

NC 0019892 7



T628

m0055784NC

**THE REACTION AGAINST THE STEREOTYPICAL IMAGE OF
THE SIMIANIZED CELT IN IRISH - AMERICAN NEWSPAPERS;
POST FAMINE - 1880**

ANNE DOHERTY

**SUBMITTED TO THE FACULTY OF HISTORY OF ART
IN CANDIDACY FOR BACHELOR OF DESIGN DEGREE IN
VISUAL COMMUNICATIONS 1989**

NATIONAL COLLEGE OF ART AND DESIGN DUBLIN

CONTENTS

List of Illustrations	P.2
Introduction	P.5
Chapter One The Stereotypical Simianized Paddy Phsiognomy and John Tenniel	P.6
Chapter Two Thomas Nast	P.15
Chapter Three Harper's Weekly versus The Irish World	P.29
Chapter Four The Irish World, Fightin' Against Nature	P.44
Chapter Five A New Vision of Ireland Parnell, A New Ireland	P.51
Conclusion	P.60
Footnotes	P.62
Bibliography	P.64

List of Illustrations

1. **United Irishmen**
reproduced from *The Satirical Etchings of James Gillray* by Draper Hill New York Dover Publications Inc 1976
2. **Camper's Facial Angel**
reproduced from *Apes and Angels* by L.P. Curtis Smithsonian Press City of Washington
3. **The Irish Frankenstein**
reproduced from *Apes and Angels* by L.P. Curtis Smithsonian Press City of Washington
4. **The Fenian Guy Fawkes**
reproduced from *Apes and Angels* by L.P. Curtis Smithsonian Press City of Washington.
5. **The Irish Frankenstein**
reproduced from *Apes and Angels* by L.P. Curtis Smithsonian Press City of Washington.
6. **A Pestilence in Our Mist**
reproduced from *A Portrait of the Irish in America* Academy Press, Dublin 1981
7. **Perils Awaiting the New Arrivals**
reproduced from *A Portrait of the Irish in America* Academy Press, Dublin 1981
8. **Shanty Towns**
reproduced from *A Portrait of the Irish in America* Academy Press, Dublin 1981
9. **Pick and Shovel Men**
reproduced from *A Portrait of the Irish in America* Academy Press, Dublin 1981
10. **Jewel Among Swine**
reproduced from *The Art and Politics of Thomas Nast* Oxford University Press Inc.1968
11. **Amphitheatre Johnsonian**
reproduced from *The Art and Politics of Thomas Nast* Oxford University Press Inc.1968
12. **Under The Thumb**
reproduced from *The Art and Politics of Thomas Nast* Oxford University Press Inc.1968
13. **Who Stole The People's Money**
reproduced from *The Art and Politics of Thomas Nast* Oxford University Press Inc. 1968
14. **The Capture of Tweed**
reproduced from *The Art and Politics of Thomas Nast* Oxford University Press Inc. 1968
15. **Patience On A Monument**
reproduced from *The Art and Politics of Thomas Nast* Oxford University Press Inc.1968
16. **The Promised Land**
reproduced from *The Art and Politics of Thomas Nast* Oxford University Press Inc.1968
17. **The American River Ganges**
reproduced from *The Art and Politics of Thomas Nast* Oxford University Press Inc.1968

18. Good - For - Nothing
reproduced from *The Art and Politics of Thomas Nast* Oxford University Press Inc.1968
19. The Slanderer At His Work
Irish World March 1872
20. Something That Will Not Blow Over
reproduced from *The Art and Politics of Thomas Nast* Oxford University Press Inc.1968
21. Grand Turn Out Of The Apes And Orang-Outang
Irish World July 1871
22. An Irish Gallowglas Allows An Anglo-American
Procession to Pass Between His Legs
Irish World April 1872
23. Europe; Church and State; United States
reproduced from *The Art and Politics of Thomas Nast* Oxford University Press Inc.1968
24. Our Common Schools As They Are and As They May Be
reproduced from *The Art and Politics of Thomas Nast* Oxford University Press Inc.1968
25. No Government Interference With Church or Schools
Irish World December 1873
26. The Candidate of Harper's Weekly, the Organ of Proscription
reproduced from *The Art and Politics of Thomas Nast* Oxford University Press Inc.1968
27. Effects of the Teachings of Harper's Weekly
Irish World April 1872
28. One of Harper's Still At Large
Irish World April 1872
29. An Intelligent EnglishMan From (Yorkshire) Seeking
Information on the Subject of Home Rule
Irish World January 1872
30. John Bull Lionized in the United States on the 4 july
Irish World July 1874
31. For What Object Are English Bayonets In Ireland
Irish World December 1874
32. The Irish Warrior - Bard
Irish World March 1875
33. Fightin' Against Nature
Irish World March 1877

34. **Irish LandLordism - an Eviction Scene**
Irish American April 1878
35. **Driving The Wolf From the Door**
Irish World Febuary 1880
36. **The Rack - Renters Goose**
Irish World November May 1880
37. **The LandLord Must Go**
Irish World November 1879
38. **The Drone and the Bee**
Irish World November 1878
39. **The Frankenstein of Hatfeild**
reproduced from *Apes and Angels* by L.P. Curtis
Smithsonian Institution Press, City of Washington 1971
40. **A Vision of Ireland's Future**
Irish World March 24 1877

INTRODUCTION

I aim to discuss the gradual transformation of the stereotypical image of the simianized celt, in English and American satirical publications, to the image created by the Irish - American illustrators. Post Famine-1880. It is necessary therefore to discuss the creation of the stereotypical image; American anti - Irish Attitudes and illustrations; the social and political status of the Irish in America; the relationship between American and Irish- American newspapers and why the Irish were finally accepted in American Society.

The Irish Famine immigrants of the last century were not accepted socially or politically in England and America. Between the 1840s and 1860s the Irish in English and American satirical cartoons were gradually transformed from an outwardly normal figure to a ape-like mad man - 'a simianized celt'. For the next twenty years or so, during the Fenian uprising, some of the most frightening images of the Irish appeared.

The Great American illustrator Thomas Nast was the chief exponent of the anti - Irish anti - catholic campaign in America. He was strongly influenced by the work and ideals of his English contemporary Sir John Tenniel. It was Tenniel who fully developed the 'simianized celt' at a time when Darwin's *Theory of Evolution* was in great debate.

There was a powerful reaction against anti - Irish attitudes in America in the 1870s, which found there way to the public eye through the Irish - American newspapers. The Irish World was the main Irish - American newspaper which, especially through the illustrations of Thomas Flemming, totally reversed the idea of the stereotypical image of the Irish. Instead of a simianized celt the Irish were idyllically portrayed and Irish nationalists instead of being Fenian monsters became saints and martyrs.

The Irish World not only influenced the Irish in America but also those at home. The Irish in Ireland got great inspiration from knowing that they had wealthy and powerful allies across the water. Even Irish cartoonists were influenced by their Irish - American counterparts.

The Irish gradually became accepted into American society as their social and political status improved. There is no doubt that the satirical prints of Tenniel and Nast created not only the ape - like image of the Irish but they also imprinted on the public's mind that the Irish were an inferior and primitive man. This image was counteracted and died under the pen of Thomas Flemming whose illustrations played a major part in the idea of a new and idyllic Ireland.

The Stereotypical Simianized Paddy

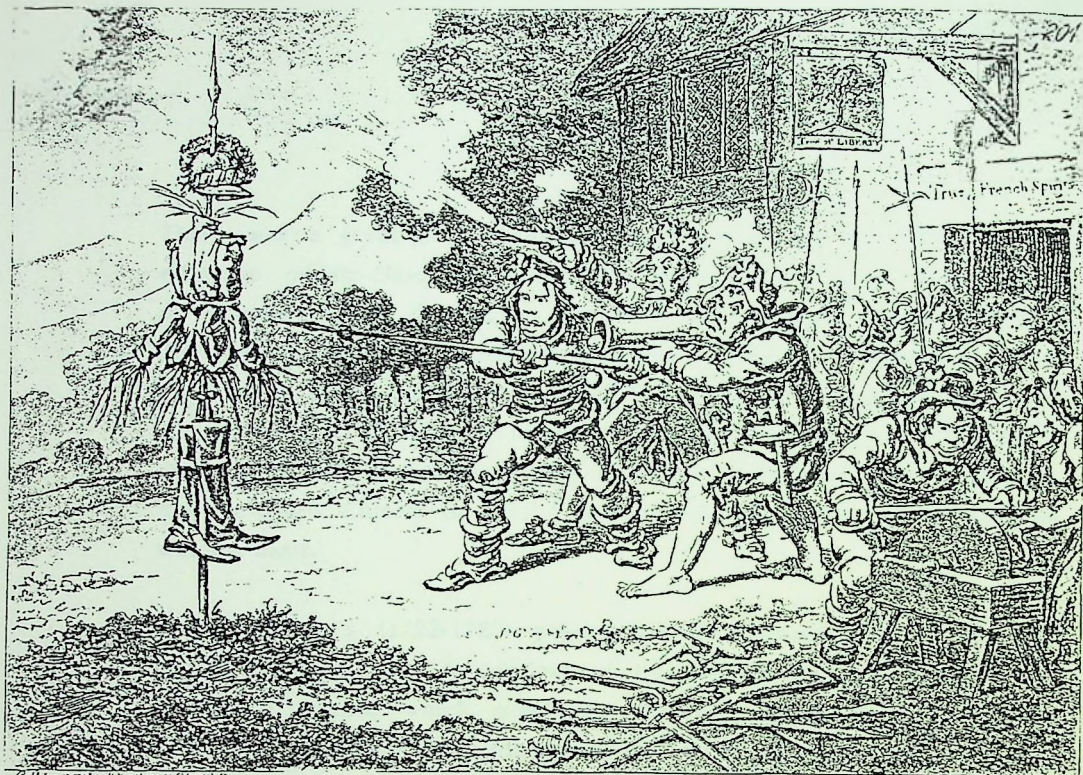
Physiognomy and John Tenniel

The Stereotypical Simianized Celt

In the early 18th the majority of the people in Ireland were still subject to the Penal Code. Education was literally banned. The county was underdeveloped in commerce and manufactures, both had been systematically restricted in case they would compete with English trade. The practise of religion was banned and the officiating pastor proclaimed an outlaw. The acquirement of property was absolutely prohibited. An Irishman could aspire of no office, civil or military and he could not vote. He had no voice in framing the law of his own country.

Satire had combined with caricature in the last decades of the 18th in England, to produce the satirical etched print of which James Gillray (1757-1815) was the leading exponent. Although the Irish had been satirized before in literacy and pictorial images, few were mass produced. This could now be done through Hannah Humphrey's print shop window in London. If the illiterate masses were unable to afford to buy a copy they could view it through the window. Gillray's depiction of

Fig 1 the united Irishmen during the bloody rising of 1798 was thus exposed. He stereotyped the Irish as he would rioters, radicals and rebels. They were drawn with long faces, wild eyes, snub noses, large nostrils and jutting jaws. They looked barbaric, ruthless and capable of any crime. This stereotype was to change little over the next century. In fact Gillroy's Celt closely resembled and appeared to be the distant ancestor of the Fenian ape-man of the 1860's.



1. United Irishmen



Physiognomy

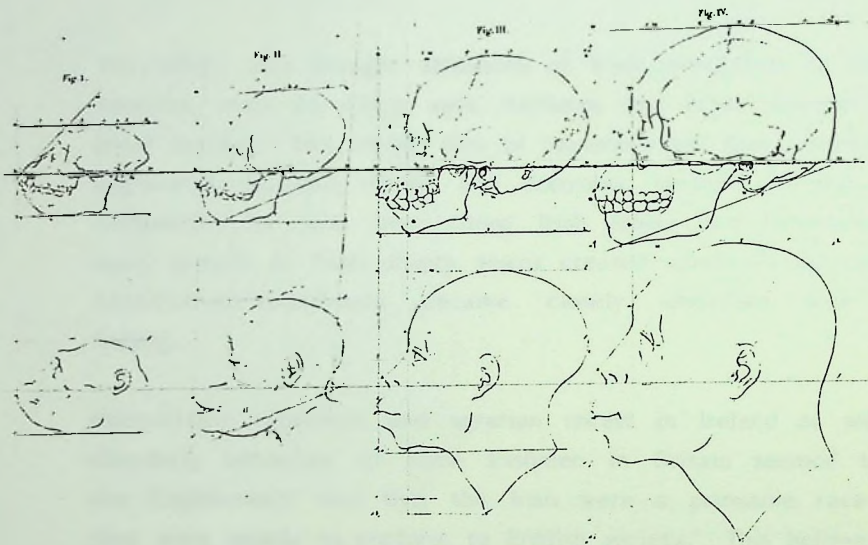
There was a great deal of discussion in the 1840's and 1850's among educated middle-class gentlemen who were dedicated to the science of ethnology. This centred on the 'race' and origin of the human being. The greatest focus of attention was around the Anglo-Saxon race and its relation to all the other races. 'If the Anglo-Teutonic has completed and survived as a superior race; it naturally followed from the "black and white" laws of ethnology that all other races were inferior whether they be negro, Chinese or Celt'.¹ To prove this the science of physiognomy was the basis.

