

HST 202: US History W20 (Escobar)

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Interpreting Editorial Cartoons

by [Joe Escobar](#) - Friday, January 24, 2020, 9:36 PM

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

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

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 Scale Cartoon Interpretation

by [McKenna Wilson](#) - Saturday, January 25, 2020, 4:09 PM

The Scale Comic

After looking through the different comics presented I chose to dive into "The Scale" comic. At first glance the viewer should notice there are two men sitting on a scale representing the South on the left with an African man and the North on the right represented by a white man. One of the most notable pieces of this comic is that the scale is sitting evenly and during this time period black and white people were not seen as equals. Upon further inspection it appears that the white man has ape like facial features leading me to believe he was representative of an Irish immigrant. In one of our lectures this past week there was a slide included by Professor Escobar that showed "Scientific Racism" and how back in the 1800's Irishmen were so similar to negroes that they should have been extinct. This would explain why the scale appears to be even. Back then the Irish settlers were viewed depicted as unruly people who were equal with Africa-Americans even though they were white.

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Re: The Scale Cartoon Interpretation

by [Nathan Lee](#) - Wednesday, January 29, 2020, 7:42 PM

I wish we knew the time period in which this cartoon was released because it could key us into much more information as to the motive behind this particular drawing. As you mentioned, the author wants us to believe these two, an Irish immigrant, and an African American are equal in some way. The African man doesn't seem to be in shackles or restraints so is he a free man? Perhaps they're equal in the eyes of the law? This could be a play on the "Scales of Justice" I'm not sure. Without more context, it's difficult to make a prediction. My guess would be something similar to yours in that these two were treated with equal discontent.

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Interpreting Editorial Cartoons. Irish and Germans.

by [Melissa Johnson](#) - Saturday, January 25, 2020, 6:58 PM

In this cartoon I see two men in barrels. The man's barrel on the left say's Irish whiskey. As I can plainly see that this man is Irish. The Irish at this time drank lots of whiskey, so it only makes sense that this Irish man is in a barrel that say's whiskey on it. Next I see the man on the right whose seems to be in a different barrel. On his barrel it say's lager bier. At this time the Germans drank tons of bier. The father's, and sons drank, and many more. Behind the German is a warehouse of lager bier. Behind the Irish man is a riot and a house, or store that say's polls on it. Lastly I can see that these two men in the barrels are running away from the riot. One hand from each man is holding a box saying ballot box. They are stealing the votes, the ballot box. They are able to do this because of how many are coming into America. Without anyone truly realizing it.

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The Ballot Box

by [Nathan Lee](#) - Saturday, January 25, 2020, 9:27 PM

I chose to comment on The Ballot Box cartoon first because it screams American Nativism. You can see the author clearly isn't fond of immigrants, they're taking a shot at them claiming they're stealing votes away from Americans. What's interesting too is that the author uses the barrels to explain that those characters are foreigners but also that the author might believe that they're basically good for nothing besides their alcohol. Alternatively, it could mean that they are alcoholics since they're living inside the barrels of liquor. I'd bet that Anti-Catholic groups and Temperance movement folks would support this cartoon. The reason I say that is because the temperance movement, largely protestant, is anti-alcohol obviously. Joe's slides mentioned in class on Thursday that American Nativism is Anti-Catholic. This is a perfect example of feeding that Protestant vs Catholic fire because it can be used to send a message to the people the negative effect immigrants could have on the country. Which is hypocritical when you think about it, given how our country was originally founded. I wonder if the author is referring to a specific election or if it's a blanket statement, I'd imagine its a blanket statement given the time period. I know for a fact if I was alive in these times I'd be pretty upset with immigrants possessing the power to vote when they just moved here, which in case you all had forgotten there weren't strict requirements on immigrants voting ability around this time period.

