



# COLLECTIONS IN THE CLASSROOM

*TEACHERS GUIDE & RESOURCES*

## The Civil War in Virginia: 4th – 6th Grade Sources

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PRIMARY SOURCE MATERIAL  
AND DISCUSSION QUESTIONS



HARD TACK.

## CREDITS

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## ACKNOWLEDGMENTS

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## IMAGE CREDITS

All objects are from the Virginia Museum of History & Culture collections, except the following: image of the United States divided between USA, CSA, and territories (courtesy of National Geographic)

## VIRGINIA STANDARDS OF LEARNING

VS.1, VS.7, VS.8, US.1, US1.9



### Collections in the Classroom: The Civil War in Virginia (4<sup>th</sup>-6<sup>th</sup> Grade Sources)

This primary source packet is designed to help familiarize 4<sup>th</sup>-6<sup>th</sup> grade students with the Civil War in Virginia, covering Virginia Studies and US I. The sources included will expose students to a variety of collection material. When analyzing the materials, keep in mind the origin of the source – is it an object or a written source? Was it meant to be public or private? Who is it to, and who is it from? Who used it? Does it contain opinion or facts, and, can you tell the difference? Is it written or illustrated? These questions, the material in the corresponding source packet, the contextual information and images, and the guidelines below will provide an avenue for integrating museum collections into the classroom.

#### Background: The Civil War in Virginia

The Civil War began in the spring of 1861, following the secession of eleven Southern states from the Union. These states formed the Confederate States of America to preserve the institution of slavery from Northern interference following the 1860 election of President Abraham Lincoln. Lincoln, and the Republican Party he led, pledged to prevent the spread of slavery to new states. This pledge threatened Southern enslavers, who believed Republicans would eventually try to abolish slavery where it already existed.

While debates over the future of slavery caused the war, the war did not begin to end slavery. Instead, Lincoln and his government's primary goal was to force the Confederacy to return to the Union. Only later did the conflict become one of liberation.

Initially, Virginia voted against joining the Confederacy. The state's politicians had hoped a compromise could be reached that avoided war. However, in April 1861, the Confederate Army attacked the United States Army garrison at Fort Sumter in South Carolina. In response, Lincoln called on all loyal states—Virginia included—for soldiers to suppress the rebellion. Most Virginia politicians refused to participate in an invasion against their fellow Southerners, leading the state to finally vote to secede.

The war changed the landscape of the state forever. Western counties that had few numbers of enslaved

people voted to leave the state, eventually forming the new state of West Virginia. Soon after Virginia joined the Confederacy, Richmond became the capital of the fledgling nation. This led to more battles being fought in Virginia than any other state. By the end of the war, over thirty-thousand Virginian soldiers had died, the institution of slavery was destroyed, and the state's major cities lay in ruins.

The war came to an end in Virginia with the surrender of Confederate General Robert E. Lee's army to Union General Ulysses S. Grant at Appomattox Court House on April 9th, 1865. Lee led the Army of Northern Virginia, which had become the embodiment of Confederate nationalism and hope. After his surrender, other Confederate commanders soon followed suit. While the Confederate States of America lost their fight for independence, many people today still hold a pro-Confederate memory of the war. Although post-war amendments to the U.S. Constitution aimed to protect the rights of newly freed African Americans, such as the 13th Amendment that abolished race-based slavery and the 15th Amendment that guaranteed the right to vote for Black men, racial equality in Virginia remained an unfulfilled goal until the Civil Rights Movement of the 1950s and '60s forced meaningful change.

## LIST OF SOURCES

Imprint, Great Seal of the Confederacy, Date Unknown

Lithograph, Battle of Bull Run, Currier & Ives, 1861

Scrapbook Page, Plan of Fortress Monroe, Robert Knox Sneden, 1862

Confederate Currency, Virginia Treasury Note, October 15<sup>th</sup> 1862

Homespun Cloth, 1861-1865

Sheet Music, *Weeping, Sad and Lonely: When This Cruel War is Over*, Charles Carroll Sawyer & Henry Tucker, 1863

Tintype, Robert Thaxton, mid-19<sup>th</sup> C.

