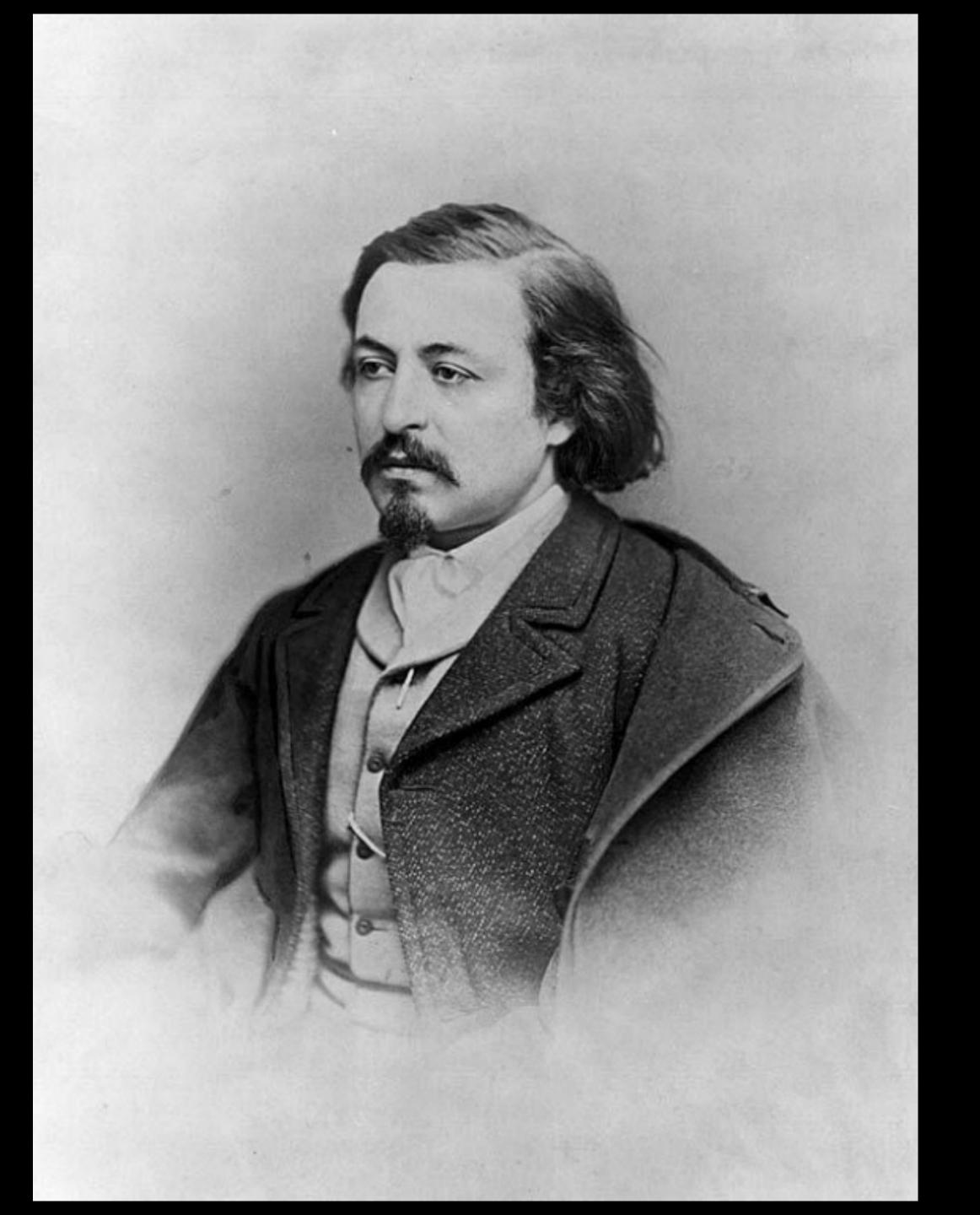
The Trouble with Thomas Nast

Baird Jarman
Carleton College



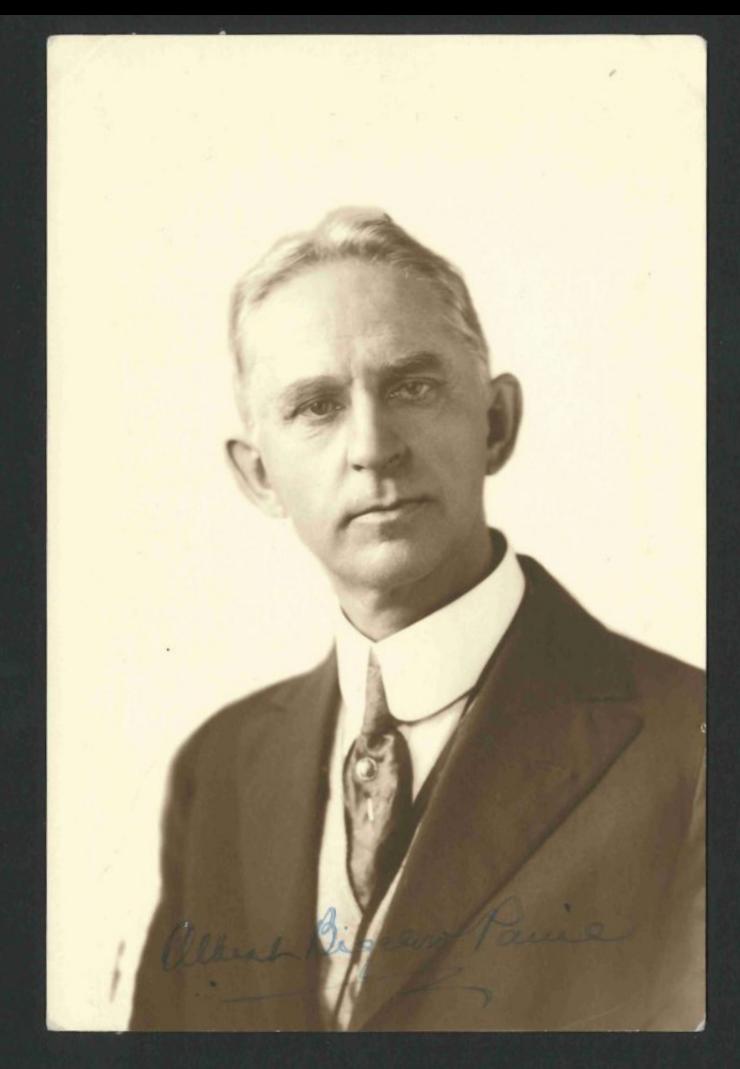
Thomas Nast, photograph by Matthew Brady, c. 1858

National Portrait
Gallery,
Smithsonian
Institution

Thomas Nast, "Something that Did Blow Over," Harper's Weekly (25 Nov. 1871)



Undated signed photograph, New Ulm Art Collection

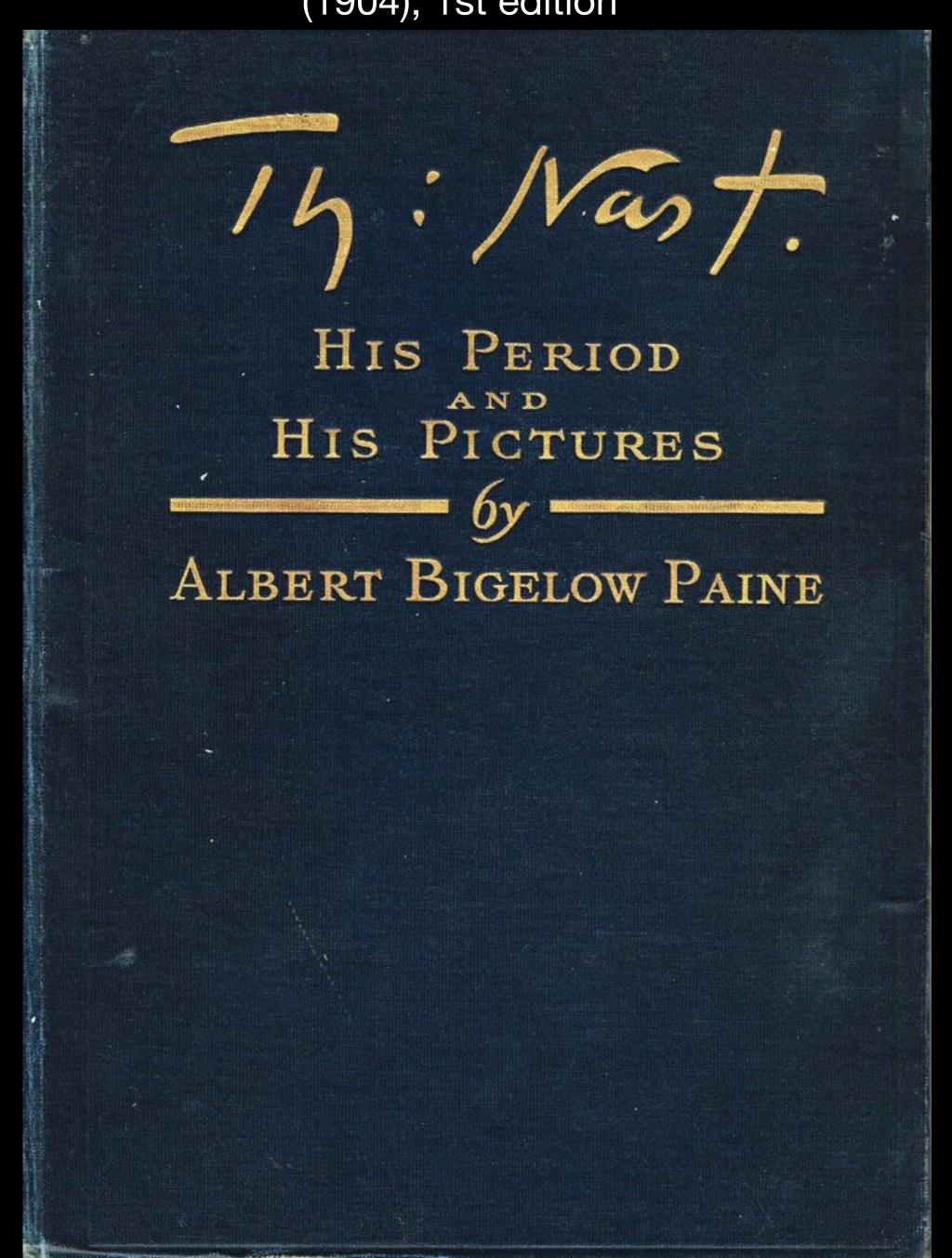


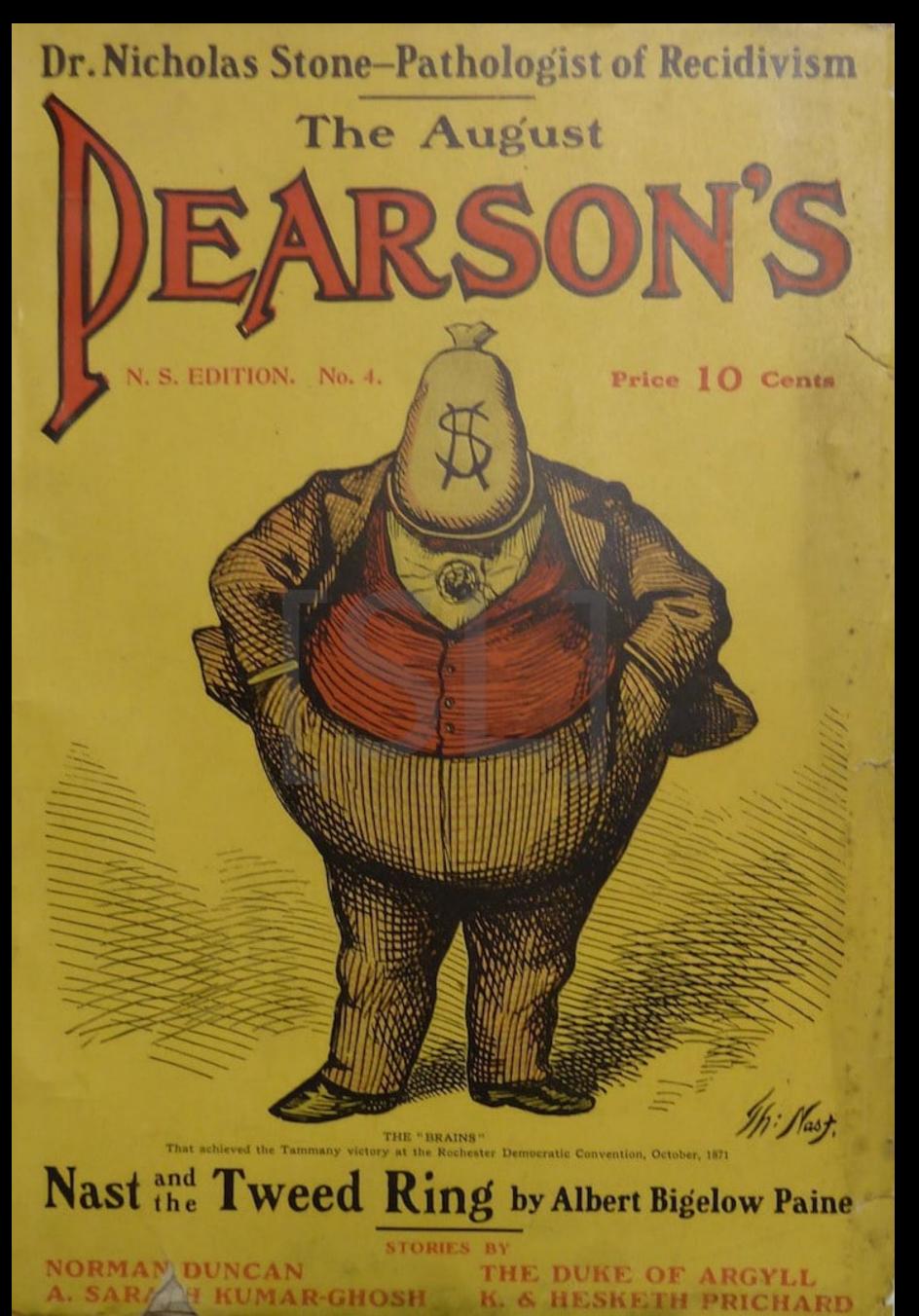
Albert Bigelow Paine. American Anthor and Editor.

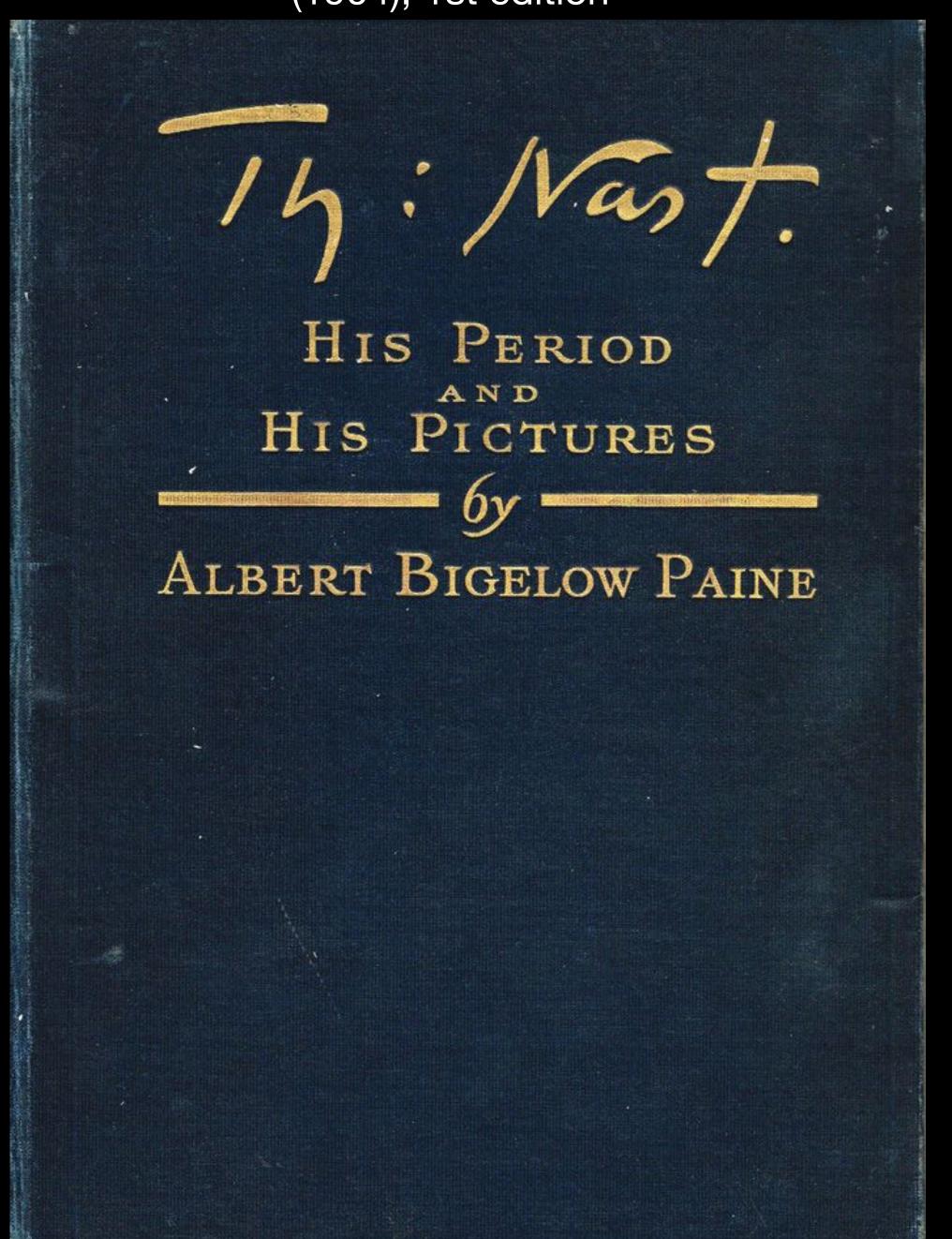
Undated signed photograph, New Ulm Art Collection New York: The Macmillan Company (1904), 1st edition

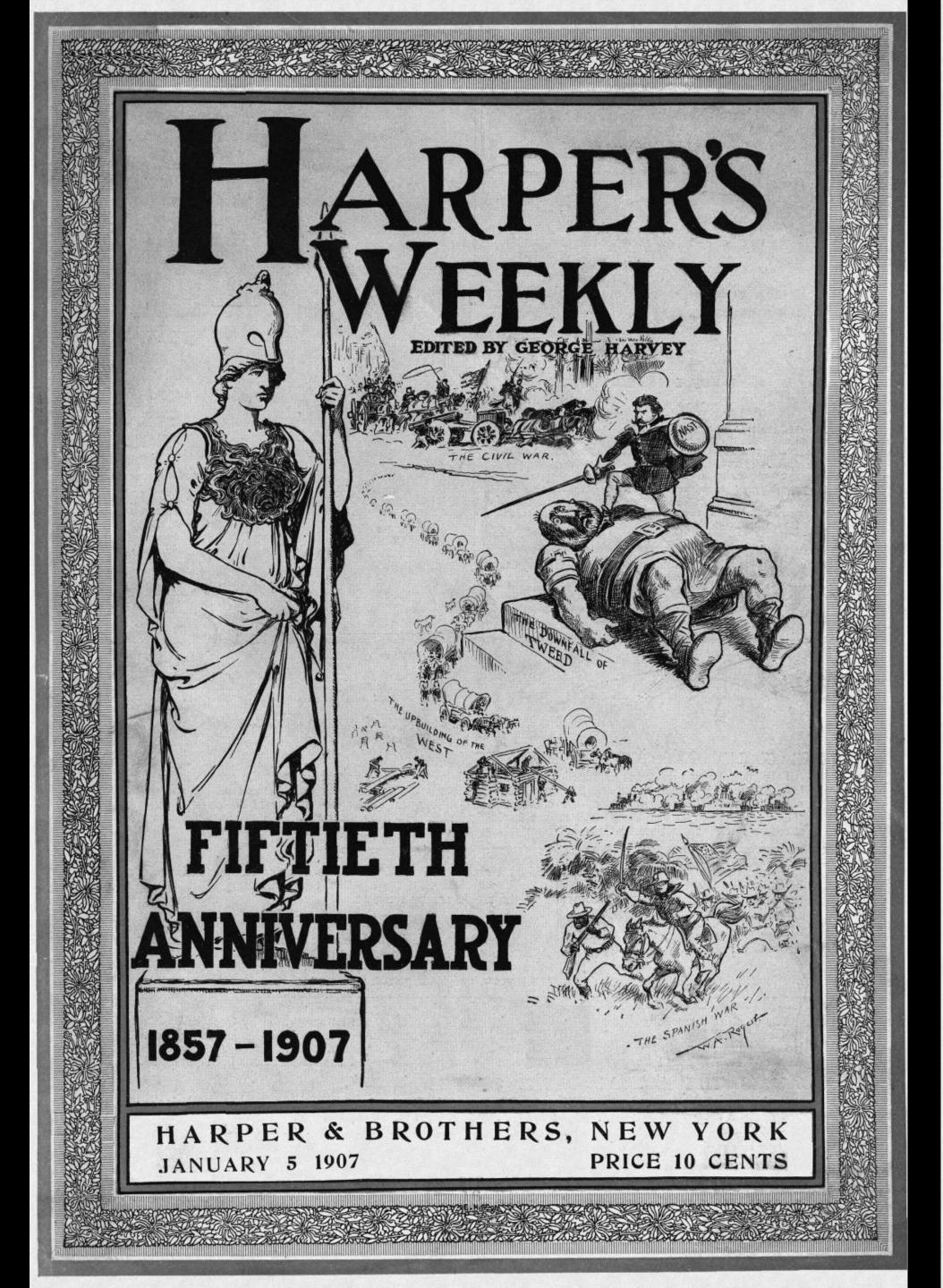


Albert Bigelow Paine. American Anthor and Editor











New York, Saturday, January 5, 1907

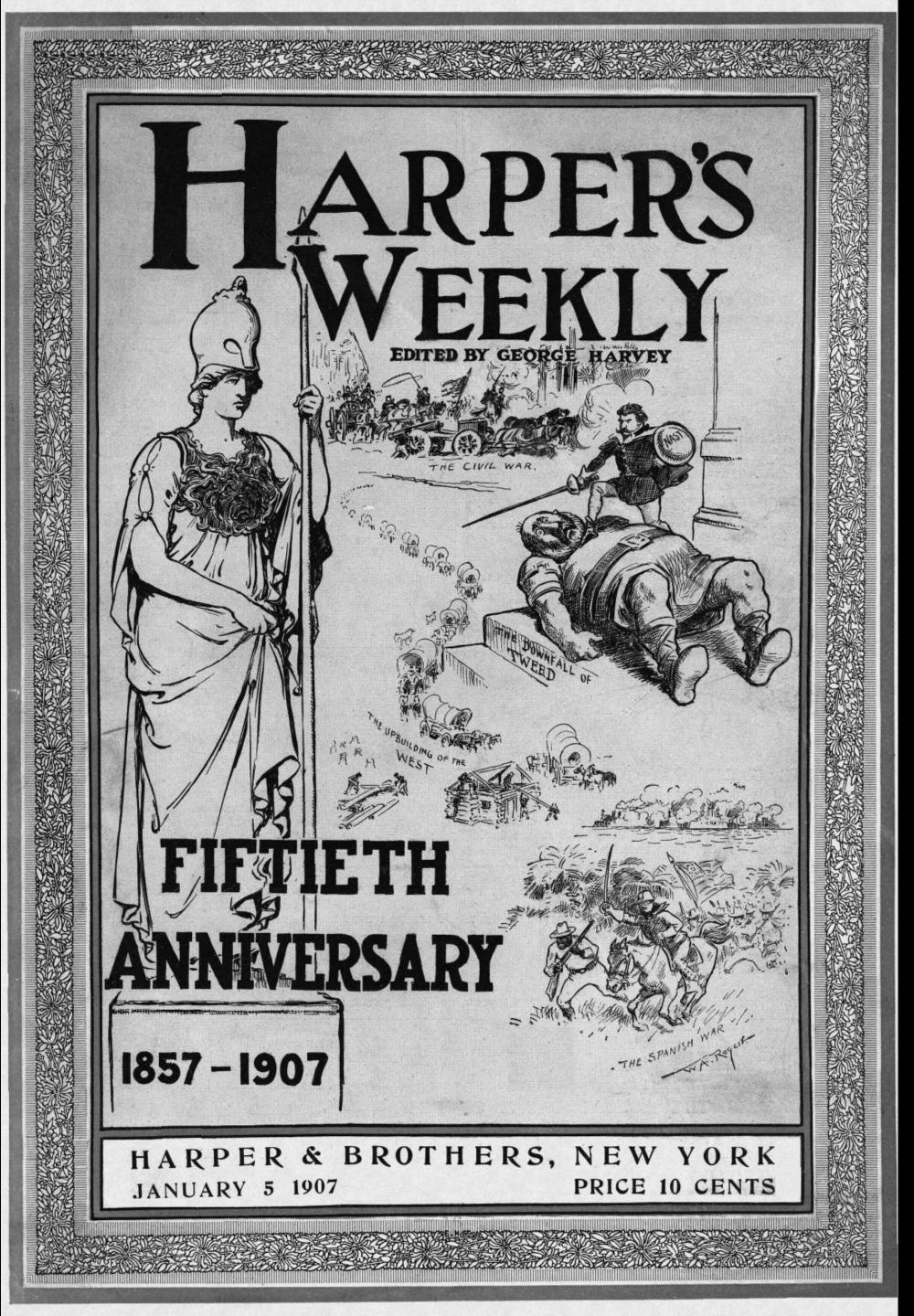
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THOMAS NAST, THE ILLUSTRIOUS CARTOONIST OF "HARPER'S WEEKLY," WHOSE GENIUS OVERTHREW THE TWEED "RING," AND FOR YEARS WAGED A MEMORABLE FIGHT IN THE COUNTRY'S POLITICAL WARFARE

DRAWN BY C. DE GRIMM





Advertisement for Paine's Mark Twain: A Biography in Harper's Weekly (1912)

MARK TWAIN'S LIFE

MARK TWAIN—A Biography: The Personal and Literary Life of Samuel Langhorne Clemens

By ALBERT BIGELOW PAINE

The Book of the Year-Verdict of Two Continents

Brander Matthews in The New York Times

"The Republican, Springfield

"The Philadelphia Press

"It would be easy to quote almost indefinitely from Mark Twain's career from the cradle to the grave—omitting nothing which could in any way cast light upon his character. . . . In these three volumes the record is substantially complete. In these pages we have Mark Twain as he lived his long life. . . Mr. Paine fulfills the first duty of a biographer. He is sincere, honest, frank—as Mark was himself. He paints him as Cromwell wished to be portrayed, with his warts. This is how Mark also would wish to be delineated, and taken as a whole the book completely justifies Mr. Paine's belief that Mark was so big that there is nothing lost by revealing the infrequent little-nesses he chanced to have, the few defects, and the many inconsistencies. To know him was to understand him and to love him, and Mr. Paine will help thousands who already love him without knowing him to under
"The Republican, Springfield

"The narrative of the personal and literary life of Mark Twain by Albert Bigelow Paine, which has just been published by the Harpers in three illustrated to fix as one of the most interesting biography of an American author, while regardless of restriction as to subject it need yield to few besides Nicolay and Hay's life of Lincoln. Mr. Paine, who was given special opportunities in preparation for his task during Mark Twain's last years and was made the great humorist's literary executor, has played well his rôle as Boswell. The result is a narrative almost as strong in its varied human appeal as Mark Twain's own stories, apt allusions to and quotations from which sprinkle chapter after chapter."

The New York Evening Sun

"Albert Bigelow Paine, which has just there illustrated to the store of anecdote these volumes contain: but extended quotation is beyond the scope of the Palaracian of the motice. It remains only to direct the attention of readers to the delightful reminiscences of T. B. Aldrich and others of the Kaiser's dinner (Chapter CLXXIX), which ough

raphy. It is a true and well-proportioned picture of a rare and complex genius, not merely a humorist, but a thinker and a faulty, large-hearted man of infinite human interest. . . In these pages one meets Bret Harte, Warner, Howells, Aldrich, Holmes, Nast, Kipharte, Warner, Howells, Aldrich, Holmes, Nast, Kipharte, arranged to him to the decist data fairly, arranged to him to the fairly fairly arranged to him to the decist data fairly fairly arranged to him to the decist data fairly fairly fairly fairly arranged to him to the decist data fairly fai ling, and a score of other noted men and women, with anecdotes of each in their relations with Mark Twain. I wish there were space here to say something about Mark Twain's religion, which, though far from orthodox, was typical of his innate honesty. His clear statements on this and the other serious things of life are not least among the charms of his biography. Mr. Paine is to be congratulated upon putting a great man fully alive into the most noteworthy biography of the year."

"Mr. Paine has taken his function as biographer very seriously. He seems to have visited all the places. very seriously. He seems to have visited all the places. He has interviewed apparently all the living persons who could shed any light upon his subject, and has compared his subject's recollections, where that was feasible, with documentary evidence of the times to which the reminiscences relate. What is even more of importance, he has remembered and applied Mark Twain's aphorism that 'he can only speak frankly, who speaks from the grave,' and has delivered Mark Twain's opinions upon high matters, upon which even Mark Twain's courage did not suffice to deliver them during his lifetime. The result is that upon many matters of fact in the life of Mark Twain the reader of this biography knows more than Mark Twain knew himself, and upon many matters of opinion more than Mark Twain would have ventured to tell."

The St. Louis Post Dispatch

"They are (perhaps unconsciously) such a record of American life, now surviving only in results too great to be wholly intelligent, as hardly exists in any other form. . . Mr. Paine has written a biography so full of the vital realities of American life that it is even now more important to read and understand it than it is to read and know any 'standard history' of the United States in print. . . But in beginning to get an overlapped to Dickens, approaches in interest this of Mark Twain."

The London Times

"As for this biography, the object of all biographies is primarily to give us a clear image of the subject; and by that test the book is a good one. We have Samuel Clemens in his habits as he lived, 'n all his moveds'" more important to read and understand it than it is to read and know any 'standard history' of the United States in print. . . . But in beginning to get an idea of what nearly everything in the United States is really about, begin with Albert Bigelow Paine's story of Mark Twain's beginnings in Hannibal, and keep on to the finis."

no mistake in selecting Mr. Paine to be his biographer.
He has so fine a vein of humor and wit, and it comes into such excellent play herein, that Mark Twain himself could have asked for nothing better than that the story of his life might be written by Mr. Paine. . . . Mr. Paine has done the finest possible work in this biography of Mark Twain. There is nothing left to be desired. Everything is here, and everything in the best possible form and in the most entertaining manner."

The Pall Mall Gazette

"This book is to Humor what Boswell is to Literature. As we have seen from monthly instalments in the personality and character of its subject as well as chronicling the data of his life-story. In this subtler sense, indeed, the work may be regarded as a triumphant achievement."

him and to love him, and Mr. Paine will help thousands who already love him without knowing him to understand him as they never did before."

The Record-Herald, Chicago

"For six years Mr. Paine has labored upon the authorized life of Mark Twain, modeling it on the large lines of Boswell, and the result is a memorable biography. It is a true and well-proportioned picture of a rare and complex genius, not merely a humorist, but a thinker and a feature life in the live in the closest daily intimacy for more than four years, and placed at his disposal diaries, letters, notes, and the other collected at a fail feiting..... The result of Mr. Paine's long



"In fact, he has had abundance of material, and he has used it with admirable skill. Although his work The Salt Lake Tribune

"It is evident that the friends of Mark Twain made no mistake in selecting Mr. Paine to be his biographer."

extends to over seventeen hundred pages, the narrative never drags, and the book will take high rank among the biographies which the United States has produced

It is a biography to which Americans will be proud to point as the life of a typical American. . . . Mr. Paine has had rich material with which to work. But

how admirably, painstakingly, and conscientiously he has handled it will perhaps not be realized until the very last of the 1,719 pages making up the three volumes is reached. Then you will know that you have been

The Portland Evening Telegram

"At last, the book we have all been looking for. It exceeds expectations. The charm of the text, the many illustrations, the letters and incidental writings hitherto unpublished, typographical neatness, all combine to make this personal and literary life of Samuel Langhorne Clemens one of the great biographies of literature. . . The account of Twain's death is the most tucking hit of writing—no flourishes just the

most touching bit of writing—no flourishes, just the story of the passing of a great but simple soul by one who loved to sit at the kindly author's feet and listen."

