: An Autobiography," prepared by Jerome McLeod (3 of 3)
- 2 1 "Five Years under the Confederate Flag, Being a Compendium of Events during the Southern Struggle for Independence--accounts of important battles--camp-life--sketches of some of the leading characters, anecdotes, music, poetry, the drama, etc., etc." by John H. Hewitt [some 333 pp., written on the back of court dockets]
- 3 1 "Muskets and Music, a Cadet's Experience at West Point Military Academy Over a Hundred Years Ago, 1817-8 - 1822" [typed copy taken from Hewitt's autobiography, see bound volumes 14 and 15]

- 3 2 "A Minstrel's Memories, the Autobiography of an Old Poet" [typed copy apparently written just before Hewitt's death, with an "addenda" by one of his daughters]
- BV13 - "Leisure Hours and Stray Leaves of Poetry, commenced in the year 1881" [diary, 1881-1885 and poems]
- BV14 - "Gilbert Crampton--Romance and Reality, being the biography of a man of letters, edited by a cosmopolitan" [Hewitt autobiography, vol. 1.], also on MF1
- BV15 - "Gilbert Crampton . . ." [Hewitt autobiography, vol. 2] [Includes Hewitt's Oath of Allegiance to the U.S. Government, 1865, pasted in front of volume], also on MF1
- OBV2- "Leisure Hours of John H. Hewitt, 1887- 1888" [diary]

Biographical information

- 3 3 Typed copy of a necrology which appeared in the *Baltimore American*, October 8, 1890, "Death of Prof. Hewitt"
- 3 4 Typescript, "The Mss. of John Hill Hewitt in the Emory University Library," by Thomas H. English, read at a meeting of the South Atlantic Modern Language Association, Chapel Hill, N.C., November 29, 1940
- 3 5 Typescript, essay on Hewitt by W. M. Marine
- 3 6 "The Hewitt Family in American Music," by John Tasker Howard
- 3 7 James Hewitt and Eliza King marriage record, Trinity Church Parish, New York, 1796

James H. Hewitt notebooks

- 3 8 Two notebooks, probably by James Hewitt, containing miscellaneous musical anecdotes, brief historical sketches and a history of music from antiquity through the Renaissance

Newspapers clippings

- BV1 - "Oldest Scrap Book, Miscellaneous," 1824
- BV2 - Ledger, contains newspaper clippings, mostly from later years
- BV7 - Newspaper clippings, 1880
- BV8 - Newspaper clippings, 1883
- BV9 - Newspaper clippings, 1885
- BV10 - Newspaper clippings, scattered dates, 1840s-1870s
- BV11 - Newspaper clippings, no date
- BV12 - Newspaper clippings, no date
- OBV1- Newspaper clippings, no date

Series 2**Plays, melodramas, operetta librettos****Box 3-Box 5, BV6**

| Box | Folder | Content |
|------------|---------------|---|
| MF2 | - | The Artist's Wife; "operetta" [libretto]; Augusta, 1863 [originals are fragile - use microfilm only - originals in box 8, folder 1] |
| 3 | 9 | The Avengers; "melodrama;" 1876 |
| 3 | 10 | The Battle of Leesburg; "drama;" Richmond, 1862 |
| 3 | 11 | The Bohemian Girl; "opera" [libretto]; 1862 |
| 3 | 12 | The Broken Pledge; "dramatic temperance sketch;" 1873 |
| 3 | 13 | Capture of Algiers, or, the Tri-Colored Cocade [melodrama] |
| 3 | 14 | The Carbonari; "drama;" Savannah, 1873 [I] |
| 3 | 15 | The Carbonari, or The Liberals of Naples; "melodrama;" Savannah, 1873 [II] |
| 3 | 16 | The Carbonari [play] [III] |
| 3 | 17 | Carl, or, The Broken Pledge; "melodrama;" Baltimore, 1873 |
| 3 | 18 | The Courier, or The Siege of Lexington; "melodrama;" 1863 |
| 3 | 19 | Daniel Boone [melodrama] |
| 3 | 20 | The Female Lobbyist; "society drama;" 1875 |
| 3 | 21 | The Female Volunteer, or, She Would Be a Soldier; "military play;" 1877 |
| BV6 | - | Glorious War [drama by Haining] |
| 3 | 22 | The Governess; "comedy;" [1853?] |
| 3 | 23 | The Governess; [comedy]; Baltimore, 1866 |
| 3 | 24 | The Governess; "comedy;" Baltimore, 1875 |
| 4 | 1 | Heart Struggles; "comedy;" 1866 , |
| 4 | 2 | Hobbies, or Life at the Sulphor Springs; "comedy;" 1863 |
| 4 | 3 | Lingomar, the Semenole; "musical traveste" [libretto]; Savannah, 1863 |
| 4 | 4 | Link by-Link, or, The Murder in the Woods; "melodrama;" Baltimore, 1874 |
| 4 | 5 | Little Lou, the Drunkard's Daughter, "moral society drama;" Baltimore, 1870 |
| 4 | 6 | The Lone Star of Cuba; "melodrama;" Baltimore, 1873 |
| 4 | 7 | Love Under Difficulties [call-book for character of Kate] |
| MF2 | - | The Marquis in Petticoats; "comedy;" Augusta, 1863 [original is fragile-use microfilm only-originals are in box 4, folder 8] |
| 4 | 9 | Mother and Daughter; "parlor comedy;" 1878 |
| 4 | 10 | The Polish Martyr; "historical play;" Baltimore, 1866 |
| 4 | 11 | The Prisoner of Monterey, or, The Secret Pannel [play] |
| 4 | 12 | The Prisoner of Monterey [incomplete copy with call books] |
| MF2 | - | Rip Van Winkle; "comic opera" [libretto]; Richmond [original is fragile - use microfilm only - originals are in box 8, folder 2] |

