

# Feature



## Sullivan Ballou's Farewell

**Lisa A. Ashton**

*The documentation for a historical masquerade entry shows how critical background research is to accurately recreating a little-known historical character.*

*“With the War begun, we are practicing some economies...”*

Thus begins our journey into the culture and dress of the mid-19th century, researching how Sara Ballou, a middle-class New England young wife and mother might have dressed, as her husband went to war.

The inspiration for this dress was a real person from history—Sarah Ballou, wife of Sullivan Ballou, an up-and-coming Rhode Island lawyer at the outset of the Civil War, whose final letter to his wife, written from his military encampment just a week before

### Editors Note

This article shows highlights of Lisa Ashton's documentation for her Costume-Con 29 Historical Masquerade entry, “The Letter” with Sandy Swank as Sullivan Ballou. Lisa received a Best in Open Division award for her 50+ page portfolio. The editor is grateful to Lisa for providing access to this material as she created it in the weeks before the convention.

his death in battle, captured our national imagination at the end of the first episode of Ken Burns' remarkable documentary, *The Civil War*. The documentary gave rise to a book based on Sullivan and Sarah Ballou and their heritage, called *For Love & Liberty* by Robin Young (Thunders Mouth Press, NY: 2006).

No extant photos of the couple together exist, and only one of Sarah as a much older woman; thus I researched clothing of the Civil War era itself. My inquiries followed parallel pathways: references of Providence and New England, dress styles and sewing techniques of the time, sources regarding technology and the Industrial Revolution, authentic vintage photos and garments, lectures and conferences.



Sullivan Ballou in uniform, early 1861, and (probably) Sarah Ballou, likely late 1880s. She never remarried, and died in 1915.



Sandy Swank as Sullivan Ballou and Lisa Ashton as his wife, Sarah Ballou. Photo by Ken Warren.

A critical choice, once the dress style was decided, was of fabric; what was most authentic? I wanted dark blue as the background color, for Union and liberty. And a small print was desirable, possibly with a tiny flash of color. Small prints were popular for women's dresses, as it was easier

to repair worn areas or rework the dress, since the repairs would “disappear” into a small pattern. Frugality, already a way of life, became more so for a population in wartime.

I loved the bit of green in the print as a



Small geometric prints were most economical since little fabric is wasted matching the pattern.

lovely contrast; and by making green piping (although contrasting piping was less common), the dress became more striking, although there is little other decoration. For the socio-economic class to which Sullivan and Sarah belonged,

middle-class but not starting their adult lives in luxury, good sturdy clothing with few frills seemed likely.

The South historically exported its raw cotton to England and Europe to weave into cloth; but there were cotton mills close by in Lowell, Massachusetts, which produced roller print designs on wool and cotton fabrics.

The sections of the documentation examine the Bodice, Skirt, Undergarments, Accessories-- including jewelry, hairstyles, Chatelaines, aprons, collars and cuffs, hose, and the overall portrait of a 1861 lady, Sarah Ballou. Following the text for each section are examples illustrating and explaining that element of dress.

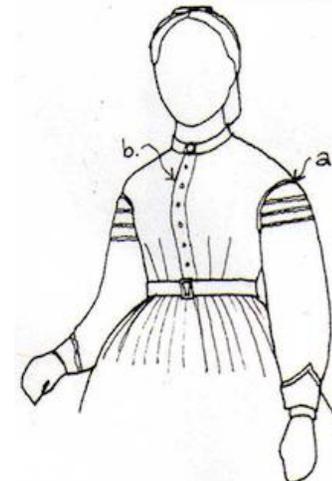
### The Bodice

The corset completed, work on the bodice began. It was critical to achieve the snug fit demanded by vintage photographs, and the “dropped” sleeve is one of the absolute details of the period. I was drawn to the “bishop” or “coat” sleeve, which has gathered fullness at the armseye, is wide at the elbow and then very fitted at the wrist. These design elements, in addition to the very snugly fitted torso, provide the quintessential “look” we associate with the early Civil War era. Horizontal lines—in the form of sleeve and hem embellishments-- were emphasized to make one look wider, with the effect of making the waistline smaller. Both “bishop” or “pagoda” sleeves accomplish this.

