

# 19th Century Political Cartoons

## **19th Century Political Cartoons: A Visual History of Power and Persuasion**

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Abstract: This article explores the rich and influential world of 19th-century political cartoons, examining their methodologies, artistic approaches, and significant impact on shaping public opinion and political discourse. We delve into the techniques used by cartoonists to convey complex political messages, analyze the recurring themes and symbols, and consider the socio-cultural context in which these powerful images were created and consumed.

### **1. The Rise of 19th Century Political Cartoons: A Visual Voice for the Masses**

The 19th century witnessed a dramatic expansion of literacy and print media, creating fertile ground for the flourishing of political cartoons. Before the widespread adoption of photography, these cartoons were a primary means of disseminating political viewpoints and shaping public perception. Unlike lengthy political treatises, 19th century political cartoons offered immediate visual impact, capable of reaching even a largely illiterate population. Their accessibility made them potent tools for both supporting and challenging the status quo. The rise of mass-circulation newspapers and magazines, such as *Punch* in Britain and *Harper's Weekly* in the United States, provided crucial platforms for these potent visual narratives.

### **2. Methodologies and Artistic Approaches in 19th Century Political Cartoons**

Cartoonists of the 19th century employed a range of artistic methodologies to convey their messages

effectively. Caricature, the exaggeration of physical features to create a humorous or satirical effect, was a cornerstone of the genre. By exaggerating the features of political figures, cartoonists could easily convey their opinions about their character and policies. For example, a politician known for their stubbornness might be depicted with an oversized head or donkey-like ears.

Another key technique was the use of allegory and symbolism. Animals, objects, and mythological figures were frequently employed to represent political entities or ideologies. The lion often symbolized Britain, the eagle the United States, and the serpent could represent treachery or deceit. These symbolic representations provided a shorthand for understanding complex political issues, making 19th century political cartoons readily accessible even to those with limited political knowledge.

Visual metaphors also played a vital role. A sinking ship could represent a failing government, while a rising sun could symbolize hope and progress. These visual metaphors added layers of meaning and enhanced the satirical effect of the cartoons. The use of typography also played a crucial role – bold lettering, specific fonts, and the placement of text within the image all contributed to the overall message.

### **3. Recurring Themes and Symbols in 19th Century Political Cartoons**

Several recurring themes dominated 19th-century political cartoons. The rise of industrialization and its social consequences was a frequent subject, with cartoons depicting the plight of workers, the growth of cities, and the widening gap between the rich and the poor. The expansion of imperialism provided ample material, with cartoons showcasing colonial conquests, the exploitation of resources, and the clash of cultures. Social reform movements, such as the fight for women's suffrage and the abolition of slavery, were also frequently depicted, using cartoons as a platform to advocate for change and challenge prevailing social norms.

Political cartoons also frequently addressed political corruption, using satirical imagery to expose the misdeeds of politicians and government officials. The theme of national identity and patriotism was also pervasive, particularly during times of war or national crisis. These cartoons fostered a sense of national unity, but could also be used to scapegoat minority groups.

### **4. National Variations in 19th Century Political Cartoons**

While many common themes and techniques were shared across nations, distinct national styles emerged in 19th-century political cartoons. British cartoons, exemplified by the work published in *Punch*, often showcased a more refined and witty style, employing subtle satire and wordplay. American cartoons, in contrast, tended towards a bolder and more overtly satirical approach, reflecting the nation's dynamic and often contentious political landscape. The stylistic differences reflected not only artistic preferences but also the distinct political cultures and social contexts of each nation. Understanding these national variations is key to interpreting the nuances of 19th-century political cartoons.

## **5. The Impact of 19th Century Political Cartoons: Shaping Public Opinion and Political Discourse**

19th century political cartoons were incredibly influential in shaping public opinion and political discourse. Their accessibility and immediate visual impact made them far more effective than written political commentary for many members of the population. They functioned as powerful forms of propaganda, both supporting and opposing various political causes. They could sway public opinion on crucial issues, rally support for specific policies, and discredit political opponents. By framing complex issues in a simple, memorable way, these cartoons helped to simplify political debates and make them accessible to a wider audience. Consequently, they played a crucial role in mobilizing public support for social reform, influencing electoral outcomes, and contributing to significant political shifts during the era. Their impact was particularly profound during moments of great social and political change, like the periods of revolution and reform across Europe and the fight over slavery in America.

