ART + POLITICS
Front cover :
*Oh Jeff, Oh Jeff, Where Are You Now?*, Civil War-era song sheet, 1865, 5 x 8 in., (detail) Special Collections/Musselman Library, Gettysburg College
This fall, students in a new course at Gettysburg College, “Art and Public Policy,” enthusiastically and successfully investigated how social, ethical and political issues impact the art and reception of art in the nineteenth, twentieth and twenty-first centuries. Public policies frequently affect the creation and presentation of artwork, and artists produce works that transform the social world. Over the semester, the class—Josiah Adlon, Jenna Birkenstock, Francesca DeBiaso, Emily Francisco, Megan Hilands, Shelby Glass, Hillary Goodall, Colleen Parrish, Molly Reynolds, and Tessa Sheridan—examined these themes through readings, writing assignments, and visits to the Gettysburg National Military Park, the National Gallery of Art, the Smithsonian American Art Museum, and the National Portrait Gallery.

Specifically, the students were asked to consider how monuments commemorating the American Civil War, paintings celebrating a nation’s sense of progress or patriotism, and contemporary works that challenge social conventions illustrate changes in public policy, influence public opinion or urge the public to action. Students also engaged in sustained discussion with guest speakers including Judy Feldman, President of the National Coalition to Save the Mall in Washington, DC; Richard Kurin, Under-Secretary for History, Art and Culture at the Smithsonian Institution; and John James Anderson, an activist/artist in Washington, DC. Additionally, the class questioned the role of museums in informing the public about art, history, and critical issues. Students learned about the practical, political, and ethical challenges facing museums, artists and the government’s role in the arts today, including the impact of economic pressures and debates over the ownership and interpretation of culture.

For the exhibition Art + Politics, students worked closely with the holdings of Gettysburg College’s Special Collections and College Archives to curate an exhibition in Schmucker Art Gallery that engages with issues of public policy, activism, war, propaganda and other critical socio-political themes. Each of the students worked diligently to contextualize the objects historically, politically, and art-historically. The art and artifacts presented in this exhibition reveal how various political events and social issues have been interpreted through various visual and printed materials, including posters, pins, illustrations, song sheets, as well as a Chinese shoe for bound feet. The students’ essays that follow demonstrate careful research and thoughtful reflection on the American Civil War, nineteenth-century politics, the First and Second World Wars, World’s Fairs, Dwight D. Eisenhower’s campaign, Vietnam-War era protests, and the Cultural Revolution in China.

I would like to give many special thanks to Carolyn Sautter, Christine Ameduri, Catherine Perry, and Robin Wagner at Musselman Library for generously assisting the students with their research as well as loaning and framing the objects for the exhibition, to Ken Mott and the IW Foundation for their support of “Art and Public Policy.” Additional thanks to Kate Brautigam and IKON for the design and printing of the exhibition catalogue.

— Shannon Egan, Ph.D.
Director, Schmucker Art Gallery
LATEST FROM SPIRIT-LAND.

GHOST OF KING GEORGE III. "WELL, MR. WASHINGTON, WHAT DO YOU THINK OF YOUR FINE REPUBLIC NOW, EH?—WHAT D'YE THINK? WHAT D'YE THINK, EH?"

GHOST OF MR. WASHINGTON. "HUMPH!"
John Tenniel
“Latest from Spirit-Land,” *Punch*, Volume 44, 10 January 1863
9 ¾ x 7 ½ in.
Special Collections/Musselman Library, Gift of Thomas Y. Cooper

To most, the name Sir John Tenniel first recalls the whimsical pictures of *Alice in Wonderland*; however, to Americans, the name serves as a not so pleasant reminder. Sir John Tenniel is best known for his political cartoons in the British Victorian era periodical *Punch*. Throughout the mid to late 1800s Tenniel characterized the early American Civil War with his unreserved and sometimes borderline cruel humor. *Punch* institutionalized the editorial cartoon with the help of Sir John Tenniel’s genius, wit, and pencil. The periodical became popular because of these cartoons that brilliantly distorted representations of current issues, situations, and ideas.

John Doyle, a well-known British political cartoonist, founded *Punch* in 1841. His son Richard designed the cover image and contributed cartoons until the 1850s. *Punch* was known for first its humor but also its brashness and political radicalism that not only reflected but also shaped the opinion of the British mainstream. Historian Oscar Maurer comments on *Punch’s* influence over the general British population, “Satirical comment, humorous or indignant, in the form of brief paragraphs, topical verses, and the drawings of Leech and Tenniel had a significant impact, though less widely circulated than the leading articles and foreign correspondences of the daily press, and perhaps more sensitively reflected the pressures of current opinion in middle and upper class.”

The earliest cartoons dealing with American issues or problems first appeared when the Colonies were still under British Rule. During the 1840s through the 1850s, *Punch’s* politics were radical and anti-aristocratic. The British generally supported the Union in the Civil War; however, the British population was frustrated with America. Investors lost money through the repudiation of state bonds and boundary disputes in states such as Maine and Oregon, and America refused to collaborate to end the slave trade. Through the 1860s there was a shift to conservative publications. Political cartoons continued to attack slavery and the south until the fall of Fort Sumter. At the time of this benchmark battle of the Civil War, some of the British population began to shift their sympathies to the south. This very shift led to a more conservative, upper class, and right-of center *Punch*.

