

ELIZABETH RICHARDS-RIVENBARK

---

## The End of Innocence: The Effects of the Civil War on Children in the Paintings of Eastman Johnson

Painting images of war, even as the consequences of the conflict are bearing out, is a difficult prospect for an artist to undertake. Yet, during the Civil War, hardly any artist was able to avoid representation or reference to the war as it invaded every aspect of life in America. With the American penchant for honesty in art as in all things and the 19th century Romantic trend of patriotism, Civil War era artists struggled to deal with the war in a way that would be appealing to a populace burdened with anxiety and loss. It is not surprising to find that some of the more successful artists turned to veiled symbolism and sentimental subjects in their work. One such artist, Eastman Johnson, found that through genre images of children and family life, he was able to depict the harsh realities of the war in a way that captivated American viewers.

Johnson was no stranger to broaching political commentary in his art. He is best known today for his images of African-American slaves, as in the painting, *Negro Life in the South* (or *Old Kentucky Home*, 1859, Figure 1) in which his antislavery sentiments make a timely appearance on the eve of the Civil War. Although *Negro Life in the South* left Johnson's political stance ambiguous to many viewers, Johnson's other antislavery images, *The Freedom Ring* (1860) and *The Ride for Liberty* (or *The Fugitive Slaves*, 1862) depicted African Americans as courageous



Figure 1. Eastman Johnson, *Negro Life in the South (Old Kentucky Home)*, 1859. Oil on canvas. 36 x 45 ¼ in. (R. L. Stuart Collection, Collection of the New York Historical Society; accession #S-225)

and deserving sympathy, leaving no question about the artist's position.<sup>1</sup> Despite Johnson's pronounced political imagery, or perhaps because of it, the artist became a popular portraitist around Washington, even briefly granted a temporary studio inside the Capitol building to do portraits of Daniel Webster and John Quincy Adams. Yet Johnson favored genre painting, going so far as to produce many of his group portraits in arrangements of everyday life as conversation pieces.

Johnson received much of his training in Düsseldorf, where he studied from 1849-1851. His style was heavily influenced by the European art he was exposed to there as well as in Paris, where he briefly studied in the studio of Thomas Couture. The influence of the Dutch 17<sup>th</sup> century genre painting is clearly found in Johnson's subject matter and painting style with its warm coloration, reduced hues, and vistas into adjoining rooms. Dutch genre scenes favored the domestic with allegorical context making them educational tools more than pure scenes of beauty. These virtues were also highly appealing to an American audience who had a preference for art that displayed moral values and an honest naturalism. The America Romantic era is known for its nationalistic landscape paintings, which reflected the beauty of

America but also included moralistic anecdotes. European Romanticism also took on nationalistic tendencies but mainly used historic events from its mythic past to rally behind while American painters emphasized the present and the future and took many of their themes from literature. It was also in the 1840s that John Ruskin first published his *Modern Painters* (1843), which outlined how art could be used as an instrument for cultivating ideal moral values. With its storytelling possibilities, it is not surprising that genre scenes gained prevalence in the American art world by the 1840s.

Whether Johnson's subject was an antislavery pronouncement, portraiture, or genre, his politics, specifically his interest in the Civil War, were never far from his mind. Some subjects lent themselves naturally to a political discourse, certainly *Negro Life in the South* was fodder for controversial discussions about slavery when it was painted, but viewers might be surprised to find the number of veiled and not so veiled references to politics during and after the Civil War that can be found in Johnson's portraits and genre scenes, references that are couched in seemingly innocent images of families and children. Johnson had picked up the Dutch love of painting children that was perfectly suited to the current cultural trend of the cult of domesticity then in favor in America and used them to stage his political leanings.

