<Name>
Mr. Burns
Pre-AP US History I
<Due Date>

Civil War Cartoons

Instructions: Analyze the cartoons linked below using the questions beneath each cartoon. **Use** the check boxes to note which ones you have completed already.

- [x] A Family Quarrel
- [ ] The American Gladiators -- Habet! Punch, Volume 48, April 29, 1865, p. 173
- [ ] The Black Draft.
- [ ] The Great "Cannon Game."
- [ ] One Good Turn Deserves Another. Punch, Volume 43, August 9, 1862, p. 55
- [ ] Divorce a Vinculo.
- [ ] Monkey Uncommon Up, Massa! Punch, Volume 39, December 1, 1860, p. 119
- [ ] The "Sensation" Struggle in America. Punch, Volume 42, June 7, 1862, p. 227

A Family Quarrel

Punch, Volume 41, September 28, 1861, p. 127

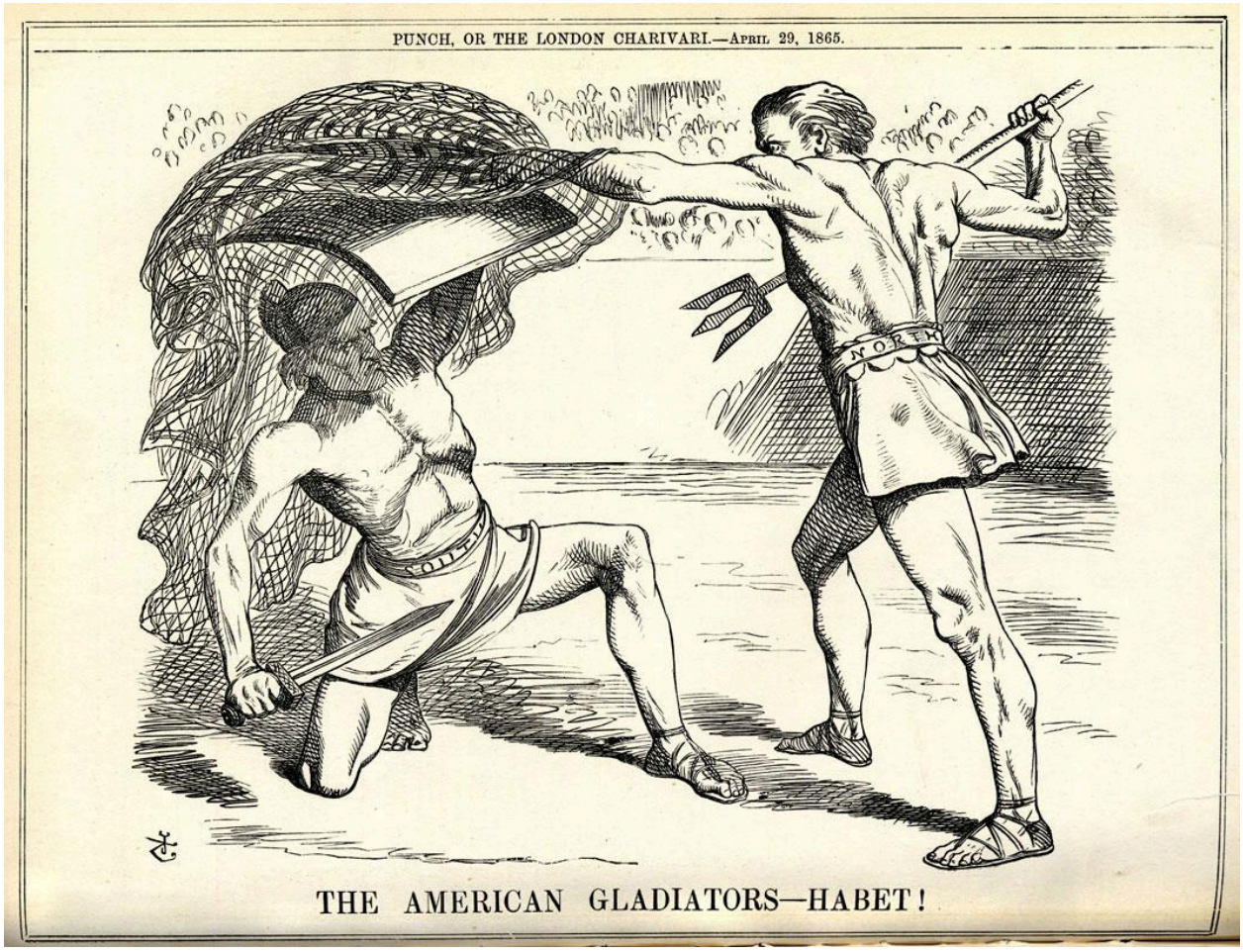
Using the Picture Only
1. Describe the comic in your own words. (Who are the characters, What are they doing, Are there any common symbols, i.e. flags.)
2.What message do you think the artist is trying to say?
3. What emotions do the comics make you feel? (make you laugh, feel angry, ashamed, etc…)

Using the Picture and the Description
4. Read the description on the back. Did your interpretation of the comic match with the artist's ideas?
5. How did your interpretation differ from the artists?

