During the early settlement of Kansas Territory, Missourians used the phrase “sound on the goose” to signify commitment to the proslavery cause in Kansas. In May 1854 the Kansas-Nebraska Act opened Kansas Territory to settlement and allowed settlers to vote on whether Kansas would be a free or slave state. The abolitionist newspaper, the *Liberator*, described how Missourians commandeered the ballot box at an early Kansas territorial election and prevented anyone from voting “unless he was right on the ‘Goose question,’”—a slang phrase used among the Missourians, implying they are in favor of extending the institution of Slavery over Kansas.”

The phrase “sound on the goose,” when posed as a question, functioned as a password. Those looking to move into the territory would be asked whether they were “sound on the goose question.” English traveler Thomas Gladstone, taking passage on a Missouri River steamboat, recalled that the welcome “One of our boys, I reckon? All right on the goose, eh?” accompanied invitations to share a round of drinks at the bar. Sara Robinson, the wife of a free-state leader and the author of an influential free-state tract on Kansas, described the role the phrase played in the formation of a vigilance committee in Leavenworth in the tumultuous month of May 1856: “All persons, who could not answer ‘All right on the goose’ . . . were searched, kept under guard, and threatened with death by the rope or rifle.” Those who answered the goose question in the negative...
faced harassment. One victim of such maltreatment, William Phillips, said proslavery intolerance of differing opinions constituted as gross a violation of free speech as that of “the veriest tyrant in Europe” and the query “sound on the Goose Question?” struck fear in the hearts of western Missourians.⁴

Despite its ubiquity, historians are not sure precisely where or when the phrase “sound on the goose” originated. “Just how the phrase originated, and for what purpose—if there was any fixed purpose—is rather problematic. A diligent search through the archives of the Kansas Historical Society fails to bring to light any information on the subject,” an encyclopedia entry concluded in 1912.⁵

John Ciardi’s 1980 A Browser’s Dictionary and Native’s Guide to the Unknown American Language defined the phrase as “in favor of slavery.” Ciardi further commented that this was “a mysterious idiom of Bloody Kansas . . . . I have found no historian who has been able to explain the term.” His entry concluded: “origin unknown.”⁶

Physicist Emmett Redd became interested in the origins of the phrase while working one night decades ago in an ion-atom scattering laboratory at the University of Missouri at Rolla (now the Missouri University of Science and Technology). A fellow graduate student’s radio was tuned to the local National Public Radio station, KUMR, which was broadcasting John Ciardi’s program “A Word in Your Ear.” Ciardi featured the phrase “sound on the goose,” defining it as “in favor of slavery” and suggesting that it was used to answer the question “How do you stand on the goose?” during the pre-Civil War Kansas-Missouri border conflict over slavery.⁷

Redd had grown up in southwest Missouri and had never heard the phrase. After that night, he asked others if they had heard “sound on the goose” and re-
ceived no affirmative answers. Over twenty years later, he returned to this interest and began a Web search for the term and its origins. Redd’s work attracted the interest of historian Nicole Etcheson, who had published on the Kansas civil war of the 1850s. After several years of tracking leads, they believe cartoon imagery, a widely reprinted story about a meeting between Northern and Southern politicians at a Washington hotel, and local political issues converged to produce “sound on the goose” as shorthand for support of slavery’s territorial expansion.

The phrase came into common usage on the Missouri frontier between 1852 and 1854. John McNamara, an Episcopal priest who had moved from western Missouri in 1852, was questioned as to whether he was sound on the goose when he returned in October 1854. “Strange cabalistic!” McNamara wrote, “I had to learn afterwards what it meant.” McNamara’s comment indicates that the phrase began to circulate during his absence. His labeling the phrase as the creation of a cabal perhaps referred to its use as a password by Blue Lodges or Self-Defensive Associations, organizations committed to the spread of slavery into Kansas. McNamara also described Missourians from Platte County who, when they crossed over to Kansas to vote in the March 30, 1855, election of a territorial legislature, carried a live goose strapped to a pole, physically embodying the symbol of their cause.

Historian Christopher Phillips implied that the goose phrase came from the tradition of eating a goose dinner at Christmas. Phillips wrote that “Missourians saw Kansas as a gift. Even the term commonly used by Missourians when debating Kansas—‘the Goose question’—connoted the sense of largesse implicit in the Kansas issue, in this case a Christmas goose.” There is no documentation, however, that “sound on the goose” drew from the tradition of a Christmas goose and there were certainly a variety of other possible associations with geese that could have given rise to the 1850s phrase.

