How Did The Great Irish Famine Change Ireland and The World?

PART ONE

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St. Brendan the Navigator: The First Irish Visitor

BACKGROUND

St. Brendan is considered to be the first Irish visitor to North America. He was born in Ireland around 489. Some say he was born near Tralee; others say he was born near Killarney. St. Brendan became a monk. In the 6th century, many Irish monks were traveling to Europe to establish monasteries as centers of study. They traveled also to lonely islands where they could live close to nature.

Legend tells us that St. Brendan and 17 companions left Ireland in an open, leather-covered boat for a voyage of seven years in the North Atlantic, looking for a promised land. It brought them to strange, new lands where they had marvelous adventures.

RESOURCES

HANDOUTS

St. Brendan's Voyage

St. Brendan and His Companions

Tim Severin Recreating the Voyage of St. Brendan

The Brendan

The Voyage of The Brendan

ADDITIONAL READINGS

Fritz, Jean. *Brendan the Navigator: A History Mystery About the Discovery of America.* IL: Enrico Arno. New York: Coward McCann, 1979.

O'Meara, John J. *The Voyage of Saint Brendan.* Dublin: Dolmen Press, 1978.

Severin, Tim. *The Brendan Voyage: A Leather Boat Tracks the Discovery of America by the Irish Sailor Saints.* New York: McGraw Hill, 1978.

"The Voyage of the *Brendan,"* photographs by Caton Coulson, *National Geographic*, 152, 6 (December 1977), pp. 770-797.

Webb, J.F., trans., *Lives of the Saints.* Baltimore: Penguin Books, 1965.

Music: "The Brendan Voyage. An Orchestral Suite for Uilleann pipes." Tara Records, 5 Tara Street, Dublin 2.

Video: "The Brendan Voyage," (54 minutes). Retracing History Series. Recreation of the voyage of the Irish monk Brendan who in the 6th century sailed in a leather boat across the Atlantic and landed in Newfoundland. Films for Humanities and Sciences. VHS #AJP4291.

STUDENT LEARNING OBJECTIVES

Students will be able to:

Describe the exploration of St. Brendan and the significance of the voyage.

Trace the route of St. Brendan and of Tim Severin.

Reflect on the characteristics of explorers and record observations in a journal.

STANDARDS

SS 2: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

SS 3: Students will use a variety of intellectual skills to demonstrate their understanding of the geography of the interdependent world in which we live—local, national, and global—including the distribution of people, places, and environments over the Earth's surface.

ELA 1: Students will read, write, listen and speak for information and understanding.

ELA 2: Students will read, write, listen, and speak for literary response and expression.

Arts 1: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts. (Visual Arts)

Arts 3: Respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought. (Music)

PERFORMANCE INDICATORS

Read historical narratives, myths, legends, biographies, and autobiographies to learn about how historical figures lived, their motivations, hopes, fears, strengths, and weaknesses.

Explore narrative accounts of important events from world history to learn about different accounts of the past to begin to understand how interpretations and perspectives develop.

Interpret geographic information.

Know and use a variety of sources for developing and conveying ideas, images, themes, symbols, and events in their creation of art.

Use appropriate terms to reflect a working knowledge of social-musical functions and uses (appropriate choices of music for common ceremonies and other events).

DIMENSIONS OF LEARNING

INTELLECTUAL SKILLS

- observe and conclude
- reflective thinking
- interpret information and data

MULTI-DISCIPLINARY APPROACHES

English Language Arts

Music

Arts

Science

Technology

LEARNING EXPERIENCES

1. Ask students what they know about the earliest visitors to North America. Have any of them heard that an Irishman may have sailed to North America as early as the 6th century? The legend of St. Brendan is the account of a voyage of St. Brendan and seventeen companions westward across the Atlantic looking for a promised land. Ask students to read the narrative of St. Brendan. Ask students to write a short description of what adventure was most interesting. Would students want to go on such an adventure? Do students think it is possible to cross the Atlantic Ocean in a canoe made of leather?

2. A man named Tim Severin who knew of the story of St. Brendan wondered whether it would have been possible for an Irishman to cross the Atlantic in a small leather boat. He spent time doing research about the construction of early boats and he tested different kinds of leather. He constructed a boat like the one described in the story of St. Brendan: a wood-frame canoe, covered in specially tanned ox leather sewed together with specially waxed flax (linen) thread and then greased. He set sail on the 17th of May, 1976 and sailed as far as Iceland (July 15th) with a crew of four where they stored the *Brendan* for winter. They returned to Iceland the following spring. Leaving Reykjavik on May 7, 1977, they sailed west, passed along the eastern coast of Greenland and Labrador, they arrived in Newfoundland on June 26, 1977. He proved that it would have been possible for a monk to have sailed the Atlantic. Using the map handout, trace the Brendan voyage on a map of the world, locating the Aran Islands off the Irish coast, the Hebrides and Faroes Islands, Iceland, Greenland, and Newfoundland.

   The Brendan voyage is the subject of a long article in *National Geographic*, of Severin's account "The Brendan Voyage" and of a documentary film "The Brendan Voyage." (See handouts) Ask students: What qualities does it take to set off on a transatlantic voyage in a boat like the Brendan? Why do people undertake such journeys? What kind of lessons do people learn about themselves in such situations? Do students think they would like to try an experience like that?

3. Play the tape of "The Brendan Voyage," Shaun Davey's orchestral suite for uilleann or uillinn [ULL-in] pipes. Uillinn is the Irish word for elbow and the pipes are called uillinn pipes because the player uses the air from a bellows tied to his/her elbow to produce the sound. They have a more mellow sound than the Irish war pipes or the Scottish bagpipes which are blown. The uillinn pipes are played as a solo instrument, not as part of a piping band.

   How would students describe the sound of the uillinn pipes? Ask students to listen carefully to the tracks. Ask students to write about which track best evokes the spirit of St. Brendan's journey on the Brendan voyage?

4. Ask students to discuss what they think would be the personality characteristics of an explorer. Would they always have to be brave and adventurous, or could they be fearful, or just curious?

5. Students can design the pictures and story line for a *coloring book* that younger students can complete. Each page of the book can depict either St. Brendan's Voyage or the journey of Tim Severin. Drawings should be designed so that younger students can color them in while learning the story of these adventurers.

ASSESSMENT OPTION

Write a one-page journal entry describing the observations and feelings of St. Brendan as he and his crew sailed toward North America. Show his reflection about his fears, and troubles as well as the excitement and joy of the adventure. Make sure the journal entry reflects the characteristics of St. Brendan, the explorer.

TEACHER REFLECTION

This activity offers a multi-disciplined experience for students that demonstrates the problem-solving skills and sense of adventure that two groups of men 1400 years apart brought to their Atlantic crossings. It offers students the opportunity to do a number of projects based on St. Brendan: model boat building, mapping projects, linoleum block printing of the images associated with the voyage of St. Brendan to replicate early woodblock prints, ballad writing of the adventures of St. Brendan or the men of the *Brendan*, and surveys of bird and plant life on the Aran, Hebrides, Faroes Islands, Iceland, Greenland, Labrador, and Newfoundland.

Other Europeans claim early voyagers to North America. The Viking Leif Ericson sailed from Greenland to Newfoundland, Canada, about the year 1000.

St. Brendan's Voyage

St. Brendan was abbot or head of a community of monks at Clonfert, Co. Galway, near the banks of the River Shannon. One day a monk called Barrind visited Clonfert and told Brendan that he had traveled by boat to visit the Promised Land of Saints. Brendan asked fourteen of his fellow monks to join him on a visit to the Promised Land of Saints.

St. Brendan and the monks made a boat that was like a canoe. This was a wooden frame covered with leather (oxhide) which had been specially prepared with special solution made of oak bark. The hide was then covered with a thick layer of grease. They made a mast and a sail and a rudder for their boat. Then they gathered their supplies and the food for their voyage. Before they left Ireland three other monks joined them, so St. Brendan had a crew of seventeen monks.

St. Brendan and the monks sailed west, traveling from island to island, islands St. Brendan named the Isle of Sheep and the Island of Birds for the flocks of sheep and white birds he found on them. Once they landed on an island and set up their fire to cook some lamb they brought from the Isle of Sheep. They were surprised when the island began to move and shake. They were not on an island at all, but they were on the back of a giant fish.

One day a bird dropped a branch of large grapes into St. Brendan's lap. They lived on the grapes and then sighted an island where the grapes grew. They camped on the island for forty days. The same bird that dropped the grapes later saved them from the attack of a gryphon or griffen, a mythological creature with a lion's body and an eagle's head and wings.

St. Brendan and his companions saw all kinds of strange sights and had some wonderful adventures. They may have traveled as far as Newfoundland before they turned around and made their way back to Ireland, stopping once more at the Island of Sheep and the Island of Birds. St. Brendan returned to Clonfert and told his community of monks all about the adventures he had on his journey. St. Brendan died at Clonfert between 570 and 583.

Source: Adapted from John O'Meara, *The Voyage of Saint Brendan.* Dublin: Dolmen Press, 1978 and Tim Severin, "The Navigator," in *The Brendan Voyage: A Leather Boat Tracks the Discovery of America by the Irish Sailor Saint*. pp. 265-173. Reprinted with permission of Colin Smythe Ltd. Permission from Tim Severin is pending.

Source: John O'Meara, *The Voyage of Saint Brendan.* Dublin: Dolmen Press, 1978.
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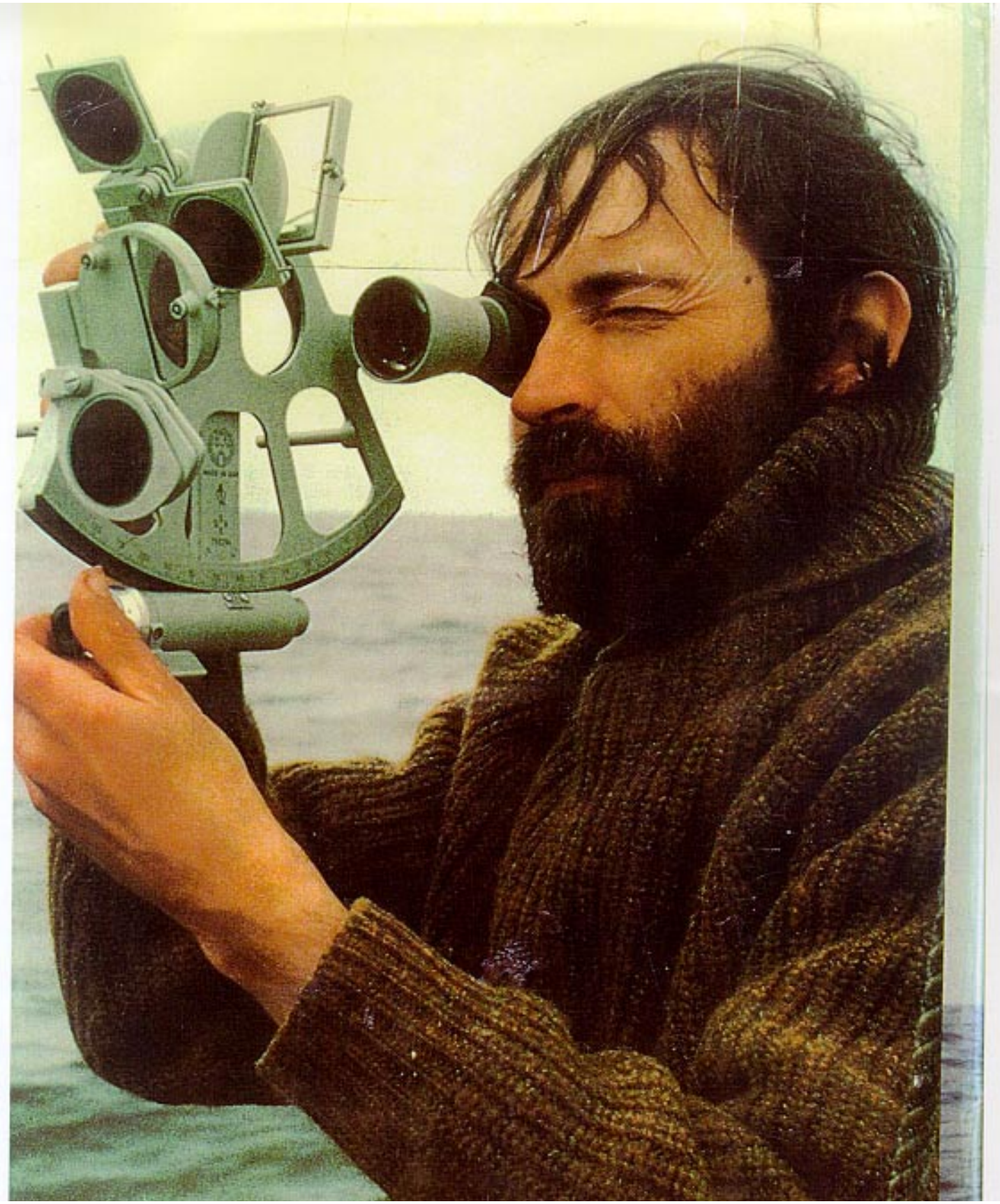
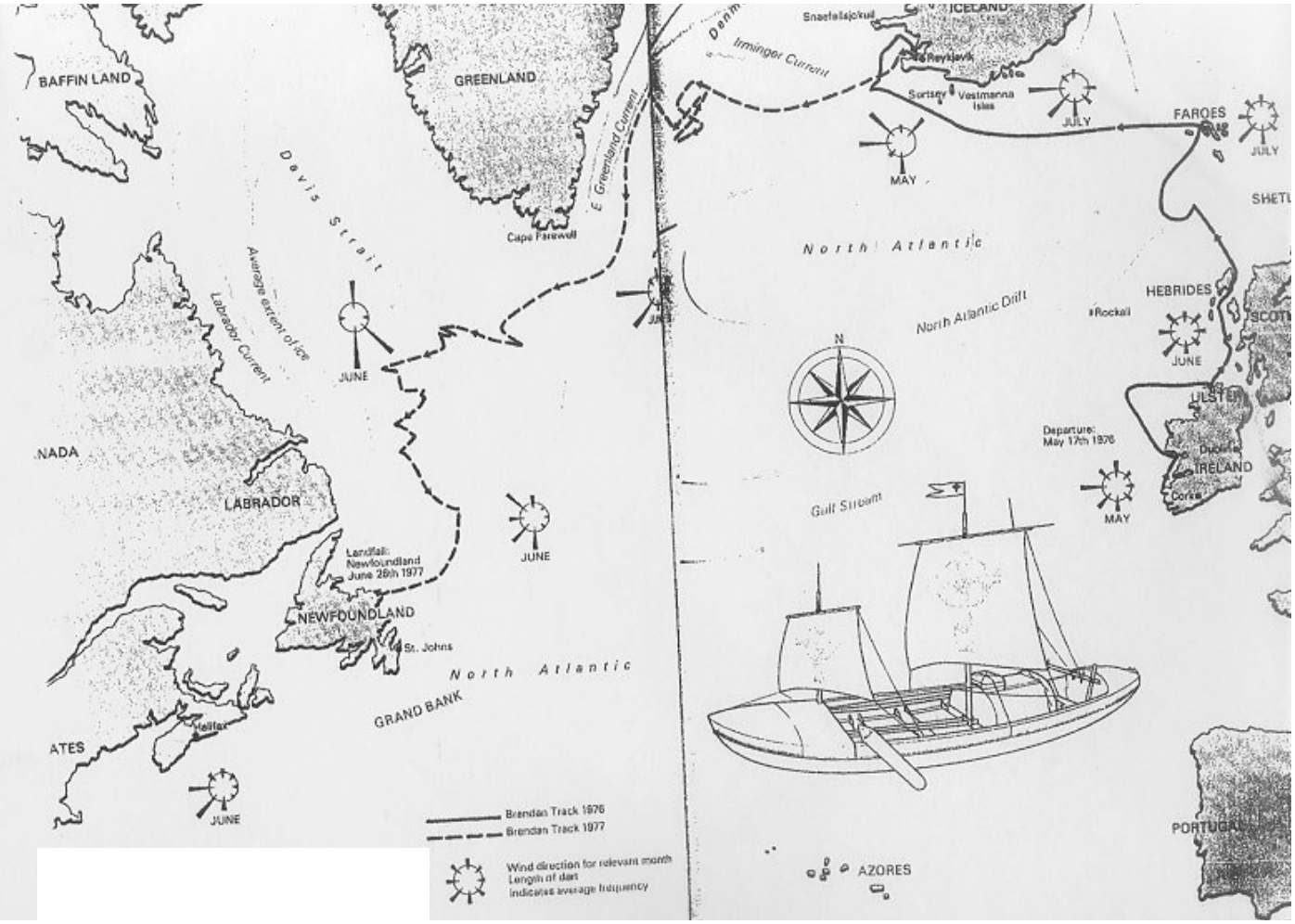


Portrait of Tim Severin

Source: Tim Severin, *The Brendan Voyage: A Leather Boat Tracks the Discovery of America by the Irish Sailor Saint*. New York: McGraw Hill, 1978. Dust jacket. Permission pending.

The Brendan

Source: Tim Severin, *The Brendan Voyage: A Leather Boat Tracks the Discovery of America by the Irish Sailor Saint*. New York: McGraw Hill, 1978. Permission pending.



Source: Tim Severin, *The Brendan Voyage: A Leather Boat Tracks the Discovery of America by the Irish Sailor Saint*. New York: McGraw Hill, 1978. Permission pending.

The Erie Canal: Then and Now

BACKGROUND

Background information on the development of the Erie Canal and the role of the Irish in digging the canal is described in the handouts.

This activity can be used in conjunction with the activity *The Importance of the Erie Canal.*

RESOURCES

HANDOUTS

The Erie Canal: Then and Now (2 versions for differentiated instruction)

Stars in the Water (2 versions for differentiated instruction)

ADDITIONAL READINGS

Chalmers, Harvey. *How the Irish Built the Erie Canal.* New York: Bookman, 1964.

Condon, George E. *Stars in the Water: The Story of the Erie Canal.* Garden City: Doubleday, 1974.

Hilts, Len. *Timmy O'Dowd and the Big Ditch: A Story of the Glory Days on the Old Erie Canal*. New York: Gulliver Books, 1988.

McEneny, John J. *Albany: Capital City on the Hudson.* Albany: Albany Institute of History and Art, 1981.

Wyld, Lionel E. *Low Bridge! Folklore and the Erie Canal.* Syracuse: Syracuse University Press, 1963.

CLASSROOM MATERIALS

Maps of New York State

Maps of New York State depicting the Erie Canal route

STUDENT LEARNING OBJECTIVES

Describe the role of the Irish workers in the building of the Erie Canal.

Describe the challenges of building the Erie Canal, including construction, labor and mapping the route.

Explain the debate over the bill to build the Erie Canal.

Draw models, designs, political cartoons, and architectural drawings depicting the building of the Erie Canal.

STANDARDS

Arts 1: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts. (Visual Arts)

ELA 1: Students will read, write, listen and speak for information and understanding.

ELA 3: Students will read, write, listen, and speak for critical analysis and evolution.

SS 1: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in the history of the United States and New York.

SS 3: Students will use a variety of intellectual skills to demonstrate their understanding of the geography of the interdependent world in which we live—local, national, and global—including the distribution of people, places, and environments over the Earth's surface.

PERFORMANCE INDICATORS

Know the roots of American culture, its development from many different traditions, and the ways many people from a variety of groups and backgrounds played a role in creating it.

Gather and organize information about the important achievements and contributions of individuals and groups living in New York State and the United States.

View historic events through the eyes of those who were there, as shown in their art, writings, music, and artifacts.

Draw maps and diagrams that serve as representations of places, physical features, and objects.

Investigate how people depend on and modify the physical environment.

Describe the relationships between people and environments and the connections between people and places.

Interpret and analyze information from textbooks and nonfiction books for young adults, as well as reference materials, audio and media presentations, oral interviews, graphs, charts, diagrams, and electronic data bases intended for a general audience.

Develop information with appropriate supporting material, such as facts, details, illustrative examples or anecdotes, and exclude extraneous material.

Develop their own ideas and images through the exploration and creation of art works based on themes, symbols, and events.

DIMENSIONS OF LEARNING

INTELLECTUAL SKILLS

- analytical thinking
- consult and interpret databases
- present information
- work with others to solve problems
- communicate results of research and projects
- acquire and organize information
- make decisions about process
- conceptualize and observe

MULTI-DISCIPLINARY APPROACHES

Arts

English Language Arts

LEARNING EXPERIENCES

1. Ask students to read the handout *The Erie Canal: Then and Now.* Why did Governor Clinton think that the canal was a good idea? Other people called it *Clinton's Folly* or *Clinton's Ditch* and thought it was a crazy idea. Why? Ask students to find out more about the Erie Canal and to draw a political cartoon and write an editorial that supports or rejects the idea of a canal. It is spring 1816 and the New York State Legislature is deciding whether or not to fund the project.
2. When the New York State legislature passed the bill to fund the Erie Canal, the government couldn't find anyone who knew how to build the canal. What did they do? What problems did canal planners and workers have to solve to make the canal? Ask students to draw and describe two inventions that made it easier to clear the canal path. Ask them to draw a six-panel cartoon that explains how a lock works. Why did the Erie Canal have to have a lock system?

3. The Erie Canal was started in Rome on July 4, 1817. Students can find out about early settlements by contacting the Erie Canal Village website (http://www.eriecanalvillage.com). Students can use maps of New York State to trace the route of the canal through New York's cities and towns: Albany, Schenectady, Amsterdam, Utica, Syracuse, Fairport, Pittsford, Rochester, Spenserport, Medina, Lockport, Tonawanda, Buffalo.

4. The laborers who actually dug the canal were Irish, and were eager to make the 37 1/2 cents to 50 cents a day that diggers were paid. They were to become associated with a canal project's success. Ask students to read George E. Condon's description of the Irish workers in his history of the *Stars in the Water* (see handouts).

   A sluice gate is a water gate or flood gate. When it is opened, a stream of water gushes out. Why were the Irish called "the green tide"? Why were they willing to take on such backbreaking work? Why did Condon think that Irish workers were a success as canal laborers? Condon says some Irish may have worked on the canal because it would have helped them to move up the social ladder. What is a social ladder? Why would canal work make a difference? Some people called the Irish lazy. Did their contribution to the building of the Erie Canal change people's minds?

   After their work building the Erie Canal, many diggers stayed on to help run the canal. Michael Moran, a young "mule skinner" or canal driver, emigrated with his parents at the end of the famine. Starting with a job walking mules along a tow path, Moran rose to captain, to owner of a fleet of canal boats to President of the Moran Towing and Transport company, which still operates in New York Harbor.

   Can students think of other immigrant groups that are associated with massive public works programs?

ASSESSMENT OPTION

Write a paragraph about each of these questions:

The handout *The Erie Canal: Then and Now* says, "Governor Clinton was right. The Erie Canal was a good idea." Do you agree?

Describe the path of the Erie Canal.

ADDITIONAL LEARNING EXPERIENCES

For advanced students:

Plan a one week trip along part of the Erie Canal. It can be a hiking trip, a bike trip, a boat trip, or a car trip. Students can map their trips, decide what they want to see and where they want to stay. They are responsible for preparing a budget and a daily itinerary. A place to start their planning is the New York State Canal System: 1-800-4canal4, or their website: http://www.canals.state,by.us. The Greater Rochester Visitors Association (126 Andrews Street, Rochester NY 14604) offers a brochure called *The Best 100 Miles of the Erie Canal.* It is available by writing the Visitors Association or calling 1-800-677-728**2.**

TEACHER REFLECTION

This activity offers an interdisciplinary introduction to the building of the Erie Canal that combines the visual arts, language arts, social studies and technology. The material about canal construction for this lesson comes from the chapter on the building of the Erie Canal in Len Hilt's *Timmy O'Dowd and the Big Ditch* which tells the story of how Timmy and his city cousin learn to work together when a storm damages the Erie Canal. The book has excellent bibliographies of canal stories and the history of the Erie Canal.

This activity has encouraged students to explore the Erie Canal region of New York State and students living in the region to become more aware of their local history. Local tourism materials and internet sites have been rich sources of information for students planning their holidays and in some cases, their interest has encouraged a family holiday to the region.

The Erie Canal: Then and Now

The Erie Canal, built between 1817 and 1825, was an impossible dream that came true. Constructed by daring men who had little idea of how to build a canal, it proved to be the engineering marvel of its time.

Getting ready for the project, the canal company advertised across the country for canal engineers to design and supervise the work–but no one answered the ads. There wasn't one such engineer in the entire United States at the time.

The planning went ahead in spite of this, using men who were available—mostly land surveyors. One of these, Canvass White, was sent to England, where he walked two thousand miles beside the British canals, sketching locks, aqueducts, and towpaths. His drawings were the only instruction manual the Erie builders ever had.

What the canal builders did have, however, was native "Yankee" ingenuity. When they ran into a problem, they scratched their heads and figured out a solution. No one could tell them the right way to do anything, so they invented new ways for themselves.

The Erie Canal has been called the first great American school of engineering, because the builders taught themselves as they worked.

The canal diggers had only picks, shovels, and muscle to move an enormous amount of dirt from the ditch, and to build earthen walls on each side of it. To make the task more difficult, the canal cut through heavy forests. Trees and underbrush had to be cleared before a shovel full of dirt could be turned.

In the first days, axmen cleared only three or four trees a day, because it took so long to remove the big stumps. The diggers had to wait for tree crews to get the stumps out before getting on with their work. Newspapers poked fun at the project, saying that the canal might be finished in forty years—if it didn't rain too much.

Then the head scratching began. Someone devised a huge stump puller, with eighteen-foot wheels supporting a strong winch. After a tree was felled, the stump puller moved in. Its chains were tied around the stump, and the winch turned. In a few minutes, even the toughest old stump popped from the ground. Crews cleared forty or more trees a day with the stump puller, and the digging went a lot faster.

In most places, networks of tree and bush roots crisscrossed the soil. A man might spend hours cutting through tough, sinewy roots-and not move much dirt.

