

## D. RECONSTRUCTION

The political confusions that followed the War are not our concern here. But we will look at changes in how Blacks are treated as subjects for the arts, the many kinds of cultural appropriation that became rife, and a trailblazing film that unfortunately blazed its trail in the wrong direction and changed American life for decades to come.

### COMPARISON: Two paintings by Eastman Johnson

**Johnson:** *Negro Life at the South* (1859, NY Historical Society)

**Johnson:** *Fiddling his Way* (1866, Chrysler Museum, Norfolk VA)

### COMPARISON: Two paintings of Black piety

**Brooke:** *A Pastoral Visit* (1881, Washington NGA)

**Tanner:** *The Thankful Poor* (1895, Chrysler Museum, Norfolk VA)

**Tanner:** *The Banjo Lesson* (1893) and *The Annunciation* (1898)

**Video:** *Jump Jim Crow* (Thomas Dartmouth Rice)

♪ **Poster** for *The Birth of a Nation*, 1915

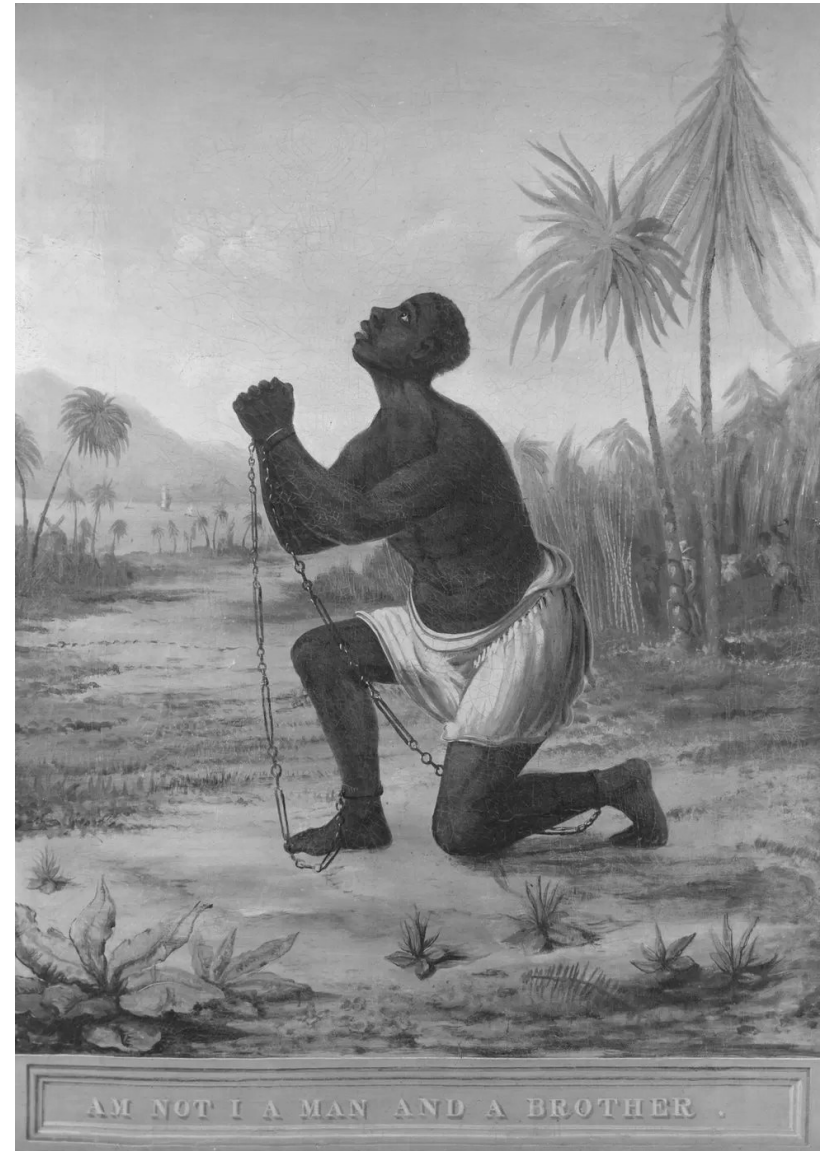
♪ **Griffith:** *The Birth of a Nation*, scenes from Part II

