Nurturing the Individual and National Body from Sickness to Health in Images of the U.S. Civil War

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Abstract
The visual culture of the U.S. Civil War is as vast and varied as the approximately 6.3 million soldiers who served in the conflict. This paper examines one specific dimension of imagery produced during the War: representations of convalescent soldiers being nursed back to health by concerned, female caregivers. Arguing that the injured soldier frequently operates as a stand-in for damaged nation, the paper considers how, at this moment in U.S. history, depictions of healing soldiers served the larger project of mending a wounded civic corpus. The argument poses that many artists represented injured soldiers in a state of childlike innocence after the alienating trauma of war, with the rebuilding of their fragmented bodies dependent upon a compassionate and engaged citizenry often visualized in maternal terms. Analysis of the images draws upon Baudelaire’s mid-nineteenth Romantic century discourses on illness, childhood, and alienation, as well as on Elaine Scarry’s more recent work on pain and Jacques Lacan’s writing on the so-called “mirror phase.”
Application Essay

In spring of 2012, a range of Houston institutions and national media outlets sponsored activities celebrating the sesquicentennial of the U.S. Civil War. In February, the Museum of Fine Arts hosted Harvard professor John W. Stauffer for a lecture entitled “The Civil War as a Living Room War,” which focused on the centrality of images to understandings of the war — both during the conflict and in its aftermath. Also in February, Rice’s Humanities Research Center sponsored the series “Discovering the Civil War,” which included a talk by Duke University’s Maurice Wallace on representations of black masculinity in Civil War photography. That same month, the Atlantic Monthly printed a special commemorative issue in remembrance of the war, featuring archival material from the likes of Harriet Beecher Stowe and Frederick Douglass alongside contemporary essays by President Barack Obama and cultural critic Ta-Nehisi Coates.

This general public interest in the war proved infectious, informing the final project that I produced for Dr. Leo Costello’s art history course “The Age of Romanticism” (HART 554). Pairing mid-nineteenth century discourses on convalescence — a theme central to Charles Baudelaire’s Romantic manifesto The Painter and Modern Life — with photographs, paintings, and drawings of injured Civil War soldiers allowed me to address how, at this particular time and place, depictions of healing soldiers served the larger project of mending a wounded nation. Throughout the paper, I drew on Baudelaire’s writing — as well as those of Elaine Scarry and Jacques Lacan — to examine how mass-produced engravings and photographs urged a traumatized U.S. citizenry onto a path of national reconciliation. Fondren Library’s rich resources — particularly those housed in the Woodson Research Center — allowed me to consider these issues with relation to issues of gender and the body.

While images and accounts of Civil War soldiers and their caretakers culled from textual sources and electronic databases provided the bulk of evidence around which I structured my argument, Woodson’s resources helped humanize the conflict and complicate representations of it. Primary source materials from the Center’s rich repository of Civil War ephemera, particularly the diary of John C. Crosby and the personal letters of Aaron Martin, shed new light on the War’s social and emotional impact. Crosby’s diary features faintly scrolled text — written in pencil and faded by time — spanning the pages of a miniature, leather-bound journal which he kept from his enlistment with the Union Army’s Seventh Regiment of Maine in September of 1861 through the post-bellum period. His active service involved work with the Army’s so-called “Invalid Corps” as an orderly. Similarly, the letters of Aaron Martin chronicle his experience as a volunteer medical assistant and pharmacist at the Union Army’s Cumberland Hospital in Tennessee. Both men’s accounts of day-to-day life tending to the sick and wounded contrast with the visual materials so widely circulated in periodicals and stereoscopic photos: unlike the nurses that predominate in the imagery of the period,
these were male soldiers, not female volunteers. Crosby’s diary and Martin’s correspondence thus opened a portal for examining how gender operates in these images, focused on how men frequently figure as passive recipients of women’s nurturing care rather than as active caregivers themselves.

