

# THE CHARGER

March, 1999

368 Meeting

Vol.20 #7



**WILLIAM TECUMSEH SHERMAN**  
1820 - 1891

The son of an Ohio Supreme Court justice, Sherman was born at Lancaster, Ohio, orphaned at the age of nine and raised by a well-to-do connection of his father's, Thomas Ewing. He received his early education at a local academy - schooling sufficient to prepare him for West Point, from which he was graduated, sixth in his class, in 1840, an artillery second lieutenant.

"Cump" Sherman, as he was called, served in Florida and California and saw limited action in the Mexican War. Sherman left the Army in 1853 to become a banker. He returned to the Army at the beginning of the Civil War.

Sherman fought from the first battle of Bull Run to the end of the war. He is buried in St. Louis, Missouri.

*Tonight's Speaker:*

## Scott Maybaum

Scott Maybaum was the winner of the Cleveland Civil War Roundtable 1997 Great Debate, "*The most decisive battle of the Civil war,*". (Scott took Vicksburg).

Scott received his undergraduate degree from Indiana University and received his law degree from Case Western Reserve University in 1976.

Scott is a independent attorney with his practice in Beachwood. He has been a Cleveland CWRT member since 1994.

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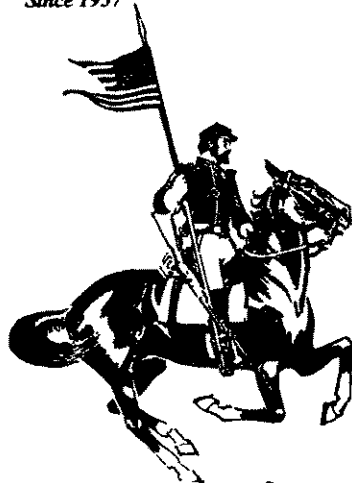
**Date: March 10, 1999**

**Place: The Hermit Club**

**Time: Drinks 6 PM  
Dinner 7 PM**

**Reservations: Please Call  
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*About the*

## ***Cleveland Civil War Roundtable***

The 127 men and women of the Cleveland Civil War Roundtable reflect the ethnic, racial, and religious diversity of Greater Cleveland. Members range in age from 15 to 87 years old. The common bond is the belief that the American Civil War was the *defining* moment in United States history.

Dinner meetings are normally held on the second Wednesday of each month, September through May. The Roundtable meets at a historic private club in the Playhouse Square area of downtown Cleveland. Dinner is \$20.00. Club dues are \$35.00 per year.

Membership information can be obtained from  
**Dick Crews, daytime phone (800) 800-8310.**

March 10, 1999



## **William T. Sherman**

*The most hated man in the South*

**SCOTT MAYBAUM**

April 7, 1999 (Note this is the 1st Wednesday)



