

HST 202: US History W20 (Escobar)

[Home](#) / [My courses](#) / [HST 202 W20 \(Escobar Meta 30603 30604\)](#) / [Week 8 February 23 - February 29](#) / [Forum 3](#)
/ [Reconstruction Cartoons](#)

?

Search forums

Forum 3

Reconstruction Cartoons

 [Subscribe](#)  [Settings](#) ▼

◀ [Reconstruction Cartoons](#)

[Reconstruction Cartoons](#) ▶

Display replies in nested form

Move this discussion to ...

Move



Reconstruction Cartoons
by [Joe Escobar](#) - Friday, February 21, 2020, 5:24 PM

This thread is for discussions on the Reconstruction Cartoons topic.

To make your POSTS, click the reply link in this, MY post. To reply to another student's post, be sure to click the reply link within in THEIR post.

IMPORTANT - SUBJECT LINES

BE SURE to use an informative subject line for your post, which clearly describes the cartoon name and number you are addressing. Do NOT simply leave it RE: Reconstruction Cartoons

Sum of ratings: [_](#) [Permalink](#) [Edit](#) [Delete](#) [Reply](#)



Cartoon #2
by [Kelvin Johnson](#) - Saturday, February 22, 2020, 2:52 PM

cartoon #2

It looks like there is a lot of violence and there are three white men controlling the government. The three white men are standing on a black war veteran, that is holding the American flag and reaching for the glass ballot box, as to be hoping to be able to vote. One of the white men is Irish because he is drawn like an ape, holding a stick with writings of a vote, meaning he will vote with force. The white man all the way to the right, is Belmont holding checks, so he will buy his votes. In the background there is a black man hung on the lamp post. I could not figure out who the middle person was, so I looked in the book and he is the founder of the KKK.

Sum of ratings: [1\(1\)](#) [Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Re: Reconstruction Cartoons
by [Noah Francis](#) - Saturday, February 22, 2020, 5:28 PM

Image 2, Harpers Weekly Cartoon

In this cartoon, I think the artist was trying to get the point across that although blacks were now allowed to vote, there were still people who strongly disagreed with the outcome. In this cartoon, it shows three men standing on top of what looks like a union soldier reaching for the ballot box. I'm assuming that two of the men are from the south, but I know that the ape-like man is an Irishman. The Irish were not for the freedom of slaves because they knew that as soon as they were freed they would challenge them for industrial jobs. I also found it interesting that there is an American flag on the ground showing the violation of African American rights. Even more interesting is

the background of the cartoon. The artist shows a city on fire as well as what looks like a man hanging on a light pole as well. It's clear to see that whoever drew the cartoons was not in favor of the democratic party and their unwillingness to change.

Sum of ratings:[2 \(1\)](#)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Reconstruction Cartoon #1
by [Alex Henshen](#) - Sunday, February 23, 2020, 8:35 PM

the top of this cartoon says "this a white mans government" with a picture of three white men standing over a black man. The one on the left is an Irish man because of his ape features. He is holding a bat with "a vote" written on it. In the middle looks like an southern with a knife saying "lost cause". On the right is the northern with the capital votes in his hand. While the black man is on the ground holding the American flag.

Sum of ratings:[1 \(1\)](#)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Re: Reconstruction Cartoon #1
by [Kelvin Johnson](#) - Monday, February 24, 2020, 8:35 PM

I wrote about the same cartoon, it is cartoon number two. What you have to say was spot on. I noticed the white men were stopping the black man from being able to reach the glass ballot box. Your right, the man to the right is holding the votes in his hand but, I would like to add that he was buying those votes. I noticed there was a lot of violence in the back round, the burning buildings and the hung black man. This means that some white men refused letting the black men participate in the government.

Sum of ratings:[0 \(1\)](#)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Andrew Johnson's Reconstruction (image 3)
by [Jahaziel Reyes](#) - Sunday, February 23, 2020, 9:45 PM

Andrew Johnson's Reconstruction depicts the many Confederate ideals the president had. The cartoonist put on full display these ideals in the many depictions of the riots against freedmen in Memphis and Union Soldiers, possibly from the Freedmen's Bureau, in New Orleans seeing Southerners callously killing even the women and children. In Memphis we see the burning of a school and the Lincoln chapel. After the war the Freedmen's Bureau helped to establish schools in the South to "set up schools for freed slaves [and later]- focused on making higher education available to African Americans"(History of the American People pg. 569). This was a clear threat against the Democratic South who saw this as a symbol of Black progress and independence, the artist's depiction of the Memphis burning is a reference back to "The burning of a Freedman's School"(572) illustrated the disdain and refusal of progressive reforms of the northern government. The Lincoln Church is more a reference to the burning of Lincoln's name and what he stood for, his immortalized name on a church being burnt to the ground by Southerners allowed by Johnson is a clear betrayal of the new administration and what the artist was trying to portray. Above it all is a small section that reads "Southern Rights- What they were." It tries to illustrate clearly what the South was trying to protect by seceding from the Union and even after their defeat and reincorporation they still refuse to adhere to the new rights of Freedmen, the images below showing that nothing has actually changed and in some aspects it has become worse as now both black and white men lay dead and dying in cruel riots.

