



THE "OLD LINER" NEWSLETTER

Notes from the President 4/2018

BCWRT Community:

Tuesday, April 24, is the date of the BCWRT Annual Banquet. We were scheduled to have Ed Bearss as our speaker. Unfortunately, Ed is ill and had to cancel. Fortunately, we have secured Civil War Trust Senior Vice President Frank Deluca fill the gap. He will speak on the work and accomplishments of the Civil War Trust. Remember, our new banquet venue is the Columbus Gardens, 4301 Klosterman Ave., Baltimore, MD. 21236. Klosterman Ave. intersects US Route 1 (Belair Rd) about a mile north of Rossville Blvd. The cocktail hour begins at 6 p.m. with dinner being served at 7 p.m. Tickets are \$35.00. Please see the flyer located on the website. Please urge your friends to attend and don't forget to purchase your own tickets.

The Second Battle of Winchester: The Confederate Victory That Opened the Door to Gettysburg June 13-15, 1863 is the book on which author Scott L. Mingus, Sr. will speak at our May 22 meeting.

History Interpreter Darlene Colon will appear as the important, but, not well known Civil War figure Lydia Hamilton Smith. This will be our June 26 meeting.

Founded by free blacks from Maryland and located six miles above the Mason/Dixon Line, the small village of Hinsonville, Pennsylvania sent 18 men to serve the Union forces. On July 24, Dr. Cheryl Renee Gooch will introduce you to the *Hinsonville's Heroes* whose impact on the United States is still being felt.

Our speaker for the August 28 meeting hasn't been confirmed. The information will be distributed as soon as we receive confirmation.

Smithsonian Scholar Mary Ann Jung presents her award winning show "Clara Barton-Red Cross Angel" at our September 25 meeting.

IMPORTANT REMINDER: *Remember, it's time to renew your membership for 2018. Yearly dues are \$25.00 for an individual membership, \$35.00 for a family membership. If you have already paid, Ray Atkins will have your membership card at our next meeting. We are always*

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looking for new members. Invite a friend to our meetings. The BCWRT has many good things happening. Please spread the word.

Robert L. Ford,
President

[Poison Pen Confederate: Adalbert Volck's Etchings Oozed Scorn and Rancor](#)

By Rick Beard
JUNE 2018 • [CIVIL WAR TIMES MAGAZINE](#)

It was late 1861 and the Baltimore dentist Adalbert Volck faced interrogation by Union Maj. Gen. John Adams Dix over a series of scathing caricatures of Maj. Gen. Benjamin Butler, who had occupied the city the previous May. Dix quickly secured a confession from Volck, and decades later, the artist recalled what happened next. After Dix retired to a nearby room, with drawings in hand, "sounds of loud laughter" could be heard. When he returned, Dix told Volck he was free to go, so long as he issued no more caricatures of Butler.

Volck was not chastened by the experience. A German immigrant, he would go on to launch some of the Civil War's harshest visual assaults on Abraham Lincoln and the Union cause. While no more than a few hundred people ever saw his etchings during the conflict, Volck captured the prejudices and passions that shaped the secessionists' cause better than any other visual artist of his time. His sharp caricatures stand as vivid representations of his view of Northern perfidy and Southern nobility.

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Artist in Occupied Residence: Volck, seen here in a studio, spent the war in Union-held Baltimore producing caustic drawings. (Maryland Historical Society)

Volck seemed an unlikely Confederate sympathizer. The son of a well-to-do chemical manufacturer, he was born in 1828 in Augsburg, Germany. He studied the sciences, first at Nuremberg's Polytechnic Institute and then the University of Munich, and also spent time with a colony of artists from whom he learned to draw and etch. In Munich, Volck was caught up in political protests that culminated in an early 1848 march on Berlin to demand liberal reforms and a unified Germany from Frederick Wilhelm IV, the King of Prussia. His arrest guaranteed forced service in the Bavarian Army, which led Volck to emigrate to America.

Volck's movements upon first arriving in the United States remain somewhat mysterious. He went first to St. Louis, where his brother-in-law was a Lutheran minister, and may also have traveled west to California's gold fields. By 1850 he was in Boston, working as an assistant to dentist Nathan Keep. Impressed with his knowledge of chemistry, Keep recommended Volck for a position teaching science at the Baltimore School of Dental Surgery in 1851. While teaching there, Volck also completed the requirements for a doctorate in dental surgery. Several months

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after his graduation in 1852, he opened his practice and married Letitia Roberta Alleyn, a Baltimore woman with whom he would have two sons and three daughters.

Volck seemed an unlikely Confederate sympathizer

We can only guess at what compelled the young professional to adopt the Confederate cause. One biographer suggests that "Volck's professional activities and cultural affiliations had placed him in closer contact with the more radically Southern portion of the city's population and that in the process he had absorbed its outlook." No doubt the Southern sympathies of his brother Frederick, who spent the war years in Virginia, also influenced Volck's thinking. Before long the young dentist's house on Charles Street was a refuge for Confederate agents, and Volck began smuggling intelligence and medical supplies across the Potomac River. Volck also allegedly recruited mechanics and artisans for the South's cause and at one point acted as a special agent for Jefferson Davis.

Specifics about Volck's Confederate activities are somewhat suspect: the sole source is the artist himself in a late-in-life interview. At times he appeared to exaggerate his role as a Southern supporter, claiming frequent arrests when none seem to have occurred. Several of his etchings do, however, attest to his presence behind enemy lines and it is likely that Volck narrowly escaped imprisonment for smuggling, thanks to a \$500 bribe paid to a Union officer. Furthermore, his postwar correspondence suggests that he enjoyed a personal relationship with Davis and his family.

