

HST 202: History of United States W18 (Escobar Meta 30898 30897)

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Interpreting Editorial Cartoons

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Interpreting Editorial Cartoons

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Interpreting Editorial Cartoons

by Joe Escobar - Friday, January 26, 2018, 8:24 PM

This thread is for discussions on the Interpreting Editorial Cartoons topic.

To make your POSTS, click the reply link in this, MY post. To reply to another student's post, be sure to click the reply link within in THEIR post.

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The Scale

by Alex McCall - Saturday, January 27, 2018, 4:54 PM

I chose this political cartoon to analyze for a few reasons, mainly because I found it to be somewhat humorous. I think the illustrator of this piece probably supported the abolition of slavery. You can tell by the way the black man, who is in typical slave attire on and bare feet, has a big cheesy smile on since the scale is equal. Whereas the white man has a shocked, disappointed look on his face. The scale also has the South above the black man and the North above the white man, this shows how different places of the nation felt about the subject at the time. I'm guessing this political cartoon was meant to be seen by people who support slavery.

Sum of ratings:1 (1)

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Re: The Scale

by Miriel Orhai - Thursday, February 1, 2018, 1:23 PM

What you mention about the Black man having a big smile on while the white man looks upset is interesting. I'd like to add that the white man is drawn with the exaggerated characteristics associated with the Irish at the time, which leads me to believe that this cartoon is equating Blacks and Irishmen. By adding "South"/"North" and "Black"/"White", I think the cartoonist is pointing out that these 'inferior species' are present in both races and on both sides of the Mason-Dixon line, having managed to weave themselves into the free population among American whites, compromising the population as a whole. I would disagree that the author of this cartoon was an abolitionist. I think he was likely an extreme racial nativist who viewed Blacks, both free and slave, and Irish immigrants as less than human. There's a similar image in the week 3 slides on "Scientific Racism" that shows a magazine clipping comparing the Irish with Black people, claiming that both are degenerates and should be extinct.

Sum of ratings:3 (1)

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Re: The Scale

by Nicholas Stevens - Friday, February 2, 2018, 1:57 PM

I agree with you, in your statement about the illustrator not being an abolitionist. The illustrator is putting the Irishman equal to the black man, which to me is saying that they are equally inferior to the American white people. I am also intrigued by why the black man is smiling, I think Alex makes a good point about why that might be. I also think that the Irishman has an almost angry look on his face because as we learned in class and from the textbook, at that time they're seen as angry drunkards. You say that they put the North and South on there because they're both on each side of the Mason-Dixon line, but I think it's pointing out that each side is being equally affected by "inferior" groups. North having the inferior whites, and the south having inferior blacks.

Sum of ratings:1 (1)

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Re: The Scale

by Christopher Cormier - Friday, February 2, 2018, 9:46 PM

After reading your guys' post and replies, I can now see a deeper meaning behind the illustration. I agree with Alex in the fact that the illustrator is on the side of the abolitionists. The scales are equal, but like Nicholas said, the black man is smiling and the Irishman doesn't look so happy. As we learned in class, the Irishmen are known to be drunks. That could be the reason his expression is the way it is. I agree with both Miriel and Nicholas in the sense that it is divided in the north and south because they were each on the separate side of the Mason-Dixon line, but also that they were being affected by the same inferior group. The thing that I like the most

about this illustration is that you can immediately tell, because of how the scales are balanced, which side the illustrator is taking. I know I already said that, but I just like that its clear which side is being taken. Although there are differences in all of our opinions, I think that there are some points intertwine.

Sum of ratings:1 (1)

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"The Scale" Analysis

by Hayley Allen - Sunday, January 28, 2018, 9:11 AM

The cartoon that was most interesting to me was 'The Scale' one which shows a black man and what is most likely an Irish man sitting on a scale that is balanced out. The cartoonists who drew this displays the type of American nativism that was common in the 1800's. By putting an Irish man equal to a black man who is most likely a slave based on the way he is dressed shows how equally discriminated against the Irish were. As Professor Escobar discusses in class, the root of this discrimination originates from anti-Catholic nativism as most Irish who came to America were Catholic as well as the overall explosion of Irish immigrants who were very poor and seen as heavy drinkers which lead to anti-Irish nativism. This open racism towards Irish was seen many times in political cartoons like this that show Irish looking ape-like, dirty, and poor.

I find the labeling in the cartoon interesting for example on the top of the scale says 'South' over the black man and 'North' over the Irish. I think by labeling it South over the black man shows the South's belief that the black man was the bottom of society while in the North the Irish man was the bottom of society. The men are also labeled as just 'Black' and 'White' which is also interesting. My guess to why the Irish man is labeled as 'white' is that the cartoon is symbolizing the black man's ranking rising in society as there were more abolitionists and anti-slavery beliefs at this time. In comparison with the white man, that may be considered to be losing his ranking over black people however the cartoonist is saying that the only white man who is actually equal to a black person is an Irish person.

I think the 19th century American who would have supported a cartoon like this would have been a protestant, non-Irish white person who most likely lived in the North and if I could assume, possibly from the Whig party. By the portrayal of the black man as equal, it makes me think the cartoonist may be against slavery which would mean someone who opposes this cartoon may be a Southerner and a Democrat. Another group that would have opposed this cartoon would be immigrants specifically Irish for obvious reasons as well as Catholic people. I'm sure this cartoon had some controversy although the majority of Americans in the 1800's were anti-Irish therefore this cartoon would have been pretty effective. I also think by the simplicity of the message it is clear what is being portrayed which helps its effectiveness.

