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Battle Cry

Founded 1961,
Newsletter of the Sacramento Civil War Round Table
P.O. BOX 254702
Sacramento, CA 95865-4702
<http://sacramentocwrt.com/>



President's Message

The Civil War was not a simple fight between two stable blocks of like-minded states. Though it was the North-South division that finally rent the Country, American factors had never been as clear as a solid South and a unitary North. Southerners were less sure of succession, and the rest of the Country less committed to union, than Americans today often suppose. Each side struggled to hold together; each War effort was burdened by the need to suppress internal and lesser civil wars. The War Between the States was a War within them as well.

The firing on Sumter produced the unity that had long eluded the North. "The South's attack made the North a Union." "One intense aspiring sentiment of patriotism has fused all other passions in its fiery heat." The moment the Stars and Stripes came down from the Sumter flagpole, old divisions seemed to melt away. Democrats and Republicans disagreed about what the flag stood for, but for a moment, none of that mattered. Even Lincoln recalled party founder Andrew Jackson's insistence that the Union had to be preserved.

No one, North or South, anticipated that that there would be 660,000 deaths.

Dennis Kohlmann, President

MINUTES
SACRAMENTO CIVIL WAR ROUND TABLE
Wednesday, August 11, 2021
HOF BRAU RESTAURANT, 2500 WATT AVENUE, SACRAMENTO

ATTENDANCE – 0:

MEMBERS – 0: No meeting and no Members.

GUESTS – 0: No meeting and no Guests.

1. No meeting. Meetings are cancelled until further notice due to COVID-19. The Hof Brau is open to decreased inside dining but closes at 6:30 PM.
2. The next Board Meeting is unknown at this time.

George W. Foxworth for Vacant, Secretary

Treasurer's Report

The cash balance on August 11th was \$4,418.06. No meeting and no raffle.

George W. Foxworth, Treasurer

Civil War Days

The Elk Grove Historical Society, the Linda Mae Mahon Lema Foundation, the Mahon Ranch, and the Native Sons of the Golden West present Civil War Days, Saturday October 9 – Sunday, October 10 at the Mahon Ranch 10171 Grantline Road, Elk Grove, CA 95624. History re-enactors from all over the USA will convene on the Mahon Ranch and stage typical Civil War battles with musket and canon firing, horses, encampments that all are welcome to roam, ask questions, watch the excitement, and experience history firsthand. We are happy to highlight local hero Private Peter Glann of the California 1st Volunteer Calvary Regiment who was in some of the key military actions that drove the Confederate forces out of the America Southwest. Saturday: 9 AM – 5 PM. Dress Parade 10 AM. Battle Scenarios 12:30 PM & 3:00 PM. Sunday: 9 AM – 3 PM. Church Service 10 AM, Battle Scenario 12:30 PM. Admission: Under 5 (Free), 6-12 = \$5, General Admission = \$10. Discounts for: Seniors, Veterans, & Students 12-18 = \$8. Additional information and tickets, log on to web site: www.CWDElkgrove.com. Rain or shine, the battle will go on! 916-761-2225, Jim Entrican for more information.

Submitted by George Beitzel

Coming Programs for 2021 & 2022

Date	Speaker	Topic
September 8th	"No Speaker"	"No Topic"
October 13th	"To Be Determined"	"To Be Determined"
November 10th	"To Be Determined"	"To Be Determined"
December 8th	"To Be Determined"	"To Be Determined"
January 12th	"To Be Determined"	"To Be Determined"
February 9th	"To Be Determined"	"To Be Determined"

2021 Membership

The 2021 membership renewal was due as of January 1, 2021. The dues are \$30.00 and you can renew and send to the Treasurer through the mail. For all checks, make them payable to **Sacramento Civil War Round Table** and send them to:

George W. Foxworth
9463 Salishan Court
Sacramento, CA 95826-5233

NOTE: 2020 memberships are good for 2021 due to COVID-19.

