



THE BUGLE 29



Newsletter of the American Civil War Round Table Queensland Inc.
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A NEW ZEALAND CIVIL WAR?

BY ROBERT TAYLOR QSM

(BASED ON AN ARTICLE BY DANNY KEENAN-NZ.)



While arguments still rage about the name of *The War Between the States* (*American Civil War*) the reality is that at no time did the South wish to conquer the North, or overthrow its democratically elected Republican government. (See *previous issue of The Bugle*.)



It is precisely because...up until Gettysburg...the South fought a defensive war, that it was overrun by superior numbers and a better equipped army and navy. With a democratically elected independence the North crushed a Southern democratically elected government, along with State's Rights and numerous other freedoms established in the Bill of Rights; that suppression still exists to this day, in both the public conscience and many historical documents relating the event to modern generations. Today few authors can tell the story without taking a Union or Southern bias and generations have been fed a one sided account of the war for so long that they just simply believe it without question, to the point where propaganda forms part of the national curriculum in American schools. Many African Americans are deluded by these twisted accounts, to the point of ignoring the magnificent part their own ancestors valiantly played in this highly significant epoch of American history.

African Americans deserve a better podium on both sides of the Mason Dixon Line. (*What we might say in Australia is, "A fair suck of the sav'," but I can't begin to explain that to our American readers. Perhaps I could say "a better deal."*) Incidentally there is an equal debate about the terms "negro, black" and "African American." Morgan Freeman doesn't prefer "African American," he says, "*We are all Americans.*" This issue is also in need of debate, because as slaves they deserve high consideration for stepping up to the mark and making a difference.

Across the stormy Tasman waters, this same controversy of names rages in New Zealand, where "*Māori Land Wars*" is a title embraced by many to describe numerous and bloody conflicts fought between Indigenous New Zealanders, the Māori and an invading, land grabbing British Crown authority. The islands, particularly North Island, were swept by a tidal wave of violence from the 1850's through until the end of the 19th century and coincided with the war being waged in America and fought with exactly the same weapons and military tactics. (*New Zealand is in almost the same position, geographically in the south as Britain, the 'antipodes' and is about the same size.*)



An interesting account of this 'name' debate is told by Danny Keenan, a descendant of *Te Atiawa* people, he has a PhD in history from Massey University. In 2009 Danny was awarded a *Fulbright Senior Scholarship* to teach at Georgetown University in Washington DC. He also conducted research on the *Bureau of Indian Affairs* at the National Archives in Washington. New Zealand Māori have interesting links with American Indians and much more research is needed into linguistics and DNA to uncover connections that exist between the peoples of these far scattered and disrupted communities.

Danny Keenan, who lives in my old 'home' town of Whanganui, (*there is even dispute over the name of this city*) in the North Island, has a website www.newzealandwars.co.nz established to help clarify the many issues surrounding New Zealand wars fought between Māori, new settlers and the British Crown. Danny points out that there is even debate about the official start and end dates of the many conflicts and says, "*It depends which historian you are reading and like America, there is much debate about what the wars should be called.*"

The name "*Tūtu te Puehu-New Zealand's Wars of the 19th Century*" is the title of a conference held from February 11th to 13th 2011 at Massey University in Wellington in an attempt to resolve some of the long running disputes about naming New Zealand's old wars. (*Oh how I wish I was there.*)

Several generations ago, New Zealand Wars were generally called "*The Māori Wars*" but this name originates from the British army practice of calling a war after their foe, "*The Zulu Wars*," "*Indian Mutiny*," "*Boer War*" etc. "*Māori Wars*" is no

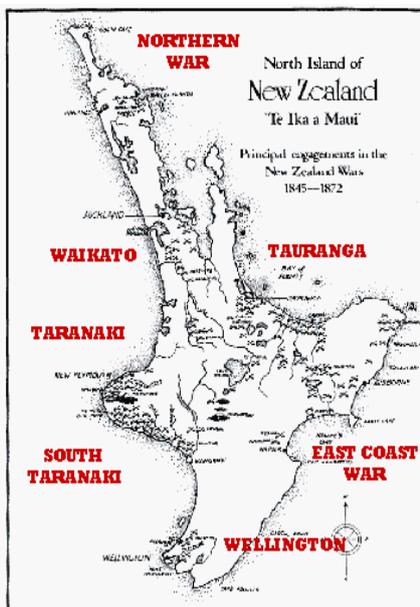
longer favoured, partly because of its generality but historian John Pocock argues that the term is divisive and encourages the notion of “them and us.” In a conflict similar to America’s mixture involving **all** Americans and quite a number of British and other nationalities; this conflict involved **all** New Zealanders and a similar mix of nationalities; the similarities in issues I find intriguing and compels me to see *The War Between the States* in a fresh light.

Pocock maintains the name implies Māori created the wars. (*Incidentally there is no plural used in the name Māori, there’s no such word as “Maories.”*)

By the 1970’s, the term “**Land Wars**,” came into popular use, although I had heard it used long before. This name stresses the significance of land as a contributing factor and is the way many Māori would prefer the wars be described. Another term used recently is “**Nga Pakanga nu nui o Aotearoa-The Great Wars of Aotearoa-(NZ.)**” This name also isn’t new, it appears on several monuments erected soon after the wars, many of which I have visited.

In the 1980’s, the term “**Anglo-Māori Wars**” surfaces from the boiling mud of controversy. This term attempts to be politically correct and isn’t appropriate, it excludes one of the war’s most interesting characters, a Prussian Soldier born in Poland who led a gallant band of **Forest Raiders**. It is von Tempsky, (*seen above left*) who introduced commando like tactics for the first time that took the war to a new level. Gustavus Ferdinand von Tempsky was a man of many talents, a soldier of fortune, a flamboyant character, in the *Custer mould*, who at 40 years of age shared Custer’s fate but at the hands of Māori warriors in an assault on Titikowarau’s Pa (*a fortified village*) in South Taranaki. These were the Hauhau warriors, renowned for tenacity and lack of compassion who had returned to their cannibal ways. Von Tempsky was an accomplished adventurer, writer, painter and soldier who became a folk hero to many settlers in the 1860’s. There is a fascinating short documentary on von Tempsky at the following recommended website:

<http://www.nzhistory.net.nz/media/video/gustavus-ferdinand-von-tempsky>



The term “**Anglo-Māori Wars**,” is adopted in a vain attempt to settle debates over the issue but it excludes Scottish, Irish, Welsh, Dutch, Asians and other Europeans and even Americans who wouldn’t identify themselves with the term **Anglo** and yet participated in the war. We also discover some people calling the conflict “**The Colonial Wars**” and “**The New Zealand Civil War**.” This final name thrusts New Zealand into the same confusing quagmire as America; did Māori people, at **any** time, desire to overthrow the New Zealand government? I should think you would need to decide first if they recognised the authority of that government. The whole debate really pulls the subject more into line with the American Indian.

At the heart of this debate, is the **Treaty of Waitangi**, where Europeans and Māori agreed in 1840, to live in peace and harmony, with Māori land protected under that treaty; “**protected**” not confiscated! The treaty guarantees individual iwi (Māori) should have undisturbed possession of their lands, forests, fisheries and taonga, (*treasures*) in return for becoming British subjects. This is the real issue at the heart of the matter; just as it was with American Indian and is way beyond any comparison with the Southern States of America. The treaty of Waitangi is ‘celebrated’ February 6th each year.

