



THE "OLD LINER" NEWSLETTER

Shepherdstown Battlefield Preservation Association wins WV Supreme Court decision

SHEPHERDSTOWN, W.Va., Your4State.com, December 2, 2015
For nearly 15 years, the Shepherdstown Battlefield Preservation Association has been fighting the Jefferson County Planning Commission to save 510 acres where the battle took place from being turned into a subdivision. Now, after a Supreme Court decision came back in their favor, the Association is waiting for the circuit court's remedy.

The Shepherdstown Battlefield Preservation Association (SBPA) is a nonprofit corporation, organized in 2004, dedicated to saving and preserving the core of the battle of Shepherdstown.

The battlefield lies about 2 miles west of Shepherdstown.

Wednesday, nearly \$1.4 million was raised through grants and membership contributions to help purchase land and help with attorney fees.

President of the SBPA, Ed Dunleavy, said the National Park Service released a special resource study proving the battle took place, but is not significant enough to be its own park.

"We continue to try to save as much as we can, and we hope to get Senator Manchin to introduce the legislation that's needed," Dunleavy said.

According to Dunleavy, the study did prove the battlefield could be established into Antietam Battlefield.

President of Save Historic Antietam Foundation, Tom Clemens, said Shepherdstown and Antietam connected during the campaign in

1862, so it's only appropriate they become united in one park.

"We have already had a great deal of success in preserving several smaller tracks there, and with the recent court decision, I think our chances of being able to preserve the large are pretty good," Clemens added.

Clemens said a preserved battlefield also promotes tourism and it can only benefit both Shepherdstown and the battle of Antietam.

The West Virginia Supreme Court of Appeals ruled that the Jefferson County Planning Commission violated the WV Open Governmental Proceedings Act by granting a Maryland developer to build 152 houses in the middle of the battlefield. Dunleavy said he hopes the circuit court will rule that the Commission was in violation of the Act and they pay \$126,000 of the Association's legal fees.

According to Dunleavy, the Association has more than \$200,000 in legal fees that have accumulated in the past 15 years

Pamplin Historical Park Undertakes Battlefield Scene Restoration

Pamplin Park press release,
January 8, 2016

Petersburg, Va. – In 1865 the landscape around Petersburg was a desert. The opposing armies had removed most of the trees around the farmsteads that dominated Dinwiddie County, using the wood for their huts, campfires, and fortifications. Over the intervening 151 years, of course, much of those woodlots have returned, obscuring the terrain that the soldiers knew during the 292-day Petersburg Campaign.

Pamplin Historical Park is undertaking a major scene restoration that will allow visitors to see much more of the Breakthrough Battlefield as the men in blue and gray would have known it. This selective clearing project is designed to open areas of the battlefield that are now heavily wooded without undertaking the expense and ongoing maintenance burden of replicating the barren ground the soldiers experienced on April 2, 1865. Large trees will remain but with the removal of small trees and undergrowth the visual transformation of the battlefield will be dramatic. The result will be enhanced visibility along the Park's four-mile trail system that will greatly improve the ability of visitors to appreciate the subtle terrain features that influenced the course of the Union attack.

Pamplin Historical Park clear-cut two areas of the battlefield in the late 1990s to provide visitors with a visual frame of reference between attackers and defenders. Several years later the Park used selective clearing in limited areas to create an open woodland environment, allowing visitors to see the terrain of the battlefield landscape. The current scene restoration will build on those previous efforts to enhance the ability of battlefield guests to understand the ground on which the battle occurred. Work on the current project began on January 4, 2016, and is scheduled to be completed before the end of the month. The project was funded in large part by donations from Pamplin Historical Park's many generous members.

The selective clearing program will be active from Monday, Jan.18 to Thursday, Jan. 21. for those who may



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wish to see for themselves. During this time the trails will be closed to the public for safety.

