

# HST 202: History of United States W19 (Escobar)

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## Forum 2

### Interpreting Editorial Cartoons

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**Interpreting Editorial Cartoons**  
by [Joe Escobar](#) - Friday, January 25, 2019, 9:48 PM

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

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IMPORTANT - SUBJECT LINES

BE SURE to use an informative subject line for your post, which clearly describes the cartoon name you are addressing. Do NOT simply leave it RE: Interpreting Editorial Cartoons

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**The Promised Land interpreted**  
by [Justin Miller](#) - Sunday, January 27, 2019, 3:16 PM

I can conclude based of the cartoon that the cartoonist is anti-Catholic. Their main point for this cartoon is that the Catholics want to invade and take control of the U.S. this is shown in the two central figures who are rather lavishly dressed, obviously very prominent individuals, and are looking out at the U.S. with sinister looks on their faces. There are also halberds behind the cross showing hostile intent. Finally, all the figures shown are rather over weight, showing their greed.

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**Re: The Promised Land interpreted**  
by [Christopher Bischoff](#) - Saturday, February 2, 2019, 10:50 PM

I agree with you that the cartoonist is anti-catholic. However, I wonder whether the cartoonist is anti-Catholic because of the immigration of Roman Catholics during the 1840's, or because Spain owned Florida prior to the 1819 Adams-Onis Treaty (Murrin 311, 377, 462). It looks like the man looking through the telescope is looking towards Florida or perhaps to Mexico. Both were territories held by Spain. Secondly, the King is standing together with the Pope pointing towards America while the Pope steeples his hands, indicating his greed and confidence. A giant Catholic cross sits in the background. Which suggests that the Catholic church supports Spanish expansionism and/or Catholic expansionism, and is the theological foundation for it.

Something I found amusing is that they have halberds, which like you said show hostile intent on their part. However at the time Americans were using musket which are superior to the halberds. Then I wondered if the cartoon was from an earlier time, but ruled that out because of the label "United States of America" which

means it was post-revolutionary war, in which there were firearms and cannons. If the cartoonist was trying to portray the Catholics as hostile he should have replaced the halberds with muskets, and the telescope with a canon. The more I think about it, the more I think he put the telescope and halberds in the cartoon for a reason. Depending on when this cartoon was drawn, Americans had firearms and possibly the telegraph which were both superior forms of technology. So while I think that the cartoonist is trying to warn Americans to be wary of Catholics coming into the U.S. based on the history of Catholics in the New World, he is also portraying a lack of European technology.

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**Re: Interpreting Editorial Cartoons**  
by [Maclain O'Leary](#) - Monday, January 28, 2019, 6:12 PM

The political cartoon I decided to interpret is the cartoon entitled "The Scale". This political cartoon reaffirms what we learned in class about the view of the Irish in the 1800's. Most of this term we have learned about the mistreatment of Black's in this time period, but they were not the only ones who were mistreated. The Irish were seen as equally subhuman and inferior as Blacks. This is evident in what we learned about NINA (No Irish Need Apply), that the Irish were rarely given the same opportunities as White Americans. The cartoonists opinion depicted in this cartoon is that of the Irish being just as "bad" and "inferior" as blacks. The cartoonist has depicted a scale, where one side sits a black man, and on the other side, an Irishman. Both are depicted with animal like features, looking almost Simian. The scale itself sits equal, neither being above the other, showing that they believe that the Irish should be viewed equal to Blacks. Also interesting, are the words listed on the scale itself. The words Black and White as well as North and South are listed. I interpret this as no matter where in the country they are, or whether Irish are technically white, it doesn't matter, and that the Irish are an inferior race. The 1800's was a time of discrimination, I think the quote we heared in class sums it up the best, "To fix the problems in our country an Irish should kill a Black and be hanged for it". This type of political cartoon sent the message that people should be intolerant not only to Black's but to all those who are not "Americans". While not depicted in this particular cartoon, people had this same thought process for the German immigrants as well.

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**Re: Interpreting Editorial Cartoons**  
by [Pablo Carrasco](#) - Wednesday, January 30, 2019, 3:21 PM

The scale was amazing on representing the views on the Irish at this time, and I really agree with your views on this cartoon. When I saw the "North" and "south" titles I'm with you on that as well, but I had another way of looking at it. The two figures in the image are stereotypical representation on the two peoples, and It seemed like the image might of been a mockery response to the northerners abolitionists. A kind of "You criticize us the treatment of blacks but look at you with the Irish" kind of thing. The moral scale as you would put it is even. This is kind of a stretch but this popped up when I was looking at ways to intereptate it.