## **John Hunt Morgan**

*The confederate who almost  
attacked Cleveland*

**LESTER V. HORWITZ**

May 12 1999



## **Rosy O'Neal Greenhow**

*Confederate Spy*

**DIANNE KAUFFMAN**

**GREATER CLEVELAND HIGH SCHOOL ESSAY CONTEST  
WINNER PRESENTED AT THE MAY MEETING**

## **Spring Day Trip**

**Sunday,**

**April 25, 1999 2 to 5 pm**

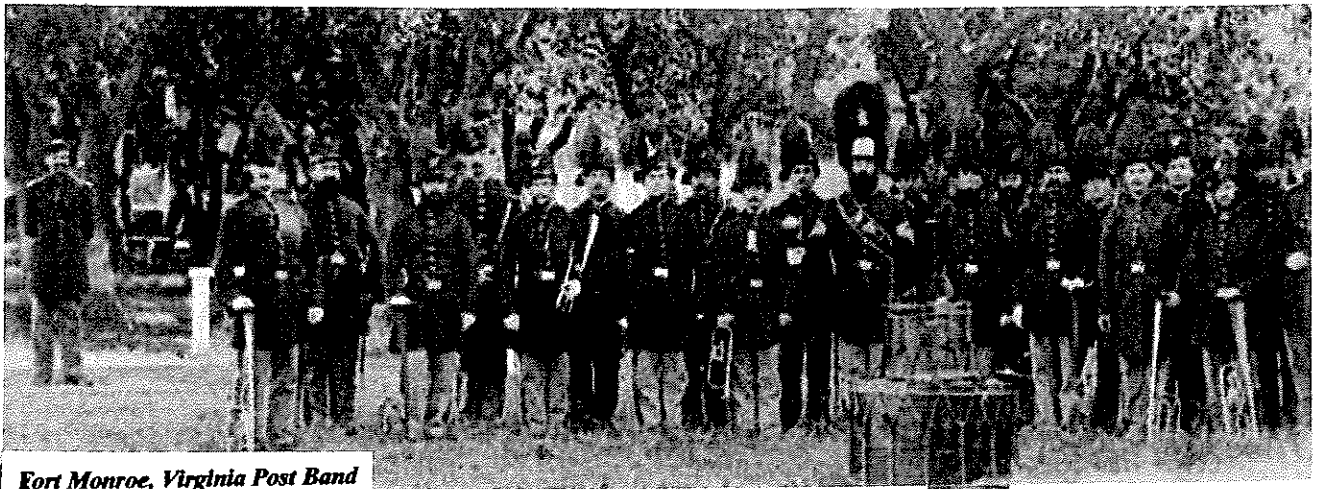
**James A. Garfield's home  
Mentor, Ohio**

## **Fall Field Trip ON TO RICHMOND**

**Richmond, Virginia  
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Fort Monroe, Virginia Post Band  
1864

# “Dixie”

By Gary Norman

## The most famous song of the war came from Ohio

In the mid nineteenth century, a theatre journal declared the Confederate anthem *Dixie*... as one of the most popular compositions ever produced.... The song *Dixie* was first performed before a major audience in 1859. Who wrote this infamous work of musical history? “In Way Up North in Dixie A Black Family's Claim to the Confederate Anthem”, authors Howard and Judith Sacs dispute the long held belief that *Dixie* was written by a white minstrel performer. The authors of this well written work argue that *Dixie* was written by a black family who lived in Ohio. This intriguing monograph was published in 1993 by the Smithsonian Institute Press. I recommend this monograph to anyone who loves the study of the Civil War and its continuing affects upon American culture.

*... Then I wish I was in Dixie... In Dixie we'll took our stand to live and die in Dixie....* (Chorus of Dixie) Music has had the ability to strike upon the cords of the heart throughout the history of the world, but few musical compositions have ever had as much raw carnage associated with it as the anthem of the Confederate States of America during The Civil War. The authorship of this infamous work is usually attributed to a nineteenth century minstrel performer named Daniel D. Emmett (181 5-1904). The minstrel show was a widely popular form of entertainment during the nineteenth century in which traveling groups of artists earned a living by impersonating the music and speech of either freed or enslaved blacks. Daniel D. Emmett was a member of a minstrel company named the Virginia Minstrels and a native of Mt. Vernon, Ohio.

Mr. Emmett's place of origin is important in the monograph because a black family of musicians named the Snowdens also happened to reside in this small section of Ohio. “In Way Up North in Dixie”, the authors argue that it may have been this black family and not the minstrel who composed *Dixie*.

The Snowdens were one of the few examples of a earnest slave family who found their way to what was suppose to be the free North. However, the Snowden family discovered the North to have many of the same prejudices the South had towards blacks. Ohio racism during the nineteenth century was best exemplified by the fact of Ohio's "black codes". Music was one of the primary ways by which the Snowdens were able to confront the racism of Ohio and interact with

Gary Norman is a Law student at Cleveland State University and a new member of the Cleveland CWRT.

the white agrarian community as neighbors. Daniel D. Emmett was one of the many Ohio white citizens who interacted with the Snowdens both as friends and neighbors. As the monograph points out, this relationship was due in part to the similar interests of Mr. Emmett and the Snowden family, to wit, music. "In Way Up North in Dixie", Howard and Judith Sacs argue that the relationship between Mr. Emmett and the Snowden family had an indelible impact upon the creation of *Dixie*.

