How differently have the English & Irish regarded events in Ireland since the 12th century?
An overview of Anglo-Irish relations in one lesson

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This lesson is also available at:
http://iisresource.org/Documents/Anglo-Irish_Relations_Overview.pdf
Larger images of the sources are available as a PowerPoint at:
http://iisresource.org/Documents/Anglo-Irish_Relations_Overview.ppt
About this lesson

This lesson is intended to give an overview of Anglo-Irish relations since the 12th century.

The key question asks ‘How differently have the English & Irish regarded events in Ireland since the 12th century?’

The lesson
a. enables students
to begin to question some generally accepted views about English attitudes to Ireland and the Irish
to examine sources
b. provides an introduction to depth studies of Anglo-Irish relations, such as those provided by Ireland in Schools http://iisresource.org/pos_01.aspx.*
c. encourages students to
place events in time
use conventional language on the passage of time
challenge populist perceptions & stereotypes
recognise similarities & differences in human activity and motivation over time
understand the diverse ideas and beliefs and attitudes of people in the past
Reflect critically on historical questions.

It also offers scope for work in Citizenship.

Prior knowledge
Children should know how to handle and compare historical sources.

It would be desirable if they had knowledge and understanding of other aspects of British history.

Lesson plan on following page.

Links to Key Stage 3 Programme of Study for History

1. Key concepts
   1.2 Cultural, ethnic and religious diversity
       a. Understanding the diverse experiences and ideas, beliefs and attitudes of men, women and children in past societies and how these have shaped the world.
   1.3 Change and continuity
       a. Identifying and explaining change and continuity within and across periods of history.

2. Key processes
   2.1 Historical enquiry
       a. Identify and investigate, individually and as part of a team, specific historical questions or issues, making and testing hypotheses
       b. Reflect critically on historical questions or issues.
   2.2 Using evidence
       b. Evaluate the sources used in order to reach reasoned conclusions
   2.3 Communicating about the past
       b. Communicate their knowledge and understanding of history in a variety of ways, using chronological conventions and historical vocabulary.

3. Range and content
   b. The development of political power from the Middle Ages to the twentieth century, including changes in the relationship between rulers and ruled over time, the changing relationship between the crown and parliament, and the development of democracy
   e. The different histories and changing relationships through time of the peoples of England, Ireland, Scotland and Wales.

4. Curriculum opportunities
   a. Explore the ways in which the past has helped shape identities, shared cultures, values and attitudes today
   e. Make links between history and other subjects and areas of the curriculum, including citizenship.

Lesson plan on following page.

* Some Ireland in Schools study units
The Normans & Ireland: Norman greed, Irish weakness or something else? http://members.aol.com/iis04/Normans_Bham_Y7.pdf
Who should control Ireland: Tudor monarchs or Irish lords? http://iisresource.org/massacre.aspx
Reputations. Sources: Cromwell at Drogheda http://hometown.aol.co.uk/KHA200/Cromwell_Drogheda.pdf
Why is the Famine important in British & Irish history? http://hometown.aol.co.uk/KHA200/Famine_Important_2_Wkbk.pdf
### Lesson plan

