

At Home & in the Field

The Quarterly Journal
of
The Society for Women and the Civil War



“Under New Management”

After shepherding *At Home and in the Field* for over 15 years, Meg Galante-DeAngelis has finally decided to put down her quill – or keyboard.

We know you will echo the sentiments of your Board of Directors as we express our appreciation to Meg for her many years of service to SWCW by editing *At Home and in the Field*. All of us thank you, Meg, for your efforts in helping to educate others about the roles women played in the Civil War.

In Meg's place – but not replacing her – you will have an editorial committee composed of SWCW board members Jim Knights (Editor), J. White, Janet Whaley, and Laurel Scott. We hope the blending of their different backgrounds will result in an engaging publication to represent SWCW and make you, our members, proud. Remember, your contributions are welcomed!

Susan Youhn, President

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**Do you know who this
woman is? (see page 2)**

Mission Statement:

The Society for Women and the Civil War is dedicated to recognizing the efforts of women who lived through or participated in the American Civil War and those who research, reenact or otherwise honor these women of the past.

The following columns will appear regularly in your new *At Home and in the Field*:

The Reticule – General information for the context of Civil War-era women's lives

The Nineteenth Century Arts – Articles on the fine arts during the period

The Civil War Song Book – Lyrics to popular songs of the era, with introductory commentary about context and meaning

The Hearth – Articles about hearth cooking and open fire cooking, to include equipment, techniques and “receipts” (the period word for “recipes”) with historical and contemporary instructions



Civil War Celebrity

Do you recognize the woman in this photo?

If you do, please send your answer to our journal editor, Jim Knights, at swcw1865@gmail.com.

The next issue of our journal will include a full article about our Civil War Celebrity; and the first person to submit her name to the editor will be recognized in the article (sorry, no prize; just honorable mention).

A Tribute to Women's Service During the Civil War

Submitted by J. White

An address delivered 14 May 1902, before the Sixth Annual Convention of the Alabama Division, United Daughters of the Confederacy, in session at Demopolis, Alabama, by the Hon. Thomas M. Owen, Director of the Department of Archives and History, State of Alabama. The occasion was the acceptance of a life-size oil portrait of Emma Sansom Johnson, presented by the Division to the State Department of Archives and History. The text of the original address was published in the Montgomery Advertiser, 14, 15 and 18 May, and 1 June 1902. This excerpt has been lightly edited by J. White, 2 June 2020.

The fifteen-year-old Emma Sansom Johnson was revered as a heroine of Alabama and the Confederacy for guiding the Confederate cavalry of then-Brigadier General Nathan Bedford Forrest to ford the swollen Black Creek, near Decatur, Alabama, in May of 1863. Thanks to her courage and ingenuity, Forrest's cavalry was subsequently able to overtake and capture the Federal cavalry of Colonel Abel B. Speight which had been raiding infrastructure and destroying civilian targets in north Alabama.

“It is said that woman's heroism is reserved for revolutions. Therefore, we find the epic period of our history, the four tragic years from 1861 to 1865, filled with examples of the splendid conduct and sublime heroism of women. Her hands fashioned the flags of her husband's unit, which was flung to the breezes of conflict. Her voice whispered courage when later the first tocsin of war sounded. In the camps of organization and instruction she was a ministering angel to the sick, and an inspiration to the faltering and despondent. Daily her prayers ascended in behalf of loved ones at the front and for the success of brave armies. In the hospitals where the mangled and bleeding soldiers in groans and agony lay, her gentle hands tenderly bound up their gaping wounds, and brushed the death damp from the brow of the dying. With husband, or father, or son in the army, the management of the household and of the farm, devolved on her, and in economy of administration right well did she demonstrate

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her fitness for business affairs. Upon her faithful energies largely fell the burden of supplying clothing for the army, and in its manufacture she toiled with sacrificial zeal. In meeting the demands for material she subjected herself to privations and self-denial which are now incredible. The jewels were torn from her neck, rings from her fingers, and in many cases, she sold the hair of her head, to aid in raising supplies for the armies.

“Hardly had the smoke of battle cleared away when she organized memorial associations for the care of the soldiers' graves and inaugurated the beautiful exercises of Memorial Day. And to her zeal, fidelity and persistent efforts is principally due the erection of beautiful monuments to the fallen.

