
Roaring 20s Political Cartoons

Representing Congress

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CLARA SINGH

Representing Congress Musson Book Company, [187-?]
Alois Derso (1888-1964) and Emery Kelen (1896-1978) became internationally renowned for their cartoon depictions of efforts to build a better world following the establishment of the League of Nations; of the rise of fascism; and of international cooperation through the United Nations. Their sequence of cartoons, imbued with humour, wit, gentle satire, artistry and vision, captures the Zeitgeist of a period of history that resonates today. Surprisingly, no comprehensive account of their work and lives has been published before. Drawing on original research, this overdue book delves into all aspects of Derso and Kelen's careers, analysing

and discussing the extraordinary political insights revealed in their cartoons. So memorable and informative are the images, it is also a useful supplement to the literature on modern history, international relations and art.

The Gilded Age Scribner Book Company

A highly original study of newspaper cartoons throughout India's history and culture, and their significance for the world today.

The Political Cartoons of Derso and Kelen Simon and Schuster

An exploration of the causes and effects of the stock market crash of 1929.

U.S. History Through Cartoons Univ of California Press

First Published in 1992. 'Between the wars' was the great age of the cartoon character. The adventures of Mickey Mouse, Popeye, and Donald Duck were followed avidly by millions. Even the political leaders of the grim world of the 1920s and 1930s were

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

The Scopes Trial Routledge

Examines the influence of comic books on the evolution of American popular culture in the years between World War II and the emergence of television, focusing on the battle against comic books by church groups, community elite, and a right-wing

Congress.

The American Century Clemens & Blair, LLC

This volume contains 126 caricatures, drawn by Pulitzer Prize Winners from the Editorial Cartooning award category. Ranging from the early 1920s up to the present, the drawings explain important phases of world history over a span of more than 90 years. Heinz-Dietrich Fischer, EdD, PhD, is professor emeritus at the Ruhr University of Bochum, Germany. (Series: Pulitzer Prize Panorama, Vol. 12) [Subject: Media Studies, Politics, History] Madison : University of Wisconsin Press

A cultural history of *Le Canard Enchaîné*, the famous French satirical newspaper from its founding during World War I through the 1920s.

Red Lines Cambridge University Press

A powerful social history of America from the 1890s to the 1920s, *Our Times* shows America evolving from a young, Victorian nation at the turn of the century, uneasy in world affairs, to a strong, vital player in global events. Originally published in the 1930s, this is a panorama of our national life during a vital period in its development. 200 b&w photos.

Very Funny Ladies Rowman & Littlefield

INTRODUCTION Representing Congress presents a selection of political cartoons by Clifford K. Berryman to engage students in a discussion of what Congress is, how it works, and what it does. It features the masterful work of one of America's preeminent political cartoonists and showcases his ability to use portraits, representative symbols and figures, and iconic personifications to convey thought-provoking insights into the institutions and issues of civic life. The House of Representatives and Senate take center

stage as national elected officials work to realize the ideals of the Founders. This eBook is designed to teach students to analyze history as conveyed in visual media. The cartoons offer comments about various moments in history, and they challenge the reader to evaluate their perspective and objectivity. Viewed outside their original journalistic context, the cartoons engage and amuse as comic art, but they can also puzzle a reader with references to little-remembered events and people. This eBook provides contextual information on each cartoon to help dispel the historical mysteries. Berryman's cartoons were originally published as illustrations for the front page of the Washington Post and the Washington Evening Star at various dates spanning the years from 1896 to 1949. Thirty-nine cartoons selected from the more than 2,400 original Berryman drawings preserved at the Center for Legislative Archives convey thumbnail sketches of Congress in action to reveal some of the enduring features of our national representative government. For more than 50 years, Berryman's cartoons engaged readers of Washington's newspapers, illustrating everyday political events as they related to larger issues of civic life. These cartoons promise to engage students in similar ways today. The cartoons intrigue and inform, puzzle and inspire. Like Congress itself, Berryman's cartoons seem familiar at first glance. Closer study reveals nuances and design features that invite in-depth analysis and discussion. Using these cartoons, students engage in fun and substantive challenges to unlock each cartoon's meaning and better understand Congress. As they do so, students will develop the critical thinking skills so important to academic success and the future health and longevity of our democratic republic. 2 | R E

