

Photographic Fundraising: Civil War Philanthropy

by Kathleen Collins

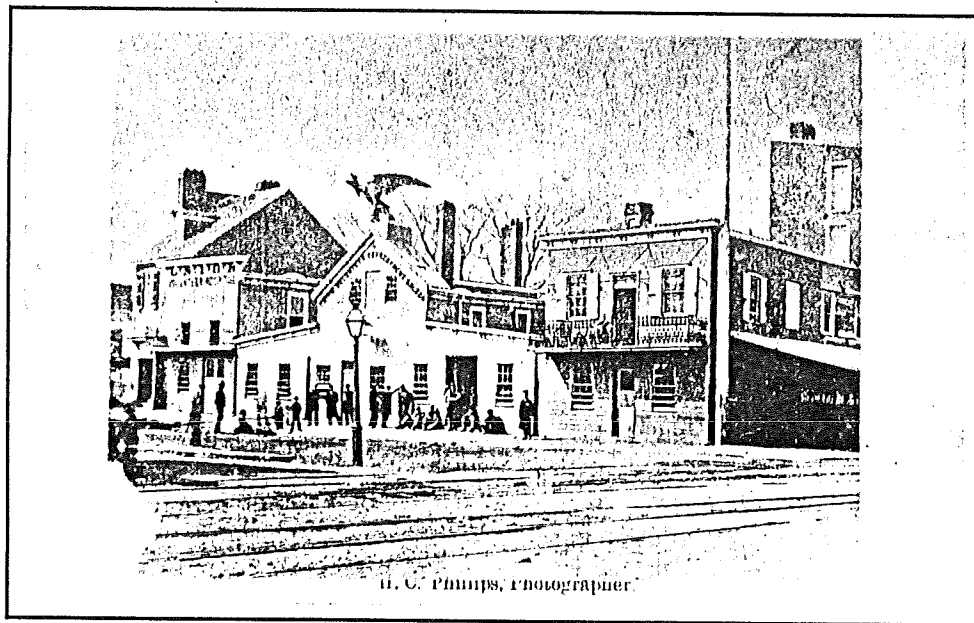


Figure 1. H. C. Phillips, 'Union Volunteer Refreshment Saloon'. Carte de visite, ca. 1864. Courtesy Sophia Smith Collection, Smith College, Northampton, Massachusetts.

With the development of the carte de visite in the 1850s, an inexpensive, reproducible, and highly portable image could be used for propaganda campaigns aimed at the heart and purse strings of a susceptible public. One measure of the popularity and versatility of the carte de visite may be found in its use as a vehicle for fund-raising during and after the American Civil War. Wounded soldiers, orphaned children, widows, and needy victims had their causes promoted by means of these small (2½ × 4¼ in.) card-mounted, albumen photographs. The card mount provided space for a verbal appeal, to increase the impact of the photograph itself.

The American Civil War (1861-1865) inspired new kinds of civic efforts to help the needy men and families who had made great sacrifices to save the Union. Americans had heard of the inhuman conditions suffered by British soldiers during the Crimean War (1853-1856), during which more men died as a result of disease and exposure than of actual battle wounds. As a result of news dispatches from the Crimea which appeared in the British press, and which described in painful detail the chaos in the camps and the despair of the men, the British public had responded with shipments of clothing, food, and equipment, much of which, however, was inappropriate

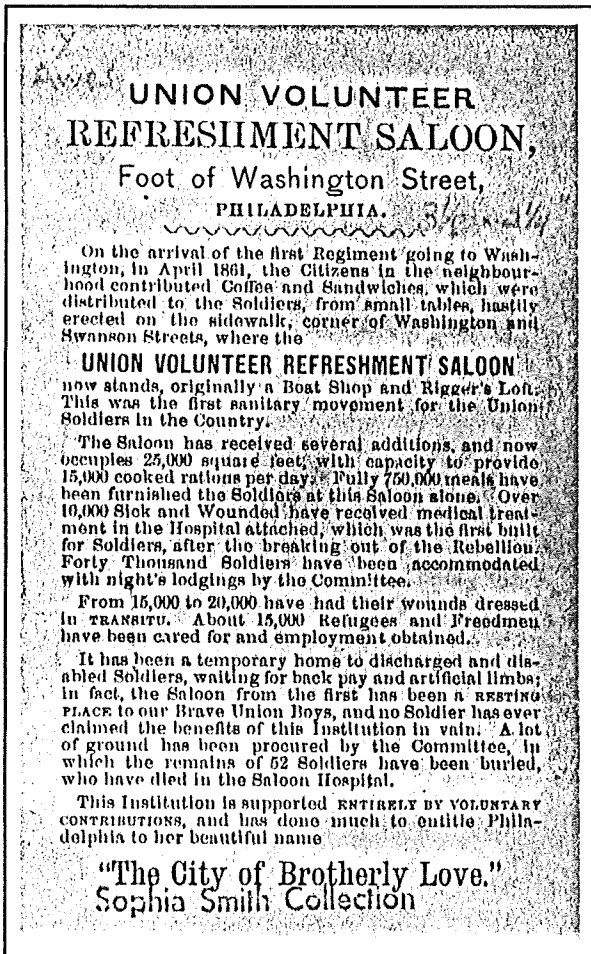


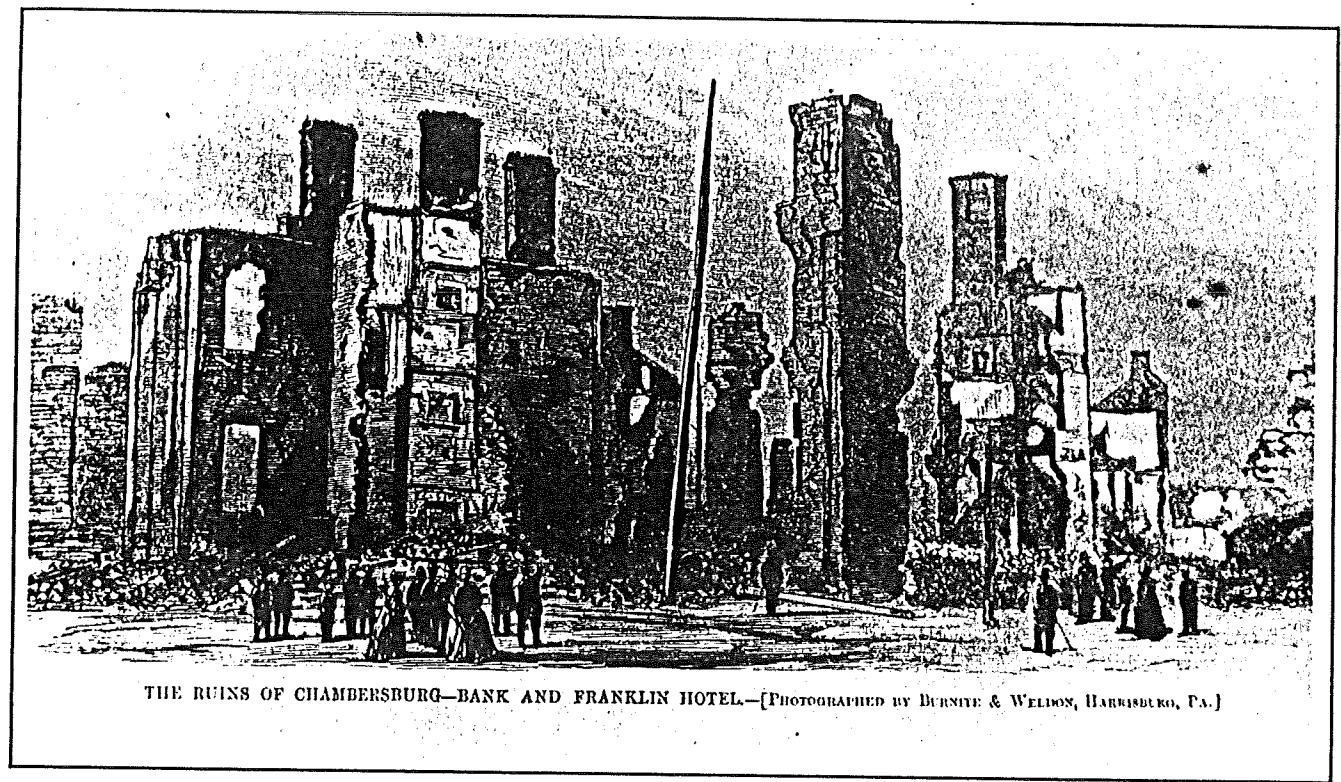
Figure 2. Verso of H. C. Phillips, 'Union Volunteer Refreshment Saloon'.

