

WOMEN WHO SHAPED HISTORY

A *Smithsonian* magazine special report

HISTORY

Clara Barton Epitomized the Heroism of Nurses

Two hundred years after her birth, her pioneering commitment to public health has only become more salient

Kate Bolick

December 2021

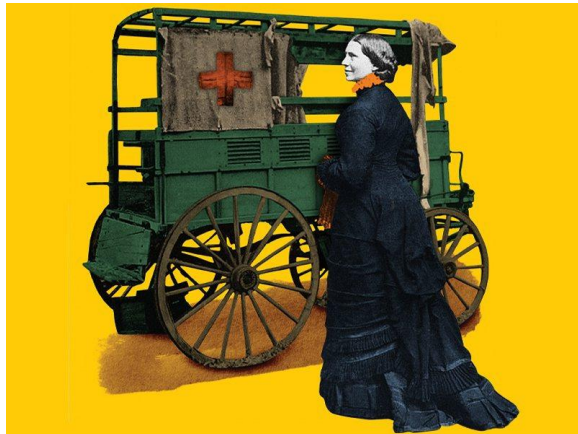


Illustration by Mari Fouz

Half a century before she founded the American Red Cross, Clara Barton had her first nursing experience at age 11, when her older brother fell off a barn roof. For nearly two years she remained at his bedside, applying leeches and dispensing medicine. He made a full recovery from serious cranial trauma.

Born on Christmas Day 200 years ago, in North Oxford, Massachusetts, Clara was a timid child. “In the earlier years of my life I remember nothing but fear,” she wrote in

her 1907 autobiography. But her brothers trained her to be “a superb rider and a crack shot with a revolver,” writes historian S.C. Gwynne, and soon she longed to be a soldier. Instead, she began teaching school when she was 17 and eventually founded schools of her own, one in her home state and another in New Jersey, then moved to Washington, D.C. to work as a clerk at the U.S. Patent Office (in the building that is now the National Portrait Gallery), where she was one of the few women on staff.

The week after the Civil War broke out in April 1861, Barton began nursing Union soldiers at an improvised camp inside the U.S. Capitol in the Senate chamber, and soon took her skills to the front lines.



B.F. Tillinghast, an American Red Cross supporter, with Barton and Russian Adm. Nikolai Kaznakoff in St. Petersburg, Russia, during an International Red Cross conference in June 1902. American Red Cross

At the Battle of Antietam, where thousands of lives were lost in the war’s bloodiest day,

she was giving water to a soldier when a bullet tore through her sleeve, killing him. She also accepted a young man's plea to extract a bullet from his face. "I do not think a surgeon would have pronounced it a scientific operation," she later wrote, "but that it was successful I dared to hope from the gratitude of the patient." A surgeon who was also tending to the wounded that day coined her famous epithet in a letter to his family: "In my feeble estimation, General [George B.] McClellan, with all his laurels, sinks into insignificance beside the true heroine of the age, the angel of the battlefield." Barton subsequently tended to hundreds of wounded in Virginia, Maryland and South Carolina.

Barton also worked to improve the fortunes of formerly enslaved people, drafting them as nurses in battlefield hospitals and teaching them to read. Near the end of the war, President Abraham Lincoln approved her proposal to open the Missing Soldiers Office, where she identified 22,000 Union servicemen who had died in captivity and notified their families. She also launched a lecture tour, delivering more than 200 speeches throughout the Northeast and Midwest about her war experiences to raise money for relief efforts. A tiny woman, just five feet tall, in lace collars and crinolines, she shared platforms with Frederick Douglass, William Lloyd Garrison and Sojourner Truth. In December 1868, she lost her voice, and her doctor advised her to take a break from lecturing and travel to Europe. She first encountered and began volunteering for the International Red Cross in Switzerland in September 1869.

Her time there was a revelation. She was awed by "the work of these Red Cross societies in the field, accomplishing in four months under their systematic organization what we failed to accomplish in four years

without it," she later said. As she began petitioning the U.S. government to recognize a domestic chapter of the international organization, she showed the same resolve that had driven her work on the battlefield. President Rutherford B. Hayes turned her down in 1877, but Barton had spent the past five years building national support for the agency and wasn't about to take no for an answer.

In May of 1881, with Hayes out of office, she established the Red Cross on her own with a small staff. Four months later, forest fires tore through Michigan, leaving 500 dead and thousands more homeless. Without waiting for federal recognition, Barton used the new agency to issue appeals for help nationwide, raising enough money, food and supplies to aid 14,000 survivors. The Red Cross was officially incorporated in Washington, D.C. the next month.

Barton led the agency for the next 23 years, aiding countless victims of floods, hurricanes, tidal waves and typhoid fever, as well as those wounded in the Spanish-American War. She died of pneumonia in April 1912 at the age of 90, three days before her agency rushed to aid survivors of the *Titanic*.

