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John Hill Hewitt

1801 - 1890

For: Dr. Warlick

History 500

From: Patricia Brennan

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ABSTRACT

This paper attempts to recount the principal artistic creations and life events, successful or not, of John Hill Hewitt. Particular reference is made to the various occupations he pursued throughout his life's extensive travel in the Eastern United States especially in the South.

* See APPENDIX I
Family History

John Hill Hewitt was a first generation native American. His paternal ancestors were of Welsh extraction while his mother's family ancestry was largely English with some royal Portuguese blood. Hewitt noted that his mother's large Roman nose and curly hair were dominant features among her children. Such features lent him a negro appearance which became a painful stigma for him in the American South during the Nineteenth Century.

John shared the name of his paternal grandfather, Captain John Hewitt, who was first a British sea captain, then a pilot from London to Gravesend. Though deeply patriotic to the Crown he came to America several years after his son, James, had arrived. Patriotism was a directive force in the lives these three generations of Hewitt men. Captain John died when he was one hundred and one years old not from natural causes but from a broken neck received in a fall. Another source cites his death at age seventy-two when he was killed by a fall from a chaise.

His son, James, was described by John Hill as six feet tall and well built with grey eyes, a "scotch" nose and side whiskers. He was born in Dartford, England on June 4, 1770. He served in the British Navy as a midshipman until his resignation upon which his father apprenticed him to a celebrated London violinist and composer. Soon he became an eminent performer there and a companion of George IV, who was fond of music, while he was the Prince Regent.
As soon as he came of age he moved to New York City with others to form a new company of New York's Park Theatre. This was around the year of 1794. Here he married Miss Lamb who died in childbirth. Then he and Eliza King, also a British emigrant, married and raised a family of six children. All the children became notable musicians.

James Hewitt was described by a contemporary as "... the first really good violinist we have had in this city." During his professional life there he founded the Anacriontic, Eterpean and Philharmonic musical societies. For several years he also led the Park Theatre orchestra. He was proprietor of a music store located at his residence as well. And from 1805 - 1809 he commanded the third company of artillery. He earned the rank of colonel for serving as music arranger and bandmaster of all of New York City's military division bands. John Hill Hewitt recalled that his father received more honor than money for his services to the military. James was proud to serve although he exhibited British allegiance by never becoming a United States citizen. His son also remarked that while growing up he felt especially proud of his father when he led military bands in parades.

John Hewitt's mother was the daughter of Colonel Sir John King, an English knight who had served as an officer in the East India Company. His daughter spoke fluent French as she and her mother along with many British subjects had been confined while in France in the Bastille during the Reign of Terror.
Hewitt remembered his mother as fashionable, philanthropic and enjoying high society. Like her husband she was personally acquainted with notable contemporaries. Among them were George III and George IV of England, Napoleon Bonaparte and George Washington. James earned his livelihood among other means as a music professor. Eliza was one of his pupils and he married her when she was sixteen years old. She died in Burlington, New Jersey on February 25, 1867 at age ninety-three.

James kept his family relatively impoverished because he could not manage money. For instance when Eliza jointly inherited property in New York and Philadelphia, James neglected to pay the taxes. Consequently it was sold at a public auction. However he did achieve recognition as a reputable violinist, composer and theorist. James Hewitt died in Boston in August 1828 at age fifty-nine from cancer of the check and he was buried in the city's Old South Church.

* SEE APPENDIX II
Augusta, Georgia

During 1822, the disappointing year that John Hill Hewitt's military career was aborted, he joined his fate for a time with his father's when they embarked for Augusta, Georgia, aboard "The Eagle." With them they carried a troupe of players. However their venture to establish a theatre there was thwarted when the theatre burned in 1823. 22 Consequently James returned to New York; but, John remained as a music teacher. 23 He pursued two additional occupations as well which he would practice throughout his lifetime - creating and organizing. John established the Roscian Club, a sacred music society, and a dramatic association which enabled him to produce some of his own dramas, e.g., The Jew of York, La Perouse, or the Wonderful Monkey, and Pirate's Horde. Hewitt returned to Augusta around 1825 for an approximate period of two years following a short spell spent in South Carolina. 25

He appeared again in 1864 to accept an offer of employment from his Savannah friend, Herman L. Schreiner, a music dealer and publisher, at the latter's Augusta business branch, "Schreiner and Hewitt." At that time Schreiner's was the only music publishing house still operating in the Confederacy. Consequently this firm was supplying the entire South with a tremendous output of Confederate poetry. 26
Later that year his family joined him in Augusta where they were spared from Sherman's March to the Sea. Hewitt commented that during their march Sherman's troops broke "all the rules of civilized warfare" leaving their victims dead, violated, homeless, cold and starving. Spared cities such as Augusta raised relief for the refugees in the form of money and provisions. At the war's close Hewitt sold the stock of the music store he had opened there and left his wife and infant daughter, Rosina, in Savannah while he returned to Baltimore hoping to reestablish himself there.
Baltimore, Maryland

In 1828 besides earning a living as a teacher of vocal and instrumental music, John Hill Hewitt edited Baltimore's noted weekly literary journal, Minerva and Emerald, with Rufus Dawes. This endeavor established his reputation as an able journalist. The next year William Loyd Garrison, the noted Abolitionist, appeared in Baltimore soliciting subscribers for the Genius of Universal Emancipation. Hewitt's following remarks accuse Garrison of being an "instigator" of the Civil War:

Garrison was ambitious of bringing his inflammatory sheet before a southern community. He succeeded in making himself notorious - he succeeded in exciting the sympathies of half the Northern and Eastern editors...After his retreat from under the shadows of our monuments; his preachings were confined to the country north of the Masons and Dixons line; and the good his pen wrought culminated in wrangling and hot debates on the floors of Congress - the estrangement of one Section of our happy Union from the other, war between brothers and desolated homesteads, saying nothing of the extinction of millions of human beings.
That year his journalistic endeavors were many. He aided in establishing, The Jefferson Reformer, a political weekly; The Saturday Morning Visitor, a literary weekly; The Enterprise, a Sunday weekly; The Clipper, a daily, and The Dispatch, a literary weekly. However all were shortlived. Also he accepted an offer of the editorial chair for The Freeman, a Catholic and Democratic weekly. This first staff position with a political paper was especially trying for him being a protestant, native-born American. 31

While Hewitt edited the Saturday Morning Visitor foremost among the aspiring young writers it ushered into the world of letters was Edgar Allan Poe. 32 Around that time the Saturday Visitor sponsored a literary contest for productions by Baltimoreans. It offered one hundred dollars for the prized story-and fifty dollars for the winning poem. Poe's tale, "A Manuscript Found in a Bottle" won in the story category. The contest for the best poem had been narrowed down to Poe's "Coliseum" and Henry Wilton's "The Song of the Winds." Henry Wilton, the non de plume used by John Hewitt, won which incensed Poe.

The latter expressed his opinion that the editor of the paper should be debarred from being a contestant. Hewitt offered the defense that he had used a pseudonym unknown to the selection committee. 33 According to another source "After the awards Poe and Hewitt met on a Baltimore street and began to discuss the result. Words grew warm and pretty soon there was a lively fist fight, with several knockdown blows. Friends finally separated them." 34 Poe offered John Hewitt his apology for the incident
several years later when they ran into each other on Pennsylvania Avenue in Washington, D.C. Some assert that the contest results only sparked off Poe's reaction to Hewitt's earlier criticisms of his poems "Al Araaf", "Tamerlaine" and a minor poem. Ironically Hewitt died on an anniversary of Edgar Allan Poe's death.

After having established the Baltimore Clipper in joint connection with Messrs. Bull and Tuttle, and edited it for the space of three years, I found myself not only in debt but with very dim prospects of again obtaining my former footing in musical circles. People had lost sight of me in that Department, other teachers had filled my place. I therefore sold out my half of the paper to my partners. The proceeds of this sale barely paid my debts, and with a sad heart I left Baltimore for the city of Washington, hoping to establish myself in that great metropolis and earn a living.

Seven years later John Hewitt was back. To support his family he accepted William Taylor's offer of editorial chair of a Sunday publication, The Enterprise. However it soon expired when the proprietor changed it to a Saturday paper out of religious convictions thereby forfeiting its uniqueness then as a Sunday paper. As a music teacher Hewitt was able to sustain his family for several years; but, he was growing socially despondent instead of reacting energetically to the challenges of
an active life. Consequently he took charge of the musical department of the Chesapeake Female College near Hampton, Va.; and, his family moved into a seaside cottage provided by the college. 39

Eventually Hewitt left this abode to reside in numerous other locales. However he reappeared at the close of the war where he spent a year trying in vain to reestablish himself. The Sunday Press, a new weekly paper he edited quickly folded and Hewitt left the city again. 40 But he was back around 1874 when his hope to make Savannah his permanent home failed to materialize. 43 John had always regarded Baltimore as his home although it was not his birthplace and despite the fact that he had resided in so many places. 44 Here he continued his contributions to journalism and wrote some of his larger literary works. Among them were two books he published during his lifetime - Hewitt's Poems and Shadows on the Wall. 45

Professor John Hill Hewitt died at 1502 East North Avenue in Baltimore on October 7, 1890 at age 90. 46 He died from the effect of a fall in which he broke his hip two years earlier and became bedridden until his death. 49 His contemporaries remembered him as a poet, story writer, musical composer, teacher, soldier and as "a relic of the old regime" who had seen three generations pass. 51
Boston, Massachusetts

John Hill Hewitt completed his common school education in Boston, where his father had moved the family in 1812. While there his unsuccessful attempts to find his place in the work world included an apprenticeship to a house, sign and ornamental painter; a job at Dearborn's Patent Balance Factory; another apprenticeship to an apothecary, and a clerk position in the office of Messrs. Lock and Andrews.

After continuing his search for a livelihood elsewhere for a number of years John was called to Boston about 1827 by his father's death. An aspiring journalist, he remained there contributing to literary journals until he was hired onto the editorial staff of the Massachusetts Journal as musical and dramatic critic. But he was unemployed again only months later when it folded from the outcome of a political campaign.

Here he resumed a poetic correspondence with a poetess, "Estelle" (actually Elizabeth Bogart) in the New York Mirror, begun earlier while he was in Greenville, South Carolina. It attracted the attention of Estelle Mangin. By the close of 1827 they were married by the Rt. Rev. Bishop Underdunk of the P.E. Church and moved to Baltimore, Maryland.
Columbia, South Carolina

In 1823 John Hill Hewitt moved to Columbia, South Carolina to try his fortune there. He attempted to "study law" in Judge Thompson's office while he contributed to two journals a yearlong poetic correspondence with "Brenda" under the nom de plume of "Harold." To earn a living he gave private music lessons and received room and board in the home of one of his students, Elizabeth Macklin.
Greenville, South Carolina

Around 1824 John Hill Hewitt followed a music pupil of his, seventeen year old Elizabeth Macklin, to Greenville, South Carolina, where she attended a female academy. Her family provided his lodging in their summer home while John continued to teach music and pursue his legal studies. By the next year he obtained his first music professorship at the Young Ladies Academy where he taught piano forte. He also contributed to Greenville's cultural development by founding along with Benjamin F. Perry, later Governor of South Carolina, her first newspaper. Initially it was a weekly journal called the Greenville Republican and latter changed to the Mountaineer. Another journalistic enterprise undertaken by Hewitt there was The Ladies' Literary Port Folio, the first periodical established in the piedmont of South Carolina. He also made a stride in his musical career when he wrote his first song to be published, "The Minstrels Return from the War." 60

A growing intimacy with Elizabeth Macklin ended traumatically around 1825 when a rival suitor stirred up suspicion among the townspeople that Hewitt was a mulatto. Suffering from the public's humiliating reaction that included the cold shoulder turned on him by the Macklin family, John left for Augusta, Georgia. 61
Hampton, Virginia

John Hill Hewitt's retreat to the outskirts of Hampton, Virginia around 1855 from a world grown weary was brief because "Hewitt luck" continued to test his perseverance. Soon after his arrival Chesapeake Female College that employed him was sold for long-standing mortgages. Consequently his professorship was filled by a new incumbent. This circumstance forced his friends while Hewitt was unemployed for three months. His wife, Estelle, died during this time on November, 9, 1857 of brain fever, "broken down with care and anxiety."
New York City
(and West Point Military Academy)

On July 11, 1801, at Maiden Lane, No. 59, in New York City, John Hill Hewitt was born. After a four year residence in Boston, his father returned to New York City with him and his brother, James, for them to seek their fortunes there. When John's placement in the jewelry and watch repair shop of Stothewark and Brothers failed to offer him a future he entered West Point Military Academy in 1818. He gained an appointment through General Swift, a family friend, from John C. Calhoun, then Secretary of War.