The rupture between North and South is presented here as a domestic drama more farcical than tragic. Amid the overturned, ruined furniture of their once happy home, Lincoln as would-be master of the house and his shrewish Southern consort argue furiously, their fists clenched in anger. Lincoln wears a star-spangled shirt and striped trousers, while his "Secesh" wife sports a stars-and-bars apron. In the hallway beyond, a black houseboy tiptoes warily past the open doorway in the exaggerated stage mannerisms used by comic eavesdropping servants in the theater of the mid-nineteenth century.

Each holds half of a map of the once-United States, now torn asunder. For years, *Punch's* illustrators used this "torn map" motif as a metaphor for American sectional divisions. The torn map had appeared as early as 1856 in a cartoon commenting on the election of James Buchanan, Lincoln's predecessor. The economical Tenniel was not above quoting himself: a similar torn map appears in the background in a cartoon dating from early in the following year [February 8, 1862], and another is featured as the subject of a cartoon from late in the course of the Civil War, as the pending difficulties of Reconstruction loomed [October 1, 1864].

The American Gladiators -- Habet! *Punch*, Volume 48, April 29, 1865, p. 173



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In this response to the fall of Richmond and the ensuing surrender of Lee's Army of Northern Virginia (April 9, 1865), Tenniel returns to the theme of an ancient Roman gladiatorial combat to characterize the American Civil War. He had first invoked this reference four years earlier [May 18, 1861] in describing the opening of hostilities. Here he switches from an intimate vertical composition to the more expansive horizontal, and uses a more distant, vast arena setting to suggest that now the entire world is watching the conclusion of this long, fatal contest.

The falling Southern gladiator is armed as a Samnite, equipped with a short sword, helmet, and heavy curved shield; in Roman times, these Samnite-style gladiators represented an older, more traditional type of fighting. His victorious Northern opponent is armed as a *retarius*, so named for the fatal net (in which can be discerned a stars-and-stripes pattern) that he casts over his foe; the Romans felt that the *retarii* represented a more skillful, flexible, modern style of fighting. As is characteristic of a *retarius*, the Northern gladiator is also armed with a trident, the symbolic attribute of Neptune, god of the sea. "Neptune" was Lincoln's nickname for his Secretary of the Navy, Gideon Welles; perhaps Tenniel's portrayal of the Northern champion intentionally includes this reference to superior Union naval forces, which had enforced an increasingly effective blockade of Southern ports and, by wresting control of the Mississippi and other major rivers, had helped to strangle the South economically in fulfillment of General Winfield Scott's "Anaconda Plan."

"Habet" ("He's down," "He's had it") was the traditional Roman crowd's cry when a gladiator had struck a decisive blow on his opponent, and the match was clearly over. A related verse opposite Tenniel's cartoon, while recognizing the bravery and tenacity of soldiers on both sides, calls upon the Southern people to acknowledge the verdict of battle and accept their defeat, while at the same time urging the North to be magnanimous in victory.

The Black Draft.

Punch, Volume 47, November 19, 1864, p. 209

Using the Picture Only
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Tenniel and his *Punch* colleagues can at times be charged with bias against non-British (and non-white) peoples, and often seem guilty of jumping to conclusions based on incomplete information. Few of their cartoons, however, are as egregiously inaccurate as this one, which suggests that African Americans were drafted as "cannon fodder" by both sides in the American Civil War. The scene shows Presidents Lincoln and Davis forcing their respective conscripts to swallow vile-tasting medicinal doses ("black-draft" was actually the name given to a nostrum commonly used as a purgative, or laxative). Lincoln holds a pistol to the head of the Northern draftee, whose kepi with its exaggerated plume mocks his grimace of apprehension. Davis wields a slave whip to threaten his chosen victim, whose knock-kneed stance underscores his lack of martial ardor. Neither conscript appears in the least dignified or courageous; their stereotyped "characteristic" portrayal reiterates the common belief [cf. September 26, 1863] that blacks lacked the capacity to be good soldiers.