and inadequate, and most of which arrived too late to do any good. To prevent any such fate for the American boys and men who enlisted to defend the Union, the United States Sanitary Commission was organized on 9 June 1861, by Secretary of War Simon Cameron. The US Sanitary Commission trained nurses, improved camp sanitation, transported the sick and wounded and supplemented the food supplies at field camps. The best-known of their fund-raising activities were the 'Sanitary Fairs' held in major Union cities, and reported in newspapers like *Harper's Weekly*, and *Frank Leslie's Illustrated Magazine*.

The 'Union Volunteer Refreshment Saloon' pictured here claimed to be the 'first sanitary movement for the Union Soldiers in the Country' (Figure 1). This carte undoubtedly inspired contributions, showing as it did the activity surrounding the tidy building in the 'City of Brotherly Love'. A lengthy verso text offered a history and some impressive statistics (Figure 2).¹ One copy of this carte came in a paper wrapper, like those commonly used for tintypes, and carried a hand-inscribed listing of all of the officers of the Union Volunteer Refreshment Saloon.² It is likely that H. C. Phillips, the Philadelphia photographer responsible, contributed his services and cartes either at cost or even for nothing, as he was a proud Union supporter and was involved in other Civil War-related appeals.

In the winter of 1863-1864, a group of Southern slave children, claimed as 'contraband' by the Union Army in Louisiana and thereby freed, were sent to Boston, Philadelphia, and New York City, on a tour of photographic studios. Their carte-de-visite portraits were sold throughout the North to benefit the schools that had been set up to educate these newly freed slaves. The project's discreet acknowledgement of Northern racism is shown in the selection of predominantly caucasian-featured children to be photographed, and was discussed in detail in an earlier *History of Photography* essay (Vol. 9, issue 3 [1985]).

On 30 July 1864, when the citizens of Chambersburg, Pennsylvania refused to give shoes, food, clothing, and \$500,000 ransom to the invading Confederate Army, General McCausland ordered the city to be burned. The property loss was estimated at \$4,000,000; 2,500 people lost their homes.³ Nothing could convey the losses suffered by the citizens of the town or express their heroic resistance to the rebels quite as effectively as a photograph. Newspapers published dramatic woodcuts based on photographs of the smouldering buildings (Figure 3). Several photographers contributed their skills to raise money for the townspeople who had lost everything. One series was issued by the Chambersburg studio of Bishop and Zimmerman, of which we show two here (Figures 4,



THE RUINS OF CHAMBERSBURG—BANK AND FRANKLIN HOTEL.—[PHOTOGRAPHED BY BURNITE & WELDON, HARRISBURG, PA.]

Figure 3. Burnite and Weldon, Harrisburg, Pa., 'The Ruins of Chambersburg — Bank and Franklin Hotel', Harper's Weekly, 20 August 1864, p. 541.

5 and 6). The versos of both cartes are identical, and indicate that the 'View of the Ruins of Chambersburg' was 'Sold for the Benefit of the Sufferers' by the photographers. It is unlikely that the victim shown in Figure 6 found much comfort in the description of herself as one of the 'Ruins'. Perhaps the righteous indignation of the photographers had blinded them to the likely reactions of sitter and viewer.

By far the largest philanthropic use of photographs was on behalf of wounded soldiers. More than 470,000 men were wounded in the Civil War; a large number were left crippled, unemployed, and destitute, so many that the public grew somewhat inured to the presence of them on the street. One letter to the *New York Times* appealed to citizens to employ such 'intelligent and thoroughly trustworthy' veterans whenever possible, and asked people not to dismiss these worthy men. 'It is only a lazy, worthless soldier', was a remark 'often heard'. The writer asked of all that they not force our 'national defenders to eat the bread of a beggar.'⁴ While suffering in the street might be ignored, hundreds of carte-de-visite portraits showing the empty sleeve, empty trouser leg, and sometimes both, did their best to wake the conscience of an apparently ungrateful Union. Those cartes picturing wounded soldiers which were not published commercially were kept as family mementoes of the Civil War, to remind relatives of the cost of the battles, in the most immediate terms.⁵

If a wounded soldier preferred to keep his appeal on a higher level, he sometimes chose a card designed to rouse the public with an appeal to patriotism. The photographer

M. Witt, of Columbus, Ohio, offered just such a card, which bore a reproduction of W. H. Powell's painting, the 'Battle of Lake Erie', which took place on 13 September 1813. The picture, which hangs now in the east stairwell of the Senate Wing of the Capitol, shows Commodore Perry transferring his colours from the disabled flagship *Lawrence* to the *Niagara*, during the War of 1812. Witt's cropped reproduction of the painting carries on the back the revenue stamp required by law on photographs sold during the Civil War. This indicates the period in which the image was sold. The card bears the simple, all-purpose caption, 'Sold by a Wounded soldier' (Figures 7 and 8). The identity of the victim is not known, only that he had the good sense to rely on a patriotic picture instead of his own portrait, to evoke a memory of heroic sacrifice likely to untie the pursestrings of the public.

