

# Sectionalism

## *Analyzing Visual Primary Sources*

Kerry Gordonson, Writer

Dr. Aaron Willis, Project Coordinator  
Justin Coffey, Editorial Assistant  
Christina Trejo, Editorial Assistant

Social Studies School Service  
10200 Jefferson Blvd., P.O. Box 802  
Culver City, CA 90232

<http://socialstudies.com>  
[access@socialstudies.com](mailto:access@socialstudies.com)  
(800) 421-4246

© 2008 Social Studies School Service

10200 Jefferson Blvd., P.O. Box 802  
Culver City, CA 90232  
United States of America

(310) 839-2436  
(800) 421-4246

Fax: (800) 944-5432  
Fax: (310) 839-2249

<http://socialstudies.com>  
[access@socialstudies.com](mailto:access@socialstudies.com)

Permission is granted to reproduce individual worksheets for classroom use only.  
Printed in the United States of America

ISBN 978-1-56004-322-5

**Product Code: ZP319**

# TABLE OF CONTENTS

<b>Introduction.....</b>	<b>iv</b>
<b>Lecture Notes.....</b>	<b>S1</b>
<b>Student Handouts.....</b>	<b>H1</b>
 <u>Culminating Activities</u>	
Image Analysis Worksheet .....	<b>1</b>
Contextual Analysis Worksheet .....	<b>3</b>

## **Introduction**

Primary sources are the building blocks of history. Using these sources to introduce students to historical periods offers students the opportunity to become historians themselves—to analyze the evidence, form hypotheses, and learn how to support arguments based on evidence. They learn what it means to interpret the past in ways that provide meaning for the present. Textual primary sources can often be difficult for students to engage with because they are often couched in unfamiliar language from a different historical era. Visual primary sources can prove more appealing and accessible to students, and they also involve different types of “reading” skills.

### **How to Use This Product**

This PowerPoint® presentation is designed to walk students through the process of primary source interpretation. Slides help to focus students’ attention and train them how to “read” visual primary sources. Targeted questions and enlarged insets from images help to train students to see deeper into the historical record, to uncover evidence that, though plainly before their eyes, is not always obvious at first glance.

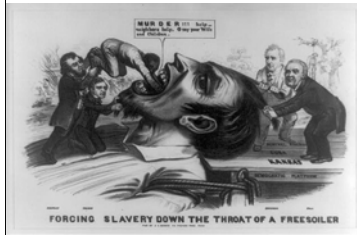
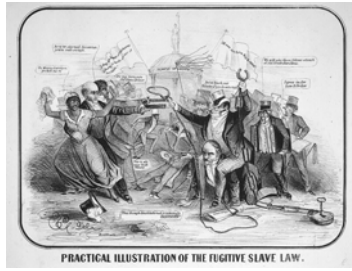
The posters provide visual reinforcement for the images analyzed in the presentation. Use them before or after the PowerPoint® analysis for either pre- or post-reading activities. In addition, we have provided extra images on each disc so that once the students are trained in the skills of analyzing visual primary sources they can further hone their skills. You can print them out and distribute as handouts for in-class or independent study, or you can import the images into PowerPoint® for students to analyze individually or with the class as a whole.

### **Let Us Know What You Think**

At Social Studies School Service, we always strive to provide the best supplemental curriculum materials at a superior value. If you have feedback that could help us improve this product, requests for other titles in this series, or stories of how it has helped your students, please let us know. You can e-mail us at [access@socialstudies.com](mailto:access@socialstudies.com).

We look forward to hearing from you.

Dr. Aaron Willis  
Chief Education Officer  
Social Studies School Service



# Sectionalism

# Sectionalism



- The Compromise of 1850
- The Kansas-Nebraska Act
- Brooks and Sumner
- John Brown
- The Election of 1860

Between 1850 and 1860, the split between North and South over slavery widened immensely. Several incidents served to highlight the increasing differences between the two regions, and it started to seem as if the carefully crafted compromises that had preserved the delicate balance between free and slave states—and therefore allowed the Union to persevere—would no longer work. Though the 1850s started off with a hope that the country might be able to overcome its sectional differences, as the decade progressed the situation became more and more volatile. Earlier decades had laid the groundwork for the Civil War; the 1850s provided the spark that set it off.

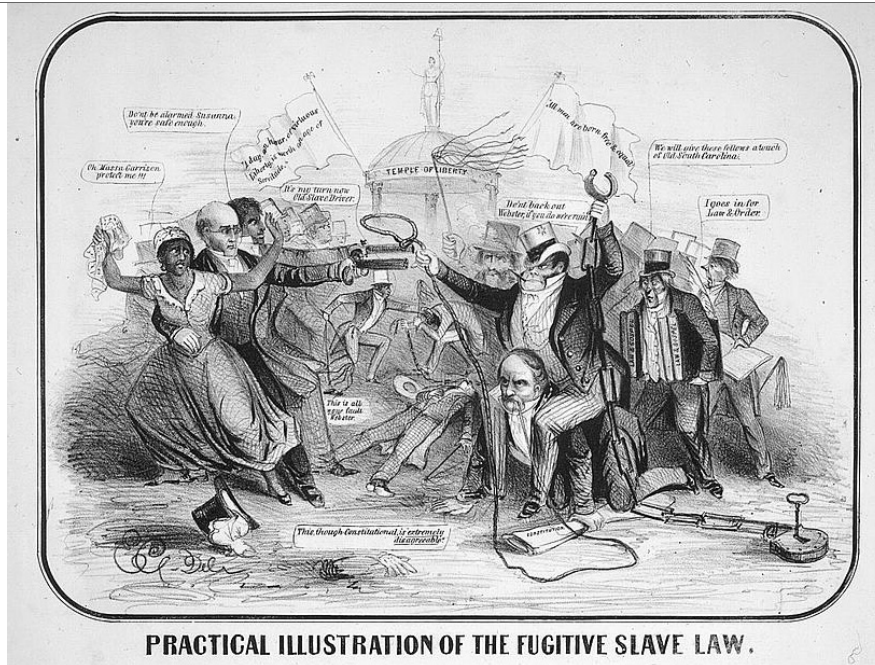
## **The Compromise of 1850**

- California statehood provoked debate in Congress
- Compromise package engineered by Clay, Webster, and Douglas
- California admitted as a free state
- New Mexico and Utah territories organized; slavery there to be decided by popular sovereignty
- Fugitive Slave Law

When gold was discovered in California in the late 1840s, thousands of people flocked to the region hoping to make their fortunes. California's population expanded quickly, and by November of 1849 residents took the first step toward statehood by ratifying a state constitution. This constitution prohibited slavery; therefore, admitting California to the Union would upset the delicate balance in Congress between free states and slave states. Southern senators decided to block California's admission unless their Northern colleagues made concessions in favor of slavery's future expansion. A huge debate ensued, and some Southern states even talked of seceding. The crisis was solved only when Senators Henry Clay, Daniel Webster, and Stephen Douglas pushed through a compromise package.

In the end, the Compromise of 1850 included the following: California was admitted to the Union as a free state; New Mexico and Utah were formally organized as territories, with the question of slavery in these territories to be decided by popular sovereignty, a doctrine which stated that the people of a U.S. territory had the right to determine whether their territory would prohibit slavery; the slave trade (but not slavery itself) was abolished in the District of Columbia; Congress passed the Fugitive Slave Law, which required federal marshals in free states to help return runaway slaves. Failure to do so would result in penalties. In addition, blacks captured under the law could not testify on their own behalf, nor did they receive the right to a trial by jury.

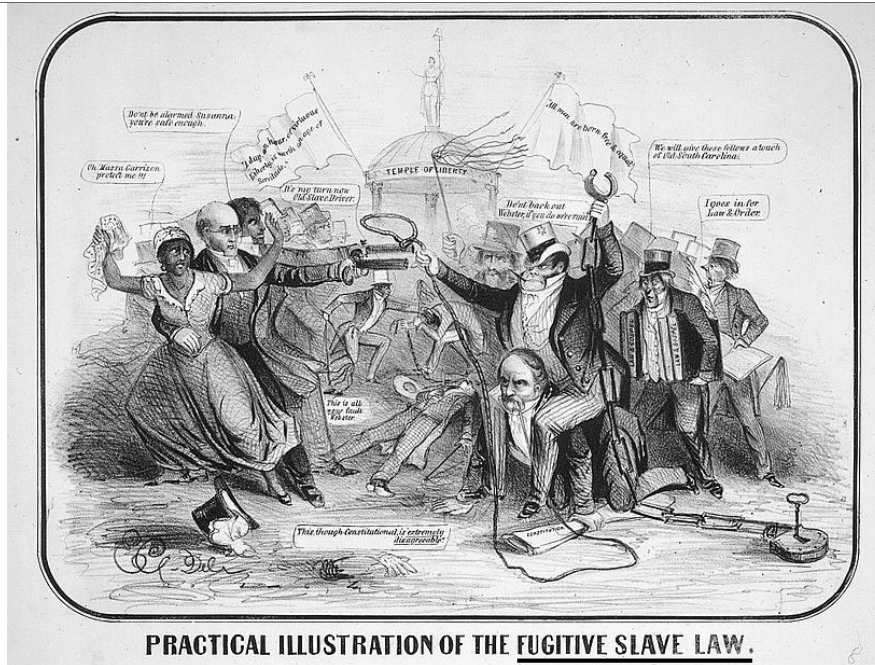
The Compromise of 1850 temporarily preserved the Union; however, its most controversial component—the Fugitive Slave Law—ultimately worsened sectional tensions. The law led many Northerners who had previously been neutral to become abolitionists; the Underground Railroad stepped up its activities; violent confrontations between slavecatchers and abolitionists sometimes occurred; and states passed “personal-liberty laws” making it difficult to enforce the Fugitive Slave Law.



## The Compromise of 1850

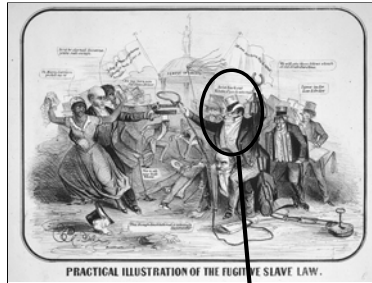
Give students about one minute to look at this image, then proceed to the following slides.



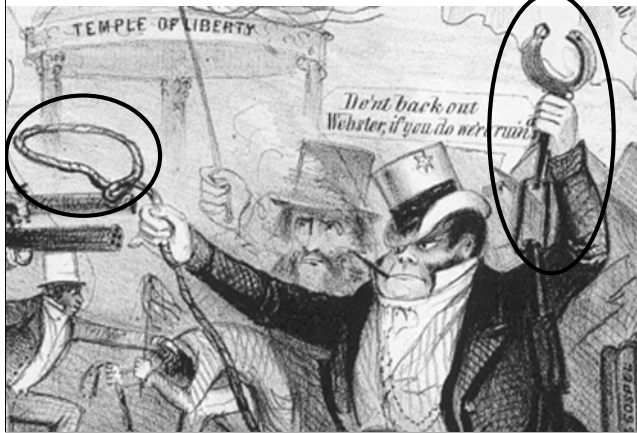


What is the topic of this cartoon?

This cartoon deals with the effects of the Fugitive Slave Law.



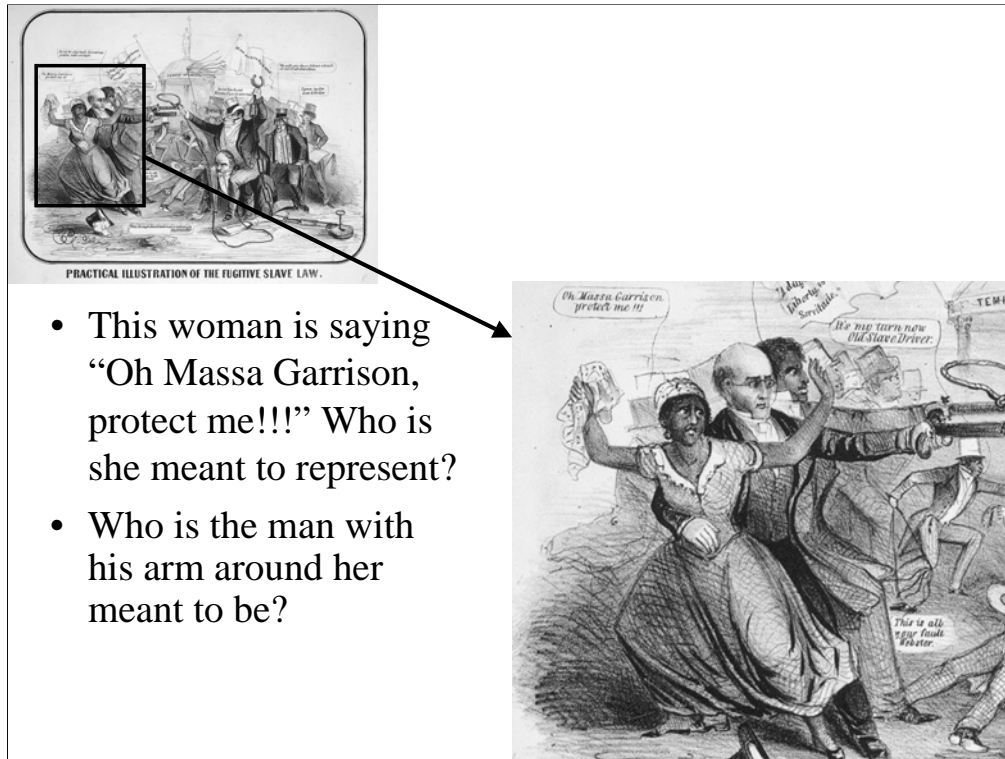
- Who do you think this man represents? What clues does the cartoon offer as to his identity?



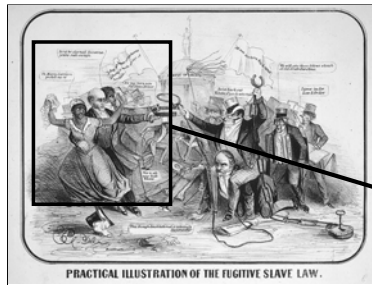
- How is he dressed?
- Why do you think the cartoonist chose to dress him this way?

This man represents a slavecatcher. We can tell this because he holds a manacle and a rope, implements used to restrain runaway slaves once they'd been caught.