## **6. The Legacy of 19th Century Political Cartoons**

The legacy of 19th-century political cartoons extends far beyond their historical context. The techniques and approaches developed during this era continue to influence political cartooning today. The use of caricature, allegory, symbolism, and visual metaphor remains central to the genre. The enduring power of these visual narratives highlights the capacity of images to convey complex political messages and shape public opinion, demonstrating that the fundamental principles of effective visual communication, established by 19th-century cartoonists, are timeless. Studying 19th century political cartoons provides crucial insight into the interplay between art, politics, and public opinion, offering valuable lessons for understanding the power of visual communication in the modern world.

Conclusion:

19th-century political cartoons represent a fascinating and vital chapter in the history of visual communication. Their impact on shaping public opinion, influencing political discourse, and reflecting the social and cultural context of the time cannot be overstated. By analyzing their methodologies, artistic approaches, and recurring themes, we gain a deeper understanding not only of the specific historical events they depicted but also of the enduring power of visual rhetoric to shape our understanding of the world. Studying these cartoons provides valuable insights into the past and offers crucial lessons for understanding the role of visual media in contemporary society.

FAQs:

1. What were the most popular publications that featured 19th-century political cartoons? Punch (UK), Harper's Weekly (USA), Le Charivari (France) were among the most influential.

2. Who were some of the most famous 19th-century political cartoonists? Thomas Nast (USA), John Tenniel (UK), Honoré Daumier (France) are prominent examples.
3. How did 19th-century political cartoons differ from those of previous centuries? The rise of mass-circulation newspapers and literacy enabled a far wider audience to access and understand them, vastly increasing their influence.
4. What role did political cartoons play in the abolitionist movement? They were crucial in raising awareness about slavery's brutality and garnering support for abolition. Thomas Nast's depictions of the Ku Klux Klan are a prime example.
5. How did 19th-century political cartoons reflect social and class divisions? They often depicted the struggles of the working class, the excesses of the wealthy, and the growing inequalities of industrial society.
6. Were 19th-century political cartoons always unbiased? Absolutely not. They were often highly partisan, reflecting the viewpoints of the publication or the cartoonist themselves.
7. What techniques did cartoonists use to make their work memorable? Exaggeration, symbolism, allegory, strong lines, and memorable characters were key to their effectiveness.
8. How did technology influence the creation and distribution of 19th-century political cartoons? The development of lithography allowed for mass production, greatly increasing their reach.
9. What is the lasting impact of 19th-century political cartoons on contemporary political cartoons? Many techniques and approaches used then, like caricature and symbolism, are still prevalent in modern political cartoons.

#### Related Articles:

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3. "The Visual Rhetoric of 19th-Century American Political Cartoons": Analyzes the techniques and strategies employed by American cartoonists to effectively convey their political messages, focusing on the use of symbolism and allegory.
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5. "A Comparative Study of 19th-Century Political Cartoons in Britain and the United States": Compares and contrasts the styles, themes, and approaches employed by cartoonists in both countries, highlighting national differences in political culture.

6. "The Role of Humor and Satire in 19th-Century Political Cartoons": Explores the use of humor and satire as effective tools for critiquing political power and shaping public opinion.
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8. "The Representation of Race and Ethnicity in 19th-Century Political Cartoons": Analyzes how racial and ethnic minorities were depicted in 19th-century political cartoons, highlighting biases and stereotypes.
9. "The Legacy of 19th-Century Political Cartoons in Contemporary Political Discourse": Explores the continued relevance of 19th-century cartooning techniques and themes in contemporary political cartooning and visual media.

**19th century political cartoons:** *Thomas Nast* John Chalmers Vinson, 2014 Included in this book are more than 150 examples of Nast's work which, together with the author's commentary, recreate the life and pattern of artistic development of the man who made the political cartoon a respected and powerful journalistic form.

**19th century political cartoons: Thomas Nast** Fiona Deans Halloran, 2013-01-01 Thomas Nast (1840-1902), the founding father of American political cartooning, is perhaps best known for his cartoons portraying political parties as the Democratic donkey and the Republican elephant. Nast's legacy also includes a trove of other political cartoons, his successful attack on the machine politics of Tammany Hall in 1871, and his wildly popular illustrations of Santa Claus for Harper's Weekly magazine. In this thoroughgoing and lively biography, Fiona Deans Halloran interprets his work, explores his motivations and ideals, and illuminates the lasting legacy of Nast's work on American political culture--

