SALON OF AMERICAN HUMORISTS
A POLITICAL AND SOCIAL PAGEANT FROM
THE REVOLUTION TO THE PRESENT DAY
ASSEMBLED BY THE COLLEGE ART ASSOCIATION
CATALOGUE OF THE

SALON OF AMERICAN HUMORISTS

A POLITICAL AND SOCIAL PAGEANT

FROM THE REVOLUTION TO THE PRESENT DAY

THE COLLEGE ART ASSOCIATION

DECEMBER, 1933

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In addition to the foregoing we wish to thank the artists who have lent drawings, watercolors and prints from their studios.
ACKNOWLEDGEMENTS

For assistance and courtesies extended to those engaged in research for this exhibition the College Art Association desires to extend thanks to Mr. Lloyd Goodrich; Miss Helen M. Grannis, Librarian of the Grolier Club; Mr. Rollin Kirby; Mr. Henri G. Marceau, Curator of Painting, Pennsylvania Museum of the Fine Arts; The New York Historical Society; Mr. Francis Henry Taylor, Director, Worcester Art Museum; Mr. Don C. Seitz; Mr. Frank D. Weitenkampf, Curator of Prints, New York Public Library, and The Whitney Museum of American Art. The Association is under additional obligation to Mr. Clarence Brigham, Director, The American Antiquarian Society, Worcester, Mass.; Mr. William Murrell, author of A History of American Graphic Humor scheduled for publication in the Spring of 1934 by the Whitney Museum of American Art, and to Mr. Harry Stone of the New York galleries which bear his name. Mr. Stone through his generous loans of material of the Puck period and Mr. Brigham in leading papers of great rarity and historical interest have contributed invaluably to the exhibition. Mr. William Murrell in his constant and unflaging collaboration with the compilers of this material has been a source of great assistance without which the exhibition could scarcely have been brought about.

Thanks are furthermore due to Priscilla Greene Hilder and Louise Rehm for their untiring interest and cooperation in assembling the material and in compiling this catalogue.

AUDREY McMAHON
"A GROUP OF VULTURES WAITING FOR THE STORM TO 'BLOW OVER'—
'LET US PREY'"
By Thomas Nast

FOREWORD

This is the first comprehensive survey of American cartoons ever presented in an exhibition. Early American examples of the cartoon have long been collected and treasured for their Americana interest as the work of early engravers and lithographers, or for their historical interest in presenting contemporary records of popular and partisan feeling. But this is the first exhibition to show the development of the American cartoon as an art form, and to emphasize the designer rather than the engraver or lithographer, or any of the later highly specialized processes of the printer’s craft.

Not that these are unimportant—indeed they are of great importance, for without a process of reproduction a cartoon designer must have a very limited hand-to-hand circulation. Even during the twenty years of the engraved cartoon’s greatest popularity, from 1790-1810, the prints were hung in booksellers’ windows and sold for from fifty cents to three times as much each. The relatively high cost of such prints led to practice of renting portfolios of them from barber shops and other places for a nominal sum by those who wished to entertain their guests.

Cartooning in America began in Philadelphia in 1764, when Henry Dawkins drew and engraved some satirical designs on the election that was held shortly after the massacre of some Indians near Paxton. It was a time of great excitement; and the excitement plus the presence of Dawkins and a printing press brought forth the first American cartoons. A few years later popular feeling was aroused over the Stamp Act, and other designers, engravers, and printers came forward with symbols, allegories, and cartoons reflecting the indignation of the Colonists. Paul Revere designed a few and copied several others on his engraving plates.

Tisdale, Doolittle, and Akin were among the best of our early cartoonists, working at the turn of the 19th century. William Charles, an able and prolific designer and engraver, arrived from England about 1806, and during the War of 1812 published some two or three dozen large plates dealing with the war. These are all boldly drawn and have a robust humor that made them very popular. Even so, a proposal by Charles to issue some of his cartoons in series for subscribers fell through for lack of support.

With the introduction of lithography into America about 1825 great impetus was given to illustration of all kinds, and cartoons were reproduced from the stone in great numbers. Edward Williams Clay and David C. Johnston, who began with etched and engraved cartoons, quickly turned to the new medium;
and many others, including Imbert, Robinson, McGee, Worth, and Cameron made the single-sheet lithograph cartoons (which sold for from six to twelve cents apiece) until the late 70's, when the process was superceded by that of photo-engraving.

Frank Leslie established his *Illustrated Weekly* in the middle fifties, and became the father of American illustrated journalism. He was the first employer of Thomas Nast. All illustrations in Leslie's and Harper's weeklies were made from wood engravings, and practically all Nast's work was drawn upon the wood, and afterward cut by a corps of expert engravers. Frank Bellew, H. L. Stephens, and many others made cartoons for the weeklies.

During the Civil War a series of "*Confederate Etchings*" was published in Baltimore. They were supposedly by "V. Blada," which, however, was an anagram for Adalbert Volck, a Baltimore dentist. A few of these etchings are powerful cartoons, and are all the more important as they are practically the only Southern effort of the kind. But the quality of Volck's drawing is very high, and the bitterness of his attack is emphasized more thereby than it could possibly have been by quantity alone.

It is impossible in this brief note to discuss the individual excellences of the cartoonists whose work is here shown. There are a few great names, some notable anonymous designs, and of necessity some mediocre productions; but the exhibition is, with few unavoidable omissions, fairly representative, and no effort has been spared to make it so. Collectors and historical societies have lent generously of their material, and the interested spectator will find here presented a unique visual survey of the history of the American cartoon.

William Murrell.
CATALOGUE

BENJAMIN FRANKLIN

1 Unite or Die—1754

Political emblem appeared in Franklin’s newspaper, The Pennsylvania Gazette. The Colonist had to show a solid unit against the French and Indians. It was used again and again in later years. William Murrell in A History of American Graphic Humor which is scheduled for Spring 1934 publication by Whitney Museum of American Art, uses a different version of the theme.

Collection: Library Company of Philadelphia

HENRY DAWKINS

2 The Election of a Medley—1764

Humbly inscribed to Squire Lilliput Professor of Scurrillity.

Collection: R. T. Haines Halsey

PAUL REVERE

He was a watchmaker, silversmith and engraver and entered the field of cartooning about 1765.


To every Lover of Liberty this Plate is humbly dedicated.

4 A Warm Place—Hell—1768

"Touching on the Seventeen 'Rescinders' of a strong address to the Crown."

From the manuscript of A History of American Graphic Humor by William Murrell scheduled for Spring 1934 publication by the Whitney Museum of American Art.


JAMES AKIN

Born in South Carolina 1773—Worked in Newburyport, Mass.

5 Philadelphia Blue Laws

The "Holy Alliance" or Satan's Legion at Sabbath Pranks

Verse on cartoon:

"Devines, who rule in Church affairs,
And Gull the People with Long prayers,
About their souls salvation;—
Being determin'd one and all,
To wrest the Power from Congress Hall,
Or send us to Damnation!!!

........................ Blast the Design
Great God of Hosts! nor let thy People fall,
Unpitied victims at Ambition's shrine!!!"

Collection: Old Print Shop

JOHN SINGLETON COPLE Y, attributed to

6 The Evils of the Stamp Act—1765

This portrays the evils of the Stamp Act and the influence of Lord Bute in producing them. Fearing the public might miss all the points he printed the following in The Pennsylvania Gazette—November 21, 1765.

PORTSMOUTH

Nov. 4. Friday last being the first of November, the Day on which the fatal and never to-be-forgotten Stamp Act was intended to take place, the Morning began with tolling all the Bells in this Town, and at Newcastle, Greenland, Kittery, &c. the Colours on board the Shipping in the Harbour were hoisted half mast, and Notice given to the Friends of Liberty to attend her Funeral, which was to be at 3 o'clock, P.M. a Coffin having been previously prepared, and neatly ornamented, on the Lid of which was wrote LIBERTY, aged 145, Stamped, computing from the AEra of our Forefathers landing at Plymouth from England,—and having with the greatest Difficulty procured a Stamp-Act, re-printed at Boston (no Original having ever been seen in this Province) the same was carried to the Grave by a Person who preceded the Corpse.—The Procession began
from the State-House, attended by a great Concurs of People of all Ranks, with 2 unbraced Drums, and after marching through the principal Streets, it passed the Parade, on which Minute Guns were fired, and continued till the Corpse arrived at the Place of Intermert, which was about half a Mile out of Town, when after much Sorrow expressed for our expired Liberty, a Funeral Oration was pronounced, greatly in Favour of the Deceased, which was hardly ended before the Corpse was taken up; it having been perceived that some Remains of Life were left, at which the Inscription was immediately altered, and then appeared to be Liberty Revised—and the Stamp-Act was thrown into the Grave, and buried,—at which the Bells immediately altered their melancholy to a more joyful Sound, and the greatest Pleasure and Satisfaction were diffused into every Countenance. The Whole was conducted with the utmost Decency, and in the Evening a Number of Gentlemen assembled at the King’s Arms Tavern, where several Healths, adapted to the Occasion, were drank, such as LIBERTY, PROPERTY, &c. &c.

Collection: Library Company of Philadelphia

A WASP TAKING A FROLIC

By William Charles

Lent by Harris D. Colt
THE HORNET AND THE PEACOCK
By Amos Doolittle
Lent by Harris D. Colt

INTERCOURSE OR IMPARTIAL DEALINGS
By Peter Pencil
Lent by Harris D. Colt
RE-ENGRAVED BY PAUL REVERE

7 The Able Doctor or America swallowing the Bitter Draught—1774
This was re-engraved in America from a European publication. It is of course
favorable to America.
Collection: Harris D. Colt

RE-ENGRAVED BY BENJAMIN FRANKLIN

8 Magna Britannica Her Colonies Reduc'd
This was re-engraved in America from a European publication. Explanation
on cartoon.
"The above is a Prophetical Emblem of what wou'd be the Miserable State of
Great Britain and her colonies, shou'd she persist in restraining their Trade,
destroying their Currency, and Taxing their People by laws made by a Legis-
lature, where they are not Represented."
Collection: Library Company of Philadelphia

ANONYMOUS

9 Congressional Pugilists—1798
First fight in the House of Representatives. Roger Griswold and Matthew
Lyon are the participants.
Collection: Old Print Shop

PETER PENCIL

The name, Peter Pencil, was a pseudonym. In about 1808 he executed
the three following cartoons which are among the finest early material
to survive.