NEWSLETTER CIVIL WAR ARTICLES

Civil War articles/book reviews are welcome. The submission deadline is the first of each month for that month's **Battle Cry**. However, you can submit articles at anytime. Please submit your items in Microsoft Word or regular email to:

gwfoxworth@sbcglobal.net

The **Battle Cry** is the monthly newsletter of the Sacramento CWRT. Submissions are subject to availability of space and size limitations. Submissions do not necessarily reflect the views of the organization or the Editor. The official address of this organization is: Sacramento Civil War Round Table, Post Office Box 254702, Sacramento, CA 95865-4702. <http://www.sacramentocwrt.org> is the web site address. Check the web for past newsletter editions and information about the group.

Friends of Civil War Alcatraz

The Friends of Civil War Alcatraz (FOCWA) is a group of individuals interested in the Civil War history of Alcatraz island. We are made up of teachers, veterans, historians, and others who like to research and read about how Alcatraz became an important Fort for the protection of San Francisco during the Civil War.

Some of our members are also National Park Service volunteers who assist the rangers in giving public programs, in uniform, about the Union soldiers stationed on the Island and interesting events that occurred there between 1859 and 1865. We publish a newsletter every month, which can be found on our website www.friendsofcivilwaralcatraz.org.

We also visit schools and organizations to tell that early history of the Island, long before it became the notorious Federal prison. And we conduct living history days twice a year, in conjunction with the American Civil War Association, to give the public an idea of what the Island was like as a Union Fort.

Submitted by Steve Johnson

The Women in Booth's Diary

On April 26, 1865, John Wilkes Booth drew his last breath on the porch of Richard Garrett's farmhouse. In his pocket, detectives found an 1864 appointment book that Booth had used as a diary. A side pocket held *carte de visites* of five women, Effie Germon, Alice Gray, Helen Western, Fanny Brown, and Lucy Lambert Hale. Four were actresses, looked upon at that time as little better than prostitutes with their "heaving bosoms...and wanton glances..." The fifth was the daughter of New Hampshire Senator John Parker Hale, Lincoln's future Ambassador to Spain and Booth's alleged fiancée.



Picture of all top left to right: Helen Western, Lucy Hale, Alice Gray
Bottom left to right: Effie Germon and Fannie Brown

The Women

Effie Germon was born in Augusta, Georgia, on June 13, 1845 into a theatrical family. Making her stage debut at the age of 12, she became known for her comedic talent. She was ...“one of those rare women who have a genuine sense of humor.”

At 14 years old, Effie fell in love and eloped with a 20 year old violinist. Her young husband had a roving eye and the marriage sputtered out. Back on the stage in 1862, Effie was hired as an actress at the Walnut Street Theater in Philadelphia, playing alongside Edwin Booth and John Sleeper Clarke. In Washington, DC, she scored a role opposite the “eminent young American tragedian,” John Wilkes Booth. A fiery, but short-lived, romance ensued. Booth offered Effie a chance to be his leading lady, but not his wife.

Effie was performing in *Aladdin or His Wonderful Lamp* at Grover's Theater when John

Wilkes Booth suddenly appeared, urging the manager to invite Lincoln to that night's performance. Lincoln accepted the invitation but in the end sent Tad in his stead. Effie was onstage when news of Lincoln's murder was announced at the theater. Tad, the President's youngest son, was sitting in the audience.

Effie was 20 years old when Lincoln was killed. By her 40s, she was said to have "grown beyond the boundaries of her bodice." Her only roles were playing "corpulent grandmothers." She married six times and died penniless at the Actors Fund Home in Staten Island, New York on March 6, 1914. She is buried in Evergreens Cemetery in Brooklyn, New York. Effie was the only one of the five women in Booth's diary who sent condolences to his family upon his death.

Alice Dehan was born in Boston on July 13, 1835 to Irish immigrants. After her father's early death, she went on stage at the age of 14. She chose the stage name, Alice Gray," the title of a wildly popular song current at that time. Alice worked hard and soon was appearing as a leading lady. In 1857, she appeared at The Metropolitan Theater in Buffalo with Edwin Booth, who was billed as "The Wonder of the Age." Alice received favorable notices but in 1858, she was suddenly "hissed from the stage." Theater goers booed Alice while newspapers wrote that she "...had made many enemies behind the curtain." Envious of Alice's leading roles, the stage manager's wife had been spreading scurrilous rumors behind her back.