Much has been written about the Victorian cult of domesticity in 19<sup>th</sup> century America. The lauding of motherhood and family life were a direct response to the social situations in America at the time. As Suzaan Boettger pointed out in her article, "Eastman Johnson's "Blodgett Family" and Domestic Values during the Civil War Era," the cult of domesticity was an opposing reaction to the external strife of the Civil War. Where social and political upheaval was tearing apart the country, the tendency toward a stabilizing social force within the home became stronger.<sup>2</sup> In this atmosphere the wife and mother took a central role as the bond of the family unit; it was her duty to inspire through her words and actions the civilizing of her husband and the teaching of her children.<sup>3</sup>

Children were important symbols in the cult of domesticity. The value of children was stressed due to several forces in the 19<sup>th</sup> century. Socially, the preciousness of children was called under question with the rise in the number of orphans seen during and after the Civil War. According to Boettger, orphans made up five percent of the population of New York City at the end of the 19<sup>th</sup> century and were reliant on the state, a situation that led many city dwellers to have a feeling of animosity towards these children. In response, writers took up the cause of children, emphasizing the Christian worth of every living soul as well

as the therapeutic nature of being around children whose contagious happiness was considered beneficial.<sup>4</sup> The sentimentality often shown in the arts of the time also reflected the nostalgia for childhood then in vogue and is apparent in both portraiture and genre paintings.



Figure 2. Eastman Johnson, *The Blodgett Family*, 1864. Oil on canvas, 30 x 25 in. (Image © The Metropolitan Museum of Art. Reproduction of any kind is prohibited without express written permission in advance from The Metropolitan Museum of Art)

Johnson's *The Blodgett Family* (1864, Figure 2) is a clear example of how the artist was able to tie portraiture together with social commentary regarding the Civil War. The Blodgett family (husband, wife, and three children) are arranged in the composition around the hearth in the sitting room of the their fine townhouse in New York City. As a portrait, Johnson has created a successful group composition that is akin to the conversation pieces popular in 17<sup>th</sup> century Netherlands and 18<sup>th</sup> century England, and which Johnson would have seen while studying in Düsseldorf from 1849-51. As David Simon identified in his study of Johnson, the artist was heavily influenced by Dutch painting in his style and subjects such as domestic scenes complete with moral anecdotes.<sup>5</sup> Traditional conversation pieces give the likeness of the portrayed individuals but the arrangement and the space in which they are portrayed also relays information about the group. The domestic scene in *The Blodgett Family* reflects the cult of domesticity with the family gathered around the hearth, the heart of the home. According to Jan Seidler Ramirez's paper, "The Victorian Household: Stronghold, Sanctuary, or Straightjacket?," the fireplace symbolized the security and closeness of the family because it provided warmth and was the gathering place for the household who would have to be in close proximity in order to receive its radiating heat. Ramirez also points out the particular importance of the parlor as the site of social intercourse in the Victorian home, not just for its good cheer, but as befits the cult of domesticity, the parlor provided a desirable alternative for men seeking social entertainment.<sup>6</sup> In *The Blodgett Family*, William Tilden Blodgett appears to be pleasantly entertained by the company of his three children and his wife. The scene, however, is not merely one of domestic bliss; it is also a clear reference to the social and politic upheaval of the country with the simple addition of the toy minstrel, a carved-wood kinetic doll of a black minstrel. Boettger's article outlines the argument for the black dancing toy as a symbol of the Blodgett family's ties to the Union and as anti-slavery supporters. The American flag posed on the mantle identifies Blodgett's support of the Union, but it has also been recorded that Blodgett belonged to the US Sanitary Commission, a committee created to promote the health and sanitation in the Union army camps. Although his age placed him outside the bounds of conscription, Blodgett actively supported the Union cause. He also chose an artist known for his antislavery images, such as Johnson's popular *Negro Life in the South* and *Ride for Liberty* and the lesser-known *The Freedom Ring*.<sup>7</sup> Blodgett's political actions, and the inclusion of the American flag displayed in the parlor make the position of the family as Union and anti-slavery supporters clear. However, the doll broaches complicated controversies of southern black stereotypes. The minstrel character was originally

intended to appease northern white male apprehension about African Americans by demeaning them with thick dialects, wild, supposedly “Ethiopian” dances, and childlike antics.<sup>8</sup> Paradoxically Boettger identifies Johnson’s depiction of the minstrel as “distinctly complimentary,” because of his “smart dress and dignified composure.”<sup>9</sup> Blodgett’s position is unmistakable, that Johnson has represented the toy minstrel in the best possible light, though the stereotype of the dancing minstrel may not simply be the “positive image of a race” reasoned by Boettger, but a nod to the contemporaneous evolution of the minstrel show from comedic entertainment to one that was more somber in tone. According to Robert Toll in, *Blackening Up: The Minstrel Show in Nineteenth Century America*, beginning in the mid-Civil War period black-faced minstrel shows increasingly addressed emancipation as northern audience members like Blodgett had a growing preference for nationalism in their entertainment, which included anti Southern sentiment.<sup>10</sup> In the Blodgett household, the children had been exposed to their father’s political stance and William Blodgett Jr. especially would have been educated in the politics of his father.<sup>11</sup> Young William Jr. is being trained by his father to have an interest in African-Americans and their current situation in America.