The Public Ledger, Philadelphia "In no biography yet written has the biographer more finely linked the various stages of an illustrious

man's career. Perhaps in no other career has the boy been so truly father to the man—with bis hatred of rules and conventions, and his magnificent freedom of soul. But it is Mr. Paine's singular merit to have shown the life of Mark Twain, and the most luminous

product of the American soil, as so consistent a unit. It is a great biography, as true to its subject as it is true to its history."

The Philadelphia Telegraph

The Edinburgh Scotsman "The chief charm of Mr. Paine's work lies in its picture of Clemens in his old age, his fame won, and his struggles finished. The sketch of his character, daily life, and conversation here given is one which forms a real addition to biographical literature. It

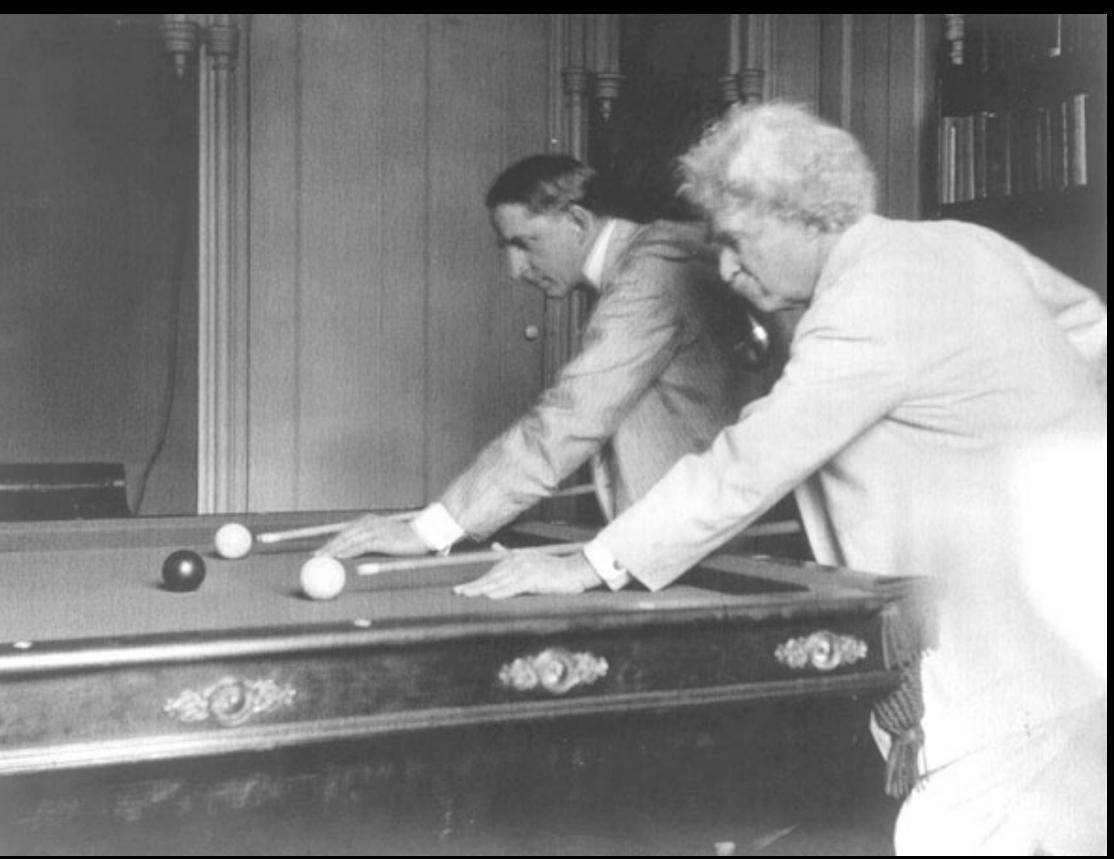
forms a real addition to biographical interature. It enables the reader to realize the features of a distinct, and, in many senses, a great personality.... Whether dealing with Samuel Langhorne Clemens in youth or in age, however, Mr. Paine always succeeds in making his exhibited interesting.

absorbed as in a story.

HARPER & BROTHERS, Franklin Square,

NEW YORK

"Mark Twain and Mr. Paine at Billiards"



The Republican, Springfield

The London Standard

"A memorable book, vivid, picturesque, intimate—
a live picture of the man."

The London Truth

"No literary biography of the last half-century, not even Forster's 'Life of Dickens,' approaches in interest this of Mark Twain."

The Mark Twain and Mr. Paine

"Every one connected with Mark Twain's biography is to be congratulated—the author, the publishers, and the public. Albert Bigelow Paine has produced a real biography that will rank with the best of its kind in fullness, truth, and sincerity. It is a real history, not a mere eulogy. And it is most entertainingly told. It has also been produced within a reasonable time, and yet with no evidences of haste or incompleteness. . . The coming generation will thank Mr. Paine for having preserved such a record of such a man for them."

"It does not seem possible to begin dealing with Mr. Albert Bigelow Paine's biography of Mark Twain except statistically. . . . It is Homeric, as Lamb said of a certain entry about the consumption of porter. . . .

Octavo, Three-quarter Calf, Gilt Tops, 3 Vols. (in a box), \$14.50 net. Octavo, Three-quarter Levant, Gilt Tops, 3 Vols. (in a box), \$15.50 net.

Albert Bigelow Paine to Harper & Brothers (1926):

...it is a mistake to let anyone else write about Mark Twain, as long as we can prevent it....

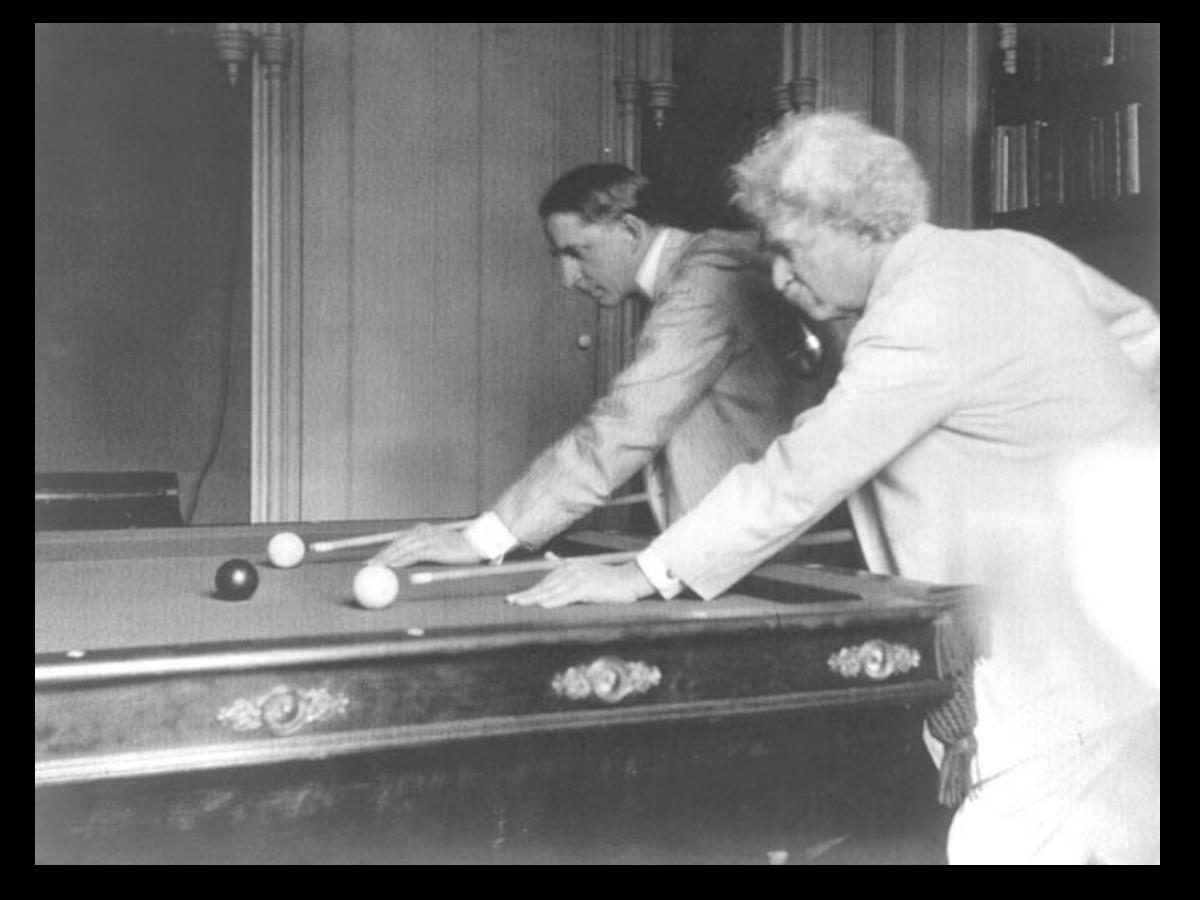
"Mark Twain and Mr. Paine at Billiards"



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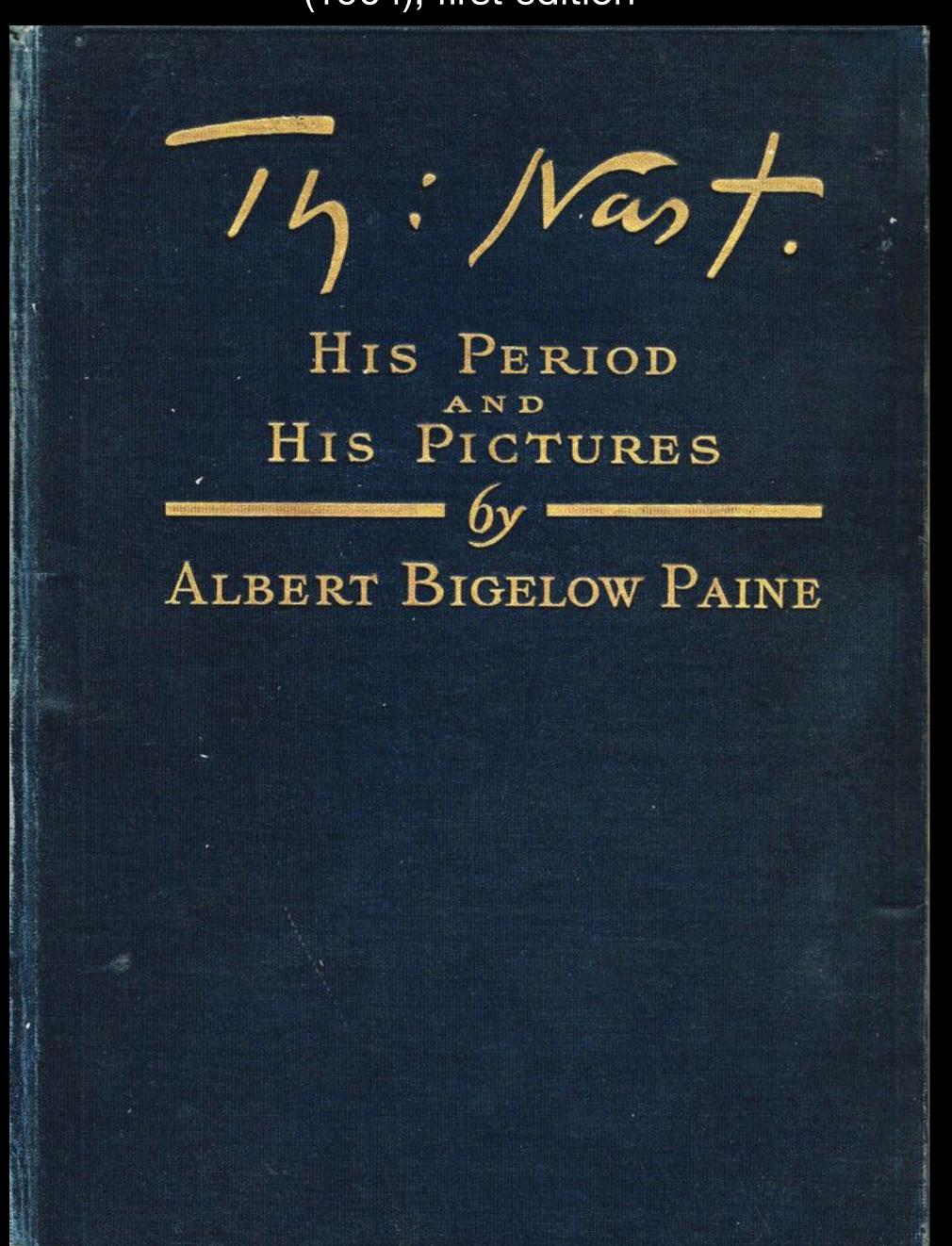


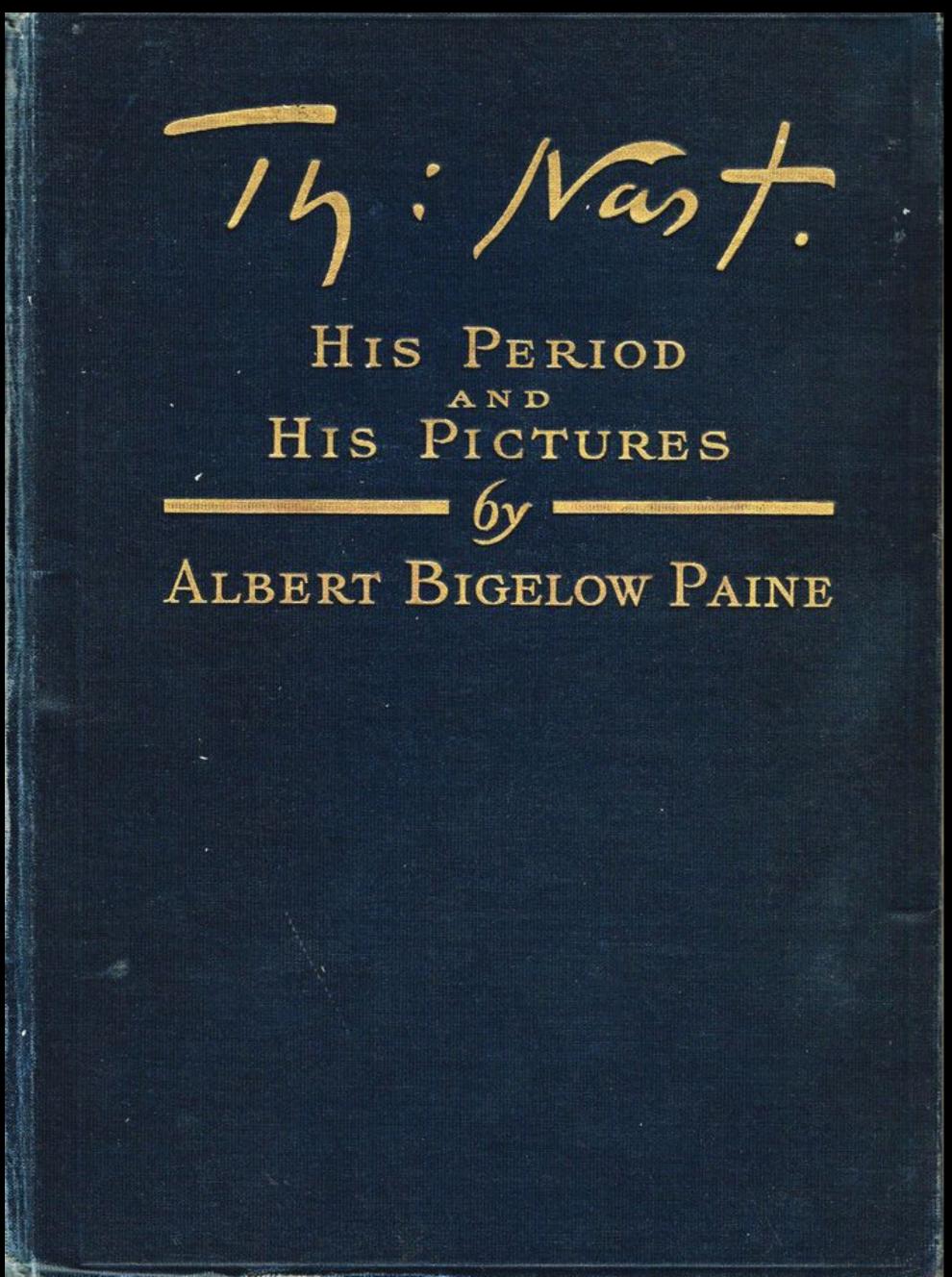
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...it is a mistake to let anyone else write about Mark Twain, as long as we can prevent it.... As soon as this is begun... the Mark Twain that we have "preserved"—the Mark Twain that we knew, the traditional Mark Twain—will begin to fade and change, and with that process the Harper Mark Twain property will depreciate.

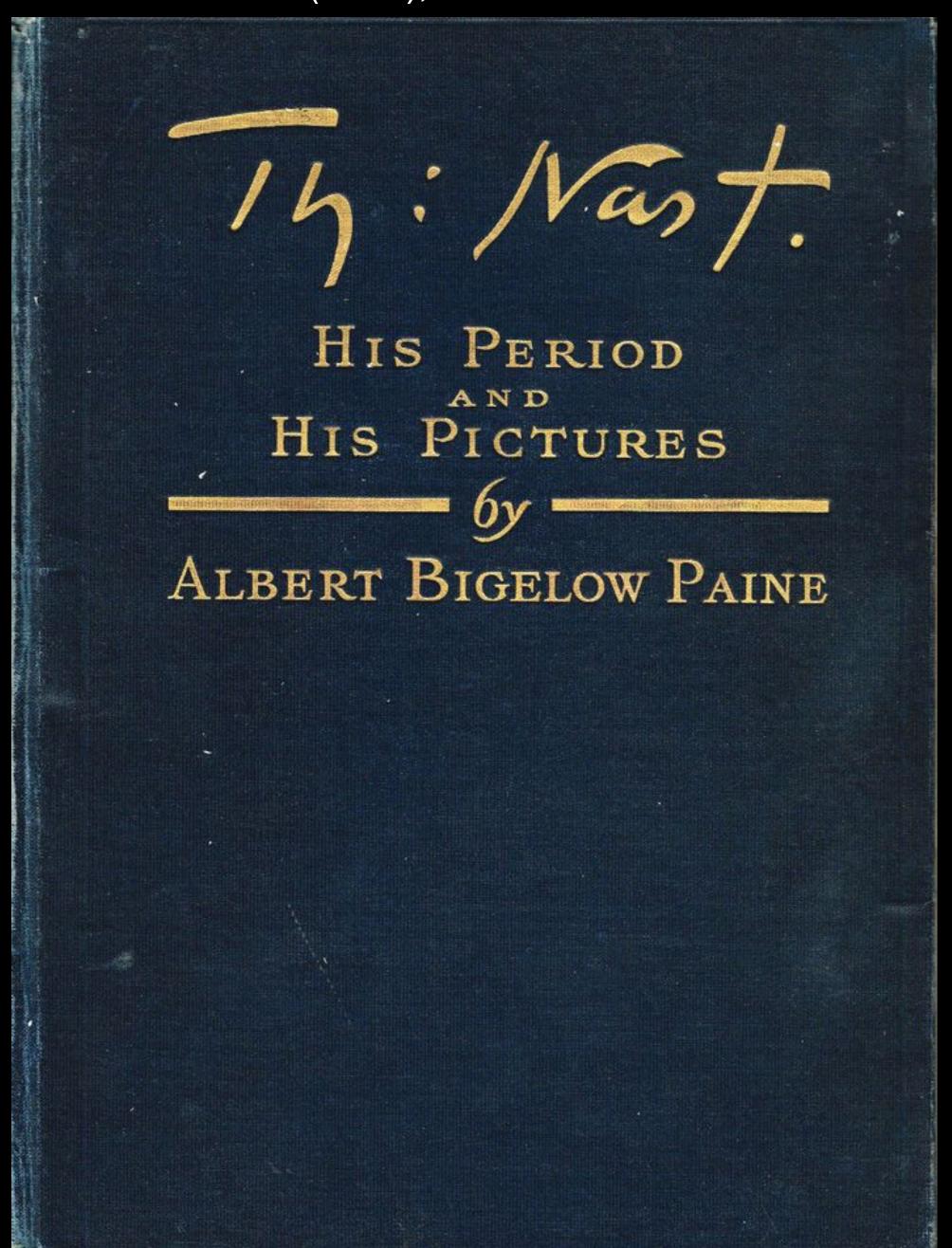
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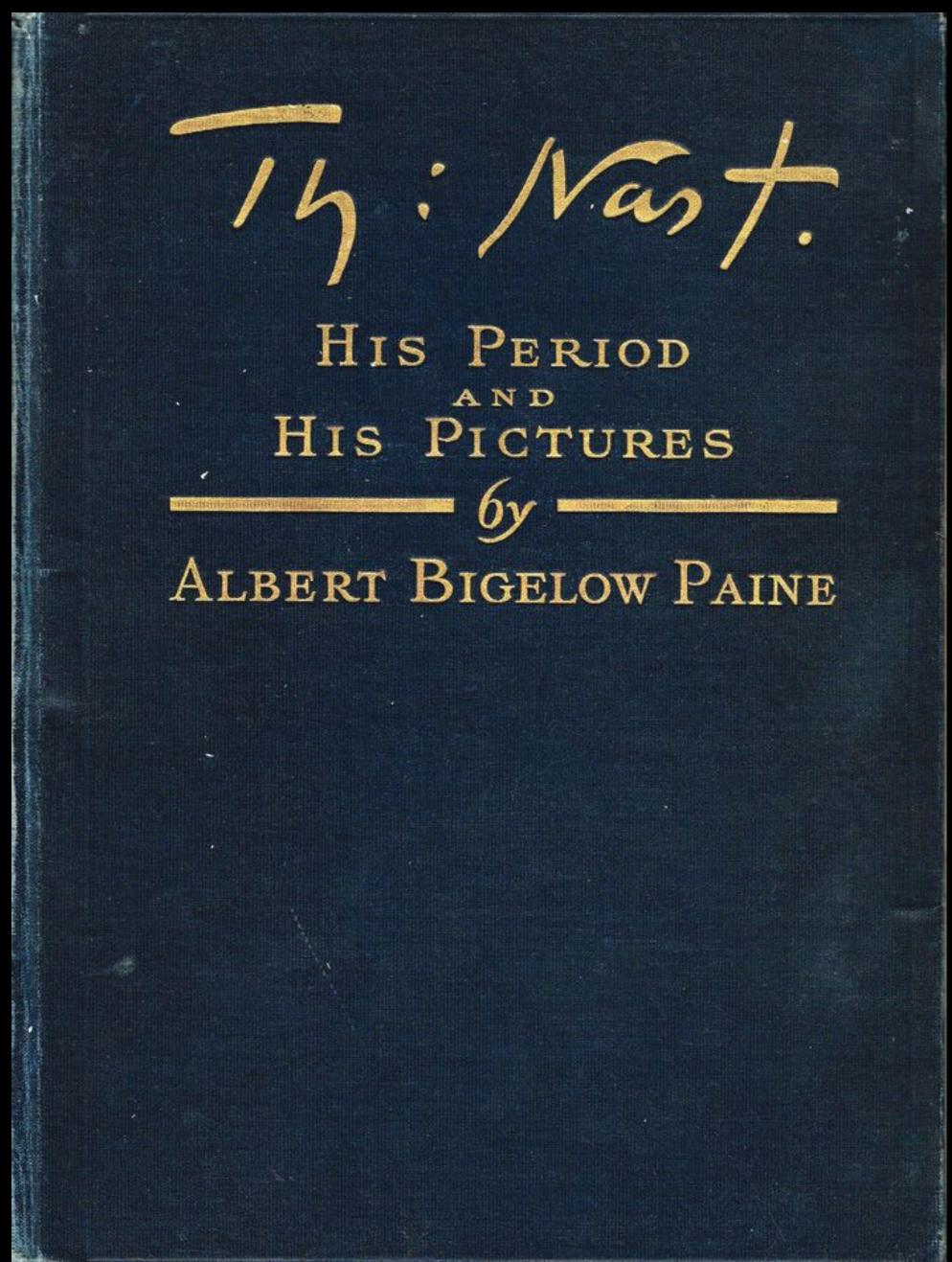




The life of Thomas Nast was lived throughout with an unselfishness of purpose and a moral purity seldom equaled.



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J. Chal Vinson, Thomas Nast, Political Cartoonist (Athens: University of Georgia Press, 1967):

S 5 ⊗

PRESIDENT MAKER

NAST cartoons, because of his marked ability at portrait-caricature, were nearly always personal in emphasis. Fortunately for him the presidential elections from 1864 to 1884 centered on personalities rather than on complex issues and thus were tailored to his abilities. When the candidate's personality was well defined, as was true of Greeley or of Blaine, Nast was at his very best. With colorless figures like Garfield and Hancock, he had more difficulty, but partly overcame it by making these candidates the symbols of their party's virtues and vices.

Through 1876 he was especially blessed in the continuance of Civil War fervor—loyalty to the Union and hatred of treason. "Scratch a Rebel and you find a Democrat" was a standard Republican slogan. Robert Ingersoll, the most famous orator of his day, caught the popular mood in the North when the Republican convention of 1876 cheered

fading out of the public view. He could not make clever comments on everyday manners and morals; oratory rather than small talk was his forte. When the public tired of his martial airs, he was unable to take up chamber music. His art depended on a public incensed over issues; losing that, he fell into comparative obscurity.

Nast was at the zenith of his powers in 1872. His fierce impatience with clearly discernible foes was matched by a direct, uncluttered drawing style of explosive impact. Wholly wrapped up in his work, he turned out drawings at an amazing rate, producing more than 150 for *Harper's* during the year. He was always at his best in times of crises; events of national interest elicited his finest efforts. A number of drawings still dealt with the Tweed Ring, but Nast's major interest in 1872 was Grant's bid for re-election as President. This campaign was Nast's greatest in the role of President-maker.

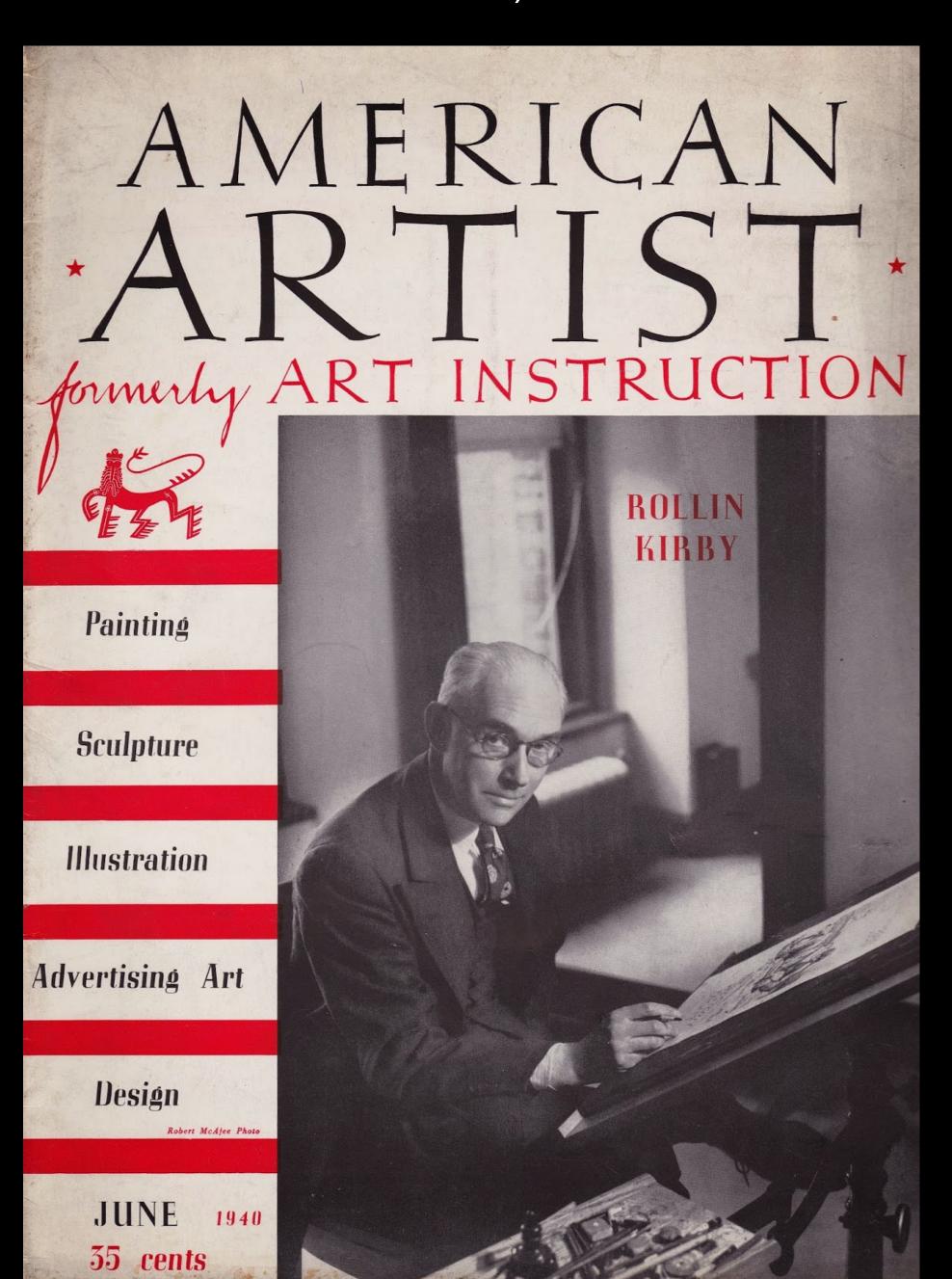
Albert Boime, "Thomas Nast and French Art," *American Art Journal* (Spring 1972):

As a political cartoonist, Thomas Nast wielded more influence than any other artist of the nineteenth century.

Albert Boime, "Thomas Nast and French Art," American Art Journal (Spring 1972):

As a political cartoonist, Thomas Nast wielded more influence than any other artist of the nineteenth century. He not only enthralled a vast audience with boldness and wit, but swayed it time and again to his personal position on the strength of his visual imagination.

