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"CHARACTER BUILDING".

Tracing the roots of Contemporary Irish Political Caricature.

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I would like to thank Frances Ruane of N.C.A.D., Catherine Kehoe, Aisling Mc Gowan and Antoinette Phair, for their patience and help in compiling this thesis. I would also like to mention the help of the National Library, Kildare St., for their assistance, and a special thanks to the cartoonist Martyn Turner, for his time and consideration.

APPENDIX;

TITLE **PAGE**

INTRODUCTION

In modern times, the daily newspaper, magazine, and periodical provide a major outlet for caricature to be expressed. Throughout history, the potential significance of caricature has been recognised, and indeed manipulated, as a form of education and in some cases as a form of propaganda. There is no greater example of this as in political caricature in particular. The potential that caricature holds has, through time, developed further due to discoveries in printing techniques, and thus, better quality reproduction, (and as I will discuss later, is not only restricted to the confines of the broad sheet, tabloid or spread, but has in recent years, taken to the waves of the internet, where its potential is further exemplified.)

It is a saddening fact, that caricature has never fully been rewarded for its significance as an art form, but as time goes on, the influences caricature has had on the Fine Arts, has become more and more obvious. If we look at the work of Egon Schiele (1890-1918), Fig. 1, we can immediately draw comparisons in style with that of the caricatures of George Grosz.

When we look at the work of Pop artists such as Warhol, or Lichtenstein, it is blatant that the American style comic book was hugely influential during this art movement Fig. 2.

Indeed, some people would argue that Leonardo da Vinci, is probably one of the greatest cartoonists of all time, particularly when you look at the preliminary sketches of his work. Indeed many preliminary sketches, prepared by Fine Artists in their work, contain all the spontanaiety of the Cartoon. Caricature has even been credited to have played an important role in the movement of Cubism.

"Caricature, in its early stages contained the elements of 20th Century art. These elements were distortion for effect; the avoidance of cloying lyricism and sentimentality, and of pedantic academicism; the idea that art should reflect one's own day; fragmentation(Cubism), frozen movement(Futurism), abstraction itself. Above all it seemed unfinished, possessing the quality of eloquent suggestion."

Hillier, Bevis - 1970, page 83.

Yet caricature has never really achieved the esteem and regard that the Fine Arts have achieved. This is particularly evident when discussing the significance of Irish caricature.

A very interesting area of study in Irish caricature is that of Political Cartoon. Not only does it trace our political history intensely, it also provides us with an insight into British and American conceptions of the Irish and our Politics, and serves as a hugely important historical and social document.

I was encouraged to choose this area of study by my interest in learning further about Irish history. To my surprise not only did I learn historical facts, but also found that the subject gave me a humourous insight into Science (Chapter 2), scandal, controversy, and in some cases, ignorance with regard to the portrayal of the Irish (particularly in the Victorian era).

This thesis attempts to trace caricature from its early roots (Chapter 1) to the years of the Reformation, and beyond. It then focuses on Britain, America, and Ireland as points of interest, in discussing Irish politics and how we were portrayed. This has been achieved by studying magazines such as, "Punch", (Britain) "Puck"(America), and various Irish journals, such as "Pat".

I will then bring caricature into a more contemporary context, using the political events of Northern Ireland as a time line beginning with the events of 1972, and discuss how modern cartoonists have dealt with the subject, and its political characters. I will then summarise, by discussing how I feel caricature has developed and how important it stands as a political tool. In my research of the topic I have found it to be hugely interesting and it has provided me with the opportunity to discover, in more detail, the political history of Ireland, and why we have reached the political situation we have arrived at today. I hope that in future this thesis may provide a means of education to other readers.

FIG.1


I TRIED TO REASON IT OUT! I TRIED TO SEE THINGS FROM MOM AND DAD'S VIEW-POINT! I TRIED NOT TO THINK OF EDDIE, SO MY MIND WOULD BE CLEAR AND COMMON SENSE COULD TAKE OVER! BUT EDDIE KEPT COMING BACK...
I HAVE SOMETHING FOR YOU TO EAT IN THE KITCHEN, DEAR...
I'M NOT HUNGRY MOTHER! PLEASE, I JUST WANT TO GO TO MY ROOM!

FIG.2

CHAPTER 1

Early Roots of Political Caricatures

When we first look at a cartoon or caricature today, it is hard to believe that the first type of caricature can be traced back As far as the stone age cave paintings of Alscase and Lorraine which depicted the stone age man, the graffiti of Pompeii, medieval stone gargoyles and grotesques, or even in Greek civilisation, where we see its beautiful vase paintings which depicted characters such as those described by the writings of Homer. We later realised such decoration has provided historians and archaeologists with invaluable insights into the daily lives of a unique civilisation.

It has become apparent that these images were actually a very strong form of language, that could be commonly deduced and understood, not only then but now. They form symbols which transcend the barrier of language. This is a very strong point when we look at the age of the Reformation.

With the dawn of the fifteenth century there was great discontent, mainly with the church but provided change not only with regard to religion but on art. This "Reformation", as the time came to be known as, also marked a technical milestone where printing methods were concerned. In this respect, satire became mobilised by the invention of printing.

Such advances in printing methods for the first time allowed images and information to be mass produced, and could therefore reach a vastly wider audience which broke across class barriers. The only problem being here was that, as printed information was passed across higher, middle and lower classes, it encountered the fact that many people in the lower social groups were, in the mainstream, illiterate due to lack of education. Because of the volume of people in this situation, it was necessary to provide an understandable language for the illiterate.

Woodcut illustrations became very important in the education of this group, and in a way, although effective, were also potentially explosive. An example of this can be used by looking at Fig.s 3 & 4. This is one of the examples of early secular caricatures. It is a German wood cut which dates back to about 1510, and depicts a toper with a belly so huge that it has to be carried in front of him, in a wheelbarrow!

By this time of the reformation, the age of book illustration had begun. The caricature is an example within itself as to how caricature could be used as a weapon by reformers and counter reformers. The man who led the reformation Martin Luther, commissioned his friend Lucas Cranach, to illustrate a book by Philip Melonothon, The Passionale of Christ and anarchist in 1511.(Fig.5). It depicted contrasting woodcuts of Christ's life and passion, and juxtaposed it with the life of a fifteenth century priest. The illustration in question is that of a counter attack on this degrading image of Priests at this time. This anti Lutheran caricature was just as powerful in it's scurrilous attack. The woodcut shown in Fig. 5, shows a devil playing the bagpipes formed from Martin Luthers head. It is dated back to 1521 and commemorates the examination of Luther at the Diet of Worms.

Again in the 17th Century, a time of war, we can start to see that caricature could be used to poke fun at foreign enemies, and many caricatures at this time depicted these enemies by drawing them as dwarfs or some kind of degrading image, such as that of an animal or object that could denote derogatory connotations rather than calling the bare faced cowards or sub human. In this respect we can see the first development of the manipulating of caricature as a strong political tool.

It is interesting to note that caricatures relating to Irish issues, were mainly covered by French and English journals by the eighteenth century, and it is quite humourous to look at the ignorance through which the average Irish citizen was depicted, (admittedly I do have a bias, being a citizen myself!). It was a time of which, because of the O'Connell rebellion Ireland, received coverage. These political comments were scathing in their effect, and I can well believe, strongly effected European attitudes to the country and it's people.

FIG.3

FIG.4

FIG.5

CHAPTER 2

The Victorian Era and Beyond....

Did you ever wonder what the true significance of caricature is? Is it just ephemeral, and nothing more than a graphic description of a crude joke that we should glance at, laugh, and move on to the more serious issues of history? Should such caricatures be treated seriously or light-heartedly? Do these caricatures, or satirical drawings, hold more significance than we first expect, or can they be used as as vital artifacts to which societies can unfold a graphically described running commentary on its History? The following Chapters attempt to answer these questions, and an integral period of inquiry to do this is the Victorian era.

In many cases cartoon and caricature hold more power than some written words, or photographic images, in the fact that they can strip a person bare and attack with more venom, than any scathing editorial.

"The best cartoons are cocktails of fun which are part joke, part glee and part subversion. They can be cruel - as in the flogging of an uncertain politician - and sometimes spring from technique, that is no better than basic. Yet nothing is too Baroque, nor too sparse, so long as the goal is achieved, make readers laugh, and politics wallah's wince."

The Times, 24th June 1995, page 14.

The fact that cartoons make you cringe and laugh at the same time, means that they are successful in what they do, if they did not, then arguably, they would just be a pointless piece of Art.

Caricature in a way is a type of parasitic art. When it is portrayed at its best it can be critical, irritating, compelling, enlightening, and uncompromising. When I describe caricature, or more accurately, the artist, as a type of parasite, it is with regard to the fact that it lives off a rich source; society. Caricature could not exist if it could not thrive on the fallibilities of the human race.

Over the centuries, graphic satire has taken on many changes and advances both technically and specifically with regard to audiences. This is particularly evident when we look at the Victorian era, where caricaturists aimed at pulling punches at the middle classes, who were the main audience at this time. They also chose to satirise, mock and jeer other classes and in particular other races. This is particularly evident when we look at how the Irishman was depicted.

The name "Paddy" was how the Irishman was often referred to, (the politically rebellious people) by Victorian cartoonists. The Irish were described as politically rebellious people, who had a vicious and brutal determination to rid Ireland of British rule. Indeed Britain was not the only culprit guilty of this. At this time (early 18th Century) American journals printed harsh images of the Irish, in a very degrading fashion.

Caricaturists, have an enormous ability to sway public opinion, because they capture in a very unique way, the passions and presumptions that shape the minds of a great number of people. It can therefore be a devastating weapon. An example of this would be that a lot of these images focused on a particular type of person, i.e. the drunken "Paddy". This image did not just effect men, but women and children also. An entire community was left scarred by this type of stigma. When women were depicted they were commonly referred to as "Biddy".

However, cartoonists should not be reprimanded totally; in order for caricature to be successful a chain reaction must occur. Cartoonists have a type of ideology.

They themselves work in turn from absorbing information from a society, thriving literally on prejudices which are already alive in their particular audience.

When we look at Victorian caricaturists representations of the Irish man as "Paddy", we see the metamorphosing of drunken man, or peasant to gorilla. The reason why this occurred may lie in the fact that the Irish as a Nation, posed a particularly realistic political threat to the British Empire in Ireland. By using a type of defence mechanism-they used exaggeration to the last-in order to poke fun at the fears of an observer and at the very focus of their anxiety to make it laughable, to try and dispel fear. In political caricature this exaggeration takes the form of reducing a threatening enemy into an object of menace, or insignificance, or in other cases, to reduce these enemies to animals. Thus the transition of "Paddy" from drunk/peasant, to ape, became a way of describing the bestial traits of the war going on in Ireland, which was National aggression. By using this device, it dismisses the political aspirations which lay behind such senseless attacks.

When studying political images of Irish people, which adorned publications such as "Punch", see Chapter 4, I noticed that the Irish were depicted as ape like, especially those who had republican aspirations.

At this time, (the 18th Century), there was rapid urbanisation and industrial revolution. It was a time when travel to Asia and Africa was becoming more popular for the upper classes, and hunting became quite a popular recreation, especially in foreign lands. It became very prestigious for these upper classes to bring home trophies or examples from their successful hunting expeditions in these lands. In particular, animals that held a sense of awe or danger in capturing them. At this time we see zoos filling up with examples such as chimpanzees, and gorillas.
These animals, hunted in Africa and Asia, were a great source of interest at this time, particularly the Mountain Gorilla, which was so man-like. They were tracked down and killed in order to fill museums and laboratories. Physiognomy, the study of the skull, and facial features in relation to intelligence, was used by novelists, to show man as good, bad or indifferent:

"Thus the slope of the forehead, the curve of the nose, the thickness of the lips, or the shape of the chin, served as so many skeleton keys to unlock the secrets of the al character hidden within each individual."

Hillier, Bevis - 1970, page 53.

These facial attributes were exaggerated, in order to indicate the true moral and behavioural make-up of their human subjects. Most modern political cartoonists admit the essentially provocative nature of their art. If a cartoonist was to start expressing tolerance, or even a form of compassion for the focus of their work, it would undoubtedly dull the true effects of their work. One point that is an absolute must in caricature is recognisability. We can only assume that caricatures drawn of figures like Napoleon, were quite alike, as otherwise they would not have been successful.

The late 18th Century paved the way for unflattering images. An example of where caricature went beyond mere distortion is in the work of Daumier-in particular the metamorphosing of King Louis Phillipe into a pear (Fig. 6).