The center image is covered in pardons and vetoes made by Johnson, who used his powers to "[pardon] many ex-Confederates- thousands of prominent ex-Confederates applied for pardons, confessing the error of their ways and appealing for presidential mercy"(pg. 566), and simply by flattering the presidential ego of Johnson. This was contrasted by the many vetoes of the Republican Union Congress that he utilized to try and prevent many progressive laws protecting African Americans furthering the divide between the two. "He followed this action by- denounce[ing] Republican leaders as traitors"(pg 570). In the center of it all is Johnson over the shoulder of a African American Union soldier in a jester-esq outfit leering at one another. This is while behind them and a wall of civil rights posters, is the riots between Southerners and new Freedmen. This seems to be referring to how Johnson was thrust onto the Union after Lincon's assassination, someone who has no interest for following Lincon's ideals and is more supportive of not only the Confederate south but the British who helped them based on his clothing.

The final three images depict the shifting tides of power after Johnson becomes the president. To the far left it shows the Union victory over the South a southern general giving up and bowing to a Union general. In the center we see Johnson playing the flute of the constitution (it seems hard to tell,) to move copperhead snakes or the Democrats to constrict an African American while the prominent southerners watch gleefully. Him playing the constitution to his tune would be referring to when "He had his attorney general issue a ruling that interpreted the Reconstruction acts narrowly"(pg. 573). Finally to further the shift in power to the south, even after the Union was victorious, we see the reverse of the leftmost image with the more recent date of 1866. The same Union general bowing to the south, the American flag in tatters behind them both.

This was what I could glean from this image and I skipped over some things I was less knowledgeable about, but it's clear this was made by a Unionist, possibly Republican who has great disdain for Johnson and for good reason.

Sum of ratings:[3](#)(1)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Re: Reconstruction Cartoons
by [Joshua Dalton](#) - Sunday, February 23, 2020, 11:12 PM

This analysis is about cartoon 2 By Thomas Nast, titled "This is a White Mans Government". The detail descriptions and the names of the characters will be found in the textbook (Liberty, Equality, Power A History of the American People) ; Enhanced 7th Edition, on page 480.

To start my analysis I point out the burning buildings in the background. One of these burning building is titled the New York Colored Orphans Asylum. In front of the building is a black man hung by the neck from a lamp post, representing the New York Draft Riots. In the foreground is a Black Union Soldier lying on his stomach reaching for a ballot box, while being forcefully held down by the boots of three men standing over him. The man on the left is of Irish descent. He is holding a wooden club above his head with the words "A Vote" inscribed on it. Indicating the violence he is willing to inflict to insure a white government, (textbook pg. 480). On his hat are the words "5 points" slum in New York city.

The Man in the center is Nathan Bradford Forest and he a is founder of the Ku Klux Klan, (textbook pg. 480). Nathan holds in his right hand a down turned knife with the words "The Lost Cause" written along the blade, as though he plans to kill the Reconstruction Act. Nathan participated in the murders of black solders at Fort Pillow, and the artist displays Nathans pride in doing this terrible act, with a badge he wears on the right side of his jacket. Nathan is wearing a belt buckle with the abbreviations CSA. Strongly insisting his support for the Confederate States of America.

The man on the right is August Belmont, and he is a northern financier, (textbook pg. 480). August has a badge on the right side of his jacket that reads "5th Avenue". He holds a wallet above his head in his right hand with the words "Capital for Votes". Suggesting he is willing to pay for votes to insure a white government.

I believe Thomas Nast is trying to relay a warning to the general public that these men and their organizations are dangerous to Post Civil War Causes, by including this phrase at the bottom of the cartoon which reads, "We regard the Reconstruction Act (So Called) of Congress as usurpation, and unconstitutional, revolutionary, and void". - Democratic Platform-

Sum of ratings:[2](#)(1)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Re: Cartoon #1's Perspective
by [Caleb Willis](#) - Sunday, February 23, 2020, 11:32 PM

In Cartoon #1 "Time Works Wonders," it appears to be from a pro-reconstructionist perspective. Right off the bat, we know it's a Thomas Nast cartoon, so it's easy to infer this cartoon's stance. In this cartoon, we see what appears to be Jefferson Davis turning away in disgust from the meeting/talks going on. We know that what is being discussed is southern reconstruction. We also know Jefferson Davis was the president of the CSA (Confederate States of America) from 1861-1865 (class lecture: week 6). Upon first impressions, it seems to me that Nast is trying to paint a picture of Davis being disgusted, showing his racism in a negative spotlight in the cartoon. We see, what almost looks like Frederick Douglass, in the seat in charge, with a piece of paper with presumably, reconstruction contents, with northerners gathered around him. Everything considered, we know this is a pro-reconstructionist cartoon based on everything pictured in the cartoon's foreground and background via Thomas Nast.