Although many scholars have discussed this family portrait in terms of a reduced Christmas due to the hardships of wartime, identifying the doll as a simple Christmas present, Boettger has given the painting an alternative reading, as a painting organized around William Jr. According to Boettger, the toy minstrel was most likely a birthday present as the boy’s birthday fell just before Christmas on December 20<sup>th</sup> and not a Christmas present as is often surmised, which also explains why the decorations in the home do not appear complete (there are few ornaments on the tree and no stockings on the fireplace, a common decoration by this time) and neither of the other children has a new toy to captivate their attention. In focusing on William Jr. and the toy minstrel, Johnson has brought the issue of emancipation to the forefront of this family portrait and conversation piece.

The nature of the family portrait means that although we see the effect of the political situation on the family, it is nonetheless an optimistic image as the function of a portrait is to show the sitters as happy and prosperous. Johnson’s genre scenes show the harsher realities of children’s lives during the war. Children as genre subjects were common in the Dutch style scenes that the artist painted during his years in Düsseldorf, many showing sympathy for the lower classes through images of beggar children. It is not surprising then that Johnson would continue that tradition by painting children to reflect social conditions in America during the

war. Many of his paintings dealt specifically with the situation of children whose fathers had gone to war and in some cases would never return from it. *Writing to Father* (1863, Figure 3) and *Lunchtime* (1865, Figure 4) are two such examples.

In the highly sentimental *Writing to Father*, a small boy studiously writes a letter to his absent father, symbolized by the army cap sitting on a nearby bench. The



Figure 3. Eastman Johnson, *Writing to Father*, 1863 Oil on composition board. 12 x 9 ¼ in. (Museum of Fine Art, Boston, Bequest of Maxim KarolikW, 64.435 Photograph © 2014 Museum of Fine Arts, Boston)

boy's small size is emphasized by his proportions in comparison to his large chair with its writing arm and the dainty foot pillow under the chair that his small legs do not reach. His youthfulness is also apparent from the careful way he attends to his letter as though writing were a new and difficult undertaking. Johnson's genre painting is not merely a young boy learning to write but a reference to the difficulties faced at home with an absent father. The artist engages the viewer's affection by the innocence of the boy's pink hued cheeks and the warm light cast on



Figure 4. Eastman Johnson, *Lunchtime*, 1865. Oil on composition board, 21 in. x 19 in. (Colby College Museum of Art; Gift of Mr. and Mrs. Ellerton M. Jette 1962.007)



him from the softly glowing sunlit window. The child also appeals to the Victorian cult of domesticity that prioritizes the family unit. The touches of femininity in the floral shawl draped at the left side of the painting above the army cap and the small foot cushion refer to the woman of the house, the wife and mother who is still at home and maintaining the household in her husband's absence. Mothers and their children figure prominently in several of Johnson's genre scenes from the 1860s as modern Madonnas, such as his *Mother and Child*, *A Lullaby*, and *A Cradle Song*.

Male patrons would be nostalgic seeing this young lad, who is forced to deal with the hardships of war instead of enjoying the carefree boyhood so often memorialized in nineteenth century American culture. As Elizabeth Johns points out in her book, *American Genre Painting: The Politics of Everyday Life*, most patrons of the arts were male and therefore most images of children in the Victorian era were of boys. Boyhood was universally identified as man's golden age, youth being the time before adult concerns of social rank and regional identification.<sup>12</sup> Johnson's image panders to his male patrons, who would envision their own childhood and place themselves or their sons in this young boy's position. The war has disrupted the boy's golden age of freedom and carefree living. Instead the child is dressed as a cadet; a soldier in training or in imitation of his absent father as young boys often dress in imitation of their heroes. Although the male viewer would certainly feel sadness for this boy who has lost his youthful innocence to the war, the warm light and endearing qualities in *Writing to Father* maintain a childlike sense of optimism.