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**Interpreting Editorial Cartoons**  
by [Sebastian Garcin](#) - Wednesday, January 30, 2019, 9:18 PM

I can see where you are coming from and understand your argument. The white male in the cartoon does greatly resemble the other political cartoons of Irishmen that we saw in class, were they are depicted as more simian than human. It certainly would make sense because both the African Americans and the Irish were viewed pretty much equally as lesser creatures, and without any real value.

The piece of the cartoon that made me start to reconsider that viewpoint was the word "white" on the right side of the scale. I don't believe that a white political cartoonist at that time would ever consider an Irishman to be of the same "superior" race. The whites veiwed themselves as a higher race of more value to that of the Irish or the African Americans. That is what swayed my belief to my original argument but I can understand political cartoon being percieved both ways. What are your thoughts?

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**Re: Interpreting Editorial Cartoons**

by [Tyler Weiss](#) - Thursday, January 31, 2019, 6:32 AM

I think they only saw Anglo- European, as in Protestant whites, as superior. They may have still seen Irish as white, but because they were Catholic, they were thought of as inferior. I believe the racism that most Americans felt towards Irish had little to do with their actual race, as it had to do with their religion. Had the Irish been Protestant, would Americans still have thought of them as ape-like and inferior?

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**Interpreting Editorial Cartoons**

by [Sebastian Garcin](#) - Thursday, January 31, 2019, 9:05 PM

I believe that if the Irishmen we're Protestant instead of Catholic there would have been less discrimination against them. One of the reasons, if not the main reason that they were discriminated against was because they were Catholics. I'm not saying that if they were Protestants or some other religion that there wouldn't have been discrimination against them. But I do believe that the whites would have found them more acceptable or tolerable in a sense. I believe that they probably would have been treated like the fur Trappers, in that they accepted their presence but still didn't have very much respect for them. The whites still may have regarded the Irishman as a different and lesser race but I think that it wouldn't have been to the extent that it was if they were Protestant rather than Catholic.

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**Re: Interpreting Editorial Cartoons**

by [Pablo Carrasco](#) - Friday, February 1, 2019, 2:40 PM

This reminds me on the treatment of the native americans as well, I always thought it had to do with the race itself, but in this case it was the culture differences. Protestant or Catholic the culture differences of the Irish would have been another reason to see as inferior.

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**Re: Interpreting Editorial Cartoons**

by [Pablo Carrasco](#) - Monday, January 28, 2019, 6:26 PM

I decided to evaluate "The Promise Land". It was pretty clear that the artist was stating that the United States is under attack from european catholics. The artist does a great job portraying a vindictive plot to attack the United States. A group of bishops and clergies stand what appears to be a church or even the Vatican looking over the the atlantic with a faint silhouette of the United States in the distance. In the back of the group of catholics we see pikes among the mob cementing more of a notion of an attack. This type of political cartoon was supported by evangelical protestants who believe that the catholics (mostly Irish and Germans) were going to ruin this vision of a country they were trying so hard to build and reform. Now in class we evaluated multiple cartoon portraying catholics and how portions of america viewed them. One of the best ways to view a nation's state of mind is through the media. A cartoon like this shows that americans (not all) saw this surge of immigration as a threat to the nation. As for today some of these themes reside today. It's fascinating to see white european religious populations to be so heavily ridiculed, because today it seems to be that these immigrants are accepted more so than others. Please give some feedback I would love to discuss a topic like this, and further analyse these cartoons.

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**Re: Interpreting Editorial Cartoons**

by [Nolan Hart](#) - Saturday, February 2, 2019, 2:42 PM

I agree with you, and think that this ties in nicely with the Monroe doctrine, and the idea of "America for the Americans". I believe that the cartoon is meant to be twofold, both mocking the imperialist Europeans, and the church. The idea of the cartoon, as I see it, is to jab at the greedy Catholics, and to promote the fear of another bout of European colonization. This is clearly a jab at Catholics, and their history as invaders.

