I, Hannah R. Dickerson, hereby submit this original work as part of the requirements for the degree of Master of Arts in Art History.

It is entitled:
The First War Photographs: Henry Mosler and Mathew Brady, 1861-1865

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The First War Photographs: Henry Mosler and Mathew Brady, 1861-1865

A thesis submitted to the
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by

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ABSTRACT

This thesis discusses the Civil War illustrations of Henry Mosler in comparison to the Civil War photographs by Mathew Brady. The work of each artist was displayed in different locations; Mosler’s in the news journal *Harper’s Weekly*, and Brady’s in both journals and his personal galleries. While Mosler and Brady both captured the Civil War in their preferred mediums, their work clearly takes a pro-Union stance on the Civil War.

The first chapter gives the biography of each artist, which factors into their training in their artistic mediums, and also affirms their pro-Union images. The second chapter focuses on Henry Mosler. His Civil War illustrations are examined as they reflect his support of the Union. The third chapter centers on Mathew Brady. Brady’s fame though his book, *The Gallery of Illustrious Americans*, plays a role in his popularity throughout the Civil War. Like Mosler’s illustrations, Brady’s images are seen as proof of his Union sympathies.
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Thank you for all that you have done!
DEDICATION

This is dedicated to my family. They instilled in me the importance of voicing what I believe.

Thank you for supporting me throughout my academic career, even if you thought I should major in Business!
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INTRODUCTION

This thesis paper examines the pro-Union aspects of the Civil War (1861-1865) photography of Mathew Brady (1822-1896) in relation to the pro-Union drawings by Henry Mosler (1841-1920). Brady and his studio are best known for images of soldiers before and after the battles of the Civil War. Brady’s photographs were the first in America to document war with a camera, and also the first to make the brutality of such an event evident to viewers. Henry Mosler was an artist living in Cincinnati, Ohio who contributed to the news journal, Harper’s Weekly (1857-1916). During the Civil War, he traveled with an Ohio brigade throughout Kentucky, documenting the daily life and battles of the soldiers, which would then be published and distributed throughout the country via Harper’s Weekly. My thesis compares Brady and Mosler’s artistic records of the Civil War, discusses the pro-Union stance of each of these artists, and the accuracies and inaccuracies of the mediums that each artist used to disperse information about the war to the public.

I am interested in the documentation of war, specifically from the point of view of artists based in southwest Ohio and northern Kentucky because of this area’s importance as the divide between the northern and southern states, between the Union and the Confederacy, the two sides of that conflict. I contacted the public library in Cincinnati and discovered there was no record of photographs about the Civil War. I then discovered Kentucky’s oldest privately supported historical society, The Filson Historical Society, and researched their archives. The Filson Historical Society dates back to 1884. Its mission is to preserve and collect stories from Kentucky and the Ohio Valley region. I expanded the topic because in the Filson’s database a common name kept recurring: Henry Mosler. Mosler published often in Harper’s Weekly and the Filson archives included all of the issues of this publication from the Civil War era. With the
assistance of the staff at the historical society, I was able to see and make copies of a number of the journal articles that included images drawn by Mosler. I travelled back to Cincinnati and began to research further. Mosler was an artist that was based in Cincinnati. Knowing that Mathew Brady was a prominent photographer of the Civil War, I found the connection between the local sketch-artist, and the well-known photographer, to be the documentation of the war.

Henry Mosler began his artistic career in Cincinnati as a draftsman for the newspaper, *The Omnibus*. His talent grew by training with an artist specialized in portraiture, James Henry Beard (1812-1893). Directly after his training, *Harper’s Weekly* was collecting submissions for illustrators, to which he submitted a drawing. While his submission was rejected at first, Mosler reapplied and was accepted as a Civil War artistic correspondent at the start of the war. Mosler traveled throughout Kentucky and Ohio, with a regiment (a unit of the army) from Ohio, documenting life in the camps and the battles his battalion (a portion of the military troops) fought. Although Mosler and other artists were not allowed on the battlefields, they drew images based on what soldiers described to them. Mosler’s travels with a specific military group versus Brady moving around freely, and the artists’ chosen media, are the primary distinctions between their visual records.

When the Civil War commenced in 1861, Mathew Brady was already well known due to a book he published, *Gallery of Illustrious Americans*, which captured the photographs of famous figures in the United States. Although the book sales were not impressive, the public marveled at the work Brady did with his camera. At the verge and start of the Civil War, Brady began to sell *cartes de visites* (business or visiting cards), which are small portraits of soldiers before they left for battle, to parents wanting to capture images of their sons who would soon die in the war. Soon this business grew, and Brady became interested in photographing images of
the war itself. Brady asked friends, General Winfiled Scott (1786-1866) and President Abraham Lincoln (1809-1865) for permission to travel to the battles; both granted their permission in 1861. By creating a photography studio on the battlefields, Brady was soon known for his work. He not only captured images of the battles, but also portraits of leading figures from the Union and Confederacy.

**Literature Review**

While numerous scholars have discussed the Civil War and the value of Mathew Brady’s images, few have analyzed their content in an historical context that includes details of his early life. My proposed study includes the historical background of this time period and an analysis of specific features in each image. *Mathew Brady: Historian with a Camera* (1955), by James D. Horan (1914-1981) is a biography of Brady. Horan breaks down Brady’s life into three major parts: Brady on Broadway; The War Years; and, The Postwar Years. Horan even addresses the invention of photography in his biography of Brady, because of the relationship Brady had with one of the early photographic advocates. Encompassed in the book are a plethora of images Brady took throughout his life, before and during the Civil War. No visual analysis of the work is made by Horan; only brief statements of the figures and their importance are addressed. For the purpose of my studies, Horan’s book was vital in discovering Brady’s life and reputation as a photographer during the war. It was also useful to compare his images before, during, and after the war, although this study focuses on his work just before and during the Civil War. Unlike Mosler, who has a plethora of personal documents accessible through the Archives of American Art database and minimal, access to his Civil War images, the work of Brady is discussed in numerous publications.
Many illustrators were working to capture the Civil War, sending their art to various publications such as *Harper’s Weekly* (1857-1916) and *Frank Leslie’s Illustrated Newspaper* (1852-1922). The book *Civil War Sketch Book: Drawings from the Battlefield* (2012) by Harry Katz and Vincent Virga, explores illustrations during each year of the war by a number of artists. Detailed accounts and quotes from the news journals add to the argument of the authors. While touching on a number of artists and illustrations, the writers are able to explain the war through the eyes of “Special Artists” with their pictorial illustrations, which is how the public at the time received their news.

Katz and Virga’s book allowed me to learn about Civil War illustrations as a whole and understand their impact on the American society at the time. It studies Civil War illustrations but only mentions their comparison to actual photographs taken by Brady. My thesis is more focused than the work by these authors and focuses only on Henry Mosler, a local Cincinnati artist, in relation to Mathew Brady.

The most conclusive resource for my writing of this study dealing with the work of Mosler is *Henry Mosler Rediscovered: A Nineteenth-Century American-Jewish Artist*, published in 1997 by the Skirball Museum in Los Angeles, California. This book was printed in collaboration with an exhibition curated by Barbara C. Gilbert. Details of Mosler’s life are given along with images created by him, which include both sketches and paintings. Gilbert’s publication elaborately details the life of Mosler and his family. As the artist was only just beginning his career when the Civil War commenced, the majority of the book is dedicated to Mosler’s work after the war. While this resource was instrumental in my study, it lacks details about Mosler’s work during the war that could be found elsewhere, such as in the Archives of American Art.
The Archives of American Art has digitally catalogued the diary, letters, sketchbooks, biography, and other personal mementos of Mosler, which are all available for public viewing. Mentioned in his diary are locations that he traveled with the military, and when he sent images to *Harper’s Weekly*, although this diary was not begun until after the images that I use in my study. Another useful source was *Mathew Brady and the Image of History* (2004) by Mary Panzer that discusses Brady’s artistic career. Panzer gives attention to his Civil War documentation and places his work in context. All of these sources were beneficial to the foundation of my study, but they lack the focus on the pro-Union aspects of Mosler’s and Brady’s artworks. My study includes a biography of each artist, and discusses each artist’s stance on the Civil War.

**Methodology**

The methods I use for my thesis include formal and comparative analyses of both Mathew Brady’s Civil War imagery and Henry Mosler’s illustrations. With this approach, I compare the differences and similarities between photographs and drawings, and the locations of the public exhibitions of the photographs. Along with these analyses, I briefly mention the format and context in which the general public viewed these images, which also plays into what the artists chose to depict about the war. These details are pivotal in how each artist captured historical events.

By researching the artists and their mediums individually, I gained a comprehensive knowledge of their contributions to the documentation of the war, and how their mediums were generally viewed by society. Their artistic tools played an important factor in how they accurately, or inaccurately, depicted the Civil War.
Chapter Descriptions

The first chapter begins by addressing the life of Henry Mosler. Detailed accounts of his childhood are given to help situate how his life and experiences led to his involvement with the Civil War. Mosler’s education and training at a young age would influence how he depicted his drawings as the war began. His artistic advisors each played a role in developing a style that Mosler would call his own. After the discussion of Mosler’s life, Mathew Brady is introduced. Although there is little information about the early years of Brady, his curiosity about the new technology of photography plays a great role in his interest of capturing the Civil War. The history of the daguerreotype is discussed in the first chapter. (The invention engrossed artists across the globe.) Both Mosler’s and Brady’s biographies are integral in understanding how they chose a pro-Union stance on the Civil War.

The second chapter is dedicated to the work of Henry Mosler. It begins by discussing the legacy of his grandparents, whose trials in their home country of Poland, made Mosler sympathetic to the Union’s stance on the Civil War. It was also through his family that he learned to appreciate the arts, and took his first artistic lessons at the urging of his father. The second chapter ends with the study of Mosler’s work during the Civil War, and his relationship to Harper’s Weekly. His diary and biography help place Mosler in specific locations where certain Civil War battles took place. The images he produced and that were published in Harper’s agree with his sympathy for the Union, which are explored in the last section of the chapter.