P R E S E N T I N G C O N G R E S S SHOW THIS eBook IS ORGANIZED This eBook presents 39 cartoons by Clifford K. Berryman, organized in six chapters that illustrate how Congress works. Each page features one cartoon accompanied by links to additional information and questions. **TEACHING WITH THIS eBook** Representing Congress is designed to teach students about Congress—its history, procedures, and constitutional roles—through the analysis of political cartoons. Students will study these cartoons in three steps: * Analyze each cartoon using the NARA Cartoon Analysis Worksheet * Analyze several cartoons to discuss how art illustrates civic life using Worksheet 2 * Analyze each cartoon in its historic context using Worksheet 3 (optional) **Directions:** 1. Divide the class into small groups, and assign each group to study one or more cartoons in the chapter "Congress and the Constitution." 2. Instruct each group to complete Worksheet 1: Analyzing Cartoons. Direct each group to share their analysis with the whole class. 3. Instruct each group to complete Worksheet 2: Discussing Cartoons. Students should apply the questions to all of the cartoons in the chapter. Direct each group to share their analysis in a whole class discussion of the chapter. 4. Repeat the above steps with each succeeding chapter. 5. Direct each group to share what they have learned in the preceding activities in a whole-class discussion of Congress and the Constitution. 6. **Optional Activity:** Assign each group to read the Historical Context Information statement for their cartoon. The students should then use the Historical Context **Outstanding Caricatures on World Politics** Courier Corporation Part of a series of posters showing political cartoons intended to

help students appreciate the spirit of the times and the central public concerns of these reform years from the point of view of people who lived during them. This poster shows six cartoons that highlight major themes of the years between World War I and World War II: isolationism, prosperity, a growing consumer culture, and the rapid social change of the 1920s; then the economic collapse of the 1930s, the presidency of Franklin Delano Roosevelt, and the battles over the New Deal. Toward the end of this period in our nation's history, Americans were just beginning to confront the spreading danger of totalitarianism abroad. Features Woodrow Wilson and Franklin Delano Roosevelt.

Talking Back To Civilization University of Illinois Press

The *Offensive Art* is an arch and sometimes caustic look at the art of political satire as practiced in democratic, monarchical, and authoritarian societies around the world over the past century—together with the efforts by governmental, religious, and corporate authorities to suppress it by censorship, intimidation, policy, and fatwa. Examples are drawn from the full spectrum of satiric genres, including novels, plays, verse, songs, essays, cartoons, cabarets and revues, movies, television, and the Internet. The multicultural and multimedia breadth and historical depth of Freedman's comparative approach frames his novel assessment of the role of political satire in today's post-9/11 world, and in particular the cross-cultural controversies it generates, such as the global protests against the Jyllands-Posten cartoons. In a tongue-in-cheek style peppered with the world's best one-liners from the last century, *The Offensive Art* recounts the acrimonious and often perilous cat-and-mouse games between political satirists and their censors and inhibitors

through the last century in America (especially FDR, LBJ, Nixon, Reagan, Clinton, and Bush II and in wartime), Britain (especially Churchill, Thatcher, Blair and the Royals), Germany (Hitler to the present), Russia (Stalin to the present), China (Mao to the present), India (from the Raj on), and the Middle East (from 1920s Egypt to today). Freedman focuses on the role and transformation of satire during shifts from authoritarian to democratic systems in such places as South Africa, Argentina, and Eastern Europe. He surveys the state of satire throughout the world today, identifying the most dangerous countries for practitioners of the offensive art, and presents his findings as to the political efficacy of satire in provoking change.

Washington's Farewell Address to the People of the United States, 1796 Wellred Books

Ironic, isn't it? For more than a quarter century, Pat Oliphant has skewered the denizens of Congress with his biting sharp editorial cartoons. Now, in an exhibit and this companion volume, Oliphant is honored in the very repository of that illustrious body: The Library of Congress. Oliphant is, after all, the most important political cartoonist of the 20th century. His trademark wit -- shared with the adoring fans who read almost 350 daily and Sunday newspapers that carry his work -- has impaled presidents, dogged members of Congress, and critiqued a whole host of issues. From Vietnam to Bosnia, from Lyndon Johnson to Bill Clinton, Pat Oliphant has applied his considerable talent to the workings of the world. Oliphant's Anthem will catalog the 60 drawings, sculptures, and various art media that will be exhibited as a special tribute to Pat Oliphant's art in March 1998 at the Library of Congress. Interviews with the artist throughout the

book will highlight his thoughts, concerns, and considerations as he has created this impressive body of work. Printed on glossy enamel stock, the black and white book will include an eight-page color signature. It is certain to be a collectible edition for Oliphant fans everywhere.

