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Guided age money head political cartoons

American culture and took jobs from Americans. In the second half of the nineteenth century, one of the largest mass migrations of history was experienced. Millions of immigrants came to the United States from Europe, Asia and other parts of North America. Immigrants settled in the United States faced many challenges upon arriving. While mass immigration to the United States had occurred since the 1840s, the influx of so many immigrants during the gilded age presented unparalleled tensions in American society. This led to a heightened debate over restrictions on immigration, citizenship and immigration. Immigrants coming during the gilded age included large numbers of Eastern Europeans and Asians. Cartoons from this period reflect different perspectives on the new wave of immigrants. Some welcomed these men and women as a new source of cheap labor; Others saw these newcomers with skepticism. This lesson is adapted from the content contained in the Rights Institute's upcoming American History Resource Bill entitled Life, Liberty, and the Pursuit of Happiness: A History of american experimentation. This free online resource covers 1491 to the present day, college boards have aligned to the AP America's History Framework, and will be available for use in the 2020 school year. Visit the website to learn more and get updates. Instructions: During the gilded era, political cartoons were used to dramatically illustrate logic. It was often meant to play stereotypes in order to score political points. Watch the cartoons below and evaluate each illustrators approach by answering the questions below each image. It may be easiest for students to view images through links. Anti-Chinese Wall, 1882 Source: The title reads: Anti-Chinese wall -American wall goes up as Chinese origin goes down. The cartoon shows an image of workers, including Irishmen, an African American, a civil war veteran, an Italian, a Frenchman and a Jewish man who all build a wall against the Chinese. The mortar used to mount blocks is con mortar labels. The blocks carried out by each worker are prejudice, non-spending, race, laws against fear, and further labels. Across the sea, a ship flying the American flag enters China, as the Chinese knock down its wall and allow trade with the United States. Understand the question of the Chinese author at the time when this cartoon was created on the basis of this image? You think artist China is tearing down its own As does America make one? Brewing cartoon, 1889 Source: man standing on the edge of the bowl holds a knife and flag that reads Clan Na Gael. Clan Na Gael is an organization that had desired Irish independence and used violence to fight British persecution. Until the formal establishment of the Irish Free State in 1922, Ireland was controlled by the British Empire. Understanding the question based on this depiction of the Irishman, what was the opinion of the artist of the Irish people? What additional image in this cartoon supports the artist's view of The Irish? Compare this image with previous cartoons, the anti-Chinese wall from 1882. Anti-Semitic cartoons, 1890 Source: is a stereotypical Jewish immigrant carrying bags that read poverty, disease, sabbath profane, chaos, and superstition as he attempts to enter the United States through a gate that reads the United States. Entry free. Come in! Understand what problems did Jewish immigrants bring to america, according to the artist? Explain the irony of the sign on the wall and uncle Sam's expression. Historical logic questions do these cartoons present immigrants in a positive or negative light? Support your answer with evidence. How has the idea of immigration changed or remained the same for the modern day from the gilded age in U.S. history? Explain your answer. 15. Editorial, Puck, March 20, 1878. For other instances of alleged collusion between the church and Tammany as it relates to the public school system, look at a picture without words, January 16, 1884, and pictured without a similar title and drawn words, January 3, 1894. Catholic bishops' attempts to secure public funding for Catholic schools (on the grounds that the so-called public school was severely hostile towards Catholic students and a direct threat to their religious beliefs) began in earnest in 1840 under Bishop John Hughes of New York. Subsequent efforts by other bishops also failed, though a number of dioceses (most notably Poughkeepsie, in New York) were able to work the agreement for city officials and clergy that allowed for some public funding on condition that teachers would provide religious education after regular school hours. In 1894, the New York State Constitutional Convention outlawed arrangements providing public funding to private schools. The school dispute is lengthy and complicated, and while cartoonists have yet to be severely investigated for treatment, many scholars have analyzed the issue. Shelley, Thomas J., Poughkeepsie School Plan, in the Encyclopedia of American Catholic History, Ed. Glazier, Michael and Shelly, Thomas J. (Collegeville, Minn.: Liturgical 1997), 1159-60Gogal scholar; McCluskey, Neil G., S.J., Ed., Catholic