Pieter Camper's (1722-1789) physiognomical investigations at the end of the 18th laid the foundations of this pseudo science. Camper had devised a method which supposedly marked distinctions between the skulls and therefore the intelligence of Monkeys, Orangutan, Negroes, Fig 2 Kalmicks and the European. By measuring the facial angle which is the positioning of the lower jaw and mouth in relation to the upper portion of the face and skull one could contrive a scale of animal and human progressing from the primitive to a civilised life. The conclusion was that the normal facial angle for a European lay between 70° and 80°. Any angle less was by definition a sign of barbarism. Any angle higher was nearing perfection and above our reach. This facial angle could then be used to denote degrees of civility, intelligence, morality as well as race.

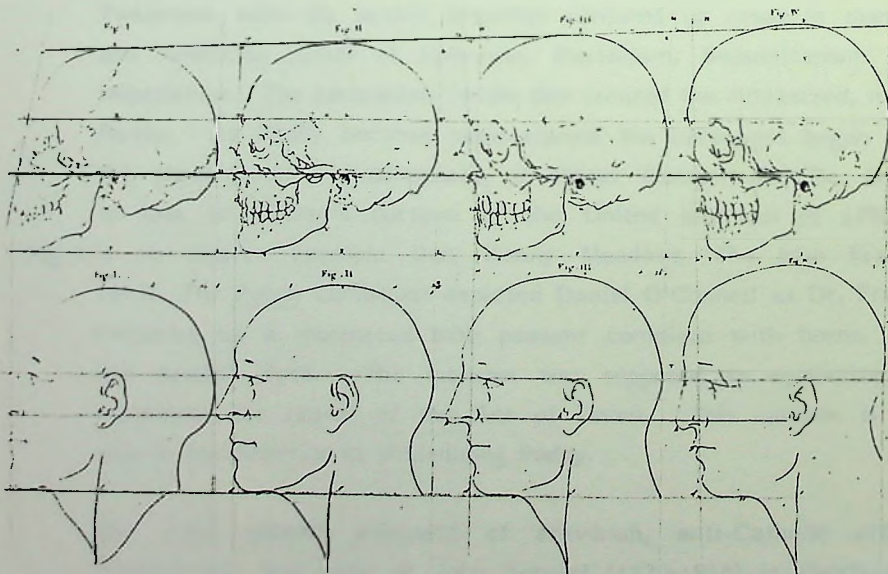
Further credit must go to Dr. John Beddoe whose research in the field of physiognomy and ethnology in the 19th led to the Irish being given the title of the 'White Negro'. He devised the index of Negrescence which put the Irish Catholic Celt at the bottom of the European scale. The Celt was placed slightly above the Antropoid ape. He had similar characteristics; a protruding upper jaw, a large mouth, thick lips with a great distance between the nose and mouth, and a short nose which upturned when yawning. From then on Paddy was simianized and it took no time at all for the results and conclusions of these physiognomists and ethnologists to filter through to cartoonists and to public opinion.

2. Camper's Facial Angel

The angle's read from left to right.



1. tailed monkey,42 ; 2. Orangutan, 58 ; 3. Negro,70 ; 4. Kalmuck,70 .



1. European,80 ; 2. Grecian bust,90 ; 3. Roman bust,95 ; 4.a case of Hydrocephalus

Sir John Tenniel

The 1840's also brought thousands of Irish immigrants to England and America, most of which were destitute and often diseased after the great famine. This steady flow of labourer's and their families seriously aggravated religious, racial and economic tensions in both countries. Competition for jobs from cheap Irish labour and resentment of the rapid growth of Irish shanty towns created unrest in all communities. Anti-Catholic resentment became closely identified with anti-Irish feeling.

Intermittent rebellions and agrarian unrest in Ireland as well as the disorderly behaviour of some Irishmen in Britain seemed to confirm the Englishman's idea that the Irish were a primitive race and that they were unable to conform to English society. This believed criminal unsettlement in the Irish character was used to explain away the rising of '98, as well as the Fenian outrages in the later 1860's and the landwar in the next two decades.

Fenianism with its active branches conjured up ideas in many English and American minds of mob-rule, Romanism, Republicanism and anti-imperialism. The cartoonists of the day created the simianized, monster-like Paddy. As Paddy became more violent the cartoonist began to exploit the physiognomical publications of Pieter Camper and Dr. Beddoe and to look to Gillray's cartoon of the United Irishmen of 1798. There Fig 3 is no clearer example than Kenny Meadows 'The Irish Frankenstein' 1843. The Punch cartoonist depicted Daniel O'Connell as Dr. Frankenstein conjuring up a monstrous Irish peasant complete with horns, thick lips and devilish eyes. The monster was supposed to epitomize the new movement for repeal of the Act of Union. This cartoon is the first step in the direction of simianizing Paddy.

The chief graphic exponent of anti-Irish, anti-Catholic attitudes in England was the work of John Tenniel (1820-1914) in Punch magazine. Tenniel a self-taught artist and a 'true English gentleman' took over as the magazines illustrator in the late 1840's. The fact that he began his job just when there was an influx of Irish immigrants may have been his reason for his anti-Irish cartoons.



3. The Irish Frankenstein

The politicised Irishman even at this early stage was the favourite target of both writers and cartoonists. This 'pranching' Frankenstein is supposed to epitomize the new movement of repeal (Repale) of the act of Union.



4. The Fenian Guy Fawkes

Tenniel, compared to Meadows monster, has increased the ape-like features of the political agitator.

Any form of upheaval in English society was a challenge to the traditional Tory view and was epitomised by the pictorial characters of Tenniel. The gentle treatment given to the symbolic English figures, 'Britannia', John Bull and the Lion were not given to a rebel and especially not an Irish rebel. Tenniel rose to the fore. Mob rule personified or anarchy were dealt by a stern Britannia. English law and order must be preserved. The Irishman's inability to settle into English society caused great upheaval there. This combined with the rise of Fenianism and Irish terrorism helped to nurture anti-Irish attitudes in England.

Tenniel's drawings of the Irish became progressively more ape-like and distinct cartoon facial features appeared. A new and grotesque stereotype was developing based on the ethnology and physiognomical observations of Camper and Dr. Beddoe. 'Paddy' was given a huge projecting mouth, a jutting jaw and a sloping forehead. By 1860 the Irish peasant was transformed from the stereotypical Paddy - a drunken though harmless peasant into a dangerous ape-man. He was under Tenniel's pen, aggressive, stupid, primitive and unable to govern his own affairs.

The only Celt to be flattered and admired by Punch's cartoonist was 'Hibernia'. This intensely feminine symbol of Ireland conveyed in her pathetic figure some of the sufferings of the Irish people. She also epitomized what the English thought the Irish should be - soft, delicate, submissive and above all dependant on England's consolation and projection.

Tenniel constantly tried to contrast these two sides of the Irish character 'a violent Paddy' and a more 'grateful Hibernia'.² In that way 'Britannia' could protect 'Hibernia' from her people - the simianized Paddy, a force of evil.

For many comic artists of Tenniel's time the Irish revolutionary movement known as Fenianism which lasted from the 1860's to the 1880's was a source of great inspiration. It was used as the butt of English opinion and consequently of comic imagery. Ireland and its riots were continually in the news. Punch featured more and more on events there. It is not difficult to see why the British public associated all aspects of Irish Life with violence.

Fig 4 One of Tenniel's first Fenian images was 'The Fenian Guy Fawkes'. The ape-like features are intensified in this new stereotype Tenniel still plays on the old anti-Catholic prejudice dating back to Guy Fawkes gun-powder plot. However the agitated Fenian is apparently unaware of his own, the mother and child's fate as he lights the fuse. Images like this gave firm conviction to the common notion that Paddy was stupid and primitive.

These images were not exclusive to Punch. Other weekly magazines such as Matt Morgan's Tomahawk and W. Proctor and W. Bowcher's Judy were showing the same images.

Fig 5 Matt Morgan's 'The Irish Frankenstein' published in 1869 has spared no sympathy for the Irish Fenian. In Kenny Meadows 1843 cartoon 'The Irish Frankenstein', the monster had been conjured up by Dr. Frankenstein who represented Daniel O'Connell. O'Connell was in no way simianised probably because he was a Protestant. For an Englishman to connect a Protestant with a gorilla in any way was unthinkable. In 1869 Morgan's Frankenstein has all the features of a gorilla father-'Meadows Monster'. He has a heavy jaw, with an extremely low facial angle which is extenuated by the open mouth, a small upturned nose and a large span between his nostrils and his mouth. Published two years after the unsuccessful Fenian rising of 1867 the monster is still alive.

The price paid by Irishmen for their increased political activity and agrarian protests, from the 1860's to the 1880's was the substitution of epithets like Caliban, Frankenstein and gorilla for Paddy.

It was Tenniel who fully developed the stereotypical Celt and it was not long before this image reached foreign lands.



5. The Irish Fankenstein

This was no ordinary simianized Paddy.
Morgan created a human orangutang with
the expression of a village idiot.

CHAPTER TWO

Thomas Nast

The first half of the century is significant in the development of the United States. It was a period of rapid growth and change. The country was expanding westward, and the population was increasing. The industrial revolution was beginning to take hold, and the country was becoming more urban. The Civil War was fought, and the country was united. The Reconstruction era followed, and the country was rebuilding itself. The Gilded Age was a period of great wealth and power, but also of corruption and inequality. The Progressive Era was a period of reform and progress, and the country was becoming more democratic. The Great Depression was a period of hardship and suffering, but also of resilience and hope. The Second World War was a period of global conflict and the United States emerged as a superpower. The Cold War was a period of tension and rivalry between the United States and the Soviet Union. The Vietnam War was a period of controversy and conflict. The 1960s and 1970s were a period of social change and protest. The 1980s and 1990s were a period of economic growth and technological advancement. The 21st century has been a period of global challenges and opportunities.

There was a great deal of change in the United States during this time. The country was growing and becoming more powerful. The industrial revolution was changing the way people lived and worked. The Civil War was a turning point in the country's history. The Reconstruction era was a time of great struggle and progress. The Gilded Age was a time of great wealth and power, but also of corruption and inequality. The Progressive Era was a time of reform and progress. The Great Depression was a time of hardship and suffering, but also of resilience and hope. The Second World War was a time of global conflict and the United States emerged as a superpower. The Cold War was a time of tension and rivalry between the United States and the Soviet Union. The Vietnam War was a time of controversy and conflict. The 1960s and 1970s were a time of social change and protest. The 1980s and 1990s were a time of economic growth and technological advancement. The 21st century has been a time of global challenges and opportunities.

During this period, the country was experiencing rapid growth and change. The industrial revolution was changing the way people lived and worked. The Civil War was a turning point in the country's history. The Reconstruction era was a time of great struggle and progress. The Gilded Age was a time of great wealth and power, but also of corruption and inequality. The Progressive Era was a time of reform and progress. The Great Depression was a time of hardship and suffering, but also of resilience and hope. The Second World War was a time of global conflict and the United States emerged as a superpower. The Cold War was a time of tension and rivalry between the United States and the Soviet Union. The Vietnam War was a time of controversy and conflict. The 1960s and 1970s were a time of social change and protest. The 1980s and 1990s were a time of economic growth and technological advancement. The 21st century has been a time of global challenges and opportunities.

Thomas Nast

The first Irish went to America in significant numbers in the seventeenth century, some were exiles punished for resistance to English rule at home, many Irish Protestants went as settlers in the 18th and many rebels banished as slaves to the West Indies made their way to Massachusetts. However it was during and after the Great Famine that the largest number emigrated never to return to their home land. By 1860 New York had become the largest Irish city in the world.

Each ship entering New York's harbour during and after the Famine was met by a quarantine boat. Passengers were given a medical examination and those suffering from diseases such as yellow fever and typhus were put in Straten Island's quarantine hospital. The residents of Straten Island protested the existence of such a hospital complaining that it spread diseases. The illustration 'A Pestilence in Our Midst' shows just how they reacted. They do not give a very hearty welcome. The leader of the angry mob looks distinctly like Uncle Sam. The artist tried to persuade the public to follow the example of Uncle Sam who attacks the hospital with an axe. He makes it quite clear that the diseased foreigners are unwelcome.

Those who were lucky enough to escape the hospital were hurried through a succession of inspectors and registrars who greeted the 'hopefuls' with contempt. They were then turned out into the American metropolis. Frederick Burr Oppers's 'Perils awaiting the new arrivals' shows just what waited there. The 'new arrivals' were pounced on from all sides by money grabbers and con men. Already the artist is depicting the Irish as an apish, uneducated, foolish man. A man who is easily taken in by the beautiful 'temptress', the 'friend' from the old country and the confidence man. They all hold traps to capture the 'animals'.