What distinguishes the great cartoonist of any age, is their ability to avoid neutrality and blandness. Caricaturists often use, and repeat, one particular facial trait as the sign of the individual in question, so that the viewers can experience the pleasure of instant recognition. The issue of recognisability becomes more problematic when nations, classes, or ethnic groups, rather than well known individuals, come into play.

In cases like these, the cartoonist must reduce millions of people to a single stereotype or icon - as with Fig.7, which is by Ralph Steadman. It depicts his stereotype of a Negro in a white society. Given the importance of the recognition factor, comic artists who deal in all encompassing images of Nations or communities, are engaged in tapping an underground reservoir, or stream, filled with both positive and negative prejudices towards those who are considered different or alien.

By the 17th Century, artists were using animals systematically, as emblems of both institutions and persons, or models for such states of mind and morality as intelligence(the owl), lust(the goat), stupidity (the ass /donkey), vanity or folly(the monkey), cunning or sin (the snake /cat).

Besides evoking animal allegories, many caricaturists, epitomised National character or behaviour by means of physiognomical coding, thus the French bore a thin long face and body; the Dutch, affluent and smug; the Spanish, dark, swarthy and untrustworthy, and John Bull, the epitome of affluent English merchant or farmer. To add to their recognisability they added knee breeches, trousers, pantaloons, shilleilighs, clay pipes, hats, caps, and beer mugs.

An Irish American carneologist, Peter Camper, drew conclusions between facial angle and the structure of the skull, and the hierarchy of ascribed cultural values running from civilised to savage.

" Campers idea aspired from the juxtaposition of two types of facial attributes, prognathism (a prominent mouth and jaw), and orthognathism, which signified regular features or a more vertical line from the forehead to the chin."

Curtis Louis Perry, 1971.

In Campers view, the higher the facial angle, the closer the individual, or race in question came to the Greco-Roman ideal of beauty or intelligence. Conversely, a sloping forehead and jutting mouth and chin, meant that the individual or stereotype bore some common features to lower primates. These theories developed out of the emerging sciences of craniology, paleontology and comparative morphology. High foreheads equalled high morals and intelligence, small foreheads equalled inferiority, found in Negroes, criminals or people of African descent.

In many Victorian caricatures, prognathism is a distinctive of the Irish face. Jean Gerard Granville, (1803-1846), did a series of men's heads, which were compared with those of animals,(Fig.8).

English caricaturists created a typography of Irish facial features, consisting of four basic types. These excluded Ireland's ruling classes, which could be subdivided into the fat Anglo-Irish landlord, whose corpulence signified prosperity, and the lean and mean landlord, whose thinness signified insolvency. Of the principle types, the first, and most unflattering, was that of the Fenian. The most flattering, was the image of the Northern Irish Protestant, especially the Loyalist Ulsterman or Orangeman, whose high facial angle and handsome features made him resemble, however faintly, a respectable, or honest Englishman.

Secondly, there was the reasonably good looking, rustic male of the small farmer or labourer, who we will call "Pat", although comic artists of this time, also gave him such names as "Mick", "Tim", "Thady" and "Paddy". A familiar presence in cartoons concerning Irish affairs since the mid 18th Century, was the orthognathious "Pat", who was a kind of droll and politically innocent peasant. The third type is the unshaven "Paddy", with semi-Simian features, that show that he is still, just about, part of the human race. The forth type, (the Fenian), was depicted as a cross between a monstrous ape and primitive man. He used physical force in an attempt to free his country. He is a very dangerous looking creature with a high, hairy upper lip, sharp teeth and a low facial angle.

These cartoons became worse after the embarrassing, failed rebellion in 1848, after which, cultural imperialism became stronger, and contempt for Irish manners and customs over the following era grew. Here we see the emergence of the bestialised 'Paddy' - hell bent on murder, (Fig. 9). These depictions forced home the idea that militant Irish Nationalism, was an empty threat to the Empire, and showed that we had the basic instincts of animals and apes.

There is no clean, clear, crisp way of interpreting cartoons or caricature - especially that of political caricature. Comparisons can be made between Victorian attitudes to Irish, as North Americans to Latinos. Like prejudice, caricature thrives on difference or other, boiling down to us and them. These cartoons offer an invaluable insight into Anglo-Irish relations, and it is a credit to those cartoonists, that their work is still being talked about, over one century later.

During the Gladstone years (the Home Rule era), the depiction of Ireland as a woman is prominent. She was called "Erin", and was depicted being wooed by people like Gladstone, with his Home Rule Bill. "Hibernia /Erin" or Ireland, was always to be depicted as beautiful and feminine, but constantly in need of British help (Fig.10). This is described in Chapter 5.

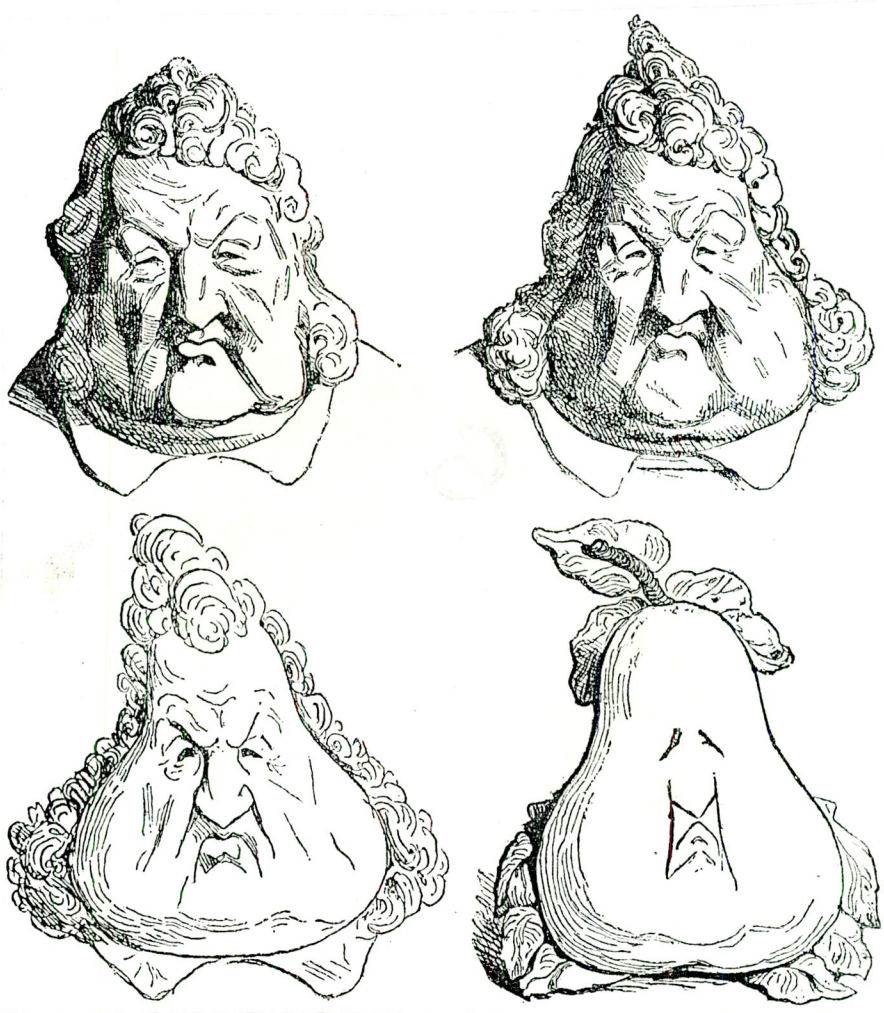
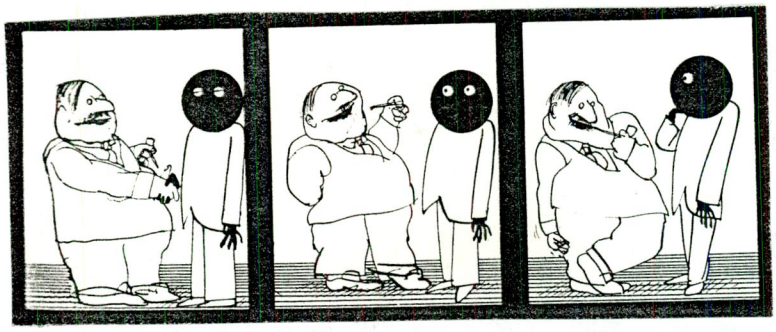
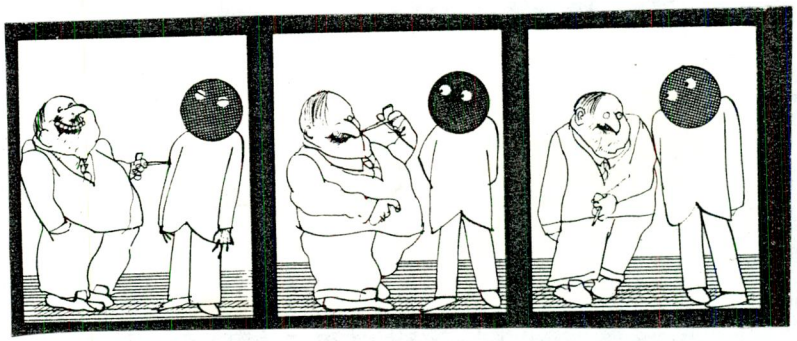


FIG.6





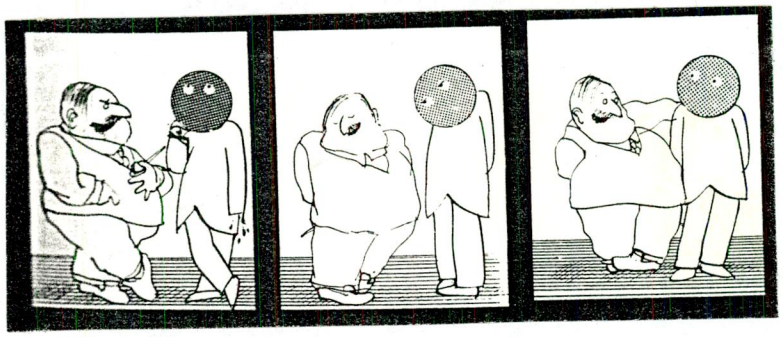


FIG.7

FIG.8

FIG.9

TWO FORCES.

FIG.10

CHAPTER 3

The Early Years of "Punch"

"Punch", (as referred to in Chapter 2), was a very significant forerunner in political cartoon, especially in the 18th Century. The periodical "Punch", was one of the most long lived of such publications. It is held with high regard by many of it's followers, and those of Anglo-decent. "Punch" particularly stood out from it's many rivals in the fact that it was never smutty in it's intentions. It was clean for a humour magazine, and yet extremely sharp for commenting on political issues. However, the fact that it had such a long life-span can be blamed on it's audience of educated, upper-class Anglophiles, who loved the fact that "Punch", never depicted sensational strife, and was very well edited. The first edition of "Punch", or "The London Charivan", appeared on July 17th 1841.

After a couple of unsteady financial years, the magazine finally started to stand on it's own two feet. By 1865, the artwork of "Punch" became of primary interest to it's editors, and by this year, the proportion of artists to writers was steadily increasing. It is needless to say, that these drawings are the most memorable and debatable aspect of "Punch". With the dawn of the 1850s, "Punch" acquired the artist John Tenniel, referred to in chapter 2. He became famous for his political cartoons in later years. Tenniel, was also responsible for a lot of simian and ape like depictions of Irish men in the late 1880s.

It was in the 1860s that "Punch" received most credit for it's publication, which can be described as a renaissance era for British illustration. This year also saw the arrival of the gifted George Du Maurier, who lasted with "Punch" for thirty five years. Throughout the Victorian era, "Punch" was blessed with a number of imaginative freelance contributors of equally high standard as those resident at "Punch".

It is also from "Punch" that we attained political interpretation of the term "cartoon". This term denotes the large scale political drawings that appeared each week in the early years of "Punch". When the houses of parliament were being decorated by murals, by artists such as Tenniel, the word cartoon was used to describe their earlier stages. This word derives from the Italian "cartone" (large sheet of paper). It was the traditional term for a large unfinished preliminary drawing, or some monumental work of art, such as a fresco or tapestry. There was so much talk in 1843 about the cartoons for Parliament, that "Punch" adopted the word "cartoon" for it's major political drawings.

The designation "cartoon", was never applied to any other kind of "Punch" drawing in the 19th Century, despite strong influence from America, where the term became more generalised. In British terms it still bears basically the same meaning today. Today, "Punch" cartoons are a useful area of study, and depict ways in which political winds were blowing at various times. They offer an integral insight into the study of this thesis, and of course into the way Irish Political issues were depicted.

