



WESTERN RESERVE CIVIL WAR ROUND TABLE

Volume 52 January 2018 Number 5

Meeting: Wednesday, January 10, 2018
6:15 PM Assemble
6:30 PM Buffet Dinner
7:30 PM Business Meeting
7:45 PM Presentation

Place: Colony Room in the Student
Union at Baldwin Wallace
University, Corner of East
Grand & Tressel, Berea OH
(440-570-0009)

Presenter: George M. George

"The Butterfly Effect at Gettysburg"

The "butterfly effect" was coined by Edward Lorenz as a result of observing the results of his weather models with initial condition data that was rounded in a seemingly inconsequential manner. He found that his "rounded data" fail to reproduce the same results as runs with "unrounded initial condition data". A very small change in initial conditions had created significantly different outcomes. In short, small causes may have large effects. How might this thinking apply to our better understanding of a Civil War battle, like Gettysburg?

In many ways, General Lee already had an idea of the consequences of the "butterfly effect" as it relates to the limits of command. He knew, for example, that at the time of fighting, that the best that he could ever do as a commander was to bring all of the forces that he had under his control into battle. The results of the individual actions of these forces was completely out of his hands.

Given this thinking, how might we better understand the Battle of Gettysburg through the application of the "butterfly effect"? For this presentation, we are happy to bring to our CWRT to start the New Year, George M. George, who with others, has written of the "butterfly effect" at Gettysburg through the prestigious Gettysburg Magazine (# 51). So, recall the start of this battle as it began to unfold and try to imagine at what point might the "butterfly effect" with its small, seemingly inconsequential actions, may had indeed come to be applied, showing that such small actions proved to be more powerful than what might have normally and otherwise had been likely to have occurred?



The butterfly effect

Virginia Moves to Restrict Protests at Lee Monument

By MATTHEW HAAG

The State of Virginia imposed strict limitations on Monday on demonstrations at the Robert E. Lee statue in the state's capitol, one of the oldest Confederate monuments in the country, after a string of clashes there.

Gov. Terry McAuliffe of Virginia announced the emergency regulations, which restrict crowd sizes at the Lee Monument to 500, down from 5,000, and ban guns at permitted events. The rules will also require permits for events there that draw at least 10 people.

The regulations came out of a task force set up by the governor in August after a violent white nationalist rally in Charlottesville, Va., where groups like the Ku Klux Klan and neo-Nazis swarmed to protest that city's decision to remove a statue of Robert E. Lee.

After that rally, Confederate symbols on public lands faced a new reckoning, attracting impassioned protesters calling for them to be removed and pushing cities to dismantle them, even in the dead of night.

The Lee Monument in Richmond, erected in 1890 in the middle of a tree-lined roundabout on Monument Avenue in the capital,



LEE MONUMENT, GETTY IMAGES

The Lee Monument in Richmond, Va., unveiled in 1890, will now have limits on the number of people who can gather around it.

has been the site of clashes in recent months. Mr. McAuliffe said he enacted the limitations to protect public safety around the statue.

The restrictions "will balance First Amendment rights and ensure that all Virginians remain safe," the governor said in a statement. He added, "We believe these regulations can be a model for localities across Virginia as

they consider how to approach these types of events in the future."

The emergency regulations will stay in place for 18 months while the state's Department of General Services considers and finalizes a permanent resolution, and holds public hearings on the topic. The order applies only to the Lee Monument, which is on state property in the city. Five other monuments

on the avenue are owned by the City of Richmond.

Mr. McAuliffe's opinion of the Confederate monuments in the state have changed in recent years. Two years ago, Mr. McAuliffe, a Democrat, insisted that the statues should stay in their places, saying they were "all parts of our heritage."

