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Guide to the Lincoln Collection, Cartoons, Drawings and Photographs 1860-1930



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Descriptive Summary

Identifier	ICU.SPCL.LINCOLNCARTOONS
Title	Lincoln Collection. Cartoons, Drawings and Photographs
Date	1860-1930
Size	2.5 linear feet (1 box)
Repository	Special Collections Research Center University of Chicago Library 1100 East 57th Street Chicago, Illinois 60637 U.S.A.
Abstract	The Lincoln Cartoons, Drawings, and Photographs collection forms part of the William E. Barton Collection of Lincolnia. The vast majority of the collection consists of cartoons, drawings, and lithographs from the American Civil War period.

Information on Use

Access

The collection is open for research.

Citation

When quoting material from this collection, the preferred citation is: Lincoln Collection. Cartoons, Drawings, and Photographs, [Box #, Folder #], Special Collections Research Center, University of Chicago Library

Biographical Note

Rev. William Eleazar Barton (1861-1930) The Rev. William Eleazar Barton (1861-1930) was one of the early twentieth century's most prominent writers and lecturers on the life of Abraham Lincoln. Born in Sublette, Illinois, in the same year Lincoln assumed the presidency, Barton grew up in an environment heavily influenced by reverence for Lincoln. After pursuing undergraduate studies at Berea College in Kentucky, Barton earned his divinity degree from the Oberlin Theological Seminary in 1890. He served parishes in Tennessee, Ohio, and Massachusetts before becoming the pastor of the First Congregational Church of Oak Park, Illinois, a position he held until his retirement in 1924. Four years later, Barton accepted an appointment as lecturer at Vanderbilt University, Nashville, Tennessee, where he also organized and served as pastor of the Collegese Congregational Church.

Barton's work as a writer produced a number of denominational manuals for church organization and a series of books presenting the wisdom and parables of a character he named Safed the Sage. For the last ten years of his life, however, Barton was best known to the public

as a prolific author and lecturer on Abraham Lincoln. His publications about Lincoln included *The Soul of Abraham Lincoln* (1920), *The Paternity of Abraham Lincoln* (1920), *The Life of Abraham Lincoln* (1925), *The Great and Good Man* (1927), *The Women Lincoln Loved* (1927), and *The Lincoln of the Biographers* (1930).

In the course of compiling material for his writings and talks, Barton visited Lincoln sites in Kentucky, Indiana, and Illinois; interviewed surviving Lincoln relatives and acquaintances; and traveled as far as California and England to collect information and conduct genealogical research on the ancestry of the Lincoln family. While acquiring a large collection of books, periodicals, pamphlets, manuscripts, and ephemera related to Lincoln and the Civil War era, Barton also purchased privately or at auction historical materials amassed by other Lincoln collectors such as John E. Burton and Osborn H. Oldroyd.

Scope Note

The Lincoln Cartoons, Drawings, and Photographs collection forms part of the William E. Barton Collection of Lincolniana. The vast majority of the collection consists of cartoons, drawings, and lithographs from the American Civil War period. Subject matters of these cartoons vary in scope in their relation to the war and have been organized to distinguish issues addressed in the materials.

The collection is organized into four series. Series I, *Lincoln's Life and Presidential Campaigns*, is divided into four subseries and contains materials related to Lincoln's presidential and pre-presidential life as well as commentaries on his consecutive presidential campaigns and his handlings in the efforts of the Civil War.

Series II, *Civil War Cartoons and Drawings*, is divided into four subseries and contains materials related to the Civil War. Subseries 1 houses materials covering Britain's responses to the American Civil War through cartoons published in the "Punch, or the London Charivari" British magazine; in this series, depictions of the American and British personifications of Brother John and Jack Bull can be found. Subseries 2 contains materials related to the issue of slavery before and during the Civil War. Britain's comments on the American dilemma of the right to own slaves are housed here as well as a coterie of lithograph illustrations from *Uncle Tom's Cabin*. Subseries 3 contains drawings and lithographs illustrating life of the soldier and Civil War battle scenes. A catalogue testing the effect of cannon shots is also housed in this subseries. Subseries 4 contains representations of Civil War figure-heads as Greek Mythology icons or novel characters; mainly from texts such as those written by William Shakespeare. Subseries 5 contains commentary on the result effects of the Civil War; the outcome and reconstruction of the post-war period and its effects on the country as a whole.

Series III, *The Canada Fires of the Fenian Raids*, contains materials from the "Punch" magazine. Cartoons and drawings focusing on the United States inaction to aid British Canada when it was invaded by the Fenian Brotherhood are housed here.

Series IV, Photographs, contains photography from the time period of William E. Barton. This includes an image of Graham White, aviator.

