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AMERICAN BATTLEFIELD TRUST

# HALLOWED GROUND

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THE BRAVE  
MEN & WOMEN  
WHO BROUGHT US  
THE VIVID IMAGERY  
OF WAR...

...AND PEACE

**WARNING:**  
This issue  
contains  
graphic  
images.

## WAR PHOTOGRAPHERS

FROM THE CIVIL WAR'S ALEXANDER GARDNER TO TONY VACCARO, JAMES NACHTWEY & LOUIE PALU



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**HALLOWED GROUND**  
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The American Battlefield Trust preserves our nation's hallowed battlegrounds and educates the public about what happened there and why it matters today. We permanently protect these battlefields as a lasting and tangible memorial to the brave soldiers who fought in the American Revolution, the War of 1812, and the Civil War. Thanks to the contributions of more than 300,000 members and supporters nationwide, we have preserved more than 52,000 acres, 143 sites, 24 states. For more information, call 1-888-606-1400 or visit our website at [www.battlefields.org](http://www.battlefields.org). *Hallowed Ground* is the membership magazine of the American Battlefield Trust. It is produced solely for nonprofit educational purposes and every reasonable attempt is made to provide accurate and appropriate attribution for all elements, including those in the public domain. Contemporary images are reproduced only with permission and appropriate attribution; uncredited images are courtesy the American Battlefield Trust. Feature articles reflect the research and opinion of the bylined author. ©2020 American Battlefield Trust.

**CORRECTION:** We regret the following error in the Winter 2019 issue of *Hallowed Ground*. On page 34, we misidentified Augustus Henry Lane-Fox Pitt Rivers as having worked on the smoothbore musket, rather than the rifled musket. On page 35, we misspelled the official name of the British Ordnance Survey.



## MESSAGE *from* HEADQUARTERS

### LETTER FROM THE PRESIDENT



War photographer Louie Palu at the Rose Farm, where Alexander Gardner took his famous pictures of the dead after the Battle of Gettysburg in July 1863. Gettysburg, Pa.  
BUDDY SECOR

**T**HE SPEED with which technology can evolve boggles the imagination. In March 1770 — 250 years ago this spring — the Boston Massacre helped set the British colonies in North America on the path to revolution. The image of the event widely disseminated in the aftermath came from prints of an engraving; artwork, incidentally, done by silversmith Paul Revere, who has gone down in history for his nocturnal tour through the Massachusetts countryside in April 1775.

Eight decades later, photographers made their way onto battlefields in the immediate aftermath of fighting, capturing iconic images of bleak Civil War scenes using equipment so bulky it needed its own wagon. But in just 50 years, photography progressed such that the doughboys of World War I could carry personal Kodak Brownies along with them on the march.

In some ways, the idea of a combat photographer as a photojournalist originates in the 20th century. But in others, it began in the mid-19th, with men like Alexander Gardner pioneering the field. Their quest to show some part of the truth of a raw reality few of us will ever experience in person remains unchanged.

In this issue of *Hallowed Ground*, I invite you to meet three remarkable photographers who, among them, have captured the most heart-wrenching images we have ever had cause to run in these pages. But I think their message is so important: We may honor the men and women who waged these conflicts and the causes for which they fought, but we should not romanticize war itself. We who issue the call to remember the past must never forget its cost.

I'd also like to take the opportunity to thank the many of you who reached out to congratulate me on my 20th anniversary at the helm of the Trust. I am incredibly proud of what we have achieved together and fully aware that it has been a collaborative

effort — whatever leadership I have provided would not have mattered without wonderful members supporting the cause!

Speaking of incredible members, this issue calls your attention to one in particular: William Benthall Bristol, Jr. Not only is he special because he's a Color Bearer, who saw action in Vietnam (sergeant in the Marine Corps). But in mid-December, he gave us a truly extraordinary gift — the TWO MILLIONTH donation in the history of this organization! As part of our new partnership with Ancestry, you can read about his fascinating Civil War ancestor, in whose memory he contributes, on page 10.

Finally, you may be interested to know that the process to identify my successor as president continues to move forward under the guidance of our board of Trustees, as outlined on page 6. However, I have not set a final date for my retirement, because I remain committed to serving until the right person has been found for the job. I've also pledged to assist in that transition and then hold a perpetual seat on the Board as president *emeritus*.

I know that you receive this magazine in uncertain times. Like you, I, along with the Trust team, am monitoring the situation and taking the precautions indicated by public health experts. Thanks to the rise in digital technology we have been able to continue our work remotely. While we chose to postpone many of our spring events, we look forward to seeing you on the battlefield soon. In the interim, please make use of our website [www.battlefields.org](http://www.battlefields.org) for a host of digital learning materials — and updates about future events. ★



JIM LIGHTHIZER  
President, American Battlefield Trust

President Portrait by BUDDY SECOR

# battlefields.org

ON THE TRUST WEBSITE

## Eyes of War

In a way, the story of combat photography begins in the Civil War, as Alexander Gardner and his comrades captured the first images of battlefield dead. But it has evolved significantly in the generations since. Gain insight from the three iconic photographers featured in this issue of *Hallowed Ground*. These men have spent time on battlefields from Normandy to Kandahar, intentionally putting themselves in harm's way so that the public may know the truth of what is happening in those war zones. Watch exclusive interviews at [www.battlefields.org/eyesofwar](http://www.battlefields.org/eyesofwar)

## Boston Massacre 250

When British soldiers fired into a mob on Boston's King Street, killing five American colonists and wounding a half-dozen more, it galvanized many behind the Patriot cause. To mark the anniversary of this pivotal event — the first historic landmark in the leadup to 2026, when America celebrates its 250th birthday — we created a short animated video explaining the moment's significance. Watch at [www.battlefields.org/Boston-Massacre-250](http://www.battlefields.org/Boston-Massacre-250).

## Civil War Photography

Learn more about the process behind photography during the Civil War era and how this emerging technology helped shape both public opinion and the war effort at [www.battlefields.org/civil-war-photography](http://www.battlefields.org/civil-war-photography)

## Virtual Tours

Experience hallowed ground like never before with our interactive, 360 degree panoramic views of 20 popular battlefields of the Revolutionary War and the Civil War. Use the arrows at the bottom of each tour to navigate through key sites in American history, taking in the scenery and learning key facts. From Antietam to Yorktown, we have history covered from all angles! [www.battlefields.org/visit/virtual-tours](http://www.battlefields.org/visit/virtual-tours)

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WWII Photographer Tony Vaccaro by Francisco Aliwalas

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## VICTORY AT COLD HARBOR! “SPORTSPLEX” THREAT THWARTED

*Project is among the 1,176 acres saved in 2019*

**M**ANY of the battlefield properties purchased by the Trust face imminent development threats that alarm members and inspire them to give generously toward their rescue. This was certainly the case in late 2018 when Hanover County, Va. planned to build a large county “sportsplex” — complete with infrastructure to allow night games under the lights — on a key portion of the overlapping Cold Harbor and Gaines’s Mill battlefields.

But before ground was broken, the Trust stepped in and quickly began an on-the-ground effort to save this important site. The Trust’s actions paid off when the county voted unanimously to transfer the

50-acre site to the Trust for \$1 million. In December 2019, after an amazing response from Trust membership to match state and federal grant funding, the Trust acquired the property — saving it forever!

“The Trust’s skill in working closely with both local landowners and county officials saved this site from impending destruction and two battlefields from lasting impairment,” said Tom Gilmore, the Trust’s chief real estate officer.

Trust President Jim Lighthizer celebrated the victory as one of the organizational keystone acquisitions of 2019, which saw the overall protection of more than 1,176 of land on 17 battlefields in 10 states.

“Even after 20 years at the helm of this incredible organization, I remain in awe

of the remarkable support given by our members for the protection of America’s historic landscapes,” Lighthizer stated.

Working closely with landowners and preservation partners, the Trust completed 24 transactions across the battlefields of: Bentonville, N.C.; Bristoe Station, Va.; Champion Hill, Miss.; Cold Harbor, Va.; Fort Blakely, Ala.; Franklin, Tenn.; Gettysburg, Pa.; Hanging Rock, S.C.; Newtown, N.Y.; Peebles Farm, Va.; Rappahannock Station, Va.; Sailor’s Creek, Va.; Saratoga, N.Y.; Second Manassas, Va.; Shiloh, Tenn.; South Mountain, Md.; and Wilson’s Creek, Mo. Meanwhile, meaningful progress was made toward dozens of other transactions that will be completed in the months to come. ★

## CONGRESS GIVES AMERICA’S BATTLEFIELDS A MAJOR BOOST

*Bipartisan bill includes increased funding  
for land protection, new program to enhance  
visitor experience*



**THE FEDERAL** FY2020 Appropriations Package signed by the president in December included exceptional news for those who advocate on behalf of America’s endangered battlefields. The annual federal funding bill included \$18 million in federal funds for battlefield preservation, along with a new grants program to restore, rehabilitate and interpret these hallowed battlegrounds!

Specifically, the law put forward a \$13 million FY2020 appropriation to the American Battlefield Protection Program’s Battlefield Land Acquisition Grant Program — a matching grants program administered through the National Park Service that encourages private-sector investment in historic battlefield protection. This is a testament to the program’s success: Since first funded by Congress in FY1999, it has been used to preserve more than 32,000 acres of battlefield land in 20 states. Another nearly \$5 million was included for the National Park Service to acquire inholding parcels at battlefield parks.

But even more significantly, the so-called minibus bill also included the Preserving America’s Battlefields Act (HR 307; S. 225), which reauthorized the Battlefield Land Acquisition Grants Program through FY2028 at \$18 million annually. A truly bipartisan bill, it acquired 101 cosponsors — 51 Democrats and 50 Republicans — in the House of Representatives and 17 cosponsors in the Senate. Moreover, for the first time, similar matching grant streams will be made available to assist in the restoration and interpretation of protected battlefield landscapes; up to \$1 million will be available in each category annually.

“That this measure received such tremendous support speaks volumes about the significance that a preserved and interpreted battlefield can hold,” said Trust President Jim Lighthizer. “They are outdoor classrooms for those who seek to learn about our past. They are memorials to the service and sacrifice of America’s military. They are pristine open space and economic engines via heritage tourism.”

These historic legislative achievements would not have been possible without the continued support of many legislators. The Trust thanks Sen. Johnny Isakson (R-Ga.) and Rep. Jody Hice (R-Ga.) for their leadership on the Preserving America’s Battlefields Act, as well as Energy and Natural Resources Committee Chair and Ranking Member Sens. Lisa Murkowski (R-Alaska) and Joe Manchin (D-W.Va.) and Natural Resources Committee Chairman and Ranking Member Reps. Raul Grijalva (D-Ariz.) and Rob Bishop (R-Utah); Speaker Nancy Pelosi (D-Ca.) and Senate Majority Leader Mitch McConnell (R-Ky.); Senate Appropriations Chair and Ranking Member Richard Shelby (R-Ala.) and Patrick Leahy (D-Vt.); Senate Interior Appropriations Subcommittee Ranking Member Tom Udall (D-N.M.); Sen. Tim Kaine (D-Va.); House Appropriations Committee Chair and Ranking Member Reps. Nita Lowey (D-N.Y.) and Kay Granger (R-Texas); Interior Appropriations Subcommittee Chair and Ranking Member Reps. Betty McCollum (D-Minn.) and Dave Joyce (R-Ohio); and Reps. Elise Stefanik (R-N.Y.), Bobby Scott (D. Va.) and Donald McEachin (D-Va.). ★

## ★ EVENTS UPDATE ★



**IVEN** the unprecedented impact of the coronavirus (COVID-19), we made the difficult decision to postpone and reschedule all public events through the end of April 2020.

“The American Battlefield Trust, along with countless other cultural institutions, mourns the loss of opportunity to share our work with the community in person,” said Trust President Jim Lighthizer. “However, we recognize that public health considerations are paramount at this unprecedented time, and are committed to protecting the health and well-being of our members, staff and friends.

“Instead, we encourage history lovers to join our vibrant social media community and take advantage of our numerous digital resources. We look forward to interacting with our members on the battlefield as soon as it is advisable to do so.”

