

# 1920s political cartoon

## Decoding the Roaring Twenties: A Critical Analysis of 1920's Political Cartoons and Their Enduring Relevance

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Summary: This analysis explores the power and enduring relevance of 1920's political cartoons. By examining the visual language, social context, and recurring themes within these cartoons, we uncover how they reflected the anxieties and triumphs of the era and surprisingly, how those anxieties and triumphs continue to resonate in contemporary political discourse. The essay delves into the impact of these cartoons on shaping public opinion, influencing policy, and establishing lasting visual tropes that persist in modern media.

### 1. The Visual Language of the 1920's Political Cartoon: A Mirror to Society

The 1920's political cartoon wasn't merely a form of entertainment; it served as a powerful tool for shaping public opinion and reflecting the complexities of the era. Artists, often working for newspapers and magazines with significant reach, utilized a unique visual language to communicate their messages. This included caricature, symbolism, allegory, and visual metaphors, skillfully employed to convey complex political and social issues to a largely literate population. A common technique in 1920's political

cartoons was the use of easily recognizable figures – politicians, celebrities, and even personifications of abstract concepts like "progress" or "prohibition" – depicted in exaggerated forms to evoke immediate emotional responses from the viewers. For example, caricatures of politicians often highlighted physical features deemed undesirable or emphasized certain aspects of their personalities to subtly (or not so subtly) convey messages of incompetence, corruption, or hypocrisy.

The skillful deployment of symbolism in 1920's political cartoons is particularly noteworthy. The use of animals, objects, and settings imbued the cartoons with layers of meaning, often alluding to historical events or contemporary social issues. For instance, Uncle Sam, a recurring figure, represented American nationalism and often served as a vehicle for conveying opinions on international relations or domestic policies. A 1920's political cartoon might depict Uncle Sam struggling under the weight of post-war debt, visually communicating the economic anxieties of the time.

## **2. Recurring Themes in 1920's Political Cartoons: Prohibition, Immigration, and the Rise of Consumerism**

Several prominent themes consistently emerged in 1920's political cartoons, providing valuable insights into the prevailing social and political debates. Prohibition, a defining characteristic of the era, was a frequent subject, with cartoons often depicting the absurdity and ineffectiveness of the law, showcasing the rise of speakeasies and the flourishing black market. These 1920's political cartoons frequently portrayed prohibition as a battle between social morality and individual liberty, reflecting the deep divisions within American society.

Immigration, another significant theme, was portrayed in a variety of ways, ranging from sympathetic depictions of immigrants struggling to adapt to American life to more hostile representations fueled by xenophobia and nativist sentiments. The 1920's political cartoon often served as a powerful tool for reinforcing or challenging prevailing stereotypes about immigrant groups.

The burgeoning consumer culture of the Roaring Twenties was also a prominent theme in the 1920's political cartoon. The rise of mass production, advertising, and the installment plan were frequently depicted, often with satirical undertones questioning the sustainability and societal impact of unchecked consumerism.

## **3. The Impact of 1920's Political Cartoons on Shaping Public Opinion and Policy**

The influence of 1920's political cartoons extended far beyond simple entertainment. These visual narratives effectively shaped public opinion and,

in some instances, directly influenced policy. By simplifying complex issues and presenting them in a memorable and emotionally resonant format, 1920's political cartoons could sway public sentiment towards specific viewpoints. Newspapers and magazines, recognizing the potent influence of these visual commentaries, strategically positioned cartoons to reinforce their editorial stances.

The impact of 1920's political cartoons on policy was less direct but nonetheless significant. By highlighting public concerns about issues such as corruption, economic inequality, and social injustices, these cartoons fostered public debate and pressured lawmakers to address these issues. Though not always the sole catalyst for change, 1920's political cartoons played a crucial role in creating a climate of public awareness and discontent, often paving the way for political reforms.

## **4. The Enduring Legacy of 1920's Political Cartoons: Relevance in Contemporary Trends**

Despite the passage of nearly a century, the themes and visual techniques employed in 1920's political cartoons continue to resonate in contemporary society. The anxieties surrounding economic instability, social inequality, and political corruption, vividly depicted in the cartoons of the Roaring Twenties, are strikingly similar to issues dominating current political discourse. The visual language of caricature, symbolism, and allegory, so effectively utilized by artists of that era, persists in modern media, showcasing the enduring power of visual communication.

For example, the use of caricature to depict political figures remains a staple of modern political satire, often employing the same techniques of exaggeration and symbolism as their predecessors. Similarly, the underlying concerns about social inequality and the role of government are still present in current political conversations, echoing the debates reflected in 1920's political cartoons. Understanding the context and impact of 1920's political cartoons offers valuable insights into the continuous evolution of political and social debates and reveals how visual rhetoric continues to shape our understanding of the world.

