

Sumter to Appomattox



American Civil War Round Table of Australia (New South Wales Chapter)

www.americancivilwar.asn.au

Patron: Prof the Hon Bob Carr

Number 112 May – June 2022

President's Message

Our last meeting was something special:
Our Life Member Len Traynor in conversation
with his great friend Dr Gordon Jones from
Atlanta – reported in the following pages.

Members were asking could they watch it again.
And so the recording is now linked from the
Meetings page of our website:

www.americancivilwar.asn.au/meet

For those who were unable to attend the
meeting, I recommend the catch up to you.

At our upcoming meeting, our Patron, Prof. the
Hon Bob Carr will speak on the subject "A House
Divided – Today's America" harking back to the
divisions in American society before the 1860s
Civil War. Our speaker is former Australian
Minister for Foreign Affairs and former Premier of
New South Wales with a longstanding deep
interest in the history of the United States It
should be a most interesting talk!

This is your opportunity to introduce others to our
group. Please feel you can "bring a friend".

Ian McIntyre

On our **Website** you will always find the date of
our next meeting. Our Facebook page is also
www.americancivilwar.asn.au

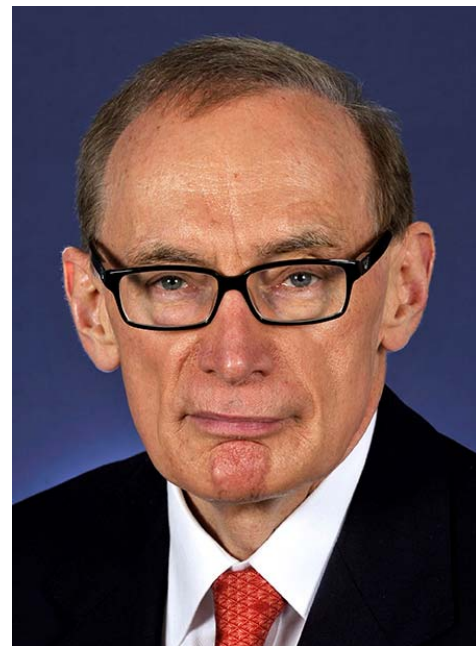
This publication is the official newsletter of the
American Civil War Round Table of Australia
(NSW Chapter). All inquiries regarding the
newsletter should be addressed to the
Secretary of the Chapter
by phone on 0411 745 704 or e-mail:
secretary@americancivilwar.asn.au

Our Next Meeting

Monday, 6th June

"A House Divided – Today's America"

By Prof the Hon Bob Carr



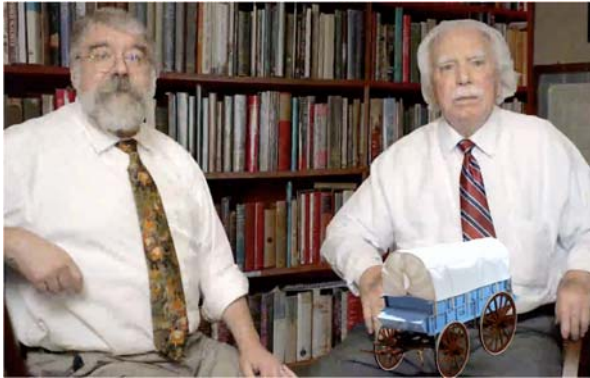
Those wishing to buy dinner before the talk can
do so at the Roseville Club's Bistro from 6:00pm.
The Lecture room will be set up theatre style so
you will need to dine in the bistro before the start
of the talk at 7:00 pm

Please make reservations by email to
secretary@americancivilwar.asn.au
or by text to 0407 195 112

Our Last Meeting Presentation

Len Traynor in conversation with Dr. Gordon Jones and

Now linked from our [Meetings page](#)



Dr Gordon Jones (left) and Len Traynor (right)

Instead of a presentation at our last meeting, members were invited to watch an informative video recording of our esteemed Life Member Len Traynor with visiting scholar Dr Gordon Jones, Historian and Director of the Atlanta History Center. Gordon and Len have been friends for 26 years and it was obvious that they share a bond brought about initially by their mutual interest in, and encyclopedic knowledge of, the American Civil War.