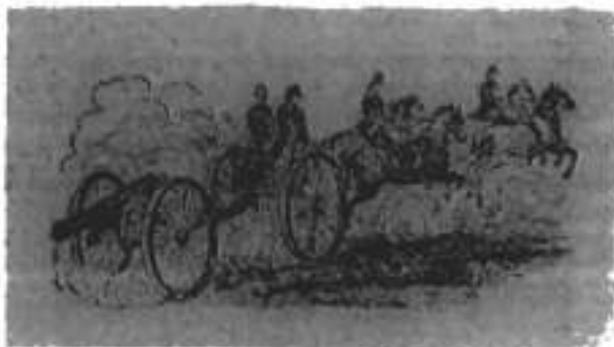
But he took a sharply different view after the clashes in Charlottesville, which resulted in the deaths of 32-year-old woman in a crowd hit by a car and two state troopers in a helicopter crash. He said then that Confederate monuments should be taken down and urged Virginia leaders to move them into museums.

The Lee Monument, a popular attraction and focal point in Richmond, has been a landmark in the city for nearly 130 years. Former soldiers in the Confederate States Army began advocating to have a monument to Lee in Richmond in the early 1870s.

Descendants of Lee said in August that they were divided over whether his monuments should be taken down. "The war pitted brother against brother and cousin against cousin," one family member said, "and we're still at this today."

THE NEW YORK TIMES NATIONAL WEDNESDAY, NOVEMBER 22, 2017

Western Reserve CWRT - 2017-2018 Volunteers — Our 52nd Year



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The Buffet Dinner Fee is \$20.00 plus a \$5.00 Speaker Fee for a total of \$25.00 per meeting. If a person chooses not to attend dinner, then the Speaker Fee of \$5.00 is requested to help defray the cost of our speakers.

Civil War Trivia

Last Month's Question: We all know of the Civil War exploits and gallantry of George Armstrong Custer, but what of his brother Tom? Was he both gallant and daring as Armstrong was?

Answer: Brother Tom at the Battle of Five Forks and at Saylor's Creek, steered his horse over enemy breastworks and seized a Confederate flag. He was also wounded in the face at Saylor's Creek. For his gallantry he received two Medals of Honor.

Source: J. J. Stiles in Custer's Trials p. 204. Won the Pulitzer last year.

This Month's Question: Why was every Navy enlisted Civil War recruit not happy with the actions taken by Senator James W. Grimes of Iowa, on October 1, 1862?

Next Month: At the Front

February 14, 2018

To Be Announced



Long before America's monuments became central to a national debate, Lee Friedlander reminded us that they were hiding in plain sight.



Lee Friedlander's "The American Monument" was first published in 1976. That's "monument" singular, though one of the many singular things about Friedlander is that he's nothing if not a pluralist. Whitman-like, he is great, contains multitudes. In an essay appended to the sumptuous new edition of this landmark work, Peter Galassi (who curated the 2005 Friedlander retrospective at the Museum of Modern Art) deems it "pointless" to try to count precisely how many books the photographer has published since 1976 before settling on roughly one a year. The retrospective was huge, and, inevitably, the accompanying catalog was almost too hefty to lug home comfortably. It was sort of monumental, though monuments tend to be erected to the dead.

On receipt of a lifetime achievement award from the International Center of Photography in 2006, the 71-year-old Friedlander responded that the honor, while welcome, was premature. At the glamorous reception and dinner, he spent the evening *photographing* snapping guests and the other honorees like a cub photographer eager to make the most of what might prove to be his big

break. That break actually came in 1967 at MoMA when he, Garry Winogrand (who died in 1984) and Diane Arbus (who died in 1971) were chosen to represent a shift in documentary photography from social concerns toward more personal ends. It's possible that his reputation, as it has risen in the decades since, has also suffered, in the way that Dizzy Gillespie's did in comparison with that of his doomed fellow bebop pioneer Charlie Parker.