10 King QuillDriver's Experiments on National Defense
Jefferson armed with quill pen standing within a fortress built of proclamations
The United States Navy is far in the background, at "Safe Moorings."
Collection: Harris D. Colt

11 Non Intercourse or Dignified Retirement
Attack on President Jefferson reduced to rags owing to the effects of his Non
Intercourse Policy.
Collection: Harris D. Colt

12 Intercourse, or Impartial Dealings
President Jefferson being assailed and robbed by John Bull and Napoleon in
his efforts at an amicable settlement of the vexatious foreign trade question.
Collection: Harris D. Colt
AMOS DOOLITTLE

Widely known for his four engravings of the Battle of Lexington and three exceedingly rare cartoons.

13 The Hornet and the Peacock, or John Bull in Distress—about 1812

On the cartoon:

"Free Trade and Salors Right, you old Rascal."

"The Hornet" was a United States sloop-of-war which captured the British sloop-of-war "The Peacock."

Collection: Harris D. Colt

WILLIAM CHARLES

"Born in Scotland; trained in England; had to leave Great Britain owing to having got into difficulties with the ecclesiastical authorities over an engraving reflecting on clerical morals—Charles was no mere imitator: while ever ready to 'accept his own wherever he found it,' he himself possessed a hearty and robust sense of humor, a vigorous command of line, and a sure hand as an engraver."

From the manuscript of A History of American Graphic Humor by William Murrell scheduled for Spring 1934 publication by the Whitney Museum of American Art.

The following William Charles cartoons were executed about 1810-1817.

14 The Ghost of a Dollar

Caricature of Stephen Girard, money grabber and dollar squeezer, looking at a Spanish gold dollar enveloped in a cloud. He is called "Stephen Graspall, Banker & Shaver."

Collection: Robert Friedenberg

15 John Bull Before New Orleans

"John Bull minus his wig is being hauled out of the bog by the ears. An American backwoodsman and a French ally are dragging him along. It is a very powerful drawing, and probably the last of the series." From A History of American Graphic Humor by William Murrell scheduled for Spring 1934 publication by the Whitney Museum of American Art.

Collection: Harris D. Colt

16 John Bull and the Baltimoreans

The British commander was killed in the attack on Baltimore. It only took three United States soldiers to effect a British retreat!!!

Collection: Kennedy & Company
17 A Boxing Match, or Another Bloody Nose for John Bull
John Bull much to his surprise is being overcome by Brother Jonathan (who was the predecessor of Uncle Sam).
Collection: Kennedy & Company

18 Democracy Against the Unnatural Union
Rival candidates aspire for controlling chair—Heister, on left—is standing on Federalism and Old Schoolism, supported by three editors—Findlay, the other candidate is being wafted up by popular approval.
Collection: Kennedy & Company

19 A Scene on the Frontiers as Practiced by the Humane British and Their Worthy Allies
John Bull rewards Indians with ammunition for scalping the French.
Collection: Kennedy & Company

20 Bruln Becomes Mediator or Negotiations for Peace
Russia unsuccessfully tries to make peace between the United States and Great Britain.
Collection: Kennedy & Company

21 Present State of Our Country
The spirit of Washington pleading with the politicians not to pull out the underpinnings of Liberty and Independence.
Collection: Kennedy & Company

22 John Bull in a Fret
John Bull says in cartoon:
"Oh these Wasps & Hornets! the dreadful little insects, how they sting!
Oh woe is me! why did I disturb their nest—"
The wasps and hornets are a play on the name of the Sloop-of-war "Hornet" and the Sloop-of-war "Wasp" which were victorious on the Seas.
Collection: Harris D. Colt

23 A Wasp Taking a Frolic, or a Sting for Johnny Bull
The naval victory of the Sloop-of-war "Wasp" over the sloop "Frolic" led to this obvious conceit.
Collection: Harris D. Colt
24 Johnny Bull and the Alexandrians
Bull in sailor's dress offering "Terms of Capitulation" to Alexandrians. British sailors and soldiers carrying off rum, tobacco and hams.
Collection: Kennedy & Company

25 The Hartford Convention, or Leap No Leap
Satirizes the supposed desire of certain New England men to secede and throw in their lot with England rather than go to war with her again.
Collection: Kennedy & Company

26 The Tory Editor and His Apes Giving Their Pitiful Advice to American Sailors
Collection: Kennedy & Company

James Fuller

27 General Ripley Walking at Fort Erie—1814
Collection: Kennedy & Company

28 An Unknown Man
Collection: Kennedy & Company

29 Commodore Bainbridge Going to His Boarding House
Collection: Kennedy & Company

Clay

30 The Nation's Bulwark—a well disciplined militia, 1829
An early work of the later famous artist, in which he caricatured well-known Philadelphians.
Collection: Kennedy & Company

31 .0001 The Value of a Unit With Four Cyphers Going Before It
Jackson faced by threats of secession from the Southern States and by resignations in his Cabinet.

Anonymous

32 Fixing a Block-Head to the Constitution or Putting a Wart on the Nose of Old Ironsides
Andrew Jackson now being hung in effigy to the masthead or "block-head" of the good ship Constitution.
Collection: Kennedy & Company
ANONYMOUS

33 The Decapitation of a Block-Head by the Mysterious Agency of the Claret Colored Coat
The Constitution was built by Jackson and to the consternation of many he had his bust used as the masthead.

Collection: Kennedy & Company

ANONYMOUS

34 A Political Game of Brag or The Best Hand Out of Four—about 1831
Anti-Jackson propaganda in the hands of local politicians of the time.

Collection: Kennedy & Company

ZEK DOWNING (pseudonym)

35 Explosion of Biddle & Co’s Congress Water Fount
Major Jack Downing is the figure who represented the people. He interpreted governmental policies—the Will Rogers of the 1830’s.

Collection: Kennedy & Company

ANONYMOUS

36 The Doctors Puzzled on the Desperate Case of Mother U. S. Bank
Nicholas Biddle was President of the U. S. Bank; Jackson decided it was growing too powerful so decided to distribute money among the States, thus helping to cause the panic of 1837.

Collection: Kennedy & Company

ANONYMOUS

37 Symptoms of Indigestion—about 1830-1836
Jackson is attacked by a violent fit of anger against the Whig Press.

Collection: Kennedy & Company

ANONYMOUS

38 The Funeral of Old Tammany—1836
One of the earlier deaths of Tammany.

ANONYMOUS

39 Loco Foco Consternation Orful Kat-Ass-Throphe—1844
This has an inscription in ink from Mr. Robinson, 52 Cortlandt St., N. Y., for H. Greeley. This is very interesting since it is autographed by the engraver and was once the possession of the famous Horace Greeley.
Collection: Charles F. Heartman

ANONYMOUS

40 A Bull Chase—"The Words of the Wise, are as Goads."
Collection: Charles F. Heartman

ANONYMOUS

41 Footrace, Pennsylvania Ave., Stakes, $25,000—1844
Great race for the Presidency and the salary was then $25,000!
Collection: Kennedy & Company

ANONYMOUS

42 Political Guillotine—1848
Forcibly changing the heads of the administration.
Collection: Kennedy & Company

ANONYMOUS

43 The Place We Hear About
The Gold Rush of 1849
Collection: Kennedy & Company

ANONYMOUS

44 Things As They Are
The Gold Rush of 1849
Collection: Kennedy & Company

ANONYMOUS

45 The Ostend Doctrine
Practical Democrats Carrying Out the Principle.
Collection: Charles F. Heartman
ANONYMOUS
46 The Baltimoreans Going the Whole Ass Tail and All
Jenny Lind's ovation in Baltimore.
Collection: Kennedy & Company

ANONYMOUS
47 Liberty, the Fair Maid of Kansas—In the Hands of the Border Ruffians—1859
Collection: Charles F. Heartman

ANONYMOUS
48 Southern Chivalry—Argument Versus Club's
Congress considers (?) the entrance of Kansas into the United States.
Collection: Kennedy & Company

FRANK BEARD
49 The Train Wrecker—1860

ANONYMOUS
50 Good, My Lord, What is the Cause of Your Distemper? Sir, I Lack Advancement.
James Gordon Bennett of New York Herald, 1860.

ANONYMOUS
51 Heads of the Democracy
The line-up of the presidential election of 1860. The center figure, the Copperhead, is a Northern Democrat, and therefore obviously enough a snake in the grass.
Collection: Kennedy & Company

CURRIER AND IVES
In the history of American prints there are no more popularly famous publishers than Currier and Ives, yet it becomes almost forgotten, in the familiar euphony of the names, that two distinct individuals are involved. Nathaniel Currier was born in 1813 near Boston and thus, by happy accident, was near the first American lithographers, William and James Pendleton, to whom he was apprenticed at an early age. In 1834 Currier
set up shop at 1 Wall Street, New York. The great fire of 1835 was far from disastrous for the aspiring young printer. Four days later he was selling out a large edition of a lithograph, *Ruins of the Merchants' Exchange*, and by 1840 had shortened the process by yet another day. In contradiction to the speed of his business the printer was personally easy-going and enjoyed having his shop the meeting place for politicians and newsmen of the day. In 1880 Currier retired from business, leaving his partner to carry on.

Several years after Currier had started work in New York a bookkeeper with artistic aspirations entered his shop, and rapidly rose in position until he became partner. James Merritt Ives was the perfect associate for Currier, since along with business knowledge and artistic taste he combined well-directed energy. Ives remained at work until his death in 1895. Ten years after that the firm closed up, and the last owner sold the stones by the pound.

The political cartoons of Currier and Ives are as important as any of their day, and indeed the facilities of distribution which the firm commanded made them especially influential. The political cartoonists for the firm included the free-lance, Thomas Nast, easily the greatest caricature artist of the day. J. Cameron, Louis Maurer and Ben Day were in the employ of Currier and Ives and are probably responsible for most of the political take-offs which emerged unsigned from the shop.

Janet W. Congdon
ANONYMOUS

52 Progressive Democracy—Prospect of a Smash Up
The Democratic party is split by the Republicans in 1860.
Currier & Ives

Collection: Kennedy & Company

ANONYMOUS

53 Political "Blondies" Crossing Salt River
Lincoln alone manages to negotiate the perilous crossing of Salt River—the stream in which all lost causes die.
Currier & Ives

Collection: Kennedy & Company

ANONYMOUS

54 "Uncle Sam" Making New Arrangements
"An honest, upright and capable man," Abraham Lincoln, is ushered into the White House by Uncle Sam while other undiscouraged applicants for the position continue to cry their wares.
Currier & Ives

Collection: Kennedy & Company

ANONYMOUS

55 Miscegenation or The Millenium of Abolition—1860


ANONYMOUS

56 Jeff Davis, the Compromiser, in a Tight Place
Davis, just before the outbreak of the war, is hardly more popular than he became afterward.

