



PREMIER SPRING FIREARMS
AUCTION
APRIL 17, 18 & 19, 2020 | FAIRFIELD, ME

Firearms & Militaria Auctioneers



Poulin Auctions is proud to offer The Uniforms of Captain Cuthbert H. Slocum, CSA
Serving in the Washington Artillery of New Orleans, Louisiana

poulinauctions.com | 207-453-2114 | info@poulinauctions.com | 199 Skowhegan Rd, Fairfield, ME 04937 | Stephen Poulin, ME Lic # 1115

North South Trader's
CIVIL WAR

The magazine for collectors & historians

Founded 1973

Vol. 40 No. 3 / 2017 \$8.00



Uniforms of Capt. Cuthbert H. Slocomb

An astonishingly rare group of uniforms identified to an officer of the prestigious Washington Artillery of New Orleans

Pioneer collector George F. Markham, Jr.'s name may not be known to many collectors today, but it is central to the story of Cuthbert Slocomb's well-preserved uniform grouping.

George was born in 1916 in Wisconsin. After high school he attended the University of Virginia, where he nurtured his lifelong passion for the history of the Civil War.

When World War II began he enlisted in the United States Navy and became an aviator. He flew in combat missions at Midway and the Coral Sea, and at war's end he was a lieutenant commander.

Upon returning to civilian life the young veteran continued collecting and eventually amassed one of the nation's largest private collections of documents, letters, manuscripts, maps, and books. In the course of collecting he also purchased non-ephemera. In 1957 he acquired from Chicago's renowned Abraham Lincoln Bookshop a group of Confederate artillery uniforms he described as "all for a captain in Confederate service."

He had the uniforms dry-cleaned and enjoyed ownership of them for the next three decades. Within George's carefully documented files are several Polaroid photos of his 12-year-old daughter wearing the uniforms shortly after he bought them. Today's collectors might cringe at the notion of dry-cleaning such historic textiles or allowing a youngster to actually don them, but times were different then. It must be remembered that the war was less than a century in the rearview mirror and the associated collectibles were neither as expensive nor as fragile as they might be today.



Slocomb's first Washington Artillery uniform jacket incorporated Federal uniform elements along with militia flair. It follows the Federal regulation shell pattern and color, artillery shoulder boards with second lieutenant's single bar, and eagle vest buttons. The gold braid framing the collar and the exaggerated Austrian knots on the sleeves add the flair of the Southern militia. This jacket was soon to be replaced by a Confederate gray version. Photo, Steve Sylvia.

Right, portrait of Slocomb wearing his Washington Artillery insignia. Courtesy Confederate Memorial Hall, New Orleans, Louisiana.

Below, members of the vaunted Washington Artillery are seen at their campsite in early 1862. They are still wearing their navy blue shell jackets. Courtesy Library of Congress.



by Stephen W. Sylvia



The French-style kepi is fashioned of red wool broadcloth with a dark blue broadcloth band around the bottom. The cap measures 5 5/8" from rear edge to top including the roll, and 1 ¾" in front. The visor is single thickness black patent leather, 1 ¾" deep at the front and without edging. The chinstrap is black painted or patent leather and is missing buttons. It is interlined throughout the body, not the top, with cotton canvas. Gold braid and quatrefoil braid is hand sewn to the cap.



Matching sets of uniform coats for field and dress were only occasionally made and date to early in the war when expensive fabric and tailored finery were still Southern hallmarks among the wealthy. The steel grey wool broadcloth frock coat at far right featured the Austrian knot on its sleeves, helping confirm its early war fabrication. It was designed with an elaborate plastron-type front, very wide at the top and narrowing dramatically to the waist. The elbow is quite exaggerated at 9" across and narrowing to 5 3/8" at the cuff. The buttons are Federal staff officer's pattern.

Near right, Slocomb's steel gray wool broadcloth shell jacket is the mate to the frock coat. Both feature lavish early war quality and are also lined with the same cloth. As with the frock coat, the elbows are exaggerated at 9 ½" across and culminate in 6" cuffs. The buttons on the front are Louisiana pelican motif and on the sleeves are US staff cuff buttons. This may be the only surviving matched set of Confederate uniforms in private hands. Photos this page, Steve Sylvia.