Related Resources

The following related resources are located in the Department of Special Collections:

<http://www.lib.uchicago.edu/e/spcl/select.html>

Subject Headings

- Barton, William Eleazar, 1861-1930
- Lincoln, Abraham, 1809-1865
- Hanks, Lucy, d. 1825
- Hanks, Nancy, 1784-1818
- Collectors and collecting -- United States
- Slavery
- Antislavery movements
- United States – History – Civil War, 1861-1865

INVENTORY

Series I: Lincoln's Life and Presidential Campaigns

This series is composed of cartoons, lithographs, and drawings related to Lincoln's eras of presidency. The materials housed here are divided into four subseries whose subject matters include Lincoln's presidential campaigns and genealogy, publications where he is represented from the "Punch" magazine, a sequence of cartoons by L.H. Stephens, and opinions on his orchestration of the Civil War. Please note there is also an instance of correspondence between R.E. Townsend and William E. Barton in Folder 3 with the Stephens cartoons.

Subseries 1: Life and Campaigns

Box 1

Folder 1

Drawing of "Honest Abe on the Stump", 1860; Drawing with Lincoln quote: A Pioneer Suffragist, 1836; Postcard photograph of birthplace of Nancy Hanks, Lincoln's mother, 1927; cartoon drawing, Platforms Illustrated: Baltimore/Chicago, date unknown

Box 1

Folder 2

Reproduction of London Punch's tribute to Lincoln after assassination, Britannia Sympathises with Columbia, 1865

Subseries 2: British "Punch" Cartoons

Box 1

Folder 3

Two cartoons from the British "Punch" magazine; The Great

- "Cannon Game" and "Beware!", 1863

Box 1

Folder 4

- "Punch" print of Lincoln as a bartender mandating the New York
 - Press, 1862

Subseries 3: L. H. Stephens Cartoons

Box 1

Folder 5

Letter from R.E. Townsend to William E. Barton requesting he publicize a collection of several Lincoln cartoons by L.H. Stephens, 1930. Cartoons: Ingenious Thing! Very!, Melancholy Accident: To a Gentleman in High Life; This Little Joker for President; Last Appearance March 4, 1865, Love me little, Love me long; The Unhappy Family, Chicago Platform, date unknown

Subseries 4: Lincoln's Handling of Civil War

Box 1

Folder 6

lithograph in color, The First of May 1865 or General Moving Day in Richmond, Virginia, 1864; Little Mac, In his Great Two Horse Act, in the Presidential Canvass of 1864, 1864; Lithographs in color, The Question Settled and The Great Remedy, date unknown

Series II: Civil War Cartoons and Drawings

Materials housed in this series focus on issues surrounding the American Civil War. These prints, drawings, and lithographs are mainly publications from the "Punch, or the London Charivari" British magazine and center on Britain's political relations with America during their Civil War. The issue of slavery, Britain's association to America during the war, and the effects and outcomes of it are the focuses dealt with in the cartoons housed here. Also included are cartoons which utilize mythological icons to personify figure-heads during the war as well as the confrontation of America invading Canada. Included here are a series of illustrations from the novel "Uncle Tom's Cabin".

Subseries 1: Britain Responses to American Civil War

Box 1

Folder 7

"Punch" drawings: John Bull's Neutrality, 1863; Naughty Jonathan, Mrs. Britannia moderates the reconciliation between John Bull and America after "Trent Affair", 1862; How They Went to Take Canada,

- America's pursuit to take over Canada, 1861; Political Arithmetic, 1862; Jonathan's Programme, or a Bit of Brag, Napoleon proposes a mediation between England and France in the American Civil War, 1862

Box 1

Folder 8

"Punch" drawings: Naughty Jonathan, 1861; A Likely Story and Look Out for Squalls, 1861

Box 1

Folder 9

"Punch" drawings: Extremes Meet, Holding a Candle to the ***** (Much the same Thing.), 1863; "Up a Tree," Colonel Bull and the Yankee 'Coon, Lincoln is pictured as a raccoon up a tree being hunted by Colonel Bull, 1862

Box 1

Folder 10

"Punch" drawing, The American Difficulty; 1861

Box 1

Folder 11

"Punch" drawings: A Family Quarrel, 1861; Neutrality 1863

Box 1

Folder 12

"Punch" drawings; Columbia's Fix and Waiting For an Answer, 1861

Box 1

Folder 13

"Punch" drawings: The Dowry, 1863; Beecher's American Soothing Syrup, 1863; Something for Paddy and Very Probably, 1864

Box 1

Folder 14

"Punch" drawings: Retrogression (A very sad Picture), 1862; The American Juggernaut, 1864