In the final chapter of this study, I focus on Brady’s early photographic images, and his work during the Civil War. The first section of the chapter is dedicated to his early work of creating photographs for soldiers. During his foundational years as an artist, he published a book
that included images of Americans; many were notable figures in society, while some were marveled for their oddities. Through these important years the public grew in excitement for Brady as he achieved fame and honors in the photographic world.

The next portion of the chapter is dedicated to Brady’s work during the Civil War. Before exploring his war photographs, Brady was drawn to capturing Lincoln’s inauguration (March 4, 1861). Once that project was completed, it was through his military connections that he was granted access to the battleground. Like Mosler, it is evident that Brady’s images take a pro-Union stance on the war; using visual analysis, the images discussed reflect this fact.

Both Mosler and Brady’s fame rose during their time capturing images of the Civil War. While Mathew Brady is well known for his images of the Civil War; Mosler’s popularity was only beginning. As many scholars recognize the work of Brady as being some of the first documentation of an historical event with photography, they neglect the fact that Mosler’s sketches published in journals were a major medium for images and information to be dispersed. While the medium and fame of both Mosler and Brady differ, they each use their skills to reflect their pro-Union stance of the Civil War. I also examine the mediums of photography and drawing, their publication methods, and how the public viewed each artist’s work.
CHAPTER 1: BIOGRAPHIES OF HENRY MOSLER AND

MATHEW BRADY

The Mosler Family

Henry Mosler was born to Gustave and Sophie Mosler in 1841. In Gustave Mosler’s early life, he was trained as a lithographer living in Berlin, but could never fully support himself with this education, despite Germany developing the craft; this admiration for the arts was what first led his son Henry to begin taking art lessons. Marrying Sophie Weiner in 1839, Moses and his bride moved with her family to Troplowitz, Silesia (Poland). Adding Henry, the first of three children, Gustave and Sophie Mosler relocated their family to the nearby town of Hultshine. The family stayed in Hultshine between 1846 and 1849, which was when they left the port city of Bremen for New York.

In the mid-19th century, Germany was in a period of economic depression and social unrest. America’s economic opportunities, on the other hand, were more abundant than Germany’s, which led to a large-scale immigration of German-Jewish immigrants into the country. Many of these immigrants were young, had few assets, and arrived with minimal education. They were attracted to the individualized freedoms that America had to offer, and wanted to secure new political and civil rights. These immigrants often followed family members who previously settled in communities that were inhabited by fellow compatriots.

The Moslers’ stay in New York was short-lived, having settled in 1849 and then moving to Cincinnati in 1851. Cincinnati was most likely home to some relatives who had settled years earlier, but it was also a lithography center for America. Similar to his struggle for financial

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1 Mosler Rediscovered, 20.
success in Germany, Gustave Mosler had struggled to support his family in their new country. For no evident reason, the Mosler family moved to Nashville in 1853, and for a short time Henry was able to take lessons from a lithographer, but returned to Cincinnati in 1854. Upon their re-arrival, Gustave Mosler partook in several trades typical of German-Jewish immigrants. Trades included opening an engraving and lithography shop; making and selling foreign and domestic cigars; and, serving as an editor to the Hochwaechter, a German-language newspaper.\(^2\) The Mosler family once again relocated, this time to Richmond, Indiana, for one year between 1858 and 1859. Finally, in 1859, the Moslers permanently resettled in Cincinnati.

Simultaneous with this final move, Gustave Mosler gradually achieved professional and financial success. Although Gustave Mosler was not an observant Jew, consequent to his financial rise, he supported the Jewish community through membership in Bene Israel Congregation (the first congregation established in Cincinnati in 1829) and through donations to most philanthropic societies. In 1863 he took the position as a bookkeeper for the Diebold-Bahmann Safe Company. Bought out completely by Fred Bahmann in 1867, the company was renamed Mosler-Bahmann Safe Company.\(^3\)

Henry Mosler

Born in Troplowitz, Silesia (a portion of Central Europe which is modern day Poland, Czech Republic, and Germany), Henry Mosler (1841-1920) and his family immigrated to the United States when he was only eight years old. Henry learned to appreciate art at a young age and began developing his skill at his father’s urging. As he grew older, he ventured into different mediums, exploring new techniques he was taught through schooling and

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\(^2\) Mosler Rediscovered, 20.  
\(^3\) Mosler Rediscovered, 21.
apprenticeships. Henry Mosler’s German-Jewish heritage, the lineage of his grandparents, and the struggle his family endured both in Europe and America would influence his artistic career throughout his life, specifically his sympathies with the Union during the Civil War.

Frequently moving around the United States, Henry Mosler began his artistic training when his family first arrived in Cincinnati in 1851. During this short stay, he was an apprentice to a wood engraver who is assumed to be Horace C. Grosvenor. Outside of his apprenticeship, he learned the fundamentals of painting from George Kerr, an amateur landscape painter, whose professional trade was a hatter. Kerr gave art lessons in his shop, teaching Mosler to copy from well-known artworks. By replicating famous artwork, Mosler became skilled in capturing the accuracy of the human figures, which is evident in his early sketches and his work during the war.

At this time, Cincinnati was home to the Ladies’ Gallery (established in 1854), which provided women instructions in the arts and also served as an exhibition space for artwork. It was here that Henry Mosler came in contact with copies of Old Masters’ works such as Nicolas Poussin’s Diogenes Casting Away his Drinking Cup (1657), Anthony Van Dyke’s The Portrait of Charles I (1637-1638), and Raphael’s Virgin with the Veil (1512-1518) and The School of Athens (1509-1511). Along with this education, Mosler attended what is assumed to be the Cincinnati School of Design (later merging into the University of Cincinnati from a donation given by philanthropist Charles McMicken), learning under Henri Lovie (1829-1875) (who was also a Prussian immigrant living in Cincinnati) where he learned to use perspective and to paint.

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6 The Art Academy of Cincinnati was not founded until 1869.
in panorama. He carried these techniques with him as he depicted the Civil War later in his career. Mosler’s acquaintance with Lovie (and interest in the arts) led to his joining of the Cincinnati Sketch Club, where he met James Beard, who would be instrumental to his artistic profession in a few more years.

From the foundation of art history, drawing has been the traditional way to capture subject matter. Classically trained artists copy work from the Old Masters, learning how to depict their models clearly. At a young age, Mosler experimented with different mediums and techniques, but eventually trained under the guide of other artists to develop his skill; some of the assignments Mosler was given were to copy the work of the Old Masters. Copying artwork by well-known artists allowed for Mosler to reenact the process of the original artist, trying to replicate the experience held by the initial artist. He joined the artist club, which also introduced him to additional artists and their methods. As Mosler grew older, his skills became more advanced. Through his mimicking of classically trained artists, he was able to hone artistic skills that led to his involvement in documenting the Civil War.

When he and his family moved to Nashville in 1853, he took his first drawing lessons from a lithographer, the career his father once held, and found work as an engraver. Upon the Moslers’ family return to Cincinnati in 1854, Henry Mosler continued to work with Grosvenor on a free-lance basis, ultimately opening his own business, “Henry Mosler-Engravers on Wood,” for a brief period in 1857, reportedly in Richmond, Indiana. Recordings from his daybook indicate that he had a steady flow of business throughout the operation of this industry, which assisted in establishing his reputation as an engraver. Consequent to this recognition in

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7 Mosler Rediscovered, 20.
Cincinnati, he designed illustrations for *The Omnibus*, a comic weekly, and also studied art at night. Henry Mosler continued to establish his career as a wood engraver, receiving commissions from both publishers and sub-contracts from other engravers.\(^9\) He continued to develop his craft and studied under the influence of other artists in the area.

With scant amounts of sketches from Mosler’s early training to examine, his subjects appear to include portraits of the people he regularly encountered, for example, his teacher. Influence of his training as a wood engraver is evident through the monochromatic, quick, sketchy lines used to create his images. Extreme dark and light tones give the impression that what is being viewed is an engraving, physically carved out of the paper. In reality, these intense tones provide depth to the image creating a three-dimensional quality. Mosler’s early artworks reveal his experimentation in various motifs and medium, such as a woman in a field drawn in ink (Figure 1), a portrait of a woman sketched in pen (Figure 2), and a landscape scene created with, what appears to be, paint (Figure 3). This can be attributed to the fact that many people commissioned him for their own interests and businesses. Mosler’s personal artwork was not limited to the guidance of others so he was free to explore a variety of subject matter and was able to use different materials to create his work.

When the Mosler family relocated to Indiana in 1858, Henry Mosler did not hesitate to join them, even though he had become an established wood engraver in Cincinnati. His reputable career and talent led to his teaching students in this new area, and even gaining commissions from the community. One commission was for a banner for the volunteer fire company. With little division between fine art and commercial art, receiving a commission such

\(^9\) *Mosler Rediscovered*, 20.
as this was common for a professional artist at this time, especially in a frontier area. Mosler’s sketchbook reveals more individualized portraits, landscapes, and informal figures of this frontier genre type, acknowledging his skill and competence as a draughtsman. *Man Seated Backwards* (1858) (Figure 4) is evidence of Mosler’s skill, capturing the American spirit just years before the outbreak of the Civil War. This sketch displays the nonchalant yet resilient character of a man representative of the country. The opposition of his clothing demands power, while his posture is extremely informal.