The authors of the monograph argue two points to justify their contention that Snowden composed the song that like no other is associated with The Civil War. The first argument proceeds by way of facts and logic. Since, Mr. Emmett was both a wellknown neighbor to the Snowdens and was at the same time a minstrel performer, therefore; Mr. Emmett knowingly utilized his sporadic visitations with his black friends for the acquisition of new material. The authors of the monograph speculate that it was probably on one of these visitations with the Snowdens when *Dixie* was composed. Based upon practices of minstrels of the time, *Dixie* was either stolen outright from the Snowdens or was partially the idea of both Mr. Emmett and the Snowden family during an impromptu music session after which joint composership was never acknowledged by Emmett. The second argument proceeds in an extremely interesting manner. The authors of "Way Up North in Dixie" utilize a substantial amount of time analyzing the composition of *Dixie* line by line and describing how the lyrics could be construed to represent the life of a newly freed black in Ohio. I leave it up to the reader to judge these arguments.

Although *Dixie* and racism are not necessarily intertwined, there has been a tendency by many Americans to associate *Dixie* with racism due to the political positions of a handful of its listeners and singers, e.g., the K.K.K. "Way Up North in Dixie", will surely shock organizations like the K.K.K. with the historical argument that the beloved anthem of the Confederate States of America was composed by a black family of musicians who resided in Ohio. Just think, how humiliating this irony must be to the K.K.K. For decades, the K.K.K. have utilized *Dixie* as one of the symbols of the "glory days" when blacks were slaves and all the while it turns out that the symbol was composed by a freed black family from Ohio. The authorship of *Dixie* and how it may ironically affect racist organizations is one of the themes of the volume.

... That a given song, or dance, or piece of oratory even carries not one meaning but a host of possible meanings depending on who produces it, who receives it, and for whom it is intended.... Another important theme of the volume is the fact that a great work like *Dixie* can have many different meanings for many different people. Since 1861, for Southerners, *Dixie* has been a distinct reminder of their unique regional heritage and how they once stood up to the octopus like arms of the federal government; and for blacks *Dixie* has been a mirror both into the past and into the future in regard to race relations in the United States of America. I believe it is this dichotomy that continues to make *Dixie* a composition worth studying. This volume is well worth the time of its reader and I recommend it to my brothers and sisters who crave a knowledge of the past.

*Gary Norman*



# SHILOH LOG CHURCH PROJECT

**The Sons of Confederate Veterans, Battle of Shiloh Camp #1454 has been given permission and the privilege of rebuilding an authentic replica of the Shiloh Log Church as it stood before the Battle of Shiloh in April of 1862.**

The significance of this "House of Peace" is acknowledged by all students of the Great War Between the States. Its' uses by the Northern and Southern forces as a command post area and field hospital are well known facts. It's subsequent destruction for bridge works, firewood, building materials and souvenirs of the battle are also a part of recorded history.

The original structure was a one room log building, approximately 25 by 30 feet, built about 1851 by the Methodist Episcopal Church South. The rebuilt structure will be located near the site of the original building by the present Shiloh Methodist Church. The property is within the Shiloh National Military Park but owned by the church.

The Sons of Confederate Veterans, Battle of Shiloh Camp #1454 is asking you to join us and other SCV camps, United Daughters of the Confederacy, Shiloh National Military Park, friends and various other groups and organizations that are actively helping us as we raise the necessary funds for this project. All money donated towards this effort will be used for the building project. Any funds remaining will be used to create a "Log Church Fund" for perpetual upkeep of the building.

Once built, the Shiloh Log Church will be owned by Shiloh Methodist Church. The day to day operation and uses of the building will be controlled by a committee of all concerned entities.

Such uses will include special worship and memorial services, weddings, funerals, Scout promotions, historical and educational functions, and other occasions that befit such a historic church.

- A special fund called the Shiloh Log Church Fund has been set up to receive contributions. We urge you to become a part of this historic work. With your help, history will come alive at Shiloh.

