

THE UNIVERSITY OF MISSOURI BULLETIN

VOLUME 27, NUMBER 22

JOURNALISM SERIES, NO. 41

ROBERT S. MANN, *Editor*

Development of the Cartoon

BY CLIFFORD K. BERRYMAN

Cartoonist, Washington Evening Star



ISSUED THREE TIMES MONTHLY; ENTERED AS SECOND-CLASS MATTER AT
THE POSTOFFICE AT COLUMBIA, MISSOURI—2,500
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The address published in this bulletin was delivered at the seventeenth annual Journalism Week at the School of Journalism of the University of Missouri. It is expected that other addresses made at that time will be published in another bulletin soon.

Mr. Berryman has been a cartoonist in the nation's capital for more than thirty years, first on the Washington Post and now on the Washington Evening Star. He was recently inaugurated president of the Gridiron Club.

The illustrations in this bulletin were sketched by Mr. Berryman.

In his lecture, Mr. Berryman quoted from several authorities which cannot be cited here because the references have been misplaced and cannot be duplicated without great effort



This cartoon, drawn by Mr. Berryman in 1899, was reproduced in ninety-seven newspapers.

Development of the Cartoon

It has been said that caricature was born in Italy and nursed in Holland. It might be added, that it attained maturity in England, the land of the free pencil, no less than of the free pen. But I will venture even further and say, that nature has permitted caricature from the earliest state of creation. The Egyptians, who have left such stupendous monuments of their skill in architecture, may be said to have indulged in a peculiarity of drawing, which, though it deprived nature of its graceful forms, certainly portrayed the acts and foibles of the ancient sports. We also must not lose sight of the savage caricaturist—who is to be found in the wilds of Africa, in Siberia, and in North America. It may be that the man of the Stone Age—whom Mr. Frederick Opper some years ago so cleverly utilized in a series of caricatures—was the first to draw rude and distorted likenesses of some unpopular chieftain, just as the Roman soldier of 79 A.D. scratched on the walls of his barracks in Pompeii, an unflattering portrait of some martinet centurion, which the ashes of Vesuvius have preserved until today. It is certain that the Greeks and Romans appreciated the power of ridicule, latent in satirical pictures; but, until the era of the printing press, the caricaturist was as one crying in the wilderness.

Many nations employed the sport—ancient and modern, Christian and pagan. There is so much to be said upon the subject, however, that this paper will have to be one of elimination, instead of enumeration.

After looking over numerous collections of caricatures and cartoons, and collecting them by the hundreds, I found that a caricature is a thing of the moment in most instances, and soon loses its power to interest or influence—whereas some cartoons hold their influence and interest for many years, as, for instance, “Dropping the Pilot,” one of Sir John Tenniel’s productions in *London Punch*.

I found, too, that our respectable ancestors had not the least notion of what we call decency. If we lay aside from the mass the obsolete and the improper, there are not so many startling ones, and few of them tell their own story plainly and pointedly.

Much as the ancients differed from ourselves in other particulars, they certainly laughed at one another, just as we do, for precisely the same reasons, and employed every art and device and implement of ridicule which is known to us.

It is India which first arrests, and longest absorbs, our interest in antique cartooning. India, the fruitful mother of tradition—the source of almost all the rites, beliefs and observances of ancient nations; her brazen images of combined forms show partly men, partly animals. Surely it is possible that some of the image-makers may have been inspired, partly by a sense of the ridiculous, as well as partly by religion.

The element of fun and burlesque is not wanting in the Hindoo Pantheon, where Krishna, the jolly Bacchus—the Don Juan of the Indian deities—is portrayed in many moods. To this day, according to the missionaries, the people of India are excessively addicted to every kind of jesting which is within their capacity, and delight especially in all the monstrous comicalities of their mythology.



SERVANTS
CARRYING
MASTER
HOME
FROM
BANQUET

Tradition tells us that the Chinese taught the Greeks their secrets of art; at any rate, a Chinese painting of their gods and great personages looks to us mighty like a cartoon.

