“Stonewall” Jackson is commonly hailed as one of West Virginia’s greatest heroes, an honor that he himself might well have considered dubious, if not downright ludicrous! After all, if he had had his way, there might not even be a state of West Virginia today.

In terms of state and local history at least, Jackson’s sister, Laura Ann, is perhaps more deserving of our fond remembrance. The two siblings were exceptionally close, corresponding regularly well into adulthood, before their relationship became a casualty of the Civil War. While her brother forged a position as one of the leading figures in the Confederate military, Laura Ann became an outspoken Unionist who dedicated her efforts and home to caring for Union sick and wounded.

In fact, there were many among the Jackson clan who arguably made more significant contributions to the Mountain State than the illustrious general, though all are largely forgotten today. A recently acquired photo album dating from the late nineteenth century affords an opportunity to visit with this accomplished family.

Compiled by George William Jackson, the Jackson Family Album contains 34 cartes de visite or “cdv” visiting cards. These wallet-sized portraits, roughly the size of a small playing card, replaced the daguerrotype and tintype as the most popular form of portraiture in the mid 1860s. The stories behind the portraits clearly reveal that Stonewall Jackson had much company in achieving greatness within his family. His relatives and ancestors included an impressive assortment of military leaders, elected officials, judges, and even a close tie to the White House.

The progenitor of the family, George Jackson (1757-1821), moved from Maryland to Buckhannon in 1769. After serving as a colonel in the American Revolution he moved to Clarksburg, where he set up legal practice, became a justice of the peace, and won election to the Virginia legislature. He participated in the state convention that ratified the United States Constitution in 1788 and went on to serve three terms in Congress before relocating in Ohio.

His sons included John G. Jackson (1777-1825) and Edward Brake Jackson (1793-1826). John became a prominent judge, U.S. Congressman, a Brigadier General in the War of 1812, and the brother-in-law of Dolly Madison. Edward found his calling in the field of medicine. He served as a surgeon’s mate in the War of 1812 while still in his teens. He went on to practice medicine in Clarksburg for
Stonewall’s youngest sister, Laura Ann Jackson, was very close with her brother until differing opinions ended their relationship at the outset of the Civil War.

many years in addition to serving in both the state and national legislatures.

George William Jackson, compiler of the present album, was the son of Edward Brake Jackson. He was born in Clarksburg as was Thomas J. (Stonewall) Jackson, whose father, Jonathan Jackson, was a first cousin of Edward Brake Jackson. The mothers of both George William and Stonewall were also first cousins, making Stonewall and George Henry "double cousins" in effect.

The album opens with two photographs of the famous Civil War general in military dress. The first depicts him in Confederate uniform while in the second he wears an antebellum uniform, appearing beardless, but sporting long muttonchop sideburns. On the next page are pictures of Laura Ann Jackson, who was Stonewall’s youngest sister, and her son Stark William Arnold.

Succeeding pages contain photos of one of Stonewall’s aunts, and a great niece, Gloria Hunt, as well as photos of Judge John G. Jackson and his wife Elizabeth, the sister-in-law of President Madison.

Of special interest to Civil War buffs is the carte de visite of one of Stonewall Jackson’s colleagues in the Confederate army, General William Henry Fitzhugh Payne. General Payne was reportedly both wounded and captured three different times during the war.

The Jackson Family Album contains three photographs of compiler George William Jackson, whose name is embossed in gold on the album’s cover. The first depicts him in early childhood, the second as an adolescent, and the third in maturity. Unfortunately little is known at present about his life. Yet, we surely owe him a debt of gratitude today for assembling this marvelous visual resource more than a century ago.

WEST VIRGINIA UNIVERSITY’S “STANDING ARMY”

By Kathleen Kennedy

The soldiers stand in orderly lines on the battlefield, some looking resolute, others with fierce, even savage expressions. Prince Albert’s Own Hussars guard the right flank, and in the center the Scots Guard is at the ready.

Farther down the line, the Irish Guards, the Gordon Highlanders and the Royal Welsh Fusiliers maintain their positions, their uniforms creating a splash of color that spreads across the battlefield. Soldiers in navy pants and red tunics stand beside others clad in kilts of Scottish plaid. Some crouch with guns poised on their knees, while others stand with swords aloft. To the rear, mules laden with ammunition and extra wagon wheels wait impassively for the order to move forward.

