

The Civil War in Art

TEACHING & LEARNING THROUGH CHICAGO COLLECTIONS



Lesson Plan

What Will Freedom Bring? The Meaning of Emancipation for African Americans Following the Civil War

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Grade/Subject: 10th Grade, U.S. History

Schedule: 5 sessions (class periods or days); based on a block schedule.

Lesson Summary: This lesson engages students in the topic of freedom and equality in African American history by comparing two works of art depicting newly freed slaves, one created in 1863 and the other in 1963. While the first work, *The Effects of the Proclamation* (1863), paints a somewhat hopeful picture, the second work, *Contraband on Cairo Levee* (1963), offers an ambivalent view from 100 years later, expressing the uncertainties of freedom that newly freed slaves encountered. Students discuss the difference between the word freedom and the lived experiences of newly freed slaves in the South during and immediately following the Civil War. What is the difference between legal freedom and the inequality that persisted after Emancipation? A close reading of the Emancipation Proclamation serves as the point of departure for an analysis of emancipation. In addition, students read a variety of primary sources that discuss the challenges of post-emancipation life. Students debate the meaning of emancipation and produce a diary entry from the point of view of John Quincy Adam Ward's bronze sculpture *The Freedman*.

Artworks on Which Lesson Is Based



Object 1

Unknown Artist (print based on sketch by amateur artist/soldier)

[*The Effects of the Proclamation \[Freed Negroes Coming into our Lines at Newbern, North Carolina\]*](#), February 21, 1863

Engraving

Harper's Weekly: A Journal of Civilization, Vol. 9, No. 321, page 116.

Newberry Library, Folio A5 .392 Vol. 7



Object 2

Sophie Wessel (1916–1994)

[Contraband on Cairo Levee](#), 1963

Oil on Canvas

39.62 x 29.5 in.

DuSable Museum of African
American History

Purchased from Illinois State Historical
Library, 1987.15.33



Object 3

John Quincy Adams Ward, (1830–
1910)

[The Freedman](#), 1862/63

Bronze

19 5/8 x 15 3/4 x 9 7/16 in.

Art Institute of Chicago

Roger McCormick Endowment

1998.1

Big or Main Ideas Students Will Understand

- Emancipation was not a one-day event, but rather occurred gradually over time. One of the big issues that confronted the Union army and government, both during and after emancipation, was what to do with the former slaves and how to integrate them into society. Reconstruction was a political process that attempted to answer some of these questions.
- The reality of life for newly freed slaves was not what many former slaves and free African Americans had hoped and struggled for. While there were isolated instances where freedom and equality were greatly expanded for African Americans, it would take an additional 100 years of struggle before social and political equality would be attained by the majority of African Americans and other oppressed peoples.
- Comparing artworks that explore the same subject but that were created in different time periods can be an important way of understanding and analyzing history. Art created during a historical moment reflects the emotions, anxieties, and understandings of people in that particular time period. Thus, interpretations of history reflected in art can tell us how our understandings of an historical moment change as time passes and as research and knowledge about various issues are made available.

National Standards and Lesson-Specific Objectives

National Center for History in the Schools	Objectives—Students will...
<p>Standard 2: The course and character of the Civil War and its effects on the American people</p>	<p>Analyze art and primary source print documents from end of Civil War and early Reconstruction era to discuss challenges posed by emancipation and integration of former slaves into southern society.</p> <p>Read Emancipation Proclamation and discuss its impact and reach.</p>
<p>Standard 3: How various reconstruction plans succeeded or failed</p>	<p>Explore difference between legal dimensions of emancipation and actual lived experience of freedom and equality (or lack thereof) through reading and analyzing primary source documents.</p>

Common Core Standards	Objectives—Students will...
<p>RI.9-10.2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>RH.9-10.9. Compare and contrast treatments of the same topic in several primary and secondary sources.</p>	<p>Make inferences about artists' views on expectations vs. reality of Emancipation after viewing artistic work and/or reading information about an artist.</p> <p>Compare and contrast artwork and writings using descriptive vocabulary. Compare and contrast in oral and/or written form <i>The Effects of the Proclamation</i> (and <i>Contraband on Cairo Levee</i>).</p>
<p>RH.9-10.1. Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.</p> <p>RH.9-10.6. Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.</p>	<p>In poetry form demonstrate understanding of primary sources as well as artworks.</p> <p>Use a graphic organizer to discuss an artist's (Sophie Wessel) and an ex-slave's (Frances Watkins Harper) views on freedom.</p>
<p>RI.9-10.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).</p> <p>RI.9-10.7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.</p>	<p>Read primary source documents from the time of Emancipation and immediately following. Rewrite them in students' own words for a better understanding.</p> <p>Use synonyms and figurative language to define given vocabulary</p> <p>Identify a character's/figure's thoughts and/or feelings in a piece of art.</p>

Vocabulary Students Will Learn

See Civil War in Art Glossary, <http://www.civilwarinart.org/glossary>, and other sources mentioned below for definitions and information.

