



THE "OLD LINER" NEWSLETTER

Navy raises Confederate ironclad CSS Georgia to deepen Savannah harbor

By The Associated Press, August 17, 2015

SAVANNAH, Ga. — After 150 years at the bottom of the Savannah River, the armored skeleton of the Confederate warship CSS Georgia is being raised to the surface one 5-ton chunk at a time.

Navy divers who began working in late June to recover cannons, unexploded shells and other artifacts from the riverbed finally started midweek on their last major task — retrieving an estimated 250,000 pounds of the Civil War ironclad's armored siding.

The CSS Georgia was scuttled by its own crew to prevent Gen. William T. Sherman from capturing the massive gunship when his Union troops took Savannah in December 1864.

Still classified as a captured enemy vessel by the Navy, the remains of the Confederate ironclad are being salvaged as part of a \$703 million deepening of the Savannah harbor for cargo ships.

"The historical significance is evident in everything we do," Chief Warrant Officer 3 Jason Potts, the Navy's on-scene commander, said Wednesday as his crew prepared to start raising the first of three giant slabs of armor.

The CSS Georgia was a crude example of the first armored warships designed during the Civil War to stand up to cannon and artillery fire. Its 1,200-ton frame was built using three layers of timber topped with 24-foot strips of railroad iron.

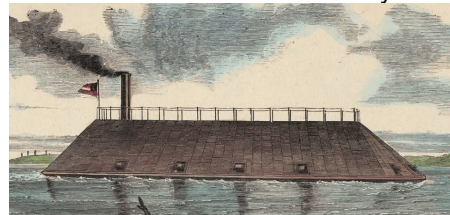
Having sections of the Georgia's armor for study should reveal more about how the Confederacy compensated for the South's lack of

an industrial base when it came to building ships and other war machines.

"A lot of these ironclads are built by house carpenters, they're not built by shipwrights," said Jeff Seymour, historian and curator for the National Civil War Naval Museum in Columbus. "So what are the construction techniques? They vary from ship to ship."

The ironclad gunboat owes its existence to the so-called Ladies Gunboat Society in Savannah, which was made up of a group of merchants' wives, among other like-minded women, who raised funds from across the state to build the warship.

The CSS Georgia was built for the Confederacy in 1862, but it ended up being too heavy to be powered under its own steam through the tidal waters of the Savannah River. Consequently, the vessel became a floating battery anchored upstream, helping to protect the city of Savannah from the Union's navy.



CSS Georgia

The CSS Georgia spent only three years floating before it was banished to the bottom of the river. When Union Gen. William T. Sherman approached in 1864, the Confederate troops decided to sink the CSS Georgia rather than see it usurped by their enemy.

After months of preparation work by underwater archaeologists, Navy divers from the Virginia Beach-based

Mobile Diving Salvage Unit 2 arrived in late June.

Their first task was to raise 132 unexploded shells — both cannonballs and rifled shells shaped like large bullets — found scattered across the wreckage site. Using a crane mounted on a barge, they also pulled up four cannons weighing 1,000 to 10,000 pounds apiece.

Other artifacts soon emerged from 40 feet or more of water: a flywheel, a pump and sections of the steamship's boiler. Perhaps most impressive, the Georgia's propeller was recovered intact and still attached to the long shaft that turned it.

"We don't just simply want to bring it all back to the surface," Potts said. "We want to bring it back intact. So we go to the maximum effort to make sure we don't rip these things apart on the way up."

The three large sections of the Georgia's armored casemate, however, proved too heavy to raise without cutting them down into smaller pieces. They're being separated into about 20 total chunks, each measuring about 4 feet by 24 feet and weighing roughly 5 tons.

After a century and a half, Potts said, most of the ship's wooden hull has rotted away. But the railroad iron remains essentially glued together by mud and silt from the riverbed. The crew uses a crane-held tool with a long, flat blade to slide between the iron strips and pry apart chunks of the armor.

A web of slings is then attached to the slab of armor to ensure its weight is evenly distributed as the crane lifts it from the river.