Again, inventiveness saved the day. Most canal men had been farmers, and they understood plowing. One invented a new plow, with an extra set of very sharp blades. The plowing blades made the earth easy to work; the cutting blades chopped the roots to bits. This left only loose dirt for the diggers to shovel into wheelbarrows.

Wheelbarrows, too, were a canal invention. At first, dirt was carried in small carts. Then someone realized that dumping dirt would be faster than shoveling it from a cart, so the one-wheel wheelbarrow, to be dumped in an instant by the man who pushed it, was invented.

The original canal was a 363-mile ribbon of water with eighty-three locks. It spanned New York State from Buffalo, at Lake Erie, to Albany, on the Hudson River.

Initially, many politicians argued against the construction of the canal, saying it was impractical and too expensive. However, Governor DeWitt Clinton and a group of foresighted planners saw the great value of a route that would connect the cities of the east to the wilderness of the western United States, and they pushed ahead with the project.

Clinton's judgment was proved correct. In its first year, 13,000 boats and 40,000 westbound settlers used the new canal. Travel from Albany to Buffalo was shortened from six weeks to as little as six days.

The Erie Canal cost about $7 million to build—an enormous amount of money in those days. Yet it not only paid for itself in less than seven years, but also made money for the state of New York for many years. Freighters paid a toll according to the weight they carried. Passenger boats paid six cents a mile.

Canal traffic produced revenues so great that the New York legislature thought of canceling all real estate taxes and using canal income to pay state bills. They didn't do it—but they thought about it.

A canal like the Erie is more than just a long ditch or a man-made river. The land it traverses is not level, and canals must have ways of lifting and lowering boats as the terrain required. This lifting and lowering is done by locks.

A lock is like a big box with ends that open and close. A boat sails into a lock and that end is closed behind it; water flows into the lock to lift the boat; the other end of the box is opened, and the boat sails out, now ten or twelve feet higher than before entering the lock.

The Erie Canal required locks because Lake Erie is 571 feet higher than the Hudson River. Eighty-three locks were needed along the route of the Erie to lift and lower barges.

Today more than 140 years later, the Erie Canal still operates. It is now known as the New York Barge Canal, and is very different from the original.

During its lifetime, the canal was widened and deepened to accommodate larger barges. It was rerouted. New sections that shortened it by fifty miles were dug. The original eighty-three locks were replaced by fifty-seven larger, more efficient units.

The use of the canal changed, too. First railroads, then airplanes took the passenger traffic from the old Erie. Then freight began to move by rail and by truck. In time, the steady stream of freight barges dwindled.

Today, the canal is used chiefly by pleasure boats. More than 110,000 recreational boaters enjoy the scenic vistas along the canal routes each year. Eighteen hydroelectric plants in the system provide electricity for the surrounding country. The canal system supplies fresh water to many communities and water to farmers for irrigation.

The old Erie hasn't completely disappeared. Details of life along the canal are preserved in a number of museums. A few of the old locks have been preserved just as they were at the height of canaling days. And you can still see the five great double locks at Lockport.

The Erie Canal, sometimes called the "Grand Canal," will always be remembered for the real contribution it made to the growth of this county.

Source: Len Hilts. "The Erie Canal: Then and Now," *Timmy O'Dowd and the Big Ditch.* New York: Harcourt Brace Jovanovich, 1998, pp. 82-86. Permission pending.

The Erie Canal: Then and Now

The Erie Canal was built between 1817 and 1825. At first people thought it would be too costly and too hard to build, but Governor DeWitt Clinton and others believed that a water route to the west would be a great benefit to New York State. No one thought it could be done, but the men who designed and built the canal were able to solve all the problems by figuring out new ways to do things. One man, Canvass White, was sent to England to look at their canals. He walked 2,000 miles along British canals and he sketched pictures of their locks, aqueducts and towpaths. White's drawings became the instruction book for canal workers.

The canal diggers, mostly Irish immigrants, only had picks, shovels and their own muscles to move the huge amount of dirt from the ditch and to build dirt walls along each side. To dig the canal, workers had to cut down forests. They also had to dig up the tree stumps. It took a long time to dig out the stumps. Then someone invented a stump puller that was able to move the stump with a winch or crank. Crews were able to work faster with the stump puller. Another thing that helped the diggers was a kind of plow with very sharp blades which chopped up tree roots.

Another canal invention was the wheelbarrow. At first the diggers carried dirt in small carts. Then somebody thought it would be easier to dump first than shovel it. The man who shoveled the dirt could move it and dump it.

The first canal went across New York State from Albany (the Hudson River) to Buffalo (Lake Erie). It was 363 miles and had 83 locks. A lock is a big box with ends that open and close. When a boat moves into the lock, that end closes behind the boat. Water flows into the lock, lifting the boat ten or twelve feet higher. The front end of the lock opens and the boat moves out, now higher than when it came into the lock. The canal needed locks because Lake Erie is 571 feet higher than the Hudson River.

The Erie Canal had to cross eighteen rivers to go from Albany to Buffalo. How did they do it? The canal builders made 18 stone aqueducts, bridges that carried canal water over the rivers. It was quite a sight to see a "river crossing a river."

Governor Clinton was right. The Erie Canal *was* a good idea. In the first year alone, 13,000 boats and 40,000 travelers used the canal. Travel time from Albany to Buffalo was shortened from six weeks to six days! While the Canal cost $7,000,000 to build—a fortune in the money of the day—it paid for itself in less than seven years. The canal made a lot of money for New York State. Freight was charged by its weight; passengers paid six cents a mile.

The Erie Canal was just the beginning. Other canals were built to link the Erie Canal with Lake Champlain, with the St. Lawrence River near the Thousand Islands and with the Finger Lakes. The Erie Canal itself changed over the years. It was made wider and deeper for larger boats and its route was changed to make it shorter by fifty miles. There are fewer more modern locks (57 not 83) that raise boats as they travel west from Albany to Buffalo.

The Erie Canal even got a new name, the New York Barge Canal.

Another change is that now the canal is used for recreation and holiday boaters who enjoy visiting canal museums along the route. Power plants along the canal use waterpower to produce electricity, and the canal supplies fresh water and water for irrigation for farmers. While the canal now seems just a pleasant place to drift along and enjoy the sights, we must remember how important it has been to the development of New York State and the settlement of the west.

Source: Len Hilts. "The Erie Canal: Then and Now," *Timmy O'Dowd and the Big Ditch.* New York: Harcourt Brace Jovanovich, 1998, pp. 82-86. Permission pending.

Edited for purposes of *The Great Irish Famine Curriculum.*

Stars in the Water

Once the sluice gates were lifted and the green tide began to rush into Clinton's Ditch, there was no stopping the surge of Irish workers. Before the construction season of 1818 ended, some 3,000 sons of Erin were at work on the canal, and their work was producing gratifying results. Simply having permanent work crews, experienced and knowledgeable, would have accounted for much of the headway and the stepped-up pace of construction that was apparent. But there was also a spirit to these workmen that couldn't be overlooked as a morale-lifting factor. Whether it was simply in their burning desire to make good and climb a rung or two in the social ladder of the New World, or just a basic craving for the kind of subsistence that the canal job could give them, or a conscientious determination to return honest for honest pay, there is no telling. No doubt many motives were intermingled, but it is a fact that once the Irish work crews took over, the canal began to take form at an accelerated pace (67).

Source: George E. Condon. *Stars in the Water:The Story of the Erie Canal.* Garden City: Doubleday, 1974. Permission pending.

Stars in the Water

Once the flood gates were open the green tide began to rush into Clinton's Ditch. There was no stopping the surge of Irish workers. Before the end of the construction season of 1818 was ended, some 3,000 sons of Erin were at work on the canal and their work was producing good results. Just having permanent work crews who had experience and know-how made a big difference. The good spirits of the workmen helped too. It may have been that they wanted to do well and move up the social ladder in America or that canal work gave them a living wage or that they believed in honest work for honest pay. We don't know the reason. Maybe it was all those reasons. What we do know is that when the Irish work crews took over the digging of the canal, the work progressed at a faster pace.

Source: George E. Condon. *Stars in the Water:The Story of the Erie Canal.* Garden City: Doubleday, 1974. Permission pending.

Edited for purposes of *The Great Irish Famine Curriculum*.

The Importance of the Erie Canal

BACKGROUND

See the handouts in the activity *The Erie Canal: Then and Now* for background on the development of the Erie Canal.

RESOURCES

HANDOUTS

The Erie Canal: Then and Now (2 versions for differentiated instruction)

ADDITIONAL READINGS

Condon, George. *Stars in the Water. The Story of the Erie Canal.* Garden City: Doubleday, 1974.

Doherty, Craig A. and Katherine A. *The Erie Canal*. Woodbridge, CT: Blackbirch Press, 1998.

Hilts, Len. *Timmy O'Dowd and the Big Ditch. A Story of the Glory Days on the Old Erie Canal.* New York: Harcourt Brace, 1988.

CLASSROOM MATERIALS

Maps of New York State

STUDENT LEARNING OBJECTIVES

Students will be able to:

Listen to the handout *The Erie Canal: Then and Now* and answer questions about details of the passage.

Describe the importance of the Erie Canal.

Use graphs, drawings, and maps to understand the significance of the Erie Canal.

Illustrate graphs with drawings of different types of transportation.

STANDARDS

MST 3: Students will understand mathematics and become mathematically confident by communicating and reasoning mathematically, by applying mathematics in real-world settings, and by solving problems through the integrated study of number systems, geometry, algebra, data analysis, probability, and trigonometry.

SS 1: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in the history of the United States and New York.

SS 3: Students will use a variety of intellectual skills to demonstrate their understanding of the geography of the interdependent world in which we live—local, national, and global—including the distribution of people, places, and environments over the Earth's surface.

ELA 1: Students will read, write, listen, and speak for information and understanding.

Arts 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

PERFORMANCE INDICATORS

Know the roots of American culture, its development from many different traditions, and the ways many people from a variety of groups and backgrounds played a role in creating it.

Gather and organize information about the important achievements and contributions of individuals and groups living in New York State and the United States.

View historic events through the eyes of those who were there, as shown in their art, writings, music, and artifacts.

Draw maps and diagrams that serve as representations of places, physical features, and objects.

Investigate how people depend on and modify the physical environment.

Describe the relationships between people and environments and the connections between people and places.

DIMENSIONS OF LEARNING

INTELLECTUAL SKILLS

- analytical thinking
- evaluate and connect evidence
- consult databases
- acquire and organize information
- communicate results of research

LEARNING EXPERIENCES

1. Ask students to listen to a description of the construction of the Erie Canal, read aloud from the handout by the teacher. Students should discuss why people thought that a canal from Albany to Buffalo would be too hard to build. Students should look at a map of New York State to see what building such a canal would have involved.

2. Since there were no experts in the United States who knew about how to build a canal through New York, Canvass White was sent to England to look at their canals. If Canvass White lived today, he might still visit England and walk along their canals, but in what other ways could Mr. White get information from contacts in England about building the canal? Why would visiting the site of canals be important?

3. Students can trace the route of the original canal on the map: Albany, Rexford Flats, Fonda, Canajoharie, Little Falls, Herkimer, Utica, Oriskany, Rome, Oneida, Syracuse, Weedsport, Lyons, Palmyra, Wayneport, Fairport, Rochester, Brockport, Albion, Medina, Gasport, Lockport, Pendleton, Tonawanda and to the Niagara River and Lake Erie. Students will notice that modern maps of New York State shows the route of the later Barge Canal. What difference do students notice in the routes? Using different colored high lighters, students can trace the old Erie Canal route and the later Barge Canal route on a modern map of New York State. When canal travelers or goods arrived in Lake Erie what states of "the West" did they have access to via the Great Lakes?

4. Most of the canal diggers were Irish immigrants. Canvass White recruited the Irish to work on the canal because he was impressed with an Irish canal maintenance engineer named J.J. McShane (Condon 63). Many Irish immigrants were living in cities in New York State and were finding it difficult to get work because they were looked down upon by native-born Americans. There were even signs that said, "No Irish Need Apply." Canvass White was glad to hire the Irish and they were glad to get the work. Once the Irish started working, progress on the canal increased. It had to cross 18 New York State rivers. How many of the rivers can students find on the New York map?

Remind students that digging a canal through the center of New York State meant cutting a path through the frontier. How did the canal diggers clear the forests? What inventions helped them?

5. Why was the Erie Canal a good idea? How much time did it save compared to other modes of transportation at the time?

   Ask students to make bar graphs that compare the time it takes to move freight from Albany to Buffalo by freight wagon, canal barge, freight train, truck, air cargo. How will students get their information? What kinds of information will they use to calculate the time it takes to move freight by different means? (This information will be difficult to locate. Students may have to estimate based on current data.)

   Ask students to draw the different forms of transportation to illustrate their graphs.

6. How are New York's canals used today? Using the internet and other resources, can students identify other important working canals today? (Panama, Suez)

ASSESSMENT OPTION

Why was the Erie Canal a good idea? Why was it complicated to build?

TEACHER REFLECTION

This activity centers around the Erie Canal, but it is also designed to emphasize the significant role that Irish immigrants played in New York State history. Teachers may want to use the activities in this curriculum en titled *The Erie Canal: Then and Now* and *Irish Stereotypes in Paddy Songs*.

ADDITIONAL LEARNING EXPERIENCES

For advanced students:

How does the lock system on the Erie Canal work?

What does New York State do to promote tourism around the Erie Canal? What new research projects are being conducted by New York State to find out more about the development of the Erie Canal? (Students can contact the New York State Museum in Albany for information on Erie Canal research.)

The Erie Canal: Then and Now

The Erie Canal, built between 1817 and 1825, was an impossible dream that came true. Constructed by daring men who had little idea of how to build a canal, it proved to be the engineering marvel of its time.

Getting ready for the project, the canal company advertised across the country for canal engineers to design and supervise the work–but no one answered the ads. There wasn't one such engineer in the entire United States at the time.

The planning went ahead in spite of this, using men who were available—mostly land surveyors. One of these, Canvass White, was sent to England, where he walked two thousand miles beside the British canals, sketching locks, aqueducts, and towpaths. His drawings were the only instruction manual the Erie builders ever had.

What the canal builders did have, however, was native "Yankee" ingenuity. When they ran into a problem, they scratched their heads and figured out a solution. No one could tell them the right way to do anything, so they invented new ways for themselves.

The Erie Canal has been called the first great American school of engineering, because the builders taught themselves as they worked.

The canal diggers had only picks, shovels, and muscle to move an enormous amount of dirt from the ditch, and to build earthen walls on each side of it. To make the task more difficult, the canal cut through heavy forests. Trees and underbrush had to be cleared before a shovel full of dirt could be turned.

In the first days, axmen cleared only three or four trees a day, because it took so long to remove the big stumps. The diggers had to wait for tree crews to get the stumps out before getting on with their work. Newspapers poked fun at the project, saying that the canal might be finished in forty years—if it didn't rain too much.

Then the head scratching began. Someone devised a huge stump puller, with eighteen-foot wheels supporting a strong winch. After a tree was felled, the stump puller moved in. Its chains were tied around the stump, and the winch turned. In a few minutes, even the toughest old stump popped from the ground. Crews cleared forty or more trees a day with the stump puller, and the digging went a lot faster.

In most places, networks of tree and bush roots crisscrossed the soil. A man might spend hours cutting through tough, sinewy roots-and not move much dirt.

Again, inventiveness saved the day. Most canal men had been farmers, and they understood plowing. One invented a new plow, with an extra set of very sharp blades. The plowing blades made the earth easy to work; the cutting blades chopped the roots to bits. This left only loose dirt for the diggers to shovel into wheelbarrows.

Wheelbarrows, too, were a canal invention. At first, dirt was carried in small carts. Then someone realized that dumping dirt would be faster than shoveling it from a cart, so the one-wheel wheelbarrow, to be dumped in an instant by the man who pushed it, was invented.

The original canal was a 363-mile ribbon of water with eighty-three locks. It spanned New York State from Buffalo, at Lake Erie, to Albany, on the Hudson River.

Initially, many politicians argued against the construction of the canal, saying it was impractical and too expensive. However, Governor DeWitt Clinton and a group of foresighted planners saw the great value of a route that would connect the cities of the east to the wilderness of the western United States, and they pushed ahead with the project.

Clinton's judgment was proved correct. In its first year, 13,000 boats and 40,000 westbound settlers used the new canal. Travel from Albany to Buffalo was shortened from six weeks to as little as six days.

The Erie Canal cost about $7 million to build—an enormous amount of money in those days. Yet it not only paid for itself in less than seven years, but also made money for the state of New York for many years. Freighters paid a toll according to the weight they carried. Passenger boats paid six cents a mile.

Canal traffic produced revenues so great that the New York legislature thought of canceling all real estate taxes and using canal income to pay state bills. They didn't do it—but they thought about it.

A canal like the Erie is more than just a long ditch or a man-made river. The land it traverses is not level, and canals must have ways of lifting and lowering boats as the terrain required. This lifting and lowering is done by locks.

A lock is like a big box with ends that open and close. A boat sails into a lock and that end is closed behind it; water flows into the lock to lift the boat; the other end of the box is opened, and the boat sails out, now ten or twelve feet higher than before entering the lock.

The Erie Canal required locks because Lake Erie is 571 feet higher than the Hudson River. Eighty-three locks were needed along the route of the Erie to lift and lower barges.

Today more than 140 years later, the Erie Canal still operates. It is now known as the New York Barge Canal, and is very different from the original.

During its lifetime, the canal was widened and deepened to accommodate larger barges. It was rerouted. New sections that shortened it by fifty miles were dug. The original eighty-three locks were replaced by fifty-seven larger, more efficient units.

The use of the canal changed, too. First railroads, then airplanes took the passenger traffic from the old Erie. Then freight began to move by rail and by truck. In time, the steady stream of freight barges dwindled.

Today, the canal is used chiefly by pleasure boats. More than 110,000 recreational boaters enjoy the scenic vistas along the canal routes each year. Eighteen hydroelectric plants in the system provide electricity for the surrounding country. The canal system supplies fresh water to many communities and water to farmers for irrigation.

The old Erie hasn't completely disappeared. Details of life along the canal are preserved in a number of museums. A few of the old locks have been preserved just as they were at the height of canaling days. And you can still see the five great double locks at Lockport.

The Erie Canal, sometimes called the "Grand Canal," will always be remembered for the real contribution it made to the growth of this county.

Source: Len Hilts, "The Erie Canal: Then and Now," *Timmy O'Dowd and the Big Ditch.* New York: Harcourt Brace Jovanovich, 1998, pp. 82-86. Permission pending.

The Erie Canal: Then and Now

The Erie Canal was built between 1817 and 1825. At first people thought it would be too costly and too hard to build, but Governor DeWitt Clinton and others believed that a water route to the west would be a great benefit to New York State. No one thought it could be done, but the men who designed and built the canal were able to solve all the problems by figuring out new ways to do things. One man, Canvass White, was sent to England to look at their canals. He walked 2,000 miles along British canals and he sketched pictures of their locks, aqueducts and towpaths. White's drawings became the instruction book for canal workers.

The canal diggers, mostly Irish immigrants, only had picks, shovels and their own muscles to move the huge amount of dirt from the ditch and to build dirt walls along each side. To dig the canal, workers had to cut down forests. They also had to dig up the tree stumps. It took a long time to dig out the stumps. Then someone invented a stump puller that was able to move the stump with a winch or crank. Crews were able to work faster with the stump puller. Another thing that helped the diggers was a kind of plow with very sharp blades which chopped up tree roots.

Another canal invention was the wheelbarrow. At first the diggers carried dirt in small carts. Then somebody thought it would be easier to dump first than shovel it. The man who shoveled the dirt could move it and dump it.

The first canal went across New York State from Albany (the Hudson River) to Buffalo (Lake Erie). It was 363 miles and had 83 locks. A lock is a big box with ends that open and close. When a boat moves into the lock, that end closes behind the boat. Water flows into the lock, lifting the boat ten or twelve feet higher. The front end of the lock opens and the boat moves out, now higher than when it came into the lock. The canal needed locks because Lake Erie is 571 feet higher than the Hudson River.

The Erie Canal had to cross eighteen rivers to go from Albany to Buffalo. How did they do it? The canal builders made eighteen stone aqueducts, bridges that carried canal water over the rivers. It was quite a sight to see a "river crossing a river."

Governor Clinton was right. The Erie Canal *was* a good idea. In the first year alone, 13,000 boats and 40,000 travelers used the canal. Travel time from Albany to Buffalo was shortened from six weeks to six days! While the Canal cost $7,000,000 to build—a fortune in the money of the day—it paid for itself in less than seven years. The canal made a lot of money for New York State. Freight was charged by its weight; passengers paid six cents a mile.

The Erie Canal was just the beginning. Other canals were built to link the Erie Canal with Lake Champlain, with the St. Lawrence River near the Thousand Islands and with the Finger Lakes. The Erie Canal itself changed over the years. It was made wider and deeper for larger boats and its route was changed to make it shorter by fifty miles. There are fewer more modern locks (57 not 83) that raise boats as they travel west from Albany to Buffalo.

The Erie Canal even got a new name, the New York Barge Canal.

Another change is that now the canal is used for recreation and holiday boaters who enjoy visiting canal museums along the route. Power plants along the canal use waterpower to produce electricity, and the canal supplies fresh water and water for irrigation for farmers. While the canal now seems just a pleasant place to drift along and enjoy the sights, we must remember how important it has been to the development of New York State and the settlement of the west.

Source: Len Hilts. "The Erie Canal: Then and Now," *Timmy O'Dowd and the Big Ditch.* New York: Harcourt Brace Jovanovich, 1998, pp. 82-86. Permission pending.

Edited for purposes of *The Great Irish Famine Curriculum.*

Irish Immigrant Life in Albany in 1852

BACKGROUND

While there were some Irish in the city before the 19th century, Albany and neighboring Schenectady, like the rest of the Hudson Valley, were Dutch towns. The Erie Canal brought an Irish work force to the city. When the New York State Legislature passed the bill appropriating funds to construct the canal, laborers were recruited for the project from Ireland and from among Irish immigrants in northeastern cities. In 1818 a canal agent went to New York and hired Irish laborers as they stepped off the ships. By the time that Michael Hogan arrived in 1852, the *Canal Irish* had been settled in Albany for a generation, and then a new generation of Irish arrived from famine-stricken Ireland.

Many Irish immigrants settled on the estate of William Johnson (1715-1774), who arrived in the Mohawk Valley in 1738 at the age of 23. Johnson was one of the most important men in 18th century New York. He was knighted for his services to the Crown. Landowner, trader, soldier, diplomat, Johnson was a Justice of the Peace and a Colonel to the Albany County Militia.

RESOURCES

HANDOUTS

Letter From Michael Hogan (2 versions for differentiated instruction)

Postcards

Albany Map - 1852

ADDITIONAL READINGS

Kennedy, William. *O Albany!* New York: Penguin, 1985.

Kerr, Donal. *The Catholic Church and the Famine.* Blackrock: Columba Press, 1996.

McEneny, John J. *Albany: Capital City on the Hudson.* Albany: Albany Institute of History and Art, 1981.

STUDENT LEARNING OBJECTIVES

Students will be able to:

Describe the life of Irish immigrants in Albany, New York in 1852.

Explain the use of letters as a form of social interaction.

Create postcards depicting the connections between immigrants and their family and friends abroad.

Compare the economic circumstances of an Irish worker in Ireland in 1847 with an Irish immigrant in Albany, New York in 1852.

STANDARDS

SS 1:: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in the history of the United States and New York.

SS 3: Students will use a variety of intellectual skills to demonstrate their understanding of the geography of the interdependent world in which we live—local, national, and global—including the distribution of people, places, and environments over the Earth's surface.

SS 4: Students will use a variety of intellectual skills to demonstrate their understanding of how the United States and other societies develop economic systems and associated institutions to allocate scarce resources,

how major decision-making units function in the United States and other national economies, and how an economy solves the scarcity problem through market and nonmarket mechanisms.

Arts 1: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, visual arts) and participate in various roles in the arts.

MST 3: Students will understand mathematics and become mathematically confident by communicating and reasoning mathematically, by applying mathematics in real-world settings, and by solving problems through the integrated study of number systems, geometry, algebra, data analysis, probability, and trigonometry.

ELA 4: Students will read, write, listen, and speak for social interaction.

PERFORMANCE INDICATORS

Know the roots of American culture, its development from many different traditions, and the ways many people from a variety of groups and backgrounds played a role in creating it.

Complete well-documented and historically accurate case studies about individuals and groups who represent different ethnic, national, and religious groups, including Native American Indians, in New York State and the United States at different times and in different locations.

Compare and contrast the experiences of different ethnic, national, and religious groups, including Native American Indians, in the United States, explaining their contributions to American society and culture.

Create a collection of art work, in a variety of mediums, based on instructional assignments and individual and collective experiences to explore perceptions, ideas, and viewpoints.

DIMENSIONS OF LEARNING

INTELLECTUAL SKILLS

- observe and conclude
- reflective thinking
- present information
- interpret information and data
- conceptualize
- reflect upon content/form opinions
- consult and interpret primary sources

MULTI-DISCIPLINARY APPROACHES

Arts

English Language Arts

Mathematics

LEARNING EXPERIENCES

1. Ask students to read the letter written by Irish immigrant Michael Hogan to his Aunt Catherine Nolan in Pollerton, Co. Carlow, on March 17, 1852 (see handouts). What day is March 17th? Why do you think that Michael Hogan wrote to his aunt on St. Patrick's Day? Look at the postcards included in the handouts. What is their message? What is the relationship between the illustration and the text? These postcards are from a later date, early 20th century, but what do they tell us about a particular day when Irish people think of friends and family? Even today the Irish Post Office issues special St. Patrick's Day postcards every year for Irish people to send to their friends and family who live abroad.