“And after the terrible ordeal by combat had closed, with a change of social and domestic conditions so abrupt as to be simply appalling, the women, bowing heroically to fate, readjusted their lives to the new order. Thousands of them, reared in luxury, schooled only in the arts, learning, and accomplishments of the higher walks of life, suddenly found themselves the only resource of their families for the support and maintenance of home. Did they repine? No. Did they falter or hesitate? No. With the same lofty courage with which they urged their husbands and sons to battle, and the same fortitude and resignation with which they saw them laid away in soldiers' graves, they moved forward in the course of duty. And now after the lapse of thirty-five years, how faithfully they have struggled and how well they have met all emergencies are known and read of the whole world.

“Turning now from the past to a consideration of her condition and achievement in the present, a happy outlook greets us. The restrictions of an arbitrary body of laws have been practically torn away. All of the honorable avocations of business life are open to her, and no questions of propriety embarrass her selection. Many of these she has entered, and her success has only shown her eminent fitness for all. The official positions of postmaster, notary public and register in chancery are at her command. The opportunities for advanced education, which have been enlarged to her through necessary pressure, were never greater. She is admitted to our universities; the special institutions for her particular instruction have increased in number and standard, and the states have provided schools for particular domestic and polytechnic training, as well as training in the branches of polite learning. The erroneous opinion which has hitherto obtained that woman is without skill in the deliberative assembly and does not possess the cohesiveness necessary for organized effort has been safely dispelled, and no more healthy and

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successful organizations exist anywhere than the women's organizations of their communities, states and nation.

“And now, ladies of the Alabama Division of the United Daughters of the Confederacy, in the name of the State of Alabama, in whose service I am, and to which your lives and conduct add such luster, I accept this portrait as a further evidence of your progress in thought and aspiration. The grateful appreciation of our people is yours.”



TO GO OR NOT TO GO

by Exempt [Dedicated to the Exempts]

To go or not to go, that is the question:
 Whether it pays best to suffer pestering
 By idle girls and garrulous old women
 Or to take up arms against a host of Yankees
 And by opposing get killed –
 to die, to sleep –
 (Get out!) and in this sleep to say we "sink
 To rest by all our country's wishes blest,"
 And to live forever (there's a consummation,
 Just what I'm after). To march, to fight –
 To fight! Perchance to die -- aye, there's the
 rub!
 For while I'm asleep, who'd take care of
 Mary
 And the babes – when Bill is in the low
 ground –
 Who'd feed 'em, eh? There's the respect
 I have for them that makes life sweet;
 For who would bear the bag to mill,

Plow Dobbin, cut the wheat, dig "taters,"
 Kill hogs, and do all sorts of drudgery,
 If I am fool enough to get a Yankee
 Bullet in my brain! Who'd cry for me?
 Would patriotism pay my debts, when
 dead?
 But oh! the dread of something
 after death –
 That undiscovered fellow who'd court
 Mary,
 And do my hugging – that's agony,
 And makes me want to stay at home,
 'Specially as I ain't mad with nobody.
 Shells and bullets make cowards of us all;
 And blamed my skin if snortin' steeds
 And pomp and circumstance of war
 Are to be compared with feather-bed
 And Mary by my side.

Source: <http://civilwarpoetry.org/confederate/homefront/togo.html>

Louisa May Alcott and a Mainer Witness a Soldier's Death

Submitted by Jim Knights

Reprinted with permission from Maine at War blog by Brian Swartz
(<http://maineatwar.bangordailynews.com>)

The first death that Louisa May Alcott witnessed as a Civil War nurse likely involved a Maine soldier – and the other witness was a Mainer originally from Ireland.

We remember Alcott as an extraordinary writer and poet, and the recent movie *Little Women* recalled her probably best-known novel. Alcott, an abolitionist, “and her family,” according to her Wikipedia page, “served as station masters on the Underground Railroad.”

Volunteering as a nurse in Union Hospital in Washington, D.C., Alcott planned to stay three months either side of the 1862-1863 New Year's transition, but got typhoid fever “halfway through” that period, Wikipedia indicates.

Her service overlapped with Fredericksburg, which poured many broken soldiers into federal hospitals.

While at Union Hospital, Alcott wrote letters home and, via the character “Tribulation Periwinkle,” detailed hospital life and personalities. Initially published in an antislavery newspaper, the letters (along with a postscript) coalesced as the book *Hospital Sketches* in 1863.



Famous for her novels and other writings, abolitionist Louisa May Alcott served as a nurse in a Washington, D.C. military hospital in late 1862 and early 1863. Her letters home were published in the 1863 book “Hospital Sketches.”

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In chapter 6, the postscript, Alcott answered questions posed by people who had read her newspaper-printed letters. “Are there no services by hospital death-beds, or on Sundays?” a reader asked.