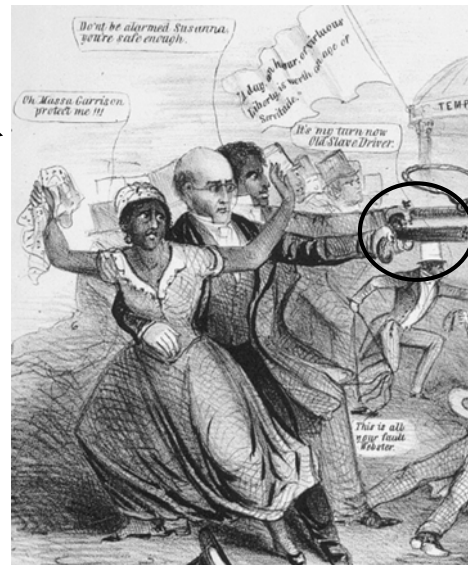
He is dressed in expensive clothes, most likely because the cartoonist wanted to imply that those authorized to capture runaway slaves under the Fugitive Slave Law were becoming rich doing so.



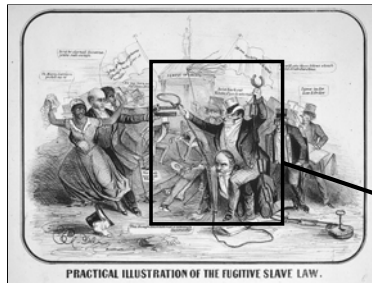
She represents a fugitive slave. The man with his arm around her is William Lloyd Garrison, the famed abolitionist.



- Garrison responds to the woman, “Don’t be alarmed Susanna, you’re safe enough.” What is he doing with his left hand?
- What do Garrison’s words and actions tell us about what the cartoonist thought of him specifically, and of abolitionists in general?



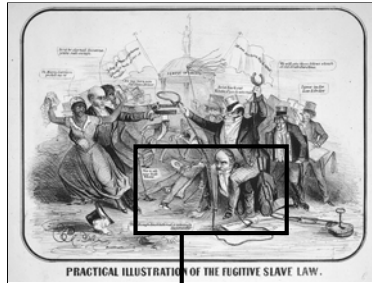
In his left hand, he points a gun at the slavecatcher. We can assume that the cartoonist believed that Garrison and the abolitionists were the main force protecting runaway slaves from slavecatchers.



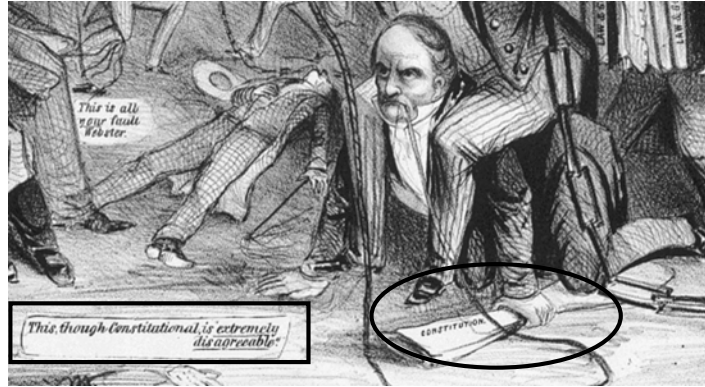
- The man on which the slavecatcher sits is Senator Daniel Webster, one of the main architects of the Compromise of 1850.
- What does this imply about the cartoonist's view of both Webster and the compromise?



This most likely implies that the cartoonist believed Webster and the Compromise of 1850 both supported and enriched the country's slaveholding interests. Furthermore, because the slavecatcher sits astride Webster like a horse, the cartoon implies that Webster was subservient to slaveholding interests.

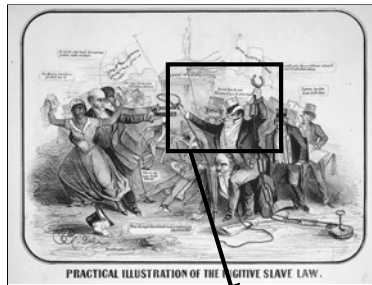


- What does Webster hold in his hand?
- In the cartoon, Webster says, “This, though Constitutional, is extremely disagreeable.” What do you think this refers to?



- What is the cartoonist implying about Webster here?

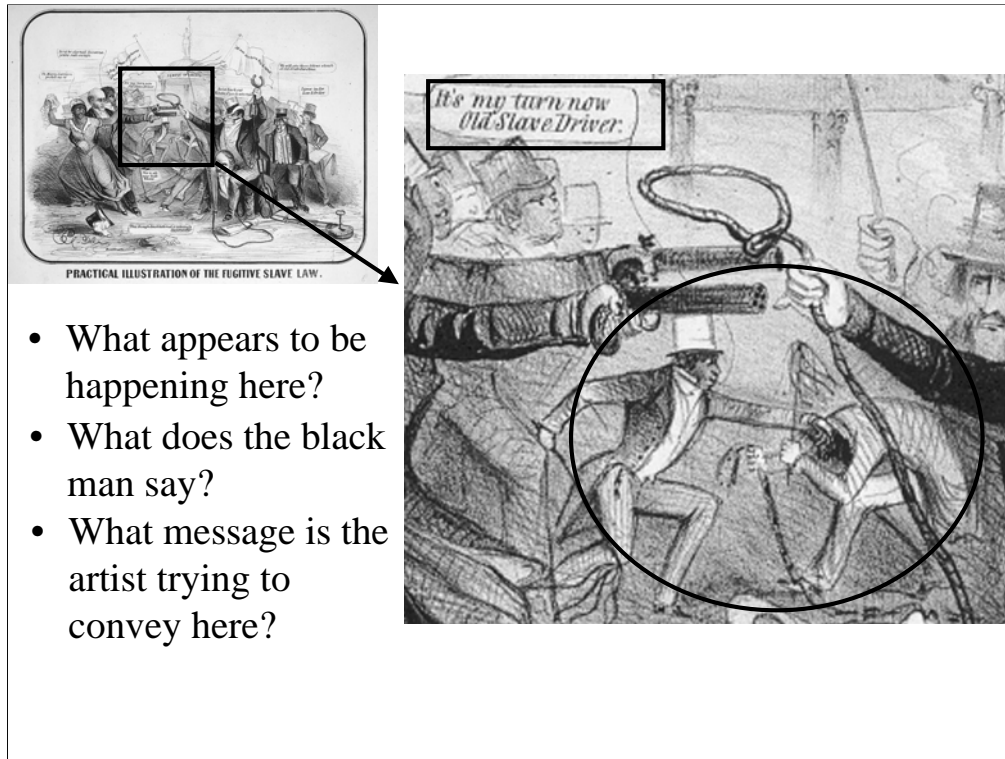
Webster holds a scroll marked “Constitution” in his hand. His statement probably implies that while Webster had no doubts about the constitutionality of the Fugitive Slave Law (and, by extension, the entire Compromise of 1850), he did not like it.



- How does the slavecatcher respond to Webster's statement?
- What do you think this means?

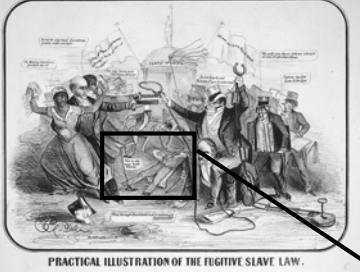


The slavecatcher responds, “Don’t back out Webster, if you do we’re ruin.” The artist here implies that Webster was essentially complicit with the slavecatchers, and that his support of the Fugitive Slave Law had made them rich.




Here, a well-dressed black man appears to be getting ready to whip or beat a white man. The black man says, “It’s my turn now Old Slave Driver.” The artist seems to imply both here and in other parts of the cartoon (i.e., men with guns and whips) that the Fugitive Slave Law had led to widespread violence. The mayhem seems to include not just white slavecatchers brutalizing fugitive slaves, but former slaves beating up whites who may or may not have been slavecatchers.



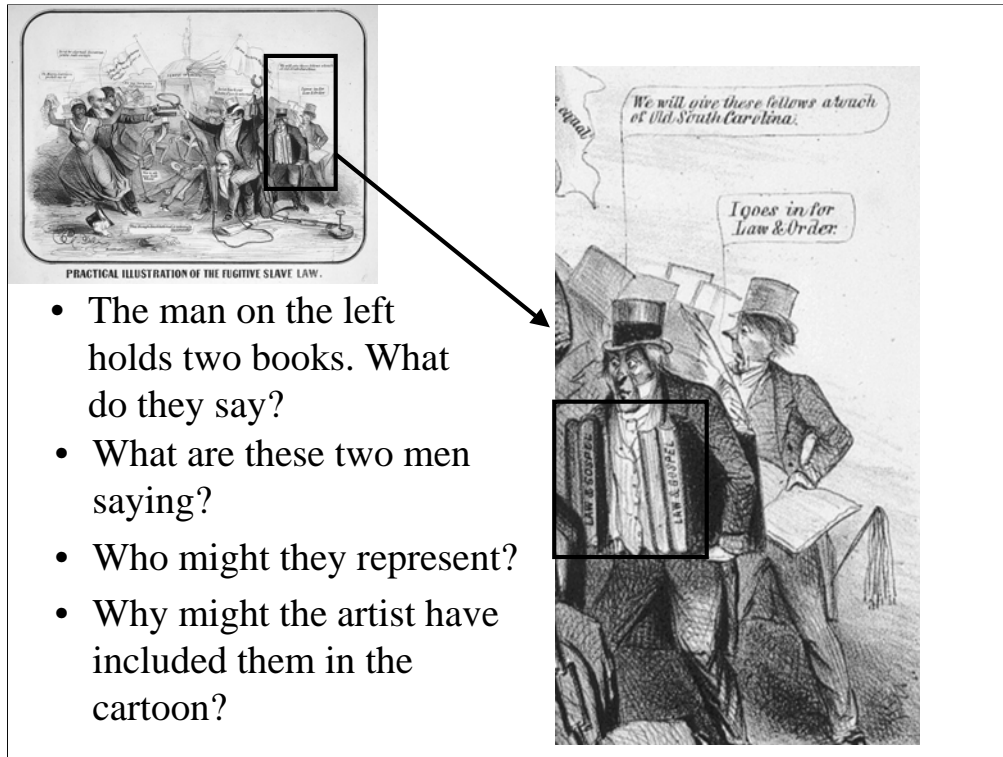


PRACTICAL ILLUSTRATION OF THE FUGITIVE SLAVE LAW.

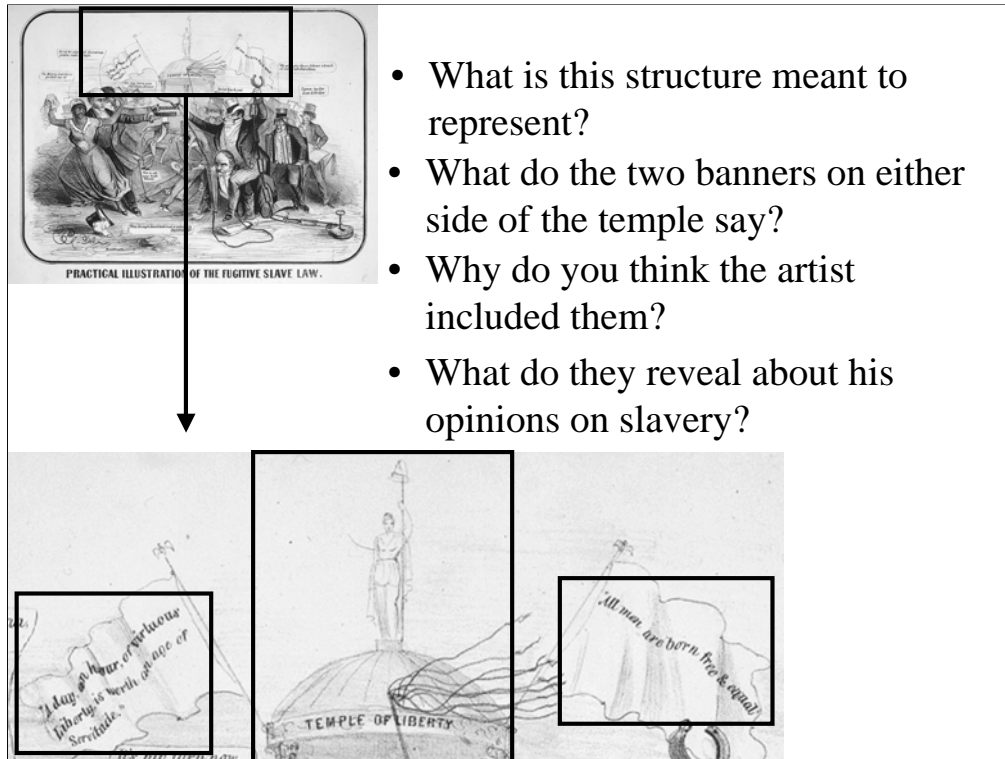
- What has happened in this part of the cartoon?
- What does the caption here imply?



A white man—most likely a slaveholder or slavecatcher—lies dead on the ground. The caption (“This is all your fault Webster”) implies that Webster—and, by implication, the Compromise of 1850 itself—bears the responsibility for the violence that had resulted in the wake of the Fugitive Slave Law.



The books the man on the left holds say “Law & Gospel.” The man on the left says, “We will give these fellows a touch of Old South Carolina.” The man on the right says, “I goes in for Law & Order.” These men most likely represent Southern slaveholding interests who supported the Fugitive Slave Law. “I goes in for Law & Order” is probably meant to be ironic: Southern slaveholders portrayed the Fugitive Slave Act as a “law and order” measure, but the scene depicted in the cartoon clearly shows lawlessness and mayhem, belying what the man on the right is saying. The man on the left clearly represents South Carolina, a state whose representatives were some of the fiercest defenders of slavery. Proslavery forces sometimes used the Bible to justify slavery; that may be what the “Gospel” on the books refers to. “We will give these fellows a touch of Old South Carolina” most likely means that the Fugitive Slave Law gave Northerners a taste of what life was like under slavery in the South; again, the statement is almost certainly meant to be ironic. The artist included these figures in the cartoon to satirize and undercut the proslavery arguments in favor of the Fugitive Slave Law.



- What is this structure meant to represent?
- What do the two banners on either side of the temple say?
- Why do you think the artist included them?
- What do they reveal about his opinions on slavery?

