



## THE "OLD LINER" NEWSLETTER

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### **Bill to expand Gettysburg National Military Park advances**

The Hanover Evening Sun,  
November 22, 2013

A bill to expand Gettysburg National Military Park to include the Lincoln Train Station and the southern end of the battlefield is moving forward, according to a news release.

The bill was unanimously passed by the Senate Energy and Natural Resources Committee, according to the joint release sent from U.S. Sens. Bob Casey (D-Pa.) and Pat Toomey (R-Pa.) on Friday.

The bill, the Gettysburg National Military Park Expansion Act, now awaits consideration by the full Senate.

The expansion would include 45 acres of land at the southern end of the battlefield. The land is adjacent to current park land and was donated to the Gettysburg Foundation in 2009.

The foundation plans to donate the land to the park once it's added to the park's boundaries, the release said.

The foundation recently purchased the Lincoln Train Station from Gettysburg Borough for \$500,000. Foundation officials said at the time of the sale they plan to also donate the train station to the park.

"The most important part is the historic structure of the train station is now on a path that its future preservation will be assured," battlefield assistant manager Katie Lawhon said at the time.

The station, located on Carlisle Street, was built in 1859 and used as a field hospital during the Battle of Gettysburg. It is known as the Lincoln Train Station because President Abraham Lincoln arrived on the line

Nov. 18, 1863 before speaking at the Soldiers' National Cemetery.

It is good news that the bill is moving forward, Toomey said in the release.

"My efforts with Sen. Casey and Rep. (Scott) Perry will help preserve our national history and encourage tourism and growth in the area. I hope the bill will be favorably considered by the entire Senate before the end of the year," he said

### **Plan to preserve Petersburg Battlefield sites introduced in Senate**

Harrisburg Examiner, November 24,  
2013

A plan to expand Petersburg National Battlefield was introduced in the Senate. Virginia's two senators, Mark Warner (D) and Tim Kaine (D), introduced the Petersburg National Battlefield Boundary Modification Act (S. 1718), which would increase the size of the protected area operated by the National Park Service (NPS).

The bill would allow NPS to acquire property by purchase, transfer or donation but not by eminent domain. The bill would also transfer about 1.17 acres from the Army to NPS from the Fort Lee Military Reservation to add to the battlefield.

The battlefield, outside Petersburg, VA saw the longest military event of the Civil War, lasting nine and a half months, where the Union Army cut off the city where the railroads led to Confederate capital Richmond.

The bill was referred to the Committee on Energy & Natural Resources. A similar bill is pending before the House Natural Resources Subcommittee on Public Lands & Environmental Regulation and the Armed Services Subcommittee on Readiness.

Efforts to pass the measure in previous years and protect the historic land from developers have failed to clear Congress.

### **Paula Vogel's ingenious 'Civil War Christmas' opens at Baltimore's Center Stage**

By Nelson Pressley, Washington  
Post, December 2, 2013

Christmas Eve, 1864: Abraham Lincoln frets over the present he bought for his high-strung wife, while Mary Lincoln is in a tizzy over a tree. Not far away, John Wilkes Booth schemes to capture the president, a furious black Union soldier vows vengeance on Confederate soldiers for kidnapping his free wife and a young black girl is loose on the frigid streets of the war-weary American capital.

Those are just a few of the strands in Paula Vogel's "A Civil War Christmas," which is woven into a beautiful two-hour package at Baltimore's Center Stage. The show is subtitled "An American Musical Celebration," but there's no need to fear a frenzy of sugar-coated fa-las. Vogel ingeniously strings together carols, spirituals and Civil War songs while zipping through a collage of stories, each one clear and taut. Somehow Vogel makes room for "Marching Through Georgia," "God Rest Ye Merry, Gentlemen," "Silent Night" and the fevered Confederate battle cry that was the 19th-century version of "Maryland, My Maryland" — which, of course, has the same melody as "O Christmas Tree."

This is the "Civil War Christmas" that was talked about for years at Arena Stage but never came to fruition. The project finally got on its feet the past few seasons in several cities (and at



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Georgetown University last year), and this area professional premiere marches onto the stage in Baltimore with tremendous discipline and a fascinatingly transparent style.

