While General George Pickett’s Charge at the Battle of Gettysburg and General George Armstrong Custer’s Last Stand at the Battle of Little Bighorn have left indelible marks on the remembrance of the American Civil War, history has long overlooked these two generals’ wives. Confined to the private sphere, Victorian society expected women to adhere to virtues of true womanhood and the cult of domesticity including beauty, sacrifice, selflessness, and devotion to their husbands. Here, Sarah Sadlier, Stanford University ’16, illustrates how LaSalle Pickett and Elizabeth “Libbie” Custer embarked on careers as professional widows in the public sphere after their husbands’ deaths. Delving into newspaper coverage on Pickett and Custer, Sadlier suggests Pickett and Custer maintained their pledge of devotion to their husbands by carefully curating their husbands’ legacies, while also obtaining national acclaim for themselves.
After his “Last Stand” at the Battle of the Little Bighorn, the celebrity of Gen. George Armstrong Custer was unrivaled. By the turn of the century, the American public heralded him as the icon of an ideal, heroic, and self-sacrificing soldier.¹ A 1910 commemoration of his battlefield exploits illustrates his near-mythic status:

Mrs. Custer now stepped forward, and pulling the cord of the flag which draped the statue, unveiled the figure of her husband. As Old Glory slipped down from the figures of man and horse, a band struck up the strains of “The Star Spangled Banner,” and the First battery, Field artillery, M. N. G. fired a 17 gun salute. The great crowd cheered and cheered again and the tears trickled down the face of the aged widow of the man who had devoted his young manhood to saving his country, and had died fighting its savage enemies on the Little Big Horn.²

The pageantry of this scene reveals less about Gen. Custer than it does about his widow, Elizabeth “Libbie” Custer. In this orchestrated public event, Libbie Custer alone bore the responsibility of unveiling the carefully crafted, larger-than-life statue of her husband. Upon seeing his figure immortalized in stone, the gentle woman wept for her lost beloved, and the audience recognized her devotion to this American patriot through her trickling tears. It was not his sacrifice at the Little Bighorn that was the focal point on that day—it was hers.

In the years following her husband’s death in 1876, Libbie Custer astutely shaped a career from her societal position as a “professional widow.” She earned her financial independence by lecturing and writing about romanticized representations of her marriage and her husband’s accomplishments.³ Custer’s efforts were by no means unique; in fact, she represented just one of many “professional widows” produced by the Civil War.⁴ Other than Custer, the most prominent professional widow of the age was LaSalle Corbell Pickett.⁵ While Custer perpetuated her husband’s legacy as an Indian fighter and the North’s “Boy General” during the Civil War, Pickett endeavored to elevate her husband, Confederate Gen. George Pickett, and his 1863 charge at Gettysburg as ultimate symbols of the Lost Cause—a literary and intellectual movement aimed at reconciling white Confederate society with the loss of the antebellum South.⁶ Both widows aspired to make their deceased husbands sectional, if not national, heroes; thus, each possessed an incentive to embellish, and in some cases falsify, her experiences in the North, West, and South, as well as the significance of her husband, in order to rivet her readers and appeal to a patriotic American audience.⁷

Custer and Pickett’s efforts to promote the legacies of their husbands stemmed from a desire not only for familial fame and financial independence, but also for societal recognition as the epitome of Victorian womanhood. During the post-Civil War era, women bore responsibility for their homes while men controlled that which lay beyond the domestic domain. Women occupied the private sphere while men engaged in the public one. According to the “cult of domesticity” that codified this arrangement, women derived fulfillment from caring for children and husbands. As
exemplified by Custer and Pickett, this devotion did not end in death. After their husbands’ untimely demises, they made this dedication to their domesticity a public affair by protecting and nurturing their husband’s legacies. Libbie Custer and LaSalle Pickett’s entry into the public sphere was not contentious since they fit into an existing model of Victorian femininity wherein the woman possessed the qualities of domesticity, purity, beauty, intellect, demureness, submissiveness, dependence, and selflessness. By incorporating these desired character elements into their public presentations of their private lives with their husbands, Custer and Pickett exerted a powerful influence on American society and earned the respect of the American public in the process. In other words, they derived their financial and popular success as professional widows from their ability to embody the virtues of the cult of domesticity; paradoxically, projecting themselves as dependent and devoted wives also earned them a great degree of independence.