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Re: "Am I Not A Man And A Brother?" Interpretation

by [Caleb Willis](#) - Saturday, January 25, 2020, 11:37 PM

From what I can see based on first impressions of the political cartoon "Am I Not A Man", it depicts an African American slave kneeling and holding up his chains with the words "Am I not a man and a brother?" It shows the slave asking that, as he has not been treated as neither a man nor a brother. He asks mercifully to what would not just be his master, but the entire slave holding population, in order to garner mercy and to be humanized. This cartoon can only be from the abolitionists, as an attempt to, again, gain some sort of humanization for the slave population. On the right, depicts another cartoon, from what can only be the southern slave holding population. It depicts an African American, presumably a free one, as a savage killer, with a manic look on his face, holding a torch and machete. In the background, there lies what I see to be 2 or 3 dead white women. This cartoon also makes a mockery of the original, by sarcastically asking the same question "Am I A Man And A Brother?" This cartoon means to depict the free African American as a savage killer, and a danger to the white population. It seeks to justify the practice of slavery, and shut down the abolitionists' arguments against it. From what I see in this cartoon, all these specific items in the cartoon did indeed lead me to believe this is the underlying, objective truth.

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**Re: "Am I Not A Man And A Brother?" Interpretation**

by [Sophia Schlesinger](#) - Friday, January 31, 2020, 2:51 PM

This cartoon was interesting to me because at first glance, I couldn't tell if the second picture was supposed to be a part of it or not, and then whether the first picture was supposed to be serious or not. I've actually seen that first picture before online and in past history classes and that's how I knew otherwise. One can assume the person who created it was an abolitionist trying to create anti-slavery propaganda. I'm curious to know how soon after the first picture was released, that the second one was created? Or maybe the second came first? Either way the first image is powerful and definitely puts the South to shame.

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**The Ballot Box Editorial Cartoon Interpretation**

by [Jordan Sage](#) - Saturday, January 25, 2020, 11:54 PM

The Ballot Box editorial, which depicts two individuals who are wearing barrels with prints saying "Irish Whiskey" and "Lager Bier" holding a ballot box and running away from a riot, fight or something on those lines. The artist is saying that the Irish and German immigrants of the mid 19th century are taking and deciding the U.S. Elections. And this argument is correct, as many states in the Union during this time allowed non-U.S. Immigrants to vote in elections both illegal and legal. (<https://link.springer.com/article/10.1007/s12134-014-0336-6>) The artist seems to think that this "free vote" system is dragging down the sovereignty of the native citizens and diminishes their vote though the influx of immigrants. The artist also seems to say that we aren't focusing our policies on immigration but rather infighting with other Americans, when the real problem is the mass amount of immigrants coming in the States themselves, which is represented by the background's riot/fight going while the Germans and Irish controlling the outcome of the elections themselves. This seems to be an appeal to the Nativist movement that happened in the same time period.

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**Re: The Ballot Box Editorial Cartoon Interpretation**

by [Melissa Johnson](#) - Monday, January 27, 2020, 10:44 PM

I also choose the Ballot Box editorial. I thought interesting was how the artist didn't show anyone even trying to stop the Irish men or the Germans. They were both easily running away from the riot with the Ballot Box. In class on Thursday the 21st Mr. Escobar, talked about this. How they were able too easily run away. Mr. Escobar said that at this voting time the immigrants would shave, change clothing, change their appearances, and then go back and vote again. I think this was very deceitful on there part. Definitely not respectful for the new country that they are now able to live in, be free, and be who they want to be and they are just using themselves to get the upper hand.

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**Re: Interpreting Editorial Cartoons**by [Jasmine Foster](#) - Sunday, January 26, 2020, 8:50 PM

In the Political cartoon entitled "At the South" the initial observation shows a mother admonishing her son, with the caption below warning him to be a good boy, otherwise she would let an abolitionist run away with him. The background is similar to a slave home in the South. On the wall in the back, there is a picture and banjo. This shows the creative and artistic side of black people. On a shelf, it looks like there is some sort of alcohol. The clothing looks to be well made and properly tailored. Without looking up the artist who created this, I would say that he was pro-slavery because it shows the slaves satisfied and even would scare their children with stories of abolitionists. This reminds me that it was a different perspective than what is taught throughout the public schools today, that for some slavery was actually safer and provided those slaves with a home and care. Many would be offended at this cartoon today because of the message that is shown, but I think that it is very important that there were many who agreed with to the point of war.

