



HST 202: History of United States W17 (Escobar Meta 30937 30938)

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Editorial Cartoons

by Joe Escobar - Saturday, January 28, 2017, 12:02 AM

This thread is for discussions on the 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 and Racial Tension



by William Mc Mahon - Monday, January 30, 2017, 2:37 PM

This cartoon would have been very controversial during the 19th century. Supporters of slavery would have seen it as a dire warning of what might come. Abolitionists might have actually agreed with the same sentiment privately, but understood that the idea pushed the bounds of what was considered appropriate to the extreme.

The cartoon suggests more than the ideological differences between Northern and Southern states. More broadly, the scale can be interpreted as a balance of power. In the cartoon, the black man is smiling. This suggests that his social position is on the rise, even equalling that of the white man. The white man is grimacing, showing his disdain for suddenly being considered equal to a black man.

The racial component of American slavery appeased poor whites by giving them a social status above black people, enslaved or not. The idea that a black man could have equal social status to any white man would have caused a torrent of controversy.

This cartoon is effective to me, as a student, because it captures the essence of the social issues in regards to race and slavery. It's easy to think superficially about slavery in the sense that it's obvious the institution was wrong on every level. As a student of history, this is lazy thinking. This cartoon reminds me that, as hard as it is for me to understand, this was a controversial issue during its era. It's easy to read a couple sentences in the textbook and think I understand, but a cartoon that is this personal brings an emotional component. A component I need to be aware of while trying to study and learn.

In 2017 there is, obviously, still racism and a competition for power. One example of this is the "All Lives Matter" response to "Black Lives Matter." Some people in our country seem so afraid of empowering black people that they can't even acknowledge that black lives matter, in and of themselves. They have to qualify the idea to include themselves too, for fear of losing power. Society is different today than it was during the 19th century. Unfortunately, the same struggles still play themselves out only in different ways.

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The Promised Land

by Eric Brackett - Monday, January 30, 2017, 2:50 PM

The main point to this cartoon is to show the practitioners (in particular the Clergy) of Catholicism as an invading army. They are looking through the spy glass at America, one bishop at first glance appears to have his hands together in prayer, but look at his face, it appears he is actually wringing his hands in a sinister fashion. behind the Pope on the right hand side, you can see the Swiss Guards pikes raised high ready to chop. It seems fairly

clear to me that this cartoon only wants to present Catholics as a menace to America.

This should come as no surprise to us, since America was founded by Puritans during the early 17th century. I mean the carton was published barely 150 years after the reign of Oliver Cromwell, and we should all know well what the puritans endured in England during the reformation. Religious xenophobia is nothing new by this time. We as humans tend to want to surround our selves by those like us, not those that are different from us.

That brings me to my next point. This cartoon could easily be in the papers today. Simply replace the Bishops Mitre with a Turban. pikes with Ak's and rocket launchers and you have a cartoon that is well placed in the country currently. Now just as then there is a level of xenophobia that is unwarranted, but at the same time there is the possibility that it could dramatically change the landscape of our culture.

Sum of ratings:3 (1)

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At The South: An Abomination of a Cartoon!

by William Barker - Monday, January 30, 2017, 4:57 PM

At The South

This cartoon, in my opinion, was drawn by a pro-slavery supporter who wanted to portray slaves as happy folks who didn't want freedom. The mother is telling her son that, "if you don't behave I'll call the abolitionist and he'll take you away." I think a lot of pro-slave Democrats in the South would have absolutely loved this piece of propaganda disguised as a political cartoon. If enough people saw it, it would make them think slaves were very content where they were and were afraid to be free and leave their masters.

Harriet Beecher Stowe would have blasted this cartoon out of the water. When she wrote *Uncle Tom's Cabin*, she relied heavily on the plight slaves had to endure in order to free themselves and their children. In Stowe's book we would see the [true] reality of how the majority of slaves felt, which was that of utter desperation and longing to be free.

I think most people's outlooks in the 19th century would be overwhelmingly either; a person who was indifferent on the matter or heavily pro-slave (this of course due to the minority of abolitionists). It really matters where you grew up, what your experiences with slaves were, and what your religious background was. For a middle of the road person who didn't have much of an opinion on slavery, I believe a cartoon like this would influence them to see slaves as happy where they were. They'd probably start to think, "huh — I shouldn't rock the boat I suppose, maybe those slave holders are right and slavery isn't so bad after all." The pro-slave folks would really enjoy a cartoon as such, they'd feel hopeful that more people would rally to their side and help alleviate the constant barrage of abolitionist attacks. Being an abolitionist, like Fredrick Douglas or Harriet Tubman, you'd be upset and refute such claims.