Print, Hard Tack, Winslow Homer, 1864

Painting, Slave Hunt, Thomas Moran, 1864

Newspaper Illustration, Siege of Petersburg, E.F. Mullin, 1865

Telegraph Transmitter, J. Polsey & Co, mid-19<sup>th</sup> C.

Photograph, Richmond Across the Canal Basin, Andrew Joseph Russell, April 1865

Oath of Loyalty, Anthony Rosenstock, 1865

*\*All letters are transcribed as written. Spelling, grammar, and punctuation errors have been retained.*



## OVERALL DISCUSSION AND GUIDING QUESTIONS

### OBSERVE

1. What do you notice first?
2. Find something small but interesting.
3. What do you notice that you didn't expect? What do you notice that you can't explain? What do you notice now that you didn't earlier?

### REFLECT

1. Where do you think this came from?
2. Why do you think somebody made this? What do you think was happening when this was made?
3. Who do you think was the audience for this item?
4. What tool was used to create this?
5. Why do you think this item is important?
6. If someone made this today, what would be different?
7. What can you learn from examining this?

### QUESTION

1. What do you wonder about...who? what? when? Where? Why? How?

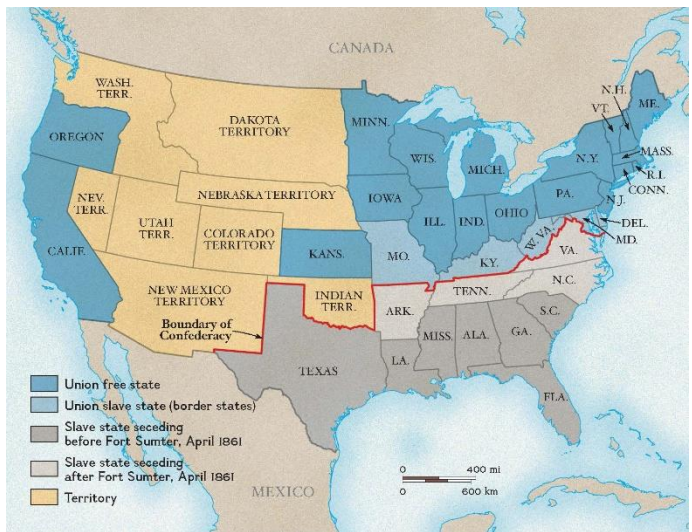
## CONTEXT AND DISCUSSION QUESTIONS FOR EACH SOURCE

### Imprint, Great Seal of the Confederacy, Date Unknown

VMHC Object Number: 2001.78.A-B

When eleven southern states seceded from the Union and formed the Confederate States of America (CSA), they sought not just to preserve the institution of slavery but also to form a legitimate parallel government. This can be seen in their adoption of a Confederate Constitution, in their establishment of a similar government structure (President, Cabinet, Congress, etc.) and their attempts to engage in international diplomacy. One of the ways in which the CSA tried to establish legitimacy was through the visual language of symbols connecting them to past United States leaders or movements. George Washington was particularly popular, as the Confederacy felt they were also leading a revolution against an unjust government. The Great Seal of the Confederacy was commissioned in 1863 and shows George Washington on horseback, hand raised forward. He is surrounded by a wreath of agricultural products and the words “The Confederate States of America: 22 February 1862.” The bottom of the seal reads the Latin “Deo Vindice” – which has been interpreted in a variety of ways, including “With God as Our Protector” as well as “God Vindicates” or “God as our Vindicator.”

1. Why do you think the Confederate States of America wanted to draw similarities between themselves and George Washington?
2. Why do you think the Confederate States of America included agricultural products in this design?
3. Look up February 22<sup>nd</sup>, 1862 – why is this date important to the Confederacy?
4. What is the difference in protection and vindication? Do the different translations mean different things?



**Map of Union States, Confederate States & Border States**

Courtesy of National Geographic Education

### Lithograph, Battle of Bull Run, Currier & Ives, 1861

VMHC Object Number: 1999.161.305

The First Battle of Bull Run (also known as the First Battle of Manassas) was the first large battle of the American Civil War, fought on July 21<sup>st</sup>, 1861. While the battle ended with a Confederate victory, the nearly 5,000 casualties combined made clear that this would not be a short war. This lithograph was printed soon after the battle by taking written accounts and photographs into consideration. Currier & Ives was a New York based company and their images are notable for representing a northern perception of different events throughout the Civil War. This image shows fighting between Zouave troops (Union) and the Black Horse Cavalry (Confederate).