More often, soldiers focused attention on their own pressing need to survive, by reminding the fortunate of the limbs lost to defend their precious Union. One such image simply shows two soldiers, crutches by their sides, each with a bandaged amputated stump conspicuously crossed over the good leg that remained (Figure 9). The verso has a hand-written inscription 'Rec'd Oct. 7th' and a revenue stamp which carries no date. Another similar appeal, not reproduced here, showed the armless sailor, Richard D. Dunphy, in a carte produced by Pendleton of New York City. The verso of the photograph carries a compelling story of heroism and sacrifice, aimed at supplementing Dunphy's pension:

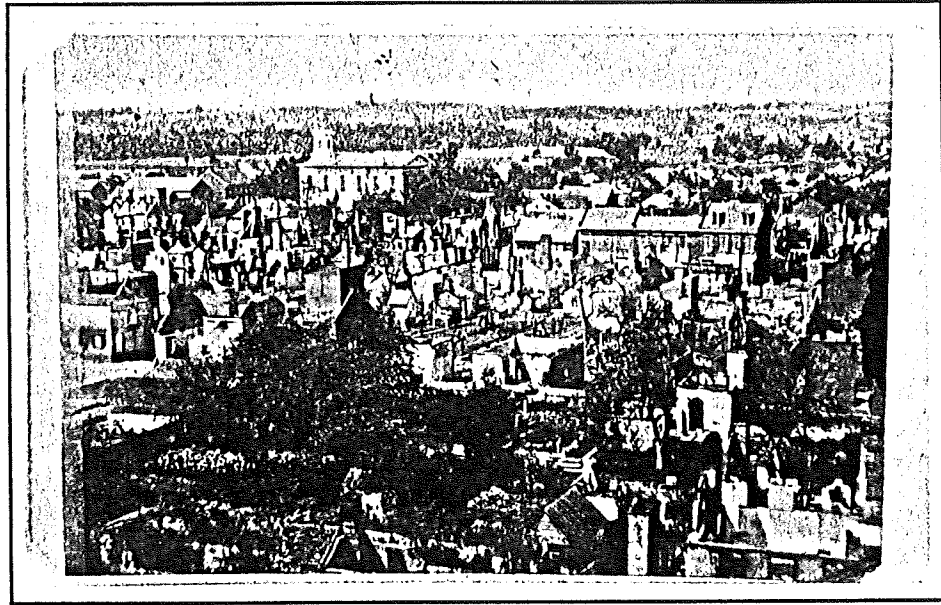


Figure 4. Bishop and Zimmerman, Chambersburg, Pennsylvania, 'View of the Ruins of Chambersburg', carte de visite, 1864. Courtesy William Culp Darrah.

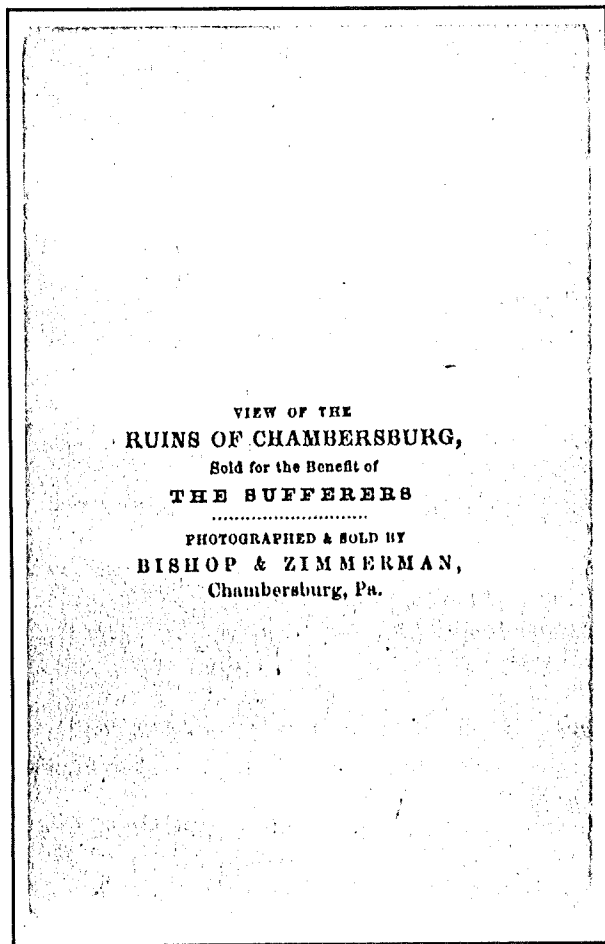


Figure 5. Verso of both Bishop and Zimmerman cartes shown here.

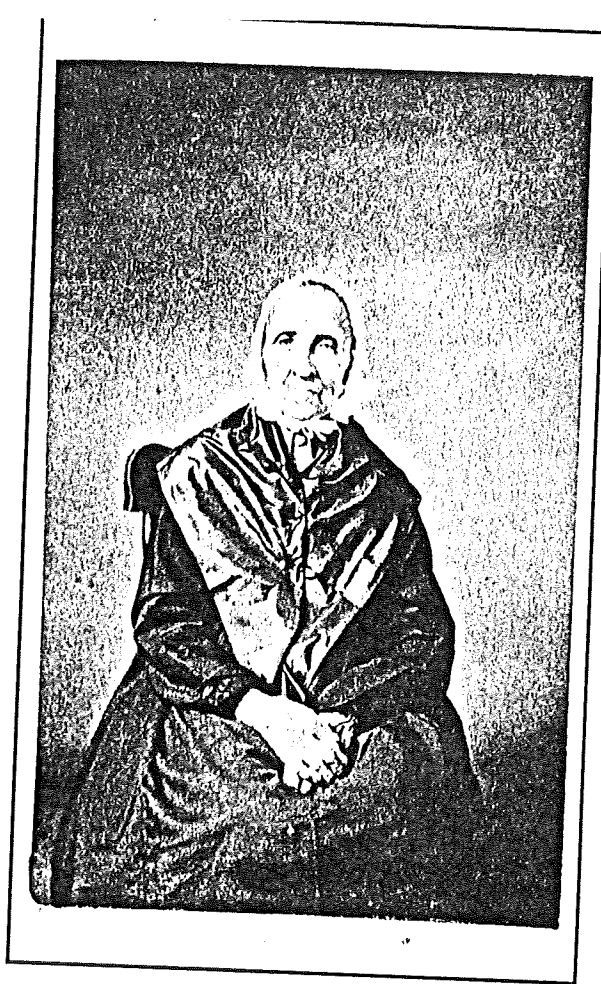


Figure 6. Bishop and Zimmerman, Chambersburg, Pennsylvania, portrait of victim of the burning of Chambersburg by the Confederate Army, carte de visite, 1864. Courtesy William Culp Darrah.

RELIEF FOR A DISABLED SAILOR. At the dinner for the soldiers and sailors on Christmas Day, at the depot, Nos. 50 and 52 Howard street, one of our guests was the brave young sailor Richard D. Dunphy, who, at the battle of Mobile, lost both arms. Admiral Farragut, who honored the Ladies' Association with his presence, together with Commodore Drayton, gave some of the particulars of the disaster to the youth, who was in their command on the good ship Hartford. We, the ladies of the Association, are anxious to secure something permanent for his future support, so that, with his pension allowed by the Government, he may be made comfortable.

We are too thoroughly experienced in the liberality of our patriotic friends to feel it necessary to say more. We have ourselves made the first contribution toward this little fund, and if any one is disposed to aid us, we shall be most grateful, and a brave, cheerful boy, who has given more than life

for his country, will know that he is not forgotten by those for whom he has suffered.