<table>
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<tr>
<th>Key questions</th>
<th>Activity</th>
<th>PoS links</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Starter</strong> Is seeing believing?</td>
<td><em>Teacher models source B1 &amp; clip from source B1 (page 4).</em>&lt;br&gt;1. With a partner, discuss what is happening and what the man with his arms outstretched might be saying. Draw a speech bubble.&lt;br&gt;2. In pairs look at the whole picture. Discuss what you think is happening and then think about whether you want to change the speech bubble. <em>Teacher to explain that this is an Irish view of how the English were behaving in Ireland and that they will now look at an English view of how the Irish behaved.</em>&lt;br&gt;Source A1 (page 4)&lt;br&gt;3. This picture is designed to show that the Irish in the sixteenth century were uncivilised compared to the Tudor English. What do you see that gives this impression - use the letters to help you?</td>
<td>1.2a,&lt;br&gt;1.3a&lt;br&gt;2.1a,b&lt;br&gt;2.2b&lt;br&gt;2.3b&lt;br&gt;3b, e*&lt;br&gt;4a, e</td>
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<tr>
<td><strong>2. How would you define English views of Ireland and the Irish?</strong></td>
<td>Class works in pairs, using all of the ‘A’ sources, except A8 (pages 5-6).&lt;br&gt;1. Select &amp; justify a key word which summarises what each source shows, drawing on the word bank (page 7), if necessary.&lt;br&gt;2. Produce 3 key words that describe common themes.&lt;br&gt;3. Plenary. Feedback.&lt;br&gt; a. Pupils write their key words on post-its and place them on the timeline of pictures on wall or similar (page 8).&lt;br&gt; b. Teacher promotes discussion on timeline and draws out the key threads that students have identified.&lt;br&gt; c. Students note them on their own mini-timeline.</td>
<td>1.2a,&lt;br&gt;1.3a&lt;br&gt;2.1a,b&lt;br&gt;2.2b&lt;br&gt;2.3b&lt;br&gt;3b, e*&lt;br&gt;4a, e</td>
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<tr>
<td><strong>3. How far do Irish attitudes challenge the English views?</strong></td>
<td>Class works in groups of 3 or 4. Each group is given a ‘B’ source, eg, B2, excluding B8 (pages 9-10).&lt;br&gt;1. Pupils match the B source to the equivalent A source.&lt;br&gt;2. Pupils then decide&lt;br&gt; a. what the B source shows and&lt;br&gt; b. how far, and in what ways, it is different from the A source.&lt;br&gt;3. Pupils summarise their findings in no more than 30 words.&lt;br&gt;4. Students present their findings to the class and place the sources and a copy of their key points beneath the timeline (page 8).</td>
<td></td>
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<tr>
<td><strong>4. Overall plenary</strong></td>
<td><em>Teacher led.</em>&lt;br&gt;1. Look at Sources A8 &amp; B8 (page 12).&lt;br&gt; a. What does A8 tell us about Jaks’s view of political violence in Ireland?&lt;br&gt; b. Pick out elements in the picture to support your view.&lt;br&gt; c. How far does B8 support or modify this view of political violence?&lt;br&gt; d. Pick out elements in the picture to support your view.&lt;br&gt;2. What have you done in this lesson that helps you to know about and understand Anglo-Irish relations?&lt;br&gt;3. What questions do you need to ask to understand further Anglo-Irish relations?&lt;br&gt;4. If you had to study only one topic, which of the following would you find the most helpful furthering your understanding of Anglo-Irish relations: the Normans in Ireland; the Tudor conquest of Ireland, Cromwell, the Famine, Irish nationalism &amp; the partition of Ireland, the ‘Troubles’ in Northern Ireland?</td>
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</table>

* Larger images of the sources are available as a PowerPoint at: [http://iisresource.org/Documents/Anglo-Irish_Relations_Overview.ppt](http://iisresource.org/Documents/Anglo-Irish_Relations_Overview.ppt)
1.1 & 2. Sources

B1. A Catholic print, showing how English Protestants treated Catholics in Ireland, 1583.

2. English sources (A)

‘From an old and evil custom they always carry an axe in their hand as if it were a staff. In this way, if they have a feeling for any evil, they can the more quickly give it effect [do something about it].’

A6. A Norman view of the Irish - Gerald of Wales, 1180s.
Gerald visited Ireland in the 1180s and told the English king, Henry II, how rich and beautiful the country was but that the people who lived there were barbaric, despite their fine music.


A5. An English view of the 1641 rising against Protestants in Ireland - an engraving from 1646.


This shows that the English are willing to help the Irish in the short term with food but want the Irish to use the spade to sort themselves out in the long term.

Here Charles Stewart Parnell, the leader of the Irish nationalist party, is shown as creating a monster which represents Irish attacks on Irish landlords, many of whom were English. In this period, influenced by the then new theory of evolution, English cartoonists liked to depict the Irish as ape-like creatures and monsters way down the evolutionary scale.

A3. John Bull: ‘Here are a few things to go on with, Brother, and I’ll soon put you in a way to earn your own living.’

The baneful and blood stained monster ... yet was it not my monster to the very extent that it was my Creature? ... Had I not breathed into it my own spirit? ...

(Extract from the Works of C.S. P-r-n-ll, M.P.)
This shows Britannia protecting a distraught Hibernia [Ireland] from a stone-throwing Irish anarchist with repellent features.

A7. An English view of Irish agitation for land reform and home rule - *Punch*, 1881, underlining mixed English feelings to Ireland - monster or fair maiden.

A8. An English cartoonist’s view of political violence in Ireland - *Jak* in *London Evening Standard*, 1982. This reflects a widely-held view in England that everyone in Northern Ireland was involved in the conflict on one side or the other. IRA (Irish Republican Army) and INLA (Irish Nationalist Liberation Army) are republican (Catholic) extremist groups; UDF (Ulster Defence Force), PFF (Protestant Freedom Fighters) and UDA (Ulster Defence Association) are loyalist (Protestant) extremist groups.