Although he completed the four year program this venture was added to his accumulated failures to find a place for himself in the world. He resigned from the Academy in 1822, when instead of receiving an appointment upon graduation he was told to repeat his last year's studies because he appeared weak in some of the more technical subjects. Another source claims that Hewitt graduated with the rank of second lieutenant of cavalry and resigned because this position dissatisfied him.

Disappointed he left West Point for his family residence in New York City. However he had unknowingly begun directions his life would follow. While at West Point he had met Estelle Mangin, daughter of the Spanish Consul, whom he would marry; and, he had received musical instruction and encouragement from Professor Willis, military band leader. The latter event would influence both his creative and practical life. The romance of heroic military exploits inspired by the ruins of Fort Putnam, the site of
West Point Military Academy, moved John to express these sentiments in his first published poem. So began his literary career.
Norfolk, Virginia

Preceded by his reputation as musician and poet John Hill Hewitt was accepted by high society when he entered Norfolk, Virginia around 1850. There he contributed to the Norfolk Beacon and succeeded as a music teacher. Also he established the Philharmonic Association, a male vocal society, and first produced his cantata, "The Fairy Bridal." However Malaria was rampant there so Hewitt removed his family to Baltimore after a residence of two years.68
Richmond, Virginia

An unsuccessful job search in Hampton, Virginia prompted John Hill Hewitt's move to another part of the state, Richmond, where he established a flourishing music school around 1857. He was residing here in "the cotton state" when she seceded from the Union." Hewitt referred to the Civil War as the Sectional War and confessed that had he continued his residence in Baltimore he might have supported the Union of the States despite his long-standing advocacy for States-Rights. But under the influence of President Lincoln's proclamation calling for 75,000 men to compel the Southern States to return to the Union and his admiration for the character of Southern people Hewitt chose to support the oppressed.

He offered President Davis his military services based on his West Point education but the War Office rejected him primarily because he was sixty years old. While he remained in the capitol of the Confederacy Hewitt did serve as a Drill Master of "Home Guards" and rural conscripts. He also became personally acquainted not only with Jefferson Davis but with General Robert E. Lee.

To earn a living he speculated in merchandise and wrote letters from the Confederate Capitol to the press of the Southern states. In 1861 he was also induced to become the business manager of the Richmond Theatre, which was one of the oldest and best on the American continent. However the best players had fled the
Confederacy at the war's outbreak. So with a mediocre troupe he produced *The Scouts*, *Log Fort* and *The Prisoner of Monterey*. The Old Trinity Church was converted into a theatre by Hewitt called the "Richmond Varieties" when an arsonist burned the Richmond Theatre on June 1, 1862. About a year later he left Richmond for a visit to Savannah, Augusta, Columbia and Greenville.
Savannah, Georgia

John Hill Hewitt made his first acquaintance with Savannah, Georgia aboard the trading vessels of Messrs. Lock and Andrews, his employers in Boston around 1814. Again near 1822 he caught a glimpse of this city when "The Eagle" sailed by Captain Goodwin made a port stop enroute to Augusta, Georgia where Hewitt and his father would pursue a theatre venture. A desire to revisit the scenes of his youth brought him back to Savannah in 1863.

During this sojourn Hewitt was active in the theatre producing several musical dramas, two operas and a number of burlesque sketches. He also began an epic poem in five cantos, War. The proceeds from the publication of its first canto were donated to the Confederate Hospitals relief fund.

He suffered from loneliness at this time because the only relatives he could contact were his youngest daughter, Georgette, and his youngest son, Henry Clay. Hewitt was separated from the rest of his family by the War. They resided in the Union and there was no means of communication. Soon after his arrival he married again on June 18, 1863. At age sixty-two John Hill Hewitt and Mary Alethia Ippolita Roth Smith, an eighteen year old music pupil of his, were wedded at the house of her mother, Mrs. Carolina Smith. The rector of Christ Church, the Protestant Episcopal Church where Mary Alethia had been baptized, the Rt. Rev. Stephen Elliott, D.D., Bishop of Georgia, officiated the ceremony.
By this time Savannah had seceded from the Union in reaction to the United States government's oppressive and partizan legislation. The city's general consensus supported this opposition and the state convention had moved from Milledgeville to Savannah's Masonic Hall. Georgia was under military control with volunteer companies occupying Fort Pulaski and General Robert E. Lee had commanded from here. Although Sherman's army had not yet arrived the city was suffering the privations of war.  

Therefore the next year saw Hewitt on the road again in search of employment. After pursuing several jobs elsewhere he returned by October 24, 1871 with his wife and their two daughters, Rosina and Clementine. The latter who was the younger had been named after a friend of Hewitt's, Mr. Clements. She inherited her father's distinguishing physical features of red curly hair and full lips as well as his aptitude and love for music.  

"Allie," which Hewitt affectionately called his wife, had returned to Savannah at the behest of her relatives to care for her ailing mother, Carolina Rosina Maria Bland Courtenay Smith. Most sources indicate that Stephen Hayne Smith, Carolina's second husband was Allie's father. He had married her mother under the pretense of owning a plantation. When Carolina discovered that actually he was only the overseer her mind became disturbed and she would no longer let him inside the house. However she was already pregnant. Upon arrival the newborn infant was presumed dead and placed outside on the window sill. Fortunately negro slaves rescued Allie, caring for her until her mother's mental state improved.
Upon the Hewitt's return to Savannah they were greeted by many familiar sights. Although Savannah had remained in enemy hands from Sherman's entry on December 20, 1864 until the war's end the city had not been ravaged. The public squares regularly dispersed among the city's streets that crossed each at right angles still served as recreation sites for all classes of children during the day and adults in the evenings. Though there were relatively few public buildings for a city whose population had grown to 30,000 and whose cotton port was now the second most important in the South, most were still standing. Among them was Savannah's oldest church, Christ Church located on the east side of Johnson square. The city's fourteenth church was in its planning stages, a huge Catholic cathedral.

Benevolent and literary societies abounded. Among the city's larger institutions the public school system was flourishing since its establishment here several years earlier. Enrollments reached over 2,000 and the most prominent citizens promoted this "Free-school system." Also Savannahians expressed pride in their government officials. Executive officers attracted the best citizens whose municipal laws, reflecting positive traits of character, and their rigid enforcement preserved Savannah's peace and prosperity.

Her prosperity was also attributed to an historic episode that had occurred during the interim between John Hill Hewitt's two Savannah sojourns.
The political status of our city had been completely changed, an ignorant element was in our midst, as elsewhere after the close of the late war, controlled by designing and ambitious politicians ready to seize all the offices and elevate themselves and their friends into the positions of profit and honor. To this end they resisted authority and taught others to do so. But in the face of all these difficulties our affairs have been wisely managed, our city government, although composed solely of white men, has forced from the other race their verdict of its justice and impartiality."

Thus spared Radical carpet-bagism rule, by 1870 no other Southern city enjoyed as much political and financial prosperity as Savannah. 89

Unfortunately John Hewitt experienced difficulty in his attempt to partake of this prosperity. The Hewitt family resided at 225 Harris Street then between West Broad and Montgomery Streets. 90 A letter sent to his wife during an earlier period in his life lends plausibility to the conjecture that his family resided in a boarding house.

The house I contemplated renting, I have lately learned, rents for $1800!! I am looking around, but learn that there is not a house in the city for rent - I should like to secure one, for I do not wish to go to boarding again.
I am at present sleeping at the store and eating at
Mr. Blackmars...91

Hewitt attributed his difficult financial circumstances par-
tially to age as he was approaching seventy-one years old then.92
Soon after his arrival in Savannah he began offering private vocal
and instrumental music lessons93 at Bogardus Hall at 122 State
Street. This was the piano and furniture business address of
Henry S. Bogardus.94 A source advertising Hewitt's music lessons
also solicited dance pupils for a newly established dancing academy
located over Bogardus' music emporium on the corner of Bull and
State Streets.95 Thus it is tempting to surmise that Hewitt rented
studio space from Bogardus.

Other sources of income included writing music for Schreiners'
music business located opposite Pulaski House96 and editing their
musical journal, Southern Musical World. He also ran the Savannah
Evening Mirror, changing it from an advertiser to a journal,97
and the Savannah Independent, an advertiser,98 and contributed
poems and music to other publications.99 For instance John Hewitt
was involved with the Savannah Morning News100 when Colonel J.H.
Estill became its proprietor.101 Besides working with the Savannah
Morning News Hewitt socialized with the staff until one member
accused him of being a mulatto. Consequently he became disassociated
with the newspaper.102
Even his wife who was sickly with a heart disease contributed to the family's support by sewing. Her participation in the family's breadwinning struggles was nothing new. In the past she had lost their two infant sons and she believed that her frequent absences from them to pursue a living contributed to their deaths. Such conditions prompted his life's last move, back to Baltimore around 1874.

* SEE APPENDIX III
Staunton, Virginia

Around 1866 John Hill Hewitt accepted an offer of a professorship in the Wesleyan Female Institute of Staunton, Virginia where his wife and daughter, Rosina, joined him. They remained there for three years. During that time he also wrote for the Spectator and edited the Valley Virginian.107
Washington, D.C.

With the aid of letters of introduction John Hill Hewitt gained employment in Washington, D.C. and moved his family into a rented house there around 1845. His family included seven children with the birth of his youngest son there. He was christened Henry Clay for whom Hewitt campaigned against James K. Polk in the Presidential Election during that year. Hewitt had written many campaign songs for Clay in hopes of securing a political appointment if the latter won.

While there John Hewitt continued his creative work. He produced his "Jeptha" Oratorio and "The Seasons," a cantata. Relishing society he met such leading men of the period as Daniel Webster, President Tyler, John C. Calhoun and David Crockett. But five years after he had arrived he left Washington for Norfolk, Virginia no less impoverished than he was upon arrival because he had lived beyond his means to keep up appearances.
Winchester, Virginia

John Hill Hewitt exchanged his professorship in the Wesleyan Female Institute at Staunton, Virginia, for one in the Dunbar Female Institute of Winchester, Virginia, because at Wesleyan he was paid with more reputation than money—an abuse he had frequently suffered. In this city he held additional professorships at the Young Ladies' Academy and in the Military School. When Dunbar Academy was closed two years later, around 1872 Hewitt left for Savannah, Georgia. 113

* SEE APPENDICES IV AND V

** SEE APPENDIX VI
Creative Work

Professor John Hill Hewitt is remembered as a dramatist, poet, historian, songwriter and composer. Hewitt himself, remarked that he created works of fiction, poems, dramas, operas, ballads set to his original music and histories of Baltimore and the Confederacy. In some of his creative endeavors he was prolific. In some he even achieved recognition.