My first try, after a muslin mock-up, was a light grey wool blend. I was still learning the “self-piping” required for the neck, hem and armseyes. This is difficult to do neatly at first. Dresses were made this way to increase their durability, especially at tension points such as underarm seams. Most piping was 1/8 inch to 1/4 inch in diameter (or smaller). Although the piping

was normally the same fabric as the bodice, contrasting piping was known.

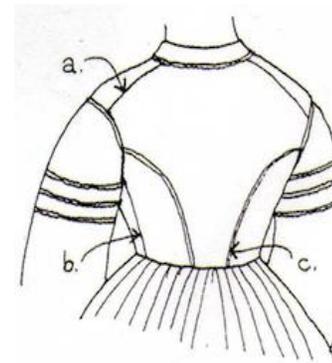
The bodice is boned at the front fitting



Fitted bodice front: a) armseye, b) center-front opening

darts and the side seams (with a boned corset, as well). The center front closure can lap either way, which- ever is easiest for the woman dressing herself. I chose traditional, buttons on the left.

A center front closure was by far the most common; the skirt could have a center front or side closure, depending on whether the dress was one piece (skirt basted into waistband) or two-piece. Having a two-piece dress meant the bodice (and skirt) could provide more than one “style”. A skirt could also be used with a

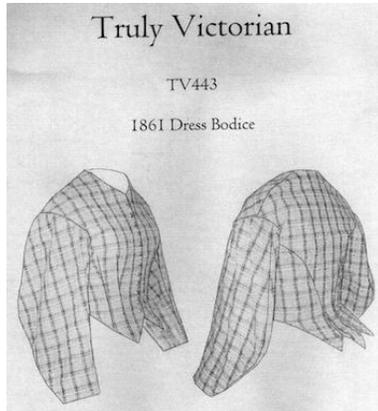


Fitted body back: a) shoulder seam, b) side seam, c) side back seam

Garibaldi blouse (usually white) and a “Swiss belt” (a wide “waist-cincher” with a diamond shaped front that covered the waistband) for another “style”. These were

called “convertibles” or “transformers” rather than “separates” (as we know them).

This bodice style does not require an undersleeve, as does a “pagoda” sleeve, but white cuffs and collars were mostly worn. They were of cotton, to withstand hard laundering



Truly Victorian (TV 443) 1861 Dress Bodice pattern.

(with lye soap), and women normally had many sets of them, as they were exposed to the parts of the dress most likely to become soiled. They were basted inside, and then the collar could stand up or be folded over.

A black collar and cuffs could be exchanged in the event of mourning, so that one needed no new clothes. Crocheted collars and cuffs were also worn, and might not even be basted, just sitting on the neckline.



Two sets of plain "collar and cuffs" made by re-enactor Debi Barlow. Exchanged for black for mourning.

A note on linings of garments: linings are often divided up by area, and whatever

fabric was available was used, with no worry about whether the sleeve lining matched the body lining or the skirt lining. Women below the wealthy were pragmatic—especially about parts that were not seen. I used a Victorian-looking cotton, which was also that used for the apron, and all the way to the selvage edge.

### The Skirt

Dresses were made in two pieces, a bodice and a skirt; and were sometimes attached in the inside bodice, and sometimes left separate. Skirts were almost always made with the full width of yardage, from selvage to selvage (which also decreased fraying seams), and seam allowances were usually  $\frac{1}{4}$  inch, to conserve fabric. Seam allowances were usually pressed to one side; if not selvage edges, they are often overcast together to prevent fraying. Fabric widths were narrower then as well; in

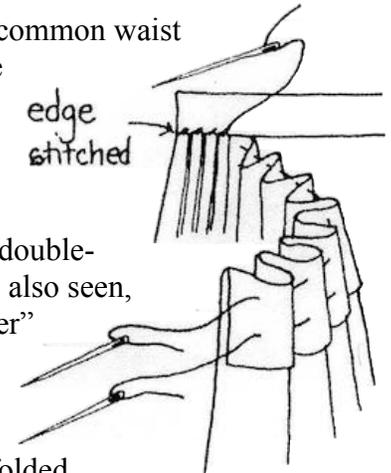


Simple repeated horizontal skirt decoration. Note symmetric knife pleats and horizontal hem decorations. Skirt does not touch ground. Typical collar, cuffs, and bishop sleeves.

the 1860's fabrics were commonly 18 to 36 inches wide.

