

BUGLE CALL ECHOES

MARCH 1999 MEETING

The topic of our March round table meeting is Gouverneur Kemble Warren; General Warren will be introduced to us by John Peterson of Gettysburg, Pennsylvania.

General Warren was born in 1830 in Cold Spring, NY, graduating from West Point in 1850. Prior to the Civil War, Warren, an engineer, was a surveyor and an instructor at West Point. During the Civil War, he was promoted to Major General of Volunteers, chief engineer of the Army of the Potomac. Warren is best known in connection with the deployment of Vincent's and Weed's brigades to Little Round Top during the Battle of Gettysburg on the second day. A statue of Warren is prominent on Little Round Top at the park today.

"Humanity fought one of its most glorious battles across the Atlantic. An end had been brought to the only war in modern times as to which we can be sure, first, that no skill or patience of diplomacy could have averted it, and second, that preservation of the American Union and abolition of negro slavery were two triumphs of good by which even the inferno of war was justified."

John Viscount Morley, British Pacifist
Recollections, 1917

Our speaker, John Peterson, is a bookseller by trade. He was an associate at the Military Bookman in New York City and the Abraham Lincoln Book Shop in Chicago before coming to the Farnsworth House in

Gettysburg in 1989. His essays and reviews have appeared in numerous national publications, including Harper's Magazine, the Chicago Tribune and the Los Angeles Times. Previously, John spoke to our round table on John Buford in March of 1996.

PRESIDENT'S CORNER

When our Round Table decided to donate The Civil War CD-ROM to the County Library, we wanted to also make a donation to the Fresno State Library; however, we decided to wait until our treasury was "more flush." We have now ordered and received the CD-ROM for the college library. Tim Johnson and Bill Head will make the presentation. If you would like to research *The Official Records*, get down to one of these libraries. They have personnel who can help you maneuver through it. It contains:

- ◆ A Compilation of the Official Records of the Union and Confederate Armies
- ◆ A Compendium of the War of the Rebellion--Frederick H. Dyer
- ◆ Regimental Losses in the American Civil War--William F. Fox
- ◆ A User's Guide to the Official Records of the American Civil War--Alan and Barbara Aimone
- ◆ Military Operations of the Civil War: A Guide Index to the Official Records of the Union and Confederate Armies--edited by National Archives historians.

The March meeting of the SJVCWRT will be held on Thursday, MARCH 25, 1999, at the Ramada Inn on Shaw and Highway 41. A no-host cocktail hour begins at 6 p.m., followed by dinner and the speaker at 7 p.m.

Send your check for \$15 for dinner (\$10 for students under 25) to Gloria Carter, c/o San Joaquin Valley CWRT, PO Box 5695, Fresno, CA 93755, or call her at 322-9474 to notify her you will be attending.

Hope to see you at the next meeting.

Ken Moats

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PRESERVATION

The following letter regarding the Mine Creek Battlefield was forwarded via e-mail from HeritagePac and Civil War Round Table Associates.

I'm sure by now you've heard that the Battle of Mine Creek just south of Pleasanton, Kansas has a new visitor's center. The site consists of 280 acres, mostly north of the creek. It comprises roughly 1/3 to 1/2 of the core battle land.

The battle on Oct. 25, 1864 - the only major battle on Kansas soil during the Civil War - occurred when Sterling Price's Army of Missouri was crossing Mine Creek after their defeat at Westport. The ford became blocked with mired and broken down wagons, while 2/3 of Price's army and almost all of his artillery were still on the north side. Gen. Pleasanton's foremost two brigades of Cavalry drew up in front of the Confederates, and, seizing the opportunity, supported each other in attacking, though outnumbered.

It was certainly the largest pure Cavalry charge west of the Mississippi in the war; 2,800 Union Cavalrymen crashed into the defending Confederates, still mounted. The Confederates numbered nearly 7,000. The Confederate line gave way, and the Union men, with repeating carbines, sabers and revolvers, took a terrible toll on the desperate Confederates.

Two Confederate generals were captured, Marmaduke and Cabell, 600 men dead wounded or missing, and another 600 captured. It was THE disaster of the war for Sterling Price.

Eighty acres of "core" battlefield land is at risk. It is the 80 acres over which Lt. Col Frederick Benteen's Brigade charged and struck Marmaduke's division. It is also the land on which he was captured. The land has not been available up to now, but due to an estate situation, it is due to be listed with a Realtor March 1. We are scrambling to find funds to purchase the land for the site. It is a critical part of the battlefield. There is no state money to purchase land, although Mine Creek is owned by the Kansas Historical Society. We are working with the APCWS and CW Trust, but fear they will not be able to help us in time. Please let us know of any interest your members might have in helping us save the integrity of the most important Civil War Battle site in Kansas.