## **Conclusion**

The study of 1920's political cartoons offers a fascinating glimpse into the social and political landscape of the Roaring Twenties, revealing the concerns, anxieties, and triumphs of the era. More importantly, by examining the visual language, recurring themes, and impact of these cartoons, we gain a deeper appreciation for their enduring relevance in contemporary society. The anxieties surrounding prohibition, immigration, and economic instability, so powerfully depicted in these visual narratives, continue to resonate in current political discourse, highlighting the cyclical nature of many social

and political issues. The skillful use of visual rhetoric in 1920's political cartoons serves as a testament to the power of visual communication and its enduring influence on shaping public opinion and influencing the course of history.

## FAQs

1. What were the major newspapers and magazines that featured 1920's political cartoons? Major publications like the New York Times, Chicago Tribune, Washington Post, and magazines such as Puck and Judge regularly included political cartoons.
1. Who were some of the most influential 1920's political cartoonists? Ralph Barton, Rollin Kirby, and Art Young were among the most influential cartoonists of the era.
1. How did 1920's political cartoons reflect the changing role of women in society? Cartoons depicted women's increasing participation in the workforce and social life, but also reflected anxieties about changing gender roles.
1. How did the 1920's political cartoon reflect racial attitudes of the time? Cartoons often perpetuated negative stereotypes about African Americans and other minority groups, reflecting the pervasive racism of the era.
1. Were 1920's political cartoons always accurate representations of reality? No, cartoons often presented biased or exaggerated perspectives to promote specific viewpoints.
1. How did the style of 1920's political cartoons differ from earlier periods? The style evolved from a more formal, illustrative approach to a more expressive and satirical style.

1. What techniques did cartoonists use to create humor in their work? They employed caricature, wordplay, slapstick, and visual irony to create humorous and memorable images.
1. How did the rise of mass media affect the reach and impact of 1920's political cartoons? Mass production and distribution of newspapers and magazines significantly amplified their reach and impact.
1. What are some good resources for finding examples of 1920's political cartoons? Online archives like the Library of Congress and university digital collections are excellent resources.

## Related Articles

1. "The Visual Rhetoric of Prohibition in 1920s American Political Cartoons": This article analyzes how cartoonists depicted the complexities of the Prohibition era, focusing on the visual strategies used to convey support or opposition to the law.
1. "Immigration and Xenophobia in 1920s American Political Cartoons": This piece examines how cartoons reflected and shaped public attitudes towards immigration, focusing on the portrayal of different immigrant groups.
1. "Uncle Sam and the World: American Foreign Policy in 1920s Political Cartoons": An exploration of how cartoons depicted America's role in international affairs after World War I.
1. "The Rise of Consumerism and its Representation in 1920s Political Cartoons": This article investigates how cartoonists satirized the burgeoning consumer culture of the Roaring Twenties.

1. "Gender and Sexuality in 1920s American Political Cartoons": An examination of the representation of gender roles and changing sexual attitudes in the cartoons of the era.
1. "Political Caricature and the Art of Persuasion: A Case Study of 1920s American Cartoons": This article delves into the persuasive techniques used by cartoonists to influence public opinion.
1. "The Role of Humor in Shaping Political Discourse: Lessons from 1920s Political Cartoons": This explores how humor was used to convey complex political messages and engage a wider audience.
1. "Comparing and Contrasting 1920s Political Cartoons with Modern Political Satire": A comparative analysis highlighting the similarities and differences between the visual language and thematic concerns of then and now.
1. "The Legacy of 1920s Political Cartoonists: Their Influence on Subsequent Generations of Cartoonists": This article examines the lasting impact of 1920s cartoonists on the development of political cartooning as a genre.

**1920s political cartoon: 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.

**1920s political cartoon: Very Funny Ladies** Liza Donnelly, 2022-03-01 It's no secret that most New Yorker readers flip through the magazine to look at the cartoons before they ever lay eyes on a word of the text. But what isn't generally known is that over the decades a growing cadre of women artists have contributed to the witty, memorable cartoons that readers look forward to each week. Now Liza Donnelly, herself a renowned cartoonist with the New Yorker for more than twenty years, has written this wonderful, in-depth celebration of women cartoonists who have graced the pages of the famous magazine from the Roaring Twenties to the present day. An anthology of funny, poignant, and entertaining cartoons, biographical sketches, and social history all in one, VeryFunny Ladies offers a unique slant on 20th-century and early 21st-century America through the humorous perspectives of the talented women who have captured in pictures and captions many of the key