Sum of ratings:[1](#)(1)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Re: Cartoon #1's Perspective
by [Caleb Willis](#) - Monday, February 24, 2020, 3:29 AM

Upon closer examination, the man actually sitting in Jefferson's seat is Senator Hiram Revels, a Republican representing Mississippi during the Reconstruction era. He was a proponent of Reconstruction, hence the look of being upset/disgusted at him in the senator seat.

Sum of ratings:[0 \(1\)](#) [Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Re: Cartoon #1's Perspective
by [Noah Francis](#) - Monday, February 24, 2020, 8:14 PM

Hi Caleb, I also believe that this is a pro-reconstruction cartoon. It's pretty clear to see that the artist was trying to portray Jefferson Davis as an outcast during the reconstruction period. As we know Jefferson wasn't the only person who was against reconstruction. For many years after the civil war millions of Americans were still appalled by the fact that African Americans were becoming more incorporated within society. One of the more interesting parts of the cartoon is the way Jefferson looks. It almost looks like he is trying to hide from the rest of the people. I know in class we mentioned how it was suspected that after the war was over, it was claimed that Jefferson hid in his wife's clothes to hide from the north (which wasn't true). In this image, it looks like the cartoonist played along with this alleged fact. Regardless of the reasoning behind it, it's clear to see that Jefferson was then considered an outcast and was forever withheld from being a member of society again.

Sum of ratings:[1 \(1\)](#) [Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Picture 1
by [Thomas Lemelin](#) - Sunday, February 23, 2020, 11:53 PM

The two people that are portrayed in this cartoon are Jefferson Davis and Hiram Revels. Davis is made to look like Iago from Shakespeare's famous play "Othello", and Revels to be alluded to as Othello himself. We know this because the caption quotes the play and directly places Davis' name next to Iago's name in the line direction, and his 1600's stage garb in the illustration. Revels isn't dressed in the same style clothing, but considering he is a black man in a position of power, it's safe to assume his role based on the nature of the material being parodied. In the play, Iago convinces Othello that his wife is cheating on him and leads the general to kill his wife and eventually himself, but the shamefully defeated look that Davis has on his face, and his positioning being away from the senate floor looking back onto it makes me think that his plan hasn't gone as successfully here. The quote from the play that is given here shows Davis' disdain for the man and compares him to a "poisonous mineral gnaw in my inwards". Davis had been captured in attempt to flee by the union army (book pg. 663), so it makes sense why he would feel disenfranchised seeing the first black senator being surrounded by other representatives that are listening to this man and not him.

Overall, I think this cartoon was made by a northerner who was in support of the integrationist reconstruction movement, and wanted to highlight the guilt that southerners were supposed to be feeling. The largest words in the cartoon are "time works wonders" and I would say that it comes across very clearly what he is trying to say.

Sum of ratings:[2 \(1\)](#) [Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Re: Cartoon #1 Further Examination
by [Caleb Willis](#) - Monday, February 24, 2020, 10:20 PM

When talking about the text, it is taken from Shakespeare's play, "Othello." In short, Iago manipulates the characters because he was overlooked for a promotion, and manipulates Othello into believing his wife, Desdemona, is unfaithful to him, so Othello grows increasingly jealous and murders his wife before killing himself. In the cartoon, Jefferson Davis is Iago, and therefore is portrayed as the evil manipulator. This makes sense from a pro-reconstruction standpoint, trying to portray Davis into what they believe he is. While I can't see how the text in the cartoon resembles the entire plot of "Othello," I do think it simply resembles the two main characters. Davis is portrayed having a look of hatred/disgust for Senator Hiram Revels (Othello) as he sits at his desk. Looking deeper, the text, "Poisonous mineral gnaw my inwards" represents the jealousy and tense emotions Iago felt, and in this case, how Davis feels about Sen. Revels, being surrounded by white representatives, giving Revels the time of day and not Davis. This surely sparks tense emotion and jealousy, as well as hatred and disgust, which would

appropriately be displayed to Sen. Revels. All in all, Nast uses a piece of Shakespeare’s “Othello” and transforms these political characters into Shakespeare’s characters in a pro-construction point of view against southern Jefferson Davis.