Art Terms

- Bronze
- Composition
- Foreground/Background
- Symbol

Historical Terms

- Civil Rights Movement
- Emancipation
- Emancipation Proclamation
- Contraband—see essay “Emancipation and the Meaning of Freedom,” Civil War in Art website (<http://civilwarinart.org/exhibits/show/emansmeanfreedom/introduction>).
- *Harper’s Weekly*/Illustrated Newspapers
- Reconstruction

Key Information for Understanding the Artwork

About the Time Period

- “Lincoln’s Emancipation Proclamation declared all slaves in the seceding Southern states free on January 1, 1863 and allowed blacks to enlist in the Union army. This encouraged many slaves to seek out Union camps located in the South to claim their freedom.”

Source: Civil War in Art website, <http://civilwarinart.org/index.php/items/show/23>

- “Contraband” was a term used to refer to runaway slaves who were captured by Union forces. An 1862 law prohibited the return of slaves to their former owners, and camps were built to house them. One of the largest contraband camps was based in Cairo, Illinois. “Contraband camps were unhealthy—people lived in poorly constructed shelters, and inadequate sanitation made disease common. Though the Union eventually embraced emancipation, few white Northerners felt that blacks were their social or political equals. This prejudice contributed to the terrible conditions in the camps.”

Sources: Civil War in Art website, <http://civilwarinart.org/index.php/items/show/146>.

More information can be found on the Chicago History Museum’s site, <http://www.chicagohs.org/education/resources/history-lab/fighting-for-freedom-african-americans-in-the-civil-war>

- The time of Emancipation was very tumultuous. There was no one “emancipation” experience but rather a gradual rolling out of emancipation. Moreover, slaves had widely different experiences depending on the region in which they lived. While emancipation raised great hopes, the reality was much more difficult, usually characterized by violence, poverty, and uncertainty.

Source: Freedmen and Southern Society Project (excellent source for primary documents from this period), <http://www.history.umd.edu/Freedmen/>

- The Civil Right era (1954–1968) was a time when African Americans and their supporters worked actively to end segregation and gain equal rights that African Americans had been denied after the Civil War. In 1963, the year Sophie Wessel painted *Contraband on*

Cairo Levee, the 100th anniversary of the Emancipation Proclamation was widely observed as part of the movement.

About the Artists

- **Unknown Artist**, *The Effects of the Proclamation [Freed Negroes Coming into our Lines at Newbern, North Carolina]*, February 21, 1863 (Object 1): The artist's name is not known but he was a Union soldier from the 51st Massachusetts Regiment. He sent his sketch to *Harper's Weekly*, where it was made into an engraving for duplication in the publication.

Source: Civil War in Art website, <http://civilwarinart.org/index.php/items/show/23>

- **Sophie Wessel** (1916–1994), *Contraband on Cairo Levee*, 1963 (Object 2): Wessel was a community activist and artist. She also participated in the WPA Art Project in the 1930s. Her art largely focused on civil rights, women's rights, and anti-war themes.

Source: *Chicago Tribune* Obituary

http://articles.chicagotribune.com/1994-07-09/news/9407090072_1_art-project-community-centers-farm-scenes

- **John Quincy Adams Ward** (1830–1910), *The Freedman*, 1862/63 (Object 3): John Quincy Adams Ward, known as the "Dean of American Sculpture," was born in Urbana, Ohio but worked most of his career in New York. He is identified as having supported abolitionist ideas.

Sources:

Civil War in Art website, <http://civilwarinart.org/index.php/items/show/101>

Virtualology.com, <http://www.famousamericans.net/johnquincyadamsward/>

<http://www.metmuseum.org/toah/works-of-art/1979.394>

Metropolitan Museum of Art website, <http://www.metmuseum.org/toah/works-of-art/1979.394>

- **Francis Watkins Harper** (author of "An Appeal to the American People," poem in attachments): Watkins Harper was born of a free mother in the slave state of Maryland. She was raised by an aunt and uncle after her mother's early death. Harper attended her uncle's school until she was 13. She is considered an important abolitionist poet whose works possess greater historic than artistic significance. She found domestic work in a Quaker household while helping with the Underground Railroad circuit.

Sources:

University of Minnesota website, <http://voices.cla.umn.edu/artistpages/watkinsFrances.php>

Poemhunter.com website, <http://www.poemhunter.com/frances-ellen-watkins-harper-2/>.

About the Art

- *The Effects of the Proclamation [Freed Negroes Coming into our Lines at Newbern, North Carolina]*, February 21, 1863 (Object 1): "The artist explained in an accompanying letter that he and his comrades had been approached by 'an old slave' who arrived in the middle of 'drenching rain,' asking whether or not the army would help him. The soldiers told him that he and his friends could come to their camps in Newbern. The man left and 'soon the contrabands began to come in, with mule teams, oxen, and in every imaginable style.' By the morning, some 120 people had joined the regiment." "They said that it was known far and wide that the President has declared the slaves free."