Decisions regarding Trust events scheduled for May or later will be made in accordance with guidelines from the Centers for Disease Control and the advice of public health officials. The latest details on rescheduling of postponed events and the status of future gatherings will be posted online at [www.battlefields.org/events](http://www.battlefields.org/events). ★



**THIS WINTER**, Trust President Jim Lighthizer met with Sen. Roy Blunt to present him with the organization’s National Leadership Award in recognition for his longtime advocacy on behalf of historic battlefield preservation, especially in his home state of Missouri. The Show Me State ranks third (behind Virginia and Tennessee) in the number of Civil War battlefields within its borders, including the early war clash at Wilson’s Creek, outside Springfield, for which Blunt has particular affinity. ★





## GREAT TASK YOUTH LEADERSHIP PROGRAM

*combines history with civic engagement*



**I**N HIS IMMORTAL Gettysburg Address, President Abraham Lincoln challenged all Americans to advance the ideals of the Declaration of Independence — “It is rather for us to be here dedicated to the great task remaining before us.” In the spirit of Lincoln’s most famous speech, the Trust has partnered with Gettysburg National Military Park to expand its Great Task Youth Leadership Program.

Geared toward organizations helping at-risk students and youth in grade levels 7–12, the Great Task offers intensive leadership and character-building experiences that go beyond traditional curriculum-based field trips. By utilizing the battlefield as an outdoor classroom, participants are immersed in the stories of leadership, heroism and civic responsibility embodied by those involved in, and affected by, the battle.

Thanks to Trust involvement and a multiyear financial

commitment by the Bowe Stewart Foundation, this already successful and award-winning program will be able to grow substantially — virtually, geographically and thematically — between 2020 and 2025. Peter Bowe of the Bowe Stewart Foundation commented that “The mission of these two great organizations is so clear, the opportunity so valuable and their teams so strong, that we are fortunate to partner with them.”

Garry Adelman, the Trust’s chief historian, explained, “The education goals of the Trust and the National Park Service at Gettysburg are one and the same: to create model programs for the next generation of leaders to learn directly from America’s battlefields. We are proud to join forces to make that happen for an ever-broadening circle of youth.”

Alongside Park and Trust educators and living historians, youth will explore the 7,000-acre battlefield park, and participate in hands-on learning activities that bring the past to life, while illuminating the possibilities of the future. Expansion plans for the partnership include: a virtual component designed for those who cannot physically make it to Gettysburg, which will also better prepare those who can; the addition of at-risk youth from Baltimore, Md, and Chicago, Ill., among other key cities and regions; classroom and library materials for participating organizations; and the application of this leadership and service model to other American battlefields.

“A visit to a historic site can be a life-changing event, and history can do much more than instruct — it can inspire! The Great Task offers young people the chance to get into an outdoor learning environment, where they will be immersed in history and civics, while exploring their roles as leaders in their schools, communities and throughout their lives,” explained Barbara Sanders, education specialist for Gettysburg National Military Park, National Park Service.

Applications for the program will be accepted through April 30 for one- or two-day excursions from July through October, customized to match the mission and objectives of each class or organization. Limited travel and accommodation scholarships will be available through the financial support of the American Battlefield Trust and the Bowe Stewart Foundation. Learn more at [www.battlefields.org/great-task](http://www.battlefields.org/great-task).★

## PRESIDENTIAL SEARCH UPDATE

*National firm  
leads effort*



**S ANNOUNCED** in November 2019, Jim Lighthizer plans to step back from his day-to-day role in 2020 and remain a member of the Board of Trustees as president emeritus. The American Battlefield Trust has begun a search to identify his successor. A search committee under the leadership of Vice Chairman Bob Daum has engaged the services of Heidrick & Struggles, a leading national executive search firm, to assist us in this important transition.

The first phase of the process was completed in early December, with the approval of the President Position Specification. Based on this document, a number of possible candidates have been preliminarily identified. We are currently working to learn more about these individuals through multiple interviews regarding each one, as we develop a list of candidates for further consideration.

The latest updates on this developing process will be posted at [www.battlefields.org/presidential-search](http://www.battlefields.org/presidential-search). Additional information will be included in future issues of *Hallowed Ground*.★

Photo courtesy National Park Service.



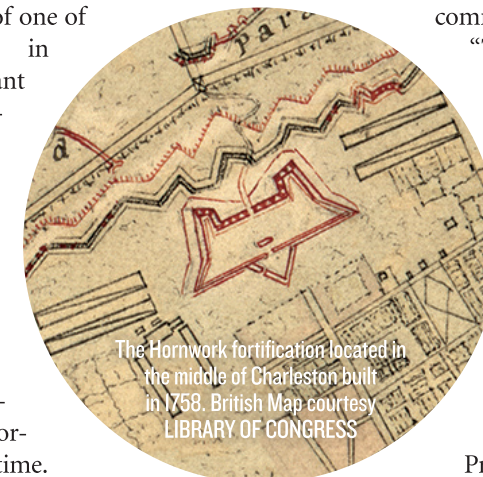
Archaeology research near the Hornwork fortification from May 1780 in Charleston’s Marion Square in front of the old Armory. Photos by SARAH NELL BLACKWELL, WINGSHOT DESIGN



**J**UST BELOW THE SURFACE of one of the most popular parks in Charleston lies a significant archaeological and historical treasure that demonstrates the resilience of early Charlestonians in defending their country from the invasion attempts of the British. In early February, graduate students working on behalf of The Liberty Trail, a joint project of the American Battlefield Trust and the South Carolina Battleground Preservation Trust (SCBPT), began the process of leveraging modern technology to document the exact footprint of this important fortification in Marion Square for the first time.

The Hornwork was a large fortification built in 1758 that created an intimidating defensive line in the protection of Charleston. Constructed of tabby, a mixture of shells, sand and lime, the structure was a massive 30-foot-tall fortification spanning three city blocks. The Hornwork and its surrounding ditch, or moat, occupied a space measuring approximately six to eight acres. The tabby walls, which extended to the east and west of King Street, measured between six and seven hundred feet across. The elevation of the front (north) wall was between 10 and 20 feet high. While a remnant of the Hornwork remains visible in Marion Square today and archaeologists know its approximate outline, this project is the first to completely document its exact footprint and to provide educational resources to explain its significance.

“South Carolina is rich with Revolutionary War stories yet to be told,”



commented Doug Bostick, SCBPT executive director. “This research is just the first step in sharing the story of the defense of Charleston.”

Jim Lighthizer, president of the American Battlefield Trust, noted that, ultimately, this work will yield a gateway experience for The Liberty Trail, a statewide network of Revolutionary War sites proposed by the partners. “We envision a state-of-the-art augmented reality program to allow Marion Square visitors to see the Hornwork and where it fits on the modern landscape. Traditional interpretive signage will further educate visitors.”

Clemson/College of Charleston Historic Preservation graduate students employed ground penetrating radar to map the precise footprint. “This is exactly the kind of project we love for our students,” noted Jon Marcoux, Ph.D., director Clemson/College of Charleston graduate program in historic preservation. “They get a hands-on learning experience within the context of a real-world preservation project. It is also great to see the results of their work employed in such a forward-looking initiative.”

A number of other state and local organizations are participants in the project, including the Charleston County Library, the Charleston Museum, the South Carolina Institute of Archaeology and Anthropology and the Washington Light Infantry and Sumter Guards.

For more information on The Liberty Trail initiative, including historical background and a list of those sites that are part of the initial phase of the project, visit [www.thelibertytrail.org](http://www.thelibertytrail.org).★





VIRGINIA LEGISLATURE  
*takes action for preservation*

**IN MARCH 12**, the Virginia General Assembly adjourned its 2020 legislative session, but not before passing a budget for the 2020-2022 biennium that included support for several key battlefield preservation priorities. Most notably, the budget that the General Assembly sent to Governor Ralph Northam includes \$1.25 million per year in funding for the Virginia Battlefield Preservation Fund, a state matching grant program for battlefield preservation that has preserved nearly 9,000 acres of hallowed ground across the Old Dominion. This amount was a full \$250,000 per year more than the funding level proposed for the program in the

Governor’s budget, and it represents the first increase in funding for this program in more than four years. In addition, the budget included an amendment championed by the Trust and local partners over

the past several years to direct the state’s Department of Conservation and Recreation to study the creation of a state park at Brandy Station and Cedar Mountain Battlefields in Culpeper County and report its findings to the General Assembly by October 1 of this year.

Before leaving Richmond, the General Assembly also passed legislation to establish a state-level commission to organize Virginia’s commemorative activities for the upcoming 250th anniversary of the American Revolution. The American Battlefield Trust worked closely with the Jamestown-Yorktown Foundation and the Virginia Museum of History and Culture in support of this legislation.★



Rep. Ann Wagner (MO-2) with battlefield activist and former Missouri governor Matt Blunt.



Rep. Hal Rogers (KY-5) and Trust president Jim Lighthizer discuss Bluegrass history.

TRUST SUPPORTERS  
*carry preservation message to Capitol Hill*

**NOTHING CONVEYS** to federal legislators the importance of specific programs as clearly as a conversation with an impassioned constituent. That’s why, each spring, a select group of our Trustees, Color Bearers and special guests visit Capitol Hill for our Lobby Day, meeting with their elected officials and sharing with them the ways that battlefield preservation benefits communities and the nation.

This year, over a span of two days, 23 Trust representatives, including members of our Youth Leadership Team, conducted 131 meetings with legislators and key staff. This is a tremendous increase over how the event began seven years ago – at that point, just six participants held 26 meetings on the Hill! We are deeply grateful to those who volunteered their time to assist us in this important capacity, as well as to the more than 100 people who joined us for an evening reception to hear remarks from Stephen Humphreys, CEO of American Veterans Archaeological Recovery – the organization featured in the last issue of *Hallowed Ground* – and Rep. Elise Stefanik, whose district includes Saratoga National Historical Park, where they worked last summer.★

LEGISLATION OFFERS  
*tremendous benefits for public lands*

**IN EARLY MARCH**, a bipartisan group of 56 U.S. senators introduced the Great American Outdoors Act, which would provide an unprecedented investment in America’s public lands.

“The American Battlefield Trust wholeheartedly and enthusiastically supports this legislation,” said Trust President Jim Lighthizer. “We are incredibly grateful to the United States Congress and to President Trump for their leadership and support for this important legislation. We join them in calling for swift passage of this bill to ensure the sites where America was created are preserved forever.

This vital, long-awaited legislation combines two priorities related to battlefield preservation. First, it fully and permanently funds the Land and Water Conservation Fund (LWCF), which in turn funds the Battlefield Land Acquisition Grant Program, a matching grant program that has successfully saved more than 32,000 acres of America’s hallowed Revolutionary War, War of 1812 and Civil War battlefields. Second, it tackles the critical maintenance backlog within our National Park System, including at dozens of battlefield parks – famous sites like Gettysburg, Antietam, Vicksburg and Yorktown – which will enhance these outdoor classrooms and ensure they are accessible to the public for generations to come.

The Great American Outdoors Act would authorize mandatory and full funding (\$900 million) for LWCF in perpetuity by directing revenues from on-shore and off-shore energy development – both fossil and renewable energy operations – that are not already allocated by law to other programs. Further, the bill would allocate \$9 billion over five years to address the deferred maintenance backlog experienced by federal agencies, including the National Park Service, the National Forest Service, the Bureau of Land Management, U.S. Fish and Wildlife Service and the Bureau of Indian Affairs.★

WARRIOR/LEGACY  
A BROTHERHOOD OF SERVICE

Lieutenant General Ronald Coleman, USMC retired  
New Market Heights Battlefield, Va.  
JAMIE BETTS PHOTO

‘I’M STANDING ON A LOT OF SHOULDERS’  
*Marine Corps general follows USCT Medal of Honor recipients at New Market Heights*



**AMERICAN HISTORY** is filled with stories of exceptional valor, too many of which remain largely untold. Among these powerful examples of bravery and sacrifice is the experience of United States Colored Troops (USCT) at the Battle of New Market Heights, near Richmond, Va. For their actions during that September 28, 1864, engagement, 14 black Union soldiers received the Medal of Honor, this nation’s highest award for valor.