social issues of their time. As someone who understands firsthand the cartoonist's art, Donnelly is in a position to offer distinctive insights on the creative process, the relationships between artists and editors, what it means to be a female cartoonist, and the personalities of the other New Yorker women cartoonists, whom she has known over the years. *Very Funny Ladies* reveals never-before-published material from The New Yorker archives, including correspondence from Harold Ross, Katharine White, and many others. This book is history of the women of the past who drew cartoons and a celebration of the recent explosion of new talent from cartoonists who are women. Donnelly interviewed many of the living female cartoonists and some of their male counterparts: Roz Chast, Liana Finck, Amy Hwang, Victoria Roberts, Sam Gross, Lee Lorenz, Michael Maslin, Frank Modell, Bob Weber, as well as editors and writers such as David Remnick, Roger Angell, Lee Lorenz, Harriet Walden (legendary editor Harold Ross's secretary). The New Yorker Senior Editor David Remnick and Cartoon Editor Emma Allen contributed an insightful foreword. Combining a wealth of information with an engaging and charming narrative, plus more than seventy cartoons, along with photographs and self-portraits of the cartoonists, *Very Funny Ladies* beautifully portrays the art and contributions of the brilliant female cartoonists in America's greatest magazine.

**1920s political cartoon:** Only Yesterday: An Informal History of the 1920's Frederick Lewis Allen, 2022-11-22 *Only Yesterday: An Informal History of the 1920s* by Frederick Lewis Allen is a history textbook about the lively gloriousness of Roaring 20s America. Contents: II. BACK TO NORMALCY III. THE BIG RED SCARE IV. AMERICA CONVALESCENT V. THE REVOLUTION IN MANNERS AND MORALS VI. HARDING AND THE SCANDALS VII. COOLIDGE PROSPERITY VIII. THE BALLYHOO YEARS IX. THE REVOLT OF THE Highbrows X. ALCOHOL AND AL CAPONE XI. HOME, SWEET FLORIDA.

**1920s political cartoon:** 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.

**1920s political cartoon: Representing Congress** Clifford K. Berryman, James Zimmerhoff, 2017-08-30 INTRODUCTION *Representing Congress* presents a selection of political cartoons by Clifford K. Berryman to engage students in a discussion of what Congress is, how it works, and what it does. It features the masterful work of one of America's preeminent political cartoonists and showcases his ability to use portraits, representative symbols and figures, and iconic personifications to convey thought-provoking insights into the institutions and issues of civic life. The House of Representatives and Senate take center stage as national elected officials work to realize the ideals of the Founders. This eBook is designed to teach students to analyze history as conveyed in visual media. The cartoons offer comments about various moments in history, and they challenge the reader to evaluate their perspective and objectivity. Viewed outside their original journalistic context, the cartoons engage and amuse as comic art, but they can also puzzle a reader with references to little-remembered events and people. This eBook provides contextual information on each cartoon to help dispel the historical mysteries. Berryman's cartoons were originally published as illustrations for the front page of the *Washington Post* and the *Washington Evening Star* at various dates spanning the years from 1896 to 1949. Thirty-nine cartoons selected from the more than 2,400 original Berryman drawings preserved at the Center for Legislative Archives convey thumbnail sketches of Congress in action to reveal some of the enduring features of our national representative government. For more than 50 years, Berryman's cartoons engaged readers of Washington's newspapers, illustrating everyday political events as they related to larger issues of civic life. These

cartoons promise to engage students in similar ways today. The cartoons intrigue and inform, puzzle and inspire. Like Congress itself, Berryman's cartoons seem familiar at first glance. Closer study reveals nuances and design features that invite in-depth analysis and discussion. Using these cartoons, students engage in fun and substantive challenges to unlock each cartoon's meaning and better understand Congress. As they do so, students will develop the critical thinking skills so important to academic success and the future health and longevity of our democratic republic.

2 | REPRESENTING CONGRESS

SHOW THIS eBOOK IS ORGANIZED

This eBook presents 39 cartoons by Clifford K. Berryman, organized in six chapters that illustrate how Congress works. Each page features one cartoon accompanied by links to additional information and questions.

