

Brooklyn and Long Island Sanitary Fair,  
AND  
Long Island Historical Society

—●—  
**THE BATTLE OF GETTYSBURG, PA,**  
A LECTURE BY  
**L. R. BAUGHER, Esq.,**  
OF GETTYSBURG,  
AT THE CHAPEL OF THE PACKER INSTITUTE,  
Friday Evening, Feb. 5th, at 8 o'clock.

—●—  
TWENTY-FIVE CENTS.

ADMIT ONE.

# BROADSIDES

*Draft Posters &  
Brooklyn and Long Island's  
Sanitary Fair*

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## TEACHER'S GUIDE & MATERIALS



BROOKLYN  
HISTORICAL  
SOCIETY

GW  
GREEN-WOOD

## THE CIVIL WAR VOICES FROM BROOKLYN

This curriculum was developed in commemoration of the 150<sup>th</sup> anniversary of the end of the Civil War and highlights collections from Brooklyn Historical Society and Green-Wood Cemetery. These letters, cartes de visite, wartime illustrations, and broadsides document visual and print communication made by and for Brooklynites during the American Civil War.

The Civil War coincided with innovations in photography, print media, and postage systems. The primary sources highlighted in this curriculum speak to an explosion in personal communication between battlefield and home and to the rise of a mass culture meant to solidify national identity and patriotism. They have been paired with adaptable handouts and strategies for critical thinking across the humanities and social sciences, designed for grades 4–12.

The sources highlighted here and their accompanying critical-thinking strategies offer a rich entry point into the following topics and themes:

- Life as a soldier
- Life on the home front
- The draft in New York City
- Women and relief efforts
- Technological advancements in communication
- The use of propaganda

School groups in and around New York City can deepen their study of the Civil War through onsite programs at Green-Wood Cemetery and Brooklyn Historical Society. At Green-Wood, burial ground to many Civil War soldiers, they will unpack themes of commemoration and memory. At Brooklyn Historical Society, founded during the Civil War in 1863, they will explore archives and museum collections for what they contain as well as probe their omissions. Both this curriculum and visits to these institutions will push students to move past epic, patriotic narratives of the Civil War and to consider the powerful forces and personal experiences that defined this transformative era.

**The Civil War: Voices from Brooklyn** was created by Rebecca Krucoff in collaboration with the Education Departments of Brooklyn Historical Society and Green-Wood Historic Fund.

### Visit Us! Bring your class on a tour!

Contact us to schedule a tour or an in-class program.

At Brooklyn Historical Society:  
**education@brooklynhistory.org**  
**www.brooklynhistory.org**

At Green-Wood:  
**contactus@greenwood.com**  
**www.green-wood.com**

Education programs at Brooklyn Historical Society and Green-Wood Cemetery are designed to support the Common Core Learning Standards and the NYC DOE Scope and Sequence.

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# BROADSIDES

*Examine the language of wartime propaganda to explore issues of race, class, and citizenship. Collaboratively research broadsides, floor plans, tickets, and prints to make a claim about women, culture, and home-front efforts in Brooklyn.*

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## CONTEXT

Long before social media or even television or radio existed, people used printed media as a means of public communication. Among the formats used was the broadside — a printed poster with text, historically used to advertise, announce events, or proclaim ideas to the public. Created with movable type that allowed for a range of words and font sizes, these mass-produced posters were plastered on walls with information meant to appeal to the immediate community. Though mass communication now includes social media and other Internet-based media, you can still find cheap, mass-produced posters, often on the temporary walls of construction sites, to advertise music, sports, or other local events.

During the Civil War, broadsides were a common sight. Recruiters in New York City and Brooklyn printed them to attract men to enlist. While the main audience was white men, specific subgroups and other groups — immigrants, African-Americans, workers — were also sought out. Fund-raising and relief organizations such as the Sanitary Commission used broadsides to advocate for their causes and to promote events. At times even the latest national news was printed on a broadside and shared with the community. By examining broadsides and other printed ephemera from the Civil War period, we are able to gather information about the types of people who were living in Brooklyn in the 1860s and the print propaganda designed to reach them or reflect their sentiments.

The following two lessons investigate broadsides and ephemera related to two entirely separate topics: the military draft and the Brooklyn and Long Island Sanitary Fair of 1864. The first lesson uses broadsides that pertain to the draft. Each was created to target a particular group of men living in Brooklyn and New York City at the time of the Civil War. In particular, the posters included here address “Greasy Mechanics,” or working-class men;

**CONTEXT**  
(cont.)

“Colored Citizens,” or African-Americans; and German-speaking immigrants. Each poster attempts to play on the emotions of its audience by appealing to them directly through specific language, tone, and imagery. In the months leading up to the Civil War, Southerners often referred to Northern laborers as “greasy mechanics,” implying they were inferior in intellect, ability, and condition. The 1861 recruitment poster included in this packet turned that slur on its head, calling on all so-called “greasy mechanics” to use their bravery, hard work, and mechanical expertise on the battlefield against the Southerners who had insulted them.

Recruiting African-American soldiers began in earnest after the Emancipation Proclamation went into effect in 1863. New York State mustered three United States Colored Troops regiments: the 20<sup>th</sup>, the 26<sup>th</sup>, and the 31<sup>st</sup>; the “Colored Citizens to Arms” poster sought recruits for the 20<sup>th</sup> Regiment. “Who would be Free, Himself must Strike the Blow!” is emblazoned on the poster, reinforcing the notion that the Civil War had become a battle for African-Americans’ freedom. This was a striking departure from Union rhetoric at the beginning of the war, in which the administration stated vehemently that the Civil War was not about ending slavery, but about preserving the Union.

Soldiers were often recruited based on ethnicity or national origin. The Gallatin poster called for German-speaking men to join the Gallatin Rifles. The company was organized by Major Theodore Lichtenhein, a New York merchant, internationally known chess master, and recent Prussian immigrant. The Gallatin Rifles joined several other ethnic companies to form the 58<sup>th</sup> regiment, New York Infantry.

It is useful to examine each poster individually to understand how its creators meant to attract each group to enlist, what values — both implicit and explicit — the broadside’s creators exhibit, and what assumptions they make about the concerns of those who would have viewed it. It is also helpful to compare and contrast what is promised to and asked of each group to get a better picture of how race, economic status, and citizenship status affected the lives of people living in Brooklyn and New York City in the 1860s.

## TIPS FOR USING BROADSIDES AS PRIMARY SOURCES

Broadsides were meant to communicate issues of immediate interest to the public. They were posted on walls in central locations so many people would see them. Some broadsides, such as the one announcing Lincoln's assassination in 1865, were printed in one location (in that case Washington, D.C.) and shipped to cities across the country. Other broadsides, like the ones featured in these activities, were printed and posted locally. Because these featured broadsides targeted a local audience, you can infer from them information about the demographics of Brooklyn and New York and the issues of immediate concern to the people who would have read them.

Furthermore, these local broadsides refer to information that locals already knew but that outsiders would not. This is important to consider when examining broadsides from the Brooklyn and Long Island Sanitary Fair — an event many Brooklynites were already aware of.