The bird is, for example, familiar from the story of killing the goose that laid golden eggs. The analogy might be made that the slavery cause was the goose and Kansas the golden egg, but no such direct parallel has been found. Missouri Senator Thomas Hart Benton used the story of the goose and its golden eggs to caution the North against alienating the South. In Benton’s fable, the Union was the goose and the North was most likely to kill it to extract all possible material benefit. Although Benton was writing during the period of the Kansas-Nebraska Act, he did not reference that conflict directly. Rather, he spoke more generally of the increasing divisiveness between North and South over the slavery question. In contrast, the phrase as used in Missouri was associated specifically with the pro-

The phrase “sound on the goose” came into common usage on the Missouri frontier between 1852 and 1854.


9. [John McNamara], In Perils by Mine Own Countrymen: Three Years on the Kansas Border by a Clergyman of the Episcopal Church (New York: Miller, Orton & Mulligan, 1856), 24, 140–43, available online at http://quod.lib.umich.edu/cgi/t/text/text-idx?c=moa;idno=ABA0775. McNamara speculated that the strap might have been intended to represent the confinement of slavery, but he also thought it probably had the more practical purpose of keeping the goose attached to the pole. Sardonically, he compared the “Missouri Goose” to the use of eagles on standards by the Romans in military processions. See also, Etcheson, Bleeding Kansas, 32.

slavery cause in Kansas, and the goose in this case represented the South. Furthermore, when Missourians asked about being “sound on the goose” or border residents mentioned the “goose question,” they did not use imagery of golden eggs. Thus the goose of the “goose question” seems not to be related to that fable.

In the nineteenth century, raffling for poultry was a common way to gamble and the phrase “gone goose” meant to lose, especially in a speculation. Genre painter William Sidney Mount used the goose in paintings depicting gambling scenes, the first of which appeared during the Panic of 1837 in which many Americans lost money. Titled Raffling for the Goose, the painting shows a group of white men bent over a plucked goose on a table. Mount used the goose image again in an 1850s painting titled The Lucky Throw, which was issued as a lithograph called Raffling for a Goose the following year. The image shows a young black boy holding a plucked goose. Art historian Elizabeth Johns believes the goose in this latter work was meant to represent the political phrase “sound on the goose,” but the fact that the painting was made in 1850 suggests that it predates the connection between the goose and the slavery question. Because speculation in western lands was, by the 1850s, a frequent activity and was certainly occurring in territorial Kansas, it is also possible that the goose was related to the opening of the Kansas lands that Missourians eagerly coveted, but again there is no documentary evidence to support this hypothesis.

11. Thomas Hart Benton, Thirty Years View: Or a History of the American Government for the Thirty Years from 1820–1850 (New York: D. Appleton, 1854–1856; New York: Greenwood, 1968), available online at www.usgennet.org/usa/topic/preservation/epochs/vol6/pg42.htm. The fable of the goose with the golden eggs was used during the American Revolution to indict British policy for alienating the colonies, the valuable goose. But other images—that of the colonies as a rattlesnake or a child—were more commonly used to represent the relationship between the colonies and Great Britain. Lester C. Olson, Emblems of American Community in the Revolutionary Era: A Study in Rhetorical Iconology (Washington: Smithsonian Institution Press, 1991), 240–45.

It is possible that the phrase “sound on a goose” may have arisen from cartoons that mocked certain goosey characteristics—their noisiness, their constant excretion, their scrabbling in the dirt—to poke politicians. The goose was used in Revolutionary-era cartoons to depict British parliamentarians and their Loyalist allies as silly, stupid, and easily led. Similar associations may have been used to criticize Democratic presidential candidate James K. Polk in the mid-1840s, when the cartoonist of “Polk & Co. Going up Salt River” drew Polk as a long-necked bird, probably a crane but possibly a goose. Polk is also depicted as a long-necked bird in “The Hunter of Kentucky,” a Whig cartoon from the 1844 election. In it Henry Clay, the hunter, wears his trophies in his belt, including Van Buren as a fox and Polk as a crane or goose. The association is more explicit in another 1844 cartoon, “Sold for Want of Use,” featuring a livestock auction in which President John Tyler is an ass, Martin Van Buren a fox, and Polk a goose. Polk continued to be represented with fowl imagery during the 1848 election, in which he was not a candidate, when he was depicted as a dead goose lying on the road in the cartoon “The Day after the Fair.” Thus a decade before the goose began to be used on the Missouri-Kansas border to signal proslavery commitment, the bird was used to represent a Democratic Party candidate who many Northerners viewed as a tool of proslavery interests as a result of his support of