Sum of ratings:[2](#)(1)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Re: Cartoon #1 Further Examination
by [Thomas Lemelin](#) - Thursday, February 27, 2020, 11:35 PM

I completely agree with your analysis of this cartoon. One thing that I think you should consider further, however, is the emotion portrayed on Davis' face, and the conflicting emotional caption under the cartoon. Like you say, the caption says, "Poisonous mineral gnaw my inwards" which indeed would represent the jealousy and tense emotions Iago felt. What's interesting is that the expression on his face and the way his arms are bunched up at his chest doesn't seem to match the caption. From this, it would seem like he looks upon Revels and his fellow republicans with jealousy and sadness, not anger. Almost reflective and existential. I believe that because of Iago's angst in this cartoon, it could be argued that it is really from an anti-construction point of view that this is derived from, not a pro stance one. If it were pro-reconstruction, Davis' emotions would be clearly conveyed as anger. He would be fuming and therefore easy to laugh and reprimand. By showing the complexity of his viewpoint, the author is trying to persuade the reader into feeling empathy for the villain and show them that he is human too. To further this idea, all of the people surrounding Revels are republican congressmen; one of which being Charles Sumner who was a considered radical member of the party. This could be seen as an attempt to further the notion of "black republicans" that the southern pro-slavery advocates had tried to slander the republican party by only including the extreme figures from the party. Overall, it's a complex cartoon that I think can have multiple interpretations.

Sum of ratings:[2](#)(1)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Political cartoon #5
by [Ailah Altemus](#) - Tuesday, February 25, 2020, 3:40 PM

I've chosen to present my interpretation of cartoon number five. The most obvious point of this cartoon is the centerpiece. The centerpiece is a well dressed black family conversing in a house. The family looks normal and happy, they seem to be drawn the same way a white family would be drawn in that era. Above the centerpiece is a heavenly cloud with the word emancipation floating within it. From the heavenly cloud of emancipation, there is two split sides. On the left side of the picture, a man is running away from emancipation into slavery. There are images of slave ships, people being auctioned, and a shirtless black woman being whipped. To the right are people rising to emancipation with images of slaves escaping and black children going to school. I think the point of this picture is to show the effects of emancipation and translate people's emotions towards it. The centerpiece being the final effect, and the sides of the picture capturing events that lead up to it.

Sum of ratings:[1](#)(1)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Re: Political cartoon #5
by [Kelvin Johnson](#) - Friday, February 28, 2020, 8:01 AM

Hello Ailah,
Your definition of the whole comic I think is right. I liked how you said "the centerpiece being the final effect", this brings to thought that the left side is before emancipation, then after the emancipation on the right, and lastly the center is after the 13th 14th and 15th amendments. So it is like a time line of the history of the blacks before and after the civil war. What I thought was interesting, was on the right of the word 'emancipation' are two white men praising emancipation.

Sum of ratings:[1](#)(1)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Re: Reconstruction Cartoons
by [Joshua Dalton](#) - Tuesday, February 25, 2020, 11:58 PM

I have chosen to analyze cartoon #4 From the Harper's Weekly, October 3, 1868. There is lots of detail in the cartoon. I'll start with the eight men welding weapons in the background. The man in the center is wearing metal

armor with the Letters KKK (Ku Klux Klan) on his chest and CSA (Confederate States of America) on his waist band. He holds a flag above his head in his left hand. The flag reads in part, "N.Y Riots Fort Pillow" on the right side, and on the left side reads "Slavery Regained the Lost Cause", encompassing a skull and bones insignia. On the bottom of the flag reads " Mob Law Ku KLux Klan Democrats. In his Right hand he holds a nine of cat tails flogging whip and slave chains. This man is accompanied by seven other men. Two of the four on his left side are brandishing swords. The man directly to the left of the of the man in center is wearing the same armor with the same KKK on his chest, sword in hand. The other man carrying his sword is standing to the left of a Confederate soldier. The sword in his right hand appears to read "Freedman", and he is holding open a curtain with his left hand, revealing what looks like an Irishman behind him.

On the flag barer right stands Robert E Lee with his sword in hand complete with his Confederate uniform. To Lees right is Nathan Forrest holding a pistol above his head in his right hand while torching a pile of books to his left. The African American in the foreground is lying on his back while he watches the Mob move in on him. Lady Liberty kneels behind him holding up a black effigy with the word suffrage inscribed on it, while she holds what looks like a straight razor, as if to protect him from the terrorist mob. Beside the gentleman in the foreground is a devilish serpent with a gleeful smile. Behind Lady Liberty is a statue of President Andrew Johnson depicted as Moses holding the biblical Ten Commandments with the title "Veto" at its top.

I believe the artist of this cartoon is casting what is to come without the ratification of the Fourteen and Fifteenth Amendments to the United states constitution. I feel the Artist is saying a Freedman is not going to remain free without their right to vote and equal protection under the the Law.