Famed Civil War engine, the Texas, on the move again

By Bo Emerson, Atlanta Journal-Constitution, Dec. 21, 2015

It's not often you see a locomotive fly, but there was the Texas on Monday afternoon, dangling in the air like a 26-ton Christmas ornament.

"We won't see another thing like this in our lifetimes," said Grant Park resident and preservationist David Mitchell, looking on eagerly as riggers and crane operators carefully maneuvered the mammoth prize.

Mitchell was among several dozen onlookers who waited patiently most of the day Monday while workers plucked the Civil War-era train from its exit tunnel out of the Cyclorama building and placed it atop a flatbed truck.

On Tuesday morning, that truck took the Texas to North Carolina for a meticulous restoration. Then, as part of a multimillion-dollar expansion of the Atlanta History Center, the Texas will come back to the center's Buckhead campus, where it will be displayed in a glass-enclosed breezeway. At night, it will be lit up like a gem in a jeweler's display case, visible from West Paces Ferry Road.

But before that happened, the Texas had to break free. On Monday, Mary-Elizabeth Ellard, vice president of the Georgia Battlefields Association, stood near the north wall of the Cyclorama, bundled against the chilly air, watching the elaborate operation in action. She was ecstatic at the outcome. "This is the most significant restoration effort of the sesquicentennial," she said.

She was particularly excited that the steam engine would provide a missing piece at the history center. "The Atlanta History Center is a museum — in a railroad town — that doesn't have a train in it," she said. "(The center) needs a train in it."

The Texas became one of the most famous steam engines in history when it was commandeered by Confederate soldiers who raced it backward from Big Shanty toward Chattanooga, Tenn., to try to catch Union spies who had stolen the General. This fame kept the two engines from being sold for scrap metal.

That undignified fate befell every other steam engine that operated on the Western & Atlantic line, and there were hundreds.

"They've all been turned into razor blades," said Jackson McQuigg, vice president of properties at the history center.



Workers haul the 53,000-pound Texas out of its home at the Cyclorama. The Civil War-era train will be taken to North Carolina for some work before being put on display at the Atlanta History Center. The Texas had been inside the Cyclorama building since 1927. The panoramic painting "The Battle of Atlanta" is also headed to the history center, where a building is being constructed to house it. BEN GRAY / BGRAY@AJC.COM

As he watched operators adding 10-ton counterweights to the crane's base, Sheffield Hale, the history center's CEO, commented that it wasn't the engine's Civil War fame that attracted him, as much as its status as one of two surviving engines from the railroad line that gave Atlanta its existence.

Atlanta began as the Southern terminus of the Western & Atlantic line. "It's an existential object," said Hale. "That engine is why we're here."

Put into regular service after the Civil War, the Texas was moved to Grant Park in 1911. It has been inside the Cyclorama building since 1927. That building also famously holds the panoramic painting "The Battle of Atlanta." The 42-by-358-foot cylindrical painting will also be moved to the Atlanta History Center, and housed in a building just now under construction. That building should be completed by the end of 2016, according to Hale.

Getting the train out of the building was a complex operation. It was displayed in a basement room. To provide an exit, crews actually tunneled into the side of the hill where the building sits, cutting through the buildings' subterranean north wall.

That slab of concrete wall was flipped to the ground and became a roadbed for a temporary set of tracks, which were cushioned with heavy wooden timbers. There were no squeaks or grinding complaints from the pistons, wheels and other moving parts, as the engine rolled along this track. "It moved crazy well," said job superintendent Brian Newell. "It wanted to get out of that building."

The only noise was the crunch of wood as the Texas rolled over those



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timbers — the sound of corn chips being crushed between giant molars. Then came the most significant sound of all, as the 100-foot crane picked the behemoth up like a Christmas toy, setting the clapper inside the train's bell in motion.

After decades at rest, the ancient steam engine once again rang out warning. It was coming through.