CHAPTER 4

Irish perspectives,
tracing the ways in which
the Irish were depicted.

By comparison, looking at American political caricature which depicted the Irish, during the age of the Fenians and Land league, there are a number of physical differences that can be drawn. We have already established British physical traits of the simianised 'Paddy', but those of American illustrators show the Irish in a different way. Primarily the facial angle of the Irish 'Paddy' was much more vertical than that of its British counterpart. It is also interesting to note that when depicting negroes or people of African decent, this angle is much lower. Clearly there is an assumption, that American cartoonists gave us more credit intelligence wise, than the British. However, they did tend to endow Irish Americans with slightly different features.

The Irish American stereotypes also had a more square jaw, higher facial angle and stronger chins - a trait from which a lot of cartoonists draw from today. One example of this would be the features of the much loved "Batman" or "Dick Tracy" with their strong square jaws, and Tracy's Irish roots. The main American magazines of the 1800's were "Harpers Weekly", "Puck", and "Judy".

From these journals and magazines we can see some of the best examples of Irish political caricature and indeed these magazines in turn, had some of the best graphic artists in their midst. Primarily the most memorable being Thomas Nast of "Harpers Weekly" and Frederick B. Opper of "Puck" and "Judy". It is however unfair to say that Americans only depicted Irish as apes. In some cases, particularly in cases where families had been evicted from their homes, they were treated with some respect and were a little more natural looking than their Fenian or Land League counterparts. A particular part of comparison between "Harpers Weekly" and "Punch" would be the depiction of "Erin" or Ireland as a raven haired beauty. Both countries and magazines depicted "Erin" in her usual pose of distress and need. She bore beautiful features and in some way, was always being threatened by some form of brute or monster such as national aggression or Fenianism. She was also depicted under the name of "Hibernia". However the times at which Irish inhabitants were depicted in the simian format, far outnumbered the incidents where they were shown in their more natural reality.

As mentioned earlier one of 'Harpers weekly' 's most famous artists Thomas Nast, had for a short period worked in London and while on an assignment met with Tenniel whose work he greatly admired. Although the two men came from two different social backgrounds they did have some theories in common; they both wanted to get rid of the source of corruption and religious bigotry that was rampant in both countries, and a shared dislike for the Irish.

Magazines such as "Puck" and "Judy" were also more scathing, vicious and explicit in their depiction of Irish Americans than there British counterparts, such as "Punch". Examples of Nast's work can be seen in (Fig. 11). One of the more powerful caricatures I came across when studying this topic was of Jones albert Wales (1852-1886) who worked for "Puck". This illustration dates from the 3rd November 1880, and is called "An Irish Jig"(Fig. 12.). It depicts the relationship common to both Britain and America; The immigrant "Paddy".

The top right background of the illustration shows John Bull (The epitome of Britishness) and that of Uncle Sam (representing America). John Bull is rolling up his right sleeve, preparing himself as it were for battle. They both dispair at being unable to try and tame, as it were, this wild Irish Celt, who has grown fat on the larders of Britain and America. In a way, it is a summary of both American and British attitudes towards the Irish in the late 18th century.

With regard to Irish caricatures drawn at this time, there were quite a lot of journals and low budget comics and magazines produced. However all of these seemed to be quite short-lived, (many of which only lasted between one and three years). It is interesting to note that at the time, Ireland was still being ruled by Westminster, therefore a lot of the major Irish publications were to an extent censored by the English governing body. While researching this topic I found that main papers at this time, such as, The Freemans Journal, Dublin's Satirical Weekly, and even The Irish Times did not carry caricatures as a means of relating news, be it satirical or otherwise in their early years. I can only assume that this was because of strict and close monitoring of such publications by the British government. However, this did not stop small publications such as "Zozimus" later "Zos", and even later "Pat".

Zozimus was the first Dublin periodical to make a serious attempt at emulating magazines success such as that of "Punch" in Britain. It made its debut in May 1872, its run was short lived and ceased printing in August 1872. The magazine got its title from the legendary blind poet and wise man, of the same name. One of the most successful points of the "Zozimus" publication was the work of John Fergus O'Hea (1850-1922) who they employed as a political cartoonist. He had been involved in several commissions involving books, pamphlets, and even posters which were rich in colour. Unfortunately, of the reproductions of the work I found, I could only reproduce these examples in black and white. Of main interest in most of his work were his illustrations representing the struggle for Irish independence, mainly because of his pronounced convictions for Home Rule. After "Zozimus" folded in 1872 due to financial problems, O'Hea freelanced. He joined "Zos" in 1876 as an illustrator, but again the lifespan of this magazine was extremely short lived and folded in 1877. It is interesting to note that in 1890 Percy French said of Irish political and satirical magazines,

"In a country that is famous the world over for its wit and humour, no comic paper has the remotest chance of even paying its way"

Curtis Lewis Perry, 1971.

In 1879 O'Hea joined forces with Edwin Hamilton, the original editor of "Zos". This publication was called "Pat" and was described as an Irish weekly periodical, artistic, literary, humourous, satirical.

O'Hea was a prominent figure in all three of the afore mentioned publications. It is very interesting to see how he dealt with the physical images he portrayed of people from children, to images of the Irish man involved in aggrovated national aggression. It is interesting to note how he and his colleagues dealt with images used to portray the British, never retaliating against the images used by their British counterparts blatantly depicting the Irishman as an ape, (as in the case of Tenniel).

The satirical british version of the simian Irish male was at times used by O'Hea to poke fun at these British cartoonists themselves such as with illustrations of "Reciprocity" of February 1880 (Fig. 13). Through this depiction O'Hea pokes fun at the Anglicised image of the Irish male. O'Hea reciprocates by giving the British counterpart a crowbar and black jack. Again O'Hea embarrasses the British depictions of the simianised Irish male by directly showing the disregard, ignorance, and indeed mistrust of British caricaturists of this time. An example being(Fig.14.) - "Setting down in malice" which depicts a British artist caricaturing a fine looking Irish male, then distorts him in order to please a British audience. If anything, a lot of cartoons depicted by Irish cartoonists at that time were a direct reprisal to British journals such as "Punch" which inevitably filtered through the Irish society at this time. From my research I found some of the Irish equivalents to Tenniel to be as good as his, and it is a saddening fact that these brilliant caricatures have never received the credit which they deserve on the same level as those much studied counterparts across the Irish Sea and Atlantic ocean.

After the vaguely successful "Dublin Weekly" came "The Jarvey" which lasted from 3rd January 1889 to December 1890, and was the first editorial venture of the well known poet, parodiest, comedian, and artist William Percy French. The main focus of "The Jarvey" was to keep its gentry audience amused. The weekly tended to keep away from political issues as much as possible and this factor seems to have been its main downfall. It was obvious that an Irish audience thirsted for political commentary and "The Jarvey" was not the type of publication prepared to do this. Thus this led to other opportunities for satire with political comment to enter the scene.

By the early 1880's some of Dublin's larger newspapers had stared to publish weekly colour cartoons, which were usually folded inside the saturday edition. These colour caricatures mainly repeated the same message as the weeklies and monthlys that had gone before. They depicted the timeless "Good versus Evil" theme. Good being "Erin/ Hibernia", "Pat" and the "Parnellites". Evil being coercion, those who represented Dublin castle, and evicting landlords. There was some use of prognathous(prominent jaw) features at this stage. These were mainly kept to the features of Dublin castle workers and the Orangemen. Occassionaly John Bull also went under some mild reconstructive surgery, under the knife of the Irish caricaturist, which reduced him more to the simian image. A leading English Politician eminent in Irish politics at this time, was the Earl of Spencer, who was the Lord lieutenant from 1882 to 1885. It was very interesting to realise that when he held this position, he was held at the brunt of the disfiguring pencil of the Irish cartoonists. Yet when the Earl joined the Gladstone Home Rule ministry of 1886, we see the softening of his features, and generally cartoonists depicted him in a more natural form. During the Home Rule period, another cartoonist indeed deserves political acclaim, he was called Thomas Fitzpatrick and was born in Cork in 1860. He worked at " Pat" in the early 1880's. He however founded "The Leprechaun" in 1905 which allowed him a great deal of freedom and he single-handedly ran the monthly magazine.

Because "The Leprechaun" was a monthly magazine, it allowed "Fitz" as he was known, to gather material of better quality, and the monthly was known for its sharp humour, better gossip columns, and a more critical political comment.

"Fitz" particularly liked depicting "John Bull" as a philistine. Another principle of "Fitz" jokes was the political character of John Redmond emphasising his inadequacies in dealing with Sinn Fein policies. Another of his favourite topics was the landlord versus tenant. An example being that of Fig.15. In this image titled "Tyrant and Toady" of 17th September 1892, the hero is depicted as being the evicted tenant (Second from the left), who is a very handsome, strong male being advised by "Pat" who represents the nationalist federation. John Redmond is also depicted in this image, (Second from the right), with a threatening but weak image of a money thirsting landlord. It is a complete role reversal to images depicted by American or British caricaturists. One of my favourite examples of Fitzpatricks work is an illustration called "The Frankenstein of Hatfield and his handiwork" (Fig. 16). "The Frankenstein" depicted in this case, (standing), was a portrait of Lord Salisbury. The simian figure seated represents the antagonists of sectarian riots that were happening around Ireland in 1893 in order to undermine the second Home Rule bill proposed in that year. It is one of the more powerful of Fitzpatricks drawings that I have seen, and probably the most allegorical. It was a distinct shame that in 1911 Fitzpatrick became ill, and ceased working with "The Leprechaun". He died in 1912 and was undoubtedly a great loss to Irish political caricature. One of the first comic artists to encourage celtic design and lettering into his cartoons was Michael Reidy who designed for the Irish edition of "Fun" which ran from 1915 to 1926. His influence can still be seen in publications such as "Ireland's Own". (This magazine still depicts the type of "Pat" used by Reidy even though we are now entering a new century).
Surely this is example enough of the importance or influence that such design has on publications today. When looking at features of Unionists or Loyalists depicted by Dublin artists at this time, their treatment is less gorilla like than their London or New York counterparts' treatment of Fenians. This is not to say that they did not portray a thugish and brutal mimicry of these characters. In retrospect it seems that Dublin cartoonists tended to appraise the appearance of our home grown martyrs and raise them to a level at which any mere mortal looks sub-standard!. These characters were people like Parnell, who today is still associated with the title,