Māori tribes were far too fragmented to be seen as a single united force with a common cause. What did unite them was the defence of tribal lands and ‘**Tino Rangatiratanga**,’ (“*sovereignty*” and recently a Māori flag was

introduced and called this) against an invading British Crown. In this respect there is similarity with a South that fought against an invading Union army bent on taking possession of traditional lands held by European Americans, freed slaves and indigenous Southern Indians.

In the 1860’s, while war raged in America, New Zealand wars involved significant numbers of so called “**Kupapa**” (*friendly Māori*) who became involved to fight against other rebellious tribes. At the core of their cause was more likely to be old tribal conflicts and largely, these would be over earlier tribal wars and ancient land seized by conflicting tribes. It was a confusing mixture of loyalties, some Māori, due more to religious conversion were loyal, some due to old grudges and some for profit or personal gain and even some for loyalty or respect for a particular European settler or an army officer; von Tempsky is a good example of this. Because of his painting skills, we are able to appreciate some aspects of the war and he nearly always depicts Māori



integrated with his soldiers and this, in itself, reveals the complex nature of the war.

As an artist, von Tempsky is not expert, at best he can be ranked a good amateur but without his art, we would not have these explicit eye witness scenes by which to judge or assess the conflict. We can see, in these two paintings, the pill box hats and blue uniforms of the soldiers. Von Tempsky's men would later favour kilts and green uniforms that merged more into the bush they fought in; today's equivalent of camouflage. Britain could and should have learned from this extraordinary tactic, just as they should have learned from the American war's evolution into trench warfare. These were painful lessons they had to discover for themselves on the gory battlefields of South Africa and later in Europe during the so called "**Great War**," at great expense in both life and capital.



During the war, the **New Zealand Cross** (left) was introduced in 1869 by then Governor of New Zealand, Sir George Bowen, to compensate for those serving in various forces not able to receive the **Victoria Cross**. This applied to local militia, armed constabulary and other volunteers. The New Zealand Cross was to be of similar status and when introduced, was highly criticised in Britain until Queen Victoria ratified the decoration. A Māori constable, Henare Kepa te Ahuru, of the 1st Division Armed Constabulary was an early recipient, as well as two other Maori participants. One colonial soldier, as you might expect a privileged Major, Charles Heaphy, became the first to receive the V.C. in 1864. It was after strong appeals, even from Heaphy himself but largely due to the representations of then Sir George Grey, Governor of New Zealand.

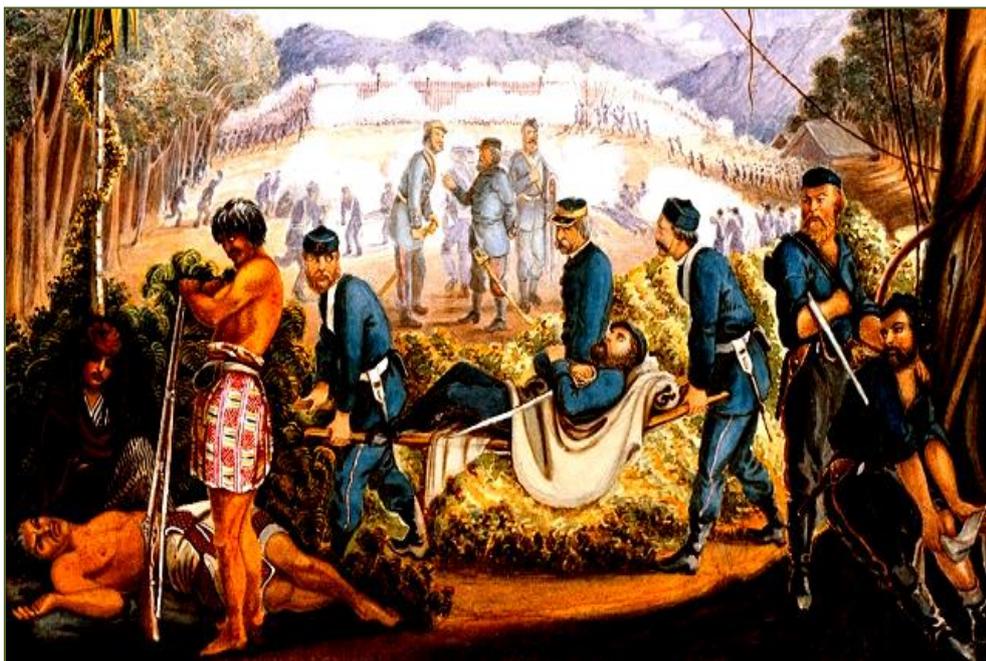
Major Heaphy was born in London in 1820 and became a New Zealand explorer of some repute. The son of an artist and an accomplished painter he left us some excellent works; like von Tempsky they illustrate areas of New Zealand where war dominated. In 1841 Heaphy joined Arthur Wakefield on an expedition that founded Nelson, situated at the top of the South Island. His exploration is preserved with the naming of the famed walking trail now known as "**Heaphy's Track**." In 1859, Heaphy joined the Armed Constabulary as a volunteer. Five bullets penetrated his clothing and he was wounded three times while trying to save a fallen soldier.



Heaphy wearing his V.C.

Von Tempsky was dismayed to learn that Heaphy had been awarded the Victoria Cross and said, "**Heaphy has the Cross and I want it.**" This ambition may have caused the reckless action that saw von Tempsky rush to the aid of a fallen soldier and lead to his own death, several of his men fell trying to rescue him. The Hauhau victors respected his body and rather than mutilate it, as was the practice, burnt von Tempsky on a funeral pyre, an act of honour normally given to a great chief.

By some remarkable twist of fate Heaphy, who'd risen to life in politics and law, died in 1881 here in Brisbane and is buried in our famed Toowong Cemetery where we recently discovered the resting places of two veterans of the American War, (reported in the last issue of *The Bugle*.) It seems ill health caused Heaphy to resign all his New Zealand positions in June 1881 and with his wife, sailed to Brisbane where, on August 3rd 1881 he died. His gravesite remained in obscurity until discovery 80 years later, one of New Zealand's most outstanding and historic figures.



Storming of Otapawa Pa (fortified village) painted by von Tempsky

New Zealand's wars resemble America's in many ways, with a confusion of ideals and personal interests. The soldiers, known as '**Fencibles**,' were offered grants of free land and a cottage for serving the army, in much the same way

The **New Zealand Wars** were bloody conflicts, Māori and Pakeha stood side by side on many of the battlefields, just as many African Americans stood beside Southern soldiers in America and perhaps for the same reason, a hope for better things after the war. The medal, shown above, was awarded to Trooper Antonio Rodriguez de Sardinha from Portugal, hardly an "**Anglo**." It was one of only 23 awarded. The trooper was with the Taranaki mounted volunteers and was awarded the medal for acts of bravery in 1863 and 1864.

Missouri militiamen were offered the same incentives, using confiscated land from Confederate sympathisers. *Civil War* veteran, James Latimer, who is buried at Pimpama cemetery, gained a farm in Missouri this way. New Zealand's war saw Australians serving overseas for the first time and the small *Fencible* cottages still exist in New Zealand although dilapidated; similar architectural types of houses are scattered around Brisbane, a simple 'A' frame with a lean to.