Thank you.

John H. Spencer
Mine Creek Battlefield Foundation
816 East National Ave.
Fort Scott, Kansas 66701



Gen. J. B. Hood

LONGSTREET EVENT

We are organizing a recognition event for Gen. James Longstreet on May 6 to commemorate his counter-attack at Wilderness and accidental wounding. Can you alert your constituency and direct any interested parties to contact us? We would welcome appropriate re-enactor participation. Please advise if you are able to contact relevant re-enactor units. Thank you for your consideration.

Sincerely,
Nicholas E. Hollis
P. O. Box 5565
Washington, DC 20016

HISTORY CHANNEL

The History Channel's Web Page is located at www.historychannel.com. Each day the web site provides a calendar of Civil War historical events. Another feature of the site is information on the Underground Railroad and numerous historical figures connected with the UG. The information below on Lucretia Mott is from The History Channel's Underground Railroad page:

Lucretia Mott, 1793-1880, abolitionist and feminist. Born the daughter of a Nantucket sea captain, Mott was reared in a Quaker community that provided strong role models for the young girl. She attended a Quaker boarding academy in the Hudson Valley, New York, where she soon became a teacher. After her family moved to Philadelphia, a fellow instructor at the academy, James Mott, followed her there, and in 1811 the two were married. They had six children, five of whom survived infancy. The death of her first son deepened her spirituality, and in 1818, she became a member of the Quaker ministry.

Mott, like many Quakers, advocated antislavery and boycotted all products of slave labor. She helped found the Philadelphia Female Anti-Slavery Society in 1833 and served as its president. She also became prominent in the national organization after it admitted women. This sort of activity in reform groups was a radical departure for women of her era.

When denied a seat in 1840 at the World Anti-Slavery Convention in London on account of her sex, Mott preached her doctrine of female equality outside the conference hall. During her London visit, she befriended Elizabeth Cady Stanton, wife of abolitionist delegate Henry Stanton. During the summer of 1848 she and Stanton organized the meeting at Seneca Falls, New York, where the American women's rights movement was launched. Mott was elected president of the group in 1852.

Mott's feminist philosophy was outlined in her *Discourse on Women* (1850). She believed women's roles within society reflected limited education rather than innate inferiority. She advocated equal economic opportunity and supported women's equal political status, including suffrage.

After the Civil War, Mott, unlike many abolitionists who believed their work was done, threw herself into the cause of black suffrage and aid for freedpeople. She also helped establish a coeducational Quaker institution, Swarthmore College, in 1864. Two years later, despite increasing ill health, she was elected head of the American Equal Rights Association. Unfortunately the group broke into factions, the National Woman Suffrage Association (headed by Stanton and Susan B. Anthony) and the American Woman Suffrage Association (led by Lucy Stone, Julia Ward Howe, and others).

Although viewed as a peacemaker by both abolitionists and feminists, Mott did not thrive on her role as referee, suffering increasingly from severe stomach disorders. Nevertheless she pursued her own path as a champion of the unempowered - the poor, blacks, and women. Using her gift for oratory, Mott delivered hundreds of speeches and sermons, reached thousands of listeners, and was a strong force in effecting the reforms of her day.

Margaret Hope Bacon. *Valiant Friend: The Life of Lucretia Mott* (1980).
Catherine Clinton

ROUND TABLE DUES

Dues are payable for the year 1999. See the membership form on page 8 for more details.

CHI ANNUAL CONFERENCE

The topic of this year's Confederate Historical Institute is "Riding with Forrest and Bearss." Held in Memphis April 8-11, 1999, it includes tours to Brices Crossroads, Fort Pillow and Shiloh, led by Ed Bearss. Speakers scheduled are Jerry Russell; Dr. Brian Steel Wills; Greg Biggs of the Western Ohio CWRT in Celina, Ohio; and Ed Williams III, Vice Chairman of the Tennessee Historical Commission. Ed Bearss will speak at the banquet on Saturday evening.

The headquarters hotel in Memphis is the Holiday Inn, 2490 Mt. Moriah, 800/477-5519. Cost of the conference is \$275 for CHI/CWRTA members; \$300 for non-members. For more information, call Jerry Russell at 501/225-3996 or civilwarbuff@aristole.net.