Alternately, Johnson's *Lunchtime* reflects the physical hardships placed on children during the war. In this painting, two children, presumably brothers although the dress of the younger child is still the genderless clothing and short hairstyle in fashion for all American Victorian children, gaze at each other in the doorway of their home. The older brother leans against an empty chair and uses it as a makeshift table. The younger child crawls toward him across the floor. As David Simon has noted, the title of this painting has most likely changed over time as a painting originally known as "Not Enough for Two" and described with the same subject seems to have been renamed the much less sentimental "Lunchtime."<sup>13</sup> The original title then referred to the general concern about food at the end of the war when both supplies and men to tend the land were scarce. These boys do not reflect the innocent golden age of boyhood but the physical hardships placed on children during wartime.

Like the Dutch genre scenes Johnson studied in Düsseldorf, *Lunchtime* was painted with a warm coloration and atmospheric qualities that suggest emotive

anecdote. The viewer should anticipate a moral story and will find the children an apt metaphor for the Civil War and America itself. The metaphor of brothers divided parallels the opposition of North and South, which is so often identified as tearing apart families, brother fighting brother, and cousin fighting cousin. Children are especially fitting for this metaphor as America itself is often defined in terms of childhood: youthful vigor, unconventional daring, unspoiled innocence, and moral integrity.<sup>14</sup> These children, divided by hunger, no longer reflect such unspoiled innocence.

Other details further identify the Civil War as the main subject of this painting. The older child's play at war remains on the floor at the lower right interrupted by this singular meal. A collection of corncobs are stacked and rigged to form a series of three canons pointing outward protecting a corncob fort behind them. The middle canon is arranged with a direct sightline at the younger sibling, the older boy's competition for food. Certainly playing at war is not unusual for children, but its potency is enhanced for a pair of siblings arranged around a single bowl of food. Johnson frequently depicted corncobs in his art to symbolize America, such as in his *Corn Husking*; to emphasize American agrarian activities was particularly apt in a time when national identity was a concern. The corncob as a reference to America was not just a sign used by Johnson; Benjamin Latrobe had used corn stalks to replace the traditional acanthus leaves in his design for the Corinthian columns on the nation's Capital building. Johnson's corncobs identify the situation as a distinctly American one.

According to James Martin, child's play is a universal opportunity for children to imitate adult life without the risk of failure or danger. Through imitation children can learn proper social expectations and try out the actions they see adults perform without the pressure of consequences.<sup>15</sup> Martin also noted children's penchant for military parading and ceremony as a source of excitement, again since children do not recognize the relationship between actions and consequences, they purely take pleasure in the pageantry surrounding the military.<sup>16</sup> Johnson's children, however, have experienced the consequences of war firsthand in the absence of their father and the apparent absence of their mother as well. The mother of these young children is absent from the picture, literally and figuratively. Even the youngest sibling's dress suggests that the children have not been properly cared for, as infants in Victorian society were dressed in flowing gowns until they were mobile, at which point they would have been dressed in shorter dresses to enable movement.<sup>17</sup> This young child has not been properly switched over to the shorter dress necessary for movement and is clearly not tended to in other ways as well. The role of motherhood

was especially pertinent in this era as the cult of domesticity and the new vision of childhood as different from adulthood invested more responsibilities and respect in the role.<sup>18</sup> Mothers were seen as the main caregivers of children and the lack of attention paid to these children would have been identified by the Victorian viewer as not merely a reflection of the hardship placed on a family during war but also the lack of proper care from the absent mother. In the previous examples, the mother in *The Blodgett Family* portrait may not have stood out as a figure but she was located in the center of the painting and would have likewise been seen as the center of the family, whereas in *Writing to Father*, the mother's presence and attention was suggested by numerous feminine decorative touches in the room. To contemporary viewers, the boys in *Lunchtime* would have been associated with the orphans and half-orphans (children with only one parent) who were growing in number since the war's start. War orphans became a common symbol of the sacrifices made by the country and were reminders of the public's patriotic duty to support the war effort at home.<sup>19</sup> President Lincoln even referred to war orphans in his second inaugural address, concluding that the government was responsible, "to care for him who shall have borne the battle, and for his widow, and his orphan..."<sup>20</sup> Not all orphans were children without either parent; during the war it was customary for orphanages to accept half-orphans from widows who could no longer care for their children. Many women found the care of their children too much to bear financially and emotionally after the loss of their husbands. From the evidence presented by Johnson, it is likely that the mother of these children has succumbed to the debilitating depression of widowhood.