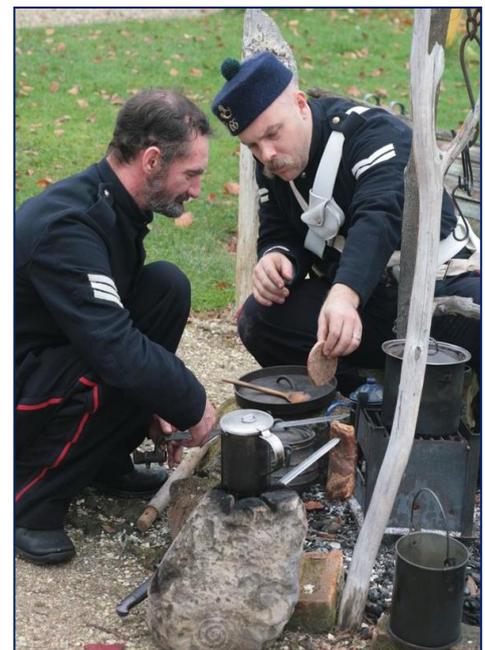
Te Rauparaha, by Len Beechworth Cutten

Te Rauparaha composed a haka, still performed by the **New Zealand All Blacks** to this day and Wairau became the first serious clash between Maori and British settlement in the **Land Wars**.

The painting above is by James Leonard (Len) Beechworth Cutten, born in 1911 at Maylands, Western Australia. His father, Harry Beechworth Cutten was a station-master, and mother Christina Alice Cutten a milliner and piano teacher in Gosnells, West Australia. Training at the Perth Technical College and later at Sydney Technical College, he was an early success and in 1932 Len won first prize in a W.A. art society competition for a portrait titled, *'The Manager.'* At this time he was working at an art studio in Perth before joining West Australian Newspapers Ltd in 1934 as illustrator. Len painted using all media, but excelled in watercolour and portraits that capture more than a likeness of the sitter, the comment most often heard is, *"There's something in the eyes."*

Len worked at the West Australian newspaper as illustrations editor when he was called into service in 1942. Sergeant Cutten served in the A.I.F. and later with the **10th Light Horse Regiment**. After being discharged in 1945 he returned to Gosnells in Perth where his wife Jean raised their 3 young children. In 1948 his sense of adventure took him to Wellington, New Zealand and a position as head artist at **Charles Haines Advertising**, living first at Raumati Beach for a year, before moving to Hataitai. Len was employed for about 8 years when he started a screen printing business, *'Serigraphic Studios'*. Not enjoying the business side of life he decided to work from home as a commercial artist allowing time to concentrate on painting. During this time Len regularly exhibited in the **Kelliher** and **National Bank Art Exhibitions**. In 1968 he held his first major solo exhibition at the *'New Zealand Display Centre,'* Cuba Street, Wellington.

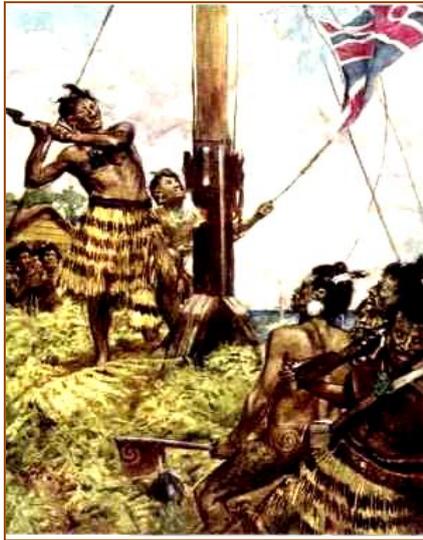
His works embraced modern mediums and he quickly found a way to use ballpoint pens in artwork to great effect. His picture of Te Rauparaha captures the dignity and pride of a man that earlier sketches couldn't. Early illustrations make Te Rauparaha appear almost clown like.



New Zealand re-enactors.
Historic village, Howick, Auckland

In New Zealand there are now historic villages emerging, re-enacting the historic epoch of the *Land Wars* and they have formed a **Fencible Society** complete with uniforms, weapons and drill of the period. Visit: www.fencible.org.nz you may also contact the society at research@nzfenciblesociety.org.nz they have a clear commitment to authenticity.

Putting a name to an historic event is extremely important. Whatever name is chosen it is going to colour the moment and influence public perception and thinking down the centuries. Historian James Belich, son of a famous former Wellington Mayor, moves the whole issue into a clearer perspective by using, in his 1985 publication, the term **“New Zealand Wars.”**



The problem with history is that often a title is applied because of a nation's personal convictions and in an attempt to influence you, colour your thinking and overall interpretation of fact; the object being to get you to coincide with their way of thinking. **The American Civil War** is such a divisive term; deliberately applied to make the South out to be evil, with the perception Southerners sought to overthrow the legitimate government of the North which it didn't. The use of slaves is over emphasised in the equation because it is seen now to be a sensitive issue, according to today's way of thinking. The presence of slaves in Northern States throughout the war is conveniently ignored. It is an act employed to justify the true evil, that of going to war with fellow Americans and causing such awful devastation to a wonderful nation.

Left is a famed painting by Arthur McCormick of Hone Heke felling the Kororareka flagstaff in what has become known as **“The Flagstaff Wars,”** in 1845, this conflict spilt over into **The Land Wars** that followed.

New Zealand historians obviously think that **“What's in a name”** is important enough to stage a university conference. It's about time America also addressed these same issues regarding their own war and with the same degree of objectivity. A nation as prominent and proud as America, cannot continue to live out a lie but must face the truth if they ever hope to achieve

true reconciliation, or as Northerners like to call it **“Reconstruction.”** There are so many names out there for all the conflicts on both sides of the Pacific but there needs to be one that is acceptable to both parties if we are to move on and forge the good relationships that should spring from any conflict.

See www.nzhistory.net.nz and click on New Zealand's nineteenth century wars. There are numerous sites related to this topic, I suggest you Google the subject to learn more. I have suggested sites that are relevant but think it remarkable that a little country like New Zealand could send out such a strong message on this topic and lead the way.

Kia Kaha. (*All strength to your endeavours.*)

DID YOU KNOW? BY JACK FORD



the Battle of Winchester.

George S. Patton Jr. was brought up with strong Episcopalian beliefs. As a child Patton used to pray nightly to a painting of two men whom he thought were God the Father and His Son Jesus Christ. The painting that hung in his family's California home was actually of Confederate General's Robert E. Lee and Thomas 'Stonewall' Jackson.

Source: Alison Bell, "L.A. Then and Now" in *Los Angeles Times* newspaper, 26 December 2010.



World War Two American Army General George S. (*Blood & Guts*) Patton Jr. is perhaps most famous for relieving the German siege of Bastogne during the **Battle of the Bulge** in December 1944.

His grandfather George S. Patton was a Confederate colonel in Echol's Brigade and the first Patton to achieve fame in helping defeat Union General Franz Sigel's Union forces in the Battle of New Market on 15th May 1864.

Patton was to be promoted Brigadier but mortally wounded at the Battle of Winchester (19th September 1864) and subsequently died while a prisoner of war.