1. Why do you think the artists included people and animals in this picture?
2. Is it easy to tell who is on each side in this image?
3. What are three words that you would use to describe this scene? What is the emotion in this scene?
4. The color yellow is only used once – what do you think it represents?

## Scrapbook Page, Plan of Fortress Monroe, Robert Knox Sneden, 1862

VMHC Object Number: 1994.80.51

Robert Knox Sneden was a Union soldier, mapmaker, and prisoner of war. His personal memoir and scrapbook albums contain detailed watercolors, maps, and drawings of various Civil War battlefields and buildings. This drawing shows Fortress Monroe, a Union fort in the Hampton Roads area of Virginia.

1. What familiar place names do you recognize in this drawing? What about unfamiliar place names?
2. What direction is North on this map? How can you tell?
3. What symbols does Sneden include in this drawing?
4. Sneden was not from Virginia, and was a soldier in the Union Army. Why do we have things he wrote and drew in our collection at the Virginia Museum of History and Culture?

*Research Extension: Fortress Monroe is also sometimes called "Freedom's Fortress." Can you research why?*



**Robert Knox Sneden Portrait**  
VMHC Mss5.1.Sn237.1.Vol1

## Confederate Currency, Virginia Treasury Note, October 15th 1862

VMHC Object Number: 2010.39.2

Paper money was the main form of currency in the Confederacy, as the mints (factories that created coins) in the South were taken by Union forces early in the Civil War. However, the currency in the South was poorly regulated. Each state issued their own money in addition to the money printed by the Confederate government. However, since the notes were not backed by silver or gold, inflation ran rampant. This currency note was printed in Virginia and shows three individuals – George Washington (left), Governor John Letcher (center), and Pocahontas (right).

1. Why do you think this bank note features images of those three people? Do you think other states used the same or different people? How could you find out?
2. How does this one-hundred dollar note compare to today's hundred-dollar bill? What is similar? What is different?
3. Why do you think Virginia printed their own banknotes during the Civil War instead of using the preexisting American currency?

## Homespun Cloth, 1861-1865

VMHC Object Number: 1943.11.8

The phrase "homespun" generally describes any textile produced domestically in a non-industrial setting. In Colonial America, raw materials such as linen, cotton, and wool were used to produce clothing and textiles for local use. However, industrialization after the American Revolution meant that machine-made cloth became more common and large-scale home spinning & weaving fell out of common practice. During the Civil War, several factors increased the production of home spun fabric in the Confederacy. Wartime blockades meant there was less access to factory-made fabrics from the North and Europe, and the production that existed focused on creating clothing for soldiers as opposed to those on the home front. In addition, some individuals felt it showed patriotism to wear locally made cloth. Women primarily produced this type of cloth, a visual symbol of their war time support.

1. What would be the positives and negatives of wearing and making homespun cloth vs. machine made cloth?
2. How do you think war time shortages changed the lives of different groups of women on the home front (white vs. Black, free vs. enslaved, poor vs. wealthy)?
3. How would wearing locally made cloth show patriotism to the Confederacy?

## Sheet Music, Weeping, Sad and Lonely: When This Cruel War is Over, Charles Carroll Sawyer & Henry Tucker, 1863

VMHC Sheet Music

Many people didn't think The Civil War would last as long as it did, or claim as many lives as it did. However, at the end of four long years of fighting, over 600,000 soldiers lost their lives. Some historians think the number might even be as high as 700,000 – 800,000, especially once civilian deaths are included in the count. This doesn't consider the hundreds of thousands more left with life altering mental and physical scars. 1863 was a huge turning point for the Civil War. The Emancipation Proclamation, heavy recruitment of Black soldiers for the United States Colored Troops, and The Battle of Gettysburg, and the Gettysburg Address all occurred in 1863, the year this song was also written. The song was a hit in both the North & the South, selling over 1 million copies during the war. To appeal to a broader audience and capitalize on universal war-weariness, certain lyrics changed depending on the audience. For example, the phrases "suit of blue" vs. "suit of gray" would be changed for Union vs. Confederate audiences.

