Civil War History

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Editor
CLYDE C. WALTON
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..e, and plans for restaging the battle of Mobile Bay, one of the ior naval battles of the war, is under consideration.

Colonel Karl S. Betts, executive director of the Centennial Commission, says: "It is not our plan to tell any locality what sort of a gram it shall have. Our function as a national agency is that of ouraging and co-ordinating, but it is our hope that every community, matter how large or small, will have some sort of commemoration ing the centennial years to show its appreciation for the principles heroism displayed by our forefathers, regardless of the side on ch they fought."

ıcwall Jackson in Bronze:

bronze bust of Stonewall Jackson—a West Virginia native son—unveiled and dedicated on September 13, to have a place of honor he rotunda of the West Virginia State Capitol at Charleston. The t is the work of Bryant Baker, distinguished New York sculptor,) created the Stonewall Jackson bust for the Hall of Fame, and also modeled closely after it which has a place in the Daughters of the ıfederacy Memorial Building in Richmond, Virginia. The newest norial to the great Confederate leader is a gift to the state by the ted Daughters of the Confederacy of West Virginia.

he occasion of the unveiling stimulated a number of articles about :son and his career, one of which by Dr. Roy Bird Cook, nationally ·gnized authority on Stonewall, published a census of the existing ıze and marble statues erected to perpetuate the memory of one of Confederate greats.

he first movement, says Dr. Cook, to erect a statue came early in), soon after the death of the General, but the financial stringency ıe times stopped the plan. The first statue, the work of John Henry :y, an English sculptor, was unveiled on the Capitol grounds at ımond on October 26, 1875, where it still stands. The second statue, :cated May 10, 1881, is a memorial to the Army of Northern Virginia stands in Metairie Cemetery at New Orleans, Louisiana. After ten s, on July 21, 1891, the third statue, the work of Edward Valentine, dedicated at the grave of General Jackson in the cemetery at Lex-ɔn, Virginia.

ıe fourth life-size statue, by Sir Moses Ezekial, was unveiled Sep-ɔer 27, 1910, and stands on the Capitol grounds in Charleston. Thus :enter of the state government has two bronze memorials, the life-figure at the front entrance and the bust in the rotunda—both placed :r the auspices of the United Daughters of the Confederacy. The tion of Ezekial, a former VMI cadet and veteran of the battle of ' Market, was so highly regarded that a copy was made for the grounds of the Virginia Military Institute, in Lexington, which was dedicated June 19, 1912. Facing the parade, it is said that the cadets salute "Old Jack" as they pass by.

On October 12, 1919, an equestrian statue of Jackson, created by Frederick W. Sievers, was erected on Monument Avenue, Richmond, Virginia, where it stands with Lee, Jeb Stuart, and other Virginia Confederate notables. The seventh memorial is an equestrian statue, created by the late Charles Keck, which was dedicated at Charlottesville, Virginia, on October 19, 1921. Mr. Keck considered this one of his finest works; he had a three-quarter size replica cast, which he kept in his studio in New York until his death. In 1953 West Virginia admirers of General Jackson acquired the bronze and placed it on the plaza of the Harrison County Courthouse at Clarksburg, where it faces the site of the General's birthplace, just across the street and not more than 200 feet away.

Standing on the spot where he was dubbed "Stonewall," on the Bull Run (First Manassas) battlefield is the splendid equestrian statue by Joseph Pollia, which was unveiled on August 31, 1940. Last in the series of heroic or life-size figures is the double equestrian statue of Lee and Jackson, created by Laura Gardiner Fraser, which stands in Wyman Park, Baltimore, Maryland. This work was dedicated on May 1, 1948.

The Bryant Baker bust was placed in the Hall of Fame, New York University, on May 19, 1957, followed by the unveiling of the UDC companion piece at Richmond. The third Baker creation had its inauguration in the rotunda of the West Virginia Capitol on September 13, 1959, to complete the series.