Egyptian art was old when Grecian art was young, and it remained crude when the art of Greece had reached its highest development. But none the less did it delight in caricature and cartoon. In the Egyptian collection belonging to the New York Historical Society, there is a specimen of the Egyptian's favorite kind of burlesque picture, which dates back 3,000 years, and which stands out today, clearly and strikingly upon its slab of limestone. (See page 6.)

It was from Egypt, that the classic nations caught the childish fancy of ridiculing the actions of men by picturing animals performing similar ones. No place was too sacred for playful delineation. In one of the royal sepulchres at Thebes, are several cartoons portraying the weaknesses and faults of one of the Rameses. That the ancient Egyptians were a jovial people, who sat long at the wine, one might infer from the caricatures which have been discovered in Egypt, even if we did not know it from other sources of information. Even the fair Cleopatras did not always resist the temptation of many modes of intoxication, if we can believe the cartoonist's pencil. Every detail of social and historical existence is imperishably recorded upon monuments of ancient Egypt. It is strange to find cartoons in a tomb, but it seems as if death and funerals and graves, with their elaborate paraphernalia, were provocative of mirthful delineation.

Greece was the native home of all that we now call art. Upon looking over 200 pages of art gossip, in the writings of the elder Pliny—most of which relates to Greece—we are ready to ask, "Is there any one thing, in painting or drawing,—one school—device, or style, or method, known to us, which was not familiar to the Greeks?" Comic artists and cartoonists were not wanting in Athens. Strange to say, it was the gods and goddesses whom the caricaturists of Greece, as well as the comic writers, chiefly selected for ridicule. But all their works have perished, excepting a few specimens preserved upon pottery.

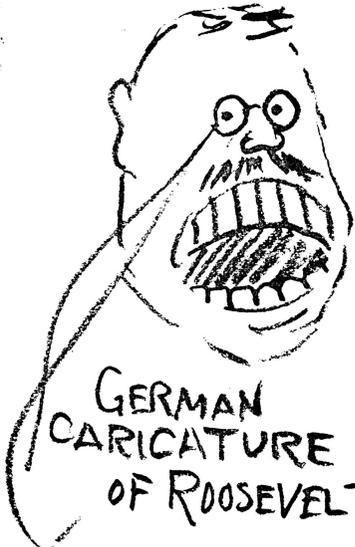
The excavations in Rome, so rich in results, were not needed to prove that to the Roman of old, caricature was a familiar thing. How readily the Roman satirists ran into caricature, all their readers know. That they employed the pencil and the brush, as well as the stylus, and employed them freely and constantly, we should have surmised, if the fact had not been discovered. Most of the cartoons of passing events speedily perish in all countries, because the materials used in making them are perishable. We know well what the educated classes of the Romans thought of the Christian—when they thought of him at all—and the walls of every Roman town bore testimony to the aversion and contempt in which he was held. The Christians were the cartoonists' special delight.

Caricature in the Middle Ages found its greatest expression in the carvings and decorations of the cathedrals, some of which, because of their obsolescence, have been obliterated by the priests themselves. If we turn from the sacred edifices to the sacred books used in them, we are amazed beyond expression to discover upon their brilliant pages (especially the mass books) pictures which illustrate them in a most sacrilegious manner.



ROOT
OF ALL
EVIL

GERMAN
CARICATURE
OF
NAPOLEON
III



GERMAN
CARICATURE
OF ROOSEVELT.



SPANISH
CARTOON
OF
NAPOLEON
III

As the centuries wore on, the clergy themselves, becoming more circumspect, grew restive under the monstrous style of decoration in edifice and book, and proceeded to correct the abuse.

Amusing and even valuable cartoons, six and seven centuries old, have been found upon parchment documents in English record offices, executed apparently by some idle clerks, for their own amusement when they had nothing else to do or when their chiefs were absent.

Recent investigation tells us that the cartoonist was busy indeed when the Reformation began, was nourished, and developed. Martin Luther himself was no mean caricaturist, and in many instances made cartoons of the Pope, the cardinals, and bishops, to bring ridicule upon them, which the Great Reformer showed to the Elector of Saxony. The marriage of Luther was followed by a flood of cartoons from his enemies—though many German artists of that generation were his warm friends.