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**Equality Scale.**  
by [Quinton Liebl](#) - Monday, January 28, 2019, 6:28 PM

Upon first glance of the "Scale" cartoon, I initially thought that Nast using the scale to try to state that Northerner's rights were equivalent to those southern slaves. I assumed that this cartoon was in favor of the White Northerners, as a campaign to allow Northerner's to votes for abolishment against the government that was trying so hard to avoid the subject. Though after more inspection, I believe it is against abolitionists and the Northerners that believe slaves are equal. I got to this point because I noticed that the face of the white man was very "ape-like", a tactic used to offend Irishman and Germans in other political cartoons. I believe Nast was trying to say that for those who believe that white men and black slaves are equal are foolish and uncivilized.

I believe the most of the people of the South were in agreeance with this cartoon, though some Democratic Northerners may have also agreed; all anti-abolitionists. The division between the two parties in the two-party system was almost all due to the argument of expansion, slavery, and their rights.

"Although the division between slavery and freedom in the rest of the Louisiana Purchase had supposedly been settled by the Compromise of 1820, the expansion of slavery into new territories instead became an explosive issue." (Liberty, Equality, and Power. Pg. 432)

With the expansion of nearly 1,150,000 square miles of new territory in the United States (Liberty, Equality, and Power Pg. 456), this could have influenced a fair amount of people to participate in the time of "Manifest Destiny" by "bettering" America and allowing slavery into new territories.

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**Re: Equality Scale.**  
by [Benjamin Planck](#) - Saturday, February 2, 2019, 10:04 PM

I see where you stand on the fact that the cartoon portrays not only slaves as equals to white folk, but also that the Northerners were portrayed as "ape-like", but I'm curious as to why you think that most Southerners were supportive to this cartoon? I find that hard to believe given that the South would never have portrayed slaves as equals. The cartoon does seems to serve as a rallying call to fight for the rights of slaves in the act of expansion, I just can't see the South being on any sort of agreement with the message the cartoon was intended to send. Who else do you think might have been the driving factors behind the drawing?

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**Am I not a man and a brother?!**  
by [Christopher Bischoff](#) - Monday, January 28, 2019, 7:33 PM

My interpretation is that the cartoonist was trying to portray the division the country had on the slave issue. The left picture represents the North's viewpoint on slavery, which was that slaves were equal human beings and that they should be given their freedom. The cartoon shows a realistic looking black person shackled in chains, on his knees with his shackled wrists raised to be freed.

The cartoon on the right depicts the Southern viewpoint, or might be used in the South as propaganda to keep slavery; it shows slaves as wild murdering arsonists. The cartoon depicts a cartoonish black person with a wild expression on his face, holding a torch and sword. In the background there is a building burning and by his feet are three corpses which he presumably killed.

The other big difference besides the depiction of slaves is the phrased used in them. In the cartoon on the left, it says "Am I not a man and a brother?" which suggests humbleness and equality. Whereas the cartoon on the right says "Am I not a man and a brother!" which combined with the picture depicts slaves as less than men.

The rising tension on the slave issue was exemplified by nine northern states passing personal liberty laws which prohibited the use of state facilities (courts, jails, police or sheriffs and so on) in the recapture of fugitives that had escaped into free states (Murrin 450).

<https://drive.google.com/file/d/1uHDRd442kKgFprAUTodySXtOqa1DBIMH/view>

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**Holy Horror**

by [Reed Battaglia](#) - Monday, January 28, 2019, 8:01 PM

After analyzing the “Holy Horror” cartoon, I have come to the conclusion that the author of this cartoon didn’t like Irish, Catholic people. The author drew the Irish woman to look like a monkey, and put two bottles of what I presume to be whiskey in her basket. As for the African-American woman on the right, she seems to be middle-class. The main point I feel the author was trying to make is degrading the white woman's family for voting against African American suffrage.

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**Re: Holy Horror**

by [Pablo Carrasco](#) - Wednesday, January 30, 2019, 3:34 PM

The text definitely helps with this one because I wouldn’t have a clue what was going on here. I have a question for you my dude. Why is that the white women was drawn as a “monster” and the African American women was represented elegantly and a obviously more civilized? Why not have them both look like monsters?