- MF2 - Rip Van Winkle, or, A 20 Years' Nap; "melodrama" [original is fragile - use microfilm only - originals are in box 8, folder 3]
- 4 13 Rosedale, or, the Dawn of the Revolution; [melodrama]; 1862
- 4 14 The Scout, or, Plains of Manassas; [melodrama]; 1864
- 4 15 The Swamp Angels; [sensation burlesque libretto]
- 4 16 The Swamp Angels; "sensation burlesque" [libretto, another copy]
- 4 17 Temora; "tragic drama;" 1874
- 4 18 Temptation, or The Broken Pledge; "dramatic sketch;" Savannah, 1873
- 4 19 Then and Now, or A Woman's Love; "local comedy"
- 4 20 The Veteran, or '76 and '62; "sketch"
- MF2 - The Vivandiere; "operetta" libretto; Stanton, Virginia, 1868 [I] [original is fragile - use microfilm only - original in box 8, folder 4]
- MF2 - The Vivandiere [operetta libretto] [II] [original is fragile - use microfilm only - original in box 8, folder 5]
- MF2 - The Vivandiere [miscellaneous musical sketches] [III] [original is fragile - use microfilm only - original in OP5, folder 1]
- 5 1 Washington, or 100 Years; "Allegorical spectacle"
- 5 2 Washington, or 100 Years; "historical drama;" 1875
- 5 3 Washington, or One Hundred Years; "drama" [2 copies]; Baltimore, 1875
- 5 4 A Will Against a Will, or, Heart Struggles; "play"
- MF2 - Volume containing: The Marquis in Petticoats; "comedy;" Augusta, 1863; King Linkum 1st; "musical burletta," libretto; The Veteran, or '76 and '62; "interlude;" 1862 [original is fragile - use microfilm only - original in box 8, folder 6]
- 5 5 Miscellaneous fragments unidentified

Series 3
Prose work
Box 5-Box 6

| Box | Folder | Content |
|------------|---------------|---|
| 5 | 6 | <i>De Tournay, or, The Accusing Spirit, A Historic Romance</i> |
| 5 | 7 | <i>The Last of the Vampires, A Tale of Baltimore City</i> [I] |
| 5 | 8 | <i>The Last of the Vampires, A Tale of Baltimore City</i> [continued] [II] |
| 5 | 9 | <i>The Last of the Vampires, A Tale of Baltimore City</i> [second copy] [I] |
| 5 | 10 | <i>The Last of the Vampires, A Tale of Baltimore City</i> [second copy, continued] [II] |
| 5 | 11 | <i>The Ladder of Life, or, The Story of a Child of Destiny</i> [I] |
| 5 | 12 | <i>The Ladder of Life, or, The Story of a Child of Destiny</i> [continued] [II] |
| 6 | 1 | The Revolution of 1861 [a combination of prose and clippings from Southern newspapers, describing events and attitudes during the early years of the Civil War] |
| 6 | 2 | Short prose pieces [written for Baltimore newspapers] |
| 6 | 3 | Short prose pieces [written for Baltimore newspapers]; includes Musical Anecdotes, etc, from an ancient manuscript [some selected from writings of James Hewitt, see Box 3, folder 8] |
| 6 | 4 | The Phantom Hand, or, Heart Struggles [printed from <i>The Baltimorian</i> , pasted in small book] |
| 6 | 5 | War Sketches: The Music and Poetry of the South [printed copy from Baltimore newspaper pasted in small folio] |
| 6 | 6 | Fragments and notebooks for <i>Annals of Baltimore</i> [?] |
| 6 | 7 | Miscellaneous fragments |

Series 4
Poetry
Box 7, BV3-4

Index

| Box | Folder | Content |
|------------|---------------|------------------------|
| 7 | 1 | Indexes and poem lists |

Individual poems: A-G

| | | |
|---|---|---|
| 7 | 2 | Abide with me... |
| 7 | 2 | Acrostic |
| 7 | 2 | The Age of Legs (1879) |
| 7 | 2 | The Anarchists (December 1887) |
| 7 | 2 | The Ancient Gunner and Sparrow (1885) ("To my brother George, who went on a gunning expedition in his 74th year") |
| 7 | 2 | The Angel's Flower Mission |
| - | - | The Arrest of Jefferson Davis; or the Termination of the Sectional War (February 1885) [clipping] [See Civilization-The Millionaire's Daughter clipping] |
| 7 | 2 | Baltimore's Birth-Day-Air [clipping] |
| 7 | 2 | Beauty, Love and Reason |
| 7 | 2 | Blind Boy's Lament |
| 7 | 2 | Bombardment of Fort M'Henry, September 13-14, 1814 ("Written at the request of the Committee of Arrangements of the Armistead Monument Association, and delivered on the 12th of September, 1982") [clipping] |
| 7 | 2 | The Buried Miners (1886) |
| 7 | 2 | The Centennial 4th of July |
| 7 | 2 | A Century and a Half Ago (Baltimore, 1880) |
| - | - | The Children [See Man-Worship] |
| 7 | 2 | Civilization-The millionaire's daughter, manuscript and clipping |
| - | - | Civilizing the Soudan (Baltimore, April 1885) [clipping] [See Civilization-The Millionaire's Daughter clipping] |
| 7 | 2 | Clifton and the University |
| 7 | 2 | Croakers |
| 7 | 2 | Cuba (1873) |
| 7 | 2 | The Dead Wife-A Metrical transcript of a letter from a friend |
| 7 | 2 | The Deserted Cottage-A war sketch |
| 7 | 2 | Dirge of the Locust (1884) |
| 7 | 2 | Drifting Away |
| 7 | 2 | Duett Baton & Marie |
| 7 | 2 | Dynamite |

- - The Earthquake-A new theory (Baltimore, September 1886) [clipping] [See
Second Love-To Allie]
- 7 2 The Earthquake-Old Joe's dilemma
- 7 2 The Engraver
- 7 2 Epigrams [includes Epitaph on a Cobbler, The City Council Deadlock, The
Belknap Scandal, On the American New Building, Walking Women in Beer
Saloons, Confusion in the Bee-hive, Irish Punning, and The Emma Mine
Scandal]
- 7 2 The Fall of Khartoum on the Night of January 27th, 1885
- - The Fireman's Call (1854) [See The Widow]
- 7 2 The Flies of 1889 (Baltimore, August [1889])
- 7 2 The Flood of June
- 7 2 Gone Away (1869)