During the Puritan period—early in 1600—many characteristic specimens of caricature were sent from England into Holland to influence the Protestants. Puritan pictorial propaganda, we would call it today.

Political caricature rapidly assumed prominence during the reigns of Louis XIV of France, Queen Anne of England, and the Dutch ruler, Prince of Orange.

About this time, the Japanese caricaturists began their work but they did not possess much power to amuse the outside world, although they had one qualification that entitled them to respect—most of them were good natured.

Previous to 1720, cartoonists had indulged a propensity to render the objects of their satire odious to the world, not because they were entirely vicious or immoral in private life, but because they were persons who held political situations under the government, and, like our own public officials of today, the victims must be made to wince sensitively under the chastisement of the pencil.

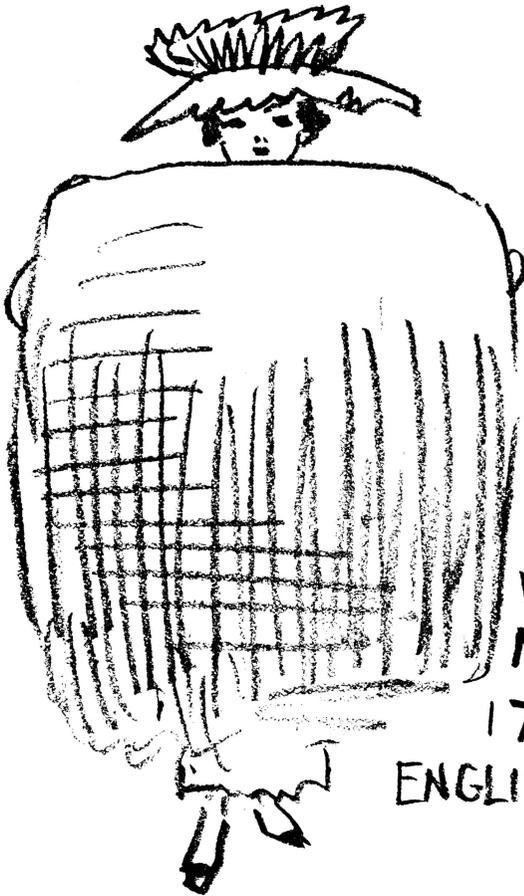
There is no political caricature in Germany. Rarely indeed does a German caricaturist presume to meddle with politics, and still more rarely does he do it with impunity. Germany's public men never enjoyed the inestimable advantage of seeing their measures as the public saw them.

Previous to 1868 there were no evidences of Spanish pictorial caricature, political or otherwise. In a private library in Spain a few Bibles and other religious books of the sixteenth century were found, in which were caricatures of the Pope and similar subjects, but they were printed in Flanders, although in the Spanish language, and the art was Dutch. This undeveloped state of Spanish caricature was believed to be due to the Inquisition, censorship, and other causes.

But to England must be given the credit for the cartoonist as we know him, and the old homely saying of Bobbie Burns—"If we could see ourselves as others see us,"—was well illustrated by that genius, Hogarth, fifty years before Burns was born. William Hogarth was the man destined by the favor of Heaven to convert the power of the pencil into the rod of correction for vice.

This gifted English painter, engraver, and pictorial satirist was born in London in 1697, and began business for himself at the age of 23, principally

HOCARTH'S
ILLUSTRATION
IN THREE
STROKES,



GIRL
WITH
MUFF

1760-
ENGLISH.

engraving coats of arms and crests, and designing bookplates. The earliest work by this great artist which has been preserved in the British Museum (1720) shows the bent of his genius as plainly as the first sketch by Boz betrays the quality of Dickens. It is called "Design for a shop-bill" and was probably his own shop-bill, his announcement to the public that he was able and willing to paint signs. He was as much a humorist in his life as he was in his work. Hogarth once made a boast that he could draw a serjeant carrying his pike, entering an ale-house followed by his dog—all in three strokes. (See page 10.)