Being a 20 year old in 2017, I look at this cartoon and don't give it the time of day because obviously slaves weren't content with having no freedom and being forced to work. Although I know it's completely false, it gives me an insight on what pro-slave people did in order to influence public opinion. These slave owners knew slavery was wrong, they insisted on keeping slaves to make profit, and if they didn't see the wrong in slavery, they were truly sociopaths. Like pro-slave Democrat, President Franklin Pierce, who went as far as to secretly try to filibuster Cuba in order to gain more slave territory. I am very shocked, personally, at how ruthless some of these folks were in order to keep slaves. It offers me perspective onto America's past, not to see it as a purely evil nation, but as a flawed one that had to overcome many unfortunate ideological perspectives to become a more inclusive nation.

Sum of ratings:3 (1)

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Rationalizing Slavery

by William Mc Mahon - Saturday, February 4, 2017, 2:04 PM

I agree with you that slave-owners had to rationalize slavery as an institution, and thus, the way they were treating these people. On page 417 of the textbook there is a quote from the Democratic Review. Written in 1850 it states, "Few or none now seriously adhere to the theory of the unity of the races. The whole state of science at this moment seems to indicate that there are several distinct races of men on the earth, with entirely different capacities, physical and mental."

The idea that black people are a separate species than white people was accepted, by many, as scientific fact. The piece in the quote about "different capacities, physical and mental" is also very telling of a slave owner's mentality and speaks to the cartoon. If you can truly adopt these ideas at a core level, it becomes possible to rationalize all sorts of inhumane treatment. I believe most slave owner's thought that their slaves were in their appropriate place. That they were born to be worked to death. They were unfit to, probably, even think outside of how their master's wanted them to. This is seen in the response to the Nat Turner revolt when owners stopped allowing black people to learn to read, write, or hold religious services without a white man present.

The lengths slave owners went to convince themselves, and everyone else, that slavery was justified speaks to the sheer injustice of the institution.

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Re: Rationalizing Slavery

by William Barker - Saturday, February 4, 2017, 6:59 PM

Will,

I absolutely forgot about how science was a means used to justify slavery and thus create the illusion African Americans were less than human. That insight creates a whole new level to how effective this cartoon could have been.

Thank you for that piece of information!

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Am I Not a Man Cartoon

by Bailey Davis - Monday, January 30, 2017, 7:20 PM

I picked this cartoon because I thought it was interesting that it was very serious, in contrast to other political cartoons that tend to use satire to prove their point. The artist of this cartoon was clearly an abolitionist, and wanted for African American men to be treated as equals to white men. This conclusion is drawn because the man depicted in the cartoon is in chains, and appears to be begging or praying. Below him is a scroll that asks, "Am I not a man and a brother?" There were a lot of people in slave states that probably didn't support the cartoon's message, because they didn't believe that African Americans were equal to white men, and kept slaves as property. However, I think this cartoon was powerful to people in the 19th Century, and it likely spoke to many abolitionists and people who lived in free states.

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Re: Am I Not a Man Cartoon

by Hannah Ward - Saturday, February 4, 2017, 12:21 PM

I was torn between this political cartoon and the scale. Like you, I also think that this is a very powerful illustration and I thought it was different due to its serious nature and lack of comedic features. While there isn't a use of satire, I also noticed that there isn't an exaggeration of the African American man, nor is he drawn as a caricature. I'm sure that this was a very meaningful political cartoon to everyone who opposed slavery. I would guess that it was also appreciated by African Americans to be drawn without such exaggerated features as they normally were.

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Re: Am I Not a Man Cartoon

by Tanner Bull - Saturday, February 4, 2017, 8:07 PM

When I looked at the image I too felt a sense of astonishment when the black slave either praying or pleading for either their life or freedom was showcased in such a blunt way. The image was depicted in such a real manner that I truly do believe the members of society in the 19th century felt a powerful message despite the side of slavery they were on.

This may be a stretch but would like input from others, as the artist used a more plain image with nearly just two colors, being black and white. Could the artist have made the background all white to promote the idea the black man is praying or pleading to the "white" man. Again may be a stretch but definitely can see how the plain image has such a strong impact on the eyes of the reader.

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Stereotypical Scale

by Hannah Ward - Monday, January 30, 2017, 7:54 PM

At a quick glance, one might think that the cartoonist has portrayed blacks and whites as equals. Upon closer examination, it is clear to see that the cartoonist actually is holding blacks and Irishmen at an equally low value. It is well known that most Southerners at this time saw African Americans as an inferior race. People migrating from Ireland to America found themselves in a very similar position as blacks. As we discussed last class, Irish immigrants were treated horribly and were considered to be of a different race than the white men and women that were already living in America. During this time period, many blacks were still slaves and Irish immigrants were having to literally fight for any rights they received. Based on the exaggerated features and caricature-like nature of this drawing, it is clear that this cartoonist agreed with the negative stereotypes surrounding both African Americans and Irish immigrants on an equal level as demonstrated by the balanced scale. Sadly, I believe that many Americans during this time, both in the North and in the South, would agree and even be amused by this editorial cartoon.