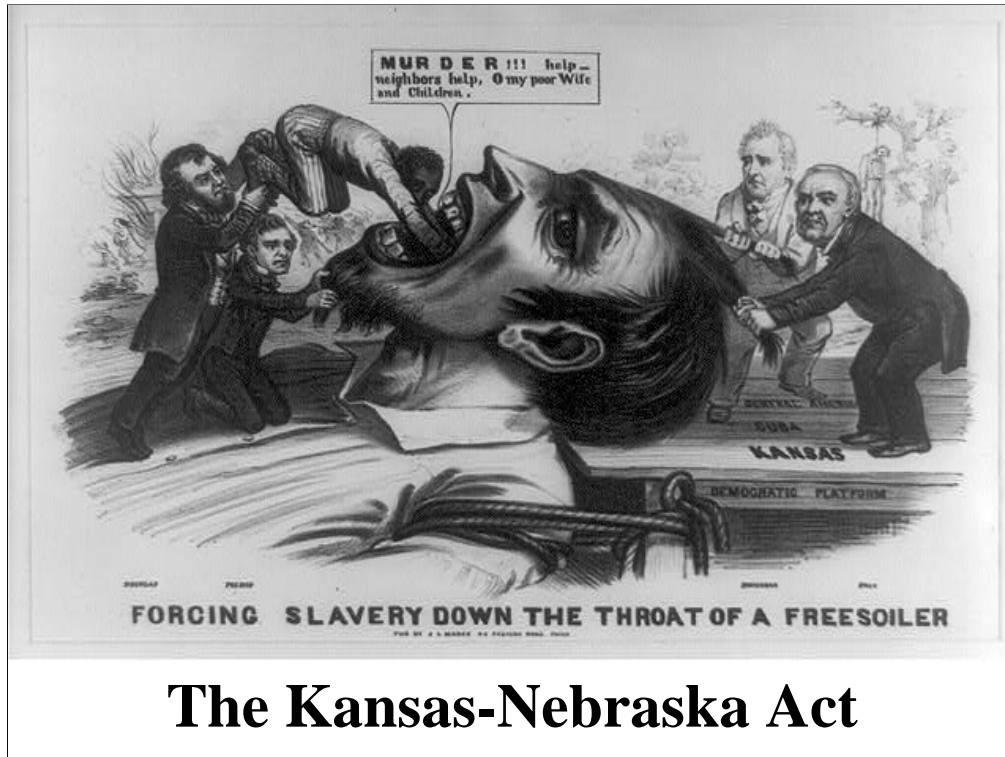
This structure is labeled “Temple of Liberty.” It holds a position of importance in the cartoon, sitting in the center background with all the action taking place in front of it. The left banner says, “A day, an hour of virtuous Liberty, is worth an age of Servitude.” The right banner says, “All men are born free & equal.” The artist most likely included them because he believed that the American ideals of liberty and freedom were incompatible with slavery. He also implies here that the Fugitive Slave Law violated these cherished ideals.

## **The Kansas-Nebraska Act**

- Stephen Douglas and the Kansas-Nebraska Act
- The sack of Lawrence
- John Brown and the “Pottawatomie massacre”
- “Bleeding Kansas”

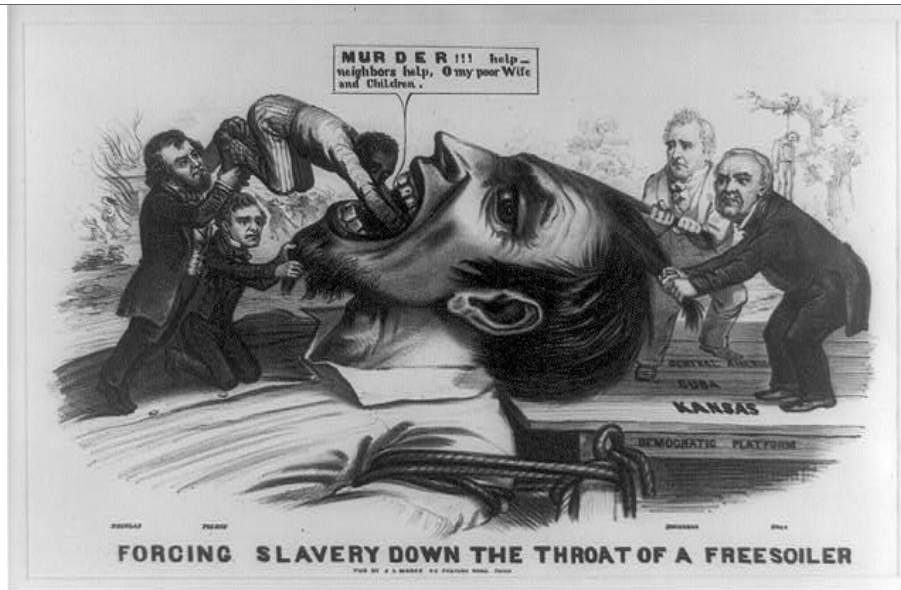
In 1854, Senator Stephen Douglas of Illinois introduced a bill to organize the portion of the Louisiana Purchase that lay north of 36°30'. Southerners objected, primarily because the new territory would be free under the terms of the Missouri Compromise. Douglas then came up with a controversial new proposal: the land in question would be organized into two territories rather than one, and popular sovereignty would decide the question of whether the territories would be slave or free. To achieve this, however, Congress would have to formally repeal the Compromise of 1820. Douglas's proposal met with fierce opposition from free-soil advocates, but he managed to get the Kansas-Nebraska Act passed.

Kansas soon turned into a battleground between free-soilers and proslavery advocates. Antislavery organizations (most notably, the New England Emigrant Aid Society) sent in abolitionist settlers, while proslavery “border ruffians” crossed over from the neighboring slave state of Missouri. A fraudulent election installed a proslavery territorial government; free-soilers responded by setting up their own illegal government in Topeka. Political tensions ultimately erupted into outright violence when a gang of proslavery forces sacked and burned much of the free-soil town of Lawrence in 1856. John Brown, a militant abolitionist who would later become famous for his attack on the federal arsenal at Harpers Ferry in Virginia, responded to the Lawrence attack by slaughtering five proslavery settlers near Pottawatomie Creek. Thereafter until the Civil War, proslavery and antislavery forces in Kansas waged periodic armed battles against one another. The spectacle of “Bleeding Kansas” haunted the nation, bringing it one step closer to civil war.



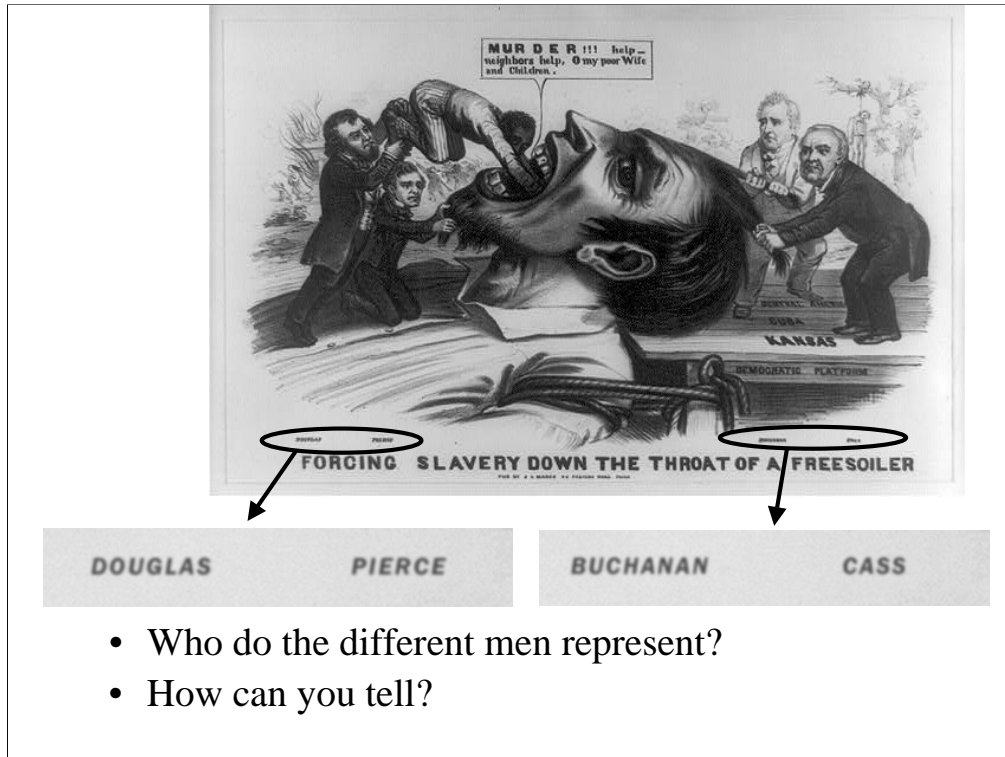
## The Kansas-Nebraska Act

Give students about one minute to look at this image, then proceed to the following slides.



- Briefly describe the action in the cartoon.
- What appears to be happening?

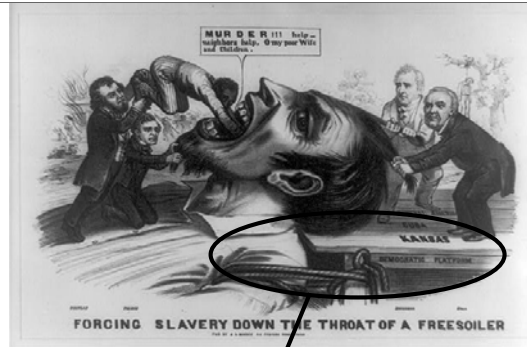
Three men are holding down a much larger man while a fourth attempts to push a black man down his throat.



- Who do the different men represent?
- How can you tell?

The very large man represents a free-soiler and the black man represents a slave, as noted in the cartoon's caption. The other four men, from left to right, are Senator Stephen Douglas, President Franklin Pierce, Democratic presidential nominee James Buchanan, and Senator Lewis Cass. It's not easy to see, but each man's name lies at the bottom of the cartoon directly down from his caricature.

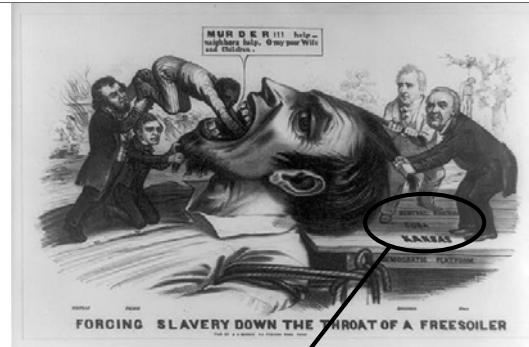
- What has the free-soiler been tied to?
- What does this signify?



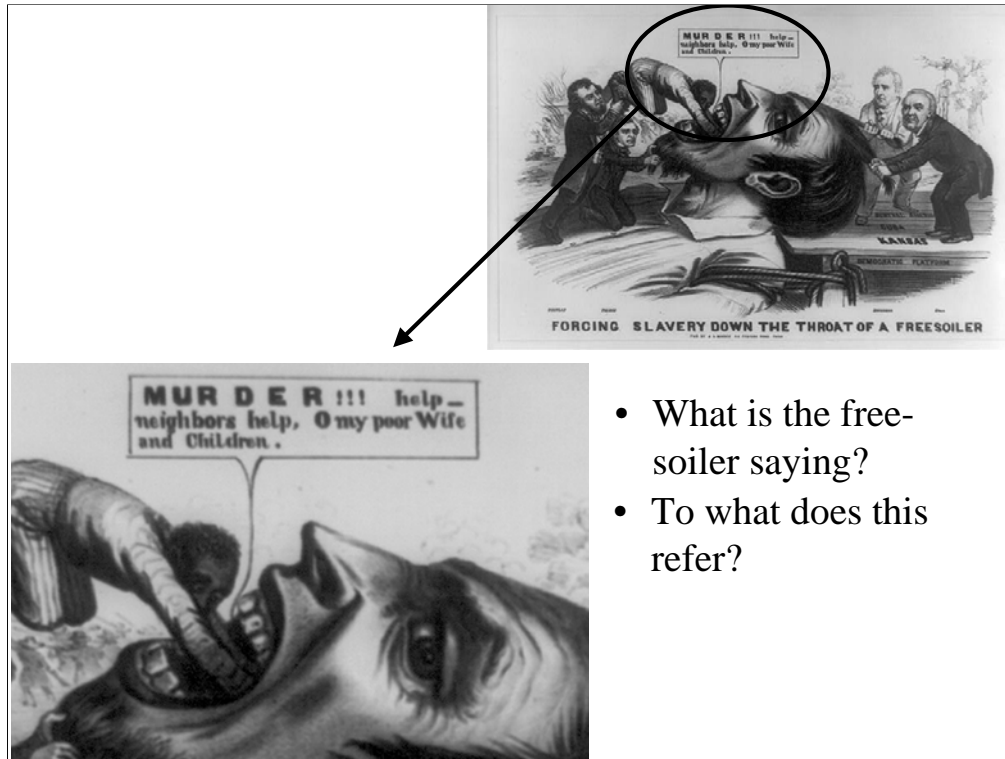
The free-soiler has been tied to a wooden stage with the words “Democratic Platform” written on the side. The physical platform in the cartoon represents the Democratic Party platform—primarily, its commitment to popular sovereignty.



- What has the artist included these words?
- To what do they refer?



This part of the platform includes the words “Kansas,” “Cuba,” and “Central America.” They refer to the desire of proslavery Democrats to obtain new slave territories for the United States.



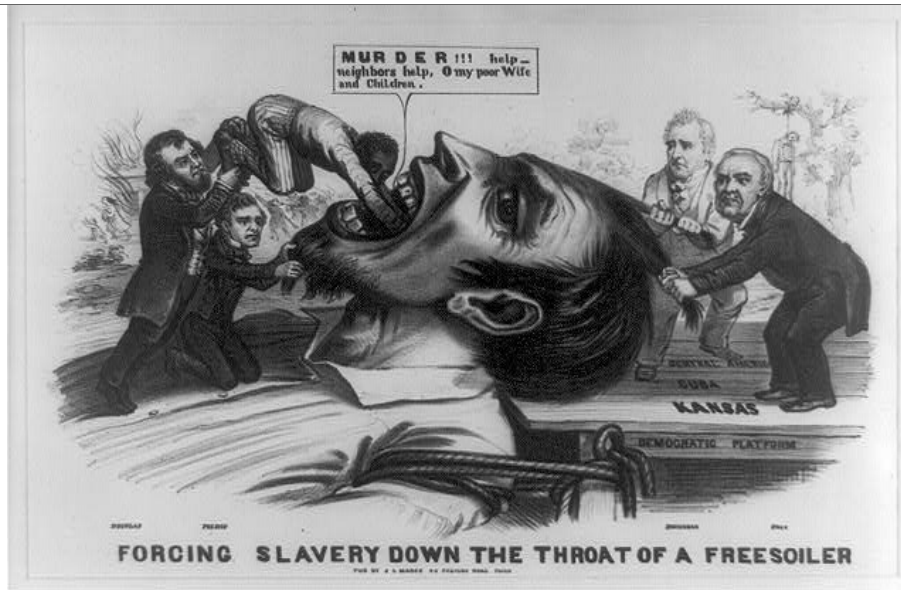
- What is the free-soiler saying?
- To what does this refer?