Texas annexation and war with Mexico.\(^\text{17}\)

The first use of goose imagery as related to slavery seems to have been in an 1851 cartoon by Edward Williams Clay titled “What’s Sauce for the Goose is Sauce for the Gander.” A pro-Southern view of the Fugitive Slave Act of 1850, the cartoon’s left panel depicts the scene as slaveowner “Mr. Palmetto” tries to recover the fugitive “Pompey” from a Northern abolitionist, “Mr. Pumpkindoodle.” Pumpkindoodle encourages the over-dressed Pompey to resist, handing him a gun, and asserting, “I dont recognize any U.S. law! I have a higher law, a law of my own.” Here Pumpkindoodle is invoking the phrase “higher law” made infamous to Southerners when Senator William Henry Seward argued against the Fugitive Slave Act that there was a higher law than the Constitution. In the right panel, Mr. Pumpkindoodle wishes to recover goods he claims were stolen from him by Mr. Palmetto. Palmetto replies, “They are fugitives from you, are they? As to the law of the land, I have a higher law of my own, and possession is nine points in the law. I cant cotton to you. Kick out the abolitionist Cesar.” Cesar helpfully concurs, “Of course Massa. De dam Bobolitionist is the wus enemy we poor niggers have got.” Although its racist stereotypes were not unusual for nineteenth-century cartoons, one annotation calls this a “rare pro-Southern cartoon.” There is no explicit goose imagery in the cartoon, however, and it could as easily have been titled “Turn about Is Fair Play.”\(^\text{18}\)

The use of the phrase, “what’s sauce for the goose is sauce for the gander,” might indicate goose imagery was connected to the slavery issue by 1851 or it may have been coincidental.

Bird imagery was also used to comment on the 1852 election between Democrat Franklin Pierce and Whig Winfield Scott. In one cartoon from that year, Edward Williams Clay represented Scott as a turkey and Pierce as a gamecock. The

Polk continued to be represented with fowl imagery during the 1848 election, as when he was depicted as a dead goose lying on the road in “The Day after the Fair.” Thus a decade before the goose began to be used on the Missouri-Kansas border to signal proslavery commitment, the bird was used to represent a Democratic Party candidate who many Northerners viewed as a tool of proslavery interests. Cartoon courtesy of the Library of Congress, Prints & Photographs Division, Washington, D.C.  


particular birds chosen may have been linked to the perception of the two candidates as serving interests on opposite sides of the Mason-Dixon Line. Scott, on the Northern side, is the turkey, associated with Pilgrim and Thanksgiving festivals. Pierce, on the southern side, is the gamecock, symbolizing Southern attachment to such pursuits as cockfighting. Ironically, Scott was a native Virginian and Pierce was from New Hampshire. At the time of his nomination, however, Southerners at the 1852 Democratic convention found Pierce “as sound on all Southern questions as any Southern man.”

A more suggestive cartoon from the 1852 campaign is “The Game-Cock & the Goose,” in which Scott is seen riding a gamecock, possibly because the fighting qualities of the cock are an appropriate representation of his role as a general. Pierce rides a goose, perhaps harking back to use of that bird to represent the previous Democratic candidate, Polk. Scott, whose mount is in the lead, taunts the trailing Pierce, “What’s the matter, Pierce? feel Faint? ha! ha! ha! lord what a Goose! dont you wish you had my Cock?” During the election, Whigs imputed weakness and cowardice to Pierce because he had

On the left in this 1851 cartoon, “What’s Sauce for the Goose is Sauce for the Gander,” the slaveowner “Mr. Palmetto” tries to recover the fugitive “Pompey” from a Northern abolitionist, “Mr. Pumpkindoodle.” Pumpkindoodle encourages Pompey to resist, handing him a gun, and asserting, “I dont recognize any U.S. law! I have a higher law, a law of my own.” On the right, Pumpkindoodle demands the return of stolen goods from Palmetto, who replies, “They are fugitives from you, are they? As to the law of the land, I have a higher law of my own, and possession is nine points in the law. I cant cotton to you. Kick out the abolitionist Cesar.” Cesar helpfully concurs, “Of course Massa. De dam Bobolitionist is the wus enemy we poor niggers have got.” Cartoon courtesy of the Library of Congress, Prints & Photographs Division, Washington, D.C.