Barton remains celebrated worldwide, and even in outer space: A crater on Venus bears her name. Along with her vision and courage, it is her deep commitment to helping the weak and disadvantaged that continues to resonate. This fall, it was reported that 700,000 Americans had died from Covid-19—a death toll virtually identical to that of the Civil War, and over a much shorter span of time. Were it not for the health care workers who devote their lives to others, that number would be unimaginably higher. In September, the Pennsylvania State Nurses Association

released a video calling for more caregivers. Its title: “The Next Clara Barton.”

Medic!

Women who shattered norms to nurse the wounded during the Civil War

By Ted Scheinman

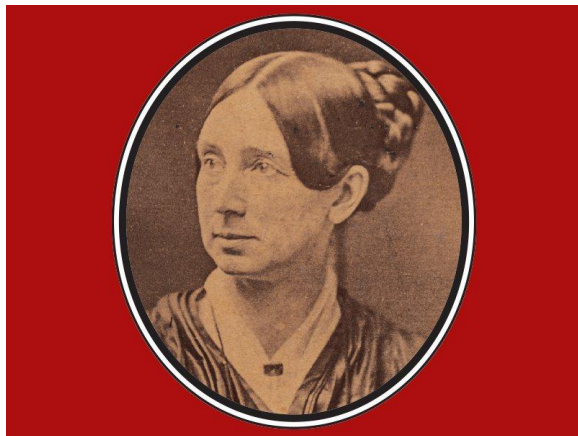
Mary Ann Bickerdyke



(Library of Congress)

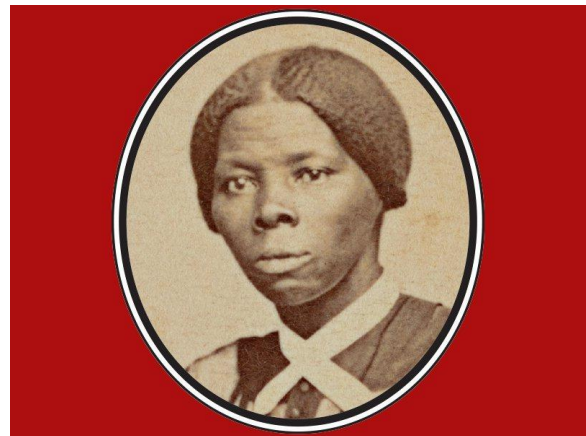
Known as the “Cyclone in Calco,” she oversaw the construction of 300 field hospitals. When one person complained about the stubborn nurse to Gen. William Tecumseh Sherman, he rose to her defense, saying he couldn’t intercede because she outranked him.

Dorothea Dix



(Library of Congress)

At the start of the war, the only official Army nurses were men. Dix, a school-teacher and fiery prison reformer in Massachusetts, traveled to Washington in April 1861 on a mission to change that. Soon she was recruiting the Union’s new legion of female nurses, bringing more than 3,000 to the Union cause.



Harriet Tubman

(Library of Congress)

Born into slavery in Maryland, Tubman began working as a Union nurse in 1862 at the request of Massachusetts Gov. John Andrew, serving in the field from South Carolina to Florida and at hospitals in Virginia. She led troops during a South Carolina raid that liberated more than 700 enslaved people. And she served as a spy.



Louisa May Alcott

(Library of Congress)

The author did a turn as a nurse at the Union Hospital in Washington, D.C. in 1862 and 1863 before she contracted typhoid and had to step away from caregiving. These experiences informed her first critical success, *Hospital Sketches*, published in 1863, as well as her most famous novel, *Little Women*, published in 1868.

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Some 20,000 Hispanics Fought in the Civil War—Here's the Story of One Bugler from Mexico City



Courtesy of John Nagle; (Stock)

John Hoptak, HistoryNet November 2021

Years of research reveal the fascinating story of a Union bugler.

It is estimated that more than 20,000 Hispanics or persons of Hispanic descent served in the American Civil War. To serious students of the conflict, the names and stories of some of these individuals are relatively well-known. There was, for example, Lt. Col. Henry Pleasants of the 48th Pennsylvania, who in the summer of 1864 masterminded the Petersburg Mine. Pleasants was born in Buenos Aires,

Argentina, the son of an American father and Hispanic mother.

Other famed soldiers of Hispanic descent included Cuban-born Lt. Col. Julius Peter Garesche, chief of staff to Maj. Gen. William Rosecrans, who was killed in action at the Battle of Stones River; Luis Emilio, the son of a Spanish immigrant, who served as a captain in the 54th Massachusetts Infantry; and the Cuban-born Cavada brothers—Adolfo, an aide-to-camp to Union Maj. Gen. Andrew Humphreys, and Federico, lieutenant colonel of the 114th Pennsylvania who was captured near the Peach Orchard at Gettysburg and later confined in Richmond's Libby Prison.

