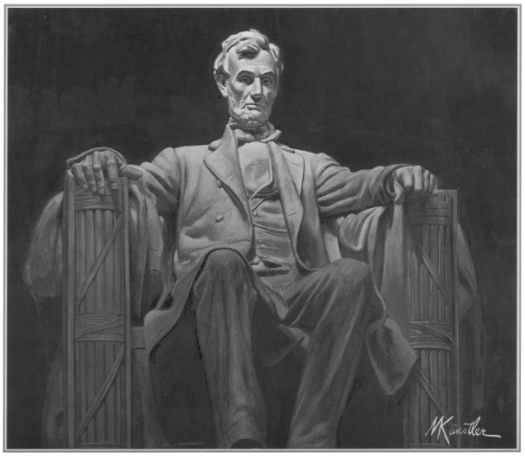
200TH ANNIVERSARY YEAR OF THE BIRTH OF PRESIDENT ABRAHAM LINCOLN



October Newsletter
Cape May County
Civil War Round Table

Deadline for the newsletter is the first of every month. If you need to contact me, see my listing among officers below. Meetings are held at the Cape May Court House Senior Center in Cape May Court House, normally at 7pm on the 3rd Thursday of each month.

Meetings for 2009:

15 Oct: Sid Copel will be returning to give us a presentation on *Civil War Spies and Guerillas.* **Refreshments:** Helen Olen, Bill & Cindy Craft

19 Nov: Dick Simpson will be lecturing on *Gettysburg – America's Greatest Art Park;* a slide presentation on the many magnificent monuments erected at Gettysburg by the survivors of the battle, many designed by the finest sculptors and produced by some of the most skilled monument manufacturers of the day. **Refreshments:**

3 Dec: Sue Gibson will be telling us about the Civil War Christmas Table. Potluck Christmas Dinner

CMCCWRT OFFICERS FOR 2009::

President: Andy Lolli
17 Delaware Ave, Del Haven, NJ 08251
609-889-0061

1st Vice President: Suzanne Gibson
214 Exton Rd., Sommers Point, NJ 08244
609-927-9484

2nd Vice President: Lou Bishop Jr.
21 Schoolhouse Ln, Cape May Court House, NJ 08210

Secretary: Pat Munson-Siter
42 Franklin Ave., Villas, NJ 08251
609-287-5097 / ladysymitar@hotmail.com

Treasurer: Jim Marshall
202 Bartram Lane, Ocean City, NJ 08226
609-398-6924/jim@jimocnj.com
Or James.Marshall@prufoxroach.com

Minutes for the Civil War Round Table
Business Meeting – 17 September 2009

Meeting opened by President Andy Lolli. We saluted the flag and held a moment of silence for our troops and others serving us while placing themselves in harm's way.

President Lolli appointed a nomination committee to come up with a slate of officers for the Round Table for 2010. Members are John Burke (609-886-3205) and George Brewer (609-861-2520). Please contact one of them if you are interested in serving as one of our officers next year. Contact them PRIOR to the October meeting. Election will be in November, with installation of officers in December.

Treasurer gave his report, motion made to accept it and file for audit; seconded and approved. Motion made to pay the liability insurance we are required to have in order to hold our meetings at the Senior Center. Seconded and approved.

We need someone to provide refreshments in November.

Lou Bishop suggested we hold the Christmas meeting at the Anglesea Pub in Wildwood; they would love to have us. Can do either a cash bar, or no bar at all. Lou will have more details at the October meeting.

Instead of Jim Marshall, our presenter for this meeting was Don Ernsberger, who gave an interesting lecture on *Also for Glory: The Pettigrew-Trimble Charge at Gettysburg;* discussing the units other than those of Pickett who were involved in "Pickett's Charge." (The new presenter info didn't get to me until after I'd already mailed out the September newsletter.)

Thanks fo John and Judy for refreshments!