20. Cartoons made use of animal imagery rich in associations and often containing gendered significance. The cock in particular, a symbol of manliness, was much used in political cartooning. Because a horse can be “ridden,” a sexual term, the image of a horse as “being ridden booted and spurred” suggested not just dominance over the animal but also captured male fear of dominance by others. The cock, however, rides rather than being ridden and fights to the death rather than submit. Cocks thus represented the fulfillment of, not the threat to, manliness. Edward E. Baptist, Creating an Old South: Middle Florida’s Plantation Frontier before the Civil War (Chapel Hill: University of North Carolina Press, 2002). The cock might particularly represent a soldier, the embodiment of masculinity. For example, William Henry Harrison—a native of North Bend, Ohio, and hero of the War of 1812—was represented as a cock in the 1840 election cartoon “North Bend Game Cock.” Cartoonist Nathaniel Currier turned similar imagery against U.S.-Mexican War hero Winfield Scott when Scott ran for president in 1852. Scott, whose nickname was “Old Fuss and Feathers” because of his love of lavish military regalia, was depicted as a cock with sword, epaulets, sash, and plummed hat. But in Currier’s drawing titled “A Bad Egg,” he is shown hatched from an egg labeled “Free Soil,” crowing that he belongs to New York Senator William Seward. The cock’s military virtue is rendered ludicrous by his outrageous gear, including wicked looking spurs, and undercut by his subservience to antislavery forces. Reilly, American Political Prints, 173, 358.
fainted after being wounded in the Battle of Churubusco during the war with Mexico. The nature of Pierce’s wound—a groin injury—suggests the question, “dount you wish you had my Cock?” was a slur against the candidate’s manhood. In any case, the cartoon clearly places Pierce on a goose. The goose makes an appearance in another cartoon, in an 1852 edition of Yankee Notions, in which a number of prominent politicians court a “Coquette” whose fan labels her “Southern Rights.” Stephen A. Douglas avows that he is “not such a goose” as to let his principles of non-interference with slavery in the territories keep him from making up to “such an adorable creature as this.”

It was in 1853 that the first use of the phrase “the goose question” appeared in print. The Washington, D.C., Evening Star ran a rumor about a meeting at the National Hotel between John Van Buren, a New York politician and son of former President Martin Van Buren, and Virginian Beverley Tucker, publisher of the newly established Washington Sentinel. The story reported that John Van Buren had avowed his intent to “buy a nigger” and condemned the Wilmot Proviso, the famous legislation proposed by free-soil Democrat David Wilmot to exclude slavery from any territory acquired from Mexico after the U.S.-Mexican War. When Tucker expressed surprise at the New Yorker’s prospective purchase, Van Buren purportedly replied, “Why I am as sound on niggers as the stump candidate for selectman was on the goose question.” This phrase, Tucker’s proslavery apologia, and the expressed intent to “buy a nigger” explicitly connect slavery to being “sound on the goose question.”

Local politicians such as the selectman Van Buren cited as being “sound,” or on the right side of, “the goose question” often campaigned on local concerns. The regulation of geese and other livestock by municipal ordinances, for example, led to disputes between those who supported restrictions so that animal excrement would not foul public walkways and livestock owners who often opposed the trouble and expense of confining their stock. By professing that he was “sound on the goose question,” Van Buren’s selectman could appear to be taking the issue seriously, though the answer did not reveal whether he was for or against regulating geese. The Evening Star’s connection between this method of addressing an


issue without actually taking a stand and Van Buren’s views on the slavery question highlighted the politician’s reputation as a “scheming political agitator,” who was both a strong abolitionist and in favor of popular sovereignty depending on which stance fit best the moment.24 According to the Star’s report Van Buren essentially admitted this when he lamented, “Everybody seems to doubt everything I say about niggers.”25