From 1861 to 1865 over twenty percent of the cartoons featured in *Punch* focused in part or whole on the American Civil War. A recurring theme in *Punch’s* treatment of the war was a “pious (and sometimes smug) deploing of bloodshed and fratricidal strife and an insistence that both sides were equally guilty.” In England, slavery was considered one of the many “deplorable characteristics” of the Yankee, a term used to describe both Northerners and Southerners. America was considered to be a “dead-level democracy” and a failure. Towards the late 1800s, *Punch* prophesized the defeat of the Union in a manner which strongly suggested wishful thinking.

Many of Tenniel’s Civil War cartoons dealt with the image of Abraham Lincoln, depicting the great emancipator as an arbitrary dictator, political opportunist, deceiver of the public, and an overall failure. *Latest from Spirit-Land* approaches the Civil War in a unique manner. The cartoon depicts the ghost of George Washington, the leader of
the Continental Army and first United States President, engaging in casual conversation with King George III, the very monarch from whom America fought for its independence. Washington expresses his disenchantment with his country and their current Civil War. Washington goes as far as to speculate that if America had taken its revolution in a series of small steps, similarly to Britain, his descendants would not be killing one another in a gruesome Civil War. It is evident that the British public was not only intrigued by but also cared about the status of the American Civil War. Americans, at this time, were also greatly concerned with the British Opinion of their country. An American Civil War General explained to a *Time’s* (a competitor of *Punch*) correspondent, “there was no nation on the earth whose censure or praise the people of the United States cared more about except England.”14 With his cleverness and wit, Sir John Tenniel embodies this very sentiment in *Latest from Spirit-Land*.

— Jenna Birkenstock

6  Johnson, “Cartoons,” 32.
8  Ibid, 10-12.
11 Ibid, 6-7.
12 Ibid, 14.
The arched shoe is from nineteenth-century China is small in size and continues with fabric that could conceal a woman’s ankle and lower leg. This section is stuffed with archival tissue for preservation purposes. Because this shoe was intended for display by a merchant and is lightly worn, it is meant to represent the ideal foot size, seven-and-a-half centimeters. The fabric used is Chinese silk in a multitude of colors, embroidered with various designs such as lotus flowers. The richness of fabric and highly arched heel suggest that it was marketed towards upper-class women.

Craftsmen, most likely female, specialized in making and embroidering these small shoes. While the lower- and middle-class women were taught how to make these shoes from a young age, women of higher social standing were able to purchase custom made shoes from vendors who were given their exact measurements. The art of shoe making was viewed as a tradition that was passed down from mother to daughter for generations. Up until the mid-twentieth century, Chinese women would have their feet bound based upon societal beliefs that small feet represented femininity and daintiness. Those women with perfectly bound feet, in the ideal shape of a lotus, would be entitled to good marriages and their husbands would view their feet as a symbol of eroticism.¹

While there is no definite origin to the foot binding tradition, it is believed to have begun during the Song Dynasty (960 CE), which looked highly upon their dancers who were famed for their small feet.² The process began for young girls when they were between two and five years old, preferably before the bones in their feet had a chance to fully develop and were still breakable. The process of binding the feet involved many steps, including soaking the feet to soften the skin. The girls’ feet would then be wrapped with their toes curled into their heels, and securely bound, breaking the bones in their feet. This process would be repeated on a regular basis, both to continuously shape the feet bones as they grew and strengthened and to clean the cuts and bacteria growing under the bandages. Girls would be subjected to this process for approximately two years, after which new bones would have grown and contorted into the desired shape. The girls were required to walk a certain amount each day, generally across a room and back, to set bone structure. Walking with their feet touching toe to heel was painful and unnatural; it was often more painful than the breaking of the bones. If done poorly, the process often caused infection and death. Bound feet restricted women’s movement immensely.³ Prior to binding, women could move freely. But after their feet were bound, walking distances became troublesome, and many women were restricted to housework. The women’s feet were so small that it was often difficult to balance; if the binding was done incorrectly, women would have to use a cane to walk.⁴ The foot-binding process was not limited solely to upper-class women, although it was entirely
more prevalent. Lower-class women also had their feet bound, but at a much lower rate because of the necessity to perform their household duties and labor in the fields. Lower-class women were still required to cook and clean, while upper-class women had servants to do their housework for them.\(^5\)

The Chinese political system was structured as a monarchy, with courts and a great discrepancy between the upper and lower classes. Many members of the upper class were the families in charge of towns and counties who could hire servants, so the women did not have to perform daily tasks that would pain their feet. The culture of China at the time was male dominated; women were expected to be subservient and respect their elders. This system did not officially end, despite previous protests from feminist and educational groups, until the Communists took power in 1949.\(^6\) Beginning with the twentieth century, women’s rights groups across the world began to call for an end to foot binding because it caused women to suffer and enabled men to retain power in the Chinese culture.\(^7\) Humanitarian groups viewed foot binding as a weakness of culture and state, which would weaken China in the eyes of foreign countries. Although the Nationalists placed a prohibition on foot binding in 1912, re-growth for women with bound feet was often more painful and contorted the shape of their feet even further. Many ignored and refused to follow this law. It was not until the Communist prohibition in 1949 that foot binding went out of fashion. The citizens of China were placed under strict order of the Communist regime and did not wish to disobey any rules and regulations, including foot binding.\(^8\)

Gettysburg College most likely obtained the shoe as a gift of Frank Kramer, ’14, who donated his collection of Asian Art to the school. Kramer was a student at Gettysburg and later a professor who taught Education and Asian Art. Considered an authority in Asian Art, Kramer had a vast collection of documents and objects. The Special Collections staff believes that the shoe was part of the donation.