Director Rebecca Taichman's approach is to have the actors do everything in front of you, from slipping hoop skirts and great coats over their jeans and sneakers to creating the wonderfully atmospheric sound effects, from train whistles to thunder, on Foley tables tucked in the back corners of the stage. (The efficient costumes and the extremely spare scenic design are by Dane Laffrey.) Choreographer Liz Lerman doesn't fashion dances — this show never feels remotely like a musical — but you feel her hand as the ensemble of 11 actors pivot from the imagined streets of Washington to outskirts along the Potomac, and so on. You also feel it as, say, one actor plays a frisky horse catching the scent of a nearby mule (played by another actor) in a delightful bit of physical comedy.

The scenes are brisk and the changes come fast, but we never get lost. That's partly because Vogel's script is unabashed about announcing place and characters; it's the kind of show where an actor plays Booth co-conspirator Mary Surratt one moment and Booth himself the next. But it's also because the well-drilled, splendidly balanced ensemble, smoothly taking on both fictional characters and historical figures such as Elizabeth Keckley and Walt Whitman, moves like a dream — and because Scott Zielinski's lights always crisply indicate what's changed.

Music director Victor Simonson is a centerpiece at the back of the stage, underscoring action on piano and accompanying songs that range from

soft and prayerful to powerful and desperate, as the wounded and sick get tended to. Individually and in the many choral numbers, the singing is terrific.

Vogel never loses sight of the tensions driving this weary, dangerous historical moment, and while the story doesn't quite burst at the climax the way you expect it to, it's still a striking, mature panorama of lost and isolated figures in an embattled landscape. The show has a modern tempo, yet there is something appealingly old-fashioned about its handmade approach and watching the cast put it all together with deceptive ease.

And bless its savvy heart, it's family-friendly seasonal fare that's easily accessible to middle-schoolers and smart enough for parents — tough yet warm, with a rewarding Dickensian sweep.

### **A Civil War Christmas**

*by Paula Vogel. Directed by Rebecca Taichman. Associate choreographer, Paloma McGregor; sound design, Stowe Nelson. With Oberon K.A. Adjepong, Kati Brazda, Tyrone Davis Jr., Jeffry Denman, Andrea Goss, Matthew Greer, Mackenzie Kristine Jarrett, Sekou Laidlow, Tracey Conyer Lee, Nicole Lewis and A.J. Shively. About two hours. Through Dec. 22 at Center Stage, 700 N. Calvert St., Baltimore. Tickets \$19-\$64. Call 410-332-0033 or visit [www.centerstage.org](http://www.centerstage.org)*

### **Fight over Olustee Civil War monument breaks out**

By Margie Menzel, News Service of Florida, December 3, 2013

The state parks system is on the hot seat and a House leader is calling for action over a proposed monument to

Union soldiers at the site of the biggest Civil War battle fought in Florida.

The bid to add a Union monument to the Olustee Battlefield Historic State Park near Lake City has drawn a furious response, with about 100 people attending a Monday night public hearing at the Columbia County School District Auditorium. Representatives of the Florida Department of Environmental Protection, which oversees the state parks, moderated the hearing.

Passions ran high, at one point erupting in a spontaneous chorus of "Dixie" led by a black man, H.K. Edgerton, who called Union soldiers rapists and wielded his large Confederate flag like a conductor's baton as the audience sang.

Speakers blasted the proposal as disturbing hallowed ground in a rural community where most families stay for generations.

"Putting a Union monument at Olustee would be like placing a memorial to Jane Fonda at the entrance to the Vietnam memorial," said Leon Duke, a wounded veteran.

"Men died there. Let their spirits rest in peace," said Nansea Marham Miller, who is descended from a Confederate soldier who died at Olustee. "Let my grandfather rest in peace."

The park is in the Osceola National Forest, 50 miles west of Jacksonville and 15 miles east of Lake City. It was the site of a four-hour battle on Feb. 20, 1864, in which Union forces were routed by Confederate troops.

In 1909, the Florida Legislature acquired three acres there to build a memorial. In 1912, Olustee became the first state park in Florida, and each February, a re-enactment of the battle is staged there. There was heavy debate during Monday's



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meeting about whether the already-existing memorial is a Confederate memorial or is broader in scope.