The Mosler family moved to Cincinnati permanently in 1859. It was just after their return that Gustave Mosler began to earn his fortune through working at the Safe Company. A portion of this money allowed his son, Henry Mosler, to focus on his art making and also secured income for his future. Now, beginning his professional art training, he became a student for two years under the guidance of James Henry Beard (1811-1893), an artist who specialized in genre and portrait painting. Although Beard travelled throughout the country, living in Cincinnati, Louisville, New Orleans, and Pittsburgh, this relationship between the two artists lasted throughout Beard’s life.

Beard urged Mosler to create intricate compositions with numerous figures and include a multitude of detail in his artwork, which Mosler continued to draw while employed by *Harper’s* during the Civil War. Mosler’s artworks throughout the first few years of their acquaintance revealed similar subject matter and stylistic approach between these two artists. Similar to other American artists during this time, Beard encouraged portraiture to provide an income for Mosler. Mosler admired Beard for his experience not only in Ohio, but also as a portrait painter in

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10 *The Queen City*, 4.
Kentucky, Louisiana, New York, and Pennsylvania. Through the tutelage of Beard, Mosler gained confidence to render large-scale, waist-length portraits with oil. After his first large-scale portrait of Christian Buhl, a successful businessman and landowner whom he met during his residency in Indiana, other businessmen, political, and public figures commissioned Mosler for their own portraits.

Another influence that Beard had on Mosler is the subject of genre painting. Still rendering extreme detail, Mosler captured Cincinnati in a pre-Civil War era through his *Canal Street Market* (1860) (Figure 5). Beard encouraged his students to include various everyday objects in their compositions. By capturing a Cincinnati marketplace, for example, Mosler was able to depict individuals of a variety of social classes, ages, and occupations of this time. Evident in Mosler’s early genre painting, the figures lack accurate proportions, and reveal his lack of proper artistic schooling. By using Beard’s work as a model, Mosler comments on social and political issues, specifically in Cincinnati.

The local press hailed the accuracy of Mosler’s depiction of a common street scene: “A photograph taken on the spot could not afford a more literal representation of the locality.” Instead of representing only the positives of city-life during this time, he captured the less celebrated aspects of life, too, which was a practice unlike his approach to his drawings published in *Harper’s Weekly* during the Civil War, which will be discussed in further detail later in the chapter. The large story building in the background of the street scene painting contrasts with the quaintness of the market building in the middle ground. Mosler replicated the diversity of the city by including men and women of varying ages and social status. The activities of the figures throughout the painting provide a picture of what life looked like during

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12 *Mosler Rediscovered*, 23.
13 *American Israelite* 7 (1860), 214.
the nineteenth-century. The children and women are shopping for food and goods, while the men hand out pamphlets, sell goods, drive the carriage. The pig in the foreground represents the city’s commerce of slaughtering, packing, and shipping hogs. Because they were such a major export, pigs were given the run of the city and people were encouraged to leave garbage on the ground of them to eat. Mosler’s painting, dated just before the city’s drive to clean the streets, exposes his observations on the social issues of Cincinnati at this time.

Along with the influence of his artistic style, Beard introduced Mosler to art collectors in Cincinnati, such as Nicholas Longworth (1782-1863) and Reuben Springer (1800-1884). Longworth’s collection included a series of murals by Robert Duncanson, a Cincinnati artist; seventeenth-century Dutch paintings; *Ophelia and Laertes* by Benjamin West; a copy after a *Madonna* by Carlo Dolci; and European paintings by unknown artists. Springer, who was also a leader in the Jewish community, collected work from local artists. Through meeting these collectors, Mosler was exposed to a variety of artistic styles; he saw contemporary German art, other local Cincinnati painters, and a variety of European art displayed in the collectors’ homes.

As Mosler became active in the arts community in Cincinnati, he set up his own studio in 1860 at No. 4 West Fourth Street (the building has been renovated today). Also, during this year, he and other artists, both veteran and emerging, founded the Sketch Club. This club was started to encourage and support local talent within the art community; poets were also allowed to attend these meetings. Each month, participants were assigned topics to draw, which would be submitted during the meetings for group critique. As the club grew, they published a journal that only lasted four issues, *The Sketch Club* (a scrapbook about the Club which includes three complete issues is located in the Cincinnati Public Library). Two years after the formation of

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14 *Mosler Rediscovered*, 22.
15 *American Israelite* 7 (1860), 214.
The Club, stricter regulations for joining were established, regarding the rights of admission and acceptable behavior. It was during this time that they also allowed women to join the group, consequently banning the ingestion of liquor.\textsuperscript{16}

Not only was The Club an advocate of the arts, but they also supported communal and social issues. An example of this is the Great Western Sanitary Fair, which was held December of 1863. Members of the Sketch Club contributed drawings, which would be sold at the fair. The money raised was to help the U.S. Sanitary Commission, that provided medical support for the Union Army during the Civil War; further evidence that Mosler sympathized with the Union. At the height of the Civil War, in 1864, The Club ended and did not reestablish until 1884. Although their efforts failed, it was through the reestablishment that the original members lobbied the Cincinnati Art Museum to purchase Henry Mosler’s painting, \textit{Last Moments}, in 1889. Today, the Cincinnati Art Museum houses two of Mosler’s paintings: \textit{A Fair Exchange} (1881) and \textit{Portrait of the DeCoppet Children} (1886).

\textbf{Brady’s Life and the Creation of Photography}

Unlike the detailed history of the Mosler family, little is known about the lineage of Mathew Brady (1822/4?-1896). On his death certificate, it states that his parents were Andrew and Julia, and their birthplace is the United States.\textsuperscript{17} It is believed that they are to have been Irish immigrants. The birthplace of Mathew Brady is also debated; some scholars, such as Francis Trevelyan Miller, an American writer and filmmaker who wrote \textit{The Photographic History of the
egin{footnotesize}
\footnote{16} Mosler Rediscovered, 22. \\
\end{footnotesize}
Civil War (1912), place his birth at Cork, Ireland, while others claim that he was born in Warren County, New York.

Around the age of sixteen, about 1838, (comparatively, Mosler was born in 1841), Brady left Warren County and travelled to Saratoga. At this time, Saratoga was “the mecca of the farm lads who sought jobs and a look at the outside world.”18 While there, he met William Page (1811-1885), a struggling portrait artist, in his studio; it is unclear how Brady discovered Page’s workshop. As the two formed a friendship, Page encouraged Brady to sketch by giving him crayons. Together, they travelled to Albany where Brady copied the sketches while Page sought out commissions.

Dissimilar from drawing, which was Mosler’s main medium that has been around for eons, the daguerreotype process was a new, scientific discovery made by Louis Jacques Mandé Daguerre (1787-1851) in 1839. This process was the first practical method for producing photographs.19 When originally introduced, there were five easy steps that practitioners could take to receive an image. Being so new to the public, the original daguerreotype process was experimented with and slowly evolved, making it even easier to use. Although Daguerre announced three drawbacks to the daguerreotype, the people were still enamored with the tool. The drawbacks, according to Daguerre, were: that the exposure time was too long; the images were not colored; and finally, the image was liable to damage due to its instability.20 Still, Brady was intrigued by this new discovery, and pursued the tool like many others around the world.

During the time that photography was first introduced to the world, it was seen as another way of capturing the visible aspects of nature and society. Since nothing like this had been

18 Brady: Historian, 4.
20 The Daguerreotype: Nineteenth-Century, 29.
invented, it was perceived as both a science and an art. After a few years, photographic realism was enhanced through new tools and ways of using the camera, including stereoscopic photography, like-size photography, photosculpture, and hand-colored stereoscopic daguerreotypes.\textsuperscript{21} The excitement, awe, and fascination that these lifelike enhancements produced hushed any doubt or negativity spoken among the American public.\textsuperscript{22} Brady capitalized upon the new technology and its resulting images, eventually learning his own way of creating inspiring photographs. Working with a small group of like-minded individuals at the time of photography’s foundation, Brady was able to keep up with the new inventions, which he carried on to use during his time photographing the Civil War. His Civil War images reflect the realism that was introduced into the medium of photography, although when replicas of his photographs were published in news journals, details (such as hardworking African Americans or death scenes) in the images were left out because they were considered too realistic for the viewers to witness.\textsuperscript{23}

At the time the daguerreotype was being perfected in Paris, news articles of the new artistic tool were continually published in New York and caught Brady’s attention. For example, The New York Observer gave an account of Samuel F.B. Morse, who when in Paris in 1839, met with Louis-Jacques Daguerre about his invention and had a private interview examining his images.\textsuperscript{24} Morse told the Observer that what he saw was “one of the most beautiful discoveries of the age,” and that he had also been experimenting with a similar technology in New Haven,

\textsuperscript{22} \textit{The Daguerreotype: Nineteenth-Century}, 60.
\textsuperscript{24} \textit{Brady: Historian}, 5.
Connecticut. Eventually, Daguerre and the French government created a deal where the process would be free for the public. He had surrendered the patent on his invention, and was rewarded with a government pension. The contract between the government and Daguerre was signed in June of 1839, and by August, François Arago, a French politician working in the Pyrénées-Orientales Department, announced a convenient way for everyone to produce their own images. Only three days after Arago’s announcement at the Academy, stories about it appeared across the press in England and France, eventually making its way to New York.

While the news spread about the “new art,” Morse and other amateur artists in Paris at this time ordered daguerreotype cameras to be made according to Daguerre’s instructions. Once Morse returned to America, he brought the announcement of the birth of photography along with his camera. Through Morse’s proclamation, the frenzy of experimenting with this new medium spread to Americans eager to use Daguerre’s camera—Mathew Brady being one of them. The ease of the medium and the rapid production attracted many of the consumers of the camera. Instead of having their subjects sit and pose for hours, the daguerreotype camera required the models only seconds to pose.