Collection: Old Print Shop
THE FIRST OF MAY 1865 OR GEN’L MOVING DAY IN RICHMOND, VA.
Lent by Kennedy & Company

HEADS OF THE DEMOCRACY
Lent by Kennedy & Company
ANONYMOUS

57 The "Secession Movement"

The Southern states sliding down hill in 1861, and coming perilously near the deep end—secession.
Currier & Ives
Collection: Kennedy & Company

ANONYMOUS

58 The Question Settled

The Southern Black Cats leave the Union.
Collection: Old Print Shop

ANONYMOUS

59 Uncle Sam Protecting His Property Against the Encroachments of His Cousin John

The Union gives stern notice, reinforced by blows from a strong right arm, to the blockade runners of 1861.
Collection: Old Print Shop

WORTH

60 The Voluntary Manner in Which Some of the Southern Volunteers Enlist

"A scene in a barn temporarily used as recruiting quarters; the desk a whiskey barrel; the ‘volunteer’ a drunkard."
Collection: Old Print Shop

ANONYMOUS

61 The Battle of Bull's Run

The Confederate army marches towards Washington, having successfully taken both the battle and the bull.
Collection: Kennedy & Company

ANONYMOUS

62 John Bull Makes a Discovery

It is a sad day for the abolitionist and for the free Negro when John Bull admits that his interest is in cotton rather than in Negro wool!
Collection: Kennedy & Company
ANONYMOUS

63 Brigham Young From Behind His Breast Works Charging the U. S. Troops


ANONYMOUS

64 The Black Conscription—When Black Meets Black Then Comes the End of the War—and Slavery

A war dance!

Collection: Kennedy & Company

ANONYMOUS

65 Emancipation

An idealization of the Emancipation Proclamation.

Collection: Kennedy & Company

ANONYMOUS

66 1832—Democracy—1864

A well-groomed Democrat and a ragged aristocrat.

Collection: Kennedy & Company

ANONYMOUS

67 Little Mac Trying to Dig His Way to the White House but is Frightened by Spiritual Manifestations

Liberty, ghosts of the war, and the presidential election of ’64 barred McClellan from the White House.

Collection: Kennedy & Company

ANONYMOUS

68 The Narrow Path—1865

WRITING THE EMANCIPATION PROCLAMATION
By Volck

Lent by the Whitney Museum of American Art

ADALBERT J. VOLCK (V. Blada)

69 CONFEDERATE WAR ETCHINGS—Plate No. 1—Worship of the North

"The first plate of the series, is a stinging indictment of Northern principles as seen by the South. Above an altar whose foundations are Puritanism, Atheism, Rationalism, and other isms from free love to Negro Worship, sits a gigantic negro. Behind him glitters a cluster of bayonets, centered by a John Brown pike. The bleeding body of a white man is upon the altar, a sacrifice to the negro idol. Lincoln's head as a clown is at the right; Henry Ward Beecher is at the left, knife in hand. Greeley swings a censer, and Generals Benjamin F. Butler, Scott, and Halleck are standing or kneeling about. Stanton, Seward and others are recognizable in the crowd. In the background is a statue of 'St. Ossawattomi' (John Brown). The humor in this plate is so grim that it could appeal only to a violent partisan." From A History of American Graphic Humor by William Marrell scheduled for Spring 1934 publication by the Whitney Museum of American Art.

Collection: Whitney Museum of American Art

69a COPPER PLATE FOR THE ABOVE ENGRAVING
Collection: William Marrell
70 Confederate War Etchings—Plate No. 2—Passage Through Baltimore

"This makes use of a rumor to the effect that Lincoln was hurried through that city disguised in a Scotch cap and a long ulster. The cartoonist shows the President-elect furtively looking out of the sliding door of a freight car, and he wears the cap and coat of the story." From A History of American Graphic Humor by William Murrell scheduled for Spring 1934 publication by the Whitney Museum of American Art.

Collection: Whitney Museum of American Art

70a Copper Plate for the Above Engraving

Collection: William Murrell

71 Confederate War Etchings—Plate No. 3—Writing the Emancipation Proclamation

"This shows Lincoln's table supported by legs carved at the top into negroes' heads with rams' horns, and at the base into cloven hoofs. The devil holds his inkwell, a snake's head writhes from under the window hangings, a statuette symbolic of the United States is used as a hat rack, and pictures on the wall show a massacre by negroes in Santo Domingo, and 'St. Osawatomie.' Surrounded by these inspiring objects and symbols, with one foot resting on a volume labeled 'Constitution of the United States' Lincoln is shown wrestling with his message."

From the manuscript of A History of American Graphic Humor by William Murrell scheduled for Spring 1934 publication by the Whitney Museum of American Art.

Collection: Whitney Museum of American Art

71a Copper Plate for the Above Engraving

Collection: William Murrell

Anonymous

72 Jeff's Last Shift

One of the many cartoons depicting Jeff Davis' attempted escape as a woman. At the time of his surrender he was wearing a shawl over full Confederate uniform, a custom common among men at that time, but an invitation to the cartoonist.

Currier & Ives

Collection: Old Print Shop
ANONYMOUS
  73 JEFF DAVIS CAUGHT AT LAST. HOOP SKIRTS & SOUTHERN CHIVALRY
  The familiar subject for cartoonists of the period.
  Collection: Kennedy & Company

ANONYMOUS
  74 THE LAST DITCH OF CHIVALRY, OR A PRESIDENT IN PETTICOATS
  Jeff Davis' escape is hindered by both skirts and soldiers.
  Currier & Ives
  Collection: Old Print Shop

ANONYMOUS
  75 THE CAPTURE OF AN UNPROTECTED FEMALE OR THE CLOSE OF THE REBELLION
  Davis finds a skirt no protection
  Currier & Ives
  Collection: Old Print Shop

N. (W. NEWMAN)
  76 THE GREAT TRIAL OF THE 19TH CENTURY—JEFF AND HIS ABETTORS ARRAIGNED BEFORE UNCLE SAM—1865
  The People of the Union judge their enemies en masse.

ANONYMOUS
  77 JOHN BROWN EXHIBITING HIS HANGMAN!
  Jefferson Davis in a cage cursed by the ghost of John Brown.
  Collection: Kennedy & Company

ANONYMOUS
  78 JEFF DAVIS ON THE RIGHT PLATFORM OR THE LAST "ACT OF SECESSION"
  Jeff Davis and his Confederates prepare to "hang by the neck until dead."
  Collection: Old Print Shop

ANONYMOUS
  79 THE FIRST OF MAY 1865 OR GENL. MOVING DAY IN RICHMOND, VA.
  The Confederates vacate Richmond at the collapse of the Confederacy.
  Collection: Kennedy & Company
ANONYMOUS

80 GULLTOWN IN AN UPROAR!!! TERRIFIC EXCITEMENT AT THE OFFICE OF THE MUNCHAUSEN & GULL GREEK GRAND CONSOLIDATED OIL COMPANY.

ASTONISHING DEMAND FOR STOCK
The First Oil Boom, 1865, and the fanatical speculation which followed it.

Collection: Kennedy & Company

ALEXANDER

81 CARICATURE OF THOMAS NAST

Collection: Cyril Nast

THOMAS NAST

Thomas Nast was the father of political cartooning in America. The power of his work and its vast quantity and range made him the undisputed king of his profession for almost a quarter century, exercising a popular influence seldom paralleled. Many of the symbols now in use, such as the Tammany tiger, the Republican elephant, and the Democratic donkey, were invented or first given currency by him. A man of intense convictions, a good hater, and absolutely fearless, he wielded a pencil that combined mordant wit and crushing force. During the post-Civil War period, whose violent issues and open corruption furnished ideal material for him, he was a pillar of Grant and the Republicans and a scourge to the Democrats, his most famous achievement being his part in breaking up the Tweed Ring. With the coming of a more peacable era his influence waned, and his last years were spent in obscurity.

Nast possessed to a supreme degree the cartoonist's special gift of presenting abstract ideas in concrete terms. As a caricaturist he ranks with the greatest, and the power of his line, his sculptural sense of form, and his gift for plastic design place him among the foremost American artists in any field.

He was born in Bavaria in 1840 and was brought to America at the age of six. Mostly self-taught, he began his professional career at fifteen. From 1862 to 1887 he was connected with Harper's Weekly, in which his best work appeared. He died in 1902 at Guayaquil, Ecuador, where he was serving as United States consul.

Lloyd Goodrich.
THOMAS NAST

The two following are of a series of 60 life-size caricatures exhibited at an "Opera Ball" in the old Academy of Music, New York, on April 5, 1866.

82 King Victor Emanuel

83 William Cullen Bryant
Collection: Brooklyn Museum

ANONYMOUS

84 An August Convention

President Johnson, attempting conciliation between the North and the South, called a convention in Philadelphia. There was no hall large enough to hold the delegates and so a huge wooden building had to be constructed with haste. This was called the Wigwam and was an irresistible opportunity for cartoonists.
Collection: Old Print Shop

ANONYMOUS

85 "My Policy" in 1868 and the "Dead Duck" "Still Lives"

Johnson's machine is falling apart since, even after his nation-wide pleas for more representatives in favor of his policy, election day has left him even less supported in Congress. Seward, the Secretary of State, watches and waits.
Collection: Kennedy & Company
ANONYMOUS

86 Travelled Monkey—Wiser & Sadder, 1868

President Johnson meets with the usual abuse when he speaks in Cleveland in 1868 on his nationwide campaign to strengthen his party on election day—Seward looks on.

Collection: Kennedy & Company

BELLEW

87 The Young Democ Trying to Put the Big Sachem's Pipe Out. Big Sachem: "Say, Young Man, Ain't You Afraid You'll Burn Your Breeches?"—1869

A Political Throw Away or Hand-bill.

Collection: Old Print Shop

THOMAS NAST

88 Morton & Logan: Leaders—1871

Anxious for re-election and not certain where to throw their lot.

Collection: Reginald Marsh

From the magazine "Wild Oats." The files of this short lived magazine (1871) are almost extinct.

