Road to Secession and Civil War
Go to the links and answer the following questions:

1. Look at the illustrations and describe the behavior of the slaveholders and southerners. Is this effective propaganda? Explain.

   http://lcweb2.loc.gov/cgi-bin/ampage?collId=rbpe&fileName=rbpe24/rbpe248/24800100/rbpe24800100.db&recNum=0&itemLink=r?ammem/rbpebib:@field(NUMBER+@band(rbpe+24800100))&linkText=0

2. Read the excerpt of John Brown addressing the Virginia Court after he is deemed guilty for his behavior at Harper’s Ferry. Look at the picture and then click on the text to see what he said. Explain how he could be right or wrong (southern and northern response).

   http://lcweb2.loc.gov/cgi-bin/ampage?collId=rbpe&fileName=rbpe06/rbpe065/06500500/rbpe06500500.db&recNum=0&itemLink=r?ammem/rbpebib:@field(NUMBER+@band(rbpe+06500500))&linkText=0

3. If you lived in Missouri in the mid-1840’s what would your response be to this sign? Is the large sum of money enough to sway you in a different direction? Are there any problems with this sign?

   http://lcweb2.loc.gov/rbc/rbpe/rbpe08/rbpe086/08600200/001dr.jpg
SUMMARY: A satire on enforcement of the "gag-rule" in the House of Representatives, prohibiting discussion of the question of slavery. Growing antislavery sentiment in the North coincided with increased resentment by southern congressmen of such discussion as meddlesome and insulting to their constituencies. The print may relate to John Quincy Adams's opposition to passage of the resolution in 1838, or (more likely) to his continued frustration in attempting to force the slavery issue through presentation of northern constituents' petitions in 1839. In December 1839 a new "gag rule" was passed by the House forbidding debate, reading, printing of, or even reference to any petition on the subject of abolition. Here Adams cowers prostrate on a pile composed of petitions, a copy of the abolitionist newspaper the "Emancipator," and a resolution to recognize Haiti. He says "I cannot stand Thomson's [sic] frown." South Carolina representative Waddy Thompson, Jr., a Whig defender of slavery, glowers at him from behind a sack and two casks, saying "Sir the South loses caste whenever she suffers this subject to be discussed here; it must be indignantly frowned down." Two blacks crouch behind Thompson, one saying "de dem Bobolishn is down flat!" Weitenkampf cites an impression with an imprint naming Robinson as printer and publisher, this line being apparently trimmed from the Library's impression. The drawing style and handling of the figures strongly suggest that "Abolition Frowned Down" is by the same Robinson artist as the anonymous "Called to Account" and "Symptoms of a Duel" (nos. 1839-10 and -11).
SUMMARY: The presidential campaign of 1836 viewed as a card game by a satirist in sympathy with the Whigs. Opposing candidates Martin Van Buren (Democrat) and William Henry Harrison (Whig) face each other across a card table. Behind Van Buren stands his vice-presidential running mate Richard M. Johnson. Behind Harrison is incumbent President Andrew Jackson, who smokes a clay pipe and stands on tip-toes to spy on Harrison's hand. With his left hand he signals to Van Buren. Jackson: "What a h---ll of a hand old Harrison's got. I'm afraid Martin and Dick Johnson will go off with a flea in their ear." Johnson: "The old general is making signs that Harrison has the two highest trump cards and low. Martin he'll catch your Jack and then the jig's up! You'd better beg." Van Buren: "I ask one." Harrison: "Take it! now look out for your Jack!" On the wall above the table is a painting of the Battle of the Thames, one of Harrison's celebrated military victories as well as the occasion on which Johnson is reported to have slain the Indian chief Tecumseh. The print is probably by Robinson draughtsman Edward W. Clay, judging from its similarity to his "Grand Match Between the Kinderhook Poney ..." (no. 1836-14) and other signed work of the period.
SUMMARY: A dramatic portrayal, clearly biased toward the northern point of view, of an incident in Congress which inflamed sectional passions in 1856. The artist recreates the May 22 attack and severe beating of Massachusetts senator Charles Sumner by Representative Preston S. Brooks of South Carolina. Brooks's actions were provoked by Sumner's insulting public remarks against his cousin, Senator Andrew Pickens Butler, and against Illinois senator Stephen A. Douglas, delivered in the Senate two days earlier. The print shows an enraged Brooks (right) standing over the seated Sumner in the Senate chamber, about to land on him a heavy blow of his cane. The unsuspecting Sumner sits writing at his desk. At left is another group. Brooks's fellow South Carolinian Representative Lawrence M. Keitt stands in the center, raising his own cane menacingly to stay possible intervention by the other legislators present. Clearly no help for Sumner is forthcoming. Behind Keitt's back, concealed in his left hand, Keitt holds a pistol. In the foreground are Georgia senator Robert Toombs (far left) and Illinois senator Stephen A. Douglas (hands in pockets) looking vindicated by the event. Behind them elderly Kentucky senator John J. Crittenden is restrained by a fifth, unidentified man. Above the scene is a quote from Henry Ward Beecher's May 31 speech at a Sumner rally in New York, where he proclaimed, "The symbol of the North is the pen; the symbol of the South is the bludgeon." David Tatham attributes the print to the Bufford shop, and suggests that the Library's copy of the print, the only known example, may have been a trial impression, and that the print may not actually have been released. The attribution to Homer was first made by Milton Kaplan.