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Re: Stereotypical Scale

by Keenan Calhoun - Wednesday, February 1, 2017, 8:47 PM

I think it's curious that the black man is smiling as he sits at an equal level with the Irishman. Judging by the face of the Irishman, it almost seems as if he once sat higher on the scale than the black man, but the black man is now passing him up. I also noticed the "north" and "south" labels on the scale, perhaps suggesting that the Irish in the north were treated even less as human than Blacks were in the south. Any thoughts?

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Re: Stereotypical Scale

by Hannah Ward - Wednesday, February 1, 2017, 11:36 PM

I didn't pay as much attention to the facial expressions of the two men when I first looked at the cartoon, but I'm glad you pointed that out. Taking into consideration that the black man is smiling adds more depth to what this cartoon is saying. I would agree with your idea that possibly the black man is smiling as he is "passing him up" because African Americans were fighting for their rights alongside the other abolitionists. Based on the video in class, it seems like Irish immigrants were on their own in the battle for their rights for the most part, so maybe you're right to think that the Irish were seen to be of less worth than blacks during this time.

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Re: Stereotypical Scale

by Eric Brackett - Friday, February 3, 2017, 12:54 PM

I believe there is merit to what you are saying, I had a similar view on this particular cartoon. However I see it as the Black man is smiling because he sees a white man, not an Irish man, who now feels as belittled as he is. It shows that even though he is white, he is lesser than human in the eyes of the "native" born Americans who are protestant. If you notice in the cartoon both are drawn very beastial, and have very exaggerated features. The sad reality is that in the 19th century your average non Irish American would have seen this cartoon and felt it was a fair representation of each racial group.

Sum of ratings:2 (1)

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Re: Stereotypical Scale

by Hannah Ward - Saturday, February 4, 2017, 12:29 PM

I went back and looked at the cartoon again after reading your post and that makes a lot of sense for the black man to be smiling simply because it is a white man sitting across from him, regardless of his nationality. We can assume that the white man is Irish based on our knowledge of the hatred towards Irishmen at this time and seeing other political cartoons in class, but I would agree that the black

man is more focused on the color of the other man's skin rather than where he is from. On the scale, it simply says black on one side and white on the other so I do agree with your interpretation of the cartoon.

Sum of ratings:0 (1)

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Re: Stereotypical Scale

by Eric Brackett - Saturday, February 4, 2017, 6:09 PM

I like to think that in the eye of the slave, he knows that the white man is no different than he is, that they are both human, and the Irish man looks so upset because he feels he should be elevated higher due to the fact that he feels he is white (which of course he is). I feel this cartoon speaks volumes to the ignorance of mankind to assume that our outward differences somehow define us and make us vastly different, when in reality our only differences are our outward appearances.

Sum of ratings:0 (1)

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Nast's "The Promised Land"

by Keenan Calhoun - Monday, January 30, 2017, 8:18 PM

I chose to respond to Thomas Nast's "The Promised Land". It took me a while to figure out who these folks were and where they came from. It was eventually the guy with the alligator hat that told me they were Catholics at least. And that the man is gesturing out over the Atlantic, I figured they were Europeans, probably Italians. Italians love their domes. That combined with the grandeur of the religious figures' attire, I figured they were on the higher end of the chain of command. Maybe even the pope himself? But it's obvious that Nast is saying that Catholics are going to come to America and ruin everything. I noticed in many political cartoons, artists will commonly draw people fat if they mean that person is greedy or gluttonous. Nast made no exception here, and drew these Catholic figures bloated and layered in fine clothing. The smaller figure to the right of the pope is even rubbing his hands together connivingly. Then I noticed the halberd tips in the background, a not-so-subtle hint at the fact that if the Catholics are allowed to come to America, conflict would surely follow. All of these things combined with the title "The Promised Land" give the idea that the Catholics coming to America to take over is inevitable. I do wonder about the significance of the small man swinging a censer off the side of the dome. If anyone else looked at this cartoon, could you tell me what you think of this mysterious small man?

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Altar Boy and Incense

by William Mc Mahon - Wednesday, February 1, 2017, 2:01 PM

I believe the small man is an altar boy, and that he is swinging burning incense. It is a ritual used in Catholic mass to purify, consecrate, make holy the space in which it is being burned. Most Protestant sects don't use incense as part of their worship. Perhaps the cartoonist meant to show that Catholics thought their journey to America was righteous. Or, perhaps, to add emphasis to the foreign aspects of their religion, appealing to Nativist sentiment.