John Ortega of Spain and Philip Bazaar of Chile, both seamen in the U.S. Navy, received Medals of Honor for meritorious service—the latter for bravery during the assault on Fort Fisher and the former for his daring while serving onboard USS *Saratoga*. But while the stories of these individuals may be better known, most of those of Hispanic descent who served in the Civil War were neither commissioned officers nor Medal of Honor recipients, but enlisted men whose stories remain to be discovered and yet to be told, soldiers like Emergildo Marquis, who served as a bugler in the 3rd Pennsylvania Cavalry and whose story, as it turned out, took quite a long time to unfold.



Gifted with musical ability, Emergildo became a bugler in the 3rd Pennsylvania Cavalry and later at his adopted father's headquarters. He would have used an instrument similar to this one, complete with a cavalry lanyard. (Heritage Auctions, Dallas)

I first happened upon his name many years ago while I was researching a Union general named James Nagle who hailed from Pottsville, in my native Schuylkill County, Pa. During the Civil War, Nagle, a wallpaper hanger and house painter by profession, raised no fewer than four volunteer infantry regiments and as a brigadier general, led his men in attacks against the Unfinished Railroad at Second Bull Run, at Antietam's Burnside Bridge, and against Marye's Heights at Fredericksburg. Being well familiar with his military record, I was hoping, all those years ago, to learn more about Nagle the man and not the soldier, and so I began my search by examining the Census records of 1840, 1850, and 1860. And that is when I first happened upon the name Emergildo Marquis.

In the Census records of 1850 from Pottsville's Northwest Ward, I located the entry for James Nagle, identified

then as the "Head of Household," 28 years old; his wife, Elizabeth, was 29, and their three (of eventually seven) children were named Emma, age 7, George, age 5, and the baby, James Winfield Nagle, age 1. But then, much to my surprise, I saw the name of yet another child living in the home, an 11-year-old boy named Emergildo Marquis, born in Mexico. My curiosity piqued, I could only then wonder who exactly was this boy and how did he end up living in the Nagle home in Pottsville, in the heart of anthracite coal country Pennsylvania?



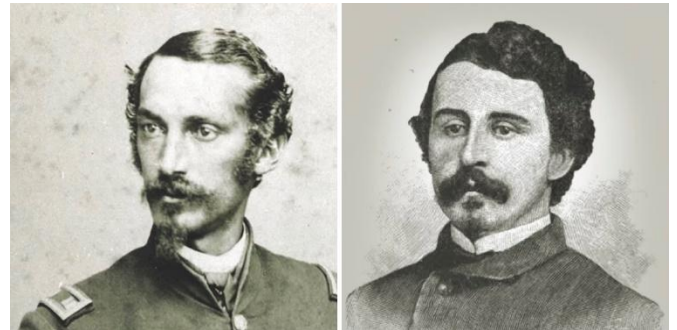
Brig. Gen. James Nagle suffered from heart issues during the Civil War, and was in and out of active duty due to them. He died in 1866. Of interest is the sword, also seen in the engraving on P. 51. (Library of Congress)

Knowing that a young James Nagle had served in the Mexican War as Captain of the Washington Artillerists, a militia company that became Company B, 1st Pennsylvania Volunteers, my first thought, naturally, was that Emergildo had journeyed to Pottsville with Nagle when the company returned home in the summer of 1848. Nagle had originally formed the Washington Artillery in 1842, had trained it and drilled it, and then, in December 1846, had set off with it to war in Mexico. With Nagle in command, the company formed part of General Winfield Scott's force as it fought its way from Vera Cruz to Mexico City in the spring and summer of 1847, seeing action at such places as Cerro Gordo, Puebla, and Huamantla. Surely, I thought, Nagle and Emergildo had happened upon one another somewhere along the way. Naturally, though, I wanted to find out for certain and this led to a many years' journey to discover more about this Mexican-born boy named Emergildo.

Because of Nagle's extensive Civil War service record, the thought crossed my mind that perhaps Emergildo, who would have been about 22 years old in 1861, had served in that conflict but I knew for a fact that I had never before come across his name while studying any of the company rosters of the 48th Pennsylvania Infantry, the regiment Nagle raised in the summer of 1861. But perhaps, I thought, Emergildo served in one of Nagle's other regiments.

Nagle's first command in the Civil War was the 6th Pennsylvania Infantry, a three-month regiment, which in the spring of 1861 was assigned to George

Thomas' brigade in Maj. Gen. Robert Patterson's small army in Virginia's Shenandoah Valley. Examining the muster rolls of this 90-day unit I discovered in the ranks of Company G, 6th Pennsylvania, a private named not Emergildo Marquis, but "M. Emrigeuldo" instead. This had to be the same person, I thought. Convinced now that he had served in the Civil War, my next step was to contact the National Archives in Washington and request copies of his service records. Several weeks later, and hopeful that I had included enough possible variations of spellings of his name (Marquiz, Marquis, Marquese), a copy of Emergildo's file arrived at my door.