Almost inevitably for an artistic career stretching over more than five decades, the quality of the work is uneven. Unlike Winogrand, Friedlander hasn't given up on editing, but he is more interested in taking pictures and getting them out than in scrupulously curating his own oeuvre. "It's a generous medium, photography," he is quoted as saying in the epigraph to the MoMA catalog. He was thinking particularly of a picture of his uncle, which also included a bunch of other, unintended information. "The American Monument" came about in similar fashion, when he noticed that memorials and statues of all kinds cropped up in multiple contact sheets, some of which were primarily concerned with other matters. After that, he began seeking out such monuments in the

course of his travels throughout the States. Eventually he had enough pictures for a book — which, in Friedlander-ese, means more than enough. The original edition broiled thousands of potential candidates down to 213, the bulk of them taken between 1971 and 1975, supplemented by a brilliant afterword by Leslie George Katz. That essay still feels remarkably fresh in the reprint, even though Katz's observations occasionally gleam with a faith in the assumption of the continued worth of monuments that may turn out to be "discredited," "outmoded" or ironically apposite, as when he says of their power, "Something like racial memory is at work."

Robert Musil wrote that nothing is as invisible as a monument, and Friedlander in the 1970s relished the simple and complex task of making the invisible visible. He did this by showing how monuments hide in plain sight: subsumed by traffic, by familiarity, by the abundance of incidental detail he "got" in that picture of his uncle. The poet Siegfried Sassoon expressed the cruel paradox of remembrance while contemplating the Cenotaph, dedicated to

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Above "Brigadier General Lloyd Tilghman, Louisiana State Memorial, and Brigadier General Daniel Adams Vicksburg National Military Park, Vicksburg, Mississippi," 1974. Previous page "Brigadier General Albert Pike, Washington, D.C. Now removed," 1972

Geoff Dyer
is the author of many books, including *The Ongoing Moment* and, most recently, *White Sands: Experiences from the Outside World*.

New York Times
10/15/17

the dead of the First World War, in London: "Make them forget, O Lord, what this Memorial/Means." Friedlander's photos read like an almost-random survey of the aesthetics and meanings of all kinds of monument — and of how easy it is to forget what is meant to be remembered.

It is entirely coincidental that the book is being reissued at a time when the silent claims of monuments on our attention have become more audible than at any period in their long and dormant history. Misgivings about a few make us newly attentive to the many. The album is essentially the same as it was in 1976, but we view it rather differently. Monuments, after all, are also mirrors. So, for that matter, are the windows (often of cars) through which we see them — and few photographers have had more fun than Friedlander exploiting, exploring and reflecting on the capacities of these two pieces of technology to complicate what is shown in a frame. Dependent on all manner of mirroring, both felicitous and contrived, the slim volume Friedlander published before "The American Monument" was a collection of self-portraits. The self of which the pictures in the reprinted book offer a composite portrait is, of course, America.

By another coincidence, the title of the last picture in the book reads: "Brigadier General Albert Pike, Washington D.C. Now removed." If Pike's statue were any more distant, then photographically it might as well not be there. Unlike the pedestrians hurrying toward it, the statue has no intentions of going anywhere, but visually it's already on the way out. A sign says, "STOP"; still photographs do that to time but not to history. In the years since it was taken, the Pike photo has become a record of a now-absent memorial: preserved evidence of its passing.

In preparing the new edition, a researcher for the Eakins Press identified another 10 or 11 statues in the book that are, depending on your point of view, either endangered or static fugitives from historical justice. I suspect a number of people experienced an unexpected tug of sympathy when President Trump lamented "the removal of our beautiful statues and monuments" commemorating the Confederacy, even if, rationally, they recognized the need for such a cull. Neighbors possibly felt the same way in Argentina when the kindly old chap who lived downstairs was arrested as a war criminal. The difference, obviously, is that the statues are out there in the open as if they have nothing to hide. Treading a fine line in legal niceties, they appeal to a jury made up, partly, of people who have known them for years: Am I complicit, the statue asks, in the deeds or views of the man in whose image I have been cast and trapped? Hoping to be granted immunity from prosecution, their only hope is to persuade us that, over the years, they have become permanent residents of recent history as opposed to symbolic representatives of a more distant and guilty past.