The free-soiler is saying, “Murder!!! Help—neighbors help, O my poor Wife and Children.” This most likely refers to the violence committed against free-soil settlers in Kansas.

- What is going on in the background of the cartoon?
- What do these things symbolize?

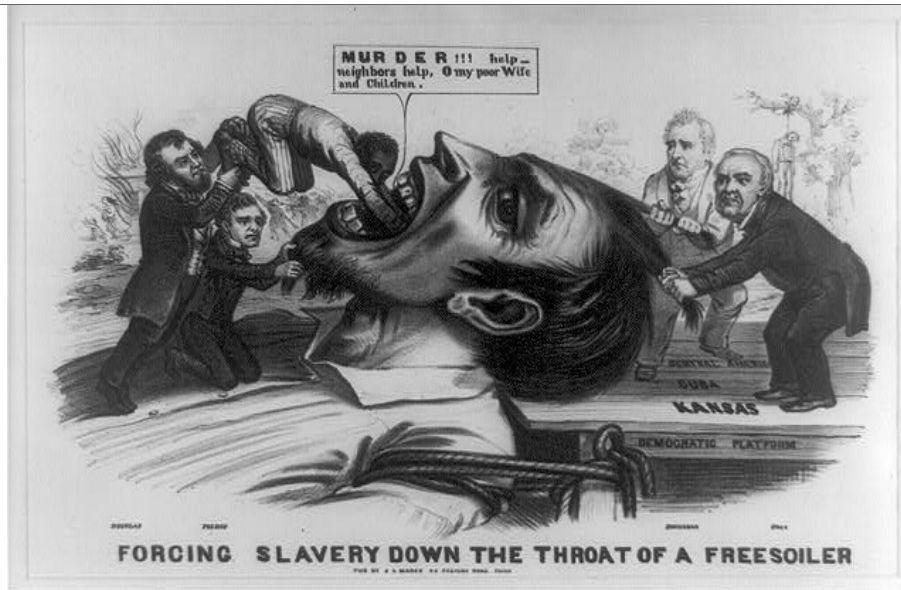


On the left, a woman flees a burning building as men set fire to it. On the right, a dead man hangs from a noose tied to a tree limb. These symbolize the violence in Kansas.



- Which well-known piece of English literature does this cartoon mimic?
- Why do you think the artist chose to do this?

This scene brings to mind *Gulliver's Travels*—particularly when Gulliver visits the island of Lilliput and gets captured and tied down by its tiny inhabitants. The artist might have chosen to do this because he wanted to portray the Democrats as “small” in every sense of the word (small-minded, petty, and insignificant) and intent upon subverting the “larger” cause of “free soil.”



- What is the overall message of this cartoon?
- Who does the artist blame for the violence in Kansas?

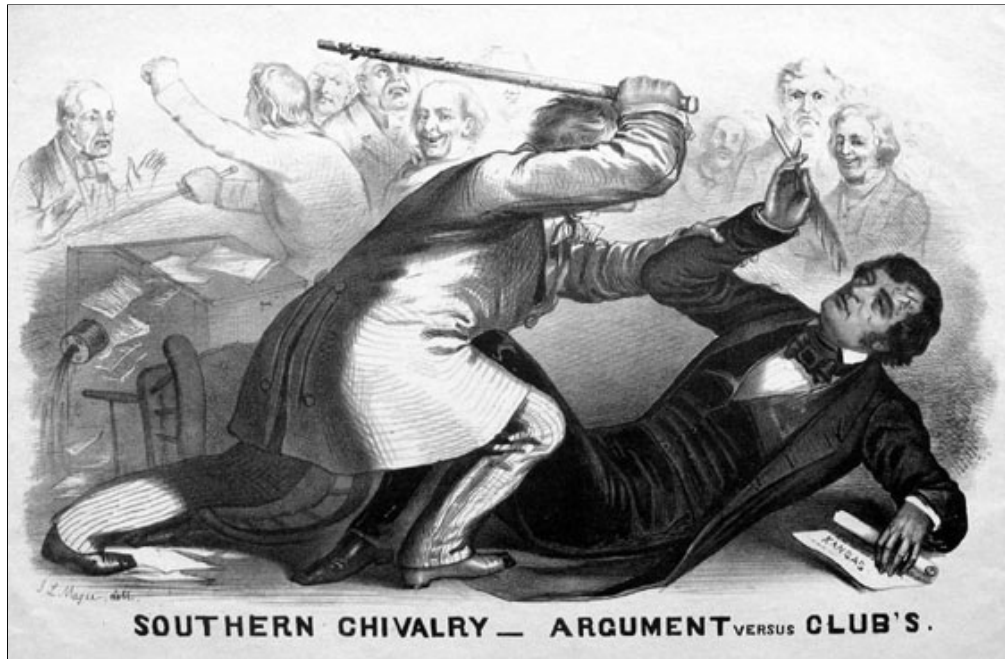
The artist is clearly against popular sovereignty, claiming that its end result is to force slavery upon people who don't want it. He clearly lays the blame for the violence in Kansas at the feet of the Democratic Party and its leaders.

## Brooks and Sumner

- Charles Sumner: antislavery senator from Massachusetts
- Sumner's "Crime Against Kansas" speech
- Preston Brooks: proslavery congressman from South Carolina
- Brooks responds by beating Sumner with a cane on the Senate floor
- "Bleeding Sumner" and "Bleeding Kansas"

The bloodshed in Kansas spilled over to the floor of the Senate in May 1856. Senator Charles Sumner of Massachusetts, a staunch abolitionist, gave a harsh, furious speech to his colleagues titled "The Crime Against Kansas." Brooks decried the violence and electoral fraud in Kansas, claiming that "...the very shrines of popular institutions...have been desecrated...the ballot-box...has been plundered...[and] the cry, 'I am an American citizen' has been interposed in vain against outrage of every kind, even upon life itself." He also characterized the events in Kansas as "the rape of a virgin territory, compelling it to the hateful embrace of Slavery." Brooks went on to make personal attacks on other senators (including Stephen Douglas), but reserved the most scorn for popular South Carolina Senator Andrew Butler, whom he called "the uncompromising, unblushing representative on this floor of a flagrant sectionalism, which now domineers over the Republic." In addition to lambasting Butler, Sumner said of Butler's home state, "Were the whole history of South Carolina blotted out of existence...civilization might lose—I do not say how little; but surely less than it has already gained by the example of Kansas, in its valiant struggle against oppression."

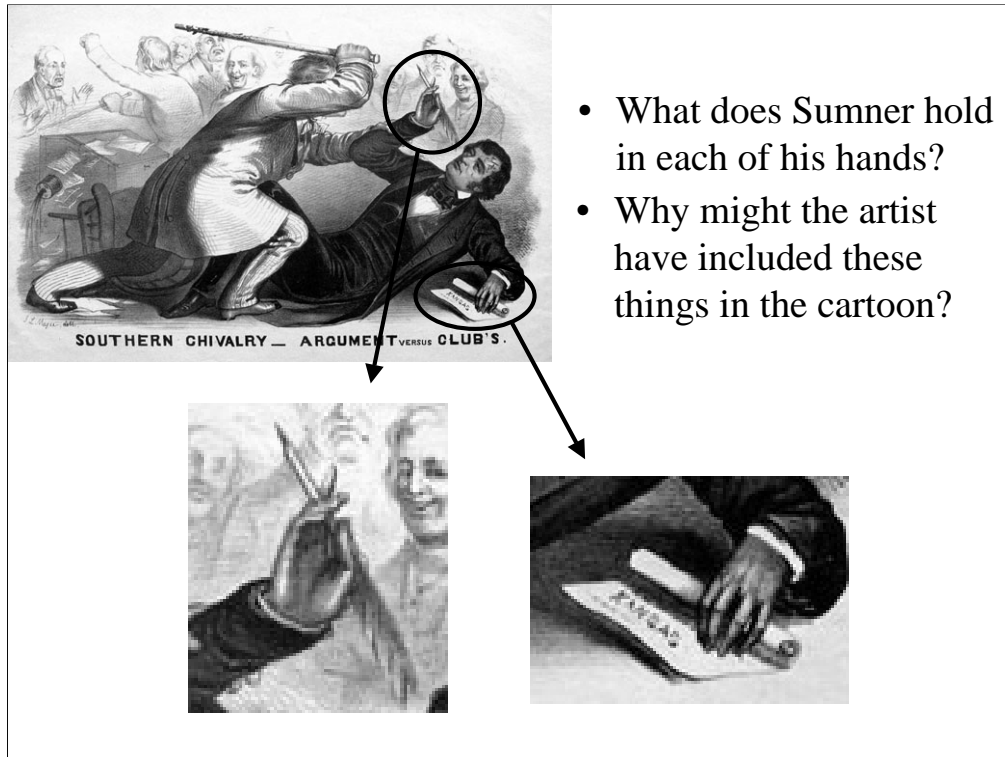
Two days later, South Carolina Congressman Preston Brooks—a distant cousin of Butler's—approached Sumner at his Senate desk and said, "Mr. Sumner, I have read your speech twice over carefully. It is a libel on South Carolina, and Mr. Butler, who is a relative of mine." Brooks then proceeded to hit him repeatedly with a wooden cane until the Massachusetts senator was bleeding and unconscious and Brooks's cane had broken. Two of Brooks's colleagues accompanied him, and one wielded a gun to prevent anyone from aiding Sumner. Sumner was seriously injured, and three years would pass before he had recovered enough to resume his Senate duties. Northern newspapers condemned the attack, denouncing the South Carolina congressman as "Bully Brooks"; many Southern papers applauded Brooks's actions, with one characterizing the attack as "good in conception, better in execution, and best of all in consequences." Abolitionists compared "Bleeding Sumner" to "Bleeding Kansas" and used that attack as proof of the barbarism which slavery brought to all who participated in it. The attack revealed how dangerously divided the nation was over slavery.



**SOUTHERN CHIVALRY — ARGUMENT VERSUS CLUB'S.**

## Brooks and Sumner

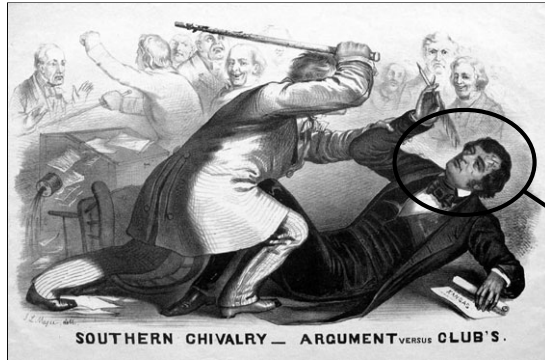
Give students about one minute to look at this image, then proceed to the following slides.



In his right hand, Sumner holds a quill; in his left hand, he holds a scroll that says “Kansas.” Sumner had been writing at his desk right before the attack took place, so having him hold a quill has some basis in fact. However, it’s likely that Sumner dropped the quill soon after the beating began. Having him hold it here serves to contrast him favorably with Brooks: Sumner appears as a thoughtful, civilized man of words; Brooks appears as a barbaric, unthinking bully.

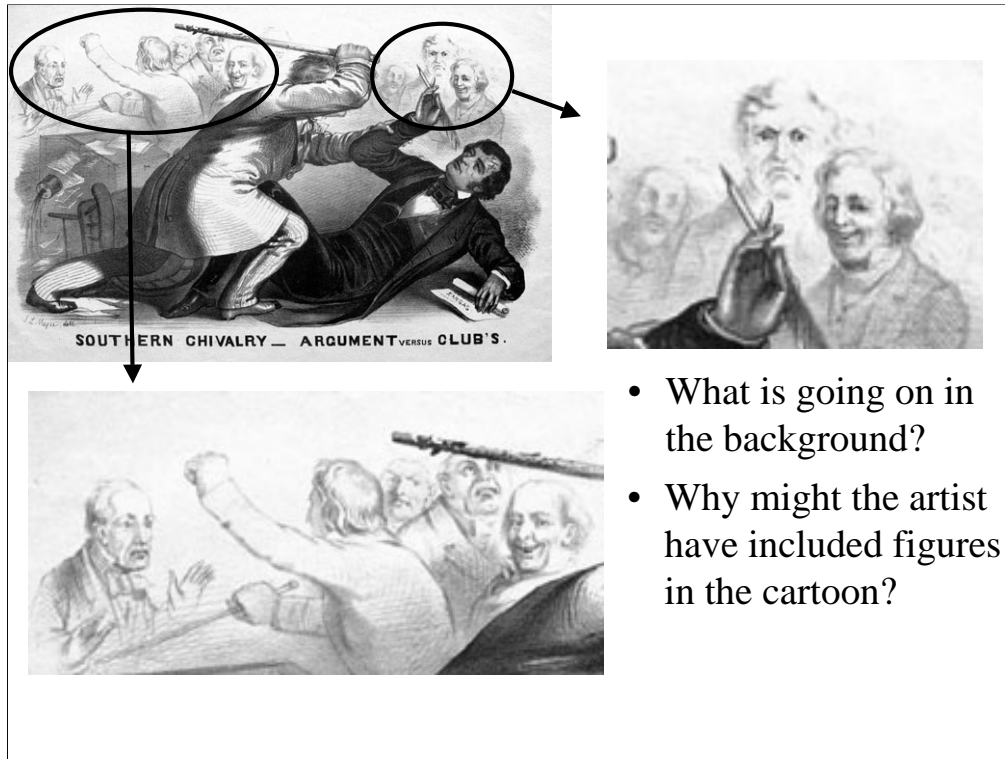
The “Kansas” scroll could be a reference to Sumner’s “Crime Against Kansas” speech two days earlier; it could also represent how Kansas was the issue that had led congressmen to turn from words to violence.



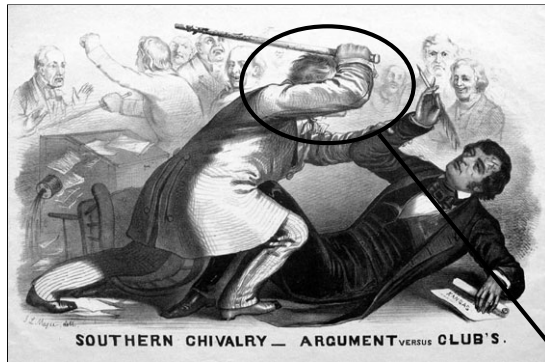


- Describe the expression on Sumner's face and his body language.
- Why do you think the artist portrayed him this way?