Lt. Col. Federico Cavada, left, was captured at Gettysburg. Lt. Col. Henry Pleasants, right, oversaw the digging of the mine at Petersburg, Va., that led to the notorious July 1864 Battle of the Crater. (Harper's Weekly; Library of Congress)

His service records did much more than simply confirm that he had, indeed, served as a private in the 6th Pennsylvania Infantry, for along with his records for his three months' service with the 6th Pennsylvania were records from his service as a bugler in the 3rd Pennsylvania Cavalry, a "three-years or the war" regiment. This was the first time I discovered that Emergildo had also served in the

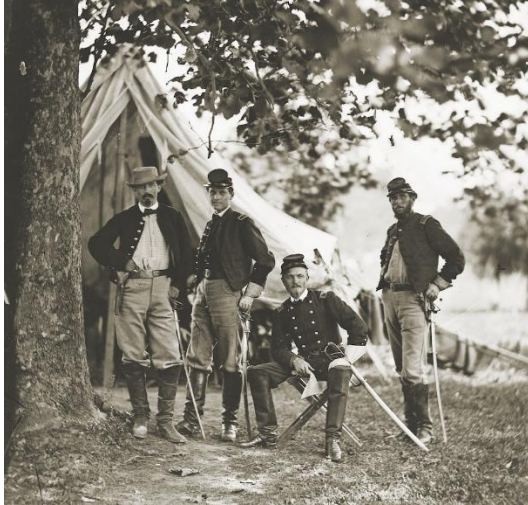
cavalry, as a company bugler. Also contained in his service records was a letter written by James Nagle. The letter was dated December 22, 1862, and by then Nagle had been promoted to brigadier general, and placed in command of the 1st Brigade, 2nd Division, 9th Corps.

Wrote Nagle: *"I have the honor to make application to have Emergildo Marquis, Bugler in Captain White's Company 3rd PA Cavalry, detailed as bugler and orderly, for these Hd. Qrs. He is a Mexican Boy **that I brought along from Mexico.** He was with me in the three months service, after that he enlisted in the Cavalry, and he is now desirous of joining me in some capacity, and I only have three mounted orderlies, and need a bugler at Head Quarters to sound the General Calls."*

So, there it was, confirmation of my initial assumption that Nagle had brought Emergildo home to Pottsville from his service during the Mexican War. Nagle's request was granted and Emergildo became a member of General Nagle's staff. I was struck by the fact that Emergildo was a bugler, for the Nagle family was very much musically inclined. In his younger days, James Nagle was a fifer; his brother, Daniel, was the drummer of the militia company James had organized and led off to Mexico, and his other brothers, Levi and Abraham, were both musicians who both served in the regimental band of the 48th Pennsylvania. Music must then have been an important part of the Nagle family upbringing and household and one can only imagine the family teaching a young Emergildo how to play.

For a long time thereafter, this was all the information I was able to compile on Emergildo but, still, his story intrigued me. I thought that perhaps someday I would discover more about him. As it turned out, that *someday* was in April 2007, when I met John Nagle, the Civil War general's great-great-grandson. He and I had been in contact via e-mail for years prior to this, but this was the first time we had met and when we did on that April day, he very kindly brought along with him numerous old documents: letters, diaries, etc., all related in some way to James Nagle, a veritable treasure trove. "The General and his family never threw anything away," he joked.

Included among the many documents was Emergildo Marquis' original discharge certificate. As it turned out, Emergildo was discharged from the service on August 24, 1864, upon the expiration of his three-year term of service with the 3rd Pennsylvania Cavalry. The document also stated that Emergildo had been born in Mexico, that he was 26 years of age, stood 5'1" in height, had a dark complexion, black eyes, and black hair. And his occupation? A painter. A *painter*, just like General James Nagle.



Keystone Cavalry Emergildo first served in the 3rd Pennsylvania Cavalry. This image shows unit commander Colonel William W. Averell (seated) and his staff at Westover Landing, Va., in 1862. Averell would go on to attain the rank of brigadier general. (Library of Congress)

Most revealing, however, was a handwritten account of James Nagle's service in the Mexican War, penned by his youngest daughter, Kate, which at last answered the question about just where Emergildo came from and how he ended up in Pottsville with the Nagle family. As Kate Nagle recorded, the summer of 1848:

"...was a long sad time for folks at home, but great rejoicing when word came that the war was over and the Army was waiting for orders to move; and greater was the joy when a telegram came saying Come to Philadelphia with the children to meet us....A number of the wives of the Soldiers went to Philadelphia to meet their husbands. When they met them, they saw three persons who were not Soldiers, but little Mexican boys about 9 or 10 years of age. They were very small, dark skin, no shoes....They learned to love the Soldiers,

and when they broke Camp the little boys followed them (stole their way, so to speak). When they were discovered the Army was miles out of the City of Mexico. They would not go back. They were little orphans, and the Officers took charge of them and landed them at home in Pottsville. Captain [James] Nagle, Lieut. Simon Nagle, and Lieut. Frank B. Kaercher, each took a little Mexican boy to their homes. The one Captain Nagle cared for was, by name, Emerigildo Marquis, known as 'Marium.' He was treated as one of the family. He was sent to school, sent to learn a trade....He was away from home to work, but never forgot the family; he came home very often over the week ends. He...grew up with the family. He loved Father & Mother Nagle, and the Children all loved him."

