Thomas Nast Political Cartoonist

Thomas Nast, Political Cartoonist-John Chalmers Vinson 2014 Included in this book are more than 150 examples of Nast's work which, together with the author's commentary, recreate the life and pattern of artistic development of the man who made the political cartoon a respected and powerful journalistic form.

Thomas Nast-Fiona Deans Halloran 2013-01-01 "Thomas Nast (1840-1902), the founding father of American political cartooning, is perhaps best known for his cartoons portraying political parties as the Democratic donkey and the Republican elephant. Nast's legacy also includes a trove of other political cartoons, his successful attack on the machine politics of Tammany Hall in 1871, and his wildly popular illustrations of Santa Claus for Harper's Weekly magazine. In this thoroughgoing and lively biography, Fiona Deans Halloran interprets his work, explores his motivations and ideals, and illuminates the lasting legacy of Nast's work on American political culture"--

The World Of Thomas Nast-Lewis Frugoli 2021-07-20 Known as the father of political cartoons, no other artist wielded more power in influencing public opinion of the American political scene than Thomas Nast during the 19th century. Thomas Nast defined American political cartoons in the decades following the Civil War. His illustrations popularized icons such as the Republican elephant, the Democratic donkey, and even the modern image of Santa Claus. In the mid-nineteenth century, America was a land full of newly arrived immigrants coming to New York City to work and live. Many did not know how to read or write English. Political cartoons were a very big and powerful way to reach out to people and express ideas and beliefs about the government and the way of the world. Thomas Nast became a voice of justice through his political cartoons. He became famous for his depictions of the Civil War, his political party illustrations, and even helped develop the now-popular image of jolly old Saint Nick. But his biggest battle came in his own hometown, where he decided to go up against William "Boss" Tweed and his Tammany Hall collaborators—notoriously crooked leaders of New York City, bribing and laundering money into their own overstuffed pockets. Though they tried, Nast was never intimidated by threats and he never backed down, even when his life was threatened. Through his political cartoons, he made a difference, and it helped bring the Tweed Ring to justice. Thomas Nast: Political Cartoonist illustrates the power of art and conviction and the journey of this American icon.

Doomed by Cartoon-John Adler 2008-08-01 This volume is a collection of political cartoons by Thomas Nast that brought Boss Tweed to justice. The legendary Boss Tweed effectively controlled New York City from after the Civil War until his downfall in November 1871. A huge man, he and his Ring of Thieves appeared to be invincible as they stole an estimated $2 billion in today's dollars. In addition to the New York City and state governments, the Tweed Ring controlled the press except for Harper's Weekly. Short and slight Thomas Nast was the most dominant American political cartoonist of all time; using his pen as his sling in Harper's Weekly, he attacked Tweed almost single-handedly, before The New-York Times joined the battle in 1870. The author focuses on the circumstances and events as Thomas Nast visualized them in his 160-plus cartoons, almost like a serialized but intermittent comic book covering 1866 through 1878.

Revealing Portrait Of Thomas Nast-Granville McGugin 2021-07-17 Known as the father of political cartoons, no other artist wielded more power in influencing public opinion of the American political scene than Thomas Nast during the 19th century. Thomas Nast defined American political cartoons in the decades following the Civil War. His illustrations popularized icons such as the Republican elephant, the Democratic donkey, and even the modern image of Santa Claus. In the mid-nineteenth century, America was a land full of newly arrived immigrants coming to New York City to work and live. Many did not know how to read or write English. Political cartoons were a very big and powerful way to reach out to people and express ideas and beliefs about the government and the way of the world. Thomas Nast became a voice of justice through his political cartoons. He became famous for his depictions of the Civil War, his political party illustrations, and even helped develop
the now-popular image of jolly old Saint Nick. But his biggest battle came in his own hometown, where he decided to go up against William "Boss" Tweed and his Tammany Hall collaborators—notoriously crooked leaders of New York City, bribing and laundering money into their own overstuffed pockets. Though they tried, Nast was never intimidated by threats and he never backed down, even when his life was threatened. Through his political cartoons, he made a difference, and it helped bring the Tweed Ring to justice. Thomas Nast: Political Cartoonist illustrates the power of art and conviction and the journey of this American icon.