There was no “hem” as we know it, the fabric being folded under; rather, the bottom of the skirt would be lined or have a wide facing (6 inches or more), and would be bound together with a “hem protector” of twill tape (usually cotton or wool, depending on the dress fabric). The extra 3 inch to 6 inch skirt length would be “folded over” at the waist (before pleating). This left the excess fabric easily accessible inside the skirt. Waistbands were most often heavy grosgrain or strong fabric just sewn onto the skirt top. Waistbands were never seen, and could be tacked into the bodice, for a one-piece dress.

The most common waist treatments were symmetric knife pleats or cartridge pleats (right). Box pleats and double-box pleats were also seen, often in “dressier” dresses. These are laid out after the waist fabric is folded



together. It means working with multiple layers of fabric, and I found that it was best sewed to the waistband by hand. The skirt does NOT touch the floor, but is most commonly 2 to 3 inches above it.

My skirt has a sewn-in pocket on the left side (with the skirt closure on the right). A sewn-in pocket was common in the 1860's, rather than the tied-on pockets of preceding centuries. I "staggered" the various closures: hoops, petticoats, skirt, so they do not lie atop one another, creating a bulge. Tiny watch pockets also exist, usually at the waist in a dress with a straight waist.

## Undergarments

The Madame Foy "skirt-supporting"

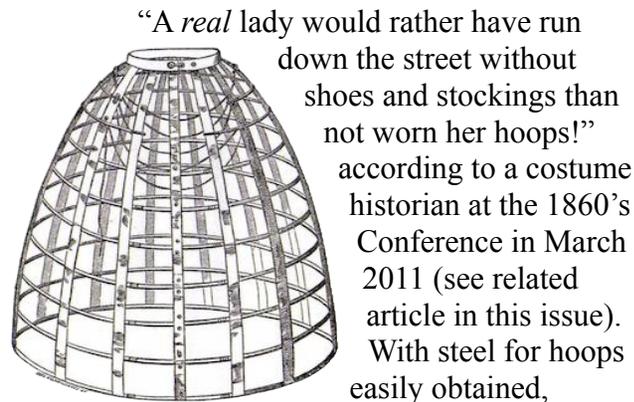


corset is constructed differently than any of my previous corsets; the instructions direct one to sew the lining and outside together in one seam, then the layers of the outside are folded over, and the process

repeated for the next section. However, the same principles of precise cutting and sewing apply, as for all corset construction.

I modified the pattern a bit, added an interlining for durability and more boning for shaping and support. I made my own matching bias binding. The cane reed in a channel in the lower back of the corset lifts the hoops and swings them more to the rear, giving the proper silhouette. Elastic was available in 1861, and the straps incorporate

elastic strips for adjustment, as well as buckles.



“A *real* lady would rather have run down the street without shoes and stockings than not worn her hoops!” according to a costume historian at the 1860's Conference in March 2011 (see related article in this issue). With steel for hoops easily obtained, hoopskirts or a cage crinoline were actually much more economical than many layers of petticoats (fabric was expensive), as well as more comfortable. Rather than the legs tangling in layers of heavy fabric, one is able to move more freely, and even personal necessity becomes more convenient.

Hoops worn during the day were usually somewhat narrower than ballgown hoops. With a little practice, everyday activities are easily accomplished wearing hoops.

Although I tried various patterns for a chemise, a recurring problem was the armholes being too small and tight at the underarm. After viewing many extant



Yoked chemise of typical design, gathered at the top.

chemises, I eventually drew my own pattern for a yoke, added some whitework embroidery to it, and a gathered dress. None of the original chemises I saw had horizontal tucks on the skirt, so I didn't use them; although the petticoat has them, and the drawers.

Interestingly, while today black stockings are considered better for dressy attire, in the Civil War era it was the reverse: black stockings were more for everyday use and white were considered dressier. So I have both black and white stockings. The blue knit garters were knitted for me by a friend, using a traditional pattern, from that era.



Civil War period Parisian illustration of undergarments typically worn in the 19<sup>th</sup> c.