HOPPINS

89 The Tammany Chiefs on Their March to the Setting Sun

THOMAS WORTH

89b This is What Befel a Party of Tammany Braves Who March Boldly Out to Capture a Pictorial Free Lance


J. CAMERON

90 A Nice Party

Grant has difficulty in passing out patronage—which was cake in 1872.

Currier & Ives

Collection: Kennedy & Company
(ZIM) EUGENE ZIMMERMAN

Born, Basel, Switzerland, 1862. On staff of Puck since 1882, Judge, since 1884. Author of "This and That About Caricatures, Cartoons and Caricatures Home Span Philosophy." Conducts correspondents school of caricature, cartooning, and comic art.

91 WHERE HAVE THEY A SHERIFF AS POLITE AS OURS?—1884

Hereafter all Prisoners with whom Jaul Fares disagree may go to dine at Deleonco's per "Black Maria." It won't cost them much more.

THOMAS NAST

92 AN INFLATION OPINION—1873

Collection: Reginald Marsh

93 KEEPING THE MONEY WHERE IT WILL DO MOST GOOD

Uncle Sam—"Look out, boys, they say he's a Caesar (sei-zer)" Grant guards the treasury. Clerical philanthropists anxious to raid the treasury.

Collection: Reginald Marsh

94 LET US BE THANKFUL

Sound financial Bill Passed by Congress—1874

Collection: Reginald Marsh

J. CAMERON

95 RED HOT REPUBLICANS ON THE DEMOCRATIC GRIDIRON, "THE SAN DOMINGO WAR DANCE"

In 1872 Greeley, a turn-coat from the Republican party, ran for Presidency on the Democratic ticket. Other one-time Republicans, opposed to Grant, switched to his support. Here such deserters, including Carl Schurz, are receiving a grilling.

Currier & Ives

Collection: Old Print Shop

41
ANONYMOUS

96 The Philosopher's Stone
Greeley's attempt at the Presidency on the Democratic ticket.
Collection: Old Print Shop

ANONYMOUS

97 Horace Greeley's Dream
A very rare drawing.
Collection: Old Print Shop

THOMAS NAST

98 Equal Privileges—Definition of Reciprocity
Blaine—Let him have and halve the elephant.
Collection: Cyril Nast

THOMAS NAST

99 In My Mind's Eye
Collection: Reginald Marsh

100 The Pen is Mightier Than the Sword
Collection: Cyril Nast

A. F. (ALFRED FREDERICKS)

101 The Tammany Ring Doves—Empty Pockets, Yes—But How About the Boots?—1873
The pathetic state of Tammany's leaders—no money at all.
Collection: Whitney Museum of American Art

102 Tweed and His Double
Collection: Cyril Nast

103 A Group of Vultures Waiting for the Storm to "Blow Over"—"Let Us Prey"
Boss Tweed and his feathered cohorts hiding out.
THOMAS WORTH

104 The Great "Ancillary" Clown of the Ring
Tweed and Connally jump through the ring of city credit.


GILLAM

105 A New Declaration of Independence in the Year 1885


105a The Tatoed Man—1884
Phryne Before the Chicago Tribunal.
Ardent Advocate:-"Now, Gentlemen, don't make any mistake in your de-
cision! Here's purity and Magnetism for you. Can't be beat!"

Collection: Old Print Shop

J. KEPPLER

Born Vienna, Austria, 1838. Died, 1894. Studied at Vienna Academy;
came to America, 1869. Contributed to Kickericki in Wien; Frank
Leslie's; Puck; Die Vehme, a St. Louis Weekly. Was early interested
in the theatre and was a travelling actor for a short period. Went to
St. Louis to study medicine. Revived the German Puck, in 1873, which
in 1877 became the English Weekly.

106 A Flag the Independents Will Fight Under


107 Democratic Harmony Under the Jeffersonian Banner


108 At Last!
A joint Effort to wrest the world's commerce from the British lion.

FREDERICK BURR OPPEK

Born, Madison, Ohio, 1857. Member Society of Illustrators. On Staff of Journal since 1899.

109 THE OFFICE-CAT MUST HAVE EATEN IT. THE "SUN'S" EXPLANATION OF ITS FAILURE TO PUBLISH CLEVELAND'S CIVIL SERVICE LETTER—1885
Portrait of that Office-Cat, as Puck Imagines It.
Charles A. Dana—and the cat's whiskers.
Collection: Harry Stone Galleries

THOMAS NAST

110 HE HAS NOW INTERNAL AFFLICTIONS. LET US PUT HIM OUT OF HIS MISERY!—1887
Nast selected the Tiger as a Tammany symbol because it was the emblem of Big Six, the fire company of which "Boss" Tweed was chief.
Collection: Cyril Nast

GILLAM & HAMILTON

111 JUDGE'S BROWNIES SPEND CHRISTMAS IN THE NATIONAL STORE-ROOMS—1889
The Republicans spend the holidays retiring Cleveland to historical fame.

THOMAS NAST

112 TAMMANY & THE HERALD—1893
Collection: Cyril Nast

DALRYMPLE

Cartoonist, Illustrator for Puck during the 1890's.

113 DON'T
Joseph Pulitzer advises Lady Democracy.
Collection: Harry Stone Galleries

114 PUCC'S PRESIDENTIAL POSSIBILITIES, #4. THE SETTING SUN—1894
"This destiny business isn't what it's cracked up to be."
McKinley always thought of himself as Napoleon and the Cartoonists never missed a chance to picture this. Here he is shown as exiled to Elba—the protective tariff of industry scaled down.
Collection: Harry Stone Galleries
DALRYMOPLE
115 That Settles It—1894
Collection: Harry Stone Galleries

116 An Unprofitable Servant—Father Knickerbocker—I Can't Stand This Much Longer
The Masterful Servant and the Irate Master.
Collection: Harry Stone Galleries

F. OPPERS
117 New York's Republican "Standard Bearer"—1894
Tom Platt—Republican—supports Levi Morton. Platt was known for his interchange of favors.
Collection: Harry Stone Galleries

H. McPEASE
117a A Contrast Suggested by Memorial Day—1897
Collection: New York Public Library

W. A. ROGERS
Born, Springfield, Ohio, 1854. Contributed to New York Daily Graphic, 1873-1877; Harpers Weekly; Harpers Magazine; Life; Saint Nicholas; Century. Author of Hits at Politics; America's Black and White Book, 1917; A World Worth While, 1922; Danny's Partner, 1923; A Miracle Mine, 1925. Member of the Society of Illustrators. Decorated with the Chevalier of the Legion of Honor, France, for cartoons in the New York Herald during the World War.

118 Hush, Thomas. Can't You See He's Dead?—1898
Collection: Harry Stone Galleries

DALRYMOPLE
119 A Time for Reflection—1898
Uncle Sam:—Those fellows are spending on their Armies and Navies $1,00,-
000,000 a year. Shall I put the same mill-stone around my neck, or not?
Collection: Harry Stone Galleries
HANNA:—THAT MAN CLAY WAS AN ASS. IT'S BETTER TO BE PRESIDENT THAN TO BE RIGHT

By George B. Luks


THE MARKETS OF THE WORLD

By L. M. Glackens

Lent by Harry Stone Galleries

46
GEORGE B. LUKS


120 HANNA: THAT MAN CLAY WAS AN ASS. IT'S BETTER TO BE PRESIDENT THAN TO BE RIGHT

Mark Hanna tells McKinley his policy.


121 THE GREAT AMERICAN SIMOLEON Sextette—HANNA: NOW, ALL TOGETHER—DOUGH!

The Song of the Trust.


122 HOW THE POLICE FACILITATE TRAFFIC AT THE BROADWAY CROSSINGS—1899

The jolly life of a traffic cop.


ZIM (EUGENE ZIMMERMAN)

122a THE PRESIDENT ADOPTS A NEW "BALL-BEARING" WHEEL—1899

Collection: New York Public Library

ANONYMOUS

123 THE MORNING PAPERS

ANONYMOUS

124 THE CHORUS OF THE NEWLY-CONVERTED COMMUNISTS

Ye sons of guns, awake to glory!
Hark! Hark! Your leaders bid you rise!
Come, listen while we tell the dreadful story,
Behold our tears and hear our cries!
The Wilson Bill your present thought engages;
We must bring the whole thing up short with a jerk.
The Government has GOT to pay the wages
Of every man who doesn't care to work!
To arms! To arms! Ye Brave!
We're all out for the dust!
March on! March on! All hearts resolved
To save the G.O.P. or bust!
Republican Boss Platt at the piano.
Collection: Harry Stone Galleries

FRANK BEARD

125 A LEGAL SACRIFICE


125a THE TRAIN WRECKER—1902


MORRIS

126 THE GRAND OLD PARTY "AT SEA"

"Oh, for a pilot! Oh, for a policy."
As usual the parties set off for a convention without a policy.
Collection: Harry Stone Galleries

ANONYMOUS

127 THE CUBAN GORDIAN-KNOT—1902

Following the Spanish-American war and under the Platt Amendment, Cuba
found herself imposed on as the result of tariff on sugar.
ANONYMOUS

128 AT THE METROPOLITAN MUSEUM—1904
Liquor Dealer (To Trustee)—That's right, Sir! Be firm. It would be a sin to let them in on the Sabbath.

Collection: Harry Stone Galleries

CHIP (FRANK P. W. BELLEW)
Born, 1862; Died, 1905. Contributed to Harpers Weekly; Scribners.
Author of Chips Dogs (1895).
129 METROPOLITAN MUSEUM OF ART—1904
Collection: Harry Stone Galleries

CHAMBERLAIN

130 AT THE NORTH POLE
Hughes and Fairbanks—"It's comfortable here but there isn't an issue in sight!"

Collection: Harry Stone Galleries

J. S. PUGHE

131 A CHANGE AT LAST—1904
Bryan after his unfortunate silver campaign again tries to get aboard the Democratic party.

Collection: Harry Stone Galleries

L. M. GLACKENS

Born, Philadelphia, 1866. Died, 1933. Attended Pennsylvania Academy of Fine Arts. Became cartoonist for Puck, remaining 20 years with that publication. Drew illustrations for Munsey's, Argosy Magazine and was also on the staff of the New York American. Illustrated books, one of which is the Log of the Water Wagon. He was one of the first artists to do animated cartoons for the motion pictures. Member of Newspaper Club, Cleister Club, Circumnavigators Club.

L. M. GLACKENS

132 COMIC SUPPLEMENT PARTY

Collection: Harry Stone Galleries
133 The Yaller Ticket—1905

*Collection: Harry Stone Galleries*

134 In the Uniform of a Captain of Industry—1905

*Collection: Harry Stone Galleries*

135 President Roosevelt and The Big Stick

(Reproduced from an exceedingly rare woodcut.)
The long and the short of it—Roosevelt and Charles Fairbanks.