Wartime Shanghai Bedford/St. Martin's

Beautiful. Disturbing. Enlightening. Beginning in the 1920s, a man named Julius Streicher published a small weekly German newspaper called *Der Stürmer*. Its mission was straightforward: to warn the German people about the threats posed by foreign and domestic Jews. The dangers were very real, and Streicher's stories gave a blunt and direct account of them. A key feature of *Der Stürmer* was its political cartoons. The cover of every issue, and several interior pages, displayed cartoons depicting various Jewish dangers, in a most striking and graphic form. The lead cartoonist was a man named 'Fips' Rupprecht. His cartoons became the signature feature of the newspaper, and grew to represent the broader German struggle against Jewry. With the demise of National Socialist Germany, *Der Stürmer* and Fips' cartoons were largely forgotten. Or rather, they were buried—the victorious nations certainly did not want old Nazi images floating around, raising difficult questions and making people think. Recently, though, a skilled digital artist named Robert Penman rediscovered the forgotten images. He carefully restored, colorized, and reissued them. Here, for the first time, he has compiled 200 of the best Fips images, as they have never been seen before. Penman has done a masterful job. The images are sharp, crisp, and compelling. The colors are stunningly vivid. The effect is truly astonishing. Fips' cartoons, originally printed on

cheap newsprint, come alive for the first time. Every image is a small masterpiece, a true work of contemporary art. And one each tells a story—a story with relevance for the present day. // This is the deluxe coffee-table edition of *Pan-Judah!*: large 8.5x11" layout, hardcover, high quality color printing on high-density paper. More economical editions (6x9" paperback and hardcover) will soon be available.

George Grosz: Art and Politics in the Weimar Republic MIT Press
Father and Son is one of the most beloved comic strips ever drawn—an uproarious, timeless ode to the pleasures, pitfalls, and endless absurdity of family life. *Father and Son* is a slyly heartwarming, dizzyingly inventive classic in the tradition of *Calvin and Hobbes* and *The Simpsons*. Created in 1934 by the German political cartoonist Erich Ohser (using the pseudonym E.O. Plauen after being blacklisted for his opposition to the Nazi regime), the gruff, loving, mustachioed father and his sweet but troublemaking son embark on adventures both everyday and extraordinary: family photoshoots and summer vacations, shipwrecks and battles with gangsters, a Christmas feast with forest animals and a trip to the zoo. Drawn almost entirely without dialogue, the strips overflow with slapstick, fantasy, and anarchic visual puns. *Father and Son* remains an uproarious, timeless ode to the pleasures, pitfalls, and endless absurdity of family life. This NYRC edition is an extra-wide hardcover with raised cover image, and features new English hand-lettering.

The Offensive Art National Geographic Books

Two holograph leaves from the manuscript of *The Gilded Age* (1874), one in the hand of Mark Twain, the other in the hand of Charles Dudley Warner.

I, Candidate for Governor Macmillan Higher Education

The Primary Sources series is the winner of the 2015 Academics' Choice Awards for the 2015 Smart Book Award in recognition of mind-building excellence. The Roaring Twenties (American Culture in the 1920s) Primary Sources is a pack of 20 primary source documents and is printed on sturdy 8.5" X 11" cardstock. *Our Times* Arcturus Publishing

As progressive reformers took on America's ills at the start of the twentieth century, a new generation of Native American reformers took on America, "talking back" to the civilization that had overrun but not crushed their own. This volume offers a collection of 21 primary sources, including journal articles, testimony, and political cartoons by Native Americans of the Progressive Era, who worked in a variety of fields to defend their communities and culture. Their voices are organized into 7 topical chapters on subjects such as native religion, education, and Indian service in World War I. Spanning the period from the 1893 Columbian Expedition to the 1920s' congressional land hearings, this rich array of voices fills an important gap in the chronology of Native American studies. An engaging introduction focusing on the intellectual leaders of the protest efforts includes background on the Progressive Era, while headnotes for each document, striking illustrations, a chronology of major events, and a bibliography support the firsthand accounts.

Early British Animation Springer

As progressive reformers took on America's ills at the start of the 20th century, a new generation of Native American reformers took on America, "talking back" to the civilization that had overrun but not crushed their own. This volume offers a collection

of 21 primary sources, including journal articles, testimony, and political cartoons by Native Americans of the Progressive Era, who worked in a variety of fields to defend their communities and culture. Their protests are divided into seven chapters by topic, as they defended native religion, protested European-influenced attempts to "civilize" Native children in boarding schools, challenged US Indian policy, explained the connection between their service for the US in World War I and their desire for self-determination, and testified before Congress in land claims cases. Spanning the period from the World's Columbian Expedition in 1893 to Congressional land hearings on the Indian reservations in the 1920s, this rich array of voices fills an important gap in the chronology of Native American studies. An engaging introduction includes background on the Progressive Era, while headnotes for each document, striking illustrations, a chronology of major events, and a bibliography support the firsthand accounts.