Arriving sick, exhausted and penniless after an agonising crossing in the 'coffin ship' the landless peasants from tiny holdings in Ireland were unsuited to large farms and tended to stay where they landed. They clung together for companionship and a sense of security. The bright lights of the city attracted them more than the loneliness of the Prairie (though some immigrants did make a success of farming). In exchange for companionship the Irish had to accept ramshackle, unsanitary housing in shanties and tenements.



6. A Pestilence In Our Mist

This 1856 illustration depicts just one violent attack against the 'pestilence breeder'. Finally, on September 11 1858, it was reported that scores of 'disguised and armed residents siezed the hospital, removed the patients, and burned down the buildings.'

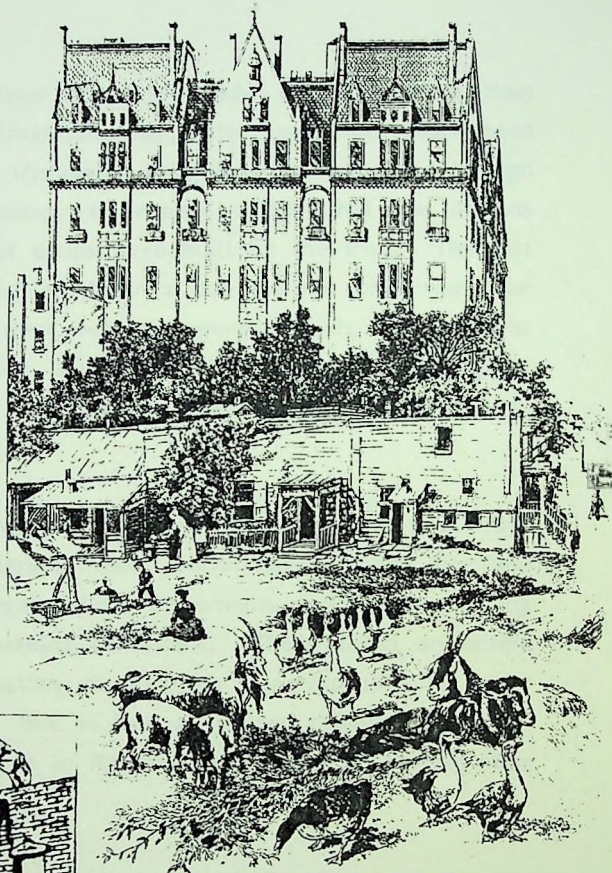


7. Perils Awaiting The New Arrivals

An 1848 New York State Law attempted to regulate the activities of the 'friends from the old country' but it only had limited effect.

8. Shantytown

Immigrants who did not inhabit the crowded tenements of the inner city often lived in this sort of ramshackle village on the outskirts.



9. The Pick and Shovel Man

On reaching the 'promised land' the Irish could do little more than 'lift the pick and shovel'. Americans had little respect but much need for this sort of labour. The Irishman's struggle to survive in a foreign land and America's determination to expand meant that the nation's highways, canals, railroads and cities were built by the Irish. The jest at the time was 'Pat arrived in America to find not only were the streets not paved in gold - they were not paved at all - and he was Fig 9 expected to pave them'.³ The illustration 'The Pick and Shovel Men' shows four apish characters, obviously they are supposed to be Irish, rebuilding the 'New America'.

Since the Americans were ready to concede the dangerous and heavy work to the Irish, the immigrants soon predominated in the fire and police departments. They began labour movements and unions fighting for fair wages and decent working conditions. They played an active part in the growth and creation of America and expected to enjoy a respected place in society. But as long as Ireland remained a British province an Irishman at home or in America was a sort of second class citizen.

It was natural for the Irish, coming from a land that had been forcibly subordinated to English rule, to identify with and participate in the growing movement of independence in their new country. The post 1815 immigrants in America had made moves to establish themselves in the 'new country'. They prepared the way for the post famine immigrants of the late 1840's, by building up the Irish vote in cities, particularly in New York. Then they forged an alliance that lasted more than a century with the Democratic Party. Faithful to the party through all the social and political strife of the next fifty years, the Irish emerged in the 1860's as the masters of Tammany Hall under a succession of Irish-American bosses.

The division within American society that had sustained the civil war did not disappear in April 1865. Though the confederate south no longer existed as a political entity its ideals survived in the form of the Democratic party. The party had a majority Irish vote and believed in White Supremacy, and a localised government. They were totally opposed to the Nationalist Republican Party who were mainly middle class Protestant.

Between 1860-1868 the Irish gradually entered politics and began to force changes in the administration of cities. They concentrated first on the processes of justice and bolted the Democratic Party in 1861. In 1862 an Irish police chief was elected and by 1866 the Irish dominated the police forces. In Thomas Nast's illustration 'Jewels Among Swine' the police are depicted as dressed pigs. Even the women and children watching the march are 'piggish'. They are supposedly the Irish who were protesting the parade. Among the law enforcing pigs are elegant women being arrested. Because pigs played such a vital part in the Irish economy it was common for comic artists to portray the Irish as swine.

The native born American citizen worked to defend a way of life that an alien presence was rapidly undermining. They dreaded the prospect of a city dominated by Catholic immigrants. No better artist typifies anti-Democratic, anti-Irish and anti-Catholic attitudes of the time than Thomas Nast (1840-1902). He began working for Harpers Weekly in 1862. Quickly the magazine became catagorized as 'the bulwark of Republicanism'.⁴

In 1860 Nast sailed to England to cover the Heenan Sayers world heavy-weight championship for the New York Illustrated News. It was in England that Nast met and was greatly influenced by the work of John Tenniel. From then on he expressed his own personal views on every political and social issue that effected him or his ideals.

When depicting the Irish Nast used much the same method as Tenniel. The Irish American became the simianized Celt just as Tenniel's agitator had. Nast felt the strength of the large and politically active Irish-American community which posed a threat to his Republican ideals.

Thomas Nast had a Radical Republican point of view:- 'liberal, progressive, nationalistic and protestant'.⁵ He first turned his attention to political themes in the 1864 elections. He tended to dwell more on the political persuasions of the opposing parties than the electives themselves. On the one side stood the war party, the cause for Negro freedom - On the other the Democrats, a party infected by Negrophobia, firmly opposed to a unified nation. Through Nast's illustrations Harper's Weekly became a powerful spokesman for the precepts of Radical Republicanism and Nast became a respected and feared figure in a political environment



10. Jewels Among Swine

Nast frequently commented on the degrading effects of drink, and supported a woman's temperance crusade that temporarily closed saloons in dozens of Ohio towns.

Harper's Weekly June 13 1874

where he could 'cadge' the opposition and stir the emotions of the faithful party member.

Andrew Johnson assumed Presidency in 1865. He became the first Republican elective to be characterized by Nast in 'Amphitheatrum Johnsonian'. Johnson hoping to preserve his own political power sought an alliance with the Democrats. The illustration portrays the President as a blood-thirsty Roman Emperor watching the massacre in the arena. It refers to July 30 1866 when dozens of participants (most of them Negroes) in the Radical Republican institutional convention in New Orleans were slaughtered by the cities white police - Irish Democratic police. That the Republican President could consider forming an alliance with the Democrats after that was unthinkable. He was unable to after Nast's protesting illustrations.

One of the main targets of Nast's attacks was against the Corrupt Tweed Ring of New York. William Marcy Tweed was 'boss' of New York city's Tammany Hall, a predominantly Irish American organisation. Tweed worked his way up from ward politician to become the most powerful factor in the governing of New York and the State at the end of the 1860's. As Nast put it 'New York' was 'Under the thumb of Boss Tweed'.

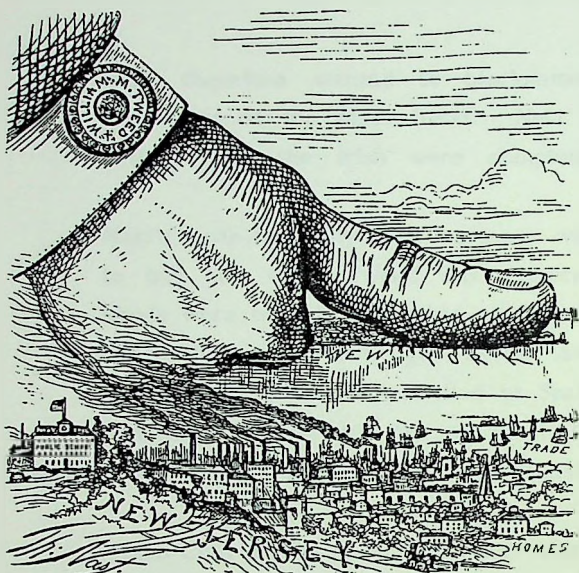
Head of the city's commission of Public works, Tweed was in a position to give out contracts to 'friends' who would in turn reap rewards for the Ring. Tweed could then appoint his Tammany Hall associates to key Public offices. The Ring posed the greatest threat to the Radical Republicanism sense of governing and Tweed became Nast's political 'anti-Christ'. In three weeks Tweed became the third largest holder of New York city real estate. The Rings public extortion increased New York's debt by seventy million dollars between 1869-1871. When the fraud was made public Nast in one year destroyed the money making machine and raised the circulation of Harper's Weekly from 100,000 to 300,000 per issue.

In 'Who Stole the People's Money' Nast caricatures the suspected individuals each pointing a finger at someone else. All members of the Tweed Ring are there and quite a few simianized Irish. The Irish gave the Democratic Party majority vote and they were a large part of the Tammany organization.



11. Amphitheatrum Johnsonian
Massacre of the Innocents at New Orleans, July 30, 1866

Harper's Weekly March 30 1867



12. Under the Thumb
Harper's Weekly August 19 1871

The Tweed Ring made its avarice politically acceptable by acts of charity to its (usually Catholic) poverty stricken constituency; to their schools, orphanages and hospitals.

13. Who Stole The People's Money?

Harper's Weekly August 19 1871



WHO STOLE THE PEOPLE'S MONEY? — DO TELL .N.Y.TIMES.

'T WAS HIM.

Nast therefore wanted to blackname them by suggesting that they were part of the mass fraud. Nast wanted the people of America to believe that the Irish were completely fraudulent in every respect.

Nast's anti-Tammany Hall cartoons were so powerful that Tweed tried to buy him off. Tweed was unsuccessful as Nast's Radical Republican ideals were his life and what gave birth to his greatest works. In fact Nast's illustrations only got better and led to Tweed being captured in a foreign land. Tweed fled to Spain, as many of his Ring had been imprisoned. Nast put out an illustration depicting Tweed as a fiendish

Fig 14 thief which made the Spanish Officials take him for a "Child Stealer".

Negro-Civil rights was the issue which Republican-Democratic political conflict was most often focused. The lure of Negro votes for the Republican party might explain partially their commitment to the opposition to slavery and to Nast anti-slavery campaigns. Nast did however look

Fig 15 on the mistreatment of Negroes with indignation. In 'Patience on a Monument' Nast tried to illustrate the savagery the Negro had to suffer through the war and post-war years. He sits patiently on top of a monument which inscribed tells of the many anti-Negro riots. Around him the riots continue and the most recognizable of the rioters is a simianized Irish-American. Again Nast tried to tell the world that the Irish are the chief instructors of all injustice.

Nast commented bitterly, through his illustration on the rise of the Klu Klux Klan and the white leagues of the 1870's. He also portrayed his sympathies towards many ethnic minorities in America. It is surprising then that he did not extend his sympathies to the Irish. There was in Nast's work a persistent and disturbing strain of hostility to the Irish-American and to Catholics. He did not refrain from simianizing the Irish-American and this image came to epitomize the tens of thousands of working class immigrants and their children in urban poverty and slum conditions of America.

Nast anti-Catholic cartoons had an intimate relationship with his Radical Republicanism ideals. Roman Catholicism was a faith alien in its culture, beliefs, social and ethnic origins to that of the Republic. It therefore posed a threat. Papal policies intensified his hostility to the Church. In December 1864 'Pope Pius (ix) handed out a syllabus of "the principle errors of our time" and insisted on the primacy of the Church in all matters'.⁶

POLITICAL "CAPITAL."