The Evening Star’s story indicates that the phrase “sound on the goose question” may have risen out of a local political dispute over animal control. By 1853, however, it was being applied to the contentious issue of slavery’s expansion, perhaps because the goose had been used in cartoons to represent proslavery Democrats such as Polk and Pierce. The story is of course meant to convey the pro-Southern tendencies of a prominent Northern politician, but it also demonstrates that “sound on the goose question” was already being used as code for support of slavery well before the Kansas-Nebraska Act. As was common in the nineteenth century, the Van Buren story was reprinted verbatim in other newspapers, including Milwaukee’s Weekly Wisconsin within three weeks, showing that the story was turning up far to the west of Washington.27

The earliest newspaper references to “sound on the goose” on the Kansas-Missouri border so far discovered date from the spring and summer of 1855. The virulently proslavery Atchison Squatter Sovereign used the phrase in May to endorse the publishers of a new paper out of Parkville, Missouri, the Southern Democrat. This newspaper presumably would supplant the less reliable Parkville Luminary, which had its press thrown in the river by a proslavery mob when it criticized Missourians voting in the Kansas territorial election. In June, the Liberty Weekly Tribune, published in Clay County, Missouri, reported that the prominent Missouri politician David Atchison was considered “sound, as the vulgar phrase goes, on the ‘Goose Question.’” Over the next two years, the phrase turned up repeatedly and editors no longer bothered to dismiss it as “vulgar.”28

By the 1856 presidential race, “sound on the goose” was clearly linked to the Kansas, territorial, and slavery issues and so it appeared in election-related cartoons. As was frequently the case with cartoons, the campaign was depicted in “The Great Presidential Race of 1856” as a sporting event. In the drawing Demo-
During the period of Kansas Territory, from 1854 until 1861, “sound on the goose” retained its connection to the proslavery cause.
Magee maintained the image of riding on the goose, using the bird as the proslavery courier of Jefferson Davis’s expulsion from the promised land of the Union.\(^{33}\) During the period of Kansas Territory, from 1854 until 1861, “sound on the goose” retained its connection to the proslavery cause. Former territorial governor Andrew H. Reeder used the language, for example, when he suggested that a proslavery man be used as intermediary to retrieve papers he had left in Kansas: “[William H.] Russell is so undoubtedly sound on the goose that he can afford to ask for them.”\(^{34}\) Similarly, an editorial in the *Quindaro Chindowan* used “sound on the goose” to describe the Kansas Democratic Party as proslavery in 1857.\(^{35}\)

Into the Civil War, “sound on the goose” kept its proslavery meaning. A satirical poem by James Russell Lowell labeled certain Northern Democrats “sound on the goose” when they refused to support the Union war effort and sympathized with the Confederacy.\(^{36}\) On the other side of the issue, when a Confederate politician suggested a convention of all the states to negotiate an end to the war, South Carolina soldiers debated how vigorously to condemn him. All the soldiers opposed the idea of a convention, but they divided on whether the politician’s “errors” were forgivable. Those who felt he was “sound on the goose,” believed this mistaken idea was “more of the head than the heart.” Additionally, an 1865 song celebrating Confederate cavalryman John Hunt Morgan’s escape from the Union began “John Morgan’s ‘all right on the goose.’”\(^{37}\)

\(^{33}\) These prints had their origins in the Northeast with New York and, to a lesser degree, Philadelphia and Boston producing the bulk of the political prints in circulation in the mid-nineteenth century. Improvements in printing that lowered the prices of papers and transportation, which in turn lowered the cost of sending publications to subscribers, meant that these northeastern papers had a national market. If the goose image used on the Missouri border came from these political prints, it would have ironically meant that Southerners adopted the imagery from a Northern source. Bernard F. Reilly, Jr., *American Political Prints, 1766–1876: A Catalog of the Collections in the Library of Congress* (Boston: G. K. Hall & Co., 1991), xiv–xv; Joshua Brown, *Beyond the Lines: Pictorial Reporting, Everyday Life, and the Crisis of Gilded Age America* (Berkeley: University of California Press, 2002), 23.