What is clear is that by the summer of 1861 he was at work on his first satirical foray against the Union. *Ye Exploits of Ye Distinguished Attorney and General B. F. B. (Bombastes Furioso Buncombe)* targeted General Butler, who on May 13, 1861, had occupied Baltimore, arrested several prominent citizens, interfered with the Maryland legislature's debate on secession, and confiscated weapons intended for Confederate forces. Butler's actions directly contravened instructions from Maj. Gen. Winfield Scott, the Union Army's commanding general. But Northerners, anxious to avenge the April attack on the 6th Massachusetts Regiment when it passed through Baltimore, applauded the move. Within five days, Butler was promoted to major general and reassigned to Fortress Monroe.

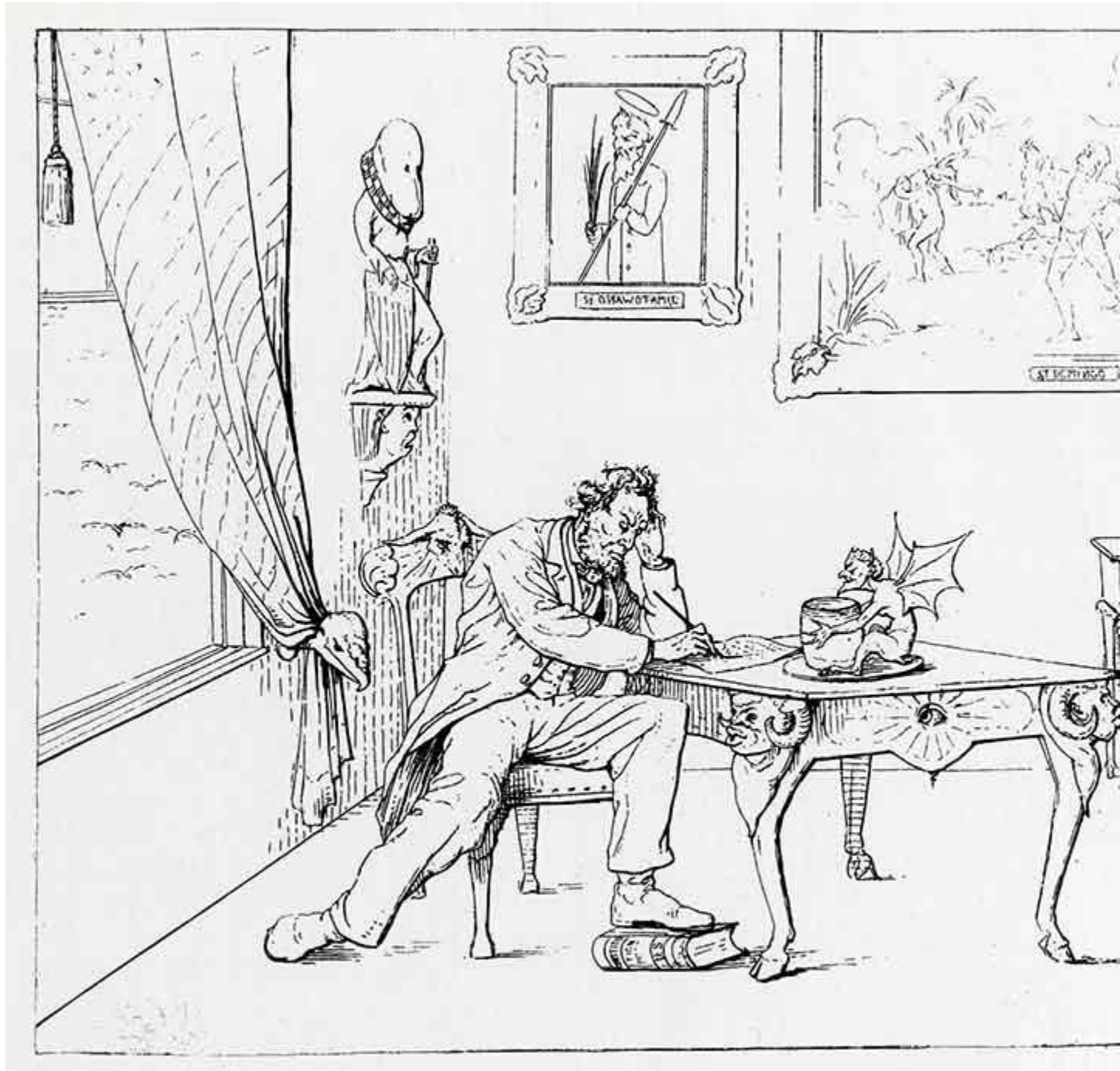


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Butler's heavy-handed occupation made a lasting impression on Volck. While the sketches comprising *Bombastes Furioso Buncombe* lack the technical polish of Volck's later work, they display a characteristically venomous eye for his subjects' human foibles. Butler appears as a disheveled, somewhat bloated character given to personal indulgence and military misadventures. Volck issued two packets of six prints each, accompanied by satiric comments. In 1868, Volck would repurpose many of the 1861 prints as illustrations for James Fairfax McLaughlin's *The American Cyclops, the Hero of New Orleans, and Spoiler of Silver Spoons*.