Poems: H-O

- 7 3 The Happy Days of Old
- 7 3 Harp of Columbia
- - The Heart's Dearest Treasure (1824) [See Resquiescat in Pace]
- 7 3 Hell Gate
- 7 3 Home (1824)
- - Hon. Jefferson Davis (Baltimore, September 1886) [clipping] [See Second Love-
To Allie]
- - I Wonder [See To Be Admired verso]
- 7 3 The Inauguration of Grover Cleveland as President of the United States in 1885,
and Consequent Triumph of the Democratic Party after a Lapse of 24 Years
(Baltimore, March 6, 1885)
- 7 3 The Java Earthquake of 1884
- - Katy-did [See To Charles Grobe, on his Opus 1,000]
- 7 3 Kennesaw [Battle in June 1864]
- 7 3 Kissing
- 7 3 Liberty Enlightening the World ("Written as an appeal to the people of the
United States to contribute towards the fund for the construction of a pedestal
for the statue presented by the people of France to be placed in the harbor of
the city of New York, 1885.")
- 7 3 Little by Little
- 7 3 The Lone Fisherman
- 7 3 Lost-An Acrostic
- 7 3 The Lost Ocean Steamer-Telling the story of the gallant Hearndon
- - Lost to Us (1885) (written during visit to graves of his mother and sister)
[clipping] [See Baltimore's Birth-Day-Air]
- 7 3 The Love Spell

- 7 3 Lovely Estelle-ballad (To Miss E. Desara Bell)
 7 3 The Magic Belt-A German legend (published in *Shadows on the Wall*)
 7 3 Man-Worship
 7 3 Memories that Cling to the Heart
 7 3 Morning Glories ("On receiving a bouquet of frost-bitten morning glories from a little girl.")
 7 3 Mrs. Clara E. Tyler, Philadelphia
 7 3 The Muster Drum of Freedom
 - - My "Baby Wife" [See Dirge of the Locust]
 7 3 Names
 7 3 The Nation is Safe ("To State Senator Joseph S. Allston, of St. Mary's Co., Maryland, after the exiting Presidential election of 1884.")
 7 3 The Nation's Shame (Baltimore, October 12, 1883) [See Our Nation's Glory]
 7 3 Nothing to Do ("To a brother poet who complained of having nothing to do")
 7 3 Notice

Poems: O-R

- - Ode for the Fourth of July, 1857 [See To Gabriel Ravel]
 7 4 Ode-On the opening of the Confederate Home, June 27, 1888 (Baltimore, 22nd, 1888)
 7 4 Ode to the Mechanic Arts [includes Song of the Bell, Song of the Forge, and Song of the Telegraph]
 7 4 Old Age and Youth
 7 4 The Old Borderman-A brief lyrical history of Ossawattomie Brown
 7 4 Old Joe's Lament on Christmas Eve
 7 4 Old Sol (1878)
 7 4 On the Death of Daniel Webster (1861)
 7 4 The Oriole ("The celebration of the Oriole Association took place in October of the year 1881. The nation was then mourning the death of President Garfield, who died September the 19th, the same year. Notwithstanding the gloom which pervaded the population, the pageant was a grand affair in every feature.")
 7 4 Our Club-A convivial song in the olden style
 7 4 Our Nation's Glory (Baltimore, October 1883) [clipping]
 7 4 Our Navy
 7 4 The Oyster-dredger's Story
 7 4 Passing Away
 - - The Pet Plant-A fable [See The Love Spell verso]
 7 4 The Pleiades-Seven sisters of Locust Level, Virginia
 - - Played Out [See Hell Gate]
 7 4 Poe Interviewed in Dream-land-A parody [of "The Raven"] [2 versions] (Harford County, Maryland, 1884)

- - Power and Beauty [See The Lone Fisherman]
- 7 4 Prayer
- 7 4 Preaching of Flowers (1853, recalled 1982)
- 7 4 Respect for Old Age [two copies]
- 7 4 Resquiescat in Pace ("Suggested on witnessing the 'Memorial Ceremonies' in a Southern city after the close of the war")

Poems: S-T

- 7 5 A Sabbath Morning in the Country
- 7 5 Santa Claus Letter to Children
- 7 5 Second Love-To Allie [clipping]
- 7 5 She Got the Right One
- 7 5 The Shenandoah Flood
- 7 5 The Skeptic Rebuked
- 7 5 The Soldier's Burial
- 7 5 Song [Come, brothers send the bottle round...]
- 7 5 Song [In a lone shady spot where the Santee River flows...]
- 7 5 Song [The moonbeams sparkle on the lake...]
- 7 5 Song-Dreams of My Youthful Days
- 7 5 Song-You Remember
- 7 5 Song of a King-Crab
- 7 5 Song of the American Girl (Baltimore, November 1889) ("About fifty years ago I published a song with the above title. I now give them a new one.")
- 7 5 The Song of the Grays-Air
- 7 5 Song of the Quadruple
- 7 5 The Soul's Rest
- 7 5 The Speculative Mourners [funeral for General Ulysses Grant] (1885)
- 7 5 Stanzas-Alone
- 7 5 The Star of Bethlehem
- 7 5 Striking (1886) [clipping] [See also Second Love-To Allie]
- 7 5 The Sunday Law
- 7 5 Swearing Off (1886)
- 7 5 Then spake the heav'n born one...
- 7 5 Thoughts on the New Year-Life's morning, noon and night
- 7 5 To - Written for Mr. Welsh (November 1865)
- 7 5 To a Brother Southern Poet-James Hungerford
- - To a Lady Friend-On the death of her three lovely daughters [See The Pleiades]
- 7 5 To Be Admired
- - To C-M-on his being Wedded to Miss Mary Bell [See To Charles Grobe, on his Opus 1,000]

| | | |
|---|---|--|
| 7 | 5 | To Charles Grobe, on his Opus 1,000 [popular piano composer] |
| 7 | 5 | To Estella (1835) |
| 7 | 5 | To Gabriel Ravel |
| 7 | 5 | To Minnie |
| 7 | 5 | To Miss-On reaching her 20th birthday |
| 7 | 5 | To Mrs. Ella Maude Moore (May 1889) |
| 7 | 5 | To My Grandson (1884) |
| 7 | 5 | To Stella-An Acrostic |
| - | - | To T-S- [See The Oriole] |
| 7 | 5 | To Tom, the Blind Negro Pianist |
| 7 | 5 | The Tramp's Reverie |

Poems: U-W

| | | |
|---|-----|---|
| 7 | 6 | The Union |
| 7 | 6 | The Unknown Sea (Baltimore, July 1885) |
| - | - | Virginia in the Union (1869) [See Gone Away] |
| - | - | What the Old Man Has to Do [See Old Sol] |
| 7 | 6 | When Absent From Thee-Song (1882) |
| 7 | 6 | Whispers and Sighs-Ballad |
| 7 | 6 | The White Elephant |
| 7 | 6 | The Widow |
| 7 | 6xz | The Wind and the Telegraph Wire |
| - | - | Wit, Reason and Folly [See To Stella-An Acrostic] |
| 7 | 6 | The World's Charity |
| 7 | 7 | Fragments, etc. |