Thomas Nast: Political Cartoonist illustrates the power of art and conviction and the journey of this American icon.

Thomas Nast-Lynda Pflueger 2000 Traces the life of the German immigrant whos artistic talent helped him become a popular and influential political cartoonist.

The Influential Art Of Thomas Nast-Jeanene Readenour 2021-07-17 Known as the father of political cartoons, no other artist wielded more power in influencing public opinion of the American political scene than Thomas Nast during the 19th century. Thomas Nast defined American political cartoons in the decades following the Civil War. His illustrations popularized icons such as the Republican elephant, the Democratic donkey, and even the modern image of Santa Claus. In the mid-nineteenth century, America was a land full of newly arrived immigrants coming to New York City to work and live. Many did not know how to read or write English. Political cartoons were a very big and powerful way to reach out to people and express ideas and beliefs about the government and the way of the world. Thomas Nast became a voice of justice through his political cartoons. He became famous for his depictions of the Civil War, his political party illustrations, and even helped develop the now-popular image of jolly old Saint Nick. But his biggest battle came in his own hometown, where he decided to go up against William "Boss" Tweed and his Tammany Hall collaborators—notoriously crooked leaders of New York City, bribing and laundering money into their own overstuffed pockets. Though they tried, Nast was never intimidated by threats and he never backed down, even when his life was threatened. Through his political cartoons, he made a difference, and it helped bring the Tweed Ring to justice. Thomas Nast: Political Cartoonist illustrates the power of art and conviction and the journey of this American icon.

Th. Nast : His Period and His Pictures, by Albert Bigelow Paine and Thomas Nast-Albert Bigelow Paine 2016-08-10 Thomas Nast (September 27, 1840 - December 7, 1902) was a German-born American caricaturist and editorial cartoonist considered to be the "Father of the American Cartoon."He was the scourge of Democratic Representative "Boss" Tweed and the Tammany Hall Democratic party political machine. Among his notable works were the creation of the modern version of Santa Claus (based on the traditional German figures of Sankt Nikolaus and Weihnachtsmann) and the political symbol of the elephant for the Republican Party (GOP). Contrary to popular belief, Nast did not create Uncle Sam (the male personification of the American people), Columbia (the female personification of American values), or the Democratic donkey, though he did popularize these symbols through his artwork. Nast was associated with the magazine Harper's Weekly from 1859 to 1860 and from 1862 until 1886. Albert Boime argues that: As a political cartoonist, Thomas Nast wielded more influence than any other artist of the 19th century. He not only enthralled a vast audience with boldness and wit, but swayed it time and again to his personal position on the strength of his visual imagination. Both Lincoln and Grant acknowledged his effectiveness in their behalf, and as a crusading civil reformer he helped destroy the corrupt Tweed Ring that swindled New York City of millions of dollars. Indeed, his impact on American public life was formidable enough to profoundly affect the outcome of every presidential election during the period 1864 to 1884. Albert Bigelow Paine (July 10, 1861 - April 9, 1937) was an American author and biographer best known for his work with Mark Twain. Paine was a member of the Pulitzer Prize Committee and wrote in several genres, including fiction, humor, and verse. Biography Paine's house in Xenia. Paine was born in New Bedford, Massachusetts and was moved to Bentonsport, Iowa when one year old. From early childhood until early adulthood, Paine lived in the village of Xenia in southern Illinois; here he received his schooling. His home in Xenia is still standing. At the age of twenty, he moved to St. Louis, where he trained as a photographer, and
became a dealer in photographic supplies in Fort Scott, Kansas. Paine sold out in 1895 to become a full-time writer, moving to New York. He spent most of his life in Europe, including France where he wrote two books about Joan of Arc. This work was so well received in France that he was awarded the title of Chevalier in the Legion d'honneur by the French government. The Art and Politics of Thomas Nast-Morton Keller 1968 Reproduces and comments on the works of the nineteenth-century political cartoonist who best expressed political issues and the need for reform.