I could hardly believe what I was reading. After years of searching, it felt like the end of a long, long journey to read these words, written by General Nagle's own daughter about Emergildo and confirming what I had initially assumed years back when I first came across Emergildo's name: that Nagle must have brought him back from Mexico and raised him in Pottsville in his home, as one of his own; and now I knew that he must have also taught him music and the painter's trade. For me, it felt like quite the "discovery." Little did I know that just a few days later, I was to make yet another discovery about Emergildo Marquis.



I first wrote about Emergildo's fascinating story as it unfolded to me over the years on my website (www.48thpennsylvania.blogspot.com) and in late 2020, the story was happened upon by Frank Jastrzembki, a historian who also heads a nonprofit organization called Shrouded Veterans. Recognizing that there are thousands of veterans from the Mexican War and Civil War buried in unmarked graves, or whose tombstones are "sadly in disrepair," Jastrzembki and Shrouded Veterans works to ensure that these veterans "are no longer neglected." Noting the condition of Emergildo's original tombstone, Jastrzembki, coordinating with Tom Shay from the Pottsville Presbyterian Cemetery and the United Presbyterian Church, secured a new headstone from the Department of Veterans Affairs (above), which in the spring of 2021 was placed at Emergildo's final resting place.

After meeting with General Nagle's great-great-grandson, I took a trip up to Schuylkill County to visit my family and to gather some photographs of

gravestones in Pottsville's Presbyterian Cemetery. For years I had wondered where Emergildo had been laid to rest since I had never before happened upon his grave in all my cemetery wanderings. The caretaker of the Presbyterian Cemetery, Tom Shay, told me that Emergildo was, in fact, interred therein, as had been John Nagle. As I wandered around the graveyard, I came across the gravesites of General Nagle's parents, Daniel and Mary, who are buried next to two of their daughters, Eleanor and Elizabeth. Two of the four of these Nagle family headstones were knocked over, and a third was severely leaning. Then I noticed at the foot of the grave of the Nagle sisters was a stone sunken deep into the ground. With the assistance of my family who were with me that day, we removed the dirt and grass that was covering the stone. And there it was, inscribed upon the stone and underneath years of dirt and grass was the name "Emergildo Marquis." Within the course of just one week, Emergildo's story was at last told and his grave "found." The grave also revealed something else; that Emergildo had died in 1880 at the much-too-young age of 42; the cause of his death, however, I have not yet been able to ascertain. He was buried with the rest of the Nagle family, another testimonial that he was, indeed, considered a member of the family.



The remarkable ca. 1861 image above shows Emergildo in his uniform with his brother, James Nagle. (Courtesy of John Nagle)

After carefully setting the stone upright, I left to purchase a small American flag to place at his grave; he was, after all, a soldier who had served his country in the three-month 6th Pennsylvania Infantry, the three-year 3rd Pennsylvania Cavalry, as well as on General Nagle's staff. And of his service, Emergildo was justly proud. In July 1862, while encamped at Harrison's

Landing with the 3rd PA Cavalry, Emergildo was shocked to read of his own death in an issue of Pottsville's *Mining Record* newspaper, and was infuriated, it seems, that the article had referred to him as a "servant" of company commander Captain J. Claude White. He was determined to set the record straight in both respects, by writing to the editors of the *Record's* rival newspaper, the *Miners' Journal*:

Harrison's Landing, Va, July 22d, 1862,

Editors *Miners' Journal*: I wish to state, that having read a copy of the *Mining Record* this evening, I was greatly surprised at seeing the statement of my death, and that I am a servant to Captain White. Both these statements are utterly false. I did not enlist to be a servant, except to the country of my adoption. I wish also to state, that servants generally do not go so close to the mouth of cannon as to incur the risk of being killed by balls from rebel guns. I would state, also, that the gallant Colonel Nagle never brought me to this country to be a slave, sooner than be which, I would go home again to my native country, and assist my brave countrymen to drive the French invaders from the soil.

The truth is, that Daniel Wehry, of Donaldson, a private in our Company, was killed by a solid shot, and that the Captain's horse was killed in the same shot.

Emrigildo Marques *alias* The Young Mexican Bugler, of Co. L, 3d Penna. Cavalry

With the information found in the Census records, upon his tombstone, from his service records, and from the notes left behind by family members, I felt comfortable that the story of Emergildo Marquis could be fully told. But even after all the years of searching, and waiting for his story to unfold, still, in the back of my mind, there was another piece of this puzzle missing. I naturally wondered if any photographs of Emergildo existed and so I asked John Nagle, the general's great-great-grandson, if he had ever seen any image of Emergildo and if any still existed. Yes, he replied. He was certain of it. He just had to find them, wherever they might be.