Sum of ratings:[2 \(1\)](#)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Cartoon #5 Emancipation

by [Leon Bohmer](#) - Wednesday, February 26, 2020, 1:07 PM

Beginning at the top left of the cartoon, the dipiction show runaway slaves being hunted down, dogs being set lose on them and one being shot. This is likely a northern interpretation of the effects of the Fugitive Salve Act (textbook ch. 13). Moving to the center left dipiction, slaves are being sold at auction; a black woman with two children is begging at the feet of a white man, likely a plantation owner who is buying father of her children. Or, possibly, he has bought her and children, and she is begging him to buy her husband as well, so the family can stay together. At the bottom left of the cartoon we can see a slave woman tied to a stump being whipped, and black man on his knees being branded; brutal dipictions of the cruelty inflicted upon slaves by there masters. The entire left side of the cartoon is devoted to depicting the wrongness and evils of slavery.

Now onto the top right side. At the very top, shows a devastated southern vista, I think, which was very much the case, especially after events like Sherman's scorched Earth policies in the South (textbook ch. 16). Moving down to center right, we see, now emancipated, black children running off to school; education of former slaves being one of the great accomplishments of the the Freedmen's Bureau following the Civil War (textbook ch. 17). At the bottom right we see a black man being payed, likely for work he has done; he is very deferential to the man paying him.

In the very center of the Cartoon we see a happy family, an emancipated family, which is the title that graces the top of the cartoon; on their wall hangs a picture of a white man, maybe Lincoln. Directly below the family, we see a black man on his knees before an angle, perhaps the angle is that arch-angle Gabriel dispensing law and justice to the man. To the left and right of that we see dipictions of the South before (left) and after (right) emancipation, on the left cruelty and violence reign supreme, on the right mutual corporation is the norm. Note, however, that in both the black man is still on the plantation and subservient to the white master. That may be the overarching message of this cartoon, that the now emancipated slave should stay and work still in their former masters employ as wage laborers.

Sum of ratings:[3 \(1\)](#)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Re: Cartoon #3 Past events being insinuated.

by [Caleb Willis](#) - Wednesday, February 26, 2020, 9:01 PM

In this cartoon, based off of the things clearly shown in the picture, it reveals itself to be a pro-construction/Union, anti-Andrew Johnson & anti-southern cartoon, as the artist tries to convey. There are a lot of things in this cartoon to unpack. Right off the bat, this argument can be supported from knowing the artist - Thomas Nast. In the top right and left are pictures of blacks being threatened with weapons as they raise the flag of surrender. In my own interpretation, this can be seen as once runaway slaves surrendering to their white masters. Here, lies the

possibility that this may be a reference to the Fugitive Slave Act and part of the Compromise of 1850, requiring slaves to be returned to their owners regardless if they were in a free state. This would make sense, regarding the implications in this cartoon that this is an anti-Johnson, anti-southern rights cartoon. I would also not fret to state that this is also a callback to the Dred Scott Decision in 1857 (textbook ch.13), seven years after the Fugitive Slave Act was enacted. All in all, I believe these two possible callbacks from Nast are simply shots being fired at the south from Nast, and a jab at Andrew Johnson's southern Conservative Democrat views/acts of presidency.

This cartoon has much to uncover, but upon viewing this cartoon, I found these two past pre-Civil war events as possible callbacks/references from the artist as part of the bigger picture in his cartoon, ultimately conveying this pro-Union, anti-Johnson cartoon. Therefore, I found them worthy of being noticed.

Sum of ratings:[2 \(1\)](#)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Re: Reconstruction Cartoons
by [Noah Francis](#) - Wednesday, February 26, 2020, 11:54 PM

Cartoon 5

In the very center of this reconstruction cartoon is shows a free black family enjoying themselves with the words "emancipation" above them. To the left of the center image, the cartoon takes a very different turn and instead shows the grotesque treatment of slaves before emancipation. If I were to guess who made this cartoon I would definitely say it was somebody who was for the emancipation of blacks. The cartoon goes to show how blacks were treated before being emancipated (left side of the cartoon) to how they were treated after being emancipated (right side of cartoon). On the right half, it shows black children going to school and working blacks getting paid.

The reality of the situation was much different in real life then how the cartoonist describes it. As we talked about in class, slaves were never really "free" after the civil war. For years to come they would still experience slavery, but in a different way. An example of this was when many African Americans leasing land were forced to become laborers after Andrew Johnson pardoned many of the big plantation owners. Many African Americans were forced off the land they had been paying for, and instead essentially worked for free to repay a debt that could never be paid back to the plantation owners. The Emancipation Proclamation freed many of the slaves in the slaves states, but what it didn't do was make them citizens. Because of this, many southern states used this to their advantage to prevent African Americans from integrating within society.

