



# Alexander Gardnerwar Photojohn Brow

**B Lingard**



## **Alexander Gardnerwar Photojohn Brown:**

**John Brown's Body** Franny Nudelman, 2015-12-01 Singing John Brown's Body as they marched to war Union soldiers sought to steel themselves in the face of impending death As the bodies of these soldiers accumulated in the wake of battle writers artists and politicians extolled their deaths as a means to national unity and rebirth Many scholars have followed suit and the Civil War is often remembered as an inaugural moment in the development of national identity Revisiting the culture of the Civil War Franny Nudelman analyzes the idealization of mass death and explores alternative ways of depicting the violence of war Considering martyred soldiers in relation to suffering slaves she argues that responses to wartime death cannot be fully understood without attention to the brutality directed against African Americans during the antebellum era Throughout Nudelman focuses not only on representations of the dead but also on practical methods for handling studying and commemorating corpses She narrates heated conflicts over the political significance of the dead whether in the anatomy classroom or the Army Medical Museum at the military scaffold or the national cemetery the corpse was prized as a source of authority Integrating the study of death oppression and war John Brown's Body makes an important contribution to a growing body of scholarship that meditates on the relationship between violence and culture

On Alexander Gardner's Photographic Sketch Book of the Civil War Anthony W. Lee, Elizabeth Young, 2007 Lee and Young have admirably elucidated this foundational volume in the history of American photography by developing references that emerge from prior readings of these images as well as thoughtfully producing new ways of seeing the landscapes Gardner presents The book makes available to a wide audience one of the most important photographic records of any war and certainly the most interesting visual record of the American Civil War This is superior scholarship Shirley Samuels author of *Facing America* Iconography and the Civil War Anthony Lee and Elizabeth Young's deceptively slim volume is a complex enlightening and elegant study of a significant Civil War era document that also greatly enhances our understanding of nineteenth century visual culture The analysis and format of this collaborative effort will serve as a model for cultural scholarship for years to come Joshua Brown author of *Beyond the Lines* Pictorial Reporting Everyday Life and the Crisis of Gilded Age America In this beautifully written analysis of one of the most important works of nineteenth century American photography Lee and Young restore Gardner's Sketch Book to its rightful place as a key document of American history At once a report of a newsworthy event and a meditation on its historical meaning Gardner's album is less unmediated reportage than a carefully constructed argument In clear lucid prose Lee and Young help us understand just how Gardner made this work that helped fix the Civil War in American memory Martha A Sandweiss author of *Print the Legend* Photography and the American West *A Spectacular Secret* Jacqueline Goldsby, 2020-09-15 This incisive study takes on one of the grimmest secrets in America's national life the history of lynching and more generally the public punishment of African Americans Jacqueline Goldsby shows that lynching cannot be explained away as a phenomenon peculiar to the South or as the perverse culmination of racist politics Rather

lynching a highly visible form of social violence that has historically been shrouded in secrecy was in fact a fundamental part of the national consciousness whose cultural logic played a pivotal role in the making of American modernity To pursue this argument Goldsby traces lynching s history by taking up select mob murders and studying them together with key literary works She focuses on three prominent authors Ida B Wells Barnett Stephen Crane and James Weldon Johnson and shows how their own encounters with lynching influenced their analyses of it She also examines a recently assembled archive of evidence lynching photographs to show how photography structured the nation s perception of lynching violence before World War I Finally Goldsby considers the way lynching persisted into the twentieth century discussing the lynching of Emmett Till in 1955 and the ballad elegies of Gwendolyn Brooks to which his murder gave rise An empathic and perceptive work **A Spectacular Secret** will make an important contribution to the study of American history and literature **Cheering**

**for Self** James S. Vass Jr, James Vass Jr, 2003-05-13 This book is a study of UW men s basketball fans during the 2001 2002 season and explores their proclivity to cheering for self during basketball events The term basketball event is used rather than basketball game to make clear that everything connected to and seen heard or experienced before during and after a basketball game is included The actual game itself is only part of the basketball event An undercurrent runs throughout this participant observation mini ethnography dealing with access and the relative quality of that access to basketball events being affected by ones age class race and gender The prominent role of advertising in shaping basketball events and helping to construct fans as consumers of products both commercial and institutional during the process of cheering for self is central to this idea Cheering for self is the activity engaged in by individual fans after they find things to identify or connect with through personal investment Fans cheer for self indirectly Fans cheer for the team that they identify with Through the process of cheering for self while attending the basketball event people are taught how to become fans to consume a UW product the basketball event and to consume advertisers products People have a tendency to spend their entire life trying to impress others