But art and literature frequently came under the lash in Hogarth's engravings, Alexander Pope several times being a victim, and though Pope was greatly annoyed at the satires, he never ventured to retaliate upon the caricaturist, preferring to use his weapons against his less dangerous foes. Hogarth openly boasted of his own ability to paint in the style of the great masters, whose alleged superiority to the moderns, he regarded as chiefly due to the kindly offices of Time. One of his cleverest pictures was entitled "Time Smoking a Picture."

That great son of England, Charles Lamb, wrote an essay which must always be regarded as the truest and finest exposition of Hogarth's genius:

"Were the character of Hogarth considered by a connoisseur, he would probably assert that this man could not be a painter, for he had never traveled to Rome; could not be a judge of art, for he had spoken irreverently of the ancients; gave his figures neither dignity nor grace; was erroneous in his distribution of light and shade, and inattentive to the painter's balance; that his grouping was artificial and his engraving coarse.

"To traverse continents in search of antique paintings, explore caverns for mutilated sculpture, and measure the proportions of a statue with mathematical precision, was not the boast of William Hogarth. The Temple of Nature was his academy, and his topography the map of the human mind. Disdaining to copy or translate, he left the superior class of beings, that people the canvases of Poussin and Michael Angelo, to their admirers; selected his images from his own country, and gave them with a verity, energy and variety of character, ever appropriate and invariably original. Considering his peculiar powers, it is fortunate for his fame that he was a native of Britain. In Switzerland the scenery is romantic—the rocks are stupendous; in Italy the models of art are elevated and majestic; the ruins of ancient Greece still continue a school of architecture and proportion; but in England, and England only, we have any variety of character that separates man from man. To these he resorted, and rarely attempted to heighten nature by either ideal or elevated beauty; for although he had the eye, he had not the wing of an eagle; when he attempted to soar, particles of his native clay clung to his pinions, and retarded his flight.

"I do not know in what class to place his pictured stories. They are too much crowded with little incidents for the dignity of history; for tragedy, are too comic; yet have a termination which forbids us to call them comedies. Being selected from life, they present to us the absurdities, crimes, punishments, and vicissitudes of man; today—basking in the bright beams of prosperity; tomorrow—sunk in gloom of comfortless despair. Be it recorded to

JOHN BULL
BY
GILLRAY



LITTLE
BONY
BY
GILLRAY



his honor that their invariable tendency is to the promotion of virtue, and the diffusion of such a spirit as tends to make men industrious, humane, and happy."

During the Hogarth period, cartoons were not printed in newspapers as they are today, but were printed as handbills or posters, and sometimes on ladies' fans and other mediums. The London print shops and print sellers issued portfolios of caricatures, which were hired for the evening by persons who were giving parties and desired to entertain their guests with a fashionable amusement.

Thomas Rowlandson and Henry Bunbury were also famous cartoonists of this period.

At a time when cheap abuse took the place of technical skill, and vulgarity passed for wit, a man of unlimited audacity and a consummate master of the pencil easily took precedence. Such was James Gillray, born in 1757, when Hogarth still had seven years to live. Gillray was the leading cartoonist of the reign of our American Revolutionary friend, George III. From first to last, his drawings impress one as emanating from a mind not only unclean but unbalanced, a mind over which there hung, even at the beginning, the shadow of that madness which at the last blighted him. But it would be idle to belittle Gillray's genius, perverted though it was. During the Napoleonic wars, caricature and the name of Gillray were inseparable. His cartoons of "Little Boney" were the culminating work of his career. (Napoleon, incidentally, greatly delighted in caricatures of everyone excepting Napoleon.)

They spoke a language which London's roughest mobs could understand—the language of the gutter. They were masterpieces of pictorial "billingsgate."

Among the crowds of laughing English boys who hailed every new picture by Gillray, during the last ten years of his career, was one named George Cruikshank—the founder of the new school—the virtuous school of comic art, so radically different from Gillray's.

Cruikshank's father was a designer, etcher, and engraver, as well as a watercolor artist. There is perhaps no gift so likely to be transmitted from father to son as a talent for drawing. This is certainly true of the Cruikshank family, as there are five of the name known to collectors, much to their confusion. In our own times, this has been demonstrated by Joseph Keppler and Bernard Gillam, whose sons were equally as famous as their fathers. George Cruikshank lived to be nearly ninety and he used his art in such a manner that not once during his life-time did he draw a picture which for any moral reason he could wish to turn to the wall.