Foot binding was one of the primary practices of traditional China for centuries. It still lingers today, as there are still few elderly Chinese women with bound feet. Soon, there will be no physical living reminders of this process, only pictures and artifacts such as this shoe. While it was a popular practice in the early dynasties, the process of foot binding proved not only to be painful to the women but, in the long run, painful to China as a country. It hindered the ability of China to transition smoothly to the modern era of the twentieth and twenty-first centuries and inhibited the development of their society and economy. Other countries viewed the practice as debilitating and barbaric, calling for an end to it.\(^9\) This form of women’s suffering should have ended decades sooner than it did, but by that time many were unfamiliar with unbound feet as a sign of beauty and were of the traditionalist beliefs. It took a cultural revolution to change the ideals and values of Chinese culture into one where foot binding was no longer acceptable.

—Hillary Goodall

\(^1\) Patricia Buckley Ebrey, “Gender and Sinology: Shifting Western Interpretations of Footbinding, 1300-1890,” *Late Imperial China*, 1999.
\(^3\) Ibid.
\(^4\) Ebrey.
\(^6\) See.
\(^7\) Marquand.
\(^8\) Ibid.
\(^9\) Ibid.
Charles Magnus (1826-1900)
“Oh Jeff! Oh Jeff! How are you now?”
Civil War Era Song Sheet
1865
8 x 5 in.
Special Collections/Musselman Library,
Purchase

Charles Magnus published “Oh Jeff! Oh Jeff! How are you now?” In 1865, the last year of the American Civil War. Life in the Army at this time was stressful. Even though the war was ending, comic relief was still needed. Although war itself is not funny, soldiers enjoyed acting out comic songs such as this one in order to take their mind of the travesties of war.

Music during the Civil War was considered by many to be essential in keeping morale up from a long day of fighting. Both the Confederacy and the Union armies circulated song sheets, which were called songsters. They are also reported to not only play and perform such songs at the camps, but during the battle and throughout the war. At this time public singing was not uncommon even in everyday life. However, Civil War soldiers greatly enjoyed this form of entertainment. They would sing songs on both sides throughout the day no matter if they were fighting, resting or marching.

This particular song refers to Jefferson Davis, the president of the Confederacy. On May 10, 1865, Davis was captured. After being captured, he put on one of his wife’s dresses and tried to escape the Union Army. This event inspired many caricatures of his attempted escape. This song describes this moment in time, and the figure seen in the red dress is a depiction of Davis. When the song is actually sung, it gives a more lyrical account to such a scene but still captures the disgrace of the Confederacy. Even though both
sides had similar songs, this song sheet is also clearly from the North. Not only is the picture shown as comic, but the lyrics are too. This piece is also very political. Many of the songs sang were of such things like politics included real life reference.³

During the time that this sheet was published, both armies were going home. However, because this song portrays the formal Southern president comically, it can only be assumed that this was most likely published right after the Northern victory, though without a specific publication date, it is unclear how long after the war it was published. After a while, both the North and the South began criticizing the government for their treatment of Davis. Therefore, he was then released by the Northern government.

This songsheet makes many statements about how the writers and publishers were feeling in the Union. It portrays the South as buffoon-like. For most, Davis’s attempted escape was comical. At this point the war was over. Thus this song sheet was most likely not only made for soldiers, but for many veterans and civilians. The fact that singing was so prevalent in everyday life means that not only were song sheets used for mere entertainment, but they would most likely have been used as a way to make fun of political happenings and politicians alike.⁴ Not only did society at that time have political caricatures, but they also had song, the kind of which barely exists today.

—Tessa Sheridan

4 Brown.
Thomas Nast (1840-1902)
“Borrowed plumes-Mr. Jackdaw Conkling”
“Stranger things have happened”
Harper’s Weekly, 1879
15 ¾ x 11 in.
Special Collections/Musselman Library, Gift of Philip Warman

Many consider Thomas Nast to be the father of the American political cartoon. His political caricatures were held in high regard in the eyes of the public, as evidenced by the fact that “every presidential candidate whom he supported was elected.”1 Using his talent, Nast attacked many political and social issues, not with words, but with the stroke of a pen. His illustrations summarized political and social issues by focusing on major points of debates, which made the concept more easily understood by the general public.

