Form No. 10-300 (Rev. 10-74) PH0366871

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY DATA SHEET
RECEIVED OCT 18 1976
DATE ENTERED DEC 12 1976

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
Riverview (since 1940)

AND/OR COMMON
Charles McLaran House

2 LOCATION

STREET & NUMBER
514 Second Street, South — NOT FOR PUBLICATION

CITY, TOWN
Columbus — VICINITY OF

CONGRESSIONAL DISTRICT
Second

STATE
Mississippi

CODE
28

COUNTY
Lowndes

CODE
087

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
__DISTRICT	__PUBLIC	X OCCUPIED	__AGRICULTURE	__MUSEUM
X BUILDING(S)	X PRIVATE	__UNOCCUPIED	__COMMERCIAL	__PARK
__STRUCTURE	__BOTH	__WORK IN PROGRESS	__EDUCATIONAL	X PRIVATE RESIDENCE
__SITE	**PUBLIC ACQUISITION**	**ACCESSIBLE**	__ENTERTAINMENT	__RELIGIOUS
__OBJECT	__IN PROCESS	X YES: RESTRICTED	__GOVERNMENT	__SCIENTIFIC
	__BEING CONSIDERED	__YES: UNRESTRICTED	__INDUSTRIAL	__TRANSPORTATION
		__NO	__MILITARY	__OTHER:

4 OWNER OF PROPERTY

NAME
Dr. and Mrs. John A. Murfee

STREET & NUMBER
514 Second Street, South

CITY, TOWN
Columbus — VICINITY OF

STATE
Mississippi

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.
Office of the Chancery Clerk, Lowndes County Courthouse

STREET & NUMBER

CITY, TOWN
Columbus

STATE
Mississippi

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Historic American Buildings Survey (as Burris House: 3 photos)

DATE
1936 — X FEDERAL __STATE __COUNTY __LOCAL

DEPOSITORY FOR SURVEY RECORDS
Division of Prints and Photographs, Library of Congress

CITY, TOWN
Washington

STATE
D.C.

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
X EXCELLENT	__DETERIORATED	X UNALTERED	X ORIGINAL SITE
__GOOD	__RUINS	__ALTERED	__MOVED DATE_____
__FAIR	__UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Located at 514 Second Street in Columbus, Mississippi, is Riverview, a massive two-and-one-half-story Greek Revival mansion built between 1847 and 1851. It is constructed of brick with an all-stretcher veneer on all sides, and is covered by a low-pitched hipped roof which retains its original slate. Its highly unified design is derived from a strict adherence to the principles of symmetry. Brick pilasters, trimmed with marble capitals and bases, divide each elevation into five equal bays and support a full, well-proportioned entablature with a dentiled and modillioned cornice. Identical porticoes occupying the center three bays of both the front (east) and rear elevations employ the popular Columbus idiom of paneled square columns of stuccoed brick. The porticoes are further enriched by marble flooring, double-faced cast-iron railings, and original cast-iron lions which rest on pedestals flanking the steps. The entrance is contained in a frontispiece, repeated on the balcony level and twice again on the rear elevation, designed with narrow pilasters, eight-paneled door, side-lights, and transom. Flanking the frontispiece are six-over-six double-hung windows with uncarved marble lintels and sills. A square, pilastered belvedere whose windows are glazed with red, cobalt, green, and amethyst glass completes the exterior composition of Riverview.

The plan of Riverview provides for a broad center stair hall and a small service hall behind, separating double parlors and a kitchen on the north from bed and sitting rooms opposite. Originally used as the dining room, the two south sitting rooms are divided by a paneled wood partition which can be raised into a space between second floor walls. Thus, the former family dining room could be expanded into a commodious banquet room. Above the parlors, on the second floor, is a large, formal ballroom, divided by sliding doors and fitted with false doors and casings to balance the room's three entrances. The remaining space on the second floor, which repeats the plan of the first, is used for bed and bath rooms.

In marked contrast to the sober monumentality of the exterior, the interior decoration of Riverview is extraordinarily rich. The double parlors are treated with pilasters supporting full, heavily ornamented plaster entablatures. Ceiling coffers, outlined in bead and reel and enriched talon moldings, are a very rare and sophisticated feature of the Riverview parlors. The center coffer is enlarged to accommodate a large plaster centerpiece and four unusual winged cherubs in low relief. The pair of marble mantels are designed with scrolled brackets, carved pilaster caps, and plain friezes and are direct copies of figure 1, plate 46, of Lafever's Beauties of Modern Architecture (1835). Similarly, other mantels at Riverview were taken from figure 4 of the same plate, which illustrates a battered-and-eared "architrave piece" and shelf. Although not as elaborate as the plasterwork, the fine woodwork is beautifully proportioned and skillfully joined. Battered-and-eared window and door architraves support molded cornices. The principal stair, which rises uninterrupted to the belvedere, has turned balusters, scrolled step-ends, and an unusual, scroll-like newel. Gilt cornices, pier mirrors, mantel mirrors, and chandeliers are among the original fixtures of the Riverview interior which remain intact. Although the house itself was divided into apartments for a time, there have been no alterations of the major architectural spaces. Kitchens and baths were installed into auxiliary pantry and dressing room spaces.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
__PREHISTORIC	__ARCHEOLOGY-PREHISTORIC	__COMMUNITY PLANNING	__LANDSCAPE ARCHITECTURE	__RELIGION
__1400-1499	__ARCHEOLOGY-HISTORIC	__CONSERVATION	__LAW	__SCIENCE
__1500-1599	__AGRICULTURE	__ECONOMICS	__LITERATURE	__SCULPTURE
__1600-1699	X ARCHITECTURE	__EDUCATION	__MILITARY	__SOCIAL/HUMANITARIAN
__1700-1799	__ART	__ENGINEERING	__MUSIC	__THEATER
X 1800-1899	__COMMERCE	__EXPLORATION/SETTLEMENT	__PHILOSOPHY	__TRANSPORTATION
__1900-	__COMMUNICATIONS	__INDUSTRY	__POLITICS/GOVERNMENT	__OTHER (SPECIFY)
		__INVENTION		

SPECIFIC DATES 1847-51 BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

In a community generously supplied with exceptional Greek Revival mansions, Riverview is the most outstanding in its monumental scale and richness of interior design. Considered among the finest in Mississippi, its sober, rather abstract exterior is a tightly knit, wholly symmetrical composition executed in the finest materials. The gravitas of the exterior disguises a sumptuous interior especially notable for the quantity and quality of its plasterwork. Because of the integrity and excellence of the interior, Riverview is a nationally significant example of Greek Revival architecture.