Broadsides tend to use persuasive language. People who made broadsides were keenly aware of how to attract or incite their audience, much as today's advertisers are. Pay attention to the types of language used on each broadside, the emotions this language might evoke, and whether or not you think the language would be persuasive.

Questions to consider when looking at broadsides:

- **Who do you think made it, or ordered it made?**
- **What message does the broadside appear to project?**
- **How did the creator get the message across? (What kinds of language, rhetorical devices, allusions, images, or symbols does he/she use?)**
- **For what purpose was this document made?**
- **Who was the intended audience?**
- **Who are the historical actors represented?**
- **When was this document made?**
- **Can you identify the point of view or opinion being expressed?**
- **Can you identify persuasive language in the broadside? How might this language appeal to its intended audience?**

**\*Note:** The following lesson can be used with individual broadsides or several at a time. The broadsides can be used for whole-class instruction, individually by students, or in small student groups.

In addition to the following lesson, you might choose to use either of the following handout strategies with these materials: Observation/Inferences of one broadside, or Close Reading of one broadside.

# LESSON 1 CALLING AMERICAN MEN TO ARMS

40 MINUTES

The following lesson was excerpted and adapted from activities by Athena Devlin, Julie Golia, and Robin M. Katz, called “*Mustering Men during the Civil War: Fighting for Freedom, Imposing the Draft.*” The original lesson includes a variety of additional sources that help students to understand the impact of the draft, draft riots, and draft desertion on various groups of men of different races and economic status. The full lesson is available at [www.teacharchives.org/exercises/civil-war-draft/](http://www.teacharchives.org/exercises/civil-war-draft/).

**Note:** Students are asked to infer what a broadside is in this lesson through examination of the documents. Thus we recommend not defining the word until the end of the lesson.

## AIM

How did race and economic and citizenship status affect the concerns and options of New York residents during the Civil War?

## THEME

Public Communication

## BIG UNDERSTANDINGS

- Though the war did not take place in Brooklyn, many Brooklynites were deeply affected by and contributed to the war
- Advances in technology allowed for better communication to and from individuals and to the public at large.
- Events in history are experienced differently by different groups of people. Groups of people can be defined by race, religion, gender, age, ethnicity, class, etc.

**LESSON 1**  
(cont.)**OBJECTIVES:**  
**SWBAT**

- Examine how race, class, and citizenship status affected people's concerns and options at the time of the Civil War.
- Examine how language can be used to persuade.
- Gather information from a textual primary source.
- Consider how different resources provide different information.
- Compare and contrast the experiences of different groups of people during one historical event.

**MATERIALS**

- 1 Folders of all three draft posters for every group (may be printed out or saved on laptops)
- 2 Copies of Calling American Men to Arms handout for every student

**VOCABULARY**

Historical actor, broadside, immigrant, engineer, artisan

# LESSON 1 PROCEDURE

**Note:** We recommend groups of three for this activity. You may decide to make each student in the group responsible for one poster, or ask that all three students examine the three broadsides together.

## INTRODUCTION

Explain to students that they will be examining three images meant to encourage men to enlist in the army at the time of the Civil War. They will be closely reading these documents to discover how race, economic status, and citizenship status affected the concerns and options of New York residents.

## APPLICATION

Review the Calling American Men to Arms handout, making sure that students understand their task.

Arrange students into groups of three. Give each group a set of draft posters and three copies of the Calling American Men to Arms handout:

Students in the group may choose to each examine one poster. If that is the case, give the students time to share their findings with their other group members.

## DISCUSSION

Bring the class together and discuss:

***How did someone's race, economic status, or citizenship status affect their concerns and options?***

For an extended lesson and documents addressing the New York draft riots and draft desertion, click here: <http://www.teacharchives.org/exercises/civil-war-draft/>

## PRIMARY SOURCES



### ***Broadsides Recruiting Men for the Union Army***

→ **PAGE 23**

- "Greasy Mechanics Attention!" circa 1861, M1975.815; Brooklyn Historical Society
- "Colored Citizens to Arms!" circa 1863, M1975.387.1; Brooklyn Historical Society
- "Gallatin Schützen" ("Gallatin Rifles"), circa 1860s, M1975.829.1; Brooklyn Historical Society

## HANDOUTS



### **CALLING AMERICAN MEN TO ARMS**

→ **PAGE 18**

Similar to the Close Reading handout, this strategy uses specific questions to encourage close reading of a complicated source. The questions are created to encourage students to critically engage with the text's language and phrasing to understand its message and intended audience.

These strategies align to the following Common Core Standards:  
**CCRA.R1, CCRA.R4, CCRA.R5, CCRA.R6, CCRA.R9**

## LESSON 2 MOBILIZING WOMEN: THE BROOKLYN SANITARY FAIR

### 1 HOUR

**Note:** In addition to activities in the following lesson, you might choose to use the *Observation/Inferences* handout or the *Close Reading* handout to more carefully examine the *Sanitary Fair* materials that are used in this activity.

#### AIM

By broadening our understanding of the Civil War to include relief efforts and cultural events, what can we learn about how women were involved in the war effort?

#### THEME

Public Communication

#### BIG UNDERSTANDINGS

- Though the war did not take place in Brooklyn, many Brooklynites were affected by and contributed to the war.
- Advances in technology allowed for better communication to and from individuals and to the public at large.
- Events in history are experienced differently by different groups of people. Groups of people can be defined by race, religion, gender, age, ethnicity, etc.
- Life goes on during wartime.

## LESSON 2

(cont.)

### OBJECTIVES: SWBAT

- Use a variety of primary source types to learn about the ways women organized relief efforts during the Civil War.
- Develop research questions from examining a primary source.
- Find connections between sources.
- Synthesize ideas about women's contribution to the war effort.
- Consider how different resources provide different information.
- Use evidence to support their ideas.

### MATERIALS



- 1 Projection of "Mystery Text" (can be any of the primary sources included in the packet)
- 2 Folders of Sanitary Fair materials for groups of four students. You may include all of the documents included here, or, at a minimum, include four. Folders can be printed or organized on laptops for students.
- 3 Copies of Mystery Text handout, one per student
- 4 Chart paper (1 sheet per group)
- 5 Markers
- 6 Scissors
- 7 Tape

### VOCABULARY

Broadside, Brooklyn and Long Island Sanitary Fair, ephemera, gender roles, mobilize

## LESSON 2 PROCEDURE

**Note:** This lesson uses the strategy of a Mystery Text to engage students' curiosity and prompt their questioning. It then asks students to engage in research with other sources to try to find out more information about their mystery text. Depending on the time you have, you might break this into two lessons:

- 1 Researching the mystery text
- 2 Synthesizing and presenting research

### INTRODUCTION

Explain that students will be shown a mystery text and they will have to use clues to discover its meaning. The mystery text will help us to understand how some Brooklynites responded to the Civil War. The class will look at the mystery text together, and then in groups students will search for clues that explain what the text is all about, and in turn will discover how some Brooklynites responded to the Civil War.

### MODELING

Select one of the primary source documents from the packet and project it on your whiteboard. This will be the Mystery Text.