Sum of ratings: [2 \(1\)](#) [Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)**Re: Interpreting Editorial Cartoons**by [Sophia Schlesinger](#) - Friday, January 31, 2020, 2:58 PM

This was one of the cartoons I had the most trouble trying to depict! But after reading this it makes sense. The message of this cartoon is really trying to steer people away from the idea that slaves were in fact actually treated horribly at that time. Especially trying to appeal to the younger and naive audience, the children. If a child at this time saw this poster it could put bad and inaccurate ideas about Abolitionists in their minds. They could end up getting into slavery because they did not have all the right knowledge to protect themselves- and I don't think the artist really cared about sending the right message to the black people of the South.

Sum of ratings: [1 \(1\)](#) [Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)**Re: Interpreting Editorial Cartoons**by [Joshua Dalton](#) - Sunday, January 26, 2020, 9:35 PM

The Cartoon I have chosen to analyze is titled The Scale. In my opinion the artist of this cartoon is clearly bigoted, if not down right racist to these two ethnic groups. The cartoon shows a scale equally balanced with a Black human man sitting within the scales tray on the left and a white Irish human man sitting within the tray on the right. Across the balancing arm at the top of the scale are inscribed two words. To the left of center, there is inscribed the word South, and to the right of center is inscribed the word north. This is a strong indication, that had this scale, ever been real, would only be used to weigh the undesirables between the north and south. I gather this opinion based off the way these two men that are sitting within the trays of the scale are depicted. On the left resigns a poor bare footed, dark skinned man, with tattered clothes, and a large brimmed hat I would use to keep the sun off of my shoulders. Suggesting long hours in the hot sun. This mans facial features are exaggerated with a large smile and big nose. Sitting on the right is a pale skinned man, dressed in a tailed jacket and a short brimmed hat. Suggesting the common style of the Irish emigrant. This mans facial features are also exaggerated with a short up turned nose, small eyes, large bridged lip between his nose and mouth, and large broad chin and jaw. He is also drawn with his mouth open, depicting him as a mouth breather. I believe the artist of this cartoon was clearly trying to drive the idea in the general public to question their morality towards these two ethnic groups.

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**Re: Specific Items: Am I Not A Man?**by [Caleb Willis](#) - Monday, January 27, 2020, 1:08 PM

Again, in the cartoon "Am I Not A Man And A Brother", specific items that led me to my conclusion would have to be the slave, kneeling and pleading to the common slave owner, presumably part of the intended audience, if he is not a man and a brother. It is supposed to be against slavery, of course, and that detail of the cartoon itself supports the intended message. We see the slave not just kneeling down, but looking up at the man who he is supposed to be talking to directly, but indirectly talking to the common slave owner. The slave looking up describes how slaves were seen as lesser and lower than those that were white. To look up means you are lower than them (figuratively), and the slave owner presumably that he is talking to, who is standing, which is depicted by the slave looking up, means the owner is that of power, dominance, and not a force to be reckoned with. What I believe to be is a hidden detail, is just how muscular the drawn slave is. I believe this to be a hidden detail, intended to show that slave labor was hard labor, very work intensive and brutal, and all that work would have an impact on the body. It was a hidden detail to shine slavery in a negative light to the viewers. On the right side, some specific items would have to be the free black man holding a torch. The torch leads to a building that he has just caught on fire. Outside are 2-3 dead women that he has slain with his machete. He is doing some sort of jig with a manic facial expression. His facial structure resembles that of a stereotype of blacks, and a factor contributing to that would be of scientific racism. Professor Escobar brought up a slide, showing what scientific racism was. (lecture on chapter #12 during week 3). The cartoon's drawing of his face resembled that of what was shown on the scientific racism slide for the negros and the Irish, compared to that of the anglo-teutronics. Finally, the same question being asked, sarcastically, on the right, under the drawing of the savaged free black man, is another specific item into my interpretation of the cartoon, along with all of my listed specific details.

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**The Promised Land**by [Nathan Lee](#) - Monday, January 27, 2020, 6:30 PM

This cartoon follows the line of anti-catholicism that was ever so popular in the late 19th century. The cartoon depicts the pope and his followers standing atop a catholic church in what I'm assuming is Vatican City. The prior assumption is based on my geographical interpretation of the cartoon. The act of looking over and pointing across the Atlantic at the United States, allows me to interpret that the author Thomas Nast, who we already know is anti-catholic based on the cartoons Joe has shown in class, is saying that pointing at the U.S. is the equivalent to the pope saying it's an unclaimed territory. The separation of Church and State in the 1st amendment allows for catholic immigrants to come and freely preach in this country. Nast is arguing with this cartoon that the Pope wants to make Catholicism the primary religion in the United States. I'm unsure of the exact date of this cartoon's release, but I'm willing to bet this was created in response to the Catholic opposition of the use of protestant bibles in American public schools leading to the creation of tax-supported parochial schools. The American Nativists and Protestants opposed parochial schools because they thought it was a sign of non-assimilation, among other things. Nonetheless, this cartoon is a representation of Nast trying to demonize the Pope and make him look like a dictator trying to claim land. The man on the telescope could be scouting and the weapons in the back send the notion that the pope intends to conquer the land.