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**Re: Holy Horror**

by [Justin Miller](#) - Wednesday, January 30, 2019, 6:02 PM

While I agree that the white woman is being degraded for her husband voting against African American suffrage, I don’t think she was meant to represent Irish Catholics. Rather I believe she was meant to represent anti-abolitionist in general and show them as being monsters that can’t even see their fellow humans as humans. Also, the white woman shown is obviously a woman of wealth as she is specifically named as Mrs. McCaffraty and that her husband Mr. McCaffraty “voted against Negro Suffrage,” as it says in the subtext, making it unlikely that she was Irish as there weren’t many Irish of wealth at the time.

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**Re: Holy Horror**

by [Tyler Weiss](#) - Saturday, February 2, 2019, 3:38 PM

I think Reed is right when he says that the artist of this cartoon is degrading Irish immigrants with the way that he portrayed Mrs.McCaffraty. It wasn’t super clear to me at first, but it does kind of like she was drawn to look a little ape-like, which was the common cartoon portrayal of Irish immigrants of that time. This artist was clearly anti-Irish but was pro Black Suffrage. This makes me think they were definitely a northerner, and the garb of the ladies also seems to confirm that. I do find it interesting that they chose to draw an African-American woman sitting next to Mrs. McCaffraty on the passenger car. Even if, hypothetically, Black Suffrage had passed, the other woman sitting there would still not have had the right to vote. It’s an interesting choice for subjects of this cartoon. Mrs. McCaffraty didn’t even vote against the bill herself, her husband did, and the other woman wasn’t directly affected by the proposal of this bill, other than the fact that if she was

married, then her husband might have been granted the right to vote. While it seems that the artist clearly thinks African-Americans were more deserving of the right to vote than Irish immigrants, it can be argued that both characters in the cartoon were affected just as equally by the outcome of this bill not passing.

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**The Scale**  
by [Benjamin Planck](#) - Monday, January 28, 2019, 8:31 PM

The Scale:

The scale caught my eye because of its simplicity. After a further look however I found it to be much deeper than I originally thought. A few obvious clues as to what this comic might represent were the scale(representing liberty and equality), the North and South labels, and the fact that the person representing the South is black while the person representing the North is white. What is cool to me is that the scale is evenly weighed, this told me whoever drew this was most likely an abolitionist. By looking at the two men you can very clearly tell that the Southerner is dressed in a farmers clothing and the Northerner is dressed in business casual. Here is where it gets interesting to me, the two men are looking at each other, but only the black man is smiling. I believe this could represent the hidden unwillingness of the North to fully accept African Americans as equals, while simultaneously representing the Southern African American's absolute desire to go North. Whoever drew this was definitely against slavery, but also extremely skeptical of the North's intentions. One other aspect of this cartoon struck me as interesting, the white Northerner is drawn to look like either an ape, or a Neanderthal. Could this be because the artist who drew it was black and was dishing out some well deserved payback? Or was the artist demonstrating the stubbornness/overall lack of knowledge up North when it comes to slavery or the struggles that lay upon the shoulders of African Americans? The more I look at it the less I can imagine that the artist of this cartoon is in anyway pro-slavery, I tried to analyze it with the sense that maybe this cartoon could've been drawn to inspire those in the South to further their fight against abolition, but I just can't see that because of how the face of the Northerner is portrayed. It simply wouldn't be drawn to look like a simpleton. If anyone supported this cartoon it was definitely William Lloyd Garrison or Frederick Douglass, because not only is this cartoon anti-slavery, its representing TOTAL liberty and TOTAL equality between the two races. I can't say for sure how effective this cartoon was, but based on that whole "Civil War" thing, I'd say it inspired some people. The topic that this illustration represents is incredibly relevant even today, as divisiveness in this country is abundant at the moment. I totally support this cartoon and whoever drew it would be more than welcome to come over for dinner.

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**Re: The Scale**  
by [Justin Miller](#) - Saturday, February 2, 2019, 12:59 PM

I will agree that the person who made this was probably an abolitionist, but a racist one. I think that the "white" of the north represents the Irish not abolitionists, as they are rather "subhuman" in appearance. But they're definitely an abolitionist as most abolitionist, while against slavery, wanted to send the slaves "back" to Africa. So, by showing the Irish and blacks as equal, the artist shows that they would like to have neither in the country and consider both to be inferior, as most people in the country really didn't want the Irish there at all, as shown in the phrase "No Irish Need Apply." So instead of showing that blacks and whites are equal, as you interpreted, I instead think that this shows that the Irish and blacks are equal, and that both are bad.