Education in America: A Documentary History (New York: Teachers' College, Columbia University, 1964) Google Scholar; Lannie, Vincent P., Public Funds and Narrow Education: Bishop Hughes, Governor Seward, and the New York School Controversy (Cleveland: Case Western Reserve University, 1968) Press of google scholar; Buetow, Harold A., of prodigious benefits: The story of Catholic education in the United States (London: McMillan, 1970) Google Scholar, and Reilly, Daniel F., School Brawl (New York: Columbia University Press, 1943; repr., New York: Arno Press, 1969) Google Scholar. Art Wood, an award-winning political cartoonist himself, 'ungentlemanly' collected more than 16,00 political cartoons by hundreds of major creators of art, a phrase that is commonly used to describe this type of graphic satire. He used the word illustration to describe the huge talent and craft that went into the work of art produced to catch a moment in time. From the gilded era of the nineteenth century until recent days, political images have appeared on magazines, editorial pages, opinion pages, and even the front pages of American newspapers. These visual editorials are exposed to a number of artistic perspectives, including the classic cross-hatching techniques of Harper's weekly cartoonist Thomas Nast, Ding Darling's extensive brush work, The Rich Crayon Line work of Rube Goldberg and Bill Mauldin, and the painting styles of contemporary cartoonists Paul Conrad and Patrick Oliphant. The broad spectrum of political approach informs our understanding not only of the past but also of the present. Thomas Nast Senator James G. Blaine was a hugely popular Republican politician in the nineteenth century. Had he not been consistently filled with corruption allegations, he would have been elected president. In 1888, when Blaine returned from a long European trip, he refused to run for president, and instead supported Benjamin Harrison's campaign. However, due to Blaine's huge popularity, cartoonist Thomas Nast (1840–1902) portrayed him as the uncrowned king of the Republican Party. Nast defined American political cartooning in the nineteenth century. Through his work for Harper Weekly, he popularized such American political symbols as the Republican elephant and the Democratic donkey. Bookmark this item: www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj01 Herb Block Block created this anti-isolationist cartoon just before the United States entered World War II. Through this image, The Bloc argues that Americans, by turning their backs on the world, allowed global occupation by forces from both the political left and right. The Soviet Union, when this cartoon was most likely produced in 1939 Allied with the Axis powers joined Germany in attacking and winning Poland. Block (1909-2001) had a cartooning career that spanned seven decades. For more information on your career, see Permanent Outrage: Editorial Cartoons by Harblock, Gift of Harblock, and History of Harblock. Large herb block. What does it mean to you? ca. ca. 1939. Published by newspaper Enterprise Association. Ink, crayon and opaque white on graphite underdrawing with overlays. Art of cartoons and cartoons Wood Collection, Library of Print and Photos Division, Congress LC-DIG-ppmsca-07910 © Herb Block Foundation (2) Bookmark this item: [// www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj02](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj02) Ding Darling J N Ding Darling (1876-1962) Uses the metaphor of a caring taxi in this cartoon to delay legislative control over farm prices and wage inflation during World War II. A taxi, with farm prices and wage label passengers being driven by a man labeled Congress, avoids a brick in the street by swerving into a crowd, hitting men, women and children on The Cost of Living Ave. Darling's extensive brushwork and spacious, dynamic structure suits this view of the percussion. He, a two-time Pulitzer Prize winner, worked several years for the Des Moines Register and the New York Herald-Tribune. Bookmark this item: [// www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj03](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj03) Etta Hulme Etta Hulme, one of the few female practitioners of the craft of editorial cartooning, explore a desert burial treasure the well-known plot twists of men stranded on the island, in an ironic reminder that income taxes are due. Etta Hulme earned her fine arts degree at the University of Texas at Austin and immediately headed to Disney Studios in California, where she worked in the animation division for two years before returning to Texas. He began his cartooning career at the Austin Texas Observer in 1954 and has been with the Fort Worth Star Telegram since 1972. Etta Hulme big. It's from the I.R.S. — it says, 'All the income, whatever the source received from. ' Fort Worth Star-Telegram, published April 10, 1975. Blue pencil and graphite underdrawing on crayons, ink, and opaque white. Art wood collection of library of cartoons and cartoons, print and photograph division, Congress LC-dig-PPMSCA-04613 (5). ©Etta Hulme, Fort Worth Star-Telegram, 1975 bookmark this item: [// Www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj05](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj05) Art