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Re: "The Scale" Interpretation

by [Caleb Willis](#) - Tuesday, January 28, 2020, 9:45 PM

In "The Scale" cartoon, there is a black and white man sitting on the scale. We see them looking at each other. The scale on the top says "south" and "north". On the southside, the black man sits on the scale. On the northside, the white man sits on the scale. Labeled under each other is "black" and "white" placed appropriately for where they are sitting. We can see clearly that as they both sit on the scale, sharing eye contact. They are equal. We know from lecture and the textbook, that whites were seen as the more superior race during the time period. Understanding this, it can be said that this was an abolitionist cartoon, depicting the equality black and white men share. It seeks to destroy the false notions of racial superiority of the whites against the blacks. To further prove my point, it can be seen on the bottom left, the signed artist of Thomas Nast. We know from lecture (chapter #12 week 3) that he was a political cartoonist, and it is stated from outside sources (https://en.wikipedia.org/wiki/Thomas_Nast) that he was a supporter of abolitionism and an opposer of racial segregation. Knowing this alone, makes sense of my interpretation of "The Scale". Abolitionists would be behind and in support of this cartoon, due to their passion in seeking immediate slave emancipation and racial equality.

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Re: Interpreting Editorial Cartoons

by [Joshua Dalton](#) - Tuesday, January 28, 2020, 10:53 PM

The cartoon that stands out to me is titled "The Ballot Box". The cartoonist is obviously bias towards emigrants voting in a U.S. election. The emigrants of concern to the cartoonist are clearly of the Irish and German nationality. In the foreground we see two men running from the Election Polling Station. The man on the right is bearded and wearing clothes fashioned in the German style. He is holding in his left hand a tobacco pipe unique to Germany. The man on the left is holding, in his right hand, a wooden stick over his head, which is a unique Irish club. He is dressed in the Irish fashion. And for those in the general public that may have difficulty recognizing these two individuals nationalities, the artist depicts them wearing the alcohol barrels of their original countries. The barrel on the man on the left is titled "Irish Whiskey", while the barrel on the man on the right is titled "Lager Bier". This is a strong indication that both of these men are alcoholics, and further stereo typing the people from their homes of origin as alcoholics. Both of these men are working together to carry the ballot box away from the Polling Station. In the background there is major brawl with weapons right out front the Election Polling Station. Also in the background there is a billboard sign which reads "LAGER BIER", depicting the Polling Station's location is in an emigrant neighborhood. The cartoonist is clearly say, "Do what ever is necessary to keep these emigrants from stealing our election"!

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**The Promised Land.**

by [Riley McQueen](#) - Tuesday, January 28, 2020, 11:35 PM

The first thing I noticed when looking at the Promise Land political cartoon was where they were all standing and after a while, I realized it was a cathedral because of the dome. After figuring that out I looked more at the people in the image and noticed what the people were wearing, one was in a hat like the pope wears and one looked like a fryer. The cartoon is about Catholics. Knowing this I looked at the man with a telescope and saw that he was looking at the United States. What I think the cartoon is about is the Catholics trying to have a larger influence and spread their faith to America.

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**Re: Interpreting Editorial Cartoons**

by [Jasmine Foster](#) - Wednesday, January 29, 2020, 12:16 AM

Throughout the different posts, I noticed that most people talked about one of three cartoons, so I did another analysis on a different cartoon. In the Holy Horror, there are two women, white and black. Based on the name and appearance the white woman I believe is an Irish immigrant. Her appearance has the apelike feature in her face, her clothing is coarse and unkempt. This depiction reminds me of the references to religious intolerance that we discussed during week 3. The cartoonist depicts the black woman with a well-kept appearance and tidy clothes, she is what people during the 19th century a civilized woman. This cartoon not only was anti- Catholic but also an abolitionist's rendering of dual sides.