Through Gordon's subtle questioning, we learn of Len's early interest in the Civil War – sparked when, as an 8-year-old sitting in the bath, he heard his father singing "*Sherman's Dashing Yankee boys*" while shaving and enquired what it was. Through this, he learnt of an uncle who had emigrated from Ireland to the United States and fought with the Irish Brigade in the War.

Len's interest developed and, when he started work, he began collecting books on the topic. His first book, at the age of 15, was "*Lincoln's Contemporaries*", which, at 30 shillings, accounted for half a week's wages and took four months to arrive. He also had a chance to read books at the United States Consulate.

His first trip to America was as a result of winning a trip to Las Vegas in the Coles Quiz (see the questions he answered in this newsletter). Not a gambler, Len was able to travel out from Las Vegas to battlefields for six months.

Gordon and Len then discussed his interest in fencing. This interest began during WW2, when he watched "*The Mark of Zorro*" and admired the magnificent fencing in the film. After some challenges, by 1954 he had developed a whole

career in competitive fencing (as well as maintaining his job as a painter and decorator), culminating in his selection for the Commonwealth games in 1958. Len also explained how he became a volunteer fencing master on a theatre production of "*Romeo and Juliet*" in Manhattan after spotting and then following two fellows with rapiers into a building.

Len began collecting Civil War books in 1952 and artifacts in 1957. He explained the difficulties involved in beginning a collection in an age where it was necessary to send for catalogues and then await their arrival – a slow, laborious and often unlucky process taking many weeks. Even when he sent money, he would not know if he had been successful for some time. All his collection was purchased on a tradesman's wage and he gave the example of phoning the U.S. at £12 per 3 minutes when he earned only £20 per week. He also spoke about the difficulties of transferring money to the dealers.

Gordon asked Len what his collecting objective had been, and Len replied that it was not to specialise. He wanted a collection with an example spread across every field – artillery, medical instruments, Navy, correspondence, uniforms, musical instruments – the big picture. Len said that he was proud of every item in his collection because it all went together to make a big picture, like the pieces of a jigsaw puzzle. However, he did acknowledge that he had a fondness for uniforms because they were so personal. Len also collected artifacts that had not been considered by other collections, for example: cases of images, newspapers, and army manuals.

Of course, these had to be displayed so he built all the display cases. Len also acknowledged that he had purchased his present house because of its large adjoining structure which was bigger than a garage. He ended up with 500 objects spread across 36 display cases.

Len was able to find some artifacts in Australia. In Melbourne, for example, he purchased a Whitney Enfield musket for £25 which he initially thought was not a Civil War weapon but in fact turned out to be a rare example shipped to Australia. Over a period, he also purchased four Enfield Windsor muskets, made in Windsor Vermont for the British government for the Crimean War, with surplus used by the Vermont volunteers in the Civil War. Some of these had arrived in Australia after the war. Gordon noted he had never seen one of these weapons until he saw Len's example in 2007.

Len's large collection of artifacts was transferred to the Atlanta History Centre in

2007. Gordon expressed appreciation for this collection because of its broad purpose, touching on many common areas but, at the same time, filling in gaps in the Atlanta collection.

Another hobby has been making models, a hobby Len began when he was very young. Because of his interest in Civil War Artillery, he built a model Napoleon cannon, then the limber (1000 hours of work) and the figurines, uniforms, boots and equipment.

Gordon referred to a very special model that Len made – of a 1/6th scale model of an 1858 six mule waggon – which Len claims was the “unsung hero of the Civil War” because, while there were rivers and railways for transporting troops and equipment, that equipment still had to come to the troops in the field and this could only be done with the six mule army waggon. It is also one of the rarest pieces of equipment surviving because so many were destroyed during the War, with the Atlanta History Museum having one of the few original waggons remaining.