In a paper of this nature, in order to be brief, much interesting information must be omitted. Numerous caricaturists prominent and popular in their day can only be mentioned in passing: Robert Seymour, creator of wonderful Pickwick characters for Dickens; the great Cavarni, for thirty years a Parisian favorite with *La Mode* readers; Gustave Dore, who for ten years cartooned and caricatured to get a start in his almost matchless career.

There are not many satirical pictures or cartoons relating to the American Revolution. There was in London, however, one gentleman during the early phases of the dispute, who employed caricature and burlesque on our behalf with matchless skill—Benjamin Franklin, Esq., agent for Pennsylvania. Several of the caricatures he designed were very powerful—but of course had only momentary influence on the course of events. I believe I may safely call him



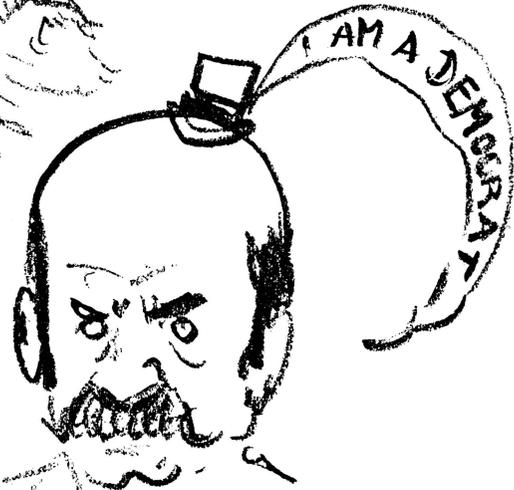
MR
PECKSNIFF
BY
CRUIKSHANK



MR
MICAUBER



DAVID B.
HILL
BY
BUSH



the "father of American cartoonists." During his first residence in London, as the representative of Pennsylvania, he became intimately acquainted with the great Hogarth. The very last letter the dying Hogarth received was from Dr. Franklin; his answer to it was dictated only three hours before his death. Franklin not only had a lively sense of the absurd and ludicrous, but he knew how to exhibit them to others, with the utmost power and finish.