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**Re: Interpreting Editorial Cartoons**

by [Sophia Schlesinger](#) - Wednesday, January 29, 2020, 7:41 PM

The political drawing that stood out to me the most and the one I chose to write about is "The Scale" The first thing I noticed was that the artist chose to depict both characters in derogatory ways. From what we talked about in class, I'm assuming the white person on the right scale is supposed to be Irish. Another thing I noticed was the difference in how these two people are dressed. The black person on the left does not have shoes, while the white does. Possibly a way to dehumanize him? But the artist definitely strikes me as someone who could possibly be abolitionist because of the way he placed the Irishman on the same scale as the black person. My guess is that this author opposed Catholicism. It seems to me like this Author was not in favor of immigrants such as Irish or Mexican, and saw them equal as the slaves during the 1800s of that time.

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**Re: Interpreting Editorial Cartoons**by [Jordan Sage](#) - Saturday, February 1, 2020, 6:26 PM

I feel like the "The Scale" is more about the power distribution between the North and South, as shown in the engraves ion the scale, in a racial light. I feel like it could be this due to the base power of the South coming from slavery, while the power of the North comes from Whites. While politically they are not equal, the power distribution the biggest class is the base power of the regions. For the North it is the factory workers and in the South it is slave. While the North held more value than the South did during that period, a big proponent of that wealth was generated from the Southern slavery.

Sum of ratings:[0 \(1\)](#) [Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)**Freedom of slaves brings death....**by [Kerry Herring](#) - Wednesday, January 29, 2020, 11:05 PM

When I look at the cartoon "Am I not a man and a brother?" My initial thoughts are that about the Slave on the ground seemingly begging for his freedom which most of this class has featured A slave freedom or not debate. (book chapter 10-5, 10-6, 12-4)My initial thoughts that on one side of the cartoon you have this view of slavery as something that is wrong and inhumane with the slave begging for his freedom, and the other side where the cartoon shows that when a slave is free would enjoy killing by his blade. This slave is almost dancing about as maybe his slave owners or the white majority lie dead from his sword. This represents what they are capable if they are free. Its very interesting to see the different perspectives when you look at the two. One seems to say slaves are human and equal, the other seems to say that they are animals that cant control themselves or that could easily turn on those whom has held them captive burning everything in their path. Its really sad to think that back then they saw this and believed that not all humans were created equal or that everyone's freedom mattered. You see this now but not in the same manner. Maybe if you think hard enough you could ask all of us the question. Are we the modern day slaves? Not being held by a white man but by a government that dictates what we shall do, think or even say?

Sum of ratings:[2 \(1\)](#) [Permalink](#) [Show parent](#) [Edit](#) [Split](#) [Delete](#) [Reply](#)**"Am I Not A Man And A Brother".**by [Melissa Johnson](#) - Thursday, January 30, 2020, 12:18 AM

The editorial cartoon that I choose was the "Am I Not A Man And A Brother". I thought this cartoon is very interesting and sad for me, and hopefully to others. This black man is kneeling down on his knees as if in front of his master. His hands are intertwined together as if praying for help, or even begging for it. He is in chains. It is sad to see that during this time period of the 18th century that the people could not see that we are equals. "British antislavery forces....had used this image."(p.345) These people and more wanted to help. I clicked on the cartoon to see if I could zoom in and the cartoon did pop up, and so did another editorial cartoon. this one had a black man running with a sword in hand and the other hand held a torch. In the background I could see a building on fire and three people are lying dead on the ground. The words that were at the bottom read "Am I A Man And A Brother". For me at least was confusing, but then I thought of Nat Turner. From week one in the class we had a video of Nat Turner and what, why, how, and when he led a two-day rebellion of both enslaved and free black people. People died, and because of this happening it got worse for the blacks. I feel sorry for what they had to go through.