This study intends to narrow the historiographical gap that omits, or at least underestimates, the importance of professional widows as purveyors of Victorian virtue and as apt crafters of their husbands’ legacies. Other than biographies, no scholarship specifically addresses the repercussions of professional widows’ actions in post-Civil War society. Few historians have acknowledged both Custer and Pickett as professional widows, and these scholars have not comprehensively compared the pair’s strategies for success in this career path, nor have they analyzed professional widows as a larger phenomenon of the postwar era. Jennifer Bach’s “Acts of Remembrance: Mary Todd Lincoln and Her Husband’s Memory” touches on this theme, as it briefly contrasts Lincoln’s widowhood with Custer and Pickett’s widowhood. Bach correctly contends that Lincoln “enjoyed less popularity than Elizabeth Custer and LaSalle Pickett, who, unlike Mary Lincoln, had cultivated images as submissive, charming wives,” but her coverage of these military widows is less than a page in length. Thus the topic merits further investigation.

Other sources that pertain to Civil War widows offer even less analysis of the cultivation of “true womanhood” than Bach; however, they are useful for constructing the historical context of professional widowhood after the Civil War. For instance, Bleser and Carol Gordon’s *Intimate Strategies of the Civil War: Military Commanders and Their Wives* discusses the duties of military spouses during and after the Civil War. In contrast, Robert Mills Wilson and Carl Clair’s *They Also Served: Wives of Civil War Generals* covers the lives of women who would go on to become professional widows, but this work primarily concentrates on the Civil War years. Meanwhile, *They Also Served* sheds light on the Civil War’s role in changing gender roles, as well as the shifting private and public identity of these wives. Still, these works do not adequately examine the historical significance of professional widowhood.

To remedy this oversight, this study presents a portrait of professional widowhood in the American North, West, and South using Custer and Pickett as quintessential examples of this type of career woman. While Custer and Pickett’s publications demonstrate their value as dutiful housewives, contemporary newspapers best exhibit the respect and attention bestowed upon Pickett and Custer for their modeling of Victorian womanhood. Thus, I will embark on an abbreviated analysis.
of newspapers that cover the geographic range of the United States in order to analyze the use of “true womanhood” and Victorian values in Custer and Pickett’s public presentations of their husbands’ legacies and its reception by the American public.

The careers of Custer and Pickett began after the death of their husbands, when both women began giving lectures, attending commemoration ceremonies, and writing publications with the intent of immortalizing their husbands. The Western trilogy that Custer produced — “Boots and Saddles” (1885), Tenting on the Plains (1887), and Following the Guidon (1890) — portrayed her frontier experiences between 1865 and 1876 with her husband. With these works and other publications, she molded a profession out of writing reflections on her life with the famous and valiant Indian-fighter Custer; therefore, her public profile relied heavily upon the stainlessness of her husband’s image. Her principal purpose became defending her deceased spouse’s legacy. Newspapers across the country recognized her dedication to this cause, noting, “Mrs. Custer has written several books on her husband’s work and western camp life, her whole time since his tragic death having been devoted to literature.”

Similarly, Pickett began her professional widowhood around the same time as Custer. Although the Battle of Gettysburg transpired in July of 1863, Pickett’s husband did not perish until 1875. She began lecturing about his battle feats in the 1880s and published her first book in 1899, titled Pickett and His Men. Following the book’s success, Pickett toured America and composed editorials for Cosmopolitan, McClure’s and several other newspapers. Both women were prolific, impassioned writers and effective in appealing to their audiences, thanks especially to their endurance. Custer and Pickett outlived nearly all of their husbands’ contemporary critics. Custer was born in 1842, one year before Pickett, and Custer lived to be eighty-nine while Pickett reached the age of eighty-seven. Longevity alone cannot explain the efficacy of Custer and Pickett’s mythologizing or their financial and societal success as professional widows. In fact, it was Custer and Pickett’s rhetorical appeals to the Cult of Domesticity and their embodiment of “true womanhood” that gained them the nation’s respect and trust for their husbands, and by extension, recognition for the roles they played as dutiful, Victorian wives.