*Mary Chesnut's Civil War Epic* Julia A. Stern, 2010-01-15 A genteel southern intellectual saloniste and wife to a prominent colonel in Jefferson Davis s inner circle Mary Chesnut today is remembered best for her penetrating Civil War diary Composed between 1861 and 1865 and revised thoroughly from the late 1870s until Chesnut s death in 1886 the diary was published first in 1905 again in 1949 and later to great acclaim in 1981 This complicated literary history and the questions that attend it which edition represents the real Chesnut To what genre does this text belong may explain why the document largely has until now been overlooked in literary studies Julia A Stern s critical analysis returns Chesnut to her rightful place among American writers In *Mary Chesnut s Civil War Epic* Stern argues that the revised diary offers the most trenchant literary account of race and slavery until the work of Faulkner and that along with his Yoknapatawpha novels it constitutes one of the two great Civil War epics of the American canon By restoring Chesnut s 1880s revision to its complex multidecade cultural context Stern argues both for Chesnut s reinsertion into the pantheon of nineteenth century American

letters and for her centrality to the literary history of women's writing as it evolved from sentimental to tragic to realist forms

**The Tie That Bound Us** Bonnie Laughlin-Schultz, 2013-11-21 John Brown was fiercely committed to the militant abolitionist cause a crusade that culminated in Brown's raid on the Federal armory at Harpers Ferry in 1859 and his subsequent execution Less well known is his devotion to his family and they to him Two of Brown's sons were killed at Harpers Ferry but the commitment of his wife and daughters often goes unacknowledged In *The Tie That Bound Us* Bonnie Laughlin Schultz reveals for the first time the depth of the Brown women's involvement in his cause and their crucial roles in preserving and transforming his legacy after his death As detailed by Laughlin Schultz Brown's second wife Mary Ann Day Brown and his daughters Ruth Brown Thompson Annie Brown Adams Sarah Brown and Ellen Brown Fablinger were in many ways the most ordinary of women contending with chronic poverty and lives that were quite typical for poor rural nineteenth century women However they also lived extraordinary lives crossing paths with such figures as Frederick Douglass and Lydia Maria Child and embracing an abolitionist moral code that sanctioned antislavery violence in place of the more typical female world of petitioning and pamphleteering In the aftermath of John Brown's raid at Harpers Ferry the women of his family experienced a particular kind of celebrity among abolitionists and the American public In their roles as what daughter Annie called relics of Brown's raid they tested the limits of American memory of the Civil War especially the war's most radical aim securing racial equality Because of their longevity Annie the last of Brown's daughters died in 1926 and their position as symbols of the most radical form of abolitionist agitation the story of the Brown women illuminates the changing nature of how Americans remembered Brown's raid radical antislavery and the causes and consequences of the Civil War [Killing Ground](#) John Huddleston, 2002 *Killing Ground* is a significant contribution a new way of looking at highly familiar images Shelby Foote These haunting photographs of then and now offer a new and powerful perspective on the tragedies and triumphs above all the human cost of the Civil War John Huddleston's photographs of selected spots on dozens of battlefields of that war juxtaposed with photographs of soldiers killed or wounded there and other contemporary illustrations make telling points in a unique manner This book does more than prove the old adage that a picture is worth a thousand words it tells the poignant story of the Civil War in a way that goes beyond words James McPherson *Killing Ground* situates us uncomfortably in a terrain where living memory has only recently completed its transformation into history John Huddleston has photographed the scenes of this vast communal hurt from the mightiest battles to obscure actions involving a few combatants in every instance he asks the land itself to yield up what traces it may hold of the mortal issues contested there Suburban intersection brushy tangle murky pool well tended battle park all are joined by a commonality that Huddleston insists we not forget Americans died here killed by other Americans Frank Gohlke In *Killing Ground* John Huddleston embarks on a photographic odyssey through the modern day landscape of the Civil War He pairs historical images of the conflict from sixty two battle sites across the nation battlefield scenes soldiers living and dead prisoners of war civilians and

slaves with his own color photographs of the same locations a century and a half later always taken at the same time of year often at the same hour of the day Sometimes Huddleston's lens reveals a department store or fast food restaurant carelessly built on hallowed ground other images depict overgrown fields or well manicured parks When contrasted with their mid nineteenth century counterparts these indelible images challenge the meaning of place in American culture and the evolving legacy of the Civil War in our national memory *The ^ACivil War Dead and American Modernity* Ian Finseth,2018-01-02