Sum of ratings:3 (1)

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Re: "The Scale" Analysis

by Maclain O'Leary - Thursday, February 1, 2018, 12:44 PM

I agree with all your interpretation of the editorial cartoon "The Scale". Through our studies in class, and the various political cartoons that we have been shown, we know that black people were depicted almost animal like in cartoons, with distorted features. This reflected the views that society had of black people. When the Irish began to migrate to America,

their depiction in political cartoons became very similar to blacks, having distorted facial features. So just by looking at political cartoons you can tell that society in the 19th century viewed Irish immigrants as lesser beings than themselves.

This raises one observation for me. We treated Blacks so poorly because of the color of their skin. People had a foundation, even if it was a ridiculous foundation, for their racism. So what was their foundation for their abuse of Irish immigrants? Was it purely based on the fact that they were foreigners. Did they forget the fact that the majority of them had migrated from England not so long ago? Or was it just this "Americans first" mentality where anyone different than themselves was some form of enemy.

Sum of ratings:2 (1)

2

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Re: "The Scale" Analysis

by Hayley Allen - Thursday, February 1, 2018, 1:21 PM

The racism towards Irish actually predates the English settlement in America where English cultural tradition believed Irish to be the inferior race which was further backed by a scientist named Perry Curtis, who "tended to polarize Englishmen and Irishmen by providing a scientific basis for assuming that such characteristics as violence, poverty, improvidence, political volatility, and drunkenness were inherently Irish and only Irish." (Notre Dame University 1).

The racism was also spread by anti-catholic sentiment which was prevalent in both England and in the United States as the majority of the English were Protestant. This of course became the main prejudice against Irish as we learned in class. Another quote from the Notre Dame article sums this up as, "To be Catholic in the United States in the 1840s and 50s was to be portrayed as a menace to national security. To be Catholic was also to be Irish. At this time they were synonymous. This religious bias against the Irish reinforced the cultural prejudice that the heirs of British America carried with them well into the nineteenth century" (1).

Work sited: <https://www3.nd.edu/~jdolan/IRISHCONFERENCE-CORK.html>

Sum of ratings:1 (1)

1

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Interpreting The Scale

by Kerianne Guza - Sunday, January 28, 2018, 10:37 AM

The fifth political cartoon, The Scale, illustrates a picture of a black man on one side of a scale and an Irish man on the other side. Above it labels the black man as being from the south, and the Irish man being from the North. This scale is showing the largest discriminated group from each region.

We can tell that the figure on the right is an Irish man not only because of how he dresses but also because of how his face was illustrated. His face almost looks like one of an ape, which is a common depiction of an Irish man during that time period. The Irish were seen as being "ignorant, vain, and superstitious", bringing them down to the point of being seen just as badly as blacks (Textbook, pg.407). Irish immigrants may have been hard workers, but many people

still refused to hire them. However, when they were hired for work, they were paid much less simply because people could get away with it. Discrimination against the Irish may have been projected in different ways than the common black man, but it still was very apparent.

Sum of ratings:2 (1)

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Re: Interpreting The Scale

by Christopher Cormier - Saturday, February 3, 2018, 10:33 PM

Another thing to note about the illustration is the fact that the black man doesn't look happy, whereas the Irishman has a smile on his face. I think the reason for the smile is simply because the Irishman were known to be drunkards. Like you said, I think this shows the two most discriminated of the North and the South of the Mason-Dixon. Also, the scale is at an even weight. The illustrator wasn't implying that one was better than the other. Rather, they were on the side of abolitionists and looked at them as equal.

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Interpretation of Editorial Cartoon "Am I Not A Man"

by Maclain O'Leary - Sunday, January 28, 2018, 6:45 PM

I believe this editorial cartoon is fairly easy to interpret. You have a black man who is chained up and seems to be pleading with someone. Underneath is the context "Am I not a man and a brother?" The cartoonist, I believe, is anti-slavery. For starters, the black man is raising the question "am I not a man?" This question has a lot of depth to it because it was one of the biggest questions raised when it came to the slavery question. In other words, what really is the difference between the common white man, and a slave, besides the color of their skin. How is it that black people became property just because of the color of their skin, when just as simply, in another world, white men could've been the slaves due to everyone being the same at the end of the day.

The way the black man is depicted is also another clue that the cartoonist is anti-slavery. In many of the cartoons we've seen in class and in web videos, black people are depicted as almost less than human, with their faces being somewhat distorted. While in this cartoon, the depicted slave looks completely human and normal. Which again, the cartoonist is raising the point, how were they any different than us.

Of course, the 19th century abolitionists are the ones who would support this. I believe this cartoon is extremely effective in teaching us about 19th century slavery for one big reason. In elementary school we are taught that there were slaves in America, and that it was bad without going into much depth of statistics. This cartoon brings awareness that of course not everyone was pro-slavery and furthermore raises the question, how many Americans truly were pro-slavery?

Sum of ratings:2 (1)

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Re: Interpretation of Editorial Cartoon "Am I Not A Man"

by Landon Stevens - Saturday, February 3, 2018, 11:33 PM

It's exactly the same concept as the cartoon, or illustration in my opinion, on page 422 in the textbook that has a female slave in the same bodily position as the man in his depiction, but hers obviously says "Am I not a Woman and a Sister?", a rhetorical question just like the male version. The goal of this piece was to put it out there that abolitionists were very much supportive of the female anti slavery movement just as much as the males, and to refresh their advertising.