Musician

"The Minstrel's Return From the War" is Hewitt's first and best known tune. It was written in Greenville, South Carolina in 1825 and later published in New York by his brother, James L. Hewitt. Another favorite was "Rock Me to Sleep, Mother." Other popular ballads included "Somebody's Darling" published by Schreiner in 1864 and "All Quiet Along the Potomac to Night." Though both a lyricist and composer, the latter was his forte. His ballad, "The Minstrel's Return From the War," earned him the title "Father of the American Ballad" among his contemporaries. Now he is remembered as a major figure in Confederate music. (See Appendix VIII for his Confederate tunes.) Hewitt's own comment on his success was "My musical, as well as poetical abilities, be they humble or brilliant, won me a fortune, not in money but in notoriety."
Despite the thousands of dollars his charitable musical performances raised for Confederate Relief during the War, the rising cost of living, an inflated currency and wartime scarcities prevented the composer from gaining relief from personal financial difficulties. After the South's surrender on April 10, 1865 what Confederate money he had earned became worthless and his potential earning power was hampered because a music business was not a priority to the defeated South. His work had little appeal to Northern publishers at the time.\textsuperscript{125} By 1871 he experienced difficulty enlisting the support of publishers for a different reason. For instance he published "The Fairy Bridal: A cantata of the Highest Juvenile Order" and "The Musical Enthusiast" for low prices because the style of popular music had changed since his early popularity.\textsuperscript{126}

Even his most ambitious musical attempt did not bring him the success for which he had hoped. On January 21, 1846 his "The Oratorio of Jephtha or the Rash Vow" was produced in New York in the "Tabernacle" to an audience of about two thousand. It was the first musical production of its kind ever attempted by an American born citizen. Hewitt directed it with an orchestra of approximately fifty instruments and chorus of two hundred. Although it had been successful in Baltimore, Washington and Norfolk\textsuperscript{127} it was so severely criticized by the press for being too light that he never produced it again. Later he agreed with a musical authority whom he respected, Father Heinrick, that though the melodies were beautiful the
instrumentation was bad. However New York and Baltimore publishers did accept several selections from it although many charged that it was too heavy for the public. 128

Hewitt noted the following from among his musical works: the cantatas - Flora's Festival, The Seasons, The Revelers and The Fairy Bridal; and, the operas - The Musical Enthusiast; Rip Van Winkle, his first production as a professional playwright which occurred at Baltimore's Front Street Theatre in the early 1830's; 129 The Prisoner of Monterey; and The Vivandier. 130 Despite frequent discouragement he was driven to produce by a determination to keep pace with the times and by the consolation he found in his pen. 131

* See APPENDIX VIII.

Dramatist

Though his most acclaimed dramatic productions were musical works as well, as a theatre director or manager he often produced his own plays. Among this genre he noted The Jew of York; The Governess, a five act comedy and his most successful ante-bellum play first performed at Baltimore Museum on February 26, 1853; 132 Washington or One Hundred Years, an allegorical drama written for the approaching centennial; 133 The Cabin and the Parlor; The Scouts, a melodrama successfully produced in Richmond, Virginia; 134 Temora or the Dawn of Christianity, a tragedy; and two burlesques - Captain Jack and King Linkum. 135
His visit to Savannah in 1863 was a particularly productive time for him. Hewitt claimed he wrote and produced at the theatre here "to drive away ennui." The first Southern opera, *Vivandier*, characterized by bold, patriotic music, was written in this city and first produced at her Thespian Family Theatre. It was so well received that they produced it again only several months later. Hewitt was involved in Savannah's theatre during his later sojourn in 1873. Then he served as Director of the Amateur Association.

* See APPENDIX IX

Poet

Hewitt wrote many poems of known merit and some were published. As a writer of prose as well as poetry Hewitt occasionally used pseudonyms. Eugene Raymond, Marcus Kennedy, Jenks, Chips and Gilbert Crampton are among his noms de plume. Individual poems were occasionally published in journals under pen names like "Harold" or "Henry Wilton." Notable among these was "The Song of the Winds" by Henry Wilton which won in a literary contest over Edgar Allan Poe's poem the "Premium Cup," used as a christening cup in the Hewitt family. His epic poem, *War*, received a flattering review in the London Index. He also published a volume of his poems aptly titled *Hewitt's Poems*. 
Historian

The following prose volumes were written toward the end of his life. Shadows on the Wall; or, Glimpses of the Past: A Retrospect of the Past Fifty Years was published in 1877 and sketches the people Hewitt had met during the previous fifty years. It contains memoirs of many famous Baltimoreans who were noted among literary, musical, dramatic and military circles between 1830 and 1850. Because he lost money on this publishing venture he stated "I do not think I shall be guilty of again publishing a book." Consequently his remaining prose volumes were never published by him. His only other published prose work is Recollections of Poe (Edgar Allan) printed in 1949.

At age eighty-three he was writing Annals of Baltimore; John Hill Hewitt: An Autobiography; Five Years Under the Confederate Flag; and Gilbert Crampton, a fictional autobiography. Much like Shadows on the Wall, Annals of Baltimore is interlaced with character sketches of Baltimoreans Hewitt had met there throughout his intermittent residence. This history of Baltimore was ghostwritten for a wealthy, retired Maryland lawyer. John Hewitt was paid weekly by this man who intended to publish it as his own. It was completed in 1886 but there is doubt that it was ever published because Hewitt wrote across the manuscript "Not to be published." His autobiography gives a chronological account of the events in his personal life. However according to his proceeding comment it is not unlike his two biographical volumes previously mentioned: "But I am wandering from the object I aimed at when I
commenced this work. That was to write my own biography, not the biography of those whom I knew in former days." 155

Hewitt's own abstract for the last work listed, *Five Years Under the Confederate Flag*, was as follows: "... a kind of inside record of the war of the Rebellion - camp scenes, battles, sketches of leading characters, anecdotes, etc...." Regarding his unpublished works John Hill Hewitt comments that "They may become of value to my wife and children after I have summed up my earthly accounts; for the posthumous works of a writer who has only a limited reputation are apt to meet with a wider circulation than he had the temerity to pass the press while living." 156

* SEE APPENDICES X, XI, XII, AND XIII.
Characteristics of John Hill Hewitt's life which particularly caused me to ponder explanations are his mobility and poverty. His impressive productivity attests to tremendous drive and energy. Yet he remarked several times in his autobiography that he was rewarded more with reputation than money. Because this pattern persisted throughout his life amidst changing social conditions I believe the causes are psychological as well as social. Both he and his father, James, recognized this trait in each other. John commented that his father also received more honor than money for his services. And James recognized a modesty or reluctance to force oneself into others' company in both he and his son, and remarked "I am afraid [it] will keep John, with all his talents, poor like myself... the modest man, let his talents be ever so great, will be kept in the background." The number of additional parallels in the characters and lives of son and father lead me to conclude that James was a significant force in his son's life. Besides directly commenting on his own temerity, two explicit illustrations are evident in his autobiography. John refused to perform his Jephtha Oratorio again when its first production was severely criticized, and he vowed never to publish another book during his lifetime when he lost money on the publication of Shadows on the Wall. His financial failures shaped the following losing attitude. "The little I made by this unpleasant speculation, I invested in other directions, but my usual ill-luck attended me, for when I invested in an article that was in demand in the market, it was sure to be in abundance the next day,
and prices would come down to a losing figure."

Such conditions contributed to his obscurity as well as poverty. Regarding his frequent moves, John Hewitt's constant pursuit of employment prompted most of them. But an internal force was operating too. John was an entrepreneur. I believe he spent so much of his life in the South because relative to the North it was a cultural frontier whose opportunity invited an artistic pioneer like John Hill Hewitt. However involvement with two doomed social institutions, the antebellum South and the Confederacy, his endeavors condemned to a similar fate with respect to the value attributed to them then and now.

INFORMATION SOURCES UNSUCCESSFULLY SEARCHED:

These include local census reports, deeds, cemetery records, probate court materials, ward books, and vital statistics. In other words most records failed to yield information on his life because of his transiency and insufficient income for major purchases while in Savannah, Georgia. The unproductive search for information on his Savannah residence around 1871, whose address was furnished in an MS, exemplifies such "snags".

FURTHER RESEARCH SUGGESTIONS:

The above as well as the following are among the "snags" requiring additional time to research: 1) verification of Mary Alethia Smith’s father and of her mother’s father 2) John Hill Hewitt’s affiliation with the Savannah Morning News and details about the mulatto accusation there 3) the names of all his children 4) determination of the exact dates accompanying his moves 5) documentation of each incident recorded in his autobiography and furnished by his granddaughter, Ella Lebey, and 6) increased familiarity with the content of all his creative work in order to acquire a deeper understanding of the man and his Times.
Notes

This is in the John Hill Hewitt Family Collection, Savannah, Georgia.


Ibid.

Ella Lebey, loc. cit.


Hewitt Autobiography.

Hewitt Autobiography, p. 169

Ibid.


Ibid.

Ibid.

Hewitt Autobiography.


Hewitt Autobiography.


Hewitt Autobiography, pp. 72 - 73.

Hewitt Autobiography.
Savannah Morning News. 9 Oct. 1890, p. 8, col. 5.


Hewitt, Autobiography; and Harwell.

Savannah Morning News. 9 Oct. 1890, p.8, col.5.


Hewitt Autobiography, p. 129.

Ibid.

Hewitt Autobiography, p.131.


Hewitt Autobiography, p. 131.


Ibid; and Harwell, pp. 26 - 40.

Savannah Morning News. 9 Oct. 1890, p. 8, col. 5.


Hewitt Autobiography, p. 166.

Hewitt Autobiography, p. 129.

Hewitt Autobiography, p. 166.


Ella Lebey, loc. cit.


Savannah Morning News, 9 Oct. 1890, p. 8, col. 5.

Savannah Morning News, 9 Oct. 1890, p.8, col. 5.


Ibid.


Hewitt Autobiography.

Harwell, pp. 26 - 40.

Hewitt Autobiography.

Ibid.

Ibid., p. 83.

Ibid., pp. 107-08; and Harwell, p. 26.

Hewitt Autobiography.
Hewitt Autobiography.


Hewitt Autobiography, pp. 10 and 30 - 42.


The Richmond News Leader, p. 10.


Ibid.
Daily Morning News, 22 June 1863, p.2, col. 4; and
Record of Marriage Licences, Chatham County, Georgia.
Marriages 1851-1866.

The Official Register of the Official Acts of the
Minister of Christ Church, in the City of Savannah and in the
State of Georgia 1822-1851, 107, Microfilm; and the family
collection of John Hill Hewitt, Savannah, Georgia.—an
uncatalogued MS

"Marriages 1863-1864," A Complete Parish Register Adapted
for Parishes of the Protestant Episcopal Church in the United
States: Christ Church, Savannah 1852 - 1892, 204, Microfilm.

"Index to Advertisements," Purse's Directory of the City
Of Savannah Together With a Mercantile and Business Directory
(Savannah: Purse and Son, 1866).