A3. English reporting of the peace process in Northern Ireland, 2007; Guardian photograph of the UK & Irish prime ministers and leaders of the two main opposing Northern Ireland parties at the opening of the Northern Ireland Assembly (left); and (right) a cartoonist’s view, in *Private Eye*, of the coming together of traditional enemies Gerry Adams of Sinn Fein (left) and Ian Paisley of the Democratic Unionist Party (right).
2.1. Word bank

<table>
<thead>
<tr>
<th>Caring</th>
<th>Violent</th>
<th>Happy</th>
<th>Protective</th>
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</thead>
<tbody>
<tr>
<td>Frightening</td>
<td>Poor</td>
<td>Miserable</td>
<td>Contemptuous</td>
</tr>
<tr>
<td>Ignorant</td>
<td>Intelligent</td>
<td>Helpful</td>
<td>Helpless</td>
</tr>
<tr>
<td>Scared</td>
<td>Misguided</td>
<td>Criminal</td>
<td>Threatening</td>
</tr>
<tr>
<td>Civilised</td>
<td>Law abiding</td>
<td>Cultured</td>
<td>Friendly</td>
</tr>
<tr>
<td>Savage</td>
<td>Refined</td>
<td>Silly</td>
<td>Dirty</td>
</tr>
<tr>
<td>Uncivilised</td>
<td>Clean</td>
<td>Primitive</td>
<td>Unpleasant</td>
</tr>
<tr>
<td>Musical</td>
<td>Regal</td>
<td>Horrifying</td>
<td>Reliable</td>
</tr>
<tr>
<td>Unreliable</td>
<td>Treacherous</td>
<td>Attractive</td>
<td>Clever</td>
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**2.3. & 3.4. Timeline**

<table>
<thead>
<tr>
<th>1000</th>
<th>1100</th>
<th>1200</th>
<th>1300</th>
<th>1400</th>
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<th>1700</th>
<th>1800</th>
<th>1900</th>
<th>2000</th>
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</thead>
<tbody>
<tr>
<td>Ireland independent</td>
<td>Feuding Irish kings rule</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1169</td>
<td>Henry II Lord of Ireland (1171)</td>
<td></td>
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</table>

**Blow-up for wall display; copy on A4 for pupils’ personal timelines**
3. Irish sources (B)


B2. An Irish view of the Norman intervention in Ireland - a painting of the marriage of Strongbow, the Norman, and Aoife an Irish princess, 1854.

The idea behind this painting is that the relationship between England and Ireland was like a forced marriage, built on Irish blood.

Since Cromwell pushed us westward
To live our lowly lives
There’s some of us have deemed to fight
From Tipperary mountains high
Noble men with wills of iron
Who are not afraid to die
Who’ll fight with Gaelic honour held on high

A curse upon you Oliver Cromwell
You who raped our Motherland
I hope you’re rotting down in hell
For the horrors that you sent
To our misfortunate forefathers
Whom you robbed of their birthright
‘To hell or Connaught’ may you burn in hell tonight


Picture: Cromwell at the siege of Drogheda, 1649.

B7. Irish view of troops hanging a United Irish suspect from a ‘travelling gallows’ as his house burns - 1798.

No.1. This is little Chalks [an English artist] 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.

B3. An Irish cartoonist mocking the way English artists depict the Irish as monsters - Pat, an Irish magazine, 1881.

[A] million and a half of men, women and children, were carefully, prudently, and peacefully slain by the English government. They died of hunger in the midst of abundance, which their own hands created; and it is quite immaterial to distinguish those who perish in the agonies of famine itself from those who died of typhus fever, which in Ireland is always caused by famine.

B5. Irishman condemning the English for not helping Irish people in the Famine - John Mitchel, 1860.


*Bottom line:*
Pat bringing in the supplies, - ‘Bedad, Miss, but if this continues the pudding will be made this year, anyhow.’


This cartoon, drawn by somebody living in Northern Ireland, suggests that political violence in Northern Ireland is complicated, with men of violence attacking their own communities as much as each other.

IRA (Irish Republican Army) is an extreme nationalist (Catholic) group; the UFF (Ulster Freedom Fighters) an extreme loyalist (Protestant) group.