During this same year, 1839, Brady and his old friend Page left Albany for New York City (across the globe, Mosler still was not born for another few years). Once there, Page opened a studio on Chambers Street, and it is assumed that he and Brady became roommates. New York, around this time, was flooding with immigrants from all over the world, and consequently, its borders continued to expand. The contact that Brady and Page had with the immigrants while in New York appealed to their sympathies with the Union as the Civil War

25 Brady: Historian, 5.
26 Brady: Historian, 5.
27 Brady: Historian, 5.
28 Brady: Historian, 6.
began to take place. New-found Americans, such as the Mosler family, brought with them stories and living history of trials they endured in their home countries. Although the conditions in New York were poor due to the influx of these citizens, Brady and Page were eager to pursue their dreams. For income, Brady took a position as a clerk in A.T. Stewart’s large store that was located on the same street as Page’s studio; Page continued to paint portraits.
CHAPTER 2: HENRY MOSLER

Jewish Heritage

Henry Mosler’s grandparents, Moses and Rachel Brashman Mosler, were married in 1812 and moved to Berlin soon after their union. Before his marriage, Moses Mosler was a linen weaver and leader in the Jewish community of Hultshine, Silesia (a region of Poland). Although the annexation of Silesia by Prussia took place in 1742, it was not until 1812 that Prussia fully gave Jews economic and personal freedom. Before the Jewish emancipation, Jews had been restricted to their choice of occupation and place of residence.29 The government regulated everything, even the number of Jewish marriages that were allowed in the community.30 After the emancipation, Jews could partake in numerous crafts, professions, and even hold government positions. Not everyone adapted easily to this transition; opposition for the inclusion of Jews was still taking place around the country. The struggles that Henry Mosler’s grandparents endured as Jews, would be influential to his sympathies for the Union during the Civil War. At a young age, Henry Mosler was educated about the struggle his family endured because of their religious beliefs. He was also taught to respect the arts through the careers of his grandfather and father.

For many centuries, the exclusion of Jews had taken place in European countries; local authorities and a portion of the public decided the admittance or rejection of Jews.31 If they were ‘welcomed’ into a society, they still had to pay for every privilege granted to them and were

31 Out of the Ghetto, 13.
taxed at will. Slowly, over time, Jews were allowed to establish communities, and could freely set up synagogues, cemeteries, schools, and other charitable institutions. Although they were permitted these activities, they were still regulated and restricted on their economic endeavors. Jews were not allowed to own land, farm, nor partake in craft guilds, leaving them only the ability to trade. Even with this limited career, they were forced to make payment for travelling with their goods as they crossed through German mini-states. Around two percent of the Jewish population formed the upper class, known as “Court Jews,” who served as the link between capitalism and Jewish emancipation. Approximately one fifth of the Jewish population made up the class that included beggars, thieves, receivers of stolen goods, pimps, and robbers. These oppressive environments instilled in Henry Mosler a conviction to work against this behavior, which is evident in his images from the Civil War as seen in Harper’s Weekly, and his longstanding relationship with this pro-Union journal.

After the French Revolutionary (1792-1802) and Napoleonic Wars (1805-1815), Jews that lived in an area under French control received full emancipation and gained civil rights. In the way that the Jews received this freedom, Henry Mosler strived to produce liberty through his pro-Union images, and by continually working with Harper’s. Prussia, which was inhabited by Moses Mosler and Rachel Brashman before their marriage, was the leading German state with the largest number of Jews. It issued a statute in 1808 that granted Jews municipal rights. By 1812, Jews in Prussia received the status of “natives and citizens of the Prussian state” and had the “same civic rights and liberties as those enjoyed by Christians.” As the regulations were

33 Paths of Emancipation, 61.
34 Paths of Emancipation, 62.
35 Paths of Emancipation, 70.
36 Paths of Emancipation, 70.
lifted and Jews were allowed more freedom, schools were founded specializing in religious
teaching, arithmetic, French, handicrafts, and classics based off of a model made in Berlin. The
integration of German and European cultures with their Jewish lineage became a priority for the
emancipation to fully succeed.

While the Mosler family had relocated to Berlin soon after 1812, they remained
connected to their Jewish heritage. Like many Jews that were displaced after the annex of
Silesia, their life was an example of how German-Jews attempted to associate with both the
German and Jewish worlds. Given his role as a leader in the Jewish community at an earlier age,
it is evident that Moses Mosler raised his family to uphold some Jewish traditions, such as
observing Jewish rituals in their home and synagogue. Moses and Rachel Mosler’s five
children, the youngest being Henry Mosler’s father, Gustave Mosler (1816-1874), were given
both Hebrew and German names.

Civil War and Harper’s Weekly

At the start of the Civil War, Henry Mosler drew a sketch of the Union’s Major Robert
Anderson’s reception in Cincinnati; he was one of the leaders who fought in the first battle at
Fort Sumter in April of 1861. In an interview with The Sun and New York Herald in 1920,
Mosler stated “the city gave [Major Anderson] a glorious reception, which so impressed me that
I made a sketch of the scene and sent it to Harper’s Weekly. They sent me a check and asked me

37 Mosler Rediscovered, 17.
38 During the Civil War, Cincinnati became known as the safe capital of the world. Each safe was
elaborately decorated with architectural motifs and small paintings on the exterior doors. The death of
Gustave Mosler in 1874 led his sons, Moses and William Mosler, to run the firm that was established by
their father, which would become one of the largest safe manufacturing companies in the country, known
as Mosler Safe Company.
Anderson was a Union Army leader who was promoted to the position around May 15, 1861, and was put in command of the Union Forces Department of Kentucky. Mosler sent this sketch (Figure 6) to the offices of Harper’s Weekly, an illustrated weekly that began publication in 1857, who promised their readers news within two weeks of an event. Each time one of Mosler’s images would be published, as he accompanied the Western Army, he would receive twenty-five more dollars. Recalling his early artistic training, this sketch embodies the panorama-like view he learned from his teacher, Henri Lovie. As seen in this image, along with the ones discussed later, Mosler depicts the drawing using perspective; the building in the background recedes into the space, while the figures in the crowd vary in size.

Many of the artists hired for journals such as Harper’s enlisted in the army on a volunteer basis. While they were not considered soldiers, they travelled with specific battalions throughout the war and were able to get a primary account of the events that occurred; Harper’s boasted about having correspondents to witness the scenes that they reported. The training that these artists received was much like the career of Mosler, copying from Masters and observing life around them. As evident through their work, they strove to record events in a straightforward, reportorial manner, although still trying to please the public. Under the direction of the journal’s founder, Fletcher Harper (1806-1877), the images and articles took a pro-Union stance on the war. Mosler sympathized with the Union due to his family heritage as his grandparents endured pre- and post-Jewish emancipated Germany and Europe. His Union sympathies are also

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39 "Mosler, the Artist, Staves Off Death by His Will to Rejoice with France." The Sun and the New York Herald, February 22, 1920, sec. 7.
evident from the fact that he had an ongoing relationship with the Union advocate, *Harper’s Weekly*, during the Civil War.

*Harper’s Weekly* was an American political newsprint that was based in New York from 1857 to 1916. Harper & Brothers, a New York book-publishing firm, published the print during its run. Within the first six months of circulation, *Harper’s* was selling fifty thousand copies, and by 1860, the distribution had reached two hundred thousand. During the Civil War, it was the most widely read journal in the United States. Not only did the journal feature domestic and foreign news, but also fiction, essays, humor, and illustrations. The most notorious illustrator that worked for the company was Thomas Nast (1840-1902), a German-born American, who is considered to be the “Father of The American Cartoon.” As the war began, *Harper’s* supported President Lincoln and the Union. The journal had many articles about the Civil War and included illustrations from various artists such as Nast, Henry Mosler, and Theodore Davis (1840-1894). By 1863, one of the founders of the Republican Party, George William Curtis (1824-1892), became the political editor of the journal. Although *Harper’s Weekly* ended in 1916, the magazine has gone under several redesigns, continuing to publish today under the name *Harper’s Magazine*.

When *Harper’s Weekly* hired Henry Mosler, he was allowed a travel-pass that granted him the opportunity to tour with the soldiers. That meant that whatever supplies he carried must be easily transportable. Unlike the camera during this time, an illustrator’s tools could

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easily fit in their pockets or luggage bag. The sketchbook might vary in size but could still be held in the hands of its owner. Mosler used lead pencil to sketch his images inside of his journal. This medium was easily accessible during the war as different troops travelled through numerous towns where pencils and other renewable supplies could be purchased.

Henry Mosler was assigned to record the war in Kentucky and Missouri, and officially served as an aide-de-camp receiving the rank of lieutenant between the years 1861 and July 1863. By examining his letters and personal diaries, his route and camp destinations have been mapped. It is also apparent that he was viewed as an artist, as opposed to a reporter, assisting in documenting the war. In a train ticket used in 1861, Mosler is listed as having an occupation of an artist for *Harper’s Weekly*. Mosler’s drawings and etches of the Civil War reflect his experiences while associated with the troops; while some of his images are vibrant and capture the emotion of the scene there are many that reflect the idleness of camp life during the war.

One weakness to using sketches and drawings as a method for documentation is that what is depicted could be exaggerated based on the artist’s viewpoint. Since *Harper’s* employed Mosler, there was a specific outlook on the war that they wanted their audience to see. *Harper’s* might have been more interested in making a profit than in depicting the accuracies of the war, especially since the Civil War was the first to have been so thoroughly covered by artists, photographers, and journalists in the field. Few Americans had ever seen soldiers, so artists could enhance their features, living quarters, and uniforms, implying even more importance on

47 The Archives of American Art have catalogued his belongings in their collection and have mapped Mosler’s travels, which can be viewed on their website.
their jobs and duties (i.e. heroism). Another factor playing into the subjectivity of Mosler’s sketches was because of his lineage as an oppressed Jew, he may have been more sympathetic to the Union. Many of the images he produced during the war reflect his stance on the oppression of the slaves, portraying the Union as victorious.