Between the Wars 1919-1939 LIT Verlag Münster

"To an astonishing extent, the 1920s resemble our own era, at the turn of the twenty-first century; in many ways that decade was a precursor of modern excesses....Much of what we consider contemporary actually began in the Twenties." -- from the Introduction The images of the 1920s have been indelibly imprinted on the American imagination: jazz, bootleggers, flappers, talkies, the Model T Ford, Babe Ruth, Charles Lindbergh's history-making flight over the Atlantic. But it was also the era of the hard-won vote for women, racial injustice, censorship, widespread social conflict, and the birth of organized crime. Bookended by the easy living of the Jazz Age, when the booze and money flowed seemingly without end, and the crash of

'29 that led to breadlines and a level of human suffering not seen since World War I, *New World Coming* is a lively, entertaining, and all-encompassing chronological account of an age that defined America. Chronicling what he views as the most consequential decade of the past century, Nathan Miller -- an award-winning journalist and five-time Pulitzer nominee -- paints a vivid portrait of the 1920s, focusing on the men and women who shaped that extraordinary time, including, ironically, three of America's most conservative presidents: Harding, Coolidge, and Hoover. In the Twenties, the American people soared higher and fell lower than they ever had before. As unprecedented economic prosperity and sweeping social change dazzled the public, the sensibilities and restrictions of the nineteenth century vanished, and many of the institutions, ideas, and preoccupations of our own age emerged. With scandal, sex, and crime the lifeblood of the tabloids, the contemporary culture of celebrity and sensationalism took root and journalism became popular entertainment. By discarding Victorian idealism and embracing twentieth-century skepticism, America became, for the first time, thoroughly modernized. There is hardly a dimension of our present world, from government to popular culture, that doesn't trace its roots to the 1920s, and few decades are more intriguing or significant today. The first comprehensive view of the era since *Only Yesterday*, Frederick Lewis Allen's 1931 classic, *New World Coming* reveals this remarkable age from the vantage point of nearly a century later. It's all here -- the images and the icons, the celebrities and the legends -- in a book that will resonate with history readers, 1920s aficionados, and Americans everywhere. *Pan-Judah!* Andrews McMeel Publishing

It's no secret that most New Yorker readers flip through the magazine to look at the cartoons before they ever lay eyes on a word of the text. But what isn't generally known is that over the decades a growing cadre of women artists have contributed to the witty, memorable cartoons that readers look forward to each week. Now Liza Donnelly, herself a renowned cartoonist with the New Yorker for more than twenty years, has written this wonderful, in-depth celebration of women cartoonists who have graced the pages of the famous magazine from the Roaring Twenties to the present day. An anthology of funny, poignant, and entertaining cartoons, biographical sketches, and social history all in one, *VeryFunny Ladies* offers a unique slant on 20th-century and early 21st-century America through the humorous perspectives of the talented women who have captured in pictures and captions many of the key social issues of their time. As someone who understands firsthand the cartoonist's art, Donnelly is in a position to offer distinctive insights on the creative process, the relationships between artists and editors, what it means to be a female cartoonist, and the personalities of the other New Yorker women cartoonists, whom she has known over the years. *Very Funny Ladies* reveals never-before-published material from The New Yorker archives, including correspondence from Harold Ross, Katharine White, and many others. This book is history of the women of the past who drew cartoons and a celebration of the recent explosion of new talent from cartoonists who are women. Donnelly interviewed many of the living female cartoonists and some of their male counterparts: Roz Chast, Liana Finck, Amy Hwang, Victoria Roberts, Sam Gross, Lee Lorenz, Michael Maslin, Frank Modell, Bob Weber, as well as

editors and writers such as David Remnick, Roger Angell, Lee Lorenz, Harriet Walden (legendary editor Harold Ross's secretary). The New Yorker Senior Editor David Remnick and Cartoon Editor Emma Allen contributed an insightful foreword. Combining a wealth of information with an engaging and

charming narrative, plus more than seventy cartoons, along with photographs and self-portraits of the cartoonists, Very Funny Ladies beautifully portrays the art and contributions of the brilliant female cartoonists in America's greatest magazine.

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