B6. ‘Chuckle brothers’ - Ian Paisley, First minister of Northern Ireland (left), and Martin McGuinness, his deputy from Sinn Fein (right).
### 3.1. Key for matching statements & pictures

<table>
<thead>
<tr>
<th>A1 &amp; B1</th>
<th>Tudors Ireland</th>
</tr>
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<tbody>
<tr>
<td>A2 &amp; B5</td>
<td>Famine</td>
</tr>
<tr>
<td>A3 &amp; B6</td>
<td>Power-sharing in Northern Ireland</td>
</tr>
<tr>
<td>A4 &amp; B3</td>
<td>Victorian stereotypes of the Irish</td>
</tr>
<tr>
<td>A5 &amp; B4</td>
<td>Fight for land &amp; power Ireland in the 17\textsuperscript{th} century</td>
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<tr>
<td>A6 &amp; B2</td>
<td>Norman intervention in Ireland</td>
</tr>
<tr>
<td>A7 &amp; B9</td>
<td>Irish movement for land reform &amp; home rule in the 19\textsuperscript{th} century</td>
</tr>
<tr>
<td>A8 &amp; B8</td>
<td>Political violence in Northern Ireland, 1982-93</td>
</tr>
<tr>
<td>A9 &amp; B7</td>
<td>United Irish rising, 1798</td>
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</table>

**PERIOD 1**  
**NORMAN INTERVENTION IN IRELAND, 1169**  
**A6 & B2**  
Norman intervention in Ireland

**PERIOD 2**  
**TUDOR CONQUEST OF IRELAND, 16\textsuperscript{TH} CENTURY**  
**A1 & B1**  
Tudors Ireland

**PERIOD 3**  
**THE STUARTS, CROMWELL & IRELAND, 17\textsuperscript{TH} CENTURY**  
**A5 & B4**  
Fight for land & power Ireland in the 17\textsuperscript{th} century

**PERIOD 4**  
**THE PROTESTANT ASCENDANCY, 18TH CENTURY**  
**A9 & B7**  
United Irish rising, 1798

**PERIOD 5**  
**IRELAND UNDER THE UNION, 1800-1921**  
**A2 & B5**  
Famine
**A4 & B3**  
Victorian stereotypes of the Irish
**A7 & B9**  
Irish movement for land reform & home rule in the 19\textsuperscript{th} century

**PERIOD 6**  
**NORTHERN IRELAND, 1920-2007**  
**A8 & B8**  
Political violence in Northern Ireland, 1982-93  
**A3 & B6**  
Power-sharing in Northern Ireland.
4.1. Sources A8 & B8

A8. An English cartoonist’s view of political violence in Ireland - Jaks in London Evening Standard, 1982. This reflects a widely-held view in England that all the Irish are the same and that everyone in Northern Ireland was involved in the conflict on one side or the other. IRA (Irish Republican Army) and INLA (Irish National Liberation Army) are republican (Catholic) extremist groups. UDF (Ulster Defence Force), PFF (Protestant Freedom Fighters) and UDA (Ulster Defence Association) are loyalist (Protestant) extremist groups.

B8. A Northern Ireland cartoonist’s view of political violence in Ireland - Martyn Turner in Irish News, 1993. This cartoon, drawn by somebody living in Northern Ireland, suggests that political violence in Northern Ireland is complicated, with men of violence attacking their own communities as much as each other. IRA (Irish Republican Army) is an extreme nationalist (Catholic) group; the UFF (Ulster Freedom Fighters) an extreme loyalist (Protestant) group.
Period 1: Norman intervention in Ireland, 1169 (Map 1)

Irish King Dermot loses his throne and, being a bad loser, he invited the Normans across to help him. They helped themselves and almost take over Ireland. (Horrible Histories. Ireland by Terry Deary, p.43)

At the beginning of the twelfth century, power in Ireland was divided between feuding Irish kings. At the invitation of one of Ireland’s kings, Dermot MacMurrough, the Normans went to Ireland in 1169. One of the leading Normans was Strongbow, Earl of Pembroke, who became King of Leinster. The Normans did not conquer Ireland, but did gain a considerable amount of land. They shared power with Irish lords and the English kings, who in 1172 became Lord (not King) of Ireland. Indeed, the king’s power was limited to a small area in and around Dublin, known as the Pale.

A6. A Norman view of the Irish - Gerald of Wales, 1180s.
Gerald visited Ireland in the 1180s and told the English king, Henry II how rich and beautiful the country was but that the people who lived there were barbaric, despite their fine music.

In his The History and Topography of Ireland, Gerald wished to please his master, Henry II, by justifying the invasion as a civilising mission. Nevertheless, there is no reason to suppose that he was not genuinely shocked by the deviant aspects and apparent laxness of the Irish Church or by the barbarity of the Irish in general.1

English stereotypes of Ireland and the Irish were heavily conditioned by Gerald’s low view of the Irish and Irish culture, though he made an exception in the case of Irish music.