T.M. Haddock, comp., Haddock's Savannah, Georgia,
Directory and General Advertiser; (Savannah, Georgia: J.H.
Estill, 1871), pp. 3-4.


Ella Lebey, loc. cit.

Hewitt Autobiography, p. 171.

Savannah Morning News. 9 Oct. 1890, p.8, col. 5; Christ
Church Register 1822-51; and Hewitt Family Collection; the
Genealogy of Lebey - Bland and Courtenay Families.
Ella Lebey, loc. cit.; Christ Church Register 1822–51; the Genealogy of Lebey–Bland and Courtenay Families in the Hewitt Family Collection; and Cf. Sav. Morn. News, 8 Oct. 1890, p.3, col. 2 which names Sir Richard Launcelot Bland as Allie's father; but, because her mother's maiden name is Bland it is plausible that he is Allie's maternal grandfather.

Ella Lebey, loc. cit.

Haddock's City Directory, p. 13.

Ibid.

Purse's City Directory, an advertisement.

Haddock, pp. 3 & 22–23.

An uncatalogued MS in the Hewitt Family Collection.

Harwell, p. 40.

Hewitt Autobiography, p. 171.


An uncatalogued advertising leaflet in the Hewitt Family Collection.

Haddock, p. 61.


Ella Lebey, loc. cit.

Haddock, pp. 160 and 368.

Ella Lebey, loc. cit.

Hewitt Autobiography, p. 171.

Ella Lebey, loc. cit.

Hewitt Autobiography, p. 166.


Hewitt Autobiography, p. 166.


Harwell; and Cf. Ella Lebey who gives 6 children as the size of John Hewitt's family by Estelle Mangin.
Christ Church Register, 1825 - 1892.

Hewitt Autobiography, p. 139.


Hewitt Autobiography, p. 166.

Harwell, pp. 26 - 40.

Hewitt Autobiography, p. 166.


Harwell, p.36; and The New York Times, loc. cit.

Sav. Morn. Telegram, 11 June 1882, p.3, col.3.


Harwell, pp. 26 - 40.

Harwell, pp. 36 - 37.
Hewitt Autobiography.

Harwell, pp. 39 - 40.

Hewitt Autobiography, p. 171.


Harwell, pp. 26 - 40.


Hewitt Autobiography, p. 171.

Harwell, pp. 26 - 40.


Harwell, pp. 26 - 40.


Uncatalogued MSS in the Hewitt Family Collection.

Hewitt Autobiography, pp. 82 - 84 and 104.

Hewitt Autobiography, p. 131.


A copy of the book is in the Hewitt Family Collection.


Hewitt Autobiography.


A copy of the book is in the Hewitt Family Collection.

Ibid.

MS handwritten by Hewitt's daughter, Clementine Lebey on June 29, 1941 in the Hewitt Family Collection.

Hewitt Autobiography.

Hewitt Autobiography.

Selected Bibliography

Annals of Savannah: Savannah Newspaper Digest. Vol. XIV.
Savannah, Georgia: 1863, p. 147.

" " " " Vol. XXV.
Savannah, Georgia: 1875, p. 560.

" " " Vol. XXXIII.
Savannah, Georgia: 1882, pp. 492 - 93.

" " " Vol. XLI.
Savannah, Georgia: 1890, p. 155.


" " " 28 May, 1863, p. 2, col. 1.

" " " 22 June 1863, p. 2, col. 4.


John Hill Hewitt Family Collection. Savannah, Georgia.


"Marriages 1863 - 1864." A Complete Parish Register Adapted for Parishes of the Protestant Episcopal Church in the United States: Christ Church, Savannah 1852 - 1892, 204. (Microfilm.)


The Official Register of the Official Acts of the Minister of Christ Church, in the City of Savannah and in the State of Georgia 1822 - 1851, 107. (Microfilm.)


Record of Marriage Licences, Chatham County, Georgia, Marriages 1851 - 1866. Georgia Historical Society.


" " " 30 July 1875, p.3, col.2.

" " " 8 Oct. 1890, p.3, col.2.

" " " 9 Oct. 1890, p.8, col.5.

" " " 24 Oct. 1890, p.3, col.1.

Savannah Morning Telegram. 11 June 1882, p.3, col.3.

APPENDIX I *

Photograph of John Hill Hewitt

* Newspaper Copy of an Original Photograph from the Private Family Collection of John Hill Hewitt, Savannah, Georgia.
Lecture Features
John Hill Hewitt

The public is invited to attend the first public showing of the Hewitt/Lebey Collection, featuring John Hill Hewitt, "Father of the American Ballad".

The exhibition and lecture will be given by Jerome McLeod at the Hilton Head Island Branch Library Thursday, Jan. 15, at 8 p.m. There is no admission charge.

A sample of Hewitt's work follows:

The frost of age is on my brow,
The dreams of youth have passed away,
Dreams of the future haunt me now,
Like a twilight of a summer day.

The romance of my wayward youth,
Is pictured here in every page;
What was, in life's young days, a truth
Seems but a chain of lies in age.
Decay-decay is everywhere,
How little did I think when young,
That time would weather a cloud of care.

Aroudn the bow where roses hung,
Perhaps when grass grows o'er my bed,
And church-yard worms my flesh have tasted,
Some wag may say, with shake of head—

"What scas of ink this man has wasted!"
APPENDIX II *

John Hill Hewitt's Genealogy Chart

(Hewitt Family)

* From photograph inscriptions in the family collection of John Hill Hewitt, Savannah, Georgia; From a personal interview with Ella DuBois Lebey, John Hill Hewitt's granddaughter, Savannah, Georgia, June 1981; From John Hill Hewitt - An Autobiography, TS. This is in the John Hill Hewitt Family Collection, Savannah, The Genealogy of Lebey - Bland and Courtenay Families, MS. This is in the John Hill Hewitt Family Collection, Savannah, Georgia.

** Siblings in the family tree do not appear in chronological order.
HECTOR JOHNSON

CATHARINE JOHNSON

JOHN JOHNSON

HARRIET JOHNSON

ELIZA JOHNSON

SOPHIA JOHNSON
APPENDIX III

Map of the City of Savannah, Georgia, 1871

* From T.M. Haddock, comp., Haddock's Savannah, Georgia, Directory and General Advertiser, (Savannah, Georgia: J.H. Estill, 1871), presented before the title page, microfilm.
APPENDIX IV

John Hill Hewitt's Life's Itinerary
Place Index

* From John Hill Hewitt—An Autobiography, TS.
This is in the John Hill Hewitt Family Collection,
Savannah, Georgia; and From Richard B. Harwell, Confederate Music (Chapel Hill: The University of North Carolina Press, c 1950).

** The years enclosed in parentheses represent my hypothetical attempt to fill in the gaps.
<table>
<thead>
<tr>
<th>PLACE</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Augusta, Georgia</td>
<td>1822-1823</td>
</tr>
<tr>
<td></td>
<td>1825-1828</td>
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<tr>
<td></td>
<td>1865</td>
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<tr>
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<td>18(31)</td>
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<td>18(33)</td>
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<td></td>
<td>18(52)-18(25)</td>
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<td>18(65)</td>
</tr>
<tr>
<td></td>
<td>1874-1890</td>
</tr>
<tr>
<td>Baltimore, Maryland</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1812 -</td>
</tr>
<tr>
<td></td>
<td>18(27)</td>
</tr>
<tr>
<td></td>
<td>1823-1824</td>
</tr>
<tr>
<td></td>
<td>1862</td>
</tr>
<tr>
<td>Columbia, South Carolina</td>
<td>1824-1825</td>
</tr>
<tr>
<td>Greenville, South Carolina</td>
<td></td>
</tr>
<tr>
<td>Hampton, Virginia</td>
<td>18(55)-18(57)</td>
</tr>
<tr>
<td>PLACE</td>
<td>DATE</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>New York City, New York</td>
<td>1801-1812</td>
</tr>
<tr>
<td></td>
<td>1816-1818</td>
</tr>
<tr>
<td></td>
<td>1822</td>
</tr>
<tr>
<td></td>
<td>1827</td>
</tr>
<tr>
<td>West Point Military Academy</td>
<td>1818-1822</td>
</tr>
<tr>
<td>Norfolk, Virginia</td>
<td>1850-1852</td>
</tr>
<tr>
<td>Richmond, Virginia</td>
<td>1857-1863</td>
</tr>
<tr>
<td>Savannah, Georgia</td>
<td>1814</td>
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<td>1822</td>
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<td></td>
<td>1863-1864</td>
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<td>1871-1874</td>
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<tr>
<td>Staunton, Virginia</td>
<td>1866-1869</td>
</tr>
<tr>
<td>Washington, D.C.</td>
<td>1845-1850</td>
</tr>
<tr>
<td>Winchester, Virginia</td>
<td>1869-1871</td>
</tr>
</tbody>
</table>
APPENDIX V

John Hill Hewitt's Life's Itinerary

Date Index


** The years enclosed in parentheses represent my hypothetical attempt to fill in the gaps.
<table>
<thead>
<tr>
<th>DATE</th>
<th>PLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1801 - 1812</td>
<td>New York City, N.Y.</td>
</tr>
<tr>
<td>1814</td>
<td>Savannah, Ga.</td>
</tr>
<tr>
<td>1816-1818</td>
<td>New York City, N.Y.</td>
</tr>
<tr>
<td>1818 - 1822</td>
<td>West Point Military Academy, N.Y.</td>
</tr>
<tr>
<td>1822</td>
<td>New York City, N.Y.</td>
</tr>
<tr>
<td>1822</td>
<td>Savannah, Ga.</td>
</tr>
<tr>
<td>1822 - 1823</td>
<td>Augusta, Ga.</td>
</tr>
<tr>
<td>1823 - 1824</td>
<td>Columbia, S.C.</td>
</tr>
<tr>
<td>1824 - 1825</td>
<td>Greenville, S.C.</td>
</tr>
<tr>
<td>1825 - 1828</td>
<td>Augusta, Ga.</td>
</tr>
<tr>
<td>1827</td>
<td>New York City, N.Y.</td>
</tr>
<tr>
<td>1827</td>
<td>Boston, Mass.</td>
</tr>
<tr>
<td>1828 - 18(45)</td>
<td>Baltimore, Md.</td>
</tr>
<tr>
<td>1845 - 1850</td>
<td>Washington, D.C.</td>
</tr>
<tr>
<td>1850 - 1852</td>
<td>Norfolk, Va.</td>
</tr>
<tr>
<td>1852 - 1855</td>
<td>Baltimore, Md.</td>
</tr>
<tr>
<td>1855 - 1857</td>
<td>Hampton, Va.</td>
</tr>
<tr>
<td>1857 - 1863</td>
<td>Richmond, Va.</td>
</tr>
<tr>
<td>1859</td>
<td>Staunton, Va.</td>
</tr>
<tr>
<td>1862</td>
<td>Columbia, S.C.</td>
</tr>
<tr>
<td>DATE</td>
<td>PLACE</td>
</tr>
<tr>
<td>----------------</td>
<td>------------------</td>
</tr>
<tr>
<td>1863 - 186(4)</td>
<td>Savannah, Ga.</td>
</tr>
<tr>
<td>186(4)</td>
<td>Augusta, Ga.</td>
</tr>
<tr>
<td>186(5)</td>
<td>Baltimore, Md.</td>
</tr>
<tr>
<td>186(6) - 186(9)</td>
<td>Staunton, Va.</td>
</tr>
<tr>
<td>186(9) - 187(1)</td>
<td>Winchester, Va.</td>
</tr>
<tr>
<td>18(74) - 1890</td>
<td>Baltimore, Md.</td>
</tr>
</tbody>
</table>
APPENDIX VI *