Source: Civil War in Art Website, <http://civilwarinart.org/index.php/items/show/23>

- **Contraband on Cairo Levee (Object 2):** People pictured here are “contraband of war,” runaway slaves transported by Union forces from the South to Cairo, Illinois, a town located where the Mississippi and Ohio Rivers meet. Cairo was home to one of the Civil War’s largest “contraband camps.” The Union army paid for steamboats to transport soldiers, slaves, and supplies to and from the South. This piece was done in commemoration of the centennial of the Civil War.

Source: Civil War in Art Website, <http://civilwarinart.org/index.php/items/show/146>

- **The Freedman (Object 3):** The sculpture shows a man who has just broken free from slavery, symbolized by the broken shackle dangling from his wrist. Ward presents an idealized body and elegant pose resembling those found in ancient Greek or Roman art. The sculpture was created around the time of President Lincoln’s Emancipation Proclamation. At the time it was made, it was unusual for art to show enslaved people freeing themselves. More often they were shown being emancipated by Abraham Lincoln or by symbols of liberty. Ward’s sculpture is a heroic representation.

Source: Civil War in Art Website, <http://civilwarinart.org/index.php/items/show/101>

Texts, Websites, and Primary or Secondary Sources for Student Use

- Civil War in Art: Teaching and Learning through Chicago Collections, <http://civilwarinart.org>. (Students will receive a copy of each image to share. High resolution images will be projected via LCD projector.)
- Freedmen and Southern Society Project, <http://www.history.umd.edu/Freedmen/>
- Library of Congress American Memory Project, <http://memory.loc.gov/ammem/index.html>
- Chicago History Museum, Fighting for Freedom: Who was Contraband?, <http://www.chicagohs.org/education/resources/history-lab/fighting-for-freedom-african-americans-in-the-civil-war>
- Emancipation Primary Sources Excerpts (see attached handouts)
- “An Appeal to the American People” by Frances Watkins Harper (see attached)
- Emancipation Proclamation, Abraham Lincoln, http://www.archives.gov/exhibits/featured_documents/emancipation_proclamation/transcript.html.

Student Activities

DAY 1. Focus: Defining freedom and equality; close reading of Emancipation Proclamation.

1. In Groups (3–4): Students create a word web for “freedom” and “equality.” They may include words and images that they associate with freedom. Using ideas from their web each group writes and presents its definitions. “Freedom is..., Freedom isn’t...” “Equality is..., Equality isn’t...”
2. Whole class reading of Emancipation Proclamation. During reading students underline words or phrases that stand out to them and place question marks next to at least one thing they don’t understand or want to know more about. Next each student reads his/her word or phrase, without explaining his/her choices. As a class choose and discuss the most oft-quoted words/phrases. Focus Question: What did the Emancipation Proclamation mean? What would you expect to happen after this was issued?

3. Teacher gives an overview of the impact of the Emancipation Proclamation, using a map to show areas affected by the proclamation as well as states not affected. This contradiction should be pointed out and discussed. Discuss Lincoln's challenge in the question of abolishing slavery. Students will record their questions on sticky notes and post them on board upon exiting class. These questions will be addressed at the beginning of the next class.

DAY 2. Focus: Defining freedom and equality; analyzing and discussing artwork, *The Effects of the Proclamation* (Object 1).

1. Review previous day's class and clarify remaining questions regarding Emancipation Proclamation. Highlight questions for inquiry.
2. Students analyze and discuss *The Effects of the Proclamation* (Object 1).
Questions:
 - What is the first thing your eye is drawn to?
 - What do you notice about the people in the image?
 - What differences do you notice between them?
 - What is the mood of this piece? What makes you think that?
 - Where do you think the people are going? What do you see that makes you say that?
 - This image was made in 1863, before the end of the war. What do you think the soldier who made the original sketch this image is based on wanted people back home to see/know about what was going on?

Additional Instructions and questions for teachers:

- Pay attention to the road they are traveling down. It is relatively wide and there is a clear path. What does this say about the path to freedom? Keep in mind that this image is based on a sketch made by a soldier before the end of the Civil War.
 - Notice the difference between white soldiers and African Americans in the picture. What does this say about power structures at play during this time?
 - The sketch depicts a relatively organized and orderly procession. How does this compare to how we might imagine a scene like this?
 - Remember that *Harper's Weekly* and other periodicals were the main source of news for people in the North away from the war. What might people seeing this have thought? What might they have feared or expected in terms of the end of slavery and emancipation?
3. In groups, students complete half the handout, "What does Emancipation mean to me?", answering questions from the perspective of a figure they choose from *The Effects of the Proclamation* (Object 1).