Distribute the Mystery Text handout. Ask students to silently write down what they think the mystery text document is and what it is showing. Ask them to write down what evidence from the document makes them think so. Each student should write two questions they have about the document.

### APPLICATION

Put students into groups of four. Have students share their ideas and questions. As a group, ask students to choose what they consider to be the two best questions shared, and underline them.

Give each group their folder (includes four or more primary source documents).

Ask students to divide up the documents in the folder. They will each examine their own set of documents to try to answer their questions and discover what the mystery text is all about. Each time students discover new information that answers one of their questions or illuminates what is the mystery text, they will write it on their Mystery Text handout.

After sufficient work time, ask students to synthesize and share what they discovered with their group members and create a poster of their findings on a piece of chart paper. They will use the Mystery Text Handout's "Poster Directions" to guide their work.

## LESSON 2 PROCEDURE

(cont.)

### DISCUSSION

As a whole class, ask student to share their posters.

Once students have shared their posters, ask them to discuss or to write answers to the following questions:

- **According to these materials, how were some Brooklyn women involved in relief efforts during the Civil War?**
- **How successful was this event? What is the evidence?**
- **What reasons might have encouraged or mobilized women to organize this event?**
- **How have gender roles changed today, regarding war? Have they stayed the same in any way?**

## PRIMARY SOURCES



### **Broadside, Tickets & Ephemera**

from the Brooklyn and Long Island Sanitary Fair of 1864

→ **PAGE 23**

## HANDOUTS



### **MYSTERY TEXT**

→ **PAGE 21**

With this strategy, groups or pairs of students conduct guided research of one artifact through close examination of readings and visuals. Students synthesize and summarize their findings, using evidence from their resources, and present their findings to the rest of the class.

These strategies align to the following Common Core Standards:

**CCRA.R1, CCRA.R4, CCRA.R7, CCRA.W8, CCRA.W9**

## ADDITIONAL HISTORICAL CONTEXT

### THE DRAFT & THE NEW YORK CITY DRAFT RIOTS

In March 1863, Congress passed the Enrollment Act, which required all men between the ages of 20 and 45 who were citizens or had applied for citizenship to register for a military draft. The law stated that a draftee could exempt himself by paying \$300 or finding a substitute, prompting enormous outcry from working-class men, some of whom earned only a few dollars a day. Still angry over the Emancipation Proclamation, many white Northerners were enraged at being forced to fight a war for black freedom.

After the first selection of draft numbers, violence broke out in New York City on July 13, 1863. Rioters, mainly working-class white New Yorkers, took out their rage on government offices, Republican politicians, and African-American institutions and individuals. Acts of arson and lynching overtook the city for four days. Five military regiments — several of which included Brooklyn soldiers — were called in to quell the riots. Historians estimate that upwards of 500 people died in the conflagration. Hundreds of people fled across the East River by ferry to Brooklyn, seeking refuge in Weeksville, Williamsburg, and Bushwick.

News of the riots quickly made its way to Brooklyn's soldiers stationed far away. "We have heard here about resisting the draft in New York," Christian Walthert wrote to a friend on July 19, "robbing and burning private property, hanging negroes &c &c. They seem to have been a cowardly, thieving set." Despite their criticism of the rioters, many white Brooklynites continued to express deep resentment towards African Americans.

## ADDITIONAL HISTORICAL CONTEXT (cont.)

### THE BROOKLYN & LONG ISLAND SANITARY FAIR

At the beginning of the Civil War there existed no formal welfare relief for wounded soldiers and families of deceased soldiers. Private institutions, state and local governments, and individuals mobilized in order to meet the great demands of the war. Relief was provided through existing channels of philanthropy, such as church groups and local welfare agencies, as well as newly established ones created specifically to assist the war effort.

Women were especially active in these relief efforts and acted as the moving force behind the United States Sanitary Commission (USSC), which was established early in the war in order to assist the government in supplying the needs of soldiers and providing advice and assistance to improve the medical and sanitary conditions of the army. While the organization's leadership was entirely male, women volunteers ran its day-to-day operations and were responsible for conceiving and organizing the Brooklyn fair and others across the country.

Cities that promoted the work of the commission served as "depots" for the vast quantities of goods and other supplies that were collected for soldiers, and organized fundraising events for the USSC, including concerts and fairs. In February 1864, the Brooklyn and Long Island Sanitary Fair was held along Montague Street in Brooklyn Heights, raising \$400,000 for the USSC, more than twice the amount of the most optimistic predictions, and well in excess of what had been raised in any city to date.

Brooklyn Museum and Brooklyn Public Library have extensive collections and interpretive materials related to the Brooklyn and Long Island Sanitary Fair.

*For additional information, see Brooklyn Public Library's curriculum, Brooklyn in the Civil War: [www.bklynlibrary.org/civilwar/cw\\_doc\\_women.html](http://www.bklynlibrary.org/civilwar/cw_doc_women.html) and Brooklyn Museum's online complement to a 2010 exhibition, Healing the Wounds of War: [www.brooklynmuseum.org/exhibitions/sanitary\\_fair/index.php](http://www.brooklynmuseum.org/exhibitions/sanitary_fair/index.php)*

# GLOSSARY

**Abraham Lincoln** — 16<sup>th</sup> president of the United States, who served from March 1861 until his assassination in April 1865; was president during the conflict called the Civil War

**Accurate** — free from mistakes or errors, recording factual evidence

**Artisan** — a craftsperson in a skilled trade, often someone who makes things by hand

**Broadside** — a large, one-sided poster advertising or announcing information

**Brooklyn Academy of Music** — a major performing arts venue in Brooklyn, founded in 1861

**Brooklyn and Long Island Sanitary Fair** — a successful fundraising event in support of soldiers and families of the Union, organized by women's civic groups in Brooklyn in February and March of 1864

**Caption** — words next to a picture that describe what it shows

**Carte de visite** — a small paper photograph mounted on a card, popular in the 1860s and notable for its low cost and easy accessibility

**Cavalry** — troops mounted on horseback

**Citizen** — a person who legally belongs to a country and has the rights and protections of that country

**Citizenship** — the fact of having the status of a citizen

**Civil War** — an armed conflict that took place between 1861 and 1865 in the United States, between the Northern and Southern states to determine the survival of the Union or the independence of the Confederacy

**Colored citizen** — a term that referred to African-Americans during the time of the Civil War

**Confederate** — someone who fought for or allied themselves with the Confederacy during the American Civil War

**Confederacy** — the organization of Southern states that seceded from the Union during the time of the Civil War

**Depict** — to show something in a painting, photograph, print, or drawing; to show something in words in a story

**Document** — a paper, map, image, or other source about something that provides evidence

**Draft** — a system for selecting men for required service in the armed forces (Army, Navy, Air Force, Marines)

**Economic** — relating to the system of how goods and services are produced or bought; relating to the role of trade and money in society to purchase and produce goods and services

**Engineer** — a person with science training who designs and builds complicated machines, systems, or structures

**Enlist** — to sign up to join the armed services

**Ephemera** — collected materials such as posters, tickets, flyers, and more, which were expected to be discarded after use

**Fortified lines** — defensive positions that have been reinforced by man-made or natural protection, such as hills, mounds of earth, or walls