Any contributions to this object may be sent to Miss Katherine Hone, Treasurer, No. 24 West Nineteenth street.

Mrs. GEO. T. M. DAVIS, Secretary. Mrs. Jacob Le Roy, First Directress.⁶

A similar appeal (not reproduced) is made on behalf of an armless man, shown holding a young child on his knee, entitled simply, 'The Empty Sleeve'.

Two soldiers, Alfred A. Stratton and Benjamin Franklin, appear in multiple versions of carte de visite issues (not shown here), all designed to raise money for their support. Alfred A. Stratton, Co. G., 147th New York Volunteers, had been a blacksmith before enlisting. Toward the end of the battle that pitted Ulysses Grant against General Beauregard at Petersburg, Virginia, on 18 June 1864, Stratton received wounds that resulted in the amputation of both of his arms. At least seven different cartes of Stratton have been found, one of which was made



Figure 7. M. Witt, 'Sold by a Wounded Soldier', carte de visite, 1865. B. and H. Henisch collection.

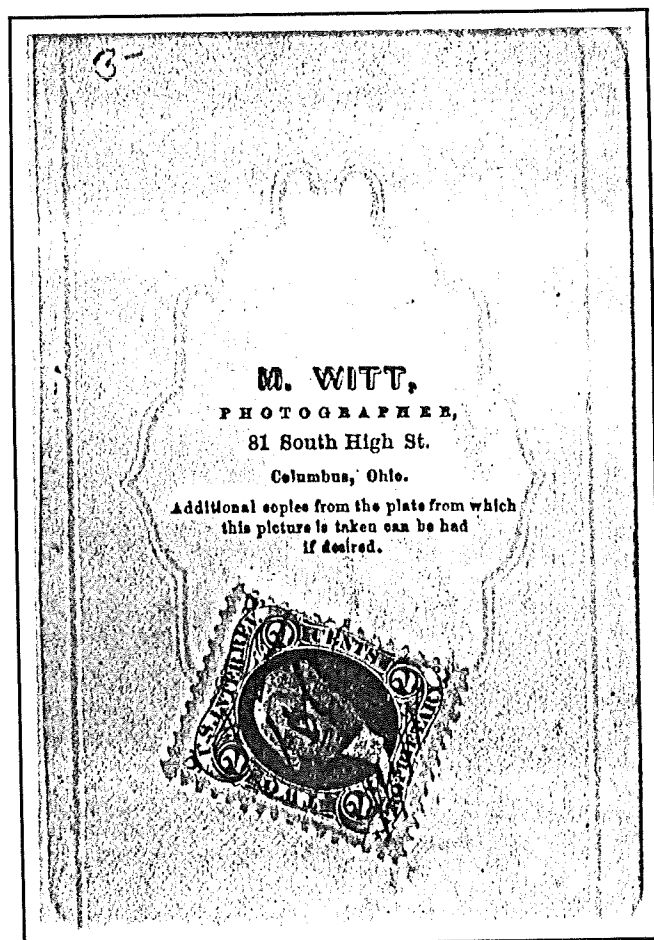


Figure 8. Verso, M. Witt carte.

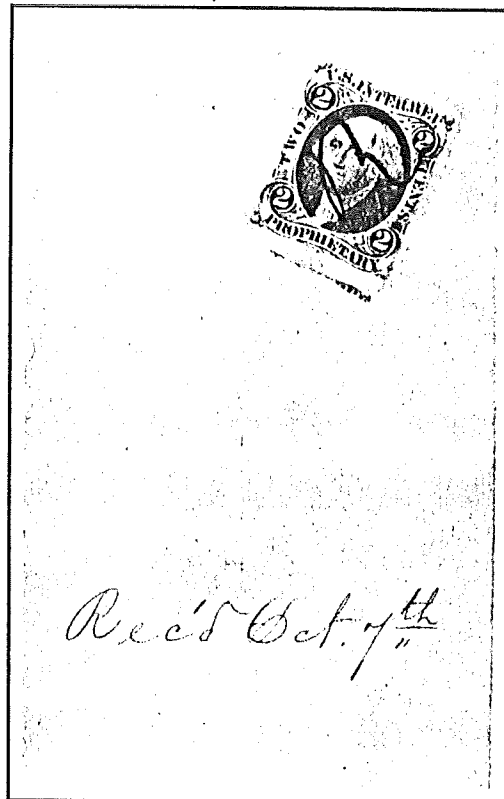


Figure 9. Photographer unknown, portrait of two Civil War amputees, carte de visite, ca. 1860s. Courtesy William Darrah.

at the studio of C. D. Fredrick of New York City. One of the series shows him in civilian clothes, rather than uniform, indicating his new life as a minister. After the war, Stratton married, fathered two children, became the pastor of the Washington Street Church in Brooklyn, New York, and the Rector of Epiphany Church in Washington, DC. He died in 1874, at the age of 29.⁷

The case of Benjamin Franklin is perhaps the most compelling. Although we are unable to reproduce here any of the three carte-de-visite portraits of the soldier purported to be the Civil War's only quadraplegic, we can describe them and tell the story behind these pictures.⁸ Benjamin Franklin had enlisted and re-enlisted, to fight the Indians as part of the 1st Minnesota Cavalry Regiment, and Company H of the 2d Minnesota Cavalry. In December 1865, he was assigned to escort a wagon train which was caught in a severe storm. Of the four troopers on escort, only Franklin survived, thanks to his rescue by friendly Indians after a week without food or shelter. In January 1866, the 28-year-old Franklin had both forearms and lower legs amputated because of frostbite. He was discharged in April 1866, and by 27 June, Congress had passed a special act granting him a pension, at the rate of \$25 per month, which was raised in increments to \$100 by 1888, by which time he had fathered three children in two marriages. To supplement his pension, he sold photographs that carried the story of his injury. All of the portraits were taken in a studio setting, and show Franklin either sitting with crutches by his side, or standing with

the aid of crutches. Only one of the three carries a photographer's imprint, that of Couch, of Delaware, Ohio. All the card photographs were sold for 25 cents each, and all carried his story on the back, with one variation. The earliest photograph, by Couch, indicates that 'He is the only soldier in the United States without hands or feet, and is now trying to sell his Photos for the benefit of himself.' The other two versions were made after he had a family to support:

BENJAMIN FRANKLIN is the Unfortunate Soldier, who lost all his limbs by freezing, while crossing the plains from Fort Wadsworth, Dacotah Territory to Fort Ridgley, Minn. While he was making the journey, in company with four others, they were caught in one of those dreadful storms which frequently occur on the plains, and all of his comrades perished. He was out eight days and seven nights without food or fire, and when found by two Indians was nearly starved to death. He is now trying to sell his Photographs for the benefit of his family which consists of a wife and three children.

The plight of the orphan was a popular cause, in a war where more than 600,000 men died, and the widows who survived were often too destitute to support their children. Typical of these appeals is a portrait of two young boys, dressed up in sailor suits for their visit to the photographer's studio (Figures 10 and 11). The photographer is not identified, but the good cause was that of the Mt. Vernon,



Figure 10. Photographer unknown, 'True Sympathy', (an appeal by the Orphan's Home in Mt. Vernon, Ohio), carte de visite, ca. 1865-1866. Courtesy William Culp Darrah.