Weeks went by, then months, and ultimately years; and, then, an e-mail arrived: he had found them! Pictures of Emergildo Marquis, including one in uniform, standing next to James Winfield Nagle, one of General Nagle's sons. For someone who searched all those years, trying to "discover" Emergildo Marquis, seeing his face was quite the remarkable moment.

John Hoptak is the author of several books, including [The Battle of South Mountain](#), [Confrontation of Gettysburg](#), and [Dear Ma: The Civil War Letters of Lt. Curtis C. Pollock](#).

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History in Focus: Civil War Photography



This recently discovered stereoview revealed the location of slave cabins near Fredericksburg that the National Park Service had been attempting to locate for decades/The American Antiquarian Society

Melissa A. Winn HistoryNet
January 2022

On October 28, 1980, **Bob Zeller** saw his first Civil War stereoview, a photograph of [Antietam's Bloody Lane by photographer Alexander Gardner](#). Since the age of 13, Zeller had been a hobbyist collector of the 19th-century double image photographs meant to be seen in a viewer that blended the two side-by-side images into one so that they popped into 3-D. But this one was different. "It absolutely blew me away," Zeller says. "I didn't know that Civil War photographs had also been taken in stereo." His hobby became a passion, which soon became a career devoted to the study and preservation of documentary Civil War photographs—"windows into history," he calls them. In 2001, through a collaboration with fellow Civil War photography enthusiasts, Zeller co-founded the Center for Civil War Photography to pursue those same missions.

What was the genesis for the Center for Civil War Photography?

In 1999, I was sitting around with the Gettysburg tintype photographer Rob Gibson and Confederate reenactor Al Benson and we started talking about, “Wouldn’t it be cool to have a center or place devoted to Civil War photography?” In 2001, I met Garry Adelman, who was coming into the field at that time and was studying William Frassanito and his books about Civil War photographs. Chuck Morrongiello, another Civil War photo enthusiast and brilliant guitarist, Garry, Rob, Al, and myself are all co-founders of the organization. Garry said, “Hey, I can put on a seminar every year.” Chuck provided the money to get incorporated. Our first seminar was in Gettysburg in 2001. I was elected president when we started and Garry, vice president. We’ve always been small, 150–200 members. In 2003, we published our first issue of *Battlefield Photographer*, which was considered to be our newsletter. At the outset we had an idea to open a museum, but we decided that we could do our best work as a virtual organization, with an annual seminar, a publication, a membership organization, and a good website. I think it has totally worked.



(Courtesy of Bob Zeller)

Tell us more about *Battlefield Photographer*.

From the beginning, the magazine has served a greater purpose than just being a newsletter. It doesn’t just focus on stuff the CCWP is doing, it focuses on historical articles. In nearly every issue of *Battlefield Photographer*, we publish a Civil War photo that has never previously been published on the printed page. The discovery of Civil War photographs is still happening on a regular basis. My biggest role at the center, in addition to running the organization, is being the editor of *Battlefield Photographer*. I’m a former newspaper journalist. We publish three times a year. If you’re not familiar with *Battlefield Photographer*, you’re not on the cutting edge of what’s the latest in the documentary photographs of the Civil War. It’s the discovery aspect of Civil War photography that excites me and keeps the passions burning for all of the volunteer work I do. There’s a group of folks who got their first articles published in *Battlefield Photographer*. They are sort of amateur photo historians who are making these discoveries and advancing the field and this has been a place for them to get their work published. That’s the exciting thing to me. A lot of discovery is happening because some organizations are just now digitizing and putting their collections online. When the American Antiquarian Society put their stereoviews online, it included a group of 1866 stereoviews and a dozen stereo views that nobody was familiar with. One of our members, Keith Brady, saw them first and let me know. I sent a note down to historians John Hennessy and Eric Mink at the Fredericksburg & Spotsylvania National Military Park, because one of the images was Ellwood Manor. The National Park

service had been trying since the 1980s to figure out where the slave cabins had been on the property. They conducted radar studies and hadn't succeeded. Eric Mink happened to be having a meeting that very day with one of the contractors who was going to be doing a new round of radar scans to see if there was any evidence of the foundations or footing for the cabins. He got my e-mail and one of the photographs showed the mansion and two slave cabins next to it. So, that's where they were! That was a spectacular discovery.

What are some of the projects on which the CCWP has worked?