**19th century political cartoons: The Art of Controversy** Victor S Navasky, 2013-04-09 A lavishly illustrated, witty, and original look at the awesome power of the political cartoon throughout history to enrage, provoke, and amuse. As a former editor of The New York Times Magazine and the longtime editor of The Nation, Victor S. Navasky knows just how transformative—and incendiary—cartoons can be. Here Navasky guides readers through some of the greatest cartoons ever created, including those by George Grosz, David Levine, Herblock, Honoré Daumier, and Ralph Steadman. He recounts how cartoonists and caricaturists have been censored, threatened, incarcerated, and even murdered for their art, and asks what makes this art form, too often dismissed as trivial, so uniquely poised to affect our minds and our hearts. Drawing on his own encounters with would-be censors, interviews with cartoonists, and historical archives from cartoon museums across the globe, Navasky examines the political cartoon as both art and polemic over the centuries. We see afresh images most celebrated for their artistic merit (Picasso's *Guernica*, Goya's *Duendecitos*), images that provoked outrage (the 2008 Barry Blitt *New Yorker* cover, which depicted the Obamas as a Muslim and a Black Power militant fist-bumping in the Oval Office), and those that have dictated public discourse (Herblock's defining portraits of McCarthyism, the Nazi periodical *Der Stürmer*'s anti-Semitic caricatures). Navasky ties together these and other superlative genre examples to reveal how political cartoons have been not only capturing the zeitgeist throughout history but shaping it as well—and how the most powerful cartoons retain the ability to shock, gall, and inspire long after their creation. Here Victor S. Navasky brilliantly illuminates the true power of one of our most enduringly vital forms of artistic expression.

**19th century political cartoons: The Art of Ill Will** Donald Dewey, 2008-10 Featuring over 200 illustrations, this book tells the story of American political cartoons. From the colonial period to contemporary cartoonists like Pat Oliphant and Jimmy Margulies, this title highlights these artists' uncanny ability to encapsulate the essence of a situation and to steer the public mood with a single

drawing.

**19th century political cartoons: Latin America in Caricature** John J. Johnson, 2013-12-06 "Not many readers will thank the author as he deserves, for he has told us more about ourselves than we perhaps wish to know," predicted *Latin America in Books of Latin America in Caricature*—an exploration of more than one hundred years of hemispheric relations through political cartoons collected from leading U.S. periodicals from the 1860s through 1980. The cartoons are grouped according to recurring themes in diplomacy and complementing visual imagery. Each one is accompanied by a lengthy explanation of the incident portrayed, relating the drawing to public opinion of the day. Johnson's thoughtful introduction and the comments that precede the individual chapters provide essential background for understanding U.S. attitudes and policies toward Latin America.

**19th century political cartoons: Best Editorial Cartoons of the Year** Charles Brooks, 2002

**19th century political cartoons: Drawn & Quartered** Stephen Hess, Sandy Northrop, 1996 This book belongs on the reference shelf of anyone interested in the interplay between cartoons, politics, and public opinion. It provides the reader a historic framework in which to understand the cartoons' meaning and significance.

**19th century political cartoons: Complete Works** William Makepeace Thackeray, 1886

**19th century political cartoons: Compendium of the Impending Crisis of the South** Hinton Rowan Helper, 1860 This book condemns slavery, by appealed to whites' rational self-interest, rather than any altruism towards blacks. Helper claimed that slavery hurt the Southern economy by preventing economic development and industrialization, and that it was the main reason why the South had progressed so much less than the North since the late 18th century.