## SHILOH LOG CHURCH PROJECT

1. This project was started during January, 1998 by the Sons of the Confederate Veterans, Battle of Shiloh Camp #1454.

2. The committee to direct this project was set up - May 1998. Committee Members:

Larry DeBerry - Shiloh, TN  
Ronnie Fuliwood - Shiloh, TN  
Howard Johnson - Corinth, MS  
Jeff Tull - Bethel Springs, TN  
Larry Wilson, Stantonville, TN

3. Financial Information:

A. All donations and expense records are to conform with general accepted accounting principles. A financial report will be submitted to the Camp Commander quarterly or as needed and opened to public inspection.

B. It is estimated that the project will cost approximately \$20,000. The Battle of Shiloh Camp has an agreement with Paul Levi of Levi Antique Log Homes (Asheville, North Carolina) to rebuild a log building of the approximate dimensions and construction of the original Shiloh Log Church. The Shiloh National Military Park will provide input to insure the historic accuracy of the structure.

C. Revenue will be collected by:

1. Receiving donations with special recognition for \$1,000 & \$500 donors.
2. Mail campaign to other SCV Camps, UDC Chapters, Civil War Round Tables, Re-enactment organizations, Boy Scout troops and other interested groups.
3. Selling ads in a program booklet that will be sold to the public.
4. Local State and Federal grants.

D. No disbursements will be made without the approval of the committee. All funds remaining after the project is paid for, will be placed in an account for the sole purpose of building maintenance and upkeep.

4. Reasons for this project:

A. Historical: The name of Shiloh is synonymous with the first major battle of the Civil War in the west. Students of history have read of the Shiloh Log Church ever since the battle took place. Now they will be able to actually see what this famous structure looked like prior to its' destruction.

B. Tourism: Tourism being the major revenue resource for our area, the rebuilding of the Shiloh Log Church will be of significant value to the surrounding areas as an added historical attraction.

*Please send your contributions to:*

**Shiloh Log Church Project  
Sons of Confederate Veterans  
PO Box 95  
Shiloh, TN 38376**



***Shiloh Church***



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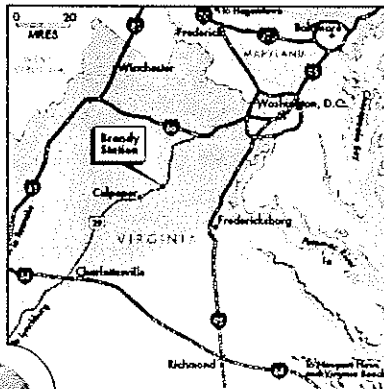
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The following article and picture from the Smithsonian Magazine was sent to us by our member **Ray Channock**.

Thanks Ray, we always thought that the much used picture was of Confederate troops.



# Who Are Those Guys?

BY RALPH GRAVES

**T**O ANYONE INTERESTED IN the Civil War, the picture is irresistible. The soldiers' faces are so young, so confident. Their uniforms are so dashing, so jaunty. The picture is published in books, magazines, newspapers, TV documentaries. But wherever it is published, the facts are usually distorted. As Virginia historian Mark Greenough says, "The picture has been misrepresented so often and for so long. They never get it right."

For example, in the *New York Times*, March 7, 1998, the caption reads, "The eager Confederate recruits at left, photographed just before the first battle of Bull Run, had not yet even mussed their uniforms, and the war still looked to them like an adventure."

Sometimes the picture is described as having been made just after Bull Run (July 21, 1861) or just after Fort Sumter (April 12, 1861). The men are "Confederate soldiers" because every writer, editor and historian wants them to be. But they are not. The photograph was taken in November 1859, before the Confederacy existed. They are not Confederate soldiers but Virginia militiamen, the Richmond Grays. The Civil War won't begin for a year and a half. Another thing: the man with the mustache and goatee (top center) is frequently identified as John Wilkes Booth. He isn't.