The American Battlefield Trust, as part of our commitment to telling the remarkable stories that unfolded on these sites, celebrated Black History Month with a new video, in which retired Marine Corps Lieutenant General Ron Coleman brings viewers to New Market Heights to follow in the footsteps of that remarkable USCT assault. In the film, Coleman walks portions of the New Market Heights Battlefield protected by the Trust, just as those soldiers who came before him.

“Here at New Market Heights, the U.S. Colored Troops proved themselves beyond a shadow of a doubt,” said Coleman. “If not for the USCT, I would never have been able to get where I got. They had to show the mettle to be accepted, and then that got passed on from generation to generation.”

Coleman, only the second African American to attain the rank of three-star general within the Marine Corps, acknowledges a powerful debt owed to the black men who volunteered to fight for the Union during the Civil War. Some were born into slavery and risked being returned to bondage if they were captured; none were recognized as U.S. citizens until the 13th Amendment was ratified

in December 1865. And yet they willingly fought with tremendous sense of purpose. Their legacy was continued by later generations of black soldiers and sailors, including the Harlem Hellfighters of World War I and Tuskegee Airmen of World War II, up until the career of Coleman himself.

New Market Heights was the sixth major action involving USCTs in Virginia. The 14 Medals of Honor awarded for New Market Heights amounted to more than half of those given to black soldiers during the entire Civil War. Two white officers of USCT units that fought at New Market Heights also received the Medal of Honor.

The film is part of the Trust’s Warrior Legacy project, which showcases the deep connections that today’s veterans and active duty military retain to their historical counterparts, and how the landscapes of historic battlefields can be used to bridge these eras. The Trust is committed to creating powerful content that connects modern servicemen and women and their forebearers in uniform, and showcasing the dedication with which its many veteran members support the protection of battlefields as monuments to those who have answered the call to our country’s service.

We proudly count 65 acres at New Market Heights among the 52,000 acres saved nationally – including a recently announced victory saving 33 acres, with the assistance of the American Battlefield Protection Program, the Virginia Battlefield Preservation Fund and a landowner donation. However, there is much work still to be done, and the Trust is actively raising funds to secure an additional 22 acres adjacent to protected lands. Learn more about at [www.battlefields.org/NewMarketHeights](http://www.battlefields.org/NewMarketHeights).★

★★★ THE AMERICAN BATTLEFIELD TRUST is committed to showcasing the Warrior Legacy that connects our fighting men and women across generations. This includes redoubling our efforts to honor and recognize those Trust donors who are veterans themselves. If you served our nation in uniform, please take a moment to help us update your donor record to reflect this important information. You can do so by emailing [warriorlegacy@battlefields.org](mailto:warriorlegacy@battlefields.org).



## ROBERT BENTHALL

*Sailed aboard CSS Virginia*

ANCESTRY AND FOLD3 have been helping people understand their ancestors and why they fought for causes large and small for decades. Now, Ancestry and Fold3 are joining forces with the American Battlefield Trust, so that you can find the veterans in your family's past and understand their stories and the impact on the generations that followed. You can learn more at <https://www.fold3.com/projectregiment>.

In addition to content integration and this recurring *Hallowed Ground* column, this partnership has resulted in an exclusive discount for Trust members to subscribe to Ancestry and Fold3! Simply go to <http://go.fold3.com/battlefields> to receive the special partner rate of \$59.95 — just \$1.15 per week! — for a premium subscription. Color Bearers are also eligible to receive a further discount.

**R**OBERT BENTHALL was a seaman in Baltimore, Md., in 1860 — just like his father, Robert, and grandfather, William, before him. Baltimore was the scene of some of the first bloodshed in the Civil War, when Federal soldiers were changing trains and were attacked by a mob. And like those men who went after the Union volunteers, Benthall's loyalties were to the Southern cause.

Benthall signed up for the Confederate navy and served as a seaman aboard the ironclad ram CSS *Virginia*, which was built off the wreckage of the USS *Merrimack*. When Virginia seceded from the Union, the U.S. Navy abandoned its shipyard in Norfolk, Va., and burned the *Merrimack* to the waterline. When the Confederates found the vessel, they discovered that its lower hull and machinery were unscathed. Being the only large ship with working engines in the area, they refitted the vessel as an ironclad.

On March 8, 1862, with Robert Benthall on board, the CSS *Virginia* participated in an engagement with Union vessels at Hampton Roads. The *Virginia*

got the best of the USS *Cumberland* and the USS *Congress*. While the ironclad suffered some damage, she was still operational and in the fight.

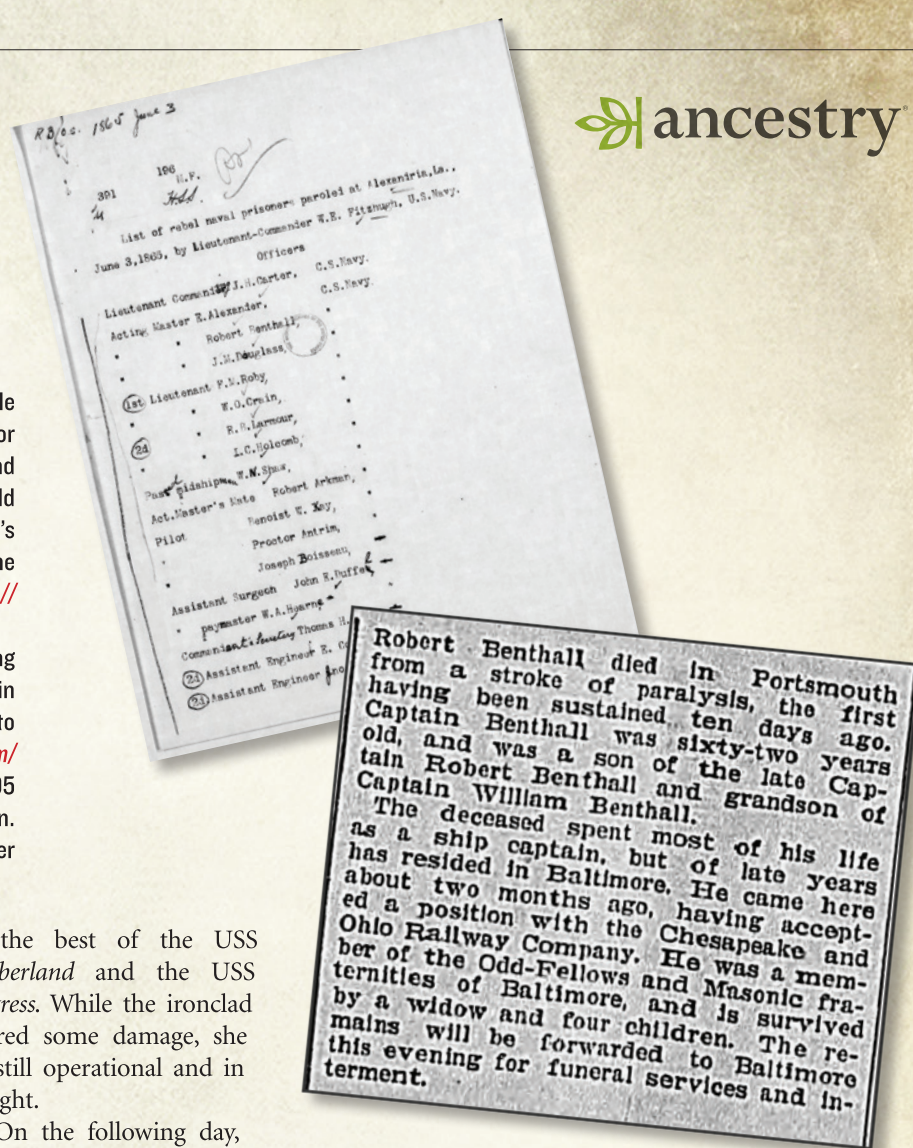
On the following day, it was ironclad against ironclad when the USS *Monitor* arrived from Brooklyn. The two crews fought to a draw without any serious damage, and the *Virginia* retreated and found itself being blockaded until May, as Union troops occupied Norfolk. Unable to escape the blockade or travel up the James River, the *Virginia* had nowhere to go. Confederate officer Josiah Tattnall ordered the destruction of the ironclad, and her crew escaped.

Benthall next made his way to the CSS *Missouri*, an ironclad paddle steamer on the Red River in Louisiana. Benthall's career advanced, as he was appointed acting master in the Confederate navy for the CSS *Missouri* on March 14, 1864. The *Missouri* had been launched in 1863 after the waters of the Red River had subsided, preventing her from participating in the Red River campaign of 1864. By March 1864, as the river rose, the *Missouri* left Shreveport and headed out to defend Alexandria, La. The crew surrendered the vessel on June 3, and they were taken

prisoner by Union troops.

A year later, the crew was paroled and allowed to return home. Benthall returned to Baltimore, where he worked as a captain, married and had four children. A few years before his death in 1903, he moved to Richmond, Va., and worked with the Chesapeake and Ohio Railway company.

Not only did Benthall have a fascinating Civil War career, but his descendants have gone on to play an important role in historic preservation. In December 2019, Color Bearer William Benthall Bristor, Jr., a retired sergeant in the U.S. Marine Corps, gave a gift to the Lighthizer Legacy Fund. That donation, one of many he has given to the Trust of the years, happened to be the two millionth gift in the organization's history! You can learn more about Bristor's commitment to preservation [www.battlefields.org/2millionth](http://www.battlefields.org/2millionth).



Robert Benthall died in Portsmouth having been sustained ten days ago. Captain Benthall was sixty-two years old, and was a son of the late Captain Robert Benthall and grandson of Captain William Benthall. The deceased spent most of his life as a ship captain, but of late years has resided in Baltimore. He came here about two months ago, having accepted a position with the Chesapeake and Ohio Railway Company. He was a member of the Odd-Fellows and Masonic fraternities of Baltimore, and is survived by a widow and four children. The remains will be forwarded to Baltimore this evening for funeral services and interment.

## CENTER FOR CIVIL WAR PHOTOGRAPHY

*Images as primary source documents*



HE CENTER for Civil War Photography is an immense and exceptional repository of information and resources for anyone looking for a literal window into the Civil War. From guides to finding photographs of specific soldiers and details about the

process of photography itself during the war, to advice for those interested in starting their own antique photography collections, the Center's website is thoroughly achieving its goal of serving as the clearinghouse for information about Civil War photography on the internet.

The Center's cofounder and president Bob Zeller's interest in the Civil War began in his youth growing up near Antietam. As a young journalist, he was intrigued by and began collecting Civil War newspaper articles and soldier letters. In 1980, he bought his first stereo view of Antietam. Until this point, Zeller, like many people, was unaware that some Civil War photos were taken and meant to be viewed in 3D. This, as well as the excitement of discovering never-before-seen images of the conflict, converted Zeller to a lifelong Civil War photography devotee.

As his collecting continued in earnest, Zeller sought to share his discoveries and published his first book of Civil War photography in 1997. Two years later, along with Rob Gibson, Chuck Morrongiello and Al Benson, he founded the Center. Zeller says that for him, "A hobby ended up being the most significant, most interesting and most fun thing I've done in my entire writing career."

The Center's core mission is centered around education — it aims to celebrate the photography of the Civil War for its inherent historical value — and for the visceral connection it provides to such a monumental time in American history. This year, the Center will be hosting its 20th annual "Image of War" seminar, featuring eminent historians and showcasing elements of its ex-

tensive collection. The Center has also enthusiastically shared its collection with the next generation, creating resources for teachers to use in the classroom.

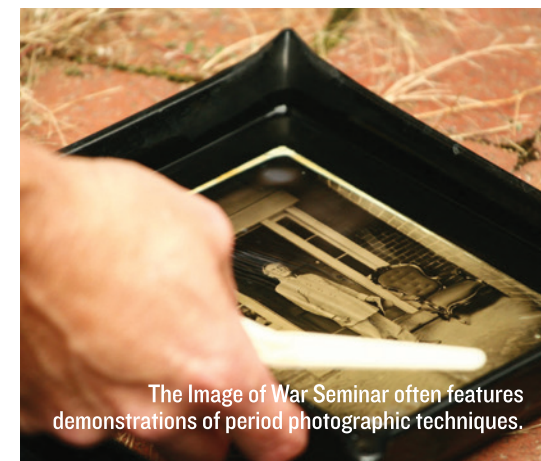
The Center has partnered with many different cultural institutions, including the Trust, the Maryland Historical Society, the South Carolina State Museum and the Smithsonian Institution to produce 3D shows of Civil War photography for their visitors to enjoy. Its published journal, *Battlefield Photographer*, promises to bring readers around the country at least one newly discovered, never-before-seen Civil War photo in each issue. Zeller says the motivation for him and his fellow Center leaders to pursue these myriad educational initiatives is simple: "We do it because it's just so cool!"