**19th century political cartoons: Artist of Wonderland** Frankie Morris, 2005 Best known today as the illustrator for Lewis Carroll's Alice books, John Tenniel was the Victorian era's chief political cartoonist. This extensively illustrated book is the first to draw almost exclusively on primary sources in family collections, public archives, and other depositories. Frankie Morris examines Tenniel's life and work, producing a book that is not only a definitive resource for scholars and collectors but one that can be easily enjoyed by everyone interested in Victorian life and art, social history, journalism and political cartoons, and illustrated books. In the first part of the book, Morris looks at Tenniel the man. From his sunny childhood and early enthusiasm for sports, theater, and medievalism to his flirtation with high art and fifty years in the close brotherhood of the London journal *Punch*, Tenniel is shown to have been the sociable and urbane humorist revealed in his drawings. According to his countrymen Tenniel's work--and his *Punch* cartoons in particular--would embody for future historians the trend and character of Victorian thought and life. Morris assesses to what extent that prediction has been fulfilled. The biography is followed by three parts on Tenniel's work, consisting of thirteen independent essays in which the author examines Tenniel's methods and his earlier book illustrations, the Alice pictures, and the *Punch* cartoons. She addresses such little-understood subjects as Tenniel's drawings on wood, his relationship with Lewis Carroll, and his controversial Irish cartoons, and inquires into the salient characteristics of his approximately 4,500 drawings for books and journals. For lovers of Alice, Morris offers six chapters on Tenniel's work for Carroll. These reveal demonstrable links with Christmas pantomimes, *Punch* and *Judy* shows, nursery toys, magic lanterns, nineteenth-century grotesques, Gothic revivalism, and social caricatures. In five probing studies, Morris demonstrates how Tenniel's cartoons depicted the key political questions of his day--the Eastern Question, which brought into opposition the great rivals Gladstone and Disraeli; trade-union issues and franchise reform; Irish resistance to British rule; and Lincoln and the American Civil War--examining their assumptions, devices, and evolving strategies. An appendix identifies some 1,500 unmonogrammed drawings done by Tenniel in his first twelve years on *Punch*. The definitive study of both the man and the work, *Artist of Wonderland* gives an unprecedented view of the cartoonist whose adroit adaptations of elements from literature, art, and above all the stage succeeded in mythologizing the world for generations of Britons. Not for sale in the British Commonwealth except Canada Available in the British Commonwealth, excluding

Canada, from Lutterworth Press

**19th century political cartoons: Classics in the Modern World** Lorna Hardwick, Stephen Harrison, 2013-10 *Classics in the Modern World* explores the features and implications of a 'democratic turn' in modern perceptions of the ancient world. Exploring the relationship between Greek and Roman ways of thinking and modern definitions of democratic practices and approaches, it enables a wider re-evaluation of the role of classics in the modern world.

**19th century political cartoons: Cartooning China** Amy Matthewson, 2022-03-17 This book explores the series of cartoons of China and the Chinese that were published in the popular British satirical magazine *Punch* over a sixty-year period from 1841 to 1901. Filled with political metaphors and racial stereotypes, these illustrations served as a powerful tool in both reflecting and shaping notions and attitudes towards China at a tumultuous time in Sino-British history. A close reading of both the visual and textual satires in *Punch* reveals how a section of British society visualised and negotiated with China as well as Britain's position in the global community. By contextualising *Punch*'s cartoons within the broader frameworks of British socio-cultural and political discourse, the author engages in a critical enquiry of popular culture and its engagements with race, geopolitical propaganda, and public consciousness. With a wide array of illustrations, this book in the *Global Perspectives in Comics Studies* series will be an important resource for scholars and researchers of cultural studies, political history and Empire, Chinese studies, popular culture, Victoriana, as well as media studies. It will also be of interest to readers who want to learn more about *Punch*, its history, and Sino-British relations.

**19th century political cartoons: Them Damned Pictures** Roger A. Fischer, 1996 In late nineteenth-century America, political cartoonists Thomas Nast, Joseph Keppler, Bernhard Gillam and Grant Hamilton enjoyed a stature as political powerbrokers barely imaginable in today's world of instant information and electronic reality. Their drawings in *Harper's Weekly*, the dime humor magazines *Puck* and *the Judge*, and elsewhere were often in their own right major political events. In a world of bare-knuckles partisan journalism, such power often corrupted, and creative genius was rarely restrained by ethics. Interpretations gave way to sheer invention, transforming public servants into ogres more by physiognomy than by fact. Blacks, Indians, the Irish, Jews, Mormons, and Roman Catholics were reduced to a few stereotypical characteristics that would make a modern-day bigot blush. In this pungent climate, and with well over 100 cartoons as living proof, Roger Fischer - in a series of lively episodes - weaves the cartoon genre in to the larger fabric of politics and thought the *Guilded Age*, and beyond.

**19th century political cartoons: The Dictionary of Art** , 2002

**19th century political cartoons: Caricatures on American Historical Phases 1918-2018** Heinz-Dietrich Fischer, 2020 This volume covers main phases of United States history over the span of a century, 1918 - 2018. Starting with fights for Americanism during World War I until the America-First movement of our times, there are, among others, Pulitzer Prize-winning editorial cartoons about these topics: Ku Klux Klan, Foreign Policy, Great Depression, Lynching Practices, Labor Conditions, War Productions, Truman's Administration, Korean War, Racial Integration, Vietnam War, Watergate Scandal, Death Penalty, Ronald Reagan, Clinton's Sex Affair, Terrorist Attacks, Iraq War, Deadly Hurricanes, Financial Crashes, Washington Establishment, Presidents Barack Obama and Donald Trump.