The space that these children occupy is not the fashionable parlor of *The Blodgett Family* or the warm glowing space in *Writing to Father*. The open doorway, unkempt home, and darkened hearth all suggest that the absence in this home is more than a father gone to war. The children play in the entryway to the house with no adults in sight. The door is open to the yard letting light into the space but also emphasizing the absence of a watchful eye. There is no protective father or doting mother to create an idealized family situation here. The room beyond the entry, a room with a bed, table, and fireplace, is dark and devoid of the warmth of a roaring fire which Ramirez had identified as the very heart of a home.<sup>21</sup> From the cracks showing on the front door to the visible wallboards showing through the wallpaper on the stairs, the house appears to be in great disrepair. The poverty reflects the situation that has also led to the hunger of the young children and is exasperated by the absence palpably felt by the empty chair and the flower petals strewn across the doorway.

It has been recorded by Ellen Marie Snyder in her article, "Innocents in a Worldly World: Victorian Children's Gravemarkers," that empty furnishings including beds and chairs were frequently used as Victorian children's grave markers because children were associated with the domestic sphere, a world of women and purity.<sup>22</sup> More broadly, the unfilled furnishing represented the absence of the physical body and easily translates to the absence of an adult form when the chair in question (in Johnson's painting) is clearly the proportion of an adult in comparison to the proportions of a child as the older child's waist barely reaches the seat. The absence of the adult is further heightened by the placement of the chair here in the entryway (and center of the painting) as though the chair is only to be used as a plaything for the children and not by an adult at the dining table. Within the context of war it can be surmised that the empty chair refers to the father of this household who is absent from the everyday lives of the family, and can no longer properly provide for his family nor maintain his property. Although Simon identified the flower petals blowing through the doorway as a reference to peace, in fact, they provide a further funerary symbolism, forcing the viewer to consider that the father is not merely absent but will not return to his family.<sup>23</sup> The chair as a memorial also makes an appearance in a popular Civil War song, "The Vacant Chair" by George Frederick Root (1861), which recounts the life of a soldier who would never return to his family. The popularity of this song led to it being published along with an image of a family seated around a dinner table with one empty chair.<sup>24</sup> In this case, the empty chair, the references to war, and the hunger of these children reflect the hardships faced by children during and after the war.

Not all images of domesticity were so overtly disheartening. Artists also tried to show that life continued at home during the war with images of domestic bliss, which, according to David Lubin, were meant to encourage American men to make a stronger connection to their families especially in an era when home life was frequently broken by trends of industrialization, gold seeking adventures, and war.<sup>25</sup> Lubin argued that viewers were being called to live their lives in search of the kinds of happy home lives seen in the artwork of many of the genre painters of the time including Lilly Martin Spencer. Her paintings in particular struck Lubin as using humor or as he termed it, "sauce," to create a stronger connection than if they were merely sentimental.<sup>26</sup> In a fitting example of Spencer's genre scenes, *War Spirit at Home* (1866, Figure 5), the artist intends to draw out the viewers' jovial nature even while the undertone of the painting is one of great anxiety. The children in the painting play wildly at mock military parading with a young girl in red wearing a military cap, locating this scene around the war. While the children create chaos



Figure 5. Lilly Martin Spencer, *War Spirit at Home*, 1866. Oil on canvas, 30 x 32  $\frac{3}{4}$  in (Purchase 1944 Wallace M. Scudder Bequest Fund, Collection of the Newark Museum 44.177)

they are oblivious to the concerned looks of the women, one who intently reads the newspaper with a flailing infant in her arms and another who watches for her reaction. This representation of home life during the war is similar to Johnson's *Lunchtime* in that the father of the household is absent and it is implied that he has gone to fight. However, Spencer's rowdy children do not show the same strains of hunger and abandonment. Certainly they are uncontrolled in a way that suggests the absence of an authoritative voice in the home and parodies the chaos of war but they seem well fed and cared for nonetheless. The childish antics add a bit of optimism to the painting just as the presence of children does in real life, which was sure to please viewers and patrons. In comparison, Johnson's paintings require a more serious reflection on the consequences of war.