"The uncrowned king of Ireland" *Anon.*

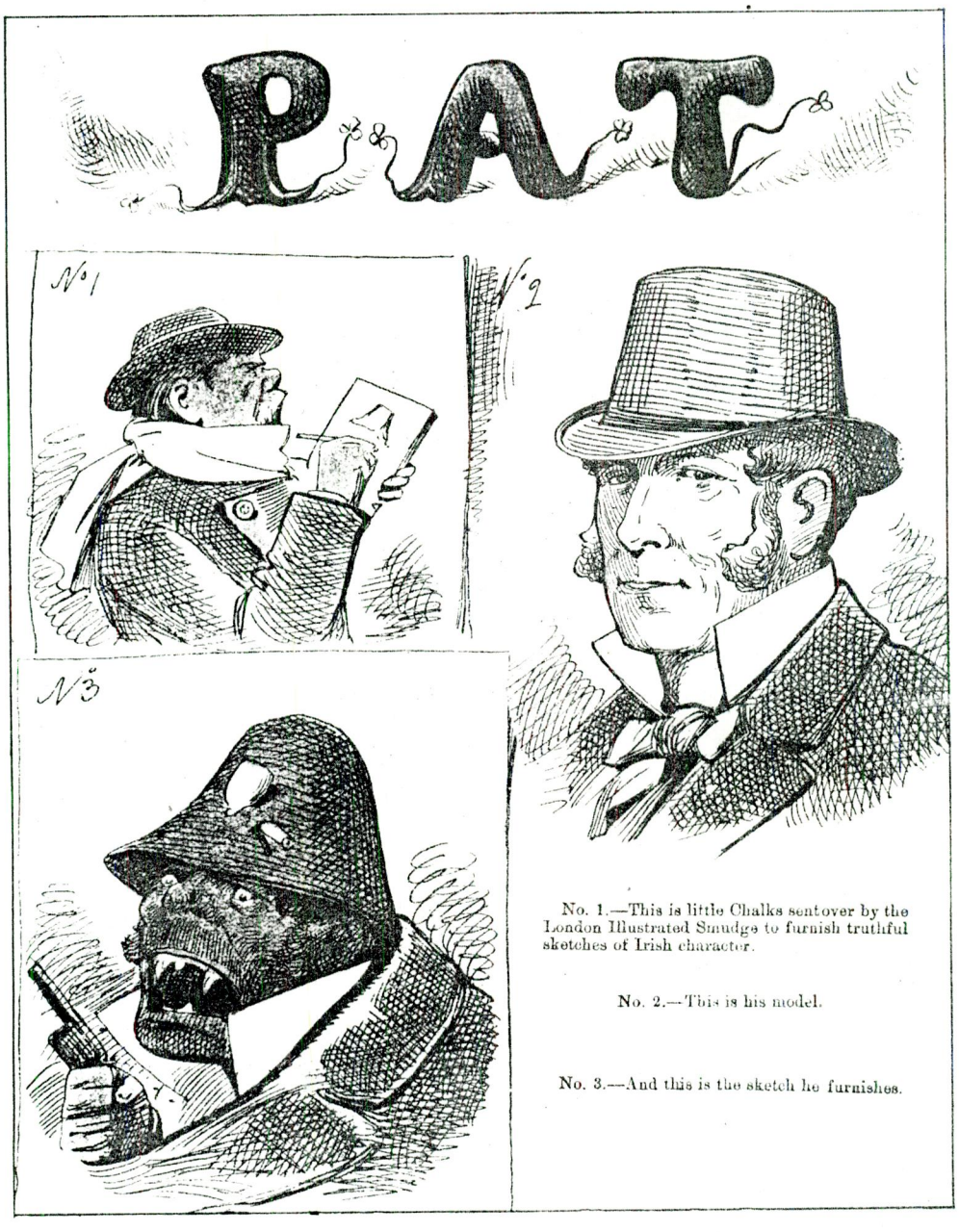
Irish graphic commentators in Dublin, or those working elsewhere who were sympathetic to Home Rule, had ultimately a strong and common factor in their work. They strove to deliberately shatter and counteract impressions of the simian Irish depictions by London and New York journals. It is a shame that many of these Irish publications were kept within the country itself, and didn't really get the opportunity to pose or put forward our own clever and technically brilliant graphic retaliations at this time.


ST PATRICK'S DAY 1867
RUM
BRUTAL ATTACK ON THE POLICE BY
THE DAY WE CELEBRATE
IRISH RIOT
BLOOD

FIG.11

FIG.12

FIG.13



No. 1.—This is little Chalks sent over by the London Illustrated Smudge to furnish truthful sketches of Irish character.

No. 2.—This is his model.

No. 3.—And this is the sketch he furnishes.

FIG.14

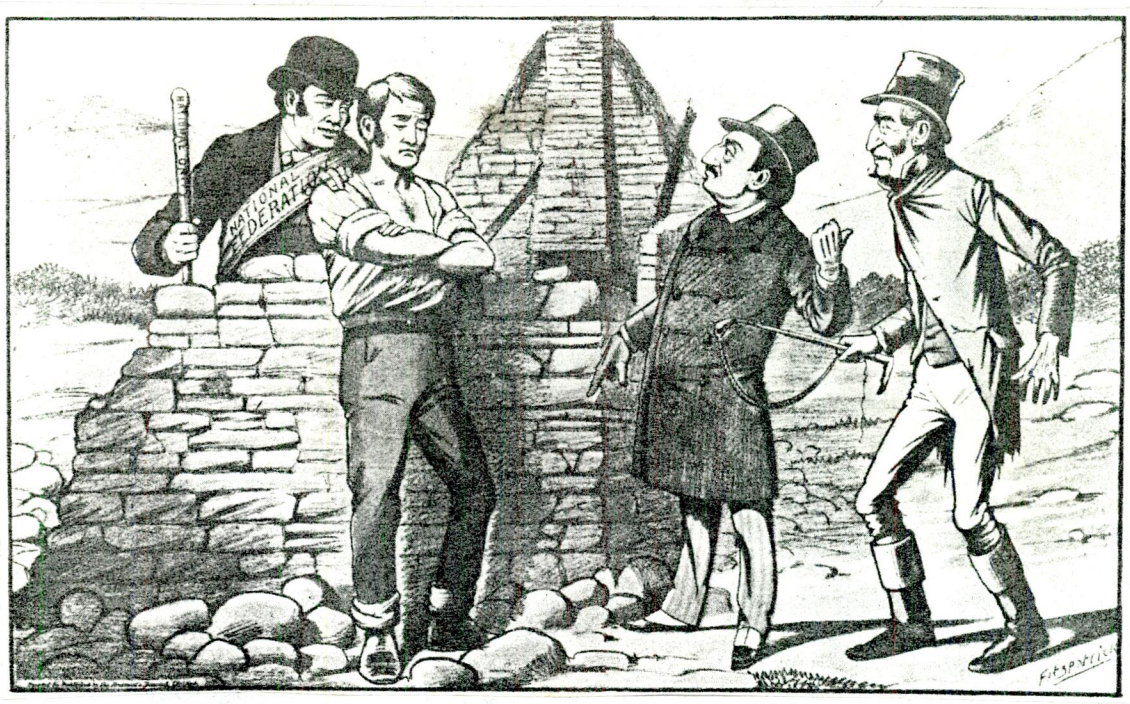


FIG.15

FIG.16

CHAPTER 5

Characters in progress; Looking at contemporary interpretations of Irish Politics

In the following chapter, which discusses more contemporary depictions of Irish politics, particularly those of Northern Ireland, it is first necessary to describe briefly, the artists whom I shall call examples from. Firstly, Gerald Scarfe.

Scarfe was born in Hampstead, London, on 1st June 1936. Having suffered badly from asthma in his early life, Scarfe spent a lot of his time in bed or in hospitals, of which he had a particular fear. Because of his medical condition, he failed many medicals when searching for a regular nine to five job. A point that never really affected Scarfe, as he always wanted to be an artist. By his teenage years, he had started sending cartoons to newspapers and magazines such as "Punch", who soon accepted, and published, his work. The central idea around these cartoons being simple jokes. Soon, Scarfe was to tire of such subject matter, and by 1962, Scarfe's work for "Punch" turned into double page satires, on what he felt was wrong with society. Scarfe has also worked for publications such as "Private Eye " and the "Daily Mail", which brought him to various destinations all around the world. His work is strong, shocking, persuasive, but above all, truthful, no matter how much it hurts. I have used a lot of his illustrations in discussing Northern Ireland, to exemplify the power of political caricature as a valid means of tracing history.

Another artist of Irish interest, and nationality, is Martyn Turner (Fig. 17). Turner who draws political illustrations for the Irish Times and Independent and has printed many books of his work including "Politics et al", "Heavy Weather" and "The Noble Art of Politics" to name but a few. It is interesting to notice that Mr. Turner takes a far more comical attitude towards his subject matter than that of Scarfe, and the differences in style between the two are very obvious. (At the end of this chapter is an inter view held with Mr. Turner about his work, on pages 28, 29 and 30.) Another Irish artist, used frequently in this thesis, is Aonghus Collins, primarily because of his fascination with the life and politics of the infamous Charles J. Haughey, who I believe, in a way, is a good example of how political characters are affected by sways in public opinion. Aonghus Collins illustrates for 'The Irish Times', 'The Irish Independent',and the Irish 'Star.' He also has a web-site on the internet that keeps us updated on the personality that is Charles J. Haughey.

"Unlike the photographer who can click and run, he (the artist) is stuck sharpening his pencils whilst the bullets fly. I was once sketching in a car in the Bogside - Northern Ireland, when the door burst open and three men got in. 'We're official I.R.A.' they said and stuck a gun in my back. 'My' one said, looking over my shoulder at the sketch, 'You're a brave drawer.' They then told me to get out and hijacked the car"

Scarfe, Gerald 1982

Over one hundred years later, the same topic of current debate is still alive today, as it was in the early years of "Punch". The question of Northern Ireland particularly took the forefront in 1972. Leading up to the events of 'Bloody Sunday', Catholics arranged several, peaceful civil rights marches in Protest to the way in which they were being victimised. On this particular Sunday, 30th January, in 1972, Catholic marchers were brutally attacked by the Army and R.U.C.. The sickening and very regretful events of Bloody Sunday' as it came to be known, left four Catholic marchers murdered. The day marks a focal point in Northern Irish politics. It also commemorates the time at which the provisional I.R.A. reproduced itself, and has multiplied into the different faction groups we see throughout Northern Ireland today. There has been geurilla war ever since.

There are a few political characters who were of vital importance to the Northern question in Irish politics at this time. In particular, Jack Lynch (Taoiseach at the time), and the then minister for finance, Mr Charles J. Haughey. Charles J. Haughey in particular has been a prominent political figure to the present day. His relationship with the British government has shown attempts to solve the political problem of Northern Ireland. Some of which were public and some which were dangerously private. The manner in which he has been depicted has changed vastly over the years. Fig.18, shows Haughey starting out as the clean cut gent by Aonghus Collins, to the depiction of Haughey in Fig. 19, by Collins some years later.

From 1970 on the politics of Northern Ireland would never be the same again. Violence and murder have ultimately been the outcome ever since. This point has never been so well illustrated as in the work of Gerald L. Scarfe.

July 5th 1970 in Fig. 20., Scarfe is playing a pun on the religious cross which comprises two rifles, intertwined by barbed wire, dripping with blood, and stands between what may be seen as two communities at war. An interesting point about Scarfes political illustrations of Northern Ireland is the fact that he does not try to depict an nationalist face or a Loyalist face as was previously done in the early years of "Punch". He does however distort to the maximum, the features of individuals of whom he is capturing, see Fig. 21., (President Nixon).

His attempts however far fetched and distorted, still possess the magic gift of being able to recognise who he is describing and as Martin Turner once said,

"It is part of the magic of caricatures that someone can be identified by features that he doesn't ever possess". *Turner, Martyn 1992.*

By March14th of the following year, sectarian attacks were becoming more increasingly prevalent in Northern Ireland. On March 14th, three British soldiers were shot and killed in Belfast. The chilling I.R.A. press statement which ensued read,

"British soldiers are here and they can expect things like this to happen".
Scarfe, Gerald.

Scarfe's response is shown in Fig. 22 . In this illustration which is simple and symmetric, the chilling and murderous thoughts of a community are seen trickling down into a water system, that is in turn overflowing into another community. Scarfe captures the chilling feeling that must have been felt at this time with such simplicity that it remains a very powerful image, not only in its intent but also in its structure.

Meanwhile in Dublin that same year (April 1970), Charles J. Haughey is being questioned about a gun running plot; in which it was intended that arms would be supplied to The North in order to perhaps back up an invasion by the Irish army. The arms never came, British intelligence found out, and in the heel of the hunt Haughey had to resign as minister. He kept a somewhat low profile over the next few years. Aonghus Collins describes the incident where Haughey after an accident, is interrogated in hospital by the then Taoiseach Jack Lynch to find out more about the gun running, as in Fig. 23. Although we cannot see Haugheys face in this cartoon, we can summarise that he is in fact depicted lying in bed - with a torrent of curses (common to Mr Haugheys speech), over his head, which we can interpret by Collins use of symbols. It seems we have developed our own type of language when trying to decipher cartoons today.

Jumping forward to 1973, the violence in Northern Ireland is still going on. The British government felt that at this point the situation had reached crisis point, and on the 25th March, a white paper was produced on Northern Ireland. In it was a proposal to rebuild the Norths institutions in order that the minority groups, the catholics, would be guaranteed a place in government. The paper is described in an illustration by Scarfe. In it he captures the essence of the complications involved in such a move. We see the home secretary William Whitelaw timidly trying to remove the white paper from under the feet of a terrorist. The most interesting character in this image is that of Ian Paisley, (see Fig. 24). I cannot help but feel Scarfe has particularly captured not only the features but persona of the Rev. Ian Paisley. Of all the characters in this example, he is the most aggressive and the most intent. The gesture of his fist on the paper and table is even more interesting. In retrospect, of all the ministers featured here the Rev. Ian Paisley remains the most influential and prominent, on the day to day events discussions on Northern Ireland.

The dawn of a new year in 1976, Christmas and New year tidings are shattered by the brutal slaying of ten protestants by the South Armagh brigade of the provisional I.R.A.. 150 S.A.S. men are flown to the North, in order to provide assistance. It was a particularly black moment. The massacres were mounting up, and a solution could not, and cannot be reached by death and destruction(as in Fig. 25.), where we are made aware of this. Scarfe's work here has a particularly ageless quality - it

could have been drawn about what has happened only yesterday, where there have been yet more casualties of war.