Richard Norris **Brooke** (1847–1920, *American painter*), Eyre **Crowe** (1824–1910, *English painter*), John Steuart **Curry** (1897–1946, *American painter*), DW **Griffith** (1875–1948, *American filmmaker*), Samuel **Jennings** (1755–1834, *American painter*), Eastman **Johnson** (1824–1906, *American painter*), Herman **Melville** (1819–91, *American writer*), George **Morland** (1763–1804, *English painter*), John **Newton** (1725–1807, *English cleric and writer*), Timothy **O’Sullivan** (1840–82, *American photographer*), Amelia **Opie** (1769–1853, *English writer*), Harriet Beecher **Stowe** (1811–96, *American writer*), Henry Ossawa **Tanner** (1859–1937, *American painter*), Thure de **Thulstrup** (1848–1930, *American painter*), JMW **Turner** (1775–1851, *English painter*), Alfred **Waud** (1828–91, *American painter*), Josiah **Wedgwood** (1730–95, *English ceramicist*), Walt **Whitman** (1819–92, *American poet*)

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# TRANSATLANTIC IDENTITIES



## 6. PURCHASED LIVES

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# PURCHASED LIVES

THE ISSUES INVOLVING STATES' RIGHTS, economies, and cherished ways of life have made the legacy of slavery a particularly difficult problem in the United States, and we shall spend three-quarters of the class on the various attempts to address it, as reflected in the arts and literature of each period. But much of the blame can be laid at the door of Britain, which dominated the transatlantic slave trade for over a century, and whose manufacturers benefitted from cheap imports from the slave-holding South. By the same token, though, Britain also led the way in Abolition, by banning the slave trade, ending slavery in its own colonies, and bringing nations together in an international treaty, all in the first forty years of the 19th century.

The first section of the class will deal with those first steps towards **Abolition**, primarily in Britain. We then turn to America with a look at Harriet Beecher Stowe's *Uncle Tom's Cabin*, which provided the **Inspiration** to move the anti-slavery movement into top gear. After the break, we look at **Emancipation** and the Civil War, then at the sorry train of events that followed with **Reconstruction** and Jim Crow. *rb.*

## A. ABOLITION

Early moves towards Abolition in Great Britain, with clips from a film about William Wilberforce, his mentor John Newton, and his friend William Pitt, the Prime Minister. Then some examples of the early movement in the New England States.

**Morland:** *The Slave Trade*, 1791 (print)

**COMPARISON: Two paintings called The Black Boy**

♪ **John Newton:** *Amazing Grace*, 1772, first verse (Joan Collins)

♪ **Film:** *Amazing Grace* (2006, Ioan Gruffudd, Albert Finney)

**Wedgwood:** *Am I Not a Man and Brother?* (1787)

**Turner:** *The Slave Ship* (1840, Boston MFA)

**Eyre Crowe:** *Slaves Waiting for Sale, Richmond VA* (1853)

**COMPARISON: Abolitionist books for children**

**Amelia Opie:** *The Black Man's Lament, How to Make Sugar* (1826)

**Hannah and Mary Townsend:** *The Anti-Slavery Alphabet* (1846)

**COMPARISON: Jennings: Liberty (1792), various versions**

♪ **William Lloyd Garrison:** *Abolitionist Song* (1841)

**Curry:** *The Tragic Prelude* (1939, Kansas State Capital)

♪ **John Brown's** speech at his trial (David Strathairn)

## B. INSPIRATION

A segment devoted to *Uncle Tom's Cabin* by Harriet Beecher Stowe, its impact on both sides of the Atlantic, and some of the ways it has been changed by adaptations for the stage or screen.

♪ **Harriet Beecher Stowe** (PBS American Experience)

♪ **Stowe:** *Uncle Tom's Cabin*, excerpts from the 1987 movie.

♪ **Stowe:** *Uncle Tom's Cabin*, Chapter VII, excerpt (audiobook)

♪ **Stowe:** *Uncle Tom's Cabin*, Eliza's escape from the 1927 movie.

## C. EMANCIPATION

President Lincoln's push for Emancipation was played out against the background of the Civil War, and was in his mind a necessary accomplishment before that war should end. We watch two scenes from Steven Spielberg's filmed account of Lincoln at this time, then look at various ways the War has been portrayed visually and in verse.

♪ **Spielberg:** *Lincoln*, Lincoln with his advisers and with the troops

**COMPARISON: Depictions of Pickett's Charge, Gettysburg 1863**

**Thulstrup:** *The Battle of Gettysburg, Pickett's Charge* (1887)

**Waud:** *The Battle of Gettysburg, Pickett's Charge* (1863)

**Waud:** *Kennesaw's Bombardment* (1864)

**O'Sullivan:** *Harvest of Death, Gettysburg 1863*

**COMPARISON: Two Civil War poets**

♪ **Whitman:** *When Lilacs Last in the Dooryard Bloom'd* (David Baillie)

♪ **Melville:** *Shiloh* (Jonathan Jones)