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A demon-inspired Lincoln drafting the Emancipation Proclamation. (Library of Congress)

A second portfolio, *Comedians and Tragedians of the North*, followed close on the heels of *Bombastes Furioso Buncombe*. Butler and Lincoln both appear twice among the dozen caricatures. Other Union luminaries lampooned included Henry Ward Beecher, Horace Greeley, John C. Frémont, Simon Cameron, and Winfield Scott. In summer 1863, Volck began distributing *Sketches From the Civil War in North America, 1861, 1862, 1863*, the portfolio that would cement his critical reputation with future generations. Relying on the pseudonym V. Blada—the initial of his last name and the first five letters of his first name in reverse order, he issued 10 etchings to 200 subscribers. In July 1864, he issued 20 additional prints in a second portfolio.

Volck's etchings contained in equal measure harsh attacks on the North and benign Confederate portrayals. The portfolio's first etching—"Worship of the North"—is among Volck's most detailed and vitriolic works. It illustrates a white man being sacrificed by a knife-wielding Henry Ward Beecher on the altar of "Negro Worship," while Lincoln, Stanton, and other Northern leaders look on.

A second etching in the portfolio, "Passage through Baltimore," is today one of Volck's most well-known images. It reveals the president-to-be, poorly disguised in a cloak and a Scotch cap to help foil an assassination plot, fearfully reacting to a spitting cat while passing through Baltimore on a late February morning. The suggestion that he had skulked into Washington bedeviled Lincoln until his death.

The Scotch cap appears again—draped over a statue of Liberty—in "Writing the Emancipation Proclamation," another image familiar to students of the Civil War. Volck's image shows a beleaguered Lincoln laboring over the executive order that Confederate President Davis would describe as "the most execrable measure recorded in the history of guilty man."

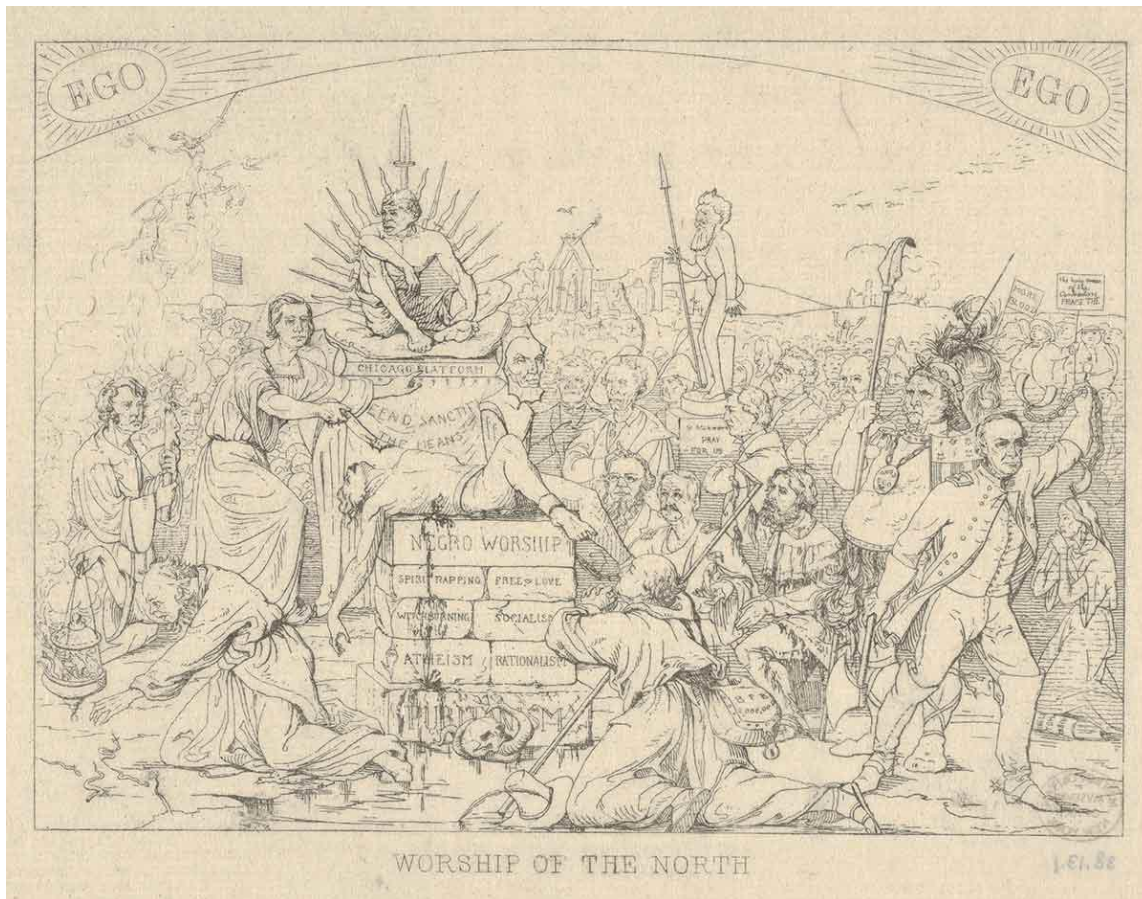
Volck's opinions of Northern society and Union soldiers were equally jaundiced. "Free Negroes in the North" suggests a level of poverty and debauchery that gives the lie to Northern claims of moral superiority over the slaveholding South. Two etchings, "The Enlistment of Sickles Brigade" and "Buying a Substitute in the North during the War," capture Volck's belief in the degenerate qualities of the Union soldier. The first shows Union officers recruiting troops from a

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New York City mob, while the second shows a dandified Yankee selecting a paid substitute from among a roomful of disreputable-looking characters.



