

Annotated Bibliography

Primary Sources

Carr, Walter. E-mail interview by the author. Columbia, NY. November 5, 2020.

Walter Carr is one of the earliest black political cartoonists and in this interview, he talks about presenting political matters from the perspective of a black man. Carr believes there needs to be more diversity in the cartoon industry and instead of cartoonists ridiculing race, gender, religion, and politician's personal lives, they should focus more on policies and candidates. This interview discussed the nature of Puck and other cartoons today, and how cartoons have evolved in the past 200 years. The interview helped in understanding political cartoons and their evolution.

Cartoon. *The New York Times International Edition*, April 25, 2019, 16.

This cartoon shows the Israeli prime minister, Benjamin Netanyahu, as a dog with a Star of David dog collar, leading a blind President Donald Trump wearing a skullcap. The cartoon raised a lot of controversy because many Jews as well as non-Jews were offended by the rhetoric of the cartoon. The cartoon depicted images similar to that used by the Nazi during the 1900s. The cartoon was used to analyze the controversies that come with freedom of speech and press.

Dart, Harry Grant. "Why Not Go the Limit?" Cartoon. *Puck*, March 18, 1908.

This cartoon intends to show the "horrors" of women suffrage. The drawing shows women in the "Mrs. P.J. Gilligan" bar comfortably and carelessly smoking and drinking. This cartoon, directed towards men, seeks to show what could happen if women got the right to vote and started taking control of their own lives: smoking and drinking like they don't have other responsibilities. To women, this cartoon broke many stigmas and stereotypes, they found hope and freedom in this cartoon. Why can't women smoke and drink at their own discretion? This cartoon was used to show the influence of political cartoons on society.

De Adder, Michael. "MacLeod's Night Out." Cartoon. *Toronto Star*, July 8, 2019.

The cartoon depicts Canadian politician Lisa MacLeod in a straitjacket. This is especially offensive because MacLeod publicly stated that she suffered from depression and other mental health illnesses. This cartoon was used on the controversy page because many people around the world felt that this cartoon poked fun at mental health, especially during a time where there is rising awareness for mental health.

Ehrhart, Samuel D., and Louis Dalrymple. "Columbia's Easter Bonnet." Cartoon. *Puck*, April 6, 1901.

This cartoon shows a mixture of humor, pop culture, politics, and satire. The depiction of "Columbia," the female personification of America and the relevance to the Easter holiday represents American pop culture. The politics of warships is shown on her hat. The cartoon itself is a satirical humorous representation of America's power hunger and fragility. This cartoon was used to show the clear and hidden messages in political cartoons.

Gillam, Bernhard. "Cleveland the Celibate." Cartoon. *Puck*, April 18, 1884, 117.

This cartoon is one of the pro-Cleveland cartoons published by the *Puck* magazine. The cartoon shows Grover Cleveland ultimately winning the presidency as he works hard on his career and lives a life of celibacy. There are party invitations in the trash can and he turns his back to young beautiful women who have come to him with marriage proposals, money, and etc. This cartoon was used on the elections page as part of analyzing the effects of *Puck* on U.S. elections.

———. "Love's Labor's Lost." Cartoon. *Puck*, May 7, 1884, 160.

This cartoon is a pre-Cleveland cartoon mocking James G. Blaine. It shows Blaine with many tattoos and he is sitting on a stool while Whitelaw Reid, uses a brush labeled "Tribune Excuses" and a "Explanation Pumice Stone," and William W. Phelps uses "Vindication Sand Paper" to try to scrub the tattoos of scandals off of Blaine. There are also other cleaners on the ground labeled "W. Walter Phelps Sophistry Acid, Borax False Arguments, Tribune Cleaning Fluid