Sum of ratings:[2 \(1\)](#)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



The modern Samson
by [Brett Lee](#) - Thursday, February 27, 2020, 7:02 AM

After the civil war one of the purposes of the reconstruction act of 1867 was to grant African Americans the right to vote. However, there was heavy Democrat opposition to this. In fact in wasn't until the 15th amendment in 1870 that the final confederate states conformed to this bill out of constitutional requirements. This carton in 1868 gives an inside look at how Republicans of the day saw Democrats. At first look it looks just like any other politically motivated carton of the era. However On the lower right you can see some books burning. One of those books is the Bible. You can also see a woman with the label Southern Democrat on her dress cutting the hair off a black man with a razor. The hair has the label Suffrage on it, meaning voting rights. The angry men on the left are noteworthy Democrats of the day from left to right we have Wade Hampton holding a torch, potentially Nathan Bedford? Robert E. Lee, squatting with his sword on his shoulder and can see John Hoffman, holding the curtain up and caring a sword.

Sum of ratings:[2 \(1\)](#)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Cartoon #3
by [Ailah Altemus](#) - Thursday, February 27, 2020, 7:39 PM

There is an incredible amount of detail in this cartoon, making its message clear. We see accidental president Andrew Johnson dressed like a king, or maybe more like a joker. Never the less he looks royal and "spoiled" so to speak compared to the images around him. I think this is an ode to Johnson being carless or out of touch, vain like a king. I think it is especially interesting how behind him are his words "traders must be punished" and on the

sides of him are his actions "pardon to rebels" and "vetoes to union men." Things he has done that seem to contradict his words, painting him in an even more negative light. All this falling under "Andrew Johnson's reconstruction."

In the bottom section of the cartoon, we see Andrew Johnson charming a snake to wrap around an innocent black man. With other men, I assume democrats, standing and watching. I think the point of this cartoon is as if to say, "We fought this war and now we're going to let this democratic president keep us from progress? Or even make it worse, by pardoning plantation oners and vetoing our bills. Have we fought this war in vain?" This cartoon was undoubtedly illustrated by an angry republican who was fed up with Andrew Johnson and wanted justice from the south.

Sum of ratings:[2 \(1\)](#)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Re: Further Analysis into Cartoon #3's message
by [Caleb Willis](#) - Thursday, February 27, 2020, 11:53 PM

Continuing on cartoon #3, there are details in the drawing that lead to further conclusions to the artist's attempt at conveying his message. We know this is an anti-Johnson, pro-Union cartoon. Some details would include on the left-hand side of the cartoon, with a bunch of pardons falling down. This is a jab at Johnson, as he was one to fully take advantage of this constitutionally granted power, and were given to ex-Confederates. An important thing to note, is the vetoes issued on the right-hand side. Johnson was one to flat out veto bills. We know that Johnson vetoed an important bill, being the Civil Rights Bill (week #8 class lecture - video). However, congress passed the bill despite Johnson's veto. To make this bill permanent, the 14th Amendment was established. This stab at Johnson by Nast is further evidence to support his message to the people. On the bottom, is an image of Johnson playing a flute which appears to have the constitution written on it, to a black man entangled by a snake. The "serpent" that is white supremacy seems to be depicted here. The images on the left and right depict a southern general bowing to a Union general on the left, and a Union general bowing to a southern general on the right. In the center is Johnson being portrayed as a jester or some royal figure, similar to what we've seen with Andrew Jackson being depicted as a royal king in the political cartoon, "King Andrew" (textbook - chapter 11 pg.324). There seems to be some sort of pattern here in presidency and royalty depictions. Johnson is talking over the black man's shoulder, more specifically, a Union soldier (hence his arm sling and Union uniform). Behind them, are posters talking of treason, the Civil Rights Bill, etc... Finally, to the right are black men fighting for their lives against presumably ex-Confederates wielding weapons. There are a lot of details in this cartoon that can be analyzed, but everything I have described here points to the undeniable fact that this cartoon from Thomas Nast is undeniably an anti-Johnson, anti-Confederate/Conservative Democrat, pro-Union, pro-reconstruction cartoon, that aims to shine Andrew Johnson in the light as a tyrant, and the south as a ruthless, oppressive society.

Sum of ratings:[1 \(1\)](#)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Re: Reconstruction Cartoons
by [Joshua Dalton](#) - Thursday, February 27, 2020, 11:57 PM

In this post I am analyzing cartoon #5, titled Emancipation. I believe the artist is depicting a moral judgement between right and wrong. The left side of the cartoon portrays a life of mistreatment and severe lack of freedom through slavery and injustice. On the top left of there is a deity controlling the leash of a two headed beast peering down from the clouds at three different scenes of terror. The first scene shows two African American men being chased through a swampy area while getting attacked by dogs as white men shoot at them. The second scenario shows African Americans getting sold into slavery. A woman and her children beg a slave trader to keep their family together as her husband is standing on the slave block getting sold. The third scenario in the cartoon is very disturbing to me and difficult to write about. The scene shows a family tied up with there mother half naked tied to a tree stump, as a will dressed man whips her bleeding back. Her bound children watch in horror at their mothers agony. Their bound father kneels beside them, and screams in pain, as another man burns his back with a hot iron.