Riverview was constructed between 1847 and 1851 for Colonel Charles McLaran (1808-91), a native of Baltimore, who migrated to Lowndes County, Mississippi, in the 1840s and became engaged in cotton production. In 1847, he was one of the founders of the First National Bank in Columbus and by 1850 was listed as the second largest landholder in the county. McLaran's name frequently appeared in local newspapers, which urged him to seek the governorship of Mississippi (Southern Standard, June 14, 1851). This he declined, ". . . having no fondness for either emoluments or honors of public office" (Hyde, p. 1396). His most prominent contribution, however, remains the construction of Riverview, which attracted considerable interest from contemporaries. To satisfy public curiosity, the Southern Standard of November 12, 1852, carried a lengthly description of the mansion and of a "great festive entertainment" which had occurred during the previous week. An architectural evaluation headed the article:

> . . . Our townsman, Colonel Charles McLaran, recently had erected on one of the most eligible and beautiful situations within the limits of our city, a splendid and costly brick mansion, the crowning architectural structure among the many stately edifices, private and public, that adorn our city, and delight the eye of the stranger en passant, -- and which, in dimensions and external grandeur -- internal arrangements, style and exquisit [sic] finish is, probably, superior to anything of the kind to be found in the Southern States."

In 1857, McLaran sold Riverview to John Gilmer (Deed book 30, p. 191), owner of the Gilmer Hotel in Columbus and a former state representative. Gilmer, known as an early advocate of the extension of certain civil rights to women, owned the house until 1881, the year of his death. His widow sold the property to a Columbus lawyer, W. W. Humphries (Deed book 58, p. 448), whose decendants retained the title until 1965. Threatened with demolition, the house was purchased by Mr. and Mrs. Pratt Thomas, prominent local preservationists. Riverview remained rented until 1971, when it became the property of Dr. and Mrs. John Murfee, Jr., who have effected an exemplary restoration.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Columbus, Mississippi. The Southern Standard, July 14, 1851; November 27, 1852.

Conard, Howard L. and Hyde, William, eds. Encyclopedia of the History of St. Louis. Vol. 3, pp. 1396-97.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 0.5 acre

UTM REFERENCES

	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
A	16	367000	3706350	B			
C				D			

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE
William C. Allen, Architectural Historian

ORGANIZATION
Mississippi Department of Archives and History

DATE
August 27, 1976

STREET & NUMBER
P. O. Box 571

TELEPHONE
(601) 354-6218

CITY OR TOWN
Jackson

STATE
Mississippi

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL x STATE ____ LOCAL ____

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE Elbert R. Hilliard

TITLE State Historic Preservation Officer

DATE October 11, 1976

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Acting DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE 12/12/76

ATTEST:

KEEPER OF THE NATIONAL REGISTER

DATE 12/6/76

9 - MAJOR BIBLIOGRAPHICAL REFERENCES

Jackson, Mississippi. Department of Archives and History. Statewide Survey of Historic Sites. Lowndes County. Riverview.

Lowndes County, Mississippi. Chancery Clerk. Deed books 30:191, 58:448. Mississippi Department of Archives and History. Microfilm.

McLaren, Charles, House

Photo No. 1 - Riverview
Columbus, Lowndes County, Mississippi
William C. Allen
Mississippi Department of Archives
and History
July, 1976
East (facade) and south elevations

OCT 18 1976
DEC 12 1976

McLaurin, Charles, House

Photo No. 2 - Riverview
Columbus, Lowndes County, Mississippi
William C. Allen
Mississippi Department of Archives
and History
July, 1976
Stair hall - from east

OCT 18 1976
DEC 12 1976

McLaren, Charles, house

Photo No. 3 - Riverview
Columbus, Lowndes County, Mississippi
William C. Allen
Mississippi Department of Archives
and History
July, 1976
Front parlor - from West

OCT 18 1976

DEC 12 1976

“Riverview”

[Charles McLaran House, Burris House, McLaran-Humphreys House]

National Historic Landmark (NHL) Nomination

Listed on 01/03/2001

1. NAME OF PROPERTY

Historic Name: **CHARLES MCLARAN HOUSE**

Other Name/Site Number: Riverview (since 1940)

2. LOCATION

Street & Number: 514 Second Street South Not for publication:___

City/Town: Columbus Vicinity:___

State: MS County: Lowndes Code: 28 Zip Code: 39703

3. CLASSIFICATION

Ownership of Property
- Private: X
- Public-local: ____
- Public-State: ____
- Public-Federal: ____

Category of Property
- Building(s): X
- District: ____
- Site: ____
- Structure: ____
- Object: ____

Number of Resources within Property

Contributing	Noncontributing	
2	1	buildings
1	____	sites
____	1	structures
4	____	objects
7	2	Total

Number of Contributing Resources Previously Listed in the National Register: 1

Name of related multiple property listing:

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

_____ _____
Signature of Certifying Official Date

_____
State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

_____ _____
Signature of Commenting or Other Official Date

_____
State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I, hereby certify that this property is:

____ Entered in the National Register _____
____ Determined eligible for the _____
National Register
____ Determined not eligible for the _____
National Register
____ Removed from the National Register _____
____ Other (explain): _____

_____ _____
Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic:	Domestic	Sub:	Single Dwelling
Current:	Domestic	Sub:	Single Dwelling

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Mid-19th Century - Greek Revival

MATERIALS:
Foundation: Brick
Walls: Brick
Roof: Slate
Other: Cast Iron (railings)
Marble (flooring at porticoes)

Describe Present and Historic Physical Appearance.

SUMMARY

The mansion called Riverview was constructed in Columbus, Mississippi, from 1847-1853 on Pleasant Ridge, bluffs about 100 feet above the east side of the Tombigbee River. This classic Greek Revival residence is massive in scale and boasts two primary facades, each with a monumental portico. Historically the property encompassed an entire block of Columbus's 1821 grid plan.

Riverview is a highly unified composition that exemplifies classical architecture's principles of symmetry and proportion. The combination of its stately exterior and extraordinarily elegant interior is a consummate expression of high-style Greek Revival architecture.