DAY 3, Focus: Analyzing and discussing *Contraband on Cairo Levee* (Object 2); learning about the historical context of the painting; and comparing and contrasting art objects

1. Students record the word "Contraband" in their journals. *Webster's* defines the term as follows: "illegal or prohibited traffic in goods, [smuggling](#). 2.) goods or merchandise whose importation, exportation, or possession is forbidden." What do you think of when you think of the word "contraband"?
2. Students analyze and discuss *Contraband on Cairo Levee* (Object 2).
Questions:
 - What is the first thing your eye is drawn to?
 - What do you notice about the people in the painting?

- Look at the seated man at the bottom left. Does he look tired? What could he be thinking about? Where is he looking towards?
- What is the mood of this piece? What makes you think that?
- Are the people coming or going? What do you see that makes you say that?
- Look at the river in the painting. What is the purpose of the river? What might it symbolize?
- Is the steamboat on the river coming to get the people or leaving them? How do you know?

(TEACHER: Show a map of the South and discuss escape routes North to freedom. Point out rivers that were barriers.)

- Look closely at the title of this piece. What does the word *Contraband* refer to? Why do you think the people pictured here might have been called "contraband"?

TEACHER: After examination of *Contraband on Cairo Levee* use photos/images from the Chicago History Museum website "Fighting for Freedom: Who was Contraband?" to help contextualize to Wessel's image. Explain the term Contraband.

<http://www.chicagohs.org/education/resources/history-lab/fighting-for-freedom-african-americans-in-the-civil-war>

- This painting was made in 1963, almost 100 years after the end of the war. What do you think Sophie Wessel wanted people to see and to know about what happened during and after the Civil War?
3. After viewing both works of art, students work individually, choosing a figure from each and completing the art-analysis handout, "What does Emancipation mean to me?", answering questions from the perspective of figures they choose.
 4. Comparison of two works of art.
Questions:
 - What are people doing in each image? In both the artists show forms of transportation. How are people traveling and what is different about their movement? (Point out that people in Object 1 appear to be moving forward while in Object 2 they appear stranded.) How does each artist convey this in the artwork?
 - Discuss interactions among people in each image. In Object 1 people appear to be traveling in groups of some sort. What groups do you see? How are the people organized? How does this compare to the people in Object 2? What point was Sophie Wessel making by having each person seemingly alone, though they are in a large crowd?
 - Object 2 was made 100 years after Object 1; why did these artists have such different portrayals of the "road" from slavery? What might have influenced Sophie Wessel's portrayal of newly freed slaves in Object 2? What information did Wessel have that the unknown soldier who recorded the scene in Object 1 did not have?
 - Which piece of art is true? How do we know that? Which piece is more accurate? How do we know that? Is there an advantage to an artist sketching something in the moment versus painting an event 100 years after it happened? Whose depiction do you trust?

DAY 4, Focus: Challenges of Emancipation; reading and analyzing primary source documents.

1. In groups students analyze primary sources to learn about people's actual experiences with emancipation. Each student receives a document and the accompanying question sheet. The sources represent a variety of perspectives and experiences from the time of and immediately following the Civil War.

(TEACHER NOTE: Determine how many documents you think students can get through based on time allotted in your schedule and reading level of students. You can stretch this activity out over 2 class periods if you want each student to see each document; however, it may not be necessary for each student to read them all.)

2. Class debrief: Each group explains one of the sources it looked at. If other groups also were able to review that document they can add to the discussion. Students record answers in a chart provided and keep this information in their folder or notebook. This will be useful to them in the final assessment. All students will be provided access to all primary documents if they are interested in reading more.

DAY 5. Focus: Analysis of “The Freedman” and “An Appeal to the American People”, student-constructed responses.

1. In small groups analyze the sculpture *The Freedman* (Object 3).

Questions:

- What did you notice in your first seconds of viewing the sculpture?
- What emotion does *The Freedman* show?
- What is his mood? What might he be thinking?
- Putting yourself in his ‘shoes,’ what would be your interior monologue?
- Is he waiting? What is he looking at?
- What does his posture say about him?
- What does the separation of the manacles and chain represent?
- The body is finely sculpted. Does his body match what you imagine of a slave? What might it mean to a former slave to see a former slave portrayed as being so strong?
- The sculpture’s medium is bronze. Would it project a different feeling if made from another material?
- The artist has public sculpture in several cities (e.g., New York, Washington D.C.). In what location would this piece get its due respect? At the time it was made how might someone from the South have received this piece? Someone from the North?

TEACHER NOTE: You can also bring in a discussion about what would make an appropriate monument for emancipation. Ask students to consider *The Freedman* and an image of Lincoln freeing the slaves and decide which one is a more fitting commemoration and why. Then ask what they thought might have seemed more fitting to audiences during the Civil War.