Diabolical Foundation: Stones representing supposed Yankee debauchery support the altar in Volck's "Worship of the North." (Harris Brisbane Dick Fund, 1938, Metropolitan Museum of Art)

The release of his second portfolio of 20 etchings in mid-1864 included a flier announcing plans for an additional 17 images. But, Volck told his subscribers, "In consequence of the great

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depreciation in Currency...the present rate of Subscription will barely cover cost of the materials required for completing the undertaking, leaving nothing to repay the time and labor bestowed upon the work." Volck's investments of time and labor were extensive. "From nightfall to far into the small hours," he recalled more than four decades later, "I worked alone on these sketches, drawing, etching, and printing them myself alone. There are only 200 copies by my hand in existence issued to subscribers only." Payment in advance was vital if the additional etchings were to be published.

An apparently disappointing response from his subscribers and the end of the war stymied plans for the third portfolio. Shortly after Lincoln's assassination, Volck sent 18 engraved plates to England with a friend, with instructions for their publication in London. The death of his friend before financial arrangements with the publisher were finalized consigned the plates to storage for nearly a decade until Volck's brother Paul discovered them in a ruined condition. By that time, Volck recalled years later, "Feelings and time had changed much of my sentiment of the war and I had neither heart nor energy to make them over again."

Volck's reputation today as one of the South's greatest caricaturists rests on the publication of his work in the decades after the Civil War. In 1882, 100 sets of *Sketches From the Civil War in North America* were printed under the title *Confederate War Etchings*. Another set appeared 10 years later, although they were of a smaller scale. And in 1917, the *Magazine of History* published a bound photogravure edition as a supplement.

Volck remained a southern partisan to the end

A Republican newspaperman of the era wrote that "these etchings [are] full of the sharpest scorn and of rancorous hatred...a record of the fierce animosities, the bitter resentments, the implacable prejudices, the passion, the frenzy, and the ferocity of the war." In Volck's eyes, the South was home to brave women sewing uniforms for Rebel soldiers, slaves hiding their master from Union cavalrymen, and God-fearing troops and their general who prayed regularly for divine inspiration. And his portrayal of the South evoked themes that would become central to the creation of the Lost Cause myth. The brave nobility of Southern women, the chivalric qualities of the Confederacy's leaders, the loyalty of enslaved blacks, and the wartime depredations of Union troops, many of them recent immigrants, would all fuel the psychic needs of defeated Southerners for decades to come.

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Volck lived until 1912 and remained largely unapologetic for his Confederate sympathies. During an 1870 visit to Washington College, he made sketches from which he painted the last life portrait of Robert E. Lee, and in 1872 he illustrated an admiring biography of the recently deceased Confederate general. In a 1905 letter to the Library of Congress confirming that he was V. Blada, he did express "the greatest regret ever to have aimed ridicule at that great and good Lincoln." But, he continued, "outside of that the pictures represent events as truthfully as my close connections with the South enabled me to get at them." Four years later, when the nation was celebrating the centenary of Lincoln's birth, Volck chose to present a carved silver shield to the Confederate Museum in Richmond to honor the "Brave Women of the South." Volck remained a Southern partisan to the end.

Rick Beard, an independent historian, museum consultant, and frequent contributor to Civil War Times, writes from Harrisburg, Pa.

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OAH honors battlefield preservation and education nonprofit for engaging the public with America's past, making historic sites and their stories more relevant to a wide audience

Jim Campi, Clint Schemmer,

April 17, 2018

(Washington, D.C.) – The Organization of American Historians has presented its 2018 Friend of History Award to the Civil War Trust, in recognition of the Trust's public presentation of American history. During the April 13 [awards ceremony](#) at the OAH's annual meeting in Sacramento, Calif., Dr. Mary Munsell Abroe, a longtime member of the Civil War Trust's Board of Trustees, accepted the award on behalf of the national nonprofit group.

"The [Friend of History Award](#) recognizes an institution, organization or an individual working primarily outside college or university settings," OAH Executive Director Katherine Finley said. "Earlier this year, the OAH Executive Board voted to select the Civil War Trust for the national

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honor, whose prior recipients include some of the country's top historians and history practitioners."

Dr. Abroe thanked the OAH for the recognition it accorded the Trust: "I have seen the Trust's educational efforts evolve over the past 20 years into a rich tapestry of outreach programs that employs multiple media to engage audiences," she said. "Those programs operate on the principle that preservation and education are flip sides of the same coin — and that learning is a lifelong process. Whether these educational activities are geared toward teachers, students, or battlefield visitors of whatever age or background, they all use battlefields as outdoor classrooms that challenge us to find America's Civil War past."

Previous recipients of the Friend of History Award include Lonnie G. Bunch III, founding director of the Smithsonian Institution's National Museum of African American History and Culture; Colin G. Campbell, chairman emeritus of the Colonial Williamsburg Foundation; The Newberry Library; C-SPAN founder Brian P. Lamb; historian Libby O'Connell of The History Channel; and independent scholar Geoffrey C. Ward, a collaborator with Ken Burns on many American history documentaries for public television, including Burns' "The Civil War" miniseries. The award was first given by the OAH in 2005.

Founded in 1907, the Organization of American Historians is the largest professional society dedicated to the teaching and study of American history. Its mission is to promote excellence in the scholarship, teaching, and presentation of American history, and to encourage wide discussion of historical questions. Headquartered in Bloomington, Ind., the OAH represents more than 7,800 historians working in the United States and abroad. Its members include college and university professors, pre-collegiate teachers, archivists, museum curators, public historians, students, and scholars working in government and the private sector.