Do students from other traditions have a custom of contacting family and friends abroad on particular days? Chinese New Year? Christmas? Diwali? Kwanza? Rosh Hashana? Do they call? Do they send cards or letters? If they send cards, what kinds of images are on the cards? Using the medium of their

choice, students can design post cards to send to family and friends on a holiday.

2. Michael Hogan's aunt Catherine Nolan lived in Pollerton, Carlow. The townlands of Big Pollerton and Little Pollerton are in the parish of Carlow in the small farming county of Carlow. Famine research uses an economic method called excess mortality, a measure which is calculated in part by comparing census records before and after the famine. Carlow's rate of excess mortality indicates it was among the three countries (with Wexford and Dublin) that suffered least during the Great Irish Famine. Nolan does not say he was from Pollerton or the parish of Carlow, but the letter suggests that may be so. That he probably was from the Pollerton area means that even people in areas who suffered least from the famine chose to emigrate to the United States. Why do students think that Michael Nolan emigrated? What details in his letter support their answers?

3. Michael Nolan mentions seeing the steamboats land at the Albany wharf hoping that he'd see someone from Ireland arrive. Robert Fulton's *Clermont* was the first steamboat to travel from New York to Albany (1807). By the time Michael Nolan came to Albany the combination of steamboat travel on the Hudson River and canal boat travel from Albany to Buffalo opened the midwest to passenger and commercial transportation. Albany was the transportation hub (McEneny 92-94). Using print and non-print sources, students can investigate the conditions for an Irish immigrant traveling by steamboat from New York to Albany in the early 1850s. Was there a difference in winter and summer fares? What was the difference? Nolan's letter suggests that he probably arrived during the winter of 1850-1851. Did he think that was a good time to travel? Why?

4. When Michael Nolan arrived in Albany, he would have found that many Irish had settled in the city before him. Many Irish came between 1817 and 1825 to build the Erie Canal between Albany and Buffalo. The Canal was built with 18 aqueducts and 83 locks to accommodate the rise of 568 feet as a boat traveled from Albany to Buffalo. The Irish canal workers had to dig the canal path of more than three hundred miles, much of it through wilderness and swamp.

   The Irish section of Albany was known as The Basin, the neighborhood around the entrance to the Erie Canal. Michael Hogan lived at 54 Colonie, one of the streets in The Basin. Ask students to find The Basin, Colonie Street and Canal Street on the nineteenth century map of Albany.

   While traces of the Erie Canal are gone from Albany, other stretches of the Canal have become a tourist attraction. Students may want to check the New York Canal System website (http://www.canals.state.ny.us) and see the activities *The Erie Canal: Then and Now* and *The Importance of the Erie Canal.*

5. Michael Nolan does not tell us what kind of a job he got with the help of Thomas Young; however, he tells us about the work that others in his family were doing. He mentions that Denny is working at boot and shoe making, but that he had worked in a foundry. What is a foundry? What kind of work goes on there? Albany was famous for its iron foundries which employed immigrants who did iron work and who cast the iron stoves that were sent all over the United States and abroad (McEneny 91-92).

6. In his letter to his aunt, Michael Hogan includes a list of prices of basic food which he calculates in British pounds, shillings and pence. Compare his prices for food in Albany in 1852 with Maria Edgeworth's report of prices for the same items in Edgeworthstown (Ireland) in 1847:

	Albany	**Edgeworthstown**
Beef	2-4 pence/pound	3 shillings & 5 pence/pound
Mutton	2-3 pence/pound	3 shillings & 6 pence/pound
Wheat flour	4 shillings/stone (Stone=14 pounds)	18-23 shillings/barrel (180 pounds)
Oatmeal	3 shillings & 6 pence/ stone	3 shillings/stone

ASSESSMENT OPTION

Write a letter from Catherine Nolan or Patrick Kelly answering Michael Hogan's letter and telling him whether they think that his standard of living has improved since he emigrated to Albany. What has he gained? What has he lost?

TEACHER REFLECTION

The letter from Professor Kerby Miller's collection of immigrant letters is used with his permission and our gratitude. The activity is designed to be an interdisciplinary approach to the urban immigrant experience using Michael Hogan's letter as a primary source document. When this activity was carried out with students they were asked to evaluate how historians use letters to understand social history. What insights do letters offer that other historical evidence lacks? How do students respond to letters? Why do they find letters so interesting? Why are they so valuable? Teachers may want to use this letter with *The Importance of the Erie Canal for New York State* and *The Erie Canal: Then and Now.*

Note: The letter has been rewritten to offer an alternative text that presents the substance of the letter in an adapted form for differentiated instruction.

ADDITIONAL LEARNING EXPERIENCE

For advanced students:

Since the lessons include prices, students in field tests have been curious about the current value of the prices quoted in Michael Hogan's letter and Maria Edgeworth's questionnaire. In his book *The Catholic Church and the Famine,* Irish historian Donal Kerr says 100 pounds in 1847 was worth 8,000 Irish punt in 1996. While the exchange fluctuates, 1 punt = $1.50 is a fair estimate for the time. Before decimalization, there were 12 pence in a shilling and 20 shillings in a pound. Ask students to make some calculations about Hogan's prices and current values. Maria Edgeworth's prices come from the activity *Maria Edgeworth's Analysis of the Famine.*

Letter from Michael Hogan

Albany, New York, to his aunt, Catherine Nolan, Pollerton, Co. Carlow, 17 March 1852

[18]52 Albany, March the 17th

Dear Aunt,

I take this opportunity of writing these few lines to you hoping to find you and your family in good health as this leaves us all in good health at present. I thank God for his mercies to us all. I received a letter from Patrick Kelly on the 24th of December '51 which gave us all great pleasure to find that all friends were well. We were sorry to hear of my grandmother's death but yet thankful to God for taking her out of this wicked world. He gave me to understand that you had not received any letter from me since I came to America. However you were the first I wrote to after I arrived on the lands of liberty. I often wondered that I was getting no answer from you.

I have had the opportunity of seeing the New York steamboats landing at the wharf of Albany during last spring. I often gazed on the passengers in hopes of seeing you till at length I met with my cousin Michael Hogan and a good many of my old schoolfellows along with him. He told me that you had ajorned coming to America.

My dear friends I will now let you know how we are situated at present. By the interest [influence] of Mr. Thomas Young I got a situation [job] on the 12th of February 1851 which I occupy up to this time. My wages are 6 dollars a week from the 1st of April until the 1st of January. The following three months I get 4 dollars per week. I board myself. My work is but 10 hours in the day. Denny is working at boot and shoe making since we came here with the exception of four months which he worked in a foundry last summer. Patrick is idle at present but I expect to get him work in a few days. As the girls, Mary and Ann and Margaret are in good situations in the city, and Elener is learning the tailoress trade. As to my father, he is getting as good health as ever he did at home.

I would have wrote to you sooner but waiting for a letter from Lewis Doyle which I received a few days past. They are all well and I think doing well. He tells me that he sold his farm and stock last fall and bought a property in the city of Monroe [Michigan] and is living there. Thomas is a clerk for a merchant. John is likewise in a situation but is going to resign to go to California. Lewis is teaching in a district school and Michael has a team and wagon and is working with it in the city. A team is two horses. Timothy and Ann is going to school and Mary is at home. My aunt requests of me to let her know how her sister Elenor is and Luke Kavanagh's family. You will be pleased to know how they are.

It was not want of money caused us to stop in Albany, but when we landed here, it was too expensive to travel as there was no way of traveling but by railroad. Lewis Doyle gave us good encouragement to go up to them, but yet as we were all in situations, by the time navigation opened we thought better to stop for some time.

I would not encourage any person to come here that could live middling well at home as they might meet with many difficulties by coming here but any boy or girl that has to labor for their living, this is the country for them. Boys living with farmers can get from 20 to 30 British pounds per year. Girls can get from 8 to 14 pounds per year according as they understand their business. Winter is a bad time for any person to come here as it is almost impossible to get anything to do and expensive to travel.

We got no delay from the night I parted with you until we went on board the ship *Albert Gallathen* and sailed out from Liverpool. Then we were 49 days tossing with the waves. Our passage was 20 pounds from Dublin to New York and 6 pounds 5 shillings from New York to Albany. The fare for a single person from New York to Albany in summer is but 2 shillings and 6 pence.

As to the prices, beef is from 2 to 4 pence per pound. Pork is from 3 to 4 pence per pound. Mutton is from 2 to 3 pence per pound. Tea from two to four shillings per pound. Sugar from 3 to 4 pence per pound. Flour is sold by the barrel. Each barrel containing 180 pounds which can be bought from 18 to 23 shillings per barrel. Oatmeal is 3 shillings per stone. Butter is from 8 to 10 pence per pound. All the rates I have mentioned I calculated to British [pounds]. House rent is very dear. We are paying 15 shillings British for 3 small rooms per month.

I got a slight account of Peter Haydon burying his wife. You will let me know whether it is true or not. We are not sorry for coming here but I am sorry for spending so much of my time in Ireland. You will let me know how all friends are and give me all information you can concerning the state of the country. My father, brother and sisters join me in sending their best respects to you all. Remember me to all inquiring friends and especially to the Miss Keegens. No more at present.

I remain yours truly,

M. Hogan

Direct to:
Michael Hogan
No 54 Colonie
Albany, N Y

P.S. Write soon. Any person coming here and wishing to find me will do so by making application to Mr. Thomas Redmond. 117 Canal St., Albany, New York

Source: Private collection. Used with permission of Professor Kerby Miller.

Letter from Michael Hogan

Albany, New York, to his aunt, Catherine Nolan, Pollerton, Co. Carlow, 17 March 1852

Dear Aunt: Albany, March 17, 1852

I hope you and your family are well. We are fine. I thank God for his mercy to all of us. I had a letter from Patrick Kelly on December 24, 1851. We were happy to hear from him that all of our friends are well. We were sorry to hear that my grandmother died, but we thank God for taking her out of this wicked world. Pat said you told him that I had not written to you, but I wrote you my first letter after I came to this land of liberty. I often wondered why you had not replied to my letter.

Last spring, I often saw the steamboats land at the Albany dock. I hoped to see someone I knew. At last I saw my cousin Michael Hogan and some friends from school get off the boat. He told me that you had decided not to come to America.

My dear friends, I will tell you how we are. Mr. Thomas Young helped me get a job. I started on February 12, 1851 and I'm still working there. I made $6.00 a week from April 1st till January 1, 1852. For the last three months I have made $4.00 more. I have to pay for my room and board. I work ten hours a day.

Denny is a bootmaker. Last summer he worked for four months in a foundry. Patrick is not working, but I think he will get a job in a few days. The girls: Mary, Ann, and Margaret have good jobs in the city and Eleanor is learning to be a dressmaker. My father is as healthy here as he was in Ireland.

I would have written sooner, but I was waiting for a letter from Lewis Doyle which came a few days ago. They are all well and are doing well. He told me he sold his farm and stock last fall and bought property in Monroe [Michigan] and is living there. Thomas is a clerk. John is also a clerk but he is going to go to California. Lewis teaches school and Michael works in Monroe with his team of two horses and a wagon. Tim and Ann go to school, and Mary is home.

It was not a lack of money that kept us in Albany. When we landed here it was too expensive to travel because we could only go by train in the winter. Lewis Doyle told us to join him in Monroe, but we all had jobs by the time the canal opened in the spring and we thought we'd better stay here.

I would not tell anyone to come here who has a pretty good life at home, but if a boy or girl has to work for a living, this is the country for them. Boys living with farmers can get between 20 and 30 British pounds a year; girls can get between 8 and 14 pounds. Winter is a bad time to come here. It is hard to find work and it is expensive to travel.

After we left you in Ireland we went to Liverpool and took the ship called *Albert Gallathen*. It took 49 days to cross the ocean in the tossing waves. It cost us 20 pounds to go from Dublin to New York and another 6 pounds and 5 shillings to go from New York to Albany. The fare for one person to go from New York to Albany is only 2 shillings and six pence in the summer.

Here are some prices of food here which I put into British pounds:

beef	2-4 pence/pound
pork	3-4 pence/pound
mutton	2-3 pence/pound
tea	2-4 shillings/pound
sugar	3-4 pence/pound
flour	18-23 shillings/barrel (180 pounds)
oatmeal	3 shillings/stone (14 pounds)
butter	8-10 pence/ pound

Rent is very expensive. We pay 15 shillings/month for three small rooms.

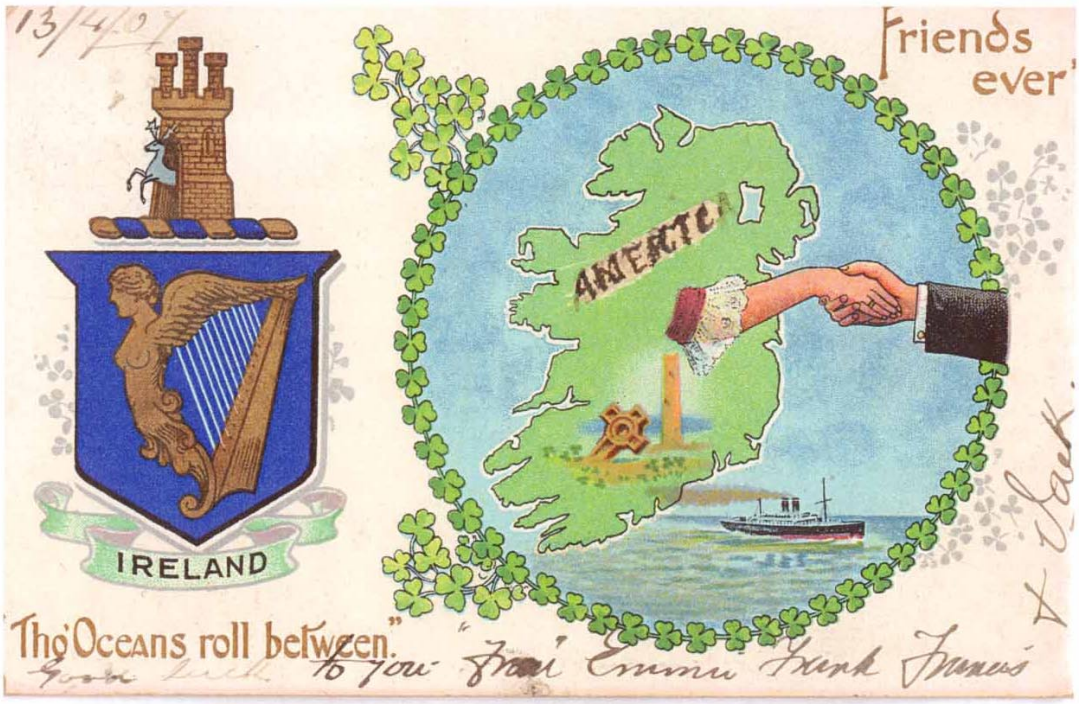
We are not sorry that we came here. I am sorry I spent so long in Ireland. Let me know how all my friends are and give me news about Ireland. My father, brothers and sisters join me in sending their best respects to all of you. Remember me to all my friends especially the Keegan sisters.

I remain, yours truly,
Michael Hogan
54 Colonie, Albany, NY

P.S. Write soon. People coming here can find me care of Mr. Thomas Redmond, 117 Canal Street, Albany, NY.

Source: Private collection. Used with permission of Professor Kerby Miller.

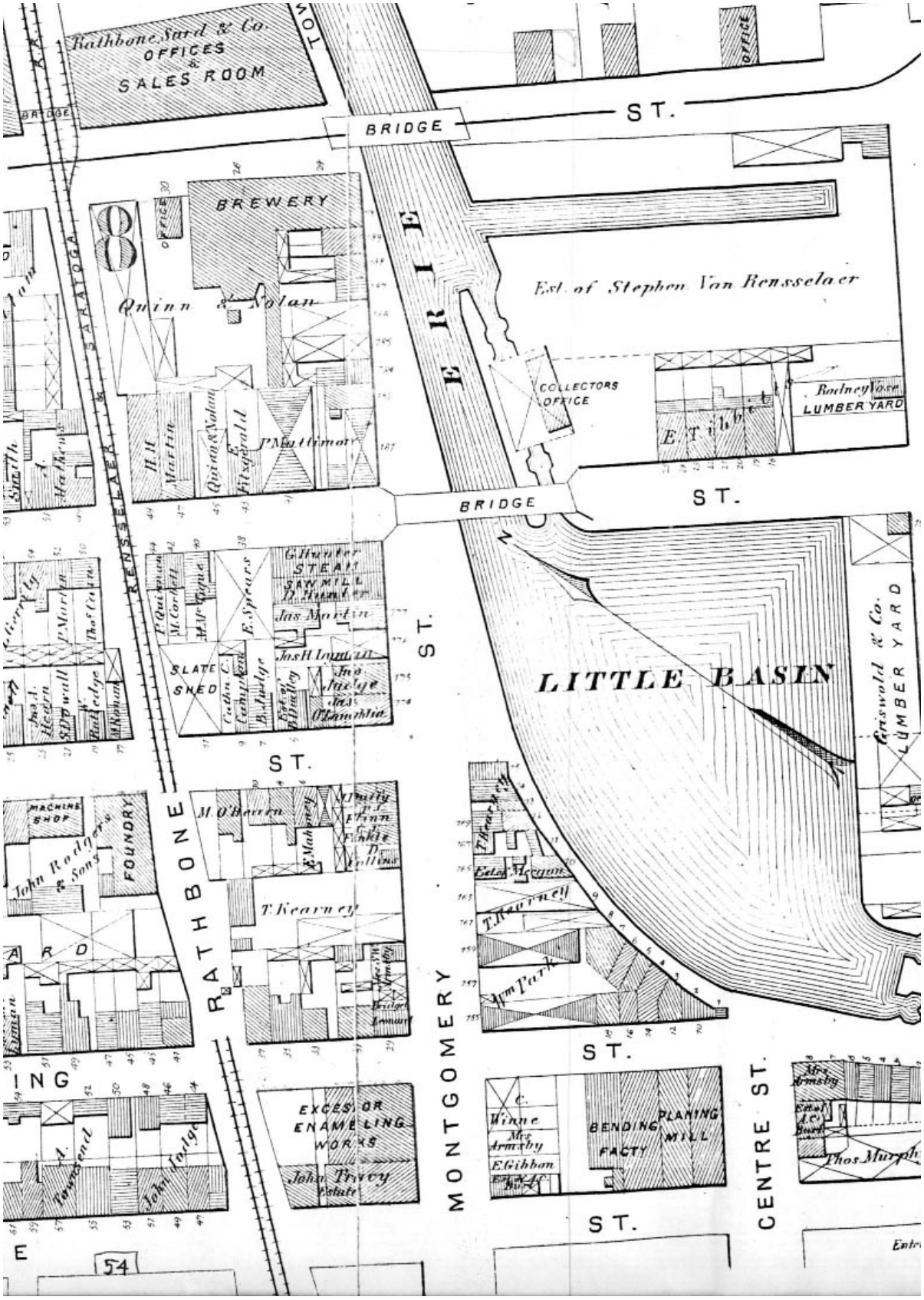
Edited for purposes of *The Great Irish Famine Curriculum.*



St. Patrick's Day Postcards

Source: Maureen Murphy. *The Great Irish Famine Curriculum* Committee, Private collection.

BREWERY & MALT HOUSE
Est. of A. Kirk
OFFICE
J. J. Hill
Mary Laughlin
J. J. Hill
G. Oppenheim
G. Oppenheim
Jas. Flannigan
N.Y.C.R.R.
Thos. Welsh
Jas. Welsh
Jas. Daly
ST.
BROADWAY
W. McCammon
PIANO FORTE FACTY
John Murphy
Rathbone Sard & Co
WOOD YARD
Rathbone
STOVE
ENGINE RO
LEA
NORTH — FERRY —
ST. PETERS DISPENSARY
B. B. Dunham
Jas. Ramsey
ALBANY SASH & Sash BLIND FACTY
Jno. Cornwell
S. J. Strahan
J. Taylor
J. Sherwood
D. Gray
T. Abbott
Ann Mc Cann
Thos Cheevers
LUMBER YARD
Mrs. Wm
FOUNDRY PL.
Thos Carrier
Est. of Kelly
J. Roman
Jno. Varley
H. Farhell
J. P. Kendall
Mary T. Cromack
J. W. Ashton
Geo. Lewis
Conners
J. Roman
Mary Smith
LAWRENCE
VAN WOERT ST.
STORE
Jas. Judge
Jas. Mc
PUBLIC SCHOOL No 13
Wm. Langhlin
T. Hubbard
P. Cathey
P. Ackman
T. S. Fisher
F. & M. Murphy
T. Newman
E. Blake
Geo. Porter
N.Y.C. & H.R.R.
Edw. Walker
W. Walker
H. Holden
Wm. Mahar
Humphrey
Jas. Humphrey
MACHINE SHOP
M. Roy
J. Y. Govern
W. S. Fisher
Thos. M. Lane
Thos. H. Greer
K. W. Crowell
DE WITT
NORTH — PEARL
Thomas Mattimore
OFFICE
COAL & WOOD YARD
T. Kearney
COAL YARD
Thos. Mattimore
People's Gas Light Company
GASOMETER
T. Kearney
OFFICE
COAL & WOOD YARD
COAL YA
MACHINE SHOP
OFFICE
Henry Donecker
Henry Donecker
SLEIGH & CARRIAGE FACTY
OFFICE
H. H. Shaw
Est. of Kirk
A. Greer & Sons
TOBACCO FACY
Est. of B. Winslow
Mrs. M. Lyman
NORTH LANSI
C. H. Judge
T. Kearney
R.R. Co.
Jno. Judge
STORE
Mrs. M. Lyman
COLONIE



Map of Albany (1852)

New York State Library Manuscripts and Special Collections

Chain Immigration: A Buffalo, New York/Irish Example

BACKGROUND

Many Irish who helped construct the Erie Canal chose to settle in the city that was the gateway to the American west: Buffalo, New York. (The city's Irish Famine Memorial is located appropriately in the Erie Basin Marina, the site of the original terminus of the Erie Canal.) Many early immigrants lived along Times Beach, the Beach at the foot of Michigan Street along Buffalo's Sea Wall, but the center of the early Irish community was Buffalo's Old First Ward. The First Ward Irish people worked in the factories and grain elevators located in the district. While Irish-American descendants of the Buffalo Irish live all over the greater Buffalo area, the Old First Ward and South Buffalo is still considered the Irish heartland of the city.

Historian Kerby Miller of the University of Missouri contributed the Daniel Guiney letter (see handouts) to use in *The Great Irish Famine Curriculum*. Professor Miller has worked extensively with letters as documents that illuminate the Irish experience in America. He has done painstaking research about the writer and those mentioned in his collection of letters. For example, he found a Jeremiah Kellihar in the 1852 Buffalo directory where he is listed as a "grocer" at Elk near Michigan; in 1853, Jeremiah Kelihar was listed as a "laborer" living at Michigan near Perry. His name does not appear again in city directories. Historians of the Irish in Buffalo tell us that some of the 19th century Irish immigrants to Buffalo settled at the foot of Michigan Street. Exchange Street crosses Michigan Street in the southwestern part of city.

This activity focuses on the value of letters as historical documents.

RESOURCES

HANDOUTS

Bogtrotters

Buffalo Map - 1850

Letter From Daniel Guiney and Others

ADDITIONAL READINGS

Arensberg, Conrad. *The Irish Countryman.* Gloucester, MA: Peter Smith.1959 [1937].

Evans. E. Estyn. *Irish Folk Ways.* New York: Devin-Adair, 1957.

The Story of St. Stephen's Church. Buffalo: Custombook, 1976. The story of the Irish church of the Old First Ward.

"Irish-American Heritage in Buffalo and Western New York," a brief history of the Irish in Buffalo and a list of resources: library holdings, courses offered by local colleges and universities, Irish interest organizations, special events and historical sites associated with the Irish in Buffalo. The heritage sheet was inspired by the New York State Archives and Records Administration, State Education Department's Documentary Heritage Program.

The 155th New York Volunteer Infantry Reenactment Regiment, Buffalo's Irish Regiment holds an annual reenactment each August. For information: kpgorman@frontiernet.net. The 155th, recruited in Western New York, was part of Corcoran's Legion; it saw action in the Overland and the Petersburg campaigns.

STUDENT LEARNING OBJECTIVES

Students will be able to:

Describe the conventions and contents of Irish immigration letters.

Describe Irish immigrant life in Buffalo, New York in 1850.

Explain the use of letters as a form of social interaction.

Locate and identify apple-growing areas of New York State and hypothesize where the Guineys may have found apples growing.

Turn a metaphor into a riddle, share riddles, and define the riddle as a literary term.

STANDARDS

SS 1:: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in the history of the United States and New York.

SS 2: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

SS 3: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

ELA 1: Students will read, write, listen and speak for information and understanding.

ELA 2: Students will read, write, listen, and speak for literary response and expression.

PERFORMANCE INDICATORS

Interpret and analyze documents and artifacts related to significant developments and events in world history.

Develop timelines that display important events and eras from world history.

Understand the roles and contributions of individuals and groups to social, political, economic, cultural, scientific, technological, and religious practices and activities.

Map information about people, places, and environments.

Interpret and analyze information from textbooks, nonfiction books, reference materials, and electronic data bases.

Write stories, poems, literary essays, and plays that observe the conventions of the genre and contain interesting and effective language and voice.

DIMENSIONS OF LEARNING

INTELLECTUAL SKILLS

- observe and conclude
- reflective thinking
- ask and answer logical questions
- consult and interpret primary sources
- participate in group activities
- communicate results of research

MULTI-DISCIPLINARY APPROACHES

English Language Arts

LEARNING EXPERIENCES

1. Ask students to read the handout *Letter from Daniel Guiney and his Friends,* written from Buffalo, New York in August, 1850 to their family and friends back home in Nohavaldaly, Co. Cork. Nohavaldaly is in north Cork; it was within the Kanturk Poor Law Union.

   Historian Kerby Miller, who collected this letter, tells us that Daniel Guiney was 23 years old when he arrived in New York aboard the *Columbia* from Liverpool on July 24, 1850. Dan Guiney calls his letter "a silent messenger." Do students think that is a good term for a letter?