This exhibition features two works by Nast, which were published in 1879 in Harper’s Weekly, a republican magazine that had been in print prior to the Civil War. The fame and vast works of Nast, printed in the pages of the magazine, propelled Harper’s Weekly into a time of growth; subscriptions increased almost three-fold during his time there.2 Nast’s cartoons were reproduced through the use of wood engraving, a “laborious process of drawing a picture in reverse on a soft wooden block.”3

In the December 20, 1879 issue of Harper’s Weekly, the cartoon “Borrowed Plumes” depicted the political career of Roscoe Conkling. Nast illustrated a jackdaw with various feathers from other birds. This cartoon attacked Conkling and his ambitions to advance through the political career hierarchy. As the illustration shows, Mr. Conkling had held many positions in the New York State Government, but his next goal was the 1880 nomination for U.S. Senate. The Eagle, representative of the federal government, which is labeled with “1880 Republican Nomination,” depicts this. Earlier in his career, Conkling was supported by the magazine calling him “young, fearless, devoted, able; of the profoundest convictions.”4 This cartoon, however, illustrates Mr. Conkling in a negative light. As Albert B. Paine states, “as energetically as (Harper’s Weekly) had condemned unwise and unpatriotic practices in the Democratic ranks” Nast would resist “with equal force... the evils developed by his own party.”5
The other work, “Stranger Things Have Happened” addresses an issue that affected U.S. Presidency for the Democratic Party in 1880. The Republicans and Democrats were in debate over whether “green backs” or the “gold standard” should be used as the basis for the economy and currency at the time. Senator Thomas Bayard is shown pulling at the tail of the “Democratic Donkey,” keeping it from falling in to the pit of financial chaos. While in the background we can see John Sherman, the secretary of the Treasury standing beside the unconscious “Republican Elephant.” This unmoving symbol illustrates the Republican parties stance on “greenbacks” (the silver dollar), which would create inflation in the economy as the silver dollar was worth only 83 cents to the gold dollar. This cartoon depicts yet another instance where Nast did not support the policies of the Republican Party in 1879.

Nast utilized his talent and his political convictions to inform the public of issues through the use of caricatures and informative cartoons. His role in politics is still recognized today, and his influence on the public through the use of art deserves due recognition. We still see how the use of cartoons can impact public opinion in modern society through daily newspapers around the country and abroad.

— Josiah Adlon

2 Ibid, 2.
3 Ibid.
7 Ibid.
Henry Patrick Raleigh (1880-1944)

*Hunger*

World War I Poster

1918

29 x 21 in.

Special Collections/Musselman Library

World War I, often called “the war to end all wars” or “the Great War,” is also commonly referred as “the poster war” for the unprecedented number of war-related propaganda posters created in the United States and around the world.¹ At the time of World War I, the poster was an ideal medium for war propaganda.² Because posters are eye-catching and contain messages that are easily digestible, they are able to catch viewers’ attention and incite them to action in only a few seconds. Thus, by using the poster as propaganda, the U.S. government can use few resources and still quickly and successfully deliver its message, which is especially critical in times of war. *Hunger*: *for three years America has fought starvation in Belgium: will you eat less—wheat meat—fats and sugar that we may still send food in ship loads?* was intended to encourage Americans to donate food to Belgium. Ultimately, the poster functions as wartime propaganda by evoking Americans’ pity in order to coerce them to support the war-torn Belgium.

Commissioned by the United States Food Administration, the *Hunger* poster was created circa 1918 by American illustrator, etcher, lithographer and portrait painter Henry Patrick Raleigh (1880-1944).³ A prominent illustrator in the early twentieth century, Raleigh worked for such periodicals as the *New York World, Harper’s Bazaar, Saturday Evening Post, Colliers*, and *Hearst*, in addition to being commissioned by the government to create war posters.⁴ In addition to the *Hunger* poster, Raleigh also created at least one other propaganda poster for the United States Food Administration and several posters advocating the purchase of liberty bonds.⁵ As an artist, Raleigh’s work is similar to that of German artist Käthe Kollwitz (1867-1945). Like Kollwitz, Raleigh focuses on themes of war and sorrow in his posters, and the two artists also have a comparable style. In their artwork, Kollwitz and Raleigh often depict war-torn victims in their most desperate state, and both work in similar mediums, often using charcoal or etching.⁶

When first looking at the poster, what is immediately apparent to viewers is the work’s lack of color. Almost the entire poster is black on an off-white background, except for the statement “For three years, America has fought starvation
in Belgium,” which is written in red. The fact that this statement is red, while the rest of the poster is black or off-white, emphasizes Belgium as a place of dire need. Because red is a color associated with danger and even death, the use of this color also helps illuminate that hunger in Belgium is serious, life-threatening problem. In addition to the statement in red, certain words on the poster are italicized while other words are not, which puts extra emphasis on the italicized words. For example, “Eat less” is italicized, which forwards the idea that Americans should eat less so as to save Belgians from starvation. Upon closer observation of the poster, one notices that all of the figures portrayed seem distressed and even sickly. The figure on the left, a young girl, has sallow cheek and an emaciated expression, while the boy next to her has incredibly thin arms and is looking down so that his face is obstructed. The figure on the right, a woman, has an expression of misery and forlorn, and is looking down at the child on her lap. These wretched starving figures serve to invoke pity in the poster’s viewers.

Raleigh includes these wretched figures with the intention of persuading Americans to help the Belgian cause. During World War I, Belgium was in dire need of whatever assistance it could gain from other countries. Even though Belgium had declared neutrality in the war, Germany invaded the nation in 1914, thus forcing Belgium into a war it had never intended to enter. In this context, it is only natural that other countries like the United States would have felt pity for Belgium and would have sought to aid it however possible. In terms of diplomacy, in World War I the United States may have wanted to help Belgium in order to gain a future political ally. Therefore, it would have been in the nation’s best interest to aid Belgians in their need so that they might be motivated to assist the United at a later time. Following this line of thought, branches of the government, such as the United States Food Administration, commissioned propaganda posters to invoke a sense of pity and desire to aid Belgium in its great need. Although we do not know exactly how viewers of the poster were affected by it, in all likelihood, Raleigh’s Hunger poster was successful in its goal of motivating Americans to donate food to Belgium. In discussing World War I-era posters, Carlo Ginzberg states “we can safely assume that the imperatives conveyed by these posters...affected many onlookers.” Here, Ginzberg’s statement shows that posters created during World War I left on impact on their viewers, and in this context, we can also assume that Raleigh’s poster was effective in its aims.

