



Call to Action: Battles Told Through Human Stories

I opened the Spring 2017 issue of *MI* with great anticipation. I'm sure your readers will agree, cover to cover, it was the best yet. I hope their reaction to "Faces of Ball's Bluff" was as positive as mine. The chosen photographs and the overall layout were nothing short of artistic. Maybe I'm just a little prejudiced, after working with the editor for a period of one year to help make the article a reality. To me, battles are far more than just events that occur on a piece of real estate or body of water. In short, they are events that occur through the actions and or reactions of human beings. For



the first time that I can personally remember, *MI* has told the story of a battle through the eyes, actions and consequences (however short or long they may have been) of some of those who were there. The editor has put to paper a few of the faces and personalities that draw visitors to now quiet fields and woods in a quest to learn more or just to stand and stare and wonder. I would personally like to look at other battles in much the same way. Big or small, they all have faces and there are personal stories yet to be told. I am calling on others with similar interests (and passions) to tell the stories of other battles in this very way.

Contact the editor and share your images and their incredible stories, you and others will be glad you did.

Ken Fleming
Round Hill, Va.

Joyce, Marr Nominated for AHF Awards

On behalf of the team at *MI*, congratulations go out to Chuck Joyce and Tim Marr. They have been nominated for distinguished writing awards from The Army Historical Foundation.

Chuck's "Freedom Warriors,



Civil Rights Fighters," (Autumn 2016) examines an unusual albumen portrait of U.S. Colored Infantrymen and a chaplain. After exhaustive research, Chuck placed the men at L'Overture Hospital in Alexandria, Va. He shares his theory that they composed a burial detail that protested orders and refused to bury one of their own in a civilian cemetery. The soldiers, 11 in total, are all identified. Six of them were wounded in the Battle of the Crater on July 30, 1864.

Tim's "The American Zouave:



Mania and Mystique" (Autumn 2016) explores the cultural phenomenon that excited and energized Americans before and during the war. The story is illustrated with more than 25 portraits of soldiers



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dressed in the Zouave fashion, most from the Dan Miller Collection and many published for the first time.

We're proud that our work is so recognized and excited for Chuck, Tim and the other nominees.

The AHF Distinguished Writing Awards recognize outstanding achievements in U.S. Army history for articles and books. The program was established in 1997.

Praise from New and Longtime Subscribers

Just received my first copy. I can't describe enough how interesting and informative the magazine is.



Having a story with each picture makes the pictures come alive, you almost feel like you know

the person personally. I could not put my issue down until I had read every article.

Don Cates
Marco Island, Fla.

Kudos on what may be the finest issue ever published! Keep up the good work.

John Gibson
Potomac, Md.

A Collector Announces His First MI Contribution on Facebook

Well I feel like a "real collector" now! An image from my collection was published in the latest issue of *MI*. I have joined the ranks of "contributors."

Christopher J. Maldonado
San Antonio, Texas

A Sergeant Major's Cap Insignia Confuses Sword Identification

Several readers noticed that the sword carried by a sergeant major in "Great Greatcoats!" (Winter 2017) appeared to be inconsistent with his rank. Instead of the Model 1860 cavalry saber pictured, he should have been properly armed with a Model 1840 saber issued to non-commissioned officers in the infantry. The real issue, however, was the insignia on the soldier's cap. At first glance, it appears to be the horn of the infantry. But upon closer examination, the insignia is the crossed sabers of the cavalry. The gleam of the leather chinstrap and a shadow falling across the sabers made it



appear to be an infantry horn. Therefore, the Model 1860 cavalry saber is the proper blade.

Artillery at Ball's Bluff

"Exhilaration and Anguish at Ball's Bluff" (Spring 2017) included a list of all the Union forces in the engagement. One of the units listed, a section of Company I of the 1st Rhode Island Light Artillery, is

incorrect. The Rhode Islanders who participated belonged to Company B of the Rhode Island Battery.

James A. Morgan
Lovettsville, Va.

Tattnall, Not Twiggs

Subscribers John O'Brien and Dave Sullivan were among the first of many subscribers to catch us on our misidentification of the portrait of a Confederate officer photographed by Perry & Loveridge's Forest City Gallery in Savannah, Ga. We identified him as Gen. David



Tattnall, top, and Twiggs.

Emanuel Twiggs (1790-1862), who holds the distinction as the oldest Confederate general. The soldier is in fact a sailor, Capt. Josiah Tattnall (1794-1871). A Savannah native and career officer in the U.S. Navy, he resigned his commission and soon received a commission as senior flag officer of the Navy of Georgia. He soon received a commission as captain in the Confederate Navy. He is perhaps best known for his order to the burn his vessel, the ironclad *Virginia*, on May 11, 1862, rather than risk her falling into the hands of Union forces.

Baker Back Drop Lends Credence to Baxter Image

Subscriber Chuck Joyce took special note of one image in the Ball's Bluff story and gallery (Spring 2017). "I was particularly taken



Baker

with the *carte de visite* of Col. Ned Baker with the back mark of Philadelphia photographer W.L. Germon." Joyce then shared this image of Col. DeWitt Clinton Baxter

of the 72nd Pennsylvania Infantry, also known as the "Fire Zouaves." This *carte de visite* has a somewhat faded pencil identification on the back that reads "Col Baxter." It also has the same back drop as the Baker photo and a Germon stamp on the lower left of the front of the image. These details were not lost on Joyce. "I've never been entirely certain of



Baxter

the old penciled identification on my *carte de visite*, but the image of Baker with the same backdrop adds credence to it."