His famous grandson was born 11th November 1885 and brought up on tales of the Civil War and on his grandfather, the colonel's exploits. George Jr. was named after his Civil War grandfather. The Grandfather initially attended the Virginia Military Institute whose cadet corps had played a legendary role in



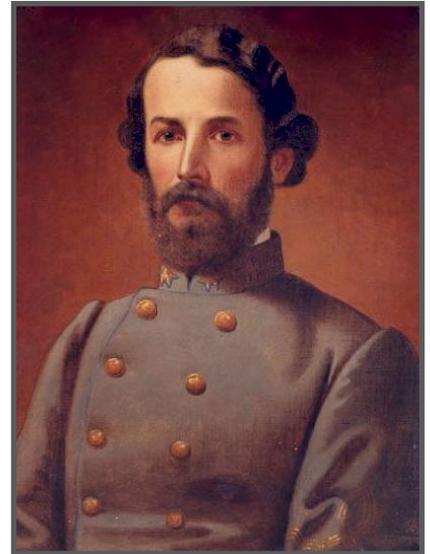


Editor:

This painting (right) is from an 1861 photograph (seen above) and the work of artist William D. Washington in 1868. It is by courtesy the **Virginia Military Institute Archives and Online Historical Research Center**. This site is recommended to our readers for ease of access and ability to open research doors that sometimes appear locked, especially to Australian historians.

George S. Patton was born in Fredericksburg, Virginia. While practicing law in Charleston, now West Virginia, George S. Patton also trained a militia regiment known as the **1st Kanawha Minute Men** and these later became the 22nd Virginia Infantry that Colonel Patton was to command. As a New Zealander, **Kanawha** interests me as **Kaniwha** is a Māori word meaning 'barbed spear.' It is obviously an Indian word, from a language that has many similarities to Māori.

During the war, Patton was wounded and captured several times but repatriated to the South where he quickly got back into action with his 22nd Virginia Regiment. Unfortunately his last wound proved fatal. He was attempting to repel the largest cavalry charge in America's History that was led by General George A Custer against Jubal Early's left flank, anchored by Patton and his men.



Colonel George S Patton. 22nd Virg.

It was in Virginia and on Winchester's narrow streets, where Colonel Patton stood up in his stirrups, rising up in the saddle he was trying to rally his embattled men. Suddenly Patton was struck by a shell fragment to the right hip and fell from the horse to again be captured by the Union.

Earlier, in 1861, the colonel had been wounded at the **Battle of Scary Creek**, where Union troops captured him. Union doctors wanted to cut off his arm but Patton bluntly refused and amazed them by recovering from his wounds. He was exchanged, as was the custom and sent home. Patton had been captured several times and each time repatriated or exchanged but not this time. As he lay injured, Union field doctors wanted to remove his leg, he drew his revolver and waved it in the air saying loudly, "**Any doctor who dares touch my leg will be shot.**" Sadly gangrene developed and in a house that still stands on Piccadilly Street, Patton succumbed to his wound and died on September 25th 1864.



Lt. Col. Waller T Patton 7th Virg.

Colonel Patton's younger brother, Lt. Col. Waller Tazewell Patton also died of wounds received in Pickett's Charge at Gettysburg, while commanding the 7th Virginia Infantry on the right of Pickett's line. Like brother George, he commanded a local Militia called the **Culpeper Minutemen** and graduated to lecture as assistant professor in Latin at university. He too studied law and had a profitable law practice in Culpeper. Waller was wounded at **Second Manassas** and while recovering in Fredericksburg from his wounds was elected to the Virginia Senate in 1863 but chose instead to return to his regiment.

Both he and George are buried in the Stonewall Cemetery in Winchester, Virginia.

As an interesting footnote, the media mogul Ted Turner made a cameo appearance in the 1993 film **Gettysburg** playing Waller Patton. He later took the same role in the prequel, **God's and Generals** in 2003.



Colonel George Patton's adjutant, Wood Bouldin Jr, on learning of his death, described Patton as being, "**Irreproachable in character.**"

Although a lawyer by profession, George Patton was like his brother, a soldier at heart and graduated from the Virginia Military Institute second in a class of 24 in 1852. He was one of a line of Pattons who fought for America and an inspiration to his Grandson with the same name, whom we know so well from World War II.

For further reading "**Plagued By War: Virginia During the Civil War**" a book by Jonathon Noyalas.

Editorial Information and illustrations courtesy www.en.wikipedia.org and VMI Archives

<http://www.vmi.edu/archives.aspx?id=3719>

Editor: Thanks to Jack Ford for suggesting this story as it proves invaluable in opening up yet another aspect of the war and presents a fascinating area for our members to follow up with their own studies of the period.

A CUT ABOVE THE REST

By Robert Taylor QSM



As recently as 2007, the sword of famed Commander **William Lewis Maury**, who served aboard C.S.S. Georgia with our local veteran, Paymaster Richard William Curtis (*buried at Toowong cemetery*) came up for auction. It was mooted by the auctioneers to expect bids of up to \$74,000 and perhaps as high as \$84,000.

The naval sword was custom made and is in exceptional condition but to have something so much a part of a significant moment in history, deemed so important, it obviously proved too tempting for some 'lucky' owner.

Bids went skywards and the sword was finally sold, to an undisclosed bidder, for **\$155,350.00**. Please...let the buyer be a Southern Museum!



The sword is exceedingly rare and has a dolphin head pommel complete with original scabbard, retains the manufacturer's original buff leather washer and oilcloth storage case; the only surviving example that we know of and it is padded with chamois lining. The flap closes with a Japanned button and string ties.

Supplied with an auction package including a 'carte de visite' (postcard) of Maury (*above left*) in Confederate naval officer's uniform carrying the sword, plus his Confederate commission as first lieutenant; his personal copy of William Fontaine Maury's *Explanations and Sailing Directions* and a manuscript letter of safe passage, issued by Brazil to Maury and the C.S.S. Georgia, dated May 13th 1863 that allowed him to operate with impunity, off the coast of South America.



The elaborate sword is inscribed *Maury* on the inside of the knuckle bow and being very ornate is a collector's gem. Sadly it was sold by a descendant who obviously did not feel the attachment to an ancestor that perhaps he or she should. These are family heirlooms to pass down the generations; it is worrying because the sale reveals that some people are losing their grasp on history and its significance.

It is highly likely that this sword is the same one being held by Paymaster Curtis in the photograph below that Terry Foenender unearthed recently and is possibly taken in Cherbourg at the same time as the 'carte de visite' with Maury before they both travelled to Paris to report on their achievements aboard C.S.S. Georgia. The Curtis picture and that of Maury, feature the same Greek plinth that both lean on.

Curtis had to present the financial accounts of the voyage and several other payments he had made for other Confederate ships and their crew, while Maury had to report the ships log and achievements, raiding Union merchant ships on the high seas.

The pose, recently supplied of Curtis by Terry, is useful because we have the dimensions of Maury's sword thanks to the auctioneer and it allows me to work out Curtis' height; he stood approximately 5'6" in his boots and Maury is a little taller at about 5'8".



William Lewis Maury was born in 1813 in Caroline County Virginia and appointed acting midshipman in the United States Navy in 1829. In 1835 he was promoted lieutenant and in 1841 accompanied Commodore Matthew C. Perry, as part of the **East India Squadron**, on Perry's Japan Expedition with Maury commanding the barques **Caprice** and **Mississippi**.

Returning home in 1854 Maury served on the **Navy Retirement Board**. With the outbreak of the *Civil War*, he resigned his commission and joined the fledgling Confederate Navy and commissioned a first lieutenant 2nd October 1862. His original promotion letter is shown below as included in the auction package. From 1861 to 1862 he commanded **C.S.S. Tuscaloosa**.



Promoted commander February 17th 1863 he commanded **C.S.S. Georgia** (1863–1864.) Maury also served a brief stint commanding **C.S.S. North Carolina** before leaving naval service for health issues that had dogged him for much of the time.