These brightly arrayed warriors are all part of a 1,624-piece collection of toy soldiers and miniature figures donated to the West Virginia and Regional History Collection by Urban Couch, a Professor Emeritus from West Virginia University’s art department.

Couch, born in Minneapolis in 1927, began collecting toy soldiers during the Great Depression. The tiny figures, made of cast lead mixed with other metals, are three-dimensional and have an average height of one and a half inches. Their price in the local dime store was 10 or 15 cents each. "I was fascinated with these miniature people," Couch says. "And there were pieces that spoke to me, like the figure of
Patterned after the dress of the "Royal Scots Guard," the uniforms worn by these Traditions brand soldiers are accurate in both color and detail.

a dying soldier held in the arms of a nurse. There were some really wonderful miniatures like that one, with emotion and artistry in them."

Though Couch’s collection comprises mostly military replicas, other pieces represent civilians, including a London “bobby,” Victorian ladies in elaborate dresses, and farm laborers working with a tractor and crane.

The civilians in the collection are colorful and charming, but the military figures are especially striking. Among the most vivid are the Bengal Lancers, the Scottish Highlanders, the Sudanese Dervishes, and the Black Watch Gun Crew. Patterned after armies from the 19th and early 20th centuries, the toy soldiers’ uniforms are remarkably detailed. Buttons gleam and sashes are perfectly positioned as these members of the cavalry and infantry attend to their duties. Some carry rifles, swords, or flags, while others sit astride their noble steeds. Complete with accoutrements such as wooden barrels and crates, bulldog mascots and mules carrying loads of supplies, this colorful army of stalwart soldiers makes an impressive display.

Though toy soldiers evoke childhood memories for most, the business of collecting them has a long history and is a serious pursuit for some. Miniature soldiers have appeared in ancient Roman and Egyptian excavations and have been included among the cherished possessions of such illustrious collectors as H.G. Wells, Robert Louis Stevenson, Malcolm Forbes, Douglas Fairbanks, Jr., and Sir Winston Churchill. Amassing a large collection of miniatures throughout his childhood, Churchill credited his toy soldiers and the many hours he spent playing with them as a major influence in his decision to pursue a military career.

By the 1860s, toy soldiers had become a popular import in this country. The three best-known and most sought after manufacturers of these miniatures were the Heyde company in Germany, the William Britain company in England and the Mignot company in France.

Though the lead miniatures sold cheaply when they were first introduced to the American market, by the time Urban Couch began collecting them in the 1930s their prices had soared. “It was the Depression and nobody had any money,” Couch recalls. “I couldn’t afford to buy Britain’s figures, but as the years went on, I did pick up a few of them and some Mignots as well. Mostly I collected Traditions.” The Traditions miniatures, which compose the bulk of Couch’s collection, were manufactured in England and look very much like those produced by the William Britain company. “They were attractive and available, and that was good enough for me,” Couch says.

While Couch remains interested in toy soldiers and the current market for miniatures, he no longer collects them. “Many of the old manufacturers have gone out of business,” he says, “and the ones that still exist have prices that are sky high. You can still find lead soldiers for a few dollars each, but most of the better sets are out of reach for the average collector.”

Frustrated by the inflated prices and limited availability of high-quality miniatures, Couch experimented with making his own lead soldiers some years ago. Using molds purchased from various English toy companies, he produced his own small army, calling them “Lilliput” designs.

Couch included some of his Lilliput soldiers among the pieces he donated to the West Virginia and Regional History Collection, and these figures blend perfectly with the colorful and finely detailed miniatures made by Traditions, William Britain, and Mignot.
“11th Prince Albert’s Own Hussars.” These Traditions figures are replicas of a royal unit that existed in England during the late nineteenth century.

Couch built a miniature ballroom in which to display a colorful grouping of dancers and musicians at a military ball.

Throughout his years collecting and handcrafting toy soldiers, Couch’s avocation yielded many rewards, not the least of which was the pleasure of both creating and assembling an array of miniature figures whose charms endure. From the hundreds of bold and striking soldiers to the poignant figure of a blind beggar with his dog, Couch’s diminutive army and civilians add an appealing and unique dimension to the West Virginia and Regional History Collection’s diverse holdings.