Young Art Youth (1866-1943) Published this drawing in Life magazine with the title This World of Vines; Fear of themselves and others, almighty, afraid of life and death. He later identified it as one of his best, describing the image, the creeping, flattering crowd of humans afraid to stand up and Their souls own. Youth drew for a wide variety of publications that included Saturday evening's post as well as the socialist periodic public. His left-wing ideas were featured in comic magazine Life which, for a time, embraced support for socialism. Bookmark this item: [// www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj06](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj06) Clifford's Berryman in this cartoon, Teddy Roosevelt shoots these pet turkeys instead of his hunting lodge, Pine Knot, near Charlottesville, Virginia, while Clifford Berryman (1869-1949) trademark teddy bear presses his paw against the flaps of his sports bag. On Nov. 1, 1906, Roosevelt's neighbors played a joke on him, loosening a herd of domestic turkeys in the region, but the president discovered the move. Although Roosevelt may not have killed pet turkeys, he shot a wild turkey that week into the pine knot. Berryman was famous for his lighthearted similarities of politicians and for popularizing teddy bears, which became an iconic toy for American children. Bookmark this item: This best known cartoon by John T. McCutcheon (1870-1949) www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj07 John T. McCutcheon, graced the front page of the Chicago Tribune on November 10, 1904, and gave a humorous, vivid description of the presidential election results. Depicting telltale footprints leading to Republican columns of delegates from Democratic, McCutcheon photographs the historic task of breaking ranks with Southern states for the first time since missouri's reconstruction, Republican voting, and thus taking the state to Theodore Roosevelt. A world-renowned traveler, war correspondent, and Pulitzer Prize-winning editorial cartoonist, McCutcheon drew to the Chicago Tribune from 1903 to 1946. Bookmark this item: [// www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj08](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj08) John Jensen portrays British cartoonist John Jensen (b 1930) sitting in a somber president Lyndon Johnson an undersized rocking chair. Artist Fresh cartoon Johnson as a rose, unnering leader, with a sunken mouth, deep wrinkled face, and a tangle of elongated, misshapen hands and feet. The president's lapel button reads Ah'm Makin' Way Fer Bobby K, a reminder that his chief rival, Robert Kennedy, brother of President John F. Kennedy, announced his candidacy for the presidency on March 16, 1968. Facing the challenge and worsening news on the Vietnam War, Johnson informed the country on March 31, 1968 that he would not run for re-election. Bookmark this item: [// www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj09](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj09) John Fischetti of the Republican Party look cheerful members to fall into the water as Republican presidential candidate Barry Goldwater mans the hull of a boat in a shallow stream. Despite Goldwater's victory Primary, cartoonist John Fischetti (1916-1980) lambasted the campaign as nowhere to go. Nelson Rockefeller, a Republican moderate, released a parting shot that if Goldwater were in the mainstream, we'd have gotten a meandering stream. Goldwater pursued only six states in its race against President Lyndon Johnson. Fischetti's mature artistic style showed his roots in animation. Horizontal space and their use of spare pen and ink style influenced a generation of cartoonists. Bookmark this item: www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj10 Rube Goldberg Rube Goldberg (1883-1970), best known for his crazy invention, created forceful editorial cartoons while working in the New York Sun. In this Japanese World War II cartoon, General Jonathan Wainwright has been locked in the Filipino province of Batan, the face of a Japanese soldier. Although Wainwright did not participate in the recapture of Batan due to his incarceration at a labor camp in Formosa, Goldberg suggests that the moral victory over the Japanese would be his. Pulitzer Prize-winning cartoonist Ruben Lucius Rube Goldberg used his intelligence, humor and gift as an artist in creating serious editorial cartoons. Expanding Rube Goldberg. Rub it in, 1944. Published in New York Sun, August 20, 1944. Graphite with crayons, India ink, opaque white, and scraping out. The Art of Cartoons and Cartoons Wood Collection, Print and Photos Division, Library of Congress LC-DIG-ppmsca-03646(11) Bookmark this item: [// www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj11](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj11) von Shoemaker President Lyndon Johnson clings severely to the tail of a giant tiger (label Vietnam), that swoops wildly through a night universe in this cartoon by Von Shoemaker (1902-1991). This drawing of 1965 will address how the U.S. redeems itself from the war in Vietnam. U.S. troops pulled out in 1973. A two-time Pulitzer Prize winner, Shoemaker studied at