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Holy Horror Cartoon Interpretation

by [McKenna Wilson](#) - Thursday, January 30, 2020, 11:37 AM

Holy Horror Comic

This cartoon shows two women riding in a Washington City street passenger car. On one side is an African woman who is drawn with beautiful features and looks to be sitting relaxed and calm. She is also wearing nicer garments. The woman on the left is a white female with simian, or ape-like features, holding a basket of groceries. The groceries seem to include a couple bottles of wine or alcohol which leads me to believe that she is supposed to be an Irish woman. The way her features are drawn and the alcohol she has led me to that assumption. The comment or caption on the bottom says "Holy Horror of Mrs. McCaffraty in a Washington City Street Passenger Car. (Mr. McCaffraty voted against Negro Suffrage)." This leads me to believe that she is angered at the African woman sitting next to her because she doesn't believe that African-American people should be viewed as equals to her and her family even though back then Irish immigrants were viewed equally to the Africans no matter the color of their skin which we were introduced to in week 3 when learning about "Scientific Racism".

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Re: More Evidence of Abolitionist Involvement ("The Scale")

by [Caleb Willis](#) - Thursday, January 30, 2020, 9:09 PM

We know that the abolitionists were for the immediate emancipation of slavery and racial equality, and opposed "scientific racism" that was spewed by the Whigs. (Textbook 343). Furthermore, the abolitionists indulged in egalitarian rhetoric (Textbook 344). With this in mind, they projected this onto political cartoons, such as "The Scale." Rhetoric in political cartoons consists of symbolism, words, and pictures to convey a certain message. In this case, the message is that of egalitarianism, which is shown in the cartoon. The black and white men sit together on the scale and are equal. The black man is from the south, and the white man is from the north, as shown. This nothing short of absolute proof of the support via the abolitionists behind this particular cartoon, and proof that egalitarianism was shown in this cartoon by the abolitionists in the 19th century.

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Re: Interpreting Editorial Cartoons

by [Joshua Dalton](#) - Thursday, January 30, 2020, 11:00 PM

The artist of the cartoon titled "The Promise Land", seems concerned with the flood of Catholicism coming to the United States from Ireland. In the cartoon there are religious leaders crowded together on top of a Cathedral standing around a very large cross. One leader is looking through a monocular, as if to be plotting a course across the Atlantic Ocean in the direction of another land mass titled "The United States of Amen". Two of the religious leaders look very enthusiastic with both smiling and one pointing at the land mass in the background. Behind the large cross is what looks like a crowd of soldiers clearly holding a type of weapon, commonly used in war, called a halberd. The artist of this cartoon maybe trying to imply to a Protestant audience, in that the Catholics will be or is an invading force to the middle class evangelical system in the United States.

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The Scale Analysis

by [Alexander Brown](#) - Friday, January 31, 2020, 12:11 AM

The Scale has a very powerful message that kind of hits you in the face when you look at it. It depicts a scale that balances perfectly between an African American from the South and a Northern white man. As one could imagine, this was probably drawn by a white Southerner who is attempting to show that in he thinks that Northern whites have the same if not worse status than Southern African Americans as the scale may even be favoring the African American man. It seems to be an effective cartoon for its time as it could have and probably did upset some Northerners quite a bit. I personally would be slightly offended by this if I were in a Northern white mans shoes at the time, mostly because its wildly offensive. That is coming from the perspective of someone in 2020 so the reason may differ for why it offended the people at the time.

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Re: The Scale Analysis

by [Sophia Schlesinger](#) - Friday, January 31, 2020, 3:03 PM

I also analyzed this cartoon! From what I remember in class this week- the white person on the right is actually supposed to be Irish! Whites in America at this time saw the Irish in the same level as the black slaves and depicted them in the same style..

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Am I Not a Man

by [Nathan Lee](#) - Friday, January 31, 2020, 7:33 PM

These cartoons are especially interesting because they're the best of both worlds. This is the only option in which both cartoons together encompass both viewpoints. On one hand, you have an abolitionist cartoon, depicting a chained up slave on one knee asking the question, Am I Not a Man and a Brother? This drawing shows the inhumanity of slavery in the sense that a presumably innocent man is begging for his freedom on one knee posing zero threat. On the other hand, we have this demonstrative example of what seems to be a particularly racist and slave endorsing cartoonist. A play on the previous cartoon, the author mimics the character and the question at the bottom of the cartoon. This appears to be an attempt to demonstrate African American's and their "Primitive" behavior, in which a freed slave torches a building and murders three women. This particular cartoon I'd imagine would be a pro-slavery direct response to many abolitionists. This cartoon is an effective example of not only scientific racism, with the depiction of supposed negro-like features as Caleb pointed out in a previous post, but also an example of how political cartoons have changed since this time period. This is supposed to be an accurate depiction of primitive behavior. It's not an exaggerated depiction where it looks as if its an obvious poke-fun type of cartoon. Most of the modern cartoons Joe has shown us in class have been much more cartoon-like. Today, this type of illustration would be more on the line of political propaganda than a cartoon.