Standard Confederate officer's double-breasted frock of lightweight cadet gray wool cloth with 14 rare "Halfmann & Taylor / Montgomery" Old English manuscript A buttons on two rows in front, four in back, and three on each cuff. Unlike Slocomb's early frock with wishbone-style front, this has the two button rows in a nearly straight and rectangular arrangement. It is lined with sky blue wool and piped with red broadcloth, with yellow braid tape composing the captain's collar insignia. It is, in Les Jensen's words, "a very well-tailored frock," "original and untouched," and "in immaculate condition." Photos, Steve Sylvia

When George Markham grew older he generously dispersed his collection among those he felt would most appreciate it. The Museum of the Confederacy in Richmond, Virginia, was the recipient of 1,793 books, maps, and photos along with letters from Jackson, Mosby, Stuart, Breckinridge, Longstreet, Bragg, and Beauregard. Sixty-one letters were from Robert E. Lee.

In 1987 the philanthropist presented the uniform group featured here to a young Confederate artillery reenactor in Virginia with whom he'd struck up an enjoyable correspondence about the Civil War and its relics. Markham had no background information on the original owner of the uniforms but mentioned that one of the gauntlets that accompanied the group had a faint inked inscription inside the cuff with the name "Maynard" and "1864."

Les Jensen, then curator of the Museum of the Confederacy and current curator of the West Point Military Academy Museum, agreed to examine and compose a report on the group, which consisted of two shell jackets, two double-breasted frock coats, one sack coat, one vest, one artillery officer's kepi, one officer's style slouch hat, two sashes, and a pair of gauntlets. He carefully measured, photographed, and studied each piece, but at the time his examination did not reveal any other clues to the identity of the Confederate officer.

Mr. Jensen's report confirmed that the sizes of all the coats were the same. He also noted the consistent high quality of the tailoring. One dress frock and shell jacket is a matched set made from the same bolt of cloth, which, according to Jensen is "highly unusual, if not unique."

Several facts firmly establish that the group emanated from Louisiana. For instance, the army slouch hat was made by D'Arcy of New Orleans. (Wartime city directories suggest this may have been hatter Mrs. James D'Arcy, or Darcy, of Chartres Street rather than Canal Street's D'Arcy & Wheeler, the clothing firm of Henry G. D'Arcy and William G. Wheeler). Most of the coats bear Louisiana state seal buttons, manuscript A, or US eagle types, and all have the red trim of the artillery branch of service, even the vest. This confirms that the officer who wore this group was a Louisiana artillery officer—1st lieutenant, then captain—and a man of means and taste.

In Jensen's report, he described the

group as "perhaps the most important group of company officers' uniforms still in existence." Based on no other definitive name association, the group became loosely referred to as the "Maynard" group even though Markham, Jensen, and others were unable to find a Louisiana artillery officer by that name. There was a W. E. Maynard in the 2nd Company, Washington Artillery of New Orleans but he never rose above an enlisted man's rank.

I was given the opportunity to display the group in a feature cover article in NSTCW's Vol. 19 No. 5 in 1992. The article was titled "The Quest for Captain Maynard, CSA." We acknowledged that the connection to a mysterious Maynard was tenuous and that the search would continue.

The uniforms then went on display for more than two decades in the historic Gordonsville Exchange Hotel Museum. Once a Georgian-style hotel constructed in 1860 as part of the railroad system of accommodations for passengers changing trains at rail line intersections, its strategic location caused it to be drafted into Confederate service as a receiving hospital. It accommodated thousands of wounded soldiers from both sides, and its grounds became a graveyard for hundreds of soldiers who did not survive.

It is the only Confederate receiving hospital still standing in Virginia, and in the 1980s it fittingly became a Civil War museum. Several years ago, the museum's focus was changed from traditional military displays to highlighting its role as a hospital and the postwar period when it became the office of the local Freedman's Bureau. Displays of medical equipment and related materials replaced the uniforms and weapons.

The results of the infrared photography confirmed the letters.



The once-overlooked inscription on the underside of the collar tab. Infrared photography (above) confirmed it. Photo at left, Steve Sylvia; photo at right, Rick Martin Photography.

I was asked by Sam Higginbotham, renowned collector and supporter of the organization that manages the hotel, to assist with the task of removing and packing artifacts from the display cases. We unlocked the cases and examined each piece against the inventory and carefully packed them for transport.

