

A STATE DIVIDED

Exploring the Civil War Through Images

TEACHER'S GUIDE

ket.org/artstoolkit/statedivided



KentuckyHistoricalSociety



A faded, textured background of the United States flag, showing the stars and stripes in a light, sepia tone.

“

Artifacts—the objects we make and use—are part of American history. If we know how to look at them, they can be sources for better understanding our history. While textbooks focus on the great documents of the American past, or the important events, artifacts can show us another kind of history, another way of approaching the past.

”

“Looking at Artifacts, Thinking About History”
by Steven Lubar and Kathleen Kendrick

A *State Divided: Exploring the Civil War Through Images* includes images related to the Civil War from the collections of the Kentucky Historical Society (KHS). Produced by KHS and KET as part of the Social Studies Arts Toolkit, this resource is designed to provide a wide variety of images for use in the classroom. Medals, photographs, weapons, diaries, flags, clothing, and many other items are included, along with detailed contextual and background information, high-quality zoomable images for viewing details, and classroom ideas. Each artifact is also accompanied by a student handout sheet written at middle school reading level.

This collection can be used in a variety of ways. Individually and collectively, the images offer an engaging way to help students better understand Kentucky before, during, and after the Civil War. What role did Kentucky play politically in the build-up to the war? What was life like for the Kentucky soldiers who served on both sides of the conflict, and how did issues such as technology affect their war experience? What was the period like for Kentuckians on the home front? And, how did events after the end of war continue to impact Kentuckians' lives and opinions? The images of artworks, artifacts, photographs, and source documents can help students explore these questions and many others.

As the essay “Looking at Artifacts, Thinking About History,” part of the Smithsonian Institution guide *Artifacts & Analysis: A Teacher's Guide to Interpreting Objects and Writing History*, advises, “consider each artifact with its many stories as holding diverse meanings for different people, past and present. Think of them as bits of contested history. It is because of the contest and conflict they embody, and the way they combine use and meaning, that artifacts are such valuable tools for exploring the past.”

THE SMITHSONIAN INSTITUTION SUGGESTS FIVE WAYS TO THINK ABOUT ARTIFACTS IN HISTORY

- **Artifacts tell their own stories.**
- **Artifacts connect people.**
- **Artifacts mean many things.**



- **Artifacts capture moments.**
- **Artifacts reflect changes.**

Each of the 75 artifacts in *A State Divided* tells not only a story about the Civil War in Kentucky but also a story about the nation as a whole during this pivotal time in American history. Some are intimate and personal stories of the impact of the war on individuals, families, and communities. Others reveal the impact of individuals on the war. There are also stories of change—changing technologies, evolving ideologies, and the swirling political, social, and economic environment of the years before, during, and after the war. And many of the artifacts are part of more than one story.

These images can be used in a wide variety of ways. You can use them to engage students and invite inquiry and curiosity. You can use them to give students some sense of what life was like for real people during the Civil War and to introduce facts and information.

At the same time, images can be used to build observation and interpretive skills, the visual literacy and critical thinking that are important components of 21st Century Skills. Some of the images also invite exploration as works of art.

In teaching social studies, digital images allow students to directly access source materials. Because all of these images relate to Kentucky in some way, they also provide important connections between history and community.

TIPS FOR EXPLORING AN IMAGE

By asking a variety of guiding questions, you can facilitate student inquiry into an artifact, work of art, or other image.

Ask both convergent (closed) and divergent (open) questions. Convergent questions ask students to put together facts and observations to form an answer. Although several answers may be possible, they tend to converge to one expected answer. Questions like these ask students to observe and describe what they are looking at. For example, you might ask: What do you see in the photograph? What do the subjects of the photograph appear to be doing? What symbols are found on the medal?

Divergent questions have several right answers. Students are encouraged to generate their own ideas or take a new perspective on a given topic by remembering information and organizing it. For example, you might ask: What do the props in the painting tell you about the subject? If you were going to have your portrait made, what items would you want included?