Again we see his use of one particular symbol, the crucifix which generates the feelings of two communities and a hopeless outcome.

Meanwhile back in Dublin, we see the re-emergence of Haughey to the forefront of politics and the resignation of Jack Lynch. A particularly good caricature covering this issue has been depicted by Martin Turner in Fig. 26. The now old and decrepit body of Jack Lynch stands frailly at the back of a packed hall in order to cite his resignation. However, it has come as no surprise to the already canvassing TD's in the room as Mr Lynch goes almost unheeded.

Heading back North to Belfast in 1981, we realise that by this time over 2000 lives, and families are destroyed by the now daily murders that are occurring. Two communities, who are basically the same, differing only by religious beliefs, are killing each other. This is depicted graphically by Scarfe in Fig. 27. Through this image Scarfe has developed a type of Siamese twin, intent in blowing its own heads off. The use of a very vague type of military uniform, in this twin figure, describes the fact that this hybrid belongs to no recognised army.

By this time Haughey had visited the North on a few occasions. Such visits were depicted with humour by Martin Turner in Fig. 28. It can be noted that the aging process is evident when tracing Mr Haugheys caricatures and how his political status and public opinion have affected him.

By 1982 Haughey had become Taoiseach, and over the water we see the emergence of that extremely strong figure, Margaret Thatcher. The relationship between Haughey and Thatcher has always been a tense one and meetings held between the two heads of state were always covered by the hungry eyes of the media. Some of the interesting caricatures were depicted during this time, (such as in Fig.29.), by Turner. It depicts problems with the special relationship. Here he captures the essence of the two characters. Probably the determination both had led to a clash of personalities and ideals. This is a very humourous and clever depiction of the situation at this time. After winning another election victory in 1983, Haughey again visited no.10 Downing Street. By this time the relationship between the two had soured over issues such as Mr Haugheys refusal to get involved in the Faulkland War issue. On his first visit to Downing St., he brought Mrs Thatcher a Georgian Teapot as a gift. In this cartoon, Turner has covered the relationship three years on and has references to the famous teapot,(as in Fig. 30.), I cannot help but feel that Turner has depicted Haughey in a very submissive manner while Thatcher is poised ready to give "One lump or two".

Aonghus Collins also dealt with this "fatal attraction" as subject. Again we are shown the threatening and violent Margaret Thatcher, poised and at the ready to attack and already cowering Mr. Haughey. Collins has portrayed Thatcher in a very demonic way, aged but not decrepit, she is depicted threateningly pointing her long, sharp index finger at the submissive but well dressed Mr. Haughey.

As the years have rolled by the troubles have not subsided. Governments led by Thatcher, Major, Fitzgerald, Haughey and Reynolds have come and gone but not without satirical comment. In the confines of this thesis it has been necessary to limit the study of political caricatures to more prominent political figures.

Apart form the northern troubles Mr. Haughey has had more private troubles than the affairs of state which dragged him into the public eye after resignation from politics in 1992. So many outrages have followed the Ex-Taoiseach that he has had more written about him in the last two years than was ever expected, Fig.31. and Fig.32. by Martin Turner describes the way in which Haughey has been transformed through political caricature from martyr to liar. In Fig.31., Turner is comparing Haugheys political lifespan to that of a tree in autumn. Fig. 32., is a parody on the phrase "Sands of time" which for Haughey have now run out with such incidents as "The McCracken Tribunal".

Another prominent figure, in recent years, that has become the focus for cartoonists is that of Gerry Adams (Spokesman for Sinn Fein). Fig. 33., and Fig. 34., are two recent examples or impressions of Adams. They follow the current events of the peace process in which Sinn Fein were expelled in February 1998. These two illustrations drawn by the same cartoonist are in two different styles and yet look as if they were undertaken by two separate artists. Both illustrations were commissioned to Tom Halliday who freelances for The Sunday Independent. I feel that these political comments are more scathing and insinuating in the accompanying text than to the physical attributes given to Mr. Adams, particularly that of Fig.33. It forces home the conception that Adams as spokesman for Sinn Fein has some control over violent elements of a certain organisation.

(The Sunday Independent has always been particularly scathing in their portrayal of political characters, and have on occasion, been involved in threatening legal actions which have ensued after political caricatures have come too close to the bone. In particular, a caricature involving Mr.Haughey hit a raw nerve, in 1963.)

It is a point of interest to notice that Mr. Halliday, in his depictions of Mr. Adams has attributed him with very normal features. No attempt has been made to portray Adams at least physically, in a humiliating or disgraceful fashion, even though his party has been involved in the lurid affairs that led to their expulsion from the peace talks of February 1998.

Another figure to feature regularly in cartoons related to the North is the character of Mo Mowlam. As Northern Ireland's secretary of state, "Dr. Mowlam" has despite her own struggle in fighting cancer, has tried desperately in her efforts to come to bring parties together in order to achieve something in the peace talks. Despite starts stops, bombs, killings, and threats, the Peace Process is still intact - much to the credit of Dr. Mowlam. Caricature images of Dr. Mowlam are generally serious in content and approach, and when treated in a comic way, she is still treated with a certain amount of respect. Fig.35., is an illustration printed in the Irish Independent, on Saturday 21st February '98. This very recent depiction of Dr. Mowlam by Jim Connolly of the Irish Independent, holds a certain empathy, in both her facial expression and gesture shown by her outstretched hand. In the background the malicious and ubiquitous figure of some sort of militant faction, lingers menacingly - casting a shadow not unlike the stereotypical image of Satan. A comparison which can perhaps be made to describe the evil deeds pursued by such groups. It seems in modern day society, caricaturists are less willing to praise the modern adaptation of Nationalist or Loyalist aggression.

N.C.A.D.
100 Thomas st.,
Dublin8
PH: 671790 EXT: 224.

Dear Mr Turner,

I am a final year student of Visual Communications at the N.C.A.D. and I am trying to complete my Thesis on Political Caricature, in particular how Charlie haughey has been depicted through caricature during the course of his career. Having looked at some of your publications, I would greatly value your opinion in the following questions. I believe that your answers will provide an integral part of my thesis.I would greatly value a response as soon as you possibly can, and I thank you for taking time to look at this memo.

yours faithfully,
Carol Ann Mc Gowan.

1.Does a writer have any input into the captions you use for your caricatures?
2.Do you have a name for your little feathered friend that we see in your work?Where did he come from?
3.When did you first encounter Mr Haughey? What was your first printed attempt at drawing Mr.Haughey?
4. Were there any particular difficulties you faced when first trying to caricature Mr. Haughey
5.Did you ever meet Mr. Haughey? What was his response?
6.What was your opinion when Mr. Haughey was involved in a law suit against a cartoonist in the 1960's?
7.What was your own personal favourite caricature of Mr. Haughey?
8.Who have been your influences on your work?
9.Currently in Ireland, are there any cartoonists that you admire?
10.Are there any cartoonists who you feel particularly capture Mr. Haughey?
11.Do you feel satire and political caricature have an important role to play in Irish society?
Also some biographical information;
12.Have there been any articles been written about you and your work that I could possibly track down?

Thanking you again for your time and consideration,

CAROL M^c GOWAN.

Carol mc Gowan

Dear Carol McGowan,

Thank you for the opportunity to write your undergraduate thesis for you.

Question1. This isn't something you should ever ask a cartoonist to his/her face, if you want to live. In the last 30 years I have only come across one political cartoonist around the world who took direction and suggestions from journalists, and he retired to Vermont quite young.I have only met 2 journalists in the last 30 years who would be capable of thinking up a cartoon (and one of those was a failed cartoonist) Every cartoonist is a writer and every cartoonist only draws his own ideas, what would be the point otherwise? If you think for a short while you may realise that it is harder to get across an idea in a one sentence caption than in a 5oo word article.I started as a journalist, graduated to an editor and then finally got promoted to political cartoonist. I still write for The Irish Times, the Belfast Telegraph, Fortnight, and other places from time to time. I wouldn't be unique in this. My best political cartoonist chum is just completing his second novel.

Secondly, I don't do caricatures. I draw political cartoons. A caricature is usually a distorted drawing of a public figure. I don't do that, usually. I invent representations of politicians which, in time, are taken to represent the politician.

Your chum Mr Haughey, for example. There is no similarity between my drawing of him and a likeness of him, or a caricature of him. I assume you have "The Long Goodbye" (my book about CJH.)Look at the drawings there. Look at his eyebrows. Thick and black. Mr Haughey has no eyebrows at all in real life. Look at the hair line. In one cartoon I represented CJH by a couple of sprouting hairs in the corner of the drawing. He has flat hair. . Someone said to me a week or so later that he really liked the drawing of Charlie in that cartoon. He didn't realise that there was no drawing of charlie in that cartoon. He had filled it all in in his mind. That is cartooning, not caricaturing.

Question 2. The bird came from a self portrait of me I used to put in the corner of my cartoons years ago. I saw a drawing by Hewison, my favourite cartoonist and only inspiration which he had done for an ad and thought a bird might look better. As I had round glasses at the time and a large nose it was only a small progression for me to change to the bird. I rarely use it these days. When I discovered american political cartoons in the mid 80s I discovered that one of the main American (well actually hes Australian) cartoonists used a bird on the corner. Since my work is syndicated in America these days I use a worm when I wanna stick something in

the corner of the cartoon. Neither of them have names, I'm not that crazy.

3. Dunno, look in the books. It would probably be when he was up for gun running in the early seventies. I was living and working in Belfast at the time.

4. No

5. No, given his height and mine, he would probably bite me in the knees.

6. Cartoonists quite like law suits. Makes them feel they are doing something useful.No cartoonist has ever been successfully prosecuted in the English speaking world that I can remember. There was a case in Canada but it was overturned on appeal.

7. I dont like my own work overmuch except for one drawing I did that was nothing to do with Mr Haughey. It was the cover of my book "Illuminations".I sometimes, in retrospect, like my ideas. The drawing is only the vehicle of communication (phew!), it isn't the end product.

8. Nobody. My favourite cartoonist, as I said before, was Hewison who drew theatre caricatures in Punch..but I stopped dreaming about being able to draw like him when i was 16. Anyways he produces his line with a nib. I'm left handed and therefore use a brush and couldn't reproduce his great line, even if I wanted to. Every cartoonist of the last 2 generations has been influenced by Ronald Searle. He changed the whole art form.

9. Ian Knox and Aongus Collins.

10. Aongus Collins. His book "The Legend of Charlie Haughey" is terrific. And he wrote all the words himself too (but then he was a professional writer before being a cartoonist, its catching).

11. Of course. If you don't believe me look at the countries who don't have satire and relatively free political cartooning (Iran, Iraq,China,Indonesia etc etc) and ask yourself if you'd like to live there.