TRUE SYMPATHY.

"Whose little faces are these?"
"Inmates of the Orphan's Home, located at Mt. Vernon, Ohio."

"Bright faces! Pretty, intelligent children! Very much so! Many such children in the State homeless?"

"Hundreds of such!"

"What a pity! I do pity them!"

"How much?"

"I have not put any price upon my sympathy."

"It will not be worth anything to them till you price it and pay the price. But when your pity is valued and the price paid, it can be used for their good. And Solomon says, Prov. 19, 17: 'He that hath pity upon the poor lendeth unto the Lord, and that which he hath given will He pay him again.'"

"Why were these pictures taken?"

"To raise money for the support of the children. Do you wish to help a little? If you give Twenty-five cents or more, you can keep this picture."

The work is supported by charity, and is not sectarian, and homeless children are admitted from any part of the country.

G. W. McWHERTER,

Superintendent.

Figure 11. Verso of 'True Sympathy'.



Figure 12. J. E. McClees, Philadelphia, portrait of Frank, Frederick, and Alice Humiston, carte de visite, ca. 1864-1867. Courtesy William Darrah.

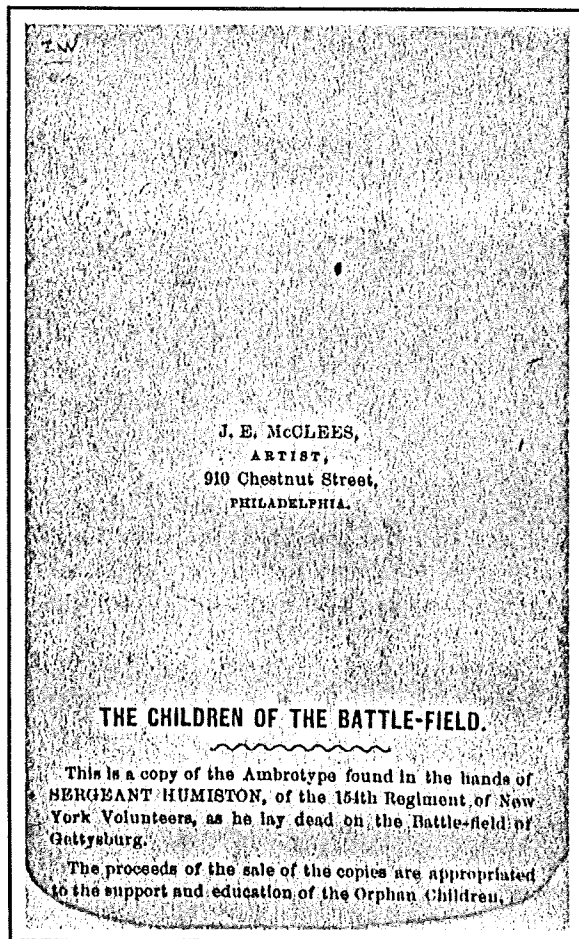


Figure 13. Verso of McClees carte. 'The Children of the Battle Field. This is a copy of the Ambrotype found in the hands of Sergeant Humiston, of the 154th Regiment of New York Volunteers, as he lay dead on the Battle-field of Gettysburg. The proceeds of the sale of the copies are appropriated to the support and education of the Orphan Children.'



FRANK, FREDERICK & ALICE.

Figure 14. Wenderoth, Taylor and Brown, Philadelphia, portrait of Frank, Frederick, and Alice Humiston, carte de visite, ca. 1864-1867. Courtesy William Darrah.

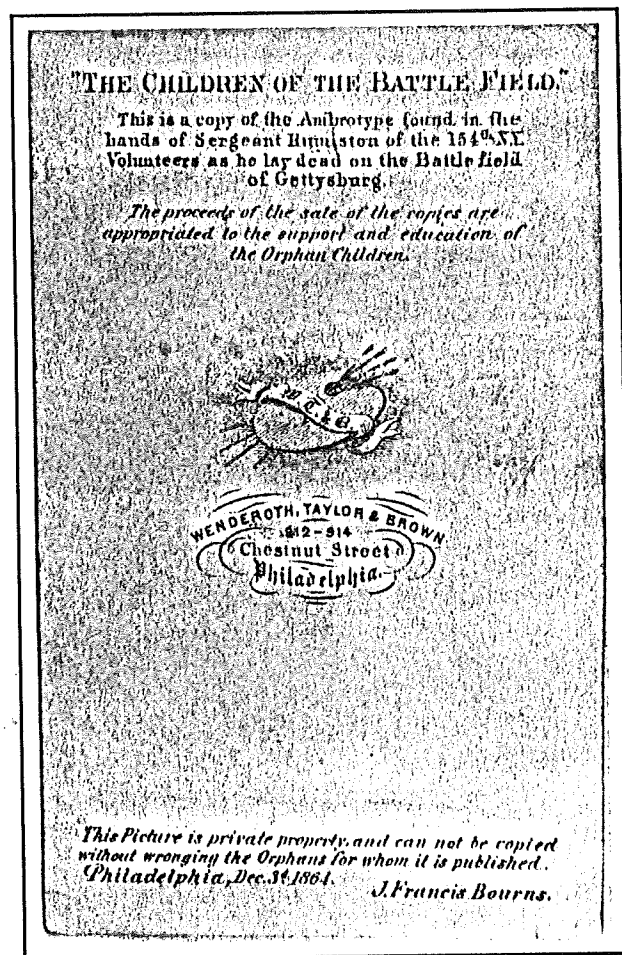


Figure 15. Verso of Wenderoth, Taylor and Brown carte.

Ohio, Orphans' Home, which 'sold' the carte for 'twenty-five cents or more'. The Home's willingness to accept children 'from any part of the country' suggests that this was a post-war photographic appeal.⁹

One photographic appeal on behalf of orphans is well known now because of the notoriety of the case for a number of years. The story began after the 1 July 1863, Battle of Gettysburg, and was still going the rounds at the end of 1867.¹⁰ An unidentified Union sergeant was found dead in the town of Gettysburg, Pennsylvania, after the battle, and was buried in the yard where he had lain. The only identification he carried was an unmarked ambrotype of three children, which he clutched in his hand. A Philadelphia doctor, John C. Bourns, had the ambrotype copied, and thousands were printed in carte-de-visite form to be distributed throughout the Middle Atlantic and New England area, in an attempt to identify and locate the soldier's family. Religious magazines and Union newspapers published drawings and woodcuts based on the photograph. In November 1863, Philinda S. Humiston, living in Portville, New York, read of the attempt to identify the dead soldier in a Philadelphia publication, *The*

American Presbyterian. She obtained a copy of the photograph, recognized the children as her own, and thus learned of her husband's death the previous summer. Her husband was then reburied in the National Cemetery at Gettysburg with his fellow New York soldiers. Sergeant Amos Humiston had been a harness maker, 32 years old at the time he died. The ambrotype had been made after Amos enlisted in the Army of the Potomac, and sent to him by his wife.