THE "people are in a very puzzled and dependent state of mind about the political situation, and have got beyond the point at which they look for the appearance of the ideal statesman uniting the pure motives with the highest ability. They can get the pure motives, and they can get the high ability; but somehow, owing to no matter what circumstances, to get a man who unites both into a leading place in the government is a work of such difficulty that most people have given it up as (for the present at least) a bad job, and are willing to content themselves with any man who, for whatever motive, will do good work. It so happens, too, that the work to be done at this moment is not work which calls either for the highest order of genius or the highest aspirations. A man may do it very well without being a Moses or a Washington—without, in short, being either a prophet or a hero. He has neither to lead a race out of captivity nor call a nation into existence. The task before the American politician of to-day is the simple and somewhat homely one of preventing public officers from stealing and dividing the public money, and of preventing the government from cheating its creditors; and when a man offers himself for this work, there is no general disposition to ask whether he is a statesman of the first rank, or whether his political judgment has always been sure or his voice been always heard on the right side. In fact, they go so far as to say that to make capital in this way is a good thing to do, and they wish all politicians to engage in it. They are ready to forbear all curious inquiries into the motives or antecedents of men who will undertake to put an end to cheating and stealing. In fact, the voters of the country are sticking notices up offering the highest offices in their gift, and "no questions asked," to any body who will bring in a few plunderers of the state. Mr. TILDE has achieved his present success simply owing to his having, before any body else of his class, understood the exact nature of the situation. He perceived sooner than his competitors that the time had come to stop preaching, and to begin making arrests and drawing up indictments. He now finds, and his competitors find, that his sentences has rendered him the highest service, and his enemies actually play into his hands."—The Nation, October 2, 1873.

REWARD.
TO ALL
PUBLIC THIEVES
WHO HAVE ENOUGH
CAN STOP OTHERS
FROM CHEATING
AND
STEALING.

THEY WILL BE REWARDED
BY HONORABLE POSITIONS
IN THE
BIG OFFICES.

IT TAKES
A THIEF
OR ONE
WHO HAS
ASSOCIATED
WITH
THIEVES
TO CATCH
A
THIEF.

IT HAS BLOWN OVER
WANTED REFORMERS
OF THE
TAMMANY CLASS.
WANTED REFORMERS
EDUCATED IN THE
TAMMANY HALL
SCHOOL
REFORM.

REFORMED THIEVES
WANTED TO TAKE
CARE OF THE PEOPLE
MONEY.

REWARD
AND

NO QUESTIONS
ASKED.

ANYBODY WHO WILL BRING
A FEW PLUNDERERS OF THE
STATE
TO JUSTICE (H)
WILL BE REWARDED BY THE
HIGHEST OFFICES
IN THE
GIFT
OF THE
PEOPLE.

G.D. LORD CONVICTED.
ONE OF THE
CANAL RING.

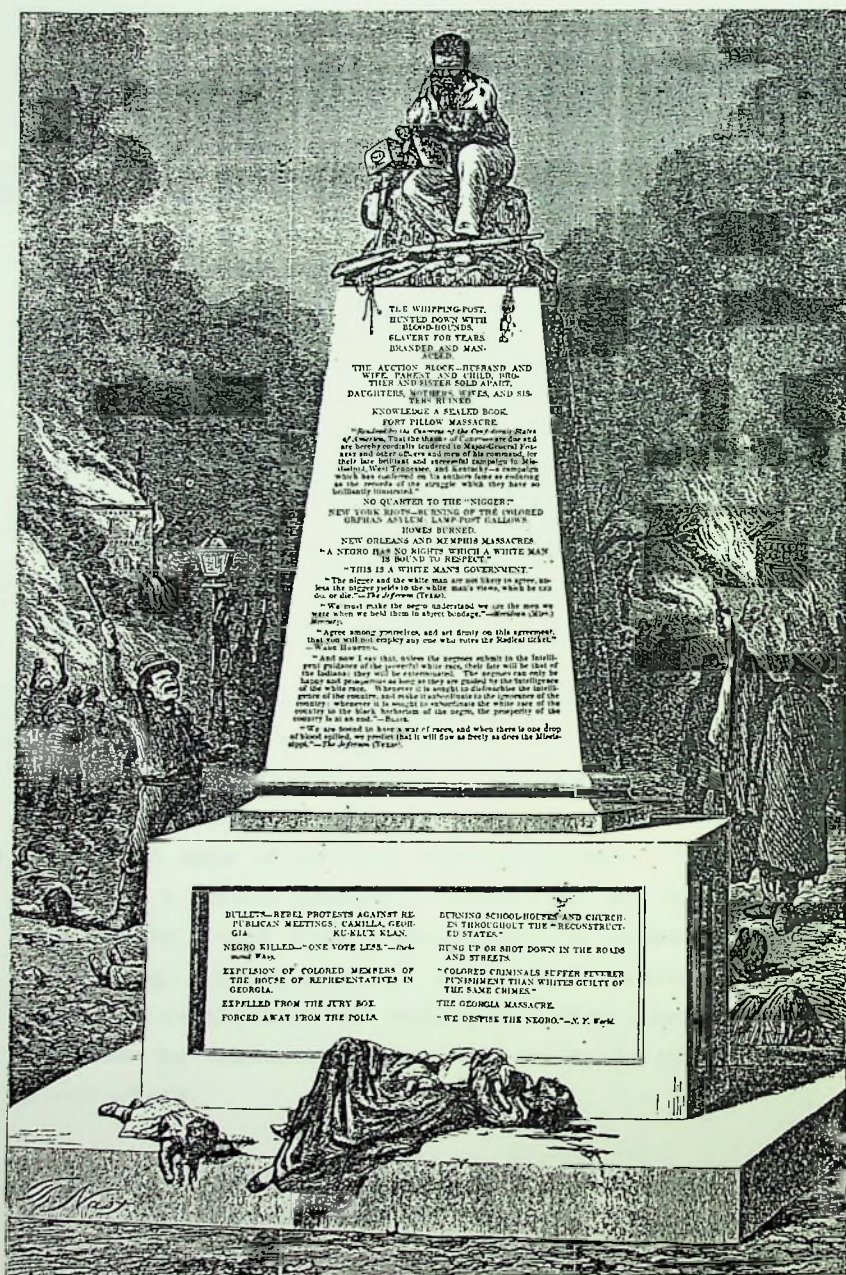
TAMMANY HALL
SCHOOL OF REFORM.
SCHOLARS WANTED
FOR
REFORMERS.

REWARD TO THOSE
THAT HAVE ASSOCIATED
WITH THIEVES, AND
ONE STATE
EVIDENCE.



14. The Capture of Tweed - The Picture That Made the Spanish Officials Take Him For A 'Child - Stealer'.

Harper's Weekly October 7 1876



15.The Promised Land

After taking office Johnson told a Negroe regiment 'This is your country as anybody's country' and recommended limited Negroe voting.

Harper's Weekly October 10 1868

Nast also feared that the Pope was looking towards America as a 'field ripe for exploitation',⁷ in his cartoon 'The promised Land', it's clear.

The Pope and his Cardinals, who look distantly like Gillray's United Irishmen, with their snub noses, beady eyes, chubby cheeks and sluggish stance, look to America as though it was a feast.

Harper's Weekly's pages in the 1870's were filled with articles detailing the evils of the Catholic power at home and abroad. Nast also found that the Irish Americans were ready to give a fealty to the Pope rather than the State. This was probably because the Irish tended to look to the old country and to follow old traditions. They would follow their religion in the 'new country' proudly as they were not allowed to in the old.

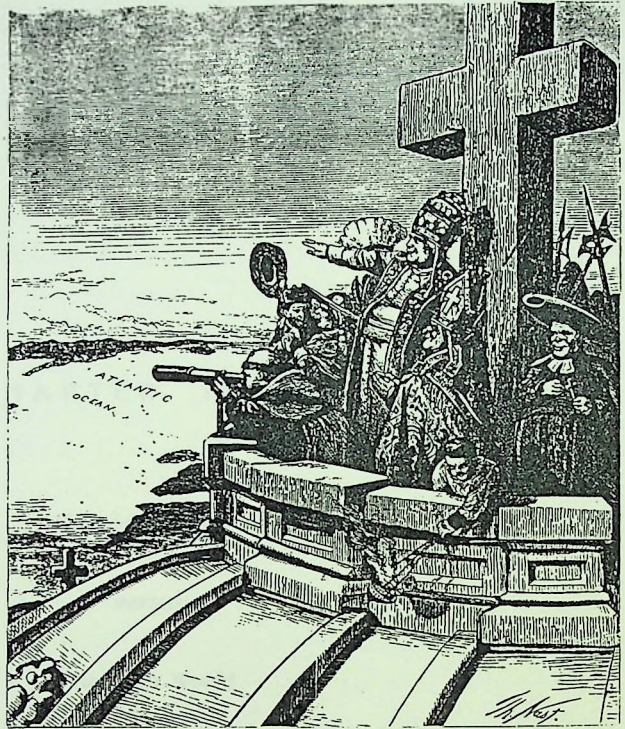
Nast's principal opposition to the church was founded on the fear that the church aimed to subvert the Nation's Public School system by diverting public funds to sectarian schools. To Nast the Public School system was one of democracy's strongest bulwarks and he defended it against attack with some of his most scathing cartoons. 'The American River Ganges' is a perfect example. Children are set down to the water's edge by the Tweed Ring. This suggests a collaboration between the Tweed Ring and the Church. The latter is symbolized by crocodiles dressed in metal robes, with metal jaws. They creep out of the water to devour the frightened children who are to be put into Catholic run private schools.

Fig 18 In Nast's illustration 'Good-for-Nothing' Dame 'Britania' on visiting Miss 'Columbia's' school recognizes the young Irish Catholic boy as the same boy who caused her so much trouble in England. The simianized child has been picked out of a class of blacks, Chinese, Indians and Americans. Again Nast picks the Irish out from the crowd and attacks him alone. Nast even suggests that England and America should join together in their anti-Irish attacks, just as Nast and Tenniel's depictions of them are similar. 'Britannia' recognizes the boy as he who caused her so much trouble in England. Nast suggests that he is causing as much trouble in America.

Finally in Nast legitimate question about Home Rule, he wants to know who a Catholic candidate for public office owed his first allegiance - 'to the Church or the State ?' ⁸

16. The Promised Land - as seen from the Dome of Saint Peter's, Rome.

The New York Times in 1871 worriedly asked 'How long will Protestants Endure'.



The Democratic ring wishes to destroy the present common school system...and the romish party support the attempt.'

Harper's Weekly, 1870.



17. The American River Ganges

The Preists and the Children

Harper's Weekly September 30 1871

CHAPTER THREE

Harper's Weekly

versus

The Irish World

Harper's Weekly versus The Irish World

The combination of mass immigration and rejection by the natives, created a real Irish sub-culture in America. It depended on a foundation of traditional Irish morals and attitudes. During the 1850's co-operative societies, insurance funds and banks designed to protect the earnings of the Irish immigrants were set up. But above all was the Church. If Catholicism was in part responsible for the immigrants second class status in America, it was also their refuge and consolation. The American Catholic Church created a world within a world - separate schools, colleges, hospitals, orphanages and charitable institutions.

No expense was spared among the far from affluent Irish-American's to build large and elaborate churches, such as St. Patrick's, New York. The Irish Catholic immigrants were obliged to worship furtively in their own land. Now they were determined to honour their faith proudly in a land where they were the minority.

The Irish American bore the brunt of continual American antagonism to 'Popery' and fought in defence of their faith. Harper's Weekly and the work of Thomas Nast were the chief agents of this antagonism. With their thousands of Republican followers the Irish American had a lot to contend with. The Irish American illustrators and newspapers, especially the Irish World developed a 'tit-for-tat' relationship with Harper's Weekly, not only on the subject of 'Popery' but on all the anti-Irish ideals which Harper's Weekly had strongly provoked and nurtured over the years. The Democratic Party, the Church, Private Schools and Tammany Hall were all under attack. All the institutions which the Irish-American had developed as a way of fitting into a new land were denied them. The opinion of the established protestant majority was that the Irish were a primitive people who were unable to fit into American society and who needed their own sub-culture.

Harper's Weekly continually 'slandered' the Irish American. Paddy was again simianized just as the English had done. However American cartoonists tended to give their Irish American stereotype a squarer jaw, stronger chin and a higher facial angle than their English counterparts did. Perhaps this is an indication that there was a greater tolerance of the Irish in America than there was in England. However, Harper's

was not to get away as easily as its English counterpart Punch. The Harper brothers became the 'Brother Sharper' and Thomas Nast became 'Nasty Tom' under Thomas Flemming's pen. Flemming was the chief illustrator for the Irish World newspaper in the 1870's.

Fig 19 In Flemming's illustration 'The Slanderer at his Work', 1872, the Church lies in the back in the background. Harper's Weekly stands bold, bright and overpowering. Satan stands on top of it as though he is commanding 'Nasty Tom' who is dressed all in black. With an evil glint in his eye Nast picks up mud from a pile, which has 'slander' scrawled in it, to throw at the Church.