12.Yes. Most of my eleven books have some sort of autobiographical forewords (especially "Pack Up Your Troubles" and "The Guy Who Won The Tour de France"). Last Saturdays Belfast Telegraph contained a brief piece about my political views. The Thursday Interview in the Irish Times 19th October 1995 will tell you more than anyone needs to know about my sordid life,..until Neil Jordan makes the film, that is...

best wishes 

FIG.17

FIG.18

FIG.19

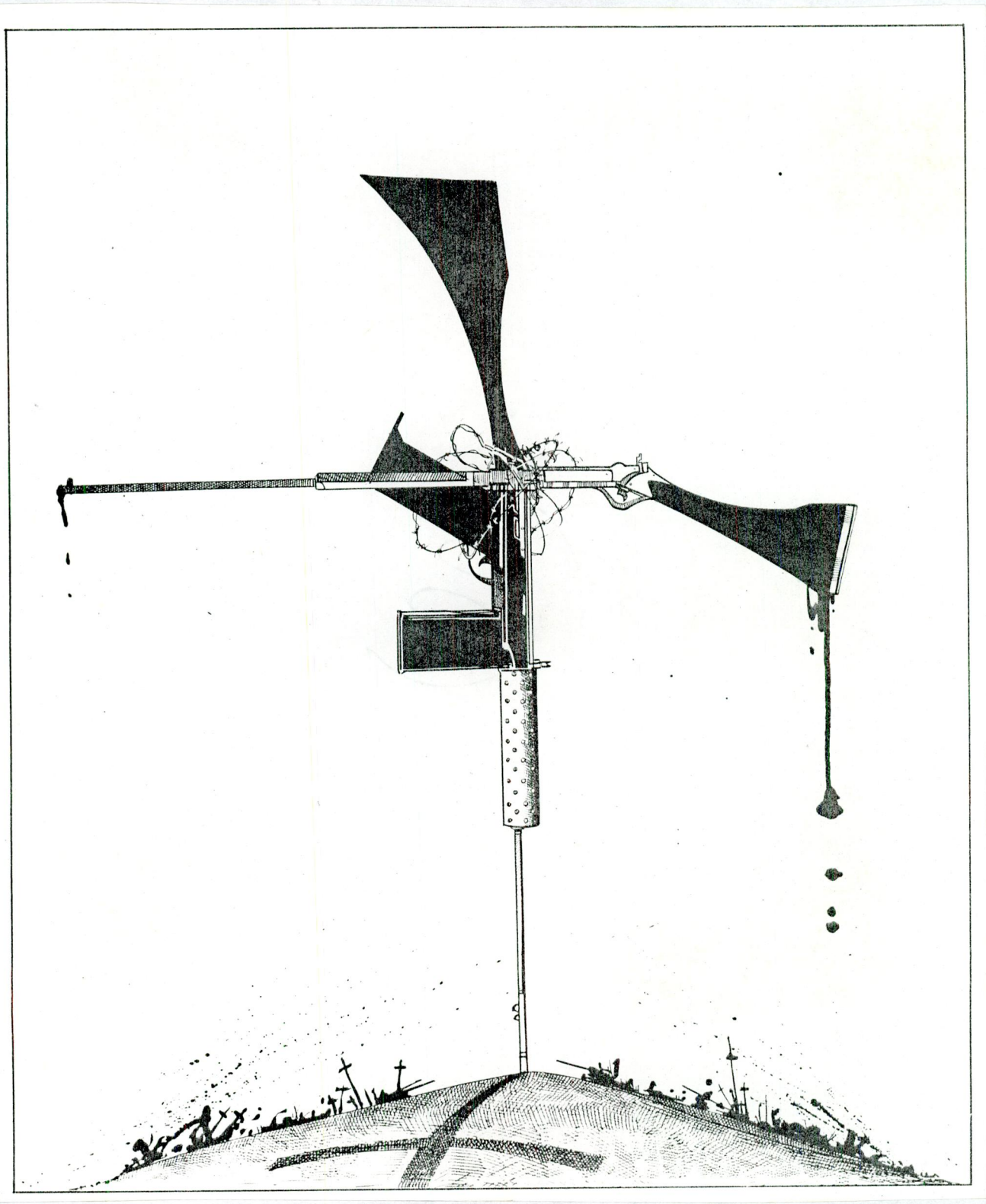


FIG.20

FIG.21

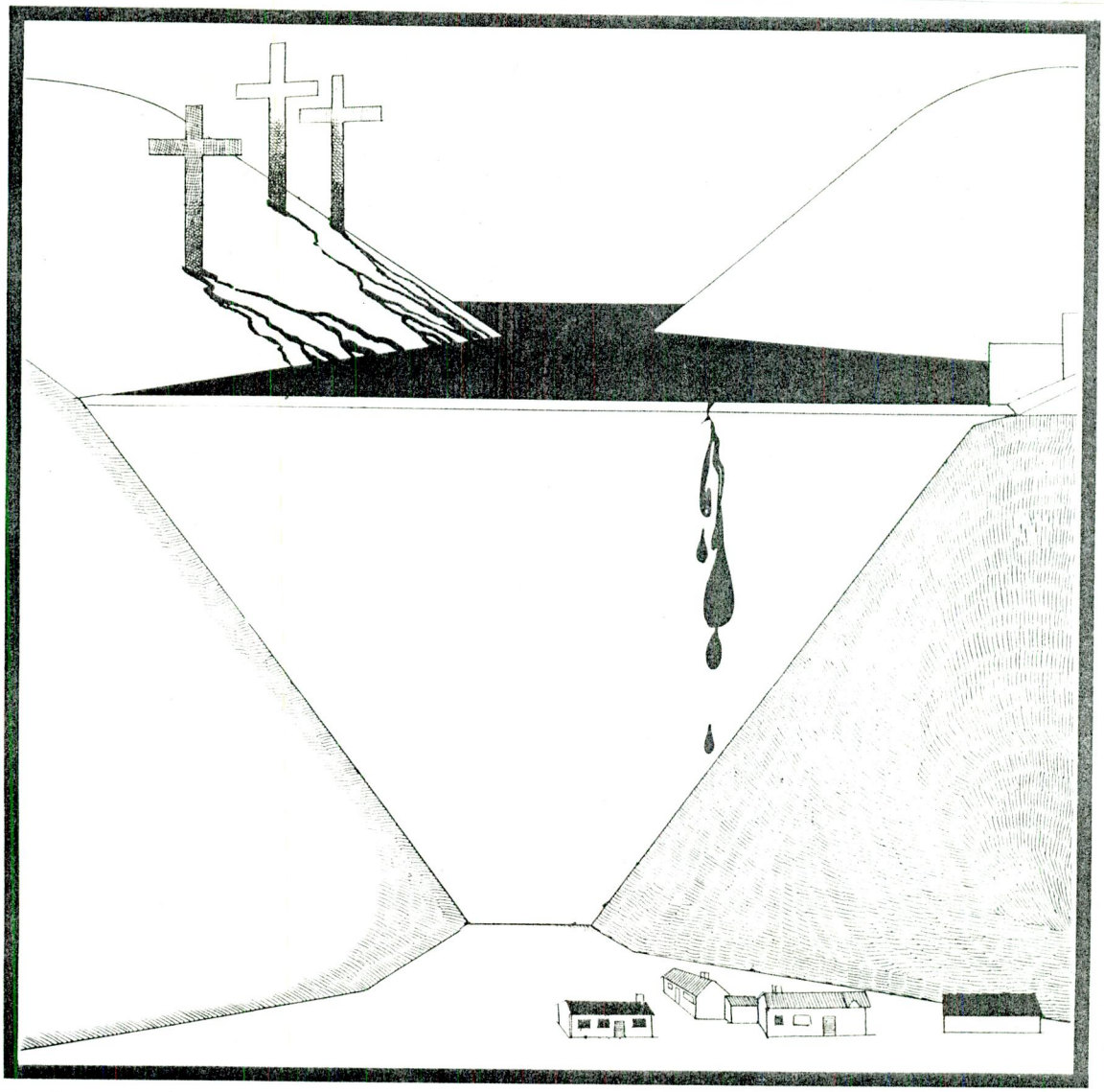


FIG.22

Jack Lynch visits Charlie in hospital to ask him about the arms plot

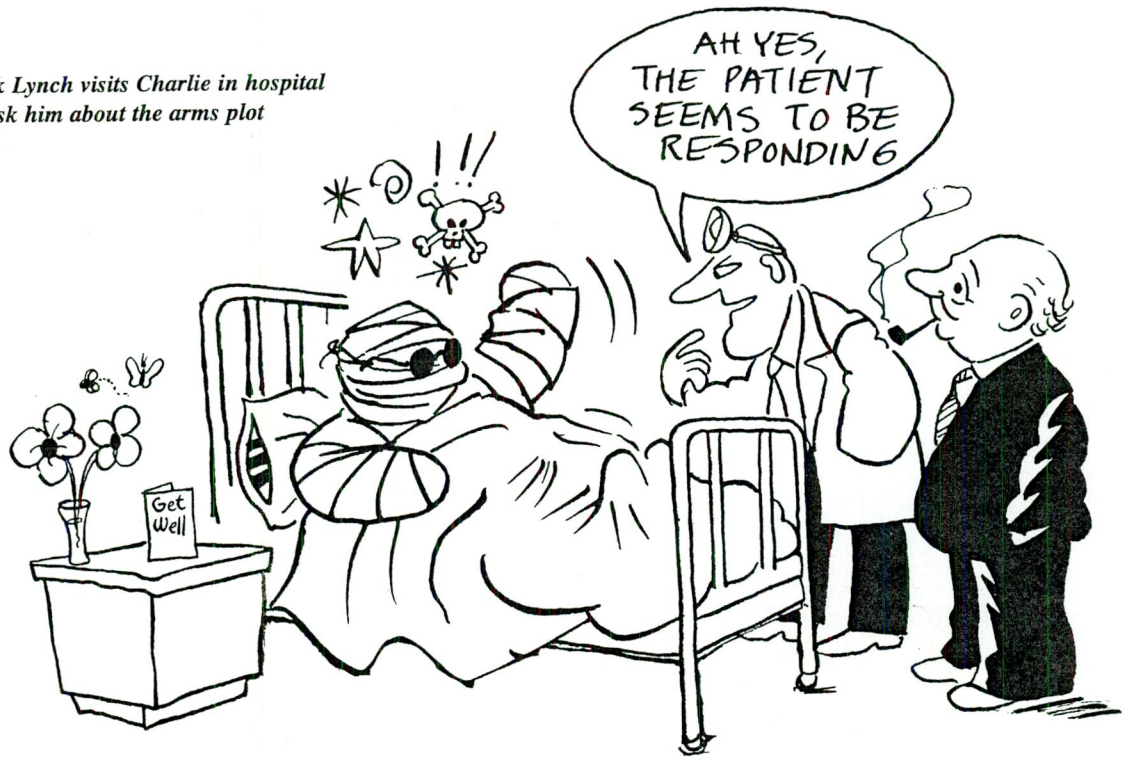


FIG.23

FIG.24

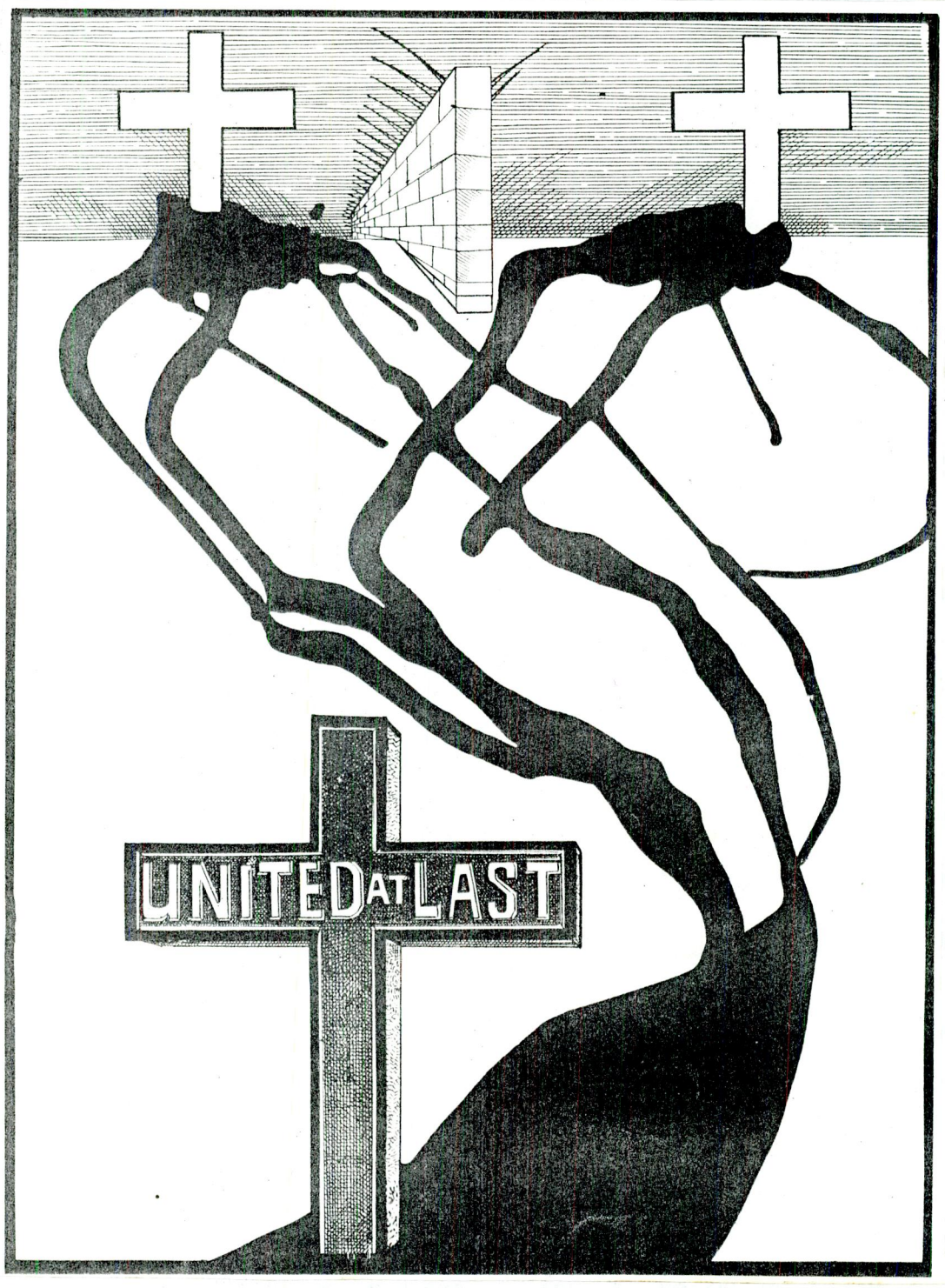


FIG.25

FIG.28

979: Jack Lynch resigns.