Without the research support of Woodson’s patient staff members—who shared not only these vital archival resources but also selected photographs by Mathew B. Brady and Alexander Gardner and countless other collections of personal papers—the shape of my project would have dramatically differed. These accounts provided unglamorized autobiographical experiences that contrasted with the romanticized visual constructions of heroic convalescence at which I was looking. The departure between these written texts and illustrations of the war opened up a space for questioning gendered representations in the period, and how such imagery of women nursing childlike-men back to health may have reinforced notions of civic rebirth in the aftermath of a traumatic national conflict.

Beyond Woodson, other Fondren resources proved instrumental in my research. By necessity, my inquiry demanded engagement with materials from a wide range of academic areas, from the history of photography to disability studies to psychoanalytic theory. Fondren’s resources proved instrumental in navigating these familiar and unfamiliar disciplinary terrains. Electronic art historical research staples such as ARTSTOR helped me locate relevant images, while the broad search capacities of OneSearch and WorldCat pointed me towards articles on medical topics, including accounts of amputation in Civil War field hospitals and readings on mid-nineteenth century prosthetic devices. Many of these articles appeared in obscure journals, and I could always count on Fondren’s Interlibrary Loan Staff to process requests in a timely manner, thereby allowing me to keep to my research schedule.
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By Julie Knutson

On September 6, 1862, nearly a year and a half into the Civil War and two weeks before its bloodiest battle at Antietam, *Harper’s Weekly* featured the Winslow Homer engraving “Our Women and the War” (Fig. 1). The engraving consists of four vignettes showing Northern women nursing the wounded, mending clothing, and washing the garments of Union soldiers. In the lower left corner (detail, Fig. 2), a nun with downcast eyes and a starched, white cornette, identified as a member of the order of the Sisters of Charity, tends to a convalescent soldier. A neighboring image at lower right (detail, Fig. 3) shows a woman transcribing a letter on behalf of another bedridden soldier, presumably a response to the unfolded sheet of paper that sits on his rumpled bed.

Homer’s engravings emblematize a reoccurring theme in the visual culture of the U.S. Civil War: the injured, infantilized soldier being nursed back to health by a concerned caregiver, in most cases, a woman. In image after image, the convalescing soldier operates as a stand-in for the nation, symbolizing the young and damaged national body. The paper that follows looks closely at Civil War visuals to address the broad question of how, in this particular place and time, depictions of healing soldiers served the larger project of mending a wounded nation. Why show bedridden, incapacitated soldiers attended by nurturing female figures? Why picture the male body as dependent and vulnerable, rather than as independent and virile?
Through the works of Charles Baudelaire, the philosophy of pain and war developed by aesthetics theorist Elaine Scarry, and the psychoanalytics of Jacques Lacan, this examination of Civil War-era images of convalescence and recovery attempts to shed light on the manner in which mass-produced engravings and photographs were employed to urge a traumatized U.S. citizenry onto a path of national reconciliation. The images themselves were created by a generation of artists reared on Romantic discourses that sought antidotes to the strain of modern life brought forth by war and industrialization. Painters, illustrators, and writers would have embraced the symbolism of childhood as evidenced in the works of Johann Wolfgang von Goethe and William Blake as one such curative. The visual materials explored find their basis in comparable themes, namely the replication of mother-child relations in nurse-soldier interaction and in the production of images that support the notion of a child’s co-dependence on the body of another to mediate experience of the world.

**ELAINE SCARRY AND WAR AS AN ALIENATING MOMENT**

In *The Body in Pain* (1985), Scarry sets forth a series of sophisticated propositions about the alienating nature of war and pain. Scarry's exploration of war hinges on the fundamental idea that its primary objective is the “out-injury” of one's opponent. She explains, “the purpose of the event described is to alter (to burn, to blast, to shell, to cut) human tissue, as well as to alter the surface, shape, and deep entirety of the objects that human beings recognize as extensions of
themselves.”2 In the end, victor and vanquished are determined by which group more successfully injures — and thereby alienates — their opponent.