Furthermore, even though propaganda is usually thought of in a negative light, if the Hunger poster truly helped Belgians in need, this propaganda was certainly used for the general good of society.

—Megan Hilands

2 Shover, 469
4 Ibid.
7 “World War I,” in Gale World History in Context.
In the middle of the Great Depression, the American public needed something to give them hope, and the American economy required a boost to its finances. This second Chicago World’s Fair would provide both to the nation.

The World’s Fair movement originated in London in 1851, marked by the “Crystal Palace Exhibition.” Twenty-three years later, the United States hosted its first World Fair in Philadelphia. Between the so-dubbed “Philadelphia Centennial” (1876) and World War I, American World’s Fairs attracted approximately one hundred million visitors. Other cities that came to host Fairs included Chicago, New Orleans, Atlanta, Nashville, Seattle, and San Francisco. Each fair attempted to show off the nation’s strength and artistic resources.

“A Century of Progress,” similarly, aimed to use a specific idea, “progress,” as a tool to generate optimism in a period of national despair. The Fair created jobs, albeit temporarily, in order to stir hope of improved financial conditions. It also offered an escape for citizens, providing them with entertainment to help forget the troubled times. In addition, the majority of the Fair’s exhibitions applied science and technology to everyday life, so viewers could imagine a “more improved future.” Unlike the Chicago World’s Columbian Exhibition of 1893, “A Century of Progress” wanted to sever ties with the past and look to the future.
This pamphlet, paradoxically, indicates some lingering connection with the past at the 1933 World’s Fair. It was made as a viewer’s informational supplement to the Battle of Gettysburg cyclorama, located at the Midway section of the fair. French artist Paul Philippoteaux illustrated the pamphlet; coincidentally, he was the artist behind the Gettysburg cycloramas. He completed four versions of the battle in the 1880s, each of which was said to be about fifty feet tall and longer than a football field. The original was painted for Chicago, whereas the other three were given to Boston, Philadelphia, and New York. What was special about a cyclorama painting was that it wrapped 360 degrees around its viewers, acting as the “IMAX of its day.”

Also featured at the Midway were the Living Wonders Freak Show, Ripley’s Odditorium, Sally Rand and her fan dances, and a Midget Village; a depiction of the Civil War, then, might seem quite dissimilar from these eccentricities. In truth, the cyclorama was viewed as an entertainment exhibition for the public rather than an educational one, like the demonstrations in the Hall of Science.

Cycloramas were in high fashion at the end of the nineteenth century. Emmett McConnell, the operator of the Gettysburg painting, owned and operated over twenty-five cycloramas, earning him the nickname of “the Panorama King,” as noted in this pamphlet. These cycloramas consisted of panoramic paintings enclosed in a rotunda. The displays incorporated props and authentic artifacts, obscuring the line between the canvas and the room to create illusions of a historical scene. The cyclorama seems to have just barely maintained its popularity around the time of the Fair, before the film industry eclipsed it.

Since the Gettysburg cyclorama focused on recounting a historical event, it did not necessarily illustrate the definition of progress the directors of the Fair wanted to convey in their main exhibitions. For example, the mantra of the Fair, especially in the prominent Hall of Science, was: “Science Finds, Industry Applies, Man Conforms.” Furthermore, the directors required that all exhibitions be educational and carry out the theme of progress; this meant that exhibition planners had to work to show the process rather than the products of science and industry. The Gettysburg cyclorama did neither, which placed it away from the other exhibitions and among the curios of the Midway. But it was not forgotten; it still remained one of the most popular exhibitions in its area of the Fair.

The logo stamp on the front of this pamphlet uses a “futuristic” and rounded style of font. Paired with the image of a planetary shape behind it, the design reflects the Fair directors’ wish to illustrate progress as a means of shaping a better future. Beyond that, however, it reflects the public desire to leave behind then-present struggles of the Depression and immerse themselves in a utopian future. Politically, the logo captures the goals of the New Deal, the determination to get the U.S. back on its feet and resume its progress as a successful and innovative nation. The icon marks this pamphlet as an important souvenir, despite the perceptions of the directors, and confirms that, without the preservation of history, progress through science and technology will never fully reach fruition.

—Emily Francisco
5 Ibid.
9 Graham F. Watts, “The smell o' these dead horses': The Toronto Cyclorama and the Illusion of Reality,” *University of Toronto Quarterly* 74, no. 4 (Fall 2005): 964-970.
10 Jones, “Painting’s Big Dig,” 74.
Jon Whitcomb (1906-1988)

*Be a Cadet Nurse*

World War II Poster
1944
30 ¼ x 22 in.