On the other hand, artists using drawing as a medium may have been able to portray the emotion that was not otherwise visible to the audience that witnessed an event through news journals. Mosler’s welcoming and departing images (Figures 7, 8), which will be discussed in further detail later, clearly show that there were large crowds at both events. The cheers and chants that most likely occurred at these scenes are evident through the figures’ arms waving in the air and flags exuberantly being flown. To form an accurate idea about the happenings during the Civil War, viewers would need to observe not only sketches and images in news journals, but also photographs, testimonies, and new reports from all major sources.

In one of his first published drawings on October 19, 1861, Mosler depicted the “Arrival of the Forty-Ninth Ohio Regiment at Louisville, Kentucky,” (Figure 7). The troops are lost in the crowd of the cheering public. In the foreground, men and women are dressed in a variety of fashion, revealing a diverse range of class welcoming the soldiers to their city. Their hands are all raised in the air, some waiving their hats; one can almost hear the excitement and bustle of the crowd. The small size that Mosler depicted each of the figures is evident of the possibility that there were hundreds of people filling the streets on this day. Due to his pro-Union viewpoint of the war, Mosler may have exaggerated the number of onlookers in this scene. In the article associated with the image in *Harper’s Weekly*, the unknown author does not mention the number of people who attended the event. What was reported was that the speakers, General Anderson and Colonel Gibson, were warmly welcomed to Louisville and were applauded after their

49 *Drawing of America*, 160.
speeches. The background is lined with buildings of the city, which are still packed with onlookers gazing out the windows. Even on the rooftops, the community shows their support by raising what could be the Union flag. The only visible sign that the troops are in the crowd are the diagonal lines that Mosler used to represent their weapons.

This welcoming scene has features that Molser continually employed. A few weeks before submitting the Louisville arrival scene, Mosler sketched a similar image of a departure scene. On October 5, 1861, *Harper's* published the “Departure of the First Ohio Zouave Regiment from Cincinnati for Western Virginia,” (Figure 8). Both sketches have the same type of crowd: a mixture of men and women from various social classes. Each crowd is portrayed to be too numerous to count; only the figures in the foreground have enough detail to make out, while the figures near the horizon are completely illegible. The large groups of figures in this image, as in the other, overshadow the soldiers who are the reason for the excitement. Like the previous image, “Arrival of the Forty-Ninth Ohio Regiment,” Mosler’s depiction exudes an audible quality by the figures joyous body positions. As the steamboats fill the background of this departure scene, the buildings in the arrival scene block the viewers from seeing anything else. Finally, in the departure scene, there are at least three Union flags that catch the viewers’ attention, also symbolizing Molser’s attitude about the war. Curiously, there is no article in *Harper’s* associated with this image to fully understand the scene as depicted by Mosler.  

In contrast to the elation that characterizes the arrival and departure images, Mosler’s depiction of camp life was more somber. Published in *Harper’s* on February 1, 1862, “War Scenes from Green River, Kentucky,” (Figure 9) portrays a variety of scenes that would

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commonly be witnessed by the troop that travelled with Mosler. These series of illustrations represent soldiers tending to everyday activities at their camp: guarding the outpost; hauling wood or water; crossing a bridge; and, relaxing inside their tent. Without knowing the context, each of these sketches could be a representative of rural life in Kentucky during this time. It is only when the viewer recognizes the soldiers’ uniforms that it is understood to be occurring during the Civil War. Also, we gain an understanding that this represents the Union by the African American that is seated in the center illustration. Unlike what would be seen in a Confederate camp, this figure is inside the tent, wearing traditional dress, rather than rags or tattered clothing, and is either smoking or eating. Through Mosler’s depiction, his sympathy for the Union and its anti-slavery stance is revealed to the audience of Harper’s; the slave is represented as being treated with respect.

These illustrations reveal that Mosler’s artistry continued to advance. While his subject matter was as it had been, depicting life around him, his figures became more individualized. Instead of only focusing on the foreground, or a single figure, his compositions developed more complexity.\textsuperscript{52} It is as if these war scene images are Mosler’s study of the human anatomy. In each frame, the figures were placed in positions that the artist used to develop and convey his skill; some figures were in contrapposto, while others were crouching or seated. By depicting the characters in this manner, Mosler revealed his confidence as a professional artist.

After one of the most influential battles of the Civil War, the Battle of Perryville (October 8, 1862), Henry Mosler achieved more artistic recognition. The purpose of this battle (the largest fought in Kentucky) was to see who would control the border state of Kentucky. It is considered one of the bloodiest in the Civil War. On November 1, 1862, one of his illustrations appeared on the front cover of Harper’s Weekly (Figure 10). The cover that Mosler sketched was a quaint

\textsuperscript{52} Mosler Rediscovered, 27.
image of the town. Clouds consume the majority of the scene, while near the horizon line there is a row of houses. The only figure apparent is a man leading his horse across the frame. This figure is rendered too small so it is not possible to determine if he is even a soldier, but unlike Mosler’s earlier illustrations, the figure is depicted without a weapon. The text of the newspaper associated with the front cover is placed under the image, “The Town of Perryville, Kentucky, Scene of the Recent Battle.” Contrary to what the viewers of Mosler’s sketch would believe, there is no evidence that a battle even took place here. Because Mosler’s drawing is placed on the cover of a news journal, it was used to tempt audiences into buying a copy of the issue. Consumers would hope that more detail of the battle, or even graphic images drawn by artists would be included in the text.

Upon opening up the issue of Harper’s Weekly, viewers would discover a full-page engraving of the actual battle (Figure 11). This image, like the arrival and departure scenes, radiates a powerful emotion. In the foreground, there is a line of Union soldiers, defending the cause. Weapons are in position at the soldiers’ arms, and there are clumps of cannons that have just been fired at the right side of the scene. Clouds of smoke fill the air, portraying pivotal moments in the battle. Yet again the Union flag is at the center of the image, exposing the stance of Harper’s Weekly. In the extreme foreground, soldiers are sprawled on the ground, some from wounds, and a few from assisting their fallen brother. There is no view of the Confederate troops, which again divulges Harper’s and Mosler’s favor of the war, along with the outcome of the Battle of Perryville. The battle resulted in a Union victory, which led to their control over the state of Kentucky for the remainder of the Civil War.

Throughout Mosler’s career as a correspondent for Harper’s Weekly, which only lasted about two years, thirty-four of his drawings were published, eighteen of which depicted the
Kentucky and Ohio Campaign. In 1863, while the Civil War was still taking place, Mosler decided to travel to Düsseldorf to pursue more artistic training. After his involvement with the war, he produced a series of paintings that reflected his experience. These paintings reveal his humanity towards the war, as seen through *The Lost Cause* (1869) (Figure 12) and *Leaving for War* (1869) (Figure 13). Mosler’s paintings convey his exhaustion of war and its effects on every soldier. *The Lost Cause* depicts a Confederate soldier who has returned home from the war, in which his side lost. His family has abandoned him and his house is destroyed. The soldier’s appearance is of grief and regret. *Leaving for War* is a precursor to *The Lost Cause*. The same soldier is in his civilian attire and depicted as departing from his home to go to the battle. When viewed without knowledge of *The Lost Cause*, it is not apparent if the figure is a Union or Confederate sympathizer; Mosler’s painting can be translated as his view of the suffering and loss that either side of the war endured. Although Mosler’s first-hand experience with the war was short-lived, his training and skill during this time enhanced his artwork in the future, for example *The Lost Cause* and *Leaving for War*. 
CHAPTER 3: MATHEW BRADY

Early Work

In his early years, while in New York, Mathew Brady’s old friend William Page sought out his acquaintance, Samuel F.B. Morse (1791-1872). When Page and Morse finally reunited in 1839, Brady tagged along. This was where Brady had his first physical introduction to photography. As the three men met, Morse undoubtedly showed his first daguerreotype to Page and Brady, which indeed intensified their excitement to the new medium. Sometime between their meeting and the next year, Morse opened what could have been the first school of photography in America, charging twenty-five to fifty dollars (almost $600 to just over $1,100 today) for a course that was dedicated to taking and developing daguerreotypes. Only a few students took the class: Edward Anthony, Samuel Broadbent, Albert S. Southworth, and Mathew Brady; there is no evidence to show how Brady was able to afford such a class. Brady considered the other photographic pioneers during the early stages of photography (such as Dr. John W. Draper, John Plumbe, Alexander Wolcott, Dr. James R. Chilton, and Morse) to be his friends, instructors, advisors, and competitors. This introduction at the start of photography’s birth allowed Brady to be comfortable with the equipment when he chose to capture images of the Civil War. The techniques that he learned and mastered granted him the opportunity to use the camera during the war.

Throughout the time Brady was studying photography with Morse, and his work at Stewart’s, he was also working in a jewelry store. Little is known about his work as a jewel-case

53 Brady: Historian, 6.
54 Brady: Historian, 6.
man other than that he was listed in Doggett’s *New York City Directory* as such.\(^{55}\) As Brady surrounded himself with likeminded artists, he became accepted in the world of photography. Morse greeted him as a visitor in his studio where he experimented with the daguerreotype and other technologies of the time. When Brady was around the age of twenty-one, in 1844 (Mosler was now about three years old), he believed that he had learned everything he could from Morse. With the money that he had from working at Stewart’s and the jewelry store, he decided to open his own gallery.

The location of the gallery was the busy intersection of Fulton Street and Broadway, which was the day’s Times Square. Brady was exposed to Morse’s home that was made of glass and was referred to as the “sun palace.” Brady decided to create the same effect in his gallery and constructed skylights in the roof. Although the studio was on the second floor of a loft building and was unfurnished, the skylights would help create better pictures. Later that year, the American Institute Fair (a fair held annually from 1829 to 1897 that encouraged agriculture, commerce, manufacturers, and the arts) hosted the first competitive photographic exhibition, which Brady entered and won the silver medal for first honors.\(^{56}\) For the next four years, Brady entered the competition and walked away with the same silver medal. As his fame grew from these competitions, he began to develop a style of his own. The public referred to him as “Brady of Broadway” and this name began to spread outside of the city.