Speeding up the Monitor rescue

By Mark St. John Erickson, Richmond Daily Press, December 2, 2015

Even before the recovery of the USS Monitor's 120-ton gun turret off Cape Hatteras, N.C., in 2002, the epic campaign to save the hallmark parts of one of the world's most historic warships gauged its progress by the millimeter and the time invested by the year.

Dental picks and scales ranked as the tools of choice for the most demanding conservation problems, resulting in a process that was routinely time-consuming, tedious and labor intensive.

Many jobs that once required weeks if not months of taxing handwork may soon be completed in a matter of minutes, however, if the USS Monitor Center's pioneering adaptation of an industrial dry-ice blasting machine pans out as its conservators' tests have predicted.

Unlike conventional sand-blasting, the dry-ice process uses no potentially damaging grit and leaves no residue, giving it the potential to help remove nearly 150 years of marine corrosion without threatening the historical integrity of the famous Civil War ship's irreplaceable components, Senior Conservator William I. Hoffman said.

It also promises to do the job with a kind of speed and effectiveness that previously could only be imagined.

"It could mean a dramatic difference in the amount of time it takes to treat the turret and put it on exhibit," Hoffman said.

"We don't know exactly how much time it will save, but we could be talking about accelerating the process by years."

Elusive corrosion

Originally developed for the industrial cleaning of such sensitive materials as turbines, printing presses, circuit boards and semi-conductors, the dry-ice blasting process was selected for testing more than two years ago after conservators were asked to find an innovative way to reduce the time required to treat the turret.

That task became even more pressing this past summer, when the center opened the temporarily drained cylinder to public tours — sparking a tide of interest that was both passionate and telling, said USS Monitor Foundation head John V. Quarstein.

"Honestly, we couldn't believe the response. People wanted to be near it. They wanted to be in it," he explained.

"And that's because of what this turret means to the military and industrial history of this nation. The Monitor was a technological achievement that changed that world — and it signaled the United States' emergence as a world power."

More than 150 years after the Monitor's March 9, 1865, clash with the CSS Virginia in history's first battle between ironclad ships, however, the Victorian era's genius in making and shaping wrought iron is causing many of the project's most challenging problems.

Repeatedly rolled, pressed and folded during fabrication, the material develops so many layers that it eventually becomes laminar, Hoffman said, and during a century-and-a-half at the bottom of the Atlantic Ocean, all those hidden seams in apparently solid metal served as avenues for marine corrosion.

"One of the big challenges with wrought iron is removing all of the salts from a material that is so folded up with these deep crevices," he said.

"Traditionally, you pick at them with dental instruments to get the corrosion out — and that's fine with small objects. But you just can't do it when you're talking about something as large as the Monitor's turret. It's 9 feet tall and 20 feet across."

Promising tests

Such sheer scale is why Hoffman and his colleagues turned to the concept of blasting the folds and pockets with a pressurized stream of dry ice, which is far softer than any abrasive grit and then sublimates into a gas rather than choking and coating the treated surface with residue.

But it still took a battery of tests beginning more than two years ago to confirm their faith in a technique that has not previously been used to treat marine archaeological objects the size of the Monitor's turret, he said.

Borrowing a blasting machine from Cold Jet Inc. — which holds the original patent for such devices — the conservators focused first on a wrought-iron stanchion from the roof of the turret, which they cleaned in a matter of minutes rather than hours.

Then they turned to a 4-by-9-foot wrought-iron bulkhead plate from the Monitor's lower hull, removing the layers of marine corrosion so swiftly they were stunned.

A third test examined the effects of the tool on 27 small fragments from



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the ship's propeller shaft, employing different pressures, volumes of dry ice and target distances before comparing microscopic views of the surfaces both before and after treatment.

"We were trying to dial in the best parameters for removing the corrosion without causing any damage to the metal substrate of the artifact," Hoffman said.