The model waggon made by Len

The planning involved in building the waggon (which took 600 hours to make) led to many research excursions for Len and it was through visiting the Atlanta History Centre twice that he and Gordon became friends. After seeing the model that Len had made for himself, Gordon requested a model be built for the Centre, which Len completed over two years.

During the process of constructing it, Len needed to research what an original wagon had looked like because the Atlanta one had changed, becoming faded with use and time. There seems to have been no standard “light blue” colour available at the time, so manufacturers had improvised. Len eventually settled on a light blue he identified in paintings

and in the unweathered cracks of the Atlanta waggon. It is now on show beside the real one.



A small part of Len's library

Len also collected every Civil War book he could and now has a library of 2,500 books. Discussion of the library led to reference to one of Len's very rare books – one that he had beaten major libraries' attempts to buy – “The amorous adventures of Margaret Moncrieff”. Len had mentioned his interest in the social history of soldiers – how they had worked and played and had engaged in “naughtiness”. This book fitted into the latter category.

The American Civil War was not just an American event but one that had affected the world in many ways. Len commented that around 24% of soldiers were foreign-born, shipping was disrupted on all oceans and there were political disruptions in England and France and other countries. Australia was directly affected not only through the famous visit of the *Shenandoah* but through the immigration of veterans and the expansion of the cotton industry in Queensland caused by the world shortage of cotton.

Could the Civil War have been avoided? This is a constant source of debate. Lincoln had offered to buy the slaves to free them, but this had been rejected. This option would have been cheaper and would have avoided the destruction of beautiful cities and disruption of families and the deaths of 700,000, according to Len. Related to the tragedy of war, Gordon commented on what he thought were amongst Len's most interesting books – the official Congressional Inquiry Reports on the prisoners in Andersonville and the Fort Pillow Massacre, two events which triggered great animosity after the War.

Will future generations still be interested in the Civil War? Both Gordon and Len hope that others will ‘catch the bug’. Studying it ‘keeps history alive’ according to Len, who noted that this world-changing event was the first most-photographed war.

Len expressed his gratitude that the Atlanta History Center had taken his collection, which might not have remained intact if it remained in Australia. Gordon, in turn, expressed his profound appreciation of the Center which, in the future, will become the recipient of Len's 2,500-book library and commented that, in 77 years, Len had put together a magnificent library that will be available for future generations.

Thanks to Don McLennan for his excellent video production of this discussion.

Quiz Time 1

Len Traynor's Coles Quiz Questions

In his response to the announcement of The Leonard Traynor "Contribution to the Newsletter" Award at our previous meeting, Len spoke of winning a prize in the Coles Quiz in 1966 by answering four questions. This prize was a plane ticket to Las Vegas, allowing him to travel and visit battlefield sites for six months.

Len would like members to have a go at answering these questions. They were purposely made difficult because Len had scored 100% in the audition. Answers will be given next newsletter.

NOTE ALSO: In the studio with live audience and bright lights, Len was given only 15 seconds to respond to each question.

- 1. Who did General Lee relieve as General-in-Chief of the Confederate Army?**
- 2. What was the name of the Union ironclad instrumental in the capture of Island No. 10?**
- 3. Where and when did the Confederate Peace Commissioners meet and who were they?**
- 4. General Sherman met President Lincoln only once in the course of the war. What was the date, the place and the name of the ship on which they met?**

Answers next newsletter

(Please note that Qs. 3 & 4 involve multiple parts, which is not fair for a question awarded only one point).

Please see an additional quiz (Quiz Time 2) at the end of this newsletter.

Civil War Profile

Mathew Brady (1822 – 1896)



Mathew Brady



A Brady Studio Camera c.1860

Mathew Brady, a pioneer of photography and photojournalism, was born to Irish immigrants in Warren County, New York in 1822. Not a great deal is known about his early life. He trained for a time as a portrait artist with William Page. Page likely introduced him into an association with Samuel F.B. Morse, who was a professor of art, painting and design at New York University. Both Morse and Brady were to have an enormous impact on the Civil War, but that all lay in the future.