**Gallatin Rifles** — a group or company of Union soldiers that was

organized by Major Theodore Lichtenhein, a New York merchant, internationally known chess master, and recent Prussian immigrant; the Gallatin Rifles joined other ethnic companies to form the 58<sup>th</sup> Regiment, New York Infantry

**Gender roles** — cultural standards that determine how males and females should think, dress, act, etc.

**Historical actor** — someone who lived in the past

**Illustrated print** — an image, often created by hand, and meant to be reproduced multiple times through printing it

**Illustrator** — someone whose job it is to draw pictures or create prints in order to describe events or ideas, such as a story-book illustrator, cartoonist, or print-maker

**Image** — a statue or picture that is made to look like a person or thing

**Immigrant** — someone who comes to a new country with the intention of living there

**Inferences** — conclusions made from facts and evidence; what you think about what you see

**Mobilize** — to bring people together for action

**Observation** — what you see; a statement you make based on what you notice; facts about something, as opposed to an inference

**Objective** — factual

**Picket** — a soldier or group of soldiers assigned to stand guard

**Primary source** — a first-hand account or document made at the time period you are studying

**Portrait** — a painting, drawing, or photograph of a person

**Portraiture** — the art or practice of making portraits

**Race** — a culturally constructed way of grouping people by physical characteristics such as skin color or facial features

**Recruit** — to find and encourage people to join a group, such as the armed services

**Recruiter** — someone whose job it is to recruit people to the armed services

**Regiment** — a military unit generally made up of groups of soldiers and led by a military officer

**Secession** — the act of separating from a nation or state to become independent

**Subjective** — one's personal opinion, based on feelings rather than fact

**Transcription** — a typed, word-for-word copy of someone's words; used with handwritten letters and interviews

**Truce** — stopping fighting (as in a war)

**Ulysses S. Grant** — the commanding general of the Union Army during the final years of the American Civil War; later the 18<sup>th</sup> president of the United States

**Union** — the term used to describe the states fighting to preserve the union of Northern and Southern states in the American Civil War, located primarily in the northern and western sections of the country

# CALLING AMERICAN MEN TO ARMS

## DIRECTIONS

Examine each document closely, one at a time, and discuss the questions that go along with each document. Write down what your group discussed, and be prepared to share what you discussed with the class.

## Questions for “Greasy Mechanics” broadside:

- 1 **What do you think of the term “Greasy Mechanics?” Why do you think the “Engineers and Artisans” are referred to this way?**

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- 2 **What is promised to these white Northern laborers? How is the South portrayed in this broadside? What reaction is expected from the presumed audience?**

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## CALLING AMERICAN MEN TO ARMS

### Questions for “Colored Regiments” broadside:

- 3 What ideas are raised to encourage black volunteers? What does the sign mean by the words “who would be free, himself must strike the blow”?

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- 4 What does this poster promise these black volunteers?

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## CALLING AMERICAN MEN TO ARMS

### Questions for “Gallatin Rifles” broadside:

- 5 What language is used on the Gallatin Rifles poster? Why do you think this poster was written in this language? What effect might this have on its intended audience?

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- 6 What about this poster catches your eye? What image do you see on the poster? Why do you think that specific image was chosen?

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### These kinds of documents are called “broadside.”

- 7 What do you think a broadside is?

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- 8 Where do you think someone would have seen one?

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# MYSTERY TEXT

What do you think the mystery text is? What evidence do you see that makes you say that?

**Questions you have while looking at the mystery text:**

1

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2

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**Main questions your group has while looking at the mystery text:**

1

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2

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What is this document?

What may this document tell you about the mystery text?  
What does this tell you about Brooklynites' response to the Civil War?

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## MYSTERY TEXT

### Synthesis

- 1 Now that you have observed your documents, what do you think the mystery text is?

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- 2 What does the mystery text tell us about how some Brooklynites responded to the Civil War?

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- 3 Have you answered your group's two main questions? Record any responses here:

Answers we found	Questions we still have

4 **Mystery Text Poster Directions**

As a group, answer the following questions on your piece of chart paper, in full sentences.

- 1 Based on the information your group gathered, what is the mystery text?
- 2 According to your sources, how does the mystery text fit into a larger story of an event that happened in Brooklyn?
- 3 According to your sources, how does the mystery text fit into a larger story of the Civil War?
- 4 Choose four pieces of evidence from your folder to paste on your chart.  
Explain the following:
  - What each piece of evidence is
  - How it connects to the mystery text

## POSTERS, TICKETS &amp; EPHEMERA

**COLORED CITIZENS, TO ARMS!**



**\$375 IN CASH.**

And \$10 additional paid to any Recruit who comes, or any one bringing a Recruit to the Headquarters of the

**20th Regiment, U. S. Colored Troops,**

**FOR NEW YORK STATE,**

**350 FOURTH ST., NEAR BROADWAY.**

FRANCIS & LOUTREL, Stationers and Steam Printers, 45 Maiden Lane, New York.

"Colored Citizens to Arms!" broadside, circa 1863, M1975.387.1; Brooklyn Historical Society

## POSTERS, TICKETS &amp; EPHEMERA

# GREASY MECHANICS ATTENTION!

The so called *Southern Chivalry*, in their attempt to degrade *Honest Labor*, would place the "**NORTHERN MECHANIC**" on the same grade as the "**SOUTHERN SLAVE**."

They call us "*Northern Mud-Sills and Greasy Mechanics*," shall we submit to *Southern Rebels*, and enslave our children? **NO!**

Then fall in, Machinists, Blacksmiths, Carpenters, Masons, Boiler-Makers, Railroaders, Wagon-Makers, and Mechanics of all kinds, join the  
**ENGINEERS' AND ARTISANS' REGIMENT,**

Which has been accepted, and is now in Camp.

**Head-Quarters, Cor. Chambers & Chatham Sts.**

**OVER THE EXCHANGE OFFICE. NEW-YORK.**

Men joining this Regiment are mustered into service, and are under **PAY AT ONCE**, and receive 40 cents per day, over infantry pay, **WHEN ON MECHANICAL WORK.**

## "The Parrott Battery."

A Battery of **SIX NEW RIFLED FIELD PIECES**, presented by Mr. R. P. PARROTT, of the West Point Foundry, is attached to this Regiment.

Every Officer is required to pass a strict examination.

Each Volunteer is entitled to 50 Cents for every 20 miles he travels to the City of New-York to be mustered in, and 50 Cents for every 20 Miles he travels from the place where he is mustered out, to New-York City, and **AT THAT TIME, \$100 in addition.**

The Families of Volunteers in this Regiment will be provided for by the Authorities.

The enlistment is as Infantry for three years, or during the War.

**Colonel EDWARD W. SERRELL.**

**Lieut. Col. JAMES F. HALL.**

G. F. NESBITT & CO., Printers, cor. Pearl and Pine Sts., N. Y.

"Greasy Mechanics Attention!" broadside, c. 1861-1865, M1975.815; Brooklyn Historical Society

## POSTERS, TICKETS &amp; EPHEMERA

# GALLATIN

## Schützen,

Theo. Lichtenhein, Oberst.