With river currents typically limiting divers to less than three hours underwater each day, Potts estimates it will take his team nearly a month to raise all of the armored siding. That's



THE "OLD LINER" NEWSLETTER

at a rate of roughly one 5-ton chunk per day.

All artifacts from the CSS Georgia are being sent to the Conservation Research Laboratory at Texas A&M University in College Station, Texas, for cataloging and preservation. The Navy hasn't said where those artifacts will ultimately reside.

Civil War Mural, Obscured for Decades, Resurfaces on a Shelf

By **PAUL POST**, *New York Times*,
JAN. 30, 2015

SARATOGA SPRINGS, N.Y. — A historic Civil War mural that bounced, mislabeled, from museum to museum for several decades has emerged from storage, its identity reclaimed. But because of its size, its owners are still pondering where it can be displayed.

From 1887 to 1958, "The Battle of Resaca," a 5-foot-by-12-foot oil-on-canvas mural by the Civil War artist James Walker, hung in an imposing brick and granite edifice on the Upper West Side.

"These murals were kind of spectacular at the time," said Courtney Burns, director of the New York State Military Museum in Saratoga Springs. "They were meant for public viewing. They didn't have movies back then. They were a source of entertainment. They had a lot of characters in them. Viewers would take their time to look at all the elements."

And then "Resaca" lost its home. The building, the former armory of the 12th Regiment, was razed to make room for Lincoln Center for the Performing Arts. The mural was rolled up and sent to the Brooklyn Navy Yard for safekeeping, before heading

to the United States Military Academy at West Point in the 1960s for a Civil War centennial celebration. Somehow, during its travels, the painting was incorrectly labeled a scene from Gettysburg. From West Point, it went into storage at the state Capitol in Albany, then at an armory in Albany and then at the nearby Watervliet Arsenal before landing in 2002 at the New York State Military Museum, which is run by the state's Division of Military and Naval Affairs. "So it sat on a shelf for many years," Mr. Burns said. "When we unrolled the painting it was clear that it wasn't Gettysburg. I was a little shocked because we didn't know what it was." After considerable military history sleuthing, officials discovered a print of the painting in a biography of the man who had commissioned it. Resaca was a key engagement in Gen. William T. Sherman's Atlanta campaign against the Confederates. A small Georgia town, Resaca is southeast of Chattanooga, Tenn., in direct line with Atlanta.



"The Battle of Resaca," a large oil-on-canvas mural by the Civil War painter James Walker, had long been misidentified. Photo: Nathaniel Brooks for The New York Times

The painting had been commissioned by Maj. Gen. Daniel Butterfield, who started out with New York's 12th Regiment and played a prominent role at the Battle of Resaca, which took place in 1864. General

Butterfield, a Medal of Honor recipient, is also thought to have composed the bugle call "Taps."

Walker painted "The Battle of Resaca" from sketches he made on the field right after the battle's completion. The biography that included the painting, written by General Butterfield's wife, Julia, provided conclusive evidence of the mural's origins.

"I called it Resaca rediscovered," Mr. Burns said.

But there was still more work to be done. The painting had begun to deteriorate. In the 1920s, a lacquer had been applied as a protective coating, which darkened its appearance. Realizing the painting's historic and artistic value, state officials had it restored a couple of years ago at the Williamstown Art Conservation Center in Massachusetts.

It is now back at the Military Museum, housed in a former armory, which opened an exhibition two years ago called "Empire for Union: New York State in the Civil War," in conjunction with the war's 150th anniversary.

At any given time, the museum has about 16 paintings on display. For the time being, "The Battle of Resaca" is one of 50 held in storage.

"It is a great painting and has an interesting history," Mr. Burns said. "At some point, I think we will remove one of our other exhibits and install a temporary exhibit of 'Resaca' and our other Walker paintings. It's the challenge of juggling time and space to do it."

Like many paintings of its day, "The Battle of Resaca" emphasizes notable figures over the battle itself. "It's a scene of the various commanders in the foreground," Mr. Burns said. "The battlefield is in the background."