Scarry continues to muse on the verbal inexpressibility of the debilitating pain that results from such an injuring contest. She explains pain as something that, despite physical closeness, cannot be experienced by another; rather, it is deeply personal, alienating, ineffable, and ungraspable. In her words, “pain comes unsharably into our midst as at once that which cannot be denied and that which cannot be confirmed.”3 She further posits that when in extreme physical pain, the body reverts inward — pain debilitates one from seeing and experiencing beyond the confines of one’s own body. She writes, “As the body breaks down, it becomes increasingly the object of attention, usurping the place of all other objects, so that finally, in very old and sick people, the world may exist only in a circle two feet out from themselves.”4 In such a severe condition, the patient, detached from their environment, moves into an internal and pre-linguistic state in which they are incapable of verbally articulating their discomfort; a literal infancy in which only groans, moans, and cries can be expressed.

The proposals about war set forth in The Body in Pain were developed as universal maxims, and the U.S. Civil War is no exception to Scarry’s theory. Certainly, the numbers confirm it as an injuring contest of great magnitude: over the course of four years, 604,000 Union combatants were wounded, of whom 360,000 died, while 480,000 Confederate soldiers were wounded, 244,000 of whom died.5 Additionally, approximately 60,000 amputations were performed during the war, with 45,000 of those amputees surviving their surgery (Figs. 4-6).6 By 1865, the
final year of the conflict, Washington, D.C. alone housed 204 hospitals with a total bed capacity of 136,894.7 Illness and injury were omnipresent during the war and in the years that followed, with the pain felt by convalescing and disabled soldiers unique to their own bodies, interior, isolating, and alienating in its inexpressibility.

In sectarian conflicts, the suffering of the individual human body parallels the metaphorical rupture of nation. In numerous visual and written examples from the Civil War period, the unified antebellum mass of the United States is severed in two, a division that, if we follow Scarry’s logic of cutting and slicing, is itself a traumatic act of injury. The idea of a torn and ruptured nation proved particularly prevalent in cartoons, which frequently literalized the process of a nation torn asunder (Fig. 7). In this way, the nation becomes alienated from itself. However, as Scarry astutely argues, such metaphoric representations of collective wounding run the risk of relegating war’s actualities, the pain and injury experienced by the lived body, to the margins.8

BAUDELAIRE’S CONVALESCENT AND THE ROMANTIC DISCOURSE

The period following the abatement of severe and debilitating injuries or illnesses is referred to as convalescence. Nineteenth-century cultural critic Charles Baudelaire viewed illness — and this corresponding, convalescent journey back to wellness — as respite from life’s disillusioning realities and the alienation that accompanied urban industrialism. In “The Painter of Modern Life” (1863), he champions convalescence as an accidental state of amplified sensory engagement and an opportunity for renewed consciousness. Following the isolating delirium of
fever or the pain of injury, the convalescent experiences the world in its rawness, as if encountering it for the first time. In a passage that merits lengthy quotation, Baudelaire likens the convalescent’s recuperative journey to the wonderment of childhood. He writes:

The convalescent, like the child, is possessed in the highest degree of the faculty of keenly interesting himself in things, be they apparently of the most trivial. Let us go back, if we can, by a retrospective effort of the imagination towards our most youthful, our earliest, impressions, as we will recognize that they had a strange kinship with those brightly coloured impressions which we were later to receive in the aftermath of physical illness...The child sees everything in a state of newness; he is always drunk.9