Poetry Group 1

| | | |
|---|---|--|
| 7 | 8 | Father, Son and Holy Ghost [1] |
| 7 | 8 | Christmas Carol [1] |
| 7 | 8 | God [2-3] |
| 7 | 8 | The Creation of Man [4-6] |
| 7 | 8 | The Pilgrim's Rest [6-7] |
| 7 | 8 | The Death and Resurrection of Jairus' Daughter [7-8] |

Poetry Group 2

| | | |
|---|---|--------------------------------------|
| 7 | 9 | An Enigma [1] |
| 7 | 9 | The Lone Oak Tree (circa 1880) [2-3] |
| 7 | 9 | Education [3-4] |
| 7 | 9 | Time and Eternity [4-5] |
| 7 | 9 | The Forty-niner [5-6] |

Poetry Group 3 [Probably two separate poetry collections. The numbers in brackets denote Hewitt's original numbering system]

- 7 10 The Pennsylvania Farmer and the Tramp [1]
- 7 10 The Festive Mosquito [2]
- 7 10 Baltimore Awakened [2]
- 7 10 The Philosophy of Angling-A fable [4]
- 7 10 Delmonico and Rothschild [5]
- 7 10 The City of Poles [6]
- 7 10 The Tramp and the Princess [7]
- 7 10 Lager Beer ("The sales of lager beer in the United States during the year 1881 aggregated 15,885,749 barrels, or 570,000,000 gallons. Druid Lake, Baltimore, which has an area of 53 acres, and is 2,300 feet long, by 900 broad at its widest part, 65 feet deep when deepest, contains-when full-429,000,000 gallons.") [8]
- 7 10 The Drum ("Suggested on learning that the French Minister of War had ordered that the use of the drum should be discontinued in the army of France.") [7-8]
- 7 10 The Lost Ship [steamship *City of Vera Cruz*, 1880] [9]
- 7 10 Reading the Live Coals [10]
- 7 10 The Old Banner ("On seeing the 'Star-spangled banner' of 1814 displayed in the Susqui-Centennial procession in Baltimore, 13th of October 1880.") [11]
- 7 10 Baltimore [12-14]
- 7 10 A Thousand Years from Now ("Written to be placed in the deposit-box in the corner-stone of the Baltimore Post Office, 1882,--but crowded out.") [9]
- 7 10 Cremation [10]
- 7 10 Candy Pulling in Olden Times [10-11]
- 7 10 A Musical Courtship [12]
- 7 10 A Fishy Love Affair [13]
- 7 10 Joe Larkins' Faith [13-14]
- 7 10 That Dog as is a Dog [15]
- 7 10 The Meeting of the Waters [16]
- 7 10 The Virtuoso's First Love ("There is a story of a young Russian virtuoso of extraordinary merit as a pianist. He is a remarkably handsome young man, graceful in manners and vast favorite with the fairer portion of his audiences. Many a noble lady has signed in vain for a glance from his dark brown eyes, flashing with the divine fire of inspiration, but cold and souless when appealed to by beauty and love. At one of his recitals, while playing, he at once became aware of the steady gaze of a pair of violet blue eyes, and-from that moment he was an ardent lover. The poem tells the sequel of the story.") [15-18]
- 7 10 Passing on: Written in Greenmont Cemetery, Baltimore [18-19]
- 7 10 The Lay of a Backward Spring [20]
- 7 10 The Drum-head Adieu [17-18]

- 7 10 A Midnight Serenade [19]
- 7 10 The Great Used-up's Appeal to the Mayor [20]
- 7 10 A Street-car Lyric [21]
- 7 10 To His Royal Highness, Albert, Prince of Wales, Baron Renfrew, Future King of Great Britain, and eldest son of Victoria, on the occasion of his visit to Richmond, Virginia in 186- [22-23]
- 7 10 Alice and her Mother [24]
- 7 10 The Outcast ("Suggested by a recent occurrence in a Philadelphia Court of Justice.") [21]
- 7 10 On the Death of my Infant Son, Percy [22]
- 7 10 On the Death of Pres. Garfield, September 19, 1881 [23-24]
- 7 11 Victoria [25]
- 7 11 The Aged Bard to his Lyre [26]
- 7 11 Four-score [27]
- 7 11 The Unknown Sea [28]
- 7 11 Seven Ages in Song [25]
- 7 11 The Bewitched Fiddle [26-27]
- 7 11 The White and the Black Bears: A fable [27-28]
- 7 11 "Man wants but little here below, Nor wants that little long" [28]
- 7 11 The Child's Longing for Sunshine [29]
- 7 11 The Three Birds [30]
- 7 11 Poets and Fiction Writers-To a young authoress [30-31]
- 7 11 The Old and the New Year [1882 and 1883] [32]
- 7 11 Two Soldiers with but one Leg Apiece [29]
- 7 11 Meadow Music [30]
- 7 11 The Prince Imperial of France to his Mother, Eugenie [31]
- 7 11 The Mermaid and the Mud Machine [32]
- 7 11 News Items [clipping] [32]
- 7 11 Proclamation of the Bell (" 'Proclaim Liberty throughout all the land unto the inhabitants thereof.' Inscription on the bell of Independence Hall, Philadelphia.") [33]
- 7 11 Home Comforts-New Year's Eve [34]
- 7 11 Thomas Moore ("Ode,--spoken on the centennial anniversary of the Irish bard's birthday at the Academy of Music, Baltimore") [35-37]
- 7 11 The Song of the Frost King [38-39]
- 7 11 The Princess and the Artist [40]
- 7 11 To Mrs. F.-Written for a friend [37]
- 7 11 What Is It? ("Mr. Stevens, of Pennsylvania, said he arose for information. He hoped the Committee-on Public Buildings-would inform him what that monster was that had just been erected in the old hall? -evidently referring to the plaster cast of the Statue of Freedom. *Congressional Debates of 1871*) [38]