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**Ballot Box**  
by [Bailey Deverell](#) - Monday, January 28, 2019, 9:08 PM

This cartoon reflects what I imagine would be the sentiment of many Americans in the middle half the nineteenth century. During this time period famine, civil unrest and lack of opportunity in Europe had brought hundreds of thousands of Irish and German immigrants to the United States. Most Irish immigrants would have been Roman Catholic and the people of the United States were mostly Protestant, and the Germans brought with them many elements of their cultural traditions which may have caused resentment in some communities in the United States. But a sin shared by both the Irish and the Germans in the eyes of mid-nineteenth century Americans would be that

they could become citizens, take jobs that should rightfully belong to “native-born” Americans and of course, influence elections. Americans in the southern United States probably feared that these immigrants would affect American democracy by possibly adding to a growing abolitionist sentiment, since most Irish and German immigrants settled in the eastern United States. And Americans from the eastern United States were probably most concerned that the mass immigration taking place would create a lack of opportunity for “native-born” Americans.

From what I can gather about this cartoon it seems that the artist behind it may agree with what they are presenting here. It could be that they are simply trying to make a joke at the expense of Irish and German people, but the ballot box in between the Irish caricature and the German caricature leads me to believe that the cartoonist meant for their work to convey a specific message. That message being that Irish and German people are just drunks who influence American politics.

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**Re: Ballot Box**  
by [James Hebert](#) - Saturday, February 2, 2019, 4:23 PM

Hi Bailey! First of all, great job organizing you post. I really enjoyed it.

I agree completely with what you said about the resentment between the american people and the Germans/Irish, because it’s simply the fact of the matter. I just want to add one more idea into the mix when thinking about the ballots.

The American people used to physically fight one another in order to get to the ballot box. This being said, when you have a mischievous, sneaky Irishman/German being portrayed here taking the ballot box while the fight goes on, this alone causes tension between the two types of people. These cartoonists wanted to portray the immigrants as filthy drunkards who would only bring this country down, which is completely not the true at all. Let me know what you think!

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**Re: Ballot Box**  
by [Bailey Deverell](#) - Saturday, February 2, 2019, 8:58 PM

It is easy for us today to judge people by our own modern standards. But in the 19th century there was no Internet, formal education was limited, and many peoples ideas and perceptions about the world and their country would have been influenced greatly by the news and political journals that this cartoon would have surely been featured in. When Americans saw immigrants being portrayed in this light in the 19th century it had a much more powerful impact on what Americans might believe than it does today.

Thanks for pointing out the fight that was happening in the background. I forgot to include that in my interpretation of the cartoon.

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**How Slaves Were Mostly Portrayed In The South**  
by [James Hebert](#) - Monday, January 28, 2019, 10:17 PM

I chose these pictures because they really told a story about how the southern slave owners viewed the african american slaves. In the picture on the left, there is a slave in bondage pleading with what I can only assume is his master or other individuals to be set free. On the right, the slave after being freed, is murdering those who set him free. This is really eye-opening for those who don’t own slaves (mostly the rich plantation owners owned slaves). Portraying african americans as evil, backstabbing liars. This of course is not true, but it supports the agenda of the democrats of the south. I am sure that photos like these only helped promote the anxiety and nervousness that southern slave owners already felt.

The opposing side to this photograph would state that slaves are equal to the white race and would only want to be set free, rather than murdering their previous owners, but I guess that it all depends on how the owner treated the slave during his ownership. For example, in the NAT Turner film "12 Years A Slave," we can clearly see that Turner's owner treated him better than some of the other owners did with their slaves. He even gave him a violin when he found out he could play. This argument is based on the humanistic side of the slave's mind.

All in all, the purpose of these photos is to demean the slaves and to promote harsher slavery.

Let me know what you think!

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**A "holy horror"**

by [Nolan Hart](#) - Monday, January 28, 2019, 11:03 PM

In the cartoon "holy horror", a black woman is depicted sitting next to a white woman in a streetcar. The white woman looks very upset, and even disgusted. She also carries a basket of groceries with multiple bottles of wine. Her face is also looking up, and towards the other woman, while the black woman is looking down and away. By comparison, the black woman looks dejected, and submissive. Based partly on the drawing, and the text at the bottom, I can say that the author probably was opposed to both free blacks, and their suffrage. For me, the facial expressions were what led to my opinion, as well as the general difference in body language. I believe that this would have been a pro slavery comic, and would be well received by such persons. To me, this comic serves to rile up the pro slavery crowd, while doing the same for the anti-slavery crowd.

