

THE BROAD SIDE



LEGENDS & LORE : ROADSIDE MARKER GRANTS AVAILABLE TO ORGANIZATIONS ACROSS WEST VIRGINIA

by Emily Hilliard
State Folklorist

Stories of West Virginia's rich folklore and cultural heritage—from the legend of John Henry to the beloved foodways tradition of pepperoni rolls—are now being featured on roadside markers at sites across the state, thanks to a partnership between the **West Virginia Folklife Program** and the William G. Pomeroy Foundation.

The Council's Folklife Program serves as the state partner for the Pomeroy Foundation's national Legends & Lore Marker Grant Program, which was created to help promote cultural tourism and commemorate legends and folklore as an important part of every community's cultural heritage. Nine Legends & Lore markers representing the diversity of West Virginia's cultural heritage have been installed in the Mountain State to date, commemorating the story of the Wizard Clip in Jefferson County, the Alderson Lion in Greenbrier County, and rock 'n' roll legend Johnnie Johnson in Marion County.

Legends & Lore marker grants are available to 501(c)(3) organizations, nonprofit academic institutions, and municipalities in West Virginia. Selected applicants receive an attractive, well-crafted metal road sign, resembling a historic marker, to commemorate a story, figure, or tradition important to their community's cultural heritage. The Pomeroy Foundation covers the costs of manufacturing the marker, the pole, and shipping. Grant recipients are responsible for the installation of the marker (and, if required by their local transportation department, for the cost of a breakaway pole).

The first round of 2021 applications **opened March 22, and are due May 3**. For more information, visit <https://wvfolklife.org/legends-lore-roadside-markers/> or contact state folklorist Emily Hilliard at hilliard@wvhumanities.org.

FAMILY & FRACKING IN AMITY AND PROSPERITY

by Stone Schaldenbrand
Council Intern

Amity and Prosperity by Eliza Griswold delivers a captivating recount of the story of Stacey Haney and her family in the outskirts of Appalachia from 2011-2018, as extractive industry came to the region. Griswold's narrative is uniquely riveting in its ability to mingle scientific, legal, and familial narratives with one another. Unlike most industrial reporting, *Amity and Prosperity* contains an intimate and vivid depiction of a family, an especially compelling element during a time of decreased personal interaction and social distancing.

Although this Pulitzer Prize-winning story is set in Washington County, Pennsylvania (about 40 minutes north of my apartment in Morgantown), it bears relevance throughout West Virginia and Appalachia. As hydraulic natural gas extraction became commercially available around the 1950s and boomed between the 1980s and early 2000s, the Appalachian region, with its abundance of Marcellus shale, became a promising area for extraction and economic growth. Today, many counties in northern WV still have multiple active fracking sites and families who experience the local effects of industry.

Sometimes, it can be quite easy for readers to get lost in the extensive quantitative data and confusing numerical statistics of scholarly studies (I am no exception). In lieu of such content, Griswold's *Amity and Prosperity* provides an informative yet beautifully written tale on several fronts. While it does extensively discuss practices, processes, and the history of the industry, the book also highlights the humanistic qualities linked to the fracking industry that often go unnoticed by most accounts. The result is relatable on numerous levels, especially for Appalachian readers. If you find the subject intriguing, I recommend giving *Amity and Prosperity* a read.

(Information regarding fracking history provided by American Oil & Gas Historical Society - <https://www.aoghs.org/technology/hydraulic-fracturing/>)

JEFFERSON'S LAW BOOKS AND THE DECLARATION OF INDEPENDENCE

by Tim Sweet
Board Member

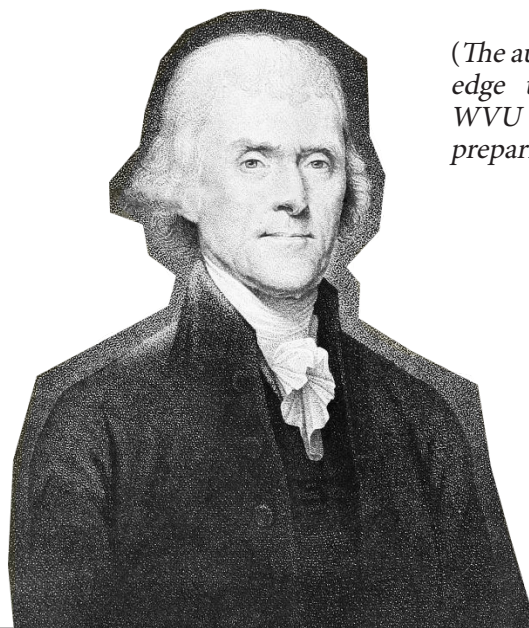
The Rare Book Room in the West Virginia University Library owns Thomas Jefferson's copy of *A New and Complete Law-Dictionary* by Timothy Cunningham, a two-volume set published in London in 1764-1765. These books are especially interesting because we know that Jefferson paid close attention to the entry for "Declaration" in volume 1. His hand-written correction of a printer's mistake in that entry has been authenticated by Rare Book Room curator Stewart Plein, working with a librarian at Monticello.