**19th century political cartoons: On the Attempt to change the Character of the Christian Sabbath** Sir Edward BAINES, 1853

**19th century political cartoons: The World Encyclopedia of Cartoons** Maurice Horn, 1999 Surveys on an international scale the entire cartoon field: caricature, editorial and political cartoons, sports cartoons, syndicated panels and animated cartoons.

**19th century political cartoons: Peter Brookes of The Times** Peter Brookes, 2002 The case for Peter Brookes as our pre-eminent political cartoonist is well made. His daily contribution to the comment pages of *The Times*, not to mention his much loved *Nature Notes* series are frequently hilarious, sometimes poignant and always incisive. In this wonderful new book, he picks out a

selection of his favourite drawings from recent years. New Labour, as ever, has been a rich source of material for a satirist of Brookes' ability, be it the Millennium Dome, Stephen Byers, Foot and Mouth disease, Stephen Byers, the Fuel Protests, Stephen Byers, spin doctors or Stephen Byers. The Conservative Party is treated with equal disdain, from the drinking ability of William 'Fourteen Pints' Hague to the anonymity of whatever it is his successor is called. This collection offers a diverse and delightful chronicle of our times: an astute cartoon telling laced with barbed wit and wisdom.

**19th century political cartoons: The Forbidden Book** Enrique de la Cruz, Abe Ignacio, Jorge Emmanuel, Helen Toribio, 2014 Art. Asian & Asian American Studies. Filipino American Studies. Co-authored by Abe Ignacio, Enrique de la Cruz, Jorge Emmanuel, and Helen Toribio. THE FORBIDDEN BOOK uses over 200 political cartoons from 1898 to 1906 to chronicle a little known war between the United States and the Philippines. The war saw the deployment of 126,000 U.S. troops, lasted more than 15 years and killed hundreds of thousands of Filipinos beginning in February 1899. The book's title comes from a 1900 Chicago Chronicle cartoon of the same name showing then-President William McKinley putting a lock on a book titled True History of the War in the Philippines. Today, very few Americans know about the brutal suppression of Philippine independence or the anti-war movement led at that time by the likes of writer Mark Twain, peace activist Jane Addams, journalist Joseph Pulitzer, steel magnate Andrew Carnegie, labor leader Samuel Gompers, and Moorfield Storey, first president of the NAACP. The book reveals how the public was misled in the days leading to the war, shows illustrations of U.S. soldiers using the infamous water cure torture (today referred to as waterboarding), and describes a highly publicized court martial of soldiers who had killed prisoners of war. The election of 1900 pitted a pro-war Republican president against an anti-war Democratic candidate. In 1902, the Republican president declared a premature mission accomplished as the war was beginning to expand to the southern Philippines. The book shows political cartoons glorifying manifest destiny, demonizing the leader of the Filipino resistance President Emilio Aguinaldo, and portraying Filipinos, Puerto Ricans, Cubans, Hawaiians, Chamorros, and other colonials as dark-skinned savages in need of civilization. These images were used to justify a war at a time when three African Americans on average were lynched every week across the south and when the Supreme Court approved the separate but equal doctrine. More than a century later, the U.S.- Philippine War remains hidden from the vast majority of Americans. The late historian Howard Zinn noted, THE FORBIDDEN BOOK brings that shameful episode in our history out in the open... The book deserves wide circulation.

**19th century political cartoons: Rude Republic** Glenn C. Altschuler, Stuart M. Blumin, 2001-08-12 In this look at Americans and their politics, the authors argue for a more complex understanding of the space occupied by politics in 19th-century American society and culture.

**19th century political cartoons: Political Cartoons in the 1988 Presidential Campaign** Janis L. Edwards, 1997 First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

**19th century political cartoons: American Political Cartoons** Sandy Northrop, 2017-07-05 From Benjamin Franklin's drawing of the first American political cartoon in 1754 to contemporary cartoonists' blistering attacks on George W. Bush and initial love-affair with Barack Obama, editorial cartoons have been a part of American journalism and politics. American Political Cartoons chronicles the nation's highs and lows in an extensive collection of cartoons that span the entire history of American political cartooning. Good cartoons hit you primitively and emotionally, said cartoonist Doug Marlette. A cartoon is a frontal attack, a slam dunk, a cluster bomb. Most cartoonists pride themselves on attacking honestly, if ruthlessly. American Political Cartoons recounts many direct hits, recalling the discomfort of the cartoons' targets and the delight of their readers. Through skillful combination of pictures and words, cartoonists galvanize public opinion for or against their subjects. In the process they have revealed truths about us and our democratic system that have been both embarrassing and ennobling. Stephen Hess and Sandy Northrop note that not all cartoonists have worn white hats. Many have perpetuated demeaning ethnic stereotypes, slandered honest politicians, and oversimplified complex issues.