In the years since the uniforms first went on display I had learned of an unlikely location used by 19th century tailors to mark their goods for the customer. The back side of the narrow collar tabs occasionally served as an inconspicuous spot for inking a name. As we later unpacked each piece I looked at the underside of the coat tabs out of simple curiosity. I was stunned to observe a barely discernable name on one of the tabs. We could tell it wasn't Maynard, but it

was written in cursive and was difficult to decipher.

Examination under strong light revealed "Capt. C.H." and the letters "loco" flanked by other illegible letters. At this point we tried black light, to no avail. Next, we tried infrared photography with the assistance of noted photographer Rick Martin.

By now the excitement was nearly palpable as we dared hope for the identity of the Confederate captain to be revealed. The results of the infrared photography confirmed the letters.

We submitted our findings to Les Jensen, who reexamined the coat, confirmed our conclusions, and amended his report to affirm the findings. He had not looked under the collar tabs during his initial examination as many coats

lacked a tab and it was not a known location for inscriptions when he originally examined the uniforms decades prior.

His updated report states:

I have, however, now physically reexamined the coat in question, and have photographed the mark, as have you. The mark is clearly original to the coat, and is obviously 'Capt. C.H.' with the last name a bit more difficult to read. There is, however, a clear 'loco' ... and a tall letter preceding it before the first letter of the last name, which itself has a loop at the bottom. On extensive examination, both with the naked eye and with enhanced photographs, it appears that the name is probably 'Slocomb' and the full inscription 'Capt. C.H. Slocomb.' Only one individual matches that

name and rank, Captain Cuthbert H. Slocomb, 5th Company, Washington Artillery of New Orleans.

This was astounding information and opened more avenues for research. We then examined Slocomb's history and military records to see if it could add to the background of the group.

Cuthbert Harrison Slocomb was born August 16, 1831, to a wealthy New Orleans family. By the dawn of the Civil War, he was a senior partner in the thriving mercantile business of Slocomb, Baldwin & Co. According to the 1860 census he was worth more than \$330,000 in real estate and personal property. Between his siblings and their mother, the Slocomb family was worth more than \$1 million before the war.

The family was noted for its propriety, diligence, and civic responsibility. Slocomb even served his native city as a volunteer fireman and rose through the ranks to the position of foreman, the equivalent of chief in that era.

In May 1861 Slocomb enlisted as a lieutenant in the 2nd Company, Washington Artillery of New Orleans, an elite military organization. It is believed that the independent unit likely originated under a different title not long after the founding of the Crescent City in 1718. As the Washington Artillery, the unit distinguished itself during the war with Mexico in 1849.

The unit was composed of the upper crust of New Orleans society, armed and outfitted in expensive and distinctive militia-style uniforms purchased with private funds. The dress uniform consisted of dark blue frock coats with red trim, sky blue or royal blue trousers with red stripe, white gaiters, and red kepi inspired by the French artillery uniforms of the Crimean War era.

On May 26, 1861, all four companies of the Washington Artillery, including Lt. Slocomb, were mustered into Confederate service. The next day they departed for Virginia save 20 men who remained behind to form the nucleus of a fifth company. The original four companies arrived in Virginia in time to participate in the first major action of the war at Manassas, Virginia. William M. Owen, author of *In Camp and Battle with the Washington Artillery Battalion*, described the predicament.

All the officers and men of our battalion were uniformed in blue, as were many other commands, and resembled the Federal troops. A lot of red-flannel strips were distributed



The concept of a uniform coat designed for practicality and comfort rather than appearances was relatively new in the 19th century. This example was loose-fitting with a fall collar. It was reinforced in the seams, offered exterior and interior pockets, was lined in the sleeves with less confining unbleached cotton osnaburg, and the coat's body was only lined in the breast. It is trimmed in red wool moreen piping with captain's collar insignia of the same material, and the front is fastened with three large Hyde & Goodrich-backmarked pelican motif (Albert's LA 2A) buttons and one unmarked Louisiana pelican button. Two pelican cuff buttons adorn each sleeve. The coat was somewhat shapeless and didn't proclaim rank that might invite sniper fire—although in Slocomb's case that apparently didn't help. He was shot twice during his service, and both shoulders of the coat reveal patched rips and bloodstains. Photos, Steve Sylvia.

to us to be tied upon the left arm above the elbow. And so we wore them.