The right side of the cartoon is very positive. Lady Liberty stands within the clouds holding an olive branch in one hand and the scales of justice in the other hand, as she looks towards the Heavens. Below her are tranquil scenarios of children getting educated at school, economic freedom with the bank, and better pay through sharecropping.

In the center of the cartoon is a very happy scene of a family huddled comfortably around a cooking stove stamped with the word "Union", on its face. On the wall is a portrait of a man that appears to be Abraham Lincoln. One last scene on the bottom center of the cartoon kneels an African American man in front of an angelic benevolent figure, begging it to be free of his bondage. It appears the artist is showing a world free of the horrors and misdeeds of the past and embracing a better future for all people equally.

Sum of ratings:[2 \(1\)](#)

2

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Emancipation, too good to be true?
by [Kerry Herring](#) - Friday, February 28, 2020, 3:25 PM

Hope is such a powerful thing and it appeals to every human. In cartoon number 5 i see this almost godly vision of the word emancipation with Abraham Lincoln standing in the middle of what looks like heaven. I can understand how the blacks thought this to be the hope that they needed to finally be free of they're imprisonment of the whites, especially in the south. The bubble in the middle of this cartoon shows a gathering of some sort as though its peaceful maybe its what the blacks dreamed of when they thought of being emancipated. They have smiles on they're faces, hovering over a fire, cooking a good meal and just being happy or peaceful. Maybe this bubble represented what life was like for the northern blacks. Right below this big bubble picture is a bubble that is much smaller. There lies a much different picture of a grim scene as a white man sits as a judge or if this white man is holy, greater, of more value than the black man. The black man is on his knees arms out as though hes begging for his life like he thinks that whites are his master and his holiness. This to me looks like life in the south for a black man. All around these two bubble lies many different images the two lower images seem to be telling a story of the suffrage of the black man being beaten and begging for money. In the middle section its as though there is a want, they want to vote and to be heard just as the white man is, they also want to be able to go to school as whites do. It paints a very sad and horrid truth about this time period where even with emancipation which was the ultimate end game for the blacks "all men created equal" as Abraham said, this is the sad truth. Emancipation did not if fact set the black man free from the white chains. This also shows what the black codes looked like.

Sum of ratings:[2 \(1\)](#)

2

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Cartoon # 1 "Time Works Wonders"
by [Leon Bohmer](#) - Friday, February 28, 2020, 6:03 PM

The cartoon clearly shows Jefferson Davis skulking away from the place of congress, which a black man, I do not know whom, has been elected to. The Black man congressman is the center of attention for all those except Jefferson Davis; his fellow congressmen crowed around him, the people in the pews above look down to him, he appears to be the new hot item in the capitol.

What is more interesting, to me at least, is the cloths that Jefferson Davis wears. They, the clothes, seem very out of date, akin to something that the French monarch world were before the revolution that would see him beheaded. The blanket that he wraps himself in; almost as if he trying to hide his out dated clothes, his clothes being metaphor for his out of date nature and beliefs. But he fails, letting out glimpses of his antiquated dress. His body language is also negative, turning his back to the black man in congress, a representation of the new; Jefferson Davis' body facing left, looking over his shoulder with a look of distress or disgust on his face, disapproving of what has happened or what is happening.

Jefferson Davis' clothes may could also be in reference to the quote at the bottom of the cartoon from Shakespeare's play Othello. Now I must say that I remember barely anything about Othello, however, the quote in question come from Iago, whom I believe is the bad guy in the play, so the cartoon is making a connection between Jefferson Davis and a Shakespearean villain; thus villainizing Jefferson Davis. At the head of the caption, Iago's name is stated, then after that in parentheses Jefferson Davis' name is stated, as if to say that they are on and the same in this case.

The message of the cartoon is pro-reconstruction, pro-citizenship, and pro-enfranchisement. There is a black man sitting, as a member of congress, in congress; as no person could be elected to congress unless they are a citizen of the United States, and the only way a black man, during this time period, would be elected is if other back men voted him in, and the black congressmen is not portrayed in an negative light; then the cartoon must be pro-all of these things.