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**My conclusions for "The Scale" cartoon**

by [Sebastian Garcin](#) - Monday, January 28, 2019, 11:05 PM

My conclusion for the political cartoon "The Scale" is that the cartoonist was trying to show that whites and blacks have and equal value. While most political cartoons showed African Americans as lesser than, or more primitive than the Anglo-Americans, this cartoon presents both in a similar fashion. In fact the African American man appears to be more human that the white man, who looks more ape-like. They are both sitting on a scale and they are both weighed/valued same. I believe that this cartoonist is stating that both the blacks and the whites are to be valued the same, as equals, and that the African American is just as, if not more human than the Anglo-Americans,

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**Re: My conclusions for "The Scale" cartoon**

by [Bailey Deverell](#) - Saturday, February 2, 2019, 8:43 PM

I think that your interpretation of "The Scale" is a fair one to make. It makes sense to me if you take it literally. However I would argue that the artist was trying to depict an African American and an Irishman, which would certainly change the meaning of the cartoon.

However if your interpretation is correct and this cartoon is meant to show that white men and black men are equal, than this cartoon may not have been the most popular in its time, even when you consider that the American Civil War was looming overhead and abolitionism was a growing movement. It was still not a very common opinion to have. Many white people at this time probably would have scoffed at the notion that they were actually equal to African Americans. They may not have agreed with slavery, but there was still deep-seeded prejudice in white American culture at the time right before the outbreak of the Civil War. An opposing point of view to the one presented in this cartoon is the "scientific racism" that Mr. Escobar mentioned in class. Even white men of science believed that there were fundamental differences in the anatomy and physiology of African Americans-something we know to be completely ridiculous today.

In conclusion we as students in the 21st century will be looking at this cartoon in a very different light than most people in the 19th century would have. That's why I think you may have missed that the ape-looking white man was meant to be Irish.

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**Hollywood Mythology Vs. Editorial Cartoons**

by [Quinton Liebl](#) - Tuesday, January 29, 2019, 1:23 PM

I went to take a look at other photos to dissect. I decided that the Irishman and German “stealing” the ballot box was very interesting. We all know that the mass immigration of German and the Irish began around the mid-1840s, in hopes for more opportunity in the land of the free. With them, they brought the culture that most American’s were against. Catholicism had been a minority compared to the majority of Protestant American’s. Whigs and many Native-Democrats believed that they were destroying “the heart of American republics’”, by trying to change the views and teaching of the schools. Even one of the books that were taught in school stated that Irishman was “passionate, ignorant, vain, and superstitious.” (Pg. 407.) This was one negative aspect that could very well give influence to the Nativist post. Along with religion, they brought a substance that had been banned for some time. Whiskey and Lager were considered a drug by the American Temperance Society (pg. 411 Liberty, Equality and Power.) The stigma of being a violent, drunken and one with no moral value was attached to anyone who participated in such “sin”. I believe a lot of this photo is attached to the American Nativists. I think this cartoon was published to give American’s the idea that the mass introduction of these foreigners to the states have had an impact of the politics in the 1840s.

I believe these political cartoons can be related to the “Hollywood History & Mythology” Forum. We talked about how inaccurate depictions of certain Historical events could manipulate or influence someone’s opinion or view of a certain subject. I believe that these political cartoons do the same. Hollywood uses drama and fiction to show a hero or to get you to root for a certain character even if it was inaccurately portrayed. These photos seem to have the same reactions, even if it is inaccurately portrayed. These photos are dramatized and exaggerated in order to get someone to side with their view. Not all Irishman and German’s were drunkards, uncivilized people, though this dramatized depiction could have had an impact of someone on the opposite side. It seems like this political tactic could have been used and blown up to get reactions of other American’s who were not considered a Nativist.