Zeller describes the Center's goal as "Putting a spotlight on the significance of Civil War images, their importance as historical documents, and showing them how they're meant to be seen." According to him, people during the Civil War experienced photographs in a different way than people do today. They saw them in a more engrossing and intimate fashion. They were transported

with the three-dimensional landscapes presented by stereo views and sometimes experienced photography as a form of entertainment. Zeller and the Center aim to share this perspective as widely as possible to encourage people today to engage with the visual remnants of a crucial period of history and understand how it was seen by its original audience.

The Center has been an invaluable partner in restoration and archaeology at Civil War sites. During the Trust's recent restoration of Lee's Headquarters at Gettysburg, Civil War photographer Mathew Brady's shots of the property were instrumental in re-creating what the house and its surroundings looked like at the time of the battle. In 2017, a Center member drew attention to a newly digitized collection of Civil War stereo views at the American Antiquarian Society. Within this collection was an image of Ellwood Manor on the Wilderness Battlefield and its slave quarters, which the National Park Service and the Friends of the Wilderness Battlefield had been trying to locate archaeologically since 1980.

On its most basic level, the Center strives to be an organization that welcomes all people with an interest in or curiosity about Civil War photography, to create a dialogue and answer questions and to support others on their journeys of researching or collecting. Zeller asks for anyone and everyone to "Join us for an exciting and engrossing journey into the spectacular visual history of the Civil War," and discover "the secrets to Civil War photography that Ken Burns didn't tell you about!" ★



The Image of War Seminar often features demonstrations of period photographic techniques.



Examples of the equipment and chemicals used during the Civil War-era.





# PARK DAY 2020 POSTPONED

*Check the reschedule status  
of a site near you*

## ALABAMA

Arkansas Post National Memorial  
Fort Gaines Historic Site  
Headquarters House Museum  
Historic Washington State Park  
Jacksonport State Park  
Jenkins' Ferry Battleground State Park  
Pea Ridge National Military Park  
Prairie Grove Battlefield State Park

## CALIFORNIA

Banning Museum  
Cieneguitas Cemetery

## CONNECTICUT

Fort Trumbull State Park

## DELAWARE

Fort Delaware State Park

## DISTRICT OF COLUMBIA

Battery Kemble Park

## FLORIDA

Fort Clinch State Park

## GEORGIA

Chickamauga & Chattanooga National Military Park  
Dalton Confederate Cemetery  
Fort McAllister State Park  
Jefferson Davis Memorial Historic Site  
Kennesaw Mountain National Battlefield Park

Kettle Creek Battlefield  
Prater's Mill Historic Site  
Resaca Confederate Cemetery

## IDAHO

Mountain Home Cemetery

## ILLINOIS

U.S. Grant Home State Historic Site

## INDIANA

General Lew Wallace Study & Museum

## KANSAS

Black Jack Battlefield and Nature Park  
Fort Blair Historic Site  
Mine Creek Battlefield  
Shawnee Indian Mission National Historic  
Landmark

## KENTUCKY

Battle for the Bridge Preserve  
Battle of Richmond, Kentucky  
Camp Nelson National Monument  
Coburn-Baker Cemetery  
Columbus-Belmont State Park  
Cynthiana  
Fort Boone Civil War Battle Site  
Fort Duffield Park and Historic Site  
Kellers Bridge  
Middle Creek National Battlefield  
Mill Springs Battlfield

Perryville Battlefield State Historic Site  
Tebbs Bend Battlefield

## LOUISIANA

Camp Moore Museum and Cemetery  
Fort DeRussy State Historic Site 479  
Mansfield State Historic Site

## MAINE

Fort Knox Historic Site

## MARYLAND

Antietam National Battlefield  
Fort Washington Park  
Monocacy National Battlefield  
Point Lookout State Park

## MASSACHUSETTS

Boston National Historical Park  
Minute Man National Historical Park

## MICHIGAN

Historic Fort Wayne  
River Raisin National Battlefield Park

## MISSISSIPPI

Brice's Crossroads National Battlefield Site/  
Tupelo Harrisburg NP Site  
Fort Rosalie, aka Fort Panmure  
Raymond Military Park  
Vicksburg National Military Park

## MISSOURI

Battle of Lexington State Historic Site  
Battle of Pilot Knob State Historic Site  
John Siddles Williams, Hickory County  
Museum  
Lone Jack Civil War Battlefield,  
Soldier's Cemetery & Museum  
Missouri Civil War Museum



**ACH SPRING**, thousands of volunteers gather at battlefields and historic sites across the nation to participate in the Trust's Park Day clean-up effort.

Unfortunately, due to the unprecedented impact of the coronavirus (Covid-19), virtually all of the nearly 130 sites that had registered to participate in the 24th annual event were forced to postpone their scheduled work day. We know that many of them will reschedule as public health considerations allow, and the Trust will update the information at [www.battlefields.org/parkday](http://www.battlefields.org/parkday) to reflect those details.

But the spirit of Park Day was always about more than a single date on the calendar. It is about community spirit and banding together for the caretaking and benefit of historic resources. Regardless of when volunteers may be able to gather, we know that history lovers will continue working together to uphold the places that make our communities unique. And so, we remain deeply thankful to all of the sites who registered to participate in this year's event. ★

## NEW JERSEY

Fort Mott State Park  
Princeton Battlefield State Park

## NEW MEXICO

Fort Stanton Historic Site

## NEW YORK

Newtown Battlefield State Park  
Revolutionary War Cemetery  
Thomas Paine Cottage Museum

## NORTH CAROLINA

Fort Branch  
Fort Fisher State Historic Site  
Historic Carson House  
Stonewall Manor

## OHIO

Berlin Crossroads Battlefield  
Harriet Beecher Stowe House

Johnson's Island Civil War Military  
Prison Site

## OKLAHOMA

Doaksville Historic Site

## PENNSYLVANIA

Gettysburg National Military Park  
Greenwood Cemetery  
Mount Moriah Cemetery  
Paoli Battlefield Historical Park

## SOUTH CAROLINA

Buford Battlefield  
Fort Sumter and Fort Moultrie National  
Historical Park  
Historic Camden Revolutionary War Site  
and Battlefield  
Reconstruction Era National  
Historical Park

## TENNESSEE

Britton Lane Battlefield Park  
Fort Dickerson  
Lotz House Civil War Museum  
Mabry-Hazen House  
Parkers Crossroads Battlefield Park  
Shiloh National Military Park  
Shy's Hill

## TEXAS

Palmito Ranch Battlefield National  
Historic Landmark

## VIRGINIA

Ball's Bluff Battlefield Regional Park  
Brandy Station Foundation — Graffiti House  
Bristoe Station Battlefield Heritage Park  
Caleb Rector House  
Cannon Branch Park  
Cedar Creek Battlefield Foundation

Cedar Creek and Belle Grove National Historical Park  
Cedar Mountain Battlefield  
Cold Harbor Battlefield Park  
Connor's Tiny Stoop Garden  
Endview Plantation  
Fredericksburg and Spotsylvania National Military Park  
Gaines' Mill Battlefield  
Historic Sandusky  
Kernstown Battlefield  
Laurel Hill, Site of the birthplace of JEB Stuart  
Mahone's Tavern and Museum  
Manassas National Battlefield Park  
Mt. Defiance Historic Park  
Pamplin Historical Park  
Paynes Farm/Mine Run Campaign  
Petersburg National Battlefield  
Trevilian Station Dunne Farm  
Virginia Museum of the Civil War  
Williamsburg Battlefield

## WEST VIRGINIA

Arbuckle's Fort/Blaker's Mill Park  
Bultown Historic Area  
Shepherdstown Battlefield

**FIND A SITE NEAR YOU!  
GET INVOLVED!**

**SEND US YOUR PICTURES**

and be seen in *Hallowed Ground!*

[www.battlefields.org/parkday](http://www.battlefields.org/parkday)



Wounded Warriors on Park Day 2019  
Monocacy National Battlefield, Md.  
MATT BRANT



Park Day 2017  
Guilford Courthouse National Military Park  
Greensboro, N.C.



## RECENTLY SAVED LAND

*Trust accumulates victories  
in four states*

In this photograph of the Franklin Battlefield in downtown Franklin, Tenn., once stood a Pizza Hut, a Dominos pizza, a small strip mall and two houses. The battlefield, where the greatest charge of the Civil War occurred, has been reclaimed acre by acre.  
MIKE TALPLACIDO

*At any moment, the Trust has dozens of projects in varying stages of the preservation process. The following real estate transactions were completed in the second half of 2019.*

### BRISTOE STATION, VA.

ON OCTOBER 14, 1863, at Bristoe Station, Lt. Gen. A.P. Hill's corps stumbled upon and attacked two corps of the Union army as they withdrew from pursuit of the Army of Northern Virginia. During the battle, Union soldiers posted behind an embankment of the Orange & Alexandria Railroad ambushed and captured a battery of Confederate artillery. The victorious Union troops continued their withdrawal unmolested, while the Confederate offensive sputtered to a premature halt.

*In September, the Trust acquired 118 acres at Bristoe Station, completing a multi-year effort to acquire the 152-acre*

*Manassas Business Park that was planned for industrial development. Funded by grants from the federal American Battlefield Protection Program (ABPP) and the Virginia Battlefield Preservation Fund, this land will be transferred to Prince William County for incorporation into the Bristoe Station Battlefield Heritage Park. The Trust has now protected a total of **286 acres** at Bristoe Station.*

### CHAMPION HILL, MISS.

FOUGHT ON May 16, 1863, the Battle of Champion Hill was the largest and bloodiest action of the Vicksburg Campaign, as nearly 55,000 soldiers clashed in a fierce struggle for a vital crossroads. The Confederates were posted on high ground, covering the roads from Jackson, while the Union troops moved west and outflanked them at Champion's Hill. The Confederates were driven off the hill and compelled to retreat.

*In late August, the Trust worked with the ABPP and the Mississippi Department of Archives and History to acquire a two-acre property at Champion Hill, adding to its earlier 2019 success of the acquisition of 58 acres from Cal-Maine Foods, Inc.. We have now saved a total of **869 acres** at Champion Hill.*

### COLD HARBOR AND GAINES' MILL, VA.

ON JUNE 27, 1862, Gaines' Mill was the third in the Seven Days' Battles. Union Maj. Gen. George B. McClellan gave orders to hold off

Gen. Robert E. Lee's Confederates long enough for the Army of the Potomac to begin heading south toward the James River. Outnumbered and eventually overwhelmed, Union troops retreated across the Chickahominy River, burning the bridges behind them. The Battle of Cold Harbor, fought over two weeks in the spring of 1864 as the culmination of the Overland Campaign, was fought over much of the same ground.

*On the last day of 2019, the Trust closed on 50 acres that was slated to become a multi-field "sportsplex" on both the Gaines' Mill and Cold Harbor battlefields. This acquisition was made possible with the grants from the ABPP and the Virginia Battlefield Preservation Fund.. The Trust has now preserved a total of **232 acres** at Cold Harbor.*

### FRANKLIN, TENN.

ON NOVEMBER 30, 1864, Lt. Gen. John Bell Hood's Army of Tennessee met Maj. Gen. John Schofield's Army of the Ohio on the southern outskirts of Franklin. Some of the heaviest fighting of the Civil War ensued, as Hood's men plowed into the Union defensive line. Despite the destructive assault, the Union position held, and the Confederates were driven back with heavy losses.