Subseries 2: The Issue of Slavery in the American Civil War

Box 1

Folder 15

"Punch" drawings: Caesar et Imperator and ; "Caesar Imperator!" or, The American Gladiators, and, 1861

Box 1

Folder 16

"Punch" drawings; Brutus and Caesar (From the American Edition of Shakespeare, 1863

Box 1

Folder 17

"Punch" drawings; Divorce A(*) Vinculo: Mrs. Carolina Asserts her Right to "Larrup" her Nigger, 1861; Lithograph, The House that Jeff Built, illustrates in stages the inevitable abolition of slavery and cotton trade in the south through slave ownership of Confederate president Jefferson Finis Davis, 1863

Box 1

Folder 18

"Punch" drawing; The Jamaica Question, 1865, Drawing from Philadelphia publisher, Forcing Slaver Down the Throat of a Freesoiler, date unknown; Uncle Sam Protecting his Property Against the Encroachments of Cousin John, 1861

Box 1

Folder 19

"Punch" drawing; The Black Conscription: "When Black meets Black Then comes the End (?) of War", 1863

Box 1

Folder 20

Lithograph illustrations from London depicting images from text of "Uncle Tom's Cabin": Emmeline Sold, "Cassey's Sorrows", "Cassey's Happier Days", Eva's Forebodings, "Eliza", Eva and Topsy, 1852-53

Subseries 3: Soldier Life

Box 1

Folder 21

Soldier carrying drum, drawing from life, 1864; lithographs, Behind the Breastworks. Awaiting the Attack, Bringing Up a Batter: "Just in Time!", A Cavalry Charge, Crossing the Rapidan, Roadside Commissaries, Commissary Sergeant's Headquarters, On the Alert, date unknown

Box 1

Folder 22

Barnard Casement cannon shrapnel; shots 3-6, Barnard Casement; photograph no. 1,2 and 3 before shots; Barnard Casement photo no. 4 after first shot; Barnard Casement photo no. 5 after 2nd shot; Barnard photo no. 6 after 4th shot; Barnard photo no.7 after 4th shot (from casement interior); Barnard photo no. 8 after 5th shot; Barnard photo no. 9 after 6th shot; photo no. 10 after 6th shot (from casement interior); photo no. 11 after 7th shot; photo no. 12 after 8th shot; Target at Fort Delaware photo no. 1; Fort Delaware photo no. 2 after 1st shot; Fort Delaware photo no. 6 after 4th shot; Fort Delaware photo no. 7 after 5th shot; Fort Delaware photo no. 8 after 7th shot; Fort Delaware photo no. 9 after 9th shot; Open Embrasure photo no. 1; Embrasure photo no.2; Embrasure photo no. 3 after 1st shot; Embrasure photo no. 4 after 1st shot (interior); Embrasure photo no. 5 after 2nd shot; shrapnel and bullet photos, 1st-4th Shot Totten Embrasure; Totten Embrasure photo no. 14 after 8th shot; Battery at Fort Monroe photo no. 18, date unknown

Subseries 4: Mythical and Iconic War Cartoons and Drawings

Box 1

Folder 23

"Punch" drawings: King Cotton Bound -- The Modern Prometheus, 1861; Teucer, Assailed by Hector, is Protected by The Shield of Ajax, 1864

Box 1

Folder 24

"Punch" drawings: and The Genu-Ine Othello, 1861; Oberon and Titania, 1862

Subseries 5: Effect and Outcome of the American Civil War

Box 1

Folder 25

"Punch" drawings Columbia's Sewing-Machine, 1864; The Re-United States and The Disputed Account, 1865

Box 1

Folder 26

Depiction of the before and after effect of America's national bird, 1861; print cartoon of Benjamin Franklin Butler as a maid "cleaning up" New Orleans, date unknown; print cartoon of Lincoln having the Union stitched together by a man sitting on a globe of the world with a needle and thread, date unknown

Box 1

Folder 27

Cartoon diptych of General Stonewall Jackson and Jeffery F. Davis, Democracy: 1832 and 1864, 1864

Series III: The Canada Fires of the Fenian Raids

The cartoons and drawings housed in this series are "Punch" magazine commentaries on the United States inaction to aid British Canada when their neutrality was violated by the Fenian raids.

Box 1

Folder 28

"Punch" drawing; The Yankee Fireman and The Yankee Fireman Keeps his Word, 1866

Series IV: Photographs

Housed in this series are photographs taken during the time period of William E.

Barton.

Box 1

Folder 29

Photograph of aviator Graham White taking off, 1911; Photograph of the Lincoln Log Cabin, undated