THE "OLD LINER" NEWSLETTER

Among those depicted are Maj. Gen. Joseph Hooker, who won an important victory at Lookout Mountain, near Chattanooga, six months before Resaca; Maj. Gen. Daniel Sickles, who lost a leg at Gettysburg, shown leaning on a crutch; and Maj. Gen. Oliver Otis Howard, who lost an arm at the Battle of Seven Pines in Virginia.

In addition to its Saratoga Springs collection, the Division of Military and Naval Affairs is responsible for 100 paintings at 45 armories throughout New York State. One of the largest is the restored Park Avenue Armory, where the "Silk Stocking" Seventh Regiment — named for its many wealthy members — was based.

But "The Battle of Resaca" does not fit at the Park Avenue Armory, artistically or physically. "The building is currently leased to a private organization that has undertaken extensive restoration and uses its drill hall as an arts venue," Mr. Burns said. "The artwork, historic fixtures and furniture that we keep there are original to the building and the Seventh Regiment. 'The Battle of Resaca' is not relevant to that collection."

Three Civil War paintings by the Hudson River School landscape artist Sanford Robinson Gifford, who belonged to the Seventh Regiment, are on view at the Park Avenue Armory: "Bivouac of the Seventh Regiment, Arlington Heights, Virginia" (1861), "Fort Federal Hill at Sunset, Baltimore" (1862) and "Camp of the Seventh Regiment near Frederick, Maryland" (1863).

The former Columbus Avenue Armory, where "The Battle of Resaca" was first shown, was dedicated on April 21, 1887. General Sherman himself turned out to review the 12th Regiment for the occasion.

Walker was born in England in 1819, came to America with his parents in 1824 and lived for a while in New York. He was a largely self-taught artist. He accompanied the Union Army during the Civil War. One of his most famous works is even larger than "Resaca," a 13-foot-by-30-foot painting called "Battle of Lookout Mountain," which depicts a Union victory on Nov. 24, 1863, outside Chattanooga. The Battle of Resaca took place the following spring as Union troops advanced toward Atlanta.

"Battle of Lookout Mountain" is now at the Chickamauga and Chattanooga National Military Park Visitors Center in Rossville, Ga.

The post-war Jefferson Davis: The famous trial that never was

By Bill Ward, The American Civil War (FB) July 10, 2015

When the War Between the States ended, the victorious Northerners viewed Jefferson Davis, as the former President of the Confederate States of America, much differently than others who had served the Confederacy.

For example, when Robert E. Lee surrendered to U.S. Grant at Appomattox Court House, the meeting between the two generals was amicable. Lee was received and treated with courtesy as a senior officer. The terms were so apparently lenient, with Grant conceding to Lee's requests on behalf of his soldiers, the surrender was referred to as "a gentleman's agreement."

However, even after signing a loyalty oath, Lee and other former Confederate Army officers and members of the CSA government were later disenfranchised and treated as second-class citizens. But

in the eyes of the northern public, Jefferson Davis was set apart for still a different kind of treatment.

On May 10, 1865, about a mile from the town of Irwinville, Georgia, Federal troops captured Davis. With his arrest on that spring morning, his government ceased to exist. His wife, Varina, and their children were sent to Savannah, where she was kept under virtual house arrest and forbidden to leave the city. Because the soldiers, carpetbaggers and Union supporters treated the Davis children so badly, Varina arranged for them to go to Canada along with her mother.

Davis had been taken back to Virginia and imprisoned in Fort Monroe, where he would stay for the next two years. At first, he was bound in leg irons. Guards watched him around the clock but were not permitted to speak to him. He was allowed no visitors; a light burned in his cell day and night; and his only reading material was a Bible. His treatment was a clear violation of the Bill of Rights.

Many Northern Congressmen and newspapers were nothing short of vicious in their public attacks of Davis. They wanted to see him tried for treason and hanged. In one article, and in one very long sentence, the New York Times referred to Davis by every insulting comment and offensive name that was fit to print. Rhetoric far outran legal reasoning.