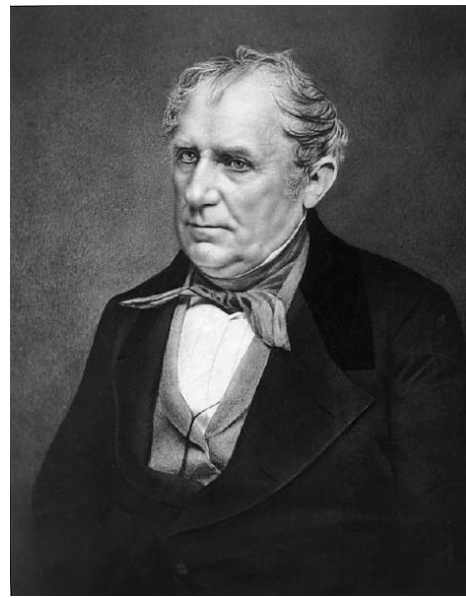


Daguerreotype of Samuel Morse attributed to Mathew Brady

Morse himself had found it difficult to obtain sufficient artistic commissions as a portrait painter, and turned to inventing, where he found success after conceiving the electromagnetic recording telegraph in 1832, which he subsequently developed into a working system for relaying messages over long distances, using the 'Morse Code' that he invented. The system was patented in 1840, and in 1843 Congress funded an experimental telegraph line between Washington and Baltimore - which was an instant success when Morse tapped out the first telegraph message "What hath God wrought!" The impact of the telegraph on the Civil war was immense for it enabled rapid communications in close to real time for the deployment of troops, the relaying of commands and outcomes, and the gathering of intelligence and information.

Prior to the War, Morse had also pioneered the use of the daguerreotype photographic technique in America (a process that created a mirror image on an iodised silver-surfaced copper plate, developed with mercury fumes) and Brady studied the technique under Morse's guidance. Initially Brady made a living by producing small wood or leather frames to protect daguerreotypes. Then in 1844, he opened his own photographic studio on Broadway in New York City, which he named 'The Daguerrean Miniature Gallery'. He gained a high reputation for his work, regularly winning awards at the American Institute's annual fair, and he established a practice of photographing

prominent Americans such as Edgar Allan Poe and James Fennimore Cooper.



Portrait of James F Cooper based on a Brady daguerreotype

Brady opened another studio in Washington D.C. in 1848, and a third larger gallery in New York in 1852. He was married in 1850 to Juliet Handy. His work was popular and he began making daguerreotypes of well-known politicians such as Henry Clay, Daniel Webster, John C. Calhoun, Zachary Taylor, and Millard Fillmore. In 1850 he published "The Gallery of Illustrious Americans" which was a collection of lithographic prints based on his daguerreotypes. This publication burnished Brady's reputation both in America and abroad, and clients flocked to his studio to have portraits taken and to view the extensive collection of pictures of famous people that he had on display. In 1851 Brady won medals at the Fair of All Nations in London and at New York's Industrial Exhibition at the Crystal Palace for his daguerreotypes.



A Brady daguerreotype of Andrew Jackson

Brady created, copied, or collected the photograph of every American president from John Quincy Adams to William McKinley (with the one exception of William Henry Harrison who died just one month after his inauguration).

By 1856, photographic techniques were improving. Brady advertised his work and placed an advertisement in the *New York Herald* offering to produce photographs (these would have been albumen prints – a paper photograph produced from large glass negatives most commonly used in the American Civil War photography) and also ambrotypes and daguerreotypes. When the Civil War arrived, Brady was at the height of his popularity and his business increased all the more with the sale of *cartes de visite* to departing soldiers. Being a good salesman, Brady warned in an 1856 advertisement in *The New York Daily Tribune* “You cannot tell how soon it may be too late”, advising readers to come sit for a portrait while they still could! He sold tintypes for a dollar each and business was brisk, with waits of several hours to have portraits taken.