In an era in which the value of women was determined by their work in the household of their husbands, Custer and Pickett emphasized the primacy of the home in their past marriages, hoping that their audience would respond positively to their domesticity. Custer was the most successful in this undertaking. By 1907, one of the tourist sites in Michigan was “the site of the old ‘Custer home,’ the home where General Custer married Libbie, the beautiful and accomplished daughter of Judge Bacon, and the only home the chivalrous and brilliant warrior ever knew.” This elevation of the home to the status of a monument was not only due to the General’s fame, but also due to the sanctity of the couple’s home in its domesticity and preservation of the Custer marriage. Their cabin in the West also served as a symbol of Custer’s domesticity. According to a female North Dakotan columnist, Custer, “like this clinging vine among the stalwart trees, adorned and blessed his frontier home — that thus, among the names of our army pioneers, whose achieve-
ments made possible the settlement of North Dakota, may be preserved the beautiful name of our beloved Elizabeth Custer.”¹⁴ The language employed in this tribute to Custer implies that she was a saint-like figure, whose very female presence blessed the abode of the General. This columnist, along with other contemporary women, adored Custer, putting her on a pedestal for her bravery in accompanying her husband to the West and fulfilling her duties in the private sphere as the archetype of the devoted wife.

While her domestic virtues were perhaps Custer’s greatest values in the eyes of her audience, in the descriptions of her and her home, it was evident that “true womanhood” was associated not only with a woman’s physical place but also with the woman’s physical attributes. One of the most valued Victorian qualities was unblemished beauty, and without dispute, both Custer and Pickett were beautiful women. Newspapers seldom referenced either widow without mentioning her elegance. For instance, when Custer was a young girl, she possessed a small figure, which “was slim erect, her features delicate and regular, her hair a rich, glossy brown, her eyes gray-blue framed in long dark lashes. Her greatest beauty however was a clear, transparent dazzlingly white skin and cheeks always bright with color.”¹⁵ By the time Custer turned sixty-one, her shining beauty had not dimmed. According to an Indiana newspaper, she was “still a young looking woman, and without knowing her exact age, one must consider that she was old enough to marry during the civil war.”¹⁶

Likewise, newspaper columnists admired Pickett’s refined, aged beauty as much as Custer’s, if not more so. A Florida newspaper praised the seventy-year-old Pickett as a “gifted southern lady” who was “tall and exquisitely graceful, a woman of perfect taste, inherent sunshine, an exponent of ideal Southern refinement. She has beautiful waving, iron gray hair, swept back from a broad forehead, heavy eyebrows over large hazel eyes that sparkle and flash and laugh.”¹⁷ Custer and Pickett’s attractiveness, elegance, and beauty, unsullied by the scourges of time, were a boon to their professional widowhood activities. The frequent allusions to their beauty suggest that their feminine appearance increased their value as representatives of Victorian womanhood. They were “true women” to an even greater extent because they retained their femininity as they aged, as well as their ebullient personalities. Pickett retained “many of the charms and attractive qualities of her youth,” and age “dealt leniently with her and [did] not [rob] her of that sweet and sunny temperament and delightfully pleasing personality for which the belles of Dixie were and are so justly famous.”¹⁸ Pickett represented the best of Southern feminine society, and this played to her advantage. She and her Northern counterpart had to cautiously use their feminine charms to woo their audience to their respective causes.

Custer and Pickett both toed a careful line between displaying their intellect and appearing humble. After a Pickett speech in North Carolina, one observer commended the widow, who was “full of brilliant conversation, quick wit, scintillating sunshine and good will for all creation, she is so undemonstrative and gentle that one must watch to realize that she is as much an effective leader today as her husband was half a century ago.”¹⁹ While the characteristics required for Pickett’s husband to be a leader were manliness and strength, the prerequisite for Pickett was her feminized con-
veyance of knowledge. This appreciation for Pickett’s simultaneously intellectual and gentle nature was not an isolated incident. When “the distinguished” Pickett spoke, accounts frequently mention that she was “greeted with hearty applause.” Through its applause, her audience expressed their admiration for her “easy, graceful and fluent manner,” and how the “lady’s voice is musical and well modulated…to those who were fortunate enough to procure seats near the speaker, the speech was a rare treat indeed.” Pickett lectured with a seemingly unparalleled ability for a woman of her generation. Yet, she was also a proper Victorian lady. Although she could not be heard in the back of the hall, she did not raise her voice, instead keeping it soft and “well modulated.” This voice was made more feminine by its musicality, contributing to Pickett’s credentials as a role model for Victorian womanhood. Much like her counterpart, Custer frequently employed “gentleness” in her lectures, of which there were many. Her biographer lauded Custer for her use of “the gentle art” of knowing “her status, and how to use it.” By appealing to their audience’s appreciation of the Victorian virtue of gentleness, Custer and Pickett were able to appropriately and effectively disseminate their intellectual arguments made on behalf of their husbands’ legacies. They utilized their status as widows to enter the public sphere, but they did not make themselves mannish or assertive in the process. Instead, they remained demure females, dutiful to their husbands.