1. What is happening in this song? Who is speaking? Who are they speaking to?
2. Which version, the Northern or the Southern, is this copy? How can you tell?
3. What does the popularity of the song tell us about how the country was feeling about the Civil War?



**Blue Union Uniform**  
VMHC 1992.86.1-3



**Gray Confederate Uniform Coat**  
VMHC 1990.100.237

## Tintype, Robert Thaxton, mid-19th C.

VMHC Object Number: 0000.278

Robert Thaxton was a Confederate soldier killed at the Battle of Chancellorsville in 1863. The Battle of Chancellorsville was fought between April 30 – May 6, 1863, with the Confederacy ultimately winning an unlikely victory. This battle saw over 30,000 soldiers killed, wounded, captured, or missing – among them Confederate Lieutenant General Thomas "Stonewall" Jackson. Jackson was fatally wounded by friendly fire and died a week later. This tintype photograph shows a half-length portrait of Thaxton in uniform facing the camera. Tintypes were invented in the 1850's, shortly before the beginning of the Civil War, and were often hand-colored. Photography meant that journalists could capture real images of war for the first time, instead of simply illustrating. Additionally, tintypes were lightweight and unbreakable, meaning soldiers were able to send photographs back home to family members or carry images of loved ones with them.



**18<sup>th</sup> Century Camera & Photographic Equipment**  
VMHC 1940.4.A-E

1. How do you think photographs changed people's perceptions about the Civil War?
2. What is Robert wearing in this image?
3. How does this photograph compare to photographs today? How do you take or store your photographs?

*Research Extension: What other types of technology were invented or improved during the Civil War?*



## Print, *Hard Tack*, Winslow Homer, 1864

VMHC Object Number: 2003.2.D

Poor nutrition plagued Civil War soldiers in both the Union & the Confederacy. As the war extended year after year, blocked supply lines, a lack of refrigeration, and crop fields turned to battlefields left millions of men without fresh food. Common foods included salted meat, bread, and coffee. Sometimes vegetables or fruit might be available to supplement or could be foraged from surrounding areas. Hardtack, a very dry and hard cracker made of just flour, water, and salt became a mainstay in the diet of Civil War soldiers due to its durability. It would be soaked in liquid – or potentially just in someone's mouth – to make it soft enough to eat. Unfortunately, it also didn't contain the vitamins or nutrients necessary to keep someone healthy.



**"HARD TACK" from diary of Robert Knox Sneden**  
VMHC 1994.80.183.A

1. How does the soldier in this image feel about his hardtack?
2. What impact would not having balanced meals – protein, vitamins, and minerals – have on a soldier's health?
3. What do you think made getting food to the soldiers difficult?

*Extension Activity: Hardtack is made of water, flour, and salt. Experiment with making some as a class!*

## Painting, *Slave Hunt*, Thomas Moran, 1864

VMHC Object Number: 2000.161

Though difficult to see due to the painting style, this painting depicts an enslaved family in the lower left corner in their attempt to escape slave catchers, at the upper right. The practice of hiring individuals to catch and return enslaved people who had fled bondage predates the Civil War, but enslaved people often seized the chaos of the Civil War as an opportunity for self-emancipation by heading to Northern states, Union held forts or territories, or hiding deep in familiar terrain. The bravery of attempting to flee slavery in search of freedom cannot be overstated – if caught, individuals awaited harsh punishment and sometimes death. This painting depicts the Great Dismal Swamp – a swampland that spans the border between Virginia & North Carolina. The terrain was rugged and treacherous, with large trees, dense underbrush, and ferns. Wildlife such as bears, wildcats, wild cattle, hogs, and poisonous snakes also inhabited the area. Despite this, many enslaved people sought refuge here, with the swamp providing protection and safety against slave catchers. The difficulty of living in a place like the Dismal Swamp was worthwhile, as it also presented an opportunity for relative freedom. These individuals formed communities called "maroons" – a term used to describe people who are able to remove themselves from a system of slavery.

1. What do you see? What do you notice? What is hard to see?
2. What types of emotions do you think the enslaved family in this image is feeling? Why do you think that?
3. What makes a swamp a good place to hide?