While revealing that Irish chieftains had adopted some Elizabethan domestic principles along with Elizabethan dress, Derrick stressed how in other respects they fell crudely below Elizabethan standards, as in this picture of an Irish lord, MacSweeney, feasting out of doors.

B1. A Catholic print, showing how English Protestants treated Catholics in Ireland, 1583, built on Irish blood.

The print underlined the ferocity of the Tudor conquest of Ireland with the extensive use of martial law and other methods against all opposition, including hanging and burning. Notice the serene expressions of the victims, signifying that the Tudors could not quench the Irish spirit.

Period 2: Tudor conquest of Ireland, 16th century (Map 2)

The Tudors wanted to extend their power throughout ‘these islands’. Henry VIII became King of Ireland in 1541 and he and his successors embarked upon an increasingly bloody conquest of Ireland, using martial law, supplanting Irish law with English law, trying to impose the Protestant religion on the Catholic Irish, and taking land from Irish lords and giving it to settlers from Britain. The Tudors did not convert Ireland to Protestantism but gained political control of the whole island. It was a recipe for future trouble.

B2. An Irish view of the Norman intervention in Ireland - a painting of the marriage of Strongbow, the Norman, and Aoife, an Irish princess, 1854. The idea behind this painting is that the relationship between England and Ireland was like a forced marriage, built on Irish blood.

The two most striking illustrations of the idea behind the painting are (top centre) Strongbow with his foot on a broken Celtic cross, with a submissive Aoife, who was Dermot’s daughter, and (bottom left) the dejected Irish harpist, a much valued - and usually very lively - member of Celtic society.

The artist, Daniel MacLise, was sympathetic to the Young Irish, who sought freedom from Britain in the mid-19th century.
The English preferred an orderly and ordered countryside based upon arable farming and settlements, whereas the Irish pastoral economy was almost the antithesis of this - with cattle as the main source of wealth, movement for pasture and cattle-raiding, and outdoor dining in the summer - the booley.

The booley became a symbol of the difference between the English and the ‘Wild Irish’. The scene is rather chaotic. There is no proper table and no knives and forks. Entertainments, cooking and butchering are going on at the same time and the manners of all concerned are less than delicate. Two individuals are also warming their backsides against the cold!
James Gillray (also Gilray) is still revered as one of the most influential political caricaturists of all time. His drawings of 1798, - violence, crude features and passions inflamed by drink - reflected the generally held English belief that the revolutionaries were brutes in thrall to the French enemy, with whom Britain was at war. Note the pub sign ('Tree of Liberty') and the legend above the door ('True French Spirits'). Ruthless action was seen as both necessary and legitimate.

Not all Irish people shared the view that the harsh British response was either necessary or legitimate. This disapproval was best expressed in the drawings, such as that above, which illustrated The United Irishmen, their Lives and Times, a sympathetic history of the United Irishmen published in the 1840s by R.R. Madden, Dubliner, historian and colonial administrator.

Period 5: Ireland under the Union, 1800-1921 (Map 4)

As the British Empire grew larger and richer, little Ireland was left to get poorer and smaller. (No, the island didn't shrink but the people died or emigrated in their millions.) No wonder it was a century when the Irish hated the English more than ever - if that's possible. Queen Victoria was not popular in Ireland as she was the queen who ruled in Britain while the Irish starved in terrible famines - she was given the nickname 'The Famine Queen'.

The Rising resulted in the abolition of the Irish parliament and the creation of the United Kingdom of England, Ireland and Scotland, as Ireland MPs and peers joined the Westminster parliament. Almost immediately there was controversy as to whether this was to Ireland’s advantage, a debate highlighted by famine in the 1840s. Supporters of the Union said that the suffering would have been worse with British help; critics said that Britain allowed Irish people to starve. Eventually, from the 1860s, there was an insistent demand for the reform of the Irish land system and for Irish freedom. Others, republicans, like the Fenians and Patrick Pearse, sought to establish a completely independent Irish republic revolutionary means. The latter succeeded in driving the British out of most of Ireland with the partition in 1920-21. The 26-county Irish Free State for Irish nationalists and Catholics though not a republican had dominion status, while the 6-county government of Northern Ireland for Ulster Unionists and Protestants remained part of the United Kingdom.