TEACHING WITH THIS eBOOK

Representing Congress is designed to teach students about Congress—its history, procedures, and constitutional roles—through the analysis of political cartoons. Students will study these cartoons in three steps:

- \* Analyze each cartoon using the NARA Cartoon Analysis Worksheet\*
- Analyze several cartoons to discuss how art illustrates civic life using Worksheet 2\*
- Analyze each cartoon in its historic context using Worksheet 3 (optional)

Directions:

1. Divide the class into small groups, and assign each group to study one or more cartoons in the chapter Congress and the Constitution.
2. Instruct each group to complete Worksheet 1: Analyzing Cartoons. Direct each group to share their analysis with the whole class.
3. Instruct each group to complete Worksheet 2: Discussing Cartoons. Students should apply the questions to all of the cartoons in the chapter. Direct each group to share their analysis in a whole-class discussion of the chapter.
4. Repeat the above steps with each succeeding chapter.
5. Direct each group to share what they have learned in the preceding activities in a whole-class discussion of Congress and the Constitution.
6. Optional Activity: Assign each group to read the Historical Context Information statement for their cartoon. The students should then use the Historical Context

**1920s political cartoon: Asian Political Cartoons** John A. Lent, 2023-01-27 In *Asian Political Cartoons*, scholar John A. Lent explores the history and contemporary status of political cartooning in Asia, including East Asia (China, Hong Kong, Japan, North and South Korea, Mongolia, and Taiwan), Southeast Asia (Brunei, Cambodia, Indonesia, Malaysia, Myanmar, Philippines, Singapore, Thailand, and Vietnam), and South Asia (Bangladesh, India, Iran, Nepal, Pakistan, and Sri Lanka). Incorporating hundreds of interviews, as well as textual analysis of cartoons; observation of workplaces, companies, and cartoonists at work; and historical research, Lent offers not only the first such survey in English, but the most complete and detailed in any language. Richly illustrated, this volume brings much-needed attention to the political cartoons of a region that has accelerated faster and more expansively economically, culturally, and in other ways than perhaps any other part of the world. Emphasizing the “freedom to cartoon,” the author examines political cartoons that attempt to expose, bring attention to, blame or condemn, satirically mock, and caricature problems and their perpetrators. Lent presents readers a pioneering survey of such political cartooning in twenty-two countries and territories, studying aspects of professionalism, cartoonists’ work environments, philosophies and influences, the state of newspaper and magazine industries, the state’s roles in political cartooning, modern technology, and other issues facing political cartoonists. *Asian Political Cartoons* encompasses topics such as political and social satire in Asia during ancient times, humor/cartoon magazines established by Western colonists, and propaganda cartoons employed in independence campaigns. The volume also explores stumbling blocks contemporary cartoonists must hurdle, including new or beefed-up restrictions and regulations, a dwindling number of publishing venues, protected vested interests of conglomerate-owned media, and political correctness gone awry. In these pages, cartoonists recount intriguing ways they cope with restrictions—through layered hidden messages, by using other platforms, and finding unique means to use cartooning to make a living.

**1920s political cartoon: A Modern Miscellany** Paul Bevan, 2015-11-02 In *A Modern Miscellany: Shanghai Cartoon Artists, Shao Xunmei’s Circle and the Travels of Jack Chen, 1926-1938* Paul Bevan explores how the cartoon (manhua) emerged from its place in the Chinese modern art world to become a propaganda tool in the hands of left-wing artists. The artists involved in what was



largely a transcultural phenomenon were an eclectic group working in the areas of fashion and commercial art and design. The book demonstrates that during the build up to all-out war the cartoon was not only important in the sphere of Shanghai popular culture in the eyes of the publishers and readers of pictorial magazines but that it occupied a central place in the primary discourse of Chinese modern art history.

**1920s political cartoon: Industrial Pioneer**, 1968

**1920s political cartoon: *Hitler in Cartoons*** Tony Husband, 2017-09-21 Few humans in history have been satirized as remorselessly as Adolf Hitler. It was easy to do. You could Hitlerize almost anything by adding a cow's lick hairstyle and a toothbrush mustache. While his own side, the Nazis, portrayed him as a demigod, the perfect leader, and father of the nation, his enemies took it in the other direction, drawing him as a knock-kneed simpleton, a butcher with bloodied hands, an evil ghoulish spewed up by the Abyss, and even an egg that had cracked. *Hitler in Cartoons* is the illustrated biography of a megalomaniac and control freak. Starting with his rise in the 1920s and ending with his fall in 1945, this book gives you Hitler in the raw as seen through the eyes of some of the world's greatest cartoonists, including Herb Block, D. R. Fitzpatrick, Ding Darling, E. H. Shepard, Bernard Partridge, Leslie Illingworth, and many others. The brilliant images they produced will haunt you as well as make you laugh.