Thomas Nast in History-Jay G. Williams 2013 This book presents the works of Thomas Nast and provides a reassessment of Hast as an image-maker who had great impact on the political life in the United States. Thomas Nast: Cartoons and Illustrations-Thomas Nast 1974 117 of Nast's most popular and most important political cartoons with explanations of the cartoon's social background, figures who are parodied and praised, and Nast's stand on the issues.

Thomas Nast America's Greatest Political Cartoonist-Jay G. Williams 2014-10-30 Th. Nast, His Period and His Pictures-Albert Bigelow Paine 1904 Thomas Nast was a political cartoonist whose pencil was mightier than any sword. His work was so popular that it helped shape much of the political policy of the 1860s and 1870s. This biography, originally published in 1904, serves up his life as well as the times in which he practiced his art.

Thomas Nast (1840-1902)-Mary Letitia Lake 1959
The Tiger's Tail-Nancy Veglahn 1964

Thomas Nast, His Period and His Pictures-Albert Bigelow Paine 1997 Details the life of the nineteenth century political cartoonist who popularized the Republican elephant, the Democratic donkey, and the current image of Santa Claus.

Inside-William M 1825-1883 Baker 2015-09-09 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

The Art of Ill Will-Donald Dewey 2008-10-01 A comprehensive history of American political cartooning integrates more than two hundred illustrations with informative analysis to chronicle the evolution of the cartoon as humor, political expression, and art form from the colonial period to the present day, capturing the work of Benjamin Franklin, Thomas Nast, Joseph Keppler, Theodore Geisel, James Montgomery Flagg, Gary Trudeau, Jules Feiffer, and many more.

Thomas Nast-David Shirley 1998 Describes the life of the young German immigrant who became a noted illustrator of magazines and a political cartoonist.

Prizewinning Political Cartoons-Dean P. Turnbloom 2012-03-01 Worldwide and national events generated a fountain of political commentary in 2010 from editorial cartoonists in North America. This fascinating collection features the winners and finalists for ten major editorial cartooning awards for that year. The Pulitzer, Fischetti, National Headliner, Berryman, and many more awards contests are included here, with information about those organizations, biographies and photos of the winning cartoonists, and a sampling of their outstanding cartoons.

Dotty Dimple-Sophie May 2016-05-01 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will
Thomas Nast, Political Cartoonist-John Chalmers Vinson 2014-04-01 If it is true that the pen is mightier than the sword and that one picture is worth a thousand words, Thomas Nast must certainly rank as one of the most influential personalities in nineteenth-century American history. His pen, dipped in satire, aroused an apathetic, disinterested, and uninformed public to indignation and action more than once. The most notable Nast campaign, and probably the one best recorded today, was directed against New York City’s Tammany Hall and its boss, William Marcy Tweed. Boss Tweed and his ring so feared the power of Nast and his drawings that they once offered him a bribe of $500,000. Six presidents of the United States received and gratefully accepted Nast's support during their candidacies and administrations. Two of these, Abraham Lincoln and Ulysses Grant, credited Nast with more than mere support. During the Civil War, Lincoln called Nast his “best recruiting sergeant,” and after the war Grant, then a general, wrote that Nast had done as “much as any one man to preserve the Union and bring the war to an end.” Throughout his career the cartoonist remained an ardent champion of Grant who, after his election in 1868, attributed his
victory to “the sword of Sheridan and the pencil of Thomas Nast.” Nast's work is still familiar today. It was Nast who popularized the modern concepts of Santa Claus and Uncle Sam and who created such symbols as the Democratic donkey, the Republican elephant, and the Tammany tiger. With more than 150 examples of Nast's work, Thomas Nast: Political Cartoonist recreates the life and pattern of artistic development of the man who made the political cartoon a respected and powerful journalistic form.