Striking photographs have already been made of what can happen after arguments for a stay have exhausted themselves. Hauled from his pedestal outside the county courthouse in Durham, N.C., a Confederate soldier lies slumped on the grass as if laid low by two kinds of time: one new (and less deferential), the other *immemorial*, as it were. This symbolic "death" offers a potential political compromise in the midst of the current purge. Yes, the statues can remain — but only if they are unseated and left to take their chances amid the fallen leaves. Let them become symbols not of service to the Confederacy but of the dereliction of

larger civic duty.

The vacated plinths or spaces formerly occupied by statuary give rise to another photographic possibility whereby the monuments' felt absence might be documented and gauged. Entire surroundings are altered by this absence — for a start, they're no longer surroundings! Such a project would be an inverted extension of Joel Sternfeld's "On This Site" (itself reissued, in 2012, by Steidl), in which photographs become memorials of atrocious events that occurred in hitherto-unmarked places. It would also constitute what might be termed a real-world version of Michael Somoroff's "Absence of Subject," in which the subjects of some of August Sander's portraits — including a Nazi soldier — are digitally removed so that only the background remains.

Friedlander has always been an artist with a strong sense of photographic history, of carrying on — and preserving — the work of those who came before. That might be why he took a picture of the statue of Brig. Gen. Lloyd Tilghman and his horse in Vicksburg, Miss., that had been photographed by Walker Evans in 1936. The focus, in Evans, is tight, devoid of context or background; Friedlander shows, quite literally, the disorderly possibilities that lie beyond the frame of Evans's quietly rigorous aesthetic. In the process, the maker of "The American Monument" constructs a discreet and quick — as in the quick and the dead — photographic memorial to the creator of "American Photographs." A sign in that photograph of Albert Pike reads, "ONE WAY," but the tradition of any art form must work both ways if it is not to become an ossuary or a chronology of obituaries. The final words of the final caption in the book — "Now removed" — also mean "To be continued" ♦

Lincoln Scholar Harold Holzer's Oration at the 154th Anniversary of the Gettysburg Address

Gettysburg National Soldiers' Cemetery - November 19

Some three score and seven miles from this spot—in Washington—stands a statue of Abraham Lincoln.

Not that one; another one: Thomas Ball's statue of Lincoln as a liberator, with one arm clutching the Emancipation Proclamation, the other extended in a blessing, lifting a shackled, half-naked African American from his knees.

It's unique because it was funded entirely by African American freedmen. Frederick Douglass himself dedicated it. "For the first time in history," he declared that day, people of color had "unveiled [and] set apart a monument of enduring bronze, in every feature of which the men of after-coming generations may read something of the exalted character and great works of Abraham Lincoln."

But today, Douglass's endorsement has been forgotten. The statue is out of fashion—politically incorrect.

To some, the image of Lincoln looming above a kneeling slave is degrading. Critics believe it's time to take it down and erase it from both the cityscape and popular memory. Despite Douglass's hopes, it may not long endure, after all.

It is altogether fitting and proper to recall such contested sculpture here and now. We cannot re-consecrate this hallowed ground without acknowledging the statue controversy—the memory crisis—now roiling the country. We gather here above all to remember a great speech on a sacred spot. But Gettysburg is not only a final resting place for those who here gave their lives that the nation might live. It is an outdoor sculpture gallery, too, with

more than thirteen hundred monuments: Meade and Lee; Longstreet and Buford; Wadsworth and Warren.

These statues recall a time when valor, more than values, elevated subjects onto pedestals, and when, let's admit, the real issue that ignited secession and rebellion receded into the shadows; when the Lost Cause was still considered retrievable, and the words that Lincoln echoed here—that all men are created equal—remained a promise unfulfilled.

Now we are engaged in an often acerbic war—a day of reckoning long coming—in which some historians have condemned, civic leaders removed, and activists have defaced, statues. Today, as we remember Lincoln and his finest hour, a speech that went on to inspire statues of its own, we face a challenge to countless other statues and to collective memory itself. Do we embrace it, revise it, or erase it?