Journalistic and Organizational Endeavors

* John Hill Hewitt - An Autobiography, TS.
<table>
<thead>
<tr>
<th>DATE</th>
<th>PLACE</th>
<th>NAME OF JOURNAL</th>
<th>POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1819</td>
<td>New York</td>
<td>The New York Mirror</td>
<td>Contributor (Poem about Ft. Putnam, Non de Plume: W.Pt.)</td>
</tr>
<tr>
<td>1823</td>
<td>Augusta, Ga.</td>
<td>Two secular papers</td>
<td>Contributor (Non de Plume: &quot;Harold&quot;, in poetic correspondence with &quot;Frenda&quot;)</td>
</tr>
<tr>
<td>1824</td>
<td>Greenville, S.C.</td>
<td>The Greenville, Republican</td>
<td>Founder (later The Mountaineer)</td>
</tr>
<tr>
<td>1824 - 1828</td>
<td>New York</td>
<td>The New York Mirror</td>
<td>Contributor (&quot;Lines Addressed to Estelle&quot;)</td>
</tr>
<tr>
<td>1828</td>
<td>Boston, Mass.</td>
<td>Massachusetts Journal</td>
<td>Musical and Dramatic Critic</td>
</tr>
<tr>
<td>1829</td>
<td>Baltimore, Md.</td>
<td>The Clipper</td>
<td>Founder</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Dispatch</td>
<td>Founder</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Enterprise</td>
<td>Founder</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Freeman</td>
<td>Editorial Chair</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Jefferson Reformer</td>
<td>Founder</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Minerva and Emerald</td>
<td>Co-editor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Saturday Morning Visitor</td>
<td>Founder</td>
</tr>
<tr>
<td>18(50) - 18(52)</td>
<td>Norfolk, Va.</td>
<td>Norfolk Beacon</td>
<td>Contributor</td>
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<tr>
<td>183(8)</td>
<td>Baltimore, Md.</td>
<td>The Enterprise</td>
<td>Editorial Chair</td>
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<tr>
<td>1865</td>
<td>Baltimore, Md.</td>
<td>The Sunday Press</td>
<td>Editor</td>
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<tr>
<td>18(65) - 18(68)</td>
<td>Staunton, Va.</td>
<td>The Spectator</td>
<td>Contributor</td>
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<td>1866(9)</td>
<td>Staunton, Va.</td>
<td>The Valley Virginian</td>
<td>Editor</td>
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<tr>
<td>1873</td>
<td>Savannah, Ga.</td>
<td>The Savannah Evening Mirror</td>
<td>Editor</td>
</tr>
<tr>
<td>187(3)</td>
<td>Savannah, Ga.</td>
<td>The Savannah Independent</td>
<td>Editor</td>
</tr>
<tr>
<td>1873</td>
<td>Savannah, Ga.</td>
<td>Southern Musical World</td>
<td>Editor</td>
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</table>

(Produced by H.L. Schreiner)
**ORGANIZATIONS**

<table>
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<tr>
<th>DATE</th>
<th>PLACE</th>
<th>NAME OF ORGANIZATION</th>
<th>POSITION</th>
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</thead>
<tbody>
<tr>
<td>1822-1823</td>
<td>Augusta, Ga.</td>
<td>Augusta Theatre</td>
<td>Business Manager</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Proprietor: James Hewitt, his father)</td>
<td></td>
</tr>
<tr>
<td>1825-1828</td>
<td>Augusta, Ga.</td>
<td>The Roscian Club</td>
<td>Founder</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(A sacred music society)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A dramatic association</td>
<td>Founder</td>
</tr>
<tr>
<td>18(50)-18(52)</td>
<td>Norfolk, Va.</td>
<td>The Philharmonic Asso.</td>
<td>Founder</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(A male vocal society)</td>
<td></td>
</tr>
<tr>
<td>1861</td>
<td>Richmond, Va.</td>
<td>The Richmond Theatre</td>
<td>Business Manager</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Converted to The Richmond Varieties)</td>
<td>Founder</td>
</tr>
<tr>
<td>1873</td>
<td>Savannah, Ga.</td>
<td>The Arkwright Dramatic Asso.</td>
<td>Musical Director and contributing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Playwright</td>
</tr>
</tbody>
</table>
APPENDIX VII

A List of John Hill Hewitt's Published Confederate Music

* See Endnote 123
"Dixie, the Land of King Cotton"

"Freedom's Muster-Drum"

"I Will Meet Thee"

"Oh! Come to Me, Love, in a Beautiful Dream"

"The Soldier's Farewell"

"The Stonewall Quickstep"

"The Unknown Dead"

"When Upon the Field of Glory, an Answer to "When This Cruel War Is Over"

"You Are Going to the Wars, Willie Boy!"

"The Young Volunteer"

"The Musical Olio; or Favorite Gems of That Popular Southern Composer, John H. Hewitt" (eight of these pieces gathered together and published in a series)

"Somebody's Darling" (under dual imprint of J.C. Schreiner and son and Schreiner & Hewitt; and, published anonymously)

"Three Cheers for Our Jack Morgan" (Under pseudonym: Eugene Raymond)

"Flag of the Sunny South" (composed music)

"Yes, We Think of Thee at Home"

"The Vacant Chair" (by Henry S. Was

* Hewitt wrote the lyrics for the pieces in this column.

---

Publisher: George Dunn & Co.

Publication Place: Richmond, Va.

Publication Date: 1865

"Dreaming of Thee" (music)
APPENDIX VIII

Publications by John Hill Hewitt and James Hewitt, his father

Music and Phonorecords
Library of Congress Holdings

1958 - 62

Library of Congress Catalog — Music and Phonorecords

Hewitt, John Hll., 1853-1939.

The Soldier's Farewell; a ballad adapted to a German air. Baliin, G. Willig, Jr., 1853.

Hewitt, John Hill, 1861-1939, comp. and arr. (ed.).

The Fairmount quadrilles.

Hewitt, Maurice.

see

Flets et divertissements de Versailles. (Phonodisc)

Hewitt-Jones, Teyn.

see

Seven sea poems, for A or Bar. solo, chorus, and strings (with choral and organ obbligato) London, Novello, 1906.

Hewitt, John Hill.

see


Hewitt, George.

Rend march, composed for the piano forte. Boston, C. Breitkopf, 1853.

Hewitt, George.

see


Hewitt, John Hill, 1834-1899.

The Soldier's Farewell; a ballad adapted to a German air. Baliin, G. Willig, Jr., 1853.

Hewitt, John Hill, 1861-1939, comp. and arr. (ed.).

The Fairmount quadrilles.

Hewitt, John Hill, 1861-1939, comp. and arr. (ed.).

The Fairmount quadrilles.

Hewitt, John Hill, 1861-1939, comp. and arr. (ed.).

The Fairmount quadrilles.

Hewitt, John Hill, 1861-1939, comp. and arr. (ed.).

The Fairmount quadrilles.

Hewitt, John Hill, 1861-1939, comp. and arr. (ed.).

The Fairmount quadrilles.

Hewitt, John Hill, 1861-1939, comp. and arr. (ed.).

The Fairmount quadrilles.

Hewitt, John Hill, 1861-1939, comp. and arr. (ed.).

The Fairmount quadrilles.

Hewitt, John Hill, 1861-1939, comp. and arr. (ed.).

The Fairmount quadrilles.

Hewitt, John Hill, 1861-1939, comp. and arr. (ed.).

The Fairmount quadrilles.

Hewitt, John Hill, 1861-1939, comp. and arr. (ed.).

The Fairmount quadrilles.

Hewitt, John Hill, 1861-1939, comp. and arr. (ed.).

The Fairmount quadrilles.

Hewitt, John Hill, 1861-1939, comp. and arr. (ed.).

The Fairmount quadrilles.

Hewitt, John Hill, 1861-1939, comp. and arr. (ed.).

The Fairmount quadrilles.
Hewitt, James, 1770-1857.

Hewitt, John, 1799-1827.

Hewitt, John Hill, 1801-1850.
Flora's festival.

Hibber, Winchester.

Hibber, Winchester.

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Heywood, Eddie, 1913-.

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Heywood, Peter, ed. see


Hickerson, Joe, 1935- see

Folk songs and ballads. (Phonodisc)

Hickerson, Joseph C. see

Hickerson, Joe, 1935- see

Hey, Hansell. Garden of Songs. See.

Hey, Hansell. Garden of Songs. See.

Heyward, Du Bose. 1885-1949. Porgy and Bess see


Heyworth, William B. see

The Singing church. (Phonodisc)

Heyworth, Peter, ed. see


Hiday, John Ball. 1861-1890. See


Heyward, John Ball. 1861-1890. See


Heyward, John Ball. 1861-1890. See


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Heyward, John Ball. 1861-1890. See


Heyward, John Ball. 1861-1890. See

Hewitt, James, 1779-1857. The battle of Trenton; arr. Sound recording. 1975 see under
Music of the American Revolution. (Sound recording)

Hewitt, James, 1779-1857. How shall I fain my peace discover; New York, Printed for Hewitt & Randolf 1817

John Hill, 1810-1850. All quiet along the Potomac to-night; Words by Lazar Sherman. Published by Julius A. Selby, Columbia, S. C., 1847.

Hewitt, Maurice. Corrette, Michel, 1709-1795. Concerto, 3 flutes & continuo solo, op. 3, no. 6, G major; arr. (Phonodisc)

Hewitt Chamber Orchestra see under
Corrette, Michel, 1709-1795. Concerto, 3 flutes & continuo solo, op. 3, no. 6, G major; arr. (Phonodisc)

Hewitt, Maurice see under
Corrette, Michel, 1709-1795. Concerto, 3 flutes & continuo solo, op. 3, no. 6, G major; arr. (Phonodisc)

Hewitt, Alan see under 
The Four fatal jugglers. (Sound recording)

Hey, Galicia, wouldn't even occur to me. So, Galicia wouldn't even come to me; Sound recording. Sec. 1861. 1861., 1861.

Hey Jude, Phonodisc; Veitl SLP 3007 1967 2v. 12" 33 1/3 rpm microgroove stereophonic

Hey! Let's party. Phonodisc; Columbia CL 5773 1965 2v. 12" 33 1/3 rpm microgroove

Hey! Mr. drummer. Phonodisc; Capitol ST-11245 1974 2v. 12" 33 1/3 rpm microgroove stereophonic

Hey! Mister truck driver. Phonodisc; Starday S-428 1969 2v. 12" 33 1/3 rpm microgroove stereophonic

Hey now hey (the other side of the sky). Phonodisc; Atlantic SD 1755 1973 2v. 12" 33 1/3 rpm stereo

Hey! uke! Phonodisc; Columbia CL 5773 1965 2v. 12" 33 1/3 rpm stereophonic
APPENDIX IX

LIST OF PLAYS WRITTEN BY J.H. HEWITT

* John Hill Hewitt - An Autobiography, TS., pp.203-04. This is in the John Hill Hewitt Family Collection, Savannah, Georgia.
203.

List of plays written by J.H. Hewitt of Baltimore, and ready to be disposed of.

The Jew of York—-5 acts—-Founded on Scott's Ivanhoe.