**19th century political cartoons: The Gordon Riots** Ian Haywood, John Seed, 2012-03 A new and controversial perspective on the causes, personalities and consequences of the most devastating urban riots in British history.

**19th century political cartoons: Political Cartoons in the Middle East** Fatma Müge Göçek, 1998 The imagery of political cartoons provides a unique yet under-studied insight into how Middle Eastern societies think. By combining the indigenous comic tradition of shadow plays with the imported Western print form, and by drawing on both visual and verbal narratives, Middle Eastern political cartoons free the imagination, challenge the intellect, and resist state domination. The essays in this collection focus on the multiple cultural spaces that political cartoons in the Middle East create across societies. Palmira Brummett analyzes the images of women in Ottoman cartoons, while Shiva Balaghi studies issues of nationalism in caricatures from Qajar Iranian newspapers. Ayhan Akman concentrates on the issue of modernity in Turkish cartoons during the 1930-1975 period. Mohamed-Salah Omri takes up the issue of war and cartoons as he comments on the politicization of Tunisian cartoons during the Gulf War.

**19th century political cartoons: *Britain's Best Political Cartoons 2019*** Tim Benson, 2019-10-31 A hilarious companion to the year's political turmoil, featuring the work of Martin Rowson, Steve Bell, Peter Brookes, Nicola Jennings and many more . . . 2019 was the year of Brexit, obviously. But it was also the year that Donald Trump went haywire over Huawei, Theresa May got bounced by the backstop, Boris Johnson was hoisted into high office, and the country was corralled into a chaotic Christmas election. In *Britain's Best Political Cartoons 2019*, our very finest satirists skewer everything from Kremlin collusion to no-deal confusion, offering a riotous ride through the last twelve months. And did we mention Brexit?

**19th century political cartoons: *Laws of Our Fathers*** Ray Broadus Browne, 1986 The essays in this book trace many of the multitudinous forces at work on the Constitution and in the popular culture and show how the forces control and benefit each other. The subject is of profound importance and, beginning with these essays, needs to be studied at great length for the benefit of us all.

**19th century political cartoons: *Oliphant's Anthem*** Pat Oliphant, Harry L. Katz, 1998-03-15 Ironic, isn't it? For more than a quarter century, Pat Oliphant has skewered the denizens of Congress with his biting sharp editorial cartoons. Now, in an exhibit and this companion volume, Oliphant is honored in the very repository of that illustrious body: The Library of Congress. Oliphant is, after all, the most important political cartoonist of the 20th century. His trademark wit -- shared with the adoring fans who read almost 350 daily and Sunday newspapers that carry his work -- has impaled presidents, dogged members of Congress, and critiqued a whole host of issues. From Vietnam to Bosnia, from Lyndon Johnson to Bill Clinton, Pat Oliphant has applied his considerable talent to the workings of the world. *Oliphant's Anthem* will catalog the 60 drawings, sculptures, and various art media that will be exhibited as a special tribute to Pat Oliphant's art in March 1998 at the Library of Congress. Interviews with the artist throughout the book will highlight his thoughts, concerns, and considerations as he has created this impressive body of work. Printed on glossy enamel stock, the black and white book will include an eight-page color signature. It is certain to be a collectible edition for Oliphant fans everywhere.

**19th century political cartoons: *Romanticism and Caricature*** Ian Haywood, 2013-10-24 A lively, richly illustrated study of iconic caricatures, showing the interrelationship between art, satire and politics in the Romantic period.

**19th century political cartoons: *The San Francisco Wasp*** Richard Samuel West, 2004

**19th century political cartoons: *Doomed by Cartoon*** John Adler, Draper Hill, 2008-08-01 The timely, true story of Thomas Nast, the granddaddy of political satire who destroyed a corrupt regime in 19th century New York City—with cartoons. He was an unethical, bullying, and narcissistic politician; a blow-hard real estate magnate and notorious swindler; a master manipulator who thrived off voter fraud, graft, and the collusion of his right-hand sycophants. This is the 1870s. The legendary William “Boss” Tweed, senator and third-largest landowner in New York City, is on a roll.