By autumn the dark blue shell jackets, frock coats, and trousers were replaced with Confederate gray, and the blue uniforms and white gaiters were put into storage. The only item of their prewar dress that remained was the distinctive red kepi.

As the army settled into winter quarters in November 1861, Lt. Slocomb resigned from the 2nd Company and returned to New Orleans to join the new company. He rose quickly through the ranks and by spring 1862 took command of Co. B, remaining its captain until the end of hostilities. Slocomb chose to remain in the field and declined promotions to higher staff ranks, preferring combat to rear echelon duties.

During the unit's first engagement at Shiloh, Slocomb was seriously wounded in the breast. He recovered and rejoined the unit. He commanded the battery in scores of skirmishes and major actions, including Perryville, Murfreesboro, Chickamauga, Missionary Ridge, Dalton, Resaca, Atlanta, Jonesboro, Spanish Fort, and Mobile.

While commanding the company at Jonesboro on August 31, 1864, Slocomb received his second wound. Pvt. Philip Daingerfield Stephenson witnessed the incident in the gun emplacements and wrote of it in his Civil War memoir:

Our captain, C.H. Slocomb, also was wounded at Jonesboro. He came up to a group of us during a lull in the fighting. He was smiling (he had a sweet smile) and holding out a pone of corn bread. "Boys," said he, "I'll divide." At that instant, he was struck in the shoulder. A powerful thud it was, twirling him around like a top. He did not fall, but it knocked him breathless, and his face turned pale. We saw at once that he was badly hurt and led him away.

Slocomb recovered from this wound in a hospital in South Carolina. He rejoined the company in December and commanded until the surrender on May 8, 1865.

He had not long to live. After the war, he returned to his family's mercantile operations in New Orleans, but he died in 1873 of an illness he had contracted while aiding the poor of New Orleans.

Our next task was matching the uniforms to Slocomb's military service. The black shell jacket is of the style seen in photos of Washington Artillerymen before and during the early months of the war. The tunic has typical United States Army-pattern red shoulder boards with a first lieutenant's single bar and vest-size Federal eagle buttons. The sleeves are decorated from cuff to above the elbow with the gold braid known as the Austrian knot, which was then in vogue with European armies.

Slocomb's uniform grouping has two sashes. The one on the left dates earlier than the one on the right.



For decades it was thought that the faint inscriptions "Maynard" and "1864" were the only clues to the grouping's original owner, but no suitable Maynard could be located to associate with the pieces. It is now known that that was a red herring and the uniforms were the property of Cuthbert Slocomb. The "Maynard" inscription in the gauntlets remains a mystery, although there were a number of Maynards in the New Orleans area. Photos this page, Steve Sylvia.

The Austrian knot was briefly adopted by the Confederate army but was discontinued in 1862 because it made officers even more conspicuous to enemy sharpshooters.

This is a jacket befitting a lieutenant in the elite Washington Artillery in 1861, before Confederate regulations regarding, color, style, and insignia were widespread.

The group is also distinguished by the previously mentioned matching set of double-breasted frock coat and single-breasted shell jacket made from the same bolt of cloth. There are several photos taken at Anderson's photograph studio in New Orleans of Capt. Slocomb wearing **this frock coat** and an unadorned kepi identical to the one in the collection.

The frock coat is adorned with the Austrian knot, indicating that the pair of coats was made during the first year of the war. This matching set would have been made upon Slocomb's attainment of captain's rank in early 1862.

The shell jacket that accompanied the set was likewise beautifully tailored with the same expensive woolen broadcloth. Seven Louisiana state seal buttons (LA 6) with Scovill backmarks adorn the coat.

The condition of the set is practically unused. It is likely these were kept in storage, possibly at home, for special or formal occasions.

There is another double-breasted frock coat in the group that most likely was made later than the set as it lacks the Austrian knots. Even so, like the abovementioned frock coat, it is well tailored and bears the same measurements, piping, insignia, and consistent quality of tailoring as the other coats in the group. It fastens with rare manuscript Old English A buttons with "Halfmann & Taylor / Montgom-

ery" backmarks. The coat is not as extravagant in design but rather more of the standard form with nearly parallel button rows. It is possible it was intended for winter wear in the field as it offered more warmth than a shell jacket while being more appropriate for an officer than a shell or sack coat. This is the coat with the inked ID of Slocomb on the underside of the collar tab.