This was just one of the many illustration in which the Irish World tempted to 'unmask' Harper's Weekly. In most of Flemming's illustrations the Church, Harper's Weekly and a devilish creature are present. Usually the Church lies somewhere in the background - persistent but subtle. Harper's stands in the foreground always proclaiming. Flemming shouts back stating:

'Harper's is not a decent journal, nor a consistent one in aught but malice and sneaking pharisanism. We have had on occasion more than once to strip off the mask from the Harper fraternity'.⁹

A perfect example of the 'tit-for-tat' relationship developed by the Irish World and Harper's Weekly are the illustrations following the 12th July parade in 1871. The parade ended in a riot and each paper published a very different version of the scene.

Fig 20 Nast's illustration in Harper's Weekly shows hordes of simianized Irish rampaging the parade, killing and burning everything. In the background a coloured orphanage is ablaze, and a coloured boy hangs from a lamp-post. Many Republicans and Orangemen lie dead. No simianized Irishmen seem to be dead. Nast was implying that the riot was started by the Democratic simianized Celts and that the Orangemen and the American Protestant Association did not fight back. Instead of a caption Nast has written two poems, one by 'Columbia', who denounces the military and police for allowing mob-rule and asks the Irish 'to learn to blend in peace'.¹⁰ But Pat does not listen. He complains that he has to put up with those 'furren beasts' and has an excuse to 'Heave a brickout at the Orange, in honour of the Green'.¹¹



20. Something That Will Not 'Blow Over'
 - July 11 and July 12 1871 Harper's Weekly July 29 1871

In comparison the Irish World published an illustration for the Irish-American public, 'The Orang(e)Outang's Turnout.' The accompanying article continues '.....the troops loaded before starting on the parade and received orders to fire whenever they should be attacked ! Here was deliberate license to murder in cold blood. Many of the soldiers - bitter puritans and cowards - wanted only a pretext to slay Papists. There was no organized attempt at a riot by the Irish of New York - no not even the slightest resistance offered to the passage of the procession.

It is said a shot was fired, but it was proven at the Coroner's inquest that that shot had been fired in the air probably by some Orange sympathizer. Here was a pretext for the military assassins.¹²

In this grand turn out of the apes and orang-outang, the Orangemen are depicted as apes. Heading the march are artists representing the various Republican newspapers. The Orangemen instead of flying William of Orange banners fly 'Fanatical Happy Family'; Orang-Outans, Animals without a country; A.P.A. p.e.s. Darwin's connecting link. It is the Protestants who have now become simianized. The Irish are respectable gentlemen who although were unhappy about the parade would not consider starting a riot as Nast had suggested. Nast tried to convince the public that the Irish-American was a savage brute. Flemming could not resist simianizing the Orangemen probably only as a joke - imagine if Flemming's Orang-Outangs and Nast's simianized Celts were joined together.

In April of the following year the Irish World tried to show just how accommodating the Irish-American had become of the Orang-Outangs. During the 1872 St. Patrick Day Parade there was a float showing the Gallowglasses of the Middle Ages. The following week the Protestant American's held a parade which Flemming illustrated 'An Irish Gallowglass allows an Anglo-American procession to pass between legs'. The giant Gallowglass, representing the Irish population in New York towers over the city. The Anglo-American's fly banners with 'Welcome Japs', 'With Charity towards none and malice to all' - Harper's Weekly. It seems that Harper's will follow anything except Irish Catholics. Marching towards the gallowglass the Chief Marshall of the Pygmies says 'Make way there for the Prince ! You Irish block up all the streets in the city'. The gallowglass with legs apart shouts 'Pass along little fellows ! Pass along !'



21. Grand Turnout of The Apes and Orang-Outangs Irish World 1871



22. An Irish Gallowglas Allows an Anglo -
American Procession To Pass Between His Legs

Irish World April 16 1872

(To all Anglo - Saxons who clamour against St. Patricks Day processions this illustration most respectfully dedicated with the hope added that their little souls may learn a little of that toleration which is always exhibited by the element represented by the accommodating Gallowglas.)

The illustration was dedicated to the Anglo-Saxons who objected to the St. Patrick's Day Parade. The Irish hoped that the Protestants would no longer object to their parades as the gallowglass was allowing the Protestants to Parade.

Flemming's work shows that the American Republican is opposed to the Irish but 'Columbia' is not. She was the Irish emigrants saviour and always will be respected. She states that peace and harmony among all members of her nation are her utmost concern. When Nast condemned the Church and the Democratic Party 'Columbia' corrected him:

'All free governments are founded on the authority of the people and instituted for their benefit. Every people therefore have an alienable right to institute government, to alter reform or totally change the same, when their safety or happiness requires it'.¹³

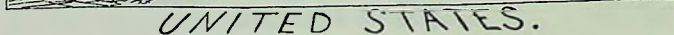
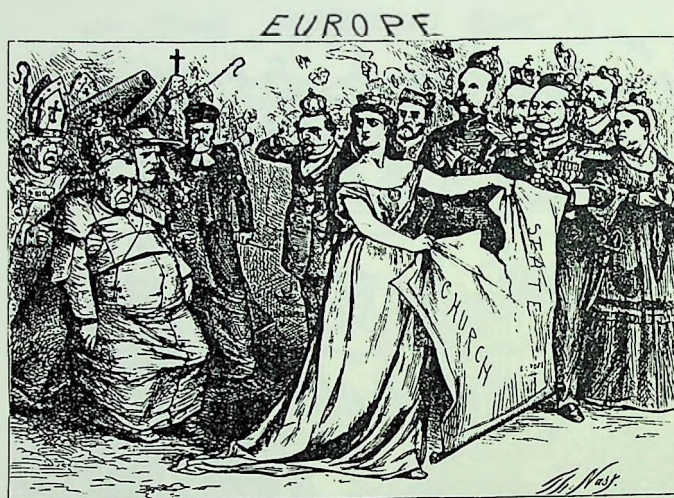
Fig 23 Nast continually denounces the Church and depicts the State with and without the Church. 'Columbia' rips a map showing the Church and state joined together, the Pope and Cardinals slump down in disbelief. In the second picture a simianized Celt sews the map together again. The Pope and Cardinals celebrate. In the background a Cardinal accepts money from 'Paddy'. This would have been a regular occurrence as the Church, the Democratic Party and Tammany Hall shared many benefits together. 'Columbia' in the foreground is chained to a post unable to do anything about the fraudulence surrounding her.

The Irish World objected to the idea that the Church would take over and hold America in Chains as Nast suggested. In Irish-American eyes the Church, although it made adjustments to the system, fitted in with the state. The Irish World published a statement by Pope Pius (ix) on 18th July 1874.

'The United States is the only country where I am really Pope in the eyes of the government. I am always afraid lest European Governments shall oppose or control my acts, whereas I can freely send political documents to the U.S. without fear or opposition on the part of the government'¹⁴

Nast objected to private schools on the basis that a lot of the state money was being distributed to sectarian funds, mainly Catholic schools.

Fig 24 In 'Our Common Schools as They Are and As They May Be' he suggests that by keeping the public schools all ethnic minorities would be joined in harmony but privatisation would cause 'Sectarian Bitterness'.



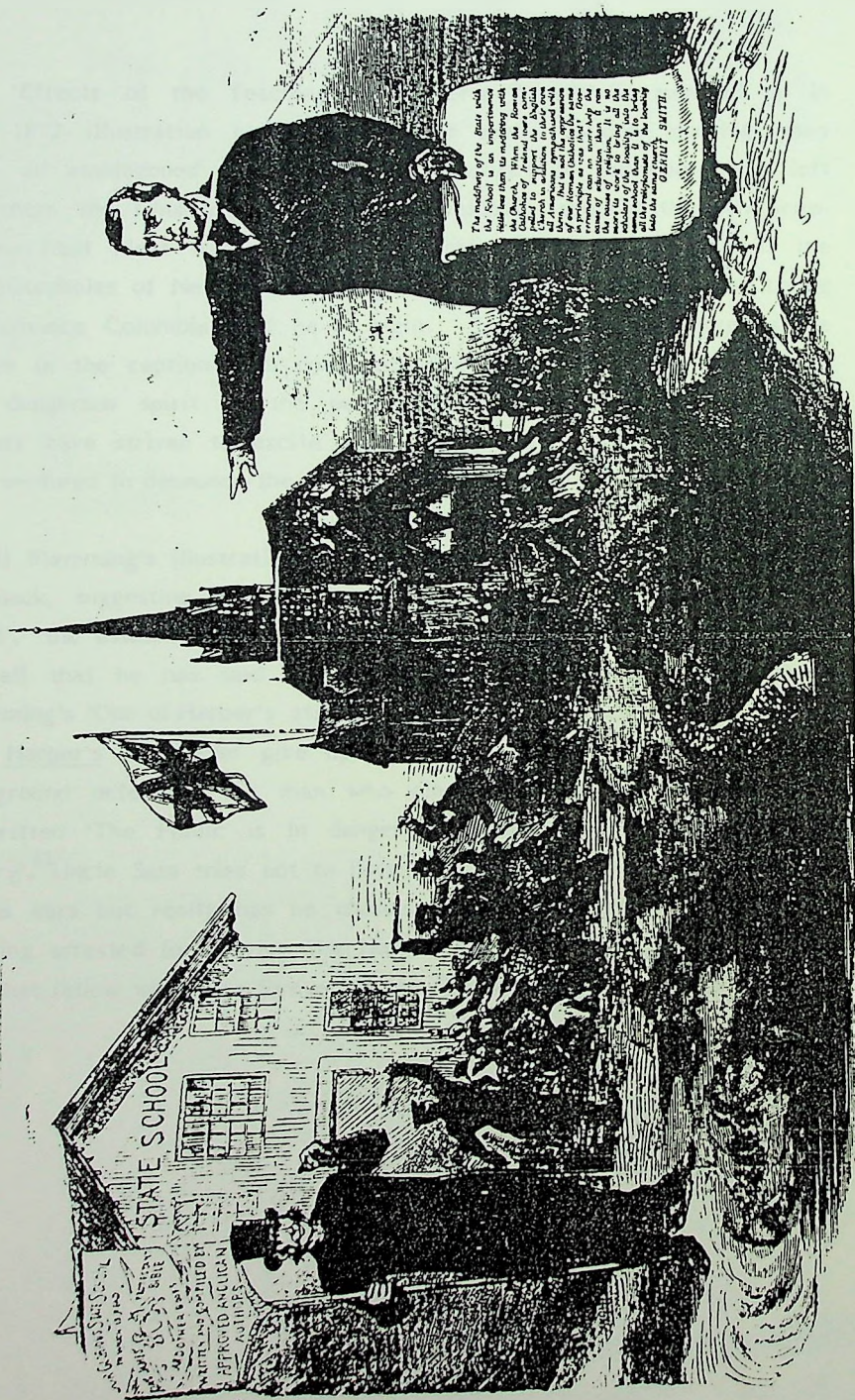
23. Europe; Church and State; United States
Harper's Weekly February 19 1870

The Pope objected to public schools as the children were under the teachings of the Protestant King James Bible, with the Douay version in the schools they would be under Catholic persuasion, which would not be accepted by the Republicans. With no Bible and no religion in the schools they would be pagan. The Pope and the Irish-American's wanted their own school system managed by themselves.

Fig 25 Flemming counteracts Nast's 'Happy Public School System' with 'No Government Interference with Church or School'. It shows police chasing children, presumably Catholic children into public schools. The caption claims that the 'sole work of the government is to wield its brute force for the protection of its people' and not to decide the religion of the people. It was at the Catholics own expense and for 'faithfulness to their own convictions'¹⁵ that they established their own system and should not be denounced by anyone, 'Be ashamed Protestants ! You complain of their religion but your own injustice to them is an argument against your own religion'.¹⁶

Flemming continually denounced Harper's Weekly and Nast. Their influence on the nation was probably the Irish-American's greatest enemy. Denouncing and mocking Harper's was all that could be done. By suggesting that it was bigoted and fraudulent would cause a reaction among the Republican's at least. The Church and state was not the only Holy Alliance. Flemming made 'Suggestion for another Holy Alliance'. When the Tweed Ring fell in 1871 Nast went to town denouncing this massive Irish-American organisation, but Flemming wasn't so sure that Harper's could do this. He suggests that as Harper's might not have been totally honest in its dealings itself, with a little 'nudge in the ribs' Harper's hopefully could be persuaded to stop exploiting the Ring. As Brother Tweed said 'I got credit for being a sharp fellow but you're sharper....I was found out, and you were not'.¹⁷ Brother Sharper even admits to being 'indebted.... for many past favours'. But as he said 'tisn't convenient to let this world know our agreement yet awhile'.¹⁸

Fig 26 It wasn't quite convenient as Harper's still had a lot to say about the Irish-American community. Flemming made the joke that to get a job in Harper's you had to be sworn in; 'I solemnly swear that I will not knowingly vote for, appoint or elect any Roman Catholic to any office of the American government'.¹⁹ The candidate is held by masked ,



25. No Government Interference With Church or School

Irish World December 13 1873

pirates bearing skeletons painted on black robes. If the candidate did not swear the oath, he would be as dead as the skeletons lying at his feet.