We're an educational organization, but one of our missions is preservation. And the most applicable is preserving digital copies of the photographs. The Library of Congress doesn't really have the funds to scan everything that they have. They have an enormous number of negatives and photographs. Along with the National Archives, they are the main repository for the original glass-plate negatives of these documentary photographs by Civil War-era photographers such as Alexander Gardner, Mathew Brady, and others. All of them at the Library of Congress have now been scanned at high resolution. The Library of Congress also has prints, made from the glass negatives. In some cases, the collection of prints has not been put online because they haven't had the funding to do so. We've provided the funding to scan several collections that otherwise would not have been scanned, including 17 scenes of Richmond in April 1865 by the photographers Levy and Cohen; 23 photographs by Vermont photographer [George] Houghton; and 47 Brady album gallery cards.



Zeller enjoys a "4-D" photo experience at a Gettysburg Image of War Seminar. (Courtesy of Bob Zeller)

How do you think technology has impacted or advanced the study of these photographs?

The advent of high-resolution digital scanning has been huge. The photographic negative back then was done on a glass plate. So in the years before digital photography, the common photograph you would get was from 35mm film, these glass plates are 4 inches by 5 inches for a half stereo and for individual images they are 7 inches by 9 inches. So you can get incredible detail. When you make a high-resolution scan of those, you can download the scan and take these journeys to the depths of the photographs. And that's an area of discovery that's just as active and exciting as finding new photographs—finding details within them. There have been controversies because of the exploration into these plates, such as "Where is Abraham Lincoln in the photograph of the Gettysburg Address ceremony scene?" I was involved with

the discovery of the first Lincoln, and I will argue to the very end which one I believe is Lincoln, but another one in the crowd has also been identified as Lincoln. Controversies erupt because of the ability to look at these photographs in such detail and fully explore the contents. Bill Frassanito, with his Gettysburg book, *A Journey in Time*, in 1975, really pioneered this use of documentary photographs for the historical information they contained.

The CCWP Image of War Seminar is in its 20th year. What does the seminar offer?

It's not just about photos. If you come to the seminar, you will hear about the battle on the battlefields. The unique aspect about our Civil War conference is its focus on the photographs that were taken. We have always specialized in showing the 3-D photographs of the Civil War or photographs in 3-D at the locations they were taken. We have poster-sized anaglyphs of the photographs that were taken and we stick them in the ground right where the camera position was. We provide 3-D glasses and people can see the original photograph in 3-D at the spot it was taken. Garry Adelman likes to call it a 4-D experience, adding the element of actually being there where the photograph was taken. We always have a 3-D presentation, so it's focused on the photography, but you're also going to find out about the battle as you would in any Civil War or battlefield tour. It's not just for photographers. It's for everyone.

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In North Carolina, a new Civil War memorial honors Black Union soldiers



North Carolina artist Stephen Hayes works on his memorial, "Boundless," which will be unveiled in North Carolina this month. (PBS NC)

By Kevin Maurer, Washington Post Magazine

November 1, 2021 at 8:00 a.m. EDT

In the early 1900s, two Civil War memorials — both honoring the Confederacy — were erected in the busy downtown district of Wilmington, N.C. They were meant largely to send a message of intimidation to African Americans and “carpetbaggers,” Northerners who came to the South during reconstruction — and there they stood for a century.

Five miles away, Heather Wilson, the deputy director of the Cameron Art Museum, wanted to tell a different story about the city. The U.S. Colored Troops, 80 percent of whom were formerly enslaved men from the South, accounted for over half of the more than 2,000 Union casualties in the battles for Wilmington — one of which had taken place on the museum's grounds. Yet there was no monument honoring them.

“These men fought for their freedom, here, where the museum stands, and this is vitally important to who we are as a community,” Wilson says. “I want children to stand at the

sculpture and look up and be inspired by the proud face of the soldiers and think: That could be me. That man looks like me.”

And so, while the nation continues to take down Civil War monuments — including the statue of Gen. Robert E. Lee in Richmond, which was removed in September, and the two statues in Wilmington, which were removed last year — the museum is installing a new memorial that recognizes the sacrifices of Black soldiers in the Union Army. “Boundless,” by North Carolina artist Stephen Hayes, will be unveiled this month — and it aims to put forward a new story line about African Americans during the Civil War. “As a Black man in America, you see the imagery of a Black person in chains, being whipped, begging, kneeling and helpless,” Hayes told StarNews, a local media outlet. “This project is important to me because, as a creator, I get to change that narrative — by giving Black soldiers a sense of honor and pride.”



Hayes works on a statue for the memorial, on the site of the Battle of Forks Road in Wilmington, N.C. (PBS NC)

The Cameron Art Museum was built on the site of the Battle of Forks Road, part of the Union campaign to take the South’s last seaport. The Fifth Regiment of the USCT acted as the vanguard. The Confederates, who had been entrenched behind an earthen berm that still stands today, fought off the first assault but withdrew afterward, opening a path to the city. A few days later — as the

USCT marched into Wilmington singing “John Brown’s Body” and cheered on by Black and White citizens alike — a Black woman embraced one of the soldiers in the USCT ranks. It was her son, who had escaped Wilmington, only to return as a free man and liberator. Lee surrendered to Gen. Ulysses S. Grant 46 days later, in Virginia.