The last of the five tunics is a grey wool jeans cloth sack coat, one of only a half dozen surviving Confederate officer's sack coats in existence. Artillery is dirty work—most crews were awash in greasy black powder residue after a



Privately tailored Confederate officer's single-breasted beige vest of wool jean or satinet with cuff-size Louisiana pelican motif buttons. Scarlet wool piping highlights yjr collar front edge and three pockets. Les Jensen believes the vest and sack coat may have been made by the same tailor as the pocket pipings and buttons indicate a "close relationship." Photos, Steve Sylvia.



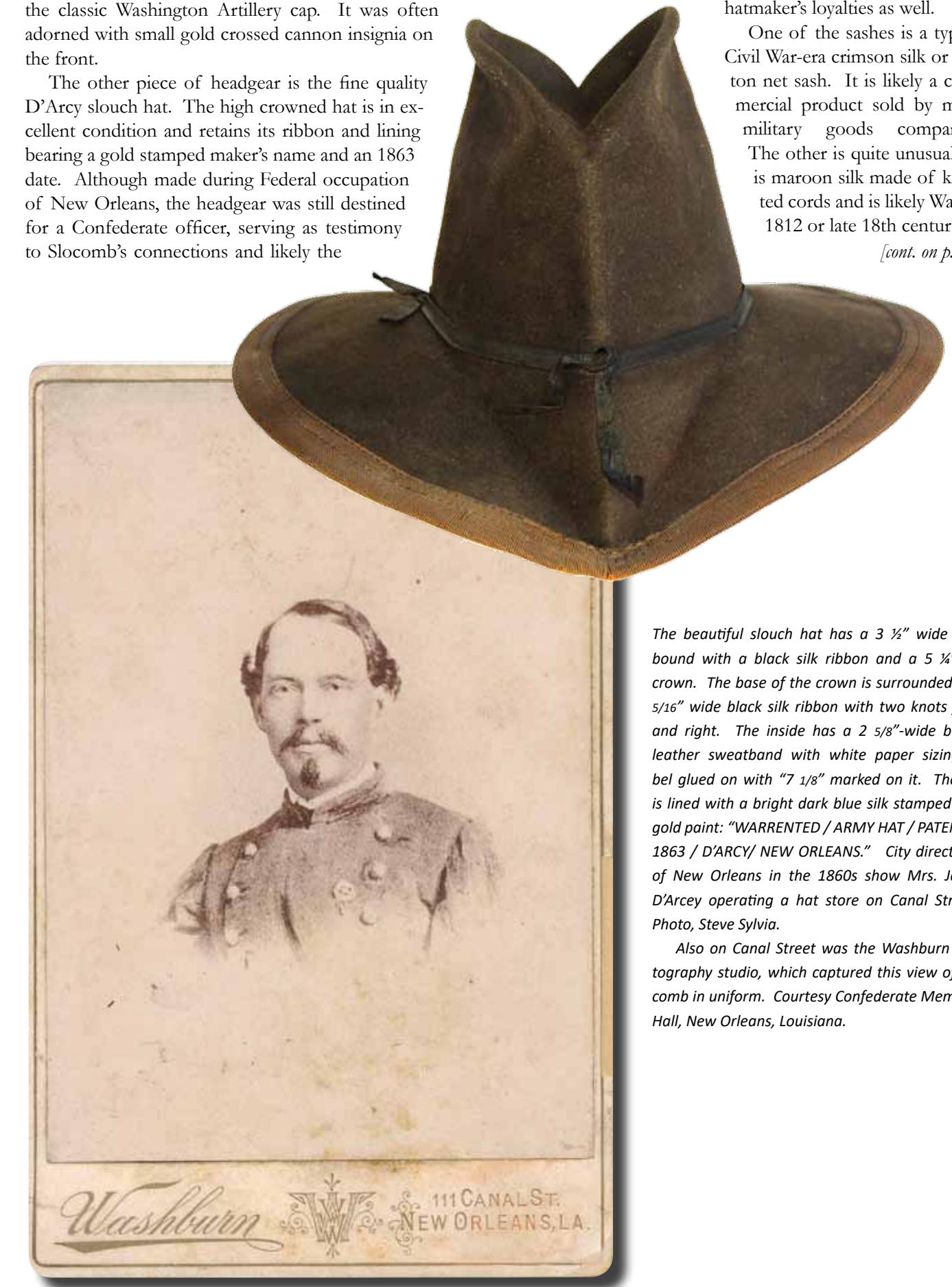
few hours work. I realized that this was in all likelihood a coat worn by Slocomb in the field.