The Pirate's Horde 3 acts
Love and Murder 2 acts
Dr. Kaustus, burlesque-local—performed
Rip Van Winkle, drama, performed often
Rip Van Winkle, opera
Topolins as a satire
The Japan Expedition,----melodramatic drama
Tired of life--a farce
American Tar--a farce, performed
The Governess, 5 act comedy, performed five consecutive nights at the Holliday street theatre, Baltimore. Great success. The leading characters by Tenny Grant, Augustus Ferno, R. Ass, and others.
Life at the Springs---6 acts, society comedy
The Prisoner of Montazay--operetta, often performed at the south with great success

The Scout--melodrama, very successful
The Log Fort, melodrama
The Vivandiere, military opera, successful
The Marquis in petticoats, comedy, successful
Peasauce, 3 acts, melodrama
The Veteran, sketch, 1 act
The Courier, melodrama, 3 acts
The Jayhawkers, melodrama, often performed
Uncle Tom's Cabin as it is at the Baltimore Museum.
One year married—farce
King Lincoln—burlesque opera
Hobbies--3 act comedy
The Conscript--a sketch
Wanted a partner, a sketch, 2 characters
The Lady's stratagem, a sketch
The Artist's wife--opera
East Lyn, 5 acts, comedy, performed
The Polish Partyr, 4 act play
The Guardian outwitted--protea farce
Modern burlesque musical
Heart-struggles, 5 got comedy.
true as Steel--sensational comedy.

a Carbonari, drama 4 acts.

a Will Against a Will--play in 5 acts.

a Swamp Angles--sensation burlesque.

a Avengers, melodrama, 3 acts.

a The Female Lobbyist, 5 act comedy, written by John R. Owens.

a Mistaken identity--melodrama.

a Thorda, 5 act tragedy, written for Madame Joanesheck.

a The Man in Battle--5 act comedy.

a Home and Now--localized comedy.

a Little, the Drunkard's Daughter, temperance five act comedy, some-
what in the style of Uncle Tom's Cabin. Would take well with

a temperance organizations.

a Washington, 100 Year, melodrama, 5 acts.

a ditto. Historical drama of seven scenes and tableaux. Written
for the great centennial celebration, 1876. Each scene represents
five speeches in the history of the Revolution, with opening and
losing allegorical tableaux. The Signing of the Declaration,
Battle of Bunker's Hill, Treachery of Arnold, Crossing the Delaware
and the Surrender of Cornwallis.

a Under in the woods--heavy melodrama of five acts, founded on
the Gossinnderzook murder several years ago.

a Dana, a melodrama.

a Captain Jack, a historical extravaganza.

a Hyperion, a travesty in five acts.

a Crichton-tender, 3 act sensational tolerance drama, with all-
...
APPENDIX X *

John Hill Hewitt's Books in Print


APPENDIX XI*

Publications by John Hill Hewitt
and James Hewitt, His Father

Printed Materials

Library of Congress Holdings

* From Library of Congress, Catalog of Printed Cards, 67 (Paterson, N.J.: Rowman & Littlefield, 1963), p.384; and


Shadows on the Wall; or Glimpses of the past. A retrospect of the past fifty years. Sketches of noted persons met by the author. Anecdotes of various authors, musicians, journalists, actors, artisans, merchants, lawyers, military men, etc. met in Baltimore, Washington, Richmond, and other southern cities. Also the historical poem of De Soto, or The Conquest of Florida, and minor poems. Baltimore, Turnbull brothers, 1877. 249 p.
Hewitt, John Hill, 1801 - 1890.

Welcome Mother! Written and compiled by John H. Hewitt. Baltimore Published and sold by Geo. Willig Jr. c1834.
(3p. For voice & piano)

Hewitt, John Hill, 1801 - 1890.

Why do we love so fondly? Ballad, written & composed by J.H.H. Baltimore, Published by W.C. Miller, c1865.
(5p. For voice and piano)
APPENDIX XII *

Publications of John Hill Hewitt
Held by Member Libraries
of the OCLC Network

* From the OCLC Terminal at Armstrong State College
1) "All Quiet Along the Potomac tonight"
   (piano - vocal score)

2) "The American Music Gr"
   (a phonodisc which includes a contribution by Hewitt)

3) The Creation of Man: a poem
   (Staunton, Va.: G.W. Hewitt, 1800 (?).

4) Flora's Festival: a musical
   (score)

5) Flora's Festival: a musical recreation
   (monograph)

6) Freedom's Muster-Drum
   (score)

7) King Linkum the First, a musical burletta
   (2nd play in a book of three Hewitt plays
   edited by Richard Barksdale Harwell. The other
   plays are The Marquis in Petticoat and The Veteran.)

8) Miscellaneous poems. Baltimore, 1077

9) The Musical enthusiast: a parlor operetta
   (score)

10) The Musical Olio: or, Favorite gems of that popular
    Southern composer, J.H. Hewitt.
APPENDIX XIII *

John Hill Hewitt's Papers and Manuscripts
Inventory

* From a copy of the Holdings of The Robert W. Woodruff Library for Advanced Studies: Special Collections. Emory University, Atlanta, Georgia. This is in the John Hill Hewitt family collection, Savannah, Georgia.

** The largest collection of Hewitt material is in the Emory University Library, Atlanta, Georgia. Dr. Thomas H. English of Emory is an historian and authority on Hewitt. (Jones, pp. 6,7,9,11).

*** Thomas E. Crowder is Chief, Special Collections at Emory University Library. Hewitt's collection includes 2,000 pieces dating between 1830 and 1901. This information is provided in Philip M. Hamer, ed., A Guide to Archives and Manuscripts in the United States, (New Haven: Yale University Press, c1961) p. 140.

**** A more specific description of the Hewitt Collection at Emory is given in the following excerpt from The Robert W. Woodruff Library for Advanced Studies: Special Collections,
Pamphlet (Atlanta, Georgia: Emory University).

Library manuscripts and sheet music from the Keith Lead Confederate Collection and some from family heirs in Savannah. "minor literary figure" "versatile and voluminous" - poems, plays, prose fiction, historical and autobiographical Writings, magazine and newspaper contributions, published three books; uncollected pieces at Emory. Among the hundreds of items in the manuscript collection: 35 plays (mainly produced by his own companies in Augusta, Baltimore and Richmond.) Sheet music of his songs of the Confederacy, score of his unproduced opera: Rip Van Winkle.
Inventory

Box 1 - Plays I A-F
folder 1 - The Battle of Leesburg
folder 2 - Book Containing:
   The Marquis in Petticoats
   King Linkum
   The Veteran or '76 and '62
folder 3 - The Courier
folder 4 - The Bohemian Girl, 1862
folder 5 - The Avengers (J)
folder 6 - The Artist's Life
folder 7 - Rip Van Winkle, A Comic Opera
folder 8 - The Carbonari
folder 9 - The Broken Pledge
folder 10 - Carl or The Broken Pledge
folder 11 - Capture of Algiers
folder 12 - Rip Van Winkle; or a Twenty Years' Nap
folder 13 - The Carbonari II
folder 14 - The Carbonari I
folder 15 - Daniel Boone
folder 16 - Book containing The Female Iqbydyst
folder 17 - The Female Volunteer or She Should be a Soldier 1877

Box 2 - Plays II G-P
folder 1 - The Lone Stars of Cuba
folder 2 - Mother and Daughter
folder 3 - The Marquis in Petticoats
folder 4 - Love in Difficulties
folder 5 - Lincomar, The Seminole
folder 6 - The Prisoner of Monterey, or The Secret Panel
folder 7 - The Prisoner of Monterey II
folder 8 - The Polish Martyr: A Historical Play
folder 9 - Little Lou - The Drunkard's Daughter
folder 10 - Link-by-Link or The Murder in the Woods: A Melodrama
   in Five Acts (founded on the Gap-Vderzook murder) 1874
folder 11 - Hobbies or Life at the Sulpher Springs
folder 12 - The Governess I
folder 13 - The Governess II, 1866
folder 14 - The Governess III
folder 15 - Heart Struggles, 1866

Box 3 - Plays III R-Z
folder 1 - The Scouts or the Plains of Manassas, 1864
folder 2 - Rosedale
folder 3 - The Vivandiere (call book)
folder 4 - Temora, 1874
folder 5 - The Vivandiere, an Operatto
folder 6 - The Swamp Angels
folder 7 - The Swamp Angels (copy 2)
folder 8 - Then and Now or Woman's Love, 1874
folder 9 - Washington; or 100 Years, 1875
folder 10 - Washington, an Allegorical Spectacle
folder 11 - The Vivandière (Music)
folder 12 - The Veteran, or '76 and '62
folder 13 - Temptation; or The Broken Pledge, 1873
folder 14 - Washington or 100 Years, 1875 (a copies)
folder 15 - A Will Against a Will; or Heart Struggles.

Box 4 - Prose I
folder 1 - DeTournay, A historic romance
folder 2 - The Last of the Vampires (copy 1)
folder 3 - The Last of the Vampires (copy 1-II)
folder 4 - The Last of the Vampires (copy 2 - I)
folder 5 - The Last of the Vampires (copy 2 - II)
folder 6 - The Ladder of Life. I
folder 7 - The Ladder of Life. II

Box 5 - Prose II
folder 1 - The Revolution of 1861.
folder 2 - Short Prose Pieces I - includes "The Drama; its early struggles and progress in Baltimore." 1883
folder 3 - Short Prose Pieces II - includes "Musical Anecdotes" from an ancient manuscript selected by John Hill Hewitt.
folder 4 - The Phantom Hand; or Heart Struggles - printed copy from The Baltimorean pasted in a small book
folder 5 - War Sketches: The Music and Poetry of the South printed
folder 6 - Muskets and Music - typed copy
folder 7 - A Minstrel's Memories - typed copy

Box 6 - Poetry I
folder 1 - Contains the following Ms. poems:
Oversized Materials (shelved OP31): MS Music

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

Group 2 - The Revellers, "a juvenile temperance oratorio"
folder 1 - keyboard score [2 copies]: children's one-part chorus, soloists, piano accompaniment
2 - choral parts [8]
Various miscellaneous solo and small vocal ensemble parts

Group 3 - Miscellaneous
folder 1 - Book containing:
The Artist's Wife, "operetta": keyboard score: chorus and soloists, piano accompaniment
Freedom's Muster Drum [song with piano acc.]
Duet--Come Dwell with Me [with piano acc.]
Overture from the Opera, "The White Lady of Avanel" [melody only, incomplete]
Accompaniment to the Introductory Chorus from the First Act of the Opera of "Norma" (Bellini) [melody only, incomplete]
miscellaneous sketches and scraps of music

folder 2 - Rock Me to Sleep, Mother, transcription for four hands and piano
miscellaneous sketches and scraps of music
Group 4 - The Sleeper, Rip Van Winkle [operetta]
folder 1 - keyboard score, Rip Van Winkle: chorus and soloists, piano accompaniment
2 - Overture to the Comic Opera of Rip Van Winkle, composed and arranged for Two Piano Fortes [2 pianos, 1 hands]
3 - choral parts, "Rip Van Winkle": 1st tenore or soprano [2], 2nd tenore or alto [2], 1st bass [2], 2nd bass [2]
4 - solo parts, "The Sleeper": Rip Van Winkle [bass], Dame Van Winkle [soprano], Hendrick Hudson [bass], Derrick Van Brummel [tenor]
5 - woodwind parts, "The Sleeper": flauto, 1st clarinet (C and B♭), 2nd clarinet (C and B♭), fagotto
6 - brass and percussion parts, "The Sleeper": corni, tromba or cornet, trombone basso, tympani
7 - string parts, "The Sleeper": violin primo, violin secondo, viola, contra basso