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**Re: "At The South" Interpretation**

by [Caleb Willis](#) - Friday, January 31, 2020, 11:32 PM

Based on first impressions of the cartoon, "At The South", I would determine this a pro-slavery based cartoon. We can see a mother, smiling but warning her son and wagging her finger, of abolitionists. As we know from the textbook and lecture, abolitionists were pro slavery. To put it in more detail, she warns him that if he does not behave, the abolitionists will come and get him. She puts the abolitionists in a scary light, making them seem like kidnappers and pose a threat to him (the son). "'I call de big ole Bobolitionist and It um run away wid yer.'" This cartoon is essentially telling the viewer that slavery isn't so bad. There is guaranteed shelter and safer than running away with the "scary abolitionists." We see in the cartoon a candle, banjo, and what looks to be alcohol on the shelf. This tries to achieve what I believe is a sense of comfort and coziness in the slave quarters, and show off the African slaves' culture. Hence the banjo, showing that slavery isn't as bad as it seems, which is all a facade, quite simply. A subtle detail I'd like to mention is the detail of the mom smiling, looking quite pleasant. There is nothing that is deemed "unhappy" in this photo. All looks at ease. It, again, aims to put slavery in a brighter light than what light has been originally shed onto it by the abolitionists. The mom smiling is a facade, as slavery was no happy event. There was nothing to smile about nor anything comfortable about it. The child looks in horror as his mom tells him of the abolitionists, further proving my point that this aims to put the abolitionists in a bad light. This cartoon is more of a persuasion to the American public of the "good" in the practice of slavery, making it not as bad as what it seems. We all know, however, that that is false, and was as bad as it seems. All of these points have led me to believe in my belief that this is an anti-abolitionist, pro-slavery cartoon.

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**Re: "At The South" final interpretation & modern day comparison.**

by [Caleb Willis](#) - Saturday, February 1, 2020, 7:59 PM

This cartoon would of been faced with much opposition back then from the abolitionist minority, composed of old and new reformers, as well as evangelicals such as Lyman Beecher or Charles Finney. We know from the text that these evangelicals were, of course, opposed to the practice of slavery, and believed its demise would be through the religious conversion of slave owners (textbook 345). Coming from my own interpretation of this cartoon, opposition would've been made towards it greatly. When thinking of modern times, it shocks me to see how far the nation has come. The cartoon, "At The South" is such a reminder of the days of slavery. Slavery is an extremely foreign concept nowadays in our developed nation. This cartoon serves as a reminder that while today, it is completely abolished and frowned upon by not just the nation, but the entire globe, back in the 19th century it was a real problem that was argued and fought about in our nation. This is shocking to really think about as a modern day student, especially with cartoons like "At The South" promoting such an atrocity. I can take a deeper appreciation to the progress our nation has gained since the 19th century, and remained shocked that such a heinous event maintained such support throughout much of the 19th century.

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"Am I Not a Man" Battle of the Cartoons

by [Alexander Brown](#) - Saturday, February 1, 2020, 8:11 PM

When first looking at the Am I Not a Man cartoon, it looks as though the cartoonist for the left drawing was a Northerner attempting to tell people that African Americans are not only equal men but should be considered brothers to all. At a time in which slavery was abundant and very controversial, another cartoonist (probably Southern) drew the right hand picture in order to combat the left one which depicted an African American man with a sword and dead white people on the ground around him. The thing that really connects the two drawings is what is written underneath the picture as the left says "Am I not a man and a brother?" while the right says "Am I a man and a brother?". The removal of one very simple word changes the the look of slavery and African Americans and places them in two totally different lights. I say it was quite clever of the right cartoonist to implement this caption although I do not agree with his stance. Its interesting to see in this full cartoon that people with different beliefs can butt heads in any way, even in drawing form.

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