DESCRIPTION

EXTERIOR

Riverview is a two-and-one-half story brick residence on a raised basement, square in plan, with identical two-story central porticoes on its street (east) and river (west) elevations. A low-pitched hipped roof retains its original slate and covers a windowless third floor, surmounted and lighted by a 12-foot square cupola. There is a side entrance at the center bay of the south facade with a one-story, one bay flat-roofed portico. Its square paneled columns support a full entablature with dentils and a modillioned cornice. Historically this entrance provided access to the dining room from the kitchen, housed in a brick outbuilding located just to the south.

The front (street) facade has five equal bays, defined by brick pilasters with marble bases and caps, and a monumental projecting portico at the three central bays. The portico's flat roof is carried on four square columns, stucco on brick with center inset panels, and they support a full entablature with dentils and a modillioned cornice. The entrance has an eight-panel door framed by narrow pilasters, sidelights, transom, marble lintel and sill. This frontispiece is duplicated above at the second floor where the door opens onto a one-bay balcony bordered by a cast-iron railing and supported on cast-iron brackets. Bays on both sides of the entrance at the center bay have six-over-six double-hung windows with louvered shutters, and marble sills and lintels. The rear elevation is a mirror image of the street facade, a second primary facade oriented toward the Tombigbee River.

The fenestration of the side elevations is identical to the front and rear primary facades with the exception of the one-story porch on the south side (described above) and the north elevation's center bay, which contains windows rather than door openings. Window fenestration at the right bay of the south elevation does not contain true windows because a chimney rises at this (southeast) corner. Closed shutters disguise these false openings to maintain the mansion's symmetrical design. A full entablature carried around all four elevations unifies the exterior composition. The design of the entablature is based on Plate 31 in *The Beauties of Modern Architecture* by Minard Lafever, published in 1835.

Besides its twin monumental porticoes, grand and fine proportions, and crowning cupola, this Greek Revival mansion has additional distinguishing exterior elements, and all are executed in the finest materials. Exterior walls are built of high-quality brick and laid in an all-stretcher bond.

"Brick here are so perfect that they are laid in one-quarter inch mortar joints without variation detectable by a trained eye."[1]

Both porticoes display marble flooring. Rectangular blocks of white marble, aligned with the porticoes' columns and pilasters, frame sections with squares of white marble highlighted at their corners by small squares of black marble. Flooring at the center (entrance) bay contains a sunburst or radial design of white, black, and cream-colored marble. Double-faced cast-iron railings on both porticoes, the balconies, side porch, and cupola are patterned with lyres. All of the cupola elevations have three six-over-six windows, and paired pilasters frame every window. The cupola has a projecting cornice with dentil blocks, and is surrounded by a narrow walkway with cast-iron railing. Large cast-iron lions guard the steps at the front entrance.

INTERIOR - FIRST FLOOR

Riverview's strong and straightforward exterior, even with its monumental classical features and superior construction materials, does not foretell the magnificent quality of the high-style interior. A square entrance vestibule opens onto a broad central stair hall, both with ceilings at sixteen feet. A tall, segmental-arched opening separates and defines these key spaces. Paterae enrich both sides of the arch casing, which also has paneled jambs and soffits.

The ornamental plasterwork in the vestibule is extraordinary. Dentils, modillions, and running molds of egg and dart decorate the entablature. The ceiling decoration includes a heavily ornamented center medallion with acanthus leaves and rosettes, surrounded by shallow, almost triangular coffers that fan out from the medallion in a radial design. Egg and dart moldings enrich each coffer. Woodwork in the vestibule is Greek Revival in style and skillfully joined. The door casings have battered and eared architraves, molded cornices, and paneled soffits and jambs.

The broad central hall has an ornamental plaster entablature and Greek Revival woodwork comparable to the vestibule's. But the central hall's winding mahogany stair, with its unusual, scroll-like newel, turned balusters, and scrolled step-ends, commands this pivotal space. It rises uninterrupted for three floors to a large cupola with multi-colored glazing. Windows in the cupola light the stairwell in red, cobalt, green, or amethyst shades corresponding with the sun's position in the sky. The last run of the stairs from the attic to the cupola is not attached to the walls. Several plaster niches for statuary are set in the walls of the stairwell between the first and third floors.

There are three rooms to either side of the central hall, rather than the two rooms of the customary Greek Revival floor plan. The front rooms on the right (north) side of the hall are double parlors of exceptional quality, connected by an opening with large paneled sliding doors framed by pilasters. Features in these rooms include mantels of black marble (imported from Italy), pilastered walls supporting heavily ornamented full entablatures, ceilings with elaborate decorative plasterwork, and a number of original fixtures.

Minard Lafever's architectural handbook of 1835, *The Beauties of Modern Architecture*, provided designs for key elements in the parlors. The mantels, with their scrolled brackets,

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[1]J. Frazer Smith, *White Pillars-Early Life and Architecture of the Lower Mississippi Valley Country* (New York: Bramhall House, 1941), 84.

carved pilaster caps, and plain friezes, are direct copies of Plate 46, Figure 1. Plate 15, Figure 1- "Window Design," described by Lafever as "considerably ornamental," was the inspiration for the parlors' pilastered windows, walls, and full entablature. The pilaster caps are simplified versions of Lafever's model, but the friezes in the parlors at Riverview have a highly detailed floral pattern rather than the plain frieze illustrated in Plate 15. The ceilings in the double parlors are based on another design in *The Beauties of Modern Architecture*, Plate 10. Here again the decorative plasterwork at Riverview is even more elaborate and enriched than the model in Lafever's handbook.

The ceiling in the front parlor has deep coffering with an enlarged center coffer. It exhibits a large plaster medallion with swirled foliage, four unusual winged cherubs in low relief near the corners, and a low-relief foliated border. Bead-and-reel and enriched talon moldings on the inner edges of the coffers are a rare and sophisticated feature. The beauty of the elaborate ornamental plasterwork is enhanced and even more remarkable because its details have not been obscured by multiple layers of paint. Original fixtures add to the quality and integrity of the spacious parlors. They include gilded valences over the windows, mantel mirrors, pier mirrors, and pressed-brass chandeliers that once burned kerosene.