Respectfully submitted,

Pat Munson-Siter

Secretary

Historic Civil War Events in November

November	6	Lincoln elected
	1861	
November	6	Davis elected to six-year term as president of Confederacy
	1862	
		Nothing of note
	1863	
November	6	Battle of Droop Mountain (WVA)
	19	Lincoln delivers Gettysburg address
	23-25	Battles for Chattanooga (Lookout Mountain, Missionary Ridge)
	1864	
November	8	Lincoln elected for second term
	15	Sherman begins "March to the Sea"

CIVIL WAR TRAILS

Civil War Related Events

November 2009

2	VA	Walking tour, "Freedman's Farm and Confederate Winter Camp," at Montpelier, home of James Madison, near Orange. Free with admission. 540-672-2728 extension 441 or www.montpelier.org.
6	VA	Walking tour, "Jefferson Davis's Richmond," a presidential view of the Confederate capital, begins at the Museum of the Confederacy. Noon. $10. www.moc.org or 804-649-1861 extension 37.
7	VA	"Brown! John Brown's 1859 Raid and the Ensuing Panic in Northern Virginia," includes tours shadowing John Brown's raiders into Harpers Ferry and the effect on the Virginia countryside. 8:45 am-9:15 pm. Meets in Leesburg. $75. Reservations required. www.mosbyheritagearea.org or 540-687-5578.
7	VA	Living history walking tours at Fort Ward in Alexandria. Union soldier escorts guests through the fort. 10 am and 2 pm. Free. www.fortward.org or 703-838-4848.
7	VA	Luminary, "A Ceremony on Hallowed Ground," commemorates Veterans Day at the Sailor's Creek State Park near Farmville with 500 luminaries. 6-9 pm. Free. 434-315-0349.
7	VA	Luminary at Poplar Grove National Cemetery, part of the Petersburg National Battlefield. 6,000 candles over soldier graves with music. 5-9 pm. Free. www.nps.gov/pete or 804-732-3531 extension 200.
7	VA	"Blue and Gray Ball" at Buckland Farm,

		6342 Pleasant Colony Lane, Warrenton (site of Oct. 19, 1863, battle). Living history, dancing, dinner, music. 4:30 pm. $100/person to benefit preservation. 540-347-0607.
7-8	WV	Living history, "If John Brown did not end the war that ended slavery, he did at least begin the war that ended slavery," featuring "Lincoln and Douglass" at the Harpers Ferry National Historical Park. 1 and 3 pm. Free with park admission. www.nps.gov/hafe or 304-535-6029.
11–15	DC PA	Tour, "The Gettysburg Campaign," a Smithsonian Journey. Details, registration: www.smithsonianjourneys.org/north_america
13-15	VA	Play, “The Anvil, the Trial of John Brown,” at the Old Court House Museum in Winchester. Friday and Saturday 7 pm, Sunday 2 pm. www.civilwarmuseum.org or 540-542-1145.
14	VA	Victorian Tea at Liberia Mansion in Manassas. Seatings at 1 and 3:30 pm in this Manassas landmark and Confederate headquarters. $35/person. www.manassasmuseum.org or 703-368-1873.
14-15	PA	Seminar, "Not Yet Two O'Clock: Longstreet at Gettysburg," in Gettysburg. Sponsored by the Longstreet Society. Battlefield tours, meals, speakers. $185 includes membership. 914-381-2147 or email mlagonia@optonline.net.
15	VA	Lecture, "Mosby's Rangers in Maryland," at the Panera Bread, 3955 Chain Bridge Road, Fairfax. 6 pm. $5. 703-250-8705.
19	PA	Anniversary of the Gettysburg Address observation at the Soldier’s National Cemetery in Gettysburg. 9:45 am. Free. www.nps.gov/gett or 717-334-1124 extension 8023.
21	PA	Parade and Illumination in Gettysburg. Annual living history parade begins 1 pm. Illumination at the Soldiers’ National Cemetery during the evening. Free. 717-338-9114.
21	VA	Living history lantern tours, “Thanksgiving in the Trenches,” at Stop 3, Eastern Front, Petersburg National Battlefield. 5-6:30 pm. Free. www.nps.gov/pete or 804-732-3531 extension 200.
21-22	VA	Civil War show, hundreds of tables with artifacts, arts, books and more for show and sale a the Richmond Raceway Complex (600 Laburnum Ave.) in Richmond. www.moc.org or 804-737-5827.
28	VA	Living history, “Civil War Thanksgiving” at the Historic Cherry Hill Farmhouse, 312 Park Ave, Falls Church. 11 am-3 pm. 703-248-5171.

Unmarked but far from forgotten

After more than a century, black Civil War soldiers are getting headstones.

By Baldwin Clinton
CHICAGO TRIBUNE

HILTON HEAD ISLAND, S.C. — For more than a century, the bodies of about 500 black soldiers who died in the Civil War have lain in unmarked graves on the bank of Skull Creek harbor.