Brady decided to make a complete record of the conflict. Friends warned him of the financial risks and personal dangers, but he responded “*I had to go. A spirit in my feet said 'Go,' and I went.*”

After obtaining permission to take photographs on battlefields from General Winfield Scott and then from President Abraham Lincoln – who insisted he do so at Brady’s own expense – Brady hired a staff of about 20 photographers, the best known of whom were Alexander Gardner and Timothy H. O’Sullivan. Brady dispatched his photographers to the conflict zones and battlefields, with mobile photographic studios. Although Brady organized and supervised these operations, he himself photographed only occasionally, including at Bull Run, Antietam, and Gettysburg. It was also his practice not to attribute his employees’ photographs to them, but rather regarded it as his own work, which led to some of them (including Gardner and O’Sullivan) leaving his employ.

According to a book review in the *New York Times* of Robert Wilson’s 2013 biography of Brady:

Brady often put himself in his Civil War images. Wilson refers to the “Where’s Waldo?” aspect of the habit, and wonders if it was a way of staking a claim to an image.

In those days the photo credit often went to the arranger of the image rather than to the person

who operated the camera. Brady was willing to think of a photograph as “by Brady” if one of his employees had taken it or even if he had only purchased the negative. During the war, his prize staff members split from him, and some historians have wondered if they resented his appropriation of their work.

Thus, many of the images attributed to Matthew Brady were actually taken by his employees, although no doubt he was involved in arranging and perhaps even operating the camera for the major portraits of leaders such as Abraham Lincoln and Robert E Lee. However, Brady was not meticulous at documenting his work, and it is often difficult to know exactly who composed the picture and the pose of the subject, or who operated the camera. The issue is further complicated by the fact that Brady’s eyesight was deteriorating from the 1850s.

As to the impact of Brady’s photojournalism on the American public at the time, *The American Battlefield Trust* website notes the extraordinary impact of his exhibition of photographs taken in the aftermath of Antietam:

In 1862 Brady shocked the nation when he displayed the first photographs of the carnage of the war in his New York Studio in an exhibit entitled “The Dead of Antietam.” These images, photographed by Alexander Gardner and James F. Gibson, were the first to picture a battlefield before the dead had been removed and the first to be distributed to a mass public. These images received more media attention at the time of the war than any other series of images during the rest of the war. A New York Times article in October, 1862, illustrates the impression these images left upon American culture, stating, “Mr. Brady has done something to bring home to us the terrible reality and earnestness of war. If he has not brought bodies and laid them in our door-yards and along the streets, he has done something very like it...”



Lincoln and McClellan after the battle of Antietam (by Brady photographer Alexander Gardner)



Photograph taken by Brady photographer Alexander Gardner of Confederate dead at Bloody Lane, Antietam

As so often happens to great artists, Brady's stellar fame and popularity diminished for reasons beyond his control – in the immediate post war period there was an intense desire for the nation to move forward, to bind its wounds, and to forget the pain and loss of nearly five years of Civil War.

Sadly, his grand project to document the war in photographs ruined Brady financially. He had invested \$100,000, buying equipment on credit in the optimistic belief that the government would see the importance of his work and pay him for it. However, they showed no interest – the nation was sick and tired of the war. According to the *Encyclopedia Britannica*, during the subsequent financial panic of 1873, Brady was forced to sell his studio and declare bankruptcy. He could not even pay the cost of storing his negatives, some of which were sold at public auction to the government for \$2,840.00. Although, in 1875, Congress finally granted him a sum of \$25,000.00, he never regained financial prosperity. Devastated when his wife Juliet died in 1887, with his eyesight fading, Brady lived on until 1896. He died all but forgotten and penniless in the charity ward of the Presbyterian Hospital in New York City, from complications following two broken legs suffered in a streetcar accident.