Fig 27 The 'Effects of the Teaching of Harper's Weekly' is summed up in this 1872 illustration by Flemming. It shows children running away from an emblazoned city looking for sanctuary in the only place left for them the Church, were the nuns welcome them with open arms. Thomas Nast hides with 'Columbia' watching the scene. Nast is the Mephistopholes of New York making plans for 'new Deviltries' and trying to convince Columbia that he is right. The teachings of Harper's are stated in the caption with comments like '....Priests aid in encouraging the dangerous spirit of the people to act as assassins....The Roman Priests have striven to excite people to assault publishers and authors who ventured to denounce the fatal spread of Romish influences....'²⁰

In all Flemming's illustrations Nast is drawn as a devilish figure, always in black, suggesting that he is the 'intense fantatist', the 'dangerous spirit', 'the assassin', 'the slanderer', who will not and never will repent for all that he has said against the Irish-American and their ideals.

Fig 28 Flemming's 'One of Harper's still at large' is a perfect example of just how Harper's will never give up until Nast leaves. Harper's lies in the background defending the man who plays a one string harp on which is written 'The Public is in danger - Romanism; Foreign Church, No Popery',²¹ Uncle Sam tries not to listen as he stands with his fingers in his ears but really has no choice. In the background a little boy is being arrested for playing the Harp. Why then is Harper's spokesman not 'that fellow who plays forever on the One String'.²²

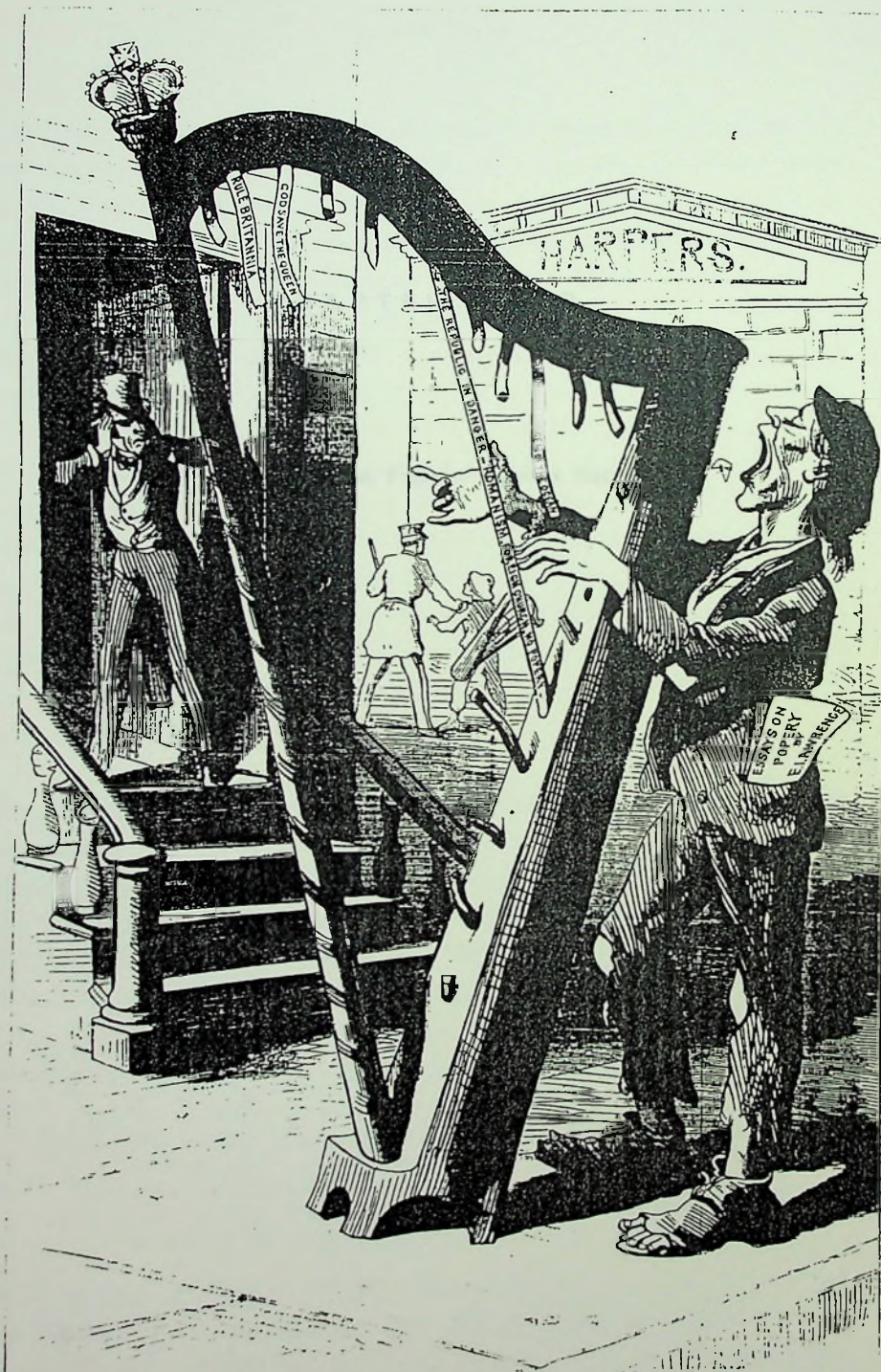


26. The Candidate of Harper's Weekly, the Organ of Proscription

Irish World October 19 1872

27. 'Effects of the Teachings of Harper's Weekly' Irish World April 13 1872





28. One of Harper's Still at Large Irish World November 20 1875

CHAPTER FOUR

The Irish World, Fightin' Against Natur'.

The Irish conceived Ireland and America as being part of a political continuum and hoped that the political aspirations of Ireland would be legitimately furthered by those enjoying the citizenship and protection of America. 'The Irish were more persistent in their attachment to their homeland's political interests and more audacious in promoting them than any other immigrant group'.²³ As the Irish in Ireland prepared for the renewal of the struggle with England the Irish-American were reaching responsible positions in American society, especially in politics. In 1873 Hugh McLoughlin gained control of the Democratic Party in Brooklyn and ruled it until 1903, and by 1875 'Honest John Kelly' had consolidated his grip on Tammany Hall and held the position until 1886, only to be succeeded by Richard Croker, another Irish-American. This political influence coupled with the fact that the Irish in America collectively controlled sufficient wealth to support major campaigns against the British, indicated their state of readiness when the battle reopened in the fall of 1879. The Irish in Ireland were no longer poor and no longer without powerful allies.

The Irish communities that were established in America burned with a sense of resentment at their suffering and were filled with hatred against the landlord's and the English government who were blamed for the catastrophe of the famine. A sense of fierce Irish nationalism was planted in these communities. The Irish World became the most influential paper in America and probably in Ireland as the 'principle instrument of instruction in Irish-American nationalism'.²⁴ The paper believed in the 'Empire of the Press' as:

In the hands of men truly great the pen is mightier than the sword. In past generations it was the orator that swayed public sentiment.... this is the age of the journalist... Now the Press is in advance of the orator on all questions and not just on events at home but also those around the world for the Irish World especially events in Ireland'.²⁵

Irish nationalism was experiencing a change after the failure of O'Connell the Irish people wandered across the political stage without an effective leader. Then in 1872 Sir Isaac Butt organized the Home Rule league. The Irish World followed the events every step of the way and Flemming's

Fig 29 1872 illustration 'An intelligent Englishman (from Yorkshire) seeking information on the subject of Home Rule' is a perfect example of just this.



29. An Intelligent Englishman (from Yorkshire) seeking Information on the Subject of Home Rule



1. Sets out in high spirits to see the Americans people make "beasted fools" of themselves.



4. Is interviewed by the American Eagle.



7. Sings "Britannia Rules the Waves."



10. Then sent up "Bay Bight."



2. His first salutation from Yankee Americans.



5. Here his character analyzed by the orator of the day.



8. Finds out that Britannia doesn't.



11. The cheered of all cheerers yet he does not enjoy it.



3. Is thrown abruptly from a tree in the street.



6. Lives in such situation at a banquet.



9. Is set up as a target.



12. The Lion going home.

30. John Bull Lionized in the United States on the 4 July

Irish World July 11 1874

Hibernia is the picture of strength and vitality and renamed 'Independence'. In the background stands a pathetic motherly figure - 'Brittania' with a cute little dog - supposedly the lion. Obviously 'Brittania' was too meek to confront 'Hibernia' herself and sends a 'little man' a 'dumb' shepherd who is sarcastically named the 'Intelligent Yorkshire Gentleman'. He addressed 'Hibernia' with 'Hulloah Missus... What be these things ye call "Hoam Rule". Erin cries 'Independence, clown ! Independence'.²⁶ One can imagine Britannia shaking in her shoes in the distance.

The Irish World prided itself on being an American newspaper even though it catered itself mainly for the Irish sector. What it could not understand was how the main American newspapers could call themselves American.

'It is a most curious anomaly that whereas in no country in the world has journalism made such gigantic advances as in the U.S. in no other part of the earth are journalists less independent or newspapers less racy of the soil than New York, th daily prints especially are un-American and foreign. The New York Herald is really an English sheet so is the World and so notoriously is the Times. These journals are American in nothing save in the accident of publication'.²⁷

This shows just how active the English and English attitudes were in America. The Americans were being continually influenced by the English. However he was not welcomed by the Irish-American. The Fig 30 cartoon 'John Bull Lionized' in the U.S. on the 4th July is an excellent example of how he was greeted. Thinking he will receive a warm welcome the symbolic lion 'sets out in high spirits'. He looks very proud. The cartoon progresses through a series of events such as the lion at a banquet receiving 'much attention', in fact everyone pours wine over him instead of in his glass. He is then set up as a target for arrow practice and shakes in his shoes, finally the lion goes home rejected. He is hardly recognizable and looks charred, as though he stood too near the bonfire. John Bull's presense in America increased with the mass amount of Free Trade.

The English presence in America may have been comically portrayed on numerous occasions but never when the English in Ireland was in question. The Irish World published an illustration in 1874 asking 'For

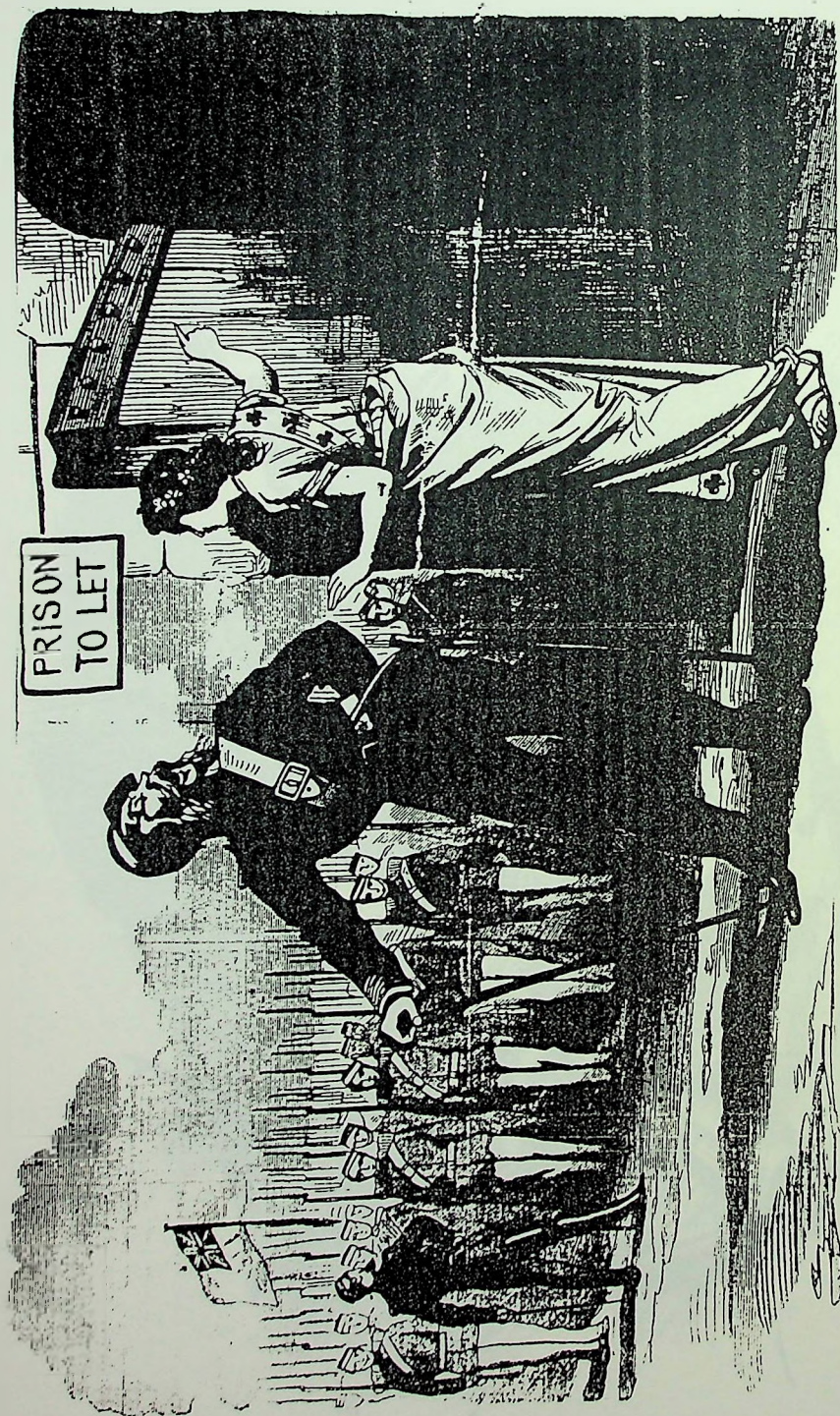
Fig 31 what object are English Bayonets sent to Ireland'. Erin protests at their arrival as '...according to British government official reports... my sons... are freer from crime than their English rulers.'²⁸ The Bayonets then should be kept in England for Home use. But the English commander says that they are to protect the Irish from themselves. Why the Irish need be protected from themselves was beyond any Irishman. The

Fig 32 beautiful Irish rebel as depicted in the illustration 'The Irish Warrior Bard' is too beautiful and angelic to do harm to anyone. The poem which accompanies it completes the beautiful scene 'The Minstrel fell!... but the foeman's chain could not bring this proud soul under - The harp he loved ne'er spoke again for he tore its core asunder.'²⁹ The whole situation is totally idealized. The rebel brought everything to his grave rather than leave it to the English.