He and his thieving minions have already duped the city out of an estimated two-billion dollars. It wasn't going to be easy exposing him. He controlled the press—except for the magazine, Harper's Weekly. And Harper's had an invaluable weapon against the humorless and seemingly invincible Tweed: Thomas Nast, an influential political cartoonist who, day by day, brought Tweed's corruption to light. With pen and ink, and a savage and righteous wink, Thomas Nast was determined to topple an empire. Told through Nast's scathing 160-plus serialized cartoons, the remarkable and unbelievable true story of Nast vs. Tweed was not only unprecedented for its day, but it set the tone for the battle between the freedom of the press and political malfeasance that resonates well into the twenty-first century.

**19th century political cartoons: The Cartoon Century** Timothy S. Benson, 2009 Cartoons have the astonishing power to encapsulate a historical moment or popular mood, and this magnificent new survey tells the story of modern Britain through hundreds of the finest examples. Year by year, from the death of Queen Victoria to the wars in Iraq and Afghanistan, it shows the views taken by the nation's leading cartoonists of the issues and personalities that dominated the news - some of worldwide significance (the outbreak of the Second World War, for example), some of major social and political importance (the rise of the Suffragettes), some reflecting more parochial obsessions (football, bad traffic and the curse of the mobile phone). Occasionally they show a nation united, but more often they reveal where battlelines have been drawn, whether they're cartoons supporting or attacking appeasement, trade unions, the EU or contraception, or seeking to praise or bury Winston Churchill, Margaret Thatcher, Tony Blair or the royal family. A number of the cartoons shown here have achieved iconic status, such as David Low's savage attacks on Hitler and Steve Bell's portrayal of John Major with his pants over his trousers. The majority, however, have not seen the light of day since they were first published, and quite a few are shown here for the first time, having been rejected or censored by contemporary newspapers. Together they offer fascinating, revealing - and often very funny - snapshot views of Britain over the course of a tumultuous century.

**19th century political cartoons: The Gilded Age** Mark Twain, Charles Dudley Warner, 1892

**19th century political cartoons: Father of the Comic Strip** David Kunzle, 2010-12-01 Sixty years before the comics entered the American newspaper press, Rodolphe Töpffer of Geneva (1799-1846), schoolmaster, university professor, polemical journalist, art critic, landscape draftsman, and writer of fiction, travel tales, and social criticism, invented a new art form: the comic strip, or "picture story," that is now the graphic novel. At first he resisted publishing what he called his "little follies." When he did, they became instantly popular, plagiarized, and imitated throughout Europe and the United States. Töpffer developed a graphic style suited to his poor eyesight: the doodle, which he systematized and also theorized. The drawings, with their "modernist" spontaneous, flickering, broken lines, forming figures in mad hyperactivity, run above deft, ironic captions and propel narratives of surreal absurdity. The artist's maniacal protagonists mix social satire with myth. By the mid-nineteenth century, Messrs. Jabot, Festus, Cryptogame, and other members of the crazy family, comprising eight picture stories in all, were instant folk heroes. In a biographical framework, Kunzle situates the comic strips in the Genevan and European culture of the time as well as in relation to Töpffer's other work, notably his hilarious travel tales, and recounts their curious genesis (with an initial imprimatur from Goethe, no less) and their controversial success. Kunzle's study, the first in English on the writer-artist, accompanies Rodolphe Töpffer: The Complete Comic Strips, a facsimile edition of the strips themselves, with the first-ever translation of these into English.

**19th century political cartoons: American Women in Cartoons 1890-1920** Katharina Hundhammer, 2012 Since no work has systematically analyzed the visual aspect in the quest for woman suffrage, this book fills a gap in the plentiful literature on the American woman suffrage movement. Comparing Woman's and general interest journals, it appeals to students of Social History, Gender Studies and Media Studies and to the general interest reader.