- 7 11 She Kissed Alexis ("Crown Prince of Russia, who visited the United States in the year 1867.") [39]
- 7 11 Sold [40]
- 7 11 The Love Compact-An effort at triple rhyming [41]
- 7 11 Independence Day [41]
- 7 11 Labor [42]
- 7 11 The Grave of Franklin ("The grave of Dr. Benjamin Franklin is in the grave yard of Christ's Church, on the corner of Fifth and Arch Streets, Philadelphia. A section of iron railing in a brick wall on Arch Street permits the visitor to look upon the plain slab which-in accordance with Franklin's wishes-covers all that remains of the patriot, philosopher and statesman. His wife rests beside him.") [43]
- 7 11 Gone Away-The young mother's lament [44]
- 7 11 Frost on the Window (The first impression of a little Southern girl) [45]
- 7 11 The Wildflower and the Raindrop-A fable [46-47]
- 7 11 The City of the Undying [47]
- 7 11 The Seven Ages of Woman [42]
- 7 11 To a Horned Lizard [43]
- 7 11 Impromptu-On seeing the United States flag flying over the House of Representatives, union down, at a time of great political excitement [44]
- 7 11 Alaska Love Song [45]
- 7 11 Little Patti [46]
- 7 11 The Bohemian [47]
- 7 11 The Electoral Tribunal [48]
- 7 12 Night-to Alethia [49]
- 7 12 West Point-A retrospect [51]
- 7 12 The Youthful Queen of May [51-52]
- 7 12 The Sun Will Shine [52]
- 7 12 A Haunch of Beef [49]
- 7 12 "There's Beauty Everywhere" [49]
- 7 12 The Carpet Bagger-During the honeymoon [50]
- 7 12 Woman's Rights [51]
- 7 12 A Home for Everyone [52]
- 7 12 The Mother-in-Law (written for a married Benedict) [53]
- 7 12 The Champion Skeleton (Founded on a German legend) [53-55]
- 7 12 Stanzas-To a friend W. M. M. [55]
- 7 12 Sue of West River [56]
- 7 12 The Mountain Echo at Pen-Mar on 4th July 1883 [54]
- 7 12 The Petticoat South [55]
- 7 12 A Cluster of Beauties [56]

- 7 12 The Flood (" 'At Tennessee Landing there were thirty persons, men, women and children, in the second story of a house, and not a square foot of land in sight.' Account of the Mississippi flood, March 1882) [57-58]
- 7 12 Summer and Winter - To Alethia [59]
- 7 12 The Snow Storm of February 1882 [60-61]
- 7 12 Robert E. Lee [62]
- 7 12 The Chosen Few [63-64]
- 7 12 The Star and the Cloud-A fable [65]
- 7 12 To a Coquette [65-66]
- 7 12 The Lunar Rainbow [67]
- 7 12 The Pestilence [68]
- 7 12 At Sea-To Alethia [68-69]
- 7 12 Lines Written at my Mother's Grave, Burlington, N.J. [69]
- 7 12 Black vs. Blue, To twin sisters-one having black and the other blue eyes [70]
- 7 12 On the Mountain [71]
- 7 12 On the Ruins of Fort Loudoun, Winchester, Virginia ("Fort Loudoun was planned and constructed by Washington.") [72]
- 7 12 The Hung Jury [58]
- 7 12 Der Dutcher [59]
- 7 12 The Prima Donna [60]
- 7 12 King Whiskey [61]
- 7 12 The Chesapeake Fisherman [62]
- 7 12 To James Porter, the Kentucky Giant [63]
- 7 12 A Song on Fools [64]
- 7 12 Lucubation of a Married Poet [65]
- 7 12 Rosette [65]
- 7 12 The Skeleton Dance [66]
- 7 12 Lines written on the fly leaf of my first published volume of poems, 1842 [67]
- 7 12 The Gnome-king and the Swineherd-A legend of Zealand [68]
- 7 12 An Iron Foundry Vision [69]
- 7 12 Guiteau Immortalized in Song [70]
- 7 12 Electricity [71]
- 7 12 Sober Reflections [72]
- 7 12 Then and Now [73]
- 7 12 The Chamber of Death [74]
- 7 13 A Little While [75]
- 7 13 Where are they? [75]
- 7 13 Sonnet-To Alethia [76]
- 7 13 My Will [77]
- 7 13 Sandie ("Sandie Jamieson, died in February, 1880, aged 85 years") [78]

- 7 13 Lost-An acrostic [79]
 7 13 The Diamond [80]
 7 13 Palecheek of Love [81]
 7 13 Second Love-To Alethia [82]
 7 13 The Lone Widow [83]
 7 13 The Old Church-Smithfield, Isle of Wight County, Virginia [84]
 7 13 Sunshine-To Ellen [85]
 7 13 Winter Song [86]
 7 13 The Burial of a Friend [86]
 7 13 The Turkish Rally [87]
 7 13 To M. H.-On hearing her sing "For then I hand not learned to love" [88]
 7 13 Little Nellie [89]
 7 13 Lost Hours [90]
 7 13 To Fannie [91]
 7 13 The Dew-drop and the Diamond [92]
 7 13 Too Late [93]
 7 13 Lay of the Ice Spirit [94]
 7 13 Elegy-Written in Greenmont Cemetery [95]
 7 13 The House We Live In-To Stella [96]
 7 13 Passing Away [96]
 7 13 The Down Hill of Life [97]
 7 13 Waiting the Reveille [98]
 7 13 Move On ("The policeman's orders in crowded thoro'fares.") [99]
 7 13 The Days of Youth [100]
 7 14 The Dying Girl's Christmas [101]
 7 14 New Year Bells-An ode (1879) [102]
 7 14 Jannette [103]
 7 14 A Christmas Carol [103]
 7 14 The Last Match [103 ½]
 7 14 The Empty Cradle [104]
 7 14 Freedom [106]
 7 14 Tempest Tossed-An ode [108]
 7 14 All Alone [109]
 7 14 Address to the Military-Spoken by Mr. Proctor at the Front Street Theatre, Balt
 [110]
 7 14 My Native Mountains [111]
 7 14 South Carolina [111]
 7 14 To Estella-On her eighteenth birthday [112]
 7 14 In the Gloaming [113]
 7 14 Diving for the Dead [113]