ERA OF BIG PAINTINGS OF BIG EVENTS MADE ITS MARK IN CITY OF BIG SHOULDERS

By Charles M. Madigan
Chicago Tribune Staff Writer
March 1, 1999

GETTYSBURG, Pa. -- The battlefield at Gettysburg is not the kind of place where anyone would expect to find an important piece of Chicago history, but there it hangs, like a gigantic, artistic, shower curtain spanning 360 degrees, inside a building called the Cyclorama Center.

It is Paul Dominique Philippoteaux's "Pickett's Charge," a vast, dramatic and, as it turns out, somewhat mysterious depiction of what many historians believe was a deciding moment in the Civil War.

The painting shows Confederate Gen. George Pickett's failed assault on union lines on July 3, 1863, often referred to as "The High Water Mark of the Confederacy." A day later, Robert E. Lee and his army were in retreat and heading south as quickly as they could go.

Katie Lawhon, National Park Service information specialist and, on this particular day, art buff, takes a visitor deep into the forbidden territory that is supposed to separate the painting from the masses of tourists who still come to see it.

It's the detail, and the sense that you can step right up and look at each individual brush stroke, that is immediately engaging. You want to reach out and touch the surface (even though that is forbidden and would probably draw a sharp slap from Lawhon.)

A forlorn dog howls at the blue sky, his master, either wounded and near death or already dead, is right there beside him. Soldiers in every style of uniform bleed and die on the battlefield. There are dead horses and ruined cannons and wagons everywhere.

The Park Service calls this "a colossal panoramic painting."

But "colossal" is almost an understatement, particularly given the painting's history.

There are photographs of the battlefield, of course, and line drawings and other paintings too. But there is nothing to send the message of the horror of warfare that approaches the statement created by this gigantic work.

Gen. John Gibbon, who was a combatant at Gettysburg, wrote the government years ago that he was all but swept away by the realism of the painting and the accuracy it captured in depicting 19th Century soldiers at war.

Lawhon is quick to note that the painting is not in good shape.

Hanging the 356-foot-long, 26-foot-high oil painting as though it actually were a shower curtain, attached at the top and free to float at the bottom, was a huge mistake. The relative humidity inside the building has never been right, so the big painting expands and contracts. When that happens, chips and flakes of paint fall off.

The building's roof leaks, too, and that has caused some damage. Then there is the mold and every other atmospheric enemy that attacks art -- not to mention the sheer weight of so much canvas just hanging there.

There are plans to restore the painting once again and move it to an appropriate new building, but the Park Service must wander across a delicate battlefield of its own to achieve that goal. At this point, the proposal is for a \$43 million private-public partnership to build a new visitors center, but when that will happen is anyone's guess.

Ask Lawhon how this mammoth painting made its way to Gettysburg and you get a complicated answer. It has been here and it has been there. It has been copied and cut up and shipped and packed and moved many times over more than a century.

But if you want to know about its origins, the place to start looking is Chicago. Not modern Chicago, but the Chicago that grew just after the Great Fire, back when

there were no movies, no radio and a whole city full of people looking for something to do.

Go back to about 1881.

The "Battle of Waterloo" cyclorama by Felix Philippoteaux, Paul's father, mentor and partner, had just toured the United States. Crowds were blown away by this 40-foot-long version of European war.

The speculation in historical circles is that the popularity of the work caught the eye of a Chicago businessman, Charles L. Willoughby, who sensed there was a lot of money to be made in this kind of art.

It was the beginning of what might be called "The Age of Cyclorama."

Big paintings of big events had become enormously popular everywhere. Chicago was home to two important ones, "The Chicago Fire" and "Niagara Falls," both housed in large round buildings downtown.

Although he was obviously a person of some influence, Charles L. Willoughby left few traces after he departed Chicago and moved to Plymouth, Mass. The Chicago Historical Society could find nothing of significance of Willoughby in its records, other than to note that he was successful, a businessman and somehow connected to some buildings that used to sit near the corner of Wabash Avenue and Hubbard Court downtown.

The Chicago Daily Tribune had only this to report on Jan. 9, 1919:

"C.L. Willoughby, formerly a merchant in Chicago, died yesterday in his house in Plymouth, Mass. He was for twenty years a member of the firm of Willoughby & Hill, proprietors of the old Boston Oyster House. He was the owner of valuable Chicago real estate."

Willoughby was 81 when he died, which means he was most likely in his prime in 1881 when, as a successful 43-year-old businessman, he decided to

commission Paul Philippoteaux to complete a dramatic painting of the Battle of Gettysburg.

That, at least, is what the National Park Service reports.

It could be right or it could be perhaps a little bit wrong, but not way wrong.