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**Vom Kriegsministerium angenommen.**  
Freiwillige die sich diesem Regimente,  
welches, bald nach dem Kriegsschauplatze abgehen wird, anschließen wollen, erhalten sofortige  
**Löhnung und Verpflegung.**  
Haupt-Quartier,  
**24 North William Street.**

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G. F. NESBITT & CO., Printers and Stationers, cor. Pearl and Pine Streets, N. Y.

"Gallatin Schützen [Gallatin Rifles]" broadside, circa 1860s, M1975.829.1; Brooklyn Historical Society

## POSTERS, TICKETS &amp; EPHEMERA

**ARMY RELIEF BAZAAR****GENERAL REGULATIONS:**

**The Bazaar will be open to visitors at 11 o'clock in the morning, and they will be required to leave it at half past 10 o'clock in the evening, of which time notice will be given by ten strokes of the Bazaar Bell.**

**Visitors will be admitted only at the entrance on Washington Avenue, and be permitted to retire during business hours only by the exits at the opposite or north end of the building.**

**Visitors will be required to deposit canes, umbrellas, &c., in the room provided for the purpose, receiving checks therefor.**

**No smoking will be tolerated within the building.**

**Under no circumstances will any intoxicated person be admitted to the Bazaar, and if by inadvertence any such should obtain entrance, they will at once be ejected.**

**Children not properly attended will be rigorously excluded from the building.**

**Articles of special interest, or of importance to the general effect of the exhibition, will be delivered to parties entitled to receive them at the close of the Fair.**

**The finders of lost or mislaid articles are desired to deposit them in the Managers' Room, where the owners are requested to seek them.**

**SPECIAL REGULATIONS.**

**Every article exposed for sale in the Bazaar shall be offered at fair price, and no more than such price shall be exacted—especially must correct change be returned to purchasers in all cases.**

**Visitors are not to be annoyed within the building by importunate requests to purchase interests in schemes that may be devised to dispose of articles.**

**At 10 o'clock on the evening of each day, at which hour the Bazaar bell will be struck three times, every person who shall have received money belonging to, or designed for the Bazaar shall render a written account of the same and pay over such money to the Treasurer in attendance in the Managers' Room in the building, who will give a voucher therefor. Money received after that hour will be carried to the account of the following day.**

**All Refreshments had by officers, members of committees or attaches of the Bazaar, must be paid for at the customary rates.**

**All controversies or doubtful questions shall be at once referred to such members of the Executive Committee as may be on duty at the time, whose decision in the premises shall be conclusive for the time being, and final if approved by the Executive Committee.**

**The Bazaar will be opened for business daily, at 11 o'clock in the morning, and closed at half-past 10 o'clock in the evening.**

**An efficient and sufficient Police, both regular and special, under command of the Chief of Police, will at all times be under the control and direction of the Executive Committee, who earnestly request that any violation of order or propriety may be reported to them in the Managers' Room on the instant of its occurrence.**

VAN BENTHUYSEN'S STEAM PRINTING HOUSE, ALBANY.

Army relief bazaar general regulations sign, 1864; Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material, ARC.245; Brooklyn Historical Society

## POSTERS, TICKETS &amp; EPHEMERA



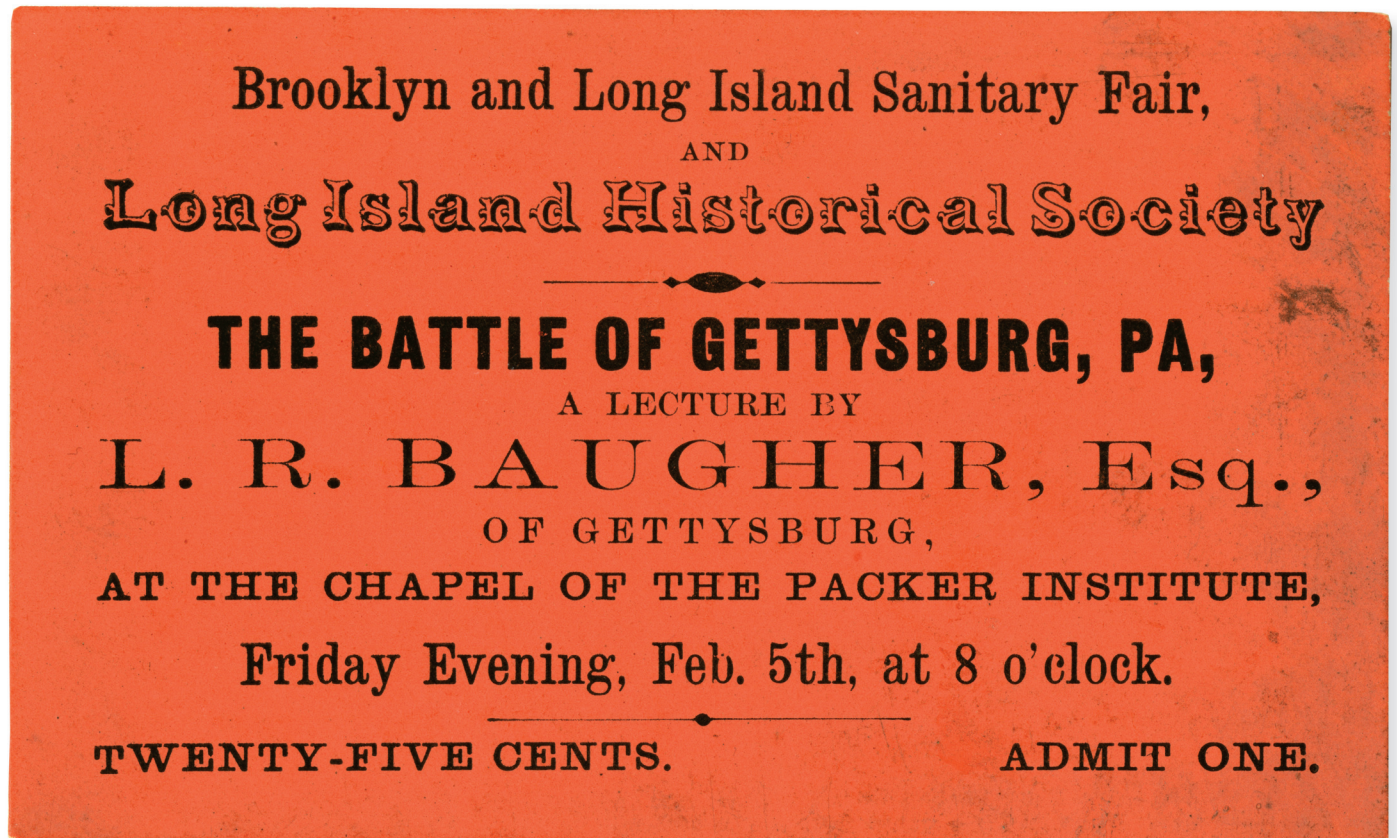
"Articles Too Bulky" sign, 1864; Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material, ARC.245; Brooklyn Historical Society