Purchased in England, through the agency of his famous cousin the ship **C.S.S. Georgia** was a remarkable and enduring vessel. Maury's cousin, **Matthew Fontaine Maury** presented him with the exquisite sword.

Editor: The release of the Curtis photograph above right is strictly limited to use in *The Bugle* and only with the consent of Terry Foenender.

After a very successful cruise, *Georgia* was beset with hull fowling problems and sold to a British company. Eventually she was 'captured' off the Portuguese coast near Lisbon by the United States navy, even though it was then a neutral ship under a British flag. In a total affront to the British government, she was illegally seized as a prize-of-war and re-sold, even though she wasn't, at that time, in Confederate service. This is in essence an act of piracy.

The Maury sword was acquired from a direct lineal descendant of William Lewis Maury.

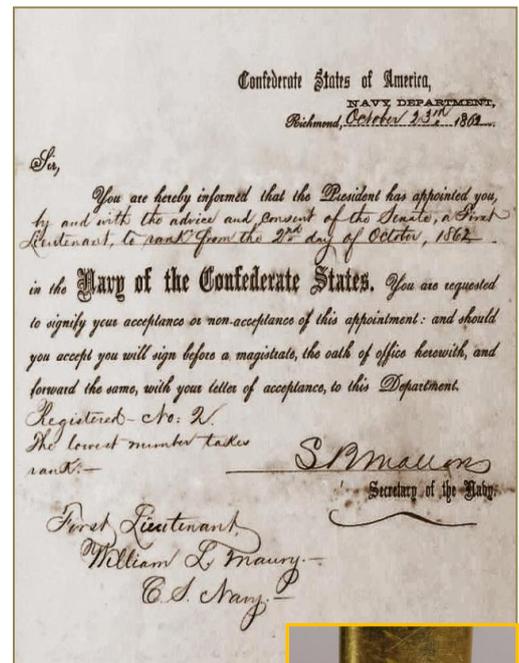
Exquisitely designed, the brass guard has deeply cast relief motifs of tobacco and cotton plants extending from the knuckle bow into the basket with the insignia of the Confederate States Navy, an anchor on crossed cannons in the centre, all on a stippled background. The dolphin head pommel is beautifully detailed with hand engraved motif of scales and stippling on the backstrap. The grip is of white fish skin with a single strand brass wire wrap. The blade measures 29 5/8" and is deeply etched on the obverse with cotton and tobacco plants, floral/scroll motifs and the **1st National Confederate Flag** on an anchor in the centre. The ricasso is etched with a six pointed star with a small brass medallion inset in the centre displaying the word "Proof." The blades reverse also depicts cotton and tobacco plants, floral/scroll work and the Confederate States Navy insignia, identical to that on the guard. The ricasso is etched, **"Firmin & Sons/153/Strand&13/Conduit St./London."** All etching is highlighted with exquisite hand engraved detail and brass mounted black leather scabbard. Ring mounts on one side cast in the form of rope knots and beautifully finished, as is the drag that incorporates intertwined serpents. The *carte de visite* (postcard) of Maury bears the backmark of Maison Rideau in Cherbourg (France) and inscribed, in authenticated period ink, **"from Uncle Lewis Maury sent to me in Paris, 1863".**

Maury's personal copy of his cousin, Matthew Fontaine Maury's monumental work, **Explanations And Sailing Directions To Accompany The Wind and Current Charts** (published in 1855) is signed in ink script by Maury on the front leaf. Beautiful custom gilt decorated full leather binding with gilt edged pages and 23 plates/maps, a very rare book and a treasure from the times.

Only a handful of these beautiful naval swords are known to exist, few having the historical significance and superb condition. The sword is like a *Rip Van Winkle*, sleeping in obscurity all these years, returning to the 21st century, full of tales of past endeavours and bringing plenty of



Paymaster Richard W. Curtis CSN



clues to modern researchers looking for scraps of information upon which to build a story. Who would have thought that an auction could produce so much information. I am indebted to the **Heritage Auction Galleries** of America, of which I am a member, for making this information available on line. Their website is well worth perusal it has a special section for Civil War antiques and membership is free.



Commander Maury's exquisite sword.

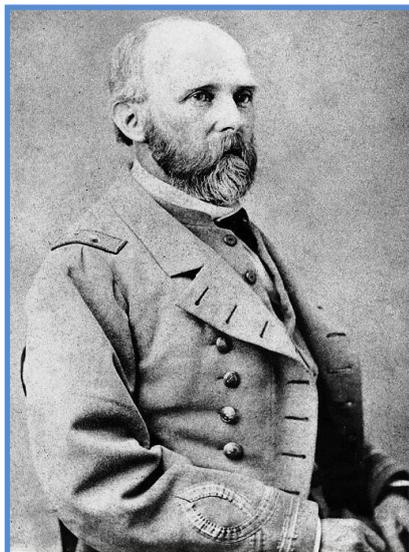


Old "Rip" of The Shenendoah

Captain Waddell (as Rip van Winkle, in Punch)

"Law Mr Pilot, you don't say so! The war in America over these past eight months! Dear, dear, who'd ever a'thought it?!"

**COMMANDER CATESBY ap R. JONES.
CONFEDERATE STATES NAVY (1821-1877)**

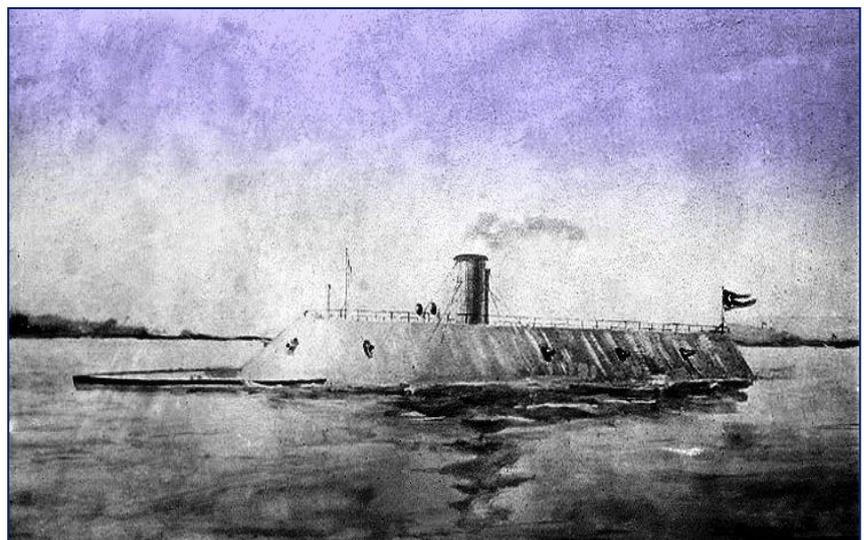


With the recent event, where a combined American Civil War Round Table of Queensland and local chapter of Sons of Confederate Veterans rededicated the grave of *Paymaster Richard William Curtis* at Toowong cemetery, it is opportune to look at all things nautical and get a better appreciation of the Confederate navy. This issue of **The Bugle** is dedicated more to naval history and particularly Confederate navy. ACWRTQ members or readers with a commitment to history of the period are invited to submit their own stories and if you have researched a story on the Union navy, the editor will be delighted to include it in future issues.

This following story is courtesy Naval Historical Center, America. See website www.history.navy.mil/photos/pers-uspers-j/ca-jones.htm This site is highly recommended to members as a source of high quality research with its collection of reliable data.