Rollin Kirby on the cover of *American Artist* (June 1940)



Rollin Kirby on the cover of *American Artist* (June 1940)

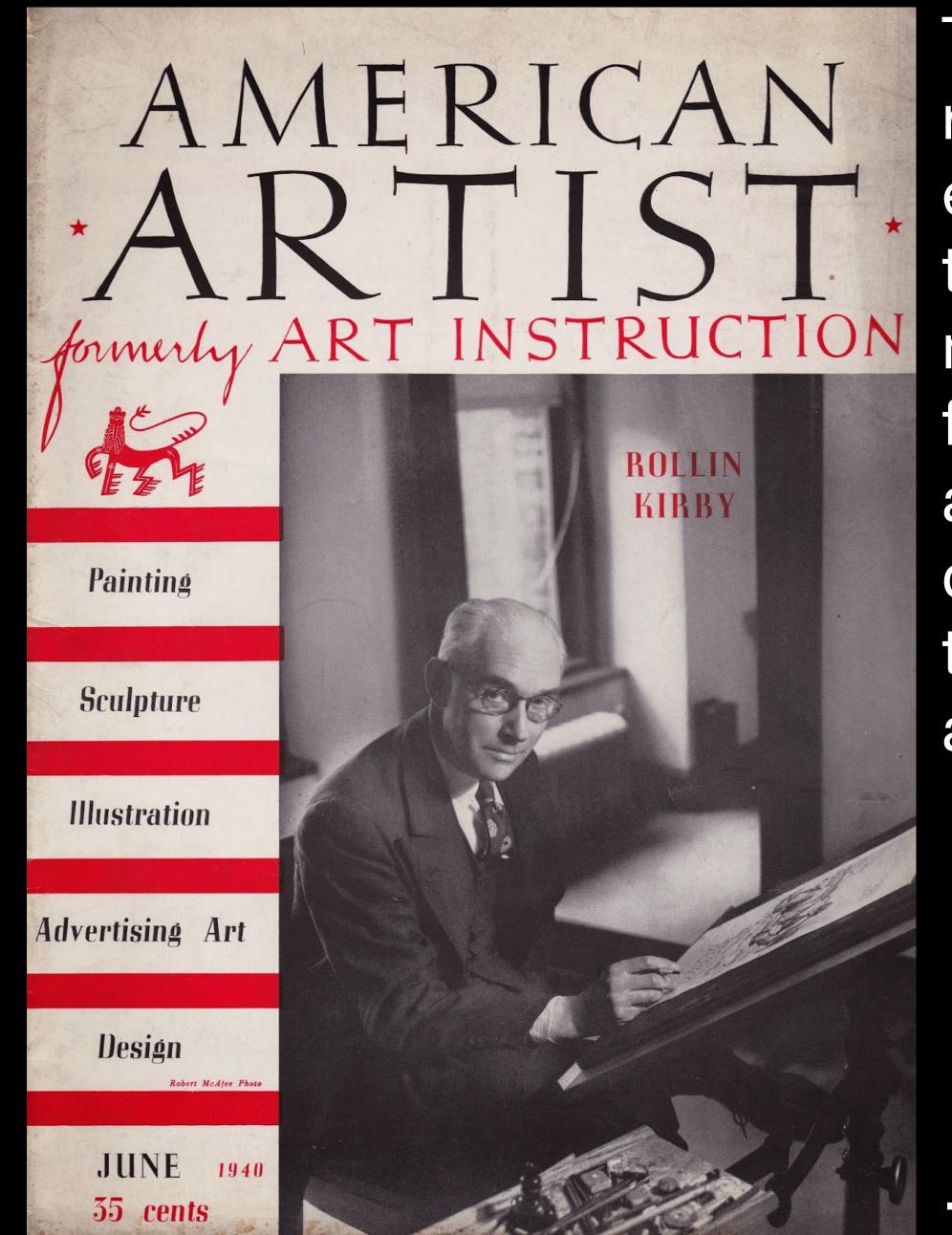
Rollin Kirby, "The Editorial Cartoon," *The American Mercury* (Nov. 1944):

AMERICAN ROLLIN KIRBY Painting Sculpture Illustration Advertising Art Design Robert McAjee Photo JUNE 1940 35 cents

Too many persons generally read only such papers as exploit their own opinions, so that whatever the cartoonist may say usually fits into and fortifies their own convictions and prejudices.

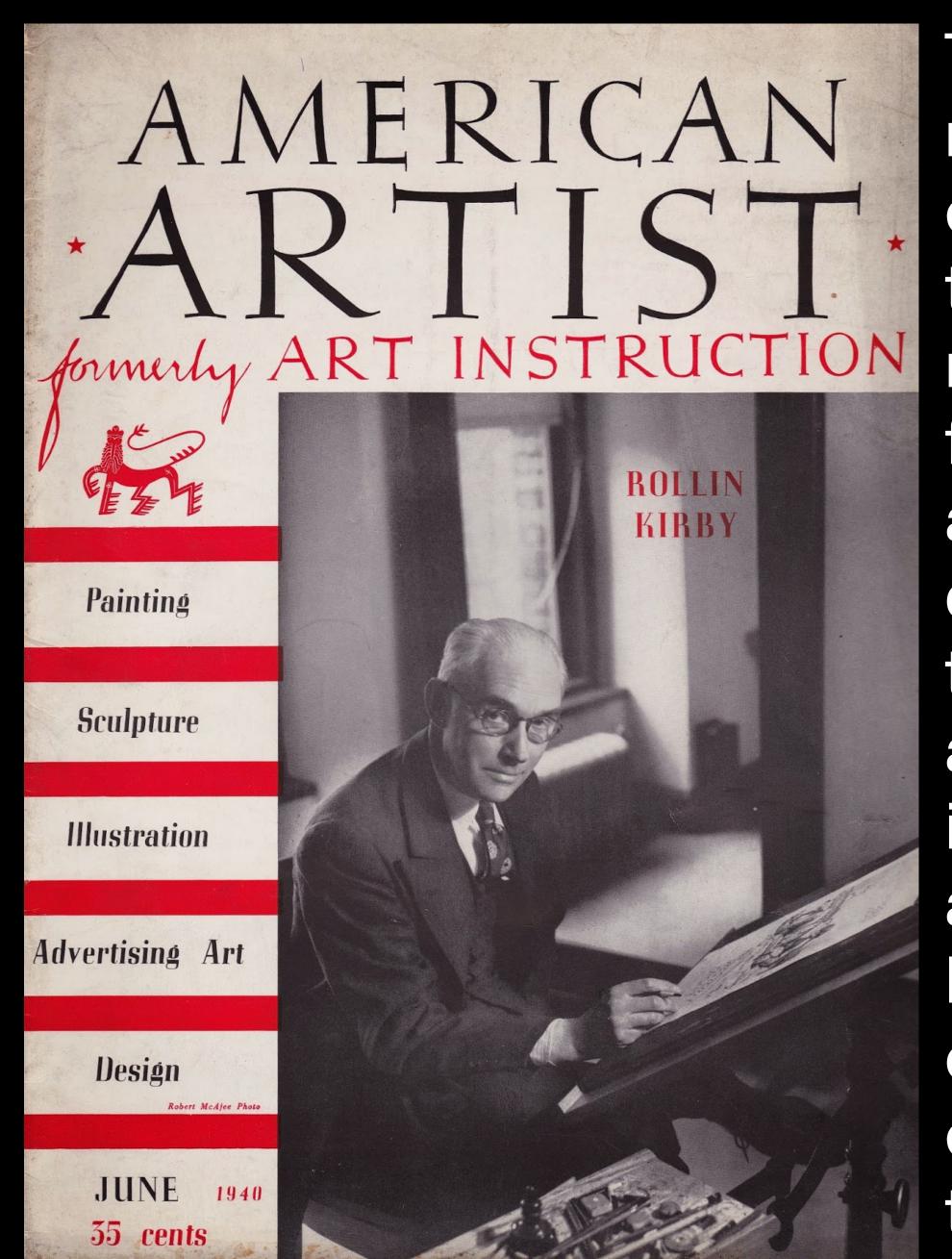
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Too many persons generally read only such papers as exploit their own opinions, so that whatever the cartoonist may say usually fits into and fortifies their own convictions and prejudices. As such, they can have no great influence, for they simply confirm opinions already formed. It would be an interesting experiment for, say, a right-wing paper to print a left-wing cartoon occasionally, or vice versa, in an unheard-of effort to present both sides of the question.

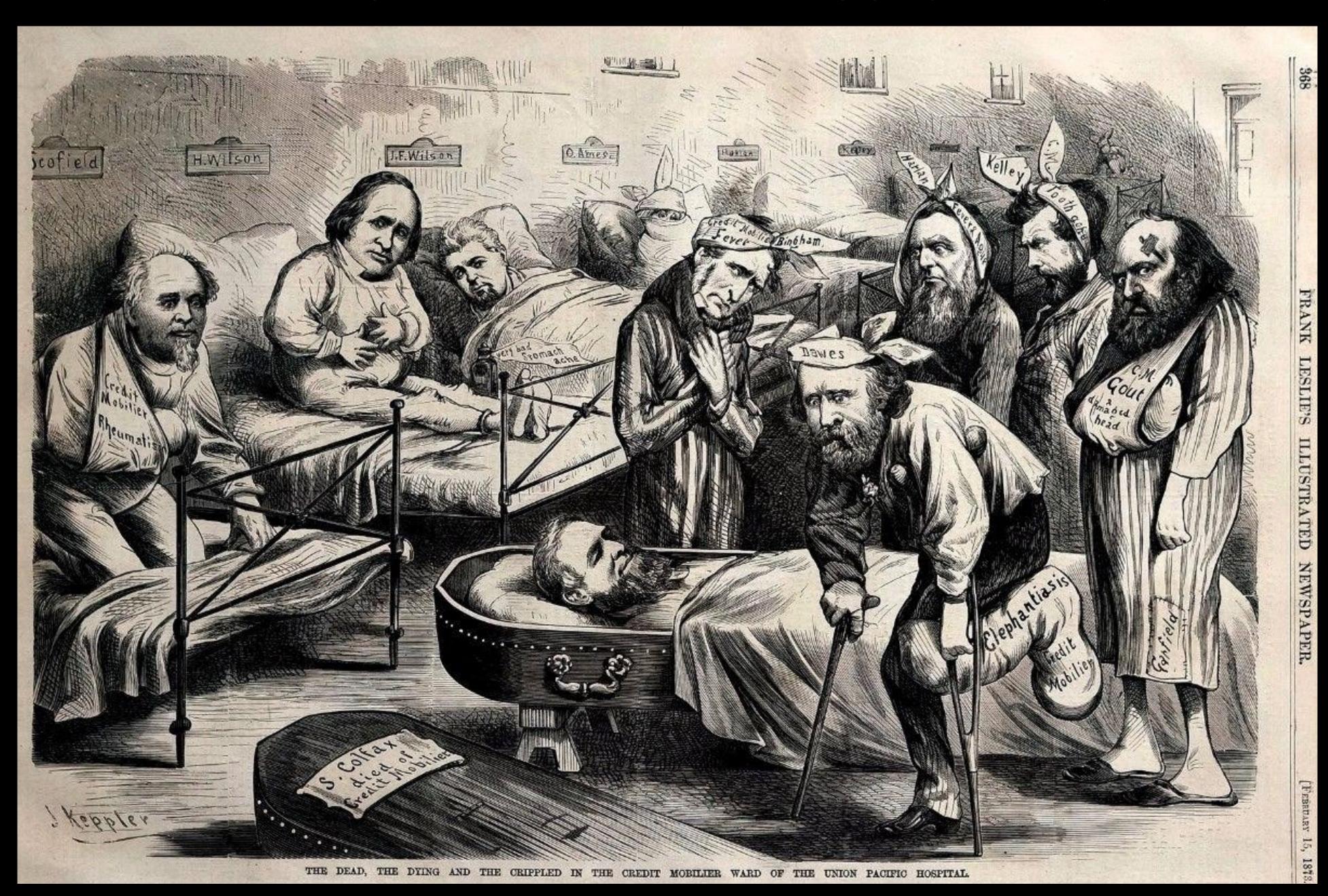
"National Joker," Funniest of Phun (June 1864)

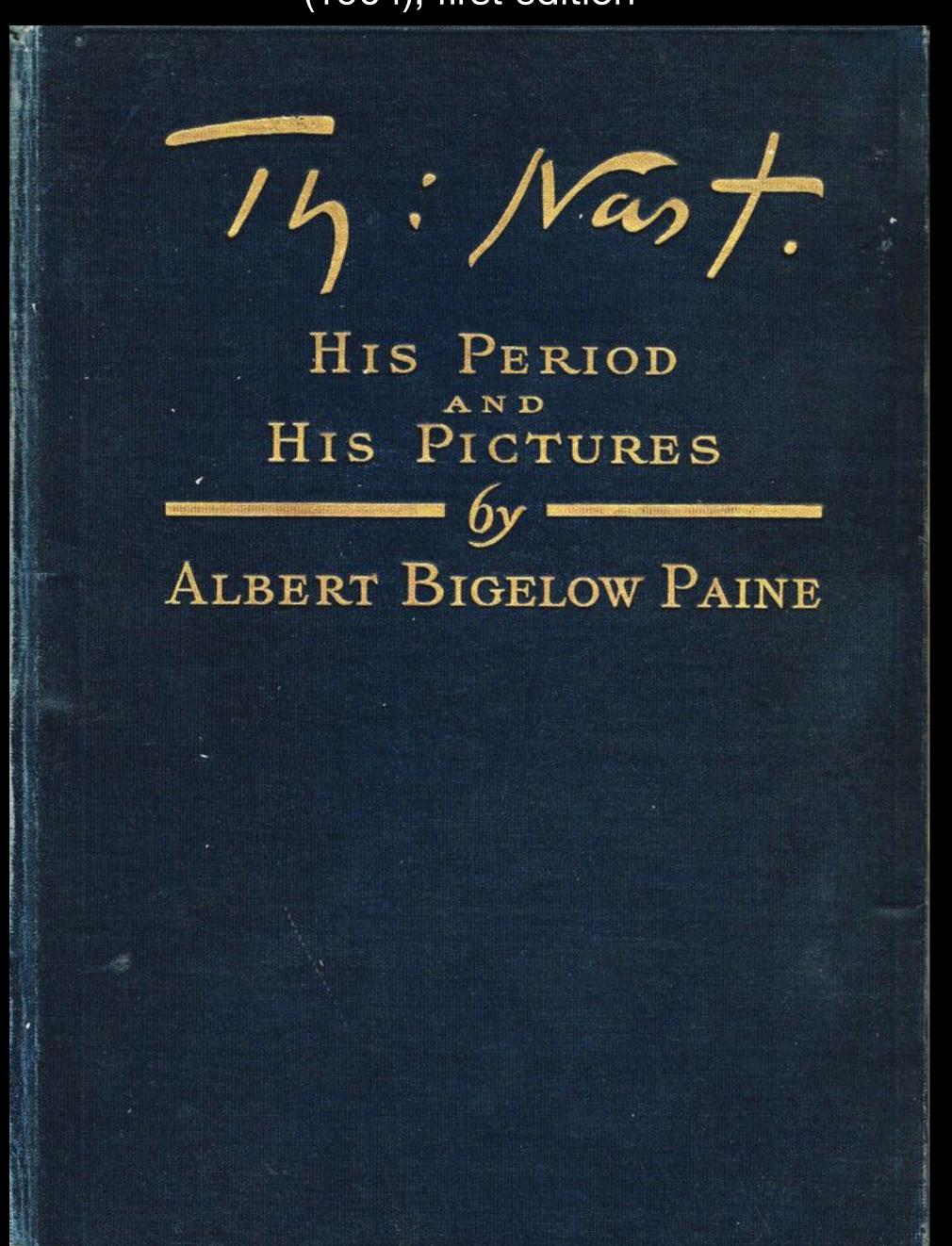
"I Wish I Was in Dixie!," Southern Illustrated News (27 Feb. 1864)

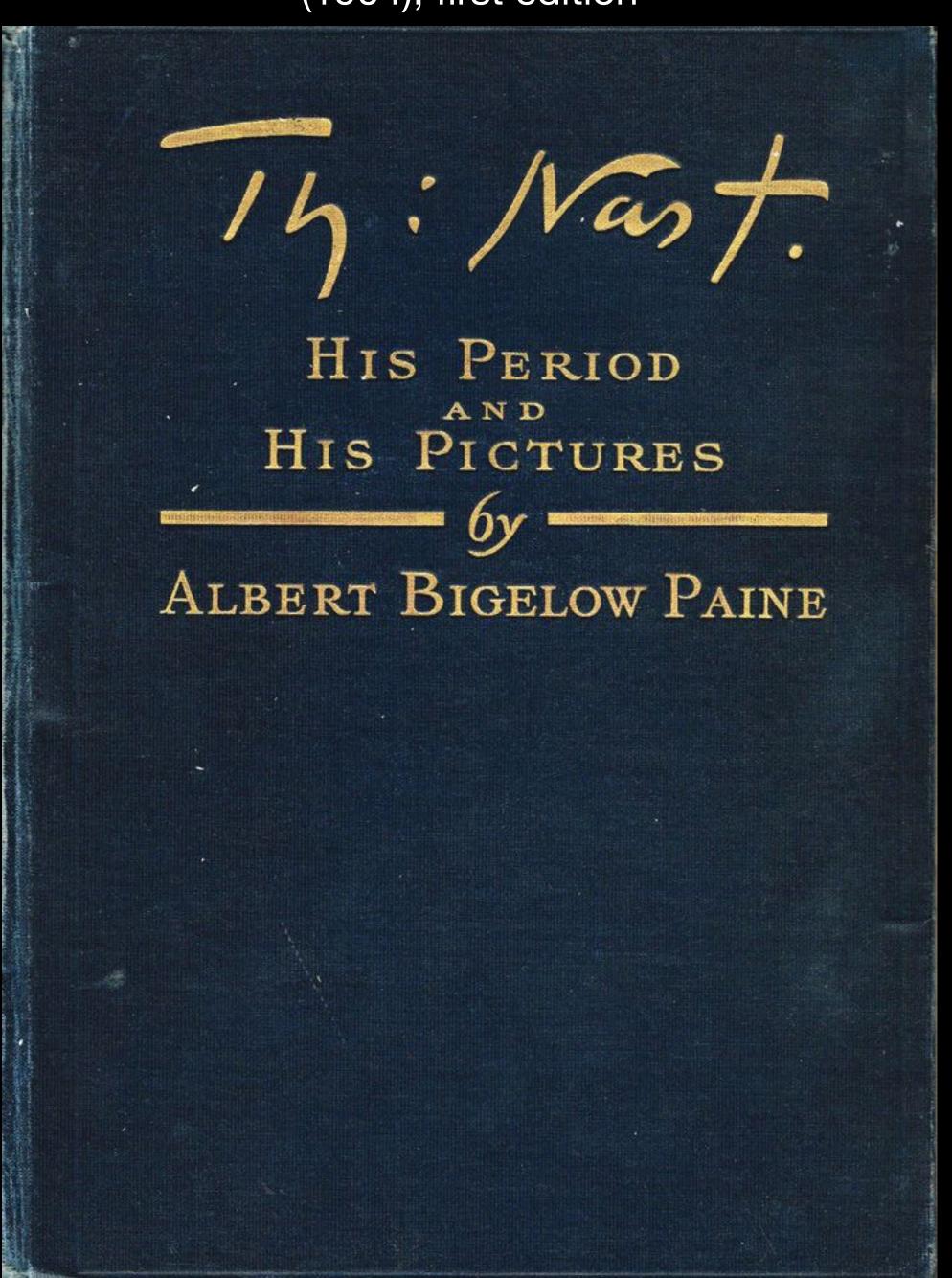




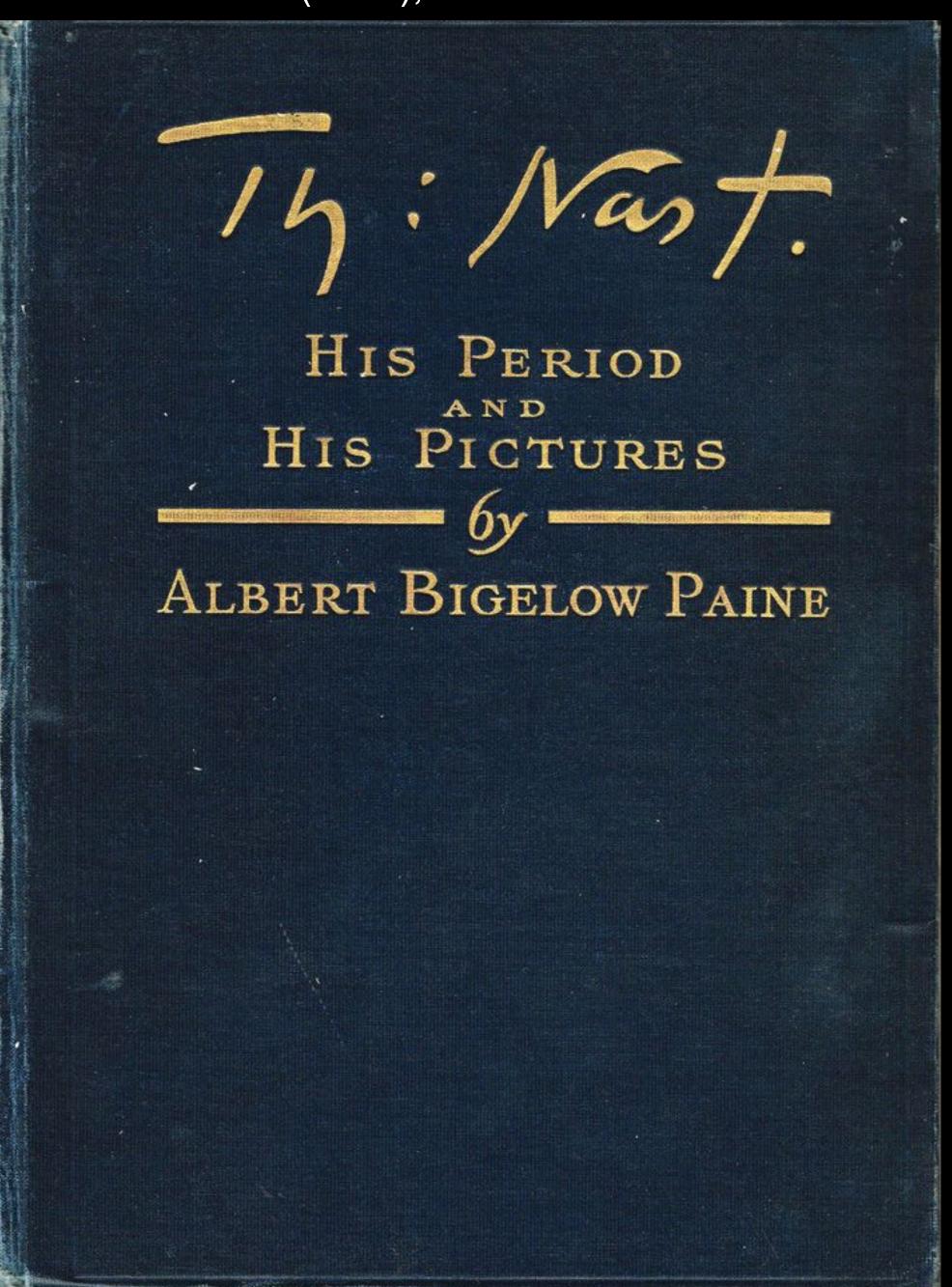
Joseph Keppler, "The Dead, the Dying and the Crippled in the Credit Mobilier Ward of the Union Pacific Hospital," *Frank Leslie's Illustrated Newspaper* (15 Feb. 1873)



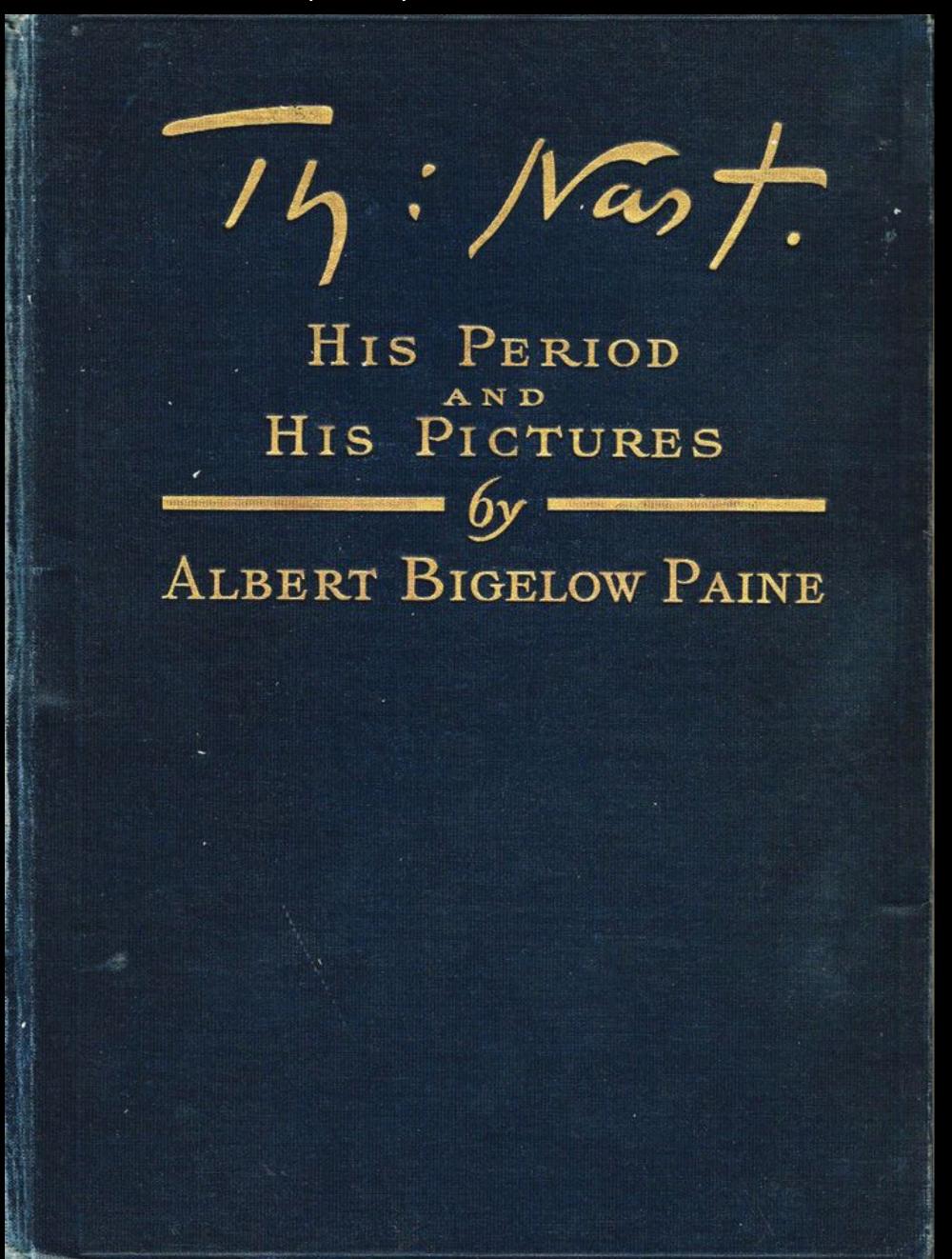




They did not follow public events, but preceded them.

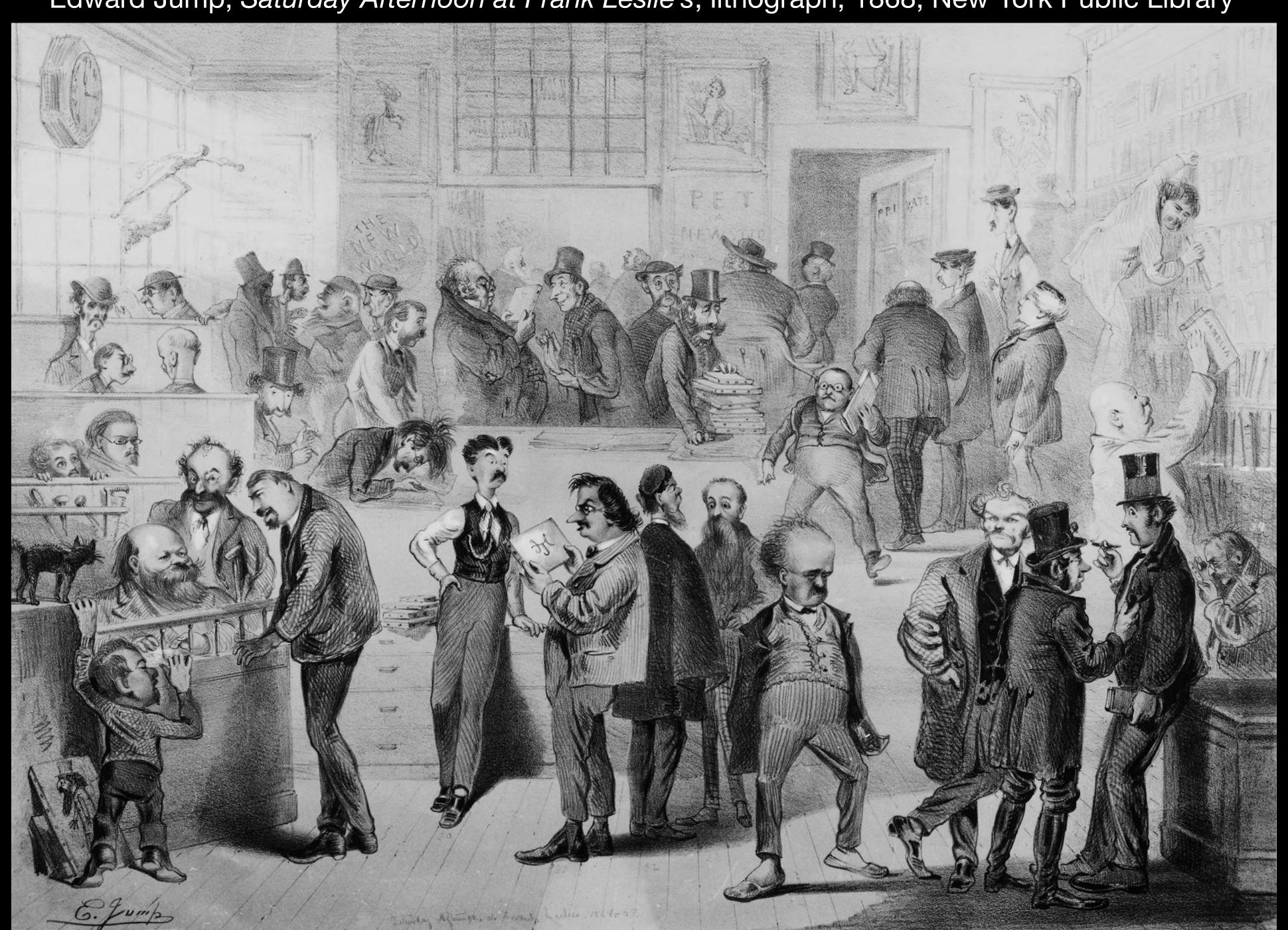


They did not follow public events, but preceded them. They did not echo public sentiment, but led it.



They did not follow public events, but preceded them. They did not echo public sentiment, but led it. They did not strive to please the readers, but to convince them.