Sum of ratings:1 (1)

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Re: Altar Boy and Incense

by Keenan Calhoun - Wednesday, February 1, 2017, 8:30 PM

Thanks for the input, I did not know that. It would make sense to add the figure to the cartoon in that case, to further show how different and strange Catholicism was. I like what you said about the burning incense sort of consecrating the Catholics voyage to pillage America, that is an interesting point. Thanks for the reply!

Sum of ratings:0 (1)

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Re: Altar Boy and Incense

by Eric Brackett - Friday, February 3, 2017, 1:07 PM

I do believe the swinging of the incense is to show the "odd" ways and practices of the Catholics. You are correct Protestants (as far as I am aware) do not consecrate any space with the use of incense, so I am sure this would have been seen as something very non christian to the protestant folk of America. The emphasis on the way of dress of the clergy, the pikes of the Swiss guard is all set forth to make the "god fearing" white protestant masses in America rally against this foreign hoard. I also believe there may be a bit of historical bias here as well, meaning, who were the predominant Catholics coming to America, the Irish, and who made up a large number of protestants in America, English descendants. Despite being American at this time, we are only one generation out from fathers and grandparents who had direct ties to England. That has got to play a role here.

Sum of ratings:2 (1)

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Re: Editorial Cartoons-- The Scale #5

by Emma Allen - Monday, January 30, 2017, 9:42 PM

1. Looking at this cartoon reminds me of what we spoke about in class about how people thought that African Americans and Irishmen were equal, in that they were less than the Whites. The reason I think this is because on this scale, these two are weighing equal.
2. Perhaps some abolitionists would not agree with this issue. Most Southerners would potentially agree along with Yankees who looked down on the Irishmen.
3. This cartoon could be very influential in the 19th century as it just solidifies many people views on the matter. As a student in a History class, it only furthers the evidence of the racial discrimination of the 19th century and shows how people truly felt. In 2017 I feel that race is still very prevalent and we are constantly trying to downplay racism and get rid of it as the years go on.

Sum of ratings:1 (1)

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Re: Editorial Cartoons-- The Scale #5

by William Barker - Friday, February 3, 2017, 2:29 PM

Emma,

Your third point was very interesting. I felt as if I gained a better understanding of how bad souther nativists were. They weren't just slave holders, they were also highly discriminatory towards multiple groups of people not just African Americans.

I'd agree there is still work to be done in America with racial issues, but we have come a long way since the 19th century. Unfortunately there will always be racist folks no matter what, but there is absolutely a brighter future ahead.

Sum of ratings:1 (1)

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Re: Editorial Cartoons-- The Scale #5

by Eric Brackett - Saturday, February 4, 2017, 5:51 PM

I actually like your conclusions here, however I would add that discrimination against the Irish predates American Black slavery by hundreds of years. Richard the 3rd King of England once referred to the Irish, as a good source of labor for they are more beast than any oxen I have ever witnessed.

I do agree with you on your second statement, especially when you consider the

early 1800's saw an influx of Irish, not just in the North , but in the South as well, especially among the Appalachians where the "Scotch Irish" settled (also where we get the term redneck from). the thing I find interesting is that in my home state of Texas we saw something that was not the norm. We have entire towns of Irish, such as the town of Dublin and Kilkenney, those are situated in areas that were predominately Tejano ergo catholic. that doesn't mean they did not deal with discrimination they did in other areas, but it seems to be a bit more of a cohesive lifestyle for them.

However this is sort of the norm for Texas, each ethnic group that came in just started their own communities, to this day most people in those communities (and they can be very large communities) are still ethnically not very diverse. My home town of Broom (formerly Braum) has a large German speaking culture and it was founded in 1856.

Sum of ratings:2 (1)

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Re: Editorial Cartoons

by Perry Elsasser - Monday, January 30, 2017, 9:57 PM

In response to the carton *At The South*, I felt as though the author was coming from a pro slavery point of view. It seems as though the cartoonist truly believed that the slaves wanted to be enslaved. With the mom warning her child about calling in the "Bobolitionist" (Abolitionist) and the child being taken away as though that would be such a terrible thing. Still surprising to me that people really thought this way.