But if Davis was in an unusual legal predicament, so was the United States government. The dilemma faced by Washington was how to handle the Davis case. The government under Lincoln had created its own major obstacles by spending four years proclaiming that secessionists were "traitors and



THE "OLD LINER" NEWSLETTER

conspirators." The U.S. military had silenced opposition to the administration by closing down newspapers that dared challenge the party line or to make the slightest suggestion that secession might be legal. Thousands of Northerners had been jailed for exercising their First Amendment rights, and those thousands had friends with long memories in the Northern bar.

Northern lawyers were angry for having their clients locked in prison with no civil rights as guaranteed by the Constitution; having civilians tried by military courts for non-existent crimes; having a government that ignored the Supreme Court, setting itself above the constitutional plan of checks and balances. They didn't like having to beg the president for justice for clients convicted by phony courts-martial or locked up for long periods without any trial. Under Lincoln, the U.S. government had become tyrannical, and certainly anything but a free and constitutional society.

The best lawyers of the day were willing to volunteer to defend Jefferson Davis, because they were angry at the way Lincoln's government had trampled the Bill of Rights and the Constitution for four years. Even those who didn't believe in secession were repulsed by the conduct of the Republican administration and the U.S. military.

Charles O'Connor of New York, one of the most famous trial lawyers of the era and a man of great stature in the legal profession, volunteered to be Davis's counsel. Salmon P. Chase, Chief Justice of the Supreme Court, would be the trial judge.

But interesting things began to happen, and the government's dilemma became even worse. University of Virginia Law Professor, Albert Bledsoe, published a book, "Is

Davis a Traitor?" Bledsoe methodically took apart the case against secession, delivering a solid blow to the prosecutors and dampening their zeal to try Davis. Prosecutors actually began to look for a way to avoid trying him without vindicating the South.

Then another method was decided on for prosecution. The attorney general would bring in outside, independent counsel, as we have seen in modern times, such as in Watergate or the Clinton scandals. The government needed someone of great standing in the legal community to be the lead prosecutor. It chose John J. Clifford. But after reviewing the case, Clifford withdrew citing "grave doubts" about the validity of the case. The government could "end up having fought a successful war, only to have it declared unlawful by a Virginia jury," where Davis's "crime" was alleged to have been committed.

President Johnson, Lincoln's successor, thought the easiest way out would be to pardon Davis, as he had pardoned many other Confederates. But Davis refused, saying, "To ask for a pardon would be a confession of guilt." He wanted a trial to have the issue of secession decided by a court of law — where it should have been decided to begin with — instead of on battlefields. Most Southerners wanted the same.

Northerners either forgot or were unaware of a great secessionist tradition in America. Southerners were not alone in their view that each state had the right to determine its own destiny in the Union. The procedure for joining the Union also applied to withdrawing from the Union.

That thought harkens back to an editorial by the Cincinnati (Ohio) Daily Inquirer, in the summer of 1861, after

the "traitor" label was let loose by the North: "The Republican papers are great on treason. . . . It is treason to circulate petitions for a compromise or peaceful readjustment of our national troubles . . . to question the constitutional powers of the President to increase the standing army without authority of law . . . to object to squads of military visiting private houses, and to make search and seizures. . . to question the infallibility of the President, and treason not to concur with him. . . It is treason to talk of hard times; to say that the war might have been avoided. It is treason to be truthful and faithful to the Constitution."

A year after John Clifford withdrew, the government appointed another special counsel, Richard Dana of Boston, who had written the novel, "Two Years Before the Mast." But after reviewing the evidence, he agreed with Clifford; the case was a loser. Dana argued that "a conviction will settle nothing in law or national practice not now settled...as a rule of law by war." Dana observed that the right to secede from the Union had not been settled by civilized means but by military power and the destruction of much life and property in the South. The North should accept its uncivilized victory, however dirty its hands might be, and not expose the fruits of its carnage to scrutiny by a peaceful court of law.

Now, over two years after Davis's imprisonment and grand jury indictments for treason, the stage was set for the great public trial of the century. Davis had been released from prison on a \$100,000 bond, supported by none other than Horace Greeley, the leading abolitionist writer in the North and a former Lincoln supporter. Greeley and a host of others were outraged at the treatment



THE "OLD LINER" NEWSLETTER

Davis had received, being locked up in a dungeon for more than two years with no speedy trial.