*Just before Thanksgiving, the Trust, along with grants from ABPP and the Tennessee Civil War Sites Preservation Fund, provided funding to the Battle of Franklin Trust and Franklin's*

*Charge, Inc. to acquire a key acre at the Battle of Franklin.. This land, which will be transferred to the City of Franklin, contributes to the total of **178 acres** the Trust has saved at Franklin.*

### HANGING ROCK, S.C.

ON AUGUST 6, 1780, South Carolina Patriots advanced on the British troops and loyalist militiamen at the Hanging Rock outpost. Despite being outnumbered, the Patriots successfully broke through the British lines and dispersed their forces. This victory further emboldened Patriot efforts to dislodge the British from South Carolina.

*In December, the Trust, the ABPP, the South Carolina Conservation Bank, Lancaster County and the Katawba Valley Land Trust, Inc., partnered to save 31 acres at Hanging Rock. This land will be part of a future comprehensive interpretation plan for the Hanging Rock Battlefield. The Trust has now preserved a total of **172 acres** at Hanging Rock.*

### SAILOR'S CREEK, VA.

ON APRIL 6, 1865, just three days before Gen. Robert E. Lee's surrender at Appomattox, the Confederates suffered a crushing defeat at Sailor's Creek. In three separate actions, Union troops overwhelmed three corps of Confederates, capturing 7,700 men and depriving Lee of roughly one-fourth of his army.

*The Trust helped save 432 acres of battlefield land at Sailor's Creek with a conservation easement. This key land is part of the **1,318 acres** that the Trust has protected at Sailor's Creek.*

### SECOND MANASSAS, VA.

FOLLOWING the collapse of the Union's Peninsula Campaign, Gen. Robert E. Lee sought to move his Confederates north to threaten Washington, D.C. Beginning on August 28, 1862, the back-and-forth assaults between Union and Confederate forces just west of the old Bull Run Battlefield were repulsed, with heavy casualties on both sides. The tide turned when Confederate reinforcements counterattacked in conjunction with massed Confederate artillery.

*In July, in partnership with the National Park Service, the Trust preserved three acres at*

*the Manassas National Battlefield Park. The Trust has saved a total of **373 acres** at Manassas.*

### SHILOH, TENN.

ON THE MORNING of April 6, 1862, Union troops of the Army of Tennessee were surprised in their camps by a Confederate attack. Despite this, a Union battle line was formed by the afternoon at a sunken road known as the "Hornet's Nest," with fighting continuing into the night. The following day, Union reinforcements from the Army of the Ohio supported a counteroffensive that overpowered the outnumbered Confederates.

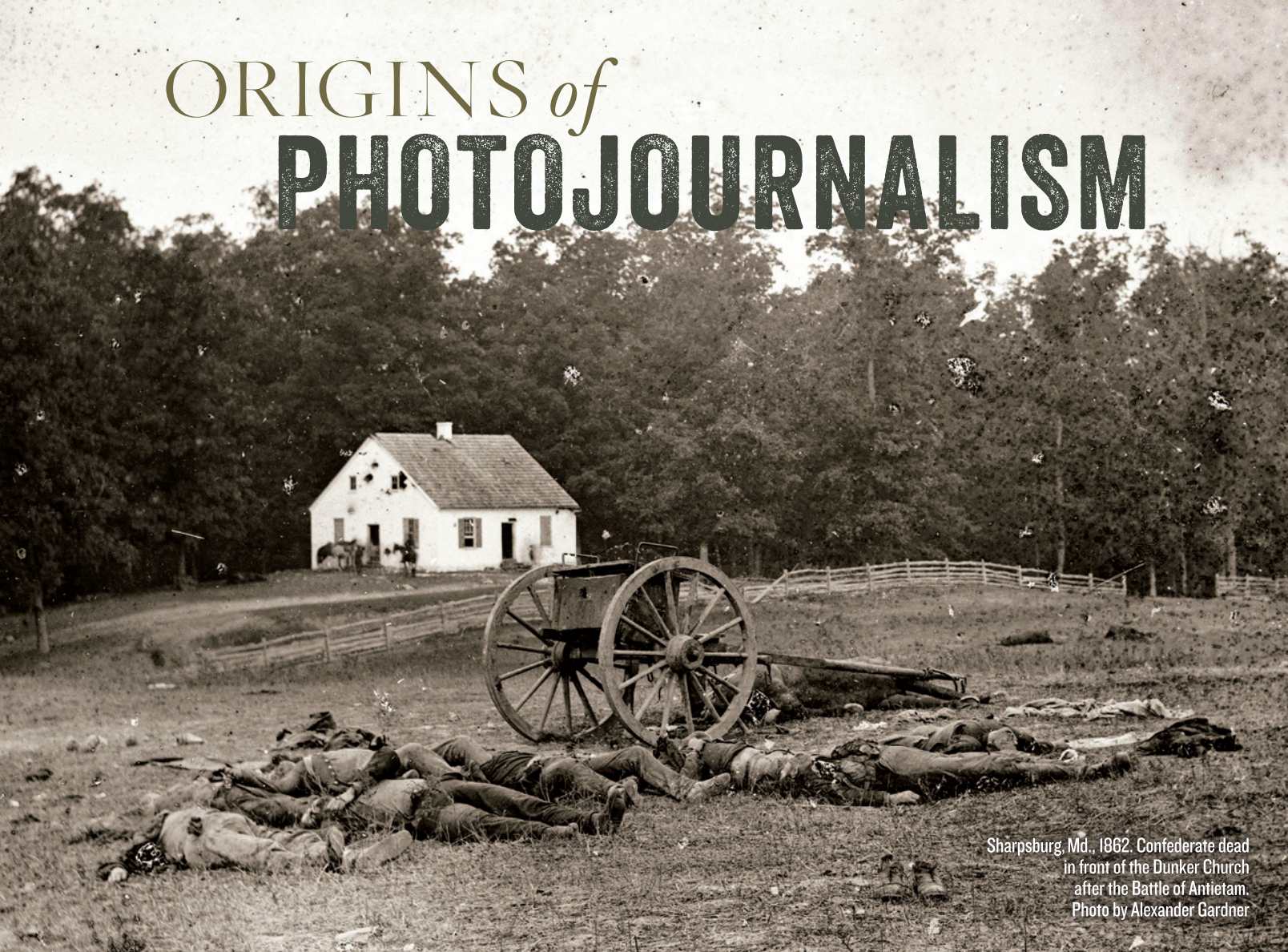
*At the end of September, the Trust preserved 54 acres at Shiloh with grants from ABPP and the Tennessee Civil War Sites Preservation Fund. The Trust has succeeded in preserving **1,378 total acres** at Shiloh.★*



Hanging Rock Battlefield  
Lancaster County, S.C.  
MARK THORNBERRY



# ORIGINS of PHOTOJOURNALISM



Sharpsburg, Md., 1862. Confederate dead in front of the Dunker Church after the Battle of Antietam. Photo by Alexander Gardner

*When the Civil War began, Mathew Brady sent his photographers out to the countryside with a wagonload of equipment and volatile chemicals to capture the raw truth of war: blood, despair and loss. And the world would never be the same again.*



*ALTHOUGH THE HISTORY of photography begins in antiquity with the projection of images via camera obscura, the first, unsuccessful attempts to permanently fix those images didn't occur until the 18th century. Louis Daguerre later introduced the daguerreotype, the first commercially viable photographic process, in 1839. It was improved upon steadily into the early 1860s.*

**W**hile photographs of earlier conflicts do exist — notably, the work of British photographer Roger Fenton during the Crimean War of the 1850s — the American Civil War is considered the first major conflict to be extensively photographed. For the first time in history, citizens on the home front could view the carnage wrought on battlefields hundreds of miles away from their home and hearth. These images stripped away much of the Victorian-era romance around warfare.

To capture images on a battlefield was an exacting, cumbersome and time-consuming process. In 1861, the newest technology was wet-plate photography, a process in which an image is captured on chemically coated pieces of plate glass.

A photographer began by bringing his wagonload of equipment — which also served as his darkroom — onto the field and setting up the bulky camera. He mixed a dangerous assortment of chemicals, including ethyl ether and acetic or sulfuric acid, by hand. The resulting substance, known as collodion, was applied to the large glass plates that became the negatives for his images, sensitizing them to light.

In that mobile darkroom, the plate was then immersed in silver nitrate, placed in a light-tight container and inserted into the camera. Next, the cap on the camera was removed for two to three seconds, exposing it to light and imprinting the image on the plate. Replacing the cap, the photographer immediately took the plate, still in the light-tight container, to his darkroom, where he developed it in a solution of pyrogalllic acid. After washing and drying the plate with water, the photographer coated it with a varnish to protect the surface. This

**“IF HE [BRADY] HAS NOT BROUGHT BODIES AND LAID THEM IN OUR DOORYARDS AND ALONG THE STREETS, HE HAS DONE SOMETHING VERY LIKE IT.”**

process created a plate glass negative, from which prints could be made on paper and mounted.

An estimated 70 percent of all Civil War documentary photographs were shot as “stereoviews” — the 19th-century equivalent of 3D. These were made using a twin-lens camera that captured the same image from two separate lenses, in much the same way that two human eyes capture the same image from slightly different angles on the head. The images were developed using the same wet-plate process, but stereoscopic photography produced two of the same image on one plate glass. Once processed, the photographer would print the paired images onto a viewing card that could then be easily inserted into widely available viewers that created a 3D image. Over time, this type of presentation has been forgotten. Today, we can format images digitally to be viewable with standard red-blue 3D glasses.

Although Mathew Brady is the most famous photographer of the era, by the time of the Civil War, his vision was poor and he did little work in the field, employing others to visit battlefields on behalf of

his studio. Unfortunately, many photos have been incorrectly credited to him over time instead of the actual artist, including images by Alexander Gardner and Timothy O’Sullivan.

Early in the war, photographers captured primarily camp scenes, not what today we think of as photojournalism. Then, during the spring of 1862, when at least three photographers traveled to Virginia to capture scenes related to what we now call the Peninsula Campaign and the Seven Days’ Battles.

Between April and June 1862, James Gibson captured more than 100 documentary photos, including at least 16 at Yorktown, as Union forces besieged the famed colonial town for nearly a month. With assistant George Barnard, Gibson exposed numerous plates at the recent battlefield of Fair Oaks, also known as Seven Pines, May 31–June 1, 1862.

Victory, or in the case of Fair Oaks, not being driven away, was a crucial element in the recipe for securing battlefield scenes — if the enemy won, photographers from the losing side lacked access to the scene of conflict. The steady Union retreat throughout the Seven Days’ Battles precluded post-battle photographs, although Gibson capture an incredible documentary image of wounded soldiers the day after the Battle of Gaines’ Mill.

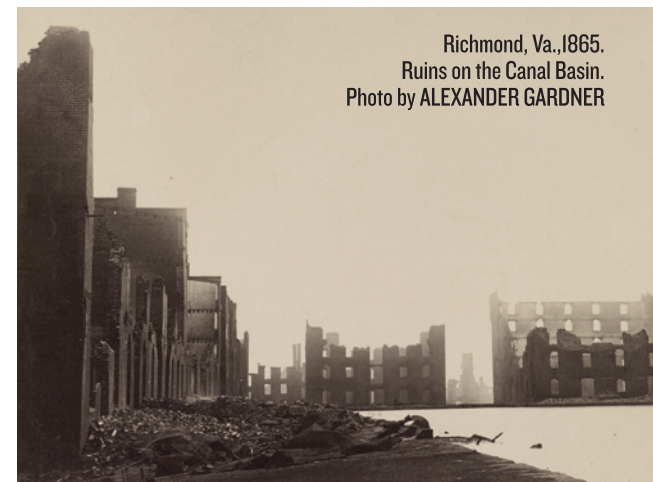
An ideal opportunity for battlefield photographs presented itself with the Battle of Antietam, the culminating battle of Confederate Gen. Robert E. Lee’s second invasion of the North. Fought on September 17, 1862, it remains the bloodiest day in American history. The strategic Union victory offered President Abraham Lincoln the opportunity to issue his preliminary Emancipation Proclamation.

Located close to his Washington headquarters and in Union-held territory, it was an ideal scenario for Alexander Gardner, a photographer in the employ of Mathew Brady. He arrived at Antietam two days after the fighting and spent four days capturing images of the carnage.