While Custer and Pickett paraded their femininity, they portrayed their paramours as the paragon of “manliness,” implying that their husbands deserved the dutiful affections that their submissive widows bestowed upon them. Despite their husbands’ passing, Custer and Pickett’s identities remained tied to their husbands’ military legacies. The stories that they wrote of their husbands were, in the words of Pickett, “an appeal to the manly character of men.” In almost every case, newspapers introduced both women as the widow of their more famous generals, preserving the status of the man as the patriarch, even in death. For instance, Custer was often “Mrs. Libbie Custer, wife of the famous General,” or “the wife of that great cavalry leader.” In all of her literary works, LaSalle Pickett used the name Mrs. General George E. Pickett beneath her own. However, this submission to their husbands’ names was not disempowering in a Victorian sense. To connect themselves forever with their husbands’ names was to endow their identities with elevated importance. Furthermore, to execute their marital duty to care for their husbands, Custer and Pickett assumed ownership over their husbands’ histories. By illustrating that they were so intimately associated with their men, they gained the authority and ability to protect their histories in a manner no other biographer could. Moreover, as Victorian wives, they had a responsibility to submit to and serve their husbands. According to a New York acquaintance of Custer, the professional widow was “as much admired as her illustrious husband” because before he died, she “was nearly always by his side.” This adherence to the tenets of the cult of domesticity thus won the approval of the public across the nation.

It was not simply Custer and Pickett’s observance of Victorian submissiveness and domesticity that earned the approbation of the American public; rather, it was their sacrifices for the country. During this period, the greatest loss for a Victorian woman was that of her provider and
her beloved. One female columnist noted, “It is time that some tribute was paid to the women who give more than life … There are statues erected to Gen. Custer: but Elizabeth Custer, his wife, is an infinitely greater figure,” for it was Custer who gave her young husband to her country. Gen. Custer’s sacrifice lasted a few days, but her sacrifice lasted through the long years of a long life, yet she made it bravely. Thousands of women are making the same sacrifice today [in 1917]. These women would not have their men stay at home if they could. They want their men to go, and they are sending them away with smiling lips. Their service should be recognized by something besides a pension. Money cannot buy the splendid spirit of patriotism that the women of American are showing.

Therefore, the loss of Custer’s spouse and her efforts on his behalf were more noble than even the most glorious battle death, at least in the eyes of the women observing the careers of these professional widows. Custer and Pickett were sympathetic figures, as many families had lost their own men during the Civil War. Yet, it was not just the loss of her husband that made Custer a hero in the opinion of this columnist, it was her patriotism in supporting her husband through his military campaigns. This selflessness and sacrifice, which Custer shared in her writings and lectures, was inspiring to proponents of the cult of domesticity, but it also invested widows with an increased national importance. While the men at Gettysburg gave their “last measure of devotion” on the battlefield, women’s devotion to their country was the sacrifice of their men, around whom their entire world revolved. The pain of devoted widows was more immense, more patriotic than those who died in the midst of battle because the pain of their loss was interminable. A reviewer of Pickett’s The Bugles of Gettysburg, observed that one of the most forceful messages of the work was the “love story that goes through the book… which entails a pledge of devotion most thoroughly kept.” After their husbands’ deaths, Custer and Pickett maintained this “pledge of devotion” by not remarrying, but their true devotion lay in their remembrance of their husbands’ bodily sacrifices through literature and personal histories. These “intensely interesting” and “wonderful stor[ies] of true patriotism,” were made publically possible by Custer and Pickett’s sacrifice.