Those former slaves who fled the plantations to fight for freedom on the side of the Union Army are unknown heroes.

The small plot of land where they are buried is overshadowed by multimillion-dollar condos and a private marina — symbols of the transformation that has occurred in Hilton Head over the last 50 years, changing the island from a predominantly black town to one of gated communities for the wealthy.

But for Howard Wright, 57, the great-great-grandson of a former slave who fought in the war, Talbird Cemetery is part of his family's heritage and, he said, an integral part of American history that should not be forgotten.

So he has set out on a mission to get the Department of Veterans Affairs to provide headstones for the more than 3,000 blacks in South Carolina who served in what was called the U.S. Colored Troops. In recent months, he has received 300 markers from the department, including one for his great great-grandfather, Caesar Kirk-Jones, who died in 1903 at 74.

"History has been rewritten when it comes to the legacy of the colored troops," said Wright, a historian who founded the Sankofa Restoration Project. "They came in fighting with their weapons blazing. They had more at stake than anyone else and they turned around the destiny of this country."

Wright has spent 25 years researching the histories of the men buried at Talbird Cemetery, as well as more than 1,000 other black Civil War soldiers at some 100 similar cemeteries in Beaufort County, S.C. More than 1,000 black soldiers are buried in a formerly segregated section of the Beaufort National Cemetery.

According to Wright, about 300 black soldiers have yet to be identified at Talbird, Hilton Head's largest black cemetery. For the descendants to have relatives who died fighting in a war that ended slavery, it is considered an honor that they speak of with pride.

"Every black family in Hilton Head has someone buried here," Wright said. "So this is important to a lot of people."

But Wright's work does not stop there. He said his goal is to have headstones placed on the graves of all 200,000 black Union veterans nationwide. The role of black soldiers in the Civil War always has been controversial, with advocates arguing that they have never received proper recognition.

At the beginning of the war in 1861, free blacks rushed to join the Union Army but were turned away because of a 1792 federal law barring free blacks from bearing arms for the Army. Though President Abraham Lincoln early on considered recruiting black troops, he feared that it would cause more states to secede from the Union.

But as the war raged on and fewer whites signed up, Congress passed a law in 1862 freeing slaves whose owners were fighting on the side of the Confederacy, next Shortly thereafter, Lincoln presented a draft of the Emancipation Proclamation, which gave freedom to all slaves in the Confederate states and made them eligible to fight in the U.S. military.

The Army's first formal black regiment, the First South Carolina Voluntary Infantry, was formed in Beaufort County, a primary battleground in the Civil War.

"We are talking about people who made the ultimate sacrifice, people who went without pay for months and months because of their dedication to this cause, people who wanted to fight," said Wright.

By the end of the war in 1865, about 180,000 black men were in the Army. An additional 20,000 served in the Navy. Black women signed up as nurses, spies and scouts, the most famous being Harriet Tubman, who helped establish the Underground Railroad and was a scout for the 2d South Carolina Volunteers.

Over the course of the war, nearly 40,000 black soldiers died. For Wright, that is a sacrifice worth noting.

Almost a century and a half later, he said, "nobody ever said thank you to them. This is the first time all the families in South Carolina will be able to say thank you to their ancestors who fought in this war."

Special Report

DEDICATED TO THE CHICAGO CONVENTION.

PICTURE POWER

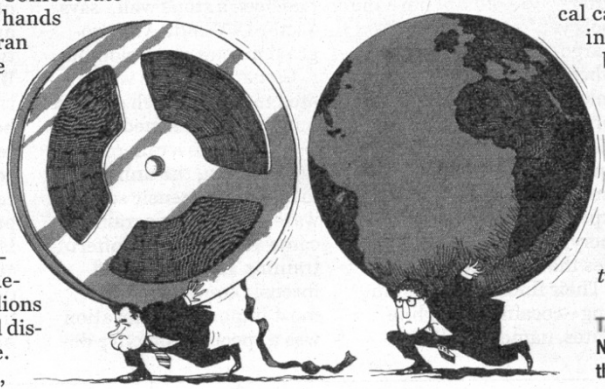
Cartoonists wield a mighty pen, especially in election years

By Dan Gilgoff

The drawing that turned Thomas Nast into the most powerful political cartoonist in American history wasn't the least bit funny. Published in *Harper's Weekly* in September 1864, it showed a triumphant Confederate soldier shaking hands with a peg-legged Union veteran as a woman wept over a grave of Union heroes from a "Useless War." Titled "Compromise With the South," the cartoon blasted the anti-Civil War peace platform adopted by the Democrats.