Sum of ratings:1 (1)

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Holy Horror and The Scale

by Amelia Salzman - Monday, January 30, 2017, 10:04 PM

I was surprised in class to learn about how intense racism against Irish immigrants was. It seems clear that these cartoons are focusing on the issue of slavery. After looking at both "Holy Horror" and "The Scale" cartoon together it brought up an interesting discussion of Irish immigrants and black slaves. I noticed that "The Scale" cartoon was by Nast. Looking ahead in the book for a later cartoon from Nast (pg.571) it seems clear that he was sympathetic to the cause for ending slavery. It is interesting that he still continues to bring in his bias against the Irish. (Notes) There is no name on the "Holy Horror" but judging by way it is drawn it seems to have the same essences of the Nast cartoon. You can tell by the name McCaffraty and the fish in her basket that she is Irish and Catholic. The idea of drawing a comparison between African Americans slaves and the Irish is strange to me. I think it was meant to elevate the cause for slaves but it just showed the many levels the racism that country was dealing with at the time. It may have been trying to show that the

northerners treated “lesser” people better than southerners or that people would rather be around African Slaves than Irish immigrants. Both of these are very revealing and concerning ideas in today’s contexts.

Sum of ratings:2 (1)

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Re: Holy Horror and The Scale

by Eric Brackett - Friday, February 3, 2017, 1:17 PM

If you are surprised by the racist attitudes towards the Irish, wait until we get into the great American migration after the Civil War, you will be shocked to see how Germans, Hungarians, Italians, Slavs, Swedes and many more were treated.

Sum of ratings:0 (1)

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Re: Holy Horror and The Scale

by Amelia Salzman - Friday, February 3, 2017, 3:55 PM

Please, do not take my surprise as ignorance of our country’s racism. I meant surprise as in astonished and amazed, not unaware. My family comes from immigrants. My family history includes immigrants from Germany, Holland, Norway and Ireland and all between the years of 1840s to 1910. Simply through family stories, I am aware of the racism but it will never seem common or normal simply because I can’t imagine being treated the way immigrants were.

Sum of ratings:1 (1)

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Holy Horror Review

by Zachary Fish - Monday, January 30, 2017, 10:05 PM

The editorial cartoon, "Holy Horror," spoke the most to me. Upon looking at the cartoon I get the idea that whoever drew this obviously viewed African Americans in a very positive light and viewed racist white Americans as ugly, perhaps because their souls are ugly. After really studying this picture and thinking why the artist named it "Holy Horror, I came to the conclusion that the author could possibly be depicting an Irish American Catholic woman. There are many opposing views to this such as "At the South" which depicts an African American woman telling her child he better behave or the abolitionists will get him; which makes it sound like a punishment? This cartoon was probably published sometime around

the same time that the Irish were discriminated in the mid 19th century. I believe this did have an impact because while many Americans were fighting for the abolition of slavery during the mid 19th century, many Irish Americans were still persecuted.

Sum of ratings:1 (1)

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Editorial Cartoon, "The Promised Land"

by Tanner Bull - Monday, January 30, 2017, 11:45 PM

Looking at the illustration, "The Promised Land"

In the editorial cartoon, the illustration, "The Promised Land" displays several men who seem to have a relationship with the church. This is due to the hats with crosses and seeming to be a priest pointing in the direction beyond the Atlantic Ocean, being the united states of America. The main idea of the cartoon revolves around spreading of religion (Catholicism) to the western world. Specific items that leads to the assumption of predominately religious context come from a monk looking through a telescope, many men in back suited with swords and armor, while either the pope or a priest points forward in direction of United States and all are on top of a chapel or church building. I draw from the cartoonist's opinion that they had believed it was an objective of the incoming Catholics to take over the United States as the main religion.

Sum of ratings:2 (1)

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Re: Editorial Cartoon, "The Promised Land"

by Alexis Heasley - Saturday, February 4, 2017, 10:38 PM

Tanner,

That is the same direction I had taken when I saw this cartoon. I think that this artist may have been someone who didn't want the spread of catholicism and depicted them as invaders of The Promised Land. The United States was a place many wanted to immigrate to, the Irish being a perfect example of that. But, because they were of different religious background they were discriminated against and they may have been seen as a negative influence of the existing American population.

Sum of ratings:0 (1)

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Re: Editorial Cartoons



by Thomas Ingram - Monday, January 30, 2017, 11:50 PM

The cartoonist opinion in "Holy Horror" is most likely that the Irish are beasts. On one side it shows a pig faced woman with a basket stuffed with booze, radishes and fish. Opposite to her is an elegant woman with a small coin purse and a small umbrella. The cartoonist uses a dark line in the center of the image really splits the image in two without being overbearing.

Sum of ratings: 1 (1)

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Re: Editorial Cartoons

by William Barker - Thursday, February 2, 2017, 8:43 PM

I thought this cartoon was drawn by an Abolitionist, trying to guilt people into giving African Americans the right to vote. Underneath the picture it says that Mrs. McCaffraty's husband voted against black suffrage and now in the picture it shows Mrs. McCaffraty feeling very uncomfortable around the African American lady.