Jim Lighthizer, president of the Civil War Trust, joined Dr. Abroe in expressing appreciation for the OAH award: "The Civil War Trust is gratified to receive this prestigious award from the OAH, but, more importantly, to be viewed as a friend of history — not only through our land acquisitions, but through our work to transform these historic places for K-12 teachers and students, as well as adult learners, into outdoor classrooms."

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The Trust uses varied methods and media to share history with multiple audiences. Among its programs are Facebook Live episodes that reach millions of online viewers, connecting people to battlefields, historians, period artifacts and compelling stories; a Traveling Trunk of Civil War reproduction artifacts, books and music, which exposes students to the “stuff” of the past; and a Field Trip Fund that provides competitive grants to help K-12 teachers pay for their classes to visit historic sites tied to the Revolutionary War, the War of 1812 and the Civil War. And, every year, the Trust’s free National Teacher Institute offers professional development to hundreds of educators, with numerous travel scholarships.

Besides Facebook Live, the Trust’s digital suite includes 90 popular “In4” videos, which cover basic Civil War and Revolutionary War subjects in roughly four minutes; 17 GPS-enabled smartphone and touchpad Battle Apps that guide people across battlefields and share their gripping stories and combat action; Animated Maps that bring battles to life; and 360-degree battle panorama Virtual Tours that enable users to tour hallowed grounds from home or the classroom.

The Civil War Trust is a national nonprofit land-preservation organization devoted to the protection of America’s hallowed battlegrounds. It preserves the battlefields of the Civil War, the Revolutionary War and War of 1812, and educates the public about their importance in forging the nation we are today. To date, the Trust has preserved more than 48,000 acres of battlefield land in 24 states. Learn more at Civilwar.org.

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Jean Margaret Davenport

Posted on 03/25/2018 by [Maggie MacLean](#)

Civil War Nurse and Stage Actress

Jean Margaret Davenport (May 3, 1829, Wolverhampton, England – August 3, 1903, Washington, D.C.), later Mrs. Frederick William Lander, was an English actress with a career in both England and the United States.

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American Civil
War nurse and English-American stage actress

Early Years

Jean Margaret Davenport was born May 3, 1829, in Wolverhampton, England. Her father was a lawyer, but he left the bar for the stage and became the manager of the Richmond Theatre in the London borough of Richmond Upon Thames. At the age of seven, Jean made her first professional appearance at that theater as Little Pickle in *The Manager's Daughter*, and in Dion Boucicault's version as *The Young Actress*.

Jean traveled to the United States in the fall of 1838, and her first appearance was at the National Theatre in New York City. She then played in starring roles in Boston, Philadelphia, Baltimore, Washington, and New Orleans.

In 1842 she returned to Europe and traveled in Italy and France. Jean received her education from private tutors, studying music under Manuel Garcia in Paris.

In 1846, she traveled to the Netherlands, acting with an English company in Amsterdam, Rotterdam, and The Hague. They later performed in Germany at Hamburg and Hanover. The tour continued for two years. In England in 1848 she made her appearance as a public reader, being one of the first females to give readings from Shakespeare.

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Miss Davenport's second visit to America was made in 1849, and she was determined to make it her home. Her father died at Cincinnati, Ohio on July 5, 1851. The following year, Jean returned to England to settle the affairs of her parents' estate and to study for the next theater season. In 1853, she returned to the United States and made her first visit to California in 1855, traveling to England a few times between 1856 and 1859.

Frederick West Lander

Lander was born in Salem, Massachusetts, the son of Edward and Eliza West Lander; his sister, Louisa Lander, was a sculptor. He was educated at several academies, including the Governor's Academy in Byfield, Massachusetts and Norwich Military Academy in Northfield, Vermont.

The United States government employed Lander on several transcontinental surveys, hoping to find a route for a Pacific railroad. He endured great hardships and hostility from Native Americans but eventually built an overland wagon route, which he completed in 1859. The Lander Road became popular with wagon trains traversing through Wyoming and Idaho on their way to Oregon. Photographer Albert Bierstadt and painter Francis Seth Frost created some of the earliest images of the American West.

Marriage and Family

On October 12, 1860, Jean Davenport married transcontinental explorer and poet Frederick Lander in San Francisco, California. Their married life was happy, but the couple had no children. The Civil War began five months after their wedding, and Lander joined the Union Army.

Frederick Lander in the American Civil War

During the early part of the Civil War, Frederick Lander served as a volunteer aide de camp on the staff of [General George B. McClellan](#). Lander was later promoted to brigadier general of volunteers and took part in the battles of Philippi and Rich Mountain.

At the end of the Western Virginia campaign, General Lander was assigned to command a brigade in Charles Stone's Division of the Army of the Potomac. A short time later, he was assigned to command the District of Harpers Ferry and Cumberland, Maryland. Lander was involved in fighting at Edwards Ferry October 22, 1861, (the day after the Battle of Ball's Bluff) during which he was badly wounded in the leg and was taken to the rear.

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Union hospital in Beaufort, South Carolina, where Jean Margaret Davenport worked as a nurse after the death of her husband

Ball's Bluff Poem

Frederick Lander wrote the following popular poem about Ball's Bluff, as well as other patriotic poems that drew national attention. Oliver Wendell Holmes, future supreme court justice and an officer in Lander's Brigade, survived a nearly fatal wound at Ball's Bluff and is mentioned in Lander's poem, which was published in a volume called *Battle Pieces and Aspects of the War* in 1866.