The images were displayed at Brady’s



Gettysburg, Pa., 1863. Union dead after the Battle of Gettysburg. Photo by ALEXANDER GARDNER




Richmond, Va., 1865. Ruins on the Canal Basin. Photo by ALEXANDER GARDNER

New York studio just a month after the battle and caused a sensation. “Mr. Brady has done something to bring home to us the terrible reality and earnestness of war,” wrote the *New York Times*. “If he has not brought bodies and laid them in our dooryards and along the streets, he has done something very like it.”

A year later, Gardner — now operating his own studio — was at Gettysburg, capturing images of slain Confederate soldiers awaiting burial. Photographic historians have shown that in at least one instance at that site, Gardner posed a body to achieve greater pathos in his image; however, there is not sufficient evidence to indicate this was common practice for him or others.

The long exposure times required on images meant that Civil War-era photographers could not capture the action of battle itself and had to confine their work to its aftermath. But the powerful images they made were sufficient to change the public discourse on the nature of war. Even today, the views captured by combat photographers have the power to shock audiences, to move and educate them.★





# EYES *of* WAR

Like Mathew Brady, Alexander Gardner and Timothy O'Sullivan before them, war photographers Tony Vaccaro, James Nachtwey and Louie Palu have shared vivid images from the battlefield that are equal parts poignant, heart-wrenching and disturbing.

*Adapted from interviews by Mary Koik*

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**JAMES NACHTWEY BY MATT BRANT**

AT THE BLOODY LANE, ANTIETAM NATIONAL BATTLEFIELD, MD.





# IN SEARCH of HUMANITY

I GOT INTERESTED IN PHOTOGRAPHY through my high school teacher, Bertram Lewis. He looked at work that I had done as a sculptor and said, "Tony, it's pretty good but, you know you are a born photographer, and don't you ever forget this."

I went into the army as a private. I never volunteered for anything; because war is something you don't volunteer for. I approached the army to become a photographer, but they said, "You are too young for us." I responded, "Sir, I am old enough for this gun and not old enough for this camera?" He said, "That's pretty funny, but you still are too young for us."

And that was it, I was in the army.

I made the landing in Normandy, and I fought in many battles in Germany, getting wounded along the way, but made it all the way to Berlin. I was with the 83rd Infantry Division, what was known then as the Ohio Division. I was both a photographer and a soldier. It seems like a contradiction, but that's what it was. When bullets were close to you, you don't use the camera; you use your rifle.

I took pictures for myself, and luck led me to take just about the best war pictures of all time. All I wanted to produce was the best pictures to make sure that after the war I would have a job as a photographer. In the field, I processed my film in a series of four metal helmets. I removed

## TONY VACCARO

WWII COMBAT  
PHOTOGRAPHER

the plastic, and I used them as the dark-room trays: First helmet was the developer, then water, then highpool, then water. So, I needed my own helmet, and three borrowed ones. I was doing this at the light of the moon at night. Crazy, but I got along. And I still have those negatives.

I never wanted to be a fighter, but

### RIGHT: HURTGEN FOREST, GERMANY 1944

A burning German tank pilot climbed out of his Tiger tank, fell on the ground and passed away. He was saying, 'Muter Muter.' (Mother)

### FAR RIGHT IN FRAME:

ST. BRIAC,  
FRANCE, 1944  
Sgt. Gene Costanzo  
kneels to kiss  
a little girl during  
spontaneous victory  
town celebrations.



AT TONY'S STUDIO  
LONG ISLAND CITY, N.Y.  
PHOTO by JAMES SALZANO



I always wanted to be a photographer. I decided to photograph portraits of the people in my unit, because they were the people I lived with. We slept together, we risked together. We did so much together. I never saw soldiers. I saw human beings. I saw red blood, human blood. The battlefield, in a way, helped me, because when the war is on, that's all that it is, fighting all the time. You know that it can happen to you. What do you do about it? I took pictures — the GI kissing the little girl — because in the end, we are humans. It's not a war picture — that GI could have been civilian. A love for our children is universal. That's what I was doing, along the line of humanity, where a professional army photographer would have gone for the business part of it.

The 83rd Infantry Division had a kind of a little newspaper that came out monthly, and eventually I went to work for that. But, the army, in truth, never offered me any guide, any help. I never got a roll of film from them. The official photography department considered me an outsider. The army really did not want me to take real combat pictures, because in a way it would scare young men from volunteering to go in the army. So I accommodated them, made believe as if my pictures were not important. I perhaps might have been more famous if I had done things differently.

My pictures were used very quickly at the end of the war, but the army had a tough time selling their pictures. One of the reasons was they used four-by-five cameras, while I used 35-millimeter, an Argus C3. And when you enlarge 35-millimeter, you get a little roughness in your images that makes a picture more of a war picture. It's not too polished, because war should have grain.

To go through a war is never easy, but I made it. The first time I was wounded, it was in Normandy, and it was my arm. Nothing serious, but blood came out, so it's a wound. Then the next time was in Belgium. Then the last time was in the Hurtgen Forest. But I was lucky. I was lucky to have made it through the war.

Every time you get out of the foxhole, you endanger yourself. A few times, when you cannot deal with a situation, you cry like a baby. You actually sweat. There's no time to sweat, but your body, your mind, your ideas impose this ..., how could I say it? A certain sensation that you could get killed any minute. War is hell. It's been said before, but it's true.

We call each other German, French, Italian. There is no Italian blood. There is no



**TRIERE, GERMANY, 1944**  
Americans advance through the Hurtgen Forest before the start of the Battle of the Bulge.



**ABOVE:**  
**OTTRE, BELGIUM, JAN. 1944**  
Pvt. Henry Irving Tannenbaum frozen in the snow.

**LEFT:**  
**SAINT-MERE- EGLISE, FRANCE, JUNE 1944. D-DAY+14**  
A young Tony Vaccaro, posing with his "Tom-Tom" gun.

**RIGHT:**  
**TRIERE, GERMANY, 1944**  
Chow time at the mess hall (aka next to a tree)

French blood. It's human blood. On this Earth there is one humanity. Let's do something about it. Let's live! In a way, photography was my way of telling the world, "We have better things to do than to kill ourselves."

One of my most famous pictures shows a burning German soldier, and it's a frightening image. It happened in Hurtgen Forest, about a mile inside of Germany from Belgium. It was winter, and some stupid people built fires where there's no room for fire. I think that this man must have been inside of the tank and once we knocked the tank out, he tried to escape. As he came out, apparently gasoline got all over him. In the picture that I have, he's actually in flame. I was 19 years old when I took that picture, and I could hear what the German soldier was saying. Just one word — "mother" — and, eventually, he didn't talk anymore.

A good war photograph tells man to grow up. It's about time we make the universe universal. Period. As long as we make these divisions — Germans, Italian, French, Jews and not Jews — we are going to kill ourselves.

I consider my best wartime photo to be of a single dead man in the snow with his rifle. That's a frightening picture; to me it has the message that we should play with children, not with guns. I took that picture, believe it or not, because he was beautiful. When I saw that, I went close and I actually felt his arm because, you never know if something is still alive. I took the bayonet and chopped away the ice to find out when was he killed. Two, three minutes ago? An hour ago? A day ago? I didn't know. And his arm was frozen, so he had died, perhaps, a few hours earlier, before it began to snow.

I'm always happy when wars end. Mankind doesn't need them. We're repeating the same mistakes Julius Caesar made, having wars. Poor mankind. As I talk now, there are people killing in some stupid war. I can't believe that we learned nothing from Mussolini and Hitler and Hirohito, three men who wanted to destroy the world.★

Michelantonio Celestino Onofrio "Tony" Vaccaro was born in December 1920 in Greensburg, Pa., and raised in Italy by his paternal grandmother after both his parents died during his childhood. He returned to the U.S. at the outbreak of WWII to avoid military service and graduated from high school in New York before he was drafted into the U.S. Army in 1944. Following training, he came ashore at Normandy and fought his way through Belgium, Luxembourg and Germany, taking pictures as he went. After the war, he became an in-demand fashion photographer



**FRANKFURT, GERMANY, 1947**  
A defeated German soldier, held prisoner in the U.S., returns to his home only to find a pile of rubble.



shooting extensively for magazines like Look and Flair. In 1994, the 50th anniversary of the D-Day landings, he was awarded the French Legion of Honor, among many other awards and recognitions. The documentary film Underfire: The Untold Story of Pfc. Tony Vaccaro premiered at the Boston Film Festival in 2016 and was distributed by HBO. At 97, he continues to work in his studio, daily identifying pictures, and preparing for exhibitions of his work around the world. Follow Tony at [www.tonyvaccaro.studio](http://www.tonyvaccaro.studio) and on Instagram at [@tonyvaccarophotographer](https://www.instagram.com/tonyvaccarophotographer).

Watch the powerful video of Tony Vaccaro telling of his WWII combat, at [www.battlefields.org/eyesofwar](http://www.battlefields.org/eyesofwar)





# JOURNEY INTO *the* UNKNOWN

**I**N MY YOUTH, I WAS GREATLY INFLUENCED by the photographs from the Vietnam War and the American civil rights movement. I had no background in photography, had never used a camera. But after I graduated from college, I decided that's what I wanted to do with my life, because I saw that that work had such great value to society. Military leaders and political leaders were telling the population one thing, and photographers were showing us something very different, and I found the photographers to be much more convincing.

I became a photographer in order

to be specifically a war photographer. That's what I wanted to do, and I realized I had to train myself to the extent that I felt that I was capable of making a worthwhile contribution as a war photographer, because I recognized what a serious responsibility it was.

I borrowed a camera from my brother because I didn't have enough money to buy one. I supported myself by driving trucks at night, working in a warehouse at night. I read books on how to use a camera, how to expose a negative. I rented dark room space and taught myself how to develop film, how to make prints. I would give myself assignments

## JAMES NACHTWEY

DOCUMENTARY PHOTOGRAPHER

as if I was working for an editor and go out and shoot. In the end, it took me 10 years to train myself before I felt ready to actually document a war.

After some freelancing, I got a job at a newspaper in Albuquerque, New Mexico. Then, after four years I felt that

### KABUL, AFGHANISTAN, 1996

What had been the central commercial district resembled a moonscape of destruction.

Kabul had been spared during the Soviet occupation, but during Afghanistan's civil war it became the main battleground. By 1995, one-third of the city had been destroyed. The Taliban seized control of the capital and became the host and protector of Osama bin Laden and Al-Qaeda. The siege of Kabul was one of the final battles of the 20th century, and it set the stage for the wars of the 21st century.



SUNKEN ROAD / BLOODY LANE, ANTIETAM NATIONAL BATTLEFIELD, SHARPSBURG, MD.  
PHOTO *by* MATT BRANT



I had learned everything I could from that experience, so I resigned, got in my Volkswagen and drove to New York and began a freelance career there.

After about six months spent gaining credibility with various editors, Bobby Sands went on a hunger strike in Northern Ireland. He was a member of parliament and a member of the IRA, who was a prisoner of H-Block. Violence erupted in the streets of Belfast and Derry, and I got on a plane and went there without an assignment. I just thought, “I’ve got to see if I’m ready to do this.”

I then went on to cover civil wars in Lebanon; wars throughout Central America, including El Salvador, Nicaragua, Guatemala and the US invasion of Panama; wars in the Balkans; wars in Chechnya; the war in Sri Lanka; communist rebels in combat on the island of Mindanao in the Philippines; the Palestinian-Israeli conflict; the Israeli invasion of Lebanon; popular revolts to overthrow dictators in South Korea, the Philippines and Indonesia; the often violent liberation struggle in South Africa; genocide in Rwanda; the war against the Soviet occupation of Afghanistan and, later, the American war in Afghanistan; the U.S. invasion of Iraq. And I worked in almost all of those places, not just once, but multiple times.

It’s very difficult for me to put a hierarchy on the different events I’ve covered. But one was so horrible that, even though I witnessed it, is beyond my capability to truly understand: the genocide in Rwanda, when 800,000 to a million people were slaughtered in the space of a hundred days by their own countrymen, by their own neighbors, using farm implements as weapons. How that could have happened is beyond my capacity to comprehend.

I think when I began, I was motivated by the social value of journalism. But I was also attracted to the adventure and the danger. But the lure of adventure and danger faded, and the sense of purpose became stronger until, at some point, it became the only motivation.