**1920s political cartoon: *Between the Wars 1919-1939*** Dr Roy Douglas, Roy Douglas, 2016-02-04 First Published in 1992. 'Between the wars' was the great age of the cartoon character. The adventures of Mickey Mouse, Popeye, and Donald Duck were followed avidly by millions. Even the political leaders of the grim world of the 1920s and 1930s were known to millions as cartoon characters - gawky, bespectacled Woodrow Wilson, the balloon-like Mussolini, and the moustache men Hitler, Stalin, Neville Chamberlain and Ramsay MacDonald. Comic, mordant, and irreverent, political cartoons reveal more about popular concerns in the world of the slump, of rising nationalism and aggression, than either official documents or the work of most journalists. Published in newspapers or magazines with a wide circulation, they 'made sense' to the ordinary reader. More than half a century on, that sense of immediate identification has been lost, and political cartoons of the period now need detailed explanation. Roy Douglas, author of the acclaimed *The World War: The Cartoonist's Vision*, now applies the same skills to the interwar period. His scope is international, and he has selected his cartoons from many different countries. Douglas covers all the great political and social issues of the period as they revealed themselves through the cartoonist's eyes. His greatest gift is for concise, clear explanation, setting each cartoon into its historical context. Throughout this book it is easy to trace the decay of hope in the 1920s, through the fear of war in the 1930s, to the determination at its end that fascism 'must be stopped'. These cartoons, intended for the man and woman 'in the street', in Europe, North America, in the Soviet Union and in Asia mirror their changing attitudes and beliefs, as their nations shaped up for war.

**1920s political cartoon: *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.

**1920s political cartoon: *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.

**1920s political cartoon: *War and Popular Culture*** Chang-tai Hung, 2023-12-22 This is the first comprehensive study of popular culture in twentieth-century China, and of its political impact during the Sino-Japanese War of 1937-1945 (known in China as The War of Resistance against Japan). Chang-tai Hung shows in compelling detail how Chinese resisters used a variety of popular cultural forms—especially dramas, cartoons, and newspapers—to reach out to the rural audience and galvanize support for the war cause. While the Nationalists used popular culture as a patriotic tool, the Communists refashioned it into a socialist propaganda instrument, creating lively symbols of

peasant heroes and joyful images of village life under their rule. In the end, Hung argues, the Communists' use of popular culture contributed to their victory in revolution.

**1920s political cartoon:** 1920's Dba Social Studies School Service, 2001

**1920s political cartoon: Babbitt** Sinclair Lewis, 2008-12-03 Books for All Kinds of Readers. ReadHowYouWant offers the widest selection of on-demand, accessible format editions on the market today. Our 7 different sizes of EasyRead are optimized by increasing the font size and spacing between the words and the letters. We partner with leading publishers around the globe. Our goal is to have accessible editions simultaneously released with publishers' new books so that all readers can have access to the books they want to read. To find more books in your format visit [www.readhowyouwant.com](http://www.readhowyouwant.com)

**1920s political cartoon: 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.

**1920s political cartoon:** *The Samuel Gompers Papers* Samuel Gompers, 1986

**1920s political cartoon:** The Colored Cartoon Christopher P. Lehman, 2009 Traces the evolution of racial caricatures in American cartoons during the first half of the twentieth century

**1920s political cartoon: World War II Political Cartoons by Belmonte** De Anima Books, 2015-07-09 This work, created by Brazilian artist Belmonte, contains a collection of cartoons that cover mainly the events of World War II. Belmonte became known through the political and social cartoons published in major newspapers and magazines between the 1920s and the 1940s. Although unknown in a major part of the world (including Brazil), his works are among the most interesting and unique of its kind. This book aims to rescue the memory of this great artist, prematurely deceased in 1947, at age 50, to portray the greatest scourge created by human race for their own use and also inspire illustration and history lovers.

**1920s political cartoon: History of the Chicago Tribune** , 1922

**1920s political cartoon:** Industrial Pioneer , 1925

**1920s political cartoon:** Washington's Farewell Address George Washington, 1907

**1920s political cartoon:** *Roosevelt and Churchill* Franklin Delano Roosevelt, Harold D. Loewenheim, 1975

**1920s political cartoon: The Ten-Cent Plague** David Hajdu, 1999-02-15 The story of the rise and fall of those comic books has never been fully told -- until *The Ten-Cent Plague*. David Hajdu's remarkable new book vividly opens up the lost world of comic books, its creativity, irreverence, and suspicion of authority. In the years between World War II and the emergence of television as a mass medium, American popular culture as we know it was first created—in the pulpy, boldly illustrated