That controversial Thomas Ball Lincoln recalls an age when Lincoln held the undisputed title of Great Emancipator.

That was before African-American agency and the U.S. Colored Troops belatedly won recognition by whites as key instruments of black freedom. But does that overdue credit mean that all symbolic, if overzealous, tributes to Lincoln as the sole source of freedom should vanish, including one raised by African Americans themselves? Such a purge could leave our history over-corrected and our landscape barren... and what Lincoln himself called his "greatest act" ignored.

Extremism on both ends of the historic pendulum can distort the arc of memory. Not enough, we must hope, to jeopardize Lincoln—still a hero in an unheroic age.

But enough, I do hope, to make us recognize that the statues of Confederates erected in the South during Jim Crow are sincerely viewed by many as emblems not just of a lost cause, but a bad cause, a treacherous cause, and a racist cause.

The question is: should they come down? And if so, what happens to the monuments here at Gettysburg, notwithstanding the National Park Service's recent vow to keep them safe for all time, because there are no forevers in the constant reappraisal of American memory.

Let's acknowledge one fact: this issue is far from new. Iconoclasm—the desire to destroy effigies—has been a part of the human experience ever since Moses destroyed the golden calf. The ancient Egyptians erased the memory of their only female pharaoh, Hatshepsut, by destroying her statues. Roman emperors obliterated the images of their predecessors.

France tore down its Napoleon statues. And in both Canada and India, independence from the Commonwealth emboldened citizens to topple statues of Queen Victoria. But as good causes won, good art lost.

Nor have Americans been immune to such outbursts. In my own native New York, patriots celebrated the Declaration of Independence by hauling down a giant lead statue of King George III, breaking it to bits, and melting the fragments to make bullets to fight the British.

Lincoln iconoclasm has a history of its own. The U.S. Capitol rotunda boasts its own Lincoln-the-Emancipator statue. Never beloved, officials decided late in the 19th-century to remove it. But in the process, workmen accidentally broke off the Emancipation Proclamation that it

holds in its hand.

The workers promptly declared the mission jinxed, and refused to carry it out. Instead of crating Lincoln up, they repaired the scroll and left it where it was. It has stood there ever since.

Yet consider this: on the other side of the world, where the public didn't have much to say about anything, not even the Russian Revolution could purge the most famous monument in Leningrad: the giant equestrian of Peter the Great.

The Communists simply embraced the legend that as long as that statue stood, the city would stand. Decades later, when the Nazis laid siege, the Soviets padded the bronze czar with sandbags and viewed its survival as the key to their own. It still stands today in the city again known as St. Petersburg.

More recently, when the Taliban blew up the Bamiyan Buddhas, when Isis destroyed the ancient statues at Palmyra, people all over the world lamented these affronts to our shared culture, our common civilization.

Which brings us to New Orleans—Charlottesville—Memphis—Baltimore—and back to New York, where busts of Lee and Jackson have been exiled and statues of Christopher Columbus and Theodore Roosevelt face removal because of how they treated native peoples.

So what should we do about monuments that mark, even celebrate, what the Confederacy fought for, and the Union fought against? Statues do matter, because they compel us to look back, sometimes with pride, sometimes with anger. National ideals matter because they inspire us to look ahead.

But without knowledge and care, emotions often rule—and irreversible decisions can be rushed by recrimination, the "fake news" of cultural reanalysis from a distance.

Still, we must acknowledge together that some statues are now touchstones for racists advocating their survival in the name of white supremacy, and we must

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summon the courage to condemn that impulse and disavow such rationales. That will give us standing to resist when other monuments, including Lincoln statues, become splatter boards for the red paint of misguided protest.

As some have. Recently, a Native American student organization conducted what it called a "die-in" before a Lincoln statue at the University of Wisconsin.

The group's spokesman justified the protest this way: "Everyone thinks of Lincoln as the great freer of slaves, but let's be real. He owned slaves, and...ordered the execution of native men."