Aye, deem us proud, for we are more
Than proud of all our mighty dead;
Proud of the bleak and rock-bound shore,
A crowned oppressor cannot tread.

Proud of each rock, and wood, and glen;
Of every river, lake and plain;
Proud of the calm and earnest men
Who claim the right and the will to reign.

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Proud of the men who gave us birth,
Who battled with the stormy wave
To sweep the red man from the earth, (!?)
And build their homes upon their grave.

Proud of the holy summer morn
They traced in blood upon its sod;
The rights of freemen yet unborn;
Proud of their language and their God.

Proud that beneath our proudest dome
And round the cottage-cradled hearth
There is a welcome and a home
For every stricken race on earth.

Proud that yon slowly sinking sun
Saw drowning lips grow white in prayer,
O'er such brief acts of duty done,
As honor gathers from despair.

Pride, it is our watchword; 'clear the boats'
'Holmes, Putnam, Bartlett, Peirson-Here'
And while this crazy wherry floats
'Let's save our wounded', cries Revere.

Old State - some souls are rudely sped -
This record for thy Twentieth Corps -
Imprisoned, wounded, dying, dead,
It only asks, 'Has Sparta more?'
~ Frederick West Lander

General Lander was then given the command of a division in the Army of the Potomac with the task of protecting the upper Potomac River. When Confederate forces under [General Stonewall](#)

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[Jackson](#) bombarded Hancock, Maryland, Lander refused to surrender the town. His actions forced the Confederates to withdraw towards West Virginia.

He led a successful charge against Confederates at Bloomery Gap on February 14, 1862. About two weeks later he suffered a chill. General Frederick West Lander died from complications of pneumonia at Camp Chase, Paw Paw, Virginia (later West Virginia) on March 2, 1862.



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Jean Margaret Davenport in *Scarlet Letter* costume

After Frederick's death, Jean Margaret Davenport worked for two years as a supervisor in charge of the nurses in the Union Army hospitals at Beaufort, South Carolina.

Theater Actress

On February 5, 1865, Jean Davenport Lander resumed her acting career, performing at Niblo's Garden Theatre in New York City. Her performance of Queen Elizabeth was first seen at the National Theatre, Washington, DC in April 1867. She was the original representative, in America, of Marguerite Gauthier, a part which she named Camille. Her last appearance was made at the Boston Theatre, January 1, 1877, in [Nathaniel Hawthorne's](#) *The Scarlet Letter*.

The later years of Davenport's life were passed in retirement in Washington, DC, in a house that stood where the Supreme Court building is now located. She donated a Tiffany window to St. Mark's Church on Capitol Hill.

Jean Margaret Davenport died at her summer residence in Lynn, Massachusetts on August 3, 1903, aged 74. She was buried in Oak Hill Cemetery in Washington, DC.

SOURCES

[Revolvy: Jean Margaret Davenport](#)

[Wikipedia: Jean Margaret Davenport](#)

[Child Performers: Jean Margaret Davenport](#)

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Lost Battlefield: The Battlefield of Yellow Tavern, Virginia

Civil War Trust

By [Daniel T. Davis](#)

With effort, lingering traces of the ultimate Confederate cavalier's last battle can still be found hidden in the Richmond suburbs.

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Yellow Tavern, Virginia.
Jamie Betts Photo

It was early morning when the column of gray- and butternut-clad horsemen reined up and came to a halt along the Telegraph Road. Exhausted, they dismounted and put their horses under cover

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near a ramshackle, three-story structure. Once a wayside inn, it had long since been abandoned, but was still known locally for the color of its failing siding: Yellow Tavern.

The soldiers likely paid little attention to the building as they prepared to meet the enemy on May 11, 1864. Troopers from Brig. Gen. Lunsford Lomax's brigade formed a line of battle in the road. Lomax placed the 6th Virginia on his left, the 5th Virginia in the center and the 15th Virginia on the right. Skirmishers were dispatched to the west. Shortly after Lomax deployed his regiments, [Maj. Gen. James Ewell Brown "Jeb" Stuart](#), the commander of the Confederate cavalry corps, trotted up to inspect the position, aware it was only a matter of time before the Federals appeared.

Forty miles to the north, the Army of Northern Virginia and the Army of the Potomac were entrenched at Spotsylvania Court House, engaged in a bloody game of cat and mouse. But, two days earlier, Stuart had discovered the departure of the Federal cavalry corps from the vicinity. [Union Maj. Gen. Philip H. Sheridan](#) received permission to move south toward Richmond and took with him his entire force — three divisions commanded by Brig. Gens. Wesley Merritt, David M. Gregg and James H. Wilson. In response, Stuart decided to send Brig. Gen. Fitzhugh Lee's division, consisting of brigades under Brig. Gens. Lunsford Lomax and Williams C. Wickham, in pursuit. He also borrowed a brigade of North Carolinians commanded by Brig. Gen. James Gordon from Brig. Gen. William Henry Fitzhugh "Rooney" Lee's division. Stuart himself accompanied the force as it struck out after its foe that afternoon.

Although elements from Wickham's brigade nipped at his rear guard throughout the afternoon of May 9, Sheridan made steady progress along the Telegraph Road before he turned to the southwest, moving through Chilesburg toward the North Anna River. Shortly after crossing at Anderson's Ford, Sheridan's vanguard, Brig. Gen. George A. Custer's brigade, charged into Beaver Dam Station on the Virginia Central Railroad, where they liberated around 400 Union prisoners bound for Richmond. Custer also recalled the capture of three trains "laden with supplies for the army. In addition, we captured an immense amount of army supplies, consisting of bacon, flour, meal, sugar, molasses, liquors, and medical stores."