2. Students read the poem “An Appeal to the American People” by Frances Watkins Harper.

Guided Questions:

- What is Ms. Harper’s appeal?
- Ms. Harper was born free in Baltimore, Maryland (a slave state); as an adult she fought for abolition. Knowing this, does your perception of her poem change? Why or why not?

3. Group Poem/Student Constructed Response to *The Freedman* and Ms. Harper’s poem (groups of 3–4 students):

- a) Students write the following categories on the top of their page:

Status

Employment

Emotion

- b) Each student records at least 3 words in each category that they gathered from looking at the sculpture and reading the poem. At least 1 word must come from each work.
- c) Students pass their papers to the right. Recipients circle one word in each category that stands out to them.

- d) Students pass papers to the right again. This time recipients choose 2–3 words and compose a sentence that addresses the question, “What does emancipation mean to you?”
- e) Finally, in their small group they read their sentences to one another and put them together to create a group poem. Each group reads aloud its new poem.

Assessments

Diary Entry: Students write a diary entry from the point of view of the man depicted in the statue *The Freedman* by John Quincy Adams Ward. In their entries you answer the question, *what did emancipation mean for newly freed slaves?* Students choose at least one piece of evidence either from the paintings viewed in class or one of the primary sources that they read as “inspiration” for their letter. In addition to the letter students write a paragraph explaining how the evidence they chose informs their diary entry.

Emancipation Art Analysis: What Does Emancipation Mean to Me?

Choose one figure from each of the two artworks viewed in class and answer the questions below as you think those two people might respond.

	<i>The Effects of the Proclamation</i> 1863	<i>Contraband on Cairo Levee</i> 1963
Who are you?		
What is your mood?		
What do you have with you?		
Who are you with?		
Where are you going?		
How do you feel about your future?		
What does emancipation mean to you?		

What Will Freedom Bring? Instructions for Emancipation Primary Source Stations

In groups you will look at various primary sources that deal with the question of emancipation for newly freed African Americans. As you read through the sources keep in mind the questions below. Take notes as needed; your group will be expected to present your source to the class.

Before reading the evidence:

- Who is the author/speaker of the piece you are reading?
- When was this piece written or recorded? How would this affect how the author sees emancipation?
- How would he/they feel about the emancipation of slaves?

After reading the evidence:

- Who is the intended audience of this piece?
- What problems does the author/speaker identify in relation to Emancipation? What are some of the challenges, as the author/speaker sees them, for integrating former slaves into society as free people?
- What solutions, if any, do they suggest are necessary to transition from slavery to Emancipation? If none are specifically mentioned, what do you *think* they would say are important steps to help the transition from slavery to emancipation?

Finally, as a group, discuss what this person might say in response to the question "What will emancipation bring for African Americans? Did emancipation mean freedom?" Record your answer below.

1.) Excerpt from "Black Residents of Nashville to Union Convention"

[Note: Tennessee was not a Confederate state and therefore the Emancipation Proclamation did not apply to this state.]

"A rebel may murder his former slave and defy justice, because he committed the deed in the presence of half a dozen respectable colored citizens. He may have the dwelling of his former slave burned over his head, and turn his wife and children out of doors, and defy the law, for no colored man can appear against him. Is this the fruit of freedom, and the reward of our services in the field? Was it for this that colored soldiers fell by hundreds before Nashville, fighting under the flag of the Union?... Will you declare in your revised constitution that a pardoned traitor may appear in court and his testimony be heard, but that no colored loyalist shall be believed even upon oath? If this should be so, then will our last state be worse than our first, and we can look for no relief on this side of the grave. Has not the colored man fought, bled and died for the Union, under a thousand great disadvantages and discouragements?"

Unidentified newspaper clipping of Andrew Tait et al. to the Union Convention of Tennessee, 9 Jan. 1865, enclosed in Col. R. D. Mussey to Capt. C. P. Brown, 23 Jan. 1865, Letters Received, ser. 925, Department of the Cumberland, U.S. Army Continental Commands, Record Group 393 Pt. 1, National Archives. Published in [The Black Military Experience](#), pp. 811–16, in [Free at Last](#), pp. 497–505, and in [Freedom's Soldiers](#), pp. 141–48. Retrieved from <http://www.history.umd.edu/Freedmen/tenncon.htm> August 10, 2011.

2.) Broadside: "Plantation Regulations by a US Treasury Agent, February 1864"

REGULATIONS!

1st. The Inspector of Plantations will be present at each pay day, keep a correct account of the amount of money paid each hand, together with a full and complete record of every transaction in his office.

2d. Settle all difficulties between employer and employee, arising under lease.

3d. See that proper quality and quantity of Rations are issued, and proper amount and quality of clothing is issued to employees.

4th. Inspect the plantation and report if it is cultivated according to lease.

5th. Report all derelictions of duty on part of employer or employee, promptly to this office.

TO GOVERN HANDS.

1st. All hands to be in the field within one half hour after bell rings.