pages of comic books. No sooner had this new culture emerged than it was beaten down by church groups, community bluestockings, and a McCarthyish Congress—only to resurface with a crooked smile on its face in *Mad* magazine. When we picture the 1950s, we hear the sound of early rock and roll. The Ten-Cent Plague shows how -- years before music -- comics brought on a clash between children and their parents, between prewar and postwar standards. Created by outsiders from the tenements, garish, shameless, and often shocking, comics spoke to young people and provided the guardians of mainstream culture with a big target. Parents, teachers, and complicit kids burned comics in public bonfires. Cities passed laws to outlaw comics. Congress took action with televised hearings that nearly destroyed the careers of hundreds of artists and writers. The Ten-Cent Plague radically revises common notions of popular culture, the generation gap, and the divide between high and low art. As he did with the lives of Billy Strayhorn and Duke Ellington (in *Lush Life*) and Bob Dylan and his circle (in *Positively 4th Street*), Hajdu brings a place, a time, and a milieu unforgettably back to life.

**1920s political cartoon: Dr. Seuss Goes to War** Richard H. Minear, 2013-09-10 “A fascinating collection” of wartime cartoons from the beloved children’s author and illustrator (The New York Times Book Review). For decades, readers throughout the world have enjoyed the marvelous stories and illustrations of Theodor Seuss Geisel, better known as Dr. Seuss. But few know the work Geisel did as a political cartoonist during World War II, for the New York daily newspaper PM. In these extraordinarily trenchant cartoons, Geisel presents “a provocative history of wartime politics” (Entertainment Weekly). Dr. Seuss Goes to War features handsome, large-format reproductions of more than two hundred of Geisel’s cartoons, alongside “insightful” commentary by the historian Richard H. Minear that places them in the context of the national climate they reflect (Booklist). Pulitzer Prize-winner Art Spiegelman’s introduction places Seuss firmly in the pantheon of the leading political cartoonists of our time. “A shocker—this cat is not in the hat!” —Studs Terkel

**1920s political cartoon: *Spongeheadz*** Lynn Ziegler, 2006-12 There is no other book on family television viewing quite like this one. SPONGEHEADZ: U & MEdia presents facts and trends in an engaging format—it offers activities, Web sites, resources, quotes from kids and other V.I.P.s, and info to make watching TV a truly interactive experience, rather than a passive assault on your senses. (And your wallet.)

**1920s political cartoon: *The Master and Margarita*** Mikhail Bulgakov, 2016-03-18 Satan comes to Soviet Moscow in this critically acclaimed translation of one of the most important and best-loved modern classics in world literature. *The Master and Margarita* has been captivating readers around the world ever since its first publication in 1967. Written during Stalin’s time in power but suppressed in the Soviet Union for decades, Bulgakov’s masterpiece is an ironic parable on power and its corruption, on good and evil, and on human frailty and the strength of love. In *The Master and Margarita*, the Devil himself pays a visit to Soviet Moscow. Accompanied by a retinue that includes the fast-talking, vodka-drinking, giant tomcat Behemoth, he sets about creating a whirlwind of chaos that soon involves the beautiful Margarita and her beloved, a distraught writer known only as the Master, and even Jesus Christ and Pontius Pilate. *The Master and Margarita* combines fable, fantasy, political satire, and slapstick comedy to create a wildly entertaining and unforgettable tale that is commonly considered the greatest novel to come out of the Soviet Union. It appears in this edition in a translation by Mirra Ginsburg that was judged “brilliant” by Publishers Weekly. Praise for *The Master and Margarita* “A wild surrealistic romp. . . . Brilliantly flamboyant and outrageous.” —Joyce Carol Oates, The Detroit News “Fine, funny, imaginative. . . . The Master and Margarita stands squarely in the great Gogolesque tradition of satiric narrative.” —Saul Maloff, Newsweek “A rich, funny, moving and bitter novel. . . . Vast and boisterous entertainment.” —The New York Times “The book is by turns hilarious, mysterious, contemplative and poignant. . . . A great work.” —Chicago Tribune “Funny, devilish, brilliant satire. . . . It’s literature of the highest order and . . . it will deliver a full measure of enjoyment and enlightenment.” —Publishers Weekly