**Famine**

*Throughout history, Ireland was no stranger to famine but it was the 1845-49 Famine that most affected the people of Ireland and their relationship with Great Britain. The potato crop failed in three years out of four. Some one million died of hunger or disease and another million left Ireland, embittering relations between the peoples of these islands.*

A2. An English view of the Irish Famine - Punch, 1846. This shows that the English are willing to help the Irish in the short term with food but want the Irish to use the spade to sort themselves out in the long term.


The English satirical journal, *Punch*, consistently under-estimated the severity of the crisis in Ireland and depicted the famine as a moral issue. It blamed indolence of the Irish for the continuation of the famine and for ‘sponging’ on the British taxpayer. Hard work or industry at home or emigration were Punch’s answers to poverty in Ireland.

Here, John Bull (England) presents his Irish ‘brother’ not only with a basket of food but also with a spade to help him ‘to earn your own way of living’. *Punch* assumed that self-help was a priority and came to see Irish indolence for the continuing catastrophe.

In the main, British press coverage of the Famine was coloured by anti-Irish prejudice and political and practical considerations. The general tenor was that the Irish were a backward race and lived on inferior food - the potato; they were ungrateful and disloyal; Ireland was a drain on British resources; and Britain was being flooded with Irish paupers.

John Mitchel was exiled from Ireland for his part in the abortive Young Ireland rebellion in 1848. For him and others involved in the struggle for Irish independence, the Famine is a source of nationalist anger representing the ultimate case of British oppression of the Irish people.

Mitchel rejected the English view that famine was a ‘dispensation of Providence’ and the inevitable result of the potato blight. He argued instead that Britain could have done more to stop people dying, particularly by stopping the export of food from Ireland. He blamed Irish depopulation on deliberate British policy.

‘His vivid but one-dimensional interpretation endured because it served the deep psychological and political needs of the post-Famine generation.’
The 1880s witnessed the escalation of conflict in Ireland, particularly when the agitation for land reform conducted by the Land League provided an engine for the demand for home rule. The British dual response of limited reform and coercion was accompanied by a press campaign which vilified the ‘agitators’.

Although anti-Irish behaviour was a part of British life from the Middle Ages, the mid-Victorian years witnessed by far the most intense examples with images of the Irish as drooling, half-crazed Fenian monkeys or wild Frankenstein’s monsters.

Anti-Irish behaviour had many roots - religion, perceived Irish criminality, workplace tension, organised sectarianism, cultural and political differences between these nations, large-scale Irish migration reached previously unimaginable proportions in the turbulent period of industrialisation, and such developments as Catholic emancipation, Fenianism, Irish agrarian violence and the struggle for political independence. However, the most contentious explanation, the one which has most divided historians, is the question of race. Did the savagery of writing about the Irish mean that the Victorian view of the Irish was racist?

The Irish saw matters in a different light. In the satirical magazines read by Ireland’s middle and upper classes, it was the Irish - the Home Rule leaders and tenant farmers - who appeared as handsome and honest, while John Bull and his minions - Orangemen, policemen and officials - looked cruel and ugly. Though Irish cartoonists did not generally portray the British as apes, they occasionally did so specifically in order to mock British cartoonists’ views of the Irish.

This is the classic confrontation between the forces of good and evil, showing a proud Britannia protecting a distraught Hibernia from a stone-throwing Irish anarchist with repellent features. Treading on the Land League and holding the sword of justice, Britannia serves notice that she will prosecute Irish criminal conspirators to the full extent of the law.

This cartoon emphasises the inevitability and the positive aspects of Irish agitation for home rule - wholesome and unthreatening, with worldwide support.

Period 6: Northern Ireland, 1920-2007

With partition, the storm centre of Irish politics moved away from Westminster for nearly 50 years. Northern Ireland remained part of the United Kingdom, its government and parliament were left to their own devices, until the region almost dissolved violence in 1969. A combination of Unionist intransigence and demands for equal civil rights for Catholics was made more volatile by student radicalism and Irish republicanism and plunged Ireland into thirty years of political violence, during which over 3,000 were killed, mainly by republican (Catholic) and loyalist (Protestant) paramilitaries. The Northern Ireland government and parliament, abolished in 1972, was only restored in 2007 after a prolonged peace process. The irony was that the new administration was headed by the two groups who had done most to sabotage earlier attempts at a settlement - the Democratic Unionist Party, led by Ian Paisley, and Sinn Fein, the political wing of the Irish Republican Army, led by Gerry Adams and Martin McGuinness.
Political violence

This reflects a widely-held view in England that all the Irish are the same and that everyone in Northern Ireland was involved in the conflict on one side or the other.
IRA (Irish Republican Army) and INLA (Irish National Liberation Army) are republican (Catholic) extremist groups.
UDF (Ulster Defence Force), PPF (Protestant Freedom Fighters) and UDA (Ulster Defence Association) are loyalist (Protestant) extremist groups.