## POSTERS, TICKETS &amp; EPHEMERA



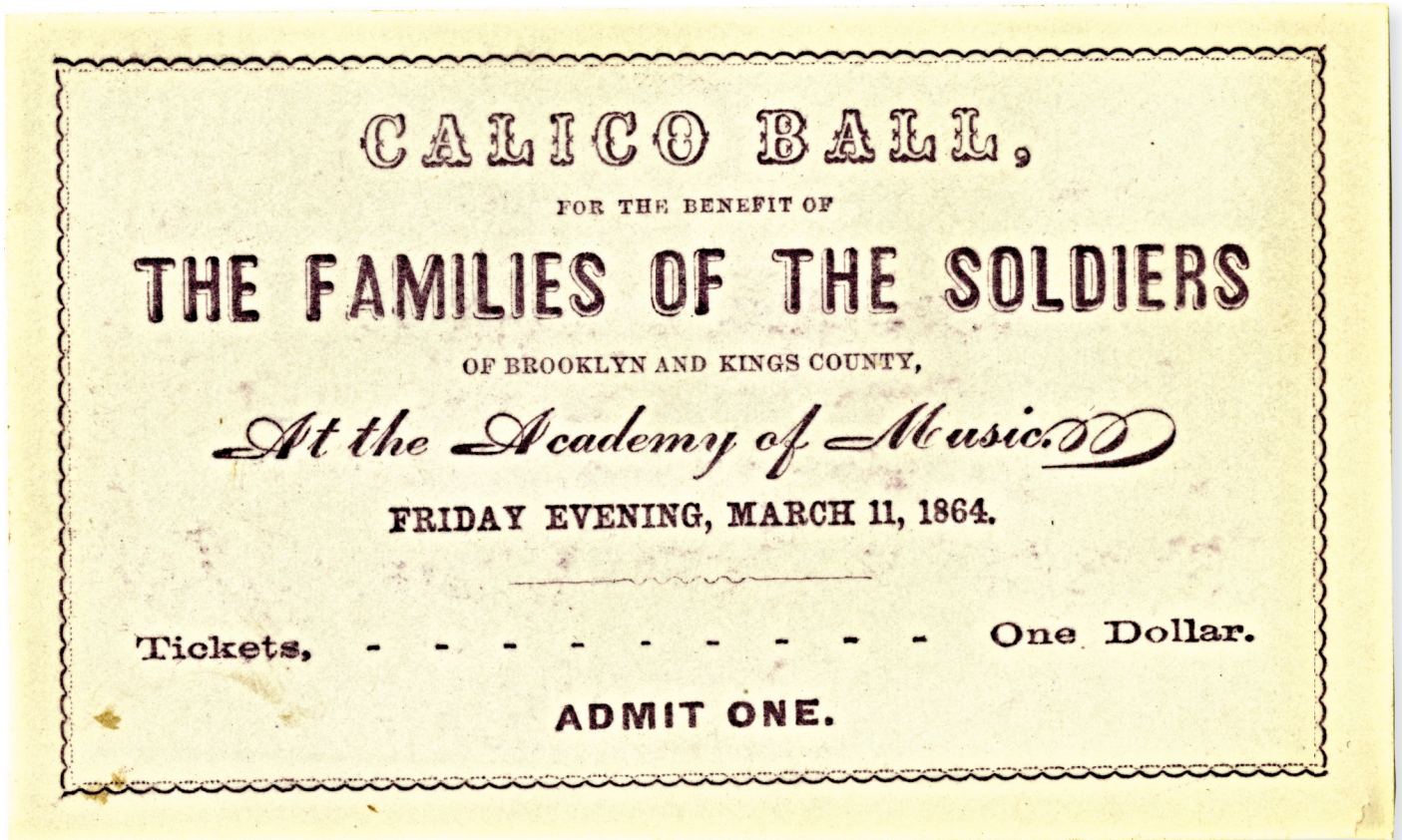
Barnum's Museum sign, 1864; Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material, ARC.245; Brooklyn Historical Society

## POSTERS, TICKETS &amp; EPHEMERA



Battle of Gettysburg lecture ticket, 1864; Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material, ARC.245; Brooklyn Historical Society

## POSTERS, TICKETS &amp; EPHEMERA



Calico Ball ticket, 1864; Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material, ARC.245; Brooklyn Historical Society

## POSTERS, TICKETS &amp; EPHEMERA



"Fair 25 cents" ticket, 1864; Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material, ARC.245; Brooklyn Historical Society

Plan of the Brooklyn Academy of Music and adjacent Grounds,  
as prepared for the

## BROOKLYN AND LONG ISLAND FAIR.

In aid of the U.S. Sundry Commission.  
FEBRUARY and MARCH, 1864.

Lith'd & Printed by G.W. Warren N.Y.

Floor plan Montague location, 1864; Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material, ARC.245; Brooklyn Historical Society



## POSTERS, TICKETS &amp; EPHEMERA



Grand entertainment Musaeola sign, 1864; Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material, ARC.245; Brooklyn Historical Society

## POSTERS, TICKETS &amp; EPHEMERA



Grand promenade concert Musaeola ticket, 1864; Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material, ARC.245; Brooklyn Historical Society



## POSTERS, TICKETS &amp; EPHEMERA



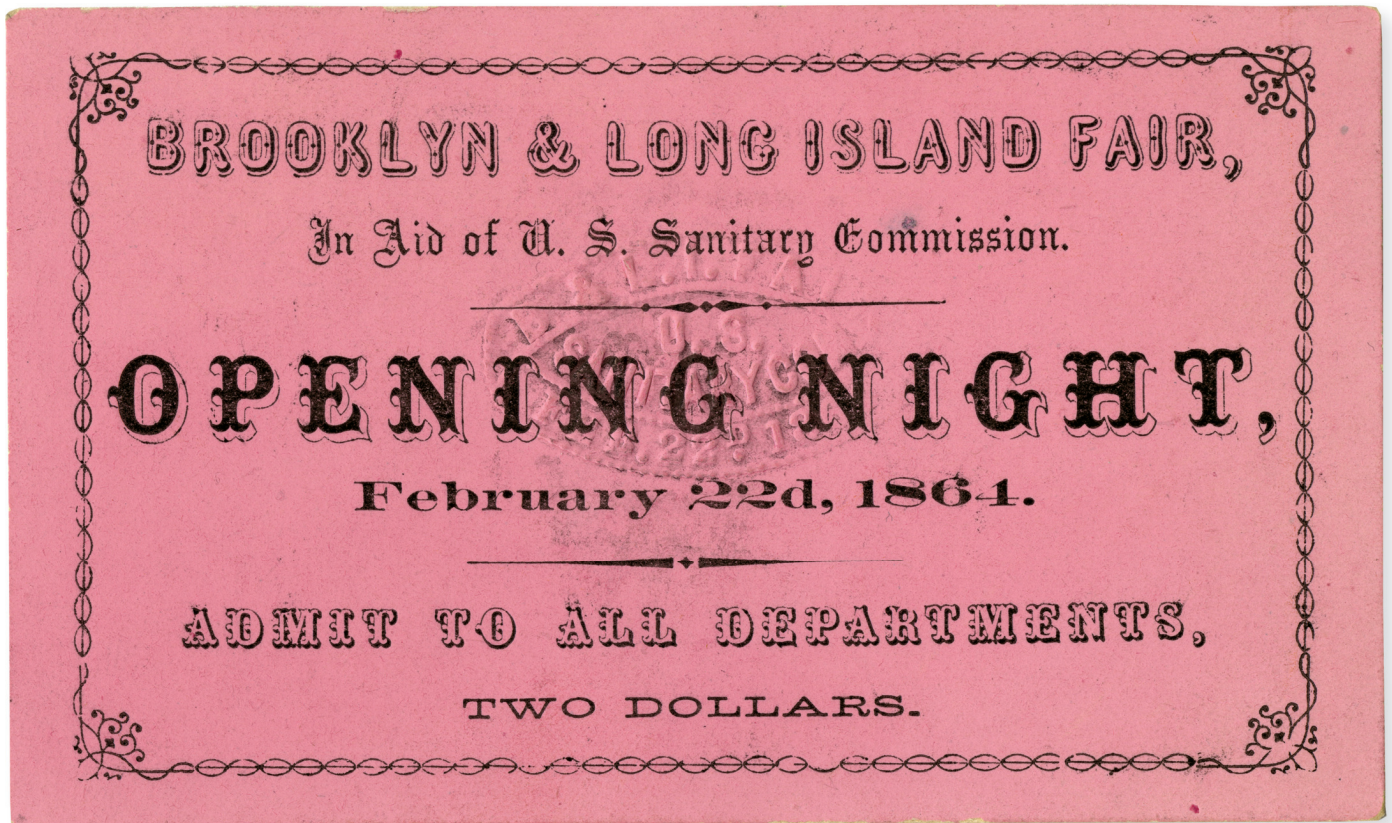
Grand promenade concert by the 13th Regiment ticket, 1864; Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material, ARC.245; Brooklyn Historical Society