The main mindset that was majorly flawed and the root of most of the cruelty and mistreatment in this time, was the mindset that black people were actually a different species according to science. Influence shapes character, and when "credible" sources such as John Van Evrie, a New York doctor and pamphleteer declared that it was "an unavoidable fact that negros are a different species" (pg 417) people are going to believe it. Once that mindset is in place, it simply spirals downward with stereotypical judgements of drunkenness, thief prone and ignorant accusations that are ill backed.

That was the entire point of the illustration in the first place, to plant a thought about whether or not blacks were able to be brothers and sisters and men and women. Of course they were and could be, so... Where's the argument? Thankfully, humankind came around to a sane mindset, for the most part, and eradicated the horrific and vile act that was slavery.

Sum of ratings:3 (1) 3

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'Holy Horror' Analysis

by Alex McCall - Sunday, January 28, 2018, 9:02 PM

This cartoon shows a well-dressed, put together black woman on the right. And what looks to be an Irish woman on the left, the Irish were usually portrayed like ape-like alcoholics, and that's no exception here as she has two bottles of alcohol in her basket. This artist, assumed to oppose Black suffrage due to the text at the bottom right that says "[Mr. McCaffraty voted against Negro Suffrage]", is obviously an anti-Irish-Catholic. This cartoon is helpful to see how the certain groups of people viewed other groups at the time. It's really shocking how much cartoons had to do with race back then; obviously that was pretty much the main dilemma at the time, but it's weird how this was actually able to get published back then. It wouldn't fly now for sure.

Sum of ratings:1 (1) 1

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Re: 'Holy Horror' Analysis

by Hayley Allen - Tuesday, January 30, 2018, 1:54 PM

I agree with your interpretation that this was an anti-Irish cartoon used to portray Irish people as more inhuman than black people. The cartoon also stood out to me as a clear abolitionist perspective that is showing the black woman behaving and looking respectable while the Irish woman is being rude, impolite and aggressive. I think this would be very effective towards Northerners to sort of re-direct their racism towards the Irish immigrants who were outnumbering all other immigrants rather than black people. This also shows the influence that Irish had over the vote, from the caption it says 'Mr. McCaffraty voted against Negro Suffrage' which as we learned in class; Irish in New York had a strong voting presence that typically weighed in their favor. Further leading me to interpret that the

cartoon is saying, this woman's husband has the right to vote, an Irish person who 'is poor, uneducated, catholic, and all things un-American' while the black woman's husband is not allowed to vote however they are more polite, educated and probably protestant. Therefore the message could also mean the black man should be able to vote over an Irish man.

Sum of ratings:2 (1)

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Re: 'Holy Horror' Analysis

by Camille Titus - Wednesday, January 31, 2018, 6:56 PM

I was wondering if this cartoon did deal with race, but I thought the drunkenness was the bigger part. I guess I just got distracted. Reading the other forum posts have really opened my eyes to JUST how much this comic is about race. I enjoyed how you point out that this view was from an abolitionist point, also how you mentioned it was a shift of racism. I was going to ask if you thought that this cartoon would influence the same people I thought it would? Or would it be open to a bigger group of people? I think it would have a bigger range of influence, instead of just drunk people.

Sum of ratings:1 (1)

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Re: 'Holy Horror' Analysis

by Hayley Allen - Thursday, February 1, 2018, 12:46 PM

I thought your interpretation focusing on the alcohol was interesting because I didn't even notice the bottles in the woman's bag. I do think those play into the image the cartoonist is trying to portray of Mrs. McCaffraty as an Irish woman. As we've seen in class and in the reading, the racism towards Irish was pretty significant so connecting Irish with alcoholism could add to the racist stereotypes against Irish and their catholic religion which was also a target of the American nativism in the 1800's.

Sum of ratings:1 (1)

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Re: 'Holy Horror' Analysis

by Casandra Fountain - Saturday, February 3, 2018, 8:00 PM

I had the same thought as you that this cartoon was about race but some religion too. The black woman is put together nicely and the white woman isn't we can interpret she may be Irish. Also the way she's drawn shows us the cartoonist thinks poorly of the Irish people. The quote to me seems to be sarcastic, being that the "against" is in italics. The cartoonist is trying to show blacks being civilized and proper compared to Irish people. By throwing in the Mr. McCaffraty quote at the end it's a by way he voted no but look what he voted no against, compared to his wife who is by far worst to be sitting next to in a car. The cartoonist may be an abolitionist and anti-Irish-Catholic. This shows more anti-catholic nativism more that racial nativism to me.

Sum of ratings:2 (1)

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Protestant Prospects

by Camille Titus - Monday, January 29, 2018, 11:23 AM

As someone who grew up in a episcopalian family, went to church every sunday, and had to take confirmation classes then turned into a atheist; I would say I have an interesting relationship with religion. Therefore the cartoon "Holy Horror" was rather compelling to me. I would say the cartoonists view on drinking is on the calvinism side, I say this because of how he draws the two women. The woman on the right is drawn almost humble. Looking down, hands clasping her items in her lap, not seeming to take up much room. The woman on the left is drawn in almost the exact opposite. Looking down her nose with her chin jutting out, only a hand on her basket, and leaning into others space. Just the women's expressions show how different they are in the artist's mind. The women on the right looking peaceful while the women on the left looks jeering. In the 19th century this cartoon, with the popularity of protestant religion, would influence people substantially. By making those who did drink feel ashamed and wanting to be better while also praising those who did not drink. "By encouraging total abstinence, reformers hoped to stop the creation of new drunkards while the old ones died out" (Textbook p. 412) In my opinion, this cartoon is a bit ironic because when I went to church I was told it's not our job to judge, but to help. More of a romantic view of the world I guess. This cartoon is completely shaming those who do drink, because who would like the bus women that's taking up a bunch of space and making it all smelly with her fish and booze? Not a lot of people I'm assuming, it's interesting though because we have our own versions of this cartoon today just in different aspects. We still shame people all the time.