Brady’s popularity soon took its toll and he grew tireless of working nonstop to produce quality, realistic images, just as he would during the Civil War. His perfectionist character made his health suffer as he worked “from dawn until the light failed and then most of the night

\(^{55}\) *Brady: Historian*, 9.

\(^{56}\) *Brady: Historian*, 9.
developing his daguerreotypes.\textsuperscript{57} His eyesight faded and his glasses grew thicker, although this did not hinder his Irish heritage carried on through his storytelling and anecdotes. By 1845, (four years before Mosler’s family moved to New York) Brady became known as ‘Brady the Historian.’ The new project he worked on was to preserve--for posterity--the images of all distinguished Americans. He set a goal to publish a massive volume entitled \textit{The Gallery of Illustrious Americans}. Seeking out distinguished men and women of his time, he pleaded, begged, and persuaded them to pose for him. The Americans he sought were statesman, politicians, writers, scientists, thinkers, and actors; these portraits would contribute to his fame during the war.

One of the most notable contributions to this historic gallery was his image of President Andrew Jackson (Figure 14). President Jackson, or “Old Hickory,” was on his deathbed in his Nashville Hermitage in the spring of 1845. Brady claims the family sent him there to capture an image before Jackson died. It is debated whether or not Brady actually took this daguerreotype. Some art experts, such as Charles Henry Hart, cite this image to a young photographer from Nashville, Tennessee, Dan Adams.\textsuperscript{58} Whether or not Brady took the daguerreotype is still debated, but the image remained on display in his New York gallery.

Brady’s business continued to expand as he sought men and women’s images to capture for his book. The idea came to him that he should open a gallery in Washington and soon did in 1847, still four years before Mosler would begin his artistic training as a wood engraver. In this gallery, President James Polk and his Cabinet visited to get their daguerreotypes taken.

Two years later, in 1849, another president, Zachary Taylor, and his Cabinet followed their predecessor’s footsteps and visited Brady’s studio. The images Brady took of President

\textsuperscript{57} \textit{Brady: Historian}, 10.
\textsuperscript{58} \textit{Brady: Historian}, 10.
Taylor were sent to James Gordon Bennett, the editor at the New York Herald, where engravings of them were made and for the first time a set of photographic engravings of a president and his Cabinet was published.59 Other photographs Brady managed to capture for his book were member’s of Herald’s staff; James Fenimore Cooper, author of Leatherstocking Tales; and Washington Irving, a famed American author. Irving was so satisfied with his first portrait by Brady that he returned several times to both the Fulton Street gallery and the Washington studio.60

Alongside each daguerreotype that Brady produced, his demeanor with his models was the same. Many of his sitters were tense and uncomfortable in the immobilizer, which held their head still while the photograph was produced. To calm his clients, Brady would often recite an anecdote that occurred between him and James Gordon Bennett, after he sent photographic engravings of a President and his Cabinet to Bennett: “Why, man, do Washington and his Cabinet look like that? Alas, they were dead before my time.”61 It was not until after Brady had photographed the rest of Herald’s staff that Bennett sat for him.

By 1850 (just one year prior to Mosler’s training), Brady’s name was world-renowned and his gallery was regarded as one of the finest in America. Unlike his early years, instead of having to seek out sitters, now leaders of the nation sought out Brady so he could preserve their image. The marking “By Brady” signed at the bottom of the portraits was considered elite and high-fashioned for society in the United States and Europe, so much so that Harper’s Weekly rarely issued a journal without crediting Brady in one of their large engravings.62 When Brady

59 Brady: Historian, 11.
60 Brady: Historian, 11.
62 Brady: Historian, 14.
captured a rare print, he would call Harper & Brothers, knowing they would willingly publicize his images. Once asked if all men were to him as pictures, Brady responded yes, “Pictures because events.”

Photographing men throughout history, Brady used their portraits as a remembrance of what was occurring during the time. Handling Harper’s Weekly and Frank Leslie’s Illustrated Newspaper as another medium to display his images, Brady remarked that, “the illustrated papers got nearly all their portraits and war scenes from my camera.”

Also during 1850, Brady finally published his book, Gallery of Illustrious Americans. The book weighed five pounds, was bound in brown covers, and the title was etched in gold, selling for $30 (about $850 today). The engravings were completed by F.D. D’Avignon and the text by C. Edwards Lester, an art critic. The text indicates that Brady did not omit any department since he had been collecting portraits for a National Gallery and that many distinguished men had encouraged him in his process. Reports from the Herald and other newspapers donned praises upon the book, but the public was impassive and sales were disheartening. After Brady paid D’Avignon one hundred dollars for each lithographic stone, he realized financial failure of the book, although it was a critical success. Soon, the price of Gallery of Illustrious Americans was cut in half.

As the popularity of daguerreotypes increased, the career as a photographer equally rose. In 1840, out of the population in a census, there were no official photographers listed. Gradually, within the next twenty years there 3,154 listed. By 1870, the total population was thirty-nine million, where 7,558 were photographers. More and more photographic studios were emerging and some even invaded near Brady’s established studio on Broadway. Advertisements attracted the attention of passerbys that persuaded them to pay for their own

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63 Still Taking Pictures, 4.
64 Brady: Historian, 14.
65 U.S. Decennial Census Reports, 1840-1870.
portraiture. New journals also appeared as a result of the influx of this new tool. *The Daguerrean Journal* and *The Photographic Art Journal* were some of the first to publicize the latest scientific developments in the art world. It was within these journals that news about Brady’s new gallery was announced when it was opened uptown.

Announced in 1850, the first World Fair was held in London in the spring of 1851. Prizes were going to be awarded for the best in art, science and literature, and photography. Similarly, in Cincinnati, Mosler was a visitor of the Lady’s Gallery, which was where he viewed and studied Old Masters’ artworks. For the Fair in London, photographers from all over the world tried to capture the most unique subjects for their images to submit to the Fair. Subjects for these advertisements included asking for anyone: over 100 years old; a Revolutionary veteran; a family consisting of five generations; or a family of multiples that included twins or triplets over 80 years old. Since Brady already established his work with great Americans, he did not need to search for a new subject. He collected forty-eight of his images and shipped them to London for the Photographic Committee to review.

On May 1, 1851, the World Fair officially opened by Queen Victoria and her husband, Albert. Twenty-four nations chose to exhibit items in the Fair; six participated in the photographic exhibition, contributing a total of 700 images. Brady, M.M. Lawrence, and John A. Whipple, the Americans that participated in this portion of the Fair, won three of the five medals. Brady’s medal was given for the “general excellence of his entire collection.” One jury’s response to Brady and his images was that “The portraits stand forward in bold relief upon the plain background. The artist, having placed implicit reliance upon his knowledge of

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66 *Brady: Historian*, 17.
67 *Brady: Historian*, 17.
69 *Brady: Historian*, 18.
photographic science, has neglected to avail himself of the resources of art.”  

Another review by the London correspondent of the *National Intelligencer* reported, “The American daguerreotypes are pronounced the best which are exhibited.” Each photograph that the Americans submitted to the World Fair was precisely executed, contained enticing *chiaroscuro*, and rendered no glare, which helped distinguish their work from others submitted. This allowed them to win the majority of the medals for the photography portion of the Fair.

After the World Fair, Brady continued to work incessantly on his daguerreotypes and his vision steadily declined. Due to his lack of eyesight, he was no longer a practicing operator. In the *Photographic Art Journal* in 1851, a story about Brady’s eyesight was published. It announced that he was no longer able to operate the camera himself, but that he was still an excellent artist and gathers around the finest talent. Following the announcement, Brady and his wife Julia, along with James Gordon Bennett, travelled to London in July of 1851, for a reason unknown. While en route, Daguerre died, so Brady never got the chance to meet “the father of the new art,” who he had admired so much. Even during his time abroad, journals published articles about Brady; one article in the *Photographic Art Journal* mentioned that his health was improving.

Upon returning to his Broadway studio in 1852, Brady quickly learned that the photography business was still prospering in the United States; Mosler was about to begin his lessons from a lithographer in Nashvillle, as discussed in chapter one. To keep their names at the forefront of the industry, nearly all photographers were experimenting with new photographic

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methods. Brady was fond of experimenting with colored glass in front of his camera lens and covering the skylight in his studio, a process that he discovered in Europe.\footnote{Brady: Historian, 21.} While American photographers were experimenting with colors, Europeans were inventing the use of the wet plate. It was not until an entry in the \textit{Photographic Art Journal} in 1852 that New Yorkers began to take notice of the wet plate process and experimented on their own. John Adams Whipple (1822-1891) was the first to successfully master the new process and offered classes in his studio, for fifty dollars ($1,400 in today’s currency), to interested photographers, Brady included.\footnote{Brady: Historian, 21.}

Once the wet plate process had gained success, the daguerreotype faded away. Brady’s education in the new development allowed for his business to continue thriving. Although the competition between Brady and other gallery businessmen was fierce, he outsold the others by creating the largest sized images, attracting the attention of the public. Also, to appeal to the masses, he continued with his theme of capturing influential Americans in a photograph. The realistic images that the wet plate produced was demanded more than paintings that could be altered according to the eyes of the artist.\footnote{Brady: Historian, 21.} Once the public’s craze for famous Americans subsided, they became interested in \textit{cartes de visite}. Brady, once again, realized the possibility for profit, and began selling them as collectors’ items. With the theme of famous Americans throughout his work, Brady pleaded with actors, statesmen, outlaws, foreign visitors, and clergymen to be his models.\footnote{Brady: Historian, 22.} Although there was a slight secession in the late 1850s, the \textit{cartes de visite} became fashionable once more with the rise of the Civil War. Soldiers and generals
excitedly demanded for photographs of themselves so they could send to their wives or girlfriends, who were also posing for *cartes de visite* to send in return.\(^7\)

**Brady’s Assistants and the Civil War**

As Brady aged, and his eyesight failed, the business he started became more popular. His poor sight became a hindrance for him to focus on all of his affairs. Although he was rarely seen behind the camera in 1858, he still attracted the attention of influential Americans. Mosler was also gaining the attention of the public, as he opened his first business, creating signs, in 1857. To keep up with the demand for his services, Brady hired other photographers to assist in taking pictures and to work in his galleries. One of the most well known was Alexander Gardner (1821-1882), a Scotsman who wrote pamphlets in Glasgow dealing with man and his destiny, and already had advanced knowledge of photography.\(^7\) It is unclear how the two met, but is assumed that it was during the London World Fair in 1851, or while Brady was travelling throughout Europe as the Fair was taking place. Brady hired Gardner to work in his Washington studio just three years before the Civil War broke out. Even though Gardner had been working for Brady for a few years, Brady did not give complete control over to his assistant.