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**Re: Interpreting Editorial Cartoons**

by [Tyler Weiss](#) - Wednesday, January 30, 2019, 7:59 PM

The cartoon titled, “The Scale,”in my opinion, was created by someone who had particularly racist viewpoints regarding African-Americans and Irish. The character on the right side of the scale is being portrayed as an ape, which caused me to remember the other image, also done by Thomas Nast, that Joe showed us in class last week of the St. Patrick’s Day riot between police and, “Simian Irish,” where all the Irish were drawn with simian, or ape-like faces. In the cartoon, “The Scale,” I wonder if Nast was influenced by the scientific claims of the time that Africans were a completely separate species, inferior to Anglo-Europeans, and was drawing a connection (pun intended) to the Irish, saying that they too were subhuman. By drawing them on a scale that is perfectly balanced, he is saying that the Irish whites of the north are exactly the same as the blacks of the south. I believe that a large percentage of the American population during the mid 19th century probably agreed with this cartoon and it was probably a popular one, given that it was done by Thomas Nast, and according to the wikipedia article on Editorial Cartoons he was one of the most successful cartoonists of his time.

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**"At the South"**

by [Quinton Liebl](#) - Thursday, January 31, 2019, 8:22 PM

“At the South” photo is very hard to decipher. I’m unsure if this is the actual reasoning behind it, but it’s the one that would make the most sense. It seems as if the main audience for this photo is toward slaves. The mother in this photo is threatening the child that if he doesn’t behave, the abolitionists will come and swoop him away. It’s almost as if they were trying to label them as monsters. I believe that this was created by people who were pro-slavery. For slaves who aren’t in the political loop, I can see how this could scare them to “behave” or follow the white man’s rules. This is interesting for me because it’s almost hypocritical for them to label abolitionists as kidnappers. Most of the people who would back up an anti-abolitionist, would also likely support the “Fugitive Slave Act of 1850”.

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**Battle of the Ballot Box**

by [Christopher Bischoff](#) - Friday, February 1, 2019, 7:52 PM

I think that the cartoonist was trying to portray the Irish and German settlers influence on the elections due to their large numbers. Around three million immigrants entered the U.S. in 1845, which was around 15% of the population “...impelled millions of German and Irish peasants to emigrate. A majority came to the United States...” The cartoon shows two gentlemen wearing barrels, one says Irish whiskey and the other says lager bier. They are both running away from a riot behind them carrying a ballot box between them, and it looks as if the Irish gentleman is about to attack the German gentleman with a stick or a bar. Obviously the cartoon is an embellishment but I think that the barrels of alcohol and riot in the background are indicative of the social and economic stability at the time. “Several ethnic riots between Protestant and Catholic workers over the years culminated in pitched battles and numerous deaths in Philadelphia in 1844. In several eastern cities nativist political parties sprang up in the early 1840’s with the intent of curbing the political rights of immigrants....The social and political life of both the Irish and the Germans revolved around taverns and beer parlors at a time when the temperance crusade had sharply curtailed drinking among native-born Protestants” (Murrin 462)

Americans were wary of the large number of Irish and German immigrants coming in. Not only did the new immigrants have a significant influence on politics, the surge of unskilled labor drew wages down as competition grew (Lecture). On top of that there was also a religious clash between the Protestants and the new immigrants Catholics. I think that the worries regarding immigrants led the American people to legislate new laws regarding prohibition of alcohol, education, and naturalization.

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**Ballot Box**

by [Pablo Carrasco](#) - Friday, February 1, 2019, 10:53 PM

My second evaluation is “Ballot Box” and at first glance it is obvious that the cartoonist is opposed to the heavy immigration of Irish and Germans. The man on the left is a stereotypical representation of the Irish having freckles and covered in a whisky barrel. The man on the left is covered in a lager barrel representing a German. In the background a mob is in a middle of a conflict (probably american) while these two men are running off a with a ballot box. This is a cry for action for american nativism. Due do to the blatant racism is is pretty clear what was the position of the supporter behind this cartoon. The cartoonist was most likely a Whig due to fact that most Immigrants were democrats due the fact most of them tolerated them (pg. 373 immigrants in politics). Although most of the immigrants became democrats 73 percent of them lived in free states. Due to this immigrants rubbed shoulders with the small black population in the north.Violence and riots would break out because of this. Northerners saw the Immigrants as a major detriment to the american system. When first analysing this cartoon I thought it was targeting the two europeans due to the religious practices, but it was more because of the impact they had on the politics.

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**Holy Horror**

by [Reed Battaglia](#) - Saturday, February 2, 2019, 4:20 PM

I think with the “holy Horror” cartoon people who were against African American would have agreed with the cartoon. With the exception of the African American women drawn in nice cloths. I think this cartoon was fairly effective because the hate in America grew toward Catholic’s. Even now in present day people still don’t like Catholic’s all that much.