Baudelaire’s comparison of the convalescent to the child is a critical one, in that childhood was upheld as alienation’s “other” not only by his peers but also by eighteenth-century progenitors of Romanticism like William Blake and twentieth-century neo-Romantics such as Walter Benjamin.10 As Matthew Beaumont explains, convalescence, like childhood, heightens receptivity, renews innocence, and renders the experience of the world intense and novel.11 While adulthood clouds the magical, dulls the senses, and obscures the beautiful and the terrifying alike, in childhood one sees the world as new, appreciating its novelty and wonder. Part of the Romantic project is — however temporarily or fleetingly — to reclaim this sense of awe, to regain a vision of the world that seems irrevocably lost and distant. Illness or a near-death experience offers one route toward re-enchanting the world, and, albeit temporarily, replaces malaise with mystery. This complex marriage between nostalgic meditations on childhood and convalescence is prominently evidenced in the mid-nineteenth century imagery of the Civil War, a key moment of disillusion in the history of the United States.
A complex interrelationship, then, can be posed between the works of Scarry and Baudelaire. Scarry’s injured bodies, in the case of this study, those of soldiers maimed in the Civil War, sit at the ultimate, disillusioning moment of existence — a moment of total alienation and separation from other human beings by virtue of pain. If we follow Baudelaire’s logic, illness, paradoxically, is a way of resolving this isolation. While illness and pain themselves debilitate and distance, their aftermath — convalescence — represents a reawakening and an opportunity to reconnect with the world outside of oneself; a metaphorical rebirth and chance to again see the world as a child. The war images to which we shall now turn represent, in varying forms and degrees, an effort towards such reconciliation.

**HOMER’S “OUR WOMEN” VS. A SOLDIER’S FIRST-HAND ACCOUNT**

The photographic record helps us imagine the context that Winslow Homer’s supine soldier (Fig. 2), incapacitated by an invisible injury sustained in war, survived. We call to mind the corpses of Mathew Brady and Alexander Gardner’s iconic images from Antietam (Figs. 8-9), which show severed, mutilated bodies, literally lying annihilated — limbs akimbo and in parts — on unpeopled plots of farmland. Lucky enough to have emerged from battle intact, Homer’s soldier rests in a hospital bed, trying to repress, forget, and move on. Death is not his fate: while injured and impacted by the experience of war, he is alive, and he must be reborn; like the nation on whose behalf he fought, he must, with the help and care of others, survive and strengthen anew.
This anonymous, mustached man needs care and mending, a literal opposite to the callous tearing apart of the killing field. The maternal power figure of the Roman Catholic nun, who looms large at his bedside, offers such an opposition. Her body and that of the soldier connect through the metaphorical umbilical cord of the rosary, which attaches to her waist and snakes through the space between them, ending with the crucifix that he grips in his hands. The presence of another nun in an identical habit and black gown indicates that this is likely an institutional context — perhaps a convalescent hospital — and that the Sisters of Charity engage in a large-scale physical and spiritual nursing effort at this site.12

Numerous features of this engraving by Homer reference the infantile dependence and reawakening consciousness of the convalescent soldier. In the process of healing, he will mimic the developmental progression of a baby, gradually rediscovering his body and reencountering the world around him. If we accept Scarry’s proposition of the body’s inward turn during periods of pain and the corresponding loss of verbal ability, we could predict that this patient had difficulty vocalizing his discomfort and conceiving of the world beyond his body. His conscious, physical contact with the world through the mediating object of the rosary suggests a renewed awareness of the existence of a universe outside of the self, an external world that illness temporarily annihilated.

As the pain abates, the convalescent comes out of his injury-induced bubble and furtively re-engages with the world. No longer clouded by the anguish of illness, he again begins to feel and experience the surrounding world outside of the body. This can perhaps be seen as a part of his reawakening, a process Lacan called
‘dehiscence,’ a “botanical term meaning to open up, to gape, to burst.” In a state of dehiscence, the convalescent would, as Matthew Beaumont eloquently explains, be “painfully responsive to his environment...in a potentially redemptive sense.” In Homer’s image, the soldier, with his fixation on the crucifix, is shown as receptive towards religion in his post-traumatic state. In his childlike, Baudelairean state of vulnerability, sensitivity, and openness, the convalescent embraces the nun-mother’s religious message, a message that appears in other images from the period (Figs. 10-11).