## Newspaper Illustration, Siege of Petersburg, E.F. Mullin, 1865

VMHC Object Number: 1996.32.2

When the war began, many Black Americans—North and South—volunteered to serve as soldiers in the Union Army. United by a belief in black inferiority and fearful of racial strife, white people initially rejected the idea of arming Black men. Nonetheless, Black enlistment in United States armies began in July 1862, and increased in force after the Emancipation Proclamation on Jan. 1, 1863. These segregated units were referred to as United States Colored Troops (USCTs). They faced racism and widespread hostility from many white soldiers who felt that African Americans should not be allowed to serve. Despite this, many African Americans – both those born free in the North and those who had self-emancipated from slavery in the South – flocked to enlist in the name of securing freedom for themselves and others. By the end of the war, around 200,000 African Americans, roughly 10% of the Union Army, had served. Battles around Petersburg during 1864 saw the largest concentration of USCTs in service.



**United States Colored Troops Plaque**

Courtesy of the Black History Museum  
& Cultural Center of Virginia

1. What side of the Civil War are the men in this picture fighting for? How can you tell?
2. What does the mood seem like in this picture? Are they celebrating or sad?
3. How do you think it made Black men feel to be able to fight for the Union Army?

*Note on Language: While both the USCTs and this newspaper illustration use the word “colored”, that word is considered outdated and often offensive in modern times. Make sure you are only using it to refer to the primary source, not in general language or conversation!*

## Telegraph Transmitter, J. Polsey & Co, mid-19th C.

VMHC Object Number: 2002.439.1.A

This telegraph receiver was allegedly used to send the news of Robert E. Lee’s surrender to Ulysses S. Grant at Appomattox Courthouse, signifying the beginning of the end of the Civil War. On April 6, 1865, following a victory at Sailor’s Creek, Grant began a correspondence with Lee in an effort to convince Lee to surrender. Lee declined to surrender his army. Following the Battle of Appomattox Station, Lee sent a letter to Grant in which he declined once again to surrender his army, but asked Grant what terms might be offered. On April 9, 1865, Lee sent a letter to Grant offering his surrender. Grant initially forgot to inform Washington D.C. of his victory and sent a messenger to Appomattox Station to relay the message to the White House. News quickly spread about Grant’s victory at Appomattox Courthouse. Telegraph receivers were used primarily in the 19<sup>th</sup> century and conveyed messages in Morse code through a series of electrical signals carried by wire. The telegraph allowed instantaneous communication and meant that military commanders in the Civil War could coordinate more effectively. Reporters were also able to quickly send news from the battlefield, expanding media coverage.

1. Can you think of any modern ways of communicating that might be similar to tapping out a telegraph?
2. What are some other ways people may have conveyed messages during the 1860s? What type of technology did they not have?
3. Why would it be important to be able to quickly send news of Lee’s surrender?

## **Photograph, Richmond Across the Canal Basin, Andrew Joseph Russell, April 1865**

VMHC Object Number: 1994.121.65

This photograph is part of an album created by Captain Andrew Joseph Russell (1830 - 1902) and contains approximately 137 photographic prints consisting of Civil War period images. Captain Russell worked in the U.S. Military Railroad Construction Corps, a group that laid and operated temporary railroad lines to transfer troops, food, & weapons. After the war, Russell continued his career as a professional photographer. Richmond was an industrial center for the Confederacy and stored many of the Confederacy's weapons and supplies. Rather than allow these items to fall into Union hands, Confederate soldiers destroyed the items by setting fire to Richmond's buildings and bridges on April 2, 1865. Citizens and political figures, including Confederate President Jefferson Davis, left the city that night as the city went up in flames. One week later, Robert E. Lee surrendered Confederate troops to Ulysses S. Grant at Appomattox Courthouse. Once the Civil War came to an end, Richmond needed to be rebuilt.