In February of 1860, a year before his inauguration, and a year after Mosler permanently returned to Cincinnati, President Abraham Lincoln (1809-1865) arrived in New York to address the congregation of Beecher’s Church. Plans changed, and instead he talked at the Cooper Institute, a privately funded college established in 1859. R.C. McCormick (birth and death dates unknown), who visited Lincoln at his hotel, The Astor House, on Broadway, controlled the arrangements. While the two discussed the new plans, they walked down the street and came


\(^7\) *Brady: Historian*, 27.
upon Brady’s studio, where Brady and historian, George Bancroft (1800-1891) awaited; Bancroft was there to record the events. Like many of Brady’s previous models, Lincoln was also stiff in front of the camera. After a joke was made, Lincoln relaxed slightly and within a moment a photograph was taken (Figure 15). Later, this interaction with Lincoln would allow Brady to meet with him again and discuss his idea for capturing the Civil War with a camera.

As the cry for war throughout the country grew louder, Brady’s anticipation for documenting it also became stronger; in the meantime, Mosler was in Cincinnati documenting the life of the people and the city via drawings and paintings (Figure 5). While the Civil War seems atypical to his work of portraiture, Brady stated, “I felt I had to go. A spirit in my feet said ‘Go’ and I went…” He was not the first person to decide that the war would be a topic of interest to the public. Other photographers, such as the American Photographic Society who lobbied for a photographic record of the war, discussed the matter with the Secretary of War. Although their discussion with the Secretary ended in failure, Brady decided to pursue the subject through a different approach. Since he had established relationships with “influential Americans,” he used his connections to make his way to the war.

Before Brady could fully focus his efforts on the war, Lincoln’s inauguration was scheduled to take place on March 4, 1861. With the help of Gardner, the two proceeded to Washington with the aim of capturing history. Plans for an assassination hindered their close shots as the security distanced the general public, including photographers, from the stage where Lincoln would give his speech. While the President-elect was travelling to his inauguration, his security learned of the “Baltimore Plot” which was a conspiracy to end Lincoln’s life. Due to this allegation, stronger security was placed at the site of the inaugural address, including

80 Brady: Historian, 31.
81 Townsend Interview.
restrictions on the distance for the press to record the historical event. The spectators both cheered and booed as Lincoln talked of the Union and the Confederacy, and his vision for the future. After his speech, Lincoln swore to defend the Constitution of the United States; through the chaos of the crowd and military salute, Brady managed to capture another photograph, this time of Lincoln as President (Figure 16). Lincoln is barely visible at the center of the podium as representatives and other elite citizens guard the newly elected president.

As the inauguration ended, Brady could now concentrate on gaining access to the war. His business was still demanding with soldiers commissioning photographic portraits for cartes de visite, officers were also regularly seen waiting for their turn. Brady’s assistants, Jacob Frank Coonley and George Barnard, took control over this process of the studio while he devoted himself to gathering supplies and paperwork for documenting the war. At an unknown time, Brady had spoken of his Civil War plans to both Allan Pinkerton (1819-1884), head of Union Intelligence, and Lincoln. Pinkerton did not object as long as Brady agreed to stay out of Lincoln’s way, and satirically wrote “Pass Brady” on a paper. Although Brady knew many generals, he wanted the approval of Lincoln to ensure that he was allowed on the war scenes. Likewise, at the start of the war, Mosler anxiously received news from Harper’s Weekly and was hired to document the Civil War.

Brady packed a black-hooded wagon, known as “what-is-it wagon” that included his photography supplies and a small darkroom (Figure 17). He travelled with Gardner and other assistants to the sites of the battles, photographing the aftermath, soldiers, and general area of the war. As they travelled throughout the country to capture images of the Civil War, the wagon carried all of their photographic necessities. The plates used for daguerreotypes needed to be

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84 Brady: Historian, 41.
silver-plated copper in a specific size and thickness. It was up to the professionals about what size worked for them, but the best materials were made in Sheffield and Birmingham, England.\textsuperscript{85} Other materials that photographers needed were chemicals. To produce the image, the artist had to have sodium thiosulfate, gold chloride, and other polishing compounds, which could often be purchased in bulk from suppliers.\textsuperscript{86} All of these compounds were available in the United States, but like the specialized plates, these materials were best if purchased from abroad.

There were even more compounds that could be found naturally, which Brady must have made room for on his wagon. Aside from the chemicals and plates, the artist was required to have the tools of the camera, such as lenses, fuming or sensitizing boxes, mercury pots, and buffing paddles.\textsuperscript{87} All of these products the Brady bought needed to be stored safely and properly. The travelling photography studio that Brady employed during his time in the Civil War assuming was packed full with crates and barrels containing these delicate materials. If any portion of the materials were damaged, which did occur, Brady’s work could be ruined.

After Brady and his assistants had produced so many images with the tools and equipment they had available, he would travel back to his studio to finish the photographic process and display the final pieces in his gallery. Gathering more supplies from his studio, Brady would return to the war. If care was not taken with the equipment, all of the work Brady and his assistants have done would be lost. When they first brought their wagon to the battles, troops ridiculed it. Eventually they respected the fact that the photographers did not carry any weaponry, only cameras.\textsuperscript{88}

\textsuperscript{85} \textit{The Daguerreotype: Nineteenth-Century}, 48.
\textsuperscript{86} \textit{The Daguerreotype: Nineteenth-Century}, 51.
\textsuperscript{87} \textit{The Daguerreotype: Nineteenth-Century}, 53.
\textsuperscript{88} “Reminiscenes of War-time Photographers,” \textit{Anthony’s Photographic Bulletin}, No. 2.
Whereas Mosler’s drawings were published in *Harper’s Weekly*, the majority of the images produced by Brady and his assistants were displayed in his gallery in New York, or Washington, D.C.. His audiences for the galleries were developed from his earlier years as a photographer where he established personal relationships with his models. By considering his audience, Brady’s gallery functioned by commissioning, gathering, and selling images.\(^89\) As experiments were still being made with photography, manipulating its results was a commonality; news publishers who obtained photographs altered the original image.\(^90\) Part of the appeal to Brady’s gallery was the authentication of his photographs; the public believed that what they witnessed in the photographic medium was true to reality. In contrast to Brady’s images that were reproduced in journals, the photographs exhibited in his gallery were unedited. If the news journals sketched a copy of Brady’s pictures, many left out important details that a camera lens could not omit.\(^91\)

One example of the nature of drawings in general, can be seen in the portrait of General Ulysses S. Grant (1822-1855) (Figure 18). Published in *Harper’s* on July 25, 1863, this image depicts the General as a young leader of the Union military; stars honoring his service are almost unnoticeably placed on his uniform. In contrast, in the photograph taken by Brady (Figure 19), the General’s honors catch the viewers’ eyes immediately. Earlier in the year, General Grant fought in the Vicksburg Campaign (December 26, 1862-July 4, 1863), a series of battles in Mississippi, trying to gain control over the last Confederate-controlled section of the Mississippi River. Although these battles ended with the Confederacy troops surrendering to Grant, boosting


\(^90\) *American Photography*, 176.

the morale of the Union, Grant received criticism for his decisions and drunkenness during the battles. In the drawing, General Grant’s expression is somber and concentrated, and he appears to look over the shoulder of the viewer; the photograph reveals an aged man whose appearance suggests stress and anxiety; at this time, Grant was only forty-one years old. Referring back to the illustration, his left hand is holding a pair of binoculars, waiting to be put to use. The photograph by Brady is cropped, only capturing the torso and head of General Grant; it is unknown what is occurring outside of the frame. By juxtaposing these two images (the photograph and the drawing) the liberties that illustrators take become clear.

Throughout the war, spying was practiced to disclose plans about the other side for both the Confederacy and the Union. One spy was Rose O’Neal Greenhow (1813-1864), also known as “The Wild Rose.” She aided the Confederacy through her connections and friendships with high-ranking military officers. She was able to gather details about certain operations that they were ordered to carry out. On one of her missions, she gave another informant a piece of black silk that divulged the route that General McDowell’s (1818-1885) troops would take. General McDowell was in command of the inexperienced Union troops during the unsuccessful First Battle of Bull Run (July 21, 1861), the first major battle of the Civil War. After the unsuccessful battle, the General was then placed in command over the Army of the Potomac, defending Washington. Greenhow’s informant proceeded to send the information about General McDowell’s orders to the Confederate command. In October of 1862, evidence of her allegiance and defilement was gathered by peering into her living room where she was entertaining a

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93 Brady: Historian, 38.
Federal officer who had just given her multiple maps. She was taken into custody by the Union and held in Washington D.C.’s Old Capitol Prison.