The Civil War Dead and American Modernity offers a fundamental rethinking of the cultural importance of the American Civil War dead **Apocalyptic Sentimentalism** Kevin Pelletier,2015 Focusing on a range of important antislavery figures including David Walker Nat Turner Maria Stewart Harriet Beecher Stowe and John Brown Apocalyptic Sentimentalism illustrates how antislavery discourse worked to redefine violence and vengeance as the ultimate expression rather than denial of love and sympathy **The Brothers' War** J. Patrick Lewis,2007 Presents poems that adopt the voices of soldiers commanders and slaves and other civilians during the Civil War pairing each poem with a period photo and includes facts on the conflict Haunted by the Civil War Shirley Samuels,2025-10-28 How the legacy of the Civil War as presented by writers poets and artists of the time has shaped American visions of democracy In *Haunted by the Civil War* Shirley Samuels explores the work of Walt Whitman Emily Dickinson Herman Melville Frederick Douglass Charlotte Perkins Gilman and others to investigate the long cultural shadow of America's cataclysmic sundering Juxtaposing these texts with images ranging from paintings by Winslow Homer to newspaper and magazine illustrations of political controversies Samuels argues that the Civil War still haunts our attitudes toward democracy The recent toppling of Confederate monuments the continuing protests over racial and sexual discrimination immigration and Indigenous land rights each of these forms part of the war's legacy Examining the fraught deliberations about an ideal American democracy in the early republic Samuels turns to the language of sensation in the poetry of Melville Dickinson and Whitman alongside Lincoln's relation to the poetic and visual culture of his time She considers the haunted afterlives of war in the work of Louisa May Alcott and Harriet Beecher Stowe as well as in popular nineteenth century inspirational fiction And she investigates the literature of men at sea and on rivers enabling both connection and escape as seen in Melville and Mark Twain while examining women's wartime work and experience in writings by Gilman and Frances Harper Why does the Civil War still haunt us To find the answer Samuels identifies not only the ghosts that cannot rest but also the cultural practices that name them **The Confederate General Rides North** Amanda C. Gable,2009-08-11 In this richly imagined utterly original debut a mother daughter road trip leads a young girl a precocious Civil War buff to a hard won understanding of the American history she loves and the personal history she inherits Eleven year old Katherine McConnell is so immersed in Civil War history that she often imagines herself a general leading troops to battle When Kat's beautiful impulsive mother wakes her early one morning in the summer of 1968 to tell her they will be taking a road trip from Georgia to Maine to find antiques for a shop she wants to open Kat sees the

opportunity for adventure and a respite from her parents troubled marriage Armed with a road atlas and her most treasured history books Kat cleverly charts a course that will take them to battlefields and historic sites and for her mother s sake she hopes bring them home a success But as the trip progresses Kat s experiences test her faith in her mother and her loyalty to the South bringing her to a difficult new awareness of her family and the history she reveres And when their journey comes to an abrupt and devastating halt in Gettysburg Kat must make an irrevocable choice about their ultimate destination Deftly narrated with the beguiling honesty of a child s perspective and set against the rich backdrop of the South during the 1960s The Confederate General Rides North gracefully blends a complex mother daughter relationship the legacy of the Civil War and the ache of growing up too soon Civil War Times Illustrated ,1994 *Hidden in Plain Sight* Rachel

Stephens,2023-09-22 In the decades leading up to the Civil War abolitionists crafted a variety of visual messages about the plight of enslaved people portraying the violence familial separation and dehumanization that they faced In response proslavery southerners attempted to counter these messages either through idealization or outright erasure of enslaved life In *Hidden in Plain Sight Concealing Enslavement in American Visual Culture* Rachel Stephens addresses an enormous body of material by tracing themes of concealment and silence through paintings photographs and ephemera connecting long overlooked artworks with both the abolitionist materials to which they were responding and archival research across a range of southern historical narratives Stephens begins her fascinating study with an examination of the ways that slavery was visually idealized and defended in antebellum art She then explores the tyranny especially that depicted in art enacted by supporters of enslavement introduces a range of ways that artwork depicting slavery was tangibly concealed considers photographs of enslaved female caretakers with the white children they reared and investigates a printmaker s confidential work in support of the Confederacy Finally she delves into an especially pernicious group of proslavery artists in Richmond Virginia Reading visual culture as a key element of the antebellum battle over slavery *Hidden in Plain Sight* complicates the existing narratives of American art and history Humanities ,2006 Lens of War J. Matthew Gallman,Gary W.

Gallagher,2015-04-15 *Lens of War* grew out of an invitation to leading historians of the Civil War to select and reflect upon a single photograph Each could choose any image and interpret it in personal and scholarly terms The result is a remarkable set of essays by twenty seven scholars whose numerous volumes on the Civil War have explored military cultural political African American women s and environmental history The essays describe a wide array of photographs and present an eclectic approach to the assignment organized by topic Leaders Soldiers Civilians Victims and Places Readers will rediscover familiar photographs and figures examined in unfamiliar ways as well as discover little known photographs that afford intriguing perspectives All the images are reproduced with exquisite care Readers fascinated by the Civil War will want this unique book on their shelves and lovers of photography will value the images and the creative evocative reflections offered in these essays **Awaiting the Heavenly Country** Mark S. Schantz,2013-09-20 Americans came to fight the Civil War in the

