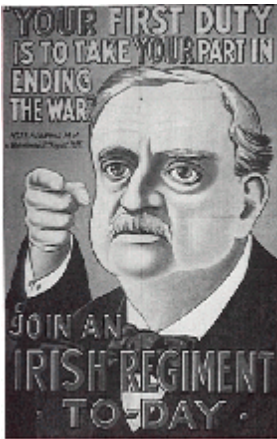


Ireland and World War 1

Opposing views



Recruitment posters, the one on the left showing John Redmond encouraging Irishmen to join the British army.

(Left) R. Rees & A.M. Hodge, *Union to Partition. Ireland 1800-1921*, Colourpoint Press, Newtownards, 1995, p. 63

(Right) T. Rea & J. Wright, *Ireland. A Divided Ireland*, Oxford, OUP, 1998, p. 19.

James Connolly's Irish Citizen Army on parade outside Liberty Hall, the head office of the Irish Transport Workers Union - note the banner on the building.

T. Rea & J. Wright, *Ireland. A Divided Ireland*, Oxford, OUP, 1998, p. 23

John Redmond *'The interests of Ireland are at stake in this war. I say to you - go fight in defence of freedom and of religion in this war.'*

Edward Carson: *Our country and our Empire are in danger. I say to our Ulster Volunteers - go and save our country.'*

Arthur Griffith: *Ireland is not at war with Germany. England is at war with Germany. We are Irish nationalists and the only duty we can have it to stand for Ireland's interests.'*

James Connolly: *'We serve neither King nor Kaiser. Working people should be fighting the wealthy employers rather than each other.'*

R. Rees & A.M. Hodge, *Union to Partition. Ireland 1800-1921*, Colourpoint Press, Newtownards, 1995, p. 41

R. Rees & A.M. Hodge, *Union to Partition. Ireland 1800-1921*, Colourpoint Press, Newtownards, 1995, p.42



Painting: The Ulster Division at the Battle of the Somme, 1 July 1916.

R. Rees & A.M. Hodge, *Union to Partition. Ireland 1800-1921*, Colourpoint Press, Newtownards, 1995, p. 53



The Easter Rising, 1916: Patrick Pearse, outside the GPO in Dublin, sticking up the Proclamation of the Irish Republic.

R. Rees & A.M. Hodge, *Union to Partition. Ireland 1800-1921*, Colourpoint Press, Newtownards, 1995, p. 45

Ireland and World War 1

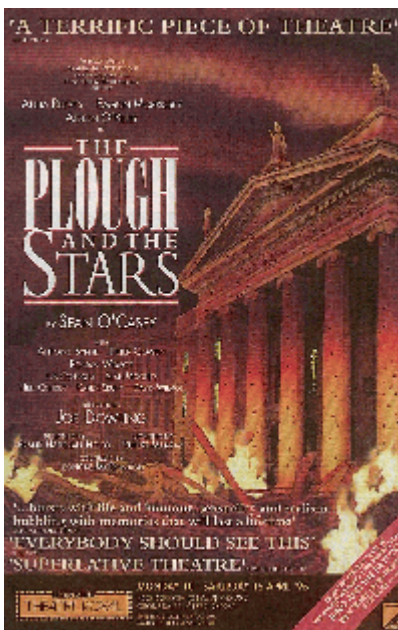
The Easter Rising, 1916, and conscription, 1918



An artist's impression of the scene inside the General Post Office, Dublin, at the height of the Easter Rising, just before the surrender. Patrick Pearse stands (hatless and holding a revolver) on the left of the stretcher, where James Connolly lies wounded.

The artist has caught the 'romance' of the occasion in heroic style.

Compare this visual impression with Sean O'Casey's description below.



In the sky the flames were soaring higher, till the heaven looked like a great ruby hanging from God's ear. Now it was above them [Volunteers] locking away the roof from over their heads, and they were too weary to go on trying to put it out. Their faces were chipped into bleeding jaggedness by splinters flying from shattered stones and brick ... their leaders, before a wall of flame, standing dignified among them, already garlanded for death. They had helped God to rouse up Ireland.

Sean O'Casey never took part in the Easter Rising. He reckoned that the leaders of the Irish Volunteers had not the interests of the workers at heart. He bitterly resented Connolly bringing out the Citizen Army in what O'Casey regarded as an irrelevant revolt. During the Rising he roamed the streets and left this vivid writer's account of the destruction of the GPO.

Michael Hodges, *Ireland. From Easter Uprising to Civil War*, Batsford, London, 1987, p. pp 23, 47.

O'Casey's reservations about the Rising were also powerfully expressed in his play *The Plough and the Stars*. The audience jeered and rioted when it was first produced in Dublin in 1926, angered by the appearance of the Citizen Army flag alongside a prostitute in a pub, and by O'Casey's refusal to mythologise the rebel leaders.

Reproduced in T. Rea & J. Wright, *Ireland. A Divided Ireland*, Oxford, OUP, 1998, p. 32.



Sinn Fein anti-conscription propaganda, 1918. The poster on the right parodies an earlier recruiting poster. The postcard on the left is called 'The first Irish conscript'.

(Left) V. Kelly et al., *Divided Island*, Colourpoint Press, Newtownards, 1996 p. 54.

(Right) R. Rees & A.M. Hodge, *Union to Partition. Ireland 1800-1921*, Colourpoint Press, Newtownards, 1995, p. 72.



Ireland and World War 1

Opposing views - questions

1. Look at the recruitment posters.
What emotions and feelings are they appealing to? 3
2. Look at the language used by John Redmond, Edward Carson, Arthur Griffith and James Connolly.
 - (a) *What words or phrases are used to gain support for the war? Explain their importance.* 4
 - (b) *What words or phrases are used to oppose the war? Explain their importance.* 4
3. Look at the paintings of the Battle of the Somme and Patrick Pearse.
Explain the different actions of the Ulster Unionists and Irish Republicans in 1916. 4
4. Compare the artist's impression with Sean O'Casey's account of the scene inside the GPO in Dublin.
In what ways are they similar and different? 4
5. Compare the anti-conscription posters with the recruitment posters.
Explain how and why they are so different. 6

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