Custer and Pickett appropriated the history of entire battles as their own personal histories. Both women exerted control over commemoration ceremonies to establish their authority over any stories relating to their husbands’ heroism and patriotism. For instance, Custer declined a 1913 invitation to Fort Rice, North Dakota, where there was a commemoration for the Battle of the Little Bighorn, because Sioux Indians were to attend. Custer despised the notion of her husband’s enemies being remembered in any positive light, and in her eyes, their very presence undermined the sacrifices of her Indian-fighter husband. In the preface to one of her books on Custer, her editor noted that “her facts are indisputable and at first hand,” and Custer exploited her claim to these “facts” to make herself the guardian who would protect his memory. As a biographical authority
on her husband’s life, Custer was particularly concerned with the manner in which her husband was portrayed, and because of her status as his widow, commemorators bowed to her wishes, removing an entire statue of the General after Custer expressed her displeasure with its representation of her husband. The orchestrated ceremony held in 1910 mentioned in the exposition of this paper was just one of the ways in which Custer figured prominently in shaping public perception of her husband’s memory. Similarly, in 1899, Pickett also ensured that “the memory of Gettysburg” was commemorated as “the sacred relic of her great tragedy,” meaning that “its glory and its terror be not desecrated to make a holiday.” Instead of hosting the raucous celebration of the battle’s anniversary, the planners deferred to Pickett’s wishes because like Custer, she held singular influence as the widow of the honored man. She alone knew him in the intimate, private sphere, and as the wife of a military hero, she was to be respected. In doing so, they made themselves authorities that could command and control public history and shape the American perception of their husbands.

With this newfound power, Custer and Pickett sought to aid the American public in the postwar reconciliation process, hoping to simultaneously widen the base of their husbands’ supporters. Both women attempted to bridge the divide between the North and South. An article from the nation’s capital named Pickett a most “distinguished woman, who for years has been lecturing throughout the country in an effort to bring together the North and South.” A reviewer praised Pickett’s *The Bugles of Gettysburg* as a book for both sides of the Civil War, “an appeal to the common humanity of all as manifested in the bravery of battle.” On the Fourth of July in 1887, Pickett attended a reunion of Union and Confederate soldiers where she was the “the center of attraction on the field.” She acted in a maternal manner, passing out daises and clover heads to veterans. The Southern soldiers fawned over her, providing twenty-five cents each for travel expenses.

Nevertheless, Pickett was not the only widow who earned the adoration of soldiers. Custer received multiple letters from Confederate men and women who admired her husband’s bravery. One wife of a Confederate general wrote an epic poem in 1876 for Gen. Custer, but she dedicated it to Libbie Custer, noting, “You have given voice to a sadness which was in all their hearts and have fervently impressed the general sorrow. It is a favorable sign of reforming friendship between the North and the South that the widow of a brave officer in the Confederate Army should lament so passionately the death of one who gained renown in the army of the Union.” As a result, Custer expressed her respect for the bravery of Confederate troops during the Civil War, and she hoped that this mutual understanding of her husband’s sacrifice would “prove the higher and better nature of men when soldiers can admire the gallantry and heroism of each other, even when differing in sentiment and belief.” Ultimately, both widows attempted to assure the American public that bravery was a universally venerated trait, and regardless of their husbands’ beliefs during the Civil War, their men deserved to be remembered as heroes. Reconciliation between the North and South became advantageous to their designs to popularize their husbands’ legacies; yet, as illustrated by the admiration that Custer and Pickett received, they also popularized themselves in the process.

Custer and Pickett’s fame spanned the United States, suggesting their success in securing
eminent reputations, historiographical influence, and immense fortune through their nationwide efforts. Their substantial newspaper presence as professional widows hints at the scope of their celebrity. Nearly every state’s newspapers spread word of their travels or advertisements for their books and lectures, yet not a single article addressed the women pejoratively. In fact, the overwhelming support and admiration for Custer and Pickett’s public efforts suggests that their status as widows of “true womanhood” won them protected public positions, which shielded them from their critics. These critics would have found it difficult to attack the reputation of women who publicly embodied the foremost values of Victorian society and sacrificed their manly husbands for their country. Without a counter-narrative to their mythologized histories of their husbands, Custer and Pickett were free to profit from their professional widowhood activities and pursue careers that affected both female and male circles. Both widows sought to maintain connection with other women: while Pickett’s name frequently graced the society pages of Washington, D.C. and further south for her work with the Daughters of the Confederacy, Custer’s appeared to have a greater effect on society in the Northeast, where she sought to establish a home for “aged literary women.” With their fame, Custer and Pickett could serve as examples to literary women and the Daughters of the Confederacy and empower these East Coast female groups to gain influence by making their private identities public.