In actuality, neither Union nor Confederate policies authorized the drafting of black men for combat duty. Early in the contest, the North actually rejected blacks who attempted to volunteer for service. It was 1863, midway through the war -- and in the face of considerable opposition -- before the North began the active recruitment of large numbers of blacks as soldiers. By the close of the war, over 185,000 African-Americans had served in the Union army, most of them in segregated units commanded by white officers. All "Black Yankees" were, at least ostensibly, volunteers (although some regional commanders were accused of using illicit coercion to "recruit" ex-slaves). But whether they were originally free Northerners or "contrabands" escaping from slave states, many black soldiers fought for the Union with notable valor and distinction.

Anecdotal evidence suggests that individual Southern units occasionally included men of mixed race serving under arms, although this was against official regulations for most of the war. With Southern manpower reserves dwindling, the idea of offering manumission to slaves as a reward for Confederate army service was proposed as early as 1863 by a few military leaders, such as the forward-looking Major General Patrick Cleburne. Most Southerners, however, were not prepared to accept such a radical shift in social relationships. Confederate legislator (and slaveowner) Howell Cobb of Georgia doubtless spoke for the majority when he stated: "If slaves

will make good soldiers, our whole theory of slavery is wrong." In February of 1864 the Confederate Congress passed an act authorizing the conscription of black men (slave or free) for service with military units in non-combat capacities, such as work upon fortifications, or "in government works for the production or preparation of materials of war, or in military hospitals." Through its last, desperate months, at the urging of commanders including Robert E. Lee himself, the Confederate government considered authorizing the use of black volunteers as combat troops. Finally, after acrimonious debate, such a measure was narrowly adopted on March 13, 1865 -- too late to have any effect on the outcome of the war. The few units of Southern black soldiers recruited under this law were evacuated from Richmond with Lee after the fall of Petersburg, and surrendered with the remnants of the Army of Northern Virginia at Appomattox.

The Great "Cannon Game."

Punch, Volume 44, May 9, 1863, p. 191

Using the Picture Only
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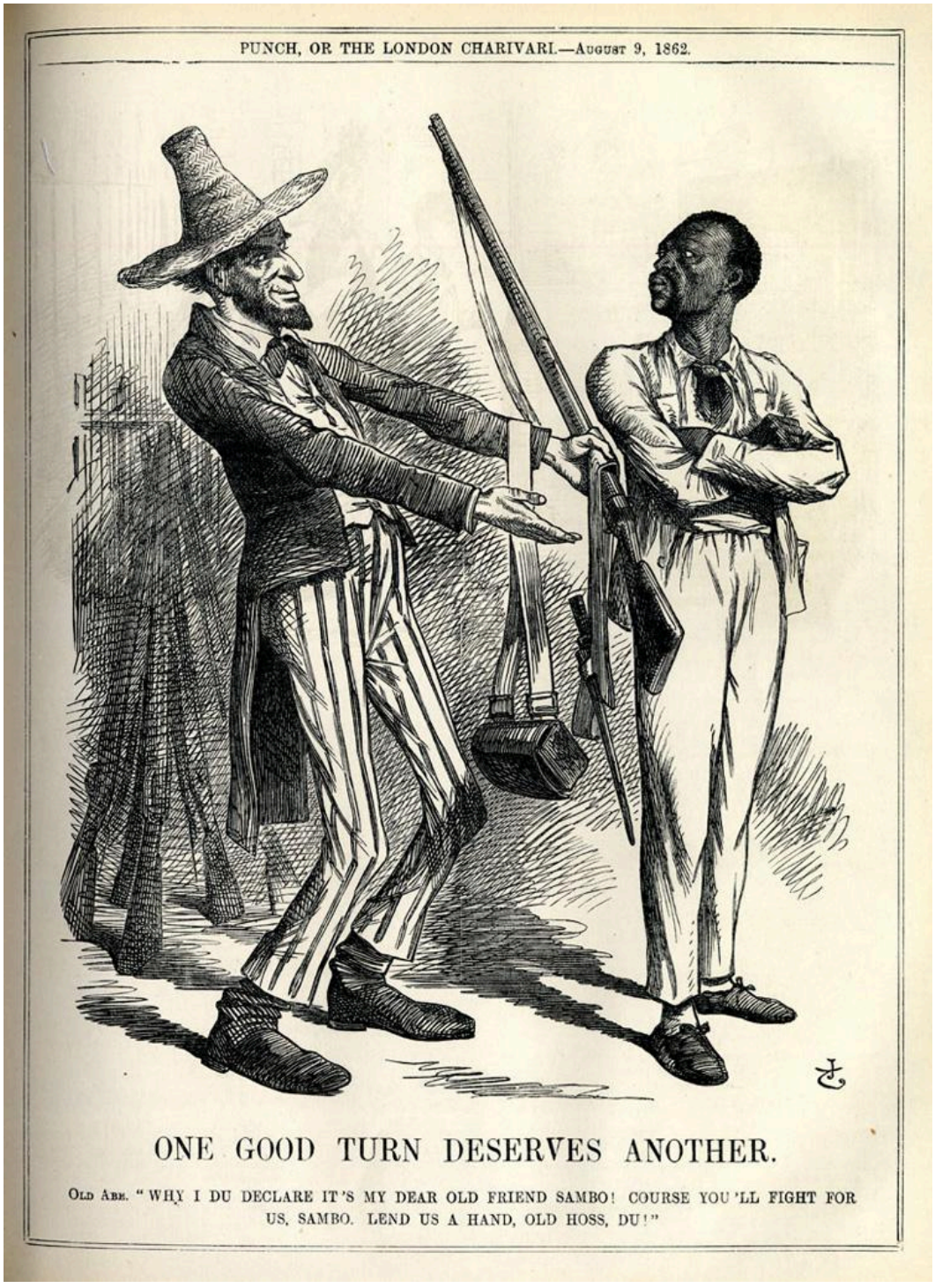
An exasperated Abraham Lincoln fumes at Jefferson Davis' successful run on the billiard table, while Davis gloats over his latest score: "Hurrah for Charleston; that's another to me." A series of Northern reverses on land had been capped by the April 7, 1863, failure of Admiral du Pont's naval expedition to capture Charleston. In the hazy background, Mr. Punch warily eyes the two antagonists.