## Accessories

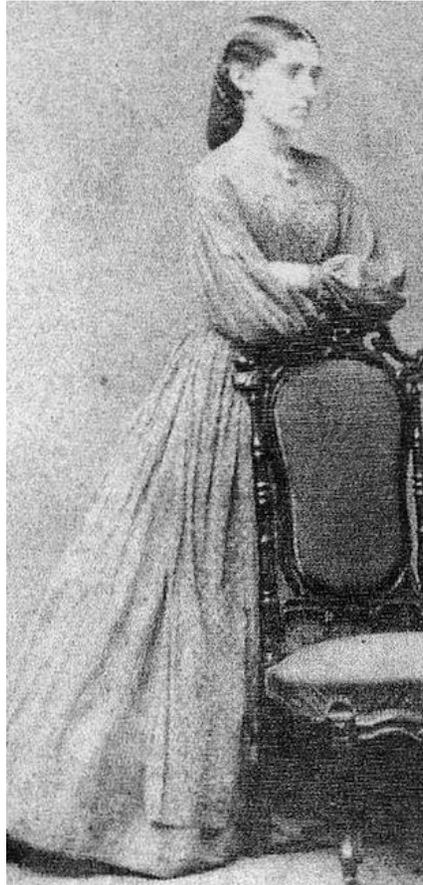
Of all Civil War era images, very few women are photographed wearing aprons. Certainly, at home when engaged in work such as cleaning, cooking, caring for children or the ill, an apron would have been worn. Sarah's household was not wealthy,

and even with a servant in the home, she would have done housework and cared for her young sons.

In photos of women wearing aprons, they are a darker color or a print, but not white. An apron may have been a recycled dress, though that was more likely for poor or working women. Of course an apron would not be worn to greet guests or outside the house.

My brooch is an authentic Victorian hair brooch, which I bought at a flea market. It was dated as being from the late 1850's. Brooches were most commonly worn at the center neckline, sometimes to fasten the collar ends.

Most jewelry made with hair was NOT mourning jewelry (if it were, it would have a tiny black band or ribbon). Jewelry was also made from miniature photographs. Pierced ears were common (there were no "clip-on" earrings at that time) and earrings frequently worn. Also popular were watch fobs, or chains for pocket watches, which attached to a button or buttonhole. A charm or pendant could hang from the middle. Some



Work apron covered nearly entire skirt. Work aprons were sometimes made of small prints to conceal stains.

watch chains, whether gold or made of hair work, hung from the neck, with the watch fitting into a tiny pocket. Bracelets were popular, and often matching sets were worn on both wrists.



Sewing Chatelaine. I reproduced this one in a 1860s conference workshop. Collection of Kay Cogswell.



Hair jewelry, as all Victorian jewelry, had symbolic messages. Braided hair within brooch represents "binding together." Serpent twisted on itself means "fidelity."



Examples of woven hair watch fobs from *The Art of Hair Work*.. The level of detail present in these pieces is incredible.

The Chatelaine was a sort of decorative tied-on belt that had various sewing tools tied to it with silk ribbon. It was made by weaving silk ribbon with 5/8" brass rings, then making the small pin cushions and needle pillows, and tying them on. My chatelaine is a faithful replica of a vintage chatelaine at left.

Hairstyles for early 1860's ladies show that the hair was mostly parted straight in the middle, and then the hair was braided or put up, in a more or less decorative way. Many women wore a hair net or snood both at home and out; it could be open-woven ribbons or lacework. The hairbands I have made have decorative ribbonwork sewed on to them, with the hair net at the back to confine the hair.



Hair net cap with ribbons, 1861.

### **Portrait of a Lady**

Sarah Ballou was in many ways a typical New England housewife of the Civil War era, and her mode of dress would no doubt have reflected those cultural mores. Cotton fabric from the Lowell mills printed with a small print, snugly-fitted bodice with wide bishop sleeves and very flattering swallowtail waist treatment, full skirt with crisp knife pleating, neat white collar and

cuffs, hair closely confined in a decorative net, her sentimental brooch at her neckline, a watch fob and sewing chatelaine at her waist, her cotton apron tied on, to us she epitomizes the style that, to our thinking, immediately brings to mind a picture of a lady of the early 1860's.

The fact that this is the first era of the world so abundantly documented with authentic photographic images, binds me to a very high standard of reproducing garments of the period. I have attempted to utilize many primary sources to justify my choices and construction. The pages that follow offer further images of the complete "portrait" that I have tried to achieve.