An obscure advertising pamphlet, which sold for a nickel when the painting first went on display in 1884, offers another explanation. The pamphlet, in the archives of the Chicago Historical Society, says that Philippoteaux, encouraged by an art critic from New York, undertook the painting on his own and spent \$40,000 to construct the building in which it was first displayed in downtown Chicago.

In that version of the story, Willoughby was the smart businessman who was impressed by the fact that Philippoteaux's Gettysburg painting was a huge success in Chicago.

Some 500,000 visitors saw it in its first year, with adults paying 50 cents each and children 25 cents for the chance to get a glimpse.

That legend has the Chicago businessman commissioning Philippoteaux to complete another cyclorama of Gettysburg, which Willoughby then sold in Boston for \$300,000. The copy of the Chicago original was a huge success in Boston too.

Thus begins what might be called "the copying of the Gettysburg cyclorama," a process in which Philippoteaux and his assistants, apparently funded by Willoughby, eventually prepared copies for Philadelphia and New York City in 1885 and 1886.

In all, four versions are completed. All of them were bigger -- 400 feet by 50 feet -- than the one that hangs in Gettysburg today. It has been clipped and shaved during many restorations over the years.

Scott Hartwig, a supervisory historian at the Park Service in Gettysburg and an authority on the cyclorama, said Park Service historians have been all over the cyclorama story for years, and just can't buy

the argument that Philippoteaux financed the art and building in Chicago himself.

First, why would he do that when he was in France?

Second, this kind of painting was not widely respected in the circles of French art. It was viewed as a commercial effort aimed at the masses. An artist would not undertake something so big, 400 feet long and 50 feet high, without some financial backing.

Third, it is much more likely that Willoughby, who knew there was money in entertaining the masses, paid for the painting and the building himself and was so enthused with the response that he ordered up a whole collection of copies for display on the East Coast.

Despite the acclaim, the Gettysburg paintings were not literally accurate. The haystacks, for example, are much more French style than American. The painting in Gettysburg shows soldiers being carried off the battlefield by horses with special wooden frames on their saddles, and that was a distinctly European way of hauling off the wounded.

Then, too, there is that bearded officer standing by a tree surveying the battlefield. That, as it turned out, was actually Philippoteaux. He didn't sign his paintings, he just put himself in there someplace.

The mystery enters the picture as the era of the cyclorama came to an end, probably around the turn of the century.

The Boston painting was displayed from Dec. 22, 1884, until 1891, when it was swapped for another cyclorama in Philadelphia, "The Crucifixion of Christ." When it returned to Boston a few years later, the Gettysburg painting was crated and stored in an empty lot behind a building on Tremont Street, where vandals and the elements did their work.

It was purchased in 1910 by Albert Hahne, a Newark businessman, and displayed in sections in his department store. It also was displayed in its entirety in New York, Baltimore and at the U.S. Pension Bureau in Washington, D.C.

It finally moved to Gettysburg in 1913 and was installed in a "temporary" building, cheaply constructed and unheated. And that is where it sat for 46 years. It was finally restored in 1959 and installed in its current home in time for the 100th anniversary of the battle.

The Chicago parent of the painting went its own way too. It disappeared for a while, was displayed at the 1933 Century of Progress and then showed up again in 1962, purchased by Charles King of Winston-Salem, N.C. He tried at one point to sell it to the city, but the locals were outraged by a suggestion that city officials should pay a wealthy man for a piece of art when there were more pressing social problems to be addressed.

At this stage, according to the Park Service, the original "Pickett's Charge" is the property of Wake Forest University in Winston-Salem, N.C. It is not on display and said to be in need of a lot of repairs.

No one knows what happened to the copy that Willoughby originally sent to Philadelphia. Hartwig holds out hope that it will pop up someday when someone opens some big crates at the back of a building someplace and has the inquisitiveness to find out just what this huge chunk of canvas contains.

The suspicion is that the New York painting was cut into pieces, framed and sold as individual works. Hartwig says a National Park Service employee actually saw two of the paintings for sale in a New York suburb some time ago.

"The cyclorama era ended when it was no longer practical to move such big paintings around and put them on display," Hartwig said.

There is no telling what happened to the big collections that moved all over the country more than a century ago.



CALIFORNIA IN THE CIVIL WAR

HEADQUARTERS DEPARTMENT OF NEW MEXICO,

Santa Fé, N. Mex., October 4, 1862.