Sumner appears stoic and calm in spite of the punishment he is receiving. He is not cowering, nor is he fighting back. The cartoonist clearly wanted to portray him sympathetically and probably to set him up as a martyr figure.



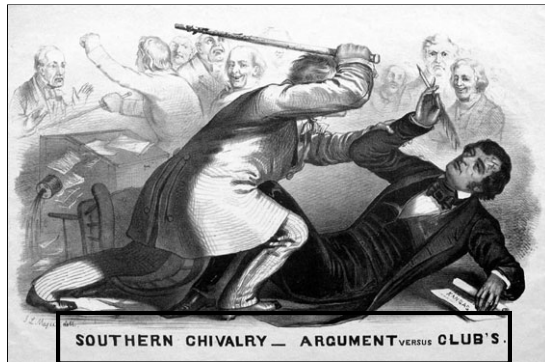
At left, one man raises his fist and brandishes a cane, appearing to prevent another man from intervening. This could be a slightly erroneous depiction of how Brooks's accomplice held off other senators at gunpoint. In the center and right of the cartoon, other men stand back and watch the attack; one appears dismayed, but the other two are smiling. Including these background figures offers a fairly accurate representation of what happened: Northern senators looked on in shock, while Southern senators rejoiced in seeing Sumner get what they regarded as a well-deserved comeuppance. However, given the brutality of the attack, the smiling men come off as ghoulish, while the others seem sympathetic.



- Note that you cannot see Brooks's face in the cartoon. Why might the artist have chosen to do this?



It's not entirely clear, but it may be that the artist wanted to depersonalize the attack: rather than characterizing it as revenge for an affront to family honor (as Brooks did, in part), the artist makes Brooks a stand-in for the entire South. The attack then seems to be not just on Sumner, but on the North as a whole.



**SOUTHERN CHIVALRY — ARGUMENT VERSUS CLUB'S.**

- What do you think the significance is of the title of the cartoon?
- What section of the country do you think the artist lived in?

The title reads, “Southern chivalry—argument versus club’s [sic].” “Southern chivalry” is clearly meant to be ironic: the artist suggests that Brooks’s viciousness belied Southerners’ traditional claims to embody the chivalric ideal. “Argument versus clubs” implies that Southerners could not be dealt with rationally over the issue of slavery. The phrase suggests that Sumner’s “argument” should have been met with a counterargument, not with violence. Again, the idea is to make the South seem backwards and uncivilized, and to make the North seem progressive and rational.

The artist, John Magee, lived in Philadelphia; students should be able to guess that he was a Northerner from the clear antislavery and anti-South bias in this cartoon.

## John Brown

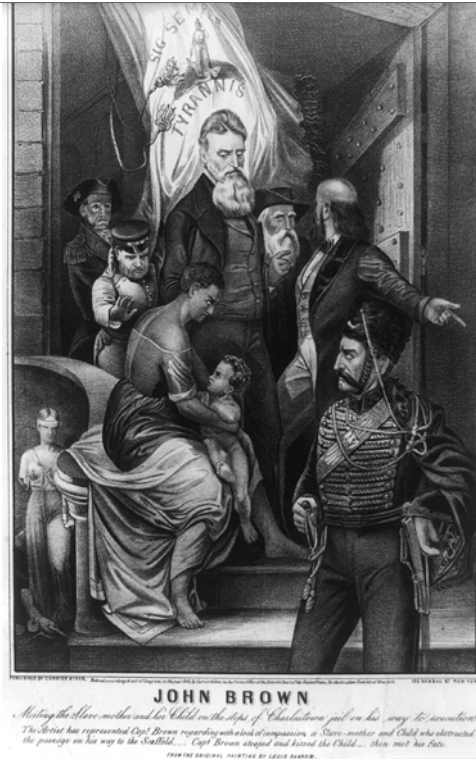
- Fanatical abolitionist
- “Pottawatomie massacre”
- Raid on Harpers Ferry
- Trial and execution
- “John Brown’s Body”

John Brown was a fanatical abolitionist who, over the course of a few short years, helped hasten the country’s slide towards civil war. Born in 1800, he spent most of his life in New York and Ohio, where he had undertaken a number of failed business ventures. His rabid hatred of slavery led him to Kansas in the mid-1850s, where he first gained notoriety for the “Pottawatomie massacre”—the bloody killing of five proslavery settlers.

In October 1859, Brown and a small band of armed followers (which included both blacks and whites) launched a raid on the federal arsenal at Harpers Ferry, Virginia. Brown hoped that news of the raid would spread, slaves would run away from plantations, he would furnish them with weapons seized from the arsenal, a larger uprising would occur, and eventually a free black state would be established in the South. However, the raid did not go off as planned: several innocent people died (including a free black man), no slaves rose up to support the raid, and although Brown did manage to seize and hold the arsenal for a while, eventually federal troops came in and retook the arsenal, wounding and capturing Brown in the process.

Brown’s subsequent trial garnered national attention. Although his lawyers tried to put forth an insanity defense, Brown saw the value of becoming a martyr for the cause of abolitionism; he was convicted and sentenced to death. During and after the trial, he came off not only as sane, but many saw him as brave and dignified as well, holding his head high and showing no signs of fear as he went to the gallows. He achieved his goal of becoming a martyr for abolitionism: a popular song written after his death included the lines, “John Brown’s body lies a-mould’ring in the grave/His soul is marching on.” Brown’s trial and execution further polarized an already deeply divided nation, and most likely hastened the outbreak of the Civil War.

# John Brown



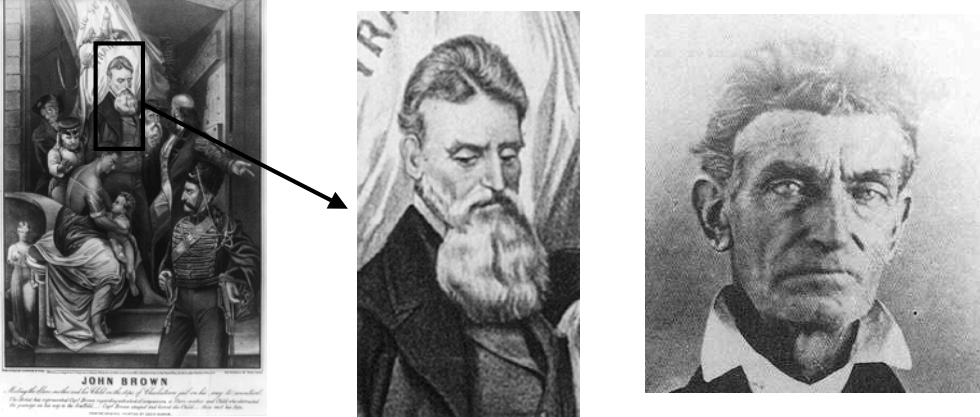
Tell students that this image depicts an incident that never really occurred, but became a popular myth at the time. Supposedly, as Brown was being led from the Charlestown jail to the gallows, a slave woman and her child approached him on the steps. Brown kissed the baby on the forehead, then calmly went to his death.

Give students about one minute to look at the image, then proceed to the following slides.

What type of  
source is this?



This source appears to be a painting, although students will see that in some ways it functions as a political cartoon as well.



- How would you describe Brown's expression?
- Compare this to an actual photo of John Brown. Does the painting resemble the real person? In what ways are the two different (other than the fact that Brown doesn't have a beard in the photo)? Why do you think the artist painted Brown in this manner?

Brown has a calm, almost detached expression; you can't really see his eyes so it's a bit difficult to speculate further about his mood. In the actual photo, students should note the grim, severe expression on Brown's face, along with his pale, piercing eyes. The artist clearly softened Brown's appearance for the painting, and avoided painting his eyes nearly altogether. It seems as if the artist wanted to make Brown appear gentle, benevolent, and composed—almost a father figure of sorts. Portraying Brown in this way plays down his harsher aspects—namely, his fanaticism and his willingness to use violence. We can picture the man in the photo as the infamous man behind the “Pottawatomie massacre” who butchered settlers in Kansas; we can't really connect the man in the painting with those bloody actions.



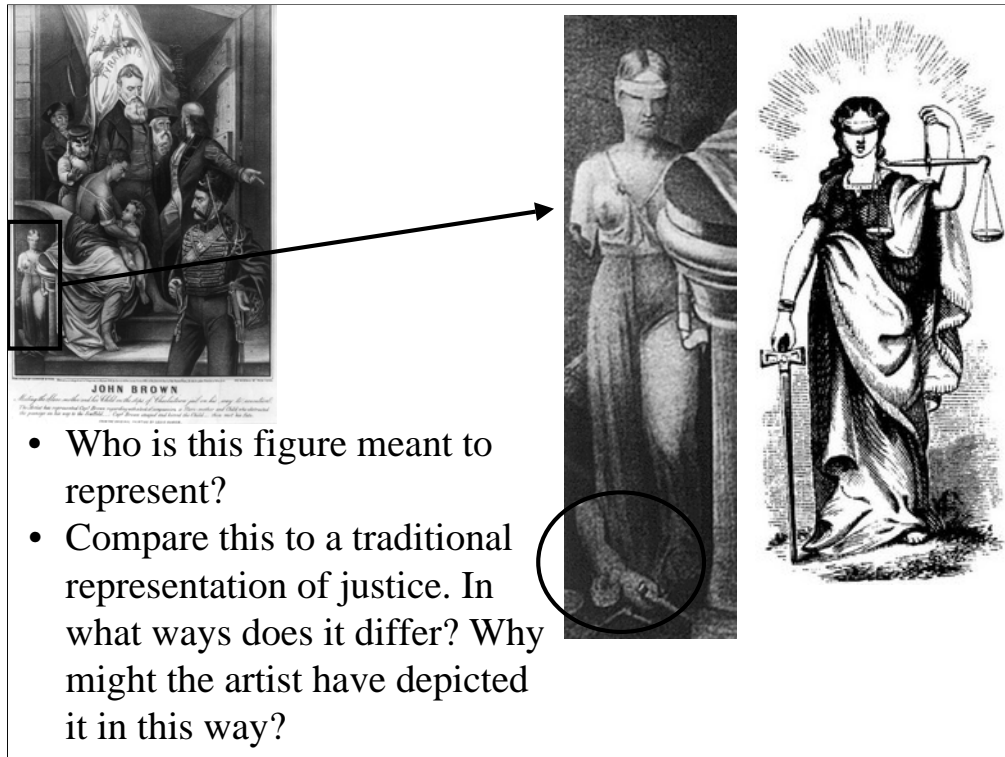


**JOHN BROWN**  
*Although John Brown and his Wife in the City of Charleston and in the City of New York  
 The Brown has represented John Brown, a free man of color, in the City of New York, and has been  
 the portrait on the wall in the City of New York, and has been the portrait on the wall in the City of New York.*



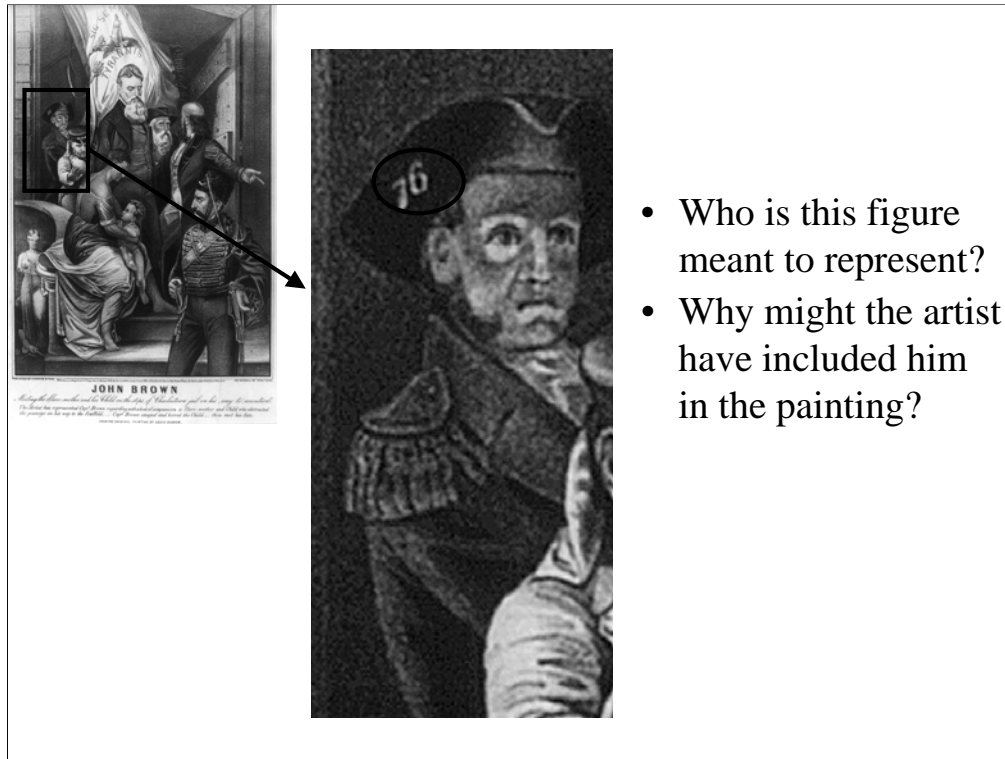
- How has the artist painted the slave mother and her child?
- Do they appear realistic for the time period?
- What message was he trying to convey by depicting them in this manner?

The slave mother and child do not appear realistic for the time period: their manner of dress and the expressions on their faces seem more appropriate to a Renaissance artwork than to something from the 19th century. (Note to teacher: If students do not come up with the Renaissance comparison on their own, bring it up yourself.) Indeed, the pair resemble artistic depictions of the Madonna and child. By portraying them in this manner, the artist was clearly trying to emphasize the essential goodness and innocence of slaves in general—and, by implication, the evilness of the system of slavery. Such a depiction also places Brown in a god-like position in the painting, further stressing his righteousness and justifying abolitionists' efforts to elevate him to martyr status.



- Who is this figure meant to represent?
- Compare this to a traditional representation of justice. In what ways does it differ? Why might the artist have depicted it in this way?

This figure represents justice. It differs from the traditional representation in two primary ways: its arms are missing, and (though it's a little hard to see) its scales lie broken at its feet. "Justice" in the painting also lacks a sword. Such a depiction implies that the artist felt that Brown's conviction and execution were a subversion of justice, and that slavery had rendered justice helpless and irrelevant.