Catesby ap Roger Jones was born in Fairfield, Virginia, on 15th April 1821. Appointed Midshipman in the U.S. Navy in 1836 he served extensively at sea, receiving promotion to the rank of Lieutenant in 1849.

During the 1850s, Jones was involved in development work on Navy weapons and served as ordnance officer on the new steam frigate *Merrimack* when she began active service in 1856.



Looking proud and determined with a full head of steam, CSS Virginia

When the State of Virginia left the Union, April 1861, Lieutenant Jones resigned his U.S. navy commission to join Virginia's navy to become a Confederate navy Lieutenant in June. In 1861-62, he was employed converting the burnt out

steam frigate *U.S.S. Merrimack* into an ironclad and was ship's Executive Officer when she was commissioned as *C.S.S. Virginia*.

Her Commanding Officer, Captain [Franklin Buchanan](#), was wounded on the [8 March 1862 attack on USS Cumberland and Congress](#), Jones temporarily took command, leading the ship during her historic [engagement with USS Monitor](#) the following day. (*Highlighted and underlined areas are buttons for sites related to the topics.*)

The Battle of Hampton Roads began on March 8, 1862 when *Virginia* steamed out to sorty and despite an all-out effort to complete her, the ship still had workmen on board. Supported by [Raleigh](#) and [Beaufort](#), and accompanied by [Patrick Henry](#), [Jamestown](#), and [Teaser](#), *Virginia* took on the blockading fleet.

The first ship engaged was the wooden sail-powered [USS Cumberland](#), sunk after being rammed. In sinking, *Cumberland* broke off *Virginia*'s ram, seeing the demise of *Cumberland* the captain of [USS Congress](#) ordered his ship grounded in shallow water. *Congress* and *Virginia* traded fire for an hour and the badly-damaged *Congress* surrendered. While the surviving crewmen of *Congress* were being ferried off the ship, a Union battery on the north shore opened fire on *Virginia*. In retaliation the captain of *Virginia* ordered to fire upon the surrendered *Congress* with red-hot shot to set her ablaze.

Virginia didn't emerge from the battle unscathed. Shot from *Cumberland*, *Congress*, and shore-based Union troops had riddled her smokestack reducing her already low speed. Two of her guns were out of order, and a number of armour plates loosened. Even so, her captain attacked [USS Minnesota](#), that ran aground on a sandbank trying to escape. Because of *Virginia*'s deep [draft](#), the Confederate ship was unable to do significant damage and being late in the day, she left with full intentions of returning the next day to finish the job, the destruction of Union blockaders.

That night, *U.S.S. Monitor* arrived at Union-held [Fort Monroe](#) and was rushed to [Hampton Roads](#) in hope of protecting the Union force and preventing *Virginia* from threatening Union cities. The next day, March 9th 1862 the world's first battle between ironclads took place. The smaller and nimbler *Monitor* was able to outmanoeuvre *Virginia* but neither ship proved able to do significant damage despite numerous hits.

The *U.S.S. Monitor* was much closer to the water and harder to hit but vulnerable to ramming and boarding. Finally, *Monitor* retreated; the captain was hit by a gunpowder flash to the eyes while looking through the peep holes and his ship retreated into the shoals to remain there, the battle was a draw. Acting captain of *Virginia*, Lieutenant [Catesby ap Roger Jones](#), C.S.N. received advice from pilots to take the midnight high tide and return over the bar toward the C.S. Navy base at Norfolk until the next high tide at noon the next day. Instead, the tenacious Lieutenant Jones wanted to re-attack but to turn the ship and fire the starboard guns was impossible because it entailed heading up stream on a strong flood-tide and she would have been wholly unmanageable. The pilots maintained that *Virginia* couldn't remain and take the



The Monitor showing *Virginia*'s battle scars, impressive dents masked by crew.

Later, in 1862, Jones commanded a shore battery at Drewry's Bluff on the James River and the gunboat *Chattahoochee*, while under construction at Columbus in Georgia. Promoted to the rank of Commander in April 1863, Jones was sent to Selma, Alabama, to take charge of the Ordnance Works there.

For the rest of the war Commander Jones supervised the manufacture of badly-needed heavy guns for the Confederate armed forces. With the end of the conflict in May 1865, Jones went into private business and after working

ground on a falling tide. So to prevent grounding, Lieutenant Jones called off the battle and moved back to harbour.^[6] After the battle with *Monitor*, *C.S.S. Virginia* retired to Gosport Naval Yard at Portsmouth in Virginia for repairs and remained in drydock until April 4th 1862.

In the following month, *Virginia*'s crew unsuccessfully tried to break the Union's blockade reinforced by the hastily equipped ram *Vanderbilt*,^[7] and *Illinois* as well as the *Arago* and [USS Minnesota](#) that had been rapidly repaired.

The *Virginia* made several sorties back over to **Hampton Roads**, hoping to draw *Monitor* into battle again however she was under orders not to engage and didn't. Her turret was recently recovered from the ocean bed and still shows the dented sections from *Virginia*'s guns.

in South America, made his residence in Selma where he lost his life at the hands of a neighbour on 20 June 1877. He was brutally murdered on the streets of Selma, Alabama, June 29th, 1877 shot down by a man whose child had earlier fought with one of his children.

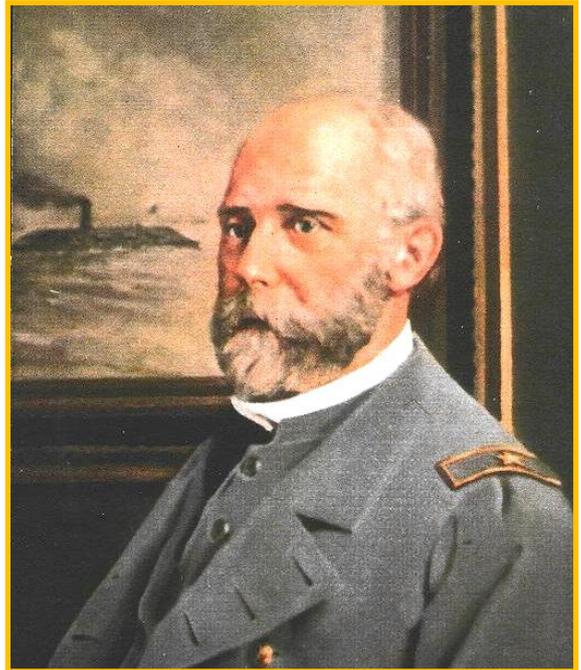
Captain Jones was an honourable and dignified man, wholly unprepared for such a violent end at the hands of such a mindless and violent person. It was a terribly tragic end to such an important person who certainly made historic waves during the War Between the States and was of tremendous influence in the armaments industry even after it.

You can read his wife's (*W.S. Mabry's*) book in transcript, *A Brief Sketch of the Career of Captain Catesby ap Roger Jones* at: www.cssvirginia.org/vacsn4/original/jc74shsp.htm

While very brief, it is interesting for a number of reasons, not the least because it is a first hand account but also because you can see how other publications, presented later by the U.S. government, were altered to give a biased view in subtle ways.

A Brief Sketch of the Career of Captain Catesby ap Roger Jones, was first published privately in Selma, Alabama, 1912. Unfortunately I cannot get access to the original book via internet other than the transcription but believe it is not available in the original or *doctored* form other than by this transcript.

These are important pages for study purposes and should be reprinted, as indeed many of the old works should, especially now as we celebrate 150 years since *The War Between The States*. In the painting (*right*) Lt. Roger Jones is wearing a CS navy lieutenant's shoulder board with CSS Virginia depicted in the painting on the wall.