The photograph is owned by the Valentine Museum of Richmond, Virginia. Teresa Roane, head of Refer-

ence Services, gets dozens of requests to publish the picture. Every time she sends it out, she states that these are Richmond militiamen photographed in 1859. "But they always come out Confederate soldiers, usually around the time of Bull Run."

Ken Burns' great TV series *The Civil War* is partly to blame. He used the picture three times: once in the TV documentary, once in the book based on the series, once on the jacket of the video. The descriptions are misleading in the first two, and flatly inaccurate in the third, but the museum is convinced the success of Burns' project has sanctified the notion that these are Confederate soldiers.

The real story of the picture is more interesting.

After his failed raid on Harpers Ferry, Virginia (now West Virginia), on October 16, 1859, John Brown was tried for treason at nearby Charles Town, convicted on November 2 and sentenced to be hanged on December 2. Rumors spread that Northern abolitionists were planning to send a volunteer military rabble to free Brown, and the elite Richmond Grays were dispatched to guard against any uprising. Before they left Richmond, the Grays picked up a camp follower. Actor John Wilkes Booth, then performing in a local repertory company, thought it would be fun to go along for the ride. Only men in uniform were allowed on the train, so two Grays lent him a few pieces of their


uniforms and smuggled him aboard.

When they arrived in Charles Town in late November, the Grays found the situation less than exciting. The reprisal raid from the North never materialized. The Grays had ample time to pose in their snappy militia regalia.

The photographer had to be a Southerner, because Northerners were not welcome during the Brown episode. Cecil Eby, a retired English professor, grew up in Charles Town and knows a great deal about its history. He speculates that the photographer was Lewis Dinkle, a county clerk whose sideline was photography. A local newspaper said Dinkle was taking a lot of pictures at the time.

Not all the men are Richmond Grays. The man in the tall hat, called a shako, is Julian Alluisi, a member of the Virginia Rifles. The man in the front, second from left, is Aylett Woodson, a member of the Young Guard. We know about Alluisi and Woodson because their families gave versions of the picture to museums. Nobody in the picture is Booth. Terry Alford, a professor of history who is working on a biography of Booth, says Booth never grew a goatee like the man in the center. "Every time there's a picture of a man with a mustache, they say it's Booth."

Despite all the misrepresentations, the picture will continue to survive because it is a compelling image. Those faces will continue to bear witness to their time and place—late November 1859, in Charles Town—even if everybody says it was some other time and some other place.

When John Brown was hanged, the Richmond Grays stood guard next to the scaffold. When the Civil War began, most of these men doubtless volunteered for the Confederate Army. We know some survived the war. We must assume others did not. But their faces survived. 



# **Confederate Capital**

## **Richmond, Virginia**

Above is Mathew Brady's picture of the Confederate Capital, Richmond, Virginia in 1865. The building was not seriously damaged in the war and stands today. Robert E. Lee was given command of the Army of Northern Virginia in the lobby. The building was previous to the Civil War the Capital of the State of Virginia. The famous men of Virginia all served in this building: Thomas Jefferson , George Washington, John Randolph, Patrick Henry and *Light Horse* Harry Lee, Robert E. Lee father.

Tour the Capital of the Confederacy and much more on the annual Cleveland Civil War Roundtable field trip, September 23-26, 1999.

# **"ON TO RICHMOND"**



## THE AMERICUS BRASS BAND

**“Only six of the original band survived to return to Americus, Georgia”**

The American Civil War represents the single greatest upheaval in the history of the United States. Patriot batted patriot as the north and south fought each other in four long years of carnage that comprised the most important watershed event in the development of our nation. Though the fighting ceased over 134 years ago, much of the music of that war remains with us today, music that still produces feelings of humor, joy, sadness, and patriotic pride.

Their album **“Music of the Civil War”** is an authentic recreation of the regimental brass band music of the Civil War, music popular with civilians and troops on both sides of the conflict. The recording is historically accurate, right down to the high military pitch and the clicking of the rotary valves on the original antique instruments employed. The listener needs little imagination to be ushered back into our history to that earlier time: a time when "Home Sweet Home," "Listen to the Mockingbird," and "Amazing Grace" were among the favorite tunes of the day; a time when brass bands were the most popular form of musical entertainment; and a time when patriots, northern and southern, marched off to war with the music of these same bands ringing in their ears.