Edward Jump, Saturday Afternoon at Frank Leslie's, lithograph, 1868, New York Public Library





Edward Jump,

The Last Jump,

c. 1865,

lithograph,

Edward Jump,

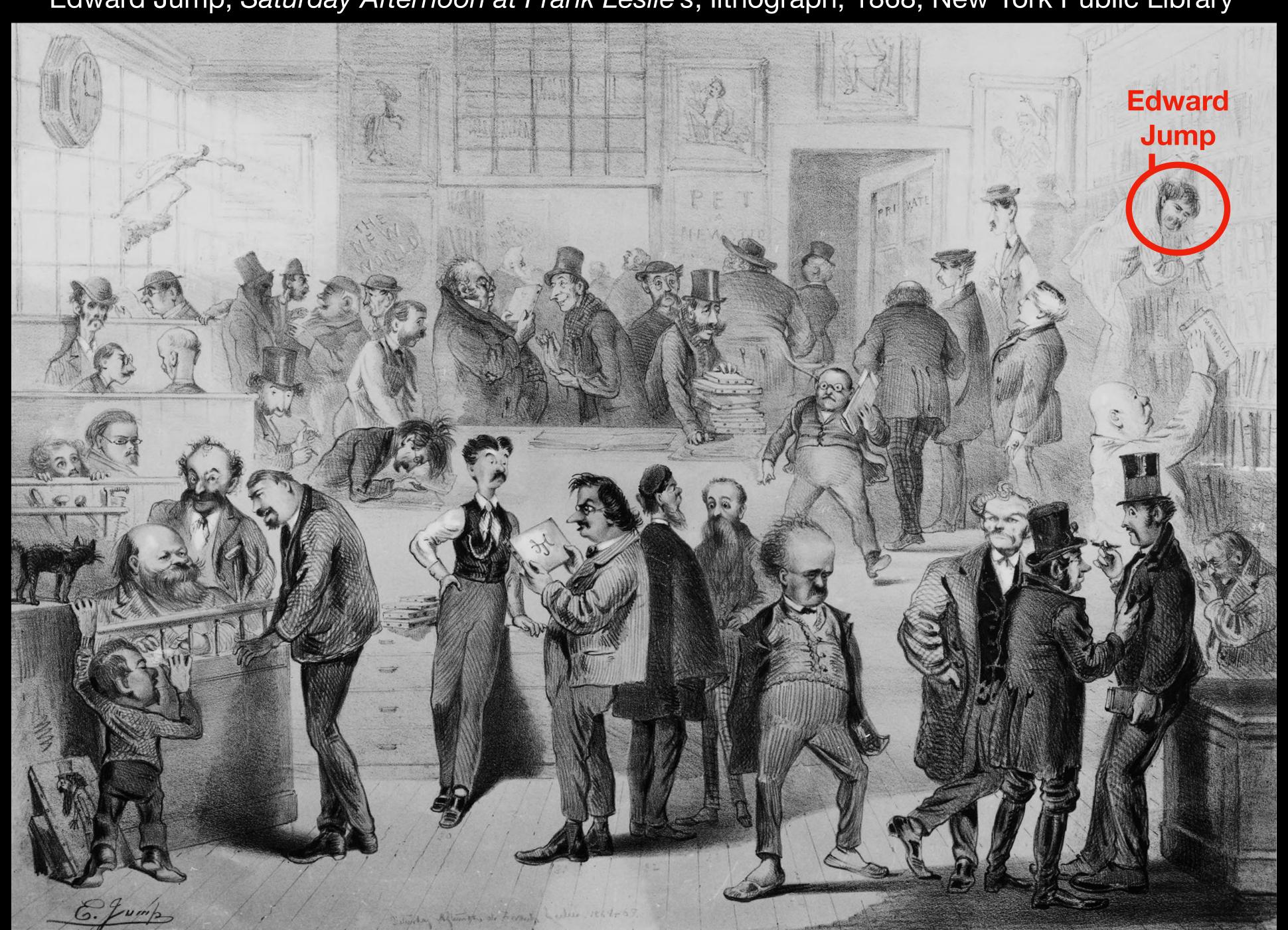
M.H. deYoung

Memorial Museum

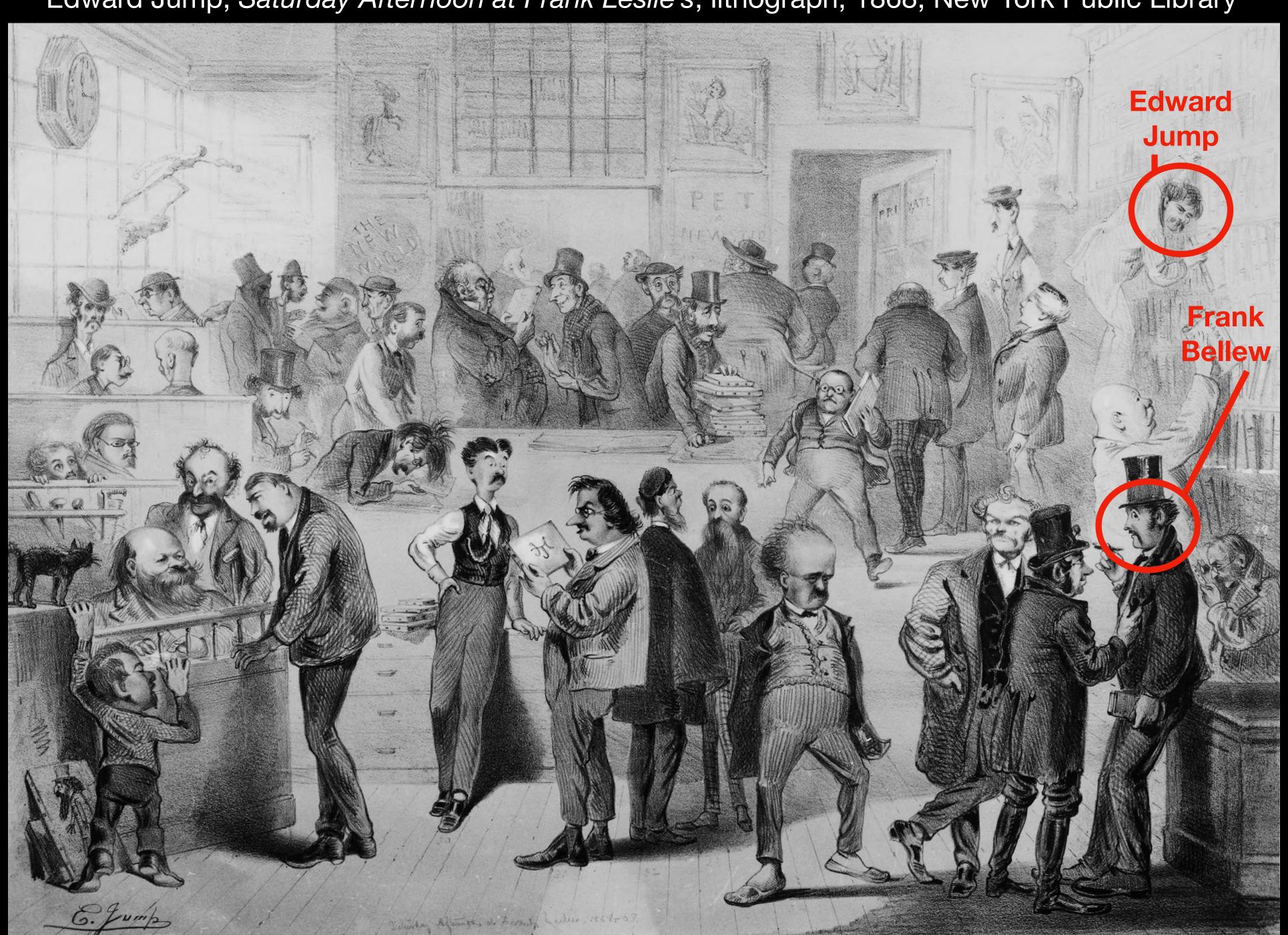
Livingston Hopkins, Caricature of Edward Jump, Wild Oats (1876)



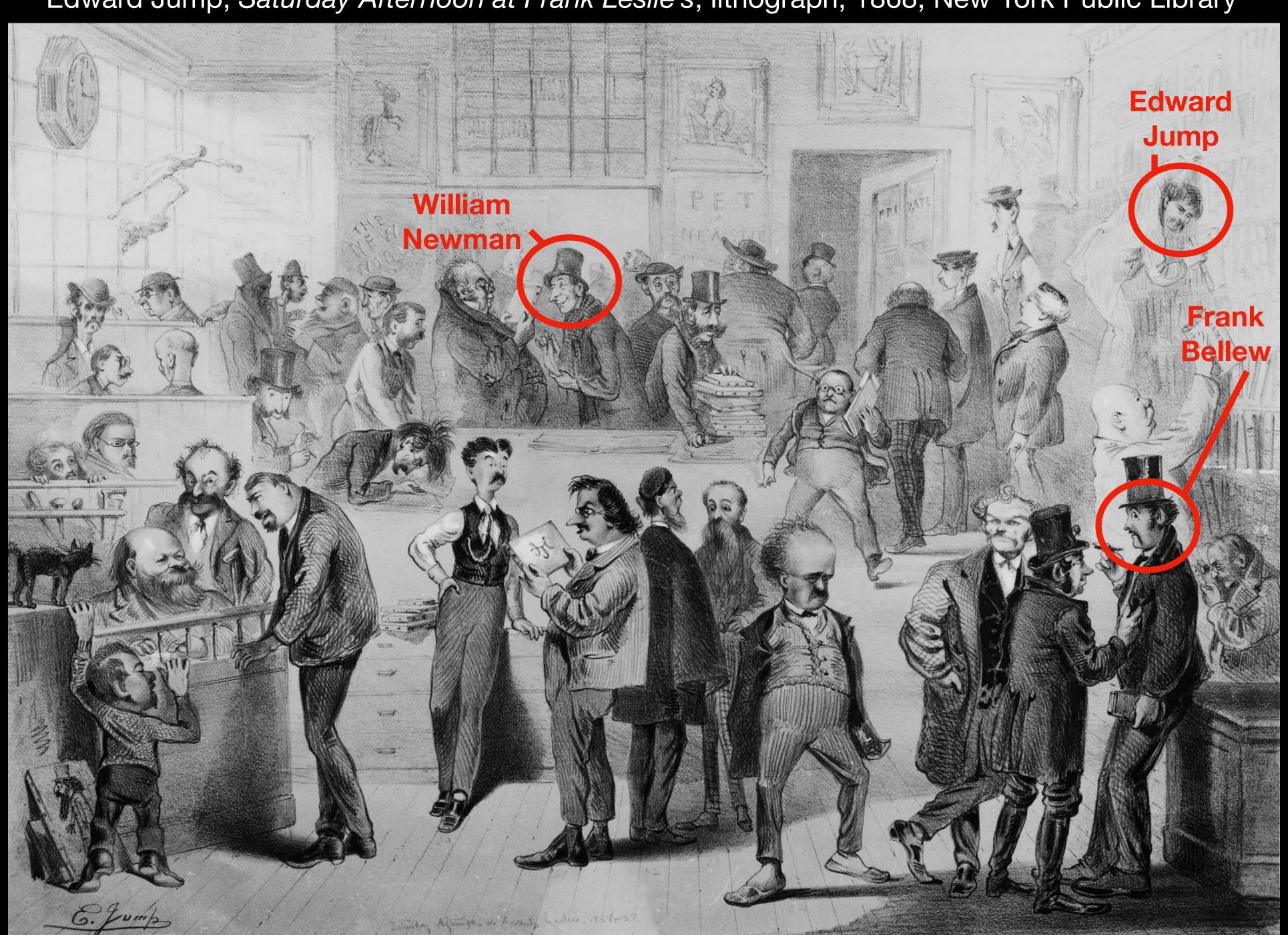
Edward Jump, Saturday Afternoon at Frank Leslie's, lithograph, 1868, New York Public Library



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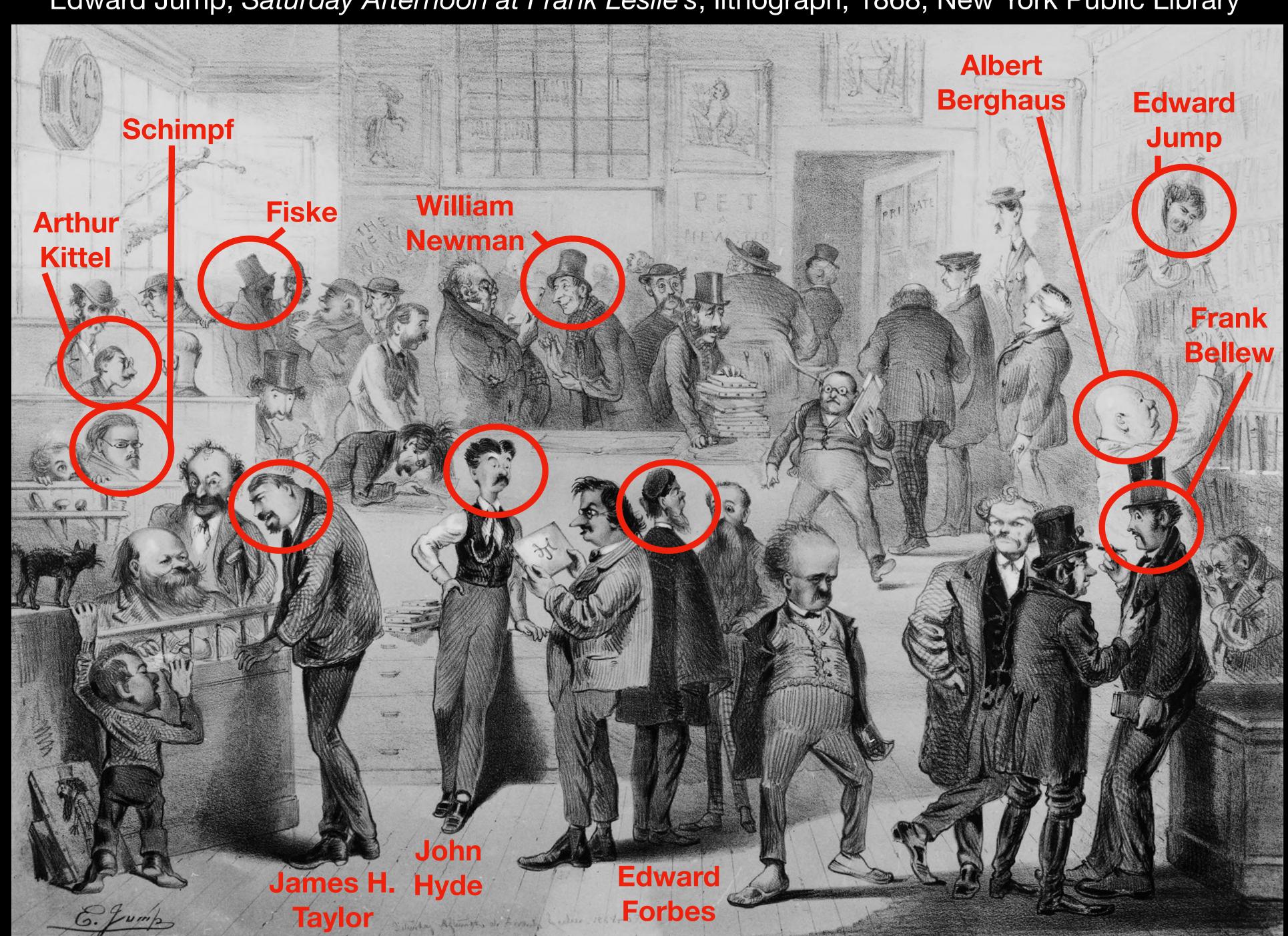
Edward Jump, Saturday Afternoon at Frank Leslie's, lithograph, 1868, New York Public Library



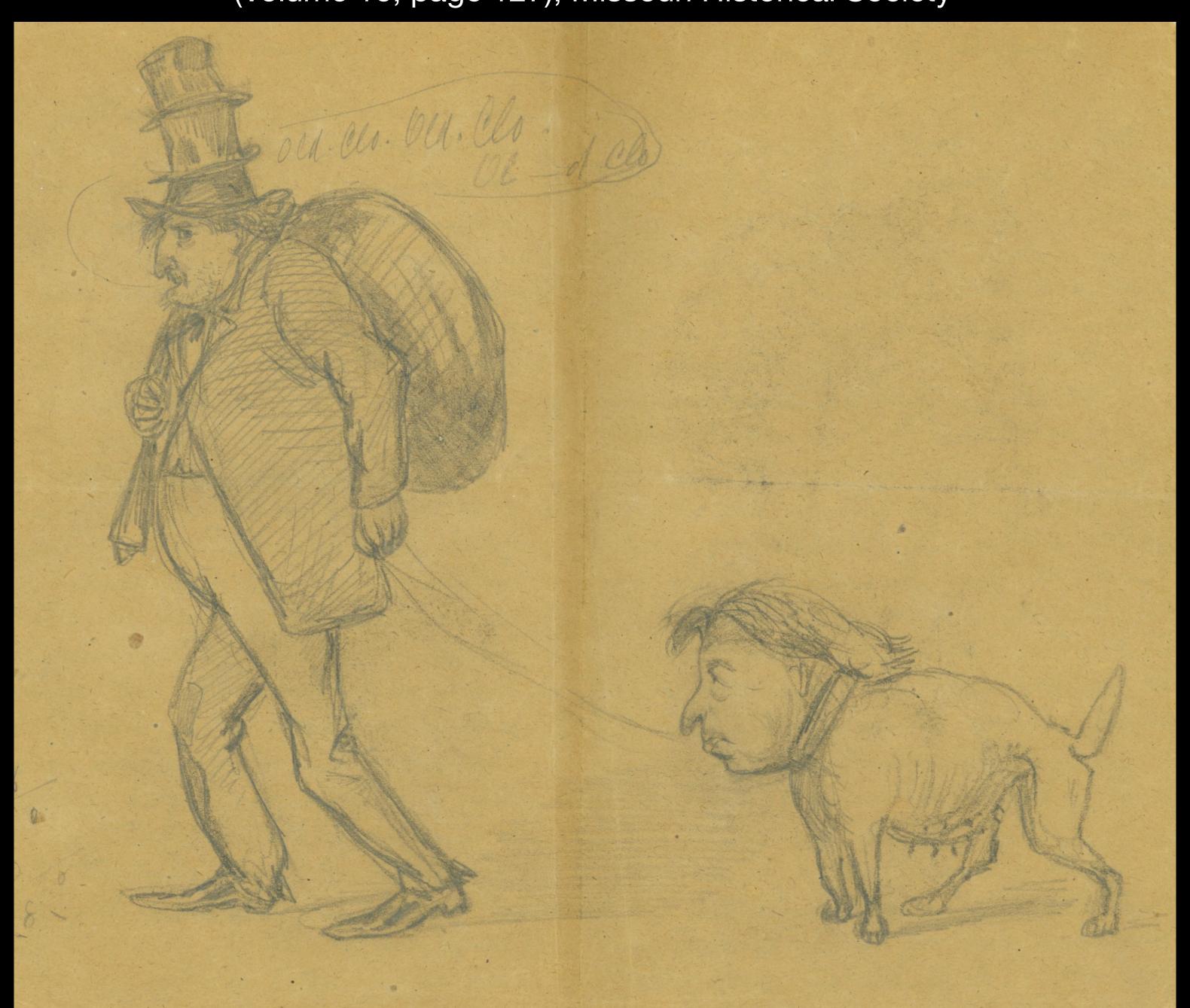
Edward Jump, Saturday Afternoon at Frank Leslie's, lithograph, 1868, New York Public Library



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Alfred Waud, Sketch of Thomas Nast as Sol Eytinge's dog, 1861, Thomas Butler Gunn Diaries (Volume 16, page 127), Missouri Historical Society



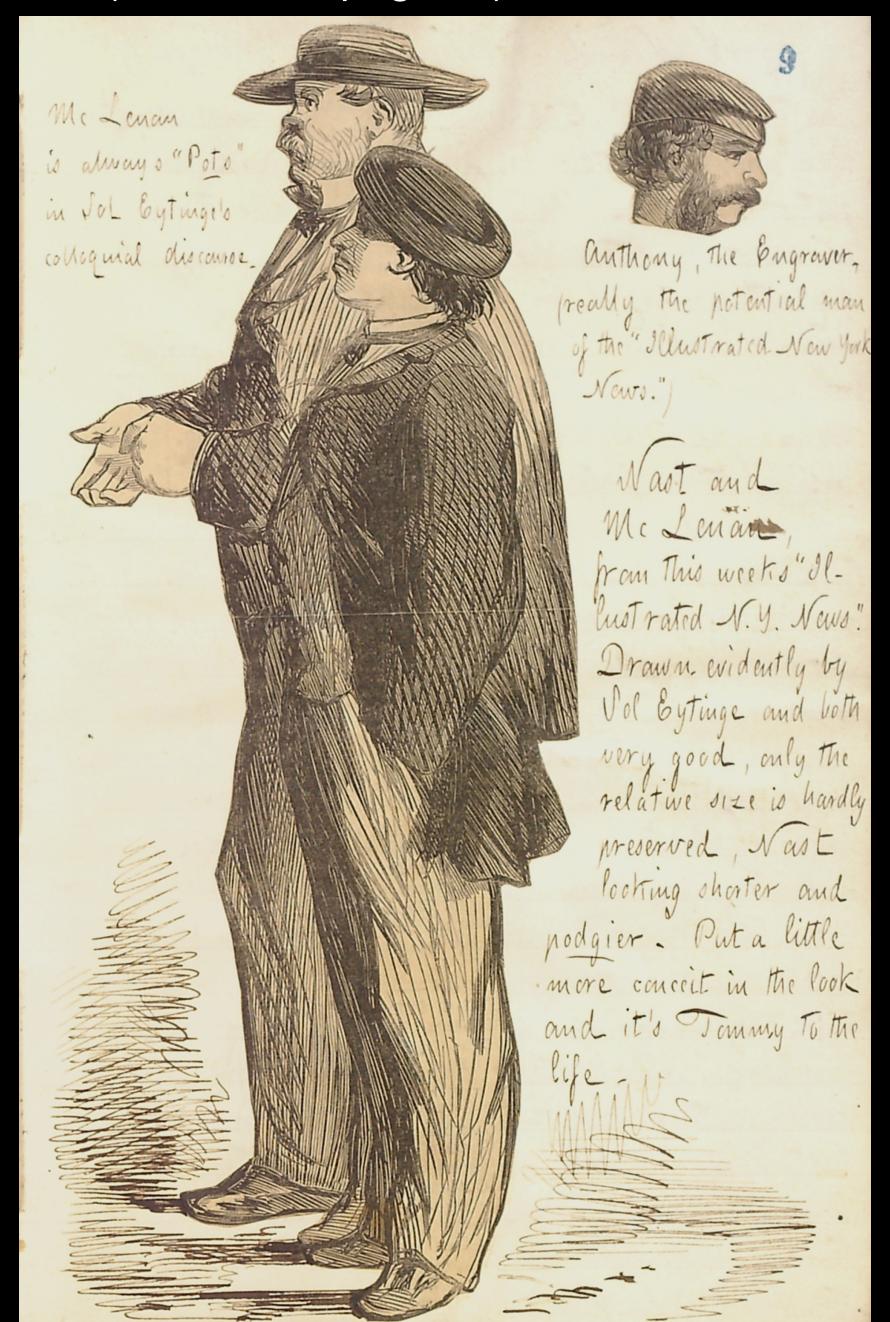
Frank Bellew, "Behind the Scene's at Niblo's," Comic Monthly (April 1860), front cover



Thomas Nast, "The Impresario—Ullman," Comic Monthly (April 1860), back cover



Sol Eytinge, Thomas Nast with John McLenan, *New York Illustrated News*, 1861, Thomas Butler Gunn Diaries (Volume 18, page 16), Missouri Historical Society



Thomas Nast at his Desk, c. 1880, photograph, Museum of the City of New York

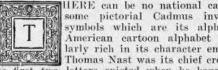


Joseph Bucklin Bishop, "Early Political Caricature in America," *Century Magazine* (Jun. 1892), p. 228:

It is impossible to look at this work of his in the light of what had preceded it, and of what has come after it, and not say that Nast stands by himself, the creator of a school which not only began but ended with him.

The Origin of American Cartoon Symbols

By Albert Bigelow Paine



Jonathan and Columbia—and the first of these was not later when the national campaign came round. point of ridicule. Nast accepted the long, loose- New York was in the hands of the Tammany Ring,

HERE can be no national cartoon until a Dead Lion," was the result. The "Live Jackass" was labelled "The Copperhead Press," and it was in this form that the Donkey symbol made its first aperican cartoon alphabet is particu- pearance in the American cartoon. Nast must have arly rich in its character emblems, and recognized the aptness of the donkey idea for pre-rhomas Nast was its chief creator. Only senting what he then regarded as the party of noise first two letters existed when he began-Brother and obstruction, for he did not forget it two years

a symbol at all but a libel, adopted by English caricaturists to represent a nation only from the view-symbols were not needed. The city government of



When the Elephant was first used to symbolize the Republican Party FROM A CARTOON BY THOMAS NAST, ENTITLED "THE THIRD-TERM PANIC," PUBLISHED IN HARPER'S WEEKLY FOR NOVEMBER 7, 1874

beauty and strength, and these two symbols he used represent the nation, male and female, according to his needs.

But these alone were not enough. Nast's work was essentially allegorical, and two symbols would never satisty the demands of his imagination. The work of creating a national art, even to inventing its fundamentals, was n his hands. Of course Nast did not at first realize this, or that the figures he drew to represent parties and conditions were to become per manent. Certainly he did not sit down and undertake to produce a set of devices or embodiments for future service. Each symbol was created in the moment of strong requirement, on the spot, as one may say, to convey boldly and exactly some existing swift strong evolution became a pictured fact, and

endured. The Democratic Donkey was the first of the Nast symbols. Originally it was not intended to stand for the party as a whole, but only for that element of it which found pleasure in attacking the memory of Secretary of War Edwin M. Stanton, even as he roused Nast, and a small cartoon which appeared in HARPER'S WEEKLY for January 15, 1870, entitled "A Live Jackass Kicking

jointed, disreputable figure of the English picture- known presently as the Tweed Ring, and the cartoonist makers, called him Uncle Sam, and gave him the put aside party differences to lead the greatest pic-gentle dignity and friendly good-nature that a national torial crusade against corruption that history records. the ring was swept from power. The name of Nast uncle would need to make him a success. To Colum- Throughout 1870 and 1871 he published in HARPER'S was on every tongue. In the pictorial politics of bia-known also as the Goddess of Liberty-he gave Weekly a series of pictorial arguments against Tweed nations the American cartoon had taken first rank.



The Tammany Tiger's dramatic Entrance as a Political Symbol FROM A CARTOON BY THOMAS NAST, ENTITLED "THE TAMMANY TIGER LOOSE-WHAT ARE YOU GOING TO DO ABOUT IT?" PUBLISHED IN HARPER'S WEEKLY FOR NOVEMBER 11, 1871



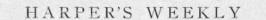
The First Democratic Donkey

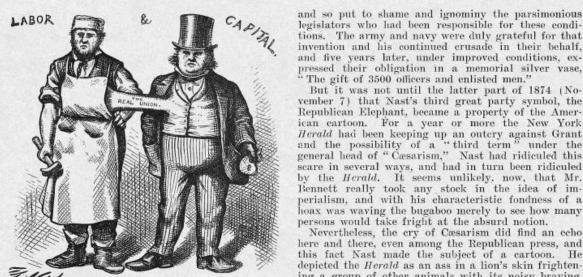
FROM A CARTOON BY THOMAS NAST, ENTITLED "A LIVE JACKASS KICKING A DEAD LION," PUBLISHED IN HARPER'S WEEKLY FOR JANUARY 15, 1870

and his associates of such startling vigor and such destructive power as to arrest the attention not only of a city and a nation, but of the civilized world. Tammany he at first personified as Satan; but this was too mild-too complimentary. He contented himself for a time with depicting the offenders themselves as thieves, vultures, and eravens, and the energy of hose cartoons of the summer of 1871 was sufficient shake the edifice of civic fraud and frighten the birds of prey within.

But there was need of a climax—a final blow—and Nast struck it with a new symbol, one that shall last as long as New York city has a history. Little by little in the form of a heraldic device, he had employed the savage Tiger head which Tweed had hung up in Tammany Hall in commemoration of the days when he had been foreman of the Big Six fire com-pany, whose engine had been decorated with that nblem. It was a fitting device for Tammany Hallthat creature of rapacity and stripes—and the cartoon-ist contemplated giving it a fuller expression for several months before he actually struck the supreme blow. But Nast was essentially dramatic in the preparation of his climaxes, and knew perfectly how to conduct his campaign, withholding his heaviest ammunition for the final great assault. In the issue of Harper's Weekly published just before election day, 1871, there appeared the most widely known symbol ever invented, the most destructive cartoon ever drawn. "The Tammany Tiger Loose—What Are You Going To Do About It?" It filled a full double page, and its appearance created nothing short of a furore.

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The First Appearance of the Labor Cap FROM A CARTOON BY THOMAS NAST, ENTITLED "THE AMERICAN TWINS," PUBLISHED IN HARPER'S WEEKLY FOR FEBRUARY 7, 1874

ox did not satisfy Nast and was not used again. The young in years. Nast was considered the dean of his tions or possibilities. art—the fountain-head—and his inventions were

ions. The army and navy were duly grateful for that invention and his continued crusade in their behalf, and five years later, under improved conditions, expressed their obligation in a memorial silver vase, "The gift of 3500 officers and enlisted men." But it was not until the latter part of 1874 (No-Republican Elephant, became a property of the Amer-

vember 7) that Nast's third great party symbol, the ican cartoon. For a year or more the New York Herald had been keeping up an outcry against Grant and the possibility of a "third term" under the general head of "Cæsarism," Nast had ridiculed this care in several ways, and had in turn been ridiculed by the Herald. It seems unlikely, now, that Mr. Bennett really took any stock in the idea of imperialism, and with his characteristic fondness of a hoax was waving the bugaboo merely to see how many persons would take fright at the absurd notion. Nevertheless, the cry of Casarism did find an echo

here and there, even among the Republican press, and this fact Nast made the subject of a cartoon. He depicted the Herald as an ass in a lion's skin frightening a group of other animals with its noisy braying. In one corner, the "Republican Vote," grown big, unwieldy, and rather timid, is depicted as a huge clumsy elephant on the brink of a pitfall. Democracy, for the moment represented as a fox, with a face slightly suggesting that of Samuel J. Tilden, is eagerly waiting the catastrophe, which, as told by the pictures, occurred presently, for the Elephant is next shown disappearing into the pitfall, then slowly climbing out With the inauguration of the Greeley Presidential boom the Donkey came into use again, this time as

again; hanging on at last by the very tip of his trunk, finally to become victorious once more, and happy. That was the first story told by the Elephant in the Democracy rebelliously yoked with an ox, the latter representing Mr. Greeley's Republican support. The political cartoon. The symbol continued to be labelled the "Republican Vote" for a while; then became the 'Republican Party," and finally the "Grand Old Tiger continued to stalk through the Harper pages, Party," shortened to "G. O. P." Like the others of appealed to Nast sufficiently for him to give it ex- in the thirty-four years that have elapsed since then This figure at once became a favorite, and the illusapparently did not attempt to originate. Though still lumbering form in some attitude suggestive of condi-McLaughlin toy-books, which Nast also illustrated,

There was not the need of many symbols after that. But while the Republican party still remained without a symbol, there was no lack of other inventions.

A plan for expansion of the currency in 1873 brought

"alphabet" was complete. In later years C. G. Bush added the "Father Knickerbocker" to personify New York city, and both Mr. Opper and Mr. Davenport

Claus, and is likely to remain so. out the Inflation Baby, a figure that blows up its own have given us figures of the trusts, though these are body until it bursts. It was a striking conception, usually regarded as individual rather than common have more of humor in its make-up. The Rag-baby this class, an expressive, entertaining little figure the Elephant, the Democratic party without recalling

fed United States army and navy as two skeletons, in the beginning of his career-in the early sixties- have followed him. But Nast was a giant.