*Collection: Harry Stone Galleries*

ART YOUNG


136 All About Me in My Daily Papers—Hearst

*Collection: Harry Stone Galleries*

KEPPLER

137 A Saffron Dream—1906

*Collection: Harry Stone Galleries*

ANONYMOUS

138 He’s Bad Enough For Me—1906

Hear Cockran’s cheering. William Randolph Hearst.

A Parody on a drawing by Davenport which showed Uncle Sam patting Theodore Roosevelt.

*Collection: Harry Stone Galleries*

KEPPLER

139 The American Uriah Heep—1907

"Men I want to tell you that systematic saving and self-denial with a good deal of hard work, form the foundation for every large fortune. That has been my experience."

John D. Rockefeller.

*Collection: Harry Stone Galleries*
L. M. GLACKENS

140 YOU'D THINK THEY WERE TALKING—1907

The Ventriloquist (taking up puppet)—Good afternoon, Professor. You're looking well, remarkably well. Now suppose you tell the audience here who is to blame for the panic we've had.

First Puppet (squeaking)—I think President Roosevelt is to blame for it.

The Ventriloquist—That's right, that's right, Professor. And Doctor-of-laws, down there on the floor, what do YOU think about it?

Second Puppet (squeaking)—I think the same as the Professor. Roosevelt is a dem a-gogue.

The Ventriloquist—Fine, Doctor! Fine! You're such a splendid speaker I think I'll give YOUR college another marble dormitory. (For the rest of this vaudeville act, see daily papers).

Collection: Harry Stone Galleries

141 WHEN WOMEN VOTE—1907

Candidate for Office—Come, Girls! What'll you have? This one's on me!

Collection: Harry Stone Galleries

KEPLER

142 DR. MARY WALKER

An early and fervent apostle of women's rights, Mary Walker, wore men's clothes.

Collection: Harry Stone Galleries

143 BUSINESS IS DEAD—1911

Exodus of Storks is Reported from California.

Collection: Harry Stone Galleries

ART YOUNG

144 TABLE TALK IN GOTHAM. IN THE MILLINEY DISTRICT—1907

Collection: Harry Stone Galleries
F. A. NANKIVELL

Born, Maldon, Australia, 1869. Studied architecture and contributed cartoons to Australian publications. Went to Paris at age of 21 to study painting. Worked as lithograph artist on English papers in Japan. Went to New York in 1896 where he joined the staff of Puck, becoming its star illustrator. Now is a well-known etcher.

145 THE UNWRITTEN LAW—1907

Collection: Harry Stone Galleries

KEPPLER

146 NARCISSUS—1908

Collection: Harry Stone Galleries

HASSMAN

147 IN THE ART PEN AT ELLIS ISLAND—1908

The everlasting question—shall art be taxed?

Collection: Harry Stone Galleries

J. S. PUGHE

148 THE BIG STICK NIGHTMARE

Collection: Harry Stone Galleries

FRANK A. NANKIVELL

149 REVERSED—1908

Decision by California’s Highest Court.

Collection: Harry Stone Galleries

ART YOUNG

150 THE GRAND JURY—1908

Collection: Harry Stone Galleries

L. M. GLACKENS

151 THE GREATEST DISCOVERY OF THE AGE—1909

Professor Payne—Gentlemen, I believe it is actually alive!

Collection: Harry Stone Galleries
KEPLER

152 THE FOUNTAIN OF TAXATION—1909
Eventually the Bottom Basin Gets It.
Collection: Harry Stone Galleries

FRANK A. NANKIVELL

153 THE PIT AND THE PENDULUM—1909
"The Pit and the Pendulum," by Edgar Allan Poe, tells of a victim of the
Spanish Inquisition doomed to watch a knife-like pendulum that swung ever
nearer to his heart.
Collection: Harry Stone Galleries

154 WHAT IS HOME WITHOUT A DREADNOUGHT?—1909
Have you a little Dreadnought in Your Home?
Collection: Harry Stone Galleries

ART YOUNG

155 THE WIDOW AND ORPHAN—1909
The way of the widow is beset by stock swindlers.
Collection: Harry Stone Galleries

F. G. COOPER

Born, McMinnville, Ore., 1883. Contributes to Collier's, Life, Liberty,
Theatre posters for Flood Administration; originator of the Cooper Letter.
Member Society of Illustrators, 1910; Salmagundi Club; American Institute
of Graphic Arts; Philadelphia Sketch Club; Artists Guild of Authors
League of America.

156 DOUBLE-CROSSING THE BAR—1910
"You bet there'll be some moaning of the bar, when I put out to see." State
ban on liquor.
Collection: Harry Stone Galleries
L. M. GLACKENS

157 Of the Tariff—1910
Aldrich-Payne tariff—The first tariff revenue.
Collection: Harry Stone Galleries

158 Hooligan to the Rescue—1910
Collection: Harry Stone Galleries

159 Puck Gargoyles, V.—Suitable for a Peace Palace or An Armor-Plate Plant—1912
Andrew Carnegie.
Collection: Harry Stone Galleries

160 Passing a Given Point—1912
Collection: Harry Stone Galleries

161 Just a Bit of Old Junk—1912
"That's the idea! Soak it again! It's only fit for the wood-pile!"
Collection: Harry Stone Galleries

162 The Tortures of Temptation—1912
Collection: Harry Stone Galleries

163 Belittled!
The Presidential Chair after Roosevelt and Taft got through with it—1912.
Collection: Harry Stone Galleries

WILL CRAWFORD

164 Around and Around and Around—1912
Collection: Harry Stone Galleries

MORRIS

165 Where MacGregor Sits, There is the Head of the Table
In 1912 Teddy had to take a back seat.
Collection: Harry Stone Galleries
KEPPLER
166 ALADDIN AND THE WONDERFUL LAMP—1913
   The Genii—What are my Lord's commands?
   Aladdin—Reduce the cost of living!
   Collection: Harry Stone Galleries

167 THE PULL OF THE MONROE MAGNET—1913
   Collection: Harry Stone Galleries

L. M. GLACKENS
168 AN OLD GAME—1913
   "Hold this baby for me, will you, Mister? I'll be back in a minute."
   Collection: Harry Stone Galleries

169 AIN'T IT WONDERFUL!
   Collection: Harry Stone Galleries

170 DUCKS WILL SWIM IF GIVEN A CHANCE
   Democrats again in power. Then, they spoke of Free Trade.
   Collection: Harry Stone Galleries

C. J. POST
171 DIGNITY FIRST—1913
   Less Dignity and More Action.
   The Creation of the Federal Reserve Bank.
   Collection: Harry Stone Galleries

HAL GREEN
172 "OH! TEE-HEE! HORRORS!"—1914
   How true it is that Politics make strange Bedfellows!
   Collection: Harry Stone Galleries

ROBERT CARTER—CARTOONIST NEW YORK EVENING SUN, 1916
173 PRESIDENT WILSON'S ANNOUNCEMENT OF UNITED STATES WAR AIMS
   Collection: Harry Stone Galleries

EVANS
174 LITERACY TEST IN THE LAND OF THE FREE
   Collection: Harry Stone Galleries
F. G. COOPER

175 DISCRETION IS THE BETTER PART OF VALOUR
   Uncle Joe Cannon
   Collection: Harry Stone Galleries

OTHO CUSHING

176 JEANNE D’R. D’ OILYANS
   Her Hour of Triumph—The rust is anointed King by La Fuselle, assisted
   by the High Priests of Mammon and Captains of Industry.

177 AN INFANTA AND HER DUERMA—1910
   (By Velasquez) from the White House Collection.

178 If you’re waking, call me early, call me early, mother dear.
   The Fourth of March is the gladdest day of all the glad New Year—
   Of All the glad New Year, mother, the maddest merriest day
   For I’m to be Queen of the March, mother, Be that as it may!

179 THE EMPEROR OF THE WEST—1910
   Charlemagne compelled the ignorant chiefs to attend his school.

180 THE TROJAN
   The Sirens try to lure Tedysseus to the “rocks” but having bound himself to
   the ship of state, Columbia steers him through.

181 THEATRE REPUBLICAN
   First appearance of Senora La Folletta in the “Ballet des Fleurs.”

182 II PENESEROSEVELT: “Hence vain deluded toys
   The brood of folly in a Party bred
   How little you bestead!
   Ye binded crow that trust a rooting craft
   Whose captains name (with reason)
   Rhymes with Graft!
   Hence, Willie-wisps and daft!
   Chours of the Daft:
   “Hence loathed Trumpet of
   Rebellion’s Treason born by Promises forsworn!
   Satan except
   None ever higher sate
   In his own estimate—
   O Self-infatuate!”

   (Conventional thunder as the parties separate!)
   Collection: Harry Stone Galleries
WAR CARTOONS AND POSTERS

In showing material pertaining to the World War some posters and reprint cartoons have been used together with a limited quantity of originals. In part this is because of the non-availability of material but the poster was also sought because it represents the typical cartoon-propaganda manifestation of that period.

ROBERT CARTER—Cartoonist New York Evening Sun, 1916
184 President Wilson's Announcement of United States War Aims
Collection: Harry Stone Galleries

185 A Misunderstanding
Collection: Harry Stone Galleries

CHAPIN
186 Nearing the Brink

W. A. ROGERS
187 The Rhine Maidens
188 Lost

JOHN Mc CUTCHEON
189 The Married Slacker

ANONYMOUS
190 Four War Cartoons

CESARE
191 The Sacrifice of Cain
192 Liberty Day—1918

MARCUS
193 A Bogus Note

J. N. DING
194 The 142nd Day of The Armistice

BOARDMAN ROBINSON

195 Captains of Industry
LOUIS FANCHER
196 "THE WORLD MUST BE MADE SAFE FOR DEMOCRACY"

ANONYMOUS
197 TEUFEL HUNDER—German Nickname for the U. S. Marines

HARRY S. BRESSLER
198 HELP UNC!E SAM STAMP OUT THE KAISER

SERGEANT HARRY E. CLARK
199 JOIN THE TANKS

M. WADDELL
Nos. 186-200 from the Collection of the New York Public Library
All from the Collection of the New York Public Library

C. LEROY BALDRIDGE
Born, Alton, New York, 1889. Pupil of Frank Holme. Illustrated,
I Was There, Turn to the East. Three hundred sketches made in West
Africa in Samuel Insull Collection.