### **Afterword**

The inclusion of some authentic photos, from my own collection, was deliberate. Please view them as closely as you are able—you are holding true history. Also deliberate is my bringing an authentic 1860's garment (a thin cotton petticoat with amazing tucks) to the pre-judging. I search for these photos relentlessly at Flea Markets, yard sales and antique markets.

I found my authentic Victorian hair jewelry that way—and many times, these treasures come with stories of their own. The petticoat was a gift to me by one of my favorite Flea Market vendors, from an estate he was cleaning out. He initially planned to throw it away—but he knew I would be there the following weekend.



I thought this lady from Abraham's *The Way They Were* had stepped out of time wearing my dress!

My hope is that, by handling actual artifacts, we create a truly Victorian atmosphere—a portal to our past. Even if but for a fleeting moment, we may all take this journey back in time together, emerging at the end, having increased interest, knowledge, and connection to our history.

- Notes to Historical Judges: To try to be more authentic to the period, I cut everything with a scissors rather than a rotary cutter.
- As it ended up, the only patterns I used were for the Madame Foy corset, the Bishop-sleeve bodice, and the drawers.

For the chemise, skirts and the apron, I just went by photographs and made my own patterns; with the skirt, I just used the full width of fabric to the selvage.

- I continue to find more wonderful images in photos I find at Flea Markets. Just at the end of assembling the documentation, I found one of the best photographs I used.

### **Bibliography**

#### **Books**

1. Abraham, Donna J., **The Way They Were: Dressed in 1860-1865, A Photographic Reference**, Abraham's Lady LLC Publ.: Gettysburg, PA, 2008. Essentially no text, just photos from the author's personal collection. I totally understand wanting to collect these photos now that I have been collecting them for over two years. And in this book, I found one or two photos that could have been me wearing one of my dresses.
2. Americana Review, **The Country Kitchen 1850**, Americana Review: Scotia, NY, 1965. Not a fashion magazine, this small volume is an exact reprint of mid-19th century lady's magazines, "Housekeeper's Friends", recipes and advertisements. Its ads for patent Wash Tubs, cookstoves and various household necessities definitely put me in a Victorian mood.

3. Blum, Stella, **Fashions and Costumes from Godey's Lady's Book 1837-1869**, Dover Publ.: New York, 1985. Alongside Peterson's Magazine, Godey's Lady's Book was the icon of stylish dress in the 19th century. This was an era in which most ladies sewed their own dresses, or re-made their own dresses, or embellished their own dresses, and Godey's made it possible to be fashionable.
4. Bohleke, Dr. Karin, **Garibaldis, Engageantes & Cages: American Fashions of the Civil War Era 1840-1870**, Shippensburg Univ. Printing: Shippensburg, PA, 2008. A small book with photos of CDV's and also photos of extant period garments, including close-ups of insides and linings.
5. Campbell, Mark, **The Art of Hair Work, Hair Braiding and Jewelry of Sentiment**, Lacis Publ.: Berkeley, CA, 1989. Essentially a reprint of the original 1875 "self-instructor" work by the listed author, with some supplements from Godey's Lady's Book, as well as explanations of the symbolism. The diagrams of how to do it are wonderful and quite easy to understand. Unfortunately I ran out of time to make my own pieces; it is a very labor-intensive and time-consuming art, which may explain its value to Victorian ladies.
6. Darrah, William C., **Cartes De Visite in Nineteenth Century Photography**, WC Darrah Publ: Gettysburg, PA, 1981. A museum quality book about the very beginning of photography and photographers, from the first daguerrotypes in the late 1830's onward. It explains the variety of available photographic processes, and the evolution of the CDV, as well as much of the symbolism present in various poses, clothing, and objects in photos.
7. Dalrymple, Priscilla Harris, **American Victorian Costume in Early Photographs**, Dover Publ. Inc.: New York, 1991. Another source with many photo reproductions of good quality, by decade. Her chapter on the 1860's addresses the new idea of "separates" (then called "transformers" or "convertibles") to give garments greater utility and considered as "fashionable and economical" (Peterson's Jan. 1862).
8. Harris, Kristina, **Victorian Fashion in America**, 264 Vintage Photographs, Dover Publ.: Mineola, NY, 2002. A brief but informative overview of the types of photo processes and photographs, then a selection of photos by decade, although rather heavily weighted toward the latter part of the Victorian era, so less useful for Civil War era.
9. Johnston, Lucy, **V & A, Nineteenth Century Fashion in Detail**, V & A Publ.: London, 2009 Edition. A wonderful book in color, for the detail it provides of workmanship throughout the 19th century. The garments photographed in the book were far grander than what I envisioned for myself, or what a middle class American lady would have worn, but the workmanship! Oh my! The photos show detail down to the individual stitches.
10. Leisch, Juanita, **An Introduction to Civil War Civilians**, Thomas Publ.: Gettysburg, PA 1994. Many vintage photographs, and chapters on cultural mores of the time, family life, social life and society, and the effects of war on civilian life and economics.
11. Leisch, Juanita, **Who Wore What? Women's Wear 1861-1865**, Thomas Publ.: Gettysburg, PA, 1995. Considered The Bible of Civil War era Victorian dress in the United States. Ms. Leisch statistically inventories the many clothing variations of the era, using photographs and primary sources (i.e. actual garments). She makes it clear that younger women and older women dressed quite differently, and this was cogent to my own research. Her analyses include "head to toe" minutely categorized common elements of each article of clothing of the time.
12. Setnik, Linda, **Victorian Costume for Ladies 1860-1900**, Schiffer Publ. Co.: Atglen, PA, 2000. Almost all photographs of Cartes-de-visite, with explanations of styles divided by decade, and how various style elements