Group 5 - The Vivandiere, "military operetta"
folder 1 - keyboard score: chorus and soloists, piano accompaniment
2 - keyboard score [marked, "re-arranged"]: chorus and soloists, piano accompaniment
   solo parts: Seibert [tenor], Marie [alto]
   instrumental parts: clarinet (C and B♭), bass

Group 6 - Other Dramatic Works
folder 1 - The Fairy Bridal, "cantata"
   keyboard score: soloists, chorus, piano accompaniment
2 - The Fairy Bridal
   full orchestral score; instrumentation: flute, cornet in B♭, trombone, 1st violin, 2nd violin, viola, cello i basso, voice [all parts on single staff]
3 - The Fairy Bridal
   instrumental parts: flauto, clarinette (in C), cornet in B♭, trombono, [percussion], violino primo, violino secondo, viola, cello, basso
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)

5 - The Musical Fanatic, "parlor operetta"
keyboard score: chorus and soloists, piano accompaniment
songs with piano accompaniment: Echo Duet
                              The Liping Song

6 - Taken In, "Comic operata"
keyboard score: chorus, soloists, piano accompaniment
page of sketches

7 - Centennial Overture, "descriptive of the struggle of the colonies for independence," 1876 [2 pianos, 4 hands]

Group 7 - Vocal Music
folder 1 - Songs with piano accompaniment
                  The Bard's Last Song / Battle Song / Bung Your Eye /
                              Come Dwell with Me / Darling Jane / Darling, Tell
                              Me Yes /

2 - Songs with piano accompaniment
                  Ellen Vane / Goodnight Sweetheart / I Live for Thee /
                              I Shouldn't Like to Tell / If You Love Me, Tell Me So /
                              I'll Count the Hours / I'm Thinking of You, Mother
                              [2 copies] / Jannet / Jennie, Do You Love Me / Let Me
                              Kiss My Mother's Picture /

3 - Songs with piano accompaniment
                  Lightly We Skim o'er the Sparkling Sea / Lily Dale
                              and the Land of King Cotton / Look from Your Winder /
                              Matrimonial Squable / The Merry Bells Will Ring /
                              Minnie Moore--Love Making By the Sea / The Mocking Bird /
                              Music of Captain Jack / My Home Among the Hills / My Love
                              She Was a Bonnie Lassie / Oh, Do Not Chide Me When I Weep /
                              The Origin of Rock Beer /

Samuel's Drilling
4 - Songs with piano accompaniment
   Over the Sea / Rosabel / Serenade / Song of the Resurrection Men / Song of the Switzer / The Switzer's Love / Thou Art Another's / The Trooper's Farewell / The Tune the Old Cow Died On / Where Morning Mists / Why Fall These Tears / Woman's Rights /

5 - Book of glee and solo pieces [most with piano accompaniment]
   Contents: Table Glee / Glee for 3 Voices / Opening Chorus, Flora's Festival / Moonlight / Chorus / Ye Burning Stars / Solo & Chorus / Dear Lesa, List / A Soldier's Wife I'll Be / Chilly Winds / Garde à vous / Quartette--Subject from Sonambula / Rifle Tramp / Temperence Glee / Opening Chorus--Seasons / Chorus /

6 - Book of glee and solo pieces [most with piano accompaniment]
   Contents: Quartette--Lament of the Swiss Mountaneers / Laughing Quartette / Temperence Glee / Hunting Chorus / The German Serenaders / Bee's Wing and Fish / We Must Leave Thee! / Trio--Serenade / Chorus of Minds / The May Queen--Opening Chorus / Duetto--Queen & 1st Maid of Honor / Solo, Queen / Song of the Violet / Serenade /

7 - Book of vocal music, mostly "Flora's Festival" [cantata]
   Contents: Table Glee / Flora's Festival, Opening Chorus / Solo, Flora / Semi-Chorus of Zephyrs / Song, 1st Zephyr / Forester's Solo & Chorus / Echo Chorus / Chorus--Wake Spirits / Solo & Chorus of Myriads / Finale to Part 1st / Opening Chorus, Part 2nd / Solo & Chorus, Storm Spirit / Chorus / Concerted Chorus /
   miscellaneous single sheets of choruses and songs

8 - The Hunting Chorus Ahmed al Kamel, Holy Sherman York

9 - Duets and Catches, Miscellaneous [most with piano acc.]
   The Alpine Horn, duett / How Can I Leave Thee, Lady of the Vine, duett / Master & Pupil, duett [2 copies] / Miss Bodkin's Chorus, catch / Sweet Rosa's Lip, catch / miscellaneous songs and scraps of music

10 - 3 sketchbooks with miscellaneous songs and piano music

folder 2 - Poetry II - Contains the following ms. poems:


folder 4 - includes the following poems -

folder 5 - Includes the following ms. poems:
Extracts from the [Unpublished Poem of War] Desolation, The Hospital, The Battle Field, The Parting, Never Despair, That's our Joe Chickamauga, The Field of Battle at Night; A Little Girl's Funeral, Virginia, The Dying Mother, The Battle of the Crater, The Unknown Dead, Fighting Wouen, The Arrest of President Davis and the Famine, The Desolated Cottage, Duets Batau and Marie, Alliance Song, Precious to the Battle of Dannenberg from the German of Körner, Song of Despondency, from the German of Körner, The Sword Song, Translated from the German of Körner, Sonnet - from Körner, Prayer during Battle, from the German of Körner,
Song of the Black Chapeurs, Translated from the German of Körner, Whispers and Sighs, Song, Nothing to Do, Drifting Away, Kissing, Dynamite, Song - Dream of my Youthful Days, Blind Boy's Lament, Croakers, Holy Land, Goshen (Goshen is part of the long poem Holy Land - this is a rough draft), Alphabetical Index of poems - contained in the folder.

Includes the following ms. poems:

Included in this folder - rough draft of a long poem, untitled.

Folder 7 -

Folder 8 -
- Includes the following ms. poems:
- printed copy - Bombardment of Fort M'Henry, Sept. 13-14, 1814.

Folder 9 -
- Includes the following ms. poems:

Folder 10 -
- Includes the following ms. poems:
folder 11 - Contains the following ms. poems:
The Love Spell, (The Pot Plant, ) To be Admired, I Wonder,
Ode - on the Opening of the Confederate Home June 27, 1882,
Lost - An Acrostic, The Tramp's Reverie, The Soldier's
Burial, The World's Charity, The Java Earthquake of 1884,
The Unknown Sea, Father, Son, and Holy Ghost, Christmas
Carol, God, The Pilgrim's Rest, The Death and Resurrection
of Jesus' Daughter, An Enigma, (The Live Oak Tree, Education,
Time and Eternity, The Forty-niner, Then and Now, The Chamber
of Death, Song of the Quadruple, The Lost Ship, Reading the
Fire Coals, The Old Banner, Baltimore, Song of the Grays.
Printed copies: Baltimore's Birth-Day and Lost to us.

folder 12 - Contains the following ms. poems:
The Magic Belt: A German's Legend, Names, Ruth and Naomi,
The Iron Vializer, Jerusalem, Thoughts on the New Year,
Life's Morning, Noon, and Night, Notice, The Political
Cauldron, The Gathering of the Bosses, Acrostic, To -
on her Anticipated Marriage, The Dying Boy, On a Visit to
-, after 40 years absence, Happiness, Acrostic 1882,
Death of Garfield, Vaccination, Gratitude, To a Bachelor -
for Rose, To Thomas L. Mitchell - In Praise of his Skill in
Compounding Juleps, Written in Miss Kate Jenkins' Autograph
Book, The Valley of Jehosaphat, Gethsemane, The Mount of
Olivies, The Destruction of Jericho, Memories that Cling to
the Heart.

Box 7 - Poetry II
folder 1 - Voices of the Past
My Home Among the Hills - 1870, The Blind Boy's Lament - 1865
The Home Fireside - 1862, The Parting Song - 1864.
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 (ms.)

folder 2 - Booklet, Eudora & Brenda, Vol. 2 (ms.)
folder 3 - Booklet of poems
folder 4 - Book of poems

Box 8 - Ms. copy of 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

Box 9 - Book of newspaper clippings (copies of poems, "sketches"
on various topics, articles) envelope of newspaper clippings

Box 10 - Notebooks, Miscellaneous
folder 1 - 3 note. ks
folder 2 - 2 notebooks (James Hewitt)
folder 3 - Notes
folder 4 - Miscellaneous: includes such items as commencement program
from Wesleyan, copies of songs, poems, newspaper clippings,
drawing by J. H. Hewitt, music fragments (in small booklet),
quotations on nature of war; essay on Hewitt by W. M. Marine
Box 11  
folder 1 - Correspondence, photographs, sketchbook
folder 2 - Small ledger containing household expenses
Correspondence 1830 - 1872
Claudia A. Bland to "My Dear Sister," Augusta, Ga.,
Oct. 6, 1870, 3 pp., ALS.
H. Clay to "Dear Sir" [J.H.H.], Ashland, Dec. 5, 1843
1 p., ALS (2 copies of note)
A. Stewart to "My Dear Sir" [J.H.H.], Washington, Jan. 31,
1849, 1 p., ALS.
Daniel Webster to "Dear Sir" [J.H.H.] Washington, May 14,
1850, 1 p., ALS.
Alex. H. H. Stuart to "Sir" [J.H.H.] Department of the
Interior, Oct. 30, 1850, 1 p., ALS.
John Latts (?) to "Dear Sir" [J.H.H.], March 3, 1855, 3 pp., ALS.
Anna Cora Ritchie to "My Dear Sir" [J.H.H.], Feb. 27, 1860,
1 p., ALS.
Anna Cora Ritchie to "My Dear Sir" [J.H.H.], March 3, 1860, 3 pp., ALS.
Anna Cora Ritchie to "My Dear Sir" [J.H.H.], March 15, 1860,
2 pp., ALS.
G. T. Beauregard to "Dear Sir" [J.H.H.], Charleston, Oct. 12,
1862, 2 pp., ALS.
Capt. L. L. Hammond to "Dear Sir [J.H.H.], Charleston,
Feb. 10, 1865, 1p., ALS.
J.H.H. to "Dear Chicken" [wife], Augusta, March 15, 1864,
2 pp., ALS.
J. H. Morgan to "Dear Sir" [J.H.H.], Atlanta, July 7, 1864,
1 p., ALS.
George Dunn to "Dear Sir" [J.H.H.], Richmond, Va., Jan. 20, 1865,
2 pp., ALS.
J.H.H. to "My Dear Allie" [wife], Baltimore, Sept. 4, 1865,
3 pp., ALS.
J.H.H. to ______ [wife - no salutation], Mount Washington,
Jan. 24, 1866, 2 pp., ALS.
J.H.H. (Your Affectionate Husband) to "Dear Allie" Baltimore,
April 15, 1866, 3 pp., ALS.
J.H.H. ("Ever Your Affectionate Husband") to "My dearest Love"
(wife), Swann Lake, July 1, 1866, 4 pp., ALS.
Mary to "Dear Sonnie," Stanton, Oct. 12, 1866, 3 pp. ALS.
J.H.H. ("Ever Your Affectionate Husband") to "Dear Allie,
Jersey City, July 19, 1868, 4 pp., ALS.
J.H.H. to "Dear Allie," Winchester, July 24, 1869, 2 pp., ALS.
J.H.H. to "My Dear Allie," Winchester, Sept. 17, 1869, 4 pp.,
ALS.
J.H.H. ("Your Affectionate Husband") to "Dear Allie,
Winchester, Sept. 22, 1869, 2 pp., ALS.
J.H.H. ______ [wife - no salutation], Winchester, Oct. 3,
1869, 2 pp., ALS.
J.H.H. to "My Dear Baby [wife], Baltimore, Aug. 15, 1870, 4 pp., ALS.
Martin Rouger, et al. to J.H.H., Mechanicstown, July 28, 1871,
2 pp., ALS.
George W. Childs to "My Dear Sir" [J.H.H.], Philadelphia,
May 23, 1872, 2 pp., ALS.
J. B. Gordon to J.H.H., Atlanta, Nov. 28, 1872, 2 pp., ALS.
J. E. F. Juhl to "My Dear Professor [J.H.H.], N.Y., Dec. 20,
1872, 2 pp., ALS.
George W. Hewitt to "Dear John," Aug. 18, 1874, 4 pp., ALS.
A.S. (?) to "Professor Hewitt," July 23, 187_,
2 pp., ALS (Frag.)