Unable to get any parts in Buffalo or New York, Alice traveled to Charleston in 1859 where she was welcomed with open arms. She was made a stock leading lady in the Holliday Street Theater company in Baltimore owned by John T. Ford. She often played alongside Edwin Booth and John Sleeper Clark, the husband of Asia Booth, Edwin and John Wilkes Booth's youngest sister.

Alice was in Baltimore when the Sixth Massachusetts Militia, on their way to Washington, DC, was fired upon by the citizens of Maryland. Terrified, she fled to Philadelphia. But in the North, her reviews remained lackluster. The press wrote Alice was "nothing great," "...a handsome actress, who evidently has not very much stage experience..." Alice had been acting for ten years.

Alice returned to Washington, DC, to play at Ford's new theater. On March 18, 1865, she starred in *The Apostate* opposite John Wilkes Booth in his last stage appearance. She was probably in New York the night of Lincoln's murder and that is why she wasn't arrested along with the entire cast of *An American Cousin*.



Alice died of "apoplexy" on October 24, 1890. She is buried in Holy Cross Cemetery,

Lackawanna, New York. She was penniless. There had been no romance between Booth and Alice. But upon his death, her picture was in his diary.

Helen Western and her older sister, Lucille, were born in the same year, 1844, to Jane Western, a celebrated actress, and George Western, a famous comedian of the time. After their father died of consumption, their mother married Bill English, Manager of the National Theater in Boston. English had been accused of producing plays that “lowered the respectability of the theater.”

Helen and Lucille, known for their “graceful and elegant figures,” billed themselves as “The Star Sisters.” They often dressed in costumes that were flimsy and showed the contours of their bodies.

The girls appeared in English’s play, *Three Fast Men*. The show closed in Boston shortly after it opened as it was considered immoral. New Yorkers had no problem with it and the girls played to packed houses.

Helen became romantically involved with John Wilkes Booth during a two-week engagement in Portland, Maine. She traveled with him, playing Juliet to his Romeo, and flaunting their illicit relationship. Though married, Lucille was wild with jealousy. By the early 1860s, the sisters were estranged and touring separately. The press wrote that Helen was “a well-known star...popular once but never a great actress.” Booth abandoned Helen as he did all his conquests.

In early December 1868, feeling ill, Helen was carried off stage and taken to her suite at The Kirkwood House Hotel in Washington, DC. Two weeks later, the 24 year-old actress died from “congestion of the bowels.” She was buried in Mount Auburn Cemetery in Boston. Eleven years later, 34 year-old Lucille, an alcoholic and morphine addict by now, was interred next to Helen. At the time of her death, Helen had almost no funds though during her career she had made upwards of \$200,000.

Fanny Brown was born on March 15, 1837, the child of successful circus performers. By the age of six, she was acting. She grew up to become known as “the most beautiful woman on the American stage.”

Fanny married Fred Buckley of Buckley’s Minstrels four months after they met in 1857. Divorced three years later, Fanny left her baby with her mother, and returned to the stage. Much of her career was spent traveling the United States and Europe. Her “looks eclipsed her acting.” She often appeared in variety theaters, riding a horse bareback.

It is not known where Fanny originally met John Wilkes Booth, but the two toured the New England states together. Their love scenes were alarmingly realistic and it was an open secret that they shared adjoining hotel rooms. But Booth soon moved on to his next amour. Fanny’s picture, found in Booth’s diary, was not correctly identified for many years. She was simply called “The Mysterious Beauty.” She was 28 when Booth died.

In 1866, Fanny married acrobat William Carlo and left the stage to manage his traveling circus. Carlo died in 1879. From a friend of her mother, Fanny inherited a great deal of money and built the Hotel Biner in Boston. She died of heart disease in Boston on June 16, 1891. She was 54 years old. Her burial place is unknown.

