

**Guide to the David Kent Civil War Photographs, 1862-1865
MS0311**

**The Mariners' Museum Library
at
Christopher Newport University**

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DESCRIPTIVE SUMMARY

Repository: The Mariners' Museum Library

Title: David Kent Civil War Photographs

Inclusive Dates: 1862-1865

Catalog number: MS0311

Physical Characteristics: 2 stereographs and 10 cartes-de-visite

Language: English

Creator: Kent, David A.; Brady, Mathew B., ca. 1823-1896; E. Anthony (Firm); E. and H.T. Anthony (Firm); J. Gurney & Son; J.D. Fowler and Co. (Firm)

BIOGRAPHICAL SKETCH

David A. Kent, the donor of this collection, was born in 1941 in Norwood, MA. He attended the University of Florida and Arizona State University and received his Master of Fine Arts degree from Yale University in 1975. He taught photojournalism in the School of Communications at the University of Miami from 1971 to 1992, including courses in the history of photography. This involvement professionally with historical photographs complemented his personal interest in early photographs and photographic processes and formats. The carte-de-visite as a social phenomenon was of particular interest to Kent. He was also interested Mathew B. Brady as an entrepreneur and as a catalyst for the work of great Civil War photographers such as Alexander Gardner and Timothy O'Sullivan, whose photographs Kent greatly admires.

Edward and Henry T. Anthony were prominent publishers of stereographs in New York City. Edward Anthony began the firm in 1859, and took his brother Henry into partnership in 1862. The firm changed its name from E. Anthony to E & H.T. Anthony in 1863. According to William Darrah, E. & H.T. Anthony were not only publishers of stereographs, but had also become the largest supplier of photographic materials in the country, including cameras, enlargers, papers, glass, chemicals, and studio equipment. They manufactured large quantities of stereographs until at least 1892, though they had stopped publishing them under their own imprint in 1874.

Mathew Brady is the most famous of the American Civil War photographers, having established three successful studios from which he produced portraits of the most celebrated figures of the time. Brady's interest turned from social portrait to war photography with the outbreak of the Civil War. His most important achievement was his conception and realization of the goal to produce a pictorial history of the war. Brady fielded many photographic teams to create a comprehensive visual record and occasionally participated in the photographic work as well. His practice of putting his name on all photographs taken by himself and his staff makes it difficult to attribute specific images to him. Although Mathew B. Brady is mostly associated with his photographs of the Civil War, he made his start as an artist and a lithographer. His early instructors were William Page and Samuel F. B. Morse. His career as a photographer centered around New York City, Washington, D.C. and the Civil War theaters of operations. The most extensive collection of his photographs is housed in the Library of Congress and the National Archives.

Jeremiah Gurney (1812-1895) was one of the foremost daguerrians of New York City. He operated a jewelry store at 18-1/2 Maiden Lane, New York City, N.Y., in 1839-1840 before learning the daguerreotype process. Following his introduction to the daguerreian process, he opened a gallery on Broadway. He was not listed in the New York city directories until 1843-1844, when he appears as a daguerreian at 189 Broadway through 1853. He exhibited widely in competitions from 1846 to 1853. Solomon N. Carvalho was employed by Gurney in 1853; reportedly from 1853 onward, Gurney used primarily paper photography processes. He advertised that year as taking "mezzographs." In 1852, he bought the Whitehurst gallery at 349 Broadway, which had been destroyed by fire, and refurbished it. He again moved to 707 Broadway in 1857, where he was in partnership with John Bishop Hall, making Hallotypes. He then went into business with his son Benjamin Gurney in 1860 and remained so at 707 Broadway until the partnership dissolved in 1874.

John D. Fowler was active as a daguerreian. In 1854 and 1855 he was listed in Boston, Mass.; in 1854 at 36 Washington Street, and in 1855 at 75 Court Street (old address of Plumbe Gallery). This is probably the same John D. Fowler listed in Newport, R.I., 1856 to 1858, at Downing's Row, South Touro Street, opposite the Atlantic House. He advertised as the "only place for Cutting's patent ambrotypes." He lived at the Pelham Street House. In 1858 he listed his residence as Massachusetts. An image was stamped "J.D. Fowler" on the brass mat. He was also noted as an ambrotypist in Marblehead, Mass., in 1860. Later CDVs, such as the one present in this collection, locate Fowler opposite the U.S. Naval Academy in Newport.

SCOPE AND CONTENT

This collection consists of twelve Civil War images from the Collection of David Kent. Included are two stereographs of *Monitor*-class vessels in the James River, nine cartes-de-visite of notable Civil War personages, and one carte-de-visite of a young boy identified by the donor as a "powder monkey." The CDVs for this donation were selected carefully based on known qualities of original prints, as distinguished from post-war reproductions that were generally cropped and vignetted and were lacking in image detail.

The collection is organized into sleeves and is arranged by size of the photograph.

ADMINISTRATIVE INFORMATION

Accession Number

Unknown

Accession Date

2006 and 2008

Restrictions

The collection is open to all researchers.

Publication Rights

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Preferred Citation

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Other Finding Aids

Full records and electronic reproductions of the original photographs in this collection can be found in Museum's photograph database.

Note to Users

Due to the fragile and rare nature of the collection, researchers are requested to handle the materials with caution and in accordance with prescribed archival practices. When using these materials, please preserve the original order of the collection.

RELATED MATERIALS

Three other important collections of Civil War stereographs are located in the library: Quincy Holt Civil War Stereographs, MS0384; the *Monitor* Collection Associated Records, Jerry Lee Harlowe Collection, MS0390, Series 13.7- Photographs; and the Jeffrey Kraus Collection, MS0316.

FILE GUIDE

BOX 1

Folder 1

Photographs

E. & H.T. Anthony. "War Views-After Deck and Turret of the Monitor Kaatskill. Taken At Charleston Harbor, S.C." [MS0311.001]

E. & H.T. Anthony. "War Views-Belle Pineal, James River, Lower Landing, Army Wagons, Transport" [MS0311.002]

Mathew B. Brady. "Silas Horton Stringham" [MS0311.003]

J.D. Fowler and Co. "George Newell Flagg" [MS0311.004]

Attrib. Mathew B. Brady. "Abraham Lincoln" [MS0311.005]

Mathew B. Brady. "General Benjamin Butler" [MS0311.006]

Unknown. "William Tecumseh Sherman" [MS0311.007]

Gurney & Son. "Stephen A. Douglas" [MS0311.008]

Unknown. "Winfield Scott" [MS0311.009]

Mathew B. Brady. "Charles Griffin" [MS0311.010]

Unknown. "Child Posed In Hat, Waist Jacket, Slops" [MS0311.011]

Unknown. "William Starke Rosecrans" [MS0311.012]

SOURCES CONSULTED

Craig's Daguerrian Registry, s.v. "Gurney, Jeremiah" (by John S. Craig),

<http://www.craigcamera.com/dag/> (accessed 4/13/2012).

-----, s.v. "Fowler, John D." (by John S. Craig), <http://www.craigcamera.com/dag/>
(accessed 4/13/2012).

Newhall, Beaumont. *The Daguerreotype in America*. [New York?]: Duell, Sloan and
Pierce, 1961.

SUBJECTS

United States-History-Civil War, 1861-1865-Photographs

Catskill (Ironclad : 1863)-Photographs

Generals-United States-Portraits