English billiards is played on a specially marked table using only three balls: white, spot white, and red. Players score points by pocketing balls ("hazards") or by hitting both other balls with the cue ball (called "cannons," or caroms). The caption to this cartoon makes a play on the game's terminology, at the same time referring to the hazards of battle and the exchange of cannon fire at Charleston.

One Good Turn Deserves Another. *Punch*, Volume 43, August 9, 1862, p. 55



ONE GOOD TURN DESERVES ANOTHER.

Old Abe. "WHY I DU DECLARE IT'S MY DEAR OLD FRIEND SAMBO! COURSE YOU'LL FIGHT FOR US, SAMBO. LEND US A HAND, OLD HOSS, DU!"

Using the Picture Only

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In response to Lincoln's call for troops following the fall of Fort Sumter, free Northern blacks in several cities attempted to volunteer for the Union army, but their offers of service were rejected by the War Department. Blacks had long been excluded from state and local militia duty, and for decades had also been barred from serving in the regular army (although black sailors comprised a significant proportion of enlisted men in the U.S. Navy). By the summer of 1862, however, soaring casualty rates and concerns about enlistment shortages convinced many in the North that all available manpower resources should be exploited.

The Militia Act, passed by Congress on July 17, authorized the Commander in Chief to accept "persons of African descent" to perform "any war service for which they may be found competent." This controversial measure was intended primarily as a way of putting "Contrabands" (the large numbers of slaves escaping into Union lines from Confederate-held territory) to useful work as cooks, teamsters, and construction labor for building fortifications. But the Militia Act also opened the possibility of enlisting free Northern blacks as combat troops. Many abolitionists, radical Republicans, and black leaders increasingly saw military service by African Americans as a necessary step towards the ultimate goals of equal rights and full citizenship. Among these was Frederick Douglass, who called on young men of color to fight for both the Union cause and their own place in post-war society: "Once let the black man get upon his person the brass letters U.S., let him get an eagle on his button and a musket on his shoulder and bullets in his pocket, and there is no power on earth which can deny that he has earned the

right to citizenship."

Here an importuning Lincoln--improbably wearing the high-crowned straw hat typically associated with Brother Jonathan--holds out a musket, bayonet, and cartridge box towards a free Northern black man. "Father Abraham" is attired in the striped high-waisted trousers and open square-tailed coat that will in time become the characteristic costume of Uncle Sam. His long, lanky limbs are counterbalanced by his enormous feet, stuffed into comically oversized boots.