No Confederate officer's uniform was complete without a vest. The one that accompanied this group also displays a high-grade quality of fabric and cut. It is made of beige wool jean or satinet cloth with standing collar. It is fastened with eight cuff-size Louisiana pelican buttons without backmarks.

Two pieces of headgear represent both of the styles commonly worn by Southern officers. The jaunty red kepi with dark blue band and gold quatrefoil is an example of

the classic Washington Artillery cap. It was often adorned with small gold crossed cannon insignia on the front.

The other piece of headgear is the fine quality D'Arcy slouch hat. The high crowned hat is in excellent condition and retains its ribbon and lining bearing a gold stamped maker's name and an 1863 date. Although made during Federal occupation of New Orleans, the headgear was still destined for a Confederate officer, serving as testimony to Slocomb's connections and likely the



hatmaker's loyalties as well.

One of the sashes is a typical Civil War-era crimson silk or cotton net sash. It is likely a commercial product sold by many military goods companies.

The other is quite unusual. It is maroon silk made of knotted cords and is likely War of 1812 or late 18th century.

[cont. on p. 52]

SIDEBAR

Cuthbert's descendants: The fascinating women who may have inherited the uniforms

How did Cuthbert Slocomb's uniforms wind up in Chicago by the 1950s, when they were purchased from the Abraham Lincoln Bookshop? There is more than one possible answer, and in the following I will put to rest any notion that the wealthy and socially prominent Slocomb family was fastidiously prim and therefore potentially boring. They were anything but. We are about to travel from New Orleans to Europe, with more than a couple of stops in Chicago. There will be some scandals along the way, too.

All of Slocomb's surviving immediate family members as well as most of their descendants were female. All of them bring to mind Rhett Butler's comment about Scarlett O'Hara: "What a woman!"

Cuthbert Slocomb wed Abigail Hannah Day, who was raised in both New Orleans and New London, Connecticut. They had one child, Cora Ann, who was born circa 1862. Cora was a seasoned traveler by age seven, when she accompanied her parents on a transatlantic excursion in 1869.

Abbie and Cora continued to live in New Orleans for a time after Cuthbert's death in 1873. In the mid-1880s daughter Cora, described in newspapers as "a famous belle"—she was the New Orleans carnival queen in 1881—met Count Detalmo di Brazza Savorgnan, who was an Italian attaché in Washington at the time. She became Countess di Brazza when they wed in 1887, and she took up residence at the ancestral Castle di Brazza near Venice.

Abbie joined Cora in Europe, where the affluent widow wintered in Italy and summered in Switzerland.

Cuthbert Slocomb's daughter Cora was far more than just a pretty face. She nearly singlehandedly revived the lace trade in her adopted region of Italy and traveled to the Chicago World's Fair in

Center, Cuthbert Slocomb's only child, who was born during the Civil War. She was the New Orleans carnival queen before becoming Countess Cora di Brazza and, along with her widowed mother, settling in Europe. She revived the Italian lace-making trade, a venture she represented at the 1897 Chicago World's Fair. She is shown here with her only child, Italian-born daughter Idana.



1893 to display her world-class lace collection. This coincided with the release of her book, *Old and New Lace in Italy*. She and the Count, who was also involved in representing Italian interests at the fair, were feted at receptions while in the city. In addition, Cora simultaneously served as chairwoman of the Italian Woman's Club in Chicago.

She returned to Chicago in 1897 as a lecturer for the International Peace Arbitration Movement, and in the name of the anti-war World's Unity League, planted a "peace flag" of her own design at Lake Shore Drive in Chicago. In 1909, in a biographical entry on Cora's aunt Ida Slocomb Richardson, Cora was described as being "as well known in New York and Chicago as in Italy for her philanthropic work and for her social accomplishment."