2. Ask students if they can turn "a silent messenger" into a riddle. (What is silent but speaks?) students can share other riddles and, based on their examples, construct a definition of a riddle—an enigmatic question in the form of a description that requires the listener to guess what is being described.

3. Students can map Guiney's party's journey from New York to Buffalo along the Erie Canal, and construct a time line from the time they left New York until they arrived in Buffalo. When Guiney said things were "very dear," he meant that things were very expensive. One thing that was plentiful was apples. It was the beginning of August and apples were ripe. Where are apples grown in New York State today? Are there any kind of apples that are associated with particular regions of the state?

4. Dan Guiney was writing back to family and friends in farming country in north Cork. His own father had been a farmer. What kinds of details does he give them about the farming he could see as he walked along the tow path of the Erie Canal? Do students notice that one of the conventions of a social letter is to be aware of what might interest the reader?

5. Hospitality is very important to the Irish. They often greet people with the Irish phrase *Céad Míle Fáilte* [KAY-d MEAL-a FALL-cha], One Hundred Thousand Welcomes. What kinds of things did Denis Danihy and Matthew Leary do to welcome Dan Guiney and his party of fourteen Irish immigrants? Matthew Leary and Denis Danihy had emigrated with their families in 1849 and settled in Buffalo. Both were from neighboring townlands to the Guiney's, and Leary was probably a relative of Guiney's mother. Townlands are the smallest geographical units in rural Ireland; they are the postal addresses for farms. There are some 60,000-70,000 townlands in Ireland; the average size is about one-half of a square mile (Evans 28).

   The Learys and the Danihys would have felt responsible for welcoming relatives and neighbors and helping them settle in Buffalo.

6. Have students ever heard the expression "clothes make the man?" What does it mean? A steward is a supervisor usually of a household or some sort of domestic arrangements. The term is used for the people who serve passengers and look after their comforts on an airplane.

7. Denis Danihy would have been about sixty. Dan Guiney raves about how fat Denis Danihy has become. Students might think it odd for Dan to praise Denis for becoming fat; however, for poor people coming from a country that had known terrible famine just 10 years before, becoming fat is a marvel, a sign of prosperity and success.

8. Dan mentions Denis Danihy's daughters "that used to be trotting on the bogs back home." Dan refers to the derisive term "bogtrotters" for the rural Irish that stereotyped them as inferior and uncouth. The Danihys must have been Irish speakers, because Guiney suggests that the ability of the girls to speak English is not only astonishing but of advantage to them in Buffalo. How are *bogtrotters* portrayed in the cartoon?

9. There was a group sentiment that it was important for family and friends to stay together, even though they could earn more money if they went to different places. What values does that decision suggest to students? If they were writing to people back home, why would telling them that they were staying together be important? Some of the original party who arrived together on the Columbia did go to other places. Why?

10. The Irish emigrated for a number of reasons: for economic and political reasons in the eighteenth century, to escape the Great Irish Famine, and for increased economic and social choices. They also emigrated to help their families at home: In his part of the letter, John Keefe tells his parents that he will send money as soon as he has earned something. Denis Duggan tells his mother," you know well how I proved to you at home and I expect to act so hereafter," and the Reen brothers promise "to do something for you after a time."

What advice do the Buffalo immigrants give those at home? What do they promise to do for others if they come to America?

The anthropologist Conrad Arensberg concluded his story of rural Co. Clare *The Irish Countryman* saying, "There is a marked tendency for emigration from a local region to perpetuate itself" (84). This pattern of emigration is also known as *chain immigration*. What does Arensberg mean? How does the Buffalo map demonstrate Arensberg's point? What did it mean to the Guineys that they had family and friends in Buffalo? What will they do in turn? Ask students to investigate another immigrant group and see whether it too can be characterized by this sort of *chain migration.*

ASSESSMENT OPTION

Write a letter that would be similar to Daniel Guiney's, telling about your experiences as an immigrant in New York State in the 1850s.

TEACHER REFLECTION

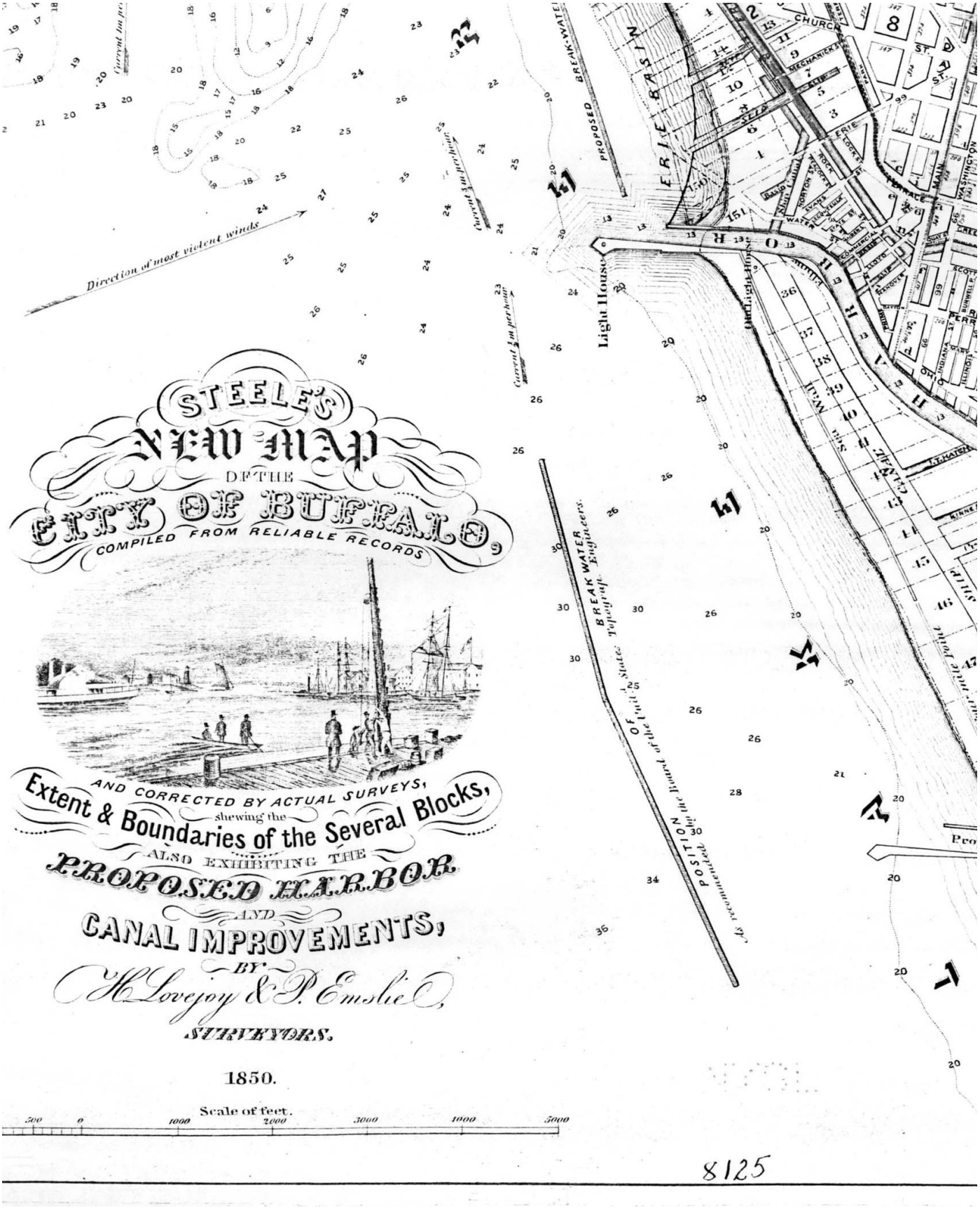
There are materials about the Irish in Buffalo in the GAF Irish Library, Buffalo Irish Center, 245, Abbott Road. Dmshine@aol.com can provide information about the collection. The library has many of the holdings of the Buffalo Irish Genealogical Society (BIGS) and has resources to help genealogists trace their Irish roots. The Center publishes the bi-monthly *Buffalo Irish Times.*

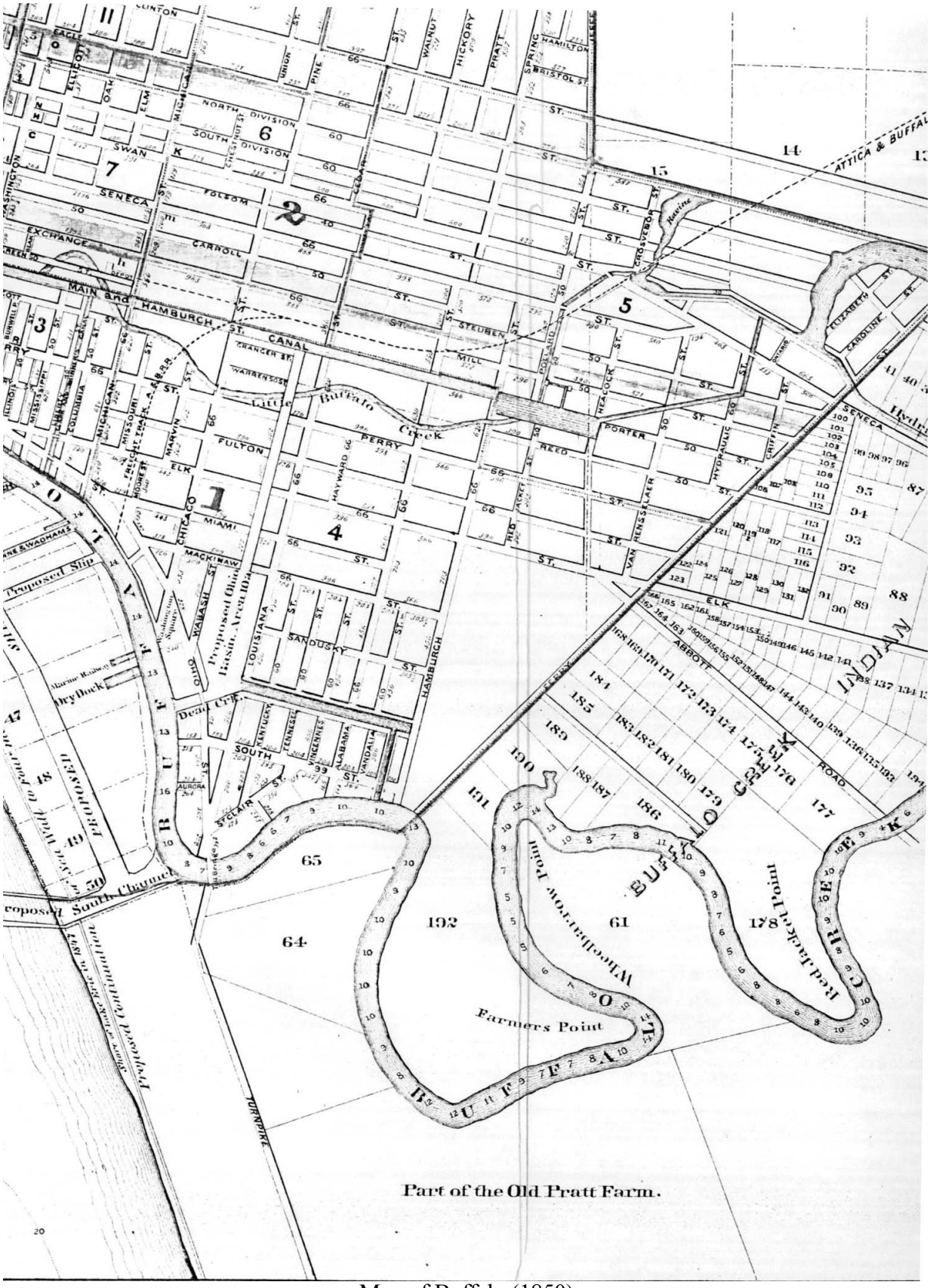
ADDITIONAL LEARNING EXPERIENCES

For advanced students:

There is a cartoon of bogtrotters in the activity. How did images of the Great Irish Famine shape the way people understand those events?

Source: Print Collection, National Library of Ireland.
Used with permission of the National Library of Ireland.


STEELE'S
NEW MAP
OF THE
CITY OF BUFFALO,
COMPILED FROM RELIABLE RECORDS
AND CORRECTED BY ACTUAL SURVEYS,
shewing the
Extent & Boundaries of the Several Blocks,
ALSO EXHIBITING THE
PROPOSED HARBOR
AND
CANAL IMPROVEMENTS,
BY
H. Lovejoy & P. Emslie,
SURVEYORS.
1850.
Scale of feet.
300 0 1000 2000 3000 4000 5000
Direction of most violent winds
Current 1 m per hour
Current 1 m per hour
Current 1 m per hour
PROPOSED BREAK-WATER
ERIE BASIN
Light House
BREAK WATER
Engineers.
Topograph.
OF United States
POSITION by the Board of the
Recommended
CHURCH
MECHANICK
ERIE
ROCK
WATER
MAIN
WASHINGTON
CANAL
MAIN
8125



Map of Buffalo (1850)

New York State Library Manuscripts and Special Collections.

Letter from Daniel Guiney and Others

Letter from Daniel Guiney and others, Buffalo, New York to his mother and brothers, Glencollins Townland, Kingwilliamstown Estate, Nohavaldaly Parish, Co. Cork, 9 August 1850.

Exchange Street, Buffalo

Good times
August 9, 1850

Dear Mother and Brothers:

We embrace the opportunity of writing these few lines to you hoping that this Silent Messenger may find you and all our Dear friends and Beloved Neighbours in as good a state of health as this leaves us at present thanks be to God for his benefits to us all. Therefore we mean to let you know our situation at present. We left New York 29th of July and sailed out for Buffalo and arrived the following day in Albany. We left Albany the same day and came out on the canal boat which was drawn by horses. It took us eight days to come to Buffalo which was very expensive to us. Bread and milk was very dear along the canal. We could walk out any time we pleased and walk two or three miles and could eat plenty of apples when we had any desire. This place is full of orchards and woods. This is a very fine country. You may be sure that we had a fine prospect coming out here and according as we were coming out of the country was getting better.

As for the crops here, the Indian meal is growing here like woods and the finest fields of clover that ever we seen. As to the stock, they are like the cows at home and horses and sheep are just the same. We could see fine large stock of cattle—40 and 50 cows together and so on from that down to 10 and 12 and 5 or 6. We could see 6 and 7 score of sheep and 12 or 14 horses together. You may been sure that we seen a great many wonders. The Yankees are the wisest men in the world in respect of doing business.

We arrived here about 5 o'clock in the afternoon of yesterday, 14 of us together where we were received with the greatest kindness and respectability by Matthew Leary and Dennis Danihy. As soon as we came in we made them off [recognized them] at once. Dennis Danihy went and brought a horse and took Dan Guiney's luggage to the house and paid for it himself. When we came to the house we could not state to you how we were treated. We had potatoes, meat, butter, bread and tea for dinner and you may be sure we had drink after in Matthew Leary's house. I mean to let you know we had a pleasant night. They went to the store and bought 2 dozen of bottles of small beer and a gallon of gin and whiskey so that we were drinking till morning.

If you were to see Dennis Reen when Daniel Danihy dressed him with clothes suitable for this country, you would think him to be a boss or steward, so that we have scarcely words to state to you how happy we felt at present. Dear friends, if you were to see old Denis Danihy! He never was as in good health and he looks better than ever he did at home. Ye would not believe how fat and strong he is and you may be sure he can have plenty of tobacco. He told me to mention it to Tim Murphy. As to the girls that used to be trotting on the bogs at home, to hear them talk English would be of great astonishment to you.

Dear friends, we mean to let you know them that came out here: Dennis and Tade Reen, Tade Leary, Dan Guiney and family, Paddy Sheehan, John Keefe and Sister, Dennis and Ellen Duggan. We have plenty of work at six shillings a day. That's equal to three shillings of your money. We would get a dollar a day in different places, but we would sooner be all together. But if Dan Guiney got to Detroit and get a better chance, he will acquaint us of it.

We left John and James Danihy after us in New York. They would be out with us, but James had to go to Ellen in Orange County in [New] York State, she being the first person that was employed. Kate is in New York with her brothers. Madge Duggan is out in Jersey. Mary Reen went to Boston. Betty Murphy and Mary Leary went out to Tade Houlihan with Davy Connell. Jonoah [Johanna] Murphy [is] is New York. (You all know the reason why)

[Now Daniel Leary writes a few lines to Patsey Leary:]

Patrick, my dear friend: I am sorry to say that I had to part with Johnny, but still I am glad to let you know that he is to be received by his cousins. When we came to New York, I wrote a letter to John Dailey, but he wrote back to me directly and wanted me to go out to him. But he told me there was no place fit for my family, but I could not go to him at present, but I expect to see him in a short time.

Then, sir, he stated to me that Thomas wrote to him and stated to him if Johnny came to his place to write him and that he would send him plenty of money to fetch him out and said that it was Jerry that wrote to him about it. Now, dear Patrick, I went with him to the train to see him secured for Norfolk. Betsey Cronin and Jane Murphy were with him, for Jack Daly wrote me to have Betty Cronin go out to him if she had not got a place. So this is how we all are scattered in the Country.

Dear Patrick and Uncles, I can not say more at present until I get to Detroit, but I hope you will let me know in the answer of this letter how my Grandfather and Tim Murphy and family are. No more from me at present.

John Keefe means to have his Brother write to him as soon as possible and to let him know if his Sister went to her husband to England and also to have his father and mother make themselves easy and that as soon as he would have anything earned that he would send them some assistance.

Ellen Duggan is in good health and wishes to know from her father and mother also.

Denis Duggan wishes to know how his dear mother and family are and Daniel Keliher and wife. Timothy Leary is all right. He is in as good health as ever he was and wishes to have his mother make her mind easy and he would wish to know if John Reen and Daughter got married. Dear Mother, you well know how I proved to you at home and I expect to act so hereafter.

[Denis and Tade Reen wrote:]

Dear Mother, You may be sure that we won't forget you. We are in good health and with the help of God we expect to do something for you after a time. And John, keep the children to school and tell the Scannells if they were here, that they would do first rate.

Dear Uncles, Let me know if my sister was delivered of a child and likewise where is my Aunt Jude and also if there be any person in our house and what about Dan Danihy and let us know all about the crops.

No more, but remains yours] truly until death. Daniel Guiney.

One letter will do for us all.

Mary Keefe got two dresses, one from Mary Danihy & the other from Biddy Matt.

ye write as soon as possible and direct your letter to Jeremiah Keliher, Exchange Street, Buffalo for Denis Danihy.

[On separate page, but probably sent to Ireland with the foregoing:]

Daniel Duginn of Buffalo

I should like to know how is Johanna Dugin and family. Honnorah Murphy and family. If Denis Towmey comes to America, I guarantee to him to have him and us be one in table, bed and work. Patrick Cronin the same. Cornelius Coffee the same, that is if they make up their minds to come.

And if Timothy Murphy sends his dater [daughter], I would recommend him to send her. I want you to mention to me how is Denis Murphy and family. Offer Hickey and family.

No more at present. We remain your true and affectionate friends until death and after if possible.

Direct your letter to Mr. Denis O'Danihey of Buffalo City [Erie County State of New York]

America
Write to us as quick as
Possible in haste
Buffalo City

Source: Professor Kerby Miller. Private collection.

The Campbells Leave County Antrim

BACKGROUND

While the Great Irish Famine was most severe in the west of the River Shannon, all of Ireland suffered. One of the earliest places to report crop loss was County Antrim on the northeast coast of Ireland, where people combined small farming and cottage-based linen weaving. By the time of the Great Irish Famine, incomes were falling for cottage-based spinners and weavers producing wool and linen because English factory-produced cotton was cheaper. For added interest to this activity, teachers can invite a weaver or spinner to the class to share handwoven products, the implements of weaving, and to possibly demonstrate weaving.

RESOURCES

HANDOUTS

Emigrant Ship Leaving Belfast, 1852

The Electra

Crossing the Atlantic

A Weaver at Work

The Work of the Weavers

ADDITIONAL READINGS

Evans, I. Estyn. *Irish Folk Ways*. Boston: Routledge & Kegan Paul, 1957.

Gailey, Alan. *Ulster Folk Ways: Based on the Collection of the Ulster Folk and Transport Museum.* Belfast: Easons, 1978.

Hewitt, John. ed., *Rhyming Weavers and Other Country Poets of Antrim and Down.* Belfast: Blackstaff Press, 1974.

Shaw-Smith, David. *Ireland's Traditional Crafts.* London: Thames and Hudson, 1984.

CLASSROOM MATERIALS

Poem on the board (see Learning Experience #2)

OBJECTIVES

Students will be able to:

Describe the role of weaving in pre-famine Ireland and the impact of the loss of weavers.

Describe the impact of various occupations on daily life.

Interpret geographic information.

STANDARDS

Arts 1: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, visual arts) and participate in various roles in the arts. (Music and Visual Arts)

SS 2: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

SS 4: Students will use a variety of intellectual skills to demonstrate their understanding of how the United States and other societies develop economic systems and associated institutions to allocate scarce resources, how major decision-making units function in the United States and other national economies, and how an economy solves the scarcity problem through market and nonmarket mechanisms.

ELA 1: Students will read, write, listen, and speak for information and understanding.

PERFORMANCE INDICATORS

Study about different world cultures and civilizations focusing on their accomplishments and contributions.

Study about how the availability and distribution of resources is important to a nation's economic growth.

Understand how scarcity requires people and nations to make choices which involve costs and future considerations.

Interpret and analyze information from textbooks and nonfiction books for young adults, as well as reference materials, audio and media presentations, oral interviews, graphs, charts, diagrams, and electronic data bases intended for a general audience.

Sing and/or play, alone and in combination with other voice or instrument parts, a varied repertoire of folk, art, and contemporary songs, from notation, with a good tone, pitch, duration, and loudness.

Use the elements and principles of art to communicate specific meanings to others in their art work.

DIMENSIONS OF LEARNING

INTELLECTUAL SKILLS

- evaluate and connect evidence
- reflective thinking
- draw conclusions
- think rationally about content
- conceptualize
- consult and interpret primary sources

MULTI-DISCIPLINARY APPROACHES

English Language Arts

LEARNING EXPERIENCES

1. Read aloud to students, asking them to listen carefully;

Joe Campbell and his daughter Maggie lived in a little cottage near the market town of Ballymena, Co. Antrim, on the northeast coast of Ireland. Joe was a small farmer and a weaver who made linen cloth on a loom in his house. Joe probably grew his own flax, the plant used to make linen. When the bloom of their blue flowers had passed, Joe harvested his flax, pulled the plants out of the ground and gaited or stacked them. Later he put the stacked flax plants in warm, peaty water for a week or more until they were retted (rotted). They really smelled! Joe dried the plants and pounded them with a special scutch mallet so that the fibers would bend easily. He combed the fibers finely with a hatchel and stored the linen fibers in bundles until he was ready to spin. When the linen fiber was spun into thread, Joe was ready to weave the linen into cloth.

Ask students to share some of the key points that they heard when they listened to the passage. What images did the passage create? What words were difficult to understand?

2. Ask students to look at the photograph of a present-day weaver who makes cloth by hand. What do students notice about how the weaver works? Can students find out how a loom works? Some weaving words to define are: warp, weft, woof, shuttle, niddy-noddy, yarn winder, bobbin, raddle, beater, mohair, bouclé, leno, tartan. Ask students: What do they think a "sheep to shawl" event would be?

3. Joe wove fine linen cloth but even before the Great Irish Famine, the price for hand-woven linen cloth was falling, because English factories were producing cheaper cotton. In an 1848 book, David Herbison, an Ulster weaver poet, warned what would happen to traditional weavers even were there no famine:

   And well may Erin weep and wail
   The day the wheel began to fail,
   Our tradesmen no can scarce get kail
   Betimes to eat,
   In shipfuls they are doomed to sail
   In search of meat (Hewitt 28).

   Kail is an Ulster dialect word for cabbage. What did Herbison say would happen to the weavers? Is Joe Campbell's case an example of Herbison's prediction that weavers will be "doomed to sail?"

4. There is a folk song called *The Work of the Weavers* that proudly boasts that we cannot do without them. Use the handout of the song *The Work of the Weavers* to sing as a class and record as background music to display of the story boards. Why do they say they are essential? Students can sing the song or listen to the Clancy Brothers and Tommy Makem's recording of the song.

   Can every occupational group make a similar claim about the significance of their occupation? Ask students to write a verse or song about another occupational group and why that group makes the claim that we could not get on without their work.

5. Ask students to read the handouts *Electra* and *Crossing the Atlantic.* Ask students to write a character profile of Captain Mills. Does the author make Captain Mills an attractive person? What details about Captain Mills supports your answer? What does the author's description tell us about what kind of a captain he might be? This is an illustration of how an author uses a character's appearance to create an impression about the character's personality.

6. Ask students to make story boards of the passages that illustrate the three scenes that students judge most memorable. Ask them to make fourth panels based on their predictions about what will happen to Joe and Maggie when they arrive in America and join Joe's uncle in Virginia. (Students will have to learn something about what life was like in rural Virginia in 1847 to write their predictions and make their fourth panels.)