It's difficult to see, but this figure has a "76" on his hat. His tricorne hat and his uniform are both indicative of soldiers from the Revolutionary War; thus, we can infer that the "76" refers to 1776. By including a Revolutionary soldier and invoking the "spirit of '76," the artist is clearly implying that Brown's actions were in line with those of the Founding Fathers; he also seems to imply that the abolitionists were the true defenders of the American ideals of liberty and equality.



- This is the Virginia state flag. The motto, *Sic semper tyrannis*, means “Thus always to tyrants.”
- Why might the artist have included the flag in the painting?

Brown’s trial and execution did take place in Virginia, so the flag may simply have been there to indicate the setting of the painting. However, because the flag has such a central place in the painting, it’s more likely that the artist included it—and especially the motto—as an example of irony. He clearly saw Brown’s execution as a tyrannical act, and was probably implying that Virginia—and by extension, the slaveholding South as a whole—would suffer retribution for condemning and killing Brown.



- The caption at the bottom reads, “The artist has represented Capt. Brown regarding with a look of compassion a Slave-Mother and Child who obstructed the passage on his way to the Scaffold...Capt. Brown stooped and kissed the Child—then met his fate.”
- How does this further support the image of Brown the artist has tried to create?

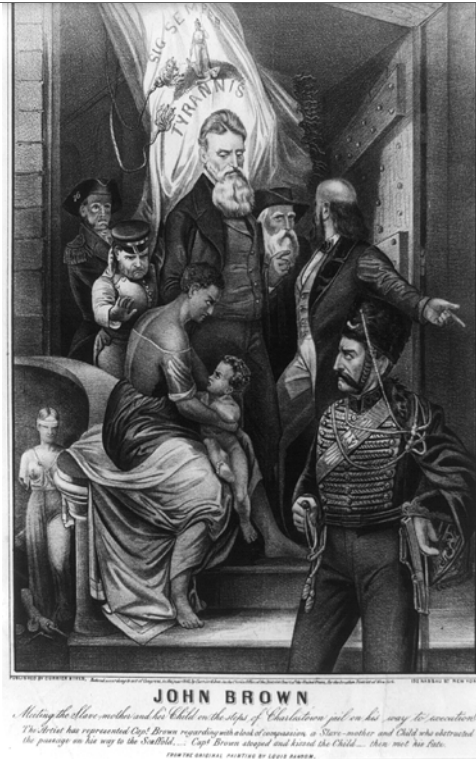
JOHN BROWN

*Meeting the Slave-mother and her Child on the steps of Charleston jail on his way to execution. The Artist has represented Capt. Brown regarding with a look of compassion a Slave-mother and Child who obstructed the passage on his way to the Scaffold. ... Capt. Brown stooped and kissed the Child— then met his fate.*

FROM THE ORIGINAL PAINTING BY LOUIS RANSOM.

First, by referring to Brown as “Capt[ain] Brown,” the artist is showing a level of respect for him that he didn’t quite deserve, since Brown held no formal military commission (“Captain” was most likely an honorific often given at the time to a leader). Second, the phrase “look of compassion” and the description of Brown kissing the child, then stoically going to meet “his fate” both reinforce the artist’s attempts to portray Brown as heroic, gentle, and self-sacrificing.

- How might an abolitionist at the time have reacted to this painting?
- How might someone in favor of slavery have reacted to it?



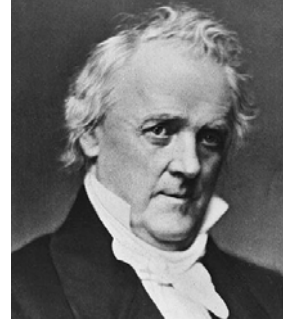
Abolitionists would have seen this painting as a testament to Brown's courage and as a confirmation of the righteousness of their cause. Proslavery advocates would most likely have been infuriated by this painting, seeing it as a gross distortion of the truth that celebrated a madman and a murderer.

## The Election of 1860



Dred Scott

- The Dred Scott case
- The rise of the Republican Party
- The Democratic Party fragments
- Four candidates in the election
- Lincoln scores a narrow victory



President James Buchanan, the incumbent in 1860

The 1857 case of *Dred Scott v. Sandford*, in which the Supreme Court ruled that prohibiting slavery in the territories was unconstitutional, further inflamed national passions over slavery, widened the growing rift between North and South, and cast a shadow over national elections until the Civil War.

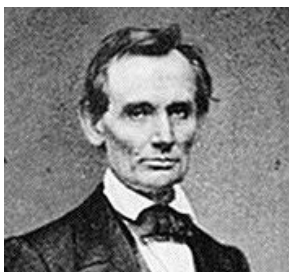
In the wake of the Kansas-Nebraska Act of 1854, many former Whigs, disenchanted Democrats, and free-soil advocates came together to form the Republican Party. The party's main focus was opposition to slavery. In 1856, the Republicans nominated John C. Fremont for president, and he finished second to the eventual winner, Democrat James Buchanan. In 1860, their nominee was former Illinois congressman Abraham Lincoln. During the campaign, Lincoln opposed slavery in the territories and the right of the South to secede, but he also promised not to interfere with slavery where it already existed.

The 1860 Democratic National Convention turned out to be a disaster for the party. When Northerners rejected a proposed plank that would have tied the party to protecting slavery in the territories, delegates from several Southern states walked out. Northern and Southern Democrats later held separate conventions and nominated separate candidates: Northerners chose Senator Stephen A. Douglas of Illinois (who had defeated Lincoln in a Senate race two years earlier), and Southerners selected Vice President John C. Breckinridge of Kentucky. A fourth candidate—John Bell, a former Whig congressman from Tennessee—became the nominee of the Constitutional Union Party, a collection of former Whigs and Know-Nothings who wanted to preserve the Union and avoided taking a stance on slavery.

Lincoln scored a narrow victory in the election, winning the Electoral College in spite of the fact that several Southern states refused to even include him on the ballot. A month after the election, South Carolina seceded from the Union, and several more Southern states soon followed.

## The Election of 1860

Abraham  
Lincoln



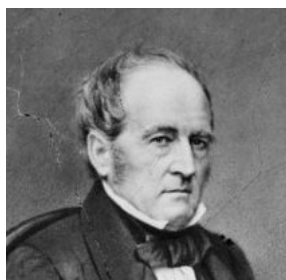
Stephen  
A.  
Douglas



John C.  
Breckinridge



John Bell



These are photographs of the four candidates in the 1860 election. Give students about one minute to look at the photos, then go to the next slide.





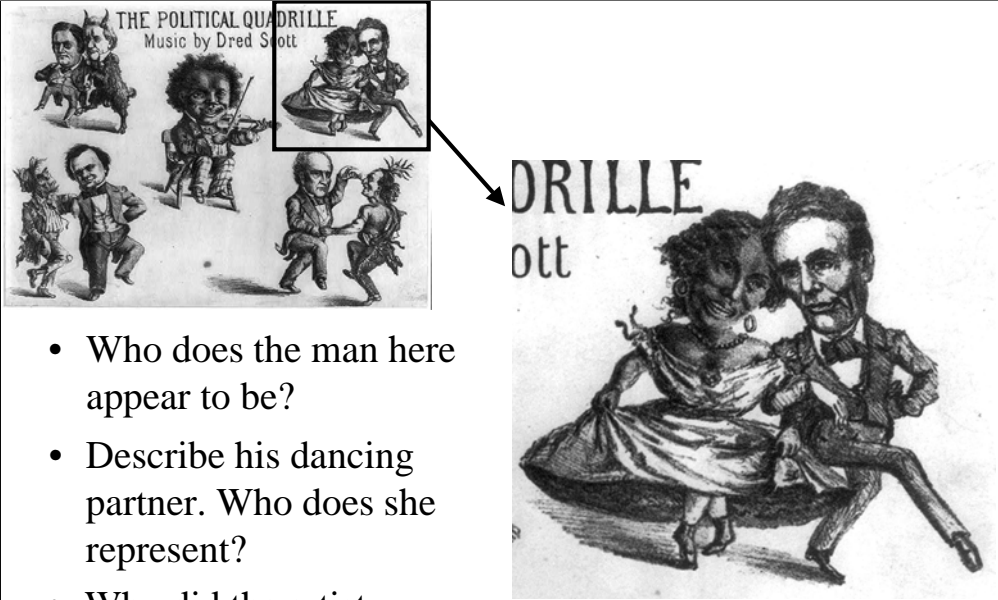
## The Election of 1860

Give students about one minute to look at the cartoon, then proceed to the following slides.



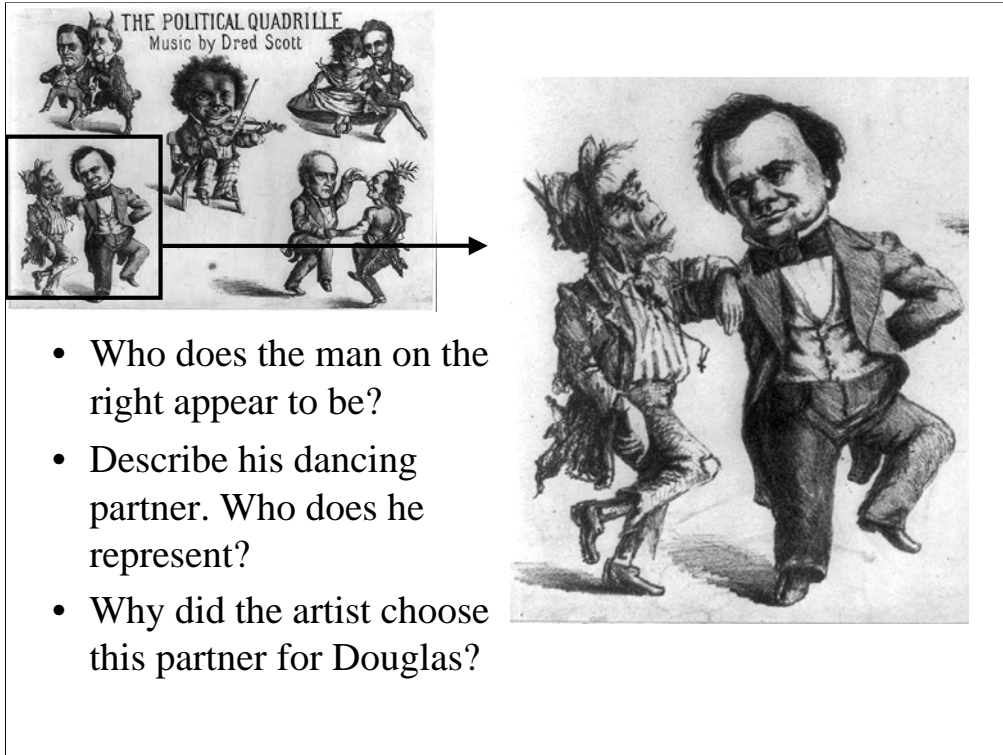
- What type of source is this?
- What does the main title say?
- What is a “quadrille”?

This is a political cartoon titled, “The Political Quadrille.” Students probably won’t know that a quadrille is a specific type of square dance for four couples, but they should be able to guess that it’s some sort of dance.



- Who does the man here appear to be?
- Describe his dancing partner. Who does she represent?
- Why did the artist choose this partner for Lincoln?

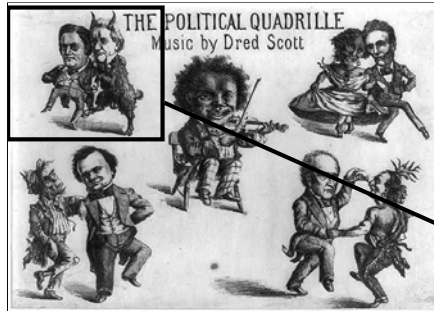
This is Abraham Lincoln. He is dancing with a black woman, meant to represent a slave. The artist chose this partner for Lincoln to symbolize the Republican party's antislavery stance and its connection with abolitionists.



THE POLITICAL QUADRILLE  
Music by Dred Scott

- Who does the man on the right appear to be?
- Describe his dancing partner. Who does he represent?
- Why did the artist choose this partner for Douglas?

This is Stephen A. Douglas, dancing with what appears to be a caricature of an Irishman. The artist chose this partner for Douglas to symbolize the political support that Democrats in general (and Douglas in particular) received from urban immigrants such as the one caricatured here.



- Who does the man on the left appear to be?
- Describe his dancing partner. Who does he represent?
- Why did the artist choose this partner for Breckinridge?



This is John C. Breckinridge, dancing with a cross between a goat and President James Buchanan. Buchanan may have been portrayed as a goat here because of his nickname, “Buck”; it could also be metaphorical, with Buchanan as the scapegoat other candidates could blame for the increase in sectionalism during his years in office. It’s a bit puzzling why the artist chose Buchanan as a partner for Breckinridge, since Buchanan refused to support Breckinridge as a presidential candidate. The artist probably paired them simply because Breckinridge was Buchanan’s vice president.



- Who does the man on the left appear to be?
- Describe his dancing partner. Who does he represent?
- Indians were sometimes used as a symbol by nativist (anti-immigrant) political groups. Why did the artist choose this partner for Bell?



This is John Bell, dancing with an American Indian. The Indian most likely represents the nativist Know-Nothings who formed a significant portion of Bell's Constitutional Union Party.



- Who is this meant to be? How can you tell?
- Why do you think the artist depicted him playing the music for the quadrille? What is this meant to symbolize?



Even though it doesn't resemble him at all, this is meant to be Dred Scott; we can tell because under the cartoon's title it says, "Music by Dred Scott," and this character is playing the fiddle. The artist depicted him playing the music for the quadrille in order to make the point that the issue of slavery in the territories (the subject of Dred Scott's Supreme Court case)—and really, the larger issue of slavery in general—overshadowed the election of 1860. The candidates were all metaphorically "dancing" around the issue of slavery: it defined and dominated the contest.



- Does this cartoon appear to support a particular candidate? Explain.
- What overall message is the artist trying to convey in the cartoon?

The cartoon does not seem to support a particular candidate; rather, it seems to satirize the entire election. Again, the overall message seems to be that the election of 1860 centered around slavery, and that all those running had shaped their candidacies according to their views on slavery.





**Teacher's note:** If desired, pose any or all of the following wrap-up questions to the class as a whole:

- Which of these images stood out the most to you? Why?
- Which one do you think you'll remember the most? Why?
- Which one would you choose as being most representative of the era? Point out specific elements of that image that led you to select it.