I feel as if the cartoonist titled this "Holy Horror" because after her husband's misdeed, God is punishing the wife by placing her in an uncomfortable situation. The one thing I find odd is the fact that the cartoonist made the black lady very stereotypical, almost like how a southern nativist would have depicted a black person. So if the cartoonist is trying to make a point for abolition, why would he draw the black lady this way?

Sum of ratings: 0 (1)

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Race and the Cartoon

by William Mc Mahon - Friday, February 3, 2017, 12:37 PM

I also find this cartoon confusing.

The only conclusion I can draw is that the cartoonist was using race to highlight a strong Nativist stance. The subtext, "Mr. McCaffraty voted against Negro suffrage," is a complicated interplay of race and Nativism. The way the black woman is drawn (elegant dress, human facial features) as opposed to the Catholic woman (plain clothes, simian features) seems to convey that the black woman is considered more human than the Catholic Irish woman. Perhaps Nativism was so strong that some Northerners considered black people as having a higher social status than Irish Catholics. Something touched on in one of the other cartoons "The Scale."

This cartoon must be trying to tell Irish Catholics that they are not wanted. That Nativists consider them to be at the bottom of the social ladder. And that even though the white, male Irish Catholics can vote they are still considered less than black people.

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Re: Editorial Cartoons

by Eric Brackett - Saturday, February 4, 2017, 6:00 PM

I have to say that was not the way I had seen this cartoon, however now that you have stated this, I must admit I have had to re-evaluate my original conclusion. As for the use of racial stereotype in their depiction of the woman, I feel that even abolitionist were still inclined to use the base imagery of the day. While working on this forum, I have looked at other cartoons of the age and a bit later, it would appear that the closer we get to 1860 the more humanely slaves are drawn by anti slavery cartoonist, while of course pro slavery cartoonist still show them in a bestial non human form.

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The scale and my exacerbation.

by Joshua Grigsby - Monday, January 30, 2017, 11:55 PM

The cartoon that really stuck out to me was "the scale". As I come from predominately Irish heritage, the recent class discussions revolving around the mistreatment of the Irish has compelled me to ask my family of any stories they know of pertaining to my ancestors.

Finding that these deceased relatives from the 19th century were subject to such bigotry bummed me out. I assumed that because of my skin color there was know way anyone in my family was ever persecuted because of their ethnicity. So have all of these new information suddenly dropped in my lap has peaked my interest.

The cartoon depicts an Irish man and a black man (both drawn with apish attributes) sitting on a scale evenly. The cartoon was probably drawn by a southern nativist, If I was forced to guess. They probably took this school of thought because, one, they were taught it. But also because they were scared. Scared of the catholic faith and the tyranny it represented and scared of the loss of their "property". The cartoon is very clear, even today I am totally aware of what it says.

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Re: The scale and my exacerbation.

by William Barker - Tuesday, January 31, 2017, 4:00 PM

Josh,

I'd say the same thing as you did. This cartoon is placing an [African] American (who unfortunately was property and not considered fully human) on the same level as an [Irish] American. It's interesting to see that our modern day outlook on southern nativists and pro-slave people is wrong in some ways. We base racism off skin color only these days, when in reality during early America, Irish folks who were [white] still were being treated poorly because of their race and Catholic background. During the 1800's [almost] anyone who wasn't a white protestant was then subject to racial prejudice, it didn't really matter who you were or what you looked like.

Like you I was also astonished when I learned of what the Irish went through (though I learned about that a few years ago). To really dive into what happened makes you realize there were some bad "dudes" back in the day who, though they were men of their times, were by today's standards awful racists.

Also I'd like to know if you found out anything interesting about your relatives if you don't mind me asking!

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Re: The scale and my exacerbation.

by Joshua Grigsby - Friday, February 3, 2017, 3:58 PM

will,

Isn't that crazy? It's unreal to imagine a world where that was acceptable. Now, 200 years later we are able to see how racist and small minded these individuals were.

But back then, that's just the way they thought. I guess hindsight is 20/20 huh?

To answer your question, the most interesting story I got out of my grandparents was about my great great grandfathers dad. Apparently (I have no way to prove this) the civil war was actually a Godsend for him because it gave him work as a soldier.

Whereas before, he was unable to find employment because he was Irish! I would've liked to find out how he fared throughout and after but nobody seems to know anything else!!

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Re: The scale and my exacerbation.

by William Barker - Saturday, February 4, 2017, 7:01 PM

Josh,

That's a pretty incredible story, I guess NINA goes out the door when you need soldiers to fight! Thanks for sharing man!

Sum of ratings:0 (1)

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Re: The scale and my exacerbation.

by Emma Allen - Tuesday, January 31, 2017, 10:43 PM

I thought what you said was interesting, when you mentioned that because of your skin color you never thought that being persecuted was even an option. It's a strange thing to think about because I think we just naturally match racism with blacks and whites with blacks being thought of as less, however, that's not necessarily the case. As seen in this cartoon. It's a sad thing to think about as well. Just seeing racism all over the U.S. in the 19th century.