Historian Chris Fonvielle, credited with uncovering the Confederate earthworks in the 1980s and naming the battle, has been working to document USCT combat sites in North Carolina; four of the six are in the vicinity of Wilmington. He hopes Hayes’s sculpture will change people’s understanding of the USCT and the role it played in the Union victory. “In the end, the right side won,” Fonvielle told me, “and African Americans contributed mightily to that effort.”

After the Civil War, Wilmington grew into a mixed-race community with a thriving Black middle class, but that middle class was destroyed in 1898, when a coup — orchestrated by White politicians, newspaper publishers and Civil War veterans — removed a fusion government supported by Black voters. Between 60 and 300 Black people were killed and about 20 were banished from the state. After the coup, African Americans fled the city, and their property was confiscated.

More than a century later, racism here has never gone away. Last year, the Wilmington police department fired three officers after they were caught on video exchanging racist and threatening remarks.



To create the memorial's statues, Hayes put out a call for descendants, veterans and reenactors to sit for castings. (PBS NC)

After the art museum asked Hayes to be part of the project, he read up on the battle and submitted a few concept drawings of the sculpture. His vision for “Boundless” included a series of life-size bronze statues depicting the three ranks of USCT soldiers, along with a color guard and a drummer, marching toward the Confederate fortifications. Hayes and the museum put out a call asking descendants, veterans and reenactors to sit for a casting.

“These men were here to fight for their freedom, but then also, where does it go today or in the future?” Hayes told me. “I was thinking: What if I cast a bust of the descendants of the soldiers and have them be a part of it because it still creates that story of now and progress and seeing how far we’ve come? It’s telling a story, and I’m also creating a place for relatives and family members to want to come to” — a place where they can honor ancestors who “helped fight for our freedom.”

Indeed, “Boundless” is more than a collection of statues. It is an attempt by the Wilmington community to step out of the shadow of racial violence. “Wilmington,” says Fonvielle, “is coming to grips with how badly Blacks were treated for 150 years.”

Hayes says the piece — which, in addition to the statues, features the sound of soldiers

singing and marching via a QR code — speaks not only to the bravery of the troops, but to the power of community. “If it brings a sense of healing, I welcome that,” Hayes says. “At the end of the day, my art is here to create a conversation and allow people to speak out together.”

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The Tejano Tiger: Col. Santos Benavides, Confederate States of Army

By Norman Dasinger, Jr., November 1, 2021
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Col. Santos Benavides | Wikipedia

In 1971 the Public School System of Laredo, Texas, built a new elementary school. They named it after a Confederate officer. Not Lee, not Jackson—but Col. Santos Benavides. Today, that school still is in

existence and still named for the highest-ranking Mexican American who served in the Confederate Army.

Santos Benavides, nicknamed the “Merchant Prince of the Rio Grande,” was from Laredo and born in 1823. Earlier, his family had established that town and by 1856 Santos was elected its mayor. When the Civil War began, he was a Webb County judge and entered Confederate service, eventually serving in the 33rd Texas Cavalry, which later was renamed Benavides Regiment. Rising to the rank of colonel, Santos would become the highest-ranking Tejano of the over 12,000 that served the Confederacy. One of his assigned duties was to maintain a safe route whereby cotton and other goods could be transported from Texas across the Rio Grande into Mexico for sale. Federal armies stationed in and around modern-day Brownsville continually attacked soldiers and merchants guarding this passageway, but for the most part were unsuccessful in eliminating it from use by the Confederate government.



Palmito Ranch battlefield | Wikipedia

Benavides had, perhaps, his finest day on March 19, 1864, when 42 of his men defended Laredo against over 200 Federals under the command of Col. Edmund Davis. The Yankees had been ordered to destroy 5,000 bales of cotton being held in the San Augustin Plaza in anticipation of shipment into Mexico. On May 24, 1864, the Texas State legislature formally thanked Benavides and his men for successfully defending Laredo on that date.

Benavides was involved in over 100 engagements and never lost. His most

famous battle was at Palmito Ranch, Texas. The last battle of the Civil War, it was fought May 12-13, 1865—over a month after Lee surrendered to Grant at Appomattox.



World Cotton Centennial, 1884, New Orleans | Wikipedia

After the war, Benavides served three terms in the Texas State Legislature and would serve as a delegate to the World Cotton Exposition/World’s Fair held in New Orleans in 1884. He died in 1891 and is buried in Laredo.

Because he and many of his neighbors served the Confederacy, they became targets of Reconstruction retaliation after the Civil War. Santos and his family did not hide from this issue and became leaders of a resistance movement to this regional violence.

Santos believed in local control, but also knew that his isolated area of Texas had to be active in state and national politics in order to prosper. He never did, however, lose his sense of local independence.