Facing Democrat George McClellan in that fall's election, Abraham Lincoln's Republican Party printed up millions of copies of Nast's cartoon and distributed them everywhere. Nast's popularity skyrocketed, and his cartoon was credited with helping turn the tide in favor of Lincoln, who called Nast the Union's "best recruiting sergeant." Three years after Lincoln's assassination, Nast struck again. Ulysses S. Grant attributed his own presidential victory to "the sword of Sheridan"—a top Union general—"and the pencil of Thomas Nast."

For much of the 19th century, political cartoons wielded tremendous influence in presidential races because they, along with more-respectful hand-drawn portraits, were the only candidate pictures voters had. "Nast was working in a media environment with virtually no other images," says Kevin "Kall" Kallaugher, a political cartoonist for the *Baltimore Sun* and the *Economist*.



TAKING AIM. Cartoonists lampooned Nixon, but his landslide win showed their diminishing impact.

FROM TOP: PRINTS AND PHOTOGRAPHS DIVISION, LIBRARY OF CONGRESS, LC-USZ62786; TONY AUTH—*PHILADELPHIA INQUIRER* © 1974, REPRINTED WITH PERMISSION OF UNIVERSAL PRESS SYNDICATE

The clout of editorial cartoons has waned, but their ability to capture complex issues inside a single box makes them some of the most accessible and revealing documents from 200-plus years of presidential campaigns. And now two exhibits, one newly opened at the National Archives and one at the Newseum, which is scheduled to open in April, in Washington, D.C., highlight their importance and intrigue. "When you go back through history and try to get the simple essence of what is going on in each campaign," says Sandy Northrop, curator of the forthcoming "Penning the Presidents" exhibit at the Newseum, "you look at political cartoons."

Although political cartoons were popular in Europe in the 1700s, their evolution in the United States began with a drawing by Ben Franklin published in 1754. Advocating a unification of the colonies against French and Indian aggression, Franklin drew a snake chopped into eight segments, one for each colony, with the caption "Join, or Die."

But it wasn't until 1828 that political cartoons really took off in the United States, thanks to the widespread adoption of lithography, a reproduction process that was quicker and cheaper than engraving. The same year, Andrew Jackson made his successful bid for president and became a popular target. Cartoonists often portrayed the fiery populist as a ruthless strongman.

Biting criticism. Jackson survived their criticism and won the race, but in some cases cartoons were indeed the deciding factor. For the most part, they were distributed on broadsheets—single-sheet handouts carrying news and illustrations—that were hung in taverns or men's clubs. "For an audience that wasn't going to sit down and read a text-laden newspaper, these charged images were created to give a visual opinion," says Sara W. Duke, curator of popular and applied graphic art in the prints and photographs division of the Library of Congress. "The better the artist was, the better the chance they could sway public opinion."

By Lincoln's time, broadsheets had given way to weekly magazines, which only increased the cartoons' power. "You could share the weekly with your friends, and the whole town would have shared it until it completely fell apart," says Duke.

In the last decades of the 19th century, the birth of daily newspapers and cartoonists' mounting disgust for Gilded Age greed gave rise to populist-themed comics. Days before the 1884 presidential election, Joseph Pulitzer's *New York World* ran a front-page cartoon mocking a lavish dinner held by wealthy donors for Republican nominee James G. Blaine. "The Royal Feast of Belshazzar Blaine and the Money Kings" pictured a ragged family begging for a morsel from Blaine's spread of "lobby pudding" and "monopoly soup." Borrowing Lincoln's tactic from 1864, the Democrats distributed thousands of copies of the cartoon throughout New York State. The Republicans had already been circulating cartoons lampooning Democratic nominee Grover Cleveland for fathering an illegitimate child. But when Cleveland's narrow victory in New York gave him enough electoral votes to win the White House, "The Royal Feast of Belshazzar" was widely seen as a major help.

Populist cartoons were used again by William Randolph Hearst's *New York Journal*, this time to oppose presidential candidate William McKinley in 1896. The *Journal* latched on to his campaign manager, Mark Hanna, a wealthy midwestern industrialist. Artist Homer Davenport drew, over and over again, a grossly overweight Hanna in a suit covered with dollar signs.