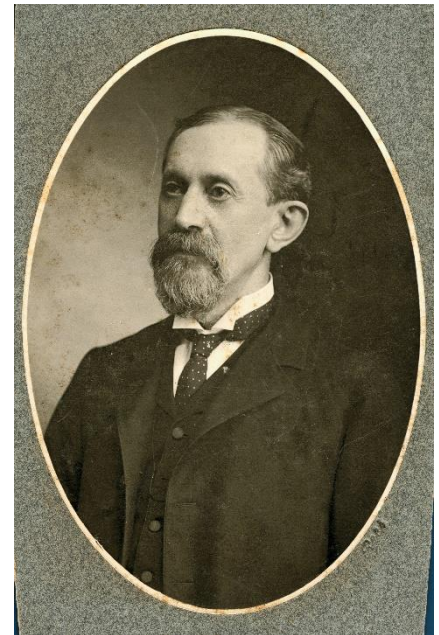
1. What items related to war do you see in this picture?
2. Why do you think Confederate troops set fire to their capital?
3. Why do you think Captain Russell took this picture?
4. What do you think the process of rebuilding a city would involve?

## **Oath of Loyalty, Anthony Rosenstock, 1865**

VMHC Object Number: 2000.59.17

After the end of the Civil War, the country entered a period called "Reconstruction." This established federal military oversight until Confederate states completed a series of requirements for readmittance to the United States of America, including requirements for former Confederates to take oaths of loyalty, uphold and enact the 13<sup>th</sup> Amendment, and pass new state constitutions. This Oath of Loyalty to the United States was signed by Anthony Rosenstock, a Jewish merchant and department store owner. The Civil War forced his business to close in 1863, but after the war he – along with many other businesspeople – was eager to get his business restarted, which he was able to do in 1866.

1. Where did Anthony Rosenstock live, according to this document?
2. Why do you think the United States government wanted Oaths of Loyalty from people living in former Confederate states?
3. What can we assume by the fact that this is a printed form with blanks for Anthony to fill in? Where do we see forms like that today?



**Anthony Rosenstock**  
VMHC 2000.59.2

### The Civil War in Virginia (4<sup>th</sup>-6<sup>th</sup> Grade)

Imprint, Great Seal of the Confederacy, Date Unknown

VMHC Object Number: 2001.78.A-B





## The Civil War in Virginia (4<sup>th</sup>-6<sup>th</sup> Grade)

Lithograph, Battle of Bull Run, Currier & Ives, 1861

VMHC Object Number: 1999.161.305



**BATTLE OF BULL RUN VA JULY 21ST 1861.**  
Gallant charge of the Zouaves and defeat of the rebel Black Horse Cavalry.



## The Civil War in Virginia (4<sup>th</sup>-6<sup>th</sup> Grade)

Scrapbook Page, Plan of Fortress Monroe, Robert Knox Sneden, 1862

VMHC Object Number: 1994.80.51





## The Civil War in Virginia (4<sup>th</sup>-6<sup>th</sup> Grade)

Confederate Currency, Virginia Treasury Note, October 15th 1862

VMHC Object Number: 2010.39.2



## The Civil War in Virginia (4<sup>th</sup>-6<sup>th</sup> Grade)

Homespun Cloth, 1861-1865

VMHC Object Number: 1943.11.8





**The Civil War in Virginia (4<sup>th</sup>-6<sup>th</sup> Grade)**

Sheet Music, Weeping, Sad and Lonely: When This Cruel War is Over, Charles Carroll Sawyer & Henry Tucker, 1863

VMHC Sheet Music

Inscribed to  
Sorrowing Hearts at Home. . .

**"Weeping, Sad and Lonely"**  
OR  
**"WHEN THIS CRUEL WAR IS OVER."**

Song, with Chorus,

"Weeping, sad and lonely,  
Hopes and fears, how vain,  
When this cruel war is over,  
Praying that we meet again."

WORDS BY  
**CHARLES CARROLL SAWYER,**

Music Composed and Arranged by  
**HENRY TUCKER.**

Brooklyn, N. Y.

Price, 25c. nett.

Published by SAWYER & THOMPSON, 59 Fulton Av.

Philadelphia. New York. Boston.  
LEE & WALKER. HALL & SON. — S. T. GORDON. — WM. A. POND & CO. OLIVER DITSON.

Entered, according to Act of Congress, A. D. 1863, by Henry Tucker, in the Clerk's Office of the District Court of the Southern District of New York.

# "WEEPING, SAD AND LONELY,"

OR,

"WHEN THIS CRUEL WAR IS OVER."

Words by CHAS. G. SAWYER.

Music by HENRY TUCKER.