Last February, DEP received a proposal from the Sons of Union Veterans of the Civil War to add a memorial specifically for Union officers and soldiers. The agency vetted the proposal and scheduled Monday's public hearing to discuss possible locations at the park for the memorial.

But the discussion never got that far. Many of the speakers identified themselves as descendants of soldiers who lost their lives at the Battle of Olustee. Many said they participated regularly in Civil War reenactments. Many began their speeches by stating how many generations of their families had lived in Florida.

Jeff Grzelak of Orlando, a Civil War historian whose business card depicts him in a Union uniform, said a Union marker had been placed in the cemetery at Olustee 23 years before.

Mike Farrell, a member of the Sons of Union Veterans of the Civil War, is also descended from a soldier who died at Olustee. Farrell said he's been a historical exhibitor at the park for years and proposed the new memorial as a result.

"I always have the visiting public approach me and ask me where the Union monument is on the battlefield, and I often tell them, 'There isn't any.' I'm not talking about what Jeff was talking about, which was a cemetery marker to the dead. What I'm talking about is a battlefield monument," Farrell said.

### **Soil from Michigan sprinkled on Civil War graves at Gettysburg**

By Garret Ellison, Mlive.com,  
November 25, 2013

GETTYSBURG, PA — There are 175 Michigan soldiers whose final journey during the Civil War ended not back at home, but in a battlefield in Pennsylvania.

This weekend, a group from Michigan brought a handful of home back to those fallen soldiers' final resting place.

On Saturday, Nov. 23, historian Bruce Butgereit and other members of the Sons of Union Veterans of the Civil War traveled to Pennsylvania for a 150-year remembrance of President Abraham Lincoln's Gettysburg Address on Nov. 19, 1863.

They brought a handful of soil from a significant location to each of the 175 Michigan soldiers buried at the Gettysburg National Cemetery, be it a hometown civic space or a family farm.

Soil from all over the state was collected for the remembrance, an effort spearheaded by Butgereit's wife, Marcia.

In Grand Rapids, Butgereit collected soil from the grounds of the Gerald R. Ford Jobs Corps Center, once the old South High School and, long before that, known as Cantonment Anderson — the site of the old Third Michigan infantry regiment's original muster in May 1861.

He also collected soil from the Grand Rapids Public Schools Innovation Central High School campus in the Heritage Hill Neighborhood, where the cavalry troops trained.

"We thought the soil was a symbolic way of bringing Michigan back to them," he said.

The ceremony included placing a U.S. flag and Michigan state flag on each of the 175 graves, as well as a formalized "Michigan Remembers Gettysburg" program and rededication of the Michigan memorials.

### **Hunterstown: North Cavalry Field of Gettysburg**

**By Troy Harmon, National  
Park Ranger and Historian**

Hunterstown Cavalry Battlefield, also known as North Cavalry Field, is a National Shrine waiting to be fully appreciated and brought into the fold of sacred places visited regularly by patrons of Gettysburg National Military Park. Fields and barns to either side of the Hunterstown road, just to the south of old town square mark the site of a significant cavalry fight waged there after 4:00 PM on July 2, 1863. Union participants involved were Michigan Troopers under Brigadier General George Armstrong Custer versus the Confederacy's famous Cobb's Georgia Legion, with support from Phillips Georgia Legion, the 2nd South Carolina Cavalry and 1st North Carolina Cavalry. They were under the overall direction of the capable Brigadier General Wade Hampton, who latter replaced J.E.B. Stuart as Robert E. Lee's cavalry chieftain.

Lines of battle were established a mile apart with Custer's men establishing their artillery at Felty-Tate Ridge on the northern end, to oppose Hampton's rebel guns atop Brinkerhoff's Ridge directly south. In the valley between, a fierce hand-to-



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hand fight would ensue across the J.G. Gilbert and J. Felty Farms, intact to the present day. It began with Custer ordering elements of the 6th and 7th Michigan cavalry to dismount and move south on foot beyond and below the ridge, along both sides of the Hunterstown Road. Concealed by fields carpeted with ripe golden wheat, the Michigan troopers waded inconspicuously forward to the Felty Farm where some of their best marksmen found excellent cover and elevated fields of fire within the enormous Pennsylvania bank barn west of the road. Felty's barn was even large enough to conceal Lieutenant A.C.M. Pennington's 2nd U.S. Battery M, 250 yards to the north along the Felty-Tate ridge. Meanwhile, to complete the deployment, dismounted men of the 7th Michigan formed undetected in the tall wheat east of the Hunterstown Road, to form a cross fire with the 6th Michigan.