"Even when the surface was magnified 350 times, we didn't see any pitting. We didn't see any signs of abrasion. We didn't see any damage."

Shortened cycles

Purchased with a matching grant from the National Park Service, the \$32,000 blaster and accompanying \$60,000 compressor will still be used in alternation with long periods of treatment inside the laboratory's giant electrolytic reduction tanks, Hoffman says.

But with that equipment scheduled for a significant upgrade this coming summer, the cycles of surface cleaning and electro-chemical treatment are expected to shorten dramatically in coming years, enabling the center to put its landmark artifacts on display much sooner than expected when the lab opened in 2007.

Exactly how long is still to be determined, Hoffman said.

But judging from his first test with a stanchion, that day may finally be on the horizon.

"It was maybe 15 minutes of work with the machine — versus maybe two weeks of picking at it by hand," he says.

"When you add it all up, it's really going to help us get these objects out of the tanks and use them to tell the Monitor's story."

New Orleans to remove Confederate statues

By Richard Rainey, The Times-Picayune, December 17, 2015

Lee Circle will lose the statue of its namesake after the New Orleans City Council voted 6-1 Thursday (Dec. 17) to remove four monuments related to the Confederacy from their prominent perches around the city.



Top left, Robert E. Lee, top right, G.T. Beauregard, bottom left, Liberty monument, bottom right, Jefferson Davis statue. Lee Circle will lose the statue of its namesake after the New Orleans City Council voted 6-1 Thursday (Dec. 17) to remove four monuments related to the Confederacy from their prominent perches around the city. Besides Gen. Robert E. Lee, statues of Gen. P.G.T. Beauregard at the entrance of City Park and Confederate president Jefferson Davis in Mid-City and the obelisk dedicated to the Battle of Liberty Place at the foot of Iberville Street will all come down. (Photo by David Grunfeld, NOLA.com | The Times-Picayune)

Besides Gen. Robert E. Lee, statues of Gen. PGT Beauregard at the entrance of City Park and confederate president Jefferson Davis in Mid-City and the obelisk dedicated to the Battle of Liberty Place at the foot of Iberville Street will all come down.

"The time surely comes when (justice) must and will be heard," Mayor Mitch Landrieu told the council as he called for the statues to be put in a museum or a Civil War park. "Members of the council, that day is today. The Confederacy, you see, was on the wrong side of history and humanity."

The decision did not come lightly after months of public shouting matches, penned op-eds and rhetorical firefights on social media enveloped Landrieu's request in June that the statues be displayed in a museum, mothballed or discarded as vestiges of New Orleans' racist past.

"We, the people of New Orleans, have the power and we have the right to correct these historical wrongs," Landrieu said Thursday.

"I am happy and impressed that we have a white mayor who understands a little bit what it means to be an African American and he's on our side on this," said Councilman James Gray, who is black. He called the statues homages to "murderers and rapists." Councilwoman Stacy Head voted against the removal, saying she thought it would do nothing to break down the social and economic barriers New Orleanians struggle with.

"I asked for a compromise multiple times," she said. "But that compromise was not given any chance."

She put it forth again Thursday, proposing an amendment to keep the Lee and Beauregard statues while adding explanatory plaques to them. But the motion failed to get a second.

In her remarks before the vote, Head asked Landrieu to explain his plans for other monuments,



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including that to Gen. Andrew Jackson in the French Quarter, should these four come down.

"Every time there is direct non-violent action, the first accusation is why are you being divisive," Landrieu said, somewhat testily, to Head.

"I didn't create this division nor did I create this tension," he said. "You may be knowledgeable of the fact that slavery did and the Civil War created the tension--"

Head tried to interrupt him: "I asked a very clear question."

"I speak English, council member," he answered. "You started this, so we're going to finish this."

Landrieu said he would like to see a commission put together to create a park that commemorates New Orleans' history. He said he decided to choose those four because he felt at this time they had the greatest significance.