Sectionalism

---

---

---

---

---

---

---

---

Sectionalism

- The Compromise of 1850
- The Kansas-Nebraska Act
- Brooks and Sumner
- John Brown
- The Election of 1860

---

---

---

---

---

---

---

---

The Compromise of 1850

- California statehood provoked debate in Congress
- Compromise package engineered by Clay, Webster, and Douglas
- California admitted as a free state
- New Mexico and Utah territories organized; slavery there to be decided by popular sovereignty
- Fugitive Slave Law

---

---

---

---

---

---

---

---




---

---

---

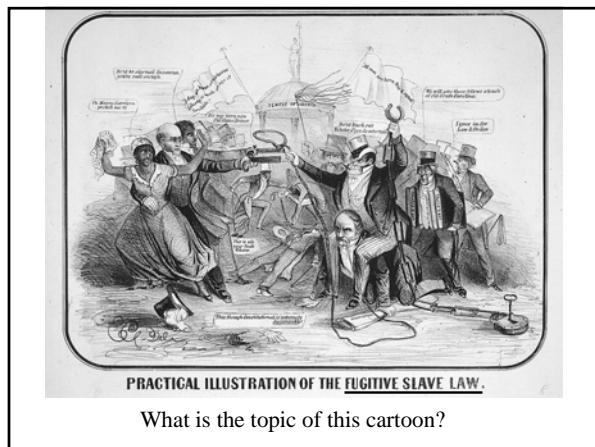
---

---

---

---

---




---

---

---

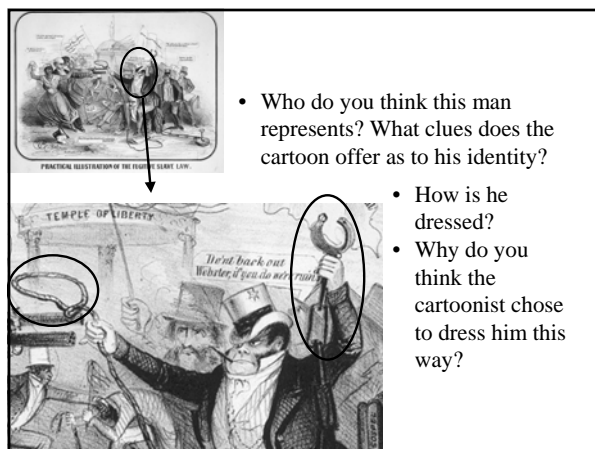
---

---

---

---

---




---

---

---

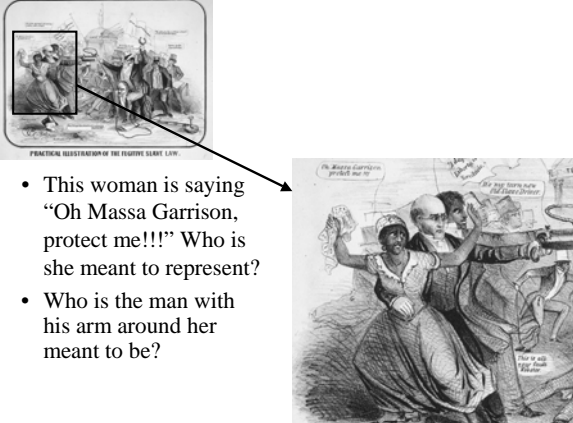
---

---

---

---

---



PRACTICAL ILLUSTRATION OF THE FUGITIVE SLAVE LAW.

- This woman is saying “Oh Massa Garrison, protect me!!!” Who is she meant to represent?
- Who is the man with his arm around her meant to be?

---

---

---

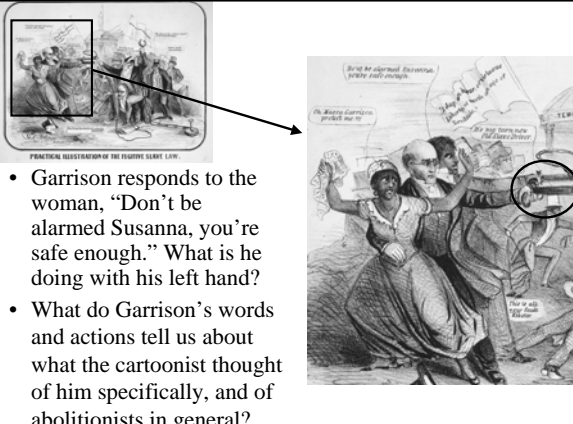
---

---

---

---

---



PRACTICAL ILLUSTRATION OF THE FUGITIVE SLAVE LAW.

- Garrison responds to the woman, “Don’t be alarmed Susanna, you’re safe enough.” What is he doing with his left hand?
- What do Garrison’s words and actions tell us about what the cartoonist thought of him specifically, and of abolitionists in general?

---

---

---

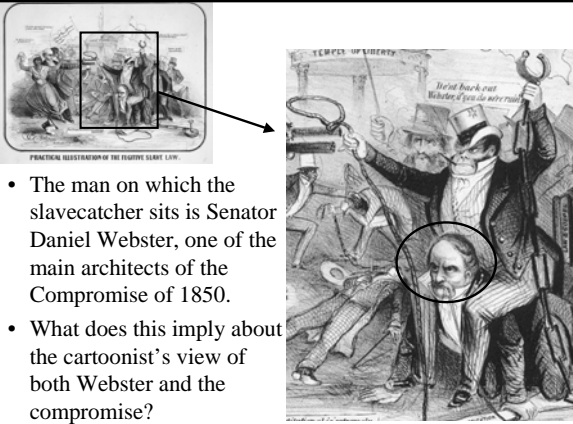
---

---

---

---

---



PRACTICAL ILLUSTRATION OF THE FUGITIVE SLAVE LAW.

- The man on which the slavecatcher sits is Senator Daniel Webster, one of the main architects of the Compromise of 1850.
- What does this imply about the cartoonist’s view of both Webster and the compromise?

---

---

---


---

---

---

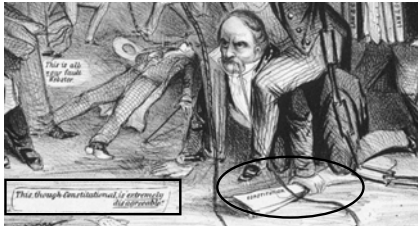
---

---



PRACTICAL ILLUSTRATION OF THE FUGITIVE SLAVE LAW.

- What does Webster hold in his hand?
- In the cartoon, Webster says, "This, though Constitutional, is extremely disagreeable." What do you think this refers to?
- What is the cartoonist implying about Webster here?



This is all I got from Webster

This though Constitutional is extremely disagreeable

---

---

---


---

---

---


---

---



PRACTICAL ILLUSTRATION OF THE FUGITIVE SLAVE LAW.

- How does the slavecatcher respond to Webster's statement?
- What do you think this means?



TEMPE OF LIBERTY

I've got back out Webster, I've got the warrant

---

---

---


---

---

---

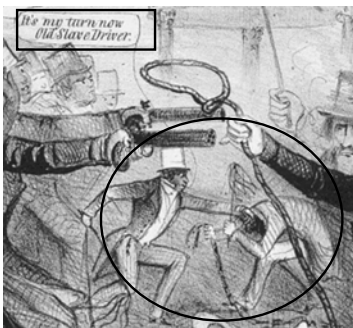
---

---



PRACTICAL ILLUSTRATION OF THE FUGITIVE SLAVE LAW.

- What appears to be happening here?
- What does the black man say?
- What message is the artist trying to convey here?



It's his turn now Old Slave Driver

---

---

---

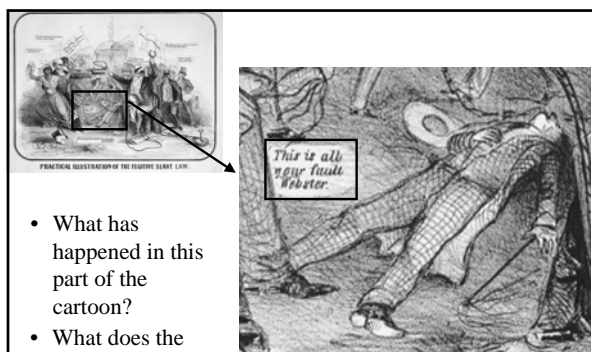
---

---

---

---

---



PRACTICAL ILLUSTRATION OF THE FUGITIVE SLAVE LAW.

This is all your fault Webster.

- What has happened in this part of the cartoon?
- What does the caption here imply?

---

---

---

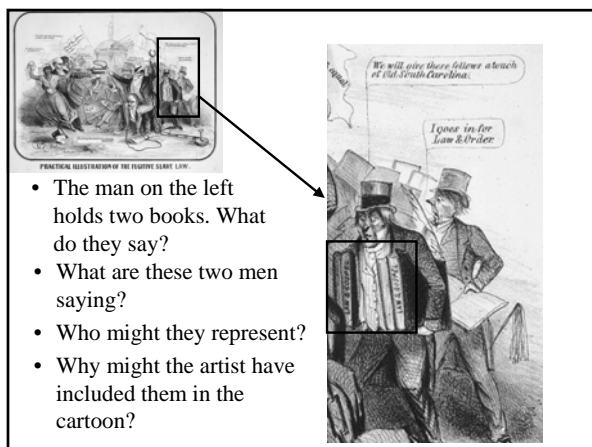
---

---

---

---

---



PRACTICAL ILLUSTRATION OF THE FUGITIVE SLAVE LAW.

We will give these fellows a touch of Old South Carolina.

I guess in for Law & Order.

- The man on the left holds two books. What do they say?
- What are these two men saying?
- Who might they represent?
- Why might the artist have included them in the cartoon?

---

---

---

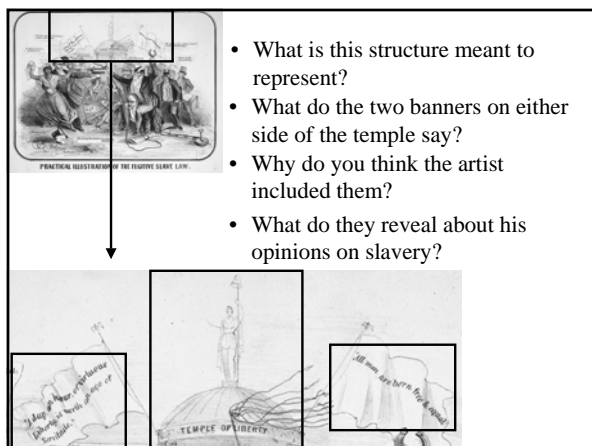
---

---

---

---

---



PRACTICAL ILLUSTRATION OF THE FUGITIVE SLAVE LAW.

TEMPLE OF LIBERTY.

All men are born free & equal.

- What is this structure meant to represent?
- What do the two banners on either side of the temple say?
- Why do you think the artist included them?
- What do they reveal about his opinions on slavery?

---

---

---

---

---

---

---

---

## The Kansas-Nebraska Act

- Stephen Douglas and the Kansas-Nebraska Act
- The sack of Lawrence
- John Brown and the “Pottawatomie massacre”
- “Bleeding Kansas”

---

---

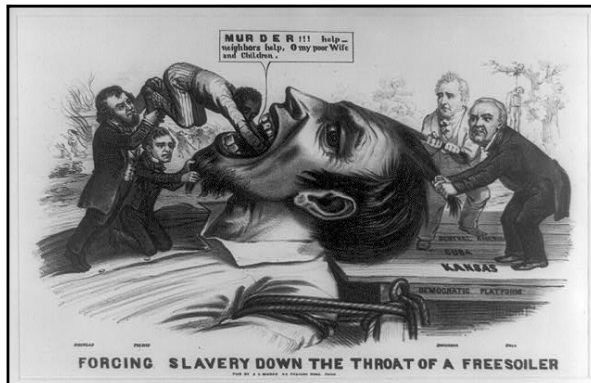
---

---

---

---

---



## The Kansas-Nebraska Act

---

---

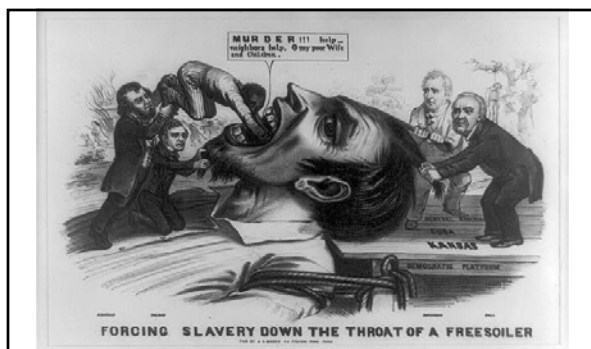
---

---

---

---

---



- Briefly describe the action in the cartoon.
- What appears to be happening?

---

---

---

---

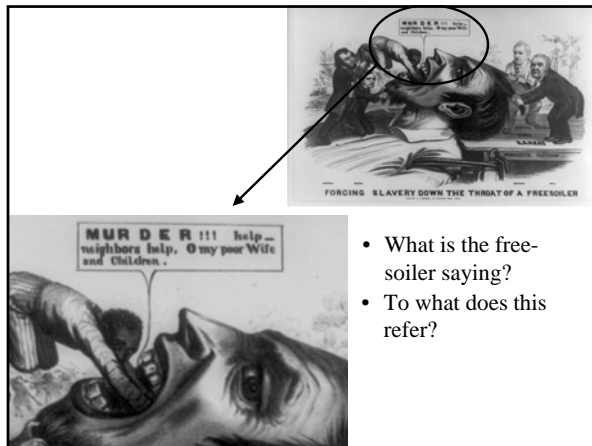
---

---

---







- What is the free-soiler saying?
- To what does this refer?

---

---

---

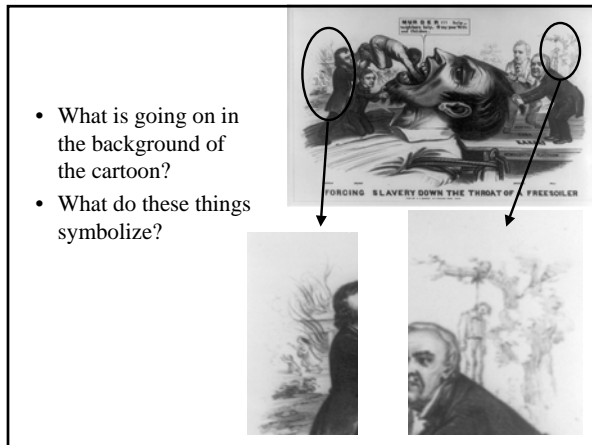
---

---

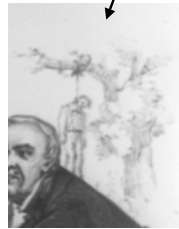
---

---

---



- What is going on in the background of the cartoon?
- What do these things symbolize?