My goal is to reach a mass audience at the time events are still taking place, so the images can become part of people’s consciousness. I aim my images at what I consider to be people’s best instincts — compassion, generosity, a sense of right and wrong. The willingness to identify with others. Once awareness is raised about an issue, hopefully it will become part of a dialogue among fellow citizens. That’s the process by which an issue stays alive in the mind of the public, and when an issue is being actively talked about in the public realm,



**RIGHT:**  
**NEW YORK CITY, USA**  
**2001**

The collapse of the South Tower. The Twin Towers were designed and built to survive major fires of a conventional nature, as well as to withstand winds of more than 200 miles per hour. However, the intense heat produced by 20,000 gallons of burning jet fuel weakened the structure to the point of collapse. Three hundred and forty-three firefighters and paramedics and 60 law enforcement officers died trying to save others.

**BELOW:**  
**SAN MIGUEL**  
**PROVINCE,**  
**EL SALVADOR, 1984**

When rebels ambushed a company of soldiers in the mountains of eastern El Salvador, a young farm girl was wounded in the crossfire. Her father tried to shield her with his own body. It was an act of heroism; a spontaneous reflex by a frightened, ordinary man in extreme danger, expressing a fundamental truth of what it means to be a father.



policymakers have to take notice. That’s one of the ways in which change happens, and visual journalism can play an important role in that process.

What happens during combat is unique. What people go through, the intensity of the experience, the being on the thin edge between life and death constantly through a long periods of time, seeing people next to you go down, seeing friends go down, is something that only happens in combat, and I want to document that. I think it’s important for people to see that.

In my photographs, I’m attempting to document the conditions of a given situation and what effects those conditions are having on the people who are enduring them. Perhaps, in a more important sense, the image would cause viewers to ask themselves fundamental questions: How did this situation come to be? Are we supporting and condoning this? What are the goals that could possibly justify this? What can be done to stop this?

In 1862, the *New York Times* reviewer of Alexander Gardner’s work said, “How can you photograph a broken heart?” And then he went on to describe how terrible it is for the mothers of the dead. And at that time, Gardner was not photographing the families or photographing the grief that they were expressing. Whereas I have photographed it many times, and I know it is possible to photograph someone expressing that their heart is broken. I have been moved to tears many times. It’s hard to focus through tears, but I do my best.

There are many obstacles to photographing a war. A lot of them are physical. There’s danger, there’s terrain that has to be navigated, there’s transportation that has to be organized. There are also emotional obstacles, too. All these hardships have to be overcome in order for me to do my job.

Nor am I immune to danger. I was in Baghdad covering the activities of a single platoon that was working in the most hostile part of Baghdad, just after the occupation took place. I was with a reporter, working on the *Time* “Person of the Year” issue, which was the American military that year. We got into a very crowded street and the Humvee we were in was stopped with traffic, when someone in the crowd threw a grenade at us. In the explosion, a couple of soldiers were



**NYANZA, RWANDA, 1994**  
A Hutu man who did not support the genocide had been imprisoned in a concentration camp, starved and attacked with machetes. He was liberated by Tutsi rebel forces and placed in the care of the Red Cross.

seriously wounded. My colleague had his hand blown off, and I got wounded in my knees and stomach and face. I kept photographing until I lost consciousness, and I regained consciousness when I was in the field hospital in the base of the platoon.

I’m highly aware that I’m photographing history as it unfolds, before anything has been written, when it’s impossible to know what will happen from one moment to the next. I feel as if I’m on the edge of time, and I’m making a journey into the unknown.

Images are one of the means by which people remember history. In many ways a photographic image is the first thing that enters one’s mind when we think about a historical event that occurred since the invention of photography. Photographs show us the reality on the ground, not political rhetoric. They hold political and military leaders accountable for their decisions and their actions. ★

Watch the poignant video of James Nachtwey in the footsteps of Alexander Gardner at Antietam [www.battlefields.org/eyesofwar](http://www.battlefields.org/eyesofwar)

**BELOW: MOSTAR, BOSNIA-HERZEGOVINA, 1993**

The battle for control of Mostar took place from house to house, room to room, neighbor against neighbor. A bedroom became a battleground when Croatian militiamen seized an apartment building, driving out Muslim residents.





# [ REALITY ]

to PEOPLE'S IMAGINATIONS

**S**IPPING HIS COFFEE ON THE FRONT porch of the Klinge Farm House at Gettysburg National Military Park (NMP), Louie Palu is relaxed. Nearing the end of his month-long stay as part of the park's Artist in Residence Program, he has had plenty of time to reflect on this battlefield, its beauty and its meaning. He has given a great deal of thought to both the vast differences it bears from and the undeniable similarities it holds to the battlefields where he has stood under very different conditions.

The Artist in Residence Program is a National Park Service-wide initiative to

place talented artists in a variety of disciplines — from photographers and painters to writers and poets — at some of this nation's most important sites. Scores of NPS units participate, with each park creating its own criteria and handling its own selection process. Gettysburg NMP hosts month-long residencies throughout the spring, summer and fall in conjunction with the Gettysburg Foundation and the National Parks Arts Foundation.

During his stay in Gettysburg, Palu participated in a number of public programs, talking about both his work and how it relates to the historical images of Gettysburg, which was the most-exten-

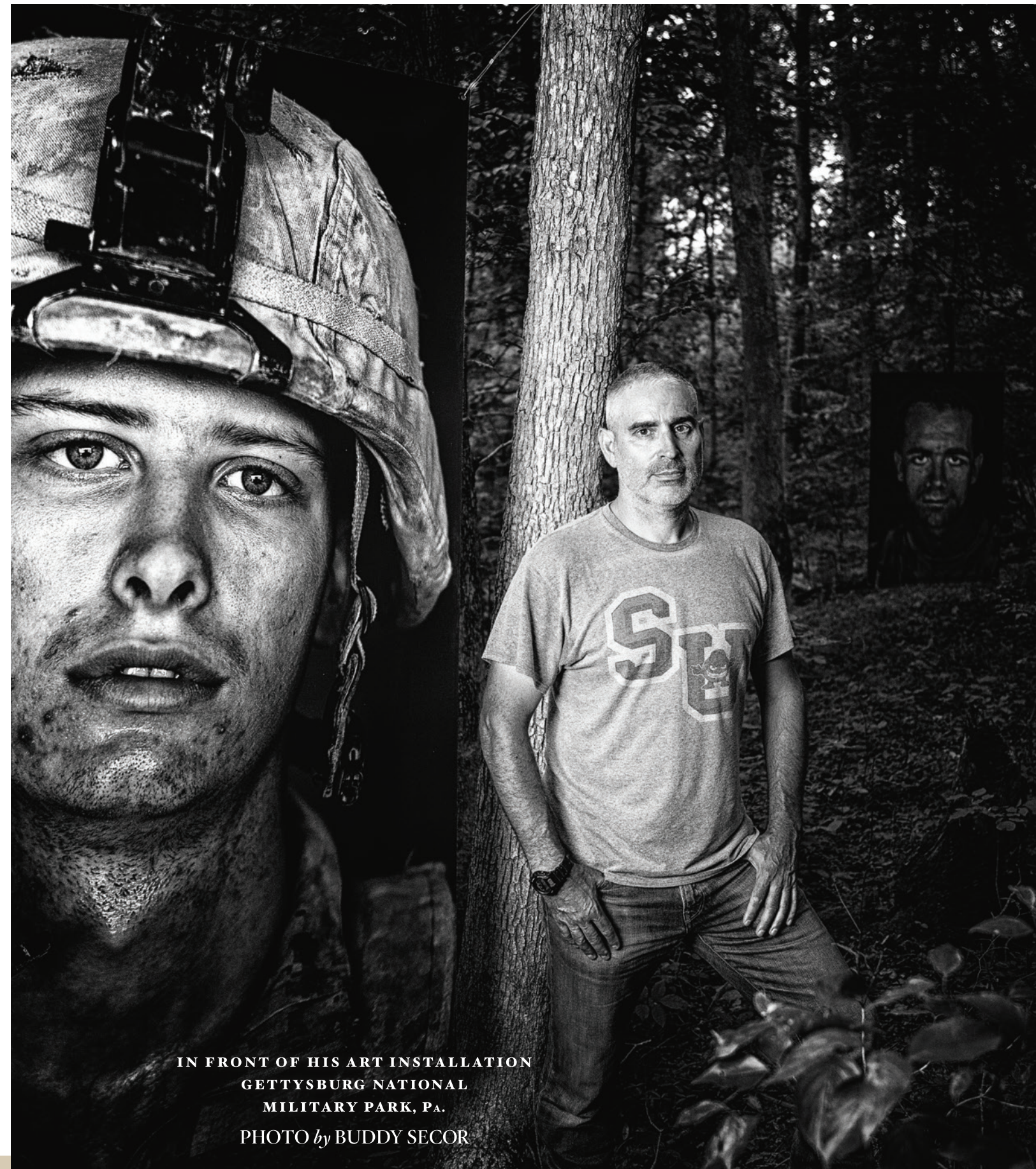
## LOUIE PALU

WAR  
PHOTOGRAPHER

sively documented battlefield of the Civil War, which itself marked a turning point in the photography of combat. He also captured new art of the scenic battlefield and its numerous monuments, with the rescue animals used on horseback riding tours particularly catching his eye —

### ZHARI DISTRICT, AFGHANISTAN

Canadian medics at a Canadian Forward Operating Base standing on a bloodstained floor while treating four Afghan civilians who suffered injuries from an improvised Explosive Device (IED). Canadians are a part of the NATO alliance.



IN FRONT OF HIS ART INSTALLATION  
GETTYSBURG NATIONAL  
MILITARY PARK, PA.  
PHOTO *by* BUDDY SECOR



knowing that a battlefield that had witnessed unprecedented and often forgotten equine carnage was being used to give abused creatures a second chance spoke profoundly of healing.

Born in Canada to Italian immigrants who worked blue-collar jobs — a seamstress and stonemason — Palu is straightforward in his approach to the documentary photography he has pursued for almost three decades. “I believe that what I do is not a career, but a way of life and belief system,” he summarizes. “My role in the world as a photographer is to monitor power and document social-political issues relating to human rights, poverty and conflict. I try to use the most simple of photographic approaches and equipment free of effects and gimmicks. I believe in ethically produced, straightforward, raw, unflinching images.”

The killing grounds that photojournalist Palu has shared with soldiers have been primarily in Afghanistan, but he was able to connect that remote location to Gettysburg quite powerfully by erecting an outdoor exhibition of his work near the park visitor center. Large-scale portraits of U.S. Marines stand watch in the dappled sunshine and peak out from behind trees. The faces are haunting to even a casual visitor who doesn’t know, as Palu does, their names and hometowns or what has become of them since the pictures were snapped.

He covered the War in Afghanistan between 2006 and 2010 as a staff photographer for *The Globe and Mail*, Canada’s most widely read newspaper, and on behalf of the photo



agency ZUMA Press. That experience only served to solidify his adherence to the code of ethics put forth by the National Press Photographer Association, which offers guidance on how to accurately report the news for current audiences and for posterity, while still treating every subject with dignity and respect.

“My personal ethics and my professional, they’re one in the same.” Palu says, acknowledging that great care goes into the photos that are shown and not shown. “Like showing a pile of heads left on the side of the road in Mexico during the drug war. Am I teaching? Or am I going to just shock people, and they’re going to turn away, turn it off? Or is there some other way I can show it to teach people something?”

In a way, journalists like Palu go to war-zones so the rest of us don’t have to, but can still understand something of the reality of war.

“I made a film, *Kandahar Journals*, based on my personal journals in Afghanistan, because I wanted to show this inability of photography to convey the reality of war,” he says. “Photography could be a tool of remembrance or a tool of understanding, a window into a world you can’t go into or things you can’t see. But in the end, what’s missing is the visceral experience. Seeing the fragility of the human body, of torn up bodies, there is a survival instinct that kicks in. It’s very emotional and psychological, and that’s something that I hope people never have to really experience. But that’s why I think it’s important to still have photographs of that. So that that’s about as far as you need to ever understand.”