According to this cartoon, drawn by somebody living in Northern Ireland, political violence in Northern Ireland is complicated, with men of violence attacking their own communities as much as each other.
IRA (Irish Republican Army) is an extreme nationalist (Catholic) group; the UFF (Ulster Freedom Fighters) an extreme loyalist (Protestant) group.

This cartoon by Jak (the Londoner Raymond Allen) of a man passing a cinema poster raised a furore. The poster advertised a film, ‘THE IRISH’ by the ‘Emerald Isle Snuff Movies’, billed as ‘THE ULTIMATE IN PSYCHOPATHIC HORROR’. The poster was illustrated with grotesque figures wielding an array of gruesome weapons (gun, knife, explosives, electric drill, saw) in a graveyard. The Irish in Britain Representation Group raised their objections with the Ethnic Minorities Unit of the Greater London Council. A full meeting of the GLC later decided to ban advertising, worth some £100,000 per year, in the Standard. The Standard remained unrepentant, saying that the situation in ‘Ulster’ does make the average American horror movie look positively anodyne.

Peace process & Northern Ireland Assembly

A3. English reporting of the peace process in Northern Ireland, 2007; Guardian photograph of the UK & Irish prime ministers and leaders of the two main opposing Northern Ireland parties at the opening of the Northern Ireland Assembly (left); and (right) a cartoonist’s view, in Private Eye, of the coming together of traditional enemies Gerry Adams of Sinn Fein (left) and Ian Paisley of the Democratic Unionist Party (right).

B6. ‘Chuckle brothers’ - Ian Paisley, First minister of Northern Ireland (left), and Martin McGuinness, his deputy from Sinn Fein (right).

Does this represent a change in English views? The Guardian photograph underlines the solemnity of the proceedings and, although it draws attention to the role played by the British prime minister, Tony Blair, it gives equal weight to Irish leaders. The cartoon is not brutal, but gently mocks the peace process as an unlikely marriage between Adams and Paisley, presided over by the then Secretary of State for Northern Ireland, Peter Hain.

This provides a refreshing perspective on the peace process, as much to everyone’s surprise Paisley and McGuinness got on so well and got on with the job of sharing power in Northern Ireland. That they got on too well for some Paisley’s supporters contributed to his resignation as leader of the Democratic Unionist Party and First Minister of Northern Ireland.
Timeline of ‘these islands’

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1066</td>
<td>Battle of Hastings</td>
</tr>
<tr>
<td></td>
<td>William I, King of England</td>
</tr>
<tr>
<td>1171</td>
<td>Henry II Lord of Ireland</td>
</tr>
<tr>
<td>1189</td>
<td>Ireland divided into Irish &amp; Norman lordships</td>
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<tr>
<td></td>
<td>Normans intervene (1169)</td>
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<tr>
<td>1189</td>
<td>Henry II Lord of Ireland</td>
</tr>
<tr>
<td>1215</td>
<td>Magna Carta</td>
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<tr>
<td>1348-9</td>
<td>Black Death</td>
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<td></td>
<td>Edward I defeats Scots</td>
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<tr>
<td>1358</td>
<td>Elizabeth I (1356)</td>
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<tr>
<td>1386</td>
<td>Henry VIII (1386)</td>
</tr>
<tr>
<td>1406</td>
<td>Glendower rebellion defeated</td>
</tr>
<tr>
<td>1406</td>
<td>Edward I defeats Scots</td>
</tr>
<tr>
<td>1406</td>
<td>Glendower rebellion defeated</td>
</tr>
<tr>
<td>1415</td>
<td>Henry VIII (1509)</td>
</tr>
<tr>
<td>1541</td>
<td>Wales united with England</td>
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<tr>
<td>1541</td>
<td>Henry VIII, king of Ireland</td>
</tr>
<tr>
<td>1558</td>
<td>Elizabeth I (1558)</td>
</tr>
<tr>
<td>1603</td>
<td>James I (1603)</td>
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<tr>
<td>1760</td>
<td>George III, King</td>
</tr>
<tr>
<td>1837</td>
<td>Victoria, Queen of England</td>
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<tr>
<td>1800</td>
<td>Act of Union (1800)</td>
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<tr>
<td>1914-18</td>
<td>WWI, 1914-18</td>
</tr>
<tr>
<td>1948</td>
<td>Irish Free State (Republic)</td>
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<tr>
<td>1949</td>
<td>Irish Free State (Republic)</td>
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<tr>
<td>1949</td>
<td>Irish Free State (Republic)</td>
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<tr>
<td>1949</td>
<td>Ireland partitioned</td>
</tr>
<tr>
<td>1949</td>
<td>N. Ireland, part of UK</td>
</tr>
<tr>
<td>1949</td>
<td>Irish Free State (Republic)</td>
</tr>
<tr>
<td>1949</td>
<td>Irish Free State (Republic)</td>
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<tr>
<td>1968</td>
<td>Troubles’ start (1968)</td>
</tr>
<tr>
<td>2007</td>
<td>Power-sharing (2007)</td>
</tr>
</tbody>
</table>