Custer had arranged the perfect trap, but how to lure Confederate cavalymen into it required another step. To achieve this and complete the perfect ambush, he would personally lead around sixty mounted men of Company A, 6th Michigan on a daring charge toward the Confederate position. Because the Hunterstown Road was tightly flanked on both sides with post and rail fences, it was impossible for more than one company to move at a gallop. Recognizing this, Custer would use Company A as a small shock force to establish contact with southern troopers. After hitting them hard to get their ire up, he retreated intentionally drawing them back north to the prepared ambush waiting east and west of the Hunterstown Road at Felty's barn. Custer, a new brigadier

nearly lost his life in the initial charge in front of the Gilbert farm, where Confederates resisted. If it had not been for Norville Churchill's timely rescue of Custer, whisking him out of harm's way and onto his horse, later Indian Wars on Western Plains may have taken on a different complexion.

In Kentucky Derby fashion, the horses of Cobb's Legion raced in the summer air nose to tail with Company A, for a quarter mile up the narrow Hunterstown Road, all-the-while bouncing between the fences which hemmed them in like a bowling alley. So caught up in the chase were the Georgians, that they fell like a hungry mouse right into the trap which was released on them as soon as Union cavalry cleared the waiting crossfire. Not being able to stop their horses in time, several Confederates raced beyond the barn where Pennington's artillery opened at close range, killing five rebel officers. Between the two sides, eleven officers were killed or wounded, indicating the short struggle was vicious. Although statistics vary, the total losses at Hunterstown range from eighty to one hundred men.

Confederate survivors withdrew south down the Hunterstown Road to the Gilbert Farm and subsequently Brinkerhoff's Ridge. With both sides monitoring the other from a mile's distance, only long range artillery was exchanged the rest of the evening. At 11:00 PM, Judson Kilpatrick withdrew Custer's men and the rest of the division with new orders to the Baltimore Pike.

The significance of this action far exceeds the fight itself, and the ramifications were greater than many realize. The first of these has to do

with Culp's Hill being saved for the Union on July 2. When Custer enticed Hampton's Georgia and South Carolina Cavalymen into a fight, he prevented them from reaching the left flank of the Army of Northern Virginia by way of the Hunterstown Road. Jeb Stuart had ordered them there to protect Richard Ewell's left, while the latter assaulted Culp's Hill. When Stuart learned of Union Cavalry at Hunterstown, he countermanded his original order, to permit Hampton to stay and fight. Ewell has been criticized greatly for not beginning his attack at Culp's Hill earlier on July 2, but his delay in part was related to Hampton's cavalry not arriving to protect him from David Gregg's division of Union cavalry sitting squarely on his flank along the Hanover Road. To compensate, Ewell had to reassign 3,000 officers and infantrymen to the Hanover Road. This weakened his main assault upon Culp's and Cemetery Hills. Indirectly then, the episode at Hunterstown helped to save the Army of the Potomac's main position at Gettysburg.

Another great consequence of Hunterstown is that Daniel Sickles Union Third Corps, representing the left flank of that army near the Round Tops, was largely unprotected by cavalry. Outside of one or two cavalry units doing spot duty there, the Federal flank was vulnerable. This is so because the Signal Station at Little Round Top incorrectly reported between 1:30 PM and 1:45 PM on July 2, to have spotted a column of 10,000 Confederates with trains to be marching towards the extreme Union right. What they actually saw was James Longstreet's countermarch moving northeast before turning due south. Union Army Headquarters



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responded by giving David Gregg orders to take some of his cavalry north from Hanover Road towards Hunterstown and Heidlersburg to "ascertain" whether the large Confederate column was coming through by way of modern Route 394 to assault Culp's Hill and Meade's lines of communication and supply below on the Baltimore Pike. Judson Kilpatrick's Cavalry division was given this assignment by Gregg. When Custer struck Hampton at Hunterstown, he was actually trying to "ascertain" whether a column of 10,000 Confederate Infantry lay beyond.