The Birth of the Dinner-pail Symbol FROM A CARTOON BY THOMAS NAST, ENTITLED "WOMEN WILL NEVER BE STATESMEN," PUBLISHED IN HARPER'S WEEKLY FOR OCTOBER 16, 1880

was commissioned to illustrate Dr. Clement C. Moore's bering the old "Pelze-Nicol" (Fur-Nicholas) of his German childhood, adapted him to Dr. Moore's lines, and here and there the Donkey appeared, but no device emblematic of the Republican party as a whole brother illustrators, and scarcely a day has gone by his cap and boots and short pipe and his bag of toys. and so gave us the merry old fellow clad in furs, with pression. Other cartoonists—there were now several— that the pictures have not presented us that huge trated publications of Harper & Brothers, and the gave it circulation throughout America, while English and German publications reproduced the pictures adopted as a matter of course. The Donkey and the Tiger and others as they came along were regarded as Dinner Pail" full and empty, as indicative of condictions present and possible—an idea still much in use which he good and bad children to day and then for him at least the control of the North Pole, and gave him a spy-glass through the which he could pick out the good and bad children to day and then for him at least the control of the North Pole, and gave him a spy-glass through the same of to-day-and then, for him at least, the cartoon during the year, and provided him with a huge book

That the party symbols will survive has been demonstrated. They are the body, bones, and blood of but Nast did not continue its use, perhaps because the "Rag-baby" was quite as expressive and seemed to other men. Mr. Opper's "Common People" is also of the Republican party without thinking of made its first appearance as a foundling on Senator
Thurman's door-step, September 4, 1875, and was

likely to survive.

the Donkey, or to speak of Tammany without mentally
But there is one more Nast symbol which should not
seeing the Tiger. They will last as long as the promptly and generally adopted as the true embodi- be overlooked. It is not a political symbol; it is one elements they represent—and longer. We can no more ment of flat-money issues and other invertebrate that carries only a happy meaning to every civilized change them than we can alter the characters in our household, for it is the pictorial expression of the spelling-books. They form a monument to Nast, ever It was in 1873 that Nast first drew the figure of Spirit of Giving-Santa Claus. Up to the time when present and more enduring than bronze-a memorial personified labor, now so familiar to us, the sturdy Nast began his work the Christmas saint was repre- that daily speaks to the multitude. It is proper that workman with cap, apron, and tools. It was in that sented in various ways. Illustrators who drew him at this should be so, for Nast lived a noble life and year also that he first represented the effect of cheap all—and there were not many of these—gave him such rendered mighty service. And as he was first of his money by the "Divided Dollar," and it was early in character as the moment suggested, and their con-large that he symbolized the poorly clad and meanly ceptions of what he should be were not clear. Nast host of good men—some of them even great men—

Motoring Through Crown Lands

By Sydney Brooks

LONDON CORRESPONDENT FOR "HARPER'S WEEKLY"

nteresting in its tentative and experimental where there is a wondrous old church, in a joyous set, as here they are beset, by dastardly opersonal, colorless, quite destitute of the emotional rial sculpture to Shelley, erected by his son.

distance that would have been practicable a decade ago. tages ablaze with flowers—Matthew Arnold, surely, was killed. But it was remarkable in that it took me to villages was wildly wrong when he said that the English lower

NE of the great boons of the motor-car is that it enables one for the first time to know something of one's pier there is an incessant calling of steamers bound into the Hardy country, the best of bathing, and an unlimited choice of expeditions by sea. At its little of things began to change; the houses and the hedges disappeared; we entered the New Forest. Of course own country. The petty higgling for Bournemouth on the one side or Weymouth on the radius, the meagre cast-iron routes, that were all that were possible in the pre-automobile days seem now to belong to the insufficiencies of the Dark Ages. For the first time one is master of one's locomotive self; one has a liberty of sand people, thanks to its pines, its warm southern ex- and if they insist on calling this a forest they may selection; the odd ten miles that were an insuperable obstacle in the horse era no longer count for anything; one fetches a compass that embraces leagues where one fetches a compass that embraces leagues where ten or twelve years ago one reckoned in furlongs; and members of the upper middle classes and a sprinkling things in or about it are modern that are not mena hundred miles to-day is less wearisome than were of the aristocracy patronize it; but there are more tioned in Domesday Book. I am obliged to add that fifteen in the incredible days of the effete quadruped. people in it, drawn, however, from lower strata, in a considerable number of things are not so mentioned, No invention has given the average man a more in-summer, when it is a sort of Atlantic City infinitely and that even later products—such, for instance, as the dividualized sense of power and mastery. None, too, better done. To one bound for the New Forest, how-has opened up the by-paths of the world so freely and ever, there is nothing in Bournemouth to justify delay. seventeenth and eighteenth centuries—are becoming enticingly to him as this one. Flying is a sport that My first stop was at Christchurch, five miles away, scarcer, or, at any rate, seem to be scarcer when bestage. When we have perfected the mechanism of the medley of Early English. Norman, and Perpendicular century vulgarisms in brick and slate. Much, however, aeroplane we shall vote it the dullest of all means of styles, that goes back to the first dawn of Christianity remains. If you are an antiquary you may puzzle getting about, a mere inhuman rushing through space, in England, and contains among other things a memo- over the barrows of ancient Britons that abound in the Forest; over mounds and entrenchments both appeal. But the motor-car is something infinitely From Christchurch we bowled over faultless roads. Briton and Roman; over potteries that the Romans more than a mere instrument of rapid transit. It is between fragrant flowering hedges, through curling are known to have worked; while in church after a passport to a whole world of sights, interests, villages, by the side of brimming streams—looking, as church are to be found Norman doorways, chancels, beauties, and associations formerly barred and bolted. all streams do when one cannot get at them, extremely arches, and fonts, Early English windows, and fifteenth-The trip, for instance, that I took yesterday through the heart of the New Forest was not in the least remarkable because in it I covered five or six times the your ball into the English Channel, past thatched cot-little over eight hundred years ago William Rufus

The New Forest lies in the southwest corner of previously inaccessible, and gave me in six hours a classes had no sense of beauty—past mansions but half twenty-one miles long by twelve in breadth, and has hardly have gained in a week.

My starting-point was Swanage, a small and attractive seaside resort on the English south coast almost facing the Isle of Wight. Swanage has a good deal to offer the visitor—an air that is equable and bracing, fishing, tennis, golf, an infinity of excursions described through their bower of trees, on and on the through their bower of trees, on and on the through their bower of trees, on and on the through their bower of trees, on and on the through their bower of trees, on and on through the plump, smiling panorama of rural English country; how marvellous is the comfort that never seems to stale, and the pageantry that never grows tawdry; how like a park of patchwork quilt, with all loose corners smoothed out, all angles planed down, everything fir can grow on it. All of it, of course, is open to

American Cartoon Symbols

By Albert Bigelow Paine



Jonathan and Columbia—and the first of these was not later when the national campaign came round. point of ridicule. Nast accepted the long, loose- New York was in the hands of the Tammany Ring,

IERE can be no national cartoon until a Dead Lion," was the result. The "Live Jackass" was labelled "The Copperhead Press," and it was in this form that the Donkey symbol made its first aprican cartoon alphabet is particu- pearance in the American cartoon. Nast must have larly rich in its character emblems, and Thomas Nast was its chief creator. Only its first two letters existed when he began—Brother recognized the aptness of the donkey idea for presenting what he then regarded as the party of noise and obstruction, for he did not forget it two years

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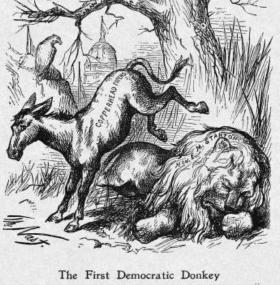
When the Elephant was first used to symbolize the Republican Party FROM A CARTOON BY THOMAS NAST, ENTITLED "THE THIRD-TERM PANIC," PUBLISHED IN HARPER'S WEEKLY FOR NOVEMBER 7, 1874

beauty and strength, and these two symbols he used to represent the nation, male and female, according to his needs.

not enough. Nast's work was essentially allegorical, and two symbols would never satisfy the demands of his imagination. The work of creating a national art, even to inventing its fundamentals, was in his hands. Of course Nast did not at first figures he drew to represent parties and condimanent. Certainly he did not sit down and undertake to produce a set of devices or embodiments for future service. Each symbol was created in the moment of strong requirement, on the spot, as one may say, to convey boldly and exactly some existing came a pictured fact, and

The Democratic Donkey was the first of the Nast symbols. Originally it was not intended to stand for the party as a whole, but only for that element of it which found pleasure in attacking the memory of Secretary of War Edwin M. Stanton, even as he roused Nast, and a small cartoon which appeared in HARPER'S WEEKLY for January 15, 1870, entitled "A Live Jackass Kicking

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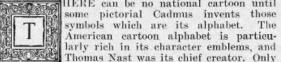


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There can be no national cartoon until some pictorial Cadmus invents those symbols which are its alphabet.

American Cartoon Symbols

By Albert Bigelow Paine



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Origin of American Cartoon Symbols

By Albert Bigelow Paine



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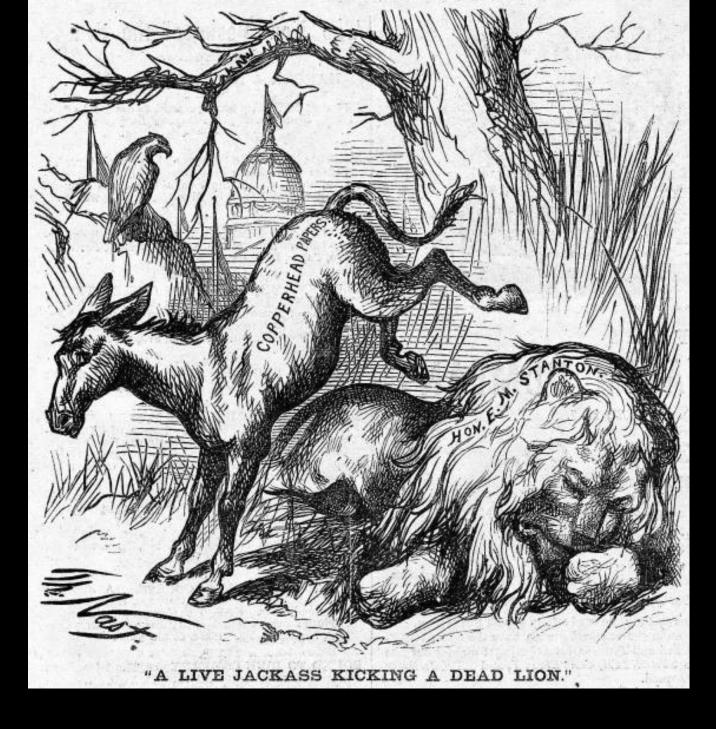
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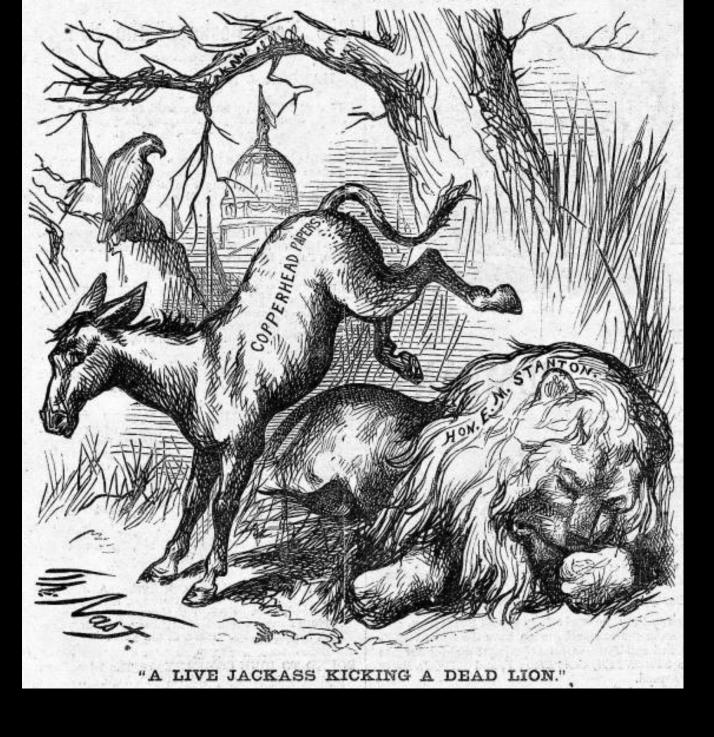
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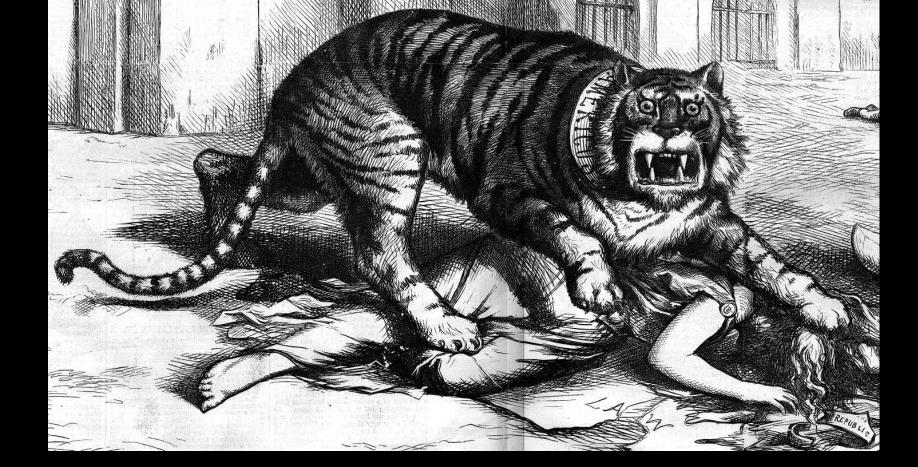


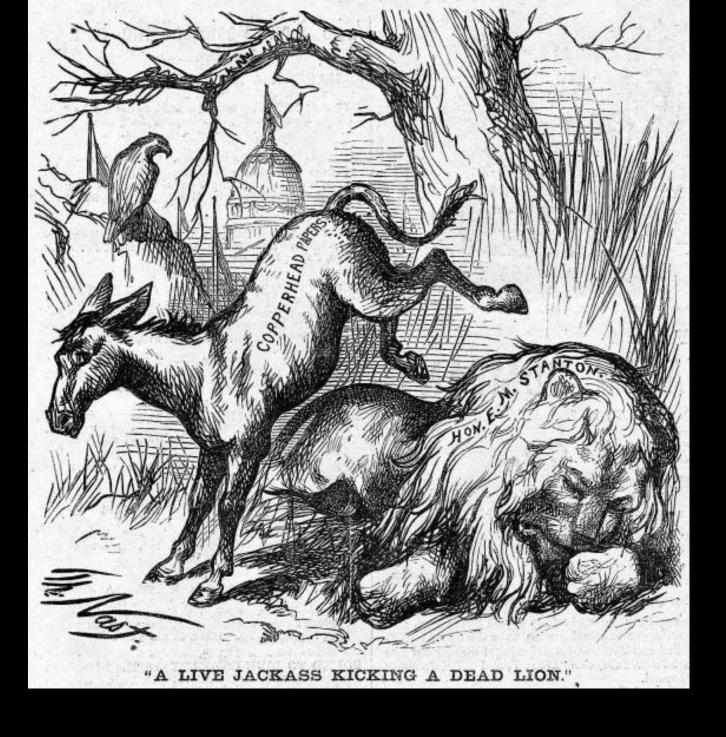
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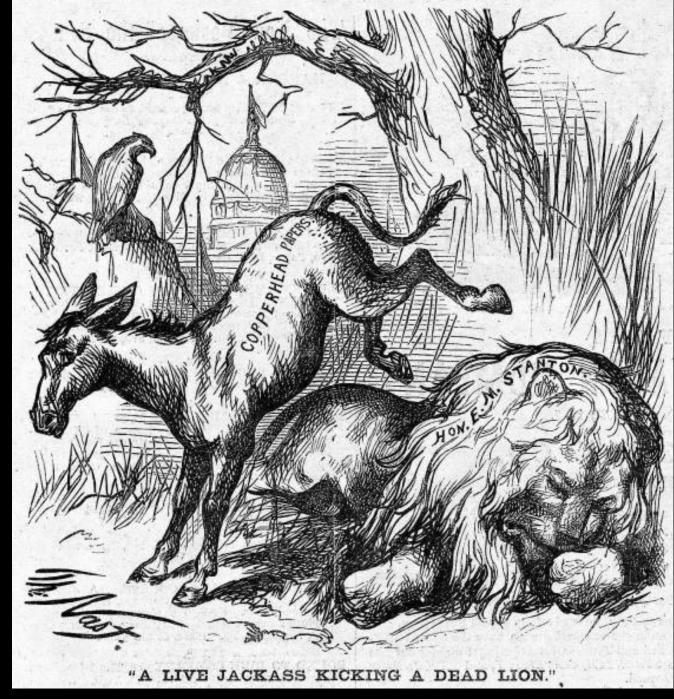








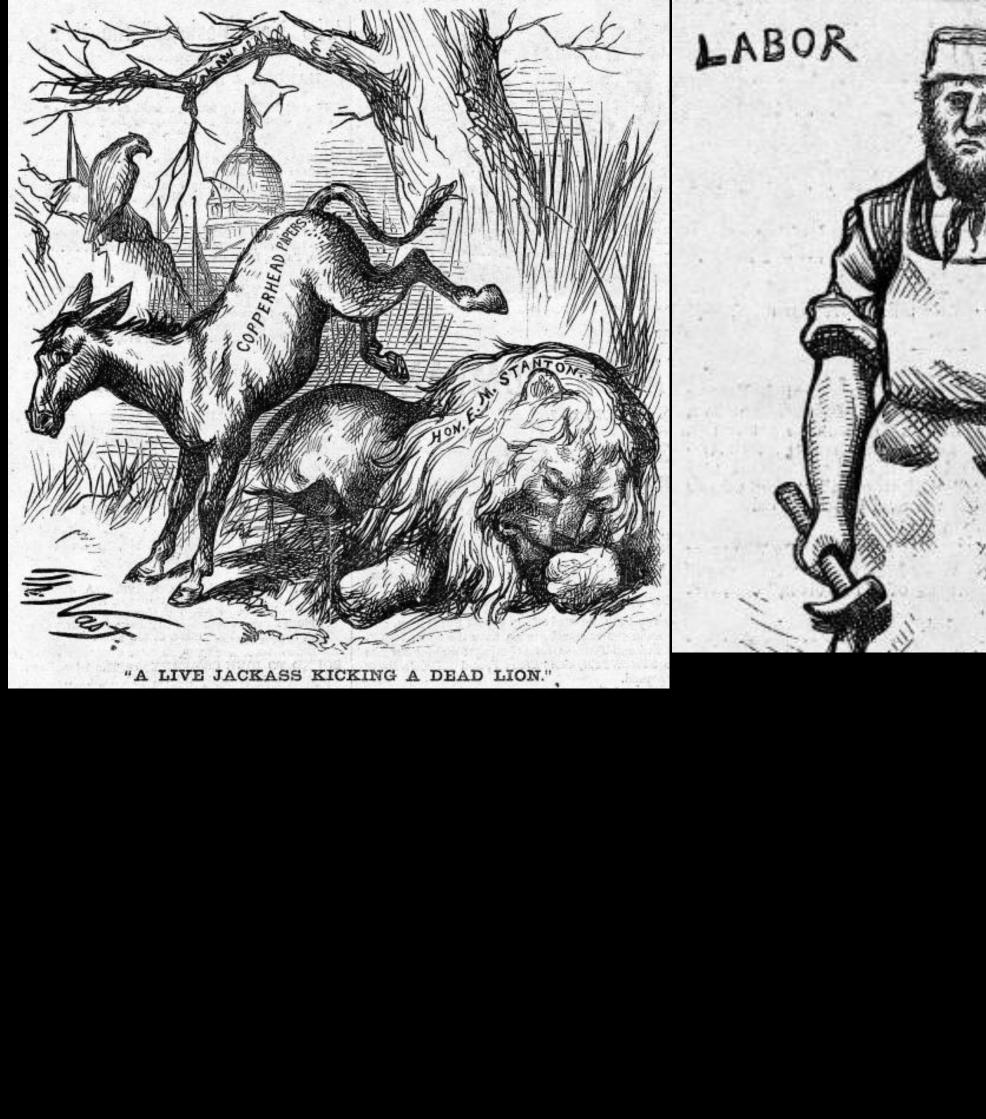


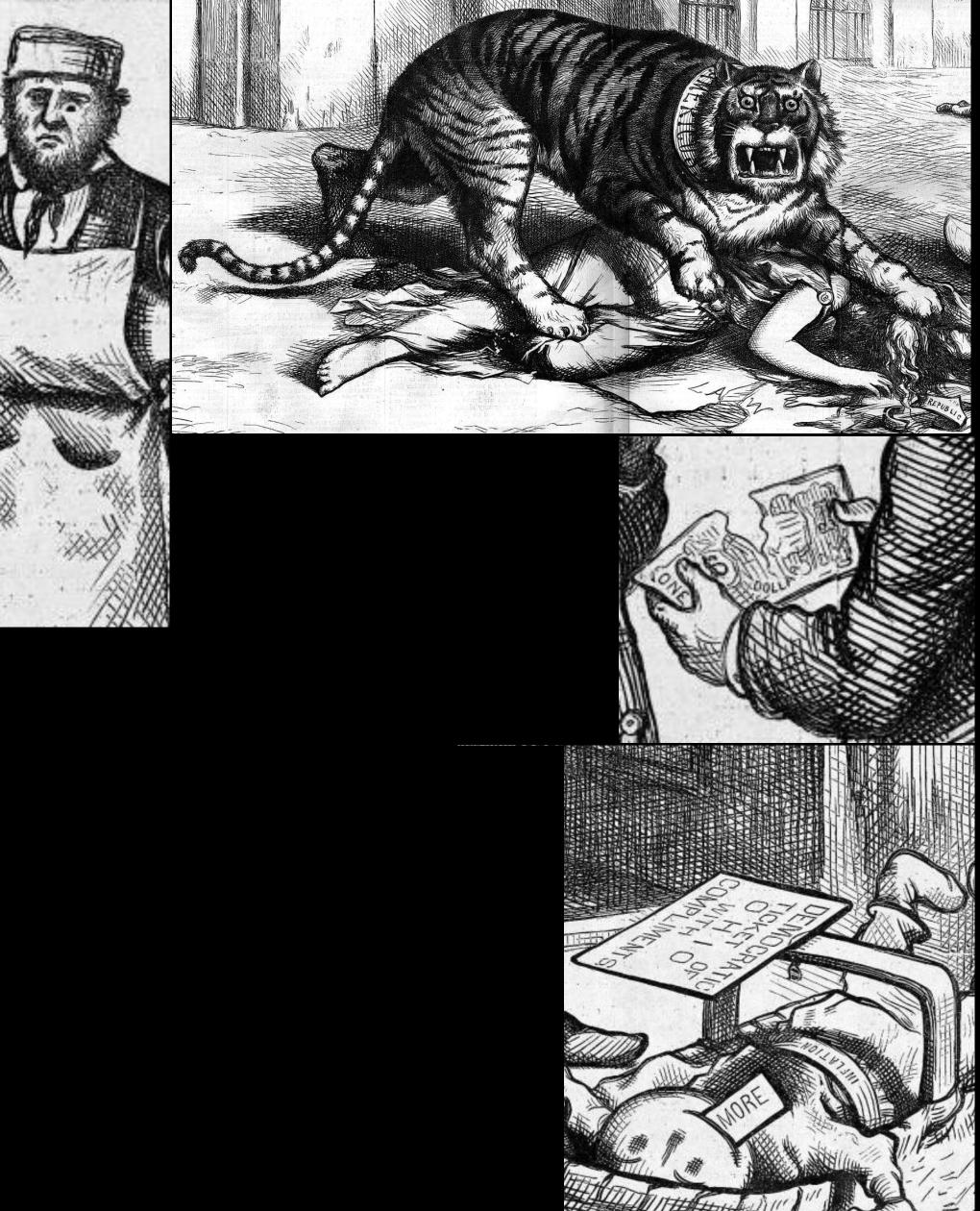


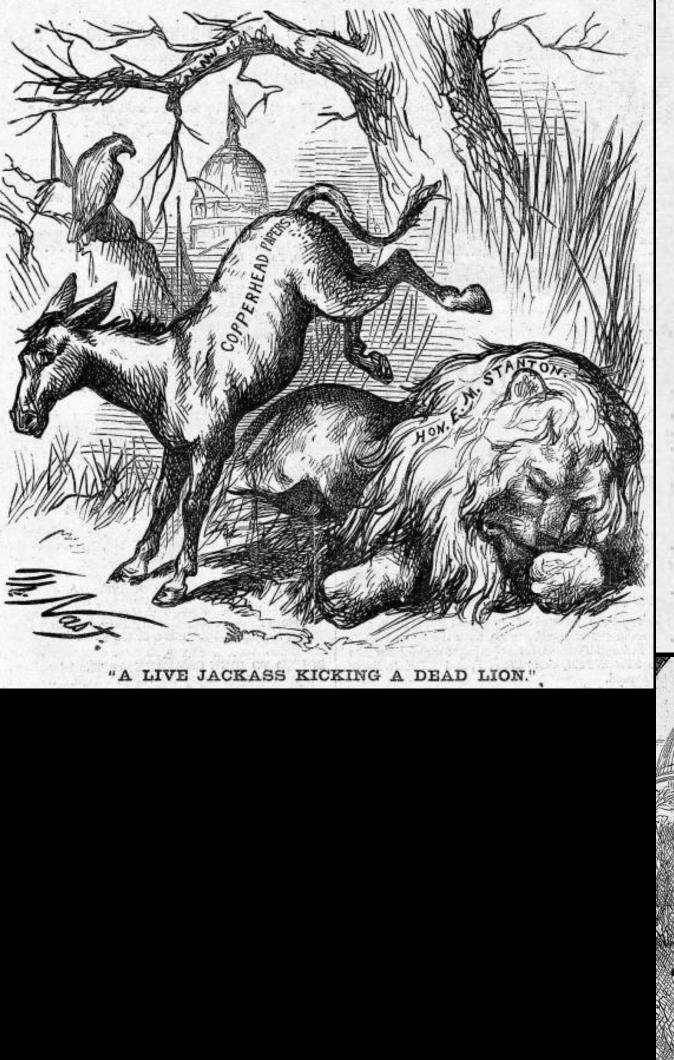




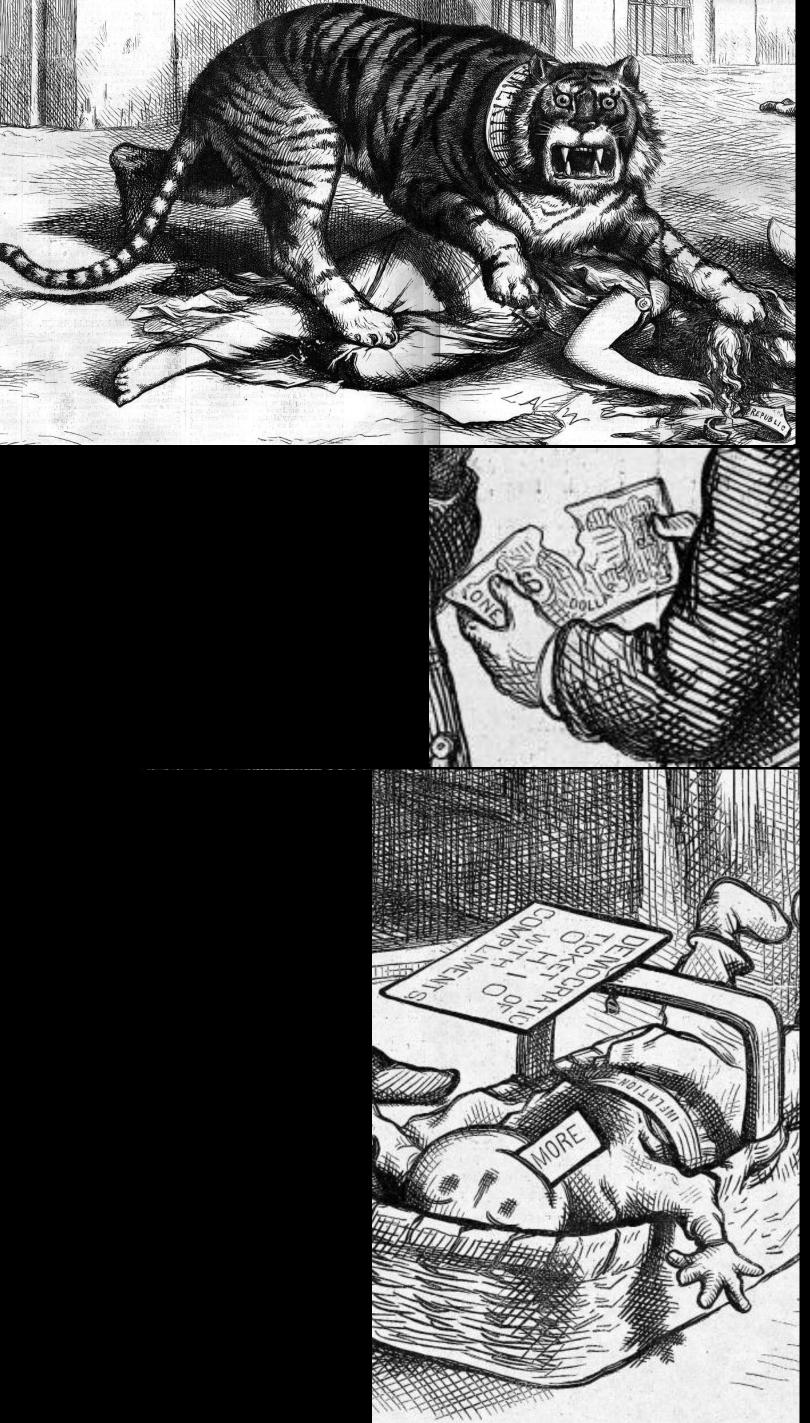


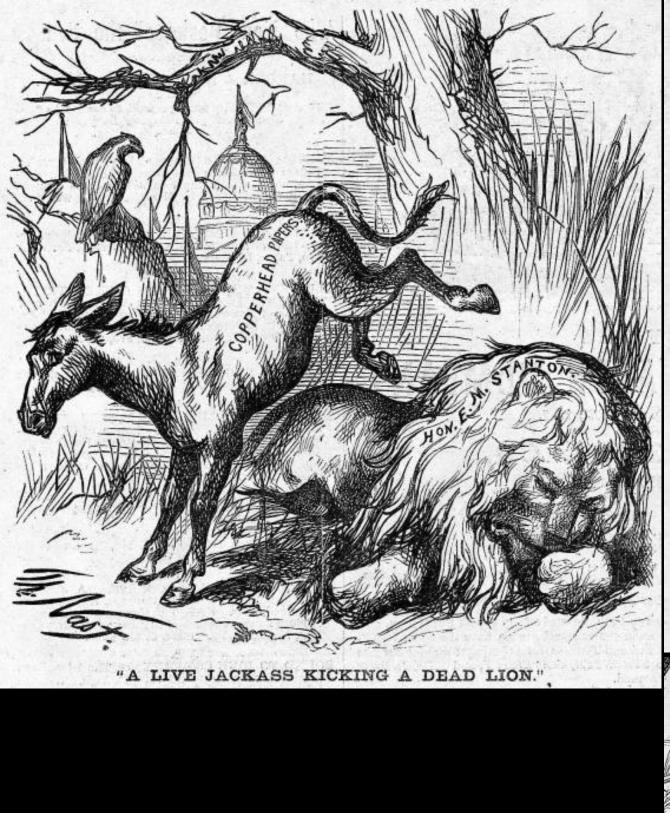






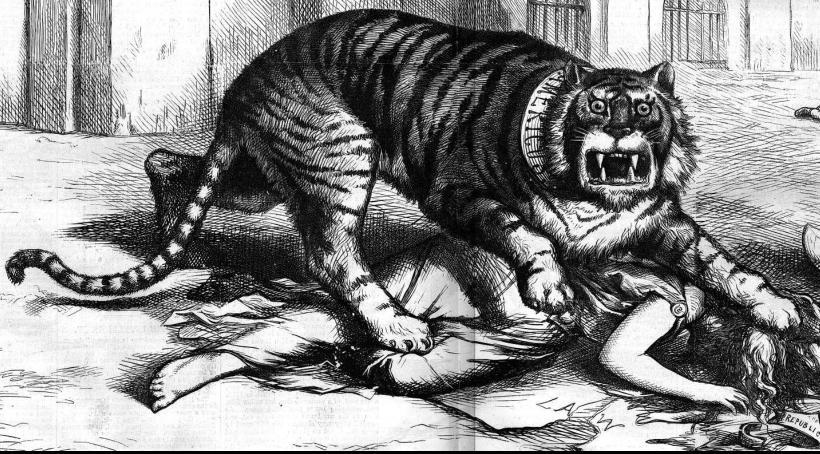


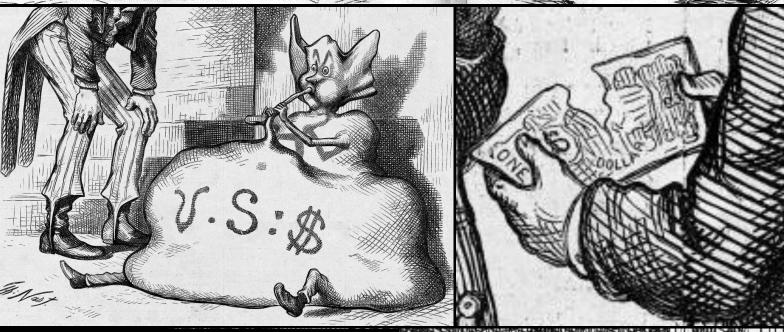




















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HARPER'S PERIODICALS FOR 1874.

