

1. Record Nr.	UNINA9910780836203321
Autore	Gragg Rod
Titolo	Covered with glory [[electronic resource]] : the 26th North Carolina Infantry at Gettysburg // Rod Gragg
Pubbl/distr/stampa	Chapel Hill, : University of North Carolina Press, c2010
ISBN	1-4696-0431-0 0-8078-9838-4
Edizione	[1st ed.]
Descrizione fisica	1 online resource (337 p.)
Disciplina	973.7/349
Soggetti	Gettysburg, Battle of, Gettysburg, Pa., 1863 North Carolina History Civil War, 1861-1865 Regimental histories United States History Civil War, 1861-1865 Regimental histories
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Originally published: HarperCollins, 2000.
Nota di bibliografia	Includes bibliographical references (p. [279]-293) and index.
Nota di contenuto	CONTENTS; ACKNOWLEDGMENTS; INTRODUCTION: "I WAS ONCE A SOLDIER"; 1 GOOD, HONEST AMERICAN STOCK; 2 INTO THE JAWS OF CERTAIN DEATH; 3 WE ARE ON OUR WAY; 4 "MAY THE GOOD LORD TAKE CARE OF THE POOR SOLDIERS"; 5 "SUMMER IS ENDED"; 6 "LIKE WHEAT BEFORE THE SICKLE"; 7 COVERED WITH GLORY; 8 "THE SICKENING HORRORS OF WAR"; 9 "ALL WERE WILLING TO DIE"; 10 "TERRIBLE AS AN ARMY WITH BANNERS"; 11 "UNCONQUERED IN SPIRIT"; EPILOGUE: "STEADFAST TO THE LAST"; NOTES; BIBLIOGRAPHY; INDEX
Sommario/riassunto	The battle of Gettysburg was the largest engagement of the Civil War, and--with more than 51,000 casualties--also the deadliest. The highest regimental casualty rate at Gettysburg, an estimated 85 percent, was incurred by the 26th North Carolina Infantry. Who were these North Carolinians? Why were they at Gettysburg? How did they come to suffer such a grievous distinction? In Covered with Glory, award-winning historian Rod Gragg reveals the extraordinary story of the 26th North Carolina in fascinating detail. Praised for its ""exhaustive scholarship"" and its ""highly readabl

2. Record Nr.	UNINA9910794022503321
Autore	Kaplan Paul H. D (Paul Henry Daniel), <1952->
Titolo	Contraband guides : race, transatlantic culture, and the arts in the Civil War era // Paul H. D. Kaplan
Pubbl/distr/stampa	University Park, Pennsylvania : , : The Pennsylvania State University Press, , [2020] ©2020
ISBN	0-271-08820-6 0-271-08822-2
Descrizione fisica	1 online resource (313 pages)
Disciplina	704.0396073
Soggetti	African American art - European influences African American art - 19th century Art, American - 19th century African Americans in art - History - 19th century Art and race - History - 19th century Black people in art - History - 19th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- List of illustrations -- Acknowledgments -- Introduction -- 1 Representations of People of Color in Nineteenth-Century American Accounts of Italian Travel -- 2 "A Mulatto Sculptor from New Orleans" -- 3 "The Black Man To-day Means Liberty" -- 4 "Something American" -- 5 Old Masters -- 6 Contraband Guide -- Notes -- Bibliography -- Index
Sommario/riassunto	In his best-selling travel memoir, <i>The Innocents Abroad</i> , Mark Twain punningly refers to the black man who introduces him to Venetian Renaissance painting as a "contraband guide," a term coined to describe fugitive slaves who assisted Union armies during the Civil War. By means of this and similar case studies, Paul H. D. Kaplan documents the ways in which American cultural encounters with Europe and its venerable artistic traditions influenced nineteenth-century concepts of race in the United States. Americans of the Civil War era were struck by the presence of people of color in European art and society, and

American artists and authors, both black and white, adapted and transformed European visual material to respond to the particular struggles over the identity of African Americans. Taking up the work of both well- and lesser-known artists and writers—such as the travel writings of Mark Twain and William Dean Howells, the paintings of German American Emanuel Leutze, the epistolary exchange between John Ruskin and Charles Eliot Norton, newspaper essays written by Frederick Douglass and William J. Wilson, and the sculpture of freed slave Eugène Warburg—Kaplan lays bare how racial attitudes expressed in mid-nineteenth-century American art were deeply inflected by European traditions. By highlighting the contributions people of black African descent made to the fine arts in the United States during this period, along with the ways in which they were represented, *Contraband Guides* provides a fresh perspective on the theme of race in Civil War–era American art. It will appeal to art historians, to specialists in African American studies and American studies, and to general readers interested in American art and African American history.