The Fourth Annual Francis Parkman Prize Award:

The fourth annual Francis Parkman prize of $500 to be awarded to an author for a book in the field of American history or biography published within the calendar year of 1959, will be awarded during the winter of 1960. This prize, it is said, is designed to stimulate the writing of history as literature, thus emphasizing literary distinction in historical writing, in addition to sound historical scholarship. Interested authors may get further information from Rudolf A. Clemen, Executive Vice President, The Society of American Historians, Princeton University Library, Princeton, New Jersey.

"An Incident in the Present Fratricidal War"

[By Robert S. Harper, Ohio Historical Society]

The people in the neighborhood of Stratton and York Streets said there was a dead Yankee soldier in the grass in the vacant lot. The Union army burial detail found him there, just as the people said.

The soldiers, sweating under the glare of a hot July sun, were at work in the little Pennsylvania town of Gettysburg, a place hardly known beyond its own county a week before, now already a household word in America.

The men in the burial detail took a firmer hold on their shovels and prepared to carry out their assignment. A non-commissioned officer bent over the blue-clad form to collect the marks of identification that were routine to his work.

The figure in the grass was lying on the side, peering with wide, unseeing eyes at something clutched in a long-stiffened hand. The object held was a small photograph—an Ambrotype they called it—of three young children, two neatly-combed boys and a sweet-faced little girl. This sergeant had died with his eyes fixed on it.

There was no writing on the back of the photograph, nothing even to indicate where or when it was made. The men passed it around and all took a look at it. They went on with their work. The sergeant was buried where he lay, another of the hundreds of Gettysburg dead listed as "unknown."

A few days later, when a shocked country was rushing relief agencies to Gettysburg to help care for the thousands of wounded left lying in rain-soaked tents, smelly stables, old buildings, private homes, churches, and fence-corner shelters, Dr. J. Francis Bourns of Philadelphia was enroute to the battlefield as a volunteer surgeon for the Christian Commission.

He and his party, traveling by horse and wagon with medical supplies and surgical equipment, were compelled to halt at Graefenberg Springs by a breakdown. While there he talked with the proprietor of the tavern, who had in some manner come into possession of the children's photograph. The tavern keeper, a man named Shriver, showed the picture to the doctor and told him the story of it. The doctor asked for the picture and Shriver gave it to him.

Back in Philadelphia again after the human debris had been cleared away at Gettysburg, Dr. Bourns decided something must be done about "the children of the battle field." He set out to learn the identity of the unknown soldier.

Using his own money to finance the search, Dr. Bourns had thousands of copies made of the picture. These he distributed for sale throughout the North, all proceeds to go to the care of war orphans. Newspapers printed the story. The public responded instantly, a contemporary writer saying: "No other incident of the present fratricidal war is known to have so touched the heart of the nation." Still no one came forward to identify the picture.

Among publications that printed the story of the "children of the

THE CHILDREN OF THE BATTLE FIELD

POETRY AND MUSIC BY JAMES G. CLARK

battle field" was the American Presbyterian, a magazine published at 1334 Chestnut Street in Philadelphia. The editor, the Rev. John W. Mears, also ran a contest for a poem on the subject.

Finally in mid-November of '63 about the time President Lincoln spoke at Gettysburg upon the occasion of the dedication of the National Cemetery, a letter came from Portville, a little town on the Allegheny River in western New York state, saying a missing soldier's wife living there had seen the story in the *Presbyterian*, the single subscriber in Portville having shown it to her, and that she might be the one sought.

A copy of the Ambrotype was sent to Portville. There it was identified by Mrs. Amos Humiston as one she had sent to her husband, a sergeant in Company C, 154th New York Volunteers, some time before the battle of Gettysburg.

Humiston enlisted in the Union army after the disastrous Peninsular campaign in response to President Lincoln's call for three hundred thousand volunteers. The children whose picture he looked upon as he lay mortally wounded were Frank, Frederick, and Alice. The pastor of the Presbyterian Church at Portville, the Rev. Isaac G. Ogden, wrote of Sergeant Humiston's marked devotion to his family.