ASSESSMENT OPTION

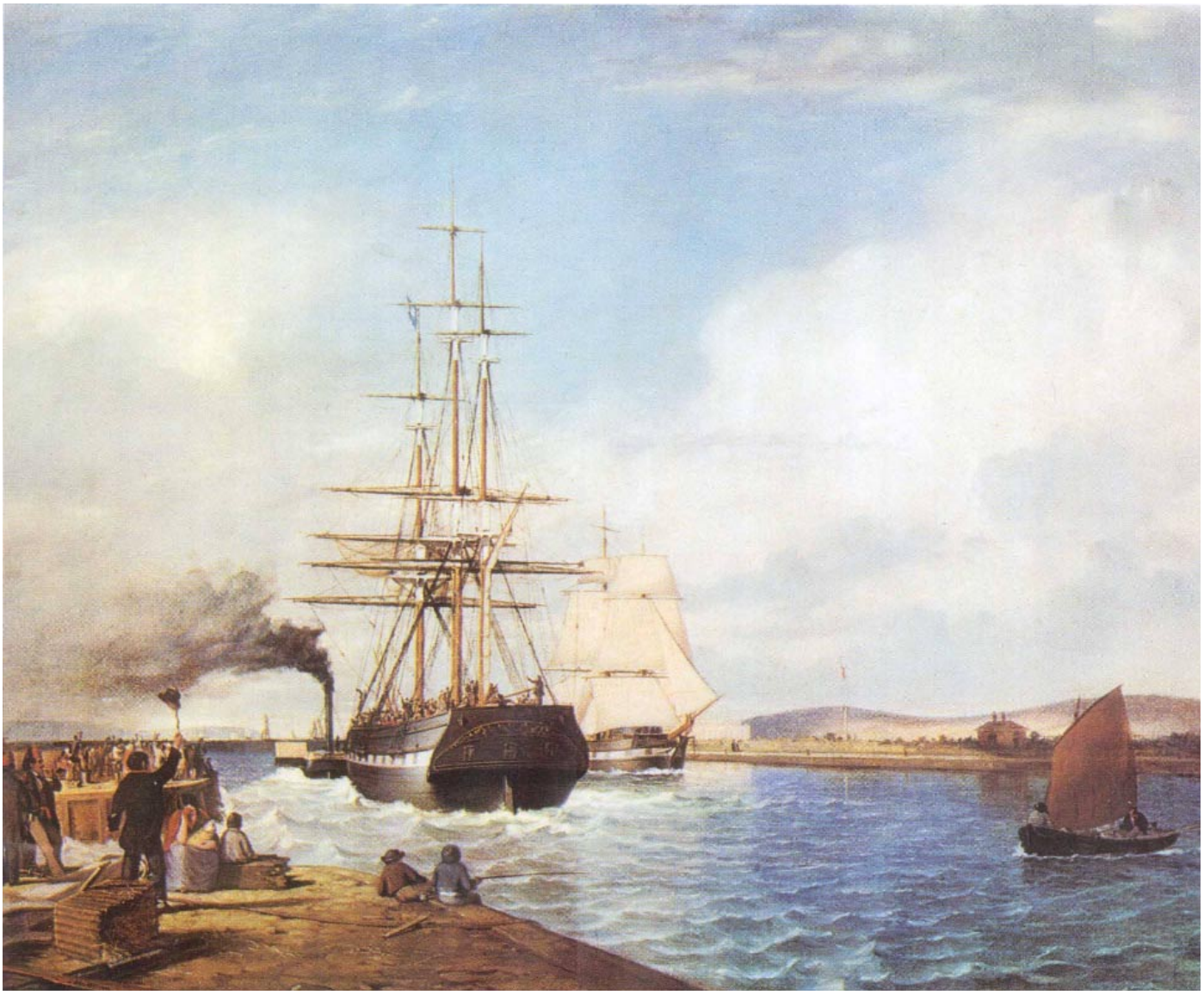
Describe the impact of one occupation on your daily life, and what would happen if the occupation was eliminated. For example, what if there were no bus drivers?

TEACHER REFLECTION

In this activity that introduces students to an Ulster small farmer and weaver who must give up his little holding and emigrate, students investigate the technology of the domestic textile industry.

Teachers may want to use other examples of villains who are given unattractive appearances to match their nasty personalities. (See Liam O'Flaherty's description of John Hynes in the activity *Food Shortages Before the Great Irish Famine.*)

Students may be able to visit a weaving studio or participate in weaving classes offered by the school or local arts community.



Emigrant Ship Leaving Belfast, 1852

Source: The Ulster Museum Photographer.
Reproduced with the kind permission of the Trustees of the Museum and Galleries of Northern Ireland.

The Electra

"Let's find the *Electra*," said Joe. "It must be along the dock somewhere."

They walked along the quay, looking carefully at each ship.

At last the found the *Electra*. Two sailors were busy lowering the gang plank on to the quay.

"Can we come aboard?" called Joe. "We've booked our crossing to America. Our name's Campbell. I've got our tickets here."

He waved the two tickets he had bought in Antrim, but the two sailors kept working and said nothing.

A few moments later the captain appeared. He was a short, fat man with long, greasy hair and a grey beard.

"I'm Captain Mills of the *Electra*," he shouted. "Come aboard now. You'll get good places. But first let me see those tickets of yours. They'd better be in order or you'll be staying in Ireland!"

He laughed at his own joke. Then he looked closely at the two tickets.

"They'll do," said Captain Mills at last.

Joe and Maggie started to go up the gangplank with Sal close at Joe's heels.

"No dogs!" shouted Captain Mills. "We can't have animals on board. You'll have to leave your dog behind."

Maggie stopped and looked at her father.

"We'll have to leave Sal behind," said Joe quietly.

There were tears in Maggie's eyes as Joe chased Sal back along the gang plank.

"Come on, Sal," he said. "Let's find someone to look after you." They walked back along the quay, Maggie following behind.

Joe went up to an old woman who was sitting outside her shop. She had a few loaves of bread for sale.

"This wee dog will be a good friend for you. Will you look after her?" he asked.

Sal wagged her tail and lay down near the old woman.

"I'll look after her," she said to Joe. Maggie wrapped her arms around Sal's neck and kissed the little dog goodbye.

Joe and Maggie walked slowly back to the *Electra* and boarded the ship. Captain Mills came forward.

"Where do we have to go?" asked Joe.

"Down below the deck," said Captain Mills, pointing to a narrow hole in the deck. "The rest of the passengers won't be as lucky as you. The ship will soon be crowded and noisy. We still have a lot of cargo to bring on board."

Maggie and her father went down a narrow ladder and sat in a corner. It was damp and dark. Joe lay down to rest using his sack as a pillow. Maggie sat quietly beside her father.

They were thinking about America.

Source: Arthur McKeown. *Famine*. Dublin: Poolbeg, 1997 Used with permission of Poolbeg Press.

Crossing the Atlantic

Early in the morning the *Electra* was ready for sea. It was 15 May, 1847. Maggie watched the sailors as they untied the great ropes which bound the ship to the shore.

The ship was crowded. Not many of the passengers knew anyone else, but they soon made friends with each other.

Maggie and her father stayed on deck as long as they could. They watched as they passed Carrickfergus with its great castle. The passengers spent most of the day looking at the coast of Antrim, Derry and Donegal. Then the *Electra* headed out to sea. A mist came down. Ireland was hidden for ever.

"We are on our way," Joe said to his daughter. "Ireland is behind us now."

The *Electra* was alone on the open sea, with no land ahead until they reached America.

Life on board the ship soon became monotonous.

To pass the time, Joe and Maggie talked to their fellow passengers and listened to stories about the famine in other parts of Ireland.

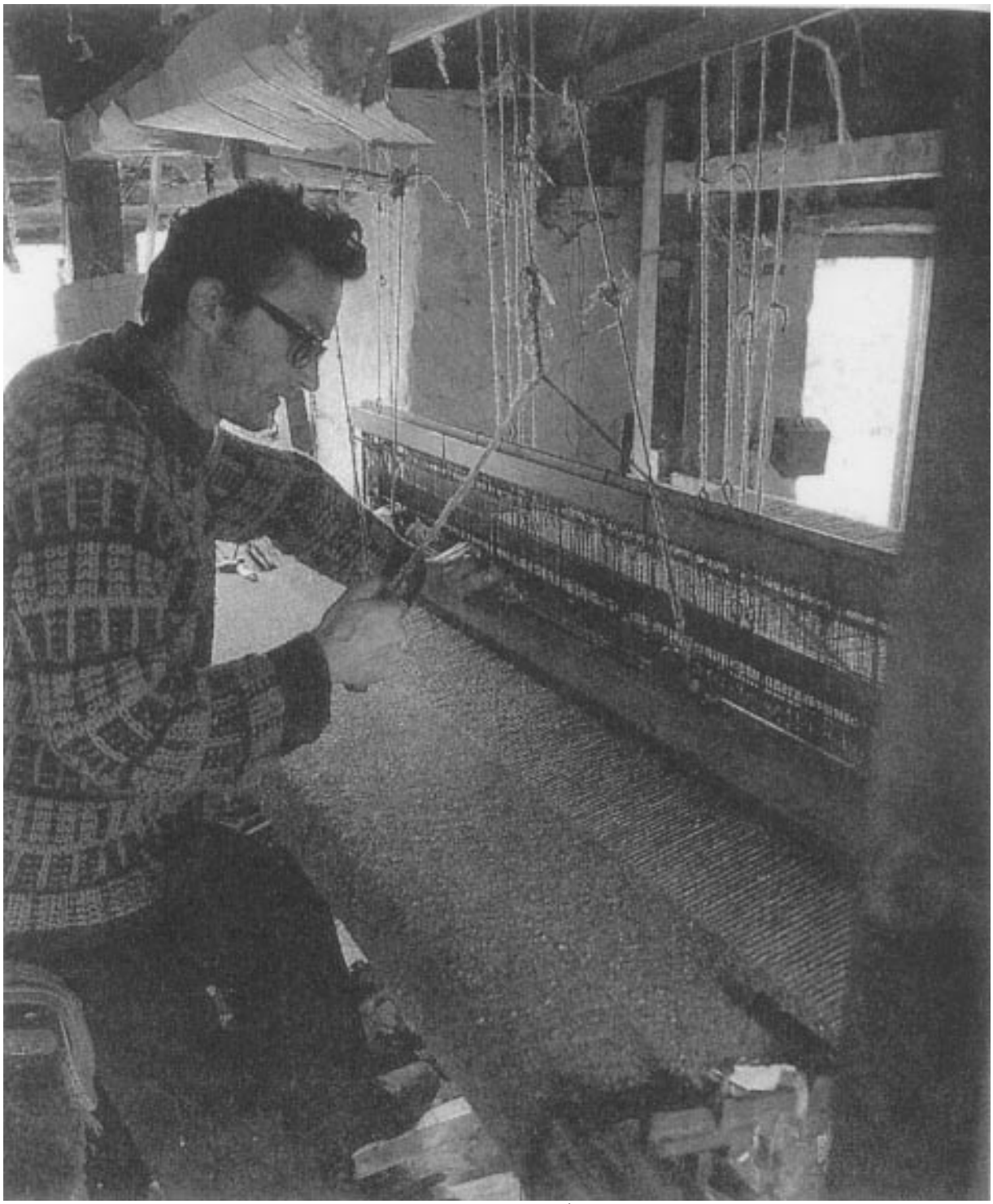
One man from Cork described how bad the famine was in the south: "I saw hundreds of people dying on the sides of the road. I saw people eating nettles, raw and stinging. I saw an old man lying dead in a ditch with bits of grass sticking out of his mouth."

Another passenger described his experience in Mayo:

"Our neighbor was evicted for using some corn to feed his starving children. I heard about several other evictions, too. In one village a poor farmer and his family had to watch as the landlord's men destroyed his house."

Where I come from," said a third passenger, "people had to steal to stay alive. I even heard of people committing crimes, burning crops, or stealing animals, in hopes that the police would arrest them and send them to a prison. At least prisoners get fed."

Source: Arthur McKeown. *Famine*. Dublin: Poolbeg, 1997. pp. 22-31. Used with permission of Poolbeg Press.



Weaver at Work

Source: David Shaw-Smith. *Ireland's Traditional Crafts*. London: Thames and Hudson, 1984. pp. 18.
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THE WORK OF THE WEAVERS

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I can just see this bunch of tradesmen sitting around drinking, reassuring themselves of how the world can't get along without them.

Moderately

G C G
We're all met to-geth-er here to sit and to crack with our

C G D
glass - es in our hands and our work up - on our back. There's

G C G
nay a trade a - mong them that can mend or can mack, If it

D7 G
was -n't na for the work of the weav - - - ers.

CHORUS

G D Em Bm
If it was-n't na for the weav - ers what would ye do? You

C G C G D7
would - n't na have a cloth that's made of wool. You

G C G
would - n't na have a coat of the black or the blue If it

D7 G
was - n't na for the work of the weav - - - ers.

There's soldiers, and there's sailors, and glaziers and all,
There's doctors, and there's ministers, and them that live by law,
And our friends in South America, though them we never saw,
But we ken they wear the work of the weavers.

(CHORUS)

The weaving's a trade that never can fail,
As long as we need clothes for to keep another hale,
So let us all be merry oh a pic'ure of good ale,
And we'll drink to the health of the weavers.

(CHORUS)

Source: "The Work of the Weavers," *The Clancy Brothers and Tommy Makem Song Book.* New York: Tiparm Music, 1964. Permission pending.

The O'Connor Family Comes to New York

BACKGROUND

The consequences of the Great Irish Famine altered more than the course of Irish history; the Irish diaspora changed the shape of world history, especially that of the United States, Canada, Australia, and England. In the 1990 federal census, 44 million Americans reported their ethnicity as Irish.

New York State is especially proud of its Irish heritage. In 1855, 26 percent of the population of Manhattan was born in Ireland. By 1900, 60 percent of the population was of Irish descent. Today, thousands of New Yorkers trace their ancestry to famine-era immigrants who helped develop the infrastructure of the state.

The handout *The O'Connor Family Comes to New York* was prepared to introduce students to the Great Irish Famine and to the reasons that the Irish emigrated to North America. It is a story based on fact told from the perspective of a thirteen-year-old girl named Bridget O'Connor. The story begins in Co. Cork in the winter of 1846-1847. It ends with their arrival in the Five Points neighborhood of New York City.

RESOURCES

HANDOUTS

The O'Connor Family Comes to New York

STUDENT LEARNING OBJECTIVES

Students will be able to:

Make dioramas and Big Books based on the O'Connor story.

Describe the reasons for the emigration of an Irish family.

Describe the experience of the Irish who came to America during the Great Irish Famine.

STANDARDS

ELA 1: Students will read, write, listen and speak for information and understanding.

ELA 2: Students will read, write, listen, and speak for literary response and expression.

ELA 4: Students will read, write, listen, and speak for social interaction.

SS 2: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

Arts 1: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts. (Visual Arts)

PERFORMANCE INDICATORS

Read historical narratives, myths, legends, biographies, and autobiographies to learn about how historical figures lived, their motivations, hopes, fears, strengths, and weaknesses.

View history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents.

Develop their own ideas and images through the exploration and creation of art works based on themes, symbols, and events.

DIMENSIONS OF LEARNING

INTELLECTUAL SKILLS

- reflective thinking
- draw conclusions
- think rationally about content
- ask and answer logical questions
- make generalizations

MULTI-DISCIPLINARY APPROACHES

Arts

LEARNING EXPERIENCES

1. Ask students if anyone has ever moved to a new home. Why do people move? Was anyone born in another country? Were any parents, grandparents, neighbors or friends born in another country? Why did they move to another country?
2. Explain to students that they will be reading a story of thirteen-year-old Bridget O'Connor and her family. In the story, Bridget discusses why her family decided to move from Ireland to New York. The story is fiction, but it is based on fact. What does it mean that a story is fiction? What does it mean that a fictional story is based on fact?
3. Ask students to read *The O'Connor Family Comes to New York*. What was Bridget O'Connor's home like in Ireland? What was Bridget's life like in Ireland? How did the O'Connors cook their praties? What happened in 1845 that changed their lives? What did the O'Connors and their neighbors do to survive their hard times? Why were many Irish people angry at the English? Why did the O'Connor family decide to leave Ireland? Ask students what they would have done if they had lived in Ireland during the Great Irish Famine. Why? Describe the experience that the O'Connors had on their trip to New York. How were the Irish treated when they arrived in the United States and Canada?
4. Ask students to imagine that they are Irish immigrants who have come to New York in 1847 and to write letters back to their family and friends. What will they say about their decision to leave Ireland, their journey to America and their impressions of New York? What advice would they give? Should they stay in Ireland or come to New York? Why?
5. Students can make Big Books about the O'Connor family for younger children. They can write their texts and illustrate their books. Students can also make dioramas from shoe boxes or paper cartons that illustrate scenes from the story of the O'Connor family.

ASSESSMENT OPTION

Write a paragraph about why the O'Connors emigrated to New York. Follow with a paragraph about what you learned about the O'Connor's experience.

TEACHER REFLECTION

Teachers may want to read John Doyle's letter in the activity *Emigration From Ireland Before the Great Irish Famine.* Interesting discussions developed from Bridget O'Connor's observation, "Sometimes our new life was sweet and sometimes it was bitter. But it was never Ireland." It has been an opportunity for students to explore the ambivalence we feel about new places and change. Students learned to appreciate that immigrants have pride and loyalty to their homeland as well as to America.

After reading this story, students from a fifth grade class made Big Books and presented them to kindergarten children. Students read their big books to their four-year-old reading buddies from a neighborhood pre-school program and created a diorama based on the stories. They presented their projects to other students at the Hofstra University famine museum conference.

After reading the story of the O'Connors, students from a fifth grade class collected money as a part of Trick-or-Treat for UNICEF. Money can be sent to any part of the world designated by the class. Students can raise money or collect supplies for emergency disaster relief or volunteer to help at a soup kitchen or shelters for mothers and children.

The O'Connor Family Comes to New York

Word Bank:
Dhia dhuit [DEE-ah rit]: hello
thatched roof: a roof made from bundles of straw
praties [PRAY-tees]: potatoes
abbey: a church that is part of a religious community
stone: an English or Irish measure equal to 14 pounds
English Parliament: Made laws for England and Ireland. Similar to Congress in the United States.
gorta mór [gorta more]: great hunger
blight: a disease caused by a fungus that destroyed potatoes
keening: crying
bog: damp lowlands not useful for farming
"Táim ag imeacht thar saile" [Taw may iga-mucht har saul-ya]: a saying that means, "I'm going over the sea." People said it when they left Ireland to live in another land.

"Dhia dhuit!" Hello!

My name is Bridget O'Connor. This is my story.

In the winter of 1846 I lived in Co. Cork in Ireland with my Da, my Mammy, my younger brothers Danny and Michael, my baby sister Peggy, and our pig. I was thirteen years old.

This book tells the story about why my family, the O'Connors, decided to leave Ireland, how we arrived in the United States, and the life we found in our new city and country. Sometimes our new life was sweet and sometimes it was bitter. But it was never Ireland.

Before I begin our tale, I need to tell you more about Ireland, the greenest and most beautiful place on earth. Our home was near Ballincollig, a village in the Lee valley not far from Cork city.

Our family lived in a one-room cabin with a straw or thatched roof. Our cabin was one of a group of cabins huddled together near a crossroads. Our little fields of potatoes and grain surrounded our little village. We called the potatoes—praties.

My friends Maggie MacCarthy and Nora Murphy lived in our village in little cabins like ours. We all went to a hedge school, a school that met outdoors in fine weather where we learned to read and write. We also learned a little Latin and our numbers. The older ones learned a little Greek.

We spoke Irish, our own language, instead of English in our village. Would you like to learn some Irish? You probably already know a few words.

Colleen means little girl. A *shanty* is an old house. *Galore* means lots.

As the eldest child, I had many responsibilities. I worked hard to take care of the little ones in the family. I also went for water to cook our praties and for washing. Water had to be boiled in a big black pot over the fire.

I did not mind the hard work. We had our special days that brought us all together. We danced at the crossroads. The boys played a game called hurling. They use sticks carved of ash wood to hit a ball and score a goal. On the feast of St. Brigit we went to the abbey at Ovens to a pattern, a gathering to say prayers and then to celebrate.

In the old days we Irish owned our land, but by 1800 most of our land was owned by English landlords. Some did not even live in Ireland but rented their land to other people. My Da worked for our landlord. He was paid eight pence a day when he worked, but he wasn't needed every day. We had a small patch of land where we raised oats and potatoes. It was the praties that we ate.

Potatoes are good for you and we ate a lot of them. My Da ate about 14 pounds of potatoes a day. We children ate about six pounds a day. In Ireland we call 14 pounds of potatoes a *stone*. If a stone is 14 pounds, how many stones do 50 pounds of potatoes weigh?

The praties were simply boiled in a big black pot. We fed the skins to the pigs. When we had a cow we drank buttermilk with our praties. Sometimes we added a little fish to flavor them. This was not often because the landlords owned the rights to fish in the rivers and we were not allowed to catch them.

We thought all of this was unfair. When the English Parliament made Ireland part of the United Kingdom in 1800, they said Ireland was an equal part of the kingdom. But we felt like we were treated as a colony.

The United States once belonged to England too. Many Irish people wanted an independent Ireland, just like the people in America had their own country. Irish men and women who had gone to America fought in the American Revolutionary War. After we saw the Americans win their independence, we tried to have our own rebellion in 1798. We fought hard, but the English won, and our Ireland became part of their United Kingdom.

Before the great hunger, what we call the *gorta mór* , life was hard. It was extra rough while we waited for the praties to grow. Some years that wasn't very good and that meant people had to sell their things to buy food.

Sometimes my Da walked to the big farms in County Tipperary to work during the harvest to make a little extra money. Because of hard work, our family always got by. We also knew that even if the harvest was bad, the praties would come back the next year and everything would be alright.

But starting in the fall of 1845 everything seemed to change. The praties rotted in the ground because of a fungus. It was called a blight and it caused a horrible smell. The next years people prayed for good harvests, but the potato crop failed again and again. The praties rotted in the ground in 1845, 1846, 1848, and 1849.

We tried our best to survive in the fall of 1845. We searched the fields for potatoes that had not been ruined by the blight. My Da sold our pig so we had money to buy oatmeal. Mammy went to town and sold some of our household goods. All winter Da and Mammy worried because there was not enough money for both food and the rent.

Times were so hard we had to eat the seed potatoes we were saving to plant in the spring. My Da had to buy seed potatoes to sow for the 1846 crop. We planted them, as we always did, on St. Patrick's Day.

As the summer came to Ballincollig, we all hoped for a good harvest. The fields were green again, and every one in Ireland was hopeful. Then the unexpected happened. The blight returned and field after field turned black. People cried, "Heaven protect us!"

A second hungry summer meant famine. There was an extreme scarcity of food. Oatmeal and other food became more and more expensive. Some shop keepers took advantage of the food shortage to raise their prices. Others gave us credit at a very high price. We called them *gombeen* men. The people hated them.

Yellow corn came from America, but if people did not cook it properly, they got very sick. We had to sell our new crop of oats to get money to pay our rent. People sold everything they had to buy food.

There was some government work on the roads for the poorest men, but they said my Da was too well off to get the work. Maggie McCarthy's baby brother died of fever. I can still hear his mother, my mammy and the other women *keening* (crying) over him. Soon so many were dying that our people grew silent. No longer did villagers gather to honor our dead and say good-by.

If we weren't suffering enough, the winter of 1846-47 was the worst in memory. There was icy rain and high winds. We rarely have snow in Ireland, but that winter it snowed, too.

The O'Connor family was cold and hungry, but we were better off then some of our neighbors. Not one of us was sick. Most important, we were together. Nora Murphy's father went off to county Tipperary to look for work, and we never saw him again.

We were able to pay our rent on the first day of May in 1847. Because there was a famine, some landlords reduced the rent or gave people more time to pay. Some landlords became poor themselves when they helped tenants by creating work or by buying food.

When families could not pay the rent they were put out of their houses by soldiers. While evicted families stood in the yard, soldiers set fire to the thatch roof and then knocked down the rest of the building. Many people found temporary shelter at the edge of a bog or in a ditch along the road. People wandered the countryside begging. We heard frightening stories of people dying alone and hopeless from starvation and fever.

It is hard to believe but even while we were hungry and starving, boat loads of food were leaving Ireland. In some towns there were riots when people attacked shops or wagons that were bringing our grain to ships bound for England.

Maggie McCarthy's brother Michael and some of the lads took a few bags of oats from a cart traveling on the Cork road. They were arrested and imprisoned at Spike Island until they were sent to a place called Van Diemen's Land (Tasmania).

While Ireland starved, the English government did too little and they did it too late. The government and their newspapers liked to tell the Irish people that Ireland was part of the United Kingdom. But when famine came, they told us that it was up to us to take care of ourselves.

Fortunately, there were good people who came forward to help us. In Ireland, we especially remember the Quakers (the Society of Friends) who organized famine relief. They opened soup kitchens all over the country where the poor people were served a nutritious soup and bread.

Quakers in England sent aid and American Quakers organized a relief campaign that brought contributions from all over the United States. School children sent their pennies. Even the prisoners at Sing Sing in New York State contributed. The Choctaw Indians of Oklahoma who had their own story of sorrow and suffering collected money and sent it to Ireland.

In the spring of 1847, the only relief that the government offered was the poorhouse. There were poorhouses built before the famine in every district in Ireland (and in England too). They were designed for the old, the sick and the mentally disabled. They were almost like jails. When the famine came, they became very overcrowded and disease spread quickly among the residents. The worst thing about the poor houses was that families were separated when they entered. Men lived in one wing, women in another, and their children were kept in still another area. People were rarely permitted to see their loved ones. My Mammy said we would never go to the poorhouse. Whatever happened, we would always stay together.

There was no blight in the summer of 1847, but people had been too poor and too distrustful to plan much of a harvest. When we got through the summer, my Da decided that we would take what was left of our meager savings and go to America.

Irish families who could leave sought passage to England, to Canada and to the United States. Some, who had family in Australia, planned to go there. Our neighbors were leaving Ireland for places like Quebec, St. John and Liverpool. Nora Murphy's mother was taking her and her sisters to live with her uncle's family in Boston. Maggie, Nora and I had heard of America but we didn't know anything about those places. We were afraid that we would never see each other again.

One morning our family left the little cabin that had been our home in Ballincollig. We walked into Cork and on to Queenstown where we boarded a big ship to take us to New York. We stood on the deck watching the coast of Ireland slip away. Someone sang "Táim ag imeacht thar sáile" [Taw may im-mucht har saul-ya], "I'm going over the sea." Mammy cried, but we were too excited to be sad.