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**Holy Horror**

by [Reed Battaglia](#) - Saturday, February 2, 2019, 4:31 PM

As a student in learning history today I think it is highly effective to learn the past. Especially the 1800’s because we were such a young nation and not knowing tell later how bad the mistake we made were. I think the biggest influencer with this cartoon to me was the whole catholic thing going on with the church right now. Even though this cartoon was drawn so long ago, you can still see the hate for Catholic’s in general is there still.

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**Am I Not A Man**  
by [Pablo Carrasco](#) - Saturday, February 2, 2019, 9:24 PM

Originally used by British anti slavery movements, Am I Not A Man will be known a one of the most iconic antislavery images.This "cartoon" is pretty powerful with it's a message. It shows a slave on one knee with his arms up as if he was praying for forgiveness. The man is in bondage and wraps and looks as if he just got captured. This cartoon would have been used for abolitionist and anyone who opposes slavery. The image also caption am I not a man or brother, questioning the morality of the treatment of slaves. I'm fixated on the choice to use the word brother. I believe is to target evangelical protestants the overall religion in the United States especially in the south. Now there is another depiction of this but entirely different It shows a slave who looks like a beast with his mouth wide open showing his teeth. The slave is holding a sword with slaughtered bodies in background (women and children). Further back you see a house on fire. This time the caption says "Am I Not A man Or Brother!" The artist is mocking the original cartoon. This could of have been a response to the Nat Turner revolt in 1831. Questioning it by asking "would a human do the horrors that were committed?" This cartoon is for the people of the south and a reminder of the violence a slave can bring upon a community (super hypocritical). Again this cartoon is great because you can see both sides of the argument on the issue of slavery. How one side really sees these people as monsters and non-human and another shows the sorrow and immorality of being a person in bondage.

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**Re: Am I Not A Man**  
by [Quinton Liebl](#) - Saturday, February 2, 2019, 11:11 PM

It's very interesting to see the comparison of both sides of the argument. It's also not surprising that the right photo was shown to try to represent the "true" free-blacks. I believe that the main audience could be a majority of Evangelical Southerner's, abolitionists, and anyone who was avoiding arguing the subject of slavery, just as most of the people in political power tried to avoid it. I believe that the Democrats were mostly responsible for this editorial cartoon. "Democrats [were] who incorporated racism into their political agenda" (Liberty, Equality, and Power. Pg. 417). They had "scientific" backing done by John Van Evrie that "proves" that "it is a palpable and unavoidable fact that Negroes are a different species." (Pg. 417) Therefore, their acts of wrongdoing and doubt were excusable. Not only were they influenced by scientists, they many people were exposed to dramatized stories of slavery revolt. Herman Melville wrote a novel about slaves who had taken control of their Captain's ship. (Pg. 418) With these influences came stereotypes attached to slaves. Such stereotypes as "ignorant, and prone to drunkenness and thievery." (Pg. 417) or that they were "shrewd, and secretive... awaiting the chance to steal from them or poison them." I believe these forms of racism was used by mostly the Democrats for their political agenda, but I believe their audience wasn't for anyone specific, but for everyone.

I'm also curious to know how these were present to people during this time. I wonder if whoever drew the right photo had put it side-by-side for all to compare themselves.

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**Re: Interpreting Editorial Cartoons**  
by [Maclain O'Leary](#) - Saturday, February 2, 2019, 11:48 PM

For my second political cartoon I chose the cartoon titled "At The South". This one for me is particularly interesting, but first to describe what is happening in the picture. Again, the picture is titled, "At The South" therefore we can assume it is set in the south. The picture is of a Black mother scolding a Black child, and underneath the picture there is a quote that says "Now den Julius, If yer aint a good little nigger, Mudder'l call de big ole Babolitionists and let um run away wit yer". Let me translate, "Now then Julius, if you're not a good little black boy, I will call the abolitionists and let them run away with you". Most of us today would say that the abolitionists and the change they were attempting to trigger was a positive thing. But in this cartoon, it is being described by the south as a force that rips families apart. Groups like the American Anti-Slavery Society and others were attempting to free slaves at any cost and immediately. This meant that sometimes families would be separated. The south took this as an opportunity to campaign against northern abolotionists by making cartoons such as this. It made all that much more powerful because it is the view point of blacks, making it seen that even the Blacks did not wish to be emancipated.

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