## POSTERS, TICKETS &amp; EPHEMERA



Mementoes sign, 1864; Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material, ARC.245; Brooklyn Historical Society

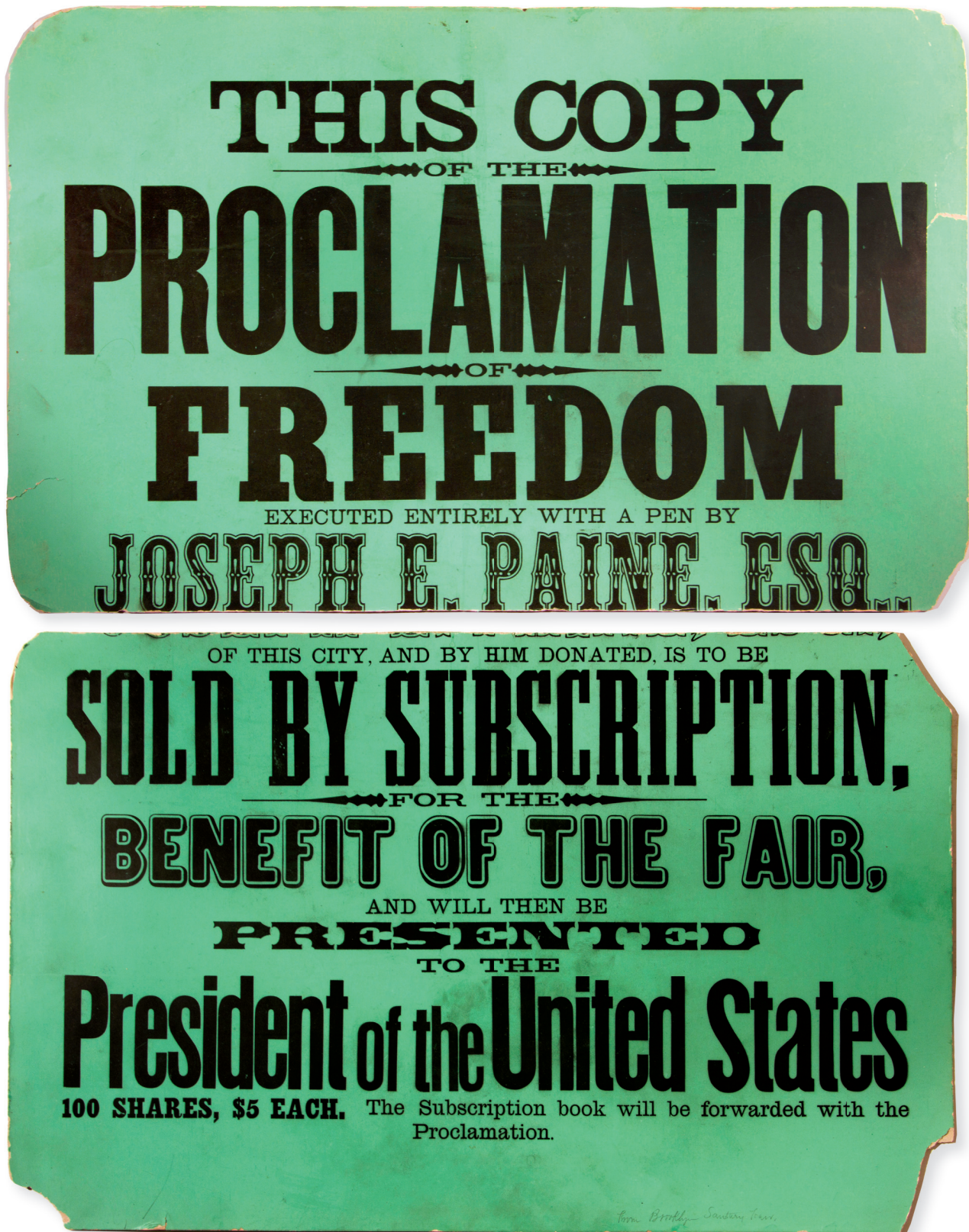
## POSTERS, TICKETS &amp; EPHEMERA



"Opening night two dollars" ticket, 1864; Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material, ARC.245; Brooklyn Historical Society