A parallel can also be drawn between the convalescent’s condition and the Christian symbol on which he meditates. Maimed in war, the convalescent’s injured body forced him into a comatose state of detachment from the world, a state induced by his own self-sacrifice. In this sacrifice and in the resulting injury, his experience parallels that of Christ’s crucifixion, as told in the New Testament. Coming out of that state, the convalescent, like Jesus in Christian traditions, is reborn. The state of rebirth that follows in the wake of repose is one of (to again invoke Lacan’s term) dehiscence and hypersensitivity.

Early in the Civil War, male convalescent soldiers — specifically, injured and disabled members of the so-called “Invalid Corps” — assumed nursing duties, as there were few trained civilian nurses and none in the military. Contemporary commentator Mary Livermore relayed a letter from a soldier, written in November of 1861, which stated that “in the hospital the nurses are convalescent soldiers, so nearly sick themselves that they ought to be in the wards, and from their very feebleness they are selfish and sometimes inhuman in their treatment of the
patients.” Diaries such as that of John C. Crosby (Fig. 12), a volunteer from the Seventh Maine Regiment who worked as a hospital orderly during the Civil War, echo Livermore’s correspondence. Crosby documented chronic personal illness amidst the injury and disease that surrounded him at Union military encampments. His writings, which chronicled everything from meteorological activity to burials of deceased patients and receipt of letters from home, intimate occasional bouts of depression. Other recovering soldiers, such as Aaron Martin, reported a decidedly different experience working as a medical assistant during the war. In an October 1863 letter to his mother, Martin noted the sense of belonging and importance he found through his volunteer work at the Cumberland Hospital in Tennessee.

Although male nurses and orderlies like Crosby and Martin tended, alongside legions of women volunteers, to many patients in the early war period, they rarely appear in imagery of Civil War hospitals. The lack of figuration of male nurses and hospital attendants speaks to the desire to create a nurturing and maternal image of rebirth following an alienating period of suffering. In addition, many images reference the childlike dependence upon the presence of another during a convalescent state — specifically, a respectable, female figure who, through touch and care, represented the physical antidote to alienation and a way of physically reconnecting with a world from which one had been distanced. Crosby’s experiences with life, death, and illness while serving in the Union Army’s field hospitals find little reflection in popular images from the period, which generally tend to focus on male convalescents tended by compassionate — and often religious
— women. His realistic and un-Romanticized written depiction does not “fit” within the discourse of a strong nation being nursed back to health by caring and involved citizens.

**LACAN, BODILY DEPENDENCE, AND RECOVERY**

The undated photograph, taken at a Union hospital in Nashville, Tennessee (Fig. 13), suggests that the men’s injuries return them to a time long before the war, to a childlike state of innocence, vulnerability, and reliance on another for care. In spite of this constructed dependence, vestiges of doubt about the existence of such innocence stain the photograph’s surface. The nurse’s full skirt fills the narrow space between the two beds occupied by male convalescents in the photo. In her hand, she holds a white cup, concentrating as she stirs its contents with a spoon. Whether the cup holds food or medicine has been lost to time; regardless, her full engagement with this task draws the attention of both of the bedridden men. Despite an apparent lack of neck mobility indicated by his forward-facing and bandaged head, the man at her right shifts his eyes towards her body; his neighbor at the woman’s left stares wide-eyed and expectantly in her direction. Bottles of tonics sit on a nearby table, and a pair of crutches behind the bed of the man at her left hints at the specific nature of his injury.