CSS Virginia and Lt. Catesby ap Roger Jones



CSS Virginia's peppered smokestack after the battle with USS Monitor

During the battle with *Monitor*, *Virginia's* port bow gun was hit by a ball at the same time as returning fire, the ball passed into the barrel of *Virginia's* big gun at the same moment of detonation and resulted in the damage we see at right. In spite of the damage the gun was reloaded and fired several times at the *Monitor*.

Both ships were extensively damaged but it is perhaps significant that *Virginia* endured the most. The *Monitor* was purpose built and forerunner of many more to come. *Virginia* was constructed from the wreck of a Union vessel known as *Merrimack* and while hardy, not able to supply the victories hoped of her.

The *Monitor* took 22 hits and *Virginia* 20 with two killed and 19 wounded. Her armour was never penetrated and the battle was a stalemate, with perhaps C.S.S. *Virginia* enjoying a slight advantage, being more powerful.



CSS Virginia's battered port bow gun



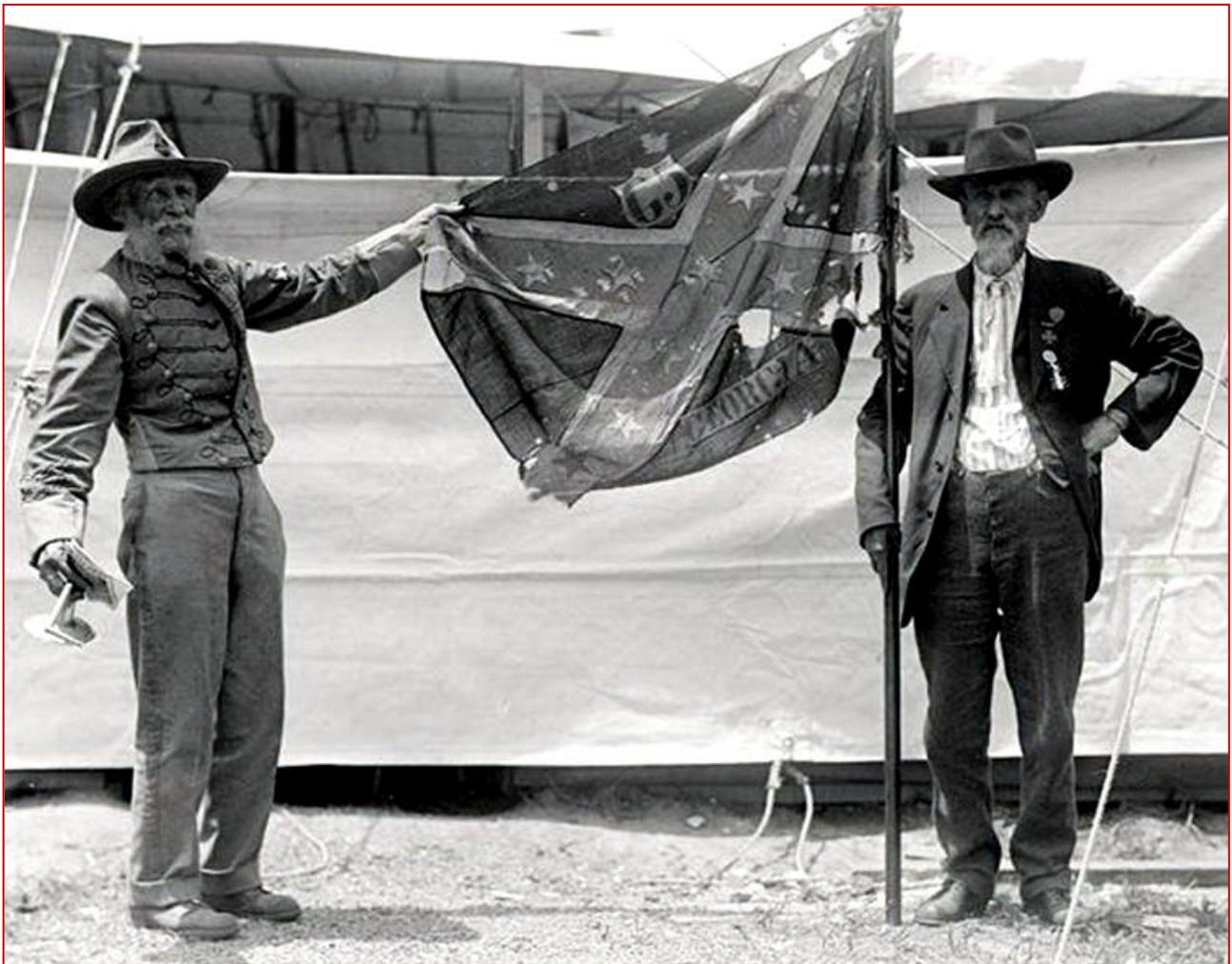
A book in my collection is entitled *Epic Sea Battles* by William Koenig (published Octopus Books 1975,) it claims *Merrimack* was converted and renamed C.S.S. *Virginia* but says the name has fallen into disuse and that she remains known as the *Merrimack*. This is rampant propaganda and total nonsense, the ship is not known by this name other than by people wishing to obscure her Confederate history and grand achievements. An earlier "Bugle" story by Jack Ford reinforces this point. The painting displayed above is courtesy Wikipedia and I think more than any other, illustrates the enormity of the engagement conducted under the constant fire of Union shore guns and ships. (The editor is grateful to Wikipedia for much of the story about *Virginia's* engagements and the book *Epic Sea Battles* by William Koenig.)



Note the brass frog at the base of the sword is standard length, on Maury's sword it is significantly longer.

Editor: This newsletter is not intended to be *just a newsletter*, although it performs that purpose; it is a discussion and research document devised to offer tempting stories that may lure you into following a particular topic. I hope you do so in the aim that you share personal discoveries with *The Bugle* to further fuel enthusiasm amongst our many readers. While it may appear that the stories appear more Confederate than Union this is not intentional and any topic from either side is welcome. It was asked, at a recent ACWRTQ meeting, "**How many members do we have?**" The answer is tempered at present because we are in the renewal process but we probably have about 50 members maximum. This is not good enough and we need to have many times more this number to drive the organisation on, however our readership is many times this and our newsletter "**The Bugle**" is circulated amongst serving troops in Iraq and Afghanistan where it is warmly received by Southerners as well as numerous Round Table groups around the world and other historians groping for truth in the quagmire of history. It is emphasised, we need your feedback and contributions. You have knowledge of which we need to avail ourselves, share your discoveries so that we may find new leads and unearth new stories about the War Between the States. Some of our most interesting stories have sprung from readers' contributions and from talks held at our meetings, for which we are grateful.

A FLAG OF BRAVE REPUTE



An American S.C.V. associate of Jim Gray, who is with the local Brisbane chapter of Sons of Confederate Veterans, asked if anyone could help identify the above photograph, obviously taken at a reunion in America and he particularly wanted to know about the flag. Jim knows I am constantly searching the Internet for stories and forwarded the image to me. It took some searching but with a little luck I came across an old Web posting with details about the same flag being donated to a Southern Museum. I quickly forwarded the details including the name of one of the veterans above John Davis, who was the flag's last bearer in battle. John Davis is the non-uniformed man with the medals. The family say they still have those medals in safe keeping at home.