Since two famous special counsels had told the government its case was a loser, finally, none other than the Chief Justice, in a quirk of Constitutional manipulation, devised an idea to avoid a trial without vindicating the South. His amazing solution was little short of genius.

The Fourteenth Amendment had been adopted, which provided that anyone who had engaged in insurrection against the United States and had at one time taken an oath of allegiance (which Davis had done as a U.S. Senator) could not hold public office. The Bill of Rights prevents double jeopardy, so Davis, who had already been punished once by the Fourteenth Amendment in not being permitted to hold public office, couldn't be tried and punished again for treason.

Chief Justice Salmon P. Chase secretly passed along his clever argument to Davis's counsel, Charles O'Connor, who then made the motion to dismiss. The Court took the motion under consideration, passing the matter on to the Supreme Court for determination.

In late December 1867 while the motion was pending, President Johnson granted amnesty to everyone in the South, including Davis. But the Davis case was still on the docket. In February 1868, at a dinner party attended by the Chief Justice and a government attorney, they agreed that on the following day a motion for non-prosecution would be made that would dismiss the case. A guest overheard the conversation and reported what was on the minds of most Southerners: "I did not consider that he [Davis] was any more guilty of treason than I was, and

that a trial should be insisted upon, which could properly only result in a complete vindication of our cause, and of the action of the many thousands who had fought and of the many thousands who had died for what they felt to be right."

And so, the case of United States versus Jefferson Davis came to its end — a case that was to be the trial of the century, a great state trial, perhaps the most significant trial in the history of the nation — that never was.

Notable Mississippians join chorus to change state flag

JACKSON, Miss., AP, August 16, 2015 — Jimmy Buffet, John Grisham, Morgan Freeman and former New Orleans Saints quarterback Archie Manning are among famous current and former Mississippi residents asking the state to remove the Confederate battle emblem from its flag.

The famed musician, author, actor and athlete joined 60 others in signing a letter titled "A Flag for All of Us," that appeared as a full-page ad in Sunday's edition of The Clarion-Ledger.

"It is simply not fair, or honorable, to ask black Mississippians to attend schools, compete in athletic events, work in the public sector, serve in the National Guard, and go about their normal lives with a state flag that glorifies a war fought to keep their ancestors enslaved," the letter states. Others who signed it include Kathryn Stockett, author of "The Help;" Grammy-winning producer Glen Ballard, Basketball Hall of Famer Bailey Howell, former Netscape CEO Jim Barksdale, former Mississippi Supreme Court Justice Reuben Anderson, Pulitzer Prize-winning

novelist Richard Ford, and former Gov. William Winter.

State governments and businesses around the U.S. have removed Confederate symbols since Dylann Roof was accused in June of killing nine black church members in Charleston, South Carolina. Roof appeared in photos with the Confederate flag, and authorities believe the slayings to be a hate crime.

Following a contentious and emotional debate, lawmakers in South Carolina agreed to remove the Confederate battle flag from the grounds of the Statehouse. It was taken down last month.

"The Rebel flag was never meant to fly over state capitols" — it was designed as a bright rallying point that could be seen even in the smoke of battle," the letter said. It noted that after the war, Gen. Robert E. Lee said, "It's time to furl the flag, boys," and told Southerners to "obliterate the marks of civil strife and to commit to oblivion the feelings it engendered."

A number of prominent Mississippians — House Speaker Philip Gunn, the state's Southeastern Conference football coaches, and even the great-great-grandson of Confederate President Jefferson Davis — already had said they believed it was time to retire the Confederate symbol from Mississippi's flag.

"The tide is turning with business leadership saying it hurts our ability to recruit corporations and with coaches saying it hurts our ability to recruit athletes," state Sen. John Horhn, D-Jackson, told The Clarion-Ledger on Saturday (<http://on.thecl.com/1gNdv2w>). "The flag is a turnoff."



THE "OLD LINER" NEWSLETTER

But Greg Stewart, administrator of Beauvoir, the Jefferson Davis Home and Presidential Library, said Saturday that use of the Confederate battle flag by rap and hip-hop artists "kind of sucks the wind out of the 'offensive' argument."