Sum of ratings:2 (1)

2

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Re: Protestant Prospects

by Delaney Mack - Monday, January 29, 2018, 10:31 PM

I really like your point of view on this cartoon! I didn't even think of this cartoon being about drinking. I immediately saw racism when I looked at this picture, very cool seeing a different perspective on this!

Sum of ratings:1 (1)

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Re: Protestant Prospects

by Cody Simon - Friday, February 2, 2018, 8:34 PM

I do like your viewpoint and can see where you are coming from with your interpretation but I have to disagree on some points. My interpretation of this cartoon is that there is to show a separation between classes. See the women on the right has a elegant style and dress and she is drawn to be looking away from the Irish women because she believes herself to be of higher social standards. When looking at the Irish women we can see the artist depicts her with this more ape like face and increased body size, but we can also see the disgust in her face while looking at a black women of higher class. I believe the Irish women doesn't agree with blacks rights and sees herself as a better race even though she was sent to to pick up fish and alcohol meaning she was probably a servant herself.

Sum of ratings:1 (1)

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**Re: Protestant Prospects**

by Camille Titus - Saturday, February 3, 2018, 10:20 PM

While I agree now that the main point wasn't alcohol, I think it still has an important part in this cartoon. I believe this because in one of our earlier classes when our professor showed us a different cartoon about the panic of 1837. I believe that alcoholism and society at this point in time is very closely integrated. In the cartoon our professor showed us, in week 3, it shows in the left corner a man with a bottle of alcohol and his family inside a tent. This could just be showing the worst of the panic, but I think the two cartoons are implying that those who drink are in the lower/lowest class of society. So I agree with you on the classism part, but I also still think alcohol plays a semi important role in this cartoon.

Sum of ratings:1 (1) [Permalink](#) | [Show parent](#) | [Edit](#) | [Split](#) | [Delete](#) | [Reply](#)**Anti-Catholic Nativism "The Promised Land"**

by Abigail Gierut - Monday, January 29, 2018, 6:13 PM

In the editorial cartoon titled The Promised Land, I believe comes from an American nativist point of view. As mentioned in class lecture, early American nativism could be dissected into 3 categories: Anti-Radical, Anti-Catholic, and Racial Nativism. This cartoon focuses on the Anti-Catholic strain of Nativism and the hatred and mistrust of the Catholic church. The cartoon shows what looks to be the Pope, Bishop and other members of the Catholic church portrayed as fat and greedy and corrupt, looking and pointing across the Atlantic ocean towards their next victim (the U.S.). American Nativists saw the Catholic church as a threat to our mainly Protestant way of life. Many saw the pope as more of a king figure as opposed to a religious leader and the U.S. had fairly recently detached from their English roots of monarchy so this was still a sensitive subject. They saw Catholicism as a threat to their way of government, religion, schools, and in simple terms our freedom. This cartoon may be targeting the topic of immigration at the time because the largest amount of immigrants to the U.S. were coming from Ireland, a mainly Catholic nation. People saw these Irish immigrants as competitors for jobs, land, and religion.

Sum of ratings:3 (1) [Permalink](#) | [Show parent](#) | [Edit](#) | [Split](#) | [Delete](#) | [Reply](#)**Re: Anti-Catholic Nativism "The Promised Land"**

by Jonathen Gray - Friday, February 2, 2018, 5:35 PM

The people of the 1800s certainly had a fear of Catholicism invading America. Something I think about is the long lasting implications of the Protestant reformation and European persecution of the Puritans that immigrated to the US. To me, this seems to be a driving justification of the persecution of Catholicism. That coupled with the sheer number of immigrants coming over at one time could have been such a powder keg of religious animosity.

Sum of ratings:1 (1) [Permalink](#) | [Show parent](#) | [Edit](#) | [Split](#) | [Delete](#) | [Reply](#)**Re: Anti-Catholic Nativism "The Promised Land"**

by Nicholas Stevens - Saturday, February 3, 2018, 10:35 PM

I definitely agree that this cartoon is from the standpoint of someone who sees the catholic religion as a threat. With all the Irish people coming over, who were mostly catholic, they saw this to be a threat to their protestant religion. However, I don't think they saw these Irishmen as a threat to their jobs, if anything they saw them as unskilled workers, hence the "No Irish No Need Apply" signs that were posted at businesses (Lecture). The Irishmen themselves weren't a threat, but the religion they brought with them posed a major threat.

Sum of ratings:1 (1)

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Racial Messages in Cartoons

by Delaney Mack - Monday, January 29, 2018, 8:38 PM

There is two cartoons that I would say stuck out to me. One being Holy Horror, I feel like this one is really straight forward. By straightforward I mean one solid interpretation, the comic reads "Holy Horror Mrs. Caffraty in a Washington city street passenger car. [Mr. Caffraty voted against Negro suffrage.] Mrs Caffraty is obvious the woman on the left of the picture, sitting next to an African American woman. That being the "Holy Horror" that is implied. The other cartoon was "Am I Not A Man". One thing about this picture I noticed is the art style on the pictured of the man enslaved appears to look like slashes on his back. I'm not sure if that was the original intent or if that's just the artist's style.