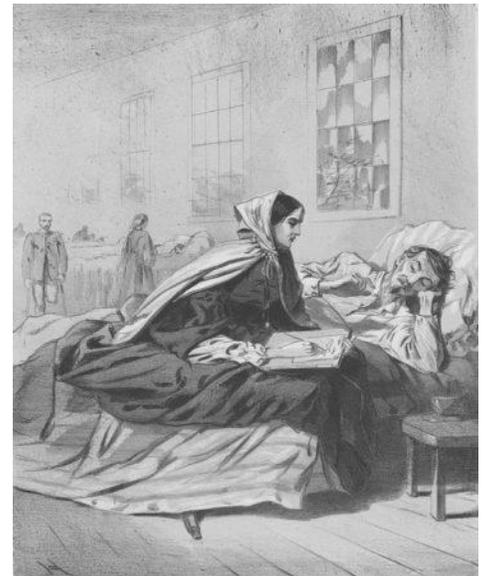
“In most Hospitals I hope there are,” Alcott responded. However, in the Union Hospital, “the men died, and were carried away, with as little ceremony as on a battlefield.”

The first death she witnessed “was so very brief, and bare of anything like reverence, sorrow, or pious consolation, that I heartily agreed with the bluntly expressed opinion of a Maine man lying next to his comrade.”

Not indicating the cause of death, Alcott recalled her patient – probably a Mainer, given her referring to him as a “comrade” of another Mainer – “died with no visible help near him, but a compassionate woman [likely herself] and a tender-hearted Irishman” named McGee.

Identified by his accent, the Irishman belonged to a Maine regiment; this we know because it’s his “bluntly expressed opinion” to which Alcott referred. He was Catholic; he knew his comrade was not.

As the patient died – nurses involved in direct patient care recognize the signs – the Irishman “dropped upon his knees, and told his [prayer] beads, with Catholic fervor, for the good of his Protestant brother’s ’parting soul.”



In this Winslow Homer drawing titled “The Letter Home,” a nurse writes a letter for a soldier patient confined to a Union hospital. (Library of Congress)

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“If, after gettin’ all the hard knocks, we are left to die this way, with nothing but a Paddy’s prayers to help us, I guess Christians are rather scarce around Washington,” the Irishman said.

The patient died.

Death’s novelty soon wore off at “Hurlyburly House,” as Alcott called Union Hospital. She noticed “the presence, however brief, of relations and friends by the bedsides of the dead or dying ... always a trail to the bystanders.”

The nurses were “not near enough to know how best to comfort, yet too near to turn their backs upon the sorrow that finds its only solace in listening to recitals of last words, breathed into [a] nurse’s ears, or receiving the tender legacies of love and longing bequeathed through them.”

Alcott recalled watching “a gray-haired father, sitting hour and hour by his son, dying from the poison [gangrene] of his wound.”

She worked in another ward, “but I was often in and out, and, for a day or two, the pair were much together, saying little, but looking much.” When the patient slept, his father stood watch, “the rough hand, smoothing the lock of hair upon the pillow.”

His boy died, and he escorted the embalmed body home.

“My boy couldn’t have been better cared if he’d been at home,” the father told the attending nurse, “and God will reward you for it, though I can’t.”

And one day a weary Alcott went to her room for “a five minutes’ rest after a disagreeable task.” She saw “a stout young [woman] sitting on my bed, wearing the miserable look which I had learned to know by that time.”

Alcott thought the woman was the sister of a patient who had died the previous night. She had arrived too late.

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“Having known a sister’s sorrow myself” and “feeling heart-sick, home-sick, and not knowing what else to do,” Alcott sat beside the woman, “put my arms about her, and began to cry in a very helpless and hearty way.

“It so happened I could not have done a better thing,” she realized. Without speaking, the women “felt each other’s sympathy; and, in the silence, our handkerchiefs were more eloquent than words.

“She soon sobbed herself quiet; and, leaving her on my bed, I went back to work,” Alcott said.

Source: Louisa May Alcott, *Hospital Sketches*, James Redpath, Boston, Massachusetts, 1863, pp. 86-87, 90-93



The Civil War Song Book

“Lorena”

Music during the Civil War was an art form, a pastime, a means of propaganda, and a key element for promoting military and civilian cohesion. The hauntingly poignant ballad “Lorena” was a great favorite, both around the piano and around the campfire, prior to and during the war. Its bittersweet lyrics are taken from a poem written in 1856 by Rev. Henry De Lafayette Webster, mourning an engagement broken at the insistence of the wealthy family of his fiancée. The letter by which she broke the engagement contained the phrase “If we try, we may forget,” which set the theme for the song. The lyrics were set to music by Rev. Webster’s friend, Joseph Philbrick Webster. In 1864, Webster and Webster later wrote an answer song “Paul Vane or Lorena’s Reply,” which followed the same theme. Representing the sadness of separation from loved ones caused by the war, “Lorena” was considered the Civil War’s most popular sentimental song amongst soldiers on both sides.