"I think it is important to know how we move forward because there is a lot of fear out there," Head said.

"There is no need to be afraid of anything. I have no question in my mind that the people of New Orleans are up to the task of appropriately commemorate who we are as a people and where we come from." Landrieu said, calling the monuments a "perversion of history."

Councilwoman Susan Guidry said the statues would be stored until a place could be found to display them in proper context.

And Lee Circle may soon be called something else. The ordinance the council approved called to it by its original name: Tivoli Circle.

Landrieu invoked a city law that permits the removal of any statue deemed a "public nuisance" to make

his case. The council, with its vote, agreed.

Despite her vote to remove the monuments, Councilwoman LaToya Cantrell said she was offended that the proposal came from the Mayor's Office rather than including the council from the beginning.

She also asked to know who would pay for the monuments' removal.

"I have to be honest with you, when this process started, when it began with a man...when it began with a man of privilege coming out saying, apologizing for slavery and seconds later making it public that he was going to come to this body for the removal of four monuments selected by him, I felt disrespected by that," she said.

The four statues were erected between 1884 and 1915, after Reconstruction and during the era of Jim Crow. While three depict figures deeply influential within the Confederacy, the fourth, the Battle of Liberty Place, honors an 1874 insurrection of mostly Confederate veterans who battled against the city's police and state militia.

Guidry summed up the tug-of-war that has spanned the last few months and the criticism that now was not the right time to be debating monuments.

"We can argue that the timing was not good, but when would it ever be?"

Slavery, Famine and the Politics of Pie: What Civil War Recipes Reveal

By Nina Marturis, NPR.org

On a June day in 1865, the last Confederate general surrendered to the Unionists, and the bloodiest war in the nation's history officially came to an end. It was a war in which food

played a powerful role in determining the outcome.

Cookbooks published during the Civil War era provide vivid, contrasting portraits of how the conflict affected diets and social lives in the North and the South. A house divided against itself, indeed: There was very little in common between the kitchens of the Yankee North and the Confederate South.

Over the four-year course of the war, the cotton-and-tobacco-growing South was steadily starved into submission by the Union's naval blockade of the Atlantic Coast and the Mississippi River, which cut off vital supplies of grain, pork and, most lethally, salt. Meanwhile, ports in the North remained open to trade with Europe. While parts of the South came close to famine, the North continued to dine well and even exported surplus food. All this was reflected in the food literature of the time.

"Although direct references to the war were rare in Northern cookbooks," food historian Helen Zoe Veit told me, "a close reading can help us glean hints of the turbulence churning outside the kitchen window."

"There was only one actual cookbook published in the South during the war — but recipes were printed in other forms, especially in periodicals," says Veit, the editor of the *American Food in History* series, including the just published *Food and the Civil War Era: The South*.

A rare but explicit reference to slavery in a Northern cookbook appeared in Mrs. S.G. Knight's *Tit-Bits; Or, How to Prepare a Nice Dish at a Moderate Expense*. It contained a recipe called "Tessie's Wheaten Biscuit. (From a Contraband)" — contraband being the term used by the Army for slaves who had escaped across Union lines.



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Written in broken English to mimic the speech of a slave, the short recipe used a touch of black comedy, unsavory to our modern ears, to evoke the cruelty of plantation life: It directed readers to "beat the dough 'till it begins to go pop, pop, pop, — it'll crack mos' like a whip, — then you know it's done."

Veit notes that while the other women in the book were referred to respectfully as Mrs. or Miss — such as Mrs. Faben's Economy Cakes or Miss Pindar's Dyspepsia Bread — contraband Tessie was denied that dignity.