But what an enormous legacy and contribution to history Brady has left us! Although many of his images have been lost over time, a great many have survived. According to Wikipedia:

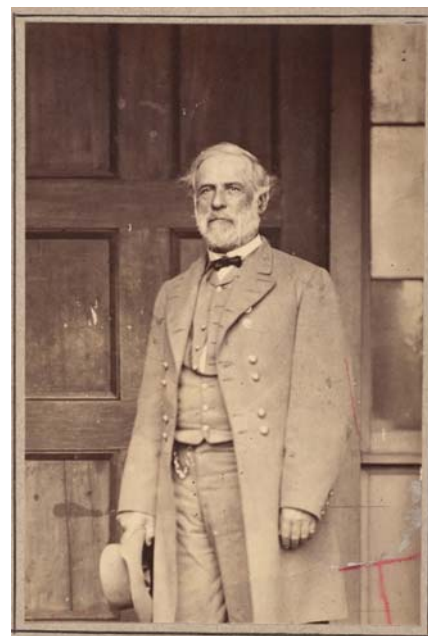
Brady and his Studio produced over 7,000 pictures (mostly two negatives of each). One set "after undergoing extraordinary vicissitudes," came into U.S. government possession. His own negatives passed in the 1870s to E. & H. T. Anthony & Company of New York, in default of payment for photographic supplies. They "were kicked about from pillar to post" for 10 years, until John C. Taylor found them in an attic and bought them;

from this they became "the backbone of the Ordway–Rand collection; and in 1895 Brady himself had no idea of what had become of them. Many were broken, lost, or destroyed by fire. After passing to various other owners, they were discovered and appreciated by Edward Bailey Eaton," who set in motion "events that led to their importance as the nucleus of a collection of Civil War photos published in 1912 as The Photographic History of the Civil War.

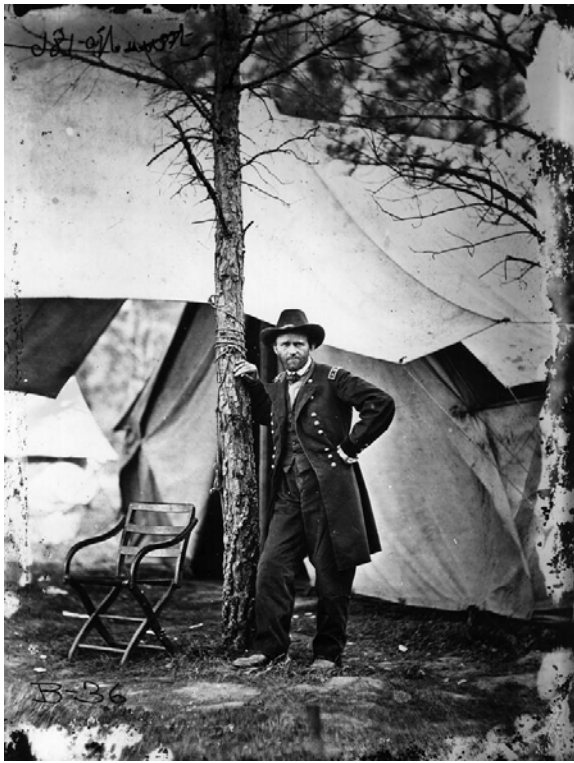
Some of the lost images are mentioned in the last episode of Ken Burns' 1990 documentary on the Civil War. Burns claims that glass plate negatives were often sold to gardeners, not for their images, but for the glass itself to be used in greenhouses and cold frames. In the years that followed the end of the war, the sun slowly burned away their filmy images and they were lost.

Brady portraits include subjects including Abraham Lincoln and Jefferson Davis, and several senior officers from the war, such as U.S Grant, W.T. Sherman, Robert E Lee, Stonewall Jackson, James Longstreet, G A Custer, Don Carlos Buell, John Gibbon, David Hunter, Irvin McDowell, George Meade, David Farragut, PGT Beauregard and many more.