HARPER'S ALME.

There is no monthly Magazine an intelligent reading family can less afford to be without. Many Magazines are accumulated. Harper's is edited. There is not a Magazine that is printed which shows more intelligent pains expended on its articles and mechanical execution. There is not a cheaper Magazine published. There is not, confessedly, a more popular Magazine in the world.—New England Homestead.



A PROUD MOTHER.

"Arrah, that Child's a thrue Mulligan. He laves his Book and goes for the Jimmy-John as nat'ral as a Duck goes for the Wather."

DEVOE'S Brilliant OIL

INSURES Safety!
LLUMINATES Brilliantly!!
S FREE FROM ODOR!!!

PUT UP IN PATENT FAUCET NOZZLE CANS
By the DEVOE M'F'G CO., New York.

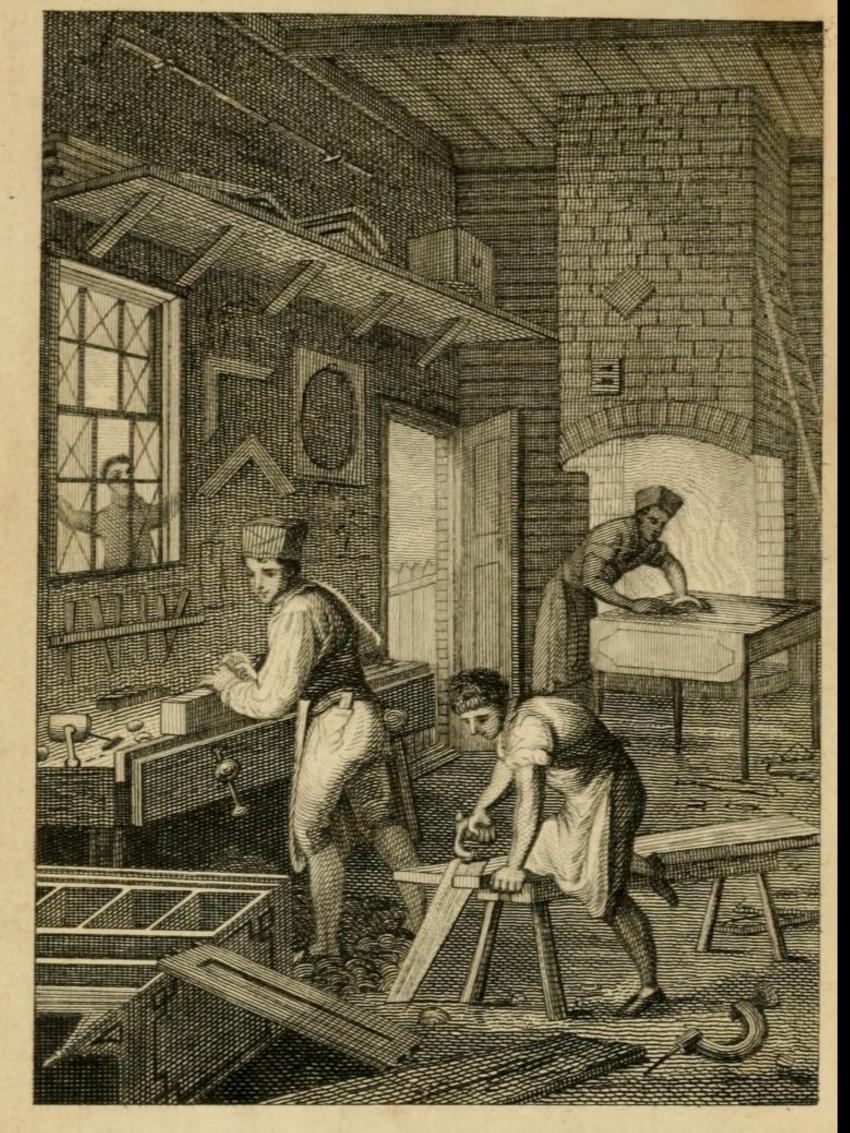
HARPER & BROTHERS, New York,



This Paper has been the foremost of all industrial publications for the past Twenty-Eight Years. It is the oldest, largest, cheapest, and the best weekly illustrated paper devoted to Engineering, Mechanics, Chem-

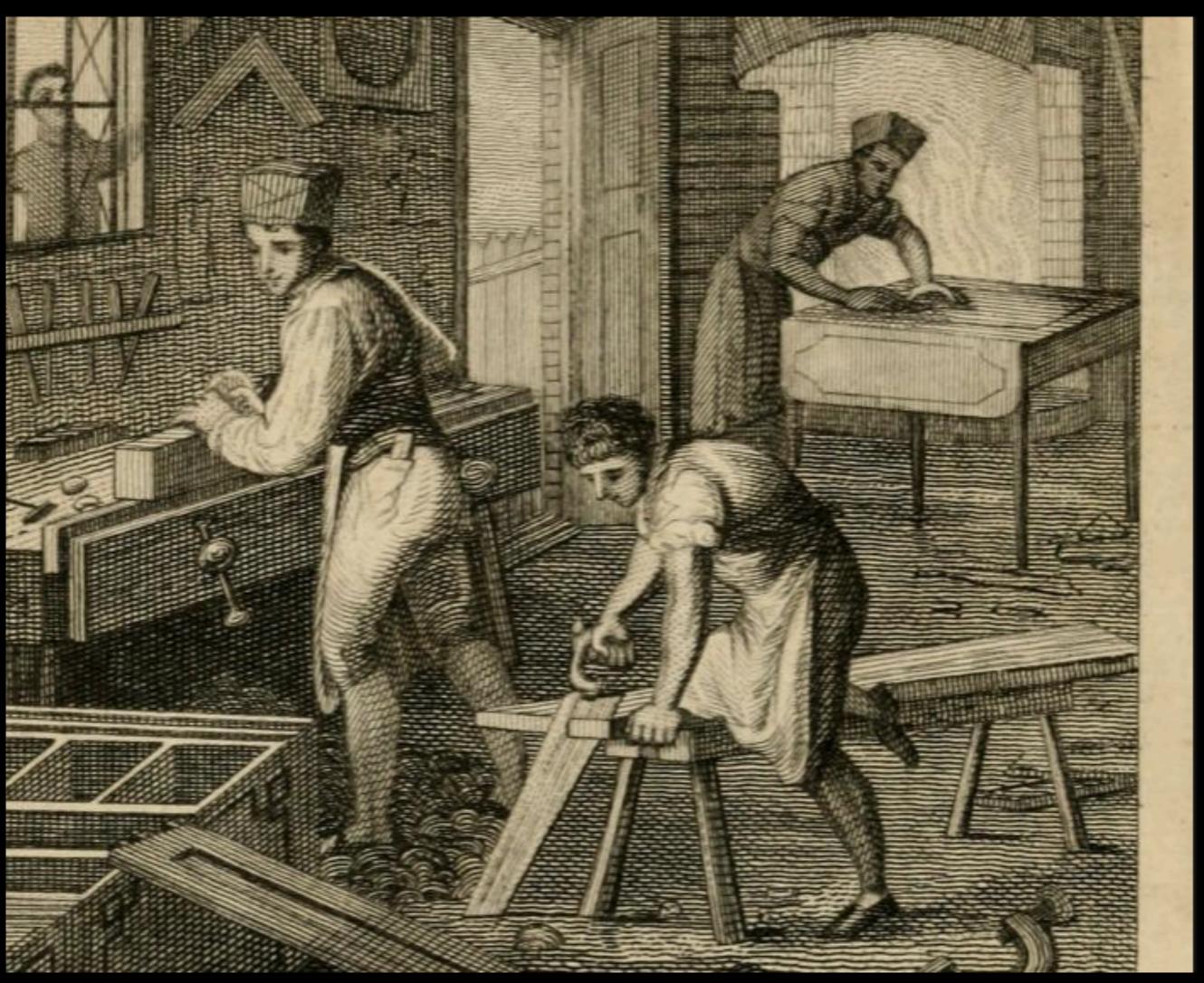
John Hill, *Interior of the Carpenter's Shop at Forty Hill, Enfield*, c. 1800, Tate Gallery, oil painting, probably exhibited at the Royal Academy in 1813



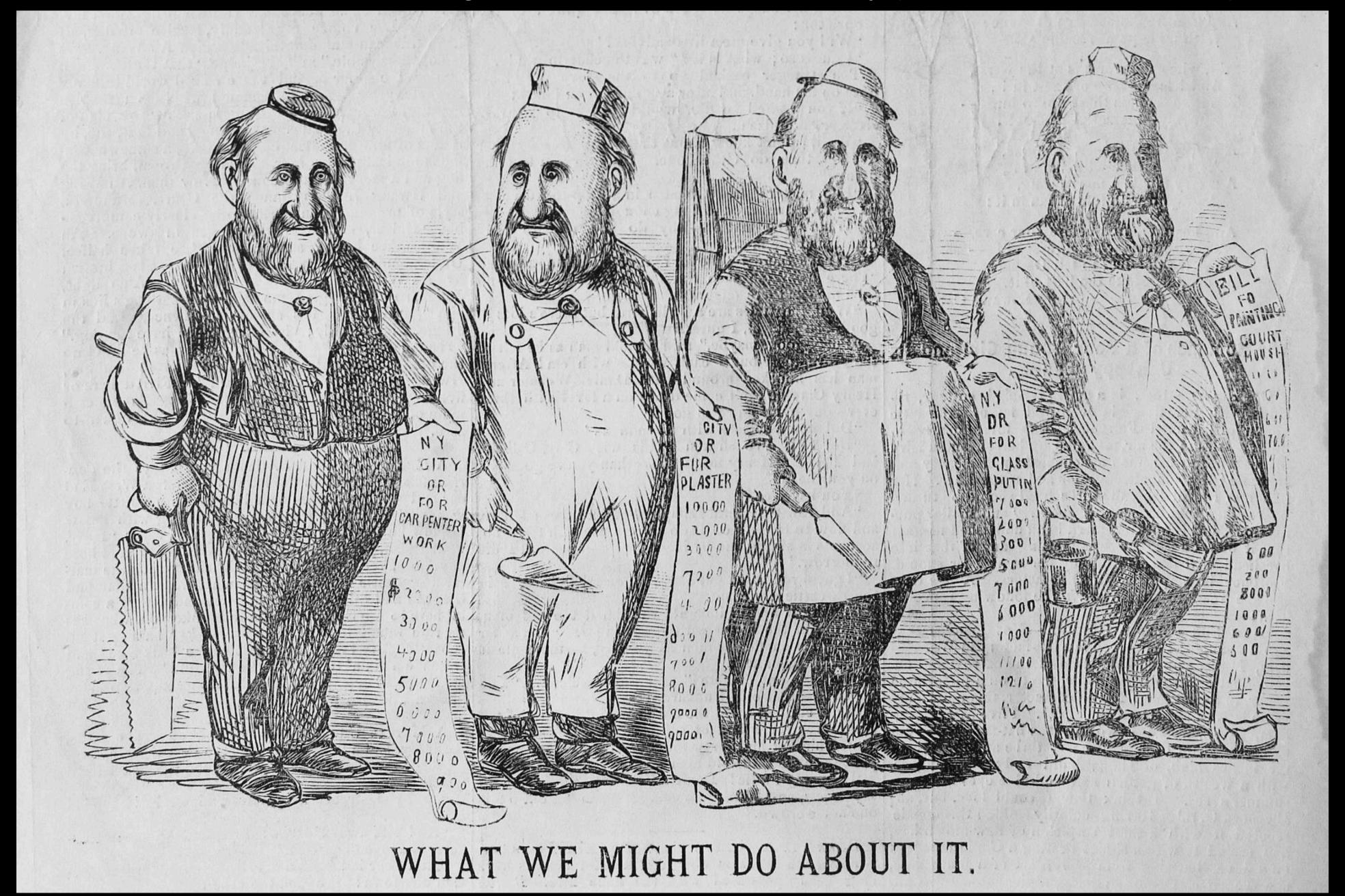


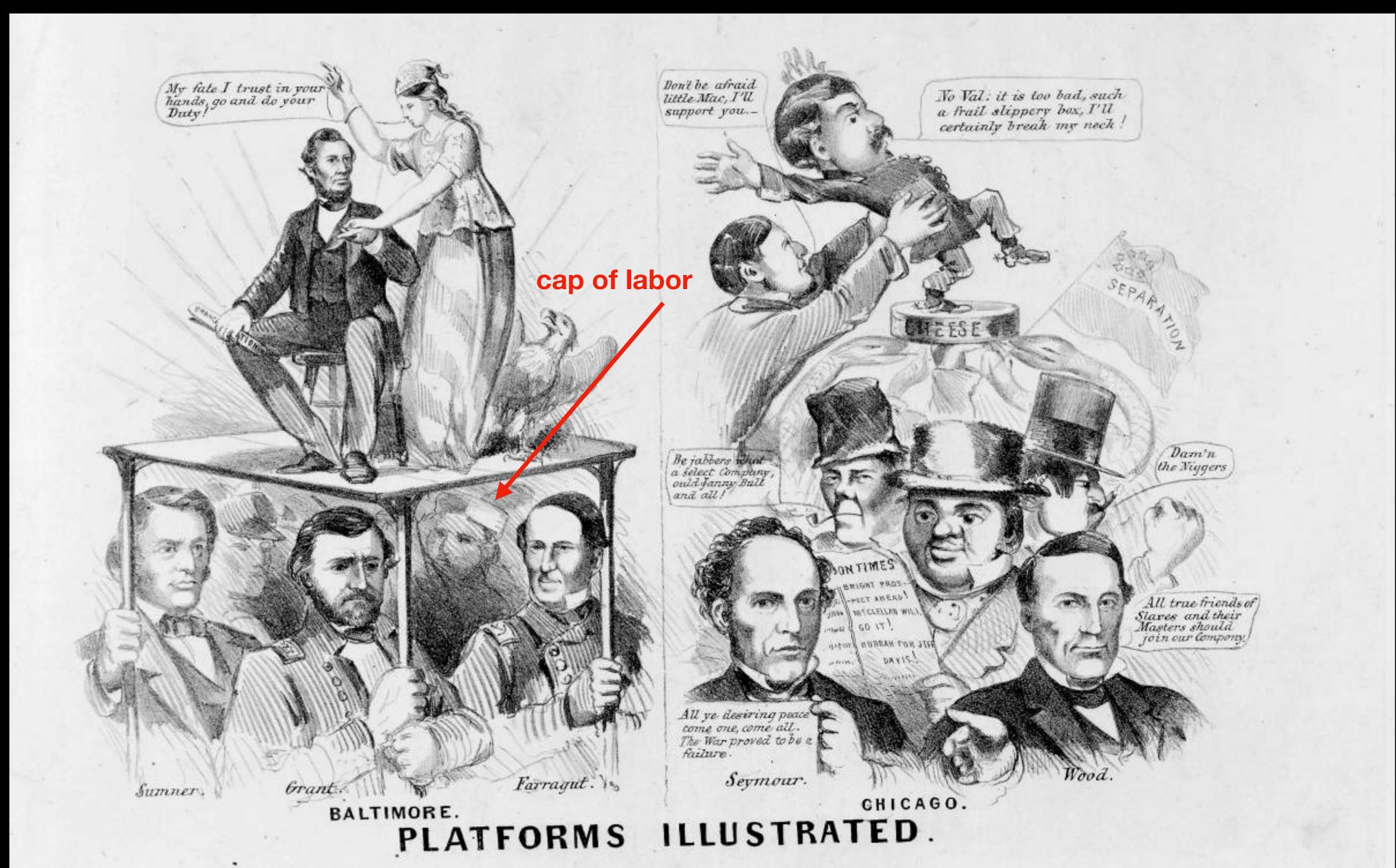
CABINET MAKER'S GUIDE.

G. A. Siddons, *The Cabinet Maker's Guide*, 1837 (5th edition), frontispiece Getty Research Institute

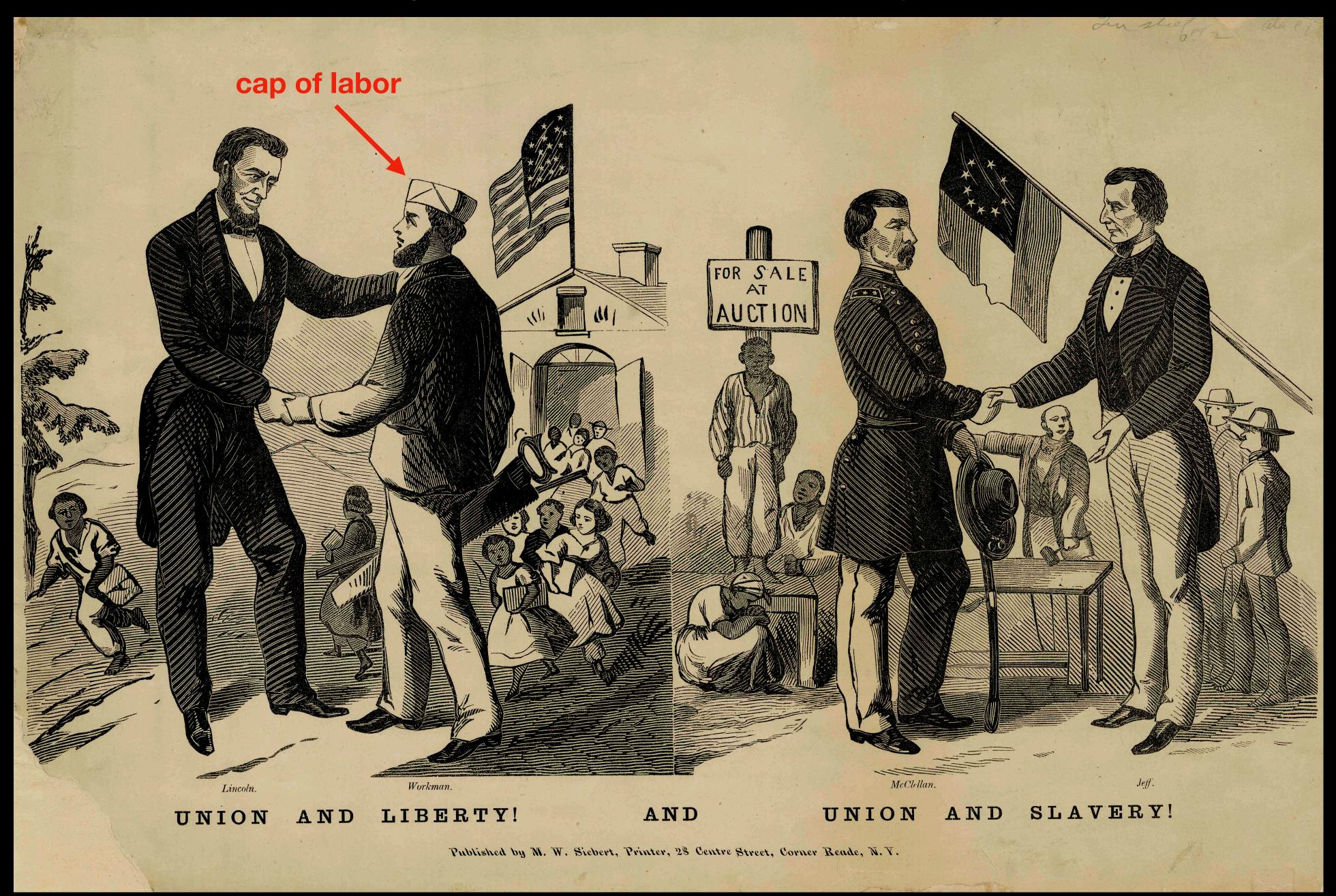


Frank Bellew, "What We Might Do About It," Comic Monthly ("Tweed Extra," Jan. 1872)

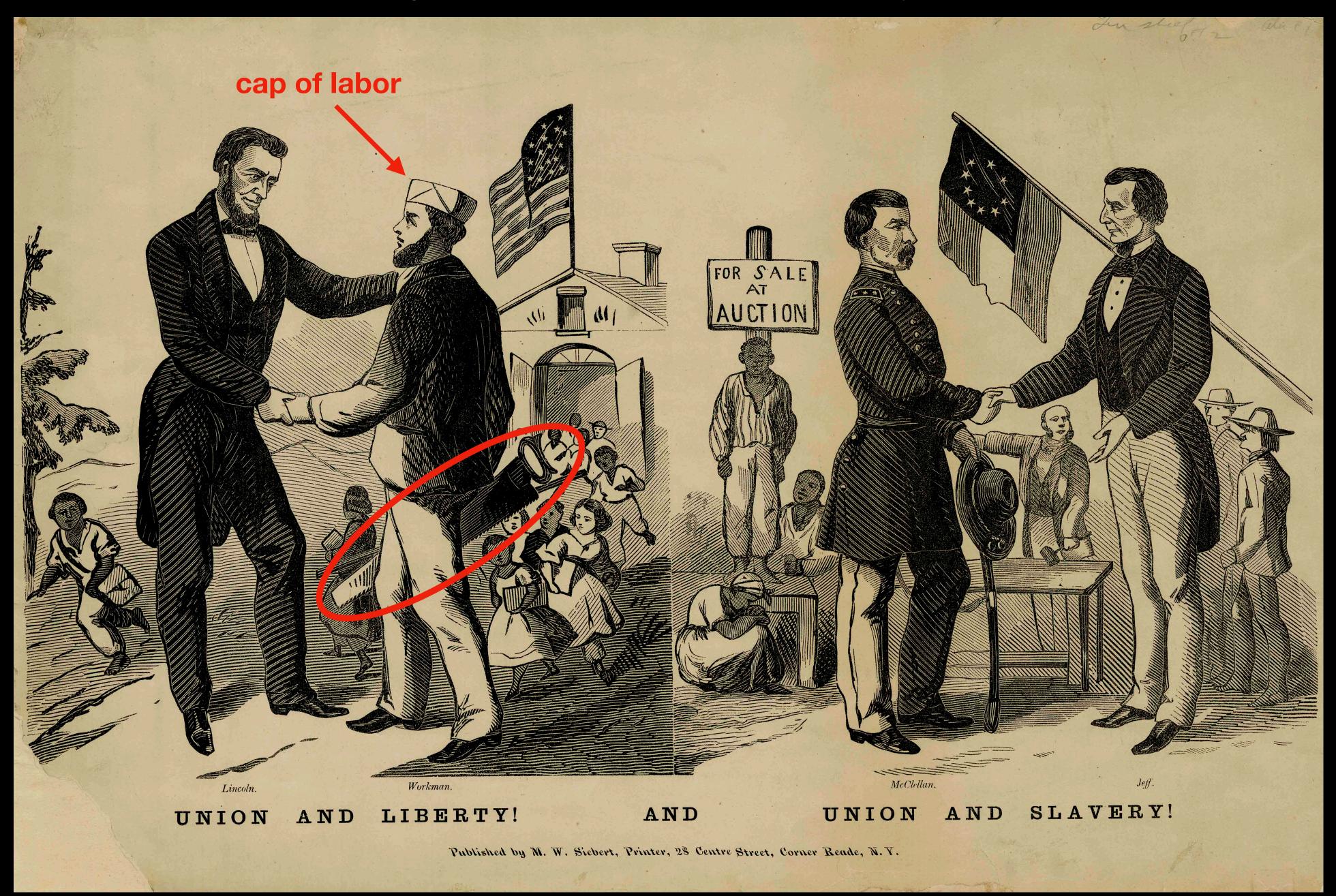




1864 campaign broadside published in New York by M. W. Siebert

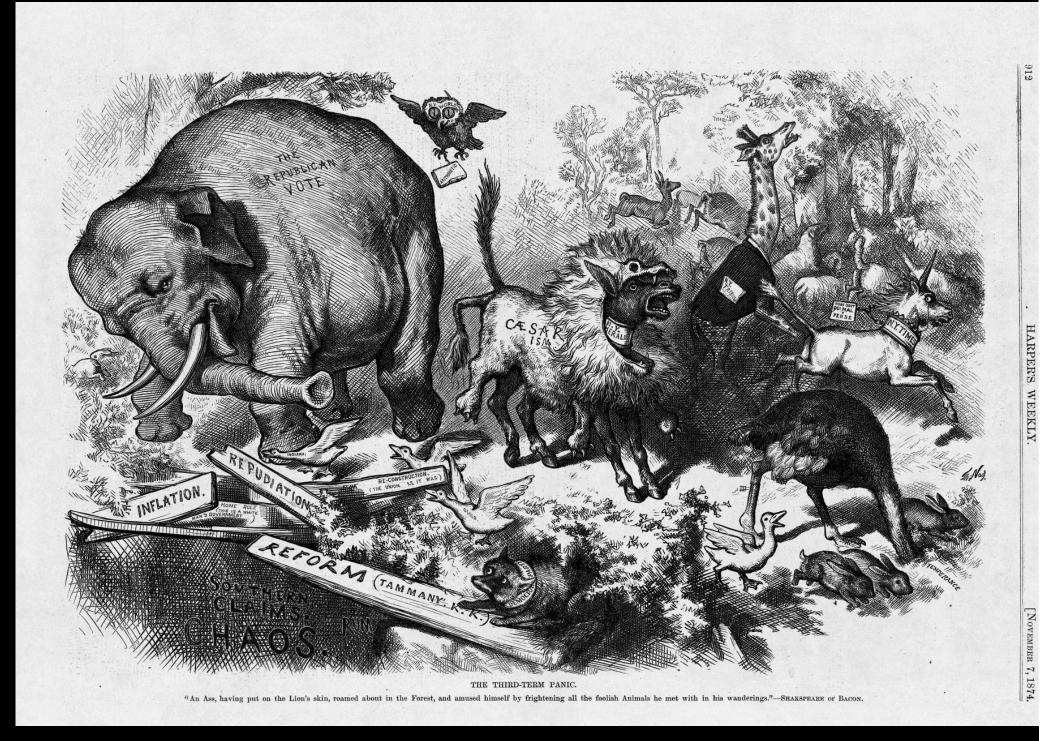


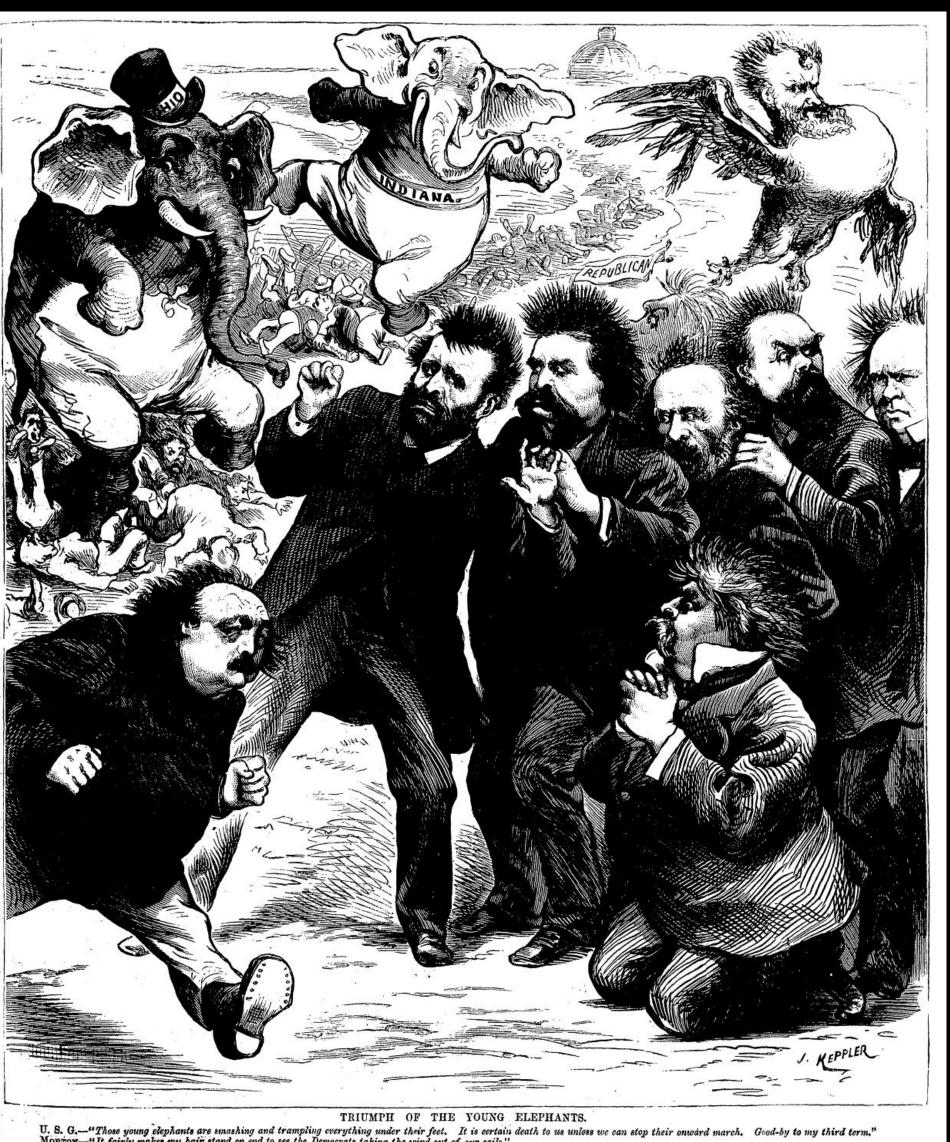
1864 campaign broadside published in New York by M. W. Siebert



Thomas Nast, "The Third-Term Panic," Harper's Weekly (7 Nov. 1874)

Joseph Keppler, "Triumph of the Young Elephants," *Frank Leslie's Illustrated Newspaper* (7 Nov. 1874)





U. S. G.—"Those young elephants are smashing and trampling everything under their feet. It is certain death to us unless we can stop their onward march. Good-by to my third term."