Lucy Hale, born January 1, 1841, rejected overtures made by Robert Lincoln, John Hay, and Oliver Wendell Holmes Jr. But Cupid’s arrow pierced her heart the first time she laid

eyes on John Wilkes Booth playing a “strong and passionate” role on stage. She sent him a bouquet. Booth was staying at fashionable The National Hotel in Washington, DC, where the Hales had taken up residence, too. Booth and Lucy began to meet for meals and soon were exchanging love letters. By March 1865, they were secretly engaged.

The two were polar opposites: John was a rebel, Lucy an ardent abolitionist; John an illegitimately born playboy who favored prostitutes, Lucy had been gently reared; John was devastatingly handsome, Lucy was matronly and “rather stout.” Senator Hale detested Booth. Booth longed to be accepted into a more genteel class that few actors ever attained.

Senator Hale was to shortly leave with his family for his post as Ambassador to Spain. Lucy swore she would return in a year to marry John, with or without her father’s consent. She was able to wangle tickets from her father for Lincoln’s second inaugural. She gave them to Booth and, what turned out to be, his accomplices.

The night before Lincoln’s assassination, Booth was cavorting with a young prostitute, Ellen Starr. He made it back to his hotel just in time to have breakfast with his fiancé on the morning of April 14, 1865.

After Booth was killed, his body was kept on board The Montauk. A heavily veiled, unidentified woman was rowed out to the ship, allowed to board and cut a lock of hair from the killer’s head. It is believed that woman was Lucy Hale. Her social caste kept her from being questioned by the authorities. Though Junius Booth Jr. swore that his brother had been engaged to Lucy, the New York Times said “it was the most impertinent bit of gossip...”

Lucy’s father whisked his family off to Spain as quickly as he could. While there, Lucy continued to fend off proffered marriage proposals. The family returned to the United States in 1870. Lucy married her old admirer, the widower William Chandler, when she was well past her 30th birthday. She had one child when she was 44.



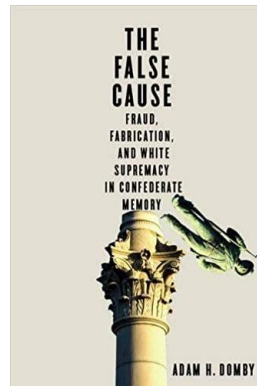
Lucy died at age 74 and is buried in Pine Hill Cemetery, Dover, New Hampshire. Her husband died two years later and is buried next to his first wife.

Submitted by Judith Breitstein

The False Cause: Fraud, Fabrication, and White Supremacy in Confederate Memory

By Adam H. Domby. Charlottesville, University of Virginia Press, 2020. 272 pp. \$29.95 (cloth), ISBN 978-0-8139-4376-3.

Reviewed by Shae Smith Cox (University of Nevada, Las Vegas). Published on H-SHGAPE (September, 2020). Commissioned by William S. Cossen.



Adam Domby's *The False Cause* "details how White supremacy, fraud, and fabricated memories have fundamentally shaped how Americans, especially White Southerners, recalled the past." In this narrative Domby explains how White Southerners generally, but, specifically in this case, North Carolinians, used the "lies and falsehoods" they were taught about the Lost Cause to "justify segregation, disenfranchisement, and racial discrimination" (p. 3). A point worth appreciating up front is the time Domby takes to convey the reasoning behind his choice to use the words "lie," "falsehood," and "fabrication:" as he notes, "a less provocative term than lie might obscure the purposeful creation and use of these constructions, and thereby render them innocuous" (p. 9). Throughout the work, he argues that the falsehoods and fabrications are lies created to serve a contemporary purpose.

Chapters 1 and 2 examine the rewriting and invention of an expansive web of lies that White politicians and elites fabricated to serve their purpose and further White supremacy. In Chapter 1, Domby engages with Jim Crow politics when discussing the motivations behind constructing monuments, stating that "monuments frequently have multiple overlapping meanings," but even the most innocuous concept of creating Confederate monuments to honor soldiers served as a method of celebrating the intentions and efforts of White supremacy (pp. 20-21). Domby acknowledges that transitioning monuments from the cemetery to a prominent public space such as a courthouse lawn altered the purpose of the monuments "as they increasingly served as celebratory markers instead of sober memorials," because doing so allowed White Southerners to proclaim a moral victory and uphold systemic racism (p. 23). Chapter 2 deals specifically with the creation of ideal Confederates, discussing everything from exaggerating personal War records to conjuring "soldiers out of thin air" as an attempt

to justify White Southern rule (p. 47). Domby explains that during the height of monument creation, Southerners understood that monuments were excellent tools that assisted people in remembering "historical figures as heroes, and heroes were part of a process that ensured a specific memory of the War was passed on to future generations" (p. 46).