ASK A VARIETY OF TYPES OF QUESTIONS

- **Memory and personal experience questions**

Remind students of their prior knowledge and experience by asking them what they already know about what is shown—either the subject matter or the type of item. Relate the item or image to their lives: Have they ever had a portrait or photograph made? Does anyone they know own an item like the one pictured? What might be used today for the same purpose as the object in the photograph? These types of questions recall prior knowledge and experience, involve the group without difficulty or threat, set the stage for further questions and define the theme of the lesson, and allow you to show interest in students' responses while assessing their comfort level/background knowledge.

- **Description and evidence questions**

Ask students to describe what they see and to begin to interpret it. “What do you see?” “What do you think it tells you?” and “What makes you think that?” are questions that build students' observation skills and encourage them to back up their interpretations with evidence from the artifact, image, or setting.

- **Compare and contrast questions**

Use these questions to build analysis skills. Ask students to compare and contrast two items that have similar purposes or artworks with similar themes. Or ask them to compare and contrast an item with its contemporary counterpart.

- **Premise or hook questions**

Use these types of questions to introduce facts or pertinent information that will help students go further in their

interpretation and analysis. For example, noting that it was common to “souvenir” clothing and uniforms of war heroes in discussing the Needle Case image, which includes a scrap from Stonewall Jackson’s coat, could lead to a discussion of heroes and why Jackson would have been considered a hero.

ANOTHER WAY TO LOOK AT EXPLORATION OF THE IMAGES IS TO USE A DESCRIBE/ANALYZE/INTERPRET PROCESS

- **Describe:** These questions ask students to report on what they see. Questions have to do with materials, size, texture, color, designs, patterns, clothing, symbols, facial expressions, and when the item was created.
- **Analyze:** These questions ask students to look for visual clues beyond mere description. They might consider who made the item, who used it, for what purpose, and when and where it was used. Students can also analyze an image for indications of status or age.
- **Interpret:** These questions ask why the item was/is important—to the owner, to the owner’s family, to a museum, and to the documentation of history. Why is the item significant? Why was it saved?

For some images, particularly works of art, a fourth step—**evaluation**—might also be appropriate. After students have described, analyzed, and interpreted the image or artifact, how do they evaluate it? For example, ask: Does this portrait do an accurate job of portraying its subject or expressing a point of view? Is this a reliable and believable account of an event? This type of activity builds students’ skills in judging,



valuing, defending, or justifying opinions and choices.

This four-part process—describe, analyze, interpret, and evaluate—is also used in arts and humanities to respond to works of visual art, dance, drama, and music.

USING SINGLE IMAGES

Some artifacts—and many paintings, photographs, and prints—provide an excellent springboard for discussion and for engaging students in the content of the Civil War. For example, the Canteen



works very well as an artifact that could lead into a discussion of soldier life. The Currier and Ives Print, “Battle of Mill Springs KY” works well as a work of art and as an original source document.

COMPARING AND CONTRASTING IMAGES

Although these items work well on their own, combining for comparison and contrast is very effective in stimulating a richer discussion. Here are some possible combinations:

- Canteen, Cane, and Carved Wood Block all relate to the folk art of carving, commonly practiced by soldiers on both sides of the Civil War.
- Ella Bishop Flag, Handmade Confederate Flag, Flag of the 6th Regiment KY Infantry (CSA), and Returned Flags Booklet explore the significance placed on flags.

- Grand Army of the Republic Souvenir Badge and United Daughters of the Confederacy Badge are examples of post-Civil War nostalgia for the Southern “Lost Cause.”
- The Currier and Ives Print, “Battle of Mill Springs KY” and the Lithograph, “The Fort Pillow Massacre” are quite different representations of battles. Students can also discuss how the artists used line and limited color to convey their interpretations of these battles.
- The Painting, “Sunday Morning in the Kitchen” and the Theatrical Poster of “Uncle Tom’s Cabin” show two very different images of slavery.
- “Cumberland Gap during the Occupation of the Union Army” and “Main Street While Morgan Was Expected” help students understand the impact of the war on non-combatants.
- The Carte de Visite and the photograph Rock Island Rebels were made through a photographic process that allowed for multiple prints to be produced at a much cheaper price, an early precursor of the “snapshot.” Compare and contrast the images and explore the reasons a Union officer and a group of Confederate Prisoners of War would have had cartes de visite made.
- The Lithograph, “The Fort Pillow Massacre” and the Dessert Spoon with Lynching Scene are both chilling examples of racism.