Nativism, Corruption, and Opportunism-Therese O'Brien 2014
American Political Cartoons-Stephen Hess 2011 From Benjamin Franklin's drawing of the first American political cartoon in 1754 to contemporary cartoonists' blistering attacks on George W. Bush and initial love-affair with Barack Obama, editorial cartoons have been a part of American journalism and politics. American Political Cartoons chronicles the nation's highs and lows in an extensive collection of cartoons that span the entire history of American political cartooning. "Good cartoons hit you primitively and emotionally," said cartoonist Doug Marlette. "A cartoon is a frontal attack, a slam dunk, a cluster bomb." Most cartoonists pride themselves on attacking honestly, if ruthlessly. American Political Cartoons recounts many direct hits, recalling the discomfort of the cartoons' targets—and the delight of their readers. "This is it. On these pages are the drawings and the points that truly make our politics, government, and democracy the enjoyable mess it is Nobody could have assembled and explained it all better and more completely than Stephen Hess and Sandy Northrop. Give yourselves a break. This IS it!" JIM LEHRER, PBS NewsHour

Them Damned Pictures-Roger A. Fischer 1996 In late nineteenth-century America, political cartoonists Thomas Nast, Joseph Keppler, Bernhard Gillam and Grant Hamilton enjoyed a stature as political powerbrokers barely imaginable in today's world of instant information and electronic reality. Their drawings in Harper's Weekly, the dime humor magazines Puck and the Judge, and elsewhere were often in their own right major political events. In a world of bare-knuckles partisan journalism, such power often corrupted, and creative genius was rarely restrained by ethics. Interpretations gave way to sheer invention, transforming public servants into ogres more by physiognomy than by fact. Blacks, Indians, the Irish, Jews, Mormons, and Roman Catholics were reduced to a few stereotypical characteristics that would make a modern-day bigot blush. In this pungent climate, and with well over 100 cartoons as living proof, Roger Fischer - in a series of lively episodes - weaves the cartoon genre in to the larger fabric of politics and thought the Guilded Age, and beyond.

Rebuilding the Nation-Catherine Mcgrew Jaime 2016-05-19 During the first twelve years after the Civil War the United States was involved in its "Reconstruction" efforts. Out of that era came three amendments to the U.S. Constitution, a Freedmen's Bureau that came and went, and a variety of Civil Rights bills. This project started as a look at many of the important documents from the Reconstruction Era (a 200+ page book, Rebuilding the Nation: Reconstruction Era Documents and Cartoons which should be available soon. In the meantime, this portion of it soon took on a life of its own - focusing on dozens of illustrations, primarily political cartoons, many of them from Thomas Nast's work during this era. Thomas Nast, "Father of the American Cartoon," was especially well known for his political cartoons during this era and beyond. A note of warning about Nast's cartoons - they can be a bit "in your face." It is important to keep in mind the time period that he drew these in, and the messages he was trying to convey. Some of his cartoons appear more like racial caricatures, but as a general rule, he was extremely pro-minorities, and used his incredible drawing ability to focus on difficult issues of his day. His political cartoons, like the other drawings that I have chosen to include here, are generally full of complex messages. Please do not dismiss these works too quickly. The cartoons and other illustrations are arranged chronologically. By themselves they make an interesting pictorial look at the Reconstruction Era, or they could be combined with any number of the related documents from that time period.

Deeper Impressions of Thomas Nast and Joseph Keppler-Timothy Dorsch 2020 This paper analyzes political cartoons from Thomas Nast and Joseph Keppler from the late 1860s through the mid-1880s.
It argues that through use of effective symbolism and memorable illustrations, these cartoonists created and popularized caricatures of politicians, laborers, Irish Catholics, African Americans, and women that validated stereotypical views of the late nineteenth century and influenced later historical interpretations of the era. Analyzing the Nast and Keppler cartoons as significant historical resources rather than as interesting illustrations for historical monographs reveals the layers of literacy, social and political thought present in the drawings that the readers of the day would have readily understood. Caricatures deeply grounded in English and German literature as well as the most offensive stereotypes demonstrate the complexity of 19th century American views in a nation emerging from civil war and entering modernity. An analysis of more than a thousand cartoons within the cultural, and literary contexts in which they were produced suggests the need for greater attention to these underutilized data sources. The 19th century political cartoons should be viewed as a shaping factor when studying popular images of people in the late 19th century, their memorable depictions of contentious political and social issues, and their role in the struggle for rights and status in a rapidly changing country. This study uses increased critical analysis of political cartoons which allows them to become a more central source in supporting historical hypotheses.