Sum of ratings:[2](#)(1)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Emancipation pic #5
by [Brett Lee](#) - Friday, February 28, 2020, 10:07 PM

with big bold letters showing "Emancipation" and the depiction of blacks its safe to say that this photo is referring to the emancipation proclamation. With a happy black family centralized on the picture. There are some unique features to this photo though, on the central right its depicting a colored family with children running to a public school though it seems to be whites walking into the school. Was there not crazy segregation in play with public schools? or maybe this is a collage depicting events that will occur later on. like maybe a thought of the artist thinking of the future. on the bottom right we see a colored man talking to or accepting notes from a cashier, maybe a market of some kind, with a hunched figure he seems to be weary of accepting from the cashier. To the left of that we see a small image of a man on a horse with two men on a field of crop most likely cotton but the man on horse if nodding his hat to the others while they remove their hat for him like greeting each other. and we can see a scale destroyed in the corner of this image. is this meant to depict the toppling of the scale of justice or is this to far of a stretch? the center bottom photo seems to be a colored man in anguish in his knees next to a winged man. the man on his knees is holding out his arms but its hard to see what the winged man is holding out. the whole right side of the picture shows the nature of the black man before they had freedoms. next to the bottom center we see a colored man being whipped by presumably from his owner, on the bottom right we see some harsh treatments for colored people, a stripped woman being lashed on the back a man and child seems to be chained up behind the man and one shirtless man being branded by a worker. the center left seems to be a colored man atop a podium though its to hard to see the mans face the lecture that's nearby with a "judge" of some kind is raising his gavel and the lecture shows "something negros" either its referring to Dredd Scott or a man being auction as we see children and a mother next to a white man on their knees crying and what seems like begging. some depictions of heaven and hell are shown above and a figure is in the center though its hard to depict who it is.

Sum of ratings:[2](#)(1)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Discussing Cartoon 4's Importance
by [Jordan Sage](#) - Saturday, February 29, 2020, 2:49 PM

Image Four of the cartoons is the most powerful image to understand in the series of cartoons. The image depicts what seems to be lady liberty, holding up suffrage, and southern democracy to protecting a black man from barbarianized klan members. It seems a critical piece on the governments in the south and the federal government entirely, as other than waving suffrage in front of klan members, the government (Lady Liberty) does nothing to protect the black man from the KKK. The background of the of the cartoon also displays names from the Civil War, such as a confederate general, and a notable New York governor. Overall this image displays great importance for the reconstruction era at the time such as the context with suffrage, kkk, southern democracies, and the recent history of the civil war.

Sum of ratings:[1](#)(1)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Re: Discussing Cartoon 4's Importance
by [Ailah Altemus](#) - Saturday, February 29, 2020, 6:35 PM

Hello Jordan,
Your interpretation of cartoon number four is very helpful to me. I was looking at this picture coming up with my own views for several minutes before I read your post, and now it seems much clearer to me. One thing you briefly touched upon is the "government" of this picture, being lady liberty. She is doing nothing to protect the black man except burning sage, making the government look careless. To strengthen this argument I'd like to point out the statue standing behind her. The statue is named Moses, however it appears to be Andrew Johnson holding up a tablet. Where you would expect to see Moses holding up a tablet of the ten commandments you see Andrew Johnson holding up a tablet with the word veto written across it. When you first look at this picture it looks like the government protecting, until you take a closer look, and it then seems they are doing virtually nothing.

Sum of ratings:[1](#)(1)

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Cartoon #1

by [Eric Shoaf](#) - Saturday, February 29, 2020, 7:22 PM

Cartoon #1 seems to be depicting Jefferson Davis, the former Confederate President, cowering in fear of a black senator. The black senator is having a healthy discussion with his white colleagues, and he looks like he is well read, he has books next to his desk. In my opinion the cartoon is drawn by a radical Republican, because the main point is to show how the south's fear of the freedmen and giving them rights is absurd, since they are capable of being just as intelligent and capable as whites.

Sum of ratings:[1](#)([1](#))

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)



Reconstruction Cartoon #2

by [Thomas Lemelin](#) - Saturday, February 29, 2020, 9:52 PM

This cartoon is trying to persuade the reader to oppose Andrew Johnson's reconstruction plan for being ineffective and unfair to freedman of the time. We see Johnson portrayed as a snake charmer at the bottom of the cartoon coercing a snake to wrap itself around a black man which is the literal indication of this assessment. In the center, we see Johnson portrayed as Iago from Shakespeare's play "Othello" who is talking to a black man and behind him, we see posters that say things like "veto" and "pardons to rebels" and "treason is a crime and traitors must be punished." From the way they are talking, it looks like Johnson is trying to steer the black man away from the wall behind them, and redirect his attention away from these things. The author is trying to convey to the audience that he is also trying to do the same thing to the American people, and that Johnson is a villainous person who shouldn't be in office anymore.

There is a lot more to unpack in this cartoon, but from what I understand, this is the conclusion I came to.

Sum of ratings:[1](#)([1](#))

[Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)

[◀ Reconstruction Cartoons](#)

[Reconstruction Cartoons ▶](#)

[◀ Chapter 17 Quiz \(hidden\)](#)

[CLICK HERE for Forum 3 Materials & Questions \(hidden\) ▶](#)

[i Moodle Docs for this page](#)

You are logged in as Joe Escobar (Log out)
HST 202 W20 (Escobar Meta 30603 30604)
[Get the mobile app](#)
[Policies](#)