EXPLORING THEMES THROUGH MULTIPLE IMAGES

Some images, even if they have a limited impact when used alone, can be very powerful when used in combination with other images. Another reason to group images is to explore a theme through images.

HERE ARE A FEW IDEAS FOR COMBINING IMAGES

- The Campaign Medal and the Centennial Medallion Paperweight were created 101 years apart. Although both feature images of Abraham Lincoln, their purposes, as well as the historic context in which they were released, differed widely.
- The Print, “Head-Quarters at Camp Dick Robinson, Near Bryantsville, Kentucky” and the Currier and Ives Print, “Battle of Mill Springs KY” both were images that were mass produced. They can be compared and contrasted in terms of their differing processes (wood engraving vs. lithograph), styles, and emotional impact. How did the artists use the element of line to create different feelings of movement in these two prints? What do the two prints convey to the viewer? How?



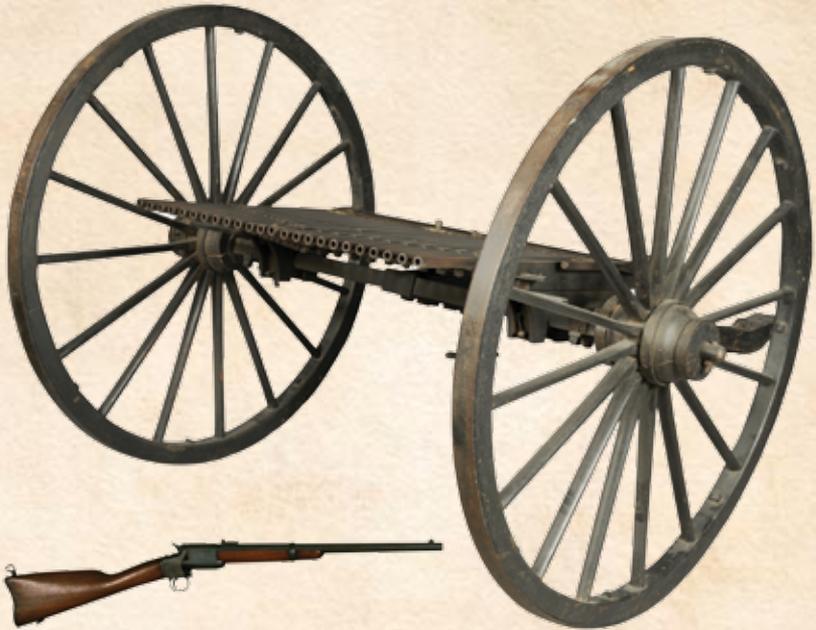
- The print, “Head-Quarters at Camp Dick Robinson, Near Bryantsville, Kentucky” and the photograph “Cumberland Gap during Occupation by the Union Army” both document the occupation of private homes as headquarters for military leaders, but they tell very different stories. Camp Dick Robinson was a mansion that the owner volunteered as

headquarters, while the farm houses in Cumberland Gap were commandeered. The method of documentation is also a stark contrast, one being a wood engraving and the other a photograph. Which is more realistic? Why weren't more events and sites documented by photography during the Civil War?

- The Dental Kit, Hospital Cot, Trepine Saw, and Whiskey Flask show things that were part of battlefield medical care, giving us a sense of the difficult conditions under which the soldiers fought.
- The Dress, General Edward H. Hobson's Frock Coat, Epaulettes, Lexington Rifles Shako, Cassius M. Clay's Chapeau-bras, the Bramlette Portrait, Portrait of John Brown, the Columbus Depot Jacket, and the Portraits of Dennis Doram, Jr. and Diademina Doram show both military and non-military fashions of the day. An interesting approach is to ask students how the clothing indicates status.