Sum of ratings:1 (1)

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Re: Racial Messages in Cartoons

by Jonathen Gray - Friday, February 2, 2018, 5:40 PM

We might both be wrong but the shape of the back looks like it is supposed to represent scarring which would be in the theme of the cartoon with the slave having the imagery of a human being treated inhumanely.

Sum of ratings:0 (1)

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The Scale

by Nicholas Stevens - Monday, January 29, 2018, 8:59 PM

In my opinion, I think what the artist of "The Scale" cartoon is trying to say is that Black people and Irish people are the same. In the cartoon below each of them it says Black and Irish, they are both drawn pretty similarly with stereotypical facial features. I think that the artist is saying that both Blacks and Irish men are equally lesser than white men. As to the North and south written on the top of the scale, I believe it's because they're saying the North and South are equally being affected by these "inferior" groups of people.

Sum of ratings:1 (1)

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Re: The Scale

by Rodrigo Santiago-Corona - Saturday, February 3, 2018, 2:06 PM

What really stuck out to me the most about this was the facial features. We all know that the way Africans and Irish are illustrated with ape like features. Although cartoonist's illustrations were incorrect, at first I thought that Africans were being drawn this way because the color of their skin, but then I saw Irish were being drawn in a similar way. I believe they were drawn this way in an effort to dehumanize them.

Sum of ratings:0 (1)

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Re: The Scale

by Nicholas Stevens - Saturday, February 3, 2018, 9:27 PM

I agree, as we learned in class, both groups were very harshly stereotyped. Facial features were just one of the stereotypes that they were subject to. As you can see in the drawing of the black man, he doesn't have any shoes on and his clothes look like those a slave would wear, and the Irishman is wearing almost a leprechaun looking outfit. Also the Irishman has a mad look on his face, because they were seen as angry drunkards (In class video). I think the fact that their faces are also drawn in a similar manner adds to the idea of the two groups being equal.

Sum of ratings:1 (1)

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The Ballot Box

by Jennafer McCoy - Monday, January 29, 2018, 9:17 PM

The cartoon I chose to review is The Ballot Box. The cartoonist does not seem to like Irish or German immigrants. Their main point seemed to be that the immigrants are stealing the right to vote or the votes in general while also showing the two groups as alcoholic and aggressive. This is shown by the riot waging in the background and a pair of men, an Irish man and a German man, wearing alcohol barrels and walking away with a ballot box. The people in support of this cartoon were people who disliked the immigrants coming to the country, maybe protestants. I'm sure this cartoon was very effective. In the 19 hundreds people did not like the Irish especially and even posted signs in stores saying "No Irish Should Apply". I think this ad is useful in learning about the time periods views on these two immigrants as it paints a pretty clear picture of what the other people thought of them.

Sum of ratings:2 (1)

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Re: The Ballot Box

by Hayley Allen - Wednesday, January 31, 2018, 3:18 PM

I agree with your interpretation of the cartoon as it is clearly showing the negative stereotypes of Irish and German immigrants. I think the perspective of the cartoonist is anti-immigrants and sort of warning other Americans that this is what the Irish and German are bringing with them. They have alcohol, violence and great numbers that can steal elections. Irish immigrants outnumbered other American's 5 to 1 at the ballot box (Escobar Lecture). During the 1830's along with an influx of immigration the economic crisis in 1837 created a

panic (Escobar Lecture) which led many Americans to find someone to blame for their losses. This also led to as you mention the NINA movement where Irish were discriminated against in the economy as well as blaming them for a rise in alcoholism which was spreading due to rough economic times. This cartoon depicts the average nativist American mindset during the 1830/40's that saw these immigrants as harmful to the Americans' beliefs, rights and livelihood.

Sum of ratings:2 (1)

2



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Interpreting Editorial Cartoons: Am I not a man or a brother?

by Kathryn Fuller - Monday, January 29, 2018, 9:33 PM

I believe this image was meant to be a symbol of the fight for the liberation of African Americans. The drawing of the black man in chains, kneeling with his arms stretched out as if he is begging the question written below him asking 'Am I not a man and a brother?' seems to clearly communicate the stand abolitionists have taken against slavery. This image must have been created by the abolitionists during this time to get their point across loud and clear. The question itself must have been used to try and sway the opinions of the slave owners. This is a very powerful statement to make which makes me believe that this was a very effective it must have been during the 19th century. However, some may interpret this image as a symbol for the abolitionists and not just the emancipation of African Americans given the strong statement and image produced. This image could have been something that the abolitionists just threw around as their political stance against the people who were pro slavery at the time. It is so interesting to me to look at these images, learning about our history because the opinions and beliefs of that time regarding pro slavery in are just so foreign to me. I really have such a hard time wrapping my mind around the fact that people truly believed that blacks were lesser than whites purely based on their skin color. It breaks my heart to learn about all of the hate and bigotry of this time, yet I'm still interested in learning about it because all of what happened during that time is still around today whether I like to believe it or not. The statement in this

image is just so plain, clear, and true to me and I just don't understand how some people believed otherwise during that time.



Sum of ratings:2 (1) 2

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Re: Interpreting Editorial Cartoons

by Landon Stevens - Monday, January 29, 2018, 9:35 PM

Am I not a man and a brother?