Had the Round Top Signal Station not crossed its signals, Kilpatrick's division with Custer most likely would have moved to protect Sickles' left. Such a result should have erased the Meade-Sickles controversy, because Kilpatrick's men naturally would have discovered, harassed, and delayed Longstreet's men until Commanding Union General Meade rectified Sickles' line. Because Longstreet's Corps was without cavalry on July 2, Sickles with Kilpatrick's help promised a decided advantage for the federals on July 2. Circumstances in Hunterstown sidetracked this logical scenario.

There are many other historical points to make about Hunterstown such as its early status as a rival with Gettysburg for the county seat, a stopping point for President George Washington during the Whiskey Rebellion of 1793, an important early crossroads town, and site of a substantial Confederate hospital.

Regarding the hospital connection, the old town is still filled with the charm of a late 1700's hamlet, untouched thus far by modern

development. Quaint homes and settings undisturbed, harkening back to another time include Kilpatrick's Headquarters at the Grass Hotel, the John Tate House, Barn & Blacksmith Shop where George Washington shod his horse's shoes in October 1793. One of the Tate sheds even bears artillery shell marks left from the cavalry battle in 1863. The Great Conewago Presbyterian Church is another impressive structure from the period, made of stone, and documented as a Confederate Hospital. Each of these dwellings adds so much to the historic time capsule that is Hunterstown, Pennsylvania.

With that said, every effort must be made to preserve the principle battlefield at Hunterstown along with the charm and richness of the old town sitting directly north of it. As development comes to Hunterstown, it must tastefully build around the two and save both. Doing so is not only imperative with respect to its National Register of Historic Places status, but it is also wise. If developed right, all Hunterstown property owners can boast a preserved national shrine in the heart of their town that will only increase in monetary and cultural value.

Finally, as the July 3 cavalry fight, three miles east of Gettysburg, is widely known today as East Cavalry Field; and as the ill-fated cavalry charge led by Elon Farnsworth on July 3, two miles south of town, is commonly called South Cavalry Field; so too should the Hunterstown clash, only four miles north of Gettysburg be regarded as North Cavalry Field. In this same vein, Buford's cavalry fight one mile west of town on July 1 might be called West Cavalry Field. In all of

these actions, Union cavalry buffered key Union positions in four directions of the compass. Each site is equally essential to accurately portraying Gettysburg as the most famous battle for human freedom in American History.

### **Ghost hunters busted for burglary in Gettysburg**

By Barry Leibowitz, CBS News/AP, December 4, 2013

GETTYSBURG, Pa. - Thanksgiving night, three people went searching for ghosts in a Civil War-era building in Gettysburg they suspect is haunted.

But when the trio shined their flashlights in the building, a passing police officer noticed, went inside, and the ghost hunters got busted for burglary instead.

The Gettysburg Times said Tuesday that the ghost tour ended with two tourists and their guide being detained at gunpoint.

Police called the building owner, who confirmed Gettysburg Ghost Tours had permission to use the purportedly haunted structure.

The building is where the first Union general killed in the Battle of Gettysburg was brought after being fatally wounded. The owner of the Victorian-style photography studio that occupies the building allowed the "ghost hunt" and declined to comment.

Police are investigating to determine whether burglary charges will stick.

### **The South's Forgotten Painter**

By ELEANOR JONES HARVEY, New York Times, December 4, 2013

The Southern painter Conrad Wise Chapman is not nearly so well known



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as his Northern colleagues Winslow Homer and Sanford Gifford, but he deserves historical attention – if only because he appears to have been the only Southern artist to sustain a career while wearing the uniform of the Confederate Army.

He was a talented artist in his own right: Chapman's small paintings of the battlements surrounding Charleston Harbor are beautifully composed and painted, answering the artist's need to paint coastal landscapes and the Confederacy's desire for views of the city's fortifications.