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Re: The scale and my exacerbation.

by Alexis Heasley - Wednesday, February 1, 2017, 10:57 PM

Joshua,

I also had a similar emotional reaction, however I had heard some stories essentially stating that my family, on both sides, had come from backgrounds of slavery and had been subject to poor treatment. My family is descended from Irish immigrants, as well as Italian immigrants. Learning that my Italian descendants picked cotton on a Louisiana plantation was upsetting to say the least. I'm assuming that Italians being predominantly roman catholic had something to do with it, and Irish similarly being catholic. I never heard the full extent of the the history, but I can say its so interesting to learn the background each person comes from. Its a heart breaking story, but defiantly important to history and its better to learn about it than to ignore it or pretend it never happened.

I had a similar interpretation of the cartoon *The Scale*. I think its interesting that you added fear into your interpretation. That isn't something I had thought of, but its accurate, not only to that time, but to our time now.

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Re: The scale and my exacerbation.

by Joshua Grigsby - Friday, February 3, 2017, 4:08 PM

Alexis,

It has definitely been an eye opening week. Racism really reared his ugly head huh? But to follow up on fear: this whole week has really caused me to analyze why racism exists today. The one common theme I kept finding (at least from my perspective) was fear. I mean think about it, at first, Irish and apparently Italians were slaves WITH African Americans. The separation of white and black was a tool slave owners used to prevent the slaves from uprising. The plantation owners were scared. Scared of catholicism. Scared for the loss of their way of life and thus through that fear of the unknown, racism seems to have been born. For me, it wasn't enough just know they were racist. I really wanted to know why as well and that was the best answer I could come up with!

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The Scale - Cartoon #5

by Alexis Heasley - Wednesday, February 1, 2017, 7:47 PM

In the political cartoon *The Scale*, I immediately noticed the facial expressions of the black slave man, and the Irish man. It says a lot about how the Irish may have felt during their time of immigration to the United States. It was obvious that many people held the black population to a lower standard than that of the white population. However, by the shocked look on the face of the native Irish man, it becomes clear that he, much like other Irish didn't expect to be viewed on a lower standard. Not even on a lower standard, but the same standard of the "illiterate", "uneducated", or "less than human" slaves. Potentially these Irish may have thought that they too would be held to a higher standard because they were white. But, because they were catholic, in a predominantly protestant country among other things, it didn't matter that they were white. Serving as a sort of "reality check" that the black slave population may have realized. This cartoon illustrates that during this time in American history, even people who appeared to be of the "right" skin color, came from the wrong belief system, and culture.

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Re: The Scale - Cartoon #5

by Tanner Bull - Saturday, February 4, 2017, 7:40 PM

Very informative input on the illustration of "The Scale", I could't agree more on what the artist was trying to convey. I believed there was a certain hierarchy that was placed in the south and in the north. Through the immigration of these Irish (catholic) people, many had expressed their dislike and hatred because of their religion. Forming an opinion in which race was not the may concern showed that these protestant people

were now forming hate towards their fellow "white" members of society. I ask though, what made these protestant members of society express such similar hate towards two different groups for different reasons?

Looking more in depth of the image, I also noticed the face structures that the men were given. When looking at the black slave, it seems to hold normal characteristics that he would normally. However, looking at the Irish white northerner, his face structure seems to resemble ape or monkey like characteristics. Now from Escobar's lectures, we have learned that many had believed these black individuals were non-human and considered animals (usually depicted as monkeys or apes). Do you believe the artist did this to put the two on a same playing field?

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Re: The Scale - Cartoon #5

by Alexis Heasley - Saturday, February 4, 2017, 11:23 PM

Tanner,

I think that the artist definitely used the ape/monkey like traits to show how significantly similar the two groups had been in terms of how they were treated by society. It seems to me that the scale may have shown the connection between the north and the south in the way they treated outsiders. While they may have been different in terms of slave and free states, they were they same in the sense that they both had large groups of people the viewed as less than themselves.