With a small amount of research about the origin of this famous depiction of the fight for abolition and emancipation, it's easy to see the highlighted meaning. Referring to biblical passages, which this cartoon accomplishes, is a powerful, but often forgotten source to be taken advantage of because people view it as ancient non relevant information. After everything is boiled down completely, the issues with the world, in the 19th century and today, take root in man. Slavery isn't a prominent issue today fortunately, but there are other problems. As long as mankind advances, conflict advances. This isn't to say there is no hope.

This cartoon, unlike almost all others I've seen, doesn't portray a sense of humor, so I wouldn't call it a cartoon per se, even though it might fit the Wikipedia definition of an editorial cartoon. The opinion of the original artist regarding their work would be a somber one I imagine. No humor, no sarcasm, no politics, just a single rhetorical question that sparks thought of the harsh reality of that time period. That is all that was intended by this simple work, a spark of thought. Was it successful in doing so? Probably and probably not, as slavery advanced even long after the artwork surfaced around. No one can look at it and truthfully answer "no", so in that regard it was successful but the effect it had person to person obviously varied.

Sum of ratings:2 (1) 2

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am I not a man interpretation

by Cody Simon - Friday, February 2, 2018, 9:50 PM

In the cartoon am I not a man and a brother, the author is clearly trying to persuade people that slavery is inhumane. The author is trying to convince people to look at the slaves as people to who are equally human to everyone else. The author makes these point by drawing a slave in chains with his hands crossed begging for life, making the point that he is equal. The chains with the hands crossed in my mind is a plea for freedom from slavery and the banner asking a question am I not a man and a brother asks people to question where the difference lies between slaves and not slaves. The main opposing point at this time period is that they are lesser people and slavery is a necessary thing. Some of the 19th century northerners who were against slavery would have supported this but many still viewed blacks as unequal so many would have disagreed with it. I think this cartoon really made people step back and ask themselves are black truly different and any less human than the whites. I believe that the artist drew the hardship that is faced well enough for this to be a very effective cartoon. I believe it to be an effective teacher of hardships being faced at the time. You can just see the pain and the plea for help in the face of the man in the poster. The fact that we don't have slavery in our culture you won't see a man with so much pain begging with chains on tired from being overworked. The only part I could see this fitting into our world today is if the chains symbolize racism and the artist was trying to make people ask themselves if they view blacks as less equal humans. Not only does this fit the time era but the man is dressed as a slave would have been lacking clothes and being chained.

Sum of ratings:2 (1) 2

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At The South - slaves want to be slaves

by Miriel Orhai - Monday, January 29, 2018, 11:11 PM

'At The South' holds an interesting anti-abolitionist stance. By painting stories of abolitionists as a scare-em-straight tactic used to make slave children behave, it seems to tell the story that slaves didn't *want* to be free, that they were better off living under their masters. This cartoon preaches the implication that slaves' spirits had been completely broken...or that "the 'natural' dependence of blacks" (text 356) made them willing to content themselves with lives of servitude, and scared of changing the system already in place (a fear that was more common among white southerners, which I assume is the demographic this cartoonist belonged to).

Sum of ratings:2 (1) 2

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"The Scale" is still current today

by Christopher Cormier - Monday, January 29, 2018, 11:38 PM

After looking at all of the cartoons, I felt the most powerful one was, "The Scale." Not only does it describe something that was true when it was originally drawn, but it still stands true today. Maybe not to the same extent, but there is still definitely a racial divide in some areas of our country, let alone the world. It immediately made me think of my childhood. I grew up in Los Angeles, where everyone is extremely diverse. Different cultures, ethnicities, and all different walks of life. I have always looked at everyone as equal no matter what color their skin color is. Then when I moved to Oregon about ten years ago, it was the complete opposite. The high school that I went to was predominately white. It was rare that you saw somebody who wasn't and I specifically remember when somebody of a different skin color was around or started at the school. That wasn't because I noticed them because of that. I noticed them because other people started to talk. A lot of times, they would end up becoming friends with them or at least talking to them. The way that I look at it is that there shouldn't be a divide at all. Everyone should be treated equally no matter what. I like that in the picture, the scale isn't weighted to one side or the other. Everyone should always be treated as equal.

Sum of ratings:2 (1)

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Re: "The Scale" is still current today

by Christopher Cormier - Thursday, February 1, 2018, 8:24 PM

After re reading my original post, I realized that I made it sound like the cartoon, "the scale" wasn't equal. I originally portrayed it as if it was leaning towards one side or the other. Which it wasn't. It's completely equal, meaning equal rights. It makes me think of the abolitionists with the slaves. The abolitionists were trying to abolish slavery and take a stand for the slaves. Also notice that the white man is drawn as an Irishman.

Sum of ratings:0 (1)

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Interpreting The Promise Land

by Kerianne Guza - Wednesday, January 31, 2018, 6:02 PM

The Promised Land is a political cartoon that illustrates Catholics coming to the United States. We can assume that they are Catholic given their appearances and the fact that the building they are on resembles the Vatican. One figure is wearing a tall, rounded hat, which would be the Papal tiara, or crown, that only the pope wears. The figure next to him is also wearing a tall hat, but it is pointed on top, with a cross on it. That is a Catholic bishops' Mitre.

They are looking on to the United States as if it is the Promised Land. This means that they are expecting to find happiness there and will bring their religion and other beliefs with them.