The physical dependence of these convalescing men on their nurse is obvious. Immobilized by injury, they are presented as if her children, in need of her for food, comfort, and nourishment, the singular focus of their Lacanian gaze, a gaze that she does not return. Lacan’s notion of gaze is rooted in his exploration of the
infant’s mirror phase of development. According to Lacan, babies use mirrors to coordinate movement and conceive of the body as a unified whole rather than as fragmented parts. Notions of physical completeness become bound up with external objects (a mirror, a television screen) that reflect back and confirm existence. In infancy, the mother’s returned gaze is a primary conveyor of this sense of wholeness. The parent (in Lacan’s view, mother) also possesses a degree of motor coordination and omnipotence inconceivable to the developing infant.

These elements of Lacan’s theory find reflection in the patient’s seeking of confirmation of wholeness through the gaze, which goes unreturned. Like babies, these two men look to this nurse for confirmation of their physical existence. Within the image, the men operate as surrogates for nation; the woman’s unreciprocated gaze shows that this war is a contest yet undecided, that she cannot yet confirm that their bodies — and thus the corpus of the nation — as whole. Thus, perhaps unwittingly, even within the constructed and Romanticized representation of a caring nurse tending to wounded soldier-children, a tension surfaces. This crack — this rupture — creates a space that suggests a continued lack or absence, which despite the best efforts and intentions of nation to rally and reconstruct, will never be filled. This trauma is always and forever present.

Darcy Grimaldo Grigsby points out a similarly inevitable persistence of trauma in the physically dependent forms of the returning soldiers that populate Theodore Géricault’s lithographs of the Napoleonic Wars (Figs. 12-13). The first of the images, Two Grenadiers: Retreat from Russia (Fig. 12), shows two men who use touch to compensate for their own personal injuries (such as loss of sight or maimed
limbs). Together, these two men reform a new body that collectively navigates the return from Russia. In another Géricault print, Cart of Wounded Soldiers (Fig. 13), a mass of wounded bodies appears heaped onto a wagon. Grigsby explains that this image demonstrates how the inflictions sustained during war “now determine spatial relationships among men...Former classifications no longer apply. The wounded body rewrites the social order.” In Géricault’s works and in the Civil War photograph from the Nashville hospital, war eliminates physical independence and distance, rendering the soldiers reliant upon another for care. Both images also hint that, despite a desire to return to a more innocent time that perhaps parallels the interdependence of the child, such a return is impossible; those times are lost and impossible to retrieve in the aftermath of war.

In its secluded intimacy, Eastman Johnson’s The Field Hospital (Fig. 16), painted after the war in 1867, counters the photo from the Nashville hospital. The patient, who seems fully capable of recovery, further contrasts with the permanently scarred and disabled veterans of Géricault’s works. Despite these differences, Johnson’s image bears some key similarities to the hospital photograph: a physical nearness and dependence of men whose bodies have been damaged by war on nurses assuming an assistive function, and an unreciprocated gaze between a nurse immersed in a caretaking task and her needy patient who gazes at her for confirmation of his presence.

Eastman’s idealized visual construction of closeness counters the fragmentation and alienation that one might expect to be produced in a post-war, post-traumatic context. In the painting, a female U.S. Sanitary Commission worker
sits alongside a bedridden soldier in an open-air setting. Presumably, the patient’s cot has been moved from one of the canvas tents in the background so that he may experience the salubrious effects of fresh air. In a gesture of intimacy and trust, the woman leans inward toward the man as he dictates the contents of a letter. Although the pair is isolated in a verdant and leafy grove, the glint of a gold ring on her left hand, which rests on her tablet as she transcribes his words, indicates her respectable position as a married woman.