midst of a wider cultural world that sent them messages about death that made it easier to kill and to be killed They understood that death awaited all who were born and prized the ability to face death with a spirit of calm resignation They believed that a heavenly eternity of transcendent beauty awaited them beyond the grave They knew that their heroic achievements would be cherished forever by posterity They grasped that death itself might be seen as artistically fascinating and even beautiful from Awaiting the Heavenly Country How much loss can a nation bear An America in which 620 000 men die at each other s hands in a war at home is almost inconceivable to us now yet in 1861 American mothers proudly watched their sons husbands and fathers go off to war knowing they would likely be killed Today the death of a soldier in Iraq can become headline news during the Civil War sometimes families did not learn of their loved ones deaths until long after the fact Did antebellum Americans hold their lives so lightly or was death so familiar to them that it did not bear avoiding In Awaiting the Heavenly Country Mark S Schantz argues that American attitudes and ideas about death helped facilitate the war s tremendous carnage Asserting that nineteenth century attitudes toward death were firmly in place before the war began rather than arising from a sense of resignation after the losses became apparent Schantz has written a fascinating and chilling narrative of how a society understood death and reckoned the magnitude of destruction it was willing to tolerate Schantz addresses topics such as the pervasiveness of death in the culture of antebellum America theological discourse and debate on the nature of heaven and the afterlife the rural cemetery movement and the inheritance of the Greek revival death as a major topic in American poetry African American notions of death slavery and citizenship and a treatment of the art of death including memorial lithographs postmortem photography and Rembrandt Peale s major exhibition painting The Court of Death Awaiting the Heavenly Country is essential reading for anyone wanting a deeper understanding of the Civil War and the ways in which antebellum Americans comprehended death and the unimaginable bloodshed on the horizon

**The Girl in the Middle** Martha A. Sandweiss, 2025-04-15 A haunting image of an unnamed Native child and a recovered story of the American West In 1868 celebrated Civil War photographer Alexander Gardner traveled to Fort Laramie to document the federal government s treaty negotiations with the Lakota and other tribes of the northern plains Gardner known for his iconic portrait of Abraham Lincoln and his visceral pictures of the Confederate dead at Antietam posed six federal peace commissioners with a young Native girl wrapped in a blanket The hand labeled prints carefully name each of the men but the girl is never identified As The Girl in the Middle goes in search of her it draws readers into the entangled lives of the photographer and his subjects Martha A Sandweiss paints a riveting portrait of the turbulent age of Reconstruction and westward expansion She follows Gardner from his birthplace in Scotland to the American frontier as his dreams of a utopian future across the Atlantic fall to pieces She recounts the lives of William S Harney a slave owning Union general who earned the Lakota name Woman Killer and Samuel F Tappan an abolitionist who led the investigation into the Sand Creek massacre And she identifies Sophie Mousseau the girl in Gardner s photograph whose life swerved in unexpected directions as



American settlers pushed into Indian Country and the federal government confined Native peoples to reservations Spinning a spellbinding historical tale from a single enigmatic image *The Girl in the Middle* reveals how the American nation grappled with what kind of country it would be as it expanded westward in the aftermath of the Civil War William Harnett's *Curious Objects* Nika Elder, 2022-10-04 Introduction Harnett's objects Civil War relics and the end of history painting Text and the transformation of still life Specimens and the art of trompe l'oeil Manufactures and the politics of painting Epilogue still life and its afterlives

**Imprisoned by the Past** Jeffrey L. Kirchmeier, 2015 In 1987 the United States Supreme Court decided a case that could have ended the death penalty in the United States Imprisoned by the Past Warren McCleskey and the American Death Penalty examines the long history of the American death penalty and its connection to the case of Warren McCleskey revealing how that case marked a turning point for the history of the death penalty In this book Jeffrey L. Kirchmeier explores one of the most important Supreme Court cases in history a case that raised important questions about race and punishment and ultimately changed the way we understand the death penalty today McCleskey's case resulted in one of the most important Supreme Court decisions in U.S. history where the Court confronted evidence of racial discrimination in the administration of capital punishment The case currently marks the last time that the Supreme Court had a realistic chance of completely striking down capital punishment As such the case also marked a turning point in the death penalty debate in the country Going back nearly four centuries this book connects McCleskey's life and crime to the issues that have haunted the American death penalty debate since the first executions by early settlers through the modern twenty-first century death penalty Imprisoned by the Past ties together three unique American stories First the book considers the changing American death penalty across centuries where drastic changes have occurred in the last fifty years Second the book discusses the role that race played in that history And third the book tells the story of Warren McCleskey and how his life and legal case brought together the other two narratives

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