After careful consideration, I find that the cartoon artist was most likely anti-Catholic. Even though pope did not move to the United States, he is still in the illustration, his hand reaching towards it, as if to take it for himself. The figure next to him seems very pleased, with a malicious grin on his face. This cartoon may have been a kind of warning, urging people to not accept the immigrating Catholics into American society, fearing the influence they would have on it.

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Sum of ratings:2 (1)

2



Re: Interpreting The Promise Land

by Jonathen Gray - Friday, February 2, 2018, 5:51 PM

To me, it looks as if the editorial is trying to imply that the pope is still in the Vatican. As in, his seat of power will always be in Europe but his political control would be extended across the Atlantic to America. It certainly has the allusions to the Vatican control over Europeans and it's long lasting impact on the Protestants that fled to America, in part, because of Catholic persecution.

Sum of ratings:0 (1)

0



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You are a Man and a Brother

by Casandra Fountain - Thursday, February 1, 2018, 7:31 PM

My impression of the cartoonist's opinion is that slavery should be outlawed. It's not something they agree with and this person could be a Whig (or a Quaker, hint hint) given they don't side with the slavery issue. The main point that comes across in this cartoon is slavery is bad and should be abolished. It's showing a black man in chains pleading and begging up to whomever. The banner across the bottom reads, Am I not a man and a brother. This is questioning the opposing side with words that they use to describe themselves. Whites are men. Whites are brothers (not in just a family sense). Blacks are men too. Blacks are brothers too. The color of one's skin does not differentiate the definition of a man.

William Lloyd Garrison, the founder of American Antislavery Society supported the abolish of slavery in the 19th century. Along with Frederick Douglass who was an escaped slave who became a national leader of the abolitionist movement. He was a living counter-example to slaveholders' arguments that slaves lacked the intellectual capacity to function as independent American citizens. Northerners at the time found it hard to believe that such a great orator had once been a slave (wikipedia, Frederick Douglass). In our textbook on page 422, it shows the same cartoon asking for a woman instead of man. The description said how antislavery forces used the male version in Britain during their antislavery debates and it was an iconic image. I did some web searching and found that this image was originally approved to be the seal of a Quaker-led Society for Effecting the Abolition of the Slave Trade in 1787. (If you didn't attend last semester, Quakers were very much ahead of their time) It went on medallions that were worn as bracelets and as hair ornaments, and even inlaid with gold as ornaments for snuff boxes. Soon the fashion extended to the general public. The emblem was to focus public opinion on the evils of the African slave trade and to underscore the perception of black inferiority (pbs.org). Though it was almost a 100 years after the image came out, I would like to believe it had a hand in aiding the 13th amendment. The cartoon is a powerful statement and it circulated in many areas during the outlawing of slavery for different countries (America and Britain). We still are having a race issue in 2018, 153 years after slavery had ended. Yes, they are two somewhat different things but still relatable to each other. People still cannot see past differences. It's been a problem since the beginning and I personally don't see it changing soon unfortunately.

Sum of ratings:3 (1)

3



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Am i not a man and a brother.

by Rodrigo Santiago-Corona - Thursday, February 1, 2018, 8:33 PM

"Am I not a man and a brother?" is one of the earliest symbols of slavery's oppression, created to depict the degradation of the slave trade. The image shows a African man in chains. The man is bent on one knee, I portray this as kneeling down to someone who's superior to him. "Am I not a man and a brother" demands a view into Africans place in America, from human beings, rather than the status given to them by their owners, and traders as a "separate species," The design was originally adopted as the seal of the Society for the Abolition of Slavery. Today in the twentieth century, This piece still communicates the ethics, morality and the humanitarian mission of the abolition movement. The chains, words, as well as the kneeling down while pleading helped me interperate this image.

Sum of ratings:1 (1)

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At the South Analysis

by Christopher Cormier - Thursday, February 1, 2018, 8:55 PM

This is another cartoon that really jumped out at me. The impression I get from this photo is that black children are being trained to be "good slaves." This mother seems to be telling her son to be good or she's going to go tell the abolitionists and they will take him with them. Pretty much scaring him in to following what they're "supposed" to do. It's a shame that it was ever even like this, It just shows how different things were and how the racial divide was so real.

Sum of ratings:1 (1)

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Re: At the South Analysis

by Casandra Fountain - Saturday, February 3, 2018, 3:07 PM

To elaborate a little more to your post, I agree with your analysis of the cartoon. The mother is trying to instill fear into her little boy by telling him the "bad" abolitionist will come take him away if he doesn't behave. The cartoonist is clearing against the antislavery movement and wants slaves to imagine abolitionists being monsters. The mother appears to be talking sternly to her son and the little boys face is in disbelief what his mother is telling him. Many southerners wanted to stop the abolition movement. The mid 19th century was a very heated time for North and South. New territory was being purchase and won and needed to be decided if it was going to be slave or non slavery territory. The Compromise of 1850 helped with some of that. The South did have one advantage over the North and that wasthe Fugitive Slave Act. Talk about monsters coming to take you... these were the true monsters. Many northerners did not obey this law and still helped former slaves escape the South onto northern states or Canada via the Underground Railroad.

This cartoon does speak volume to our culture today because it is hard to ever think of a world where slavery was ok. And to even make light of it by a cartoon such as this one is hard for me, personally, to understand that thought belief. Even the message of the cartoon speak to how they saw blacks and their education level. The spelling of the words shows how she would actually be talking. I think if it was the other way around and a white person was the focus, the writing and education level would be different.