Widow Abbie Slocomb died in Zurich in 1917 and Countess Cora died in Rome in 1944.

The only mention I have found of widow Abbie, daughter Countess Cora, or any direct descendants having any of Cuthbert's military effects is a 1932 trip his granddaughter Idana took to New Orleans with her husband. At a polo match, Idana "wore her grandfather's regimental insignia"—presumably that of the Washington Artillery, as Cuthbert's association with that unit is mentioned in the preceding sentence in the news account.

But the rest of his military effects, including his uniforms, may not have traveled to Europe with Abbie and Cora. These more cumbersome items may have remained for a time in Louisiana with his sisters, of which he had two. They were Ida, who had no children, and Augusta, who married David

Urquhart and resided in New Orleans. Augusta had a daughter named Mary Cora Urquhart, "a luscious titian-haired beauty" who scandalized much of society when she left her financier husband James Brown Potter to pursue a career on the stage. Their eventual divorce in 1900 provided ample fodder for the gossip columns.

Potter presented several letters as evidence of Mary Cora's desertion, testifying that he had not given her "permission" to become involved with the theatre. She wrote: "I am an artist now. ... We are not now living in the dark ages when wives were slaves. P.S. I hate your family."

It's tough to be clearer than that.

Going by the stage moniker "Mrs. Brown-Potter"—a name she used



Left, Cuthbert Slocomb's headstrong niece, Mary Cora Urquhart, a.k.a. the actress Mrs. Potter-Brown. The red-haired beauty not only divorced her financee spouse, she became one of the first American socialites to take to the stage. Courtesy Library of Congress.

Right, her only child, Fifi, also provided the scandal sheets with ample news when she divorced her husband and immediately married a McCormick and Rockefeller heir who had been her son's college roommate. She and Fowler McCormick, Jr., lived in Chicago during the pertinent period of time when the Slocomb uniform grouping surfaced there.



acknowledged paternity of Fifi's youngest.)

After a decade of legal wrangling, reconciliations (one involved a \$500,000 diamond necklace), and more wrangling—including a court case estimated to have cost Stillman \$1 million—Fifi obtained a divorce from Stillman in 1931. Within 24 hours she married Fowler McCormick, Jr., who was two decades her junior and had been a Princeton roommate of her son.

The couple lived in—wait for it—Chicago. In fact, McCormick's family had long been entrenched in Chicago. They lived there in the 1930s, which was the same decade that saw the opening of the Abraham Lincoln Bookshop, where the Slocomb uniforms later emerged. They continued to live in the Chicago area until the mid-1950s, when they decamped for good to their huge ranch in Scottsdale, Arizona, where Fifi died in 1969. As previously mentioned, the uniform grouping surfaced in Chicago in the 1950s.

So perhaps the bulky uniforms traveled not through Cuthbert's daughter, whose fulltime residence was Italy, but rather stayed safely stateside with his sister Carolina Augusta (Slocomb) Urquhart, then her daughter Mary Cora (Urquhart) Potter, and then her daughter Anne "Fifi" (Potter) Stillman McCormick, a resident of Chicago in the mid-19th century when uniforms surfaced the Abraham Lincoln Bookshop in the Windy City.

If Fifi and her husband did release the uniforms, they certainly didn't do it for the money. Fowler McCormick's paternal grandfather was Cyrus McCormick of International Harvester fame and his maternal grandfather was Nelson D. Rockefeller. Just perhaps the passage of nearly a century and a collateral rather than direct connection made the uniforms less treasured than they might have been.

—N.D. Rossbacher

Another in-uniform view of Slocomb wearing his Washington Artillery pin. Research revealed that his granddaughter was known to have his pin as of 1932, but its location is unknown to us today. Courtesy Confederate Memorial Hall, New Orleans, Louisiana.