**1920s political cartoon: *Fulgencio Batista*** Frank Argote-Freyre, 2006-04-21 Pawn of the U.S. government. Right-hand man to the mob. Iron-fisted dictator. For decades, public understanding of

the pre-Revolutionary Cuban dictator Fulgencio Batista has been limited to these stereotypes. While on some level they all contain an element of truth, these superficial characterizations barely scratch the surface of the complex and compelling career of this important political figure. Second only to Fidel Castro, Batista is the most controversial leader in modern Cuban history. And yet, until now, there has been no objective biography written about him. Existing biographical literature is predominantly polemical and either borders on hero worship or launches a series of attacks aimed at denigrating his entire legacy. In this book, the first of two volumes, Frank Argote-Freyre provides a full and balanced portrait of this historically shadowed figure. He describes Batista's rise to power as part of a revolutionary movement and the intrigues and dangers that surrounded him. Drawing on an extensive review of Cuban newspapers, government records, memos, oral history interviews, and a selection of Batista's personal documents, Argote-Freyre moves beyond simplistic caricatures to uncover the real man-one with strengths and weaknesses and with a career marked by accomplishments as well as failures. This volume focuses on Batista's role as a revolutionary leader from 1933 to 1934 and his image as a strongman in the years between 1934 and 1939. Argote-Freyre also uses Batista as an interpretive prism to review an entire era that is usually ignored by scholars-the Republican period of Cuban history. Bringing together global and local events, he considers the significance and relationship of the worldwide economic depression, the beginnings of World War II, and in Cuba, the Revolution of 1933, the expansion of the middle class, and the gradual development of democratic institutions. Fulgencio Batista and most of Cuba's past prior to the Revolution of 1959 has been lost in the historical mists. Cuba had a rich and fascinating history before the Marxist Revolution and the reign of Fidel Castro. This captivating and long-overdue book uncovers it.

**1920s political cartoon: America's Black and White Book** W.A. Rogers, 2018-05-15

Reproduction of the original: America's Black and White Book by W.A. Rogers

**1920s political cartoon: *The Yellow Kid*** R. F. Outcault, 2009-09-16 The comic strip that started it all, the American comic strip that laid the groundwork for an art form. This precocious kid from the barrio of Brooklyn took the US by storm in the late 1800s and coined the term 'yellow journalism'. Collected here is the entire run along with dozens of never-before-collected images by Outcault. Also included is the extraordinarily rare strip Pore Lil Mose.

**1920s political cartoon: *Arabs in Turkish Political Cartoons, 1876-1950*** Ilkim Büke Okyar, 2023-04-17 The emergence of Turkish nationalism prior to World War I opened the way for various ethnic, religious, and cultural stereotypes to link the notion of the Other to the concept of national identity. The founding elite took up a massive project of social engineering that now required the amplification of Turkishness as an essential concept of the new nation-state. The construction of Others served as a backdrop to the articulation of Turkishness -and for Turkey in many ways, the Arab in his keffiyeh and traditional garb constituted the ultimate Other. In this nuanced and richly detailed study, Ilkim Büke Okyar brings the everyday production of nationalist discourse into the mainstream political and historical narrative of modern Turkey. Okyar shifts the focus of inquiry from the abstract discourses of elite intellectuals to the visual rhetoric of popular culture, where Arabs as the non-national Others hold a front seat. Drawing upon previously neglected colloquial Turkish sources, Okyar challenges the notion that ethno-religious stereotypes of Arabs are limited to the Western conception of the Other. She shows how the emergence of the printing press and the subsequent explosion of news media contributed to formulating the Arab as the binary opposite of the Turk. The book shows how the cartoon press became one of the most significant platforms in the construction, maintenance, and mobilization of Turkish nationalism through the perceived image of the Arab that was haunted forever by ethnic and religious origins.

**1920s political cartoon: *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.

**1920s political cartoon: World War I & 1920s**, 2007 Involving students in real historical problems that convey powerful lessons about U.S. history, these thought-provoking activities combine core content with valuable practice in decision making, critical thinking, and understanding multiple perspectives. O'Reilly - an experienced, award winning teacher - has students tackle fascinating historical questions that put students in the shoes of a range of people from the past, from the rich and famous to ordinary citizens. Each lesson can be done either as an in-depth activity or as a quick motivator. Detailed teacher pages give step-by-step instructions, list key vocabulary terms, offer troubleshooting tips, present ideas for post-activity discussions, and furnish lists of related sources. Reproducible student handouts clearly lay out the decision-making scenarios, provide outcomes, and present related primary source readings and/or images with analysis questions--Page 4 of cover

**1920s political cartoon: Chinese Animation** Rolf Giesen, 2014-12-19 With an output of more than 250,000 minutes annually, and with roughly 5,000 producers and production units, the Chinese are leading the field of animated films. Although it is almost impossible to completely cover 90 years of filmmaking, this book provides a comprehensible introduction to the industry's infancy, its Golden Age (Shanghai Animation Film Studio) and today's Chinese animation (in feature films, television series and student films). There are classics such as *Princess Iron Fan* (made at the time of the Japanese occupation) and the color *Havoc in Heaven*, both starring the Monkey King Sun Wukong, as well as countless TV stars (Blue Cat, Pleasant Goat and Big Big Wolf) and many almost unknown works by young filmmakers who are not focusing on an audience of children (like most of the industry output).