- The Billinghamst-Requa Volley Gun, the Colt M1860 Army Percussion Revolver, the Henry Repeating Rifle, the Minié Ball, the Non-Regulation Staff and Field Officer's Sword, the Triplet and Scott Carbine, and the US Infantry and Rifle Tactics Manual are all related to weapons used during the Civil War. They are interesting from the viewpoints of military history and technological advances in warfare. It was during the Civil War that pistols made swords outdated.



- The Canteen, Henry Lane Stone Bandana, and Coverlet represent not only the everyday lives of common soldiers but also items that soldiers valued as reminders of home.
- The Henry Lane Stone Bandana, the Rose of Sharon Quilt, the Coverlet, and the Needle Kit are an interesting way of introducing the textile arts of the Civil War era.
- The Circular Cornet, the Fife, and the “Citizen Guards March” Sheet Music relate to the importance of music in the military and can be used as a springboard for discussion of music of the era, purposes of music, or to compare and contrast to contemporary military music traditions.

- John Hunt Morgan's Command Autograph Book, Child's Uniform, Grand Army of the Republic Souvenir Badge, Jefferson Davis Home Association Certificate, and Southern Cross of Honor are all items that represent the "Lost Cause" interpretation of the Civil War that became popular in the late 19th and early 20th century. The text that accompanies the objects also explains that federal government services were not available for Confederate veterans, which is why private organizations took up this role.
- The Bramlette Portrait, the Portrait of John Brown, and the Portraits of Dennis Doram, Jr. and Diademia Doram make an interesting group to compare and contrast. All four portraits are done in a style that was prevalent during this time period, but there are subtle differences.
- Taken together, the Ellen Wallace Diary, the Ella Bishop Flag, the Handmade Confederate Flag, the Rose of Sharon Quilt, and the Dress provide insight into the lives of women during the Civil War.
- The Lithograph, "The Fort Pillow Massacre"; the Painting, "Morning in the Kitchen"; the Theatrical Poster of "Uncle Tom's Cabin"; and the United States Colored Troop Muster and Descriptive Roll, along with the text components of the Portrait of John Brown, the "US Infantry and Rifle Tactics" manual, and the Ellen Wallace Diary show various ways that African Americans were represented before, during, and after the Civil War. The portraits of Dennis Doram, Jr. and Diademia Doram are interesting to add to this group because they are the only works in this collection commissioned by African Americans. The portraits provide an image of a free African-American woman who had gained some status with her husband, a business owner. By contrast, Lithograph, "The Fort Pillow Massacre" is an interpretation of the strikingly different lives of some women of color during the Civil War.
- The Newspaper Clipping "Bivouac of the Dead" and the example of Scherenschnitte are both representations of mourning customs common during and after the Civil War.

- The photo Rock Island Rebels, the Wrought Iron Manacle, the Carved Cane, and the background information about the Henry Lane Stone Bandana all relate to prisoners of war and the conditions of the POW camps.
- The collection includes several examples of early photography: the Carte de Visite, Rock Island Rebels, State Capital, and “Cumberland Gap during the Occupation of the Union Army.” Compare and contrast them to one another, to a modern day digital photograph, and to a lithograph or wood engraving from this collection.



- The Lithograph, “The Fort Pillow Massacre”; the print United States Senate, A.D. 1850; the Currier and Ives Print, “Battle of Mill Springs KY”; and the Print, “Head-Quarters at Camp Dick Robinson, Near Bryantsville, Kentucky” were all mass produced for sale. What do they tell us about the time when they were created? Compare them to contemporary prints or posters that are familiar to students by examining both process and subject matter.

MIXING IMAGES WITH TEXTUAL INFORMATION

Some images have limited impact just as images, but when combined with textual information, they provide new insights into the Civil War era:

- Loving Cup tells the story of a doctor accused of attempting to use biological warfare by spreading yellow fever. It may surprise students that biological warfare is not a recent issue.