the Chicago Academy for Fine Arts, drew editorial cartoons at the Chicago Daily News for nearly thirty years, and taught at his alma mater. In the 1960s his sly, gestual style became looser and more painting. Bookmark this item: [// www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj13](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj13) Bill Mauldin With easy crayons and ink brush strokes, Bill Mauldin (1921-2003) portrays an angry Nikita Khrushchev berating writers, artists and musicians who stood in focus as if they were soldiers for the Communist Party propaganda machine. Khrushchev forced creators to use social realism, a style that the party argued was most accessible to the public. Mauldin portrayed the radical approach as a militaristic and portrayed himself as an artist with a pen, second from right. The Pulitzer Prize-winning cartoonist began his career in the military and a long career with the St. Louis Post-Dispatch and Sun-time. For more information on his career and work, see Bill Mauldin: Willie and Joe Beyond. Bill Mauldin detail. You've been acting like citizens! 1963. Chicago Sun-Times, published April 17, 1963. Crayons, with ink and opaque white scratching out and past-graphite on underdrawing. Art wood collection of library of cartoons and cartoons, print and photograph division, Congress LC-dig-PPMSCA-07893 (14). © 1963 By Bill Mauldeen. Mauldin Estate bookmark courtesy of this item: [// www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj14](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj14) Paul Conrad Paul Conrad (b 1924) with his even-crayon stroke and extraordinary attention to detail, anger and posturing as Cold War tensions capture east and west Germany and the fate of nuclear disarmament. On Sept. 25, 1961, President John F. Kennedy stood in front of Soviet Prime Minister Nikita Khrushchev in his speech at the UN Assembly demanding that he join the race for peace. Meanwhile, the two countries had resumed nuclear tests, as Conrad points out, belying their advocacy for disarmament. The three-time Pulitzer Prize winner spent fourteen years at the Denver Post before becoming the chief cartoonist for the Los Angeles Times in 1964. Today, he is dragging cartoons and making sculptures. Bookmark this item: [// www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj15](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj15) Ed Valtman gives a speech against the backdrop of President Richard M. Nixon's oil derrick, pipe, and two smiling figures who are probably oil executives. Edmund Waltman (1914-2005) questioned Nixon's intentions to reject oil import quotas under the guise of ensuring enough oil for defense. By depicting drops of liquid as oil money, dripping into a storage tank labeled Political Contributions, he strongly hinted at the president's interest in strengthening financial support for Republicans in the upcoming congressional elections. In the outlook, the conservative, Pulitzer Prize-winning Valtman proved he spared no U.S. president, including Nixon, in his work. For more information on his career and work, please see Edmund Waltman: The Cartoonist Who Came In From the Cold. Bookmark this item: [// www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj16](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj16) art wood food prices skyrocketed in the mid-1970s as Presidents Richard Nixon and Gerald Ford dealt with inflation. In 1974 alone, food prices increased by about 15 percent. Women who did grocery shopping boycotted staples such as meat and cereal in protest. In this cartoon produced for television, Art Wood depicts an American housewife shot in outer space, shocked at the cost of food. Wood labeled her the first female astronaut, (though the first U.S. woman went into space in 1983). Wood serves as president and spokesman for the American Association of Editorial Cartoonists Bookmark this item: [// www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj17](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj17) art wood In this art wood cartoon, the blazing sun beats down on a shabby farmhouse, tilting silos, and dying crops in an area of cracked, scorched earth. A sign on buildings reads 50 years of federal agricultural programs. This image strongly shows that federal agricultural programs enacted since the start of the new deal in the 1930s have failed, making the time the american farm-honored institution a major casualty. In the late 1980s, U.S. farmers faced extremely harsh drought conditions, which precipitated unusually urgent appeals for federal aid. Bookmark this item: [// www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj18](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj18) Art Wood captures the feelings felt by many taxpayers in this cartoon art wood. By the late 1950s, an increase in local, state and federal taxes as well as Social Security meant that the average family spent more on them than they did on food. Much of the increase paid for national defense accounted for during the Cold War. An award-winning political cartoonist, Wood worked at Richmond News Leader before moving to Pittsburgh, where he was the chief editorial cartoonist for the Pittsburgh press from 1956 to 