How can we deal with such views? Of course, Lincoln never owned slaves, and did more than any man of his age to end it. Where this myth originated is baffling; that it continues to poison the Internet is regrettable; that it percolates at the college level is nothing less than tragic; and that it informs the statue controversy is frightening.

As for the other charge: yes, Lincoln did authorize the execution of 38 Sioux Indians in Minnesota convicted of rape and murder during the Dakota Uprising. But he pardoned 300 others found guilty only of accompanying the others.

Instead of a die-in at the Lincoln statue, why not a teach-in, or a plaque that explains the Sioux executions in full?

Defiling or dislodging statues reflexively—instead of reflectively—eradicates not only the original impulse for commemoration, but knowledge of the events themselves.

Is memory really worth obliterating—rather than comprehending and, where necessary, countering?

Lincoln once said—not his most elegant phrase though he loved to repeat it: "Broken eggs can never be mended." Neither can broken statues.

Might we here at least highly resolve to slow the rush to judgment—to consider the genuine benefit of art for art's sake, and to consider that wonderful alternative: context. Why not explain statues instead of reducing



Lincoln scholar Harold Holzer delivers the annual oration at the Gettysburg National Soldiers' Cemetery on November 19, the 154th anniversary of Lincoln's Gettysburg Address. Looking on is Lincoln reactor George Buss. (Henry Ballone)

them to dust? Why not add new plaques or computer screens to tell full stories?

All of us should deeply sympathize with the many people sincerely offended by statues of Lee or Jackson, and understandably resentful of having come of age in their shadow. Our Civil War past still haunts us. But obliterating relics cannot change yesterday; learning from them can change tomorrow.

Not all art is meant to fill us with joy. Think of the Arch of Titus in Rome, which glorifies the looting of the Jewish temple in Jerusalem, yet provokes no demands that it be torn down. As art, it deserves preservation; as history, it provokes discussion.

Remember: statues can also be moved to museums, or cemeteries, or parks, or, yes, battlefields.

In the South, if they stay where they are, the fate the Soviets chose for Peter the Great—with new plaques—they should testify to vanished and banished traditions—and not the vile efforts by post-war ideologues to perpetuate white heroes to intimidate black citizens.

But when we blow up memory altogether, and leave no trace of it for our children and theirs, we forget who we were, who we are, and how we can become

something even better.

Instead of leaving empty pedestals, why not raise high more monuments? Just as Richmond put up a statue of Arthur Ashe to face the Confederate leaders along Monument Avenue; just as Annapolis treated its disputed statue of Chief Justice Roger Taney, the man who ruled that black men could never be citizens.

They did not tear it down. They raised up a statue of Thurgood Marshall, the first black man to sit on the Supreme Court, a supreme response, if ever there was one, to Taney's prejudice.

What better way to trace the arc of American history than by pointing first to Taney, and then to Marshall, to comprehend how far we've come, even if we still have a long way to go? Without Taney in place, Marshall stands at Annapolis without recognition of what he overcame.

In New York, we just green-lit a new statue of Sojourner Truth—our first. And Central Park, which has 159 statues but only two of women—Alice in Wonderland and Mother Goose—will now get a real woman, Susan B. Anthony to face nearby statues of Lincoln and Douglass.

Some statues are too misguided and offensive to survive. And

they are bad artistically in the bargain I count among these tributes to the Battle of Liberty Place, the uprising against the mixed-race Reconstruction-era government of Louisiana.

That monument was an outrage, and we should celebrate its removal by the mayor of New Orleans. Frankly, I have no love, either, for statues of Jefferson Davis, unpopular then, irredeemable now.

But these are the exceptions, and I still hope they would not dictate the rule. Context, counter statues, and relocation should always come first.

Let me end with one more proposal, an idea that acknowledges one of Gettysburg's living heroes, Professor Gabor Boritt. He was born in Budapest, a city that has been occupied, over time, by both Nazis and Communists.