Special Collections/Musselman Library, Purchase of Janet Hancock Maharay Fund

*I will dedicate myself now and forever to the triumph of life over death.*

This World War II-era recruitment poster, printed in 1944 by the United States Office of War Information, is a sample of military propaganda and also indicates contemporary shifts in the American mindset regarding the inclusion of women in formerly all-male milieux. Advertising for cadet nurses was especially prevalent in the year 1944; the U.S. federal government had established the Cadet Nurse Corps in 1943, at the suggestion of Congresswoman Frances P. Bolton, to augment the number of nurses serving at home and in the war zone. During the war, nurses set up medical tents just several miles from the fighting in order to treat as many soldiers as possible with the few supplies they were afforded. A very real fear existed that the total available nurses would not be enough to manage the ever-growing military effort and defense industry.

Women’s presence in the public consciousness was a cloudy aspect of 1940s American culture. Federal military agencies’ media did much to manipulate a woman’s impression of personal liberties and measures of success. There was confusion concerning the treatment of a patriotic American woman as a newly-elevated member of the armed forces, a valued worker in the defense industry, *and* a pleasure object used to “relax” servicemen. Single women could celebrate their new public participation, but the government strove to deny women any new roles; offices like that of War Information easily wove a trail of media that applauded women’s “masculine” efforts in one instance and in another, told them to return to their proverbial kitchen. The second line of text on the poster, “The Girl with a Future,” is of note: working as propaganda, this type of poster would not only look attractive to young women, but quell the fears of her parents by offering appropriate training for either a career nurse or housewife.
The Office of War Information hired many well-known American painters and illustrators to create effective advertisements, such as the artist of the “Be a Cadet Nurse” poster, Jon Whitcomb. These advertisements were published in ladies’ magazines, shown during soap operas, and placed in locations where high school-aged girls would frequently pass by. Whitcomb was a master at crafting the female face in vogue, even able to communicate his process in an issue of *Cosmopolitan*. During his most active period, he was illustrating for *Cosmopolitan*, *Collier’s*, and *Good Housekeeping*, painting beauties who convinced women to be just like them, whether in buying a wedding band or serving in the military. This poster is indicative of his known style: a close-up of a stunning woman, with very few other compositional elements.

Two versions of the same brunette woman form the body of the poster. The figure on the left sports the single-breasted gray wool jacket issued to the cadet nurse trainees as part of their winter “outside” wear; she leans slightly forward, and has a flawlessly made-up face. A perfect white smile shines through cherry red lips, and blush high-lights high cheekbones. Her chestnut hair is curled high and held back from her face, pinned under her hat; this style is seen in a photograph of nurses training at Geneva Hospital in 1944. The woman on the right, seen straight-on, is in a white field uniform, wearing a nurse’s cap. Her face, while still perfectly cosmetic, indicates a quiet determination. The shading on the two portraits is subtle; overall the color composition is a bright and militaristic one, shades of blue and gray enhanced with splashes of red. The main title, “Be a Cadet Nurse,” is in a seemingly feminine script font. Simply put, this poster makes the idea of serving as a cadet nurse glamorous.

— Molly Reynolds

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2 “U.S. Cadet Nurse Corps.”
6 “U.S. Cadet Nurse Corps.”
7 “U.S. Cadet Nurse Corps.”
10 “U.S. Cadet Nurse Corps.”
11 Reeves, “Invisible Soldiers,” fig. 1.
This Dwight D. Eisenhower campaign pin, centered on his home and family, is unique to the Gettysburg Mussleman Library Eisenhower Special Collection’s collection because of its distinct imagery and size. This pin was made in 1955 for Pennsylvania voters and aimed specifically to attract Gettysburg residents. This pin was created for Eisenhower’s reelection campaign for the election of 1956. The primary purpose of the pin is to convey Eisenhower’s dedication to the home.

This six-inch pin depicts Dwight and Mamie Eisenhower, the Eisenhower farm, as well as two patriotic seals. Furthermore, it has a teal trim separating each part of the pin. Dwight and Mamie are playing up their approachable reputations with inviting expressions on the pin which may influence viewers to begin to view the two as a happy and welcoming couple. It is likely that the couple is photographed as being friendly because of Ike’s immense popularity in the 1952 election along with his “I like Ike” campaign slogan. It was rumored that Ike was not going to run in the 1956 election for medical reasons, but through this pin Ike gave the public reassurance that he was surely going to run in the ‘56 election, and he was going to run with a smile on his face.

Mamie’s inclusion on this pin was very uncommon for presidential propaganda at the time. One may assume that Mamie is placed on this pin to first remind viewers that Ike is a family man, but also to show that he respects women. Part of Ike’s campaign had been geared towards women. In 1952, Ike won the election partially due to the winning of the female vote, and as a result, this campaign pin was created, along with other “housewife” focused ads. Because Eisenhower’s 1952 election victory was due, in large part, to winning the female vote, there were a plethora of “housewife” focused advertisements. This new campaign initiative became evident in his new television and radio commercials which discussed ending the war in Korea, education, and inflation which are all topics that tended to be of high in female concern. Eisenhower even created women into a public symbol of his campaign by having women volunteers hand out pins and make phone calls.

The Eisenhower’s farm, which is pictured in the lower half of the pin, held much significance for the couple in that it was both their cherished home, but it was also a place where international leaders during the Cold War met. By showing the viewers their home, the viewer is able to make a personal connection to the Eisenhower family.