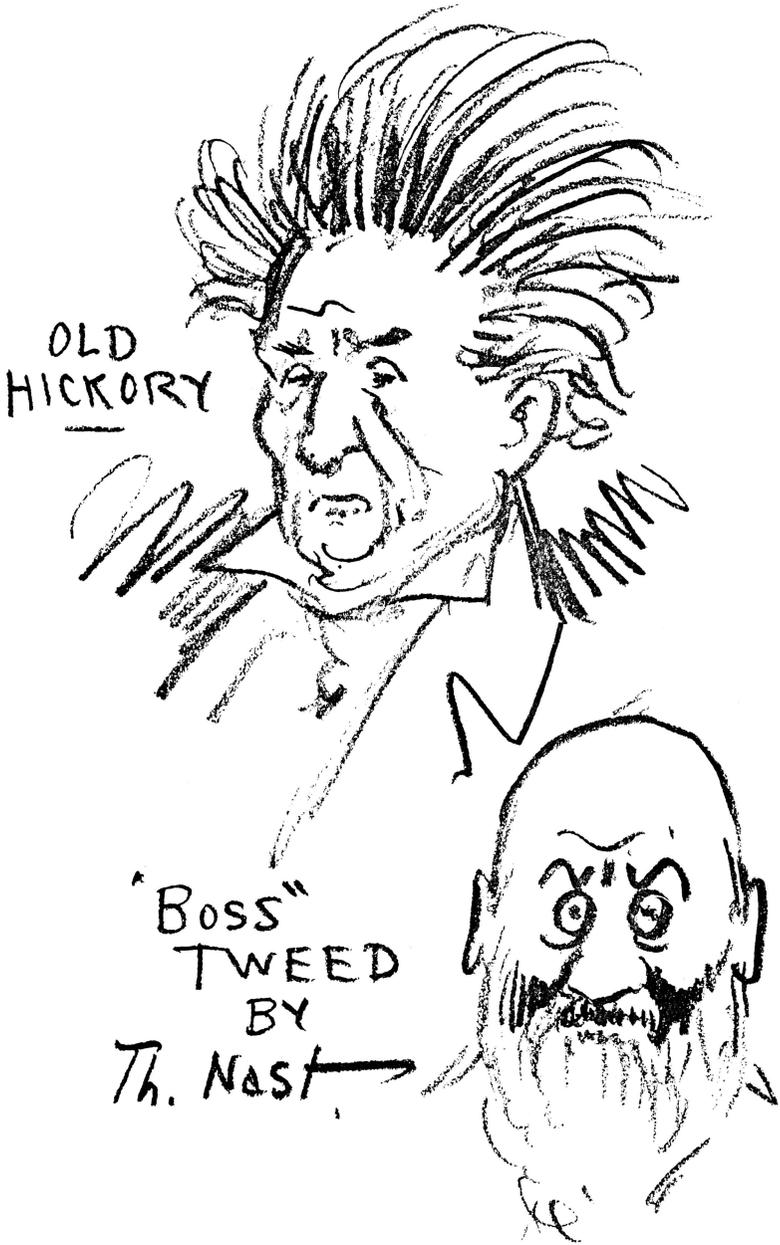
There were attempts at caricature during the later years of the Revolution, and the habit of burlesque survived the war. Gen. Washington was inaugurated president in 1789 in New York. How often has the world been assured that no dissentient voice was heard on that occasion! Yet a caricature appeared called "The Entry," full of very disloyal and profane allusions. President Washington was represented riding upon an ass, a parody upon Christ's entry into the Holy City. Col. David Humphreys, the general's aide and secretary, led the ass, singing hosannas, etc. One of the lines ran, "A glorious time has come to pass, when David shall conduct an ass." The artist is unknown. Some of the best caricatures that appeared during Washington's administration were suggested by the removal of the national capital from New York to Philadelphia. The removal of the capital was a fruitful theme for the humorists of that day.

The satire and burlesque of the Jeffersonian period from 1798 to 1809 were abundant in quantity if not of shining excellence. The press then had no independent life. It was the minion and slave of party.

The war of 1812 yields its quota of caricature to the collector's portfolio. Several of Gillray's masterpieces of the Napoleonic wars were made to fit John Bull—up to 1812.

The era of good feeling which followed the war of 1812 could not be expected to call forth satirical pictures of remarkable quality. The irruption of the positive and uncontrollable Jackson into politics made amends. What a shining target! Once more the mind of the country was astir, and again nearly the whole of the educated class was arrayed against the masses. Jackson's era called forth as many parodies, burlesques, caricatures, and lampoons as any similar strife since the invention of politics, but their quantity far outweighed their quality. Hudson's history of journalism speaks of a lithographer named Robinson, who used to line the fences and even the curbstones of New York with rude caricatures of persons prominent in public life, during the administrations of Jackson and Van Buren; but Robinson's efforts were dull and pointless.

The thirty years' word war that preceded the four years' conflict in arms between North and South, produced nothing in the way of burlesque art that is likely to be revived or remembered. The war itself was not prolific of pictures, because drawing, as a part of school training, was still neglected among us. But what we lacked in that respect was more than generously supplied by those wonderful geniuses of London Punch—Sir John Leech and Sir John Tenniel. Leech was born in 1817 and at the age of 19 he had been rejected as Charles Dickens' illustrator. William Makepiece Thackeray, his warm friend, had previously failed to land the same honored position; but this early rebuff to Leech did not prevent Lord Beaconsfield, Napoleon III, and the Rev. Charles Spurgeon from wishing that Leech had never been born. His ill health forced him to retire early as leading cartoonist of Punch, thus





Illustrating the caricaturist's method of exaggerating features.

bringing Tenniel to the front. Tenniel promptly rose to the position, and to the full height of the great events that courted his pencil. Our great American struggle gave him unlimited opportunity. Probably Tenniel's most famous cartoon, however, was "Dropping the Pilot," March 29, 1890—when Bismarck and the young Kaiser said "farewell."