> Cartoons reached the public on broadsheets hung in taverns or men's clubs.

GOTCHA. Depictions of McKinley during his presidential race inspired legislation to make suing cartoonists easier.

The spots reportedly brought Hanna to tears, but McKinley still won, partly because rival William Jennings Bryan was even more widely caricatured by cartoonists as a backward Bible thumper. Cartoons from the McKinley-Bryan race caused enough of a stir to inspire legislation in New York and other states to make it easier to sue cartoonists and their bosses for libel. The legislation failed, but it underscored the potency of these singular drawings.

In the early 20th century, the advent of photographs pushed cartoons off front pages to the editorial pages—and cartoonists watched their sway slip. With their future uncertain, many of them opted for less offensive images. For example, the most popular cartoonist of the era, the *Washington Star*'s Clifford Berryman—the subject of a current National Archives exhibit called "Running for Office"—invented the teddy bear as a tribute to Theodore Roosevelt.

The birth of television in the 1950s and the spread of color photographs in newspapers and magazines gave political cartoons even more competition. This time, artists struck back with bolder, angrier, and more-irreverent work. Leading the fledgling movement was Herbert L. Block—better known by his pen name, Herblock—who was so out front in combating Sen. Joseph McCarthy's Communist witch hunt that he coined the term "McCarthyism" in a cartoon that showed a reluctant GOP elephant being pushed toward a "McCarthyism" platform.

The brash new cartoonists questioned Richard Nixon's ethics and John F. Kennedy's youth in the 1960 election. Even with Kennedy's assassination still fresh during the 1964 race, they refused to hold back on Lyndon Johnson and Barry Goldwater. "I wanted to be humorous without being lightweight," says Pat Oliphant, who arrived in the United States from Australia during the Johnson-Goldwater race and joined the new breed of hard-edged cartoonists. "A legitimate political cartoon has to draw blood."

During Nixon's 1968 and 1972 races, cartoonists drew plenty of his blood. "He was an absolute gift," says cartoonist Draper Hill. "He was stylized in a way that epitomized evil." Long before Nixon became president, Herblock began drawing him

CORBIS BETTMANN

THERE HE GOES AGAIN.

"It's more enjoyable to deal with people you don't like, because it's a critical medium. Nice cartoons aren't very good."

with a house burglar's five o'clock shadow. "It's more enjoyable to deal with people you don't like, because it's a critical medium," says Tony Auth, a *Philadelphia Inquirer* cartoonist who joined the paper during the Nixon administration. "Nice cartoons aren't very good."

Limited influence. But Nixon's landslide re-election was a stark reminder of the form's limits. "Watergate had already slipped out, and the cartoons were having a field day with him," says the Newseum's Northrop of Nixon's 1972 race. "People loved those cartoons, and Nixon still won 49 states."

And yet the avalanche of brilliant anti-Nixon cartoons—one of Auth's pictured National Security Adviser Henry Kissinger carrying the world on his back, while the president himself struggled under an equally large tape reel—ushered in a new golden age. Former President Gerald Ford once remarked that the three ways for Americans to keep abreast of the news out of Washington were through "the electronic media, the print media, and *Doonesbury*, and not necessarily in that order."

The mostly liberal cartoonist corps had a field day with Ronald Reagan, but his immense likability made him harder to caricature than Nixon. "Editors said to just draw Reagan as a wrinkled prune," recalls Hill. "But it was a much subtler operation to deal with his charisma, individuality, and toughness." Reagan was the last president to invite political cartoonists to dinner at the White House. Oliphant sat far from the president to avoid being charmed by him. He continued his avoidance in the '90s with Bill Clinton because "he can apparently seduce anyone." Despite Clinton's charm, Kallaugher drew one of the most prescient cartoons of the 1992 race when he showed a woman's silky legs and a martini glass emerging from Clinton's blow-dried hair.

When it comes to George W. Bush and Dick Cheney, cartoonists weren't seduced. "Eight years ago, Bush was depicted as the lightweight frat boy and Cheney as the grown-up designated driver," Kallaugher says. "Now Bush is still regarded as a lightweight, while Cheney has evolved into the Dark Lord."