The black man regards the proffered "gifts" with obvious suspicion: his closed stance and aloof expression clearly indicate that he is wary of Lincoln's motives. While Tenniel typically represents the Southern black slave as barefoot, clad in simple homemade breeches and shirt, this free Northern black man is dressed in modest yet dignified tailored clothing, with well-made shoes and a carefully knotted stock at his neck. Sambo was the name of a foolish stock character in blackface minstrel shows, and this name was often used generically by whites as a dismissive way of addressing any black adult male. The condescending, disrespectful language which the cartoon's sub-caption unjustifiably ascribes to Lincoln seems wholly at odds with both his public utterances and his personal beliefs.

Divorce a Vinculo.

Punch, Volume 40, January 19, 1861, p. 27

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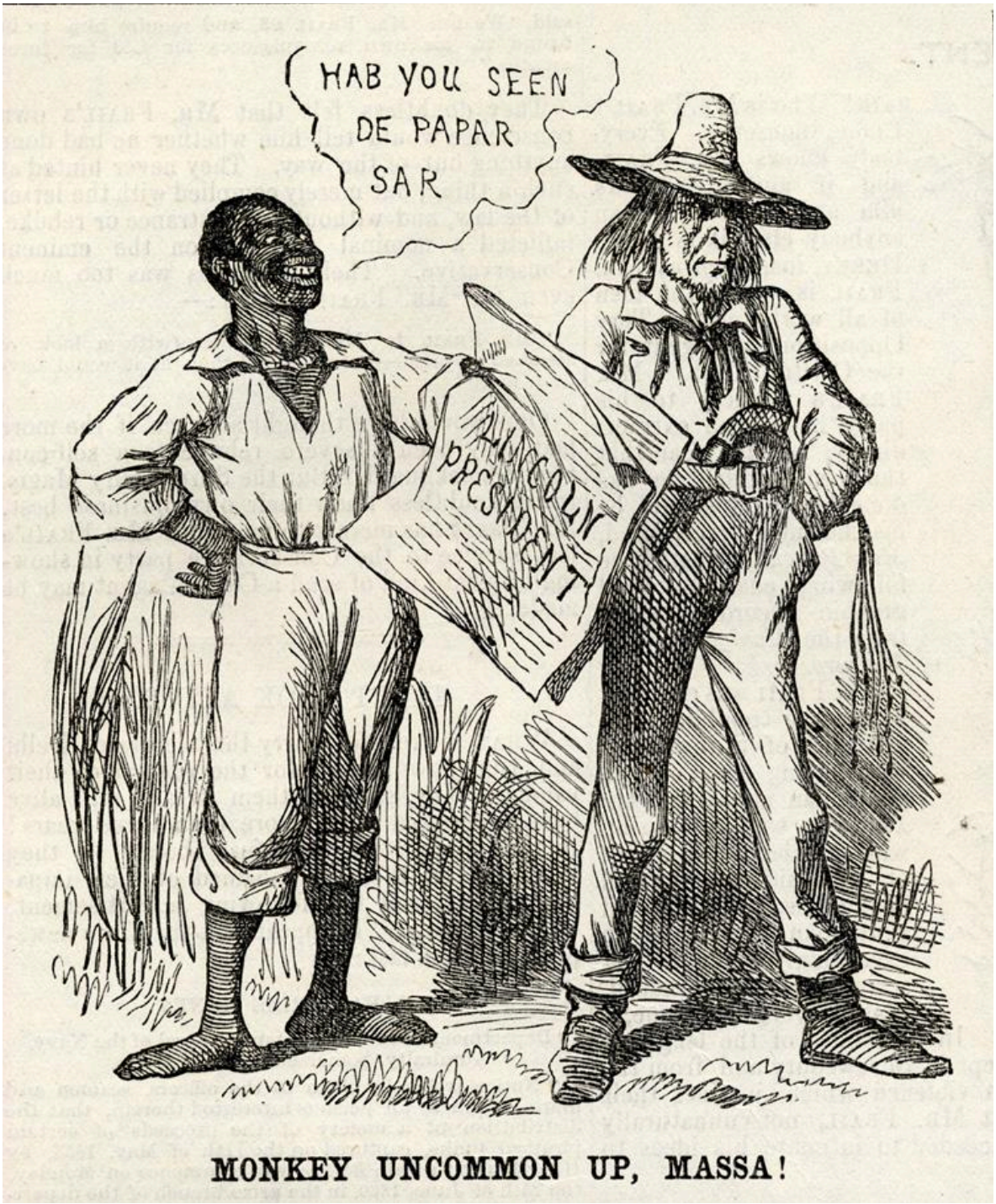
The earliest of *Punch's* principal cartoons to deal with the American Civil War, this scene represents the secession of South Carolina, the first state to leave the Union following its Ordinance of Secession, adopted on December 20, 1860. In Tenniel's personification of an uncivil "divorce from the chains" of [national] matrimony, "Mrs. Carolina" appears as a virago raising her clenched fist against her former consort, Brother Jonathan; the latter lays a protective hand on the shoulder of a cowering young slave.