2d. Each hand two hours late in the field, without proper excuse, shall be docked one half day's labor for each two hours so absent.

3d. No hand shall be allowed to leave a plantation without a pass from the manager, and no hand allowed to leave the parish without a pass from Inspector of Plantations, endorsed by Provost Marshal. Every hand found off the plantation, without a proper pass, will be docked one day's work for each offence.

4th. Half hour shall be allowed for breakfast each day, and two hours each day for dinner.

5th. No hand shall be allowed to roam at will over plantations in the night, and any hand found out of his or her quarters after 9 o'clock, each night, without proper excuse, shall be fined one half day's work.

6th. No hand shall be allowed to ride on horses or mules belonging to the plantation without proper permission from lessee or overseer, and each and every person guilty of such offence shall forfeit the amount of two days' work.

7th. No hand shall be allowed to keep any horse, mule, hog, pigs, or cattle on any plantation on which he may labor, the value of those now owned by any negro or negroes, on any leased plantation, shall be assessed by the parish Inspector of Plantations, and either purchased by the lessee, or permitted to be sold by owner.

In case of questions materially affecting the interests of either party to a lease, the Inspector of Plantations shall forward a certified statement of the case to the Superintendent of Plantations for his decision. Any party deeming himself aggrieved by any decision of the Inspector of Plantations of the parish, may appeal the same to the Superintendent of Plantations, or to the Provost Marshal of the Parish, as he may deem proper, whose decision in the case shall be final, he first notifying the Superintendent of such appeal.

8th. No hand cultivating any part or parcel of ground under the permission of the Major General Commanding, shall be allowed to plant any Cotton or Sugar Cane upon the land so cultivated by him upon his own account, but shall devote his time and land to the raising of corn or vegetables.

No hand shall be hired on any of the leased or private plantations without a written permission from last employer, or from the Inspector of Plantations of the Parish.

9th. Hands leaving Plantations without proper authority, wherever found shall be forced to return, and employers of said hands fined according to the offence for each hand so employed by the Provost Marshal of the Parish.

BY ORDER OF
S. W. COZZENS,
Superintendent of Plantations.

3.) Excerpts "Order by the Commander of the Military Division of the Mississippi"

IN THE FIELD, SAVANNAH, GA., January 16th, 1865.
SPECIAL FIELD ORDERS, No. 15.

I. The islands from Charleston, south, the abandoned rice fields along the rivers for thirty miles back from the sea, and the country bordering the St. Johns river, Florida, are reserved and set apart for the settlement of the negroes now made free by the acts of war and the proclamation of the President of the United States.

II. At Beaufort, Hilton Head, Savannah, Fernandina, St. Augustine and Jacksonville, the blacks may remain in their chosen or accustomed vocations....no white person whatever, unless military officers and soldiers detailed for duty, will be permitted to reside; and the sole and exclusive management of affairs will be left to the freed people themselves, subject only to the United States military authority and the acts of Congress.

III. Whenever three respectable negroes, heads of families, shall desire to settle on land...each family shall have a plot of not more than (40) forty acres of tillable ground,

Special Field Orders, No. 15, Headquarters Military Division of the Mississippi, 16 Jan. 1865, Orders & Circulars, ser. 44, Adjutant General's Office, Record Group 94, National Archives.
Published in [*The Wartime Genesis of Free Labor: The Lower South*](#), pp. 338-40.

Retrieved from <http://www.history.umd.edu/Freedmen/sfo15.htm>, August 10, 2011

4.) Excerpt from Rhody Holsell's interview in Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936-1938.

[Missouri Narratives, Volume X. Slaves happy to be free.]

210101 see also
240026

MISSOURI
FREDERICKTOWN
EX-SLAVE STORIES
"AUNT" RHODY HOLSELL

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- SLAVES HAPPY TO BE FREE -

"Aunt" Rhody Holsell, 89 years old, of Fredericktown, is one of the interesting ex-slaves in Missouri. According to her story she was 17 years old when the Civil War ended. Her mother and father were slaves and both of them had died before the beginning of the conflict. She believes that she is part Indian as her great grandmother is believed to have been an Indian squaw.

The following is her own version of events which played a part in her life during her slave days and since that time:

"When dey turned me loose I was naked, barefoot, and didn't have nothin' to start out on. They turned us loose without a thing and we had to kinda pick ourselves up. We would go out of a Sunday and dig ginseng and let it dry for a week and sell it to de store. We would make about a dollar every Sunday dat way, and den we'd get our goods at de store. The master and all de boys was killed in de war and de mistress married some 'hostle jostle' who helped to kill the boss. I was jus' not goin' to stand dat so dis was when I left home.