The Life and Death of Thomas Nast—Thomas Nast St. Hill 1971 To his contemporaries, Thomas Nast was unquestionably America's greatest and most effective political cartoonist, attacking corruption with a brilliant and often vitriolic pen, harrying the bosses, creating the political symbols that still remain the emblems of our two major political parties. His grandson's impression is quite different.

Political Cartoons and Caricatures—Michael Alexander Kahn 2007 One of the great private collections of political cartoons

KAL Draws Criticism—Kevin Kallaugher 2006-01-01 Kevin KAL Kallaugher is the award winning editorial cartoonist for The Economist magazine of London. In this this, his fifth collection of cartoons, KAL points his keen eye and wicked pen at the important events of the new young century. The hotly contested election of 2000, the attacks of September 11, 2001 and the war in Iraq are among the subjects of KAL’s scrutiny. Displaying great draftsmanship, brilliant caricatures and sharp political insight KAL cartoons are journalistic and artistic gems.

Drawn & Quartered—Stephen Hess 1996 This book belongs on the reference shelf of anyone interested in the interplay between cartoons, politics, and public opinion. It provides the reader a historic framework in which to understand the cartoons' meaning and significance.

Against the Grain—Bill Sanders 2018 Editorial cartoonists are an endangered species, and even in their heyday they were rare birds -- at the top ranks of print journalism, only a few hundred such jobs existed worldwide in the 20th century. Yet those who wielded the drawing pen had enormous influence and popularity as they caricatured news events and newsmakers into "ink-drenched bombshells" that often said more than the accompanying news stories. Bill Sanders, working in a liberal tradition that stretches back to Thomas Nast and in more recent times includes Herblock, Oliphant, Feiffer, and Trudeau, began his career in the Eisenhower era and is still drawing in the age of Trump. In Against the Grain, he shares the upbringing and experiences that prepared him to inflict his opinions on the readers of the three major newspapers he worked for, the 100-plus papers he was syndicated in, and now, an internet channel. Sanders's memoir is both personal and political. He reveals his small-town Southern roots, his athletic exploits and military service, his courtship and enduring marriage, and his life-long passion for music. These threads are woven into his main narrative, explaining how a cartoonist works and why: "The cartoon should be a vehicle for opinion and it should be polemical in nature -- otherwise, it is a waste of time." Along the way he shares vignettes about people he encountered and events he witnessed, illustrated here with a few photos and scores of the cartoons he produced to meet daily newspaper deadlines. He notes that while a cartoon is a simple communication, it is based on reading and research, and only then comes the drawing. Finally, there is this: "While there may be -- to varying degrees -- two sides to some issues, don't bother looking for that posture on the following pages."

Fooling Most of the People All of the Time—Paul Szep 2017-07-12 A selection of social commentary cartoons, political cartoons and iconic portraits by two-time Pulitzer Prize winner, Paul Szep
The Fat Boy-Thomas Nast 2011-02-15 McLoughlin Brothers published this children’s book in the 1800’s. Illustrated by famous cartoonist and caricaturist Thomas Nast, best known for his political cartoons and depiction of Santa Claus, the rhyming story is a clever and hilarious ode to one of the supporting characters in Charles Dickens' first novel, The Pickwick Papers. The subject is Joe, servant of Samuel Pickwick's friend Mr Wardle, who owns a farm in Dingley Dell. Joe likes to eat. And sleep. "Poor Joe was too fond of both eating and drinking - Of beef and plum pudding he always was thinking - Till over-indulgence at length made him drop Fast asleep the first moment he came to a stop."
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