If we accept Scarry’s proposition of the body’s inward turn during periods of pain and that corresponding speechlessness of physical discomfort, we could predict that this patient’s had difficulty vocalizing his condition and conceiving of the world beyond his body. Johnson’s painting bears witness to the mediating restoration of the voice. Although the man has recovered his descriptive capabilities, he is still physically unable to record his experience. For this, he needs Sanitary Commission worker, whose hands serve as surrogates for those of the incapacitated man. Through the act of writing, she restores his voice and connection to the world outside of war; she ameliorates his alienation through both the immediacy of her presence and through her facilitation of dialogue with life beyond the confines of the cot and the military camp. Countless other images from the war and post-bellum period, including Winslow Homer’s lithograph *The Letter for Home* (Fig. 15), show nurses helping convalescent men who are beginning to regain consciousness of the world beyond their body retrieve and express their voice, mediating the articulation of their experience.
The written correspondence that the patient and nurse draft transports them to an alternate space, one dramatically more idealized than the densely-populated encampments and hospitals in which Civil War soldiers such as our diarist John C. Crosby would have found themselves (Figs. 16-19). Other representations of hospitals and camps stress the anonymity of patients, who, even when photographed at a close distance (Fig. 18), seem blurred and faceless. Unlike the two tents visible in Johnson’s painting, the actual landscape of a camp would have been dotted with hundreds of canvas tents. In Johnson’s post-bellum representation, the soldier is re-individuated, again rediscovering his voice and as he furtively — with the mediating aid of the nurse-mother — reengages with the world. However, despite the restoration of his voice, there is still an implied absence indicated by the lack of eye contact — and thus full engagement between — these two figures. Perhaps this indicates that the civilian body cannot bear to face what truly occurred in war and what truly sits before it as the war’s physical legacy. Rather, as in this image, war needs to be seen, heard, and processed through a distanced and narrativized filter.

CONCLUSIONS

Can we gauge whether or not these images of soldiers being nursed back to health participated in the reassembly and reconstitution of the national body during and after the American Civil War? Art history is not a science — we have no survey data or metrics to register the emotional responses of people who encountered the images in mid-nineteenth century newspapers and magazines — we can only
speculate as to how audiences received them. We can, however, gather that based on the preponderance of such imagery across multiple mediums — photography, engravings featured in the popular press, and painting — that such expressions tapped into a powerful discursive strain. This Romanticized strain drew from contemporary thought on alienation, convalescence, and childhood, themes that resounded with audiences of the period.

The argument set forth poses that both injured soldiers and scarred nation sought a return to innocence after the alienating trauma of war, and that this return needed to be facilitated by a compassionate and engaged citizenry often visualized as female. In these visuals, the primal regressiveness of pain induced by violence is strategically inverted to represent not a return to a more barbaric and inhuman state, but as an opportunity for renewal and growth. Perhaps viewers thought that, if the body of the individual male soldier could be nurtured back to health, so too, could that of the fragmented nation on whose behalf he fought.

3 Ibid., 4.
4 Ibid., 32-33.
8 Scarry, 71.
10 See, for example, Walter Benjamin’s essay “A Child’s View of Color.” William Vaughan expresses Blake’s attitude toward childhood, explaining that he “found archaic man and the child to be nearest to the Divine.” See Vaughan, Romanticism and Art (London: Thames and Hudson, 1994), 75.
12 Catholic sisters made up a sizeable percentage of female nurses during the U.S. Civil War. From a sample of 2,335 records Jane Schultz reports that nuns served as 19% of Union female hospital workers. See Jane Schultz, Women at the Front: Hospital Workers in the American Civil War (Chapel Hill, NC: The University of North Carolina Press, 2004), 24.
14 Ibid., 69.
17 The diary of John C. Crosby is housed in the Woodson Research Center at Rice University’s Fondren Library (Manuscript 287). The leather-bound volume begins with his enlistment in September of 1861 and documents his experiences with the Seventh Maine Regiment of the Union Army.
18 Aaron Martin’s letters, which describe his experience as a medical and pharmaceutical assistant during the war, are also housed in Rice University’s Woodson Research Center (Manuscript 31). In this letter of October 6, 1863, he writes, “I am now in a tent with another nurse looking after 11 sick and wounded men and to tell the truth I have never enjoyed myself so well since I entered the army. I now feel that I am doing something. When I am with the Reg’t [sic] somehow or other I feel that I am doing nothing and that I am of no account.”
22 See, for example, Scarry, 55.