- 7 14 The Maniac Boy ("Suggested on reading an account of young Lamar-in after times a leading spirit on the floor of Congress-who was said to have gone stark mad after his rescue from the wreck of the steamship *Pulaski*, burnt on our coast.") [114]
- 7 14 To the Memory of Ada [115]
- 7 14 In the Starlight-To Alethia [116]
- 7 14 St. Cecelia and the Angel ("A tradition concerning St. Cecelia, the distinguished patroness of music, states that it was on account of her excellence in the art that she was visited by an angel;--that he was drawn from his celestial abode by the sweetness of her voice; and that the transcendancy of her instrumental powers caused her to be styled the patroness of music and musicians.") [119]
- 7 14 Extracts from the unpublished poem of *War* ("This poem, with copious notes, was written during the Southern struggle. It is in five cantos-the first of which was published in Richmond, and favorably commented on by the English as well as the Southern press. Affairs having been settled at Appomattox-the author concluded to throw the poem on the shelf.") [120]
- 7 14 Alliance Song-Previous to the battle of Dannenberg, from the German of Korner [translations include Song of Despondency, The Sword Song, Sonnet, Prayer during Battle, and Song of the Black Chasseurs] [121]

Poetry Group 4

- 7 15 Bethlehem
- 7 15 The Gathering of the "Bosses"
- 7 15 The Destruction of Jerico
- 7 15 The Mount of Olives
- 7 15 Gethsemene
- 7 15 The River Jordan
- 7 15 The Valley of Jehosaphat
- 7 15 Ruth and Naomi
- - The Iron Vitalizer [See Ruth and Naomi]
- 7 15 The Valley of the Dead Sea (1883)
- 7 15 Jerusalem
- 7 15 To a Young Couple Just About to be Married (April 1883)
- 7 15 At the Tomb of Absalom
- 7 15 The Political Cauldron ("Written after paying a night visit to an Iron Foundry, Canton.")
- 7 15 Youth

Poetry Group 5

- 7 16 The Tramp (1882) and Addendum
- 7 16 Acrosti (1881)
- 7 16 To --- On her Anticipated Marriage (1882)

- 7 16 Epitaph by a Granddaughter (Mrs. Maria Custin Bell, 1880)
 7 16 The Dying Boy (1882)
 7 16 On a Visit to -----, after 40 years absence
 7 16 Happiness (1882)
 7 16 Bethlehem (18820)
 7 16 Written in Miss Kate Jenkins' Autograph Book (Baltimore, January 1883)
 7 16 To Thomas L. Mitchell-In praise of his skill in compounding juleps (Washington, DC, 1879)
 7 16 Gratitude
 7 16 Epitaph on the gravestone of Mrs. Maria Custine Bell (1882)
 7 16 To a Bachelor-For Rose (Baltimore 1883)
 7 16 Vaccination (January 1883)
 7 16 Acrostic (1882)
 7 16 Death of Garfield (1881)

Poetry Group 6

- 7 17 Goshen [1-3]
 7 17 The Pyramids [4-7]
 7 17 Curious people [8-9]
 7 17 Egypt (variant titles: The Crusaders and Holy Land) [Hewitt notes "This sheet was overlooked, and should have gone before Alexandria"]
 7 17 Port Said [included on sheet with Egypt]
 7 17 Alexandria [10-15]
 7 17 Vesuvius [16-19]
 7 17 Rome [19-20]
 7 17 Florence [26-28]
 7 17 Cities of the Rhine - Cologne [18-24]
 7 17 Baden-Baden [25]
 7 17 Frankfort [26-27]
 7 17 Hamburg [28-31]
 7 17 Black Forest [31-32]
 7 17 Switzerland [32-34]
 7 17 Borne, Lucerne, and Geneva [34-37]
 7 17 From Chamonix, to Martigny, a village [38]
 7 17 Northern Italy [39-40]
 7 17 Milan [41-42]
 7 17 Venice [43-52] [parts missing]
 7 17 Rustchuk [53-55]
 7 17 Turkey - Constantinople [56-61]
 7 17 Smyrna [62-64]

Notebooks

- 7 18 "The Voices of the Past--Being a Collection of Songs and Ballads, written and composed during a period of 55 years by John H. Hewitt" [some 152 poems with alphabetical index]
- 7 19 Notebook, Leander & Brenda, vol. 2
- 7 20 Notebook of miscellaneous poems, many in rough draft, 77 pp.
- 7 21 "Sharps and Flats" [Hewitt notes "second book of poetry sold]
- 7 22 Notebook of poems, numbered consecutively to 163
- BV3 - Poems by John H. Hewitt, "poems of my early days, from 15 to 20"
- BV4 - "The Historical Poem of War--with notes" [also other poems, newspaper clippings]

Other writers

- 7 23 Poems

Series 5**Music****Box 9, OP1-5, and BV5****Jephtha [oratorio]**

| Box | Folder | Content |
|-----|--------|---|
| OP1 | 1 | keyboard score, "Jephtha's Rash Vow": chorus and soloists, piano or organ accompaniment |
| OP1 | 2 | specialized keyboard score: choruses notate tenor part only, all solos included, piano or organ accompaniment |
| OP1 | 3 | choral parts: soprano [8], alto [3], tenor [2], bass [2] |
| OP1 | 4 | solo parts [not complete] and miscellaneous |
| OP1 | 5 | woodwind parts: flauto, oboe, clarineti primo (Bb), clarineti secundo (Bb), fagotto |
| OP1 | 6 | brass and percussion parts: corno-secundo e primo, tromba, trombone, tympani |
| OP1 | 7 | string parts: violin primo [3], violin secundo, viola, violin, cello, basso |

The Revellers, "a juvenile temperance oratorio"

| | | |
|-----|---|--|
| OP1 | 8 | keyboard score [2 copies]: children's one-part chorus, soloists, piano accompaniment |
| OP1 | 9 | choral parts [8]: various miscellaneous solo and small vocal ensemble parts |