Upon her arrest, Brady rushed to the prison to capture her photograph (Figure 20). Brady’s unidentified image reveals The Wild Rose with her youngest daughter, which makes her appear as if she is a loving mother. By taking a closer look, the object in her hand is a bouquet of roses, which leads the viewers to associate her true identity, Rose O’Neal Greenhow, a betrayer of the Union. As opposed to other portraits that Brady took, this is a dilapidated room with the window boarded. The black attire that Greenhow is wearing is another indicator of the crime she committed—using black silk to transport information to the Confederacy—which in turn betrays the Union. The dilapidated setting that Brady created in the prison and the symbolism visible in the photograph is further evidence that Brady was pro-Union.

Brady was still continuing to take photographs in his studio throughout the duration of the Civil War. Another portrait he captured was of Private Francis E. Brownell, part of the Union’s 11th New York Infantry (Figure 21). An innkeeper shot his colonel, Elmer Ellsworth, after he entered the business to remove a Confederate flag. Brownell killed the innkeeper, eventually earning the Medal of Honor. The portrait that Brady took was after this event occurred. The private is posed in a standing position; his feet on the same Confederate flag that his colonel removed, stained in his blood. Private Brownell exudes a determined, resilient facial expression, evidence of the battles and fights that he has endured as a Union soldier. Displayed on his uniform are several medals, one of which being the Medal of Honor earned from his brave deeds. The gear on his back, along with his bayonet, are signs that the soldier is ready to carry

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96 Civil War Journal, 51.
on; and his other hand is placed on his saber, evidence that he is prepared to fight if need should come. Brownell’s positioning is most likely Brady’s doing, indicating Brady’s pro-Union stance on the war and his artistic professionalism because he understood that posing the scene would prompt viewers to understand his political sympathies. Whereas the Confederate spy, Rose O’Neal Greenhow, was anti-Union, here Brady includes pro-Union subjects, which I believe denote his pro-Union ideology of the Civil War.

Back on the battlefield, one of the first battles that Brady was able to witness was the Battle of Bull Run, on July 21, 1861. To prepare for combat, Brady and his assistants set up on the hill at Centerville, which overlooks Bull Run. The only things that could be seen when the conflict began were gun smoke, the rays of the sun hitting the soldiers’ weapons, and occasionally, glimpses of waving banners. As day broke, the battle changed hands and due to a miscommunication between the Union troops, the Confederacy won. Brady reported that he was able to capture the Union army’s retreat, but because of the delicacy of the camera and its materials, all evidence of the encounter is lost.

Although the result was a loss for the Union, Brady was still able to portray it as a victory through what photographs could be saved. One image is of a few Confederate soldiers lying dead on the ground (Figure 22). When first viewing the image, it looks like a typical landscape photograph, but upon further inquiry, the foreground reveals the dead body of a soldier, and at the horizon a few more are scattered among the grass. The viewers at the time this photograph was taken had never been confronted with images of the dead, let alone images that were so graphic. While it is difficult for today’s audience to understand the identity of the soldier, the public that viewed this photograph when it was taken would know that the bodies that are dispersed in the grass are part of the Confederacy. Like the previous portrait that Brady
produced during the war, his pro-Union stance is evident because he chose to depict specifically Confederate soldiers as the fallen even though the Union lost this battle. While Brady did photograph Union soldiers killed throughout the war, his images of the Battle of Bull Run reveal his pro-Union stance to the audience of his images.

The images that Brady and his assistants produced during the Civil War made him little profit. He had spent over $100,000 (comparable to about $1,500,000 in today’s currency) in war enterprises (which consisted of photographic supplies, travel expenses, and paying his assistants), reminding him of the shortfall of the success of his book.\(^97\) In 1873, his expenses of the war left him in debt. His New York property was taken, and later, the government bought the plates that he had produced during the war, earning a total of $25,000 (about $380,000 today), but due to debt he owed he received nothing.\(^98\) As his eyesight continued to fail, and the advancement of technology grew, Brady could no longer keep up with the art of the time. With the help of his nephew, Brady planned one final exhibition of his war photographs to take place on January 30, 1896. He died on January 15, 1896, exactly two weeks before the opening.\(^99\) His burial is fittingly beside the numerous soldiers and generals that he photographed.

\(^97\) Townsend Interview, p. 5.
\(^98\) Brady: Historian, 83.
\(^99\) Brady: Historian, 87.
CONCLUSION

The fame of both Mathew Brady and Henry Mosler is influenced by their contributions to the Civil War. Throughout the war, each artist risked his life to capture the evidence of what the “War Between the States” was doing to his country and soldiers. From the start of the war, over three million soldiers were part of the conflict, and by the end of the war, over 620,000 were dead. While neither artist was enlisted in the army, they were exposed to some of the same hardships that the soldiers endured. Brady and Mosler travelled around the country using the army for protection. Brady used his acquaintances of the generals and soldiers, and Mosler was escorted by various Union troops. Whereas Mosler went on to achieve more notoriety through the paintings he created after studying at the Royal Academy, Brady’s success ended with the close of the war.

The images cited in the previous chapters, by Brady and Mosler are evident that their loyalties were with the Union. Each artist depicted the triumphs of the Union and the defeat of the Confederacy. The history of Mosler’s family lineage led him to sympathize with the oppression that the slaves experienced, which was comparable to what his grandparents and parents endured as Jews. He portrayed the enthusiasm of the crowds as the Union soldiers marched through town; the Union victories’ from the battlefield; and, the Union soldiers embracing camp life for the cause. Brady, on the other hand, captured portraits of military leaders and the aftermath of battles; photographing the landscape with dead Confederate bodies; and Union soldiers with their accomplishments.

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Brady and Mosler embraced the fact that the public craved information about the war. Just before the Civil War’s start, numerous news journals were founded. This led the public to learn of crucial events in history at rapid speed. Mosler was able to work with Harper’s Weekly to supply the demand of information, and images about the Civil War to an audience that was continuously growing. Harper’s published editorials along with the images they received from Mosler. What is also important to note is that Harper’s copied the photographs that Brady took into sketches and etchings, this allowed them to place portraits of the military leaders congruent with their articles. The majority of Brady’s work in its unedited version was not published in the news journals because of the graphic nature of the images, which had never been photographed before, but displayed in his galleries. While building his career, Brady appealed to the public through his work with The Gallery of Illustrious Americans, as discussed in chapter three. Although the book was not a total success, the public recognized its brilliance and Brady gained more fame. Through keeping up with the new artistic trends, such as the daguerreotype, wet plates, and cartes de visite, Brady developed an audience that became regular attenders of his galleries. This is where many of his Civil War photographs were exhibited.
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FIGURES

(Figure 1)

Henry Mosler
Untitled, From Sketchbook (1856-1903)
Ink on paper
Dimensions unknown

(Figure 2)

Henry Mosler
Untitled, From Sketchbook (1856-1903)
Pen on paper
Dimensions unknown
(Figure 3)

Henry Mosler  
Untitled, From Sketchbook (1856)  
Ink(?) on paper  
Dimensions unknown

(Figure 4)

Henry Mosler
Man Seated Backwards (1858)
Pencil on paper
Dimensions unknown

(Figure 5)

Henry Mosler
*Canal Street Market* (1860)
Oil on canvas
25 ½ x 36”

(Figure 6)
Henry Mosler
*Reception of Major Robert Anderson, Cincinnati (1861)*  
Pencil and neutral wash on paper  
9 ¼ x 14 3/8”

(Figure 7)

Henry Mosler
*Arrival of the Forty-Ninth Ohio Regiment at Louisville, Kentucky* (Published in *Harper’s Weekly* October 19, 1861)  
Original dimensions unknown
(Figure 8)

Henry Mosler
*Departure of the First Ohio Zouave Regiment from Cincinnati for Western Virginia* (Published in *Harper’s Weekly* October 5, 1861)
Original dimensions unknown

(Figure 9)

Henry Mosler
*War Scenes from Green River, Kentucky* (Published in *Harper’s Weekly* February 1, 1862)
Original dimensions unknown
Henry Mosler

The Battle of Perryville, Kentucky (Published in Harper's Weekly November 1, 1862)

Original dimensions unknown
The Battle of Perryville, Kentucky (Published in Harper’s Weekly November 1, 1862)
Original dimensions unknown

(Figure 12)

Henry Mosler
The Lost Cause (1869)
Oil on canvas
19¾ x 26 13/16 inches

(Figure 13)

Henry Mosler
Leaving for War (1869)
Oil on Canvas
Dimensions unknown

(Figure 14)

Mathew Brady
Portrait of President Andrew Jackson (1845)
Daguerreotype
Dimensions unknown
Mathew Brady
Portrait of Abraham Lincoln (February 1860)
Daguerreotype
Dimensions unknown

(Math Figure 15)

Mathew Brady
Lincoln’s Inauguration (March 4, 1861)
Daguerreotype
Dimensions unknown

(Figure 16)
(Figure 17)

Artist Unknown
What-is-it wagon (date unknown)
Daguerreotype
Dimensions unknown

(Figure 18)

General Ulysses S. Grant (Published in Harper’s Weekly July 25, 1863)
Original Dimensions unknown
(Figure 19)

Mathew Brady
Portrait of General Ulysses S. Grant (1863)
Daguerreotype
Original Dimensions unknown

(Figure 20)

Mathew Brady
Portrait of Rose O’Neal Greenhow (October 1862)
Daguerreotype
Dimensions unknown

(Figure 21)

Mathew Brady
Portrait of Private Francis E. Brownell (1861-86)
Daguerreotype
Dimensions unknown

(Figure 22)

Mathew Brady
Battle of Bull Run (1861)
Daguerreotype
Dimensions unknown