The boat trip took three weeks. When we got out into the Atlantic and were forced to stay below deck, the trip became a nightmare. We were all seasick. We ate hard biscuits and drank water stored in barrels. There was no water

for washing and no sanitation. People got sick living in crowded quarters and ship fever spread from family to family. Mammy and Peggy caught the fever. Mammy got so weak that we thought she would die. Thank God she survived. Our little Peggy did not.

Many people died on that boat. There was no Catholic priest with us, so there could be no funerals. The captain said a prayer and the bodies were buried at sea. Our little Peggy was so young and innocent. We know her soul went right to heaven.

Finally we arrived in New York at a pier in the East River. There were so many ships there, and we had never seen so many people. People came on the ship and looked at Mammy. They decided she was getting better and could leave the ship. I later learned that many people who had gone to Canada arrived with fever and were kept in fever sheds on an island in the St. Lawrence River.

My Da found us a place to live in New York near where our ship landed. The neighborhood was called Five Points. It was full of people like ourselves—poor Irish men, women and children who arrived in New York to make a new life. There were crowds of people living together in small spaces. They tell us it will be very hot here in the summer. My Da found work as a laborer. He works long days at dangerous work, but he tells us that he can save and take us to a better place.

People aren't very friendly to us here. They say the Irish live in shacks with their pigs, have too many children, and let us run wild. They say we are dirty. We are doing the best we can and we will show New Yorkers what fine citizens the Irish will be when we have a chance to work and go to school.

We have heard that the Irish in New Orleans have it much harder. The work on a canal there is very dangerous and there is a lot of disease. In Philadelphia, people fought the Irish in the streets, and in Boston there are signs saying "**NO IRISH NEED APPLY.**"

Whatever our problems, the O'Connor family is here and we are glad to be in America. We are together and we have hope for the future.

Source: *The Great Irish Famine Curriculum* Committee.

Ballads: Writing the Emigrant's Experience

BACKGROUND

In this activity, students will study the texts of emigration ballads, learn the conventions of the popular ballad, and write their own emigration ballads.

A ballad is a narrative poem usually set to music which usually tells of heroic deeds, murders, feuds, or love tragedies with a dramatic story line. They were the supermarket tabloids of their day. Ballads are usually composed of a number of four-line stanzas with regular meter and end rhyme. Some ballads have a chorus or a refrain. (*Frankie and Johnny, Casey Jones, Tom Dooley, Pretty Boy Floyd, The Ballad of Davey Crockett,* and *The Ship Titanic* are just a few American ballads.) Students will learn about the difference between ballads and other types of music and poetry.

RESOURCES

HANDOUTS

An Emigrant Female

The Wild Colonial Boy

John Mitchel

ADDITIONAL READINGS

The Clancy Brothers and Tommy Maken Song Book. New York: Tiparm Music Publishers, 1964.

O'Lochlainn, Colm. *More Irish Street Ballads*. Dublin: The Three Candles, 1965.

Wright, R.L. *Irish Emigrant Ballads and Songs.* Bowling Green: Bowling Green University Press, 1975.

CLASSROOM MATERIALS

Optional: Clancy Brothers recording of *The Wild Colonial Boy*

Large poster paper and markers for creating broadsides

STUDENT LEARNING OBJECTIVES

Students will be able to:

Describe the role of the ballad in Irish history.

Describe and appreciate the stories in Irish ballads as *narrative poetry.*

Explain the different levels of meaning in traditional emigration ballads.

Create ballads.

STANDARDS

ELA 2: Students will read, write, listen, and speak for literary response and expression.

SS 2: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

Arts 2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles. (Music)

Arts 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought. (Music).

Arts 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society. (Music).

PERFORMANCE INDICATORS

Study about different world cultures and civilizations focusing on their accomplishments, contributions, values, beliefs, and traditions.

Explain the literal meaning of a historical passage or primary source document, identifying who was involved, what happened, where it happened, what events led up to these developments, and what consequences or outcomes followed.

View history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents.

Demonstrate appropriate listening and other participatory responses to music of a variety of genres and cultures.

Use appropriate terms to reflect a working knowledge of social-musical functions and uses (appropriate choices of music for common ceremonies and other events).

Discuss the current and past cultural, social, and political uses for the music they listen to and perform.

DIMENSIONS OF LEARNING

INTELLECTUAL SKILLS

- observe and conclude
- view information from a variety of perspectives
- present information
- participate in interpersonal and group activities
- interpret information
- consult and interpret primary sources
- identify patterns and themes

MULTI-DISCIPLINARY APPROACHES

English Language Arts

Music

LEARNING EXPERIENCES

1. Ask students to read the handouts *An Emigrant Female* and *The Wild Colonial Boy*. In three or four sentences they will tell what happens in each ballad. How do we learn about Mary or Jack Duggan? What does the narrator tell us about each character? What do we learn from what they say? What do we learn from what they do? Does the narrator judge the characters or does he leave it to the reader/listener?
2. Ask students if they know any ballads. (Mention the ballads in the Background section of this activity.)
3. Popular ballads were meant to be heard, not read. If students were composing their own ballads for people who would hear them rather than read them, what should they keep in mind? How will their listeners remember their ballad?
4. While ballads were sung or recited, there was a tradition of a printed ballad called a broadside or street ballad. A broadside often told some newsworthy story of the day. *John Mitchel* (see handouts) is a broadside ballad about an Irish hero who let a failed rebellion during the Famine (1848). Mitchel was

exiled to Van Dieman's Land (Tasmania), but he made a daring escape to America in 1853. He later returned to Ireland. How is Mitchel characterized? How does Mitchel ask his countrymen to remember him?

ASSESSMENT OPTION

A broadside was printed on one side of a long sheet of paper. It was often decorated with a woodcut illustration. Ask students to create their own broadside ballad of at least four stanzas on an emigration theme and illustrate it. The ballad can be about a real or historical character or it can be about a fictional character in an historical setting. Students might want to write a ballad about a member or member(s) of their own families who had some kind of adventure coming to or settling in America.

TEACHER REFLECTION

This activity is a lot more fun if students sing the ballads. There is a recording of *The Wild Colonial Boy* by the Clancy Brothers on cassette or CD. Making broadside ballads is a chance for students to do some desktop publishing with computer graphics.

ADDITIONAL LEARNING EXPERIENCE

For younger students:

As a class, write a ballad about a significant event that affected the students/class.

For advanced students:

Collect a class anthology of emigration ballads.

Write and perform a ballad describing a significant historical event.

An Emigrant Female

I pray attend and ear now lend to what I'll here relate.
It's of a valiant female's adventure I will state.
Her brave, undaunted courage it will you much delight
Against a daring robber at the closing hour of night.

This fair maid was a servant to a family we hear
Who lived in the town of Cavan, but as it does appear
She being inclined to emigrate, her wages did demand
To seek a situation in America's free land.

This undaunted female knew a ship at Dublin quay
Had advertised for servant girls for far Amerikay.
She bid farewell to all her friends and took her bundle small.
Just some clothes and ten pound notes, it did comprise it all.

This maid was fair and handsome yet modest to behold.
She was also valiant-hearted as my story will unfold.
From the County Cavan into Dublin she did steer,
But what occurred upon the way, you quickly now shall hear.

She traveled without any fear till it was falling night,
When passing through a lonely wood, she trembled with afright.
Toward her came approaching, a suspicious-looking man
With his face all covered over and a pistol in his hand.

She being a single female unto herself did say,
"He seems like just a robber and he'll take my life away,
For I'm all alone and far from home. My mind is full of fear.
But kind providence will save me though I've no protection here."

The robber then stepped up to her and bid her for to stand
Saying, "Both your goods and money this moment we demand,
So deliver them up instantly and make no more delay
Or with this loaded pistol I will take your life away."

She begged him then with pity saying,"Sir, please don't harm me,
For I'm a helpless servant girl that's going o'er the sea.
I have neither goods nor money the truth I will declare,
But you can have these shillings in hopes my life you'll spare."

The robber did not listen, but then his pistol drew
Saying, "Deliver up to me now your goods and money too."
She immediately surrendered, but mark now what befell
For in taking up her bundle, the robber's pistol fell.

The moment that he let it fall, she seized it from the ground
And with bold undaunted courage to him she turned around.
She fired the pistol at his heart, his breast was blood and gore,
Just at the brave girl's feet he fell, the robber was no more.

Then seeing that she had conquered she made no more delay
But hastened from the dismal spot where the bleeding robber lay
In hopes to reach a lodging house till morning should appear.
When she heard approaching footsteps which caused her heart to fear

'Twas a farmer's son returning home, and meeting this fair young maid,
He said, "What noise was that I heard and why are you afraid?"
"No no, kind sir," she answered. "No fear my mind does fill.
"But I have shot a robber at the foot of yonder hill."

She related then her story unto the farmer's son
And he brought her to his father's house when her tale was done.
He said, "My valiant Mary, it's for your bravery,
You'll be my bride and we'll both sail to sweet Amerikay."

The couple then got married and sailed from Dublin quay
Aboard a ship that headed west bound for Amerikay.
Young Mary by her courage got riches in great store.
Her tale will hearten Irish girls until our time's no more.

Source: Abridged from "New Song on the Surprising Victory of an Emigrant Female Over a Desperate Robber and Highwayman," R.L. Wright, *Irish Emigrant Ballads and Songs*. Bowling Green: Bowling Green University Press, 1975, pp. 100-101. Used with permission of the author and Bowling Green University Press.

The Wild Colonial Boy

There was a wild colonial boy, Jack Dugan was his name.
He was born and raised in Ireland in a place called Castlemaine.
He was his father's only son, his mother's pride and joy
And dearly did his parents love The Wild Colonial Boy.

At the early age of sixteen years he left his native home,
And to Australia's sunny shore he was inclined to roam.
He robbed the rich, he helped the poor, he shot James McAvoy.
A terror to Australia was The Wild Colonial Boy.

One morning on the prairie as Jack rode along,
A-listening to mocking bird a-singing a cheerful song.
Out stepped a-band of troopers, Kelly, Davis, and Fitzroy.
They all set out to capture him, The Wild Colonial Boy.

Surrender now Jack Dugan for you see we're 3 to 1,
Surrender in the Queens' high name, for you are a plundering son.
Jack drew a pistol from his belt and proudly held them high.
"I'll fight but not surrender" said The Wild Colonial Boy.

He fired a shot at Kelly which brought him to the ground,
And turning 'round to Davis he received a fatal wound.
A bullet pierced his proud young heart from the pistol of Fitzroy
And that was how they captured him, The Wild Colonial Boy.

Source: *The Clancy Brothers and Tommy Makem Song Book.* NY: Tiparm Music Publishers, 1964, pp. 13. Permission pending.

John Mitchel

I am a true born Irishman, John Mitchel is my name,
To free my own brave countrymen from Newtown I came.
I struggled hard both night and day to free my native land,
For which I was transported as you may understand.

When first I joined my countrymen, it was in "42,"
And then what followed after I will quickly tell to you.
I raised the standard of Repeal, and gloried in the deed,
and vowed to heaven I'd never rest till Erin it was freed.

While here in prison close confined, to await the trial day,
My loving wife she came to me and these brave words did say:
"O'John, my dear, keep up your heart, and daunted do not be,
For it's better to die for Erin's right than live in slavery."

When I received my sentence, it was on a foreign ground,
Where hundreds of my comrades were assembled all around:
My liberty was offered me if I would forsake their cause,
But I'd rather die ten thousand deaths than forsake my Irish boys!

Farewell, my true-born Irishmen, farewell, my country small,
But leaving my dear babes behind, it grieves me worse than all;
There's one request I ask of you, when your liberty you gain,
Remember Mitchel far away, a convict bound in chains.

Source:"John Mitchel," Colm O'Lochlainn ed. *More Irish Street Ballads*. Dublin: The Three Candles, 1965. pp. 54-55. Permission pending.

Kilkelly:
A Ballad as Social History

BACKGROUND

In this activity students will explain how ballads and letters tell the story of social history.

This activity can be used in conjunction with *Ballads: Writing the Emigrant's Experience.*

RESOURCES

HANDOUTS

Kilkelly

ADDITIONAL READINGS

Fitzpatrick, David. *Oceans of Consolation: Personal Accounts of Irish Migration to Australia*. Cork: Cork University Press, 1994.

Miller, Kerby. *Emigrants and Exiles: Ireland and the Irish Exodus to North America.* New York: Oxford University Press, 1985.

Swords, Liam. *In Their Own Words: The Famine in North Connacht. 1845-1849.* Blackrock: The Columba Press, 1999.

Moloney, O'Connell, and Keane. *Kilkelly*. ISBN 48248-10722. Green Linnet Records. 43 Beaver Brook Road, Danbury, CT. 06810.

STUDENT LEARNING OBJECTIVES

Students will be able to:

Describe how ballads tell a story.

Explain why the song *Kilkelly* is a song that speaks poignantly to all immigrants.

Describe how letters provide insight into social history.

Write and score ballads.

STANDARDS

SS 2: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

ELA 2: Students will read, write, listen, and speak for literary response and expression.

ELA 4: Students will read, write, listen, and speak for social interaction.

Arts 1: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts. (Music)

Arts 2: Students will be knowledgeable about making use of the materials and resources available for participation in the arts in various roles. (Music)

Arts 3: Students will respond critically to a variety of works in the arts, connecting the individual work to the other works and to other aspects of human endeavor and thought. (Music)

Arts 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society. (Music)

PERFORMANCE INDICATORS

Present responses to and interpretations of literature, making reference to the literary elements found in text and connections with their personal knowledge and experience.

Produce interpretations of literary works that identify different levels of meaning and comment on their significance and effect.

Write stories, poems, (ballads) and plays that observe the conventions of the genre.

Write letters to friends, relatives, and others.

Compose simple pieces that reflect a knowledge of melodic, rhythmic, harmonic, timbre, and dynamic elements.

Demonstrate appropriate listening and other participatory responses to music of a variety of genres and cultures.

Use appropriate terms to reflect a working knowledge of social-musical functions and uses (appropriate choices of music for common ceremonies and other events).

Discuss the current and past cultural, social, and political uses for the music they listen to and perform.

DIMENSIONS OF LEARNING

INTELLECTUAL SKILLS

- analytical thinking
- reflective Thinking
- gather information
- conceptualize
- consult and interpret primary sources
- present information and observations

MULTI-DISCIPLINARY APPROACHES

English Language Arts

Music

LEARNING EXPERIENCES

1. Ask students if at holiday time they or their families send or receive an annual newsletter from family members or friends. Some are photocopied or sent electronically; often there is a photograph of family members included. Students can share their family experience sending or receiving such letters. Ask students to write a family newsletter and send it (with parental permission) to a relative or friend.
2. Irish immigrants often wrote home at Christmas or at St. Patrick's Day. Those who could afford it tried to send money home to their parents in those letters. Students will notice in the fourth stanza of "Kilkelly" that John's father mentions how the money he sent home has helped. For some, it was the only time of the year that they wrote home. Are there similar customs among other immigrants? Did people write home for the New Year? for Passover? for Diwali? for Ramadan? for birthdays?
3. Letters, particularly family letters, can give historians valuable information about the social life of a family and a community. An Irish-American, Peter Jones, found a collection of letters that his great grandfather in Kilkelly, Co. Mayo, wrote between 1860 and 1890. That the letters began in 1860 suggests that Jones' grandfather apparently left Ireland at the end of the 1850s. Who actually wrote the letters for John's father? Schoolmasters often wrote letters for people.

Jones was so moved by the letters that he made them into a ballad that he called "Kilkelly." Kilkelly was a district that suffered greatly during the Great Irish Famine. The local relief committee estimated that in a district of some 18,500 at least 18,000 were in deep distress (Swords 133). The first stanza suggests that the potato harvest has been poor again. Mayo experienced famine-like conditions again in the 1880s. Many people sold off their land and emigrated.

In stanza two, John's father mentions that the dampness has interfered with work, probably agricultural work, and has destroyed the turf which Irish country people dried and burned as fuel.

What else do students learn about Ireland in the late19th century from *Kilkelly*? What do letters tells us that other historical documents like census records do not?

4. Jones passed along his ballad to Mick Moloney, the National Heritage Fellow (1999): Irish musician, teacher ,and ethnomusicologist. Moloney's trio (Robbie O'Connell and Jimmy Keane) made *Kilkelly* the title song of their album *Kilkelly*. For Moloney, Kilkelly is "...the most eloquent and poignant tale of what it is like to be separated ... the loneliness and the despair of it."

Ask students to read the lyrics to *Kilkelly*. What do students notice about the song? How does each stanza begin? What happens in John's family between 1860 and 1892? A ballad is a poem that tells a story; it is often sung. One of its features is a refrain. "Kilkelly" doesn't have a true refrain line but most stanzas end with the same idea. What is it? How do students think that John felt when he read the line that his father called for him at the end?

5. Another ballad feature is what is called *incremental repetition* which means that ideas are repeated with small additions. In *Kilkelly*, the mention of changes in Bridget's life in each stanza is an example of incremental repetition. Ask students to identify the words of the incremental repetitions, or to pick out words that carry emotions.

ASSESSMENT OPTIONS

Write three-to-five-stanza ballads describing personal lives or family histories for the last five years. Notice that *Kilkelly* is written in six line stanzas of three rhyming couplets. The last line of each stanza is a kind of refrain. Students can use *Kilkelly* as a model or they can use a four-line stanza with two rhyming couplets or an ABAB rhyme scheme. The ballads should have a refrain line or a refrain chorus. If possible, score the ballads (set them to a familiar tune or write a tune for the lyrics and perform the ballads for classmates). Some students may wish to enlist others to perform their ballads.

(Note: You may be familiar with the song that two brothers wrote and performed as a ballad to Columbine High School.)

TEACHER REFLECTION

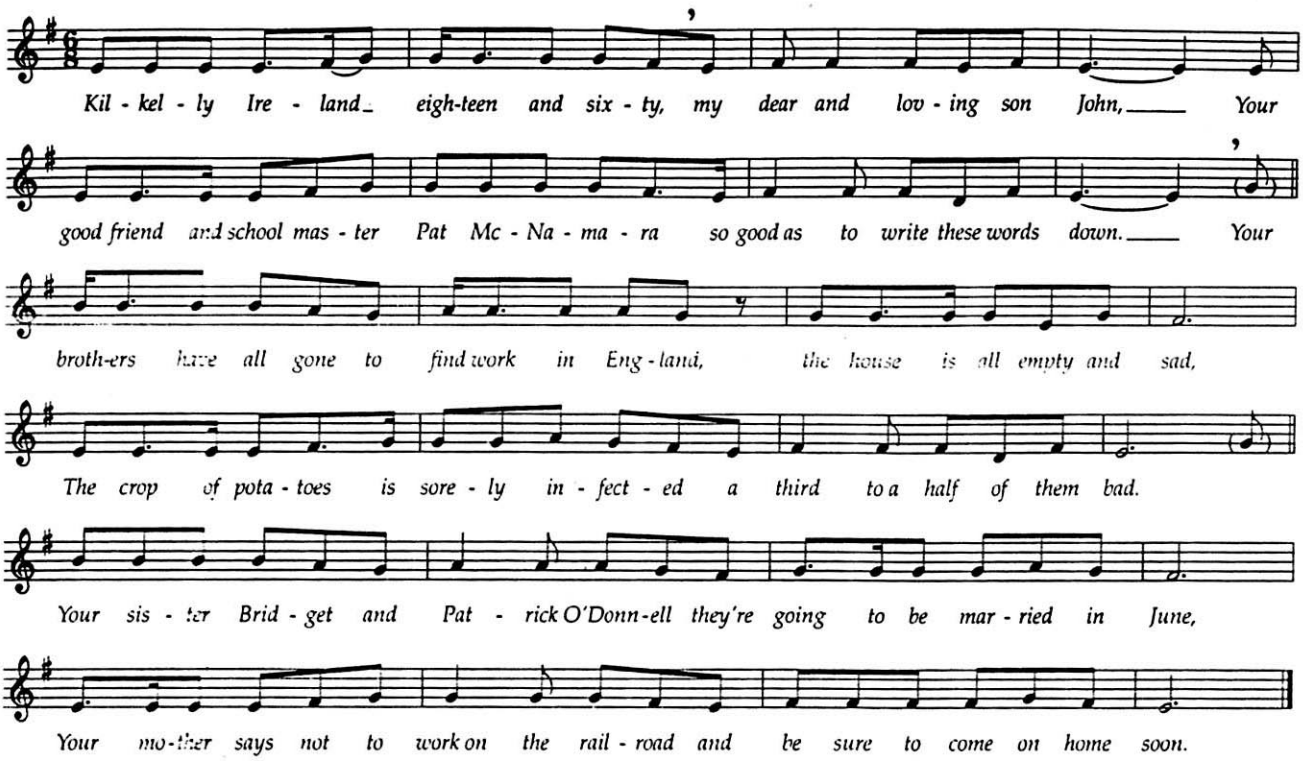
Two distinguished Irish immigration historians have made extensive and effective use of letters to and from immigrants: David Fitzpatrick's *Oceans of Consolation* and Kerby Miller's *Emigrants and Exiles*. Fitzpatrick's book also has a cassette, with actors reading the letters. It is very moving.

This activity has been a way for students to consider one kind of a letter: a periodic letter giving news of an individual and her/his family that is often sent at holiday season as a form of social history as well as social interaction What is unique about this form of communication? For some people such a letter is the only communication exchanged year after year between relatives, old friends or associates. It is an opportunity for students to talk with their families and with each other about how we keep in touch with one another. How has email changed communication history in the family?

The activity teaches students that letters are valuable social documents that tell us about the life of people in other times and places. Often people think that ordinary letters are not of any particular interest; yet, the day-to-day account of life is precisely what makes such letters important to social historians.

Teachers may want to use the postcard activity from *Irish Immigrant Life in Albany in 1852.*

KILKELLY



2 Kilkelly Ireland eighteen and seventy, my dear and loving son John,
Hello to your missus and to your four children and may they grow healthy and strong.
Michael has got in a wee bit of trouble I guess that he never will learn,
Because of the dampness there's no work to speak of and now we have nothing to burn.
Bridget is happy you named a child for her although she has six of her own,
You say you found work but you don't say what kind or when you will be coming home.

3 Kilkelly Ireland eighteen and eighty, dear Michael and John my sons.
I'm sorry to bring you the very sad news your dear old mother is gone.
We buried her down at the Church in Kilkelly, your brothers and Bridget were there,
You don't have to worry, she died very quickly, remember her in your prayers.
And it's so good to hear that Michael's returning, with money he's sure to buy land.
For the crop has been poor and the people are selling as fast as they can.

4 Kilkelly Ireland eighteen and ninety, my dear and loving son John
I suppose that I must be close on eighty, it's thirty years since you've gone.
Because of all the money you've sent me I'm still living out on my own,
Michael has built himself a fine house and Bridget's daughters are grown.
Thank you for sending your family pictures, they're lovely young women and men,
You say that you might ever come for a visit, what joy to see you again.

5 Kilkelly Ireland eighteen and ninety-two, my dear brother John,
I'm sorry I didn't write sooner to tell you that father is gone.
He was living with Bridget, she says he was happy and healthy down to the end,
Ah you should have seen him play with the grandchildren of Pat McNamara your friend.
And we buried him alongside of mother down at Kilkelly churchyard,
He was a strong and a feisty old man, considering his life was so hard.
And it's funny the way he kept talking about you, he called for you at the end,
Oh why don't you think about coming to visit, what joy to see you again.

Source: Private Collection of Peter Jones. Permission pending.

Who Was On the Jeanie Johnston?

BACKGROUND

The *Jeanie Johnston* (1847-1858) was the 19th century Irish emigrant ship that carried emigrants from Blennerville, Co. Kerry, (near the town of Tralee) to New York, Baltimore and Quebec. It was a three-masted bark. In December 1848 the *Jeanie Johnston* brought food and supplies to Ireland and returned with passengers to Baltimore.

This activity can be used in conjunction with *The Route of the Jeanie Johnston.*

RESOURCES

HANDOUTS

March 1849—Tralee to Baltimore Passenger List

An Emigrant Ship, Dublin Bay

ADDITIONAL READINGS

Fee, Elizabeth, Linda Shopes and Linda Zeidman, eds. *The Baltimore Book: New Views of Local History*. Philadelphia: Temple University Press, 1991.

George, Christopher. *Baltimore Close Up*. Charleston: Arcadia Press, 1998.

O'Malley, Mary, "A Craft Reborn," *The Irish Times.* Weekend (January 16, 1999), 15.

OBJECTIVES

Students will be able to:

Analyze and organize data related to ship passenger lists and draw conclusions.

Create materials that reflect the history of a family that arrived aboard the *Jeanie Johnston.*

Appreciate the importance of restoring historical artifacts, such as ships from the 19th century.

STANDARDS

SS 1:: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in the history of the United States and New York.

ELA 1: Students will read, write, listen, and speak for information and understanding.

ELA 2: Students will read, write, listen, and speak for literary response and expression.

Arts 1: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts. (Visual Arts)

Arts 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society. (Visual Arts)

PERFORMANCE INDICATORS

Interpret and analyze documents and artifacts related to significant developments and events in world history.

View history through the eyes of those who witnessed key events and developments in world history by analyzing their literature, diary accounts, letters, artifacts, art, music, architectural drawings, and other documents.

Interpret and analyze information from textbooks and nonfiction books for young adults, as well as reference materials, audio and media presentations, oral interviews, graphs, charts, diagrams, and electronic data bases intended for a general audience.

Make perceptive and well developed connections to prior knowledge.

Develop information with appropriate supporting material, such as facts, details, illustrative examples or anecdotes, and exclude extraneous material.

Write and present research reports, feature articles, and thesis/support papers on a variety of topics related to all school subjects.

Create their own stories, poems, and songs using the elements of the literature they have read and appropriate vocabulary.

Know and use a variety of sources for developing and conveying ideas, images, themes, symbols, and events in their creation of art.

Create art works that reflect a particular historical period of a culture.