The pin has both the seal of Pennsylvania on it, along with the national seal of the American flag. Ultimately, this pin was created for Pennsylvania voters in that Ike is showing that Pennsylvania is a place in which he resides.
It is likely that Ike had this pin created solely for Pennsylvania voters because he unexpectedly won the state in the election prior. Furthermore, as a Republican, Eisenhower was being clustered with William Taft, a Republican based out of the Midwest who wanted to abolish New Deal welfare programs. At the time, Republicans were also trying to avoid alliances with foreign powers. By having a Pennsylvania pin, Eisenhower is separating himself from the Midwest, Republican ideals, and is creating a unique image ultimately advertising a different public policy from previous Republican campaigns. Ike promotes a happy image that directly connects him to foreign leaders, therefore, disagreeing with Taft and other Republican ideals. Thus, the Pennsylvania seal connects Eisenhower to the Northeast, and the American Flag seal connects Eisenhower to the whole country. Though this pin was created for Pennsylvania voters, Ike reminds viewers of the pin that though the pin has been created for a specific audience, Pennsylvania is ultimately part of the whole of America.

This pin was made by the A.G. Trimble, an early twentieth century button and flag making company. A.G. Tremble created colorful campaign pins varying in size and color. A shocking teal boarder outlines the president and his wife which attracts the eye of the viewer not only because of its unusual color, but it also reminds the viewer what the paramount message of the button is: “home is where the heart is.” Moreover, as art, though this button is six inches in diameter, this pin was still created to be worn because it has a pin on the back of its cardboard exterior. When wearing this pin, it is likely that it will grab the attention of the voters based on size alone; wearing this pin on one’s clothes proves dedication to the Eisenhower campaign. The button was not intended to solely be worn, a cardboard cut-out can be shaped into a stand; this pin would be able to stand on its own in ones house or on a campaign table.

Today, this piece will remain in the Mussleman Library Special Collection’s Eisenhower collection. This pin will remain unique because of its humble message, stunning imagery, and vast size. By wearing or showing off the button, a relationship is made between Dwight, Mamie, the wearer and the viewer because wearing the button proves that the wearer is involved in the Eisenhower campaign and acknowledging that they are going to vote for what the Eisenhower family stands for. This button was a tool that the Eisenhower campaign used to win the vote of viewers which would have continued to change public policy to a more Republican centered government.

—Shelby Glass
To temper a red heart in a vast world
Chinese poster
1968
30 ½ x 21 ¼ in.
Special Collections/Musselman Library,
Purchase of Friends of Musselman Library

To Temper a Red Heart in a Vast World came to Gettysburg College as a donation from Friends of Musselman Library. It was first produced in Maoist China in 1968. As part of a series of posters from the era, it helped to facilitate what is known as the “Down to the Countryside” movement of Chinese youth. A pivotal phase of the Chinese Cultural Revolution, this movement involved the young people of China moving from cities down into the rural areas and working alongside and learning from the peasants. This poster, in the attempt to glorify the life of the rural Chinese, features a happy female youth, riding a tractor and contributing to agricultural society, under the warm smiling face of Mao.

The Cultural Revolution spanned the 1960s and 70s, and was propagated as series of movements initiated by Mao to bolster the influence of communism. In 1968 when this poster was produced, the Down to the Countryside movement vastly increased in size. As it shifted in nature from a call for volunteers to being nearly mandatory, the breadth of the program increased to include nearly the entire Chinese youth population. To Temper a Red Heart in a Vast World was one of the “thousands of posters produced during the Cultural Revolution [which] presented ideological and idealized visions of Chinese society, agricultural and industrial production.”2 As the title would suggest, Mao used these posters in the attempt to coerce the youth of China to conform to Communist ideals (‘Red Heart’) and spread out across the length and breadth of their nation (‘Vast World’).
It is interesting to note that the youth featured on the poster is female. In the early stages of the Down to the Countryside movement, the bulk of the respondents to Mao’s call were male. According to historians, “Many of this generation became enthusiastic red guards during the initial stage of the Cultural Revolution. Then, generally from 1968 on... they rushed to settle in China’s countryside and be reeducated.” In order to try to incite female response, Mao featured happy, independent women on the propaganda posters. In fact, there were a number of such posters, showing women “in a wide variety of roles in the revolutionary effort to build a new society.” As further incentive for women to heed the call, Mao claimed that moving down to the countryside would reduce social inequality.

Indeed, reducing social inequality was one of the many ideals to which Mao aspired in his movement; also included were “the desire to alleviate urban unemployment and underemployment, the desire to cultivate Marxist ideology and communist ethics in youth, and the need to develop China’s rural areas and frontiers.” In targeting the youth, Mao could instill communist ideals early on, and theoretically propagate his way of thinking through future generations. *To Temper a Red Heart in a Vast World* was public art with a purpose: to call the young people of China to action, and help them to see the value, not only of moving to the rural parts of the country, but also of adopting a communist way of thinking.