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Sheridan set out again early on May 10, with Stuart's pursuit reaching the remnants of Beaver Dam. Realizing that Sheridan had built upon his lead, Stuart surmised that the best course of action was to intercept the head of the column, rather than follow its tail. He assigned Gordon's brigade the task of harassing Sheridan's rear in the hopes that it might slow the Federals. Stuart rode east and rendezvoused with Lee's division along the Telegraph Road. Together with Lee, Stuart would attempt to intercept Sheridan before he reached Richmond.



An artist's rendering of the Battle of Yellow Tavern depicts the opposing forces engaged on horseback. While much of the fighting along the Telegraph Road between Lomax and Merritt was dismounted, the climax of the battle prior to Stuart's wounding was characterized by mounted charges and counter-charges.

The Union commander, however, was not interested in an attack on the city. Sheridan set a leisurely pace in the hope that Stuart might find him and offer battle. Despite the warm spring weather and choking dust, his men rode on, only making camp for the night after crossing the South Anna River. Stuart had also made good progress during the day and stopped for a few hours of rest near Taylorsville.

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Before dawn, the Confederate troopers were back in the saddle and, with Lomax in the lead, riding south once again. Lomax's brigade passed through Ashland and continued south. As Wickham's brigade followed, they ran into Col. Henry Davies' brigade from Gregg's division. These Federals had been dispatched earlier that morning to wreck part of the Virginia Central Railroad. A brief fight ensued before Davies was driven off and Wickham set out after Lomax.

Around 8:00 a.m., Lomax arrived near the intersection of the Telegraph Road and the Mountain Road, where Yellow Tavern stood just below the junction. Stuart — with hard riding and luck — arrived soon after. He was ahead of Sheridan but outnumbered, and Wickham had still not arrived from Ashland. Operating so close to Richmond, Sheridan would expect the Confederates to fight a defensive battle. Instead, Stuart chose to form Wickham's brigade on a high ridge just to the north and at a right angle to Lomax. When the Federals appeared, Stuart could use Wickham to strike their left flank.

Meanwhile, Sheridan was also on the move. Beyond sending Davies to Ashland, he had left Gregg to contend with Gordon's brigade along the banks of the South Anna. Merritt and Wilson, however, resumed the advance southeast along the Mountain Road. About an hour after Lomax had arrived and taken position at the crossroads, the Union advance guard ran into Confederate skirmishers. The great battle that Sheridan wanted was about to begin.

Merritt deployed Col. Thomas Devin's brigade on the right, Col. Alfred Gibbs in the center and Brig. Gen. George Custer's brigade on the left. Gibbs and Devin dismounted and deployed to attack. Custer kept two of his regiments in the saddle to act as reserves while his other two joined the battle line. With his preparations complete, Merritt sent his men forward. As the Federals advanced, Lomax's line erupted, "throwing the lead about us like hail," according to a trooper in Gibbs' brigade. "The fighting was very sharp and severe, each and every man being called upon to show the mettle of which he was made" added a member of the 6th New York in Devin's brigade. Devin's troopers advanced into the Telegraph Road south of Lomax's position. This flanked the Confederates and forced Lomax to withdraw.

In an effort to cover the retreat, the 5th Virginia re-formed in the road above its original position. Troopers from the 9th New York of Devin's brigade, supported by Gibbs, bore down on the Virginians. "The line was extended to the left to get the protection of a depression in the ground, a peach orchard and some farm buildings in that direction and then immediately advanced ...



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overreaching the enemy's line and having a flank fire on him," a trooper in the 9th New York wrote of the attack. Overwhelmed, the 5th Virginia was forced to retreat.

Fortunately for Lomax, his men had a position to reform on. As the battle raged below them, Wickham's brigade finally reached the field from Ashland and deployed on the ridge chosen by Stuart. Since they had not yet arrived when the battle commenced, Stuart was forced to scrap his original attack plan, and now Wickham deployed the 1st Virginia on the left adjacent to the Telegraph Road. The 3rd Virginia, 4th Virginia and 2nd Virginia extended the line to the right. Supporting the 1st Virginia were guns from Capt. William Griffin's Baltimore Light Artillery. Lomax formed his exhausted brigade on Wickham's left and opposite the 1st Virginia.

After Lomax was driven out of the Telegraph Road, an uneasy lull settled over the battlefield. Griffin's battery had arrived in time to lend its fire to the stand of the 5th Virginia and had attracted the attention of George Custer. With the guns now silent, Custer took advantage of the respite and reconnoitered the Confederate position. Although a stream known as Turner's Run ran at the base of the ridge and could potentially slow an advance, Custer determined that an attack could be made.

Riding back to the Union line, Custer proposed his plan to Sheridan. The focus of the attack would be Griffin's artillery. To silence the guns, Custer planned to send the 1st Michigan in a mounted charge up the Telegraph Road, with the 7th Michigan formed in column to support the assault. For additional weight, Custer borrowed the 1st Vermont from Col. George Chapman's brigade of Wilson's division. Meanwhile, Custer's 5th and 6th Michigan were to advance dismounted against the center of Wickham's line. Chapman's remaining regiments, the 3rd Indiana and 8th New York, would form and attack on the far left of Custer's Wolverines, opposite Wickham's right. Gibbs' brigade was assigned the task of attacking on Custer's right against Lomax's brigade.