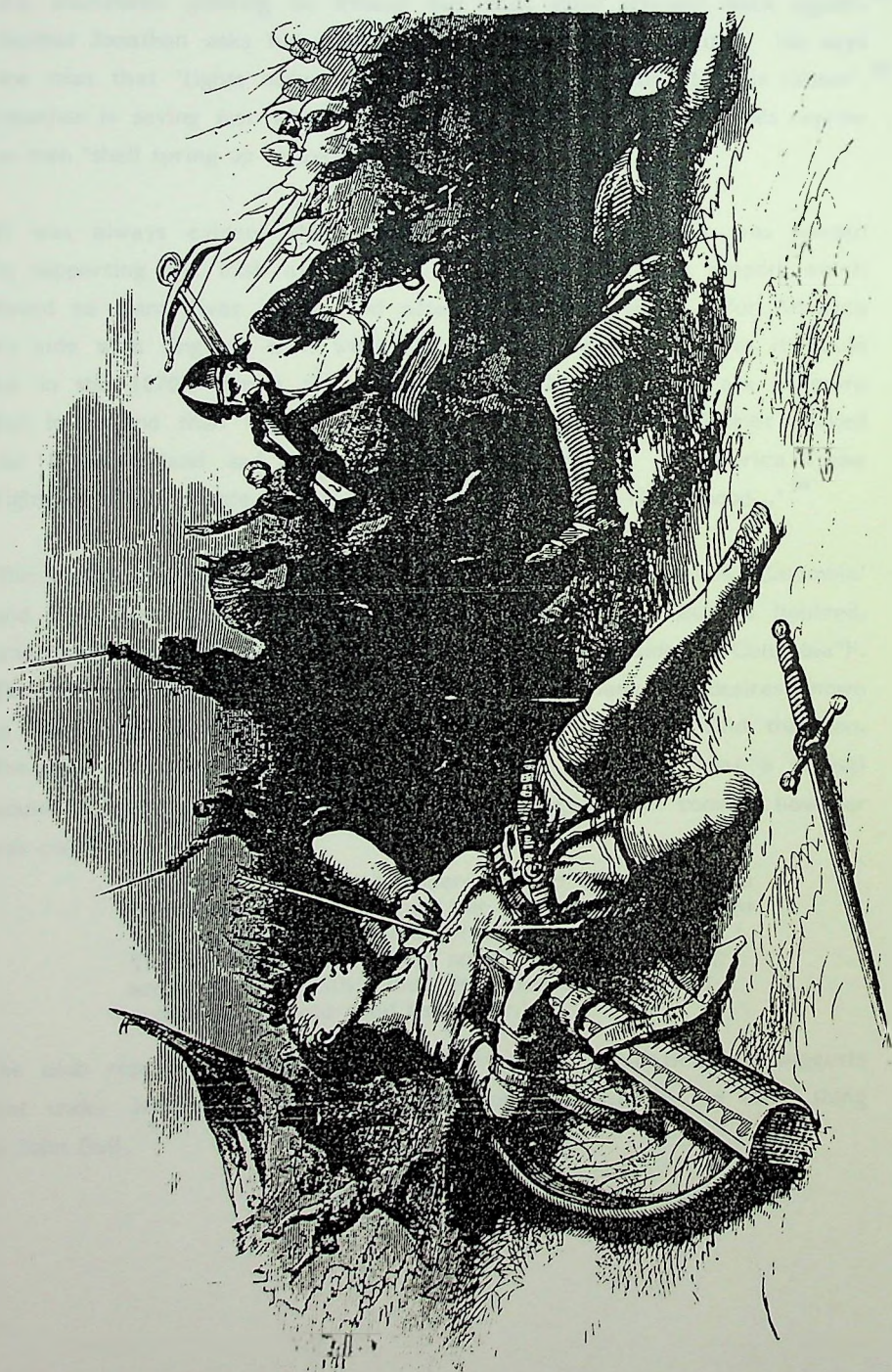
The situation in Ireland was always in the Irish-American newspapers. The famine emigrants never forgot what they left behind. They build up sister organizations which linked them with their friends back home. Through the newspapers the bodies in America could nourish and grow. The newspapers also tried to explain to the American population just why the Irish were still struggling.

In an illustration published by the Irish World in 1875 'Erin' states that Ireland may 'be in chains but she remains unconquered'. 'Columbia' does not understand why Ireland does not make peace with England, 'Why so proud in your chains !'. But Erin said she will never relent even though '...sorrow has been my lot since first I fell under Britain's domination....I shall never bend the knee to usurped power. My children have indeed endured martyrdom, but from the soil wet with their blood shall yet spring up men to avenge their death and my sufferings...'³⁰

The whole situation is being idealized by the Irish-American. They see the rebellion as a beautiful and heroic fight. A fight not by ordinary men but by martyr's who are led by a beautiful paragon, Hibernia.



31. For What Object are English Bayonets in Ireland Irish World December 5 1874



32. The Irish Warrior - Bard Irish World March 13 1875

Fig 33 English rule is seen as a body 'Fighting Against Nature'. This 1877 illustration depicts John Bull as an Irish Landlord as he tries 'to weed the shamrocks growing in Ireland but they grow straight back again'.³¹ Brother Jonathan asks him why he is working against nature. He says the man that 'fights natur' is bound to have only pains for his labour'.³² Jonathan is saying just what Hibernia said that just as the weeds regrow so men 'shall spring up to avenge England'.³³

It was always evident that Columbia and Jonathan's help was needed in supporting the Irish against the English. It was their support which saved so many lives during and after the famine years. For America to side with England then would have been disastrous just as it would be in the 1870's during the land league. The Irish 'will ask no more for in Ireland than Wallace sought for in Scotland, than Emmet worked for in in Ireland and that Washington obtained for in America - the rights of a free people and an independant and distinct Nationhood...'³⁴

The illustration 'The lion in love' is a perfect example as to how 'Columbia' and Jonathan could help fool John Bull. Again John Bull is lionized, who while passing a garden sees a 'beautiful maiden ("Columbia")'. The lion falls in love with her. 'Forewith he made his desires known to her father (Jonathan). 'I demand her for my wife'³⁵ said the lion. The man odd as the proposal was, acceded. Knowing that a refusal would exasperate the lion and provoke his rage. The consent however was conditional:-

'The girl is young and tender; said her father, and you in caressing her might hurt her. You must agree then to have your teeth pulled out and your chains pared ! The lion consented. There upon the old man having armed himself with a club, fell upon the brute and cudgeled him into good behaviour.'³⁶

The club represented New York's Irish-American population. It suggests that under Jonathan's instruction they would do exactly the same thing to John Bull.

Parnell

The land question was the cause of great agrarian unrest at this time in Ireland and in America. Parnell's seat in the House of Commons was a major turnaround for the Irish nationalist. By the end of the decade conditions in Ireland had reached the famine stage and violence became the order of the day. Parnell's arrival in New York in 1876 marked the real beginning of his ten year battle against the old act of union. 'Parnell became the symbol of a struggling people'. His future rested on aid from America and he made a few transatlantic crossings. Parnell had to unite the respectable lawyer, the affluent merchant, the local politician and the dynamite loving ex-Fenian soldier. He also had to defend his position against intimidating Americans who suggested that his collection money was not to help the famished and homeless peasants but to finance political agitation.

The Irish-American newspapers did all they could to help Parnell and
Fig 34 illustrations such as 'Irish Landlordism - an eviction scene' were popular. It is a scene of darkness and depression. Armed men, some on horseback fire at a group of farmers who are armed with pitchforks. Some of the farmers are wounded. In the foreground an old man lies wounded, if not dead, and a young maiden attends him. In the background lies the dilapidated cottage from which the old man has been evicted. The accompanying article describes the tyrannical landlord.

The intricate machinery of wrong and oppression which the infamous "land code" placed at his disposal was not sufficient to satisfy his tyrannical disposition and he seems to have devoted all the resources of a mind, in which the malicious cunning of a mad man was blended with the ferocity of a wolf, to devising new modes of harassing and grinding his unhappy serfs'.³⁷

The English landlords are depicted as tyrannical savages compared with an angelic and beautiful Irishman. In the previous article the landlord was described as a wolf just as he is in this illustration by the Irish
Fig 35 World 'Driving the Wolf from the Door'. It shows a savage wolf hovering over a dead baby. The beautiful Pat hits the wolf with a club while his family hide behind the shack door. The baby looks perfectly at peace with an angelic face. It is as though even one so young was proud to die for his country. The family however look terrified, hungry and pathetic. They wonder what is to happen next. The caption reads



The Shamrock is forbid by law to grow on Irish ground

John Bull - (as Gardener in Ireland): -'Look 'ere, Jonathan; h'ive been a-workin' 'e h'and a-workin' to weed out these 'ere things (pointing to shamrocks on ground), h'and h'I'm blowed h'if they don't spring h'up h'agin just h'as fast h'as h'i cut 'em down!'

Jonathan: - 'Why, dash it all! don't ye see you're workin' against Nature'; and the man that fights Natur' is bound to have only his pains for his labor.'

Irish World March 17 1877



34. Irish Landlordism - an Eviction Scene Irish - American April 13 1878

'Now for my prey ! And with that he sprang upon the poor innocent and killed it. Thereupon the peasant fired with grief and indignation grasping a club rushed out upon the wolf and slew it. And thenceforth he began to make war upon all the wolfish kind' ! ³⁸

This probably refers to the first major war of the decade in 1879 when the tenants began to fight for their rights.

The Landlords stupidity in evicting his tenants was illustrated by 'The Rack Renter's Goose'. The Landlord and Britannia, both looking very old and sluggish, slaughter a goose which had been laying a golden egg each day. This is quite symbolic of the tenant who ploughs the field. The Landlord thinking the goose has a stock pile inside it, slays the goose, and is horrified to find nothing. Just as he will receive nothing once the tenant has gone.

Fig 37 Illustrations such as 'The Landlord must go' ! were the result of demonstrations against the Landlords. Instead of depicting the demonstration Pat, a jovial looking fellow 'wheels' John Bull down a narrow path to the waters edge where a ship awaits him to take him to foreign parts. Loaded onto John Bull's back are plagues indicating the amount of acres he is leaving behind. Pat says 'The Ould Fella drove me and mine many a time before now, an' sure one good turn deserves another!'... ³⁹

As the Land league progresses the illustrations become more and more hopeful. Eviction scenes are no longer as necessary to arouse sympathy.