"Mrs. Carolina" wears a striped tunic recalling the striped trousers traditionally worn by Brother Jonathan, but the bandana tied over her hair conveys a ruffianly appearance to go with her angry scowl. She wears a pistol tucked into her belt, and holds a slave whip in her hand -- both emblems used elsewhere by Tenniel to underscore the violent, tyrannical nature of Southern slave-masters. The artist clearly believes that the issue of "states' rights" is merely a gloss for "preservation of slave owners' property rights."

Tenniel was known for his acute visual memory, as well as his facility for modifying and combining image sources, whether these were based on personal observation or on his extensive knowledge of works of art. The head and upper body of the black child on the right of this composition may be a reversed drawing after the well-known seal of the Society for the Abolition of Slavery, which Josiah Wedgwood had crafted as a medallion in 1787 in his factory's

characteristic Jasperware style.

Monkey Uncommon Up, Massa! *Punch*, Volume 39, December 1, 1860, p. 119



MONKEY UNCOMMON UP, MASSA!

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This quarter page cartoon and extended caption appeared several weeks after Abraham Lincoln's victory in the 1860 Presidential election had sent waves of shock and dismay throughout the South. A barefoot, grinning slave holds a newspaper with headlines proclaiming "Lincoln President" towards his master, whose status is indicated by the slave whip in his hand and the pistol tucked into his belt. The black man's question "Hab you seen de papar Sar" would have been understood by people of the time as being particularly insolent, as it suggests that the slave has already read about Lincoln's election, presumably before his master has had an opportunity to do so. In ante-bellum South Carolina, as in many of the states of the deep South, black literacy was considered subversive, and it was illegal to teach slaves to read and write. Ironically, nearly 45% of Southern white adults were also illiterate -- a fact of which Tenniel was probably unaware.

According to the OED, the phrase "his monkey's up" means that a person is upset, even enraged. In this context, the slave's teasing observation of his master's humiliated, angry "slow burn" would also have been considered inappropriately familiar.

In the cartoon's subcaption, *Punch* parodies the excessive language used by Southern "fire-eaters," who reacted to Lincoln's victory with passionate denunciations and called for the immediate secession of their states from the Union:

In consequence of the election of Abraham Lincoln as President of the United States (bravo, hooray, O my brothers!), it is announced that South Carolina, in an ecstacy of slave-owner's rage, has ordered a solemn day of humiliation, on which all the slaves of the State are to be flogged,

and all copies of the Scriptures burned. Moreover, she calls a Convention, and declares that she is going to separate from the Union, and be an independent State, and have representatives of her own at the Courts of Europe. We hear that her first demands on England are, that to show our sympathy in her hate of the President, Lincoln Cathedral be pulled down, the County of Lincoln be re-christened and called Breckenridge County, that all Lincoln and Bennett hats be immediately smashed in, that Lord Lincoln be transported, and that when Falstaff in the play speaks of "thieves in Lincoln green," he be ordered to say "President Lincoln's black thieves." Anything to please the lovely Carolina.

The "Sensation" Struggle in America. *Punch*, Volume 42, June 7, 1862, p. 227

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The word "Sensation" as used at time of the Civil War connoted a thrilling experience or violent, emotional feeling; it was also used to describe a person or event that excited such a response. The term was even applied to literary works: a "sensation drama" was a play of the type that would later be known as melodrama. Tenniel's composition recalls just such a "sensational" work of art: Charles Deas' (1818-1867) painting *The Death Struggle*, ca. 1845, which depicts a white pioneer and an American Indian warrior, both armed with knives, locked in fatal combat at the brink of a cliff. While it is doubtful that Tenniel would ever have seen the original painting, it may have been familiar to him through engraved reproductions.

The Northern brother, identified by his stars-and-stripes clothing, loses his balance as the rotten branch of the "Union" tree to which he clings breaks under the strain. Both he and his Southern brother, attired in a stars-and-bars uniform, are so consumed with hatred for each other that they seem oblivious to the yawning chasm of mutual bankruptcy into which they are about to fall.