1965. Bookmark this item: [// www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj19](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj19) Art Wood In February 1963, four Soviet-made MiG fighter planes based in Cuba, fired at an American shrimp boat in international waters. However, the incident escalated tensions between the United States, Cuba and the Soviet Union due to the boat not colliding. President John F. Kennedy ordered retaliation in the case of the replay. Art Wood's portrayal of Uncle Sam with traumatic injuries captured the country's despair. Wood drew the cartoon while being the chief editorial cartoonist in the Pittsburgh Press from 1956-1965. Increase the wood of art. MiG Fighter, 1963. Published in Pittsburgh Press, February 24, 1963. Crayons, ink brushes and opaque whites on graphite underdrawing. Art wood collection of library of cartoons and cartoons, print and photograph division, Congress LC-dig-PPMSCA-09427 (20). © Art Wood bookmarked this item: [// www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj20](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj20) Art Wood in 1955 voted overwhelmingly in favor of raising a \$10,0 salary — from \$15,0 to \$25,0 — at a time when most Americans earned less than \$3,900 a year. Art Wood implies that dramatic salaries not only contributed to federal debt, but also brought congressional leadership into question. Increase the wood of art. Shadow, 1955. Richmond News Leader, published in 1955. Ink brush and opaque white on graphite underdrawing. Art Wood Collection of Cartoons and Cartoons, Library of Print and Photograph Division, Con LC-DIG-ppmsca-09114(21). © Art Wood bookmark this item: During the First World War Louis Raemaekers, Freiherr Colmar von de Goltz, known as Goltz Pasha in Turkey, ruthlessly pursued German aims against the British. However, he and his Ottoman allies could not stop themselves from advancing Russian forces. Dutch cartoonist Louis Rammakers (1869–1956) has portrayed the Battle of Erzurum as a literal confrontation between Goltz and the Russian army. Raemaekers de Talegraaf produced fiercely anti-German cartoons during the First World War and faced trial for compromising Dutch neutrality. However, when acquitted, the Germans put a reward on his head and had to flee to England. Bookmark this item: www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj22 Pat Oliphant Pat Oliphant (b. 1935) captured the political predicament of President Ronald Reagan in the summer of 1982 in this dramatic cartoon. The moral majority and other right-wing groups publicly criticized Reagan for what they perceived as his disregard of issues critical to social conservatives. Inspired by Thomas Nast's portrayal of notorious owner Tweed and his Tammany Hall partner as vultures, Oliphant photographs critics of Reagan, new authority, as five dangerous, vulture-like creatures, out on one limb. One of the great draftsmen in the field, Oliphant combines his artistic predecessor with boldly rendered forms and dramatic perspectives in this witty jaloza. For more information on his career and work, see Oliphant's Anthem. Grow Pat Oliphant. Waiting for Reagan, 1982. Published by Universal Press Syndicate on August 11, 1982. Ink with opaque underdrawing out opaque white. Art wood collection of library of cartoons and cartoons, print and photograph division, Congress LC-dig-PPMSCA-10609 (23). Image copyright Patrick Oliphant and Susan Conway bookmarks courtesy of this item: [// www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj23](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj23) Rollin Kirby drew three-time Pulitzer Prize-winning cartoonist Rollin Kirby (1875-1952) to rob a World War One German soldier and rob a European village. The war left devastated by the occupation of communities such as Amiens, Verdun, and Lille, the relative stagnation of trench warfare along the front, and powerful weapons on both sides. What art is in cartooning, this message is the art of home run, a skill on which he excelled, Kirby wrote. Kirby, one of the top editorial cartoonists after the First World War, worked for both New York World and The New York Post. His strong use of crayons influenced a generation of cartoonists. Bookmark this item: [// www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj100](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj100) Raymond Allen Jackson shows British cartoonist JK (Raymond Allen Jackson, 1927-1997) giving a speech to Chancellor of the Exchequer Roy Jenkins in the House of Commons in 1969. Members of the House including higher taxes and government measures Respond severely to the disclosure of budgetary measures Curb the unions' wild strikes. On the ministers' bench, Labour Party Prime Minister Harold Wilson told Foreign Secretary Michael Stewart he could not stand any more and leave facing unions. Among England's leading political cartoonists, JK was reportedly the highest paid under contract with the London Evening Standard. Bookmark this item: [/www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj101](http://www.loc.gov/exhibits/cartoonamerica/cartoon-political.html#obj101) back to the top heading

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