Older boys were affected by the war in more direct ways and Johnson portrays several scenes of boys involved in the war. The artist himself had witnessed battle;

he was at the front at Bull Run, Antietam, and Gettysburg in order to capture some of the events unfolding, but unlike his contemporaries, Johnson preferred to reflect on the domestic sphere and how the home front was affected by war instead of the battlefield. Two scenes in particular show boys participating in the war with varying significance. In one, *The Wounded Drummer Boy* (1871), a young drummer boy who has been wounded in battle bravely requests to be carried through the battle so that he may continue at his post. Johnson claimed that he witnessed just such an event on campaign at the battle of Antietam, but the heroism of the drummer boy was also made popular in Julia R. Dorr's poem, "The Drummer Boy's Burial," published in Harper's Magazine in July of 1864 (complete with illustration of a deceased young drummer boy) and also appeared frequently in the burgeoning juvenile press.<sup>27</sup> Protagonists in Northern children's stories, sometimes younger than twelve, were often soldiers or the stock character of the brave drummer boy.<sup>28</sup> According to Marten, it was also cliché in literature of the era that the presence of children, including the drummer boys, could inspire sentimentalism in even the toughest soldier to pine for home and innocence.<sup>29</sup> The painting's story glorifies youthful nationalism and was certainly meant to strike a cord with male viewers in the drummer boy's heroic and patriotic actions. Although the drummer boy has lost his bloom of innocence by his exposure to war, he clearly has the daring and energy that parallels the courage and adventurous nature associated with the golden age of boyhood.

Alternately, *The Little Soldier* (1864, Figure 6) seems tentative about leaving home for the front. The Conscription Acts during the war made it possible for families to select who from their ranks would go to war or for wealthier members of society to pay substitutes to replace them if they were drafted. With these systems in place young boys often made their way into army service. Many participated as musicians for the army as bugle or drummer boys, messengers, and hospital orderlies, while others fought at the front. Although the documentation varies on the youngest members of the Union and Confederate armies and many boys lied about their age to participate in what they certainly saw as a glorious adventure, boys as young as 11 were recorded as wounded or killed in the battles of the Civil War. Some boys were so set on joining the army they tagged along after being refused enlistment, such as John Joseph Klem (later changed to Clem), the "Drummer Boy of Chickamauga," who tried to enlist in 1861 at the age of 9 and when he was denied, followed the army as an unofficial drummer until he was allowed to enlist when he turned 11.<sup>30</sup> In his painting, Johnson has portrayed one of these young lads making his way to war. His age is emphasized by his equipment, which weighs him down, and his gun



Figure 6. Eastman Johnson, *The Little Soldier*, 1864. Oil on board, 14 1/2 x 11 1/2 in. (Private Collection)

that is taller than he. Johnson has not depicted his little soldier on the battlefield, but in the act of departing home, with the garden gate just behind him and its late summer hollyhocks and sunflowers tying the youth to the domestic life and his own youthful bloom. Johnson has even represented the boy's childlike nature with

brightly rouged cheeks to match the flowers behind him. The artist emphasized that the boy was still a child and not a man to be sent to war. He preyed on the Victorian cult of domesticity to feel remorse and horror at the stealing away of this child's innocence. The little soldier dressed for battle should be a child playing dress up in imitation of his heroes but this little boy is not at play. The genre scene of a child being torn away from the home would have held much more for Johnson's viewer than a scene of men on the battlefield.

Johnson knew the temperament of his patrons in Victorian America and their penchant for genre scenes that expressed the strong moral values of Americans and portrayed the domestic sphere, the site of the current cult of domesticity. Addressing the virtues of the country and the home, Johnson focused his genre scenes on images of family life and especially children. With the development of the Civil War, the artist painted children to address the social and political issues of the time couched in more pleasant imagery than bloody battlefields, making them powerful conductors of ideas.