---

---

---

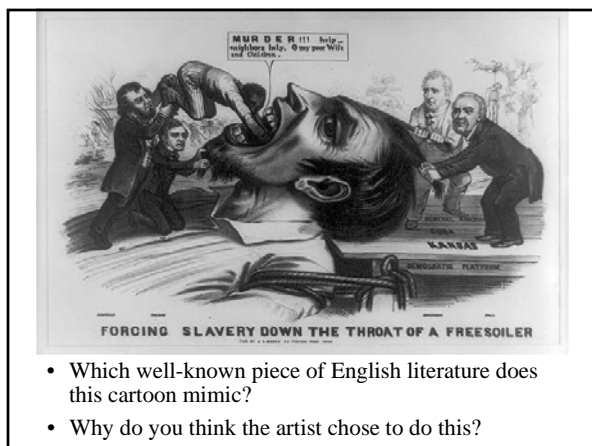
---

---

---

---

---



- Which well-known piece of English literature does this cartoon mimic?
- Why do you think the artist chose to do this?

---

---

---

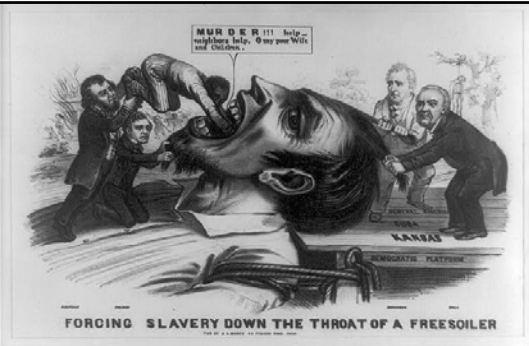
---

---

---

---

---



- What is the overall message of this cartoon?
- Who does the artist blame for the violence in Kansas?

---

---

---

---

---

---

---

---

---

---

## Brooks and Sumner

- Charles Sumner: antislavery senator from Massachusetts
- Sumner's "Crime Against Kansas" speech
- Preston Brooks: proslavery congressman from South Carolina
- Brooks responds by beating Sumner with a cane on the Senate floor
- "Bleeding Sumner" and "Bleeding Kansas"

---

---

---

---

---

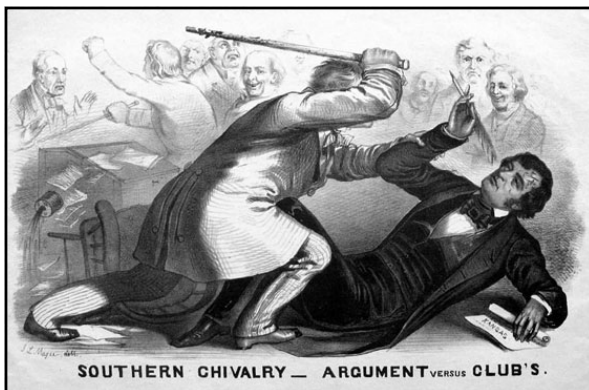
---

---

---

---

---



## Brooks and Sumner

---

---

---

---

---

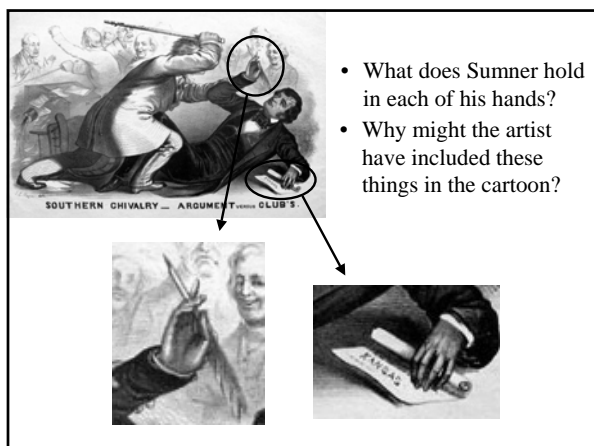
---

---

---

---

---



- What does Sumner hold in each of his hands?
- Why might the artist have included these things in the cartoon?

---

---

---

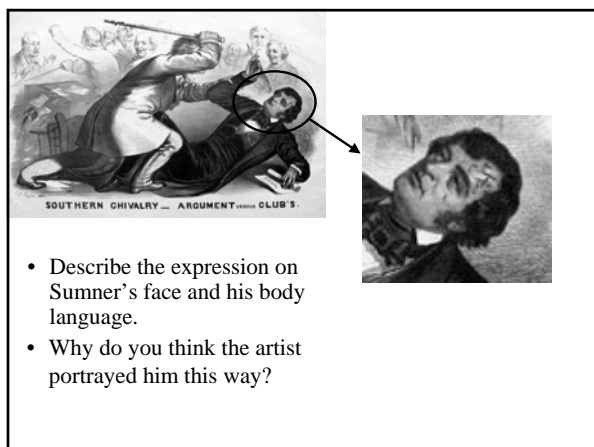
---

---

---

---

---



- Describe the expression on Sumner's face and his body language.
- Why do you think the artist portrayed him this way?

---

---

---

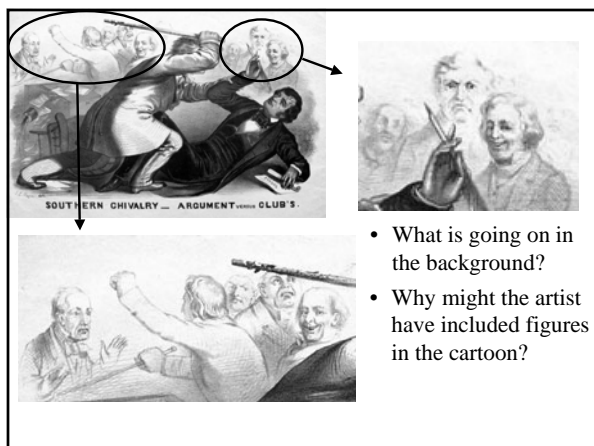
---

---

---

---

---



- What is going on in the background?
- Why might the artist have included figures in the cartoon?

---

---

---

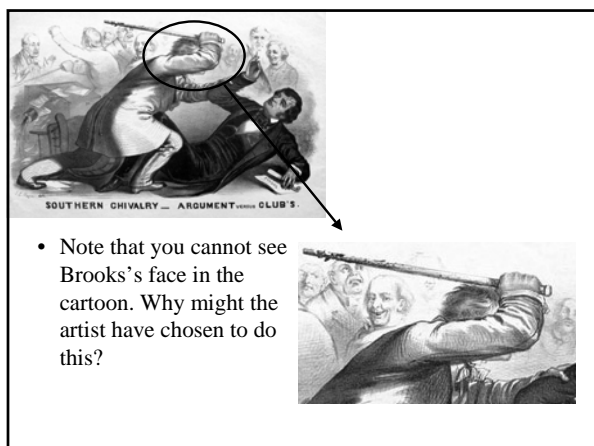
---

---

---

---

---



• Note that you cannot see Brooks's face in the cartoon. Why might the artist have chosen to do this?

---

---

---

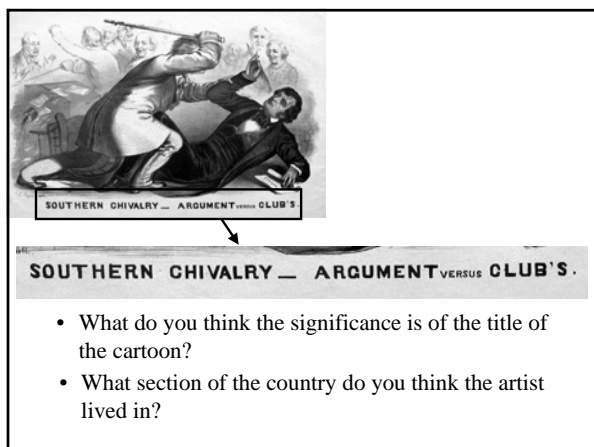
---

---

---

---

---



• What do you think the significance is of the title of the cartoon?

• What section of the country do you think the artist lived in?

---

---

---

---

---

---

---

---

### John Brown

- Fanatical abolitionist
- “Pottawatomie massacre”
- Raid on Harpers Ferry
- Trial and execution
- “John Brown’s Body”

---

---

---

---

---

---

---

---

## John Brown




---

---

---

---

---

---

---

---

What type of source is this?




---

---

---

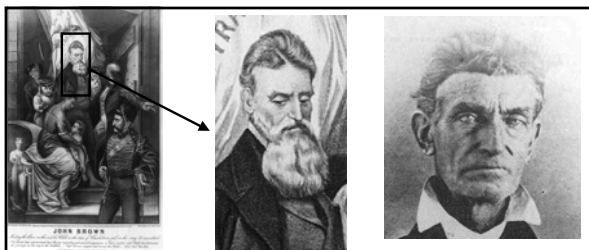
---

---

---

---

---



- How would you describe Brown's expression?
- Compare this to an actual photo of John Brown. Does the painting resemble the real person? In what ways are the two different (other than the fact that Brown doesn't have a beard in the photo)? Why do you think the artist painted Brown in this manner?

---

---

---



---

---

---

---

---

- How has the artist painted the slave mother and her child?
- Do they appear realistic for the time period?
- What message was he trying to convey by depicting them in this manner?

---

---

---




---

---

---

---

---

- Who is this figure meant to represent?
- Compare this to a traditional representation of justice. In what ways does it differ? Why might the artist have depicted it in this way?

---

---

---

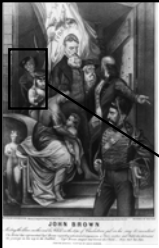

---

---

---

---

---

- Who is this figure meant to represent?
- Why might the artist have included him in the painting?

---

---

---

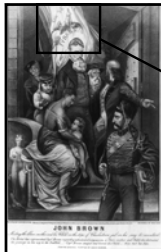
---

---

---

---

---



- This is the Virginia state flag. The motto, *Sic semper tyrannis*, means “Thus always to tyrants.”
- Why might the artist have included the flag in the painting?

---

---

---

---

---

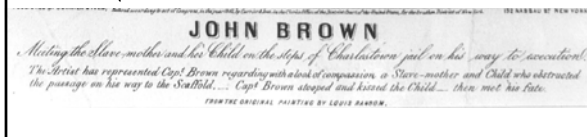
---

---

---



- The caption at the bottom reads, “The artist has represented Capt. Brown regarding with a look of compassion a Slave-Mother and Child who obstructed the passage on his way to the Scaffold... Capt. Brown stooped and kissed the Child—then met his fate.”
- How does this further support the image of Brown the artist has tried to create?




---

---

---

---

---

---

---

---

- How might an abolitionist at the time have reacted to this painting?
- How might someone in favor of slavery have reacted to it?



JOHN BROWN  
Noticing the slave-mother and her Child on the steps of Charleston jail on his way to execution!  
The Artist has represented Capt. Brown regarding with a look of compassion a Slave-mother and Child who obstructed the passage on his way to the Scaffold. ... Capt. Brown stooped and kissed the Child—then met his fate.  
FROM THE ORIGINAL PAINTING BY LEWIS RANSOM.

---

---

---

---

---

---

---

---

## The Election of 1860



Dred Scott

- The Dred Scott case
- The rise of the Republican Party
- The Democratic Party fragments
- Four candidates in the election
- Lincoln scores a narrow victory



President James Buchanan, the incumbent in 1860

---

---

---

---

---

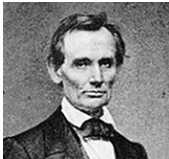
---

---

---

## The Election of 1860

Abraham Lincoln



Stephen A. Douglas



John C. Breckinridge



John Bell




---

---

---

---

---

---

---

---



## The Election of 1860

---

---

---

---


---

---

---

---





- What type of source is this?
- What does the main title say?
- What is a “quadrille”?

---

---

---


---


---

---

---

---





- Who does the man here appear to be?
- Describe his dancing partner. Who does she represent?
- Why did the artist choose this partner for Lincoln?

---

---

---


---


---

---

---

---





- Who does the man on the right appear to be?
- Describe his dancing partner. Who does he represent?
- Why did the artist choose this partner for Douglas?

---

---

---



---

---

---

---

---

- Who does the man on the left appear to be?
- Describe his dancing partner. Who does he represent?
- Why did the artist choose this partner for Breckinridge?

---

---

---



---

---

---

---

---

- Who does the man on the left appear to be?
- Describe his dancing partner. Who does he represent?
- Indians were sometimes used as a symbol by nativist (anti-immigrant) political groups. Why did the artist choose this partner for Bell?

---

---

---



---

---

---

---

---

- Who is this meant to be? How can you tell?
- Why do you think the artist depicted him playing the music for the quadrille? What is this meant to symbolize?

---

---

---


---

---

---

---

---



- Does this cartoon appear to support a particular candidate? Explain.
- What overall message is the artist trying to convey in the cartoon?

---

---

---

---

---

---

---

---



---

---

---

---

---

---

---

---

## IMAGE ANALYSIS WORKSHEET

### Step 1. Observation

- A. Form an overall impression of the image and then examine individual items. Next, divide the image into quadrants and study each section to see what new details become visible.
- B. Use the chart below to list people, objects, and activities in the image.

<u>People</u>	<u>Objects</u>	<u>Activities</u>

### Step 2. Inference

List three things about the historical time period you can figure out from looking at this image.

1.

---

2.

---

3.

---

### **Step 3. Questions**

- A. What more would you want to know about this image and the time period from which it comes?
  
  
  
  
  
  
  
  
  
  
- B. Where might you find answers to your questions?

**Modified from**

[http://www.archives.gov/digital\\_classroom/lessons/analysis\\_worksheets/photo.html](http://www.archives.gov/digital_classroom/lessons/analysis_worksheets/photo.html)

**Education Staff, National Archives and Records Administration, Washington, DC 20408.**

## CONTEXTUAL ANALYSIS WORKSHEET

1. In two or three sentences, describe the image in terms of people, activities, objects, places, etc.
2. What specifically in the image indicates that it's from a certain time period?
3. Why might the source have been created?
4. Who in the past would have come in contact with this source? How might they have been affected by the source?
5. What other information would you need to help you better understand the image?
6. List one or two things the source tells you about life in the time period and country in which it originated.
7. What question(s) may be left unanswered by this source?