Miscellaneous:
Small address book
Contract between J.H.H., Edmund Bull & W. N. Tuttle,
Sept. 11, 1839, 2 pp. concerning the establishment
of a daily paper.
Resolution from the Union Courts, Sept. 17, 1842
thanking J.H.H. for presenting to the Corps a
"quick step march"
Fragment of "The Carnival of Venice (a song), Oct. 14, 1853.
List of expenditures, J.H.H., March 24, 1864, and a Xerox-copied
copy of this list.
Inventory of stock on hand, Blackmar & Bro., Apr. 16, 1865
copy from the original inventory, J.H.H.
Receipt for $100.00 to J.H.H., June 26, 1865

Correspondence 1873-1879
A. F. Cutchfield to J.H.H., Baltimore, Apr. 22, 1873, 2 pp.,
ALS.
T. C. Norris to J.H.H., Baltimore, Aug. 21, 1873, 1 p., ALS
to J.H.H., Baltimore, Sept. 8, 1873, 1 p., ALS.
Biglow & Main (Publishers of Church & Sunday School
Music) to J.H.H., N.Y., Feb. 9, 1874, 1 p., ALS.
Wm. J. Gill to J. H. H., Boston, March 6, 1874, 1 p., ALS.
Biglow & Main to J.H.H., N.Y., July 11, 1874, 1 p., ALS
George W. Hewitt to "Dear John," Aug. 13, 1874, 4 pp., ALS.
E. Henry Down to J.H.H., N.Y., Sept. 1, 1874, 2 pp., ALS.
F. H. Brown to J.H.H., N.Y., Sept. 9, 1874, 2 pp., ALS.
to J.H.H., N.Y., ? , 1874, 3 pp., ALS.
Wm. H. Gill to "Dear Sir" [J.H.H.], Boston, March 27, 1875,
1 p., ALS.
Wm. H. Gill to "Dear Sir" [J.H.H.], Boston, Apr. 11, 1875,
1 p., ALS.
A. F. Cutchfield to J.H.H., Baltimore, May 20, 1875, 2 pp.,
ALS.
Owen M. Taylor to J.H.H., Annapolis, Oct. 7, 1876, 2 pp., ALS.
Turnbull Brothers (Publishers, Booksellers) to J.H.H.,
Baltimore, Oct. 30, 1876, 1p., ALS.
J. W. Watkins to J.H.H., New Orleans, March 17, 1877,
4 pp., ALS.
Joseph N. Ireland to J.H.H., Bridgeport, Conn., Aug. 30, 1878,
5 pp., ALS.
Joseph N. Ireland to J.H.H., Bridgeport, Conn., Sept. 5, 1878,
2 pp., ALS.
Miscellaneous:
Invitation, May 28, 1879.
"A Poet's Wife" - Acrostic sonnet by J.H.H., Sept. 10, 1879
Bill

Correspondence 1880-1893
J.H.H. to "Dear Allie" [wife], Washington, D.C., Feb. 18, 1880,
4 pp., ALS
R. Brock to J.H.H., Richmond, Va., May 6, 1881, 3 pp., ALS.
J. H.H. to "Dear Allie," Washington, D.C., Dec. 9, 1881,
4 pp., ALS.
J. Moran (?) to J.H.H., Washington, D.C., Jan. 25, 1882, 1p.,
ALS.
Morton B. Latrobe to J.H.H., April 3, 1882, 1 p., ALS.
M.S. Stevenson to J.H.H., Aug. 13, 1882, 3 pp., ALS.
W.H. Kirk to "Dear Col" [J.H.H.], Philadelphia, Sept. 29, 1883, 1 p., ALS.
Vice Pres. of the St. Vincent nycccma (name?) to J.H.H.,
Oct. 18, 1884, 3 pp., ALS.
Charles Saran to J.H.H., Baltimore, Nov. 29, 1884, 1 p. ALS.
B.F. Perry to J.H.H., Greenville, S.C., Dec. 19, 1884,
2 pp., ALS.
M.B. Latrobe to J.H.H., Dec. 30, 1884, 1 p., ALS.
B.F. Perry to J.H.H., Sans Souci, SC., Sept. 27, 1885,
3 pp., ALS.
George W. Childs to J.H.H., Philadelphia, Oct. 2, 1885,
1 p., ALS.
J.H.H. to "Dear Allie" [wife], Jersey City, Oct. 18, 1885,
4 pp., ALS.
J.H.H. to "Dear Little Wife," N.Y., Oct. (?) 22, 1885, 4 pp., ALS.
G. W. Childs to J.H.H., Philadelphia, Feb. 1, 1886, 2 pp., ALS.
J. P. Carter to J.H.H., Baltimore, Oct. 30, 1886, 1 p., ALS.
W. B. Perry to "My Dear Sir" [J.H.H.] Sans Souci, SC.,
Dec. 11, 1886, 3 pp., ALS.
G. W. Booth to J.H.H., Baltimore, July 5, 1888, 1 p., ALS.
Wm. H. Ruby to "Dear Professor" [J.H.H.], Lawson, Mi.,
Oct. 15, 1888, 1 p., ALS.
John Thomas Jones to J.H.H., Reading, Pa., Dec. 3, 1888,
3 pp., ALS.
B. F. Perry to "My Dear Sir" [J.H.H.], Greenville, S.C.,
Dec. 16, 1888, 4 pp., ALS.
Wm. H. Ruby to "Dear Prof." [J.H.H.], Lawson, Mi., Jan. 16,
1889, 1 p., ALS.
H. Clay Wysom to "My Dear Old Master" [J.H.H.], San
Francisco, July 29, 1889, 2 pp., ALS.
J.H.H. to Charles W. Moulton, Baltimore, Dec. 3, 1889,
2 pp., ALS.
J.H.H. to "My Dear Daughter," Baltimore, 1890,
2 pp., ALS.
H. P. Main to Mrs. Alethia Hewitt, N.Y., July 28, 1895,
1 p., ALS.
V. E. Mitchell to Mrs. Hewitt, N.Y., April 18, 1894,
2 pp., ALS.
A. L. Harper to Mrs. Alethia M. Hewitt, Mt. Vernon, Indiana,
Aug. 17, 1897, 2 pp., ALS.
A. L. Harper to Mrs. Hewitt, Mt. Vernon, Mi., Sept. 16,
1897, 3 pp., ALS.
A. Montgomery to "My Dear Friend," Richmond, Va.,
March 17, 1898, 1 p., ALS.
Lamar Fontaine to Mrs. J.H.H., Lyon, Miss., March 26, 1898, 1 p., MLS.
Alice L. Harper to Mrs. Hewitt, Mt. Vernon, Mi., April 29,
1898, 6 pp., ALS.
Alice L. Harper to Mrs. Hewitt, Mt. Vernon, Ind., Dec. 26,
1898, 4 pp., ALS.
Miscellaneous.
J.H.H. note about his work. Baltimore, March, 1883
J.H.H. (?) to H. L. Schreiner, 2 pp. AL, n.d.
folder 5 - Correspondence 1901-
Georgette Bridgford to "Editor," N.Y., Aug. 6, 1901, 2 pp., ALS.
T. E. Miles to Mrs. John Hewitt, N.Y., Oct. 10, 1901, 1 p., ALS.
Mrs. John H. Hewitt to Mr. T. E. Miles, Baltimore, Oct. 22, 1901, 3 pp., ALS.
W. M. Marine to Mrs. Hewitt, Baltimore, Oct. 24, 1901, 2 pp., ALS.
Mrs. John H. Hewitt to Mr. T. E. Miles, Baltimore, Oct. 27, 1901, 1 p. ALS
J. H. Whittier to Family Mr. J. H. Hewitt, Richmond, April 3, 1924, 2 pp., ALS.
Mrs. M. S. Lebey to Mr. Read, Isle of Hope, Ga., Nov. 15, 1926, 3 pp., ALS.
James E. Lanouh (?) to Mrs. M. S. Lebey, Baltimore, Md., April 30, 1928, 1 p., ALS.
Clementine Lebey (Mrs. M. S.) to Mr. Read, Isle of Hope, Ga., Feb. 19, 1934, 2 pp., ALS.
Mrs. A. Montague Mountcastle to Mr. Richard B. Harwell, Suffolk, Va., 1 p., ALS.
Undated Letters and notes (7 items)

folder 6 - Correspondence regarding Hewitt Collection
(from Spec. Coll. folder)

folder 7 - Newspaper advertisements for J.H.H.'s plays,
"Captain Jack! & the Scouts! or the Plains of Manassas"

folder 8 - Miscellaneous printed items, newspaper clippings, advertisements, etc.

folder 9 - Hewitt Sketchbook - contains his drawings

folder 10 - Typed copy of an article which appeared in the Baltimore American, Oct. 8, 1899. "Death of Prof. Hewitt"

folder 11 - Hewitt photographs

folder 12 - Frank W. Hoogervorst article "John Hill Hewitt: Sources and Oversized Materials (shelved OP 31) Bibliography" Photocopy of a Ms. Music:
Group 1 - "Jeptha," Music for instruments (7 folders)
Group 2 - "The Revelers," (2 folders)
Group 3 - Unidentified (2 folders)
Group 4 - Music: "The Sleeper" and "Rip Van Winkle" (7 folders)
Group 5 - "La Vivandiere" (1 folder)
Group 6 - "Miscellaneous Songs" (8 folders)
Group 7 - "Miscellaneous Songs" (10 folders)

Bound Volumes (BV 31)
BV 1 - Scrapbook - contains newspaper clippings
2 - Scrapbook - newspaper clippings
3 - poems
4 - "Historical Poems of War" and other poems, newspaper clippings, and misc. mss.
5 - Raining, W. J. - Drama Glorious War
7 - Newspaper clippings
8 - Newspaper clippings
9 - Newspaper clippings
10 - Newspaper clippings
11 - Newspaper clippings
12 - Newspaper clippings
13 - Diary 1881-1885, and poems [laid in: mss. article on Benjamin F. Perry of S.C.]
14 - Gilbert Crampton - Hewitt autobiography, Vol. I
15 - Gilbert Crampton - Hewitt autobiography, Vol. II
   (Hewitt autobiography incomplete)

Oversized Bound Volume (OBV 31)
Diary, 1887-1888