H. C. Phillips and Brother, the studio that had issued the carte of the Union Volunteer Refreshment Station, made the first printing of the children's portrait, at a time when their names were still unknown. After the family had been identified, it was brought to the Soldiers' Orphans Home in Gettysburg, where the children were to be educated, and Philinda employed as a matron. Dr. Bourns then had the picture reissued in the thousands, to raise money for the care and upbringing of the children. At least five Philadelphia photographers printed these cartes between 1864 and 1867. All of the photographs identify the children and indicate the fund-raising purpose of the picture. Besides the pictures from the Phillips studio, and

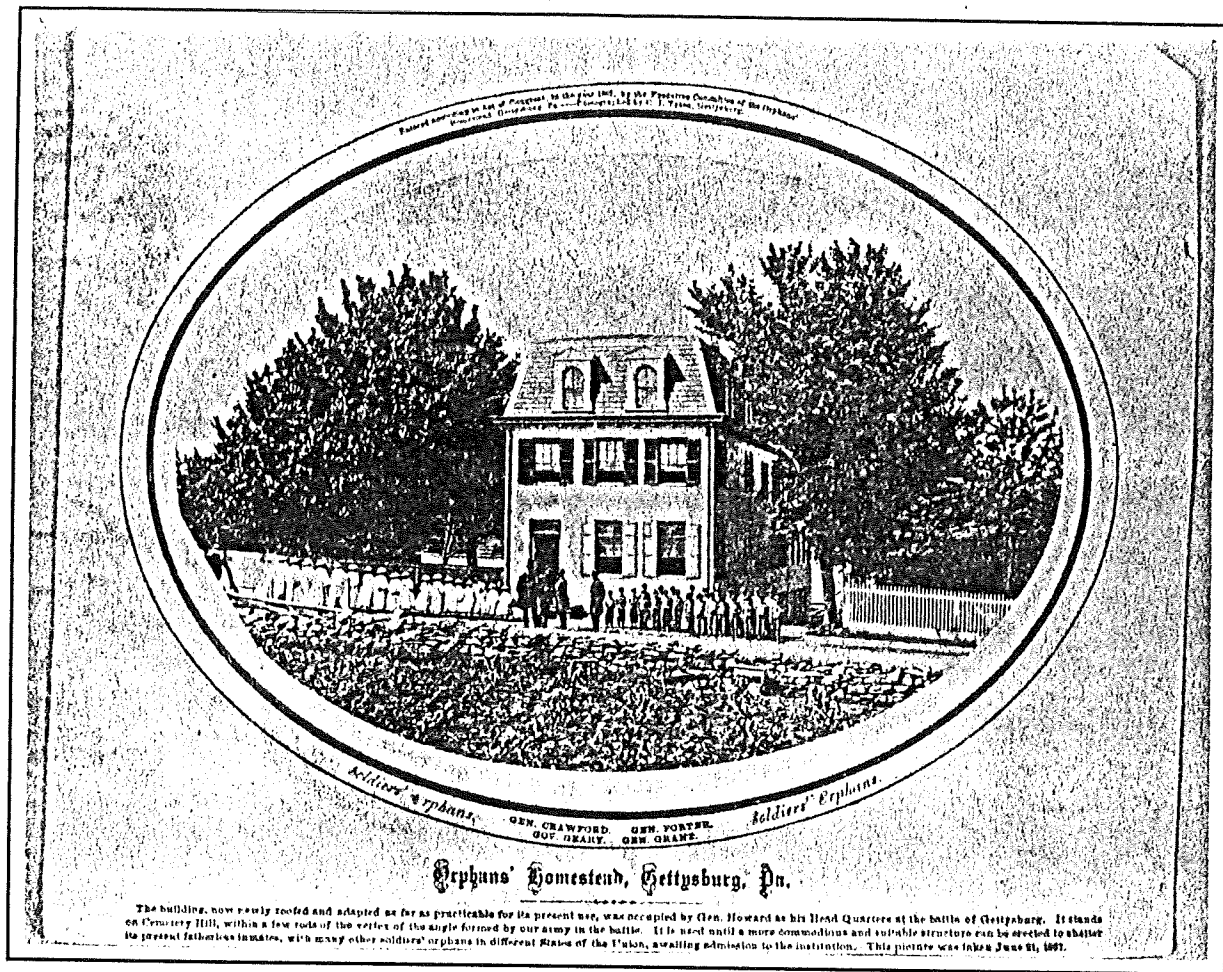


Figure 16. C. J. Tyson, 'Orphans' Homestead, Gettysburg, Pa.' 21 June 1867. Albumen print, $5\frac{1}{4} \times 7\frac{1}{2}$ in. oval. Library of Congress, Lot 11662.

those by Wenderoth, Taylor and Brown and J. E. McClees, which we reproduce here, cartes were issued by F. Gutekunst and Wenderoth and Taylor (Figures 12-15). Dr. J. Francis Bourns has added a warning to the verso of the Wenderoth, Taylor and Brown carte: 'This picture is private property, and can not be copied without wronging the Orphans for whom it is published. Philadelphia, Dec. 3d, 1864.' A later issue by Wenderoth, Taylor and Brown dates Dr. Bourns' message as 23 September 1865, and refers to the original photograph of the children as a 'Ferrotyp'. The name of the cause had been changed as well: 'The copies are sold in furtherance of the National Sabbath School effort to found in Pennsylvania an Asylum for dependant Orphans of soldiers; in memorial of our Perpetuated Union.'¹¹ The Sanitary Commission joined the campaign, sponsoring a prize for the best poem memorializing the whole affair. James G. Clark of Dansville, New York, won the prize for his effort, entitled 'The Children of the Battle Field', which he set to music and published in 1864; all proceeds went to the support of orphans.

In May 1865, the *New York Times* published a story about the fund-raising effort, which indicated where

readers might obtain copies of the photograph:

THE SOLDIER'S CHILDREN. — Some benevolent persons in this city and Philadelphia are endeavoring to raise a fund for the support and education of the three children of Sergt. HUMISTON, of the One Hundred and Fifth New-York regiment, who fell during the first day's struggle at Gettysburgh. It will be remembered that when found, HUMISTON could not be recognized, and was buried among the unknown dead. In his hand, however, was grasped a photograph of three little children, and this picture, months afterward, led to his identification. The original of this picture was obtained from his widow, who resides at Portville, New-York, and copies of it are now for sale for the benefit of the family. They may be obtained at the Sundayschool Union, No. 599 Broadway; the Methodist Book Concern, No. 200 Mulberry Street; and Randolph's, No. 770 Broadway. A small sum has already been paid over to Mrs. Humiston, but quite insufficient for the support of herself and children.¹²

Proceeds from the sale of these images, and



Figure 17. Photographer unknown, 'Will It Pay?' Albumen print, 7 × 9 1/8 in. 1871. Library of Congress, LC-USZ62-63668.

memberships in the "National War Orphan's Homestead", led to the establishment of the Homestead, which is located only a few yards from Sergeant Humiston's grave. In 1867 a picture taken by C. J. Tyson of Gettysburg was copyrighted by the 'Executive Committee of the Orphan's Homestead'. It showed the orphans in a neat and not unbecoming uniform, girls in matching dresses and bonnets, boys in suits and Union Army-style caps, lined up with Generals Grant, Porter, and Crawford, and Pennsylvania Governor Geary, at the front of their home (Figure 16). A caption reads:

The building, now newly roofed and adapted as far as practicable for its present use, was occupied by Gen. Howard as his Head Quarters at the battle of Gettysburg. It stands on Cemetery Hill, within a few rods of the vertex of the angle formed by our army in the battle. It is used until a more commodious and suitable structure can be erected to shelter its present fatherless inmates, with many other soldiers' orphans in different States of the Union, awaiting admission to the institution. This picture was taken June 21, 1867.