**1920s political cartoon: Presidential Doodles** Cabinet magazine, 2007-10-30 What were the leaders of the free world really doing during all those meetings? As the creators of Cabinet magazine reveal here for the first time, they were doodling. Our Founding Fathers doodled, and so did Andrew Jackson. Benjamin Harrison accomplished almost nothing during his time in the White House, but he left behind some impressive doodles. During the twentieth century -- as the federal bureaucracy grew and meetings got longer -- the presidential doodle truly came into its own. Theodore Roosevelt doodled animals and children, while Dwight Eisenhower doodled weapons and self-portraits. FDR doodled gunboats, and JFK doodled sailboats. Ronald Reagan doodled cowboys and football players and lots of hearts for Nancy. The nation went wild for Herbert Hoover's doodles: A line of children's clothing was patterned on his geometric designs. The creators of Cabinet magazine have spent years scouring archives and libraries across America. They have unearthed hundreds of presidential doodles, and here they present the finest examples of the genre. Historian David Greenberg sets these images in context and explains what they reveal about the inner lives of our commanders in chief. Are Kennedy's dominoes merely squiggles, or do they reflect deeper anxieties about the Cold War? Why did LBJ and his cabinet spend so much time doodling caricatures of one another? Smart, revealing, and hilarious -- *Presidential Doodles* is the ideal gift for anyone interested in politics or history. And for anyone that doodles!

**1920s political cartoon: The Secret Art of Dr. Seuss** Audrey Geisel, 1995-10-03 These fabulous, whimsical paintings, created for his own pleasure and never shown to the public, show Geisel (a.k.a. Dr. Seuss) in a whole new light. Depicting outlandish creatures in otherworldly settings, the paintings use a dazzling rainbow of hues not seen in the primary-color palette of his

books for children, and exhibit a sophisticated and often quite unrestrained side of the artist. 65 color illustrations.

**1920s political cartoon: Drawing Conclusions** Roy Douglas, Liam Harte, Jim O'Hara, 1998 Using sources from publications such as Punch, the Irish World, the Daily Telegraph, Le Charivari and the Irish News and incorporating a concise history of Ireland from the 18th century through to the present day, these fascinating cartoons illustrate Anglo-Irish relations from the rising and suppression of the United Irishmen, through the Great Famine, the Land War, Home Rule, the War of Independence, to the recent troubles and the current politics of peace.

**1920s political cartoon: THE ROARING TWENTIES** NARAYAN CHANGDER, 2024-02-02 THE ROARING TWENTIES MCQ (MULTIPLE CHOICE QUESTIONS) SERVES AS A VALUABLE RESOURCE FOR INDIVIDUALS AIMING TO DEEPEN THEIR UNDERSTANDING OF VARIOUS COMPETITIVE EXAMS, CLASS TESTS, QUIZ COMPETITIONS, AND SIMILAR ASSESSMENTS. WITH ITS EXTENSIVE COLLECTION OF MCQS, THIS BOOK EMPOWERS YOU TO ASSESS YOUR GRASP OF THE SUBJECT MATTER AND YOUR PROFICIENCY LEVEL. BY ENGAGING WITH THESE MULTIPLE-CHOICE QUESTIONS, YOU CAN IMPROVE YOUR KNOWLEDGE OF THE SUBJECT, IDENTIFY AREAS FOR IMPROVEMENT, AND LAY A SOLID FOUNDATION. DIVE INTO THE ROARING TWENTIES MCQ TO EXPAND YOUR THE ROARING TWENTIES KNOWLEDGE AND EXCEL IN QUIZ COMPETITIONS, ACADEMIC STUDIES, OR PROFESSIONAL ENDEAVORS. THE ANSWERS TO THE QUESTIONS ARE PROVIDED AT THE END OF EACH PAGE, MAKING IT EASY FOR PARTICIPANTS TO VERIFY THEIR ANSWERS AND PREPARE EFFECTIVELY.

**1920s political cartoon: About Town** Ben Yagoda, 2000 Illuminated by interviews with more than fifty people, including the late Joseph Mitchell, William Steig, Roger Angell, Calvin Trillin, Pauline Kael, John Updike, and Ann Beattie, About Town penetrates the inner workings of the New Yorker as no other book has done.--BOOK JACKET.

**1920s political cartoon: United States Senate Catalogue of Graphic Art** , 2006

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