Rooms along the left (south) side of the central hall originally included a family dining room at the front (southeast) corner of the mansion, a formal dining room in the center, and the master bedroom at the left rear (southwest) corner. A huge wooden panel between the front room and the dining room can be raised vertically via pulleys into the wall of the second floor above. The design for this rising partition, which expanded the dining room into a banquet hall, was taken from another popular architectural handbook of the period, Asher Benjamin's 1839 *The Builder's Guide* (Plate XXXVII).[2] All rooms on this side of the central hall have marble mantels, ornamental plasterwork (ceiling medallions and/or entablatures), and fine woodwork in the Greek Revival style.

The right rear (northwest) corner room is smaller than most of the first floor rooms, but comparable in size to the room at the front left (southeast) corner (though not quite as wide). This secondary space adjoins the rear (service) stair hall. The rear stair hall is separated from the central hall by a door, and in size it is comparable to the entrance vestibule at the front of the hall.

INTERIOR - UPPER FLOORS

The central hall on the second floor displays an entablature with detailed ornamental plaster and ceiling medallions in the front and center hall areas. Sidelights and transoms around doors at both ends of the hall still retain etched, painted, and stained glass panels illustrating themes from the *Waverley* series of novels, by Sir Walter Scott, that were popular during the same period as the Greek Revival style. Sidelights and transoms at the front and rear entrances on the first floor probably had similar panels that were removed and/or broken over the years.

On the right (north) side of the central hall, the plan of the second floor mirrors the plan of the first floor. Directly above the first floor double parlors are double parlors which historically were

[2]Kenneth H. P'Pool, *Columbus: The Architectural History of a Mississippi Town, 1817-1866* (Jackson and London: University Press of Mississippi, 1990, unpublished manuscript), 40.

used as a "ballroom." The upstairs parlors are also separated by a large cased opening with sliding doors. Ornamental plasterwork decorates the upper parlors, but it is not as extensive as the decorative plaster in the parlors on the first floor. The rear parlor has a false door and casing on the left (south) wall to balance the (apparent) number of entrances to this room and maintain the symmetry of its design. The room at the right rear (northwest) corner, directly above the service room in this corner on the first floor, now provides a modern bathroom.

There are three bedrooms along the left (south) side of the second floor with Greek Revival doors, casings, and marble mantels. Their decorative features, however, are not comparable to other rooms on the first and second floors, which are all primary spaces (with the exception of the service rooms at the rear northwest corners and the rear stair halls). The third floor "attic space" has three small rooms. It appears that the middle room was used historically as a trunk room, and the other two housed servants. The cupola above provides natural light and ventilation for these rooms.

HISTORIC DESCRIPTION

The mansion debuted in November 1852, an event that received extensive coverage in the local newspaper. The *Southern Standard* provided a contemporary description of Colonel McLaran's new residence:

> *It includes an entire square in the plan of the city, bordering on the bank of the Bigby river on one side, and is enclosed by a neat pilastered brick wall about five feet in height, except the entire front and a small space in the centre (sic) of the rear, where a highly ornamental castiron paling supplies its place, and gives an air to the premises alike tasteful and imposing. The building occupies a central position in the square, surrounded by luxurient (sic) native forest trees, and is a solid quadrangular figure, of the Corinthian or composite order, constructed of the finest compressed brick, wrought into pilastered walls, covering an area sixty one feet square, and rising forty feet in height from the base to the eaves,—surmounted by an observatory, twenty feet square, and towering up to an elevation of sixty feet above the ground, the spacious windows of which—three on each side—by the cunning contrivance of the artist, present to the eye of the observer from within, the appearance in the surrounding objects of the four seasons, viz. Winter, Spring, Summer and Fall. Two spacious porticos placed exactly opposite, the one in front, and the other in the rear, each supported by four insulated antae, standing in rows parallel with the walls of the building, and rising from marble plinths up to the eaves of the main structure, with pavements composed of the most exquisite marble mosaic work—complete the outlines of this stately private residence.*
>
> *Among the most striking ornamental objects to be seen about the exterior of the establishment are two emblems of fidelity, chiseled out of white marble in half salient attitudes, and placed upon the projecting buttresses on each side of the steps of the front entrance—welcoming the visitor to the quiet single blessedness, and the liberal hospitality of the owner; and two huge recumbent castiron lions, occupying similar positions in the rear, and symbolically guarding the opposite door and back premises.*
>
> *We can present only a mere glance at the various apartments, and many other splendid objects, connected with the internal structure, and the exquisite style and finish of every thing in this admirable mansion. Pilaster walled parlors, adorned with the richest entablatures,—spacious party saloons, and private boudoirs,—mantles (sic) of the purest*

> *Egyptian marble,—ceilings of the most lofty elevation, the richest plaster panel work, and the most superb finish,—an admirably contrived and elaborately executed mahogany spiral stairway—a chef d'ouvre (sic) in this art—starting from the centre of the building on the first floor, and terminating at the observatory—comprise a few of the most striking objects which present themselves on all sides, and each, and all alike attract our lively attention, and captivate the taste of the beholder.*[3]

INTEGRITY

Riverview has a remarkable degree of integrity with minimal changes to the building since its construction 150 years ago. There are only two apparent changes to the exterior. A one-story, one-bay porch on the left side (south) facade has classical features in keeping with the mansion's Greek Revival style, but it was apparently added in the early 20th century. Although there was always an entrance at this location, the original porch was more vernacular in character.[4] A trash chute added under the rear portico, adjacent to a second floor window, was constructed to look like the square columns of the portico. It could be removed easily. Interior alterations include minor changes in the floor plan to accommodate the building's continued use as a residence. On the south side of the first floor, a bathroom, small closet, and connecting hallway were added between the master's bedroom and the dining room. The former service room at the right rear (northwest) corner is now used as a kitchen. The room above the current kitchen on the second floor is now a bathroom. Above the added bathroom, closet, and hall on the first floor, one more bath was added for bedrooms on the south side of the second floor with minimal impact on the floor plan.

SITE

Riverview historically occupied an entire block of the Columbus, Mississippi, grid plan. Original blocks platted in the survey of 1821 were 330 feet square with ten lots per block.[5] The Riverview property was laid out after the original survey and grid plan in a section where some blocks were larger than those platted in 1821. The Riverview block measured approximately 330 feet by 355 feet and Water Street, the river bluff above the Tombigbee River, was its western boundary.