*BiS, Anglo-Irish relations: an overview, 18*
<table>
<thead>
<tr>
<th>Every Child Matters</th>
<th>Evidence in History</th>
<th>We do</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be healthy</td>
<td>Developing self esteem by including aspects of a pupil’s community’s history.</td>
<td>Enhance self-esteem of pupils with Irish heritage.</td>
</tr>
<tr>
<td>Physically healthy</td>
<td></td>
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<tr>
<td>Mentally and emotionally healthy</td>
<td></td>
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<tr>
<td>Sexually healthy</td>
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<tr>
<td>Choose not to take illegal drugs.</td>
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<tr>
<td>Stay safe</td>
<td>Developing a questioning disposition so pupils do not take things at face value.</td>
<td>The lesson provides opportunities to analyse English perceptions of Ireland and Irish responses to the English over time.</td>
</tr>
<tr>
<td>Safe from maltreatment, neglect, violence and sexual exploitation</td>
<td></td>
<td></td>
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<tr>
<td>Safe from accidental injury and death</td>
<td>Challenging stereotypes and exploring the histories of different people and their society or context.</td>
<td>The lesson a challenges simplistic notions about Ireland and the Irish.</td>
</tr>
<tr>
<td>Safe from bullying and discrimination</td>
<td></td>
<td></td>
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<tr>
<td>Safe from crime and anti-social behaviour in and out of school.</td>
<td></td>
<td></td>
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<tr>
<td>Have security, stability and cared for.</td>
<td></td>
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<tr>
<td>Enjoy and achieve</td>
<td>Providing opportunities to enjoy finding out exciting and interesting experiences of different people in the past. Providing opportunities to enjoy and reach their potential through a wide range of teaching and learning experiences (e.g. drama).</td>
<td>The lesson deals with an interesting question which requires pupils to explore attitudes in the past and over time with the opportunity to follow this with a study in greater depth. A range of pedagogic devices are used enabling all pupils to experience success.</td>
</tr>
<tr>
<td>Ready for school</td>
<td>Providing opportunities to work collaboratively, e.g. in discussion.</td>
<td>Throughout the lesson pupils work in a variety of grouping and ways.</td>
</tr>
<tr>
<td>Achieve stretching national and educational standards at primary school</td>
<td>Providing an appreciation of a child’s place in the wider world by exploring the other people.</td>
<td>The lesson challenges stereotypical views of Ireland and the Irish.</td>
</tr>
<tr>
<td>Achieve personal and social development and enjoy recreation.</td>
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<td>Make a positive contribution</td>
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<tr>
<td>Engage in decision-making and support the community and environment</td>
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<tr>
<td>Engage in law-abiding and positive behaviour in and out of school</td>
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</tr>
<tr>
<td>Develop positive relationships and choose not to bully and discriminate</td>
<td></td>
<td></td>
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<tr>
<td>Develop self-confidence and successfully deal with significant life changes and challenges</td>
<td></td>
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<tr>
<td>Develop enterprising behaviour.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Achieve economic well-being</td>
<td>Providing opportunities to develop literacy and communication skills to explore historical issues.</td>
<td>The pupils communicate their conclusions in a variety of ways in the lesson.</td>
</tr>
<tr>
<td>Engage in further education, employment or training on leaving school</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ready for employment.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Live in decent homes and sustainable communities</td>
<td>Providing opportunities for problem solving when exploring historical questions.</td>
<td>Problem solving is central to the activities</td>
</tr>
<tr>
<td>Access to transport and material good</td>
<td>Developing critical abilities when examining sources such as artefacts, pictures etc.</td>
<td>The core of the lesson is to explore complexities of Anglo-Irish relations</td>
</tr>
</tbody>
</table>
Ireland in Schools
Free resources at http://iisresource.org
email: iisresources@yahoo.co.uk