*Moderato e cantabile.*

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Moderato e cantabile'. The introduction consists of two systems of piano accompaniment. The first system of the vocal melody is followed by the lyrics: '1. Dear - est love, do you re - mem - ber, When we last did meet,'. The second system of the vocal melody is followed by the lyrics: 'How you told me that you loved me, Kneel - ing at my feet?'. The piano accompaniment continues throughout the vocal parts.

Oh! how proud you stood be - fore . . me In your suit of blue, . . .

When you row'd to me and coun - try Ev - er to be true.

**CHORUS.**

*And. 2d time pp*  
 Weep-ing, sad and lone - - ly, Hopes and fears how vain! Yet pray-ing,  
*ALTO.*  
*piu. e marcato.*  
*TENOR.*  
 Weep-ing, sad and lone - - ly, Hopes and fears how vain! Yet pray-ing,  
*BASS.*  
*2d time pp*



When this cru-el war is o-ver, Pray-ing that we meet a-gain!

When this cru-el war is o-ver, Pray-ing that we meet a-gain!

2.

When the summer breeze is sighing  
Mournfully along;  
Or when autumn leaves are falling,  
Sadly breathes the song.  
Oft in dreams I see thee lying  
On the battle plain,  
Lonely, wounded, even dying,  
Calling, but in vain.

CHORUS.—Weeping, sad, &c.

3.

If amid the din of battle  
Nobly you should fall,  
Far away from those who love you,  
None to hear you call—  
Who would whisper words of comfort,  
Who would soothe your pain?  
Ah! the many cruel fancies  
Ever in my brain.

CHORUS.—Weeping, sad, &c.

4.

But our country called you, darling,  
Angels cheer your way;  
While our nation's sons are fighting,  
We can only pray.  
Nobly strike for God and liberty,  
Let all nations see  
How we love the starry banner,  
Emblem of the free.

CHORUS.—Weeping, sad, &c.

*Copyright by Saml. W. McDougall, 21 & 24 Beekman St., N. Y.*

## The Civil War in Virginia (4<sup>th</sup>-6<sup>th</sup> Grade)

Tintype, Robert Thaxton, mid-19<sup>th</sup> C

VMHC Object Number: 0000.278





**The Civil War in Virginia (4<sup>th</sup>-6<sup>th</sup> Grade)**

Print, Hard Tack, Winslow Homer, 1864

VMHC Object Number: 2003.2.D





**The Civil War in Virginia (4<sup>th</sup>-6<sup>th</sup> Grade)**

Painting, Slave Hunt, Thomas Moran, 1864

VMHC Object Number: 2000.161





## The Civil War in Virginia (4<sup>th</sup>-6<sup>th</sup> Grade)

Newspaper Illustration, Siege of Petersburg, E.F. Mullin, 1865

VMHC Object Number: 1996.32.2



SIEGE OF PETERSBURG.—THE COLORED INFANTRY BRINGING IN CAPTURED GUNS AMID CHEERS OF THE OHIO TROOPS.  
FROM A SKETCH BY OUR SPECIAL ARTIST, E. F. MULLEN.

When the colored troops found themselves within the works of the enemy no words could paint their delight. Numbers of them kissed the guns they had captured with extravagant satisfaction, and a feverish anxiety was manifested to get ahead and charge some more of the Confederate works. A number of the colored troops were wounded and a few killed in the first charge. A large crowd congregated, with looks of unutterable admiration, about Sergeant Richardson and Corporal Wobey, of the Twenty-second United States colored regiment, who had carried the colors of their regiment and been the first men in the works. Our artist gives a sketch of this gallant action.



## The Civil War in Virginia (4<sup>th</sup>-6<sup>th</sup> Grade)

Telegraph Transmitter, J. Polsey & Co, mid-19th C.

VMHC Object Number: 2002.439.1.A



## The Civil War in Virginia (4<sup>th</sup>-6<sup>th</sup> Grade)

Photograph, Richmond Across the Canal Basin, Andrew Joseph Russell, April 1865

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The Civil War in Virginia (4<sup>th</sup>-6<sup>th</sup> Grade)

Oath of Loyalty, Anthony Rosenstock, 1865

VMHC Object Number: 2000.59.17