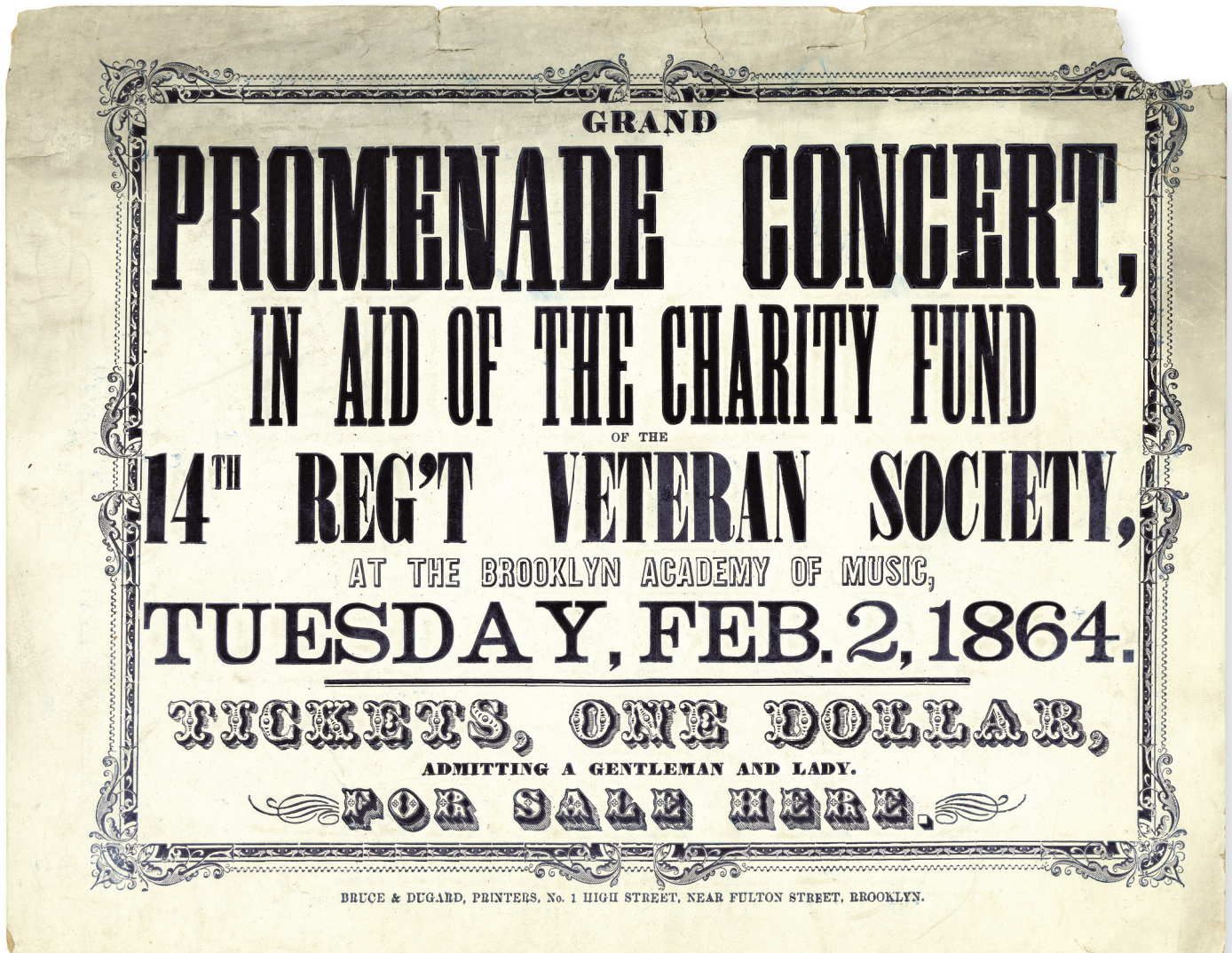


## POSTERS, TICKETS &amp; EPHEMERA



Proclamation of freedom poster, 1864; Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material, ARC.245; Brooklyn Historical Society

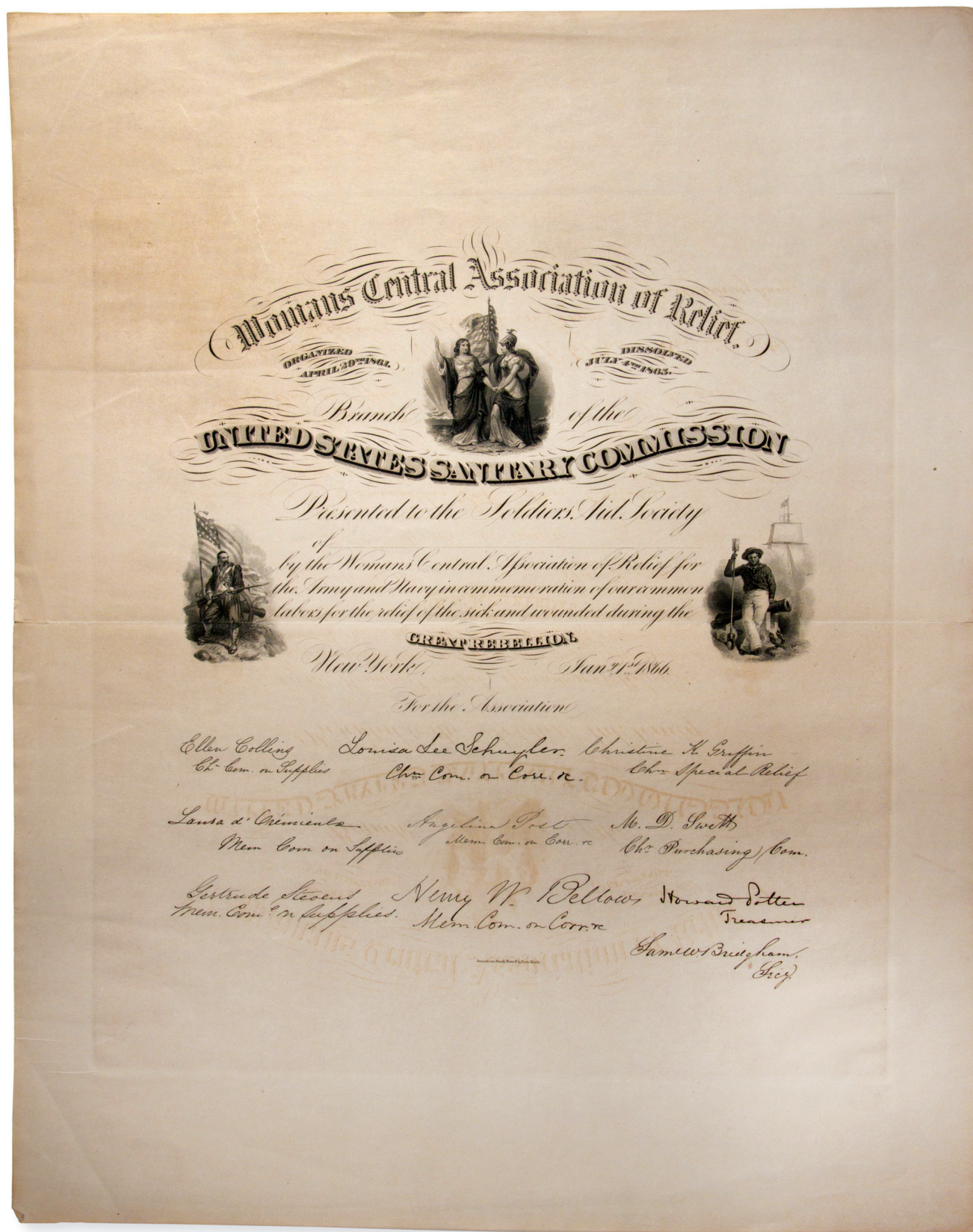
## POSTERS, TICKETS &amp; EPHEMERA



Promenade concert poster, 1864; Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material, ARC.245; Brooklyn Historical Society



## POSTERS, TICKETS &amp; EPHEMERA



Sanitary Commission poster, 1864; Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material, ARC.245; Brooklyn Historical Society

## POSTERS, TICKETS &amp; EPHEMERA



Season ticket, 1864; Collection of Brooklyn, N.Y., Civil War relief associations records, ephemera and other material, ARC.245; Brooklyn Historical Society