The Sleeper, Rip Van Winkle [operetta]

| | | |
|-----|---|--|
| MF2 | - | keyboard score, "Rip Van Winkle": chorus and soloists, piano accompaniment [originals are fragile - use microfilm only - originals in OP5, folder 2] |
| MF2 | - | Overture to the Comic Opera of Rip Van Winkle, composed and arranged for Two Piano Fortes [2 pianos, 4 hands] [originals are fragile - use microfilm only - originals in OP5, folder 3] |
| MF2 | - | choral parts, "Rip Van Winkle": 1st tenore or soprano [2], 2nd tenore or alto [2], 1st bass [2], 2nd bass [2] [originals are fragile - use microfilm only - originals in OP5, folder 4] |
| MF2 | - | solo parts, "The Sleeper": Rip Van Winkle [bass], Dame Van Winkle [soprano], Hendrick Hudson [bass], Derrick Van Brummel [tenor] [originals are fragile - use microfilm only - originals in OP5, folder 5] |
| MF2 | - | woodwind parts, "The Sleeper": flauto, 1st clarinet (C and Bb), 2nd clarinet (C and Bb), fagotto [originals are fragile - use microfilm only - originals in OP5, folder 6] |
| MF2 | - | brass and percussion parts, "The Sleeper": corni, tromba or cornet, trombone basso, tympani [originals are fragile - use microfilm only - originals in OP5, folder 7] |
| MF2 | - | string parts, "The Sleeper": violine primo, violin secundo, viola, contra basso [originals are fragile - use microfilm only - originals in OP5, folder 8] |

The Vivandiere, "military operetta"

- MF2 - keyboard score: chorus and soloists, piano accompaniment [originals are fragile - use microfilm only - originals in OP5, folder 9]
- MF2 - keyboard score [marked, "re-arranged"]: chorus and soloists, piano accompaniment; solo parts: Seibert [tenor], Marie [alto]; instrumental parts: clarinet (C and Bb), bass [originals are fragile - use microfilm only - originals in OP5, folder 10]

Other Dramatic Works

- OP2 1 The Fairy Bridal, "cantata" keyboard score: soloists, chorus, piano accompaniment
- OP2 2 The Fairy Bridal full orchestral score; instrumentation: flute, cornet in Bb, trombone, 1st violin, 2nd violin, viola, cello i basso, voice [all parts on single staff]
- OP2 3 The Fairy Bridal instrumental parts: flauto, clarinette (in C), cornet in Bb, trombono, [percussion], violino primo, violino secondo, viola, cello, basso
- OP2 4 Musical Enthusiast [operetta] choral parts: 1st soprano [5], 2nd soprano [2], tenore, basso solo parts: Estella (soprano), Edward (alto), Charles (tenor), Crochet (baritone) songs with piano accompaniment: Song of the Switzer (no. 10), The Scotsman's Song (no. 15), The Irishman's Song (no. 16)
- OP2 5 The Musical-Fanatic, "parlor operetta" keyboard score: chorus and soloists, piano accompaniment songs with piano accompaniment: Echo Duett and The Lipping Song
- MF2 - Taken In, "Comic operata" keyboard score: chorus, soloists, piano accompaniment, page of sketches [originals are fragile - use microfilm only - originals in OP5, folder 11]
- OP2 6 Centennial Overture, "descriptive of the struggle of the colonies for independence," 1876 [2 pianos, 4 hands]
- OP2 7 Book containing:
- OP2 7 The Artist's Wife, "operetta"; keyboard score: chorus and soloists, piano accompaniment [originals are fragile - use microfilm only]
- OP2 7 Freedom's Muster Drum [song with piano accompaniment] Duett--Come Dwell with Me [with piano accompaniment]
- OP2 7 Overture from the Opera, "The White Lady of Avanel" [melody only, incomplete]
- OP2 7 Accompaniment to the Introductory Chorus from the First Act of the Opera of "Norma" [Bellini] [melody only, incomplete]
- OP2 7 miscellaneous sketches and scraps of music [originals are fragile - use microfilm only - originals in OP5, folder 12]
- OP2 8 Rock Me to Sleep, Mother, transcription for four hands, piano
- OP2 8 miscellaneous sketches and scraps of music

Vocal Music-Sketchbooks

| | | |
|---|---|-----------------------------------|
| 9 | 1 | Fill Me a Bumper |
| 9 | 1 | Santa Anna's L.E.G. |
| 9 | 1 | A Little More Grape Captain Bragg |
| 9 | 1 | The Maid Monteray |
| 9 | 1 | Colonel Watson |
| 9 | 1 | The Last Words of Walker |

Sketchbook containing the following songs:

| | | |
|-----|---|--|
| OP3 | 1 | Star of Love |
| OP3 | 1 | My Mother's Voice |
| OP3 | 1 | Poculum Elevatum |
| OP3 | 1 | Nature's Beverage |
| OP3 | 1 | Thou Art Gone From My Gaze |
| OP3 | 1 | Chorus to "Give Our Flag to the Breeze" |
| OP3 | 1 | [unidentified musical scores] |
| OP3 | 1 | Linden Waltz |
| OP3 | 1 | Days of Childhood |
| OP3 | 1 | [guitar score] |
| OP3 | 2 | Sketchbook containing the following songs: |
| OP3 | 2 | Rock Me to Sleep, Mother |
| OP3 | 2 | Amelia Gallopade |
| OP3 | 2 | Virginia Waltz |
| OP3 | 2 | Love Under Difficulties |
| OP3 | 2 | Hush |

Sketchbook containing the following songs:

| | | |
|-----|---|-------------------------------------|
| OP3 | 3 | Manoah |
| OP3 | 3 | Beautiful Maid - Comic Serenade |
| OP3 | 3 | Let Me Kiss My Mother's Picture |
| OP3 | 3 | Oh, Do Not Chide Me When I Weep |
| OP3 | 3 | Good Night, Sweetheart |
| OP3 | 3 | Jennie, Do You Love Me? |
| OP3 | 3 | If You Love Me, Tell Me So |
| OP3 | 3 | Rosabel |
| OP3 | 3 | Tell Me You Love Me |
| OP3 | 3 | [unidentified music] |
| OP3 | 3 | The Dreams of Early Youth Have Fled |
| OP3 | 3 | In the Gloaming |

OP3 3 [unidentified music]
 OP3 3 Over the Sea
 OP3 3 Janette
 OP3 3 [Nightly I'm Dreaming of Thee]
 OP3 3 [The Merry Bells Will Ring]
 OP3 3 [Why Fall These Tears]
 OP3 3 [unidentified music]
 OP3 3 The Blind Man's Appeal
 OP3 3 Estelle
 OP3 3 Memories That Cling to the Heart
 OP3 3 [unidentified duet]
 OP3 3 I Know Not What Awaits Me
 OP3 3 Hark to the Solemn Bell
 OP3 3 Dirge to Ashby
 OP3 3 There Is a Fountain, etc.