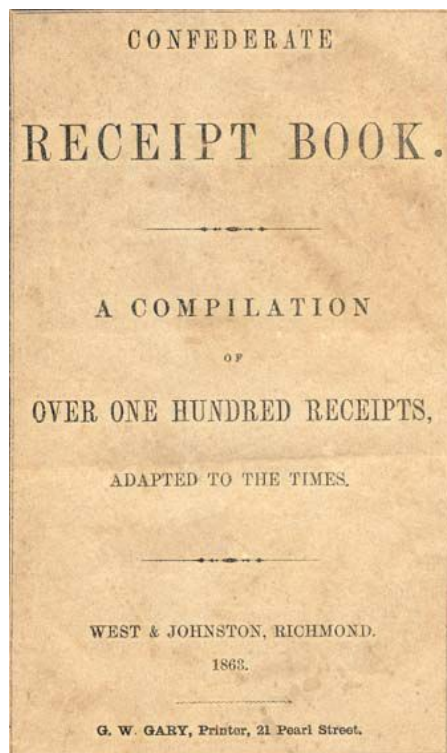


Photo - Library of Congress

Mrs. Knight's 1864 book also contained recipes for Yankee Pudding — no doubt a proud way of owning a term used pejoratively by Southerners for the enemy. And there was a rich and heavily spiced

Thanksgiving Pudding, which was very up-to-the-minute, indeed: Only the previous year, President Abraham Lincoln had declared Thanksgiving a national holiday — to remind the people of the "blessings of fruitful fields and healthful skies" despite "the lamentable civil strife in which we are unavoidably engaged."

"Mary Cornelius' best-selling 1863 cookbook, *The Young Housekeeper's Friend*, opened with a homily on the humane treatment of servants. Reminding her Boston readers that their waiting-maid was 'made of flesh and blood, and was therefore capable of having an aching head and weary limbs,' Cornelius exhorted them to teach their illiterate servants to read."

While other cookbooks did not refer directly to slavery, its shadow was unmistakably present. For instance, Mary Cornelius' best-selling 1863 cookbook, *The Young Housekeeper's Friend*, opened with a homily on the humane treatment of servants. Reminding her Boston readers that their waiting-maid was "made of flesh and blood, and was therefore capable of having an aching head and weary limbs," Cornelius exhorted them to teach their illiterate servants to read. This sounds innocuous now but was deeply political then. Readers of the time, says Veit, would have been keenly aware that this advice "readily contrasted with the slave codes in Southern states that made it illegal to teach slaves to read."

As the war came to an end, America got its first cookbook dedicated solely to leftovers, or *rechauffes*, since even leftovers taste better in French. *What to Do with the Cold Mutton: A book of Rechauffes, Together with Many Other Approved Recipes for the Kitchen of a Gentleman of Moderate Income*, was published in the U.S. in 1865 and was well-received. Writes

Veit, "Hundreds of thousands of Northern families had lost husbands, sons, or fathers, and in many cases that meant they had lost the basis of their economic subsistence. As many Americans knew all too well, turning the scraps left from one dinner into a palatable meal the next day could mean the difference between living within one's budgets and sliding into debt."

But though the North was undeniably affected by the war, its plight was nowhere as desperate as the South. While Northern cookbooks continued to call for exotic foreign ingredients like spices, cayenne, pineapple and chocolate for dishes like Calcutta Curry, Mulligatawny Soup and various souffles and ragouts, their Southern counterparts were teaching people how to cure bacon without salt. The only Southern cookbook of the war years was *The Confederate Receipt Book*. Published in 1863, it had a revealing subtitle: "A Compilation of over one hundred receipts adapted to the times." And those were the worst of times, most miserably manifested in a recipe for Apple Pie without Apples: "To one small bowl of crackers that have been soaked until no hard parts remain, add one teaspoonful of tartaric acid, sweeten to your taste, add some butter, and a very little nutmeg."