FIG.26

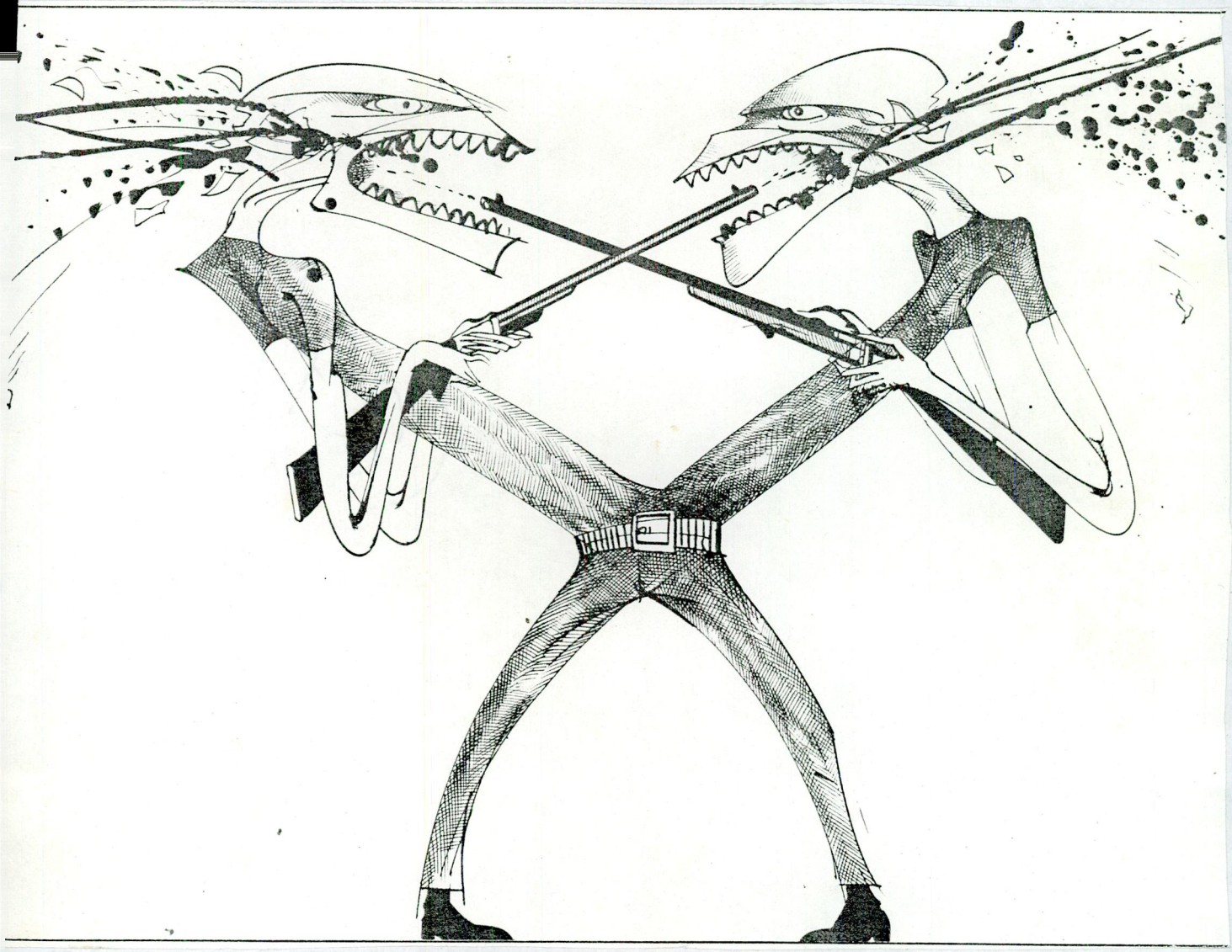
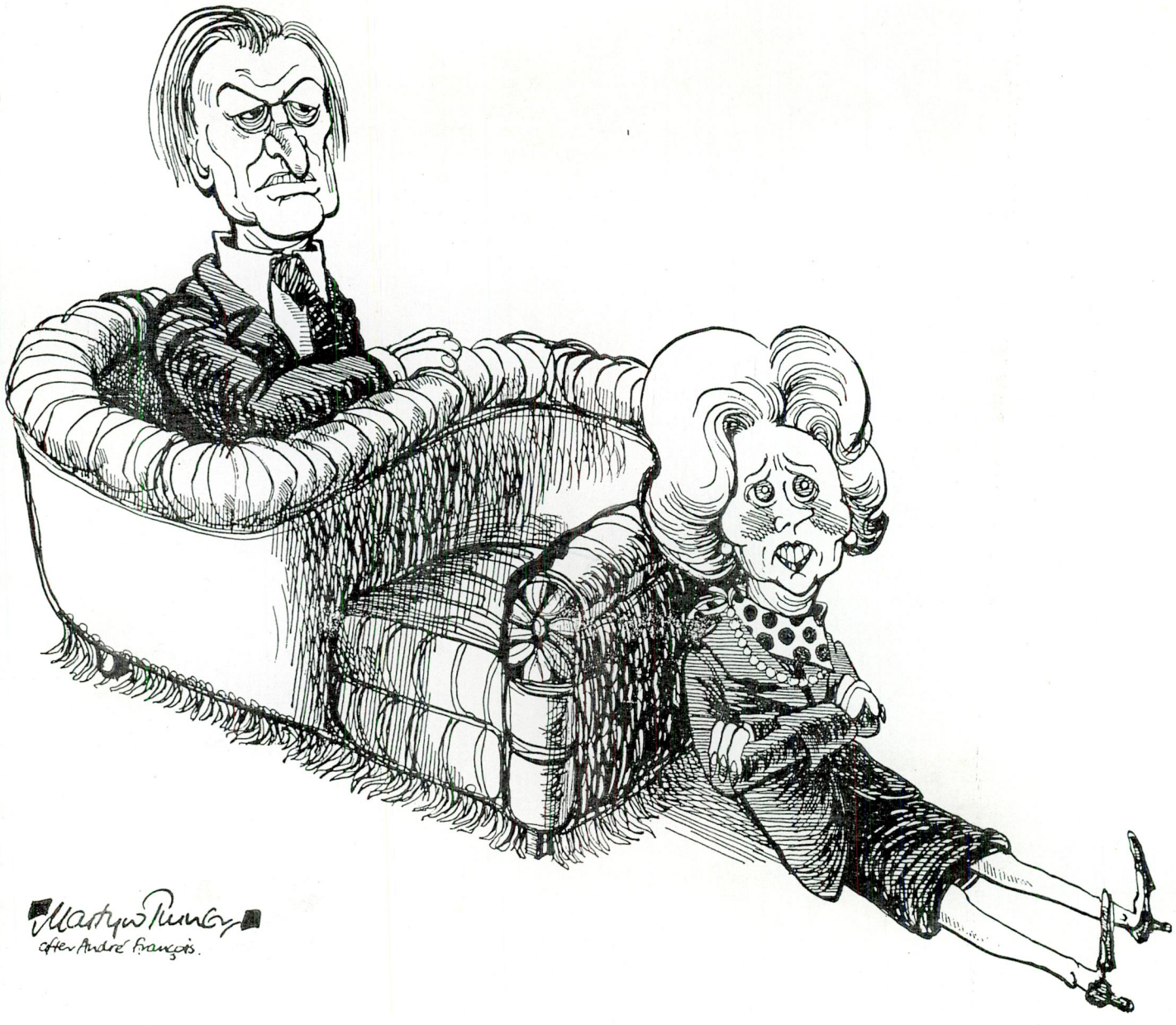


FIG.27



Problems with the special relationship.