Sum of ratings:3 (1)

3

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Radical Anti-Slavery

by Camille Titus - Friday, February 2, 2018, 12:23 AM

After reading some other posts and re-looking at the cartoons I also felt moved by the "Am I not a man and brother?" drawing. This cartoon stood out for obvious reasons, the biggest one for me is that it's not degrading anybody. Which leads me to believe that this drawing would fall under the anti-radical part of nativism. Because during this time most white Americans didn't see African Americans as humans, but saw them beneath themselves. "Because humankind (female and nonwhite more than others) was innately sinful and prone to disorder, God ordained a fixed social hierarchy in which white men exercised power over others." (Textbook pg. 416) So in this particular cartoon, because it's so emotionally powerful, I think it would be very radical in the 19th century. By not only asking this question but also using a man that looks to be begging or praying, who wasn't supposed to be viewed as a man. I also believe this to be on the radical side because of how few abolitionists there were, I think our professor said only 2% were extreme abolitionists. Since very few people believed in the human side of African Americans I assume this cartoon was very eye opening, and hopefully made people look a bit deeper.

Sum of ratings:2 (1)

2

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Re: Radical Anti-Slavery

by Camille Titus - Friday, February 2, 2018, 9:49 AM

To clarify my earlier post I think this cartoon would have similar reactions that Uncle Tom's Cabin had. Popular in the North/Northeast but not in the South. Because the idea of seeing a African Americans as a human is so unusual during this time I'm sure there was some pushback to this radical idea. Which is why I thought this cartoon would fit nicely with anti-radical nativism. I also thought it was interesting to find that this cartoon is actually a British drawing "American abolitionists used that image as well, but added a similar image of a supplicant female slave..." (Textbook pg.422). This interested me because I would have thought using similar or the same techniques of the British would probably create its own kind of backlash. Mostly because I assumed that we still didn't like Britain and wouldn't want to be like them in anyway.

Sum of ratings:1 (1)

1

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Running Away With the Ballots

by Jonathon Gray - Friday, February 2, 2018, 4:37 PM

When looking at the political cartoon "The Ballot box" you can tell the author is taking an anti-immigration stance on German and Irish immigration. Can you really trust An Irishman and German drunk on Irish whiskey and German lager with the fate of American votes? The answer the author wants you to arrive at is that no you cannot. They'll steal votes, figuratively and literally.

It's effectiveness for me in present day is viewing it in the lens of history repeating itself constantly. The Irish/Germans are all drunk, Jim Crow laws are justified, voter suppression is justified because 3 million Mexicans are voting illegally. It's a shallow and erroneous attempt to disenfranchise a voting block to prevent them from having political influence with a delusional outlook at reality.

I would believe that this cartoon would have reinforce opinions with the base of Protestant nativists who already held the view that the largely Catholic Irish and German citizens would vote against the interests of Protestant citizens. I don't believe it would be effective in swaying votes but a true voting base requires constant reinforcement of beliefs.

Sum of ratings:2 (1) 2

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Interpretation of Editorial Cartoon "At the South"

by Maclain O'Leary - Saturday, February 3, 2018, 2:26 PM

The editorial cartoon titled "At the South" I believe has a lot of meaning in one small line of writing. For starters, the picture depicts a black mother scolding a small black child. Both of the individuals in the picture are depicted as normal people, which, as we know, was usually not the case for blacks who were normally depicted as deformed and animal like. So at first glance you may think that this picture was made by someone anti slave. However, I believe this was actually created by a pro slavery individual. Here is why. The line of dialogue that the mother is saying to the child is "Now de Julias! If yer aint' a good litte nigger, mudder'll call de big ole bobolitionists and let um run away did yer". Now, obviously just by the dialogue, you can tell that this is someone who is insulting slaves by writing like they do not know how to speak. While the majority of slaves were illiterate, I do not believe that anti slavery cartoonists would depict a slave in this manner. Also, the writer is using abolitionists as a threat to their child. Saying that if they do not behave, they will be taken away by the abolitionists. This frames the abolitionists as this evil force that comes and takes away children from their families, which again, I do not believe anti slavery cartoonists would do.

We know from our studies in class that William Lloyd Garrisons 3 step plan for freeing slaves was;

1. Gradual free slaves
2. Compensate Masters
3. Resettle blacks in Africa

This means that maybe the southerners were using the fear of being taken to a foreign country as atactic to attack the "American Antislavery Society"

Sum of ratings:0 (1) 0

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My new Irish views

by Jordan Lopez - Saturday, February 3, 2018, 11:09 PM

The cartoon of the irish and black man on the scale was a shock to me when introduced to this class. I knew the perspective on blacks back in the 19h century was bad and they were viewed as less then humans. I never knew this for the irish. Americans didnt like them comming over to this land because there different view on religion and they were really poor

and just were different. Seeing a book title by the historian John Higham called "Strangers in the land" kind of shows us how people migrating to america showed more of a diversity then some didnt like because there were people with different cultures and differences that werent aligned with them. One quote by Edward Freeman talks about how he wishes for every irish-men to kill a black man and get hung for it. Saying such thing today would be insane and im sure that Edward freeman was a british man that didnt even live in the U.S but was only visiting. I do believe alot of people agreed with him at the time which is sad to see now but not all were. I do forget the name but our teacher had stated how someone called him out on his comment on the irish and black man and he barely saw it as morally wrong. Today I view that as adsurd and many others will agree but seeing cartoons deplicted such viewpoints of other ethnicities is eye opening. It definitely shows us the minds imagination of individuals who looked down upon races other then their own.

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