201 FOR SOME OF US THE WAR WILL NEVER BE OVER—1918
This poster first appeared in The Stars and Stripes, the official newspaper of
the A. E. F.

Lent by the Artist

ABIAN A. WALLGREN
202 HELPFUL HINTS
From The Stars and Stripes
Collection: C. Leroy Baldridge
JACOB BURCK
Born, New York City, 1907. Studied Cleveland School of Art until 1924. Studied in New York with Albert Sterne and Boardman Robinson. Finding that revolutionary movement gave meaning to art he joined the staff of the Daily Worker in 1930. Art Director of New Masses. Now painting murals expressing the Marxian philosophy through art.

203 MISTER, CAN YOU SPARE A VOTE?
Lent by the Artist

EDMUND DUFFY

204 LOOKING INTO THE BLACK HOLE OF RUIN

205 ELECTION DAY AND CURFEW NIGHT
Lent by the Artist

DANIEL FITZPATRICK
Born in Superior, Wis., 1891. Exhibited at International Show, Stockholm, Sweden; Cleveland Museum; Columbus Museum. Contributes to St. Louis Post Dispatch; Colliers. Works in black and white. Awarded first prize for caricature, Pennsylvania Academy Show.

206 IN THE LAND OF GOETHE, WAGNER AND EINSTEIN

207 FAREWELL TO BABYLON

208 AS SHAW AND I WERE SAYING—

209 COME ON OUT, INFLATION, AND LET'S HAVE A LOOK AT YOU
Lent by the Artist

ISADORE KLEIN

210 COVER FOR NEW MASSES

213 BRYAN UNIVERSITY
Lent by the Artist
ROLLIN KIRBY


214 DON’T TELL ME IT ISN’T WORKING

215 THE ANVIL CHORUS

216 JUST A MINUTE—I’M NOT DEAD—ONLY SICK

_Lent by the Artist_

JOHN T. McCUTCHEON

Born, South Raub, Tippecanoe County, Ind., 1870. On the staff Chicago Tribune since 1903. Correspondent during Spanish and World Wars. Author of Stories of Filipino Warefare; Bird Center Cartoons; In Africa. Member Society Illustrators, 1911.

217 WHAT’S THE NEXT STEP

_Lent by the Artist_

A. REFREGIER

Born, Moscow, Russia, 1905. Contributes to New Masses, Liberata, Monat, Young Pioneer, Labor Defender and pamphlets on Scottsboro and Tom Mooney. Media include oil, tempera, black and white. A member of Yaddo 1932, John Reed Club.

218 JUSTICE

_Lent by the Artist_

CHUZO TOMATZU


219 WINGS OVER CUBA

_Lent by the Artist_
ZIM (EUGENE ZIMMERMAN)

219a The Farm Bureau

Lent by the Artist

CHASE

219b “Home Again” M. A. A. A. -- My!

Lent by the Artist

THE OFFICE-CAT MUST HAVE EATEN IT
By F. Oppen
Collection of Harry Stone Galleries
Illustrated humor is mainly critical. Pure fun such as was drawn by A. B. Frost into which no social or political satire entered is comparatively rare. Most of the major part contains some admixture of covert criticism. Even the Little King of O. Soglow’s is a biting indictment of the job of being a king in these days. If you don’t think so look at the King of Italy. The now famous “Three Little Pigs” of Walt Disney’s points a moral and adorns a tale for it is a re-writing of the Grasshopper and the Ant.

In the realm of the political cartoon, which is the department I best understand, the whole purpose of humor is to make ridiculous and laugh out of court such persons and movements as appear opposed to myself and the paper that employs me. I do not say that such victories are common or that the victim of such an attack automatically withers up under the devastating effect of a political cartoon. Politicians are a hardy lot and can take a tremendous amount of punishment. But I am certain that it does have an undermining effect that is bad for the victim.

In pictorial humor such as, let us say, that of George du Maurier who wrought so deftly in the pages of Punch, you will find a scorching criticism of the vulgarian, the newly rich, the aesthete, the pompous ass and the pretentious intellectual. In France Daumier, Gavarni, Forain held up to ridicule the frauds and windbags of French life. The difference between the school of satire and the school of fun is the difference between wit and humor.

The rarity of the purely comic artist lies in the fact, I suspect, that to make humorous drawings which have no trace of satire implies a mind that is wholly free from resentment—a mind to which the whole crazy pattern of life is nothing to get indignant about.

Yet there are exceptions wherein the artist has the rare gift of complete divorcement from life in his work and is yet conscious of its shocking inequalities. Oliver Herford with his kittens and flowers and fairies has been able to withdraw into a little secluded dell of unworldiness. Yet I know no one capable of more indignation at the absurd spectacle of life than he.

It would seem, therefore, that the best of graphic humor follows the pattern of the best of written humor in that it contains a sardonic note. Cervantes, Charlie Chaplin, Peter Finlay Dunn, Mark Twain, Artemus Ward—all of the firstline comics use humor as a cloak to conceal the underlying and essential seriousness of their messages.

All of which is not as melancholy as it sounds.

Rollin Kirby
A. ALAIN
Born, Mulhouse, France, 1904. Exhibited at International Exhibit at Monza, Italy; Society of Illustrators, New York. Contributes to New Yorker. Represented in Musée Roman-Chateau de la Sarraz, Switzerland.

C. W. ANDERSON

220 GANDHI

221 DOESN'T HE MAKE A MARVELOUS COOLIDGE? SH-H-H! HE IS COOLIDGE!

Lent by the Artist

J. P. ALLEY

BORIS ARTZYBASHEFF
Born in Kharkov, Russia, 1889. Exhibited at Brooklyn Museum; New York Public Library; American Library, Paris; Salon d’Automne, Paris; Leggett Studio Gallery; Ferargil Gallery. Contributes to Life and does much book illustration. Media include oil, watercolor, pen and ink and wood engraving. Represented in many private collections.

222 HAMBONE’S MEDITATIONS
Exhibited through the courtesy of the Bell Syndicate

224 THE BANANA TREE

Lent by the Artist

63
WILLIAM AUERBACH-LEY


225 WILL ROGERS (from *With Rope and Gun* by Ring Lardner)

226 BARE RUTH

Collection of Harlow, McDonald & Company.

PEGGY BACON


227 LADY FROM BOSTON

228 AL FRESCO

Collection of E. Weyhe

229 CASUAL ABLUTIONS

Collection of Downtown Gallery

CHARLES BASKERVILLE

Born Raleigh, N. C., 1896. Exhibited at two one-man shows in New York; Springfield Museum opening show; Brooklyn Museum; in Italy. Represented in Wall Street Club and Rookery Club, New York. Two pictures in Central Museum of Western
Art, Moscow, U.S.S.R. Work includes murals, lacquer screens, illustrations. Member of Players; Artists Guild; American Artists Professional League; North Carolina Professional Association; Illustrator's Society.

231 The Drab Heroine (To illustrate Dorothy Parker's verse below which is reprinted with the permission of Life Publishing Company)

Lent by the Artist

There was a time, as doubtless you're Enabled to recall,
When heroines of literature Were not like this at all.
Their hair was heaped in glinting curls Their forms were wondrous fair,
And when it comes to sex, the girls Admittedly were there.

Today, toward woolen lingerie The lady's tho'ts are turned,
And sex is in its infancy So far as she's concerned.
A kitchen drudge, whom all ignore, She leads a life entrancing
As Cinderella's was, before She took up ballroom dancing.

Abandon hope, and learn to cook, And you will figure in a book.

FRANK BEAVEN

232 It's Just As My Wife Said—I Might As Well Learn a Trade While I'm Out Here.

Exhibited through the courtesy of Life Publishing Co.

GEORGE BELLows


233 Spiritual Potentate

234 Caricature of Bellows, Speicher, and Kroll

Collection of Mrs. Emma Bellows

L. BEMELMANS

Born Meran, Tirol, 1898. Contributes to Life, Judge, Saturday Evening Post, Collier's.

235 Chevalier

Exhibited through the courtesy of Life Publishing Co.

GEORGE BIDDLE


236 Speakeasy

237 Speakeasy

Collection of Frank K. M. Rehn Galleries
ABE BIRNBAUM

238 DACHSHUND

239 DEPARTMENT STORE
Collection of Herman B. Wechsler

240 CHILD PRODIGY
Collection of E. Robinson

LUCILLE BLANCHE

241 MURDER
Lent by the Artist

VLADIMIR BOBRITSKY (V. BOHRIT)

242 HUNTING SCENE

243 COVER FOR VANITY FAIR

244 RACING
Lent by the Artist

CLARE BRIGGS

244a MR. AND MRS.
Exhibited through the courtesy of the Estate of Mr. Briggs

ALEXANDER BROOK

245 PRINTMAKER
Collection of the Downtown Gallery

GENE BYRNEs

246 REGULAR FELLERS
Exhibited through the courtesy of Bell Syndicate

E. SIMMS CAMPBELL
Born in St. Louis, Mo., 1906. Contributes to New Yorker, Esquire, Life, Judge, New York American (series of negro life). Works in black and white, and watercolor. Member of
Cartoonists Club. Awarded Pulitzer Prize in 1927 for work in St. Louis Post-Dispatch. According to himself is best known as a gag-man.

247 Here’s What’s Left of Forbidden Love, Mr. Goldmayer

Exhibited through the courtesy of Life Publishing Co.

PAUL CARRUTH
Born Lake City, Minn., 1892. Exhibited at Modern Cartoon and Caricature Show in Cleveland Museum of Art, 1933. Contributes to Life, Judge, Colliers, Curtis Publications. Works in pen and ink, and wash.

248 Two Dogs

Exhibited through the courtesy of Life Publishing Co.

GLEN COLEMAN

249 Third Avenue

Collection of Downtown Gallery

MIGUEL CAVARRUBIAS

250 MAE WEST AND QUEEN MARIE

251 JIMMIE WALKER AND KING ALPHONSO

Collection of E. Weyhe

PERCY CROSBY
Originator of Skippy cartoons. Awarded silver medal for drawing, Tenth Olympic Exhibition, Los Angeles, 1932. Member of the Society of Illustrators, Saltnagundi Club.

252 SKIPPY

253 SKIPPY

Exhibited through the courtesy of the King Feature Syndicate

WHITNEY DAWSON

254 THE CRIME WAS COMMITTED WITH A BLUNT INSTRUMENT, PROBABLY A SHOVEL.

255 WE JUST GOT 24 NEW CONVERTS.

Could We Have Three More Gallons of Sacramental Wine?