An authentic Confederate battle flag with the 65th Georgia, it was carried into several battles in the Western theatre and has now found a safe and permanent home, the Southern Museum of Civil War & Locomotive History in Kennesaw, Georgia. <http://www.southernmuseum.org/> The same museum has the famed locomotive *The General* seen at left. Yes that's the real *General* of the 'Great Chase' fame



The General

The flag has been with the Davis family and has been 'restored' over the years and yet still reveals some 41 bullet holes and a bloodstain, from one of the original colour bearers. The 65th Georgia colours would have been carried into several Confederate engagements for the Army of Tennessee, including the Battles of Resaca, New Hope Church/Dallas/Pickett's Mill, Kennesaw Mountain, Peachtree Creek and Atlanta. This battle weary flag was also carried into middle Tennessee and waived through the air during Hood's famous charge upon the Federal earthworks at Franklin. It has both the unit and state designations sewn onto both sides, making it the only known flag to survive from the Army of Tennessee. Private John Davis was the last colour bearer to have the honour of carrying the flag into battle at Franklin.

Executive director of the museum Jeff Drobney says, *"This is a very proud moment for the Southern Museum. It's a significant donation, and will surely become one of our most treasured displays, right up there with The General locomotive."*

You will notice that the flag in the picture above has what appears to be a cannon ball hole torn through it but in the picture below it has been patched up. Preservationists now face the dilemma of undoing early restoration work as it doesn't meet modern standards.

Having contacted Jim with the good news, I then contacted Kraig McNutt B.A. M.S. the person who set up the story and website and asked if he could add to the information and would the museum have an interest in the photo? Well it seems the only picture they had of Davis with the flag was very faded and of extremely poor condition. This proves the value of sharing information, especially photo's that we know speak a thousand words, as revealed in the earlier Richard Curtis story. The photo that Jim Gray sent reveals remarkable detail and I am particularly struck with the transparency of the fabric used to make the flag. **Note: See the 1917 photo above.**

Once the museum received the famed flag they set to work checking out its credentials and discovered the bloodstains came from **William A. Martin** who was killed at Franklin; he had carried the flag through the Atlanta and Tennessee campaigns.



Kraig McNutt B.A.,M.S.

Descendant of John Davis, Darla Davis Brown says, *"There were patches made up after the reunion"* and confirms the event, *"the picture was taken in June 1917 at a Confederate reunion in Washington D.C. The original picture (seen above) can be found at the Library of Congress website. I have been in contact with the curator of the Southern Museum where we donated the flag and they are trying to decide whether or not to remove the patches or leave the flag as it is."*

The Southern Museum curator Mike Bearrow says, *"Never in my wildest dreams did I think I would ever be part of a donation of such an iconic artefact."*

The Sons of Confederate Veterans in Georgia realise the significance of the flag and have raised a large donation towards its preservation. A member of the Georgia Division S.C.V. and former Judge Advocate, Martin K. O'Toole, explains the organisations interest, *"This particular battle flag was used in the tragic assault at Franklin, Tennessee. The 65th Brigade Commander was one of six Confederate Generals killed in action that day."*

Kraig McNutt's website is well worth looking at <http://battleoffranklin.wordpress.com/category/georgia/> it offers stories of a wider Kennesaw interest as well and some video clips. There is a rather interesting cowbell story that gives new meaning to the saying, *"Saved by the bell."*

Kraig is Director, The Center for the Study of the American Civil War. Email: battleoffranklin@yahoo.com

Donations to the flag's preservation may be made to Lesley Edge. Contact Lesley ledge@kennesaw.ga.gov

ACWRTQ CHRISTMAS FUNCTION AT TOOWONG CEMETERY

This year we were to renovate the grave site of Richard William Curtis C.S.N. at the historic Toowong cemetery. While some levelling work was done, the skies opened as part of what was to be the worst floods in Queensland history with some 75% of the state devastated. The damage that was to come was unknown to us at this stage but as all other plans were washed out, including our intended picnic at nearby *Slaughter Falls* we fell on the mercy of Toowong cemetery and they kindly loaned us a barbecue and the use of their kitchen for the afternoon.

So it was that we saw the year out, a little wet and bedraggled but cheerful, with the work set down for a day in January and the grave was eventually completed to a standard we think befitting a man of Curtis' stature.



In this picture, ACWRTQ President John Duncan is seated on the left, next is Ian Campbell a member of The Friends of Toowong Cemetery association and President of the Scottish Community, Leela and father Jack Ford, Joseph Stark, Peter "Pops" and Dr. Brenda Ford. Inset are Wendi and Ed Best recently married and soon off to Georgia. A cheerful bunch engrossed in contemplative thought and re-enactor discussions. Probably, *"When is this rain gonna end?"* Little did we know what lay ahead with much of Brisbane's low lying areas devastated. Toowong Cemetery is one of our most valued assets, it is history in its most splendid form, a recognition of the contribution and lives of those who have gone before, inspiration for those who follow.

The cemetery is often subject to mindless vandalism and desecration. For those vandals, there is a place reserved in hell but for those of us who value the contribution these early settlers made to history, there is nothing but remorse. The mindless acts of a few must not deter the dedication of the majority and we shall continue to pay respect and mark the graves of those we think deserving. We are few really, but we are determined and like the *Friends of Toowong*, the stones can be put back again, our will shall not be diminished as the vandals will surely succumb to the hard task of knocking over such solid memorials. When faced with our determination they will see the error of their ways.



Nicholas



Bugle Editor Robert and President John

The barbecue was enjoyed by all but more, is comradeship that you cannot find anywhere other than with fellow *American Civil War* enthusiasts. Think about it, if our group isn't here what would you do? Support it and do what you can to help and relive the moment with valued friends, find out what is behind the green door.

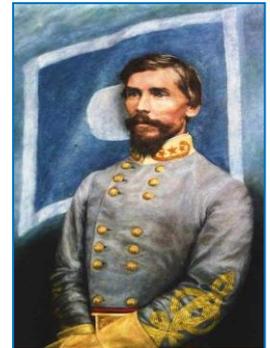
The ACWRTQ donated a sum of money raised by a raffle, towards the excellent work done by Friends of Toowong Cemetery.



"I believe the North is about to wage a brutal and unholy war on a people who have done them no wrong, in violation of the Constitution and fundamental principles of government...."

We propose no invasion of the North, no attack on them, and only ask to be let alone."

General Patrick Cleburne C.S.A.



**COMING UP IN 2011
MR'S BEETSON'S GRAND
PICNIC**

This is an inaugural immersion weekend event for 19th Century re-enactors only (men, women & children.) Admission is by invitation only with the ACWRTQ one of the few clubs to receive an invitation to this event. No public will be in attendance.

To be held from Friday 19th to Sunday 21st of August at the Sporting Shooters Association of Australia complex at Millmerran (near Pittsworth & about a 3 hour drive from Brisbane).

Dress is 19th century period, as is food & accommodation. You must supply your own clothes, tents and period equipment or other accommodation, plus food & drink.

There will be firing range shoots, workshops, talks, crafts, 19th century sports.

Saturday evening is a combined-group's dinner, sutler's store & competitions. A small range fee will apply, to be paid for members by the ACWRTQ.



Navy cutless used during *The War Between the States*

Visit the ACWRTQ website: www.acwrtq.com/

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Meetings: Coorparoo RSL.
Third Thursday of the month.
7.30PM. All Welcome

Support the Coorporoo RSL. Become a member, it is the club that supports you.