And therein lies one of the most significant reasons for Conrad's relative obscurity in American art — his wholehearted support for the Confederacy. In large part, Northern artists painted the works that were most widely seen and reviewed during the Civil War, as the New York-based art market hummed along relatively unscathed by the conflict that took place far to its south.

Across the South, however, the war took a dreadful toll on the fine arts: Blockades impeded access to supplies, and the scarcity of money drained patronage from the art market. Even in Charleston and New Orleans, two of the most vibrant economies in the South, the art market essentially went dormant.

The son of the eminent American history painter John Gadsby Chapman, young Chapman was raised in Italy. Still, Conrad considered himself first and always a Virginian. His middle name honored Virginia Gov. Henry Wise, who had officiated at John Brown's hanging in 1859 and later became Chapman's commanding officer in the Confederate Army. When war broke out he enlisted, despite his father's pleas.

Chapman was able to take advantage of a rare moment during the war. Stationed in Charleston under the direction of Gen. P.G.T. Beauregard, he was assigned to paint the



"Flag of Sumter" – Museum of the Confederacy

fortifications Beauregard had labored to rebuild, as illustrations for his planned memoir of the war. Between December 1863 and March 1864 Chapman and his friend, the fellow Confederate artist John Ross Key — Francis Scott Key's grandson — rowed across the harbor, sketching each fort in turn.

One of the most poignant and lyrical of Chapman's paintings is "Interior Sunrise, Fort Sumter," painted after his visit to the heavily shelled structure. As dawn rises over the scene, groups of men huddle around small fires, the light reflected in pools of standing water inside the shattered battlements. Chapman had been raised in Rome, and his vision of Sumter is steeped in childhood memories of the Coliseum, an emblem of the fallen empire. Chapman imbues his scene with a similarly grave pathos, as though seeing in the morning light a similarly embattled civilization. Atop one of the damaged walls, a Confederate flag flies proudly in the morning light, a sentry perched close by.

That flag was the basis of a second painting, "Flag of Sumter," in which Chapman focused specifically on the

flag, waving defiantly over the fort as the Union Navy rested at anchor outside the harbor. During 1863 Union ships tried without success to penetrate Charleston Harbor, but Beauregard's fortifications were effective at keeping them at bay.

Partially in frustration, they fired upon the large Confederate flag flying over Sumter, a lingering reminder of the insult to the American flag that Maj. Robert Anderson had lowered in April 1861 when he surrendered the fort. Daily the Union ships would shell Fort Sumter and the flag, often shattering the flagpole. Over night the Confederate soldiers would repair the flagpole, and run up the colors each morning. Chapman painted this symbolic gesture of stubborn pride in the Confederate cause.

Chapman ended up painting 31 views of Charleston Harbor. But with the surrender of the Confederacy, he had no one to buy the works, or publish them; instead he and his family kept them together in Rome, offering to paint replicas for sympathetic patrons. He eventually returned to Virginia, where he died in 1910.

In 1898 the entire suite of paintings went on view at the Union League Club in New York, where they attracted attention, but no buyers. Governor Wise's son John noted bitterly – and quite possibly correctly — that this was because of the prominence of the Confederate flag in many of the paintings. The following year the Chapman family finally found a sympathetic buyer and sold the set to a Richmond, Va., native, Granville Valentine. Tucked away in his private collection and eventually donated to the Museum of the Confederacy in Richmond, Chapman's paintings remained mostly unknown.

Chapman's career highlights the extreme difficulty of sustaining an



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artistic career in the war-torn South. There was no major patronage during the war and little ability to support artistic activity afterward. The artist's Confederate leanings made his work unpopular with the Northern collecting mainstream, and Chapman appears not to have been operating in the circles that would have introduced him to Southern sympathizers like William T. Walters of Baltimore or William Wilson Corcoran of Washington.

His work was evidence of a gamble that, should the South prevail, victory might have positioned him to be an artist of some repute. Instead he struggled to obtain the commissions necessary to sustain his career and his family. Conrad's experiences provide an illuminating case of how historical circumstance can trump aesthetic merit for well over a century. His small, lyrical views of Charleston provide an important insight into the power of art both to document and to transcend the conflict.