DIMENSIONS OF LEARNING

INTELLECTUAL SKILLS

- acquire and organize thinking
- analytical thinking
- evaluate and connect evidence
- draw conclusions
- think rationally about content
- present information
- participate in interpersonal and group activities
- communicate results of research and projects
- gather information
- interpret information and data
- make decisions about process
- consult and interpret primary sources

MULTI-DISCIPLINARY APPROACHES

English Language Arts

Arts

MULTIPLE LEARNING ENVIRONMENTS

Visit restoration projects

LEARNING EXPERIENCES

1. Review the handouts to gain background information about the ships and their passengers. Ask students to examine the Blennerville-Baltimore passenger list and complete the chart below:

Ages	Number of Passengers
51-60	
41-50	
31-40	
21-30	
11-20	
6 mos-10	

What do students notice about the ages of the passengers? Design a chart or graph that expresses the percentage of passengers in each age group. Write a paragraph about the conclusions that you have drawn from your data about the age of the passengers in the *Jeanie Johnston.*

2. Make a chart of the different occupations represented by the passengers on the *Jeanie Johnston.* (A spinster is an unmarried woman who did not list an occupation.) Ask students to write a paragraph about the conclusions that they have drawn about the occupations of the passengers aboard the *Jeanie Johnston.* Is the data about age, family units and occupation what you would expect of people leaving Ireland in the winter of 1848?
3. Ask students to select one family unit and construct their family history, the story of their voyage on the *Jeanie Johnston* and their arrival in Baltimore in March 1849. What would they have found there? Illustrate the family's history with drawings, paintings, dolls, paper dolls, costumes, ship models, dioramas, plays, or videos.

ASSESSMENT OPTION

Ask students to write a story reflecting how it would feel to be a passenger on the *Jeanie Johnston.*

TEACHER REFLECTION

This activity can be tied to the project of rebuilding the 19th century emigrant ship, the *Jeanie Johnston,* in Blennerville near Tralee, Co. Kerry, that began in 1996. The project was part of a North-South cross-community program between Northern Ireland and the Republic of Ireland. The International Fund for Ireland and other sponsors created an opportunity for young people from both the Unionist and Nationalist communities in Northern Ireland. It also allowed for young people from urban Dublin, and rural Co. Kerry to work and live together at the boatyard at Blennerville.

A team of international craftsmen taught shipbuilding skills to the young men and women whose experience is recognized by Irish and British authorities. Some of the young boatbuilders were invited to be part of the *Jeanie Johnston's* maiden voyage to North America and its visits to several ports in Canada and the United States.

There is a second emigrant ship reconstruction going on in New Ross, Co. Wexford of the *Dunbrody* which was built for a New Ross merchant by an Irish shipbuilder in Canada. The *Dunbrody* was launched in Quebec in 1845. The project was initiated by the Kennedy Trust for an emigrant memorial center in New Ross. President John F. Kennedy's grandfather Patrick Kennedy left from New Ross in 1849 to go to Liverpool where he took the *Washington Irving* to America. The *Dunbrody* is scheduled to make its own historical journey to North America and then return to its New Ross port.

ADDITIONAL LEARNING EXPERIENCES

For younger students:

As a class, create a passenger list of all the students in the class, identifying age, occupation, personal goals, and specific destination.

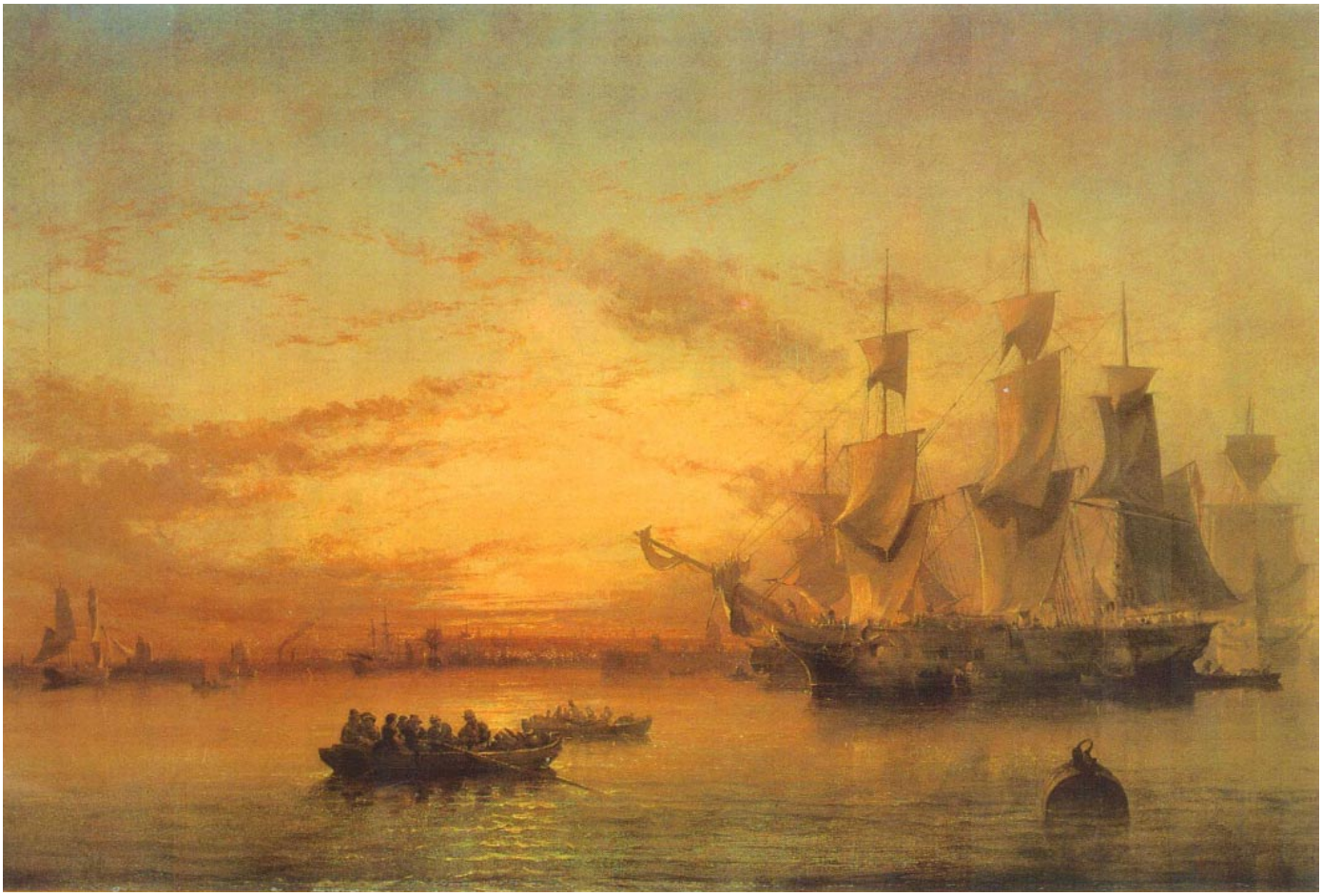
For advanced students:

Visit a site where woodworking, reconstruction, refinishing, and other restoration projects are being conducted.

March 1849—Tralee to Baltimore Passenger List

James Sullivan	24	Tailor
James Bailey	26	Mason
Catherine Bailey	20	Wife
Pat Bailey	2	Child
John Bailey	6mths	Infant
Catherine Sullivan	26	Spinster
Michael Cahillane	30	Labourer
John Lynch	36	Farmer
Johanna Lynch	30	Wife
John Lynch	2	Child
Johanna Lynch	3	Child
Pat Lynch	8mths	Infant
Pat Sullivan	40	Farmer
Newt Sullivan		Wife
John Sullivan	27	Labourer
Mary Sullivan	18	Spinster
Bridget Sullivan	7	Child
James Sullivan	8	Child
Jeremiah Sullivan	9	Child
Patrick [or Barth.?]	10	Child
William Sullivan	11	Child
Michael Sullivan	6mths	Infant
Daniel Lynch	6 mths	Infant
Patrick [or Barth.?] Fitzgerald	22	Servant
Johanna Sweeney	23	Servant
Peggy Griffin	24	Servant
Denis Lynch	25	Labourer
William Hanafin	30	Labourer
Mary Rice	33	Spinster
Thomas Rice	21	Servant
John Reidy	28	Smith
Michael Dooling	27	Cartwright
Thos. Dooling	24	Cartwright
Julia Dooling	20	Spinster
Edward Tangney	19	Labourer
Hanoria [name unclear]	18	Servant
Maurice Dooling		Labourer
John Corcoran	24	Smith
Daniel Harnett [or Hassett?]	28	Gentleman
Ellen Collins	14	Spinster
Thos. Kearney	21	Clerk
Pat Kearney	19	Gardener
Brian Connor	27	
Cabinetmaker		
Thos. Hussey	28	Shoemaker
Ellen Hussey	24	Wife
Hugh Falvey	29	Carpenter
Mary Lynch	16	Spinster
Thos. Dooling	33	Labourer
Francis Langford	40	Gentleman
Francis Langford	43	Farmer
Michael Teahan	46	Labourer
Timothy Neill	50	Farmer
Thomas Prendergast	57	Farmer
Dan Casey	37	Labourer
Michael Savage	28	Labourer
Pat Bryan [?]	19	Labourer
Mary McCarthy	40	Spinster
Pat Sullivan	43	Labourer
Catherine Hassett	31	Spinster
Callaghan McCarthy	34	Labourer
Daniel Foley	46	Cooper
Anne Foley	42	Wife
Mary Foley	19	Child
John Foley	14	Child
Anne Foley	13	Child
Daniel Foley	12	Child
Kate Foley		Child
Pat Foley	6mths	Infant
James Whelan	60	Labourer
Ellen Brown	40	Spinster
Pat Hanifan	31	Labourer
Dan Rahilly	32	Farmer
Hanoria Rahilly	24	Wife
Maurice Kelliher	29	Tailor
Daniel Dowd	29	Farmer
Peg Dowd	29	Wife
Mary Dowd	6mths	Infant
Mary Commane	26	Wife
John Commane	8	Child
Dan Mahoney	26	Smith
William Raymond	25	Clerk
Pat Foley	45	Cartwright
Michael Griffin	23	Shoemaker
John Dooling	24	Labourer
Maurice Foley	28	Carpenter
John Bergin[?]	29	Carpenter
Mary Barron [?]	40	Spinster
Mary Evans	41	Spinster
Denis Noonan[?]	26	Painter
Mary Noonan[?]	30	Dressmaker
Thos. Barrett	18	Servant

Bridget Mahoney	19	Spinster
Eliza Stack	31	Dressmaker
Herbert Raymond	28	Carpenter
Ellen Griffin	18	Spinster
Mary Kearney	22	Wife
Daniel Burns	26	Labourer
Catherine Brosnihan[?]	40	Spinster
Timothy Doyle	40	Clerk
Pat Hanifan	42	Labourer
Mary Regan	34	Widow
Daniel Moriarty	21	Farmer
[Unclear] Moriarty	19	Wife
Catherine Slattery	35	Widow
Denis Slattery	36	Farmer
Mary Slattery	32	Spinster
Margaret Slattery	41	Spinster
Florence Slattery	11	Child
Denis Slattery	29	Labourer
Ellen Leyne	39	Spinster
Dan Commane	40	Farmer[?]
Mary Commane	36	Wife
Edward Commane	12	Child
John Connor	29	Labourer
Eliza O'Leary	26	Widow
Mary O'Leary	01	Child
Jerry O'Leary	9	Child
Annie O'Leary	8	Child
John Scanlon	34	Farmer
Margaret Scanlon	30	Wife
Michael Scanlon	11	Child
Ellen Scanlon	7	Child
David Scanlon	6	Child
John Foley	25	Servant
Timothy Shanahan	38	Farmer
John Shanahan	40	Farmer
Denis Shanahan	42	Farmer
Dan Moriarty	50	Labourer
Ellen Clifford	51	Spinster
Bridget Howran[?]	40	Spinster
Catherine Martin	18	Spinster
Eliza Goggin	20	Spinster
Barthw Riordan	29	Farmer
Catherine Riordan	19	Wife
Pat Finn	17	Farmer
Julia Finn	15	Wife
Thos. Daly	36	Carpenter
Anne Daly	32	Wife
Daniel Donoghue	40	Farmer
Mary Donoghue	18	Spinster
Edw. Sweeney	40	Farmer
Mary Moore	30	Spinster
Pat Crimins	29	Farmer
Thos. Keane	28	Farmer
Thos. Lynch	27	Farmer
Julia Shea	26	Spinster



An Emigrant Ship, Dublin Bay, Sunset (1853)

Source: Edwin Hayes. *An Emigrant Ship, Dublin Bay, Sunset* (1853).
Used with permission of the National Gallery of Ireland.

The Route of the Jeanie Johnston

BACKGROUND

In this activity, students will study the voyage of the ship the *Jeanie Johnston*, to learn what it was like to sail the Atlantic as an emigrant in 1849. Emphasis in the activity is on understanding longitude and latitude and the significance of the Prime Meridian at Greenwich, England.

This activity can be used in conjunction with the activity *Who Was on the Jeanie Johnston?*

RESOURCES

ADDITIONAL READINGS

Sobel, Dava. *Longitude*. London: Fourth Estate, 1995.

OBJECTIVES

Students will be able to:

Explain why the discovery of longitude was important to navigation around the world.

Describe the work of John Harrison to develop the perfect clock for his "two clocks" solution to the problem of longitude.

Explain the significance of locating the Prime Meridian.

Create murals depicting the voyage of the *Jeanie Johnston* and the quest to discover longitude.

STANDARDS

SS 3: Students will use a variety of intellectual skills to demonstrate their understanding of the geography of the interdependent world in which we live—local, national, and global—including the distribution of people, places, and environments over the Earth's surface.

Arts 1: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

PERFORMANCE INDICATORS

Map information about people, places, and environments.

Understand the characteristics, functions, and applications of maps, globes, aerial and other photographs, satellite-produced images, and models.

Understand how to develop and use maps and other graphic representations to display geographic issues, problems and questions.

Present geographic information in a variety of formats, including maps, tables, graphs, charts, diagrams, and computer generated models.

DIMENSIONS OF LEARNING

INTELLECTUAL SKILLS

- analytical thinking
- gather information

. acquire and organize information

. conceptualize

MULTI-DISCIPLINARY APPROACHES

Arts

LEARNING EXPERIENCES

1. The Atlantic voyage of the *Jeanie Johnston* is an opportunity for students to think about the shipboard experience of Irish emigrants in 1849. As the students chart the progress of the Jeanie Johnston, they will discover that they are making use of two navigational measurements: longitude and latitude. How is each defined?
2. Map makers from the time of Ptolemy, the astronomer, mathematician and geographer who lived in Alexandria in the second century A.D., used the equator for the zero degree parallel of latitude. But there was no law of nature that fixed the zero degrees for latitude. Early maps place zero degree latitude in different locations including: Jerusalem, Rome, Paris, St. Petersburg, Philadelphia, and London (Sobel 3-4). Where is it now? Why? When was Greenwich Mean Time established?
3. Why was precisely locating a ship's position important to sailors? What did the loss of four English warships and some 2,000 men off the Scillies Islands in 1707 have to do with the passage of the Longitude Act of 1714 that established a *huge* prize of £20,000 for an accurate means to determine longitude?
4. Before longitude was determined, sailors used a method called *dead reckoning*, a term coined in 1613 to describe a way to estimate a ship's position. Sailors threw a log overboard and calculated how quickly a ship moved from that point (Sobel 13). In the 18th century there were two competing theories about how to determine longitude. One method called the lunar distance method involved studying the position of the moon and the stars and creating tables (Maskelyne's *Almanac* and *Requisite Tables*) that could translate the readings into measurements of longitude (Sobel).

   The other more successful method was the two clock theory, where a captain of a ship or the navigational officer would compare the time of the sun at its height registered on the ship's clock with a second clock that registered the time in the home port. Every hour of difference equaled fifteen degrees of longitude (Sobel 4-5). The challenge of the two clocks method was to construct a clock that would keep perfect time. In a quest that took forty years, the English clock maker John Harrison (1693-1776) built the perfect clock. What is the relationship between clocks and time?
5. With some understanding of longitude, ask students to take on the role of a ship's navigator and plot the daily course of the *Jeanie Johnston* across the Atlantic from Tralee, Co. Kerry to Baltimore, Maryland. The ship is a three-masted barque with four square sails. How many knot (nautical miles per hour) can the ship be expected to travel? Students can get information about the *Jeanie Johnston* from the website: http://www.jeaniejohnston.com.

   In two groups, ask students to paint pictures or murals of the voyage of the *Jeanie Johnston*, a voyage made possible by the work of John Harrison. A second group can make pictures or mural of the quest for a means to measure the longitude accurately.
6. An epigraph is a quotation on the title page of a book. In her study of the quest to discover longitude, Dava Sobel uses an epigraph to introduce every chapter. She chose a quotation from Mark Twain's *Life on the Mississippi* for Chapter I, "Imaginary Lines:" When I am playful I use the meridians of longitude and parallels of latitude for a seine and drag the Atlantic Ocean for whales." (A seine is a large net with sinkers used for fishing.) Twain's quote is fanciful, but students could use his fishing seine as a metaphor for gathering information about the course of the *Jeanie Johnston.* Write a response to Twain's epigraph describing how they used "the meridians of longitude and the parallels of latitude" as a way to locate the daily position of the *Jeanie Johnston* on her voyage across the Atlantic.

TEACHER REFLECTION

This activity is designed for use with the activity *Who was on the Jeanie Johnston?* While it was designed for students to use with their Limerick partners charting the voyage of the new *Jeanie Johnston,* other students can replicate the journey with information from the crossing produced by the partnership.

ADDITIONAL LEARNING EXPERIENCE

For advanced students:

Read Dava Sobel's *Longitude* and compare the approach to problem solving in the longitude quest with the approaches to the quest described in James Watson's *Double Helix. Longitude* has been made into a television program for *Arts and Entertainment* (A&E).

The Irish in New York City in 1855

BACKGROUND

In Hasia Dinar's essay, "The Most Irish City in the Union" in *The New York Irish*, she places the number of Irish who arrived in New York between 1847-1851 at 848,000 (of a total of 1.8 million emigrants). While many of the Irish only passed through New York on their way to other American cities, New York still became America's most Irish city. "Between 1845-1851 New York housed between 12 percent of America's Irish population. The U.S. census of 1850 counted 133,730 people (26 percent of the city's total population) born in Ireland, while the New York State census of 1855 reported 175,735 (27.9 percent of the city's population) born there." (Bayor, 91)

RESOURCES

HANDOUTS

Irish-Born, Manhattan and Annexed District

ADDITIONAL READINGS

Bayor, Ronald and Timothy J. Meagher, eds. *The New York Irish: Baltimore:* Johns Hopkins University Press, 1996. Table A2 pp. 552-553.

Glazer, Nathan and Daniel Patrick Moynihan, *Beyond the Melting Pot: The Negroes, Puerto Rican, Jews, Italians, and Irish of New York City.* Cambridge: MIT Press, 1963.

O'Gráda, Cormac. "New York's Famine Irish," *Black '47 and Beyond: The Great Irish Famine in History, Economy and Memory.* Princeton: Princeton University Press. 1999. pp. 114-121.

STUDENT LEARNING OBJECTIVES

Students will be able to:

Examine and explain census figures and settlement data to determine patterns and changes.

Interpret data to reflect emigration patterns in 1855.

STANDARDS

ELA 1: Students will read, write, listen, and speak for information and understanding.

ELA 3: Students will read, write, listen, and speak for critical analysis and evaluation.

SS 1:: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in the history of the United States and New York.

SS 2: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

SS 3: Students will use a variety of intellectual skills to demonstrate their understanding of the geography of the interdependent world in which we live—local, national, and global—including the distribution of people, places, and environments over the Earth's surface.

PERFORMANCE INDICATORS

Interpret and analyze documents and artifacts related to significant developments and events in world history.

Explain the importance of analyzing narratives drawn from different times and places to understand historical events.

DIMENSIONS OF LEARNING

INTELLECTUAL SKILLS

- analytical thinking
- evaluate and connect evidence
- observe and conclude
- inquire, question, probe
- draw conclusions
- consult and interpret databases
- interpret information and data
- consult and interpret primary sources
- make generalizations
- identify patterns and themes

MULTIPLE LEARNING ENVIRONMENTS

Visit historical societies, state libraries, Hall of Records, Census Bureau

LEARNING EXPERIENCES

1. In 1855, New York City was Manhattan without the boroughs. Ask students to look at Table A.2 which lists the number and percent of Irish living in each ward of the city in 1855 according to the 1855 New York State Census. Make a chart of the wards that rank the percentages from highest to lowest. Which three city wards had the highest percentage of Irish-born residents? Where were those wards?
2. On their chart, ask students to assign a color code to the wards with more than 40 percent Irish-born residents, more than 35 percent Irish-born residents, more than 30 percent Irish-born residents and more than 25 percent Irish-born residents.
3. On a map of New York for 1855 that shows the city wards, ask students to fill in the wards according to the color code. Ask students to write a paragraph expressing their conclusions about where in New York the Irish-born settled.
4. Using the New York State 1855 Census data, ask students to find out what is the population of Irish-born residents of their nearest city. Where did they live? Can you trace the settlement of the Irish on city maps of the time? Ask students to write a report about the Irish that identifies where the Irish lived using information from the census data.

ASSESSMENT OPTION

Use the census data to determine what social, governmental, and health problems would have resulted from living in the communities depicted on the handout *Irish-Born, Manhattan and Annexed District.*

TEACHER REFLECTION

Since there is data on the census table for 1865 and 1875, students can study the Irish settlement pattern over a 30-year period. What changes do they notice?

The part of the activity that asks students to study Irish settlement patterns in a nearby city and the activity titled *New York State Response to the Great Irish Famine* can be used together to begin to create a history of the Irish in the students' local region. Local Irish organizations have shown to be interested in such projects and can be counted on to provide a receptive audience for student findings.

ADDITIONAL LEARNING EXPERIENCE

For advanced students:

Using census data acquired from the Census Bureau, Historical Societies, libraries, or County Hall of Records, write an analysis of settlement patterns of the Irish in local areas.

Table A.2. Irish-born, Manhattan and Annexed District, 1855, 1865, 1875, by Ward

Ward	Area of Manhattan and Annexed District	1855		1865		1875	
		Total population	Irish-born population and percent of total	Total population	Irish-born population and percent of total	Total population	Irish-born population and percent of total
1st	Battery	13,486	6,207 (46.0)	9,852	4,080 (41.4)	14,298	5,025 (35.1)
2nd	South and East of City Hall	3,249	1,164 (35.8)	1,194	426 (35.7)	1,012	312 (30.8)
3rd	South and West of City Hall	7,909	2,283 (28.9)	3,367	1,179 (35.0)	2,874	740 (25.7)
4th	Near East River and Brooklyn Bridge	22,895	10,446 (45.6)	17,352	6,605 (38.1)	20,828	6,681 (32.1)
5th	Tribeca S. of Canal, nr. Hudson River	21,617	4,866 (22.5)	18,205	4,430 (24.3)	15,951	4,380 (27.5)
6th	North of City Hall, South of Canal	25,562	10,845 (42.4)	19,754	7,211 (36.5)	19,861	5,304 (26.7)
7th	East River and South of East Broadway	34,422	11,777 (34.0)	36,962	11,645 (31.5)	45,636	12,400 (27.2)
8th	So Ho, between Canal & Houston	34,052	7,210 (21.2)	30,098	5,133 (17.1)	32,465	5,313 (16.4)
9th	Greenwich Village	39,982	7,909 (19.7)	38,504	6,348 (16.5)	49,403	8,259 (16.7)
10th	East of the Bowery, North of Division	26,378	3,442 (13.0)	31,537	3,139 (10.0)	41,747	2,435 (5.8)
11th	South of East 14th near East River	52,979	9,291 (17.5)	58,953	7,178 (12.2)	63,855	5,578 (8.7)
12th	Northern Manhattan above 86th St.	17,656	5,831 (33.0)	28,259	5,967 (21.1)	60,510	11,492 (19.0)
13th	Near East River between Grand and Houston	26,597	4,965 (18.7)	26,388	4,259 (16.1)	34,013	4,207 (12.4)
14th	Near Old St. Patrick's Cathedral	24,754	8,961 (36.2)	23,382	7,322 (31.3)	26,453	7,102 (26.8)
15th	Washington Square	24,046	6,285 (26.1)	25,572	6,041 (23.6)	25,529	4,027 (15.8)
16th	Between 6th Ave. and Hudson River, 14th and 26th	39,823	11,572 (39.0)	41,972	10,196 (24.2)	48,235	10,434 (21.6)
17th	East of 4th Ave., South of East 14th	59,548	14,815 (24.9)	79,563	12,007 (15.1)	101,075	9,672 (9.6)
18th	North of E. 14th between 5th Ave. and East River	39,509	14,666 (37.1)	47,613	15,050 (31.6)	61,195	16,993 (27.8)
19th	East of 6th Ave. between 40th and 86th	17,866	6,320 (35.4)	39,945	10,309 (25.8)	118,727	25,153 (21.1)
20th	West Side between 26th and 40th	47,055	12,853 (27.3)	61,884	14,722 (23.8)	79,764	15,977 (20.0)
21st	East of 6th Ave. between East 26th and East 40th	27,914	8,287 (29.7)	38,669	10,502 (27.2)	58,831	16,275 (27.7)
22nd	West of Central Park, South of 86th St.	22,605	5,740 (25.4)	47,361	7,585 (16.0)	83,420	16,057 (19.2)
23rd	Southern Bronx, West of Bronx River	—	—	—	—	24,320	2,850 (11.7)
24th	North Bronx, West of Bronx River, North of Highbridge	—	—	—	—	11,874	2,418 (20.4)
Total		622,924	175,735 (28.2)	726,386	161,334 (22.2)	1,041,886	199,084 (19.1)

Sources: Census for the State of New York for 1855 (Albany, 1857), 110; *Census for the State of New York for 1865* (Albany, 1867), 130; *Census for the State of New York for 1875* (Albany, 1877), 37.