**The original Americus Brass Band was founded in 1860 in Americus, Georgia,** by Professor Louis Zitterbart, a conservatory trained musician hired by the town. At the beginning of the war, the band played for Company K, the "Sumter Light Guards of Americus", a local outfit that formed the core of the celebrated 4th Georgia Volunteer infantry. Within weeks of the start of the war, the musicians from Americus enlisted in Company K, forming the nucleus of the 4th Georgia's regimental band.

The men of the Americus Brass Band spent their first year of service at Camp Jackson in Virginia where they regularly played marches and quick steps to accompany the drill of the troops. The **Americus Quick Step** and the **Sumter Light Guard March** were, no doubt, particularly popular. The band developed a reputation for its superior sound and technical display and was frequently called upon to perform concerts and balls for the local citizens. Concerts certainly included such favorite pieces as the **William Tell Overture**, the **Fireman's Polka**, and beloved ballads such as **Woodman, Spare that Tree**, and **Amazing Grace**. The balls always included Virginia Reels danced to popular folk songs such as **Bonnie Blue Flag**, **Garry Owen**, and of course **Dixie's Land**.

The 4th Georgia first saw action at the Battle of Seven lines near Richmond in May, 1862. Following the battle the regiment and its band joined Dole's brigade of the Army of Northern Virginia under General Robert F. Lee and fought at Antietam, Fredericksburg, Chancellorsville, and Gettysburg. In the service of the southern cause, the illustrious band marched all the way to Appomattox, one of only two Confederate bands to remain intact throughout the entire war. **Just six of the original twelve bandsmen survived to return to their homes in Americus.**

### **Today's Americus Brass Band**

The modern Americus Brass Band was founded in 1976 by a group of music students at California State University, Long Beach. Originally attracted to Civil War reenacting, the founders sought authenticity in dress and instrumentation as well as music. With the help of several Civil War historians and collectors, a full set of authentic period instruments were located and original music was secured. The goal was to provide a "living history" experience for members and audiences alike by creating an accurate reproduction of a Civil War brass band. Because of the group's high level of musicianship and continuing commitment to historical authenticity, the Americus Brass Band has been invited to travel the length and breadth of the United States, performing for period balls, battle reenactments, and movies. The group has appeared in the ABC television mini-series *The North and South*, the CBS television movie *Once Upon a Texas Train*, and the IMAX movie *Alamo: The Price of Freedom*. The group has also performed for the sound tracks of the 1991 NBC television mini-series *Son of the Morning Star* and Tri-Star Pictures, Oscar winning movie, *Glory*. The Americus Brass Band tours nationally, portraying the Civil War through a musical stage re-creation of the historical Americus Brass Band.

The Americus Brass Band remains the foremost full time, professional Civil War replica band in the country and continues to do its part to insure that this glorious but terrible chapter in American history will never be forgotten.



*James A. Garfield*



*Charles J. Guiteau*  
President Garfield's assassin

## **Garfield, James Abram**

(1831-1881) Union general and 20th president of the United States

Garfield worked his way through an impoverished childhood, was graduated from Williams College and became a teacher and lay preacher. He left the Ohio legislature (1859-1861) for the Union army's 42nd Ohio in 1861 and earned rapid promotions, leading brigades at Middle Creek, Pound Gap and Shiloh. He was William Rosecrans's chief of staff in the Chickamauga Campaign before resigning as a major general in December 1863 to sit in the U.S. Congress (1863-1880). He was a Republican Party loyalist who earned a reputation for his advocacy of sound finance policy. A compromise candidate, he was elected U.S. president in a close election in 1880. He was assassinated by a disappointed office-seeker in July 1881.