> *During the antebellum period, Columbus grew in a manner, often overlooked, that was characteristic of many towns in the plantation districts of the South. Because of the isolation of most plantations, well-to-do planters preferred to build fashionable residences in town rather than on outlying lands . . .*
>
> *Many of the planters, unwilling to forego the "big houses" on the plantations for the "town house" style, purchased entire city blocks (usually two or three acres) and established estates that often consisted not only of the main house but also a detached kitchen, dairy house, smokehouse, carriage house, stable, servants' quarters, and gardens. Such self-contained domestic establishments were regularly supplied with*

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[3] *The Southern Standard*, Columbus, Mississippi, November 27, 1852.

[4] The earlier porch is illustrated in a historic photograph. The photograph is not dated but is titled "Residence of Capt. W. W. Humphries." The Humphries family owned the mansion from 1881-1965. A drawing, circa 1941, illustrates the newer porch with classical features.

[5] P'Pool, 6.

> *goods from the plantations. This system of development largely dominated Columbus's residential patterns until the 1870s, so that the city became a social-commercial center for the plantation aristocracy.*[6]

The quotation above is applicable to the Riverview property during its period of significance, and an 1871 lithograph illustrates at least five outbuildings on the site.[7] Subdivision of the Riverview block apparently began around the turn of the 20th century. The current property boundary is L-shaped and retains most of the eastern half of the block, including the grounds in front of and to the south side of the mansion. It also includes approximately one quarter of the west half of the block where a driveway provides access from the rear of the residence to South First Street (formerly Water Street).

A one-story, six bay rectangular brick outbuilding (circa 1850) with a gable roof is located just south of Riverview's side (south) facade. Its original three rooms housed a kitchen and quarters for servants. The interior was remodeled in the mid-20th century and served as an apartment for a number of years. Retaining its overall character, it is an integral part of the property's significance and is a contributing resource.

The site also includes one structure, an early-20th century gazebo built over an old well, and a wooden storage building (circa 1990). Both are non-contributing resources.

A section of the brick wall that originally encompassed most of the block is still extant along the southern boundary of the property and contributes to the overall site. Two large marble greyhound dogs on cast-concrete slabs flank a historic brick walk from South Second Street to the front steps of Riverview, where two cast-iron lions guard the entrance. Historically, the dogs occupied the stoops where the lions now rest, and the lions were prominently located on stoops at the rear river (west) entrance to the mansion. The dogs and lions are contributing resources (objects).

A line of trees along the current north property line screens the mansion's north facade from newer houses constructed along 5th Avenue South after subdivision of the original estate block. An 1871 map illustrates a line of trees at this same location, although the existing trees are not that old. The site has many old plantings, including post oak, boxwood, and heavenly bamboo (*Nandina domestica*), but they do not date back to the mansion's date of construction. Boxwood dominate the mixed evergreen foundation planting, which is a 20th century addition. A historic photograph of the property does not illustrate plants at the foundation of the residence.

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[6]Ibid., 8.

[7]Camile Drie, artist, "Bird's Eye View of Columbus, Mississippi," lithograph, 1971, Buckley Room, Columbus Public Library, Columbus, Mississippi.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties: Nationally: X Statewide:___ Locally:___

Applicable National Register Criteria: A___ B___ C_X_ D___

Criteria Considerations (Exceptions): A___ B___ C___ D___ E___ F___ G___

NHL Criteria: 4

NHL Theme(s): III. Expressing Cultural Values
5. Architecture, Landscape Architecture, and Urban Design

Areas of Significance: Architecture

Period(s) of Significance: 1847-1853

Significant Dates: 1847-1853

Significant Person(s):

Cultural Affiliation:

Architect/Builder: Lull, James S. (ca. 1814-1872)

Historic Context: XVI. Architecture
D. Greek Revival

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Summary

The McLaran mansion in Columbus, Mississippi, known as Riverview since 1940, is an exceptional Greek Revival residence with architectural significance at the national level. Riverview's design, craftsmanship, and construction materials are of the highest order. The interior of the mansion is extraordinary, with its superior and extensive decorative plasterwork, grand oval spiral stair that ascends three floors, fine woodwork, and innovative floor plan. These features have few peers in their stylistic context. Riverview's high degree of integrity is also remarkable and adds to the significance of this property.

Historical and Geographical Context

Mississippi entered the Union as the 20th state in December 1817. Until the 1830s, Mississippi was still considered the "West," or the Old Southwest, and part of the American frontier. Treaties with the Choctaws and the Chickasaws in 1820 (Treaty of Doak's Stand), 1830 (Treaty of Dancing Rabbit Creek), and 1832 (Treaty of Pontotoc Creek) ceded more than 20 million acres to the United States. The northern half of Mississippi became public domain and the land rush was on.

Land cessions in the 1830s included many more lands than were ceded in 1820, and the availability of these vast tracts transformed Mississippi economically, socially, and politically. The 1830s became "the most important ten years in Mississippi history . . . In that decade, Mississippians for a variety of reasons embraced new institutions, values, and ideals . . . that changed the course of Mississippi history."[8] Between 1830 and 1840, Mississippi's population increased 175 percent, the slave population increased 197 percent, and by 1840 African-Americans outnumbered whites for the first time.[9] From 1830 to 1860, the state's population increased from 136,621 to 791,305.[10] Almost all of the new settlers migrated from the South's older states (former colonies), where planters and farmers left behind the lands they had exhausted. "Mississippi in the 1830s was a preview of California in the 1849 gold rush or Tulsa in the oil boom of 1901."[11]

The incorporation of Columbus, Mississippi, in 1821 followed shortly after Mississippi statehood. The site of the new town was a strategic location on the bluffs of the eastern bank of the Tombigbee River in northeast Mississippi. Geographically it is part of the Northeast Hills, foothills of the Appalachians that are the highest points in the state. The Tombigbee marks the western boundary of Mississippi's hill country as it flows southeast to Mobile, Alabama, and the Gulf of Mexico.

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[8] John Ray Skates, *Mississippi, A Bicentennial History* (New York: W.W. Norton and Company, Inc., 1979), 18.

[9] Ibid., 83.

[10] Ibid., 93.

[11] Ibid., 84.

Just west of the Tombigbee rolls a crescent-shaped prairie, only 25 to 30 miles wide. This fertile plain stretches some 300 miles from southern Tennessee into northeast Mississippi and across central Alabama. It is known in Mississippi as the Tombigbee prairie, or the black prairie, and in Alabama as the Black Belt, a name derived from the dark color of its calcareous soils that are high in organic matter. The Tombigbee and Alabama river systems drained most of the Black Belt and served as critical routes for transporting cotton crops out from the inland market towns to the seaport at Mobile, Alabama.