Brady images have been used on the Lincoln penny and the American five-dollar bill. There are many other iconic Brady photographs, including Lincoln at Antietam after the battle, landscapes such as Lookout Mountain and many aftermath scenes of battlefields showing the destructiveness of war, as well as of camp life, hospital and medical scenes, supply wagons, railway transportation...the list goes on. His legacy to history is staggering.



Robert E Lee after Appomattox, by Mathew Brady



Mathew Brady's photograph of U.S. Grant at City Point
With thanks to Dan Howard for this profile

Civil War Letter

from Edwin Marsh of the 15th New York Cavalry, General Custer's Division, from a field camp in Virginia to his Aunt Julia.

Edwin Marsh writes home about a cavalry charge he participated in at Harper's Farms during the final lead up to Lee's surrender at Appomattox, and about Custer receiving Lee's flag of truce.

[The truce flag Marsh refers to was in fact a dishtowel provided for the purpose by a Confederate Captain, and it was carried by a staff officer of General James Longstreet into the lines of General George Custer, a cavalry commander under General Philip Sheridan. General Robert E. Lee was requesting a suspension of fighting while he sought to learn the terms of surrender General Grant was proposing to offer. After the war, Sheridan presented the flag to Mrs. Custer in appreciation of the loyal service performed by her husband. She in turn bequeathed it to the Smithsonian Museum in 1936].



This is a contemporary sketch made by artist Alfred Waud on 8th April 1865 of the truce flag being brought from the Confederate lines to General Custer.



The truce flag 'dishtowel' is in the Smithsonian collection

Here is the letter:

Dear Aunt— We have had so much fighting to do that we have not had time for anything else but sleeping, eating, and marching; all of which we did in the latest and most approved style. The Third Division of Cavalry, under command of General Sheridan and General Custer, started from Petersburg and marched to the right of the line and commenced the battle. General Custer drove the rebels from their position; and when we got them started we kept them going, but at night the rebels made a stand, and then we would flank them and drive them out, capture some prisoners, a battle-flag, or a battery, and then chase them again. But of all the battles that ever I was in, the fight of Harper's Farms was a little the hottest.

Our regiment was in advance. General Custer rode up, with his band playing “Hail Columbia,” “Star Spangled Banner,” and “Rally Round the Flag, Boys,” and then the bugle sounded the charge. Away we went, with our sabres swinging at our wrists, ready to grasp at a moment’s warning, and our carbines at an advance, ready for use. We had not gone more than forty rods, when the rebels opened fire upon us from three points, with grape and canister, solid shot, and shell, and musketry. We charged up to the face of the rebel batteries, under their fire; but we had to retreat. In the second charge, however, we captured their batteries and a number of prisoners. The name of Sheridan will live always in the memory of the American people! It was glorious to see him seize the battle-flag, and ride to that part of the line where the fire was hottest and the fight the hardest. But the most glorious part of it all was Lee’s surrender!

General Custer was riding at the head of our regiment when the flag of truce came out, but the general did not wish to halt—he wished to whip them completely; but we had to stop and wait the arrival of the flag of truce, and listen to the message from Lee. General Custer’s reply was, “Tell your commander we are on his front, his flank, and rear. Our only conditions are his surrender.” This message was sent at ten o’clock Sunday morning, April 9th, and Lee surrendered at 4 o’clock p.m.

It was, indeed, a glorious sight to see the rebels lay down their arms. I intended to send you some relic from the scene where the papers of capitulation were signed, but I have been ill and could not. We fired one hundred guns today, in honor of our flag being raised again over Sumter.

(This letter has been sourced from the publication by Bob Blaisdell, Civil War Letters: From Home, Camp and Battlefield, Dover Publications. Kindle Edition).

With thanks to Dan Howard for this article

Members might be interested in the following lecture presented by
The Military History Society of NSW:

The Inaugural Annual Patron’s
Lecture

WAR CRIMES IN AUSTRALIAN HISTORY FROM THE BOER WAR TO VIETNAM

A public lecture by
Major General the Honorable
Justice Paul Brereton AM, RFD,
10.30AM Saturday 4 July 2022
The Auditorium, Anzac Memorial
Hyde Park, Sydney CBD

Admission is free of charge but a donation would be appreciated.