His own family fell victim to both rounds of terror. But even in Budapest, after decades of turmoil, Hungarians refused to destroy the public art once raised to celebrate villains. Instead, they created what they call "Memento Park."

Here, old statues are arranged in a permanent display that, instead of erasing the painful memories of the past, compels people to confront, comprehend, remember, and above all, learn from them.

Maybe we can be strong enough to do that here: to place the statues of disputed Civil War figures in memento parks of our own.

Lincoln once said, "We cannot escape history. We will be remembered in spite of ourselves."

He posed for enough sculptors in his lifetime to suggest he profoundly understood the power of images to nourish that history. Let's not recoil from them. Let's use them as tools to learn from, and, when necessary, warn against. "Multiply his statues," Frederick Douglass said in dedicating the Thomas Ball Lincoln, "and let them endure forever."

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Holzer...

Hopefully, we are now strong enough and wise enough, to preserve good art while condemning the bad impulses that inspired some of them.

If not, we might suffer empty squares, empty parks, and, eventually, empty museums too. And maybe empty memories to go

with them. Isn't it better to look than look away?

Let's take the time we need, so we can be sure, to paraphrase Lincoln, that we are honorable alike in what we give, what we preserve, and what we take away.

Let's consider that even the most painful parts of our history should not perish from the earth, but long endure to be exposed and confronted.

Rather than defacing or dislodging these statues in anger, let's consider making some of them teachable instruments that illuminate neglected truths. Rather than take a sledgehammer to the unsettling past, let's fill in the gaps of our full national story.

We have aside too much hallowed ground to stop remembering, and face too much

unfinished work to stop striving to make the last, best hope of earth even better. In that spirit, may old statues inspire new statues, and may the monuments to a divided and divisive past yet become the foundations of a united future.

Harold Holzer is a Lincoln Prize-winning historian and is the co-chairman of The Lincoln Forum.

Civil War News

January 2018

Dancing the Night Away at the Gettysburg Hotel

By Joseph Bordonaro

GETTYSBURG, Penn.—

Many people believe that spirits of slain soldiers visit the place of their wounding or death, and the town of Gettysburg, Penn., has a cottage industry of sorts devoted to taking people around town to hear stories of these spirits. It might make more sense, though, to visit places where slain soldiers would be more likely to visit, such as a ballroom in a town where a battle was fought. If this is true, then the Gettysburg Hotel ballroom might be just the place to seek spirits of departed soldiers who are themselves seeking a place of joy where people can be seen eating and dancing as they would have in 1863.

Established as a tavern in 1797, at the time of the Battle the tavern was called McClellan's Brother's, after the name of its then-current owners. Several ghosts are, in fact, now said to haunt the 1890's hotel built on the site of the old tavern. These ghosts include "Rebecca," a woman who nursed

wounded soldiers, a wounded soldier, and a woman who has been seen dancing in the ballroom.

Whether or not you believe these stories, the ballroom in the Gettysburg Hotel is an excellent place to enjoy a banquet dinner and participate in 1860's era ballroom dancing. The organizers of the Remembrance Day dinner and ball, John and Nancy Newbold of Gettysburg, Penn., and Karen Duffy of St. Louis, Mo., have been presenting their event since 2003.

There are several other celebrations on the Saturday of Remembrance Day, including the largest one, held at the Eisenhower Hotel and Conference Center. Since it would be very difficult to attend all the affairs in one night, this story features photographs from only the one held at the Gettysburg Hotel. This is not meant to slight the other balls, which are very fine affairs. Perhaps in the future, additional stories will feature them. In the meantime, please enjoy the accompanying photos of dancers enjoying the Gettysburg Hotel ball.



Floor Master Jeff Poretsky is a blur of motion as he guides the dancers in an intricate figure. (Joe Bordonaro)



Members of the Fleeting Moments Waltz and Quickstep Orchestra take a break. Their music was very well received by the dancers. (Photos by Joe Bordonaro)



Dancers prepare for the beginning of a quadrille.



John and Nancy Newbold hosted the dinner and ball.