- Coal Torpedo shows a device used during the Civil War that would be considered a terrorist weapon. How does it compare to today's IEDs?
- The Ellen Wallace Diary expresses the viewpoint of a woman who was a pro-slavery unionist.



- The image of Cassius M. Clay's Chapeau-bras, combined with its background information, shows the strong influence of foreign involvement in the Civil War and how Lincoln was influenced to issue the Emancipation Proclamation partially by events in Czarist Russia.
- The text accompanying the Bramlette Portrait is rich with insight into Civil War and post-Civil War politics. This might be most suitable for high school students.
- The Suitcase shows a type of bag known as a "carpetbag." It becomes much more interesting when the term "carpetbaggers" is explained. This is a good springboard for discussion of Reconstruction.

- The Centennial Medallion Paperweight, used with its background information, provides insight into the long term impact of the Civil War and the conditions during the Civil Rights era.



- The Portrait of John Brown and the image of the John Brown Pike, when used with their background information, give insight into the controversial figure.
- William Horsfall's Medals of Honor and the Commemorative Roster represent the often-overlooked role of youth during the Civil War. Horsfall's story helps young people connect to this war in a more personal way.

- The Princeton Wasp July 22 is a copy of a handwritten newspaper produced just after the end of the Civil War. The editor was strongly against the idea of granting voting rights to African Americans.

A State Divided is available online at www.ket.org/artstoolkit/statedivided. It was produced with funding from the KET Arts Toolkit project and the KET Lucille Little Endowment for the Arts.

ADDITIONAL RESOURCES

- The Kentucky Historical Society website includes additional resources about the Civil War in Kentucky.
<http://history.ky.gov/index.php>
- The Smithsonian Institution website includes an excellent guide to using artifacts to teach history: *Artifacts & Analysis: A Teacher's Guide to Interpreting Objects and Writing History*
<http://www.smithsonianeducation.org/idealabs/ap/index.htm>
- The Annenberg Education website *America's History in the Making* includes a series of Historical Thinking Skills Interactives
<http://www.learner.org/courses/amerhistory/interactives/>
- The National Park Service website includes a guide to Teaching with Museum Collections.
<http://www.nps.gov/history/museum/tmc/index.htm>
- The Visual Thinking Strategies website has information about using images in open-ended discussions to build students' visual literacy and higher-order thinking skills.
<http://www.vtshome.org/>

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A State Divided: Exploring the Civil War Through Images includes 75 images of artifacts related to the Civil War from the collections of the Kentucky Historical Society. With each image, you'll find complete background information, classroom ideas, a student handout, and a Zoomify tool that gives you a close-up view of the details of the artifact.

When using the images, please credit the Collections of the Kentucky Historical Society.

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Billinghurst-Requa Volley Gun
Bramlette Portrait
Campaign Medal
Cane
Canteen
Carte de Visite
Carved Wood Block
Cassius M. Clay's Chapeau-bras
Centennial Medallion Paperweight
Child's Uniform
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"Citizen Guards March" Sheet Music
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Dress
Ella Bishop Flag
Ellen Wallace Diary

Epaulettes
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Flag of the 6th Regiment Kentucky Infantry (CSA)
General Edward H. Hobson's Frock Coat
Goblet
Grand Army of the Republic Souvenir Badge
Handbill
Handmade Confederate Flag
Henry Lane Stone Bandana
Henry Repeating Rifle
Hospital Cot
Jefferson Davis Home Association Certificate
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Theatrical Poster of "Uncle Tom's Cabin"

Trephine Saw

Triplett and Scott Carbine

Unconditional Union Party Handbill

United Daughters of the Confederacy Badge

United States Colored Troop Muster and Descriptive Roll

The United States Senate, A.D. 1850

"US Infantry and Rifle Tactics"

Whiskey Flask

William Horsfall's Medals of Honor

Wrought Iron Manacle

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