Fig 38 Instead illustrations like 'The Drone and the Bee in Court' are more appropriate. Published in 1880 in the Irish World it depicts a court scene and is set in the afternoon of the (19th in a court under the 'Irish Republican Dramatics'. The tenant is a handsome, happy and honest young man. The Landlord is overweight, with a scowl on his face. He has a whip in his hand and a dog by his side. A letter of eviction sits in his pocket. The angelic tenant speaks as though he is reciting a verse from the bible:-

'...God sent me on this Earth....to replenish and subdue it. The Devil sent this Land Grabber to Baden....My sweat has watered this land and my labour has given it value, and to buy silks for his harlots. I am obliged to let my wife and little ones go in rags. The judge and peace bringer decides that the land will be divided equally But the Landlord objects ...work ! I was never brought up to work. I am a gentleman. He is unprepared to relent'.⁴⁰

35. Driving the Wolf from the Door

Irish World February 28 1880



36. The Rack - Renters Goose

Irish World May 1 1880

'A certain Chicken Stealer had a Goose that aid him a Golden Egg every day. The Thief was about as stupid as he was dishonest; for, not content with the Regular Rent which the Goose yeilded daily, he resolved to kill her, cut her open, so that he might get at the exhaustible treasure at once, which he supposed she had in her. (This he did when hard pressed for money at a gambling table in Paris). He did so and to his great sorrow and disappointment, found - Nothing at all!



*Moral for the geese yet living - Yeild no rent at all to the Tribute - Maker,
and then no Rackrenter will ever kill you.*

37. The Land Lord Must Go!

Irish World November 22 1879

*Pat - 'The Ould Fella Drove Me and Mine
Many a Time before Now, an Sure One
Good Turn Deserves Another! Thiggin Thu!'*



38. The Drone and the Bee

Irish World November 23 1878



The scene shows the two opposing forces. But Pat was no longer alone and no longer without powerful allies. They had the support of their Irish-American relations and of those newspapers which prided themselves in the teachings of the revolution....'we aim to restore her [Erin] to herself and therefore our first duty is to destroy her oppressor'.⁴¹

On the 4th September 1880 the Irish World reached Ireland. '....Mainly through the teachings of the Irish World the word revolution has been accepted and understood by Irish people'.⁴² No other newspaper or magazine was to have such an uplifting effect for the Irish people...from all parts of the village they come together...to hear it read. 'The Landlords would as soon as see Old Nick the father of the system that fosters them as see the Irish World in the hands of their tenants.'⁴³

The newspapers not only influenced the minds of the struggling tenants and Fenians, it encouraged the Irish cartoonists to fight the English cartoonists, and to produce not a simmianized Celt, but an angelic and beautiful Pat accompanied by a strong and powerful Hibernia.

In response to this denigration of the Irish character in English popular weekly's, and as a result of the influential Irish World, the Irish cartoonist constructed a counter image for themselves and of the English. While the English presented Ireland as a barbarous, uncultured country, inhabited by violent ape-men, so the Irish created a romantic and sentimental representation of their country as a dignified christian nation. Irish tenant farmers became proud and handsome men and nationalist leaders became saints and martyr's, just as they had done in Irish-American papers.

John Fergus O'Hea [1850-1922], probably the best Irish political cartoonist at the time promoted Home Rule and promoted the Parnellite cause. His Pat had a facial angle with regular features. Like most Dublin cartoonists he enjoyed distorting the faces of Orangemen, Policemen and Land Evictors. On occasion a Dublin cartoonist would single out an English cartoon denigrating the Irish character and then produce a devastating parody for Home Rule consumption. The Dublin cartoonist worked hard to counteract the Anglo-Saxonist image of the simianized political agitator in Ireland'.

Erin was also idealised, she became a stately though sad and wise woman drawn, most commonly, in flowing robes embroidered in shamrocks. Occasionally she wore a garland of shamrocks and appeared with a harp or an Irish wolfhound. She suggested all that was feminine, courageous and chaste about Irish womanhood. This figure of Erin was far more feminine than any of its foreign counterparts and was the one symbol which the cartoonists of London, Dublin and New York were in more or less complete agreement.

Erin's complementary companion Pat became the epitome of Irish masculinity. 'There was a twinkle in his eye and an easy going smile'. He was no land-less labourer or peasant, but a respectable farmer, a far cry from the victorian Paddy of English imagination or Nast simianized Celt. O'Hea's version of Pat possessed a facial angle in the low '80's and the whole appearance was that of one ready for anything.

Judging from the faces of the Unionists and Loyalists that appeared in the Irish nationalist cartoons, Dublin's comic artists were neither as systematic nor as scientific in their treatment of the 'enemy' as were their opposers in London and New York. This doesn't mean that they were any less hostile to John Bull than Tenniel, Proctor and Morgan were to Fenianism, but Dublin Nationalist cartoonists generally preferred to depict enemies such as policemen and orangemen rather than the ordinary citizen.

However some of the most effective satires were drawn by Thomas Fitzpatrick, born in Cork in 1860, he worked for Pat in the early 1880's. He could draw as apish a villain as the best English cartoonist. His finest monster was the near replica of Matt Morgan's Fenian Frankenstein of 1870. **Fig 39** Fitzpatrick drew the figure of 'Bigotry' in 'The Frankenstein of Hatfield and his Handwork'. This time Lord Salisbury is cast as Dr. Frankenstein. His mission was to agitate religious riots in Belfast in order to undermine the Home Rule movement. It is incredible to think that it took over twenty years for an Irish artist to reverse one of the more monstrous images created in London.

However it was the exception to find such a cartoon in Dublin at the time. Most cartoonists spent their time idealising the nation and its people. Illustrations similar to those published in the Irish-American **Fig 40** newspapers ruled the day. The illustration 'A Vision of Ireland's Future' epitomizes the idealised Ireland in both the Irishman's mind and the Irish-America's. Ireland is not only an independant free country, it is the centre of the globe. The beautiful Hibernia hovers overhead beside an angel watching over her people.

'I contemplate a people that has a long night and will have an inevitable day. I am turning my eyes toward a hundred years to come, and I dimly see the Ireland I am gazing on become the Road of Passage and of Union between two Hemispheres and the centre of the World'.⁴⁴



39. The Frankenstein of Hatfeild



40. A Vision of Ireland's Future

Irish World March 24 1877

'I contemplate a people that has a long night and will have an inevitable day. I am turning my eyes toward a hundred years to come, and I dimly see the Ireland I am gazing on become The Road of Passage and of Union Between Two Hemispheres and the centre of the world - I see its inhabitants rival Belgium in populance, France in vigour and Spain in enthusiasm'. - Dr. Newman.

Conclusion

All caricature is by definition a distortion of reality, it would therefore be futile to take caricaturists and cartoonists, such as Tenniel and Nast, to task because they invented a particular set of physical features in order to make their point. The question is therefore not the right of comic artists to turn Irishmen into apes and monkeys but instead to ask why they did.

During the 1860's, on both sides of the atlantic, Paddy had become a simianized Caliban who seemed to belong behind bars. In England this creature epitomized the dynamite loving Fenian whose aim was to end British rule in his country. In America the simianized Paddy was the follower of the Democratic Party, Tammany Hall and the Catholic Church. In fact all organisations which were dominated by the Irish. Because of their strength they posed a threat to the Protestant Republican.

However, probably the main reason why Paddy became this simianized Caliban was that Fenianism coincided with Darwin's debate over 'The Origin of the Species'.

Protestant middle classes in England and America had no wish to share their status with what they considered a primitive and uneducated people: 'the pick and shovel' men. Fenianism with its active branches in England and America conjured up ideas like mob-rule, Romanism, anti-imperialism and the desire of the lower classes to demolish the existing social system.

If there was any substance at all in Darwin's theory that gorillas were man's nearest relatives then it was comforting for English and American middle classes to argue that some races especially the Irish were closer to them than they were. The middle classes were then superior to these lower classes not only in intelligence but also in feature.

By comparison Darwin's publication 'The Origin of the Species' only made very few ripples in Ireland. The educated middle classes could only be found in the urban areas of Belfast and Dublin and these were predominantly Protestant. This probably accounts for the lack of a

simianized Anglo-Saxon in Irish cartoons until the 1880's by which stage the nationalist Dublin cartoonists had been greatly influenced by the work of the Irish-American illustrators.

The Irish-American's were as powerful and as developed in their ideas as any Protestant middle class Englishman or native-born American. They were quite capable of defending the sub-culture which they had developed in America. They were also quite prepared to defend the Irish who were struggling for independence in their own land. The Irish-American's chief exponent was the newspaper, specifically the Irish World, which through its articles and illustrations developed a whole new image of the Irish people.

The Irish-American illustrators had no qualm in simianizing John Bull, Orangemen, and American anti-Irish Protestants. Thomas Nast became the mephistophilis of New York. In contrast the Irish became an angelic and beautiful people. They were depicted as martyr's fighting against evil forces, Republicanism in America, the stern Britannia and the evicting Landlords in England and Ireland. The forces of good were of course Erin, Pat and the Parnellites.

At the end of the 1870's Parnell had been politically active in Ireland and America. He conveyed to the Irish-American the sufferings of a struggling nation. But he also looked to the future when Ireland would be an independant and free nation. By the 1880's the Irish Parliamentary Party was in its prime and so it is not surprising that Parnellites were drawn as though they were angels on earth. Erin became a beautiful and strong woman. At times she was renamed 'Independence' and her companion Pat became a handsome angelic man.

The stereotypical image of the simian Celt died with the increasing social status, due to the measures of land reform in 1886 of the Irish.

The Irish-American had by this time reached a high social and political status. They were on a par with any native-born American.

Therefore neither the Irish nor the Irish-American could be classified as a second-class citizen and were as far removed from the gorilla as any Englishman or native-born American.

FOOTNOTES

1. Paul Francis *The Evolution of the Steotypical Image of the Irish in English Satirical Publications During The Nineteenth Century* Unpublished Thesis p. 21
- 2 Paul Francis *The Evolution of the Steotypical Image of the Irish in English Satirical Publications During The Nineteenth Century* Unpublished Thesis p. 23.
3. William Griffin *A Portrait of the Irish in America* Academy Press, Dublin 1981 p.81
4. Morton Keller *The Art and Politics of Thomas Nast* Oxford University Press Inc.1968p.44
5. Thomas Nast *Cartoons and Illustrations* New York Dover Publications p.15
6. Morton Keller *The Art and Politics of Thomas Nast* Oxford University Press Inc.1968p.160
7. Thomas Nast *Cartoons and Illustrations* New York Dover Publications p.31
8. Morton Keller *The Art and Politics of Thomas Nast* Oxford University Press Inc.1968p.181
9. Irish World July 18 1874 p.1
10. Morton Keller *The Art and Politics of Thomas Nast* Oxford University Press Inc.1968Illustration 104
11. ibid
12. Irish World August 12 1871 p.1
13. Irish World November 30 1872 p.1
14. Irish World July 18 1874 p.1
15. Irish World December 13 1873 p.1
16. ibid
17. Irish World October 11 1873 p.8
18. ibid
19. Irish World October 19 1872 p.1
20. Irish World April 13 1872p.1.
21. ibid
22. Irish World November 20 1875
23. William Griffin *A Portrait of the Irish in America* Academy Press, Dublin 1981 p.137
24. Irish World September 18 1873
25. ibid

26. Irish World January 27 1872 p.1
27. Irish World March 13 1876 p.1
28. Irish World December 5 1874 p.1
29. Irish World March 18 1875 p.1
30. Irish World April 24 1875 p.i
31. Irish World April 17 1877 p.1
32. ibid
33. Irish World April 24 1875 p.1
34. Irish World May 5 1877 p. 1
35. Irish World July 14 1877 p. 1
36. ibid
37. Irish American April 13 1878 p. 1
38. Irish World February 28 1880 p.1
39. Irish World November 22 1879 p. 1
40. Irish World November 22 1878 p. 1
41. Irish World March 20 1879 p. 1
42. ibid
43. Irish World September 4 1880 p.1
44. Irish World March 24 1877 p. 1

BIBLIOGRAPHY

Curtis, L.P. *Apes and Angels: The Irish in Victorian Caricature*
David and Charles Devon, England 1971

Curtis L. P. *Anglo - Saxon and Celts: A Study of Anti - Irish predudice in Victorian England* Bridgeport U.S.A. Smithsonian Institution 1968

Downing, Taylor *The Troubles* Thames/ Mc Donald Futura 1980

Francis, Paul. *The Evolution of The Stereotypical Image of the Irish in English Satirical Publications During the Nineteenth Century.* Unpublished Thesis 1988

Griffin, William. *A Portrait of the Irish in America* Dublin Academy Press 1981

Hill, Draper *The Satirical Etchings of James Gillray* New York
Dover Publications Inc. 1976

Irish American New York 1870-1880

Irish World New York 1868-1883

Keller, Morton *The Art and Politics of Thomas Nast* New York Oxford University
Press 1968

Kenneth, Neil *Irish People* Gill and Macmillan Dublin 1977

Lyons, F.S.L. *Ireland Since the Famine* Suffolk The Chaucer Press 1981

Nast, Thomas *Cartoons and Illustrations* New York Dover Publitions Inc 1974

O'Grady, Joseph *Irish American and Anglo American Relations 1880- 1888* Arno
Press A New York Time Company 1976

Paor Lain de *The Peoples of Ireland* Hutchinson University of Notre
Dame Press 1986