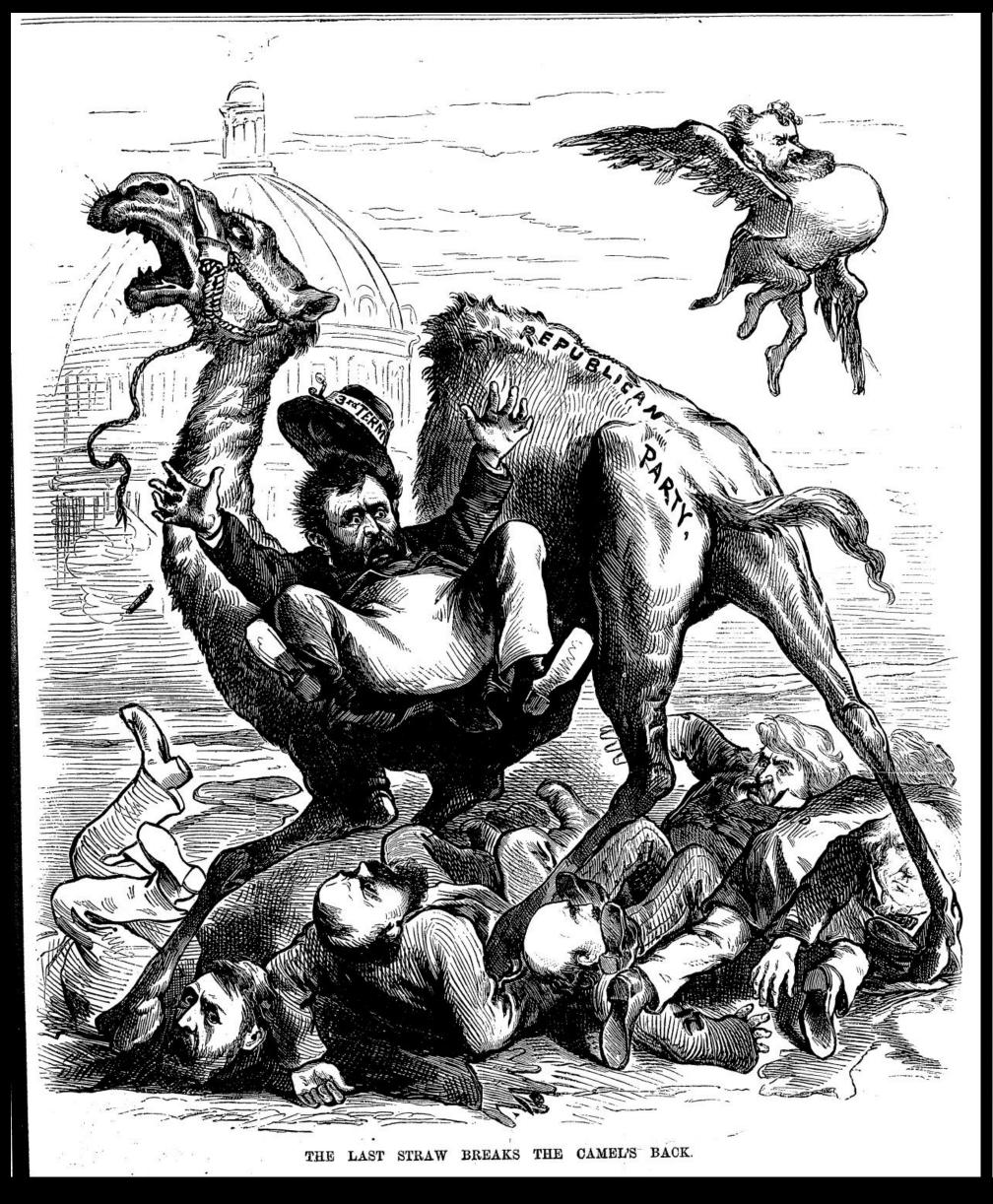
MORTON—"It fairly makes my hair stand on end to see the Democrats taking the wind out of our sails."

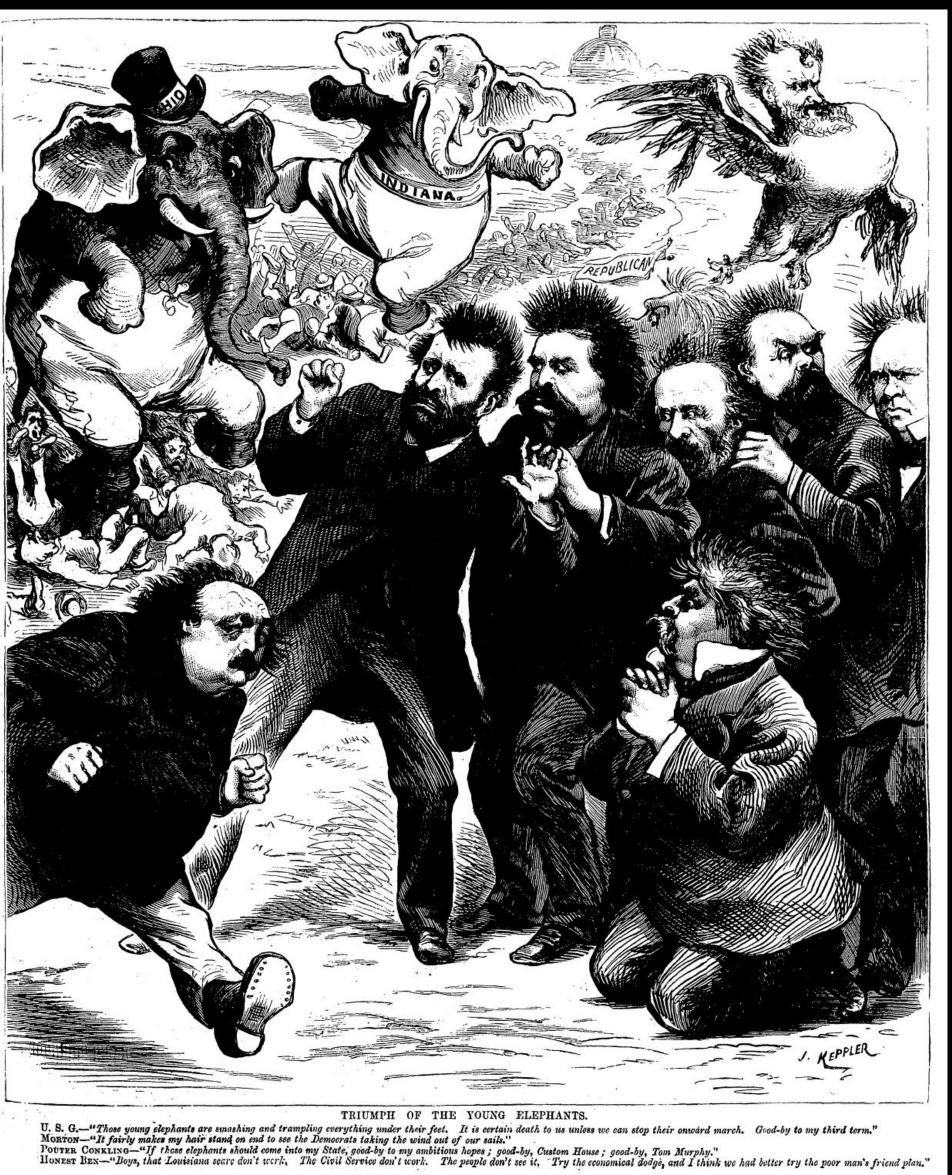
POUTER CONKLING—"If those elephants should come into my State, good-by to my ambitious hopes; good-by, Custom House; good-by, Tom Murphy."

Honest Ben—"Boys, that Louisiana scare don't work. The Civil Service don't work. The people don't see it, Try the economical dodge, and I think we had better try the poor man's friend plan."

Joseph Keppler, "The Last Straw Breaks the Camel's Back," *Frank Leslie's Illustrated Newspaper* (21 Nov. 1874)

Joseph Keppler, "Triumph of the Young Elephants," *Frank Leslie's Illustrated Newspaper* (7 Nov. 1874)





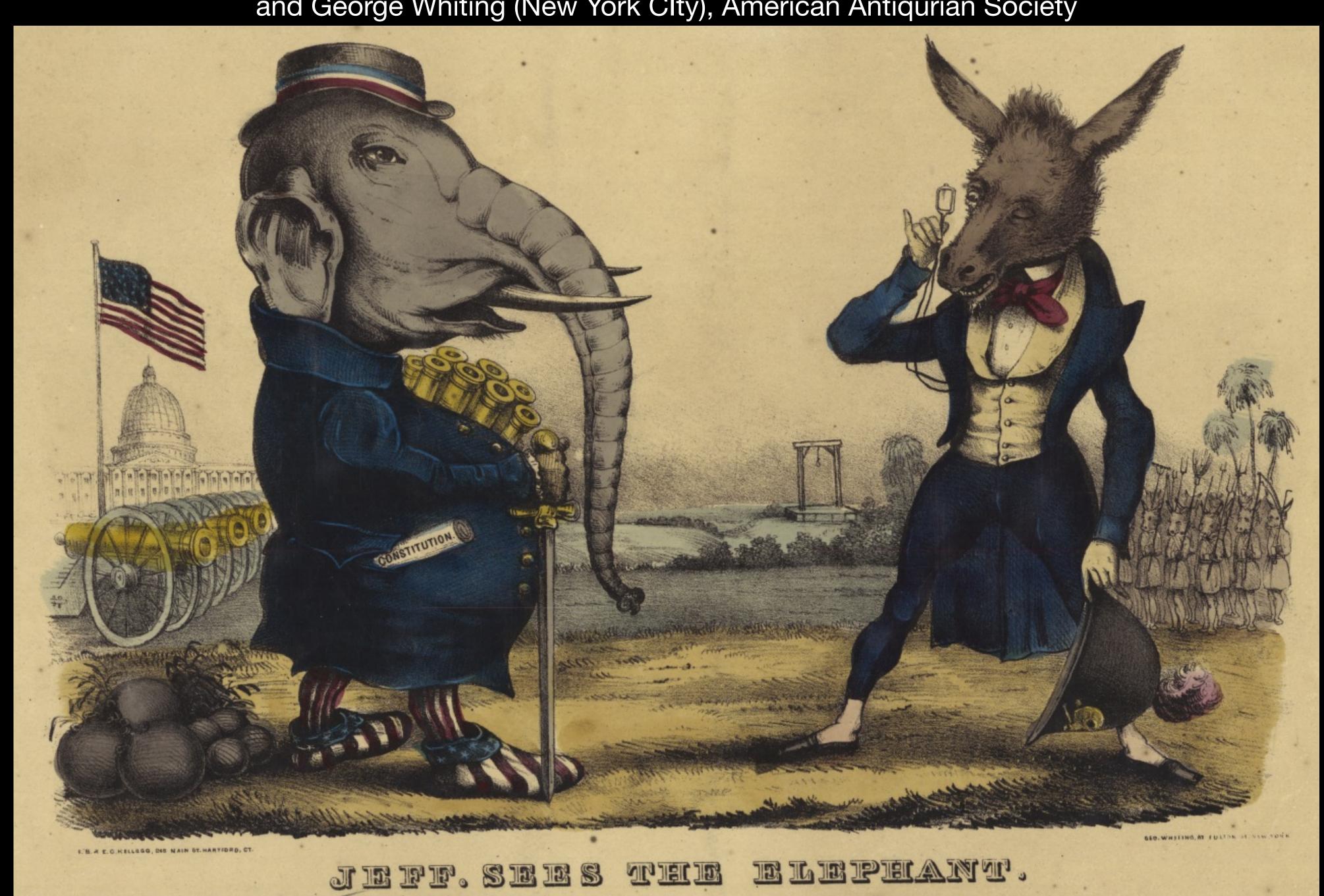
Joseph Keppler, "The Last Straw Breaks the Camel's Back," *Frank Leslie's Illustrated Newspaper* (21 Nov. 1874)



Joseph Keppler, "Awfully Riled," *Frank Leslie's Illustrated Newspaper* (28 Nov. 1874)



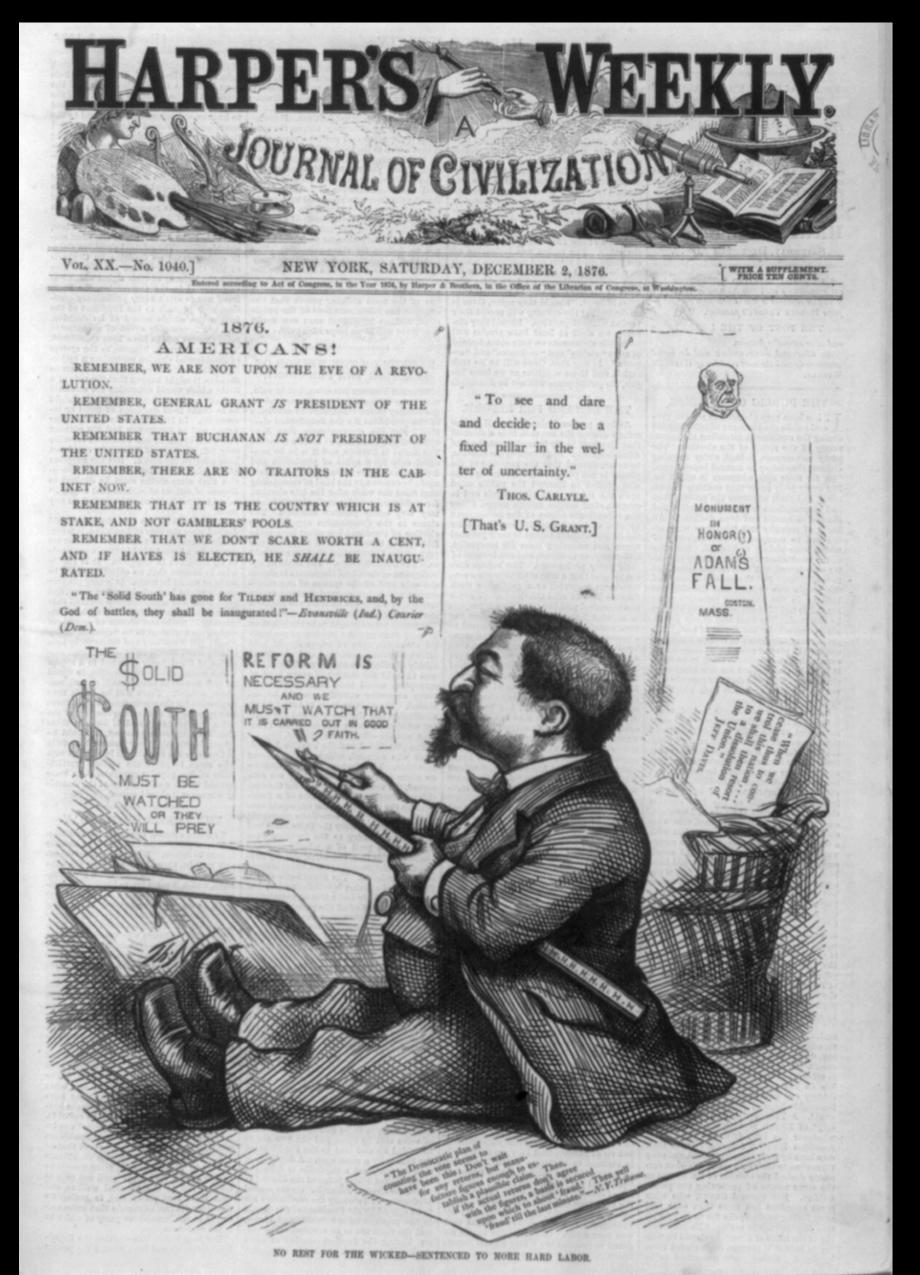
"Jeff. Sees the Elephant", 1861/1862, color lithograph, published by E.B. & E.C. Kellogg (Hartford) and George Whiting (New York Clty), American Antiqurian Society



Joseph Keppler, "Property-Room of the Grand National Theatre in Washington," *Frank Leslie's Illustrated Newspaper* (13 Mar. 1875)

PROPERTY-ROOM OF THE GRAND NATIONAL THEATRE IN WASHINGTON. U. S. G.—" What winds are those in front? Am I recalled?" UNCLE SAM—" No; times have changed! A few years ago our Casar was triumphant. But now the public are hissing you off the stage. They have discovered that your trickery, not your talent, kept you in place. You want a third engagement; but, tricks or no tricks, the people won't have you. I shall soon have to put you away with the rest of these uscless puppels." Communa—" Here, Uncle, I have brought you a new set of good, honest faces. You will have no cause to be ashamed of these. There is not a Crédit Mobilier face among them."

Thomas Nast, "No Rest for the Wicked— Sentenced to More Hard Labor," *Harper's Weekly* (2 Dec. 1876)

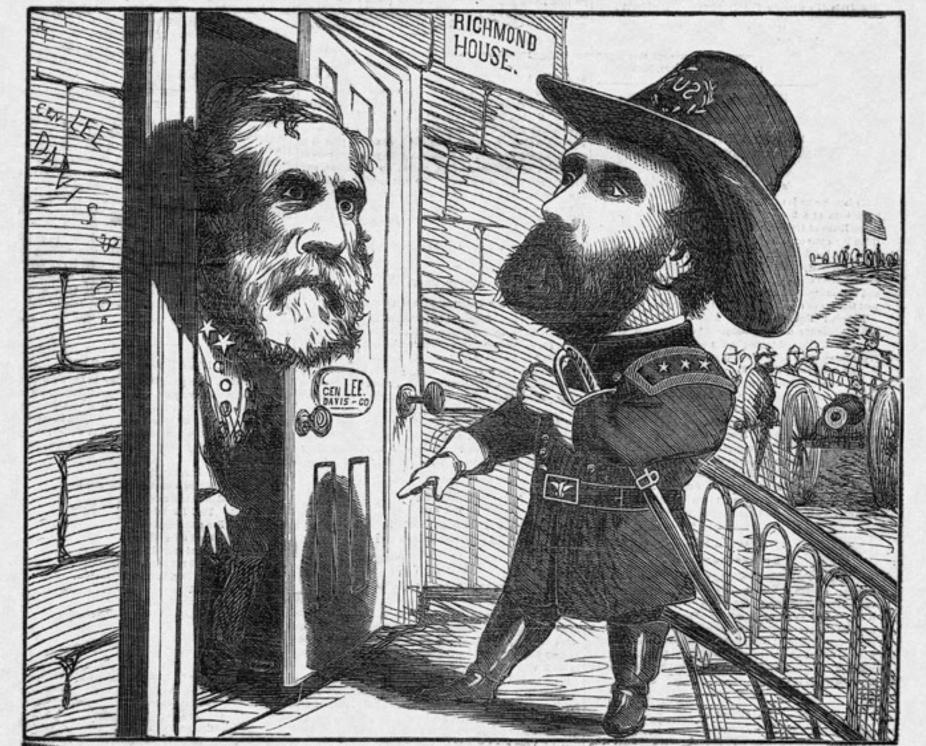




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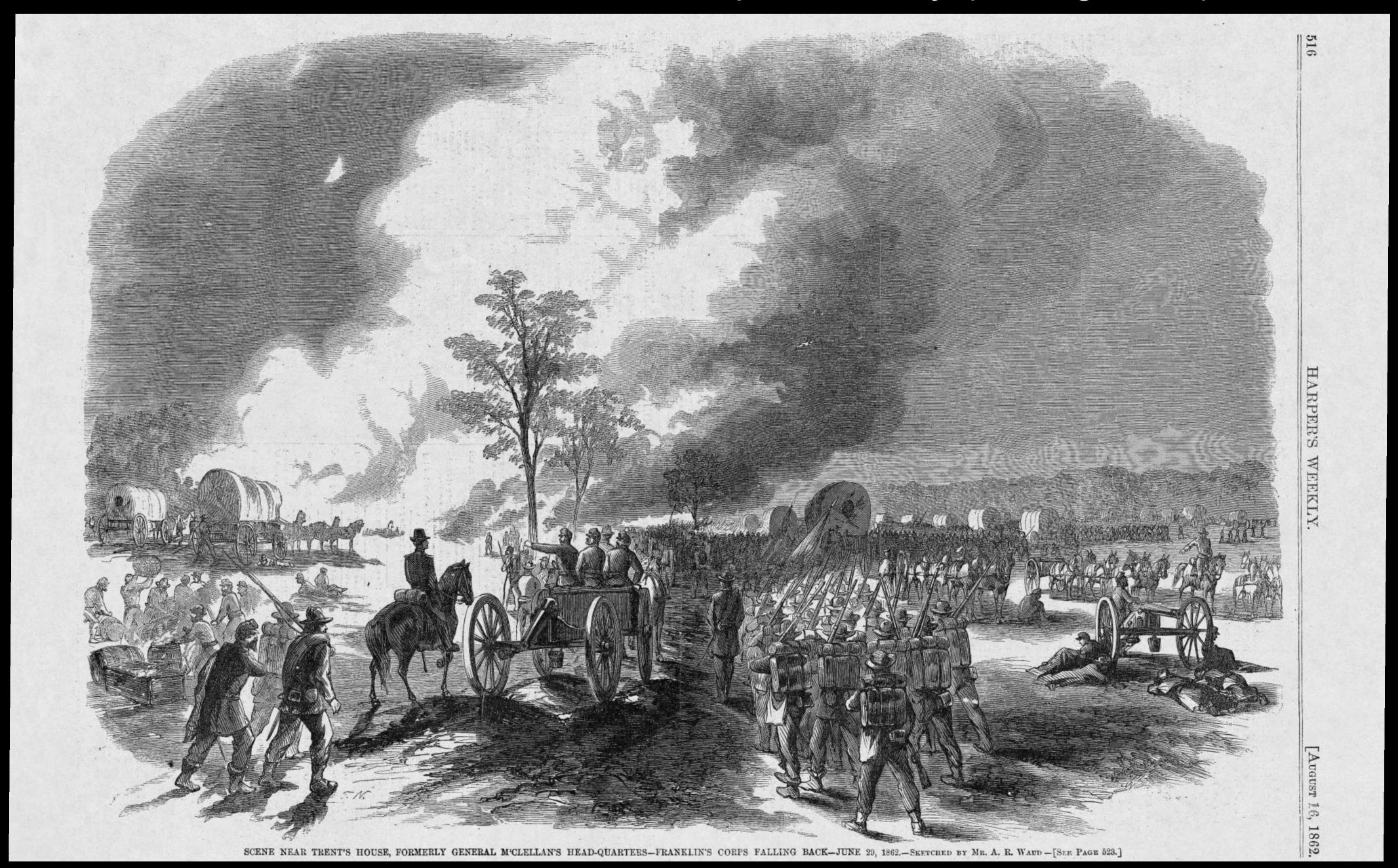
NEW YORK, JUNE, 186

NO. VIII

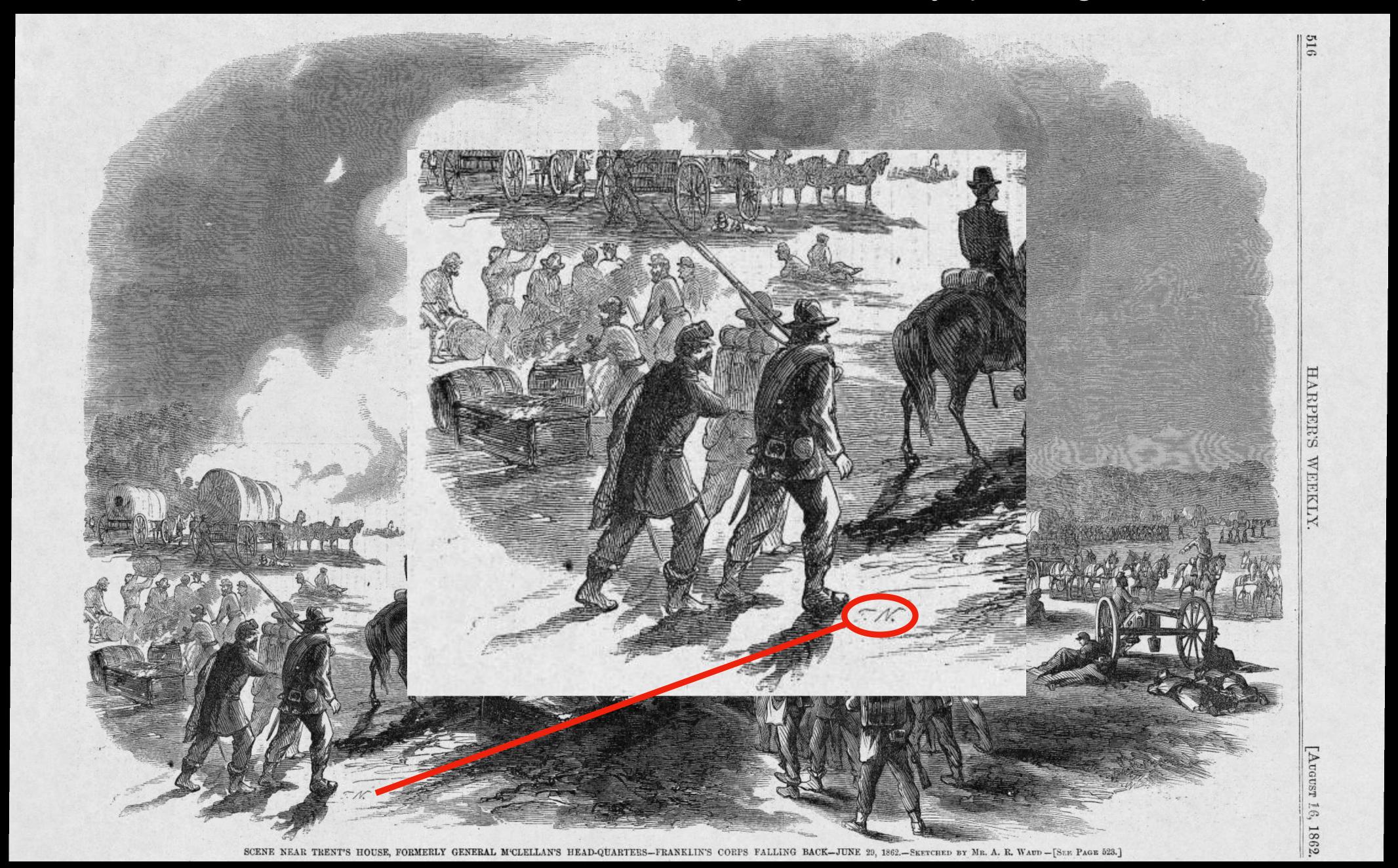


GENERAL GRANT .--- I've rented this house from Abe Lincoln; and if you don't evacuate the premises by 12 o'clock, I'll take possession by main force, for during the last three years you've been most trank!

"Scene near Trent's House," Harper's Weekly (16 Aug. 1862)

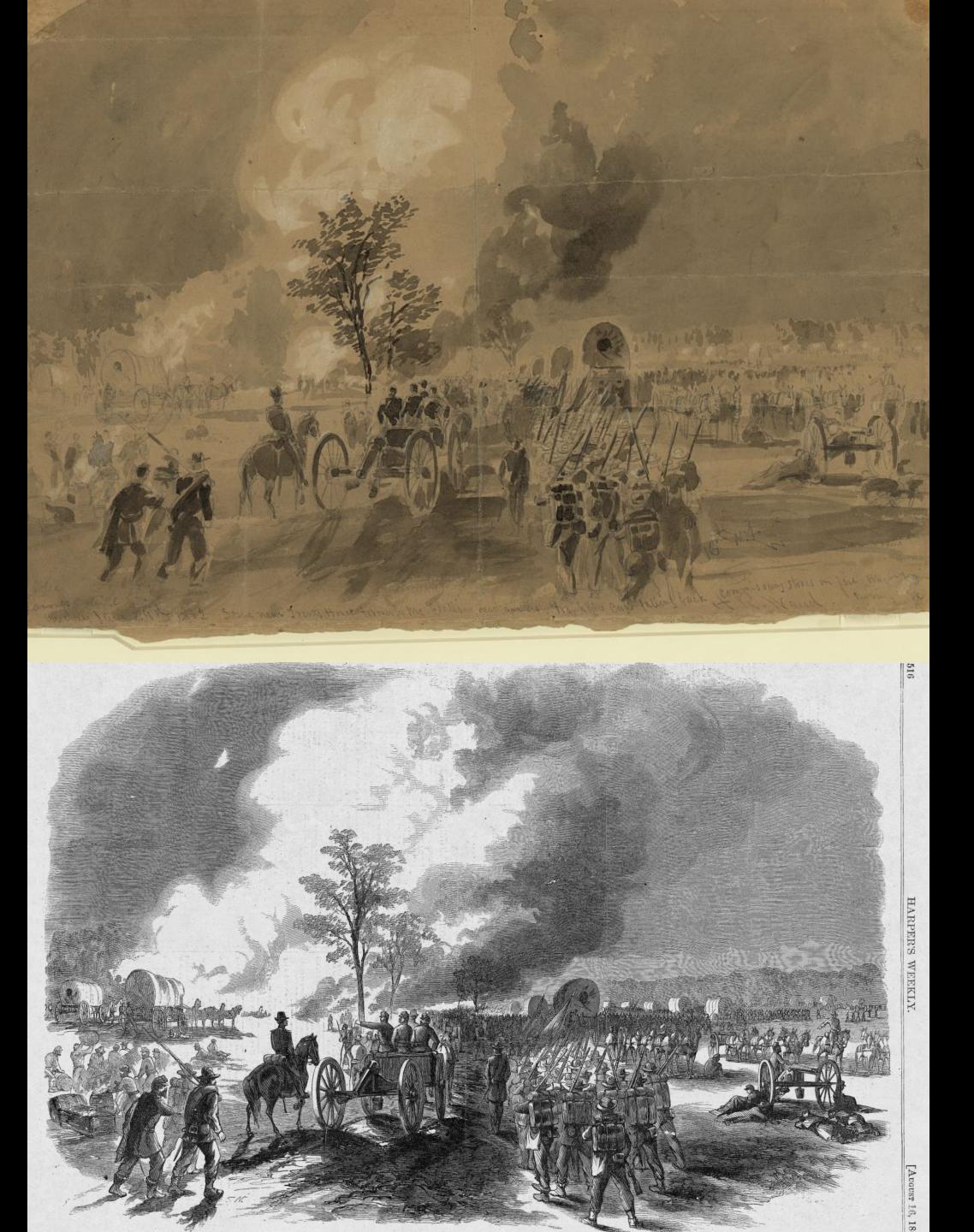


"Scene near Trent's House," Harper's Weekly (16 Aug. 1862)