The Cotton Kingdom in the Old Southwest included Alabama, Louisiana, Tennessee, Missouri, and Arkansas, but Mississippi was

> *the keystone of the arch . . . The qualitative leadership exhibited by Mississippi cotton growers during the first forty years in the history of the Cotton South was matched during the last two decades before the Civil War by quantitative superiority as well. In the 1850s, Mississippi was by far the largest producer of cotton among the southern states, and the state's planters were some of the most prosperous agriculturalists in the Western world.*[12]

The Black Belt in Northeast Mississippi and central Alabama was second in cotton production only to the Mississippi River valley. In the 1850s, Mobile exported 500,000 to 600,000 bales each year. The 1860 census recorded 989,955 bales produced in Alabama and 1,202,507 bales in Mississippi.[13] Each bale weighed 400 pounds.

Architectural Context - The Greek Revival Style

Mississippi's economic growth in the 1820s and 1830s was part of a general boom period in the United States. The young democracy was searching for an identity of its own, and soon found the new Greek Revival style of architecture to be the perfect American expression. Greek Revival was the "first truly national architectural style to appear in America,"[14] and its popularity "swept all before it."[15]

> *But the word "Revival" is an unfortunate misnomer, for this style was only a revival in that its decorative vocabulary was based upon classic Greek detail. In all other respects it was typically of America. Never before or since has there been less influence from Europe.*[16]

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[12] John Hebron Moore, *The Emergence of the Cotton Kingdom in the Old Southwest, Mississippi, 1790-1860* (Baton Rouge and London: Louisiana State University Press, 1988), xii.

[13] Ibid., 285-286.

[14] Minard Lafever, *The Beauties of Modern Architecture* (New York: 1835), introduction to 1968 Da Capo Press reprint by Denys Peter Myers, v.

[15] Jonathan Fricker, Donna Fricker, and Patricia L. Duncan, *Louisiana Architecture, A Handbook on Styles* (Lafayette, Louisiana: University of Southwestern Louisiana, 1998), 10.

[16] Talbot Hamlin, *Greek Revival Architecture in America* (London, New York, Toronto: Oxford University Press, 1944), xvii.

Greek Revival architecture had a close association with a concurrent rise in American nationalism. Its classical elements of style provided a conspicuous way for prosperous Americans to display their new wealth. Greek Revival in America was "a movement that arose from a state of mind and a style of life, and one that was most publicly expressed through architecture . . . Classical Architecture was deployed to proclaim American pride."[17]

Except for rare instances, the old English house types and architectural styles persisted in the eastern (and older) sections of the South until the mid 1830s. Some houses displayed Greek details, like doors or porticoes, but the explosive growth of residential Greek Revival occurred in the Deep South.

> *In the hill towns of central and northern Georgia . . . in Athens, in Macon, in Milledgeville, as in northern Alabama at Tuscaloosa and farther west in Mississippi, an enormous amount of new building went on, in which the newer ideas—or perhaps, rather, the relative lack of any inhibiting conservative tradition—gave rise to a new fresh type of residence in which at last the Greek Revival movement controlled.*[18]

> *This manner called "Greek Revival" penetrated almost all sections of the country. It moved westward with the advancing frontier and is seen in surprising refinement and beauty in localities which were wilderness but a few years before. The designers of this period seemed to possess an innate talent for adapting the new architectural fashion to the requirements of the region, preserving traditional usages, accepting local building materials, and conforming to climatic exigencies. There is consequently a homogeneous expression with numerous regional variations.*[19]

American architectural handbooks and builders' guides contributed greatly to the spread of the Greek Revival style. They were for laymen and builders, as well as architects (who were few and far between in the Deep South). The books provided technical advice on construction, specifications, history and correct proportions for the orders of architecture, as well as designs for architectural details. They generally did not include floor plans and elevations because a building's location, climate, and available local building materials primarily determined these components. By using the handbooks, "quite unsophisticated vernacular builders achieved in so many instances remarkably well-proportioned, suave, and often subtle results."[20]

Books by Asher Benjamin (1773-1845) and Minard Lafever (1798-1854) were the most popular and influential of the many produced in the second quarter of the 19th century. The ancient forms of classical architecture inspired Benjamin and Lafever, who reinterpreted them for 19th century American builders. From 1827 on, both Benjamin and Lafever worked "on the same

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[17]Roger G. Kennedy, *Greek Revival America*, A National Trust for Historic Preservation Book (New York: Stewart, Tabori & Chang, 1989) cover jacket, 3.

[18]Hamlin, 202-203.

[19]Ibid., xvii.

[20]Lafever, introduction to 1968 reprint edition, vi.

problem—the creation of forms, Greek in inspiration, to fill ordinary American needs—forms for doors and windows, for porches and chimney pieces."[21]

> *. . . the Greek forms were not divine revelations to be copied unthinkingly; they were, rather, a new alphabet of grace, restraint, and beauty with which a new and vital language could be formed.*[22]

Asher Benjamin was a prolific writer and has been credited as the first American author of architectural pattern books. His volumes, however, "are in essence expanded carpenter's manuals and not, strictly speaking, pattern books. . . . Minard Lafever's *The Beauties of Modern Architecture* (1835) was perhaps the first architect's pattern book in America."[23]

> *In The Beauties of Modern Architecture, Lafever unquestionably attained his highest point as a designer of architectural ornament . . . his mastery of proportion and his ability to combine restrained simplicity with delicate exuberance make the book the finest manual of Greek Revival design produced in America. The writings of the prolific Asher Benjamin may have rivaled Lafever's in the extent of their influence and use, but Benjamin's Greek Revival work . . . appears deficient when compared with Lafever's designs of 1835.*[24]

> *Lafever stood well above most of his carpenter-author contemporaries in imaginative invention and refined taste, and among American architects, no designer was more creative in deriving new ornamental detail from Greek precedents.*[25]

> *As a pure creator of beautiful form—the pure artist in architecture—Lafever was at his time unrivaled. The exquisite character of the plates in his book, their bold modifications of Greek precedent, their controlling sense of artistic restraint and propriety, their sure spotting of ornament . . . not only go to show what freedom is included in the term "Greek Revival" but also reveal Lafever as perhaps the greatest designer of architectural decoration of his time in America . . . To him more than to any other one man is due the clear, inviting quality of the interiors of Greek Revival houses and the crisp, imaginative character of the wood and plaster detail that so frequently accents and beautifies them.*[26]

Riverview

Col. Charles McLaran (1808-1891), a longtime resident of Alabama born in Baltimore, migrated to Columbus, Mississippi, by the late 1830s. Columbus had become an important inland market town in northeast Mississippi's land of cotton, as well as the county seat of Lowndes County after

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[21]Hamlin, 348.