A later philanthropic effort in Chicago, Illinois,

indicates that some Civil War orphans remained stragglers outside the flock, eking out a minimal existence in alleys and abandoned buildings. The North Market Hall Mission Sunday School copyrighted a portrait of the 1871 class, arranged with broom, straw, raggedy clothes, and unwashed faces, in a broad, blunt appeal for rehabilitation funds (Figure 17). The photograph looks very much like the images produced at about the same time in England, by Dr. Barnardo, for his Homes for Working and Destitute Lads, which indicates that the formula proved as successful a century ago as it does today. The boys are accompanied by Superintendents Dwight L. Moody and John V. Farwell. The caption names all of the boys, including 'Smikes', 'Billy Bucktooth', and 'Rag-breeches Cadet'. Appropriate Bible verses nudge the conscience of the public:

'Go out into the highways and hedges and compel them to come in, that my house may be filled.' Luke XI V: 23.

'He that hath pity upon the poor, lendeth to the Lord; and that which he hath given will he pay him again.' Prov. XI X: 17.

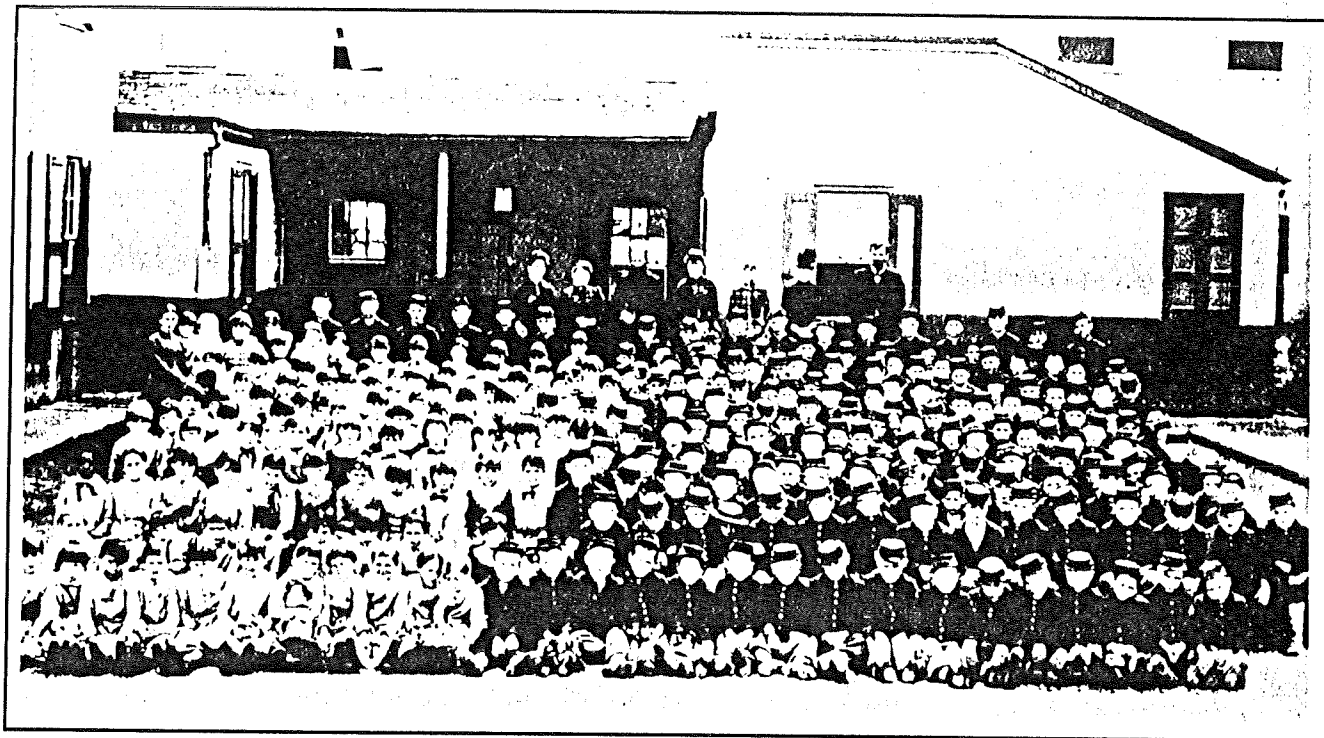


Figure 18. *The Mount Joy School.* From 'Orphans of the Storm.' *American Heritage*, vol. 33, no. 6 (October-November 1982), p. 108.

The above group of children, represents the last class recently gathered in the North Market Hall Mission S. S., and the Superintendents of the school. The street names of the boys will be found in the upper margin, numbering from left to right, commencing with the largest. As a whole, it represents the mission work, in the streets and alleys of our city.

Group portraits of Civil War orphans continued to be issued throughout the 1870s, with rows of neat and happy young citizens representing a wise and worthy investment for spare dollars (Figure 18). The Mount Joy (Pennsylvania) School, pictured here, had been founded in 1864, and was described in a book, *Pennsylvania's Soldier Orphan Schools* (1876).¹³ The school undertook character building, and taught that 'labor is honorable and idleness a disgrace'. A description of the school programme suggests that 'Mount Joy' was a misnomer:

The children have also been taught the importance of good manners, whether in the schoolroom, at their work, at the table, or on the playground. Tidiness in dress and person has at all times been required . . . The moral and religious training of the orphans has been regarded of first importance and received much attention. Vice has been made to appear odious and its practice degrading, while moral purity has been represented as lovable and

elevated and the road to success . . . As a result of this wholesome discipline, right training and thorough instruction, a large proportion of the children, after leaving school, do well.¹⁴

Orphaned children grew into self-sufficient adults, and Civil War widows aged as gracefully as their circumstances allowed. Their dignity and well-being was often looked after by a protective public. In 1879, a fund-raising fair was held in Nashua, New Hampshire, 'in aid of the Old Ladies' Home' there. A cabinet card showing a patriotic tableau, and undoubtedly sold to raise money for the cause, was presented by one of the players to his brother, Major-General Nathaniel P. Banks. Major-General Banks was in charge of the Department of the Gulf during part of the Civil War, and organized schools there for freed slaves. The photograph was produced by Glenton's Art Gallery, in Nashua (Figure 19). The tableau was intended as a tribute to 80-year-old Colonel Thomas G. Banks, who carries the drum in the picture.¹⁵

No one knows who first sold his own portrait to raise funds. Sojourner Truth had done so during the Civil War, to promote her own lecture tours, and raise the funds necessary to support her travels.¹⁶ All we can be sure of is that the use of vulnerable children's faces, or a picture of a soldier's limbless body, proved to be an effective way to pry loose coins from a tight-fisted, impoverished, or indifferent public after the Civil War ●



The originals of this picture are COL. THOMAS G. BANKS, (in his 80th year,) CAPT. THOMAS G. BANKS and MASTER THOMAS G. BANKS, of Nashua, N. H., father, son and grandson. It represents them as they appeared in tableau at the fair in aid of the OLD LADIES' HOME, in Nashua, and this life-like and patriotic symbol is reproduced in this form for the benefit of the Home, and as a memento and tribute of respect for our veteran friend, Col. Banks.