Note: Although the total number of Irish-born in Manhattan increased, the proportion of Irish-born in the more rapidly increasing total population dropped by an average of 10.1 percent. The Manhattan Irish were certainly less concentrated than ever before, nevertheless two East Side wards between East 14th Street and East 42nd Street recorded a modest increase of about 2 percent. This was accomplished despite a near doubling of the total population for this East Side district. Several long-established Irish neighborhoods continued to hold on as Irish enclaves despite experiencing declines. These included the lower Manhattan wards south of old St. Patrick's Cathedral: the First through Seventh and the Fourteenth wards. Overall the Irish were to be found throughout Manhattan in large numbers with the exception of the lower East Side.

Source: Ronald H. Bayor and Timothy J. Meadher eds., **The New York Irish**.
Baltimore: The Johns Hopkins University Press, 1996. Table A2, pp. 552-553.

Irish Stereotypes in Paddy Songs

BACKGROUND

Throughout the 19th century and early decades of the 20th century, factors such as war, economic dislocation, religious oppression, and poverty "pushed" millions of immigrants to leave their homelands and migrate to the United States. At the same time, freedom, peace, and economic opportunity "pulled" people to the new world.

The Great Irish Famine did not initiate Irish emigration; it accelerated it. Between 1856 and 1920 emigration from Ireland to the United States rose from approximately 50,000 per year to over 200,000 per year (3,590,200 Irish left Ireland (Miller 571)). In 1911, the population of Ireland was only about 4.4 million, about half its level on the eve of the Great Irish Famine. Most Irish came to the United States. Others went to countries of the British Empire, including Australia and Canada. Still others went to South America, principally to Argentina.

Many Irish viewed emigration as exile. The Irish language reflects that perception. Language shapes the way people think about themselves and define their experiences. In his book *Emigrants and Exile*, historian Kerby Miller explains the Irish language has no word for *emigrant*. The Irish word *deoraí* [DYOUR-ee], exile, is used to describe the emigrant; two other words *dithreabhach* [DEE-rouw-ach] and *dibeartach* [DEE-bart-ach], homeless one and banished one, are also used to describe one who has emigrated (Miller 105).

The reception of the Irish in the United States reinforced their experience of exile. They were called *Paddys* and were regarded by many not only as unwelcome, but as not quite human. Mainly unskilled laborers and servants, they crowded into urban slums. Political cartoons of the day stereotyped them as apelike, dirty, drunk, and lazy, living in shacks surrounded by swarms of children and pigs.

Competition for work, especially during periods of economic depression, pitted Irish laborers against other immigrant groups. Irish laborers, who built waterways including the Erie Canal in New York, the Enfield Canal in Connecticut, and the Blackstone Canal in Rhode Island, were often exploited. They were paid low wages and were exposed to dangerous conditions that led to injury or death.

After the Irish fought with great gallantry in the Civil War, their position in the United States improved. As conditions for the Irish got better, they could sing songs about their earlier days when they faced discrimination. This activity is about the songs that the Irish-Americans sang in response to early treatment in America.

Songs in this activity are of three different types. *Paddy Works on the Railway* is a folk ballad. Its author is anonymous. It has been transmitted by oral tradition and it exists in several different versions. *Paddy Fights with the Know-Nothings* is a broadside ballad. Usually anonymous, they circulated. Broadsides were printed on sheets which were usually sold for a penny. *Paddy Fights with the Know-Nothings* is in the New York Public Library's collection of broadsides. While there are broadsides on the *No Irish Need Apply* (see handouts) experience, the song that begins "I'm a decent boy" is a comic song called a music hall ballad; it was published in the form of sheet music. The author of the song was John F. Poole and it was associated with Tony Pastor, a popular comic singer of the day.

Teachers may want to refer to the activities *Ballads: Writing the Emigrant's Experience* and *Music of the Great Irish Famine.*

RESOURCES

HANDOUTS

No Irish Need Apply

Paddy's Fight With the Know-Nothings

Paddy Works on the Railway

Irish Immigrants in New Orleans

Irish Immigrants in New York City

Irish Immigrants in Philadelphia

ADDITIONAL READINGS

Coffey, Michael, ed. *The Irish in America.* New York: Hyperion, 1997.

Glazer, Nathan and Daniel Patrick Moynihan. *Beyond the Melting Pot: The Negroes, Puerto Ricans, Jews, Italians, and Irish of New York City.* Cambridge: MIT Press, 1963.

McCaffrey, Lawrence J. *The Irish Diaspora in America*. Bloomington: Indiana University Press, 1976.

Miller, Kerby. *Emigrants and Exiles: Ireland and the Irish Exodus to North America*. New York: Oxford, 1975.

Takaki, Ronald. *A Different Mirror: A History of Multicultural America.* Boston: Little Brown, 1993.

Thernstrom, Stephan. *The Other Bostonians: Poverty and Progress in the American Metropolis. 1880-1970.* Cambridge:

Williams, William H.A. '*Twas Only an Irishman's Dream: The Image of Ireland and the Irish in American Popular Song Lyrics, 1800-1920.* Urbana: University of Illinois Press, 1996.

Wright, Robert L. ed., *Irish Emigrant Ballads and Songs.* Bowling Green: University Popular Press, 1975. Cambridge: Harvard University Press, 1973.

CLASSROOM MATERIALS

Cassette player or piano/guitar

STUDENT LEARNING OBJECTIVES

Students will be able to:

Evaluate the lyrics of Irish songs and explain their meaning, particularly the portrayal of Irish immigrants.

Describe the problems facing Irish immigrants to the United States in the pre-Civil War period.

STANDARDS

SS 1:: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in the history of the United States and New York.

SS 2: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

Arts 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought. (Music)

Arts 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society. (Music)

ELA 1: Students will read, write, listen, and speak for information and understanding.

PERFORMANCE INDICATORS

Investigate the roles and contributions of individuals and groups to social, political, economic, cultural, scientific, technological, and religious practices and activities.

View history through the eyes of those who witnessed key events and developments in world history by analyzing music.

Interpret and analyze information depicted in song lyrics.

Use appropriate technical and socio-cultural terms to describe musical performances and compositions.

Identify from performances or recordings the cultural contexts of a further varied repertoire of folk, art, and contemporary selections from the basic cultures that represent the peoples of the world.

DIMENSIONS OF LEARNING

INTELLECTUAL SKILLS

. analytical thinking
. reflective thinking
. think rationally about content
. identify premises and rationale for points of view
. participate in group activities
. draw conclusions

MULTI-DISCIPLINARY APPROACHES

English Language Arts

Music

Arts

LEARNING EXPERIENCES

1. Ask students: What kinds of problems faced the Irish who emigrated to the United States during the period of the Great Irish Famine? If you were an historian interested in the problems of Irish immigrants, where would you go to look for the sources that you would need to tell their story? How can we the students, as historians, use these sources to piece together the immigrants' stories, the stories of ordinary people?

Ask students if music could be a good source of information about culture and attitudes of a particular time period. What current songs are really about current events, political issues, or comments on history? For example, are there songs about discrimination, pollution of the Earth and human rights? Ask students to bring in lyrics of songs that tell a story about history or current events.

2. Discuss the handout *No Irish Need Apply*. The title and the refrain of the song refer to the line that often appeared in want ads, listings that ended with the sentence, "No Irish Need Apply." What does the song about the Irishman from Ballyfadd who gave a beating to the author of the ad with the lines "No Irish Need Apply" suggest about how the post Civil War Irish felt about themselves? Were they prepared to be patient with discrimination?

3. Using the handouts, discuss the lyrics of Irish songs. (Share the Background information to give the students a picture of the times.) Divide students into small groups to analyze the lyrics and to discuss the questions on the handouts.

4. Sing the songs using piano, guitar, or background music. (See Teacher Reflection in this activity.)

ADDITIONAL LEARNING EXPERIENCES

This activity can be used with the handouts that describe Irish immigrant experiences in New York, Philadelphia, and New Orleans. Working in groups, ask students to read the passages, answer the questions, and discuss the Irish experience in those cities. How were they treated by native-born Americans? Why were the nativists fearful about immigrants? How did they react? Were immigrant experiences the same or did they vary from city to city?

ASSESSMENT OPTION

Write an essay that compares and contrasts the Irish immigrant experience as expressed in songs before and after the Civil War. What has changed?

TEACHER REFLECTION

This activity uses songs as examples of primary source documents that describe the lives of ordinary people in the past. Students can also discuss contemporary music (rock, reggae, and rap) as examples of popular culture and political commentary about discrimination.

When this activity was field tested with high school students, *Paddy Works on the Railroad* was sung to the traditional melody and *No Irish Need Apply* was sung to the tune of *Dear Old Donegal*. Students also found that *No Irish Need Apply* worked as a rap song.

The additional learning experience with the differentiated texts describing Irish immigrant experiences in New York, Philadelphia, and New Orleans was used. Students were startled to see that the Irish were considered expendable labor in New Orleans, and discussed why immigrants are viewed as threatening to native-born Americans.

During the field test, the domestic servant cartoons from the *Long Day's Journey into Night* activity were added. Students were particularly interested to hear that ads for domestic servants often invited African applicants but not Irish. In their discussion they decided it was Roman Catholicism, not race, that excluded the Irish.

Discussing the Irish experience with nativists who believed that the Irish could never become *real* Americans, students shared their impressions about how new immigrants are received today. While the days of the Know Nothing Party are gone, some Americans are hostile to newcomers. What causes such feelings? What would students say to someone who says immigrants can not be *real* Americans?

No Irish Need Apply

This is a music hall song written about 1865. There were other *No Irish Need Apply* songs circulating in oral tradition in the United States and Canada. Ballyfadd is a small town in County Wexford. The *Tribune*, Horace Greeley's strongly abolitionist New York City newspaper, publicized conditions in Ireland during the Great Irish Famine and helped raise money for relief. A spalpeen is a roving laborer who traveled with his spade in his hand. *Míle murther* [MEALA murther] means a thousand murders in the Irish language. A Donnybrook was a brawl named for a famous fight at the Donnybrook fair.

I'm a decent boy just landed from the town of Ballyfadd
I want a situation and I want it very bad.
I have seen employment advertised, "It's just the thing," said I.
But the dirty spalpeen ended with "No Irish Need Apply."
"Whoo," says I, "that is an insult, but to get the place I'll try,"
So I went to see the blackguard with his "No Irish Need Apply."
Some do think it is misfortune to be christened Pat or Dan,
But to me it is an honor to be born an Irishman.

I started out to find the house; I got there mighty soon.
I found the old chap seated; he was reading the *Tribune*,
I told him what I came for, when he in a rage did fly,
"No!" he says, "You are a Paddy, and no Irish need apply."
Then I gets my dander rising, and I'd like to black his eye
For to tell an Irish gentleman, "No Irish Need Apply."

I couldn't stand it longer so a-hold of him I took,
And I gave him such a beating as he'd get at Donnybrook,
He hollered "Míle Murther," and to get away did try,
And swore he'd never write again "No Irish Need Apply."
Well, he made a big apology; I told him then goodbye,
Saying, "When next you want a beating, write "No Irish Need Apply."

Source: E. Fowke and J. Glazer. *Songs of Work and Protest*. New York: Dover, 1973. pp. 525. Permission pending.

QUESTIONS

1. What is another word for *situation*?

2. Why was the "decent boy" angry when he read the advertisement?

3. How does he handle his problem with the man who wrote, *No Irish Need Apply*? What would be a better way to confront the man?

4. What is a stereotype? What are stereotypes about the Irish? What kinds of things do you see on Irish St. Patrick's Day cards?

5. Is this song an historical document? Why? Why not?

Paddy's Fight with the Know-Nothings

This is a post-Civil Was music hall song that refers to the signs No Irish Need Apply that discriminated against Irish looking for employment. The Know Nothings were members of a short-lived nativist political party whose anti-Irish and anti-Roman Catholic prejudice often led to mob violence.

Paddy mavourneen, ye have but one eye
The other is blackened all over wid' dye
Come, Paddy, now tell me where you've been tonight?
Be jabers, I've been in a very great fight.
Ye see 'twas them fellows that Know-Body Knows.
Gave me a black eye and most beautiful nose
And had it not been for a red-headed "mick,"
Be St. Patrick, they'd kill'd me in spite of my stick!

Chorus:
Paddy, my honey, what makes you blue
Somebody's been playing the devil with you!
Ah! Bridget, my darling, how can I look gay!
When the bloody "Know-Nothings" have carried the day.

Our party was thirty, all armed wid' big stick
Sure we'd knock 'em about like a thousands of bricks;
At the villains we went, we "brave men of the hod,"
An' I gave a big "Yankee" a belt in the gob.
"Wide Awake" was their war cry, from near and from far,
We answered their challenge wid' "Erin go bragh"
On my eye I then got a wee bit of a whack,
Which laid me right out on the broad of my back.

With sprigs of shelalahs so bravely we fought,
We'd belt them like blazes so all of them thought;
But the hard-fisted Yankees they bate us so swate,
That all of us Irishmen had to retrate.
Now I'll tell you one thing an' that you may note-
I'll keep far away from the place where they vote;
For I'll tell ye'se the truth, and it's no mistake-
We found the Know-Nothings were all Wide Awake!

Source: R.L. Wright. *Irish Emigrant Ballads and Songs*. Bowling Green University Press, 1975. pp. 517. Used with permission of the author and Bowling Green University Press.

QUESTIONS

1. Who have had the fight and who won?

2. Paddy talks about hods and bricks. What work did the Irishmen do?

3. Why do you think the Know Nothing motto was "Wide Awake?" What did they mean by "Wide Awake?"

4. Why does Paddy say he'll keep away from "the place where they vote?" Why did the Know Nothings fight the Irish at that place?

5. Why do the Irish answer the cry "Wide Awake" with "Erin-go-bragh?" (Ireland forever).

Paddy Works on the Railway

In eighteen hundred and forty-one,
I put my cord'roy breeches on,
I put my cord'roy breeches
to work upon the railway.
Chorus:
Fil-i-me-oo-re-ire-ay
Fil-i-me-oo-re-ire-ay
Fil-i-me-oo-re-ire-ay
To work upon the railway.

In eighteen hundred and forty two,
I left the old world for the new,
Bad cess to the luck that brought me through
To work upon the railway.
Chorus

In eighteen hundred and forty three,
'Twas then I met sweet Biddy Magee,
An elegant wife she's been to me,
While workin' on the railway.
Chorus

In eighteen hundred and forty four,
I landed on America's shore,
I landed on America's shore,
T work upon the railway.
Chorus

In eighteen hundred and forty five,
I found myself more dead than alive,
I found myself more dead than alive,
from working on the railway.
Chorus

In eighteen hundred and forty six,
The gang pelted me with stones and bricks,
Oh, I was in a hell of a fix,
From workin' on the railway.
Chorus

In eighteen hundred and forty seven,
Sweet Biddy she died and went to heaven,
If she left one child, she left eleven,
To work upon the railway.
Chorus

In eighteen hundred and forty eight,
I found myself at heaven's gate,
I found myself at heaven's gate,
From working on the railway.
Chorus

It's "Pat, do this!" and "Pat, do that!"
Without a stocking or cravat,
And nothing but an old straw hat,
To work upon the railway.
Chorus

Note: 1. "Bad cess to" is an Anglo-Irish expression that means "let evil befall." A cravat is a tie.

Irish Immigrants in New Orleans

The author of this article was sympathetic toward Irish immigrants. He felt they were being unfairly treated. Read the article and answer the questions:

1. How does the author describe conditions for Irish immigrants who are working on the canal in Louisiana in 1833 and their families?

2. In your opinion, is the treatment of the Irish in New Orleans related to anti-Irish prejudice? Explain your views.

A) "One of the greatest works now in progress here, is the canal planned to connect Lac Pontchartrain with the city of New Orleans. I only wish that the wise men at home who coolly charged the present condition of Ireland upon the inherent laziness of her population, could be transported to this spot. Here they subsist on the coarsest fare; excluded from all the advantages of civilization; often at the mercy of a hard contractor, who wrings his profits from their blood; and all this for a pittance that merely enables them to exist, with little power to save, or a hope beyond the continuance of the like exertion."

B) "Here too are many poor women with their husbands; I contemplated their wasted forms and haggard sickly looks, together with the close swamp whose stagnant air they were doomed to breathe, and fancied them, in some hour of leisure, calling to memory the green valley and the pure river of their distant home."

C) "At such works all over this continent the Irish are the laborers chiefly employed, and mortality amongst them is enormous. At present they are, where I have seen them working here, worse lodged than the cattle of the field; in fact, the only thought bestowed upon them appears to be, by what expedient the greatest quantity of labour may be extracted from them at the cheapest rate to the contractor. Slave labour cannot be substituted to any extent, being much too expensive; a good slave costs at this time two hundred pounds sterling, and to have a thousand such swept off a line of canal in one season, would call for prompt consideration."

D) "Christian charity and justice should suggest that the laborers ought to be provided with decent quarters, that sufficient medical aid should always be at hand, and above all, that the brutalizing, accursed practice of extorting extra labor by the stimulus of corn spirit should be wholly forbidden."

Source: F. Binder and D. Reimers. *The Way We Lived: Essays and Documents in American Social History, I.* Lexington, MA: Heath,1988. pp. 238-240. Permission pending. T. Powers. *Impressions of America During the Years 1833, 1834, and 1835. II.* London: R. Bently, 1836. pp. 238-244.

Irish Immigrants in New York City

This article is from the diary of George Templeton Strong, who lived in New York City. The diaries were written between 1838 and 1857. Read the article and answer the questions.

1. How does Mr. Strong describe the Irish in New York City?
2. In your opinion, should Mr. Strong be considered a nativist? Cite evidence to explain your view.

A) "It was enough to turn a man's stomach to see the way they were naturalizing this morning. Wretched, filthy, bestial-looking Italians and Irish, the very scum and dregs of human nature filled the office so completely that I was almost afraid of being poisoned by going in."

B) "We had some hard fighting yesterday in the Bloody Sixth War, and a grand no-property riot last night including a vigorous attack on the Roman Catholic Cathedral with brick bats and howls."

C) "Orders given to commence excavating. Ireland came to the rescue; twenty 'sons of toil' with prehensile paws supplied them by nature with evident reference to the handling of the spade and the wielding of the pickaxe and congenital hollows on the shoulder wonderfully adapted to make the carrying of the hod a luxury instead of a labor."

D) "Met a Know-Nothing procession moving uptown, as I traveled down Broadway to the meeting; a most emphatic demonstration. Solid column, eight or ten abreast, and numbering some two or three thousand, mostly young men marching in quick time. They looked as if they might have designs on St. Patrick's Cathedral, and I think the Irish would have found them ugly customers."

E) "Yesterday morning I was a spectator of a strange, weird, painful scene. Seeing a crowd on the corner, I stopped and made my way to a front place. The earth had caved in a few minutes before and crushed the breath out of a pair of ill-starred Irish laborers. They had just been dug out, and lay white and stark on the ground. Around them were a few men and fifteen or twenty Irish women, wives, kinfolk or friends. The women were raising a wild, unearthly cry, half song, wailing as a score of daylight Banshees. Now and then one of them would throw herself down on one of the corpses, or wipe some trace of defilement from the face of the dead man with her apron, slowly and carefully, and then resume her lament. It was an uncanny sound to hear. Our Irish fellow citizens are almost as remote from us in temperament and constitution as the Chinese."

Source: F. Binder and D. Reimers. *The Way We Lived: Essays and Documents in American Social History, I.* Lexington, MA: Heath,1988. pp. 240-241. A. Nevins and M. Thomas, eds. *The Diary of George Templeton Strong*. New York: Macmillan, 1952. I, 94, 177-178, 318. II, 197, 348. Permission pending.

Irish Immigrants in Philadelphia

In 1844, there were riots in Philadelphia. Read the passages below. In your opinion, are there examples of anti-Irish prejudice in these accounts of rioting in Philadelphia in 1844? Make a list and explain your views.

A) In 1844, anti-immigrant groups in Philadelphia approved a three-plank platform.

1-An extension of twenty-one years of the waiting period of naturalization.
2-the election of none but native-born Americans to public office.
3-the rejection of foreign interference in the social, political, and religious institutions of the country, especially the public schools.

B) Groups circulated a broadside complaining about new immigrants to the United States.

"The day must come, and, we fear, is not too far distant, when most of our offices will be held by foreigners—men who have no sympathy with the spirit of our institutions, who have done aught to secure the blessings they enjoy, and instead of governing ourselves, we shall be governed by men, many of whom, but a few short years previously, scarcely knew of our existence."

C) There were anti-Irish riots in the streets of Philadelphia. A company of Irish volunteer firefighters fought the rioters and one of the rioters died. An anti-immigrant organization issued this declaration:

"The bloody hand of the Pope has stretched forth to our destruction. Now we call on our fellow-citizens, who regard free institutions, whether they be native or adopted, to arm. Our liberties are to be fought for—let us not be slack in our preparation."

D) The next day a fire set by anti-Irish rioters destroyed St. Augustine's Roman Catholic Church and the Governor of Pennsylvania declared military rule (martial law). More than 2,000 state troops patrolled the streets of Philadelphia. The commending officer announced: "Order must be restored, life and property rendered secure. The idle, the vicious, the disorderly must be curbed and taught to understand and to respect the supremacy of the law and, if they do not take warning, on their own heads be the consequences."

Source: M. Feldberg. *The Turbulent Era: Riot and Disorder in Jacksonian America*. New York: Oxford University Press. Permission pending. F. Binder and D. Reimers. *The Way We Lived: Essays and Documents in American Social History, I.* Lexington, MA: Heath,1988. pp. 225-238. Peter Gray. *The Irish Famine*. New York: Harry Abrams, 1995. pp. 150. Permission pending.

Lyddie:
The Irish in New England Mill Towns

BACKGROUND

Nineteenth century Irish immigrants were not welcomed in New England cities, where want ads often carried the words "No Irish Need Apply." The Irish were poor and they crowded into city tenements. American workers disliked the Irish because they were willing to work for cheaper wages. The Irish also were suspect because they were Roman Catholic. The height of anti-Catholic nativism was reached early in the century in 1831 when a mob burned an Ursuline convent in Charlestown, Massachusetts.

This activity is designed to extend the discussion of the popular young adult historical novel *Lyddie* by Katherine Paterson. It is the story of a young girl who goes to work in the mills of Lowell, Massachusetts, so that she can reunite her family. Her experiences in that mill include working with Irish immigrants and overcoming her prejudice about them.

RESOURCES

HANDOUTS

The Streets of New York

ADDITIONAL READINGS

Curtis, L. Perry. *Apes and Angels: The Irishman in Victorian Caricature*. Washington: Smithsonian Institution Press, 1971.

Murphy, Maureen. "Bridget and Biddy: Images of the Irish Servant Girl in *Puck* (1880-1890)," in Charles Fanning, ed. *New Perspectives on the Irish Diaspora*. Carbondale: Southern Illinois University Press, 2000.

CLASSROOM MATERIALS

Copies of *Lyddie* by Katherine Paterson

STUDENT LEARNING OBJECTIVES

Students will be able to:

Define *stereotype* and describe to the portrayal of Irish stereotypes in the novel *Lyddie*.

Analyze anti-Irish stereotypes in 19th century Irish immigrant cartoons.

STANDARDS

SS 2: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

ELA 1: Students will read, write, listen, and speak for information and understanding.

PERFORMANCE INDICATORS

Gather and interpret information from children's reference books, magazines, textbooks, electronic bulletin boards, audio and media presentations, oral interviews, and from such sources as charts, graphs, maps, and diagrams.

Select information appropriate to the purpose of their investigation and relate ideas from one text to another.

Relate new information to prior knowledge and experience.

Explore narrative accounts of important events from world history to learn about different accounts of the past to begin to understand how interpretations and perspectives develop.

Study about different world cultures and civilizations focusing on their accomplishments, contributions, values, beliefs, and traditions.

DIMENSIONS OF LEARNING

INTELLECTUAL SKILLS

- acquire and organize information
- analytical thinking
- evaluate and connect evidence
- view information from a variety of perspectives
- draw conclusions

MULTI-DISCIPLINARY APPROACHES

English Language Arts

LEARNING EXPERIENCES

Ask students:

1. What is a stereotype? (It is a printing term for a plate made from a mold, something that can be repeated without variation. The term is commonly used to describe characteristics attributed to a group, usually negative, without considering the individual features of its members.) What are some stereotypes about teenagers? Why do people use stereotypes? Do you think stereotypes are fair? What are some of the dangers of stereotyping people? (Note: Do not ask students to describe specific stereotypes as it may perpetuate them or encourage debates about their derivation. Emphasis should be on the harm that stereotyping can do, and on the message that people are individuals with unique traits and characteristics.)
2. Distribute the handout *The Streets of New York*. Look at the cartoon of a group of Irish living in what was called a shanty town. (*Shanty* is Irish for old house.) What are some negative stereotypes in the cartoon? What negative stereotypes does the cartoon share with description of the Irish in *Lyddie*?
3. How does Paterson develop the character of Brigid in *Lyddie*? What was Brigid like when she arrived at the mill? What did she learn from Lyddie? What did Lyddie learn from her? How does Paterson treat the nineteenth century stereotypes of the Irish in Lyddie? When Brigid comes and finds the work hard, Lyddie says, "They be such fools, those Irish." Does her opinion change? Use examples from the text. Describe their friendship.

ASSESSMENT OPTION

Identify three stereotypes and fill in the chart below citing the text for each of your examples.

STEREOTYPE ABOUT THE IRISH	CITATION IN LYDDIE

Then write a paragraph about the impact of stereotypes on the lives of Irish immigrants.

TEACHER REFLECTION

In field tests, this activity has led to further discussion and to written assignments about the way negative stereotypes adversely affect the development of communities. Students considered whether there are common elements in the stereotypes that immigrants suffer. See also the activity *Irish Stereotypes in Long Day's Journey Into Night*.

Source: "The Streets of New York," *Puck*. Maureen Murphy. Great Irish Famine Committee. Private Collection.