[22]Ibid., 148.

[23]David Gebhard, "Pattern Books," in *Master Builders - A Guide to Famous American Architects* (Washington, D.C.: The Preservation Press, 1985), 69.

[24]Lafever, introduction to the 1968 reprint edition, vii.

[25]Ibid., vi.

[26]Hamlin, 147.

its establishment in 1830. Steamboat service on the Tombigbee supported a busy river trade and made Columbus the third largest river port in Mississippi (behind Natchez and Vicksburg). (Andrew) Jackson's Military Road, which reached Columbus in 1820 on its way from Nashville, Tennessee, to Madisonville, Louisiana, also aided the town's growth. The Lowndes County population increased dramatically in the 1830s, from 3,173 in 1830 to 14,315 in 1840.[27]

As early as 1834 a traveler reported that "Columbus already was regarded as the social as well as the economic headquarters for the northeastern part of the state."[28] In 1859, *De Bow's Review* described Columbus as "one of the largest and most beautiful interior towns in the South . . .long . . . celebrated for the wealth of its inhabitants, the elegance of its society, and the general intelligence of its people."[29] Columbus' wealth of historic buildings, with "one of the highest concentrations of antebellum architecture in the South,"[30] visibly documents the town's status prior to the Civil War.

Colonel McLaran, a Mason, soon became one of the most prominent citizens in the area. His "major contribution" to the Baptist church in 1838 enabled the congregation to begin construction of its first church building.[31] In 1847, McLaran was a founder of the First National Bank in Columbus, and in the 1850s, local newspapers promoted him as a candidate for governor, but he declined to run for public office. McLaran was the second largest landholder in Lowndes County in 1850.[32] His new residence, under construction at that time, frankly proclaimed his economic success as a cotton planter.

The McLaran mansion, constructed between 1847 and 1853, is an exceptional residential example of high-style Greek Revival architecture in the Deep South. Its strictly symmetrical composition combines restrained, classical exterior elevations with an interior of extraordinary elegance. The simple grandeur of the exterior illustrates Greek Revival "in its ultimate American form, which, at its best, was sober, stripped, and economical."[33] The commodious, opulent interior is a rare, sophisticated Deep South expression of the ornamental and spatial ideas of the Greek Revival style. Construction of such a mansion in an inland town on the "frontier" was especially remarkable.

Late Greek Revival mansions in the Deep South, built near the brink of the Civil War, have been called enormous, lavish, and ostentatious. They are sometimes seen as examples of "lush

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[27]P'Pool, 7.

[28]Moore, 199.

[29]Ibid., 200.

[30]P'Pool, 59.

[31]Sylvia Higginbotham, *Columbus, Mississippi - Where Flowers Healed a Nation* (Columbus/Lowndes Convention and Visitors Bureau: 1996), 12.

[32]P'Pool, 39.

[33]Kennedy, 332.

decadence . . . disclosing a kind of economic unbalance that could not last."[34] This description, however, is not applicable to the McLaran mansion. Although it was the largest antebellum residence in Columbus and the northern half of Mississippi (i.e., anywhere beyond the Natchez area, and probably north Alabama as well), its overall character is domestic rather than palatial, and its interior one of elegance and refinement.

The Columbus newspaper provided an extensive account of the mansion after its debut in November 1852.

> *Our townsman, Col. Charles McLaran, recently had erected on one of the most eligible and beautiful situations within the limits of our city, a splendid and costly brick mansion,—the crowning architectural structure among the stately edifices, private and public, that adorn our city, and delight the eye of the stranger en passant,—and which, in dimensions and external grandeur—internal arrangements, style and exquisite finish is, probably, superior to anything of the kind to be found in the Southern States.*
>
> *It is not our purpose here to enter into a minute and critical description of this unique architectural structure, or to dwell upon the good judgment and fine taste displayed by the proprietor in the liberal design and perfect completion of his splendid establishment . . . .*
>
> *The opening of this magnificent establishment presented a fitting occasion for the gratification of a very general desire in the community to see the internal beauties, and at the same time enjoy the pleasure of participating in a suitable festal dedication of it. And accordingly, on Thursday and Friday evenings of last week, Col. McLaran gave to his numerous friends and acquaintances in the city and vicinity, two of the most sumptuous and elegant entertainments ever offered in this region of the country. And we candidly confess to the faltering of our genius, in approaching this subject, not with the view of giving a recherche description, but in merely attempting to present a tolerable idea of that truly grand affair.*
>
> *In the numbers, and the brilliancy of the first assemblage, the grandeur and classic elegance of the various apartments, radiant with the lights of temporary chandaliers (sic), the magnificent appearance of the supper tables, covered with the richest viands, the rarest compounded delicacies, and the most luscious fruits,—all heightened and harmonized into mellifluous consonance by the strains of melting music, the rich adornments, sweet voices and angelic smiles of 'the finishing, and most finished work of God's creation,' as the dear creatures glided, fairy-like, through the mazes of the dance: there was displayed a rare combination of various and pleasing objects, and the enjoyment of enchanting sounds and exquisite sensations, perfectly overwhelming and inexpressible, except in the glowing language of poesy . . .*[35]

Riverview's design, craftsmanship, and construction materials are of the highest order. "Colonel McLawren (sic) found the best craftsmen in America, in plaster, marble, woodwork and masonry.

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[34] Hamlin, 208.

[35] *Southern Standard*, November 27, 1852.

Brick here are so perfect that they are laid in one-quarter inch mortar joints without variation detectable by a trained eye."[36]

Several sources credit Riverview's plasterwork as the finest in Mississippi,[37] but its quality and quantity may well be exceptional throughout the antebellum Deep South. The rich and elegant ornamental plaster, especially in the front entrance vestibule, the first floor double parlors, and the second floor double parlors, has few peers in its stylistic context. Unfortunately, specific information about Riverview's plasterwork is not known. During the antebellum period, there was a "plaster contractor" in Tuscaloosa, a town about 75 miles southeast of Columbus that was the Alabama capital from 1829 until 1846. Dr. John R. Drish owned "skilled slave craftsmen who evidently executed much early decorative plasterwork in Tuscaloosa."[38] Most of the specialty craftsmen in the antebellum Deep South were "circuit riders," and it may be that Riverview's master plasterers came from Tuscaloosa.