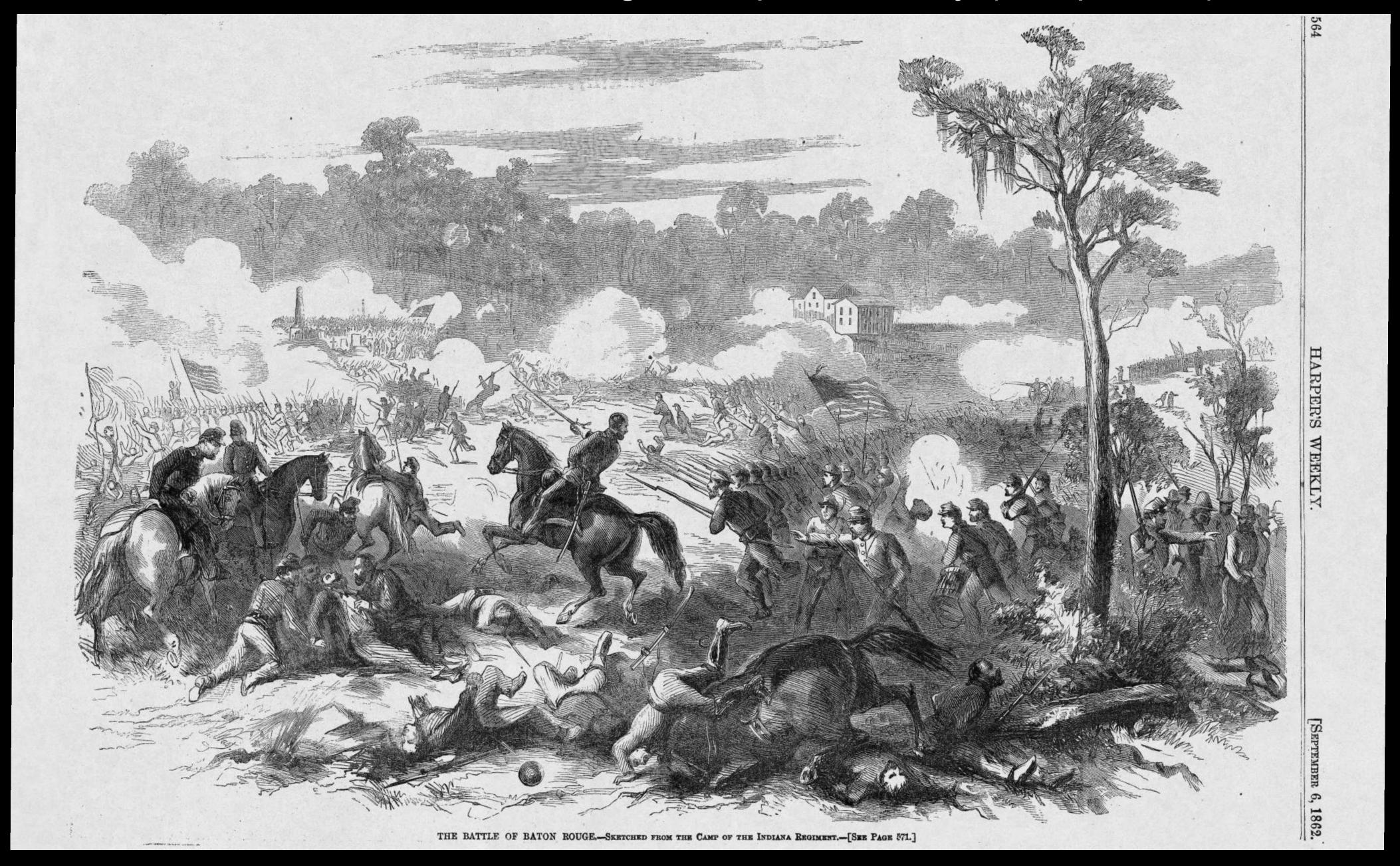


Alfred Waud, "After Gaines Mill Sunday June 29th 1862," Library of Congress

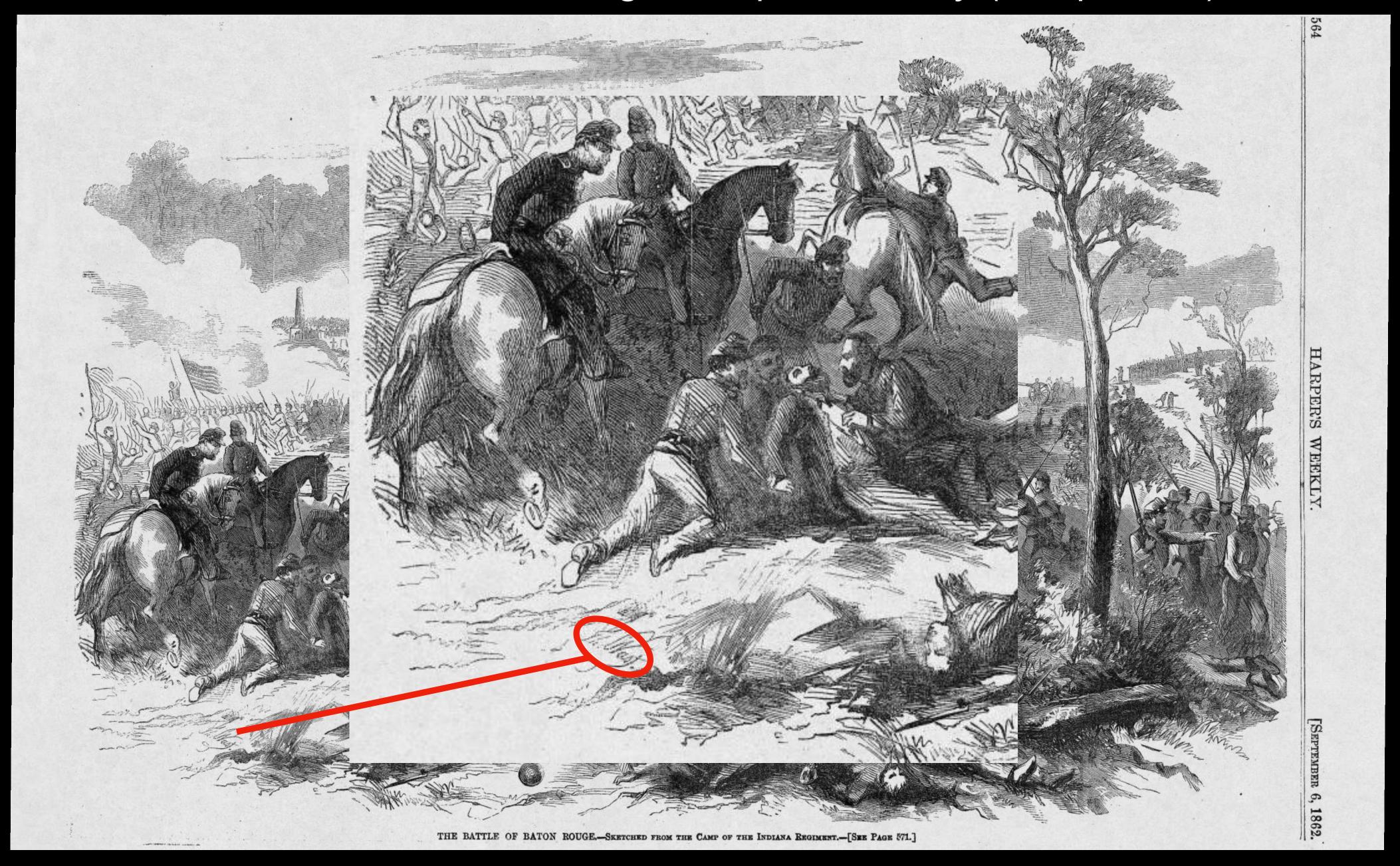




"The Battle of Baton Rouge," Harper's Weekly (6 Sep. 1862)



"The Battle of Baton Rouge," Harper's Weekly (6 Sep. 1862)





No. 1138 .- vot. xt.1

SATURDAY, APRIL 5, 1862.

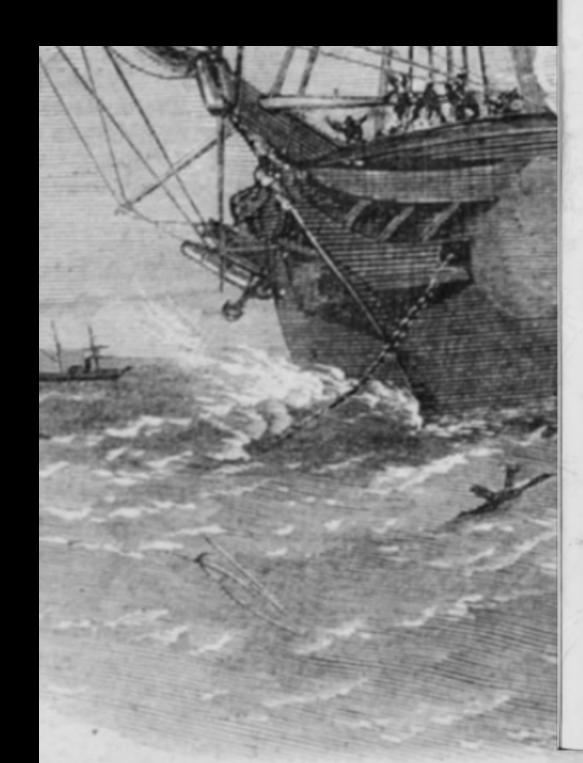
Two Sheers, Fiveresce

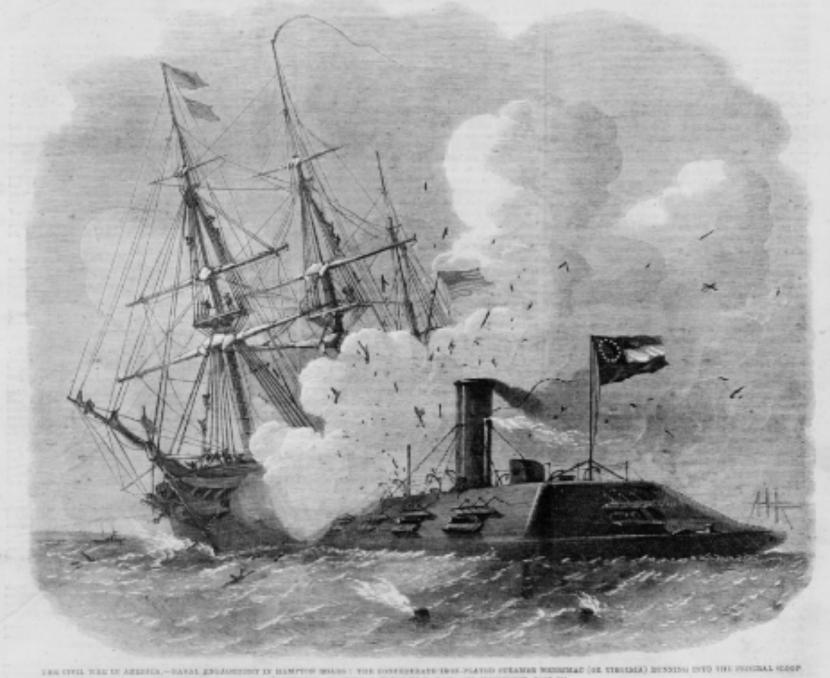
THE NAVAL REVOLUTION.

It is indeed true that the naral supremory of England lass of its details and for the inherent value of its lessons.

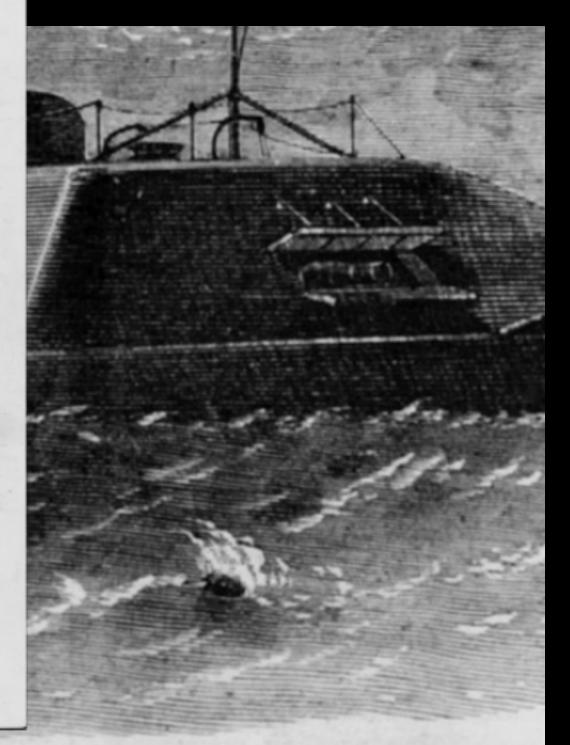
passed away like a more membrancial exhibition under the It was, then, on Saturday, the 7th of Morch last, that the the American were so justly proud of. At the breaking out of light of the represent to Security, Morch 8, 1962? An American persons who were on the confoct from the Pederal fections for many parties the war the Mexican was partly burnt and then each by the war the Mexican was partly burnt and then each by the war the Mexican was partly burnt and then each by the war the Mexican was partly burnt and then each by the war the Mexican was partly burnt and then each by the war the Mexican was partly burnt and then each burnt and then each by the war the Mexican was partly burnt and then each by the war the Mexican was partly burnt and then each burnt and then each by the war the Mexican was partly burnt and then each by the war the Mexican was partly burnt and then each by the war the Mexican was partly burnt and then each b flow were completedly structured that we should, in the consisted of two small ison-olad strangers, some gen-boats, and experiments that had been made in Europe to show the value of event of war, at once every the case of all American obligating. In strange-looking measure, with nonething like a sloping iron armous for ships, and paladully assessment of their weakness. That prediction was a very wild and foolish one; let us imprise whether this new prediction is not equally groundless. And, must be the famous Morrisale. This had been a magnifecent tunity open to them, and to have made use of it with characteristic first, suppose we review briefly the incidents of the late combar. See they appear to have thought there was one great opportunity. This had been a magnifecent tunity open to them, and to have made use of it with characteristic first, suppose we review briefly the incidents of the late combar.

which is perhaps uncompiled in history for the exching interest | with furry piones of the most present artillary, and forming one of those new and root fermidable ships which





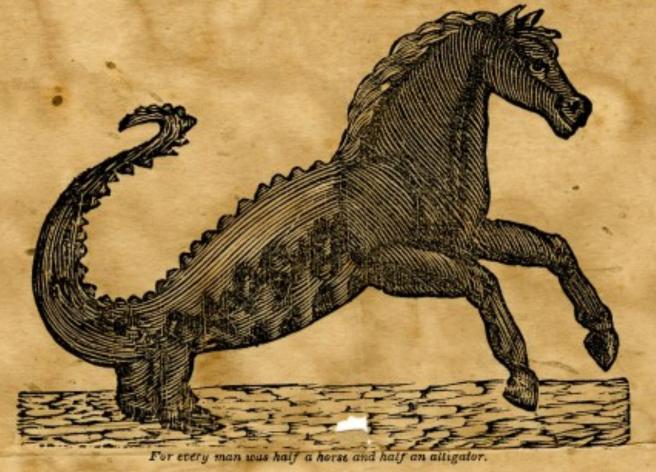




THE CONFEDERATE TRON-PLATED STEAMER MERRIMAC (OR VIRGINIA) RUNNING AR IN AMERICA. - NAVAL ENGAGEMENT IN HAMPTON ROADS CUMBERLAND, -- FROM A SKETCH BY T. NAST, -- SEE SUPPLEMENT, PAGE 344.

HUNTERS OF KENTUC

HORE



YE gentlemen and ladies fair, Who grace this famous city, Just listen, if you 've time to spare While I rehearse a ditty; And for the opportunity Conceive yourselves quite lucky, For 't is not often that you see A hunter from Kentucky. O Kentucky, the hunters of Kentucky!

We are a hardy, free-born race, Each man to fear a stranger; Whate'er the foe we join in chase, Despoiling time and danger: And if a daring foe annoys, Whate'er his strength and forces, We 'll show him that Kentucky boys Are alligator horses. O Kentucky, &c.

I s'pose you 've read it in the prints How Packinham attempted To make old Hickory Jackson wince, But soon his scheme repented; For we, with rifles ready cock'd, Thought such occasion lucky, And soon around the gen'ral flock'd The hunters of Kentucky. O Kentucky, &c.

You've heard, I s'pose, how New Orleans Is fam'd for wealth and beauty, There's girls of every hue, it seems, From snowy white to sooty. So Packinham he made his brags, If he in fight was lucky, He'd have their girls and cotton bags, In spite of old Kentucky. O Kentucky, &c. But Jackson he was wide awake, And was not scar'd at trifles, For well he knew what aim we take With our Kentucky rifles. So he led us down to Cypress swamp, The ground was low and mucky; There stood John Bull in martial pomp, And here was old Kentucky. O Kentucky, &c.

A bank was rais'd to hide our breasts, Not that we thought of dying, But that we always like to rest, Unless the game is flying. Behind it stood our little force, None wish'd it to be greater, For every man was half a horse, O Kentucky, &c. And half an alligator.

They did not let our patience tire Before they show'd their faces; We did not choose to waste our fire, So snugly kept our places. But when so near we saw them wink, We thought it time to stop 'em, And 't would have done you good, I think, To see Kentuckians drop'em. O Kentucky, &c.

Thy found, at last, 't was vain to fight Where lead was all the booty, And so they wisely took to flight, And left us all our beauty. And now, if danger e'er annoys, Remember what our trade is, Just send for us Kentucky boys, And we'll protect ye, ladies. O Kentucky, &c.

ele & retail by J.G. & H. Hunt, at their Book & Variety Store, 2 Mercantile Wharf, & head Cit Wharf.



This poor man sir in a fit of Gentlemen I am not ineant insanily returned a borrowed my returning the umbrellat umberella even before it was sent was owing to nothing but a for simply because it has ceased to twent of thought for simply because it has ceased to twent of thought for the massevery appearance. These poor fellows of HOSPITA, to these fits I have been told that tutely bot an uni- trequire a this is not the first time that bretta yet he thinks paraight jacket the he has a think the same that the bretta yet he thinks paraight jacket the he has a think the here.

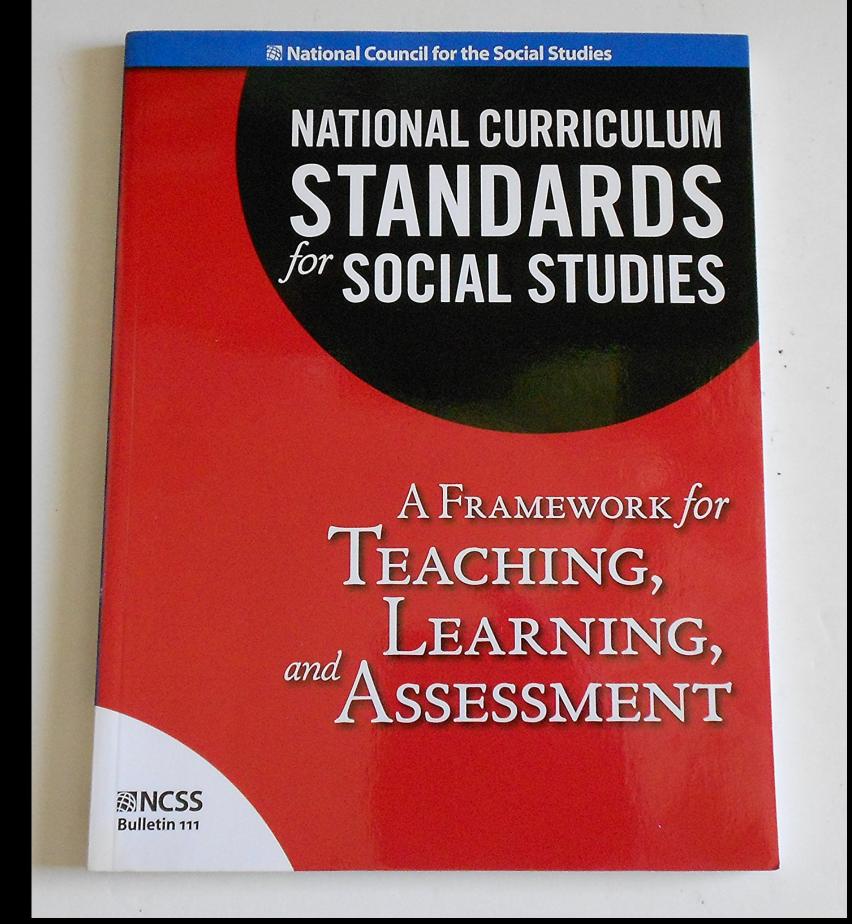
he has returned a borrowed umbrel

these lubes

into to see just

un without

Vketch of myself, in campaignrig, by Nast, introduced m a big two-page drawing " Harpers Weekly." The portrait abviously Taken from a carte de visite photo. N' sat for at Frederick's, in Broadway, before my daparture for England, in 1863.





CIVIC IDEALS AND PRACTICES

Social studies programs should include experiences that provide for the study of the ideals, principles, and practices of citizenship in a democratic republic.

An understanding of civic ideals and practices is critical to full participation in society and is an essential component of education for citizenship, which is the central purpose of social studies. All people have a stake in examining civic ideals and practices across time and in different societies. Through an understanding of both ideals and practices, it becomes possible to identify gaps between them, and study efforts to close the gaps in our democratic republic and worldwide.

John Tenniel, "The Walrus and the Carpenter," printed 1872, V&A



John Tenniel, "The Walrus and the Carpenter," printed 1872, V&A



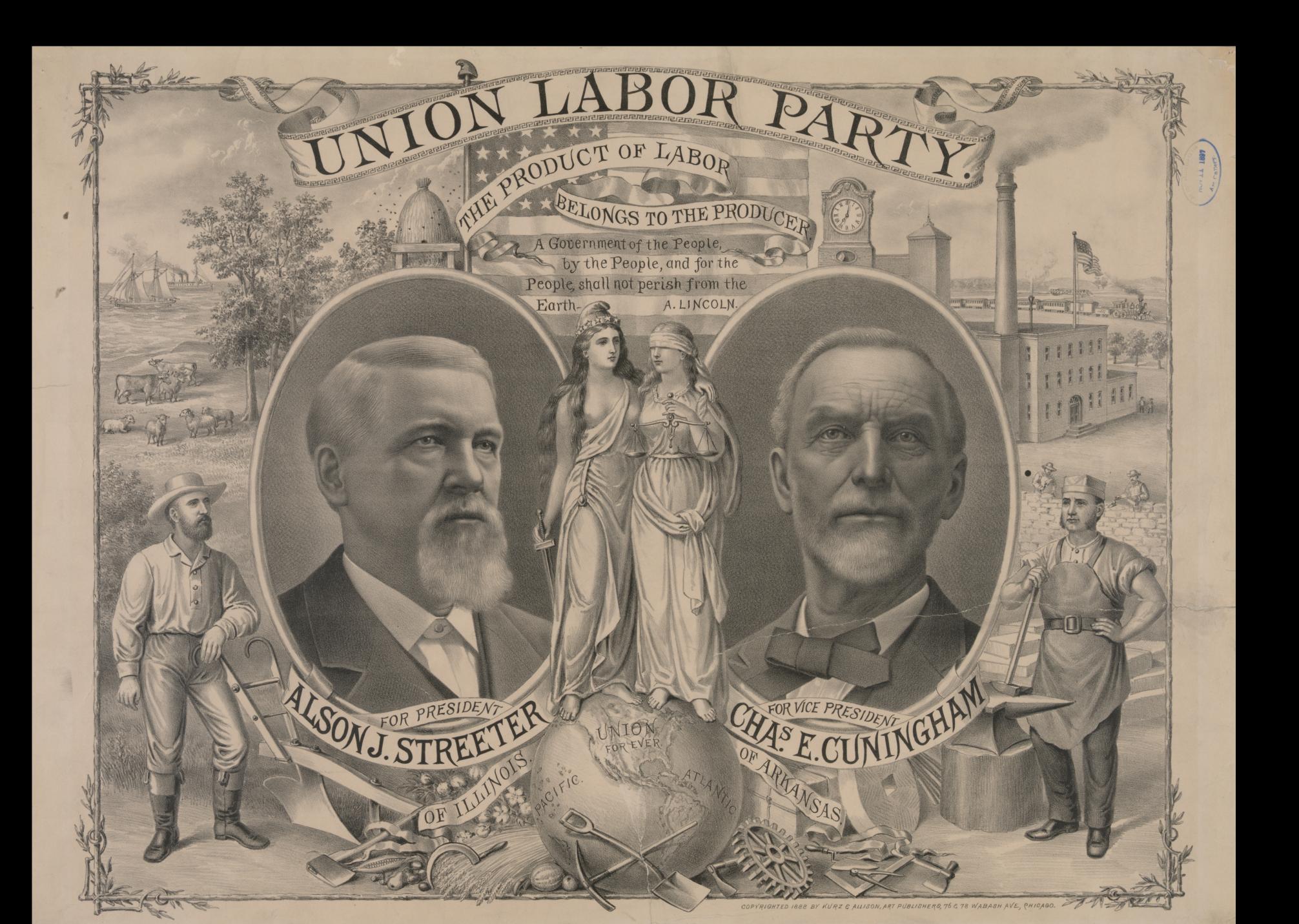


Alfred Waud, c. 1865, cvd, Matthew Brady

Thomas Nast, c. 1862, cdv, Matthew Brady

National
Portrait
Gallery,
Smithsonian
Institution



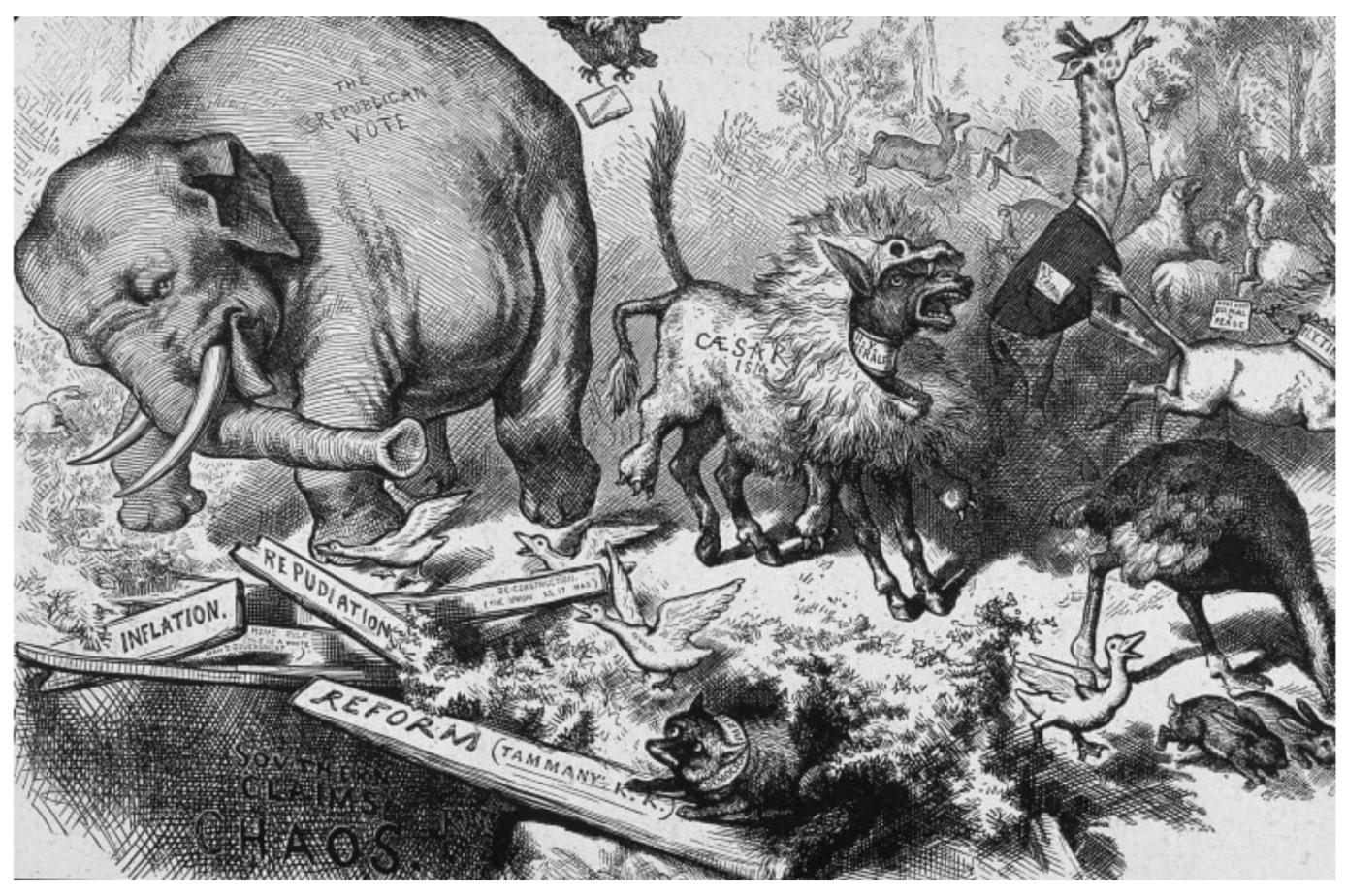


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The style

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The Republican elephant made its first appearance in this 1874 cartoon by Thomas Nast. A fox in the bottom right corner represents the Democratic party. Credit: Kean Collection/Archive Photos/Getty Images

THE THEENTERM PANC.

"As Ass, having put on the Live's ship, reasond about in the Ferral, and immed bisself by frightning all the fields Animals he ned with in his wanderings."—Stratopeans or Racon.

How the parties got their animal symbols



"The Third-term Panic" by Thomas Nast, published in 1874 by Harper's Weekly, on a possible third term by President Ulysses S. Grant. / HARPER'S WEEKLY

(CBS News) Did you ever wonder about just what was behind two famous party animals?

HARPER'S WEEKLY



The First Appearance of the Labor Cap FROM A CARTOON BY THOMAS NAST, ENTITLED "THE AMERICAN TWINS," PUBLISHED IN HARPER'S WEEKLY FOR FEBRUARY 7, 1874

With the inauguration of the Greeley Presidential boom the Donkey came into use again, this time as Democracy rebelliously yoked with an ox, the latter representing Mr. Greeley's Republican support. The ox did not satisfy Nast and was not used again. The Tiger continued to stalk through the HARPER pages, and here and there the Donkey appeared, but no device emblematic of the Republican party as a whole appealed to Nast sufficiently for him to give it expression. Other cartoonists—there were now several apparently did not attempt to originate. Though still young in years, Nast was considered the dean of his art—the fountain-head—and his inventions were Tiger and others as they came along were regarded as common property, quite as much so as Columbia and Uncle Sam.

But while the Republican party still remained without a symbol, there was no lack of other inventions. A plan for expansion of the currency in 1873 brought out the Inflation Baby, a figure that blows up its own body until it bursts. It was a striking conception, but Nast did not continue its use, perhaps because the "Rag-baby" was quite as expressive and seemed to have more of humor in its make-up. The Rag-baby

and so put to shame and ignominy the parsimonious legislators who had been responsible for these conditions. The army and navy were duly grateful for that invention and his continued crusade in their behalf, and five years later, under improved conditions, expressed their obligation in a memorial silver vase, "The gift of 3500 officers and enlisted men."

But it was not until the latter part of 1874 (November 7) that Nast's third great party symbol, the Republican Elephant, became a property of the American cartoon. For a year or more the New York Herald had been keeping up an outcry against Grant and the possibility of a "third term" under the general head of "Cæsarism," Nast had ridiculed this scare in several ways, and had in turn been ridiculed by the Herald. It seems unlikely, now, that Mr. Bennett really took any stock in the idea of imperialism, and with his characteristic fondness of a hoax was waving the bugaboo merely to see how many persons would take fright at the absurd notion.

Nevertheless, the cry of Cæsarism did find an echo here and there, even among the Republican press, and this fact Nast made the subject of a cartoon. He depicted the Herald as an ass in a lion's skin frightening a group of other animals with its noisy braying. In one corner, the "Republican Vote," grown big, unwieldy, and rather timid, is depicted as a huge clumsy elephant on the brink of a pitfall. Democracy, for the moment represented as a fox, with a face slightly suggesting that of Samuel J. Tilden, is eagerly waiting the catastrophe, which, as told by the pictures, occurred presently, for the Elephant is next shown disappearing into the pitfall, then slowly climbing out again; hanging on at last by the very tip of his trunk, finally to become victorious once more, and happy. That was the first story told by the Elephant in the political cartoon. The symbol continued to be labelled the "Republican Vote" for a while; then became the "Republican Party," and finally the "Grand Old Party," shortened to "G. O. P." Like the others of Nast symbols it was immediately adopted by his brother illustrators, and scarcely a day has gone by in the thirty-four years that have elapsed since then that the pictures have not presented us that huge lumbering form in some attitude suggestive of conditions or possibilities.

There was not the need of many symbols after that. adopted as a matter of course. The Donkey and the In 1880 (October 16) Nast drew the "Workman's Dinner Pail" full and empty, as indicative of conditions present and possible—an idea still much in use to-day-and then, for him at least, the cartoon "alphabet" was complete. In later years C. G. Bush added the "Father Knickerbocker" to personify New York city, and both Mr. Opper and Mr. Davenport have given us figures of the trusts, though these are usually regarded as individual rather than common properties, and have not been much appropriated by other men. Mr. Opper's "Common People" is also of this class, an expressive, entertaining little figure



The Birth of the Dinner-pail Symbol FROM A CARTOON BY THOMAS NAST, ENTITLED "WOMEN WILL NEVER BE STATESMEN," PUBLISHED IN HARPER'S WEEKLY FOR OCTOBER 16, 1880

was commissioned to illustrate Dr. Clement C. Moore's already famous "Night Before Christmas," and remembering the old "Pelze-Nicol" (Fur-Nicholas) of his German childhood, adapted him to Dr. Moore's lines, and so gave us the merry old fellow clad in furs, with his cap and boots and short pipe and his bag of toys. This figure at once became a favorite, and the illustrated publications of Harper & Brothers, and the McLaughlin toy-books, which Nast also illustrated, gave it circulation throughout America, while English and German publications reproduced the pictures abroad. Nast located the home of Santa Claus at the North Pole, and gave him a spy-glass through which he could pick out the good and bad children during the year, and provided him with a huge book in which to record their names. The Nast Santa Claus with these attributes became the only true Santa Claus, and is likely to remain so.

That the party symbols will survive has been demonstrated. They are the body, bones, and blood of the American cartoon. It is impossible to-day to visualize the Republican party without thinking of the Elephant, the Democratic party without recalling