Jefferson's close attention to the entry for "Declaration" raises an intriguing possibility. Were these volumes with him in Philadelphia in the summer of 1776 and did he take guidance from them as he drafted the Declaration of Independence? Maybe they were among the many books he bought that summer from booksellers such as Robert Bell on 3rd Street or Robert Aitkin on Front Street. Or he may have bought them earlier, while he was studying law from 1764 to 1767, from the office of the *Virginia Gazette*, Williamsburg's only bookseller. If so, the bulky volumes, each about the size of a legal pad and three inches thick, would have been cumbersome to transport to Philadelphia.

Even if Jefferson didn't have Cunningham's dictionary with him at that critical time, it may still be connected. The Declaration of Independence was not the only declaration Jefferson wrote. He had practice with others, such as a Declaration of Rights written for the Virginia Convention of August 1774, or the Declaration of the Causes and Necessity for Taking Up Arms, which he drafted for Continental Congress in June 1775. He also drafted a declaration to British Major General Howe concerning the treatment of Ethan Allen as prisoner of war. In these earlier attempts, he may well have consulted a legal dictionary like Cunningham's for proper form.

We often think about the philosophical aspect of the Declaration of Independence. Noticing Jefferson's attention to a law dictionary, we can think about form as well. While it appeals to a philosophy of "self-evident" truths enumerated in the second paragraph, overall it takes the form of a legal declaration. Continental Congress knew that the new nation had to be founded on a solid legal footing in order to gain diplomatic recognition by other nations or, as Jefferson put it, "the powers of earth." Although many delegates were lawyers, Congress recognized Jefferson as best suited to lay that legal footing. It is a brilliant irony that he wrote out the separation from Great Britain using a form codified in English common law.

In common law, the heart of any declaration is a statement of facts constituting a cause of action. In the Declaration of Independence, those facts are the part we often forget—the long list of "abuses and usurpations" perpetrated by Great Britain on its American colonies. This list makes up the bulk of the document. In Jefferson's original draft, the list of abuses included the slave trade, which he characterized as "cruel war against human nature itself." Delegates from Georgia and South Carolina objected to this statement, so it was struck out of the final draft as approved by Continental Congress. This would not be the last time that white Americans glossed over the problem of slavery in projecting national unity.



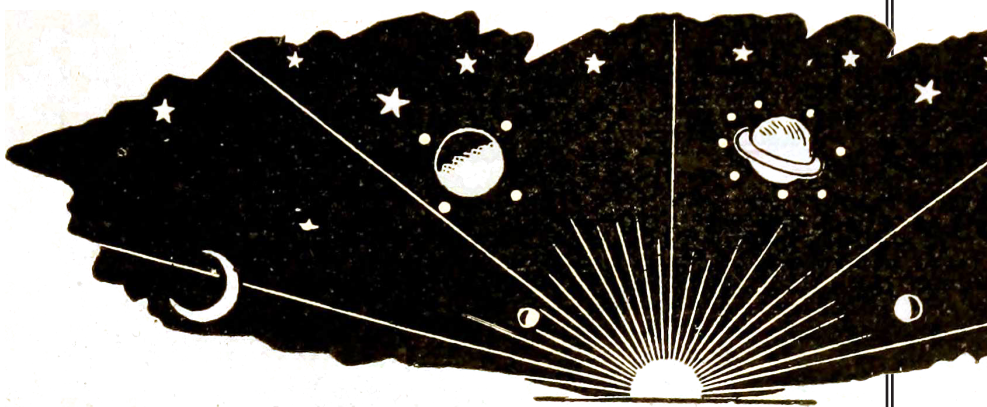
(The author would like to acknowledge the research assistance of WVU student Michael Duong in preparing this article.)

Jefferson as shown in a 1907 auction listing. "The unequalled collection of engraved portraits of Presidents of the United States belonging to Honorable James T. Mitchell, Chief Justice of Pennsylvania." Bidders had to pay in cash, and the listing's frontispiece notes that, "A reasonable deposit [is] required of all strangers" if they plan to bid on the collection. Courtesy of Archive.org

DAVIS GRUBB'S
"THE HORSEHAIR
TRUNK": A SECRET
HISTORY



by Eric Waggoner, Executive Director



Crime literature and film aficionados will know Moundsville WV-born Davis Grubb (1919-1980) primarily as the author of *The Night of the Hunter*. Published in 1953, Grubb's first novel was a finalist for the National Book Award, and was brought to the big screen in 1955 by scriptwriter James Agee and famed actor Charles Laughton, in what was to be Laughton's only directorial project. Grubb's writing would again be adapted for film in 1971, when his novel *Fool's Parade* (1969) was made into a comedy-thriller starring Jimmy Stewart, Anne Baxter, Strother Martin, and even a young Kurt Russell. Both filmed extensively in West Virginia. *The Night of the Hunter* is a recognized classic, and *Fool's Parade* has accumulated something of a cult reputation over the years. Yet adaptations of Grubb's work for anthology television series, particularly in the supernatural genre, are barely known today.