"Abraham Lincoln done put a piece in de paper saying dat all de slaves was free and if dey whipped any of de slaves after dey was set free dey would prosecute them. Me and another little old woman done some shoutin' and hollerin' when we heard 'bout de freedom. We tore up some corn down in de field. De old missus was right there on de

(Handwritten notes in right margin)
Fredericktown, Mo.

fence but wouldn't dare touch us den. Once de mistress struck me after we was freed and I grabbed her leg and would have broke her neck. She wanted to apologize with me de way she had treated me but I would not let her. They thought it was awful dat dey could not whip de slaves any longer.

"I den worked from one farm to another. I would stay a year or two each place. Dey wanted me to stay. Dey said I was de best plow boy dey had. I would cut de old roots and dey would pop but dey paid me nothin' and dey didn't give you no clothes. We got so much in de share of de cropping but dey would not share with me so I would leave. So I come to Fredericktown to try to find my mother's people but when I got here dey done told me dey was gone to Illinois.

"I den come right out of de field and went right into the dining room. I was never turned off from any of my work. I would just work 'till I got tired and quit. Talk about bein' happy! We was sure 'nough some happy people when dey done took dat yoke offen our necks. Before I was free we had to shuck three wagon loads of corn a day. De wagon would hold 40 bushels. I'd come home and my fingers would be twisted from so mach work. De oxen would slobber all over de corn before we picked it. It was cold out dere in de field an' I would wrap my feet up in my dress and wait till de wagon would drive up. I had no shoes on. Man, I don't know how I'm here today. It just was

5.) Excerpts from: "Chairman of the Orangeburg, South Carolina, Commission on Contracts to the Freedmen's Bureau Commissioner, Enclosing a Speech to the Freedpeople; and the Commissioner's Reply" [Orangeburg, S.C., June 1865]

To the Freed People of Orangeburg District.

You have heard many stories about your condition as freemen...Listen, then, and try to understand just how you are situated. You are now free, but you must know that the only difference you can feel yet, between slavery and freedom, is that neither you nor your children can be bought or sold. You may have a harder time this year than you have ever had before; it will be the price you pay for your freedom. You will have to work hard, and get very little to eat, and very few clothes to wear. If you get through this year alive and well, you should be thankful. Do not expect to save up anything, or to have much corn or provisions ahead at the end of the year....The plantation you live on is not yours, nor the houses, nor the cattle, mules and horses; the seed you planted with was not yours, and the ploughs and hoes do not belong to you. Now you must get something to eat and something to wear, and houses to live in. How can you get these things? By hard work--and nothing else, and it will be a good thing for you if you get them until next year, for yourselves and for your families.

You must remember that your children, your old people, and the cripples, belong to you to support now, and all that is given to them is so much pay to you for your work. If you ask for anything more; if you ask for a half of the crop, or even a third, you ask too much.... Do not ask for Saturday either: free people everywhere else work Saturday, and you have no more right to the day than they have. If your employer is willing to give you part of the day, or to set a task that you can finish early, be thankful for the kindness, but do not think it is something you must have.

When you work, work hard. Begin early--at sunrise, and do not take more than two hours at noon. Do not think, because you are free you can choose your own kind of work.... On a plantation the head man, who gives all the orders, is the owner of the place. Whatever he tells you to do you must do at once, and cheerfully....If the work is hard, do not stop to talk about it, but do it first and rest afterwards....Whatever the order is, try and obey it without a word.

You do not understand why some of the white people who used to own you, do not have to work in the field. It is because they are rich....Some people must be rich, to pay the others, and they have the right to do no work except to look out after their property.

Remember that all your working time belongs to the man who hires you: therefore you must not leave work without his leave not even to nurse a child, or to go and visit a wife or husband. When you wish to go off the place, get a pass as you used to, and then you will run no danger of being taken up by our soldiers.

Do not think of leaving the plantation where you belong. If you try to go to Charleston, or any other city, you will find no work to do, and nothing to eat. You will starve, or fall sick and die. Stay where you are, in your own homes, even if you are suffering. There is no better place for you anywhere else.

Do not grumble if you cannot get as much pay on your place as some one else...Do not grumble, either, because, the meat is gone or the salt hard to get. Make the best of everything, and if there is anything which you think is wrong, or hard to bear, try to reason it out...Never stop work on any account, for the whole crop must be raised and got in, or we shall starve...The men who mean to do right, must agree to keep order on every plantation. When they see a hand getting lazy or shiftless, they must talk to him, and if talk will do no good, they must take him to the owner of the plantation.

In short, do just about as the good men among you have always done. Remember that even if you are badly off, no one can buy or sell you: remember that if you help yourselves, God will help you, and trust hopefully that next year and the year after will bring some new blessing to you.

Retrieved from <http://www.history.umd.edu/Freedmen/Soule.htm>, August 10, 2011

6.) From Report of the Joint Committee on Reconstruction, Part III: Arkansas—Georgia—Mississippi—Alabama, at the first session, Thirty-ninth Congress, (Washington: U.S. Govt. Print. Off., 1866), p. 16–17.