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According to legend, military officers on both sides actually attributed desertion rates to the song because it caused soldiers to grow homesick and melancholy. “Lorena” may be heard sung on YouTube at <https://www.youtube.com/watch?v=uW8j5i0cyM4>.



The years creep slowly by, Lorena,
Snow is on the grass again;
The sun's low down the sky, Lorena,
The frost gleams where the flowers have been;
But the heart throbs on as warmly now,
As when the summer days were nigh;
Oh! The sun can never dip so low,
A down affection's cloudless sky.

A hundred months have passed, Lorena,
Since last I held thy hand in mine;
And felt the pulse beat fast, Lorena,
Though mine beat faster far than thine;
A hundred months, 'twas flowery May,
When up the hilly slopes we climbed,
To watch the dying of the day,
And hear the distant church bells chime.

We loved each other then, Lorena,
More than we ever dared to tell;
And we might have been, Lorena,
Had but our lovings prospered well.
But then, 'tis past, the years are gone,
I'll not call up their shadowy forms;
I'll say to them, "lost years, sleep on!
Sleep on! Nor heed life's pelting storms."

The story of that past, Lorena,
Alas! I care not to repeat;
The hopes that could not last, Lorena,
They lived, but only lived to cheat.
I would not cause even one regret,
To rankle in your bosom now;
"For if we try we may forget,"
Were words of thine long years ago.

Yes, those were words of thine, Lorena,
They are within my memory yet;
They touched some tender chords, Lorena,
Which thrill and tremble with regret.
'Twas not the woman's heart which spoke,
Thy heart was always true to me;
A duty stern and piercing broke,
The tie that linked my soul with thee.

It matters little, now, Lorena,
The past is in the eternal past;
Our hearts will soon lie low, Lorena,
Life's tide is ebbing out so fast.
There is a future, oh, thank God!
Of life this is so small a part,
'Tis dust to dust beneath the sod,
But there, up there, 'tis heart to heart.

The Hearth



Mary Washington's Chicken Pye

Attributed to George Washington's mother, this receipt (recipe) has been used in the Mid-Atlantic since that time. A hearty chicken pye (pie) was a mainstay for mid-nineteenth century meals, and an accomplishment which would be an ornament to any woman's table. This version is used by the Louisa (Virginia) Hearth Cooking Guild. The receipt for Common Paste (Pie Crust) is taken from *Directions for Cookery, in its Various Branches* by Eliza Leslie – the most popular cookbook of the 19th century.

Preparing this dish is a good introduction to the use of iron pots hanging on a crane (a swinging metal support arm affixed to a side wall inside the hearth), smooth-bottomed and legged-bottom iron pots directly on the hearth, a Dutch oven and a ceramic baking dish. Consider the equipment needed, to include the length of chain and/or S-hooks and/or trammel hooks (adjustable S-hooks) needed when planning the cooking. Select a Dutch oven with short legs and a short trivet or level stones placed in its bottom. The interior diameter of the Dutch oven should wide enough to leave enough space for at least 1 ½ to 2 inches of clearance to accommodate the exterior diameter of the ceramic baking dish/pie pan which you plan to use to bake the pie. It should have least 2 inches of clearance – but better 3 inches – between the top of the pie and the interior of the lid.

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This general technique for baking can be applied to a variety of sweet and savory pie fillings.

Important safety measures for hearth-cooking include the wearing of natural fiber clothing, and keeping close to hand a shovel, buckets of water and sand, hot pads and a burn first aid kit. Tie back one's hair, push up sleeves, and pin back one's apron so that one has no loose clothing or hair. Exercise great care to avoid burns from the fire and the cooking equipment. One should consider each move around the hearth before one takes it. *SWCW does not accept any liability for accidents caused by hearth-cooking.*

Serves 4 – 6

Ingredients:

Chicken, 2 lbs., cut into serving pieces
 Chicken broth, reserved from cooking chicken, 3 ½ cups
 Onion, chopped, ½ cup
 Carrots, 2, scraped, trimmed and chopped
 Clove, whole, 2
 Bay leaf, 1
 Thyme, ½ tsp.
 Lemon, 3 thin slices
 Salt, 1 ¼ tsp.
 Ground pepper, ¼ tsp.
 Butter, softened, 6 tbsp., plus more to butter baking pan
 Flour, 6 tbsp.
 Nutmeg, ½ tsp. (or more, to taste)
 Egg yolks, 2, lightly-beaten
 Cream, ¾ cup
 Capers, 2 tbsp.
 Common pie crust, ½ recipe (see next page)

Continued

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Common pie crust, ½ recipe:

Flour, 2 cups, sifted, plus more for rolling dough

Salt, ½ tsp.