Many of the cartoonists' symbolic types were the creations of Sir John Tenniel—the New Year, Cousin Jonathan or Uncle Sam, Columbia, Starvation, Disease, Death and Crime, Peace and War, Justice and Anarchy, the British Lion, the Russian Bear, the Eagle and the Bengal Tiger.

Few of you need to be informed, however, that it was the Civil War which developed and brought to light the first great caricaturist of the United States, Thomas Nast! Harper's Weekly, circulating in every town, army camp, fort, and ship, placed the whole country within his reach, and he gave forth from time to time those powerful emblematic pictures that roused the citizen and cheered the soldier. They were as much the expression of heartfelt conviction as George William Curtis' most impassioned editorials, or President Lincoln's Gettysburg speech. Caricature since the earliest known period of existence far back in the dawn of Egyptian history, has accomplished nothing equal to the series of nearly fifty pictures, contributed by Nast to Harper's Weekly for the explosion of the "Tammany Ring" headed by Tweed. Nast's scorn and hatred of the corrupt organization that was looting New York became a positive mania, which was reflected in this series of cartoons which he literally hurled, week after week, against Tweed and his satellites.

"I don't care what they write about me," said Tweed, "but can't you stop those horrible cartoons?" And in the end, they, more than anything else, led to his downfall, his flight, and his capture in Spain, where he was recognized by the police through those likenesses Nast had drawn of him as a kidnaper.

Time does not permit me to go into detail about the modern cartoonists with whom most of you are familiar.

There is nothing in our modern life so alarming as the power which reckless and dissolute talent has to make virtuous life seem provincial and ridiculous, vicious life graceful and metropolitan. The cartoonists' pencil cannot, however, defeat a good measure. Caricature is powerless against an administration that is honest and competent. Powerless against a public official who does his duty in his place. It is curious to note also that cartoons and caricatures on the wrong side of great public questions are never excellent.

To proceed further would exhaust the patience of my audience who, I think, will agree with me that cartooning has surely reached a time of freedom, as our statesmen and other eminent men can feelingly testify.

What the political cartoon will become in the future, it is unwise to predict. There is, however, every indication that its influence, instead of diminishing, is likely to increase steadily. What it has lost in ceasing to be the expression of the individual mind, the impulsive product of erratic genius, it has more than gained in its increased timeliness, its greater sobriety, its more substantial and definite purposes.

There is no doubt that a serious political issue, when presented in the form of a telling cartoon, will be borne home to the minds of a far larger circle of average every-day men and women, than it ever could be when discussed in the cold black and white of the editorial column.

UNIVERSITY OF MISSOURI BULLETIN

JOURNALISM SERIES

Edited by

ROBERT S. MANN

Associate Professor of Journalism

As part of the service of the School of Journalism, a series of bulletins is published for distribution among persons interested. All the earlier numbers of this series are out of print, so that no more copies can be distributed, but they may be borrowed from the University Library by any responsible person upon application to the University Librarian.

The following bulletins are still in print. Copies may be obtained while they last by application to the School of Journalism, Jay H. Neff Hall, Columbia, Missouri. All are free except as noted.

- No. 33. "Deskbook of the School of Journalism," eighth edition; revised, 1925, by Robert S. Mann, associate professor of journalism. (Price 25 cents.)
- No. 34. "Missouri Alumni in Journalism," a directory of the graduates and former students of the School of Journalism, University of Missouri.
- No. 35. "Advertising and Publicity," addresses delivered at the sixteenth annual Journalism Week, May 4-8, 1925.
- No. 37. "Recent Books for Journalists," by Besse B. Marks, B. J.
- No. 38. "The Circulation of the Small-City Daily," by Orland Kay Armstrong, B. J., A. M.
- No. 39. "Beginnings of Modern Journalism," a comparative study of St. Louis newspapers from 1875 to 1925, by Orland Kay Armstrong, B. J., A. M.
- No. 40. "Dedication of a Stone from St. Paul's Cathedral," a report of exercises held at the School of Journalism of the University of Missouri on Nov. 10, 1925.
- No. 41. "Development of the Cartoon," by Clifford K. Berryman, cartoonist, Washington Evening Star.