Chapters 3 and 4 are compelling and demonstrate the power of the pension as a prop for the Lost Cause narrative. In Chapter 3, Domby reminds historians of the importance of money in crafting the Lost Cause narrative because money talked and said the things necessary to retroactively form a solid South. He explains that "pensions helped buttress a Southern racial hierarchy through both the erasure of dissent and by presenting pensioners as White heroes to celebrate," even if they had deserted the Confederacy when it counted (p. 77). Additionally, Domby states that "widows' pensions could also help erase the dissent from the historical record while providing women with both monetary and social capital" (p. 87). While he provides a few examples, the extent of the social capital in relation to women is a fascinating point that deserves a deeper discussion in this context. In his opening example of Eli Williamson, Domby demonstrates the power of the pension even further when he explains North Carolina's 1927 policy of accepting applications from African Americans who served as body servants or laborers (not soldiers) during the War for "Class B" pensions. He argues that "pensions for people of color forced to work for the Confederacy have been used since their issuance to buttress the Lost Cause and ideologies of White supremacy" because applications for Class B pensions "for former slaves and free people of color began to be cited as proof that there were 'Black Confederate' soldiers serving alongside their masters" (p. 107).

In Chapter 5, Domby artfully demonstrates how the concept of the loyal slave became the myth of the "Black Confederate." By looking at reunions attended by "Black Confederates" and not closely examining those who garnered pensions, people can and do misconstrue these examples, as Domby shows, as false physical "proof" that Confederates were not "racist," further providing hope for neo-Confederates that their heritage was a much cleaner version of history than claimed. He argues that "the racial hierarchy that Julian Carr and other former Confederates desired was not undermined but rather reinforced by the attendance and limited participation of a few former slaves" (pp. 149-150).

The ***False Cause*** is full of thoroughly entertaining stories that grab readers' attention and make them think about the lies of the Lost Cause and how pervasive that narrative has been throughout US history. Domby concludes this work by calling on his fellow historians to carefully and thoughtfully engage with the public with the hope of curtailing these dangerous fabrications, because we "have the ability to call attention to how the past has been used and manipulated" (p. 168). Judging by his Twitter feed, Domby is leading by example.

Submitted by Bruce A. Castleman, Ph.D.

2021 WEST COAST CIVIL WAR CONFERENCE

November 5 - 7, 2021



WYNDHAM GARDEN HOTEL, 5090 East Clinton Way, FRESNO, CA 93727-1506, (1-559-252-3611 or 1-559-494-4992), \$103.00 per night, or wyndhamguestreservations.com, (Fresno Airport).

“Combat Strategy & Tactics; Lee vs Grant in 1864.”

HOSTED BY THE SAN JOAQUIN VALLEY CWRT. For more information, see Website: SJVCWRT2.com

SPEAKERS:

**Gordon Rhea;
Eric Wittenburg;
Chris Mackowski;
Jim Stanbery, MA.; Professor (Retired) &
Brian Clague.**

TOPICS: In Progress.

Ron Vaughan, MA.; (Conference Coordinator: ronvaughan@prodigy.net).

ATTENDEE REGISTRATION: \$200.00 PER PERSON for Weekend, including meals. Breakfast on your own. Coffee, water, and pastries provided during the Conference. (Non participants who wish Dinner Friday or Saturday nights: \$30.00 each meal.)

Name _____

Address _____

Phone(s) _____

Email _____

Member of which CWRT/ORG _____

Address Check to **San Joaquin Valley CWRT.**

Send Check and Registration to: **Ron Vaughan (Conference Coordinator), 730 East Tulare Avenue, Tulare, CA 93274-4336.**