Unsalted butter, ½ cup, softened and divided

Cold water, 1/8-1/6 cup

Directions:

Hearth

- 1- Using well-seasoned wood, build a fire on the hearth and prepare a good supply of hot coals. This will probably take 45 to 60 minutes.

- 2- Make pie crust:
 - a. Sift flour and salt together into a large bowl.
 - b. Using one's hands, rub in ¼ cup of the butter until the mixture is crumbly.
 - c. In small increments, add enough of the cold water until the dough binds together.
 - d. Shape the dough into a ball and turn it out onto a lightly-floured surface. Roll it out to a thin square or rectangular sheet.
 - e. Spread the remaining butter over the sheet of dough. Lightly sprinkle with flour.
 - f. Fold dough by bringing one set of edges together in the center; then fold the remaining set of edges into the center. Again, roll the dough out into a thin sheet. Repeat.

- 3- Place the chicken in a medium-to-large iron pot which has a bail handle and cover it with water. Set it hanging on a crane using chain or iron S-hooks to lower the pot as necessary. Cover it and bring the chicken to boil over flames. Adjust the height of the pot to higher on the crane and simmer the chicken for 45-60 minutes, until very tender. Carefully remove the pot from crane and strain the chicken in a colander, reserving the broth. Set chicken aside; bone it when cool.

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- 4 - Combine in the pot the onions, carrots, bay leaf, cloves, thyme, lemon slices, salt and pepper, with the reserved broth. Cover pot and bring to boil over hot coals. Cook for about 20 minutes until the vegetables are barely tender.
- 5- Strain and reserve broth. Pick out and discard herbs and lemon slices. Reserve the carrots and onions.
- 6- Begin preheating the Dutch oven with hot coals placed underneath the oven and on top of the lid.
- 7- Set a separate large pot hanging over hot coals and melt in it the butter. Blend in the flour and cook it into a light roux, stirring constantly for about 5 minutes. Gradually add the reserved broth and nutmeg, stirring until the mixture thickens.
- 8- Combine the cream and egg yolks. Remove ½ cup of the hot sauce and allow it to cool slightly. Gradually add it into the cream/egg yolk mixture, stirring constantly to keep it smooth and prevent curdling of the eggs. Return combined mixture to the rest of the hot sauce, continuing to stir it.
- 9- Taste the sauce to check seasoning, and adjust it as is necessary. Stir in the reserved chicken, vegetables and capers. Continue heating until the mixture bubbles.
- 10- Pour the mixture into a well-buttered heat-proof ceramic baking dish. cover the mixture with the pie crust, trim edges and lightly press onto the rim of the baking dish. Cut vent slits in the top of the crust.

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11- Using a hot pad and a metal pot lifter, remove the lid from the pre-heated Dutch oven, as much as possible keeping the coals on top as well as below the Dutch oven. Place the filled baking dish on the short trivet or stones inside the Dutch oven and replace the lid. Shovel moderately hot coals below the Dutch oven and on top of its lid. Bake 25-30 minutes, or until the crust is golden brown and the filling is bubbling hot. It may be necessary toward the end of baking to increase the amount of coals on the lid in order to increase the heat so as to brown the crust. Carefully remove the baking dish from the Dutch oven before serving.

Modern

- 1- Follow hearth directions #2-4, using modern equipment on stovetop.
- 2- Preheat modern oven to 475 degrees.
- 3- Follow hearth directions #5 and 7-10, using modern equipment on stovetop.
- 4- Bake the pie in the modern oven until the crust is golden brown. Serve warm.

Notes:

- 1- For a more refined presentation, use white pepper in the filling.
- 2- If mushrooms are available, they can be included in the vegetables for the filling. This recipe is distinguished by its use of nutmeg; thus, the inclusion of potatoes or celery is not suitable.
- 3- Miss Leslie noted regarding the pie crust: “This paste will do for family use, when covered pies are wanted. Also, for apple dumplings, pot-pies, &c.; though all boiled paste is best when made of suet instead of butter. Short cakes may be made of this, cut out with the edge of a tumbler. It should always be eaten fresh.”