Custer and Pickett’s renown even extended to the territories, suggesting that their growing autonomy, made possible by their increasing celebrity and fortune, did not detract from the praise they received for being dutiful widows. The adulation of these widows in Western newspapers began as early as 1877, when a Montana captain built a steamboat named the “Libby Custer.” Similarly, LaSalle Pickett lectures, such as the “Women at Gettysburg,” earned her exaltation in Trans-Mississippi newspapers. Articles chronicling her visits to the West often noted her positive reception by “large” audiences, which were “completely captivated by her interesting readings.” When Pickett traveled with Vaudeville to places like Iowa and Kansas and Ohio, she lectured on the battle of Gettysburg, educating settlers about her “gallant” husband. Instead of negatively impacting her reputation as a virtuous, respectful East Coast woman, Pickett’s forays into these types of public performances brought her greater esteem because she positioned herself as a dutiful wife to an exemplar of manhood. Pickett was not the only one who possessed mobility: in the Southwest, an 1898 Phoenix newspaper carried word of Custer’s return to “her Georgia home from a trip to Egypt, where she was engaged in gathering materials for another book.” This article not only demonstrates that Custer was popular in the Arizona territory but also that she possessed great financial resources as a result of her new career, which enabled her to engage in self-directed, independent travel. Pickett’s work also left the continent, as The Bugles of Gettysburg sold in Honolulu while Libbie Custer sojourned to the Philippines and wrote about the virtues of imperialism, comparing island natives to those her husband fought in the West. Thus, the power of their professional widowhood could be felt beyond the contiguous United States. In an era in which women were creatures of the home, the social, economic, and political independence that Custer
and Pickett achieved was nothing if not truly astounding. Still, their legacy lies not in their personal triumphs in achieving independence, but in the creation of narratives of heroic men and dutiful, Victorian wives.

Pickett’s Charge at Gettysburg and Custer’s Last Stand at the Little Bighorn arguably remain the most memorable military actions of 19th century America. General Pickett and General Custer attained mythic status, but what of their widows who so dutifully cultivated their legacies? Libbie Custer and LaSalle Pickett garnered a reward perhaps better than personal immortalization—they received recognition via their roles as dutiful wives. By elevating their husbands, they elevated themselves. If their husbands’ service to their country merited such veneration, so too did their service to their husbands. Through the incorporation of Victorian private sphere virtues—such as domesticity, beauty, intellect, sacrifice, selflessness and above all else, devotion—into their public careers as professional widows, Libbie Custer and LaSalle.

NOTES

1. At the time of the Battle of the Little Bighorn, George A. Custer was a lieutenant colonel. During the Civil War, he had been promoted to the temporary rank (brevet) of major general, but he reverted back to his lower rank after the war’s conclusion in 1865. I use the “Gen. Custer” in this essay because that is how Libbie Custer referred to her husband in her writings.


4. The wives of Civil War generals often constituted the majority of this special class of women. However, prominent exceptions to this rule include the widow of Jefferson Davis and Mary Todd Lincoln. See Jennifer L. Bach, “Acts of Remembrance: Mary Todd Lincoln and her Husband’s Memory,” Journal of the Abraham Lincoln Association 25, no. 2 (Summer 2004), 47.


8. The term “professional widow” originated in Lesley J. Gordon, General George E. Pickett in Life in Legend (Chapel Hill: University of North Carolina Press, 1998), 238. Since its publication, a few authors have used it in biographical works about widows, such as Mary Anna Jackson, the widow of “Stonewall

9. In David Hardin, After the War: The Lives and Images of Major Civil War Figures After the Shooting Stopped (USA: Ivan R. Dee, 2010), the author notes that Custer was “married for twelve years, and then she would be a professional widow for fifty-seven more, her eagle’s wings spread across the corpse and reputation of her golden boy” (245). Robert Wooster also calls Custer a professional widow in “Indian Wars of the Trans-Mississippi West,” A Companion to American Military History, ed. James C. Bradford, (Hoboken, New Jersey: John Wiley & Sons, 2009), 127; Gene Smith also uses the term once in Mounted Warriors: From Alexander the Great and Cromwell to Stuart, Sheridan and Custer (Hoboken, New Jersey: John Wiley & Sons, 2009), 236.


20. “Mrs. Pickett’s Speech,” 8.

21. Ibid.


27. Ibid.
29. Ibid.
36. “A Romance of Gettysburg.”
39. This assessment is based on my abbreviated survey of American newspapers between the 1870s and 1920s. The only states or territories that did not mention either Custer or Pickett were Nevada and Alaska.
LIBBIE AND LASALLE

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