Gov. Phil Bryant said voters made their views clear in 2001, when 64 percent rejected a proposal to change the state flag to 20 white stars on a blue field.

Fourteen years is a long time, said author Greg Iles, who signed the letter that appeared in Sunday's paper.

"Think of America in 1931 and then in 1945 — that's 14 years, and a tectonic shift in national identity. Think of 1961 and 1975," he told the newspaper. "The Confederate flag is no longer a viable state or national symbol in 2015."

The horrific spike in whiskey prices during the Civil War, in one chart

By Phil Edwards, Vox.com, August 7, 2015

There's a story, of unknown veracity, that in 1863 President Lincoln asked what whiskey General Ulysses S. Grant drank. Nobody knew the brand, so Lincoln purportedly replied, "Because, if I can only find out, I will send a barrel of this wonderful whiskey to every general in the army." The timing was particularly poor — that same year, whiskey prices were soaring.

The chart below, courtesy of the David Rumsey Collection, appeared in Henry Gannett's 1883 *Statistical Atlas of the United States*, using the American Almanac and Treasury of Facts as its source.

You can see prices jumping from roughly 19 cents a gallon to \$1.92 a gallon in just 3 years (and soaring even higher after that):

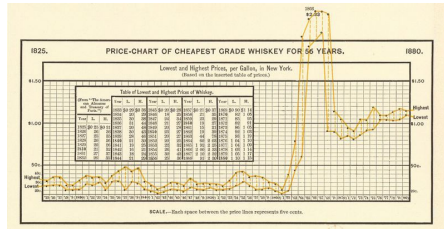


Photo - Henry Gannett/David Rumsey Collection

The best explanation for that spike, in *The Book of Bourbon and Other Fine American Whiskeys* by Gary Regan and Mardee Haidin Regan, is that taxes and supply shortfalls worked in concert to make booze pricey.

There was general economic uncertainty during the Civil War, which began in 1861. And in 1862, Congress set significant whiskey taxes (all the whiskey bought in the sample was purchased in New York). Whiskey taxes and other excise taxes helped fund a long and expensive war.

The taxes started at 20 cents a gallon and soared to 70 cents by 1864 and \$1.50 by 1865, the year the Civil War ended. In 1866, they were a whopping \$2 (the chart shows a \$2 low price for that year, but it was likely higher for legal whiskey buyers because of the tax). In 1868, Congress reduced that tax to 50 cents a gallon, which is probably the biggest reason the price drops in the chart.

It wasn't only taxes. In the Confederate states, Prohibition was enacted in 1862 to preserve corn for food, and that dried up some of the supply, though backwoods "moonshine" distilling continued.

(The *Book of Bourbon* authors claim that black market whiskey prices soared during the Civil War, too.)

Wondering why prices never returned to pre-Civil War era lows? Distillers artificially depressed production by forming the so-called Whiskey Trust, which kept booze expensive even after the war was over. There were other wild gyrations in demand and supply as well, including eager and available European customers, new distilleries, consolidation, and other trends.

Matthew McConaughey Stars in Civil War Drama 'The Free State of Jones'

By Jennifer Lafferty, Stack.com, August 19, 2015

In the big screen Civil War dramatic thriller, *The Free State of Jones*, Oscar-winning actor Matthew McConaughey stars as Newton Knight, a man whose love for a former slave named Rachel causes him to rebel against the Confederacy. Based on a true story, this epic feature centers on Knight, a defiant Southern farmer who led an armed rebellion of poor white farmers against the Confederacy, an action that enabled Jones County, Mississippi to secede from the Confederacy.

Starring as Rachel is Gugu Mbatha-Raw, recently seen in the music drama *Beyond the Lights*. The cast also includes: Keri Russell (*Dawn of the Planet of the Apes*), Mahershala Ali (*House of Cards*) and Jacob Lofland, who previously worked with McConaughey in the 2012 crime drama *Mud*.

The film was written and directed by Gary Ross, best known for *The Hunger Games*.