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For the hearth version, legged cast iron posts or smooth-bottomed cast iron pots placed on iron or steel trivets (ranging in height from 3 to 6 inches, depending upon the need for high heat or simmering heat) may be used if a crane is not available. Similarly, large heavy-duty pipkins (thick-walled ceramic pots with long handles and with lids), of, for example, 3-quart size, placed on medium-height iron or steel trivets, may be used if cast iron pots are not available.

If a hearth and crane are not available, a fire pit with a grill, or a heavy-duty fire set with standing vertical brackets supporting a rod by which to hang pots, or a tripod with chain, S-hooks or trammel hooks, may be used. This type of baking does not lend itself well to using a tin reflector oven.



THE RETICULE



This column presents general information which would be known by, and would be useful to, women of the Civil War era. For academics and historians, as well as reenactors/living historians, it provides insight into the everyday lives of these women.

Civil War Calendar 1861-1865

SWCW member organization, Pallas Athena Ladies Aid Society (PALAS), offers for our use a calendar for 1861 – 1865. It is an extract from the to-be-published *Pallas Athena Ladies Almanac & Companion*, authored by, and copyrighted by, J. White. Permission for use by SWCW members is granted by the author. This calendar may be printed out and kept by our reenactor and living history members in their personal reticules. Other members will find it useful in understanding the context of events during the war.

THE LADY'S CALENDAR.															
1861															
	Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.		Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
JAN.			1	2	3	4	5	JULY		1	2	3	4	5	6
	6	7	8	9	10	11	12		7	8	9	10	11	12	13
	13	14	15	16	17	18	19		14	15	16	17	18	19	20
	20	21	22	23	24	25	26		21	22	23	24	25	26	27
	27	28	29	30	31				28	29	30	31			
FEB.						1	2	AUG.					1	2	3
	3	4	5	6	7	8	9		4	5	6	7	8	9	10
	10	11	12	13	14	15	16		11	12	13	14	15	16	17
	17	18	19	20	21	22	23		18	19	20	21	22	23	24
	24	25	26	27	28				25	26	27	28	29	30	31
MAR.						1	2	SEPT.	1	2	3	4	5	6	7
	3	4	5	6	7	8	9		8	9	10	11	12	13	14
	10	11	12	13	14	15	16		15	16	17	18	19	20	21
	17	18	19	20	21	22	23		22	23	24	25	26	27	28
	24	25	26	27	28	29	30		29	30					
APR.		1	2	3	4	5	6	OCT.			1	2	3	4	5
	7	8	9	10	11	12	13		6	7	8	9	10	11	12
	14	15	16	17	18	19	20		13	14	15	16	17	18	19
	21	22	23	24	25	26	27		20	21	22	23	24	25	26
	28	29	30						27	28	29	30	31		
MAY.				1	2	3	4	NOV.						1	2
	5	6	7	8	9	10	11		3	4	5	6	7	8	9
	12	13	14	15	16	17	18		10	11	12	13	14	15	16
	19	20	21	22	23	24	25		17	18	19	20	21	22	23
	26	27	28	29	30	31			24	25	26	27	28	29	30
JUNE							1	DEC.	1	2	3	4	5	6	7
	2	3	4	5	6	7	8		8	9	10	11	12	13	14
	9	10	11	12	13	14	15		15	16	17	18	19	20	21
	16	17	18	19	20	21	22		22	23	24	25	26	27	28
	23	24	25	26	27	28	29		29	30	31				
30															

Solar and Lunar Eclipses of 1861.

Eclipse of the Sun: January 10th - invisible in North America; July 7th - invisible in North America; December 31st - visible in North America. *Partial Eclipse of the Moon:* December 17th - visible in North America.