— Colleen Parrish

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6. Yu, Jiang, and Greenman, “Did Send Down Experience Benefit Youth?”
**Pins of Peace and Protest**  
**1965-1975**  
**Various sizes, 1 in. - 2 ½ in.**  
**Special Collections/Musselman Library, Gift of David Mozes**

*Warning: This is not a celebration of war*

The strongest messages can be conveyed in the smallest ways. This is certainly true when it comes to the important role of pins for the distribution and unification of a collective ideology during demonstrations. The pins shown here date from the 1960s and 1970s, a time of great social discontent and change, described by historian Arthur Schlesinger Jr. as “spirited, articulate, inventive, incoherent, and turbulent, with energy wildly in all directions.”¹ This unprecedented social movement paved the way for the empowerment of the newly found, previously marginalized voices within the civil rights, women’s liberation, and counterculture movements. They established a platform for their injustices and shed their oppression. The counterculture was a product of the baby boomers’ who disassociated themselves from the values of the preceding generations and mainstream society and were influenced by the social justice activism manifesting around them. Moreover, they rejected Cold War paranoia, embraced the sexual revolution and its rock and roll soundtrack, and took advantage of the opportunity to receive a college education.

With governmental aid to education, university enrollment expanded significantly and a new social group and occupation were formed for *the student*. According to historian Kenneth J. Heineman, students “were a new social class which had personal and political concerns which were quite different from those of workers and professionals,”² and through a liberal arts and social sciences education, they were encouraged to question authority, examine global and local affairs, and to reflect upon and speculate solutions for contemporary social issues. Therefore, student power was born.

Student involvement was instrumental in the mass mobilization effort aimed to end the crimes against humanity taking place in Vietnam. They made their demands clear through the pins in this exhibition; these messages protest the immorality and illegality of the U.S.’s actions in Vietnam and offer empowerment to the draft resistance. It was understood that the communists would “use any means to gain their ends.”³ American citizens, however, began
to realize that their own government was behaving in the same manner as that of Vietnam. The war was rapidly escalating, as “Johnson had acted without an official declaration of war,” and with the help of napalm and general brutality the civilian causality rate was ever increasing.

The nine pins in the exhibition were mass-produced by grassroots organizations and freely distributed or sold for about 25 cents to those who had chosen to participate in anti-war protests and teach-ins. The pins were usually placed on items of clothing and indicated that the wearer opposed the U.S. government’s role in the Vietnam War, a government that Martin Luther King’s labeled as, “the greatest purveyor of violence in the world today.”

Certain relationships among the subjects of these pins can be drawn in order to understand their loaded political demands and commentaries more fully. The large, green and blue “End the War Now” pin and the “March against Death” pin are both calls to action for specific protests. The “End the War Now” protest took place in New York City wherein King led a peaceful procession of over 400,000 protesters from Central Park to the United Nations demanding an end to the war. The “March against Death” demonstration took place in Washington, D.C. between the Arlington National Cemetery and the White House and highlighted the loss of the individuals who had died in the war. The “Eichmann” pin and the “End the War” pin relate the Vietnam War to Nazi war crimes. Adolf Eichmann was a Nazi official who was instrumental in the organization of the Holocaust and sending Jewish people from all over German-occupied Europe to death camps. When tried at court Eichmann defended himself saying that he should not be punished for what he had been demanded to do by his superiors and that he was only following orders. David Mitchell, referred to on the “End the Draft” pin, was incarcerated because he was a conscientious objector and refused military service. He believed a multitude of war crimes against humanity and peace were being committed by the United States’ military and that, in accordance with the rulings at Nuremberg, simply following orders is not an excuse for war crimes.

The peace sign pin is a singular and iconic image of the counterculture movement and is the ultimate symbol for love, camaraderie, and utopian ideals. The design itself is a lower case N and an upper case D fused together which stands for nuclear disarmament. It was developed in England in the late 1950s as a result of the arms race. Again, this pin is a call to ending war and focus instead on issues of injustice and inequality in one’s own country. The “Anti-Draft Week” and the “Burn Baby Burn!” pins address the draft resistance. Anti-draft demonstrations resulted in the burning of draft cards to exhibit the young men’s frank opposition to the atrocities occurring abroad. The youth were critical of the war and untrusting of the government, and despite the fact that draft card destruction was a crime they wanted to express that “the crime is not burning this scrap of paper; the real crime is burning villages, burning hospitals, and burning children.”

The last two pins, both blue and white, hit a little closer to home for Gettysburg College. Once used as a derogatory term for the people in the Northeastern part of the United States, “Yankee” is now endearing, beckoning the American men in Vietnam to return home. The other pin asks, “How many Vietnamese fought in our Civil War?” and emphasizes the fact that during the American Civil War the nation was allowed the opportunity to decide its own future. Correspondingly, Vietnam, as a sovereign nation, should have the same right to autonomy without third-party intervention. This sentiment was widespread among the American people and their objection to the war. Acclaimed
boxer Muhammad Ali is one of the many celebrity figures that rose to represent the peoples’ voice and therefore spoke out against the U.S.’s immoral and unwarranted actions in Vietnam. Claiming that he “ain’t got no quarrel against them Viet Cong” in 1966, Ali was a conscientious objector to the war and thus faced a long, legal conflict as well as a hiatus from his boxing career. To many other dissenting Americans whose lives were caught up in the war in some way, Ali had contributed to the ideology that this war was not of the people, but of the government.

— Francesca DeBiaso

4. Kolsbun, 75.
November 19 – December 10, 2011

Curated by Josiah Adlon, Jenna Birkenstock, Francesca DeBiaso, Emily Francisco, Megan Hilands, Shelby Glass, Hillary Goodall, Colleen Parrish, Molly Reynolds, Tessa Sheridan