THE "OLD LINER" NEWSLETTER

In an announcement, Adam Fogelson, Chairman of STX Entertainment's Motion Picture Group, said: "I am thrilled to be continuing a relationship with Gary Ross that began with *Seabiscuit*. He's an incredible filmmaker with a unique visual style, and with *The Free State of Jones* he brings a compelling and impactful untold story that is gritty and thrilling while also being heartfelt and intelligent. We are extremely proud that this is one of the first films STX Entertainment will be bringing to audiences."

The Free State of Jones is due to hit theaters nationwide on March 11, 2016.

Civil War-era Medal of Honor recipient buried at San Diego National Cemetery

By JULIE WATSON, AP, July 9, 2015
SAN DIEGO (AP) — A Civil War-era Medal of Honor recipient forgotten in an unmarked grave for nearly a century finally got a funeral Thursday when he was given full military honors and reburied at a national cemetery.

The Army gave Sgt. Charles Schroeter a rifle salute and a bugler played taps on the cloudy morning at Miramar National Cemetery. Scores of veterans from past wars ranging from Vietnam to Afghanistan attended the ceremony. Some dressed in uniforms and dresses from the Civil War era. Among the crowd were two Medal of Honor recipients.

Schroeter was found thanks to efforts to locate all those awarded the nation's highest military award.

"On behalf of a grateful nation, may you find this new place of rest to be the home of honor you rightfully

deserve," Army Brig. Gen. Joseph M. Martin told the crowd.

The German-born U.S. soldier was given the Medal of Honor in 1869 for his gallantry during battles between settlers and Native Americans out West.

Researchers from the Medal of Honor Historical Society of the United States discovered records showing Schroeter's ashes were in an unmarked crypt with other unclaimed remains at the private Greenwood Memorial Park in San Diego. The group sent a Medal of Honor plaque to the cemetery staff in 2013 to have it placed on his grave. That's when the cemetery's staff learned Schroeter — who never married and had no children — was buried in the grave space set aside for unclaimed cremated remains.

"I thought, 'Ugh,'" said Cathy Fiorelli, director of Greenwood Memorial Park who also serves on the board of the Miramar cemetery's foundation. "This guy should be buried at our national cemetery. It feels more befitting, proper and appropriate as the final resting place for a war veteran and Medal of Honor recipient."

Fiorelli submitted the necessary paperwork.

Schroeter is the first Medal of Honor recipient buried at San Diego's newest national cemetery.

The box containing his remains was put in a horse-drawn hearse. An honor guard from Fort Irwin's 11th Armored Cavalry accompanied the hearse to the cemetery's Memorial Circle as Marine Corps fighter jets conducted training flights nearby.

The honor guard presented the flag to the cemetery director, acting as next-of-kin because no one has located any descendants.

According to the Medal of Honor Historical Society, about 400 Medal of

Honor recipients are listed as "lost to history" because their burial location is unknown.

Historians try to track down every detail they can by scouring records.

Researchers say Schroeter was born on July 4, 1837, in Luneburg, Germany. He migrated to the United States as a young man. He spent the next three decades serving in the U.S. military, joining the 1st Volunteer Missouri Cavalry Regiment in 1863 in which he fought against Confederate soldiers in Arkansas. After the Civil War, he joined the U.S. 8th Cavalry and headed out West.

Schroeter was awarded the Medal of Honor for his courage during the Battle of Rocky Mesa on Oct. 20, 1869, which was sparked by an Apache attack on a stagecoach that killed two civilians and four troopers. He and his comrades tracked the Apaches into Arizona's Chiricahua Mountains, where they survived against rifle fire that killed two men and wounded another before darkness brought an end to the fighting.

"He devoted his life to his adopted country," said Bill Heard, spokesman for the Miramar National Cemetery Support Foundation. "He suffered bullet wounds, sabre cuts and he was a little guy, about 5-foot-6 and 135 pounds. He was tough as nails. He deserves to be buried among his comrades in arms."

Schroeter also served five years in the Marine Corps before retiring from the military and opening a candy and tobacco shop in Buffalo, New York. He moved to San Diego in 1918.

A white marble gravestone stands among rows of military heroes with his name, service, birth and death dates in gold inscription and with the Medal of Honor insignia.