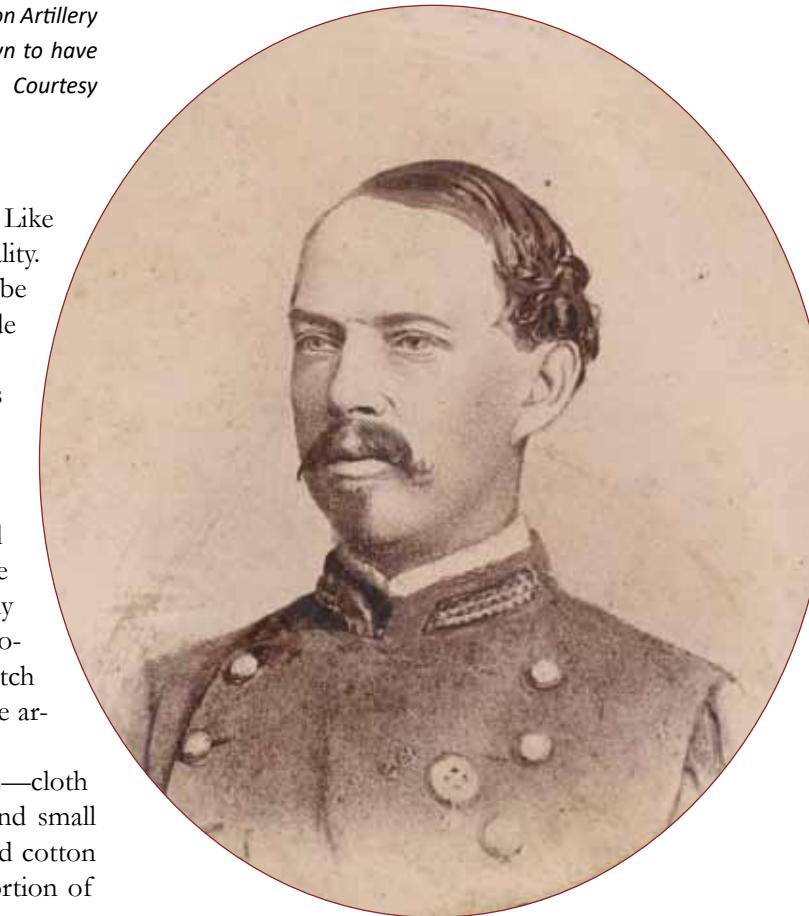
The gloves are grey leather with gauntlet cuffs. Like the rest of the group, they are of the finest quality. As mentioned before, they bear what appears to be "Maynard" and "1864" and "7" inked lightly inside one glove.

While searching for details of Slocomb's service it occurred to me that I'd read he was wounded twice in the upper breast/shoulder area, once at Shiloh, Tennessee, and again at Jonesboro, Georgia. It occurred to me that his "undress" field jacket would probably have been subjected to the trials of combat. I revisited the report and closely examined the photos of the sack coat. The photos of the coats, inside and out, revealed small patch repairs in both upper breasts. I immediately made arrangements to inspect the coat again.

Both shoulders revealed crude field repairs—cloth patches inside and cross stitching outside to mend small ragged tears. Close inspection of the unbleached cotton osnaburg sleeve linings show that the top portion of both sleeves near the shoulder bear stains. These are not of the type often observed in the armpits but rather on the top portion of both shoulders. The coat had been dry-cleaned in the 1950s, but the stain was identical to bleached-out bloodstains I'd seen many times on military coats whose wearers had sustained wounds.

For us, this was the final "smoking gun" we'd been seeking. This was the coat Slocomb was wearing during both battles when bullets struck him and tore holes in his chest.

In 1865 a war-weary but proud Cuthbert Harrison Slocomb folded his uniforms and packed them away for posterity. Because boots, trousers, and shirts often made the transition to civilian use, Slocomb's probably got used and eventually discarded. His belt, revolver, and sa-



bre may still exist but if so, their whereabouts unknown or perhaps they are, sadly, no longer associated with his name. The whereabouts of his Washington Artillery pin was last known in 1932 when there was a newspaper mention of his granddaughter Idana wearing it at a polo match. (Please see the sidebar on Slocomb's descendants and the possible movements of his military effects.)

Let us be grateful for what has survived intact, as it is a national treasure—the finest collection of identified Confederate line officer's uniforms known.

NSTCW

The author is publisher of NSTCW and proprietor of J.S. Mosby Antiques & Artifacts in Orange, Virginia.

The preceding article appeared in Vol. 40 No. 3 of *North South Trader's Civil War magazine* and is supplied to Poulin Antiques & Auctions with express permission for use attendant to an auction of spring 2020.