FIG.29

1983: THE RESUMPTION OF THE SPECIAL RELATIONSHIP AFTER FIANNA FAIL ELECTION VICTORY

FIG.30

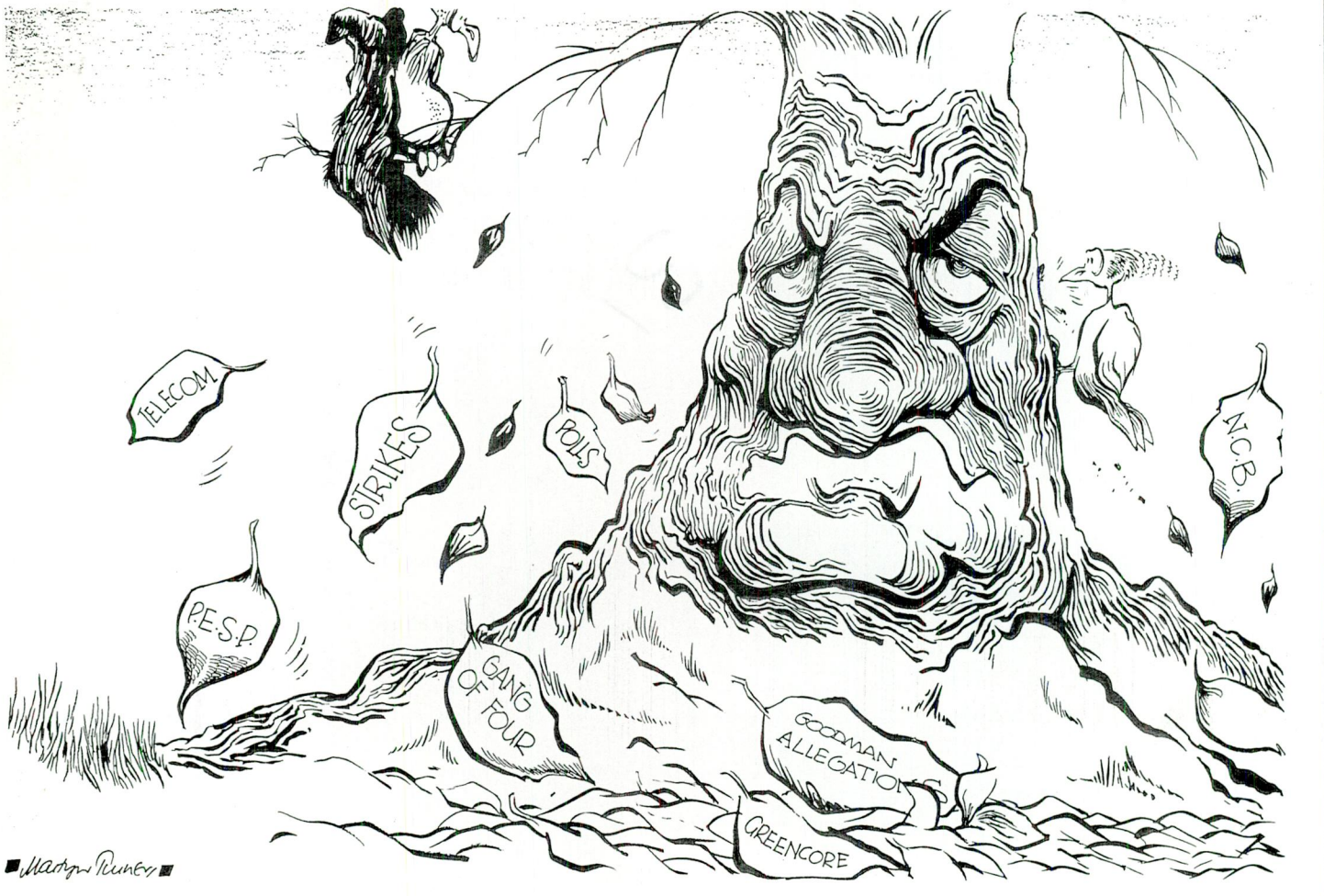

TELECOM
STRIKES
POLLS
N.C.B.
P.E.S.P.
GANG OF FOUR
GOODMAN ALLEGATION
GREENCORE

FIG.31

FIG.32

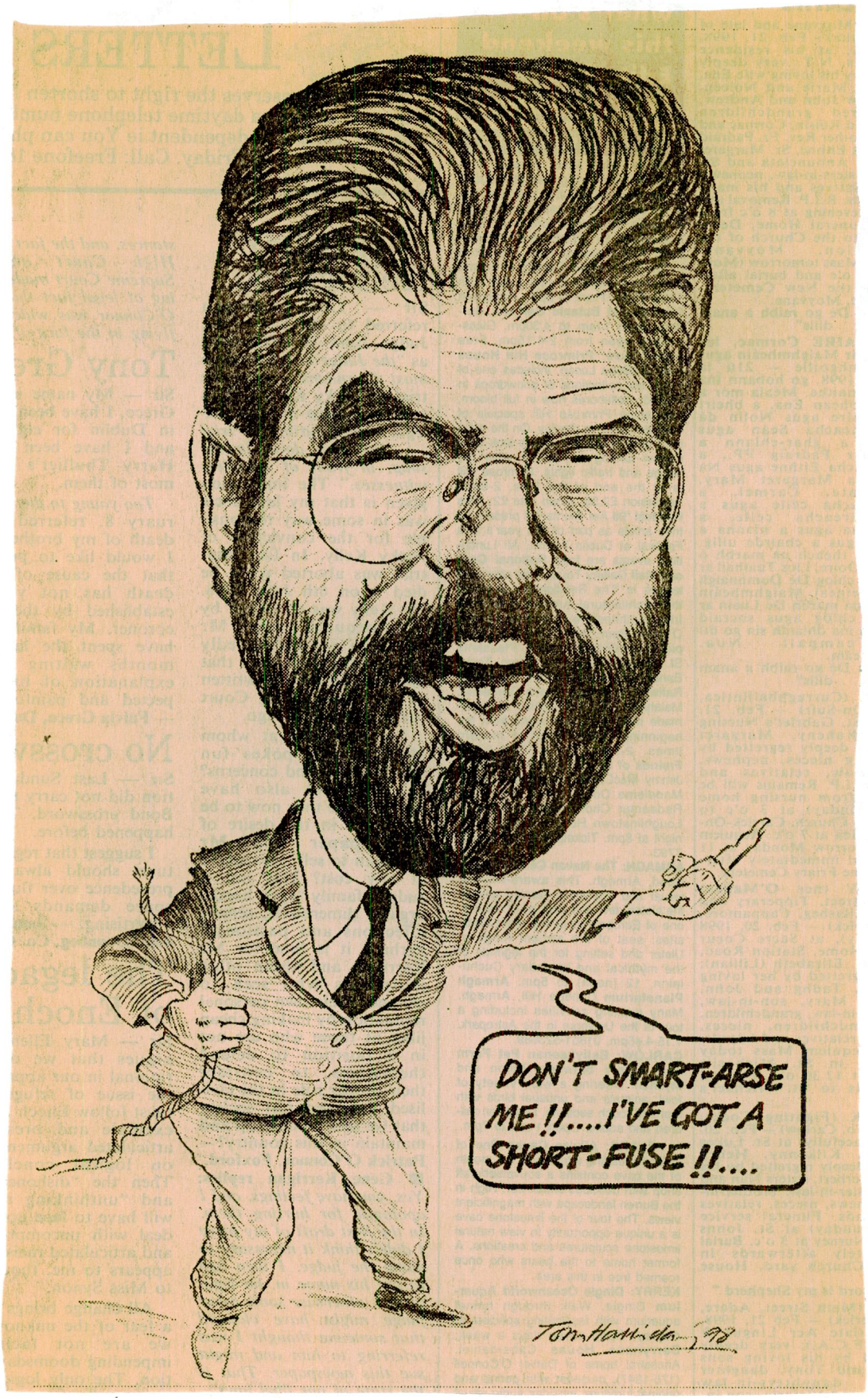


FIG.33

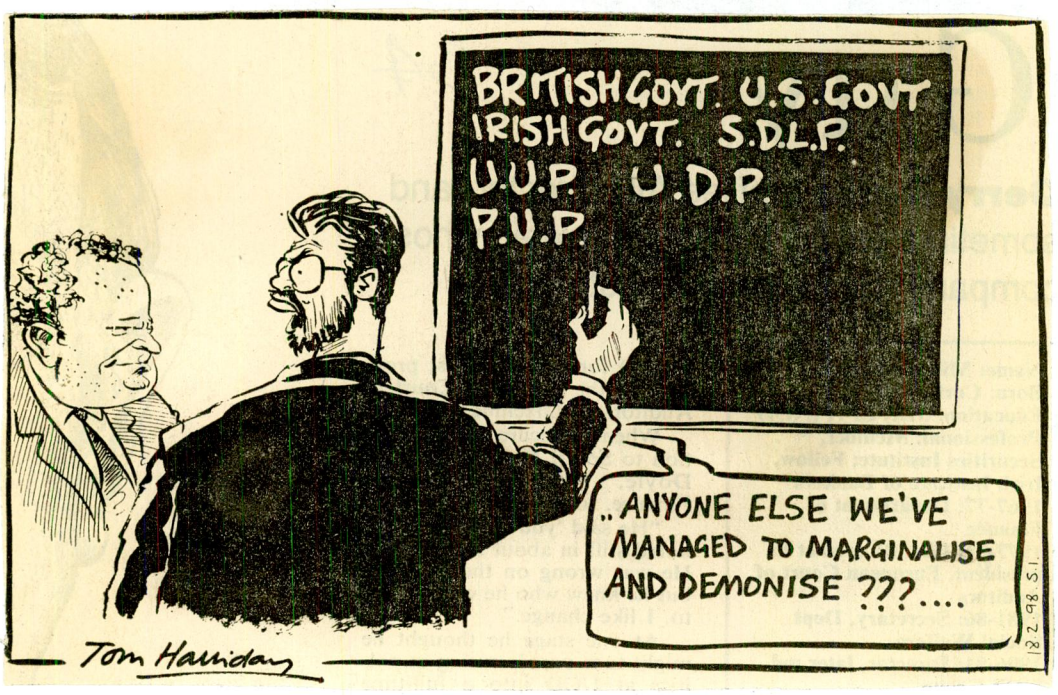

BRITISH GOVT. U.S. GOVT
IRISH GOVT. S.D.L.P.
U.U.P. U.D.P.
P.U.P.
.. ANYONE ELSE WE'VE MANAGED TO MARGINALISE AND DEMONISE ???....
Tom Halliday
18.2.98.S1

FIG.34

FIG.35

CONCLUSION

During my research of this thesis, the value of political caricature has become blatantly evident- from it's early roots(Chapter 1), up to the current events of today. It has been most interesting to discover the changes in attitude surrounding caricature through the ages. It is humourous to realise that nearly 170 years ago, the caricaturist was described as a scurrilous creature. Yet today, we see caricaturists winning awards and nominations in relation to their work.

In Chapter 1, I discussed the caricatures early roots, the changes brought about by the Reformation and the dawn of the Victorian era. The chapter shows where the earliest examples are to be found. It draws comparison between Comic Art and Fine Art, backing up my theories by giving examples of movements - such as Pop Art and Cubism.

In Chapter 2, I described the attitude towards caricature in the 18th Century, who it was aimed at, and why. More importantly, I discussed the relationship between images depicted of the Irish and Irish emigrants by caricaturists at this time. I then placed them in an historical context. I also briefly discuss revelations in Science, Travel and Paleontology, and how they have affected cartoon interpretations.

During my research of Chapter 3, I have studied the work of "Punch", the background of the magazine, with regard to its history, and that of the more famous artists who worked there. It also acts as a reference to Chapter 2.

In the course of the next Chapter, 4, I speak about the relationships between Britain, Ireland and America. I examine depictions of the Irish by all three, and draw points of comparison and contrast between each. The main subject of this chapter is that of the emigrant "Paddy", and how he was depicted. It draws on elements discussed in Chapter 2.

During the course of my research, I recently discovered another reason for the prognathistic feature of the pug-nose. It can be related to the 'seedier' side of Victorian life. During this stage of the 19th Century, syphilis had become rampant throughout Europe, especially in the more promiscuous sectors of society. It seems that in its later stages, the condition attacks the bone and cartilage at the bridge of the nose. Fig. 36. is an example of a syphilitic patient, before and after reconstructive surgery - (perhaps the first "nose-job"). Such was the social stigma attached to such a feature, that people resorted to plastic surgery. Therefore, attributing a subject with such a feature would denote derogatory connotations, a lack of morals, and relate the subject to lower levels of civilisation.

Chapter 5 discusses briefly, various artists who have dealt in a modern way with Irish politics, with special attention to the Northern Question. It also mentions political figures like Charles J. Haughey, who was also in the public eye during this time. It gives examples of contemporary representations of Republicanism, Unionism, and a guerrilla warfare that has raped Northern Ireland. This is achieved by using examples from artists such as Martyn Turner. Two particular examples of this modern treatment are Fig. 26. and Fig. 34. In issues such as "Pat", (Chapter 4), the treatment of Nationalism and Republicanism is very martyr- like. When we look at Fig. 26 and 34, we now notice the bravado, once associated with such heroism, has taken a back bench.

There is no attempt to applaud or commend these terrorists for

what they have done, to a country, to a society, to a community. The fear, the lack of respect for life, has meant that when depicted now, these terrorists now face the critical pen of the cartoonists. This chapter shows how attitudes have developed to be more politically correct today. It also shows how caricaturists have relied on the past to draw inspiration for the political characters of today.

In conclusion, I feel that political caricature is an invaluable tool in tracing the political path that our country has travelled over the past century. It is not only a form of comic relief, as it also offers an insight into public opinion. In ways political caricature tells us more about our history, than a lot of books written on the subject. Even if we find the way in which Irish politics have been depicted, as offensive or even racist, on the part of other nations, it still stands as a significant and successful means of political comment, integral to our history.

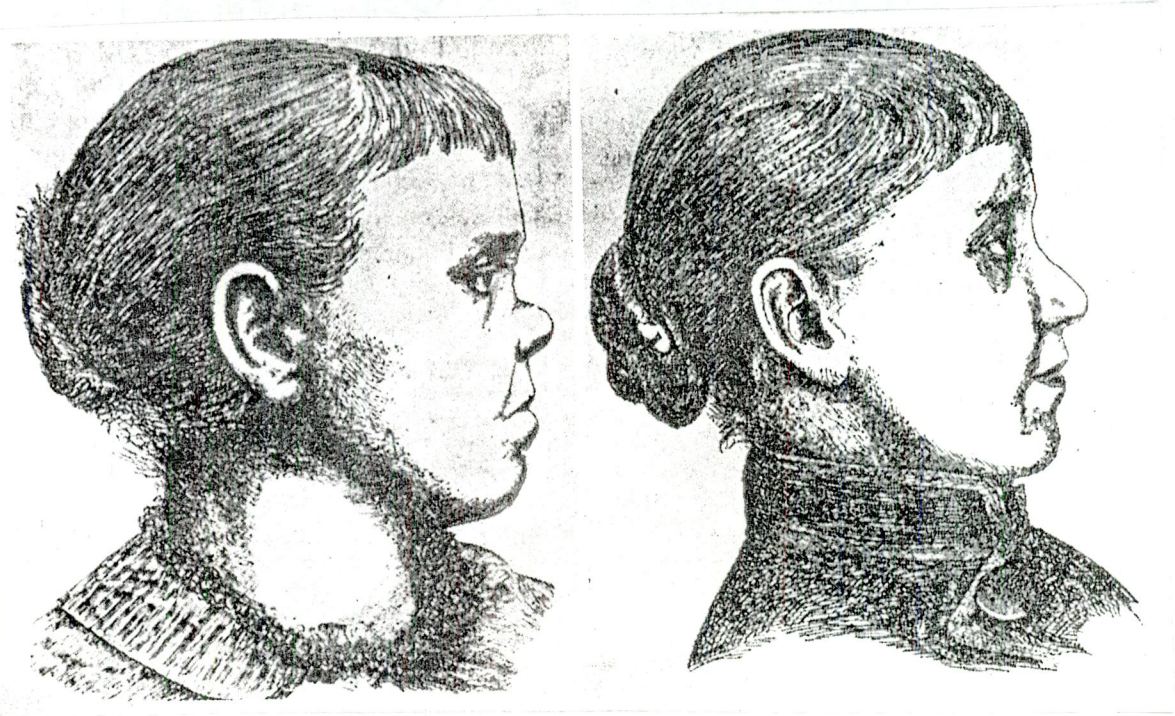


FIG.36

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