CURATOR NAMED BENEDUM DISTINGUISHED SCHOLAR

By Monte Maxwell

West Virginia and Regional History Collection Curator John Cuthbert is among three WVU researchers to receive the 2002 Benedum Distinguished Scholar Award. C.B. Wilson, associate provost for academic personnel, credits multiple achievements by Cuthbert for his selection. Chief among Cuthbert’s work is his book Early Art and Artists in West Virginia: An Introduction and Biographical Directory, which was recently published by the West Virginia University Press. “It’s clear that John Cuthbert’s long-term contributions have been significant,” Wilson said. The endorsement is gratifying for Cuthbert, who has served at WVU for more than two decades. “I am greatly honored by this award,” Cuthbert said. “Above all, to me it represents a recognition and an endorsement of the value of my effort through the years to broaden perceptions of West Virginia’s cultural heritage, which is too often narrowly defined. Considering the breadth and significance of the research that takes place at WVU, it is heartening to know that scholarship in this field is so highly appreciated.”

Cuthbert and the other two award recipients presented individual lectures related to their fields in March and April. Each received Benedum Distinguished Scholar Award’s $2,500 prize at a special convocation on April 12 during WVU’s Weekend of Honors celebration. The Benedum and Distinguished Professors of WVU established the Benedum Distinguished Scholar Awards in 1985-86 to honor and reward University faculty for excellence in research, scholarship or creative endeavors. The awards recognize either a single recent achievement of note or a long, distinguished career that is still ongoing. The program is funded by the Claude Worthington Benedum Foundation and coordinated by the Office of Academic Affairs and Research. This recognition comes on the heels of another honor for Cuthbert. Last year, the West Virginia Humanities Council presented Cuthbert with the Charles H. Daugherty Award in the Humanities, the council’s highest honor.
SELECTED ACCESSIONS LIST:


Eighteen letters and one postcard dating from August 1935 to November 1936 authored by Mrs. Ida D’Ooge Boucher to members of her immediate family. Mrs. Boucher was the wife of Chauncey Samuel Boucher, who was then the newly appointed President of West Virginia University. Correspondence topics include descriptions of the President’s residence (Purinton House), its furnishings and maintenance, University social events at the official residence and in the community, travel, and activities of the University President.


A 9" x 11 1/2" album primarily of photographs of the Coffinbarger Family of Berkeley and Jefferson counties, West Virginia. All the prints are mounted on cards labeled with the names and locations of photography studios and are dated from the 1880s to 1910. Nearly all the photos are unidentified except for a daughter of James H. Coffinbarger, Bessie (1874-?), and the childhood homestead of Mabel Coffinbarger Strickland (1898-1980). There is also a loose memorial card for James H. Coffinbarger and news clippings of Mabel Coffinbarger Strickland.


Genealogies compiled from 1980 to 2000 by Sandra Delaney about the Ash Family of Harrison and Doddridge counties and about the Purkey Family of Taylor and Randolph counties. Included are family worksheets footnoted with sources, historical narratives, photographs, and facsimiles and transcripts of original documents covering the years from the 1600s to the 1900s.


Two black and white semi-formal photographic portraits of Virginia B. Evans. Two 3" x 4" color photo prints of paintings by Evans. Also there are original pencil drawings for the “Cathay Crystal” glassware line designed by Evans (ca. 1940s) for Imperial Glass. A program of the “Bellaire Glass Festival” features an interview with Virginia Evans regarding her glass designs.


A photo album of George William Jackson, double cousin of Gen. Thomas J. “Stonewall” Jackson containing 34 cartes de visite portrait photographs dating from the 1850s to 1895, many of the Jackson family. Included are portrait photos of Laura Ann Jackson (younger sister of “Stonewall”), Stark Arnold (youngest son of Laura Ann Jackson Arnold), “Stonewall” Jackson during and before the Civil War, Edward Jackson, Mary Jackson, and a post-Civil War portrait of Gen. William Henry Fitzhugh Payne. Also included is a two-page letter by Maria Gibson, aunt of George W. Jackson, sketching the genealogy of the family of George Jackson and its relationship to “Stonewall” Jackson.