Perhaps the most serious result of the food blockade was the lack of salt, which the South imported from Wales. Fish, meat, butter and other foodstuffs could not be preserved without salt and perished rapidly in the heat. The Army ran out of provisions, and on the home front, too, hunger grew. So severe was the salt famine, writes Andrew F. Smith in *Starving the South, How the North Won the Civil War*, that "Southern newspapers, journals, and books



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published dozens of recipes made with little salt." Eating tinned corned beef, which didn't need table salt, was encouraged. And those living near the coast began to cook their rice, grits and hominy in seawater.

Displaying admirable sang-froid, the *Confederate Receipt Book* assured its readers that they didn't need salt to preserve meat — after all, the Indians had managed without. All one had to do was erect open-topped, 5-foot-tall wigwams in the bright sunshine, build a fire within, and smoke thinly sliced meat over it for 24 hours to smoke-cure it.

Coffee, too, was scarce, so an ersatz brew made from roasted acorns mixed with bacon fat was prescribed for "a splendid cup of coffee."

What remained plentiful in the South were protein-rich peanuts and black-eyed peas, both of which, ironically enough, were brought from West Africa by the very slaves over whom the war was being fought.

Since slave women did most of the cooking in the antebellum mansions, it's scarcely surprising that one of the first cookbooks to be published by a black woman in America was by an ex-slave. Abby Fisher had moved from Mobile, Ala., to San Francisco in the 1870s and began to cook for society people there.

In 1881, *What Mrs. Fisher Knows About Old Southern Cooking* was published. Since neither the 49-year-old Mrs. Fisher nor her husband could read or write, nine friends collaborated to compile the book. With 160 Southern recipes for dishes like oyster gumbo, Hoppin' John and Jumberlie, it ranks as a classic in the American cookbook canon.

Confederate Flag Removed From South

Carolina Capitol Could Cost \$3.6 Million to Display

By Claire Lampen

Following the Confederate battle flag's removal from the South Carolina state Capitol building in July, Gov. Nikki Haley told NBC the flag's proper place was in a museum. According to *Jezebel*, the agreement at the time stipulated that it would be housed in the State Museum's Confederate Relic Room and Military Museum Commission; that move could cost the state some \$3.6 million, the *Charlotte Observer* reported.

"Just putting it in a box won't settle a controversy that has gone on," Relic Room director Allen Robertson told the *Observer*. "We are the institution to resolve this. And this is a solution to resolve the problem as best we can."

Which apparently means throwing money at the problem. Because the Relic Room is, in Robertson's words "busting at the seams" with artifacts from the Old South, space is at a premium. A display befitting of the flag and its troubling heritage was initially estimated to cost upward of \$5 million, and according to the *Observer*, included:

- The construction of a spectacular showcase with a price tag of around \$400,000
- Provisions for the creation of a garden, in which visitors could sit and reflect on the flag's splendor in \$500,000 comfort
- The allocation of around \$700,000 to patch a leaky roof

The Relic Room employs of four full-time staffers and \$860,000 annually, the *Observer* reported. Its commission plans to display the flag in the so-called Congaree Room, a 4,600-square-foot space that sits

above the Relic Room, expanding the museum by about a third of its current size. The flag would also merit the addition of a classroom and an event space, plus a new staircase so that admirers can access it all. These comprise what the *Observer* called a "new wing," one which would expand the museum's floor plan by about a third of its current size and, apparently, solve the space problem. The revised proposal will need approval from the state legislature, which deemed the original budget a little too extravagant. Republican Rep. Chris Corley called it "irresponsible" for a state that needs to repair both its roads and lingering flood damage. Even the newer, slightly more reasonable expenditure on the preservation of a flag that, for many, symbolizes a legacy of racism is "still too much" in his view, according to the *Observer*.

"This is a payoff," Corley said. "You take the flag down and then all of a sudden you're going to put this huge amount of money into the Confederate Relic Room. It's a trade-off, and I do not like doing business like that."

But the commission contends that its plan meets "both the letter and the spirit of the resolution that removed the battle flag" from its Capitol building home in July, according to the *Observer*. The legislature will deliberate in January.