For information call 0419 698 783 or email:
president@militaryhistorynsw.com.au

Quiz Time 2

Battle of Fredericksburg Quiz

Len invites you to answer the following questions about the Battle of Fredericksburg.

1. The importance of what important military equipment forced Union Commander Maj. Gen. Ambrose Burnside to delay his crossing of the Rappahannock River?

- A. Ammunition trains
- B. Rations for his men
- C. Pontoon bridges
- D. Telegraph wires

2. Brig. Gen. William Barksdale’s Brigade tenaciously held onto the town of Fredericksburg, giving Lee time to consolidate his position. From which state did the majority of Barksdale’s forces hale?

- A. Alabama
- B. Arkansas
- C. Mississippi
- D. Tennessee

3. After a harrowing fight on December 11, many Union soldiers expected to resume the conflict the following morning. When no attack orders were given, how did Union troops occupying Fredericksburg spend December 12, 1862?

- A. Most troops spent the day drilling and preparing to make the attack everyone knew would be ordered next day.
- B. A majority of Union soldiers participated in looting and other destruction of the abandoned Rebel city.
- C. Officers organized work parties to go about repairing the damage done by the previous day's bombardment.
- D. Troops occupying the western edge of the town constructed earthworks in anticipation of a Confederate attempt to retake the town.

4. With a single cannon, Confederate artillerist John Pelham created great confusion on the Union left flank and delayed their assault on December 13, 1862. What sobriquet did his action here and elsewhere earn him?

- A. Pelham the Superb
- B. The Gallant Pelham
- C. Pelham the Fearless
- D. Fighting John Pelham

5. Though a frequent source of frustration for Stonewall Jackson, this Second Corps division commander sensed impending disaster on the Confederate right and rushed his troops to stop the Federal breakthrough:

- A. A.P. Hill
- B. D.H. Hill
- C. Lafayette McLaws
- D. Jubal Early

6. During the great struggle for the Slaughter Pen Farm, Union Brig. Gen. John Gibbon's division faced off against James H. Lane's brigade. Within that Confederate brigade were three of Gibbon's brothers. From which state did much of Lane's brigade, and the Gibbon's brothers hail?

- A. Virginia
- B. Maryland
- C. North Carolina
- D. Tennessee

7. Upon witnessing the terrible carnage his army had inflicted on the Yankees, Robert E. Lee said to Gen. James Longstreet "It is well that war was so terrible or ..."

- A. "... it would endure forever."
- B. "... we would grow too fond of it."
- C. "... we would never recognize its folly".
- D. "...we would make too much of it".

8. Gen. James Longstreet's Corps of the Army of Northern Virginia successfully defended Marye's Heights with help from which feature of the battlefield?

- A. The Stone Wall along the Sunken Road
- B. The Fairgrounds Fence
- C. The Mill Race (in front of the Union Advance)
- D. The Unfinished Section of the Richmond, Fredericksburg & Potomac Railway

9. Future Confederate Chief of Artillery E.P. Alexander said of his guns on Marye's Heights that "a _____ could not live on that field when we open up on it".

- A. Dog
- B. Yankee
- C. Cat
- D. Chicken

10. For their assault on Marye's Heights, men from the Irish Brigade did which of the following as a display of their heritage?

- A. Pinned four-leaf clovers to their overcoats
- B. Attached sprigs of Virginia boxwood to their caps
- C. Wore distinctive green trousers
- D. Carried the Irish national flag into battle?

11. Ironically, though the stone wall provided substantial protection for the Confederates defending Marye's Heights, the officer responsible for placing troops in the Sunken Road was one of only a handful of high-ranking casualties on the Confederate left. Who was he?

- A. Thomas R.R. Cobb
- B. William Barksdale
- C. Paul J. Semmes
- D. William Starke

With thanks to the American Battlefield Trust (Civilwar.org)

Answers next newsletter.