**James Garfield defeated Major General Winfield Hancock for President in 1880.**

**James Garfield is the only man ever elected from the House of Representatives directly to the Presidency.**

### **Cleveland Roundtable to visit Garfield's Home**

Two years after visiting James Garfield's tomb at the Lakeview Cemetery, The Cleveland Civil War Roundtable has planned a visit to Garfield's newly renovated home in Mentor, Ohio. After being closed for two years for extensive structural renovation, James Garfield's home is now open.

We will visit Garfield's home on:

**Sunday, April 25, 1999 from 2 to 5 PM.**

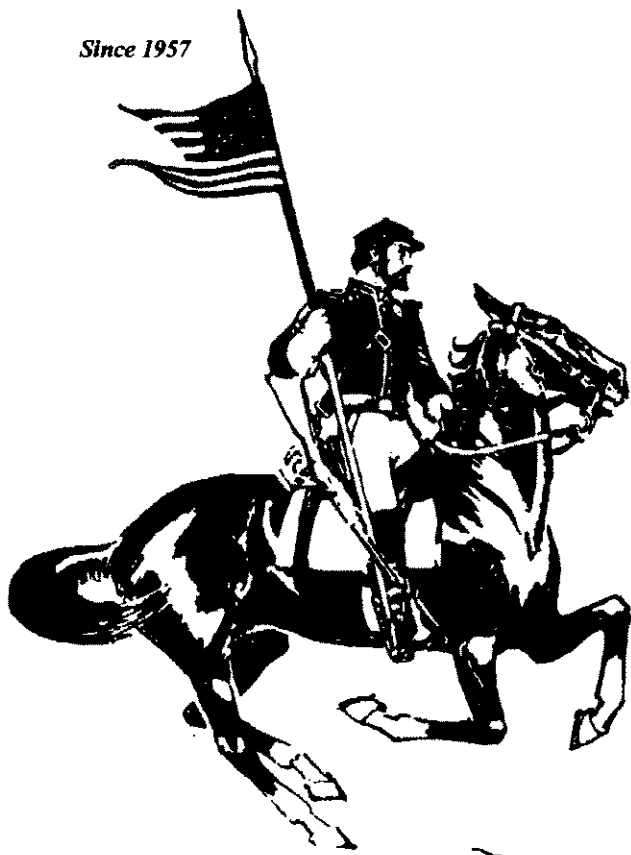
***Members are invited to bring guests.***

Sign up at the March 10, or April 7, 1999 Roundtable meeting

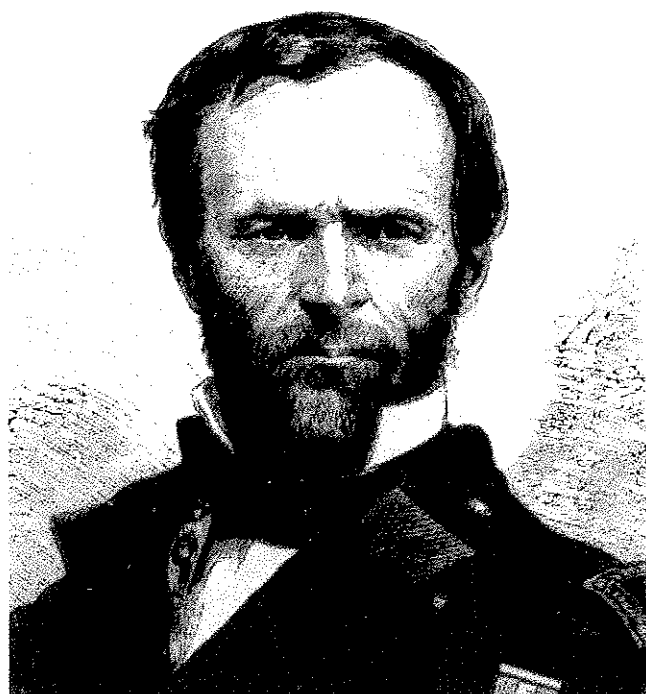
Questions: Dan Zeiser  
Home Phone (440) 449-1391



*Since 1957*



Cleveland Civil War Roundtable PO Box 18900 Cleveland, OH 44118



**William T. Sherman**

**Wednesday,  
March 10, 1999**