## Notes

1. Johnson's position from his first successful painting, *Old Kentucky Home*, was ambiguous to many viewers. An image of slaves gathered in their quarters showing signs of entertainment and pleasure was identified by some as pro-slavery under the argument that the slaves enjoyed living a simple life; others focused on the poor living conditions of the quarters and the clothes the slaves wore as signs of an anti-slavery stance.
2. S. Boettger: "Eastman Johnson's 'Blodgett Family' and Domestic Values during the Civil War Era," *American Art* v. 6, n. 4 (Autumn 1992), pp.51-2.
3. Boettger, *op. cit.* (note 1), p.56.
4. Boettger, *op. cit.* (note 1), p.64.
5. D. L. Simon: "Eastman Johnson's *Lunchtime*," *Colby Quarterly* vol. 39, is. 4 (December 2003), p.398.
6. J. S. Ramirez: "The Victorian Household: Stronghold, Sanctuary, or Straightjacket?" in *Domestic Bliss: Family Life in American Painting, 1840-1910*, ed. Lee M. Edwards (Yonkers, N.Y.: Hudson River Museum, 1986), p.8.
7. Johnson's *Ride for Liberty* individualizes and heroicizes the plight of an African American family group galloping on horseback toward freedom. Johnson claimed to have witnessed a similar event while traveling with the Union army. *The Freedom Ring* is another image showing Johnson's sympathetic leanings. It depicts a young African American girl being given a ring by a church congregation symbolizing her freedom, an actual event from 1860. P. Hills: *The Genre Painting of Eastman Johnson: The Sources and Development of His Style and Themes*. (New York: Garland Pub, 1977), p.62.



8. Boettger, *op. cit.* (note 1), p.61.
9. Boettger, *op. cit.* (note 1), p.61.
10. R. C. Toll: *Blacking Up: The Minstrel Show in Nineteenth Century America* (New York: Oxford University Press, 1974), pp.105, 177.
11. Boettger, *op. cit.* (note 1), p.57.
12. E. Johns, *American Genre Painting: The Politics of Everyday Life* (New Haven: Yale University Press, 1991), p.151.
13. Simon, *op. cit.* (note 4), p.415.
14. Hills, *op. cit.* (note 6), p.95.
15. J. A. Marten: *The Children's Civil War* (Chapel Hill: University of North Carolina Press, 1998), p.159.
16. Marten, *op. cit.* (note 14), p.160.
17. K. L. F. Calvert: *Children in the House: The Material Culture of Early Childhood, 1600-1900*. (Boston: Northeastern University Press, 1992), pp.97, 99.
18. C. N. Degler: *At Odds: Women and the Family in America from the Revolution to the Present* (New York: Oxford University Press, 1980), pp.66, 73.
19. Marten, *op. cit.* (note 14), pp.211, 216.
20. A. Lincoln: "Second Inaugural Address," in R. C. White, *Lincoln's Greatest Speech: The Second Inaugural* (New York: Simon & Schuster, 2002), p.19.
21. Ramirez, *op. cit.* (note 5), p.8.
22. E. M. Snyder: "Innocents in a Worldly World: Victorian Children's Gravemarkers," ed. Richard E. Meyer, *Cemeteries and Gravemarkers: Voices of American Culture* (Logan, Utah: Utah State University Press, 1992), p.11.
23. Simon, *op. cit.* (note 4), p.401.
24. Simon, *op. cit.* (note 4), p.402.
25. D. M. Lubin: *Picturing a Nation: Art and Social Change in Nineteenth-Century America* (New Haven: Yale University Press, 1994), pp.168-9.
26. Lubin, *op. cit.* (note 24), p.168.
27. Julia R. Dorr, "The Drummer Boy's Burial," *Harper's New Monthly Magazine* Vol. 0029 Issue 170 (July, 1864), pp.145-147.
28. Marten, *op. cit.* (note 14), pp.35.
29. Marten, *op. cit.* (note 14), pp.74.
30. "John Lincoln Clem," *Civil War Trust*, <http://www.civilwar.org/education/history/biographies/john-clem.html>, accessed February 15, 2012.

---

**ELIZABETH RICHARDS-RIVENBARK** is an Associate Professor of Art History at the University of South Alabama. She has published essays on American art in the nineteenth through twenty-first century with special interests in the areas of fiber and the body in contemporary art. She holds degrees from Colby College and Cornell University and is a board member of the Center for the Study of War and Memory.