The circumstances under which the sergeant was killed were easily reconstructed, once his identity had been determined. As a member of the 154th New York, he was with General O. O. Howard's 11th Corps when it moved from Emmetsburg to Gettysburg to the sound of opening battle the morning of July 1. Taking up its position north of Gettysburg on a line that coincides with what is now Howard Avenue, the 11th Corps finally gave way in late afternoon before superior and enfilading artillery fire. The Corps was forced back through the town, fighting all the way and suffering heavy casualties. Sergeant Humiston fell and the tide of battle passed over him.

The 11th Corps took up a strong position on Cemetery Hill and General Howard chose a large house close by on Baltimore Street for his headquarters. He used it and another house in that neighborhood as the battle continued through July 2 and 3.

Public feeling aroused by the story of the Humiston children resulted in an immediate movement to aid others orphaned by the war. This brought about the establishment in 1866 of the Soldiers' Orphans Home at Gettysburg, in the home on Baltimore Street that General Howard had used as his headquarters. Dr. Bourns was one of the prime movers. Financial support came mainly from individuals and from Sunday school collections.

Meanwhile, the copied photograph, titled "The Children of the Battle Field," sold thousands of copies, all proceeds going to the care and education of war orphans.

The winning poem in the *American Presbyterian* magazine contest, written by James G. Clark, an author and composer, was set to music and published, dedicated to Dr. Bourns. Bearing the name, "Children of the Battle Field," it carried a large lithograph of the original Ambrotype on the title page. The publisher, Lee & Walker, 722 Chestnut Street, Philadelphia, contributed the net proceeds from its sale to war orphans.

Mrs. Humiston was appointed as an assistant matron at the Gettysburg Home and lived there for a number of years with her three children. The Home was operated till 1877, after helping 500 war orphans make a start in the world. Congress refused to appropriate further funds for the Home's maintenance in 1876 after the new matron, Mrs. Rosa J. Carmichael, was accused of cruelty to one of the orphans, George W. Lundon. The closing came a year later. The "House on Baltimore Street" is now a Civil War museum established and maintained by Cliff Arquette, the television star known as "Charley Weaver."

This entry is found in the New York State Adjutant General's Registers:

"Humiston, Amos.—Age, 32 years. Enlisted, July 26, 1862, at Portville, to serve three years; mustered in as corporal, Co. C, September 24, 1862; promoted sergeant, January 25, 1863; killed in action, July 1, 1863, at Gettysburg, Pa."

Humiston Children

The Continuing War

EDITED BY JAMES I. ROBERTSON, JR.

THE CIVIL WAR HAS GONE HOLLYWOOD. Several film producers are making plans to climb aboard the centennial bandwagon. The box-office success of *The Horse Soldiers,* an adaptation of Grierson's Raid, reflected the intense interest in war movies, despite the fact that MGM was somewhat disappointed with the returns from *Raintree County* and *The Red Badge of Courage.* Now the House of Leo the Lion is strongly considering a reissue of *Gone with the Wind,* which they figure can hold its own with any new flicker released. Twentieth Century Fox is rushing *John Brown's Body* into production, and Columbia still plans to dramatize MacKinley Kantor's *Andersonville.* Bleeding Kansas is the setting for a United Artists movie, *The Jayhawkers.* Allied Artists are said to be holding *The Desperate Women,* a drama of female spies, for 1961 audiences. The same firm is toying with the idea of re-releasing *Friendly Persuasion.*

Having enjoyed high success with his *Chancellorsville,* Edward Stackpole has just published a campaign history, *From Cedar Mountain to Antietam.* Initial reviews score it as another homerun for The Stackpole Company. Chilton Publishers recently brought forth a package on Gettysburg: *The Shaping of a Battle,* by James S. Montgomery. This new and comprehensive account of the Pennsylvania invasion adds nothing not already known of that 1863 campaign, but the character sketches are excellent and the view presented is broad enough to give a full picture of what happened. Supplementing the book are reproductions of the three gigantic Bachlder maps of Gettysburg issued by the War Department in 1876.

The Civil War Centennial Commission, under its hard-working director, Karl S. Betts, will soon begin distribution of a booklet entitled