Exhibited through the courtesy of Judge Magazine, Inc.

CHON DAY

256 DO YOU KNOW ANY OLD MAIDS?

Exhibited through the courtesy of Judge Magazine, Inc.

257 JOE, YOU MIGHT GIVE HER A KICK,

To See if She’s Real

Exhibited through the courtesy of Judge Magazine, Inc.
CLARENCE DAY

258 Historic Incident (Lancelot)

259 Historic Incident (Abraham)
Lent by the Artist

ROBERT DAY

260 Hey, Is Frank Up There?

261 You Will Never Take Me Any Place Any More
Lent by the Artist

ABNER DEAN

262 Broadway

263 Jig-Saw Mania

263a Cover for The New Yorker

264 Masks of F. D. Roosevelt, Bill Murray, Alfred Smith, Gov. Ritchie, Newton D. Baker
Lent by the Artist

ADOLF DEHN
Born Waterville, Minn., 1895. Exhibited in shows at Weyhe Gallery, Macbeth Galleries, Fifty Prints of the year, Chicago Century of Progress, American Print Makers. Contributes to Vanity Fair, Americana, New Masses, Querschnitt, Jugend. Media include ink, lithography, gesso. Represented in Metropolitan Museum, New York Public Library; Museums in Brooklyn, Newark, Boston, Minneapolis; Whitney Museum of American Art; Albertina, Vienna; British Museum; Kupperstich Kabinet, Berlin; Weyhe, Macbeth, Downtown, Reinhart Gallerie. Awarded Harmon Foundation Prize for one of the best cartoons of 1929. Affiliated with American Printmakers.

265 Twenty-Six Men and a Girl

266 An Aristocrat
Collection of E. Weyhe
RICHARD DECKER

267 Isn't It Wonderful? I Still Want to Go Home

268 She Keeps on Asking Me for a Speedboat
Lent by the Artist

RENE D'HARONCOURT
Born in Austria. Has lived much of his life in Mexico. Sponsored by Mrs. Dwight Morrow, he came to this country where he illustrated her book, The Painted Pig. Works with the American Federation of Art.

WALT DISNEY
Born Chicago, 1901. Studied for a short time at the Chicago Art Institute. Created motion picture cartoons of Mickey Mouse, Silly Symphonies, Three Little Pigs.

269 Back to Nature

269a Happy Days Are Here Again
Collection of E. Weyhe

ROBERT DICKEY
Born Marshall, Mich., 1861. Creator of Mr. and Mrs. Beans, Budgie and His Friends. Member of Illustrators, the Players.

270 Buster
Exhibited through the courtesy of United Feature Syndicate

WALT DISNEY

271 Mickey Mouse—Pet Shop

272 Three Little Pigs
Exhibited through the courtesy of United Artists

JAMES DONAHEY
Born Westchester, Ohio, 1875. Began as cartoonist 1897, and has been on Cleveland Plain Dealer since 1899. Works in pen and ink. Member American Press Humorists.

273 Boy, This Is Scrumptious!
Lent by the Artist

Art Young and Walt Carmon
By I. Klein
GUY PENE DU BOIS

274 MAN

275 THE MUSIC LOVERS

276 LADIES ONLY
Collection of Kraushaar Gallery

COURTNEY DUNKEL

277 SORRY, SIR, BUT YOU'VE GOT THIS GENTLEMAN'S SEAT
Exhibited through the courtesy of Life Publishing Co.

ALAN DUNN
Born in Belmar, N. J., 1900. Exhibited as a painter in various exhibitions in this country. Contributes to New Yorker and others. Media include watercolors, lithography and oil. Member of New York Watercolor Club, American Watercolor Society and Tiffany Foundation.

278 SHE OUGHT TO HAVE A BABY BUT WE HAVE TO WAIT FOR THE BOARD OF ESTIMATE TO GIVE THE WORD

279 MR. AND MRS. LAIRD; MRS. MALTBY; THE CAROTS, WHOM YOU MAY KNOW; MRS. DRUMMOND; MISS DELANEY, AND MR. DRUMMOND

280 PARDON ME, CAN YOU DIRECT ME TO THE FITZGERALD APARTMENT?
Lent by the Artist

MABEL DWIGHT

281 SIDE SHOW

282 IN THE SUBWAY
Collection of E. Weyhe

WILL DYSON

283 GRANT ME, OH LORD, BUT A LITTLE TEMPTATION, ERE IT IS TOO LATE

284 DOCTOR FREUD: "NAUGHTY, WHO'S BEEN THINKING PURE THOUGHTS AGAIN?"
Collection of Ferargil Galleries
EDWINA
Born Columbus, Ohio. Studied at Art Students League. Contributes to Life, New York Post (Alec, the Great). Illustrated Flush of Wimpole Street.

285 ALEC, THE GREAT
Exhibited through the courtesy of the New York Evening Post

BUD FISHER
While in San Francisco, had an ambition to be an artist and Mutt and Jeff was the result of this ambition.

286 MUTT AND JEFF
Exhibited through the courtesy of Bell Syndicate

CHARLES FORBELL
287 LITTLE-KNOWN OCCUPATIONS — WINDOW DRESSING AT THE UNION LEAGUE CLUB
Exhibited through the courtesy of Judge Magazine, Inc.

FONTAINE FOX
Born in Louisville, Ky. At 20 became staff cartoonist of Louisville Herald. In 1908, while working for the Louisville Times, Toonerville Trolley, The Skipper, Mr. Bang came into existence. In 1920 went to Chicago Evening Post. Now there are 125 large city newspapers featuring Fox cartoons.

288 TOONERVILLE FOLKS — AUNT EPPIE HOGG
289 TOONERVILLE TROLLEY MEETS ALL TRAINS
290 THE TERRIBLE TEMPERED MR. BANGS
Exhibited through the courtesy of the Bell Syndicate
RALPH FULLER

293 Three No Trumps
Exhibited through the courtesy of Judge Magazine, Inc.

RUBE GOLDBERG (Reuben Lucius)
Born San Francisco, Cal., 1883. Contributed to Evening Mail. Member of Society of Illustrators.

294 Boob McNutt
Exhibited through the courtesy of King Features Syndicate

ALINE FRUHAUF

EDWARD GRAHAM

295 Away, Throw Out My Blonde, and I'll Go Home
Exhibited through the courtesy of Judge Magazine, Inc.

WILLIAM GROPPER

291 Walter Pach

292 Henry McBride
Lent by the Artist
Land. Has done 56 drawings of the
U. S. S. R. Awarded MacDonald prize, 1919, for caricature; Collier prize, 1920, for illustration.

296 TRAPEZE
297 TRAPEZE
Lent by the Artist

MILT GROSS
298 DAVE’S DELICATESSEN
299 WHAT TO DO WHEN THE SQUAB COMES
Exhibited through the courtesy of King Features Syndicate

300 THE EMERGENCY CALL
Exhibited through the courtesy of Judge Magazine, Inc.

GEORGE GROSZ
Born in Berlin, 1893. Studied at Dresden Academy of Art, 1909-12. Came to this country in 1932 to teach at the Art Students League. Well known in Germany as a satirical cartoonist. Represented in museums in Berlin, Dresden, Amsterdam, Detroit and New York. Author of many books on art and political propaganda.

301 DRAWING
302 DRAWING
Lent by the Artist

FRANK HANLEY

303 KEEP KISSABLE
Exhibited through the courtesy of Judge Magazine, Inc.

304 SOMEBODY GOT A CONCESSION AND THEY’RE BUSY ALL THE TIME
Lent by the Artist

GEORGE O. (“POP”) HART

305 SOFT STUFF
Collection of Downtown Gallery

THEODORE HAUPT
306 RODEO
307 YATCHING
308 WEDDING
Lent by the Artist

MARJORIE HENDERSON (MARGE)
309 BUT I DON’T WANNA COME TO BED, I’M HAVING SUCH FUN WITH MY STAMP COLLECTION
Lent by the Artist
BILL HOLMAN
Born in Crawfordsville, Ind., 1903. Worked for a number of years on Chicago Tribune. Contributes to Judge, Life, Ballyhoo.

310 HEY! YOU GUYS—WAKE UP!
Exhibited through the courtesy of Judge Magazine, Inc.

ELLISON HOOVER

Lent by the Artist

WILL JOHNSTONE

312 MERGER, MERGER—RAH, RAH, RAH
Exhibited through the courtesy of New York World Telegram

ELVY KALEP
CARICATURES OF FAMOUS AVIATORS
Lent by the Artist

WALT KILLAM

313 SIMPLICITY
Collection of Winslow Ames

314 PICKANINNY WITHYO-YO
Lent by the Artist

ISADORE KLEIN
Mr. Klein’s biography appears in the section on political caricature.

315 BABY
Lent by the Artist
James Thurber, a portrait by James Montgomery Flagg, and self-portraits by Barbara Sbermund and Mabel Dwight

KAJ KLITGAARD
Born in Copenhagen, Denmark, in 1888. Exhibited at Weyhe's Gallery 1928 and 1930. Made map paintings reproduced by W. E. Rudge. Published in 1930, with Doubleday, Doran Co., Seven Months and Seven Days, an account of a tramp steamer's trip around the earth.

316 Illustration for a Book by Eugene O'Neill

REGINALD MARSH

320 C'est La Guerre

JOHN McGAW

317 The Legend of Hadin: Illustration for a Book by Rockwell Kent
Lent by the Artist

H. H. KNERR

318 The Katzenjammer Kids
Exhibited through the courtesy of King Features Syndicate

J. P. McEvoy (with J. Striebel)

YASUO KUNIYOSHI

320a Dancing Couple, Girls
Lent by the Artist

319 Night Police
Collection of the Downtown Gallery

Dixie Dugan
Exhibited through the courtesy of McNaught Syndicate
GEORGE McMANUS

327 Bringin' Up Father

Exhibited through the courtesy of
King Features Syndicate

EUGENE McNERNEY, JR.

Born in Philadelphia, Pa., 1899. Exhibi-
ted at Illustrators' Shows. Contri-
butes to Life, New Yorker, Saturday
Evening Post. Staff artist at various
times to Philadelphia Ledger, Phila-
delphia Record, New York Daily
News. Taught drawing at Pennsyl-
vania Museum.