Palu is himself something of a student of photography’s origins, but he has never before undertaken the experience of lining up a historical view while standing on the battlefield. But he jumps at the chance to don 3D glasses with the Trust’s chief historian, Garry Adelman, who specializes in photo history, so they can match up specific shots.

“I think that understanding your history of your medium, of what you do — whether you’re a singer, songwriter or a poet — and what you’re talking about is key to creating really strong and powerful work.”

Taking in the images captured at the Rose Farm, he reflects that “In a lot of ways, there just is no precedent for Alexander Gardner. Just getting there, you have a freaking wagon — I could probably walk faster!” But more than the cumbersome process required by cameras of the period, “Seeing a dead person is a very shocking thing. I think that coming into a battlefield you feel an instinct that kicks in, and, and there’s an empathy in that. But I can’t imagine the sea of

bodies he faced, the smell — even from the horses. It must’ve been almost like discovering Niagara Falls, but in an express elevator to hell.”

What if Palu had been in Gardner’s shoes here at Gettysburg?

“If I came up to a battlefield like this, and men were left behind and there may be weapons and stuff lying around, I probably will not walk onto it. Today, that would probably mean there was a minefield, or booby traps or improvised explosive devices set up. Because, number one, most armies don’t leave their dead behind ... and weapons just don’t get left behind — they’re valuable. So, I would be cautious immediately.”

But that wouldn’t be his only worry. “Snipers. Depending on the politics of where I’m covering, they may want to kill journalists. ... When I went to Ukraine, I had my ballistic vest that says ‘Press’ and still, kind of like Alexander Gardner, I got held at checkpoints by

LEFT TWO:

GETTYSBURG, PA.

Louie and Trust chief historian Garry Adelman use their 3D glasses at the Rose Farm in the exact location where Alexander Gardner took his famed images after the Battle of Gettysburg.

TOP RIGHT:

WASHINGTON, D.C.

U.S. Army Staff Sergeant Scott Gentry, who was injured by a roadside bomb in Iraq, seen at the Walter Reed Army Medical Center.

NEAR RIGHT:

KANDAHAR PROVINCE, AFGHANISTAN

A Canadian army medic, in a front line army hospital, gently closes the eyes of a young Afghan man after he was fatally shot in the crossfire between the Afghan Army and Taliban insurgents.

FAR RIGHT:

VILLAGE OF FATHULLAH, KANDAHAR PROVINCE, AFGHANISTAN

Men rush a wounded 8-year-old boy to Canadian troops for help after he was critically injured by an Improvised Explosive Device (IED) set by insurgents.

either the separatists or the Ukrainian army until they verified who I was. But in Afghanistan, they don’t care. If you had somebody who said ‘Press,’ they could see it from far away. So they’d probably aim the rocket-propelled grenade at you first, because from a distance you’d be the first thing they could aim at.”

Despite their undeniable power, Palu believes that the photos besides those of the battlefield dead at Gettysburg or Antietam were equally important to dispelling the romanticized view of war that had largely existed before the advent of photography.

“He could do aftermath photographs, including hospitals and even medical surgery. All these things expand our visual understanding of what war is and all the different layers that it is. That war is not just that moment where two armies fight and shoot at each other. That people die, people end up as prisoners. People who look just like us. And it causes people to ask questions. And I think that that’s the really important thing about what Alexander Gardner did here.”

For all that he respects the work done by his predecessors in the field, Palu is firm in his belief that the practices of combat photographers have improved considerably — his commitment to journalistic ethics is a far cry from Gardner repositioning the sniper’s body in Devil’s Den for a more compelling shot. But even today, those ethics are evolving; considerations have arisen within Palu’s own career with the dawn of photo editing software and the internet.

“I think the important thing too is we’ve got to consider social media. Back then, Alexander Gardner would have been in a sea of anonymous people,” he says. “I think now I need to be very, very careful because people will be like, ‘Hey, that’s my son. That’s my dead son you just put all over the internet.’ Or ‘That’s my dead

daughter.’ Or ‘That’s me grieving over my dead family member.’”

Despite years that have divided them, Palu muses that there is a true community among combat photographers, because they are a rare breed. “Even when I’m with a military unit, I’m not a combatant. I don’t carry a weapon, and I’m there to document what’s going on as an independent witness. I’m not on any-

one’s side. I’m on the side of human rights and sort of all the things that we cherish that is a part of it, any kind of democracy.”★

Watch the video of Louie Palu reflect on the realities of war at Gettysburg.

[www.battlefields/eyesofwar](http://www.battlefields/eyesofwar)





## COMBAT PHOTOGRAPHERS

*The brave men and women who have shaped our view of war*

**I**F THERE IS A KIND OF BROTHERHOOD across time for members of the military, the same can easily be said for the far smaller community of combat photographers and photojournalists. These are just a few of the most iconic figures in the field.

### Roger Fenton (1819–1869)

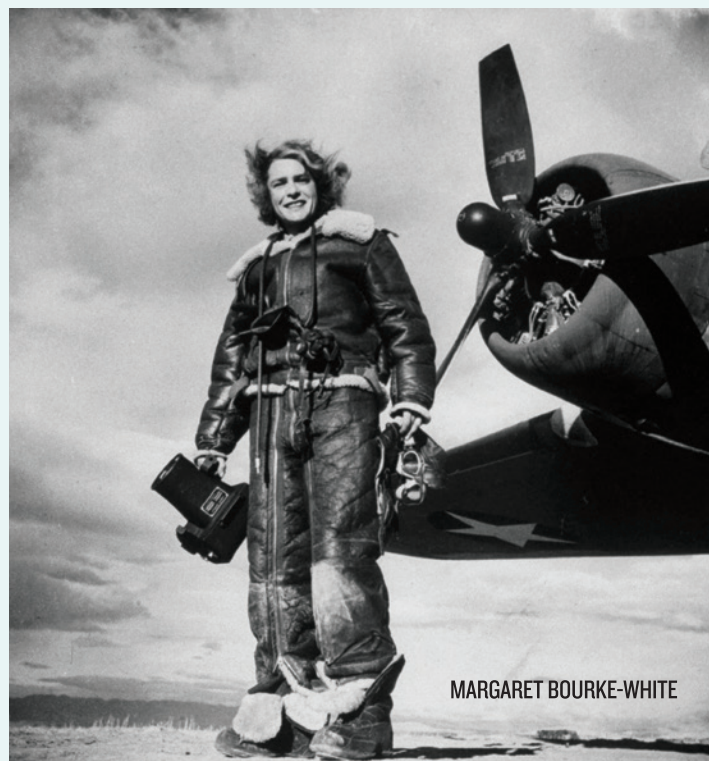
The founder and first secretary of the United Kingdom's Royal Photographic Society, Fenton went to photograph the later stages of the Crimean War at the urging of Prince Albert, husband of Queen Victoria. He spent three-and-a-half months taking posed images, as required by long exposure times, although he studiously avoided recording portraits of wounded or dead soldiers. Among his landscapes was a shot of the valley made famous by Alfred Tennyson's poem "The Charge of the Light Brigade."

### Ernest Brooks (1876–1957)

The first official photographer appointed by the British military, Brooks produced thousands of images during WWI, and was the only professional photographer to record the Battle of the Somme. Both before and after the war, he was the first official photographer to the Royal Family, although his position and honors were stripped from him in 1925 for reasons never publicly disclosed — there is conjecture that it was for taking an indiscreet image of the Prince of Wales appearing in women's dress for a role in a play.

### Margaret Bourke-White (1904–1971)

Not only named the first female photographer for *Life* magazine in 1936, during WWII, Bourke-White also became America's first female combat photographer and continued to serve in that capacity through the Korean War. Known as "Maggie the Indestructible," she was remembered after her death from Parkinson's Disease as a "woman who had been torpedoed in the Mediterranean, strafed by the Luftwaffe, stranded on a Arctic island, bombarded in Moscow, and pulled out of the Chesapeake when her chopper crashed."



### Gerda Taro (1910–1937)

Like her professional and romantic partner Robert Capa, Taro worked under an alias — having been born Gerta Pohorylle in Germany and fleeing the Nazis because of her Jewish faith. During the Spanish Civil War, she became the first female photographer killed on the frontlines of a conflict when she was accidentally struck by a tank while covering the Republican army retreat from the Battle of Brunete.

### Robert Capa (1913–1954)

Born Endre Ernő Friedmann in Hungary, Capa began using his famous alias while working as a photojournalist in Paris, having fled Berlin in the wake of the Nazi rise to power. His first combat photos were taken of the Spanish Civil War, during which he accompanied then-journalist Ernest Hemingway. He went on to document the Second Sino-Japanese War for *Life* magazine and, most famously, WWII, although he was technically classified as an "enemy alien" by the Allies. His "Magnificent Eleven" were a series of photos taken as he landed on Omaha Beach during one of the first waves of the D-Day Invasion, alongside the U.S. Army's 16th Infantry Regiment.

### Nick Ut (Born 1951)

Born Hu'ngh Công Út, but known professionally as "Nick," Ut was born in what was then known as French Indochina.

He began taking pictures for the Associated Press when he was just 16, after his older brother, who had been employed in that capacity, was killed; Ut was himself wounded three times during the Vietnam War. He is most famous for his 1973 Pulitzer Prize-winning photo "The Terror of War," depicting children in flight from a napalm bombing.

### Joao Silva (Born 1966)

Born in Portugal, Silva came to prominence covering violence in South Africa during the transition from apartheid, as part of the group of photographers known as the Bang-Bang Club. He later worked in the Balkans, Central Asia, Russia and the Middle East. In 2010, he lost both his legs after stepping on a landmine while on patrol with U.S. soldiers near Kandahar, Afghanistan. After months of recovery and two prostheses, he returned to work for the *New York Times* and remains on staff, based out of the Africa Bureau.★

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from around the world gather annually, for the American Battlefield Trust's National Teacher Institute. Plans continue for the 2020 event to occur as scheduled July 9–11, 2020, in Mobile, Ala.

This three-day event includes breakout sessions, workshops, lectures and tours from some of the leading experts in the history and education fields. Educators will be immersed in a friendly, fun and engaging learning environment, in which they will be able to network with other educators and learn more about the historical topics they teach in their classrooms, while acquiring new and innovative teaching methods.

Our National Teacher Institute is about more than just methodology; it's about training better, more well-rounded educators. Veterans of past Institutes report leaving with a better understanding of their subject matter, a passion for history education and lifelong friendships.

Among the topics to be covered at the 2020 event will be: "Hollywood vs. History: The Civil War on Screen;" "A Framework for Teaching American Slavery by Teaching Tolerance;" "An Almost Incredible Victory': Andrew Jackson, the Battle of New Orleans and American Memory;" "Heroes Among Us: Character Development Program;" "Infectious Diseases and the Civil War: How they Coped, Cared, and Educated;" and "The American Revolution: Bernardo de Galvez and the Forgotten Frontier." Keynote presentations will be made by American Battlefield Trust Board member Kate Kelly and Medal of Honor recipient Melvin Morris.

Workshops and lectures will be based at the Renaissance Mobile Riverview Plaza Hotel, where a group room rate has been secured. Field sessions will explore Civil War Mobile, Naval Air Station Pensacola, Historic Pensacola Village, Fort George, Fort Pickens and more.



Medal of Honor recipient Melvin Morris will be a guest speaker. Shown here at Fort Wagner, Morris Island, S.C. CHARLES HARRIS

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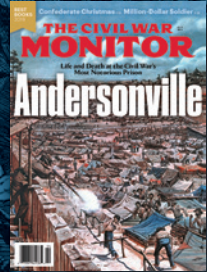
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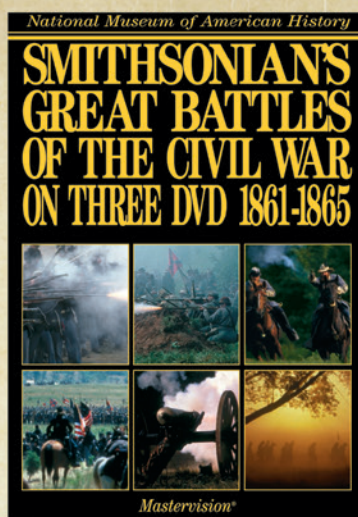
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