Vocal Music-Books of glees and solo pieces [most with piano accompaniment]

OP3 4 Table Glee
 OP3 4 Glee for 3 Voices
 OP3 4 Opening Chorus, Flora's Festival
 OP3 4 Moonlight
 OP3 4 Chorus
 OP3 4 Ye Burning Stars
 OP3 4 Solo & -Chorus
 OP3 4 Dear Lesa, List
 OP3 4 A Soldier's Wife I'll Be
 OP3 4 Chilly Winds
 OP3 4 Garde a vous
 OP3 4 Quartette--Subject from Sonambula
 OP3 4 Rifle Tramp
 OP3 4 Temperence Glee
 OP3 4 Opening Chorus-Seasons
 OP3 4 Chorus

Book of glees and solo pieces containing the following songs:

OP3 5 Quartette-Lament of the Swiss Mountaineers
 OP3 5 Laughing Quartette
 OP3 5 Temperence Glee
 OP3 5 Hunting Chorus
 OP3 5 The German Serenaders

- OP3 5 Bee's Wing and Fish
- OP3 5 We Must Leave Thee!
- OP3 5 Trio-Serenade
- OP3 5 Chorus of Minds
- OP3 5 The May Queen--Opening Chorus
- OP3 5 Duetto--Queen and 1st Maid of Honor
- OP3 5 Solo, Queen
- OP3 5 Song of the Violet
- OP3 5 Serenade

Book of vocal music containing the following songs (mostly "Flora's Festival" [cantata]):

- OP3 6 Table Glee
- OP3 6 Flora's Festival, Opening Chorus
- OP3 6 Solo, Flora
- OP3 6 Semi-Chorus of Zephyrs
- OP3 6 Song, 1st Zephyr
- OP3 6 Forester's Solo and Chorus
- OP3 6 Echo Chorus
- OP3 6 Chorus--Wake Spirits
- OP3 6 Solo & Chorus of Myriads
- OP3 6 Finale to Part 1st
- OP3 6 Opening Chorus, Part 2nd
- OP3 6 Solo & Chorus, Storm Spirit
- OP3 6 Chorus
- OP3 6 Concerted Chorus
- OP3 6 miscellaneous single sheets of choruses and songs

Book of Instrumental and vocal Music containing the following songs:

- BV5 - Away with Melancholy (with variations)
- BV5 - Farm Yard March
- BV5 - Trio (for clarinet and 2 flutes)
- BV5 - Medley Trio (for a clarinet and 2 flutes)
- BV5 - Chorus
- BV5 - Array'd in Clouds of Golden Light
- BV5 - Marion Troop
- BV5 - Our Gallant Band is in the Deep
- BV5 - Overture
- BV5 - Table Glee
- BV5 - Glee
- BV5 - Lord Ullins's Daughter (glee)

BV5 - Glee
 BV5 - Quadrilles
 BV5 - Gallop
 BV5 - The Wreckers (duet) // I'll Think of Thee Love
 BV5 - The Cavalier
 BV5 - Master and Pup 1
 BV5 - Wilt Thou Think of My Love
 BV5 - Ellen
 BV5 - In Smiles We Met
 BV5 - She Knew Him Not
 BV5 - The Bugle Horn
 BV5 - Ellen
 BV5 - Andante
 BV5 - The Sea-Bird

Vocal Music-Songs with piano accompaniment

OP4 1 Annabel Lee (2 copies)
 OP4 1 The Bard's Last Song
 OP3 7 Battle Song
 OP3 7 Bung Your Eye
 OP3 7 Clemiehere, Clemiethere
 OP3 7 Come Dwell with Me
 OP3 7 Darling Jane
 OP3 7 Darling, Tell Me Yes
 OP3 7 The Dreams of Early Youth Have Fled
 OP3 7 Ellen Vane
 OP3 7 Goodnight Sweetheart
 OP3 7 Him, the Almighty Power (2 versions)
 OP4 1 The Hunting Chorus Ahmed al Kamel // Holy Sherman York
 OP3 7 I Live for Thee
 OP3 7 I Shouldn't Like to Tell
 OP3 7 If You Love Me, Tell Me So
 OP3 7 I'll Count the Hours
 OP3 7 I'm Thinking of My Mother (2 versions)
 OP3 7 Jannet
 OP3 7 Jennie, Do You Love Me?
 OP3 7 Jesus, Lead Me - I Am Blind (3 copies)
 OP3 7 Let Me Kiss My Mother's Picture
 OP4 1 Lightly We Skim o'er the Sparkling Sea
 OP3 7 Lily Dale // The Land of King Cotton

OP4 1 Look from Your Winder
 OP4 1 Matrimonial Squable
 OP3 8 Memories that Cling to the Heart
 OP3 8 The Merry Bells Will Ring
 OP3 8 Minnie Moore - Love Making By the Sea
 OP3 8 The Mocking Bird
 OP4 1 Music of Captain Jack
 OP3 8 My Home Among the Hills
 OP3 8 My Love She Was a Bonnie Lassie
 OP3 8 Oh, Do Not Chide Me When I Weep
 OP3 8 The Origin of Bock Beer
 OP3 8 Over the Sea
 OP3 8 The Raven
 OP3 8 Requiem on the Death of General R. E. Lee (2 versions)
 OP3 8 Rosabel
 OP3 8 Serenade
 OP3 8 Shadow Dance - Cricket Polka
 OP3 8 Song of the Resurrection Men
 OP3 8 Song of the Switzer
 OP3 8 The Stuttering Lover
 OP3 8 Thou Art Another's
 OP3 8 The Trooper's Farewell
 OP3 8 The Tune the Old Cow Died On
 OP3 8 When Morning Mists
 OP3 8 Why Fall These Tears
 OP3 8 Woman's Rights
 OP3 8 [untitled]

Vocal Music-Catches [most with piano accompaniment]

OP3 9 Miss Bodkin's Chorus (catch)
 OP3 9 Sweet Rosa's Lips (catch)

Vocal Music-Duets [most with piano accompaniment]

OP3 9 The Alpine Horn (duet)
 OP3 9 How Can I Leave Thee, Land of the Vine (duet)
 OP4 1 Master and Pupil (duet) (2 versions)

Restricted material

Series 6
Unprocessed additions
Box 8

| Box | Folder | Content |
|------------|---------------|-----------------------|
| 8 | | Unprocessed additions |