328 Yeah, I Always Paid $50 a Case
At Brentano's

329 Louie, Didja Ever Try Doin' a
Fisher Body?

Lent by the Artist

DOROTHY McKay

Born in Ferndale, Cal., 1903. Did
secretarial work for ten years while
studying at the California School of
Fine Arts and the Art Students
League. Started drawing cartoons for
Life in 1930.

324 Alone at Last. I've Sent All
The Servants on Fake Errands

325 I'm One of Those Guys Who
Worry Inside

326 Girl in Elevator

Exhibited through the courtesy of Life
Publishing Co.

WALLACE MORGAN

Member of the Society of Illustrators,
Artists Guild. Official artist of the
American Expeditionary Forces dur-
ing the World War. Contributes to
the New Yorker.

330 Let's Lie Back and Pretend We
Are Living in Grandmother's Time

Lent by the Artist

MARY ELIZABETH NOTTING-
HAM

Born in Salisbury, N. C., 1907. Rep-
resented in Macbeth and G. R. D.
Galleries. Media include tempera
emulsions, watercolor, lithography,
oil, drawing. Held Edward McDowell
Traveling Scholarship from Art Stud-
dents League in 1930.

331 IN THE SUBWAY
Lent by the Artist

MARJORIE ORGAN (MRS. ROBERT
HENRI)
Born New York 1886, died 1930.
Pupil of Dan McCarthy and Robert
Henri. Contributed stage caricatures
to New York World. Did Reggie and
The Heavenly Twins, The Haters
Club, Strange What a Difference a
Mere Man Makes in New York
Journal. Member of the Society of
Independent Artists, New York So-
ciety of Women Artists.

332 IN THE LOBBY OF THE MARTHA
WASHINGTON

333 DUTCH PEASANT ROLLING A FLEA
Collection of the estate of Mrs. Robert
Henri

334 FAITHFUL FOLLOWERS
Collection of Mrs. William Glackens

JULES PASCIN
Born in Widdin, Bulgaria, 1885.
Went to Paris in 1905. By 1909 al-
ready famous as illustrator in hum-
orous journals. Has exhibited in
several shows in New York. Died in
1931.

335 HAPPY FAMILY
Collection of E. Weyhe

336 THE BROKEN VASE
Collection of the Downtown Gallery

M. E. NOTTINGHAM
By Herself

SYDNEY J. PERLMAN
Born 1901. Was Editor of Brown
University Magazine, Brown Jug,
1924. Contributes to Life, Univer-
sity. Writes material for Marx
Brothers’ Shows.

337 AVANTE LE FASCISMO!
Exhibited through the courtesy of
Judge Magazine, Inc.

MARY PETTY
Born in New Jersey. Has never
studied. Contributes to New Yorker,
New Yorker album.

338 LOOK, EUNICE,—DO YOU THINK
I CAN GET BY ANOTHER SEASON
WITH THIS HAT?

339 ALL THE TIME I THOUGHT I HAD
something that would keep
Mr. Richardson at Bay

340 ONCE THERE WAS A TIME, MY
DEAR, WHEN WE HAD SOMETHING
THAT COULD MAKE EACH OTHER
LAUGH

Lent by the Artist
ESTHER PRESSOIR

344 POLO
345 CIRCUS HORSES
346 SURREALISTIC PIGS
      Lent by the Artist

GARRETT PRICE

348 RED FLAG
349 NO MICKEY MOUSE
350 Cecil De Mille Puts Out the Cat
      Exhibited through the courtesy of Judge Magazine, Inc.

ROBERT RIPLEY
352 BELIEVE IT OR NOT
      Exhibited through the courtesy of King Features Syndicate

BOARDMAN ROBINSON
Born in Nova Scotia of seafaring people. Has been art director of Vogue, then worked on several daily newspapers. Best known for war cartoons and war mural painting. Won Gold Medal of Architectural League in 1930. Now member of Faculty of Broadmoor Art Academy in Colorada Springs.

353 PORTRAIT OF BERTRAND RUSSELL
      Collection of E. Weyhe Gallery

C. D. RUSSELL
Born, Buffalo, N. Y., 1896. Attended Chicago Art Institute and Art Students League. “Since returning from France with the Marines in 1919 have done commerical posters and comics for advertisers, including radio cartoons for N. Y. Evening Mail, and sports cartoons for N. Y. Evening Post. Humorous and allegedly humorous cartoons for American Sketch, Life, Judge, Saturday Evening Post, College Humor, American Legion Monthly. Pete born in Judge in 1929
and is now syndicated along with Pete's Pup through King Features. Ambition—to be a successful Shop-lifter in a Liquor Warehouse. Married, one daughter, six and one-half months old. Hobby, raising Pedigreed Collies (there are twenty of them yapping now). Also trap shooting—but as yet have found no cook who can do anything with a dead clay pigeon. Am in favor of repeal of everything and enforcement of nothing."

—Autobiographical data

354 YEH, BUT YOU BOZOS GOTTA ADMIT Y'GET SOMETHIN' OUTA A JOINT LIKE YALE OR HARVARD THEM STATE COLLEGES CAN'T GIVE YA

Exhibited through the courtesy of Judge Magazine, Inc.

TONY SARG (ANTHONY FREDERICK)


MARIONETTES (From Alice in Wonderland)

355 THE WALRUS
356 THE CARPENTER
357 THE MOCK-TURTLE

Lent by the Artist

THEODOR SEUSS GEISEL (DR. SEUSS)


358 ORIGIN OF SKIING

Exhibited through the courtesy of Life Publishing Co.

359 BLOW!

Exhibited through the courtesy of Judge Magazine, Inc.

J. R. SHAVER

360 THE APRIL FOOL

Lent by the Artist
JOHN SLOAN  

BARBARA SHERMUND  

361 He's Very Aristocratic on One Side

362 Oh Yes.—We're All a Little Bit Insane  
*Lent by the Artist*

363 We Do Our Art

364 Window Cleaners

365 Pessimist

366 Suffrage Speaker  
*Lent by the Artist*

O. (OTTO) SOGLOW  
Born New York, 1900. Studied at Art Students League, while working as an errand boy, shipping clerk and packer. Contributes to Life, Judge, College Humor, New Yorker, New York World Telegram and New York American. Has illustrated a number of books including one of his own, *The Little King*. Member of the Dutch Treat Club and the Society of Illustrators.
Dorothy McKay, who is second from the left, was drawn by her husband, Donald McKay; the other three drawings are self-caricatures by Theodore G. Haupt, Esther Pressoir and John Chase

367 By Gad, Throckmorton, You'll Answer For This

368 Aren't You Ready Yet, Bertha?
   Exhibited through the courtesy of Judge Magazine, Inc.

369 The Little King—Living Statues

369a The Little King—Compact

370 Would You Mind Brushing Down Your Hair?
   Lent by the Artist

KEMP STARRETT

371 I'll Send For My Tools

371a "Redskin, Can You Tell Me of This Is The Grand Central Station?"
   Lent by the Artist

WILLIAM STEIG

372 Grade A

373 Platonic Love

374 Man and Woman
   Lent by the Artist

HARRY STERNBERG

375 Principle Number 2.

376 Burlesque
   Collection of E. Weyhe

THOMAS SULLIVANT
   Born in Ohio, but spent his early life in Germany. Did not consider drawing seriously until his thirty-second year. Of the animals he drew, he favored the hippopotamus most. Contributed to Life Magazine.
377 Noah: Ouch! O-O-Uch! That's the Second Time I've Sat on One of Those Infernal Porcupines

378 The Original Jitney
Collection of F. D. Casey

H. M. Talburt
Born Toledo, Ohio, 1895. Contributed to Scripps-Howard newspapers, Colliers, Country Home. Media are pen and ink, and crayon. Won Pulitzer Prize, 1932.

379 The Last Man's Club
Lent by the Artist

James Thurber

380 Destinations

381 Father Would Be Much Happier If You Wouldn't

382 The Waterhole

383 The Last Flower

384 Man and Dog

385 Why Don't You Get Dressed and Then Go To Pieces Like A Man?

385a Platonic Love
Lent by the Artist

Leon Underwood

386 The Frog
Collection of E. Weyhe

Albert Viale

387 Artist With Picture

388 Cannibal

389 And So To Bed

390 Roosevelt
Lent by the Artist

Paul Webb
"First saw light of day at Towanda, Penn., 1902. Fell from the story window to hard pavement below on the following Tuesday. Caught a severe head-cold while en route and never have been able to get rid of it. Fought with Grant at Richmond. Rode with Roosevelt's Texas Rangers. The following three years at third base with the old Philadelphia Athletics. Entered public school just before the Epiphany. Each year won 'Most Likely Not To Succeed' vote cast by fellow students. Finally accepted nomination and left to study art. Enrolled at Industrial Art School, Philadelphia. Won 'Most Surely Likely Not To Succeed' vote by fellow students. Changed to the Academy of Fine Arts, Phila. Learned to play a fairly good game of rummy while there under Whistler. Nice fellow, Whistler, regardless of what they say about him. Toured with Edwin Booth after leaving the Academy and from Booth to Panama to
help dig the great Canal. After that a friend set me up in the cartoon business in which predicament I find myself today."

—autobiographical data

GLUYAS WILLIAMS

396 SUBURBAN HEIGHTS
Exhibited through the courtesy of Bell Syndicate

DENYS WORTMAN
DENYS WORTMAN, continued

397 I NEVER PAY ANY ATTENTION TO THESE THEORIES ON INFLATION, DEFLATION, BARTER AND SO ON. I ALWAYS SAY, PUT YOUR MONEY IN A GOOD SAFE INVESTMENT AT 7% AND YOU’LL BE ALL RIGHT

GEORGE DE ZAYAS

Born, Mexico City, Mexico, 1895. Pupil of Jean Paul Laurens. Contributes to Colliers. Illustrated Strange Bedfellows, and How To Get Rid Of A Woman.

399 PLASTER CAST OF THE KINGFISH MEDAL

400 KINGFISH MEDAL (LARGE)

400a KINGFISH MEDAL (SMALL)

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398 MOPEY DICK AND THE DUKE

Exhibited through the courtesy of the New York World Telegram.

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*The ballets created by M. Balanchine for the Ballets Russes include: "The Nightingale" (with decors by Matisse), "Cat" (Gabo-Pevsner), "The Gods Go A-Begging" (Bakst: Juan Gris), "Bail" (Chirico), and "Prodigal Son" (Rouault). For the Monte Carlo Ballet Russe he created two ballets that will be presented in New York: "Cotillon" (with decors by Berard), and "Concurrence" (Derain).

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