Sheridan approved the plan, and the regiments formed for the assault. Around 4:00 p.m., Custer, Chapman and Gibbs rolled forward. "As soon as the First Michigan moved from the cover of the woods the enemy divined our intention and opened a brisk fire from his artillery with shell and canister" Custer wrote. Despite the fire and the stream crossing, the 1st Michigan stormed up the ridge toward the Confederate guns. Stuart watched from nearby as the Wolverines punched a hole in his line. Reinforcements, however, were on their way — companies Wickham had



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detached as reserves prior to the assault. Stuart was exuberant as he watched Company K from the 1st Virginia arrive and drive back the 1st Michigan. He even joined in the fight and opened fire on the retreating enemy.



Tucked in someone's front yard on Telegraph Road is a monument commemorating where Confederate Maj. Gen. J.E.B. Stuart was mortally wounded.

Jamie Betts Photo

Then, tragedy struck. Maj. Henry McClellan, one of Stuart's staff officers remembered, "As they retired, one man who had been dismounted in the charge, and was running out on foot turned as he passed the general and discharging his pistol, inflicted the fatal wound." The bullet entered Stuart near his stomach and exited his back. The Confederacy's ultimate cavalier reeled in the saddle as men rushed to assist him. Before he was placed in an ambulance, Stuart turned command over to Fitzhugh Lee. As he departed the field, Stuart desperately shouted to his men

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who were abandoning the line, "Go back! go back! and do your duty, as I have done mine and our country will be safe. Go back! go back! I had rather die than be whipped."

Custer watched the repulse of his attack and sent the 7th Michigan and 1st Vermont forward. This assault, along with the unrelenting pressure across their front, forced Lee and Wickham to retreat. Sheridan's hoped-for engagement had ended in a Union victory.

As the Confederates retreated from the battlefield, Stuart's ambulance made its way to Richmond. Around 11:00 p.m., it arrived at 206 West Grace Street, a house owned by Stuart's brother-in-law, Dr. Charles Brewer. In severe pain, Stuart was taken to the second floor, where his condition continued to rapidly deteriorate throughout the following day. That evening, a party gathered in Stuart's room and, at the general's request, joined in singing his favored hymn, "Rock of Ages." At 7:38 p.m. on May 12, 1864, James Ewell Brown Stuart passed away. His inconsolable wife, Flora, wore a widow's black of mourning until her own death in 1923.

Today, much of Yellow Tavern has been lost to time. Interstate 295 — the northern and eastern bypass diverting traffic from Interstates 64 and 95 around the cities of Richmond and Petersburg — has split the battlefield in two. That highway, which opened to traffic in 1981, occupies the area over which Chapman, Custer and Gibbs attacked on the afternoon of May 11. Likewise, the fields where Merritt engaged Lomax have also been lost to urban sprawl.



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Like Custer overwhelmed Stuart in his assault on the Confederate Line, modern development has done much of the same to the battlefield. It has been lost to car dealerships, gas stations, hotels and modern neighborhoods.

Jamie Betts Photo

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Such development is not only detrimental to the land itself, but also to the student and historian. In order to truly understand the fighting that took place on any battlefield, one must be able to walk, study and analyze the terrain. The ground, such as the ridge occupied by Stuart in the last part of the battle, heavily influences commanders and their decisions.

Traces, however, still remain. Parts of the Mountain Road, by which Sheridan approached the battlefield, are now part of a modern road system. One can drive the length of the Telegraph Road that Lomax occupied in the early stages of the fight. Portions of the ridge held by Wickham and Lomax can also be seen.

Despite modern intrusions, the major event that occurred during the battle is remembered. Tucked away in a neighborhood bounded by the bypass, Interstate 95 and U.S. Route 1 stands a monument where Jeb Stuart received his mortal wound. In the early part of the 20th century, the Confederate Memorial Literary Society pushed to have modern U.S. 1 run adjacent to the monument to bring visitors to the site. They could not foresee that, nearly a century later, the highway would bring more growth than battlefield visitors.

The Stuart monument was unveiled on June 18, 1888. Many of his former cavalymen, including Fitzhugh Lee, then the governor of Virginia, gathered for the ceremony. Flora Cooke Stuart, who had not arrived at the Brewer residence in time to bid farewell to her husband, oversaw the installation of a monument for a man who the inscription describes as "Fearless and faithful. Pure and powerful. Tender and true." A rededication ceremony was held in conjunction with the battle's centennial commemoration in May 1964; the site remains owned and maintained by the United Daughters of the Confederacy.



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The monument was erected about 30 feet from where Stuart was mortally wounded.
Jamie Betts Photo

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Civil War Living History Event

National Park Service News Release Date: April 16, 2018

Contact: Peter Maugle

On the weekend of May 5-6, 2018, the National Park Service and the Friends of Wilderness Battlefield, in conjunction with multiple living history groups, will host a full-spectrum event covering unique aspects of the Battle of the Wilderness. Depictions of cavalry, artillery, infantry, civilians, and notable leaders will help convey the stories of what happened here before, during, and after the battle. These programs are free and suitable for history buffs and the general public alike. Families are encouraged to interact with the reenactors or pick up a free Junior Ranger activity booklet.

Visitors should come to Ellwood Manor, 36380 Constitution Highway (Route 20), Locust Grove, VA, 22508. Ongoing demonstrations (including musket and cannon firings), will occur between the hours of 10:00am and 5:00pm on Saturday and Sunday. More detailed information is available on the park's website at: <https://www.nps.gov/frsp/planyourvisit/special.htm>.

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