Maj. Gen. HENRY W. HALLECK,
*General-in-Chief of the Armies of the United States,
Washington, D.C.:*

MY DEAR GENERAL: Some time when you have more leisure than you have now, you may feel an interest to know how the California troops got through the desert, what they accomplished, &c. It is a meager, bloodless record, yet it is one of much hard work, of many privations, and as the times go, of but little credit, except to the officers and men who did the labor. The last part of the accompanying report to General Wright will call your attention to the claims of Colonel West and First Lieuts. John B. Shinn and Franklin Harwood. Last summer I wrote to General Wright a letter, marked A, setting forth my wishes to have gentlemen on my personal staff promoted, *i.e.*, Surg. James M. McNulty, whom you know; First Lieut. Benjamin C. Cutler (nephew to Judge McAllister), my adjutant, and First Lieut. Lafayette Hammond, my regimental quartermaster. No notice has been taken of my application. I beg, as a slight reward for very hard work in the public service, that First Lieut. Benjamin C. Cutler, First Infantry California Volunteers, be appointed an assistant adjutant-general of volunteers, to rank as major. He is now assistant adjutant-general of this department. That Surg. James M. McNulty may be appointed a surgeon of volunteers. He is now medical inspector of the Department of New Mexico. That Lafayette Hammond be appointed an assistant quartermaster of volunteers, with the rank of captain. He is now captain of infantry. If this communication should be sent to the Adjutant-General it would be put in a pigeonhole. As it is only to obtain the just dues of some of your old California soldiers, pray overlook the impropriety of my writing direct to you about them. I ask nothing for myself.

I am, general, very respectfully and truly,
yours,

JAMES H. CARLETON
Brigadier-General, Commanding.

CELEBRATE HISTORY

Celebrate History is scheduled at the South San Francisco Conference Center April 9-11, 1999. Among the variety of displays, presentations and events are the "Blue, Gray & Gold Rush Balls;" a fashion show of Civil War era underwear; meet the authors; "Submarine Warfare in the Civil War," and "How to Start Re-enacting." Cost of tickets if purchased prior to March 26:

\$40 for a three-day pass

\$15 for a one-day pass

\$30 for a three-day pass for ages 13-18

\$10 for a one-day pass for ages 13-18

For more information, call 510/595-0802 between the hours of 9 a.m. and 5 p.m., Monday through Friday.

SOUTHERN CAL. CONFERENCE

The 8th Annual Southern California Civil War Conference is scheduled for Saturday, May 1, 1999, at Knott's Berry Farm. The conference schedule includes:

9 a.m.

Joint Committee on the Conduct of the War: Which Victory was More Important to the Union Cause: Vicksburg or Gettysburg?

10:10 a.m.

General Benjamin Butler by Gene Armistead

11:10 a.m.

Grant, Lincoln and Order No. 11 by Alan Rockman

1:10 p.m.

A Command in Crisis, Braxton Bragg and the Army of Tennessee by Debbie Petite

2:10 p.m.

The Comstock Lode in the Civil War by Anna Howland

3:00 p.m.

A Comparison of the Leadership of Grant at Vicksburg and Lee at Chancellorsville by Roy Hidider

Cost of the conference is \$27 and includes lunch. Send check or money order to the San Diego Civil War Round Table, PO Box 22369, San Diego, CA 92192-2369 to reserve a spot.

PROGRAM SCHEDULE FOR 1999

The programs for the remainder of the year are listed below. Be sure to mark your calendars so as not to miss any of the speakers we have lined up:

Date	Speaker	Topic
February 25	Dr. Allen Carden	<i>Abraham Lincoln</i>
March 25	John Peterson	<i>Gouvernor Warren</i>
April 29	Shelton Johnson	<i>Yosemite National Park Buffalo Soldiers</i>
May 27	TBA	
June 24 - Backyard potluck at the Moats'	Carol Berry	<i>A Woman's War: The Homefront</i>
July 29	Jack Leathers	<i>Texans in the Confederacy</i>
August 26	Dr. Helen Trimpi	<i>Harvard Confederates</i>
September 30	Tom Goodrich	<i>First Civil War--Bleeding Kansas</i>
October 28 (note date change)	Dr. Leon Litwack	<i>Reconstruction</i>
November 18	Mike Carter	<i>States' Rights and Secession</i>
December	No regular meeting	



TIME TO RENEW

Please renew my membership in the San Joaquin Valley Civil War Round Table. My membership category is checked below:

_____ Individual \$25 _____ Family \$35 _____ \$10 Student/Newsletter

Name _____

Address _____

Clip this membership form and send it with your check to the SJVCWRT, PO Box 5695, Fresno, CA 93755.

The membership year is from January to December. Five dollars of each membership goes to preservation.