But even before the Civil War, “sound on the goose” evolved to become the equivalent of “politically orthodox.” By the time Union soldier Lindsa Lamb wrote his wife about the marriage of an acquaintance in 1864, “sound on the goose” had seemingly become divorced from its association with proslavery. The bride, Lamb wrote in what appears to be a simple statement of approbation rather than a comment on the woman’s politics, was “all rite [sic] on the goose question.” In another example of the phrase’s shift in meaning, when the West Virginia constitutional convention considered the credentials of a potential delegate, testaments to his character included assertions that he was “of sound principles in regard to the Union and a very respectable citizen” as well as being “sound on the goose’ question.” Here “sound on the goose” seems unrelated to proslavery as the gentleman was both pro-Union and the new state of West Virginia would not have slavery.

Even Kansans came to use “sound on the goose” to signify a position other than proslavery. The editor of the Atchison newspaper Freedom’s Champion wrote a satirical editorial to celebrate Kansas’s admission as a state in 1861. The editorial took the form of an obituary for “the child ‘K.T.,’” or Kansas Territory, whose “place is filled by the youth, Kansas.” This promising youth had many virtues, among them its understanding of “Mt. Oread to be just as sound on the goose as Bunker Hill.” Here “sound on the goose” linked Mt. Oread—a hill in Lawrence, Kansas, a community settled by New Englanders and the site of some of the armed conflict during Bleeding Kansas—with the fount of New England and American freedom at Bunker Hill, thus aligning the goose not with proslavery but with antislavery tendencies.

“Sound on the goose” as an aphorism of antislavery can also be seen in communications dispatched from a post in western Virginia early in the war, in which future President Rutherford B. Hayes worried about the possible results of elections in Ohio. When the news that David Tod, the candidate of war Democrats and Republicans, had won the 1861 gubernatorial race finally reached his unit, Hayes exulted, “Glad Ohio is sound on the goose.” Hayes’s use of the phrase in reference to Tod’s victory over the antiwar Democrat H. J. Jewett, indicates that “sound on the goose” had by this time become associated with the pro-Union
cause rather than with proslavery.\footnote{The Diary and Letters of Rutherford B. Hayes, Nineteenth President of the United States, ed. by Charles Richard Williams (Columbus, Ohio: Ohio State Archeological and Historical Society, 1922), October 15, 1861, entry, 2:115, available online at http://www.ohiohistory.org/onlinedoc/hayes/Voluem02/Chapter16/GAULEYBRIDGEOctober151861.txt; William B. Hesseltine, Lincoln and the War Governors (New York: Knopf, 1948), 226–27.} In another example of such usage, a Union soldier who sought to reassure his wife that he would not “get caught in a trap” by Confederates, told her that the woman who laundered for the soldiers at their Maryland camp was “a union woman. . . . She is sound on the goose.” Here the phrase was used expressly to indicate pro-Union sentiments and seemed divorced from the connection to slavery. Ciardi maintains that in the late nineteenth-century, “sound on the goose” had come to mean “politically orthodox.” But it is clear from these examples that the trend toward that meaning—in which the phrase, rather than indicating exclusively a proslavery or antislavery stance, referred to one’s standing on the same side of the issue as the person evoking the saying—started very early in the expression’s history.\footnote{[Samuel McClain] to Lucinda, June 17, 1864, Samuel McClain Papers, Center for Archival Collections, Bowling Green, Ohio, available online at http://www.bgsu.edu/colleges/library/cac/ms/trans/page53990.html#10; Ciardi, Browser’s Dictionary, 158.}

Although there is no clear indication of how “sound on the goose” came to signify the proslavery issue in Kansas, cartoons from the 1840s onwards link the goose image to both the Democratic Party and slavery, as when the bird was used to depict proslavery Democratic politicians such as James K. Polk and Franklin Pierce. The 1853 newspaper story reporting John Van Buren’s attempt to purchase slaves directly links the “goose question” to slavery. The association between the Democrats and slavery solidified when the Kansas-Nebraska Act, which opened formerly free territory to slavery, became Democratic Party policy during Pierce’s administration and with his support. Furthermore, politicians had long been asked if they were sound on various issues. The goose question, once a staple of local politics, now became the phrase adopted for the slavery expansion issue. “Are you sound on the goose?” became shorthand for whether or not one supported the Democratic Party policy opening Kansas to slavery. In later years the phrase once again lost its direct association with the proslavery position and instead came to signify strong support for any given cause while remaining ambiguous as to which side of the issue one actually favored. Eventually, “sound on the goose” faded from use, and today the phrase is remembered only for its association with Bleeding Kansas. [KH]