**19th century political cartoons: American Comics: A History** Jeremy Dauber, 2021-11-16 The sweeping story of cartoons, comic strips, and graphic novels and their hold on the American

imagination. Comics have conquered America. From our multiplexes, where Marvel and DC movies reign supreme, to our television screens, where comics-based shows like *The Walking Dead* have become among the most popular in cable history, to convention halls, best-seller lists, Pulitzer Prize-winning titles, and MacArthur Fellowship recipients, comics shape American culture, in ways high and low, superficial, and deeply profound. In *American Comics*, Columbia professor Jeremy Dauber takes readers through their incredible but little-known history, starting with the Civil War and cartoonist Thomas Nast, creator of the lasting and iconic images of Uncle Sam and Santa Claus; the golden age of newspaper comic strips and the first great superhero boom; the moral panic of the Eisenhower era, the Marvel Comics revolution, and the underground comix movement of the 1960s and '70s; and finally into the twenty-first century, taking in the grim and gritty Dark Knights and *Watchmen* alongside the brilliant rise of the graphic novel by acclaimed practitioners like Art Spiegelman and Alison Bechdel. Dauber's story shows not only how comics have changed over the decades but how American politics and culture have changed them. Throughout, he describes the origins of beloved comics, champions neglected masterpieces, and argues that we can understand how America sees itself through whose stories comics tell. Striking and revelatory, *American Comics* is a rich chronicle of the last 150 years of American history through the lens of its comic strips, political cartoons, superheroes, graphic novels, and more. **FEATURING...** • American Splendor • Archie • The Avengers • Kyle Baker • Batman • C. C. Beck • Black Panther • Captain America • Roz Chast • Walt Disney • Will Eisner • Neil Gaiman • Bill Gaines • Bill Griffith • Harley Quinn • Jack Kirby • Denis Kitchen • Krazy Kat • Harvey Kurtzman • Stan Lee • Little Orphan Annie • Maus • Frank Miller • Alan Moore • Mutt and Jeff • Gary Panter • Peanuts • Dav Pilkey • Gail Simone • Spider-Man • Superman • Dick Tracy • Wonder Wart-Hog • Wonder Woman • The Yellow Kid • Zap Comix ... **AND MANY MORE OF YOUR FAVORITES!**

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**19th century political cartoons:** *Britain's Best Ever Political Cartoons* Tim Benson, 2022-09 A rip-roaring collection of Britain's finest political satire, from Hogarth and Gillray to Martin Rowson, Steve Bell, Peter Brookes and Nicola Jennings. Between Waterloo and Brexit, cartoons have been Britain's most famous antidote to the chaos of public politics. Skewering the issues and characters that have dominated the news over three centuries, these cartoons have united those who love, and those who hate their politicians. A wild journey through the scandals that made a nation, this is the ultimate book of sketches which have stood the test of time.

**19th century political cartoons:** Caricaturing Culture in India Ritu Gairola Khanduri, 2014-10-02 A highly original study of newspaper cartoons throughout India's history and culture, and their significance for the world today.

**19th century political cartoons:** *Parallel Stories* Péter Nádas, 2011-11-10 In 1989, the memorable year when the Wall came down, a university student in Berlin on his early morning run finds a corpse lying on a park bench and alerts the authorities. This classic police-procedural scene opens an extraordinary novel, a masterwork that traces the fate of myriad Europeans - Hungarians,

Jews, Germans, Gypsies - across the treacherous years of the mid-twentieth century. The social and political circumstances of their lives may vary richly, their sexual and spiritual longings may seem to each of them entirely unique, yet Peter Nádas's magnificent tapestry unveils uncanny, reverberating parallels that link them across time and space. Three unusual men are at the heart of *Parallel Stories*: Hans von Wolkenstein, whose German mother is linked to dark secrets of fascist-Nazi collaboration during the 1940s, Ágost Lippay-Lehr, whose influential father has served Hungary's different political régimes for decades, and Andras Rott, who has his own dark record of dark activities abroad. They are friends in Budapest when we eventually meet them in the spring of 1961, a pivotal time in the postwar epoch and in their clandestine careers. But the richly detailed, dramatic memories and actions of these men, like those of their friends, lovers and family members, range from Berlin and Moscow to Switzerland and Holland, from the Mediterranean to the North Sea, and of course, across Hungary. The ever-daring, ever-original episodes of *Parallel Lives* explore the most intimate, most difficult human experiences in a prose glowing with uncommon clarity and also with mysterious uncertainty - as is characteristic of Nadas's subtle, spirited art. The web of extended dramas in *Parallel Stories* reaches not just forward to the transformative year of 1989 but back to the spring of 1939, with Europe trembling on the edge of war; to the bestial times of 1944-45, when Budapest was besieged, the final solution devastated Hungary's Jews, and the war came to an end; and to the cataclysmic Hungarian Revolution of October 1956. But there is much more to *Parallel Stories* than that: it is a daring, demanding, and very moving exploration of humanity at its most constrained and its most free.

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