THE LADY'S CALENDAR.															
1862															
	Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.		Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
JAN.				1	2	3	4	JULY			1	2	3	4	5
	5	6	7	8	9	10	11		6	7	8	9	10	11	12
	12	13	14	15	16	17	18		13	14	15	16	17	18	19
	19	20	21	22	23	24	25		20	21	22	23	24	25	26
	26	27	28	29	30	31			27	28	29	30	31		
FEB.							1	AUG.						1	2
	2	3	4	5	6	7	8		3	4	5	6	7	8	9
	9	10	11	12	13	14	15		10	11	12	13	14	15	16
	16	17	18	19	20	21	22		17	18	19	20	21	22	23
	23	24	25	26	27	28			24	25	26	27	28	29	30
MAR.							1	SEPT.		1	2	3	4	5	6
	2	3	4	5	6	7	8		7	8	9	10	11	12	13
	9	10	11	12	13	14	15		14	15	16	17	18	19	20
	16	17	18	19	20	21	22		21	22	23	24	25	26	27
	23	24	25	26	27	28	29		28	29	30				
APR.			1	2	3	4	5	OCT.				1	2	3	4
	6	7	8	9	10	11	12		5	6	7	8	9	10	11
	13	14	15	16	17	18	19		12	13	14	15	16	17	18
	20	21	22	23	24	25	26		19	20	21	22	23	24	25
	27	28	29	30					26	27	28	29	30	31	
MAY.					1	2	3	NOV.							1
	4	5	6	7	8	9	10		2	3	4	5	6	7	8
	11	12	13	14	15	16	17		9	10	11	12	13	14	15
	18	19	20	21	22	23	24		16	17	18	19	20	21	22
	25	26	27	28	29	30	31		23	24	25	26	27	28	29
JUNE	1	2	3	4	5	6	7	DEC.		1	2	3	4	5	6
	8	9	10	11	12	13	14		7	8	9	10	11	12	13
	15	16	17	18	19	20	21		14	15	16	17	18	19	20
	22	23	24	25	26	27	28		21	22	23	24	25	26	27
	29	30							28	29	30	31			

Solar and Lunar Eclipses of 1862.

Partial Eclipse of the Sun: June 26th - invisible in North America; November 21st - invisible in North America; December 20th - invisible in North America; December 31st - visible in North America. *Total Eclipse of the Moon:* June 11th - 12th - visible in North America; December 6th - visible in North America.

THE LADY'S CALENDAR.																
1863																
	Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.		Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.	
JAN.					1	2	3	JULY					1	2	3	4
	4	5	6	7	8	9	10		5	6	7	8	9	10	11	
	11	12	13	14	15	16	17		12	13	14	15	16	17	18	
	18	19	20	21	22	23	24		19	20	21	22	23	24	25	
	25	26	27	28	29	30	31		26	27	28	29	30	31		
FEB.								AUG.								1
	1	2	3	4	5	6	7		2	3	4	5	6	7	8	
	8	9	10	11	12	13	14		9	10	11	12	13	14	15	
	15	16	17	18	19	20	21		16	17	18	19	20	21	22	
	22	23	24	25	26	27	28		23	24	25	26	27	28	29	
								30	31							
MAR.								SEPT.				1	2	3	4	5
	1	2	3	4	5	6	7		6	7	8	9	10	11	12	
	8	9	10	11	12	13	14		13	14	15	16	17	18	19	
	15	16	17	18	19	20	21		20	21	22	23	24	25	26	
	22	23	24	25	26	27	28		27	28	29	30				
APR.				1	2	3	4	OCT.					1	2	3	
	5	6	7	8	9	10	11		4	5	6	7	8	9	10	
	12	13	14	15	16	17	18		11	12	13	14	15	16	17	
	19	20	21	22	23	24	25		18	19	20	21	22	23	24	
	26	27	28	29	30				25	26	27	28	29	30	31	
MAY.						1	2	NOV.								
	3	4	5	6	7	8	9		1	2	3	4	5	6	7	
	10	11	12	13	14	15	16		8	9	10	11	12	13	14	
	17	18	19	20	21	22	23		15	16	17	18	19	20	21	
	24	25	26	27	28	29	30		22	23	24	25	26	27	28	
							31	29	30							
JUNE		1	2	3	4	5	6	DEC.				1	2	3	4	5
	7	8	9	10	11	12	13		6	7	8	9	10	11	12	
	14	15	16	17	18	19	20		13	14	15	16	17	18	19	
	21	22	23	24	25	26	27		20	21	22	23	24	25	26	
	28	29	30						27	28	29	30	31			

Solar and Lunar Eclipses of 1863.

Partial Eclipse of the Sun: May 17th - visible in north-western North America. *Annular Eclipse of the Sun:* November 11th - invisible in North America. *Total Eclipse of the Moon:* June 1st - visible in North America. *Partial Eclipse of the Moon:* November 25th - visible in North America.