Throughout his career Grubb published over 40 stories, many of which center on mysterious, supernatural, or unexplainable events. In fact, both short-fiction collections published in Grubb's lifetime, *The Siege of 318: Thirteen Mystical Stories* (1978) and *Twelve Tales of Suspense and the Supernatural* (1964), announce their themes openly. Grubb contributed many such stories to genre-friendly mainstream magazines, as well as genre publications like *Ellery Queen's Mystery Magazine*. "The Horsehair Trunk," a comeuppance tale of a recognizably nasty sort, has enjoyed a persistent life in print and on the small screen.

Marius Lindsay is a prominent man in his community, but a petty and vicious man behind closed doors. While sick in bed, Marius learns how to project his astral form out of his body, permitting him to move invisibly in the world. When he discovers during one such jaunt that his beleaguered wife plans to leave him, he concocts a sinister revenge scheme—a scheme that goes horribly wrong in the story's final twist.

"The Horsehair Trunk" first appeared in *Collier's Weekly* in 1946, and was reprinted in 1956 in *Ellery Queen's Mystery Magazine* (under the title "The Secret Darkness"). Though now out of print, it is easily Grubb's most reprinted weird tale, having appeared over the years in 18 publications, including Grubb's own *Twelve Tales* collection and several "great horror stories" anthologies.

"The Horsehair Trunk" seems to have been particularly suited to anthology television series of the day, many of which mined pulp genre magazines for usable material. Grubb's story was adapted for television three times—in 1957 for the series "Studio 57," with Vincent Price in the lead role; in 1965 for the short-lived series "Moment of Fear"; and in 1971 by no less than "Twilight Zone" creator Rod Serling, for Serling's color television series "Night Gallery." Grubb's original story was later selected for inclusion in the anthology *Rod Serling's Night Gallery Reader* (1987).

Though Davis Grubb's genre work isn't as widely known today as that of supernatural fiction and anthology television writers like Charles Beaumont or Richard Matheson, fans will find his forays into both worth exploring.

Davis Grubb's collection *Twelve Tales of Suspense and the Supernatural* is available free to registered users of the Internet Archive at <https://archive.org>. "The Last Laurel," Rod Serling's adaptation of "The Horsehair Trunk" for "Night Gallery," is available for free viewing at <https://www.nbc.com/night-gallery/video/a-feast-of-blood-the-last-laurel/3965937>.

LITTLE LECTURES APRIL - MAY 2021

The Council is pleased to continue offering the beloved Little Lectures series virtually during the ongoing pandemic. You can catch the online premiere of each Little Lecture on our Facebook and YouTube pages, and our website at www.wvhumanities.org.

- Apr 25 *The Russian Avant Garde Under the Soviet Regime* - presented by Slav Gratchev.** Virtual, 2pm

Marshall University professor Slav Gratchev shares insights into his recent ongoing project, translating the "Duvakin Interviews" from Russian into English for the first time. During the 1970s, Viktor Duvakin conducted interviews with over three hundred authors, writers, and other important avant garde artists laboring under the censorious Soviet regime, recording commentary they dared not put in writing. The interviews were later interred in a KGB archive for decades, and were unavailable to English-speaking audiences until Gratchev began translating them in the 2010s.
- May 30 *Women's Labor Activism in 20th Century West Virginia and Appalachia* - presented by Jessica Wilkerson.** Virtual, 2pm

To Live Here, You Have to Fight is Jessica Wilkerson's recent book about "how women led Appalachian movements for social justice," and is the basis for her Little Lecture about the efforts of women in the crucial organized labor efforts in the era of the War on Poverty. Wilkerson is an associate professor at West Virginia University and the current Stuart and Joyce Robbins Chair of the department of History. She has written extensively about women's issues throughout the region.

The West Virginia Humanities Council, an independent nonpartisan nonprofit, is the state affiliate of the National Endowment for the Humanities. The Council is supported by the NEH, the State of West Virginia, and contributions from the private sector. The purposes of the West Virginia Humanities Council are educational, and its mission is to support a vigorous program in the humanities statewide in West Virginia. The Broad Side is ©2021 by the West Virginia Humanities Council. All rights reserved. Copyright of individual articles is retained by their respective authors. Images used with permission. Additional graphics and lineart obtained from Vecteezy.com.

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