evolved. It also includes undergarments, hairstyles, and even how laundry was done!

13. Severa, Joan, **Dressed for the Photographer: Ordinary Americans & Fashion 1840-1900**, Kent State University Press: Kent, OH, 1995. Although I do not own this book, thanks to Gypsy Ames for helping me find the time period I was looking for. These photographs of a wide spectrum of Americans in daily life provide a fascinating glimpse into the era's less "fashionable" citizens, in their daily activities.
14. Shep, R.L., **Civil War Ladies: Fashions and Needle-Arts of the Early 1860's, Primary Source Material from Peterson's Magazine 1861 and 1864**, RL Shep Publications: Ft. Bragg, CA 1987. Exactly as the title claims: reprints from Peterson's Magazine, with drawings, instructions and fashion advice, jewelry, hairstyles, actual patterns to be enlarged, designs for decoration and many drawings and patterns for hair jewelry. Peterson's Magazine was one of the mainstays of the period for fashion.
15. Wolff, Colette, **The Art of Manipulating Fabric**, Chilton Publ.: Radnor, PA, 1996. To learn about cartridge pleating (p. 106-108), other pleating, and tucks (p. 149-155), and other fabric techniques that would have been common to the period (ruching, gathering, box pleating, etc.).

16. Young, Robin, **For Love and Liberty: The Untold Civil War Story of Major Sullivan Ballou and His Famous Love Letter**, Basic Books Publ.: 2005. Gives interesting biographical and genealogical history for Sullivan and Sarah Ballou, and puts Sullivan's famous letter into its historical context.

## Patterns

1. **Ladies Victorian Underwear**, Laughing Moon Mercantile: 1998 (Laughing Moon 100) -- I tried the chemise, and wasn't thrilled with it—the armscyes were just too tight, no matter what adjustments I made. I have made the corset patterns many times, and they work well with this clothing too.
2. **Net for the Hair**, L.R. Miller: Lancaster, PA 1990 (Miller's Millinery Portfolio Patterns: 9001).
3. **Madame Foy Skirt Supporting Corset**, Past Patterns: 1995 (Past Patterns 720): originals stamped with patent dates beginning 1862. On my second version, I interlined the corset with twill for durability, made my own lacings by hand with a lucet, and used self-made bias binding for it, also modifying the pattern a bit to use more boning for better structure. It is quite comfortable, and more adjustable, because it laces up two sides instead of just the back; in addition, the skirt-supporting rear cane helps tilt the hoops correctly, to create a more elliptical shape.
4. **Skirt**, Past Patterns: 1985 (Past Patterns 700 – 1850-1863): I started with this but ended up just using my fabric from selvage to selvage, since I was not doing fancy decorations. The pleating technique I learned out of *The Art of Fabric Manipulation*, listed above.
5. **Hoops and Petticoat**, Martha McCain: 2001 (Simplicity Fashion Historian 9764): I started with this, but then figured out a way to make the hoops without a specific pattern. And probably this is something that ladies of that time knew how to do.
6. **Chemise and Drawers**, Martha McCain: 2001 (Simplicity Fashion Historian 9769): I used this pattern for the drawers, with a little modification, but not the chemise. I didn't like the very low neckline, it seemed like it would "pull" at the shoulders.
7. **Dress Bodice**, 2004 (Truly Victorian TV443 – 1861): This is a bodice which has the two points in front and the "swallowtail" back with three points (very challenging to trim with piping). I loved the "bishop" or "coat" sleeve of this bodice and knew from the start it was what I wanted, as being a quintessential style of that time. The entire bodice is lined with cotton that I had in my stash. I used it to the selvage, which is authentic to the period. The main body is also