Papers of Edwin B. Masinter including a photocopy of a souvenir menu of his 1902 wedding banquet celebrating his marriage to Jennie Goldberg. There is also a three-page letter authored by his father to the President of the United States, Franklin D. Roosevelt. Penned ca. 1944, the letter describes his father’s experiences in the United States from 1890 when he arrived as an immigrant in Baltimore, Maryland, to the present. The letter includes a brief history of his family in Kentucky and West Virginia.


Compact disk of a searchable database of 1200 facsimile pages of New River Symposium proceedings dating from 1982 to 1999. Articles of the proceedings discuss the natural, historic, and cultural features of the New River region in West Virginia including the watersheds of the Bluestone and Gauley Rivers as well as that of the New River. The proceedings include coverage of the following topics: botany, Civil War, coal mining, environmentalism, folklore, folk music, geology, Green Sulphur Springs, historic preservation, iron industry, Native Americans, railroads, transportation, and Mary Draper Ingles.

Records from 1938 to 1970 of the Owens, Libbey-Owens Gas Department headquartered in Charleston, West Virginia. For a span of about fifty years (approximately 1917 to 1969) this company, jointly owned by the Ohio-based glass companies of Owens-Illinois and Libbey Owens Ford, operated in southern West Virginia as the largest privately owned natural gas producer in the state. This company of approximately 215 employees was rather unique in that it was non-unionized with an organizational structure emphasizing a family-like relationship between its employees in labor and management. This is reflected in the papers and motion pictures in this collection. Included are operational materials such as a handbook and films, but there are also films and an awards program depicting company social events, such as banquets, softball games, and picnics.


Fourteen photographs of sites in or near north central West Virginia. Two photos depict Woodburn Hall on the campus of West Virginia University ca. 1965-1975. Two more, taken ca. 1910, at the Union School, represent a class portrait and a portrait of the school’s teacher, Clifford Coombs. There are two photos of a lumber mill from the early twentieth century. There is a 1910 photo of engineers, including A. R. Musgrave posing with a locomotive. There are also three snapshots dating from ca. 1930 to 1945 of Fort Necessity near Uniontown, Pennsylvania.


Papers and photographs relating to David Hunter Strother and family. There are photos of the 1941 dedication of Mt. Porte Crayon sponsored by the Porte Crayon Memorial Society and a 1950s photo of Judith Louis Strother Shepard at Blackwater Falls. Among the articles and clippings is a 1958 article about D. H. Strother’s son-in-law, John B. Walker, and his association with the Tarrytown, New York based Mobile Company of America, an early automobile manufacturer. Also included is a 1949 clipping about Col. David H. Strother’s capture of Col. Angus McDonald of the Confederate States Army in 1864.


Papers and memorabilia of Grace E. Waters, an African-American teacher (1929-1967) in Monongalia County, West Virginia. Included are photographs, plaques and certificates highlighting accomplishments and honors received by Waters as well as items from the 1995 dedication of the West Virginia University Library Africana Collection which was officially named after her.


A 9” x 14” scrapbook entitled “Jas. H. Matthews & Co., Pittsburgh, Pa.” containing 28 photographs. The photos depict the construction in 1924 and 1925 of the West
According to the cover of this piece of sheet music, this song was part of a musical production at the Wheeling High School in 1925.

Virginia University Mountaineer Field, the original football stadium located on the downtown campus between Woodburn Circle and the neighborhood of Sunnyside.


Three pieces of sheet music published in Wheeling, WV: “I Love You” (1925); “Are You” (1930); and “It’s Blossom Time” (1955).


Thirteen postcards of Tyler County, West Virginia. Nine of the postcards depict buildings in Sistersville dating from about 1907 to 1940 including the high school, the Thistle Building, the Wells Inn, and the Post Office. Other postcards include a 1912 Tyler County pastoral scene, a 1940s bird’s eye view of Sistersville, and a 1940s highway scene near Sistersville.
Records of WNPB, West Virginia Public Television, Morgantown from 1960 to 2001 including annual reports, press releases, promotional material, program guides, clippings, and working files for programs such as Capitol Beat and a documentary on New Vrindaban. There are also prints, negatives, and slides dating from 1970 to 2000 documenting programming, staff, and special events.

Records of the West Virginia office of the Women’s Christian Temperance Union containing operational correspondence and financial records (1929-1943). Also included are brochures and forms published by the national office (1937-1943).

A bird’s-eye view of Sistersville, W.Va., ca. 1910.