Testimony of Mordecai Mobley, January 27, 1866

[Mobley was a Northerner who describes his travel on the train from Memphis to Alabama (through Mississippi) in mid November 1865. In this first exchange, he has asserted that all the people on this train were Southern—he is asked how he knows this to be so.]

The next day I started off in . . . the direction of Montgomery. The first point we arrived at was called Demopolis, on the Tombigbee river. There I noticed on the cars, on the second day, a man whom I had seen the day before. I judged him to have been an officer in the confederate service, about thirty years of age, one of these resolute, daring, desperate looking men. [p. 17] He had lost his right arm, close up to his shoulder, and two fingers of his left hand. He had a brace of revolvers buckled around him. We were detained at Demopolis; we had to cross the river and take the cars for Selma, which is about fifty miles from Demopolis. When the train came in, it was a platform gravel train; the passenger train had got off, and about a hundred of us had to take the platform cars, with all our "plunder" (baggage.) We had to get such seats as we could on trunks and boxes. I got a seat on some casks. This man that I described with one arm got boisterously drunk before we started. He was a planter, I was sure, and lived between Demopolis and Selma. I was so unfortunate as to get a seat in close proximity with him, and also to a man whom they called "Bruce." They were both drunk. The bulk of the passengers were behind me, and I could not well get away. While they were drinking, the man they called Bruce looked up to me, and seeing my clothes, said, "Do you belong to the confederacy?" Said I, "No, sir." "Where do you live?" "In Washington." "Do you know B. B. French?" (Commissioner of Public Buildings.) "Yes, sir," said I. "Well, " said he, "Mr. French knows me very well; he and I used to be in business together." We finally started; I saw no northern men on the train. This fellow with one arm drew his pistol and was shooting at different objects along the road, from the platform of the car, for amusement—shooting with his left hand. At the first station, we took on some negroes. They

were lying around loose at all the stations. Among other "plunder," one of them had a string of chickens.

Q. By "plunder" you mean baggage?

A. Yes, sir; whatever they had. The string of chickens lay right close to me. I was between the chickens and these two drunken men. While the cars were in motion this fellow with one arm stepped before me and took one of the chickens by the head and swung it around his head with the whole string until he screwed off the head of the chicken and threw the pile down on the platform. He laughed, and the others laughed. He picked up another and went through the same operation. The negro that owned them dared not open his mouth. Q. The negro was close by?

A. Oh, yes, sir; he was just beyond and saw it, but dared not say a word. When the man took his seat the negro picked up his chickens and took them forward—what was left of them; two of them flew off the car. Well, just after the man had done that, he swung his arm right over my head, and said, "I can whip any damned Yankee aboard of this train; I don't care a damn whether he has Yankee clothes on or not; " and repeated "any damned Yankee on this train I can whip." I know that was intended for me, but, under the circumstances, I did not even look up. He finally stepped back after that flourish and sat down behind me. There was a negro sitting on the platform within reach of this fellow, and he reached out and took hold of the negro's hat and jerked it violently off from his head. The negro looked rather sour. Then he drew back and struck the negro as hard a blow as he could with his fist, and then tried to kick him off the platform while the car was in motion. He did not accomplish that; the negro was a little too far off. Directly afterwards the cars stopped and the negro jumped down, ran forward, and got another seat out of his way.

Primary Source Note-taking Sheet

Source <i>(include relevant information about source)</i>	Challenges to Emancipation

"An Appeal to the American People"

By Frances Watkins Harper

When a dark and fearful strife
Raged around the nation's life,
And the traitor plunged his steel,
Where your quivering hearts could feel,
When your cause did need a friend,
We were faithful to the end.

When we stood with bated breath,
Facing fiery storms of death;
And the war cloud red with wrath,
Fiercely swept around our path;
Did our hearts with terror quail,
Or our courage ever fail?

When the captive wanting bread,
Sought our poor and lowly shed;
and the bloodhound missed his way,
Did we e'er his path betray?
Filled we not his heart with trust,
As we shared with him our crust?

With your soldiers side by side,
Helpt we turn the battle's tide,
Till o'er ocean, stream, and shore,
Waved the rebel flag no more;
And above the rescued sod,
Praises rose to Freedom's God.

But today the traitor stands
With the crimson on his hands;
Skowling 'neath the brow of hate,
On the weak and desolate;
With the bloodrust on his knife,
Aim-ed at the nation's life;

Asking you to weakly yield
All we won upon the field.
To ignore on land and flood
All the offering of our blood;
And to write above our slain,
We have lived and died in vain.

To your manhood we appeal,
Lest the traitor's iron heel,
Grind and trample in the dust,
All our new-born hopes and trust;
And the name of freedom be
Linked with bitter mockery.

Frances Watkins Harper from Frances Smith Foster, ed., *A Brighter Coming Day: A Frances Ellen Watkins Harper Reader* (Feminist Press, 1990).