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Re: Editorial Cartoons

by Alec Ebert - Thursday, February 2, 2017, 10:38 PM

I regards to the "Holy Horror" cartoon, I feel that it depicts Ms. McCaffraty as a monster truly against the idea of black suffrage. It's interesting that the comment at the bottom cartoon references her husband as well because in this day in age he was the one who voted and not her. It can be interpreted that since her husband voted against black suffrage that she in turn must stand behind his descision. This paticular issue speaks to me through a level hypocrisy because in reality she almost has just as few rights as the black woman to the left of her. We also can see the white woman on the left has a basket of food and wine with her and the black women on the left has some sort of sad looking umbrella, indecating the difference in wealth. I think this cartoon resonates with me because some of these

issues are present today in regards to Trumps presidency. Womens choice is under persecution in regards to family planning and minorities are being persecuted as well under Trumps alt-right some what facist agenda. It's been said that history often repeats itself, in this case it's happening. In the time this cartoon was published women and minorities were struggling for specific rights and now the same thing is happening over a different set of issues regarding minorities and forward thinking women who are pro choice.

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Re: Editorial Cartoons

by Alec Ebert - Thursday, February 2, 2017, 10:53 PM

When one examines the "Promised Land" cartoon, it's a clear indication that the artist is trying to draw attention to the influx of Irish Catholic immigrants who were making their way to America at this time. So many infact they were beginning to no longer be a minority in the states. If you look closely at the distant shore across the Atlantic it says "The United States of Amen". It can be interpreted that fever of freedom has spread across the ocean and has provoked the catholic church to do what it does best, spread its strict rules and word of god. As we've studied in class catholicism was not incredibly popular in Europe at the time. Like I said above catholics probably saw America as an oppourtunity for a new start. One can also make a few comparisons to todays America with this cartoon as well. There are many Muslim refugee's attempting to make their way to the states to escape the terrible tyranny happening in their home countries. Much like the catholics they are looking for a new hope. Our president and his cabinet don't want them here, much like how people in America in the 1800's didn't want the Irish catholics to immigrate.

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Re: Editorial Cartoons

by Tanner Bull - Saturday, February 4, 2017, 7:01 PM

I also had examined the same cartoon, "The promised Land" and hadn't caught that the far land in the distance said "The United States of Amen", a great piece that ties the illustration together. As we know the cartoons main indication that catholics are going to go the U.S. to spread catholicism and ruin the great protestant land. I wonder though looking at the image in the far back corner, it displays what seems to be a few men in armory and holding weapons. Do you believe the artist was trying to convey these catholics were going to come to the U.S. and spread their ideals by force?

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At the South

by Amelia Salzman - Friday, February 3, 2017, 3:53 PM

This cartoon did not jump out at me at first but when I really look at it brings up an interesting angle on slavery. Clearly it is pro slavery. But what is different to me about this one it the it is not trying to argue the slaves are property or the Africans American were of lesser moral like so many other cartoons did at this time, it's the fact that this cartoon is depicting two slaves in a home as normal people and argues that they want to be slaves. That is to me a strange and uncomfortable view. I believe that this cartoon was put out to reach groups of people. First people who weren't around slaves and didn't hold a strong opinion on slavery, if you lived in slave free state or you didn't own slaves, you might not really feel strongly about this issue, a cartoon like this could definitely seem reasonable to someone unfamiliar, while at the same time being very inaccurate and very pro slavery.

Second, it may have reaffirmed the illusion that some slave holders felt in regard to their own slaves. As we discussed in class every slave owner had their own way of treating slaves (as depicted in the film "twelve years a slave") this cartoon may hold the view they held about their slaves, believing that their slave didn't want to be free. Whatever the reason this cartoon is obviously wrong and cruel.

In response to William Baker's Post: I agree that it was used to sway public opinions. I would also argue that that although many people knew slavery was wrong, think that there were a lot who actually believed this. As I mention above, there were many different opinions on slavery. I think the importance and reason this cartoon should be given the time of day is because it does open up a conversation about how slavery was seen by many Americans. Today we tend to see the whole issue of slavery as cut and dry (morally I believe it was; Slavery is wrong) but people of that time had a lot of different views and it is good to realize that not every pro slavery person was intentionally evil. It shows how complex the public opinion of slavery was at the time.

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Re: At the South

by Tanner Bull - Saturday, February 4, 2017, 7:20 PM

I believe you have a great insight on what the cartoon had to offer. My clear first indication of the cartoon was what seemed to be (with prior knowledge of slave treatment) a furnished house and clothed slaves. Now it is clear the bias of the image and the pro-slavery stand on the issue, and how the south wanted non-slave holders or northerners to believe what slavery was. We know this to be clearly wrong, and that the treatment of these people was horrific. However, do you believe it was an effective

cartoon in the 19th century? I wonder if in this time with slavery being a common core of american belief, if many really accepted that slavery could be pleasant or be the duty of African Americans.

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Re: At the South

by Amelia Salzman - Saturday, February 4, 2017, 8:56 PM

That's a good question. I would be inclined to think the more isolated a person was from slavery or unaware, the more effective this cartoon would be. Also effective for someone who already shared the cartoon's viewpiont. But I imagine once a person saw slavery for themselves it would be clear how untrue it was.

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