The drum carried by Col. Banks has a history. During the war of 1812, it was beaten by Ephraim, (afterwards Capt.) Andrews, then only thirteen years of age, at the head of the "Fitchburg Fusiliers." In 1820 it was carried by him at the head of the "Waltham Light Infantry," Capt. Phineas Adams, Commander. In this company Col. Banks was a "high private," and as such marched to the beat of this drum many years in the military parades of those days.

Nashua, Dec., 1879.

GLENTON, Artist.

Figure 19. Glenton's Art Gallery, Nashua, New Hampshire. Patriotic tableau featuring Col. Thomas G. Banks, his son, and grandson, sold in support of the Old Ladies' Home, cabinet card, 1879. Library of Congress, DLC/PP-1981:352. Nathaniel Banks Papers.

REFERENCES AND NOTES

1. The verso text reads as follows:

UNION VOLUNTEER REFRESHMENT SALOON, Foot of Washington Street, Philadelphia.

On the arrival of the first Regiment going to Washington, in April 1861, the Citizens in the neighbourhood contributed Coffee and Sandwiches, which were distributed to the Soldiers, from small tables, hastily erected on the sidewalk, corner of Washington and Swanson Streets, where the Union Volunteer Refreshment Saloon now stands, originally a Boat Shop and Rigger's Loft. This was the first sanitary movement for the Union Soldiers in the Country.

The Saloon has received several additions, and now occupies 25,000 square feet, with capacity to provide 15,000 cooked rations per day. Fully 750,000 meals have been furnished the Soldiers at this Saloon alone. Over 10,000 Sick and Wounded have received medical treatment in the Hospital attached, which was the first built for Soldiers, after the breaking out of the Rebellion. Forty Thousand Soldiers have been accommodated with night's lodgings by the Committee.

From 15,000 to 20,000 have had their wounds dressed in transit. About 15,000 Refugees and Freedmen have been cared for and employment obtained.

It has been a temporary home to discharged and

disabled Soldiers, waiting for back pay and artificial limbs; in fact, the Saloon from the first has been a Resting Place to our Brave Union Boys, and no Soldier has ever claimed the benefits of this Institution in vain. A lot of ground has been procured by the Committee, in which the remains of 52 Soldiers have been buried who have died in the Saloon Hospital.

This Institution is supported Entirely by Voluntary Contributions, and has done much to entitle Philadelphia to her beautiful name 'The City of Brotherly Love'.

2. This copy is in the New York Historical Society. The image is captioned, 'Saloon as it appeared in 1864 and 1865' and lists Chairman A. Barrows, Secretary J. B. Wade, Treasurer B. L. Brown, Corresponding Secretary and General Financial Agent Sam B. Fales, Physician Eliab Ward, M.D. and Steward Job T. Williams.
3. 'The Burning of Chambersburg', *Harper's Weekly*, vol. VIII, no. 399 (20 August 1864), p. 542.
4. *The New York Times*, 15 May 1865, p. 2.
5. William Darrah, Correspondence of June, 1985.
6. My thanks to William Gladstone for calling my attention to this image, as well as to several others discussed but not reproduced in this essay.
7. My thanks to William Gladstone for calling these images to

my attention. The information on Stratton is taken from Mr. Gladstone's article in *Photographica*, Vol. XI, No. 2 (February 1979), pp. 1-2.

8. My thanks to William Gladstone for calling these images to my attention. The information on Benjamin Franklin appeared in his article in *Military Images*, Vol. III, No. 3 (November-December 1981), p. 27.
9. The verso of the mounted photograph carried the following message:

TRUE SYMPATHY
'Whose little faces are these?'
'Inmates of the Orphans' Home, located at Mt. Vernon, Ohio.'
'Bright faces! Pretty, intelligent children! Very much so! Many such children in the State homeless?'
'Hundreds of such!'
'What a pity! I do pity them!'
'How much?'
'I have not put any price upon my sympathy.'
'It will not be worth anything to them till you price it and pay the price. But when your pity is valued and the price paid, it can be used for their good. And Solomon says, Prov. 19, 17: "He that hath pity upon the poor lendeth unto the Lord, and that which he hath given will he pay him again."'
'Why were these pictures taken?'
'To raise money for the support of the children. Do you wish to help a little? If you give Twenty-five cents or more, you can keep this picture.'
'The work is supported by charity, and is not sectarian, and homeless children are admitted from any part of the country.'
G. W. McWherter, Superintendent.
10. Much of the information about the Humiston orphans and the photographic appeal that was waged on their behalf comes

from William Darrah, *Cartes de Visite in 19th-Century Photography*, William Culp Darrah, Gettysburg, Pennsylvania (1981), pp. 85-86; and William Gladstone, 'The Children of the Battlefield', *Military Images* (March-April 1981), pp. 8-9.

11. This version is in a private collection and was not made available for reproduction here.
12. *The New York Times*, 15 May 1865, p. 2.
13. No further publication information is available about this book.
14. Described in 'Orphans of the Storm', *American Heritage*, vol. 33, no. 6 (October-November 1982), p. 108.
15. This cabinet card was found among the Nathaniel P. Banks Papers in the Library of Congress, Prints and Photographs Division. The verso of the cabinet card reads:

The originals of this picture are Col. Thomas G. Banks (in his 80th year,) Capt. Thomas G. Banks and Master Thomas G. Banks, of Nashua, N. H., father, son and grandson. It represents them as they appeared in tableau at the fair in aid of the 'Old Ladies Home', in Nashua, and this life-like and patriotic symbol is reproduced in this form for the benefit of the Home, and as a memento and tribute of respect for our veteran friend, Col. Banks.

The drum carried by Col. Banks has a history. During the war of 1812, it was beaten by Ephraim, (afterwards Capt.) Andrews, then only thirteen years of age, at the head of the 'Fitchburg Fusileers'. In 1820 it was carried by him at the head of the 'Waltham Light Infantry', Capt. Phineas Adams, Commander. In this company Col. Banks was a 'high private', and as such marched to the beat of this drum many years in the military parades of those days. Nashua, Dec., 1879. Glenton, Artist.
16. K. COLLINS, *History of Photography*. vol. 7, no. 3 (1983) p. 183.

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