THE LADY'S CALENDAR.															
1864															
	Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.		Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
JAN.						1	2	JULY						1	2
	3	4	5	6	7	8	9		3	4	5	6	7	8	9
	10	11	12	13	14	15	16		10	11	12	13	14	15	16
	17	18	19	20	21	22	23		17	18	19	20	21	22	23
	24	25	26	27	28	29	30		24	25	26	27	28	29	30
	31								31						
FEB.		1	2	3	4	5	6	AUG.		1	2	3	4	5	6
	7	8	9	10	11	12	13		7	8	9	10	11	12	13
	14	15	16	17	18	19	20		14	15	16	17	18	19	20
	21	22	23	24	25	26	27		21	22	23	24	25	26	27
	28	29							28	29	30	31			
MAR.			1	2	3	4	5	SEPT.					1	2	3
	6	7	8	9	10	11	12		4	5	6	7	8	9	10
	13	14	15	16	17	18	19		11	12	13	14	15	16	17
	20	21	22	23	24	25	26		18	19	20	21	22	23	24
	27	28	29	30	31				25	26	27	28	29	30	
APR.						1	2	OCT.							1
	3	4	5	6	7	8	9		2	3	4	5	6	7	8
	10	11	12	13	14	15	16		9	10	11	12	13	14	15
	17	18	19	20	21	22	23		16	17	18	19	20	21	22
	24	25	26	27	28	29	30		23	24	25	26	27	28	29
								30	31						
MAY.	1	2	3	4	5	6	7	NOV.			1	2	3	4	5
	8	9	10	11	12	13	14		6	7	8	9	10	11	12
	15	16	17	18	19	20	21		13	14	15	16	17	18	19
	22	23	24	25	26	27	28		20	21	22	23	24	25	26
	29	30	31						27	28	29	30			
JUNE				1	2	3	4	DEC.					1	2	3
	5	6	7	8	9	10	11		4	5	6	7	8	9	10
	12	13	14	15	16	17	18		11	12	13	14	15	16	17
	19	20	21	22	23	24	25		18	19	20	21	22	23	24
	26	27	28	29	30				25	26	27	28	29	30	31

Solar and Lunar Eclipses of 1864.

Total Eclipse of the Sun: May 5th - not visible in North America. Annular Eclipse of the Sun: November 30th - visible in central and western North America.

Penumbrial Eclipse of the Moon: April 22^d, May 21st, October 15th, November 13th.

THE LADY'S CALENDAR.															
1865															
	Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.		Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
JAN.	1	2	3	4	5	6	7	JULY							1
	8	9	10	11	12	13	14		2	3	4	5	6	7	8
	15	16	17	18	19	20	21		9	10	11	12	13	14	15
	22	23	24	25	26	27	28		16	17	18	19	20	21	22
	29	30	31						23	24	25	26	27	28	29
								30	31						
FEB.				1	2	3	4	AUG.			1	2	3	4	5
	5	6	7	8	9	10	11		6	7	8	9	10	11	12
	12	13	14	15	16	17	18		13	14	15	16	17	18	19
	19	20	21	22	23	24	25		20	21	22	23	24	25	26
	26	27	28						27	28	29	30	31		
MAR.				1	2	3	4	SEPT.						1	2
	5	6	7	8	9	10	11		3	4	5	6	7	8	9
	12	13	14	15	16	17	18		10	11	12	13	14	15	16
	19	20	21	22	23	24	25		17	18	19	20	21	22	23
	26	27	28	29	30	31			24	25	26	27	28	29	30
APR.							1	OCT.	1	2	3	4	5	6	7
	2	3	4	5	6	7	8		8	9	10	11	12	13	14
	9	10	11	12	13	14	15		15	16	17	18	19	20	21
	16	17	18	19	20	21	22		22	23	24	25	26	27	28
	23	24	25	26	27	28	29		29	30	31				
30															
MAY.		1	2	3	4	5	6	NOV.				1	2	3	4
	7	8	9	10	11	12	13		5	6	7	8	9	10	11
	14	15	16	17	18	19	20		12	13	14	15	16	17	18
	21	22	23	24	25	26	27		19	20	21	22	23	24	25
	28	29	30	31					26	27	28	29	30		
JUNE					1	2	3	DEC.						1	2
	4	5	6	7	8	9	10		3	4	5	6	7	8	9
	11	12	13	14	15	16	17		10	11	12	13	14	15	16
	18	19	20	21	22	23	24		17	18	19	20	21	22	23
	25	26	27	28	29	30			24	25	26	27	28	29	30
								31							

Solar and Lunar Eclipses of 1865.

Total Eclipse of the Sun: April 25th - visible in North America. Annular Eclipse of the Sun: October 19th - Not visible in North America.

Partial Eclipse of the Moon: April 11th, October 4th.

At Home & in the Field



At Home and in the Field is published quarterly as an exclusive benefit for members of the Society for Women and the Civil War.

Articles of interest to our membership, including period poetry, stories of women's contributions and period recipes, should be directed to the Editor:

Jim Knights – swcw1865@gmail.com

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