interlined and boned for structure (the sleeves are only lined, not interlined). This pattern was relatively easy to adjust for bust size and waist length to be correct. To make the beige-brown print dress, I modified the bodice pattern for a straight waist, and made a belt for it in a contrasting color, to play up the bit of red in the print. I spaced the button front closure differently.

## Miscellaneous

1. **Ribbonwork** workshop at a remote Costume Con, for which I produced a “sampler” of techniques, and which became a hanging on my wall—until I used the techniques of folded ribbon to make the hairband-net.
2. **“Ladies and Gentlemen of the 1860’s”**: Clothing and Culture of the 1860’s”: Conference sponsored by Genteel Arts LLC March 3-6, 2011 in Camp Hill, PA, Carolann Schmitt, Chair. Special Thanks to Maggie Halberg for the workshop on “Perfecting Your Patterns”, and to Kay Cogswell for the workshop on “Ribbons and Rings: A Sewing Chatelaine”, in which we exactly reproduced from scratch a sewing chatelaine of the period. Also great thanks to Marge Harding for the workshop on “Identifying Victorian Jewelry” and being allowed to photograph and even handle (!) much of her own collection of jewelry—and finding out that my flea market finds

from 2010 were indeed authentic pieces of hair jewelry from the 1850’s and 1860’s. Special thanks are due to Carolann Schmitt for her talk titled “Steel Mills and Steel. Petticoats: How the Industrial Revolution Changed the Way America Dressed”, and its time line and bibliography. This lecture, which described the evolution of machine woven and machine printed textiles, and commercially sewn clothes, greatly enhanced my understanding of Civil War era clothing. Displays of extant clothing and artifacts brought by attendees from their personal collections were changed daily, and photography permitted. The novel aspect was seeing a lot of the insides of garments, to understand their construction. This conference was an incredible learning experience, populated by extremely knowledgeable people with a real passion for the Civil War era.

3. **Personal direct or email conversations with**: Debbie Barlow of Laurel, MD, a Costume Historian, and my thanks for her graciously allowing me to handle and photograph her historic dresses of the 1860’s; Michelle Nordtrop-Madson of the H-Costume List, Fran of Lavolta Press, Costume Historian on the H-Costume List, Elizabeth S. Clark of the H-Costume List, Sunshine Buchler of the H-Costume List. They all had informed and pertinent comments that I

incorporated into the costume itself and the further Civil War era dresses I made, as well as suggestions for other resources.

4. **My own collection of Victorian photographs**: bought over the past 3 years at yard sales, flea markets, antique and junk shops. Although I have fewer photos of the 1860’s as opposed to later Victorian decades, these photos have enabled me to be able to discern style differences that date the dresses to a certain decade or part of a decade. The people in the photos speak their own language through the years that have passed.

*Lisa A. Ashton is a Science Fiction & Fantasy and historical costumer who started costuming after attending Noreascon in 1989. Over 20 years later, she is still trying to design and build that perfect costume that will make people gasp in wonder. Other passions include beading, hunting, stamp collecting, gardening and canning, and collecting authentic Victorian photographs to study fashion history. As a Physician Assistant in Emergency Medicine for the last 25 years, she has had many opportunities to hone her sewing skills on her patients. Lisa is Program Director for Costume-Cons 29 and 30. Visit her [web site](#) (still under construction). Her event report, “Ladies and Gentlemen of the 1860s Conference,” appears in this issue.*