Riverview is attributed to James S. Lull, an architect from Vermont who came to Columbus in 1837. "Lull was undoubtedly responsible for introducing the correct, formal use of Greek Revival style to Columbus and may have introduced other architectural revival movements as well."[39] He designed a number of houses in the town.

Lull, who was also a master carpenter, skillfully used a number of designs from Minard Lafever's *The Beauties of Modern Architecture* at Riverview. He creatively and freely adapted the models in the handbook, sometimes simplifying and sometimes embellishing the originals. Lull made Lafever's designs his own at the McLaran mansion, and it is considered to be his masterpiece.

> *To the American architect of a century or so ago, Greek precedent was no mere absolute to which he must conform, but a breath of fresh inspiration . . ; the freedom with which he changed and invented, the variations he developed, were the marks of his success in this task.*[40]

Antebellum cotton planters entertained on a scale seldom seen in the North. This social tradition necessitated large houses, and Southern builders adapted the standard Greek Revival floor plan accordingly.

The plan of the McLaran mansion is a Deep South high-style adaptation with some innovations that may be unique. It has three rooms on either side of the central hall rather than the customary

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[36]Smith, 84.

[37]Mary Wallace Crocker, *Historic Architecture in Mississippi* (Jackson: University Press of Mississippi, 1976), 126.

[38]Robert Gamble, *The Alabama Catalog—Historic American Buildings Survey: A Guide to the Early Architecture of the State* University, Alabama: University of Alabama Press, 1987),351.

[39]P'Pool, 39.

[40]Hamlin, 355.

two.[41] The long and wide central hall has double parlors on the right (north) side with large sliding doors between so that the rooms could be used "en suite" when needed. The formal dining room (on the left side of the hall) could also be expanded to include the front left room at the southeast corner by raising vertically a huge wooden panel (weighing approximately 1,000 pounds) via pulleys into the second floor wall above. A second set of double parlors, directly above the first floor double parlors, functioned historically as a ballroom. The parlors/ballroom welcomed guests to the second floor and allowed entertainment to occur throughout the residence. The mansion designed by James S. Lull for Col. Charles McLaran was the embodiment of Southern hospitality, a Deep South social and cultural tradition that culminated during the antebellum era.

> *The Greek Revival architecture of the South appears upon analysis to have been a much more profound and significant movement than would seem evident at first from the false and sentimental glamour with which an equally shallow and modern view of the antebellum South has enshrined it. Like Greek Revival architecture elsewhere, the Greek Revival of the South stood for the direct solution of practical problems, the frank acceptance of climates and ways of life, the breakdown of the older traditions dating back to colonial times, and the attempt to create a new and American architecture.*[42]

Colonel McLaran's first wife, Eliza Ann Thurman of Elbert County, Georgia, died in 1851 before construction of their new mansion was completed. McLaran married Ann Maria Jennings of St. Louis in 1853, and moved his new family to St. Louis in 1856. Three families owned the McLaran mansion from 1857 until 1971 when the current owner purchased it. The name Riverview apparently originated in 1940 when the Columbus Pilgrimage of antebellum homes began.

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[41] Other known examples of floor plans that are three rooms deep include Stanton Hall, Melrose, and Brandon Hall. All are in Natchez, Mississippi, and Stanton Hall and Melrose are National Historic Landmarks. Crocker, 125.

[42] Hamlin, 212.

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Previous documentation on file (NPS):

___ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register.
___ Previously Determined Eligible by the National Register.
___ Designated a National Historic Landmark.
_X_ Recorded by Historic American Buildings Survey: #HABS MS-(Burris House, 1936)
___ Recorded by Historic American Engineerimg Record: #_____

Primary Location of Additional Data:

_X_ State Historic Preservation Office
___ Other State Agency
___ Federal Agency
___ Local Government
___ University
___ Other(Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: 1 acre

UTM References:	Zone	Northing	Easting
A	16	3706350	367000

Verbal Boundary Description:

The boundary of Riverview is shown as the dashed line on the accompanying site survey map and stated in the Lowndes County Deed Book 437,pp. 457-459.

That part of Square No, 4 of and in Moore's Survey of the City of Columbus is more particularly described as follows:

Beginning at the Southeast corner of said Square 4 and run thence northerly along the East side of said Square 281 feet, more or less, to the Southeast corner of the Stephenson lot; thence westerly at right angles to the East side of said Square, the same being parallel with the South side of said Square, 330 feet to the West side of said Square; thence southerly along the West side of said Square 87 feet to a point 194 feet North of the Southwest corner of said Square; thence easterly 40.1 feet to a point, said point being 197 feet North of the South line of said square and 290 feet West of the East side of said Square; thence northerly parallel with the East side of said Square 16 feet; thence easterly parallel with the South side of said Square 88 feet; thence southerly parallel with the East side of said Square 35 feet; thence easterly parallel with the South side of side Square 22 feet; thence southerly parallel with the East side of siad Square 178 feet to the South line of said Square; thence easterly along the South line of said Square 180 feet to the point of beginning.

Boundary Justification:

The boundary encompasses the remainder of the parcel historically associated with Riverview, including an extant section of a brick perimeter wall on the southern boundary line.

11. FORM PREPARED BY

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MCLARAN, CHARLES, HOUSE
Columbus, Mississippi
East (land) facade
Photo by Kenneth P'Pool, 1979

MCLARAN, CHARLES, HOUSE
Columbus, Mississippi
South facade and outbuilding
Photo by Jody Cook, 1998

MCLARAN, CHARLES, HOUSE
Columbus, Mississippi
Front parlor, looking toward rear parlor
Photo by William Allen, 1976

MCLARAN, CHARLES, HOUSE
Columbus, Mississippi
Rear parlor, looking toward front parlor
Photo by William Allen, 1976

MCLARAN, CHARLES, HOUSE
Columbus, Mississippi
Central hall, looking toward front entrance
Photo by Jody Cook, 1998

MCLARAN, CHARLES, HOUSE
Columbus, Mississippi
Stairs from second floor to attic floor and cupola
Photo by Richard Cawthon, 1998