Currently, there are fewer than 100 full-time political cartoonists, down from 2,000 at the turn of the last century. But just like nearly all his predecessors, Kallaugher considers election season his favorite time to draw. "The cartoon-consuming public is paying attention to the news, so you can assume much more knowledge from the audience and do more-sophisticated work," he says. Kallaugher has yet to identify his least favorite candidate this year. In other words, the one he wants to win the White House to ensure four years of pitiless cartoons. ●

CHARM. Reagan's and Clinton's charisma made it hard for some cartoonists to draw them with the same vitriol they had with past presidents.

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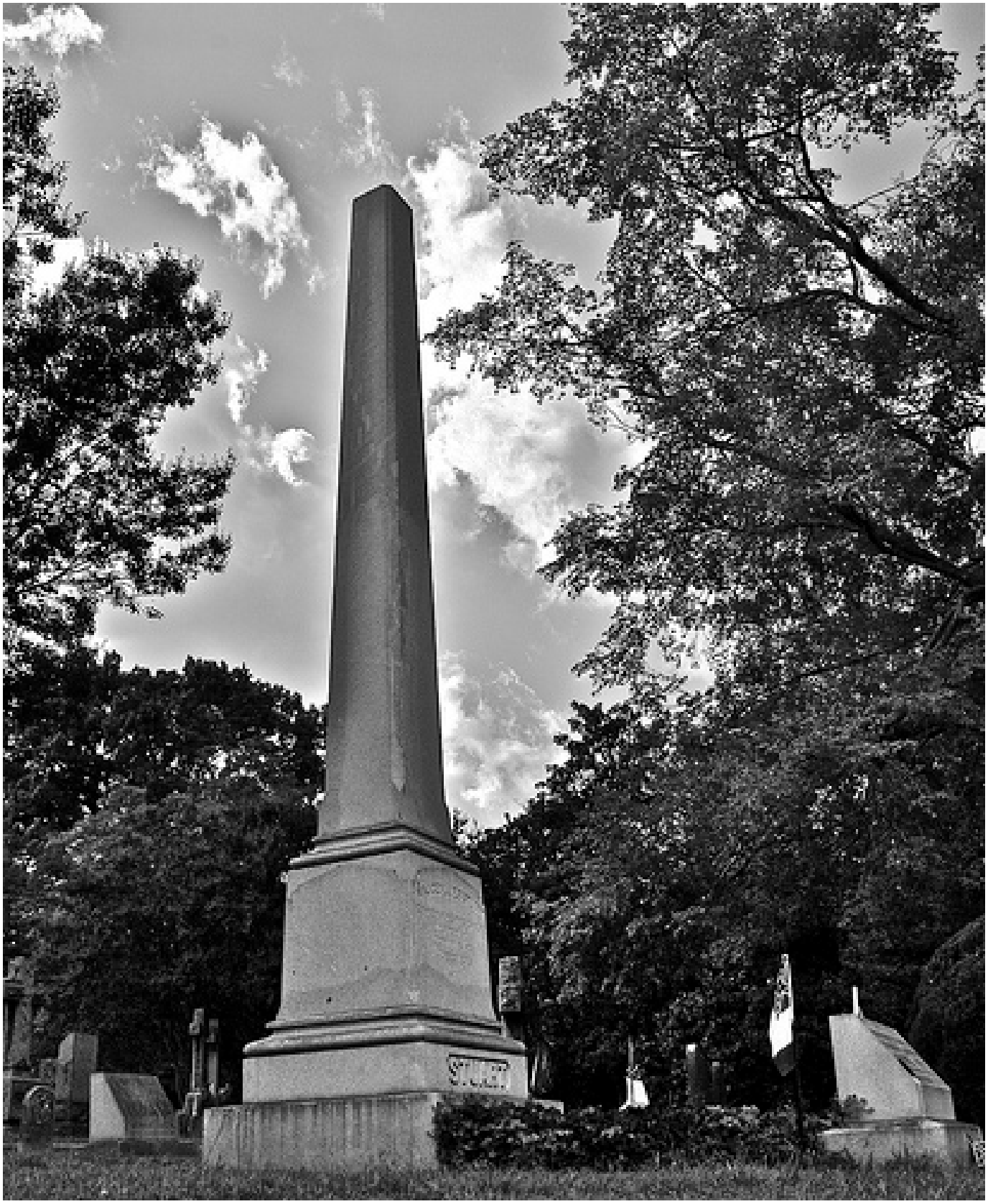
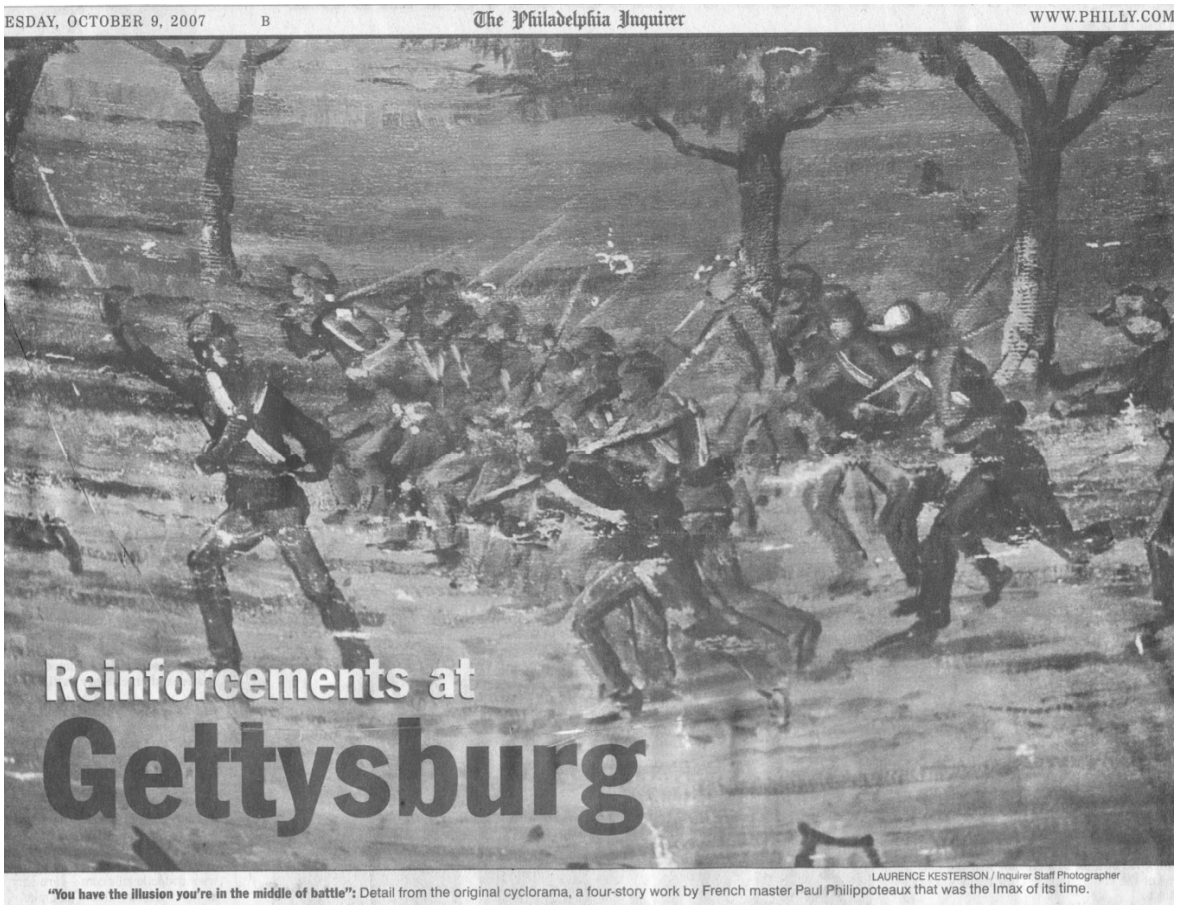
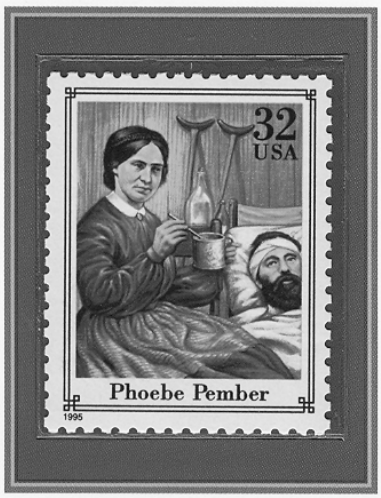


Grave Monument for JEB Stuart, at Hollywood Cemetery, photo by jagr1957 (from the CWPT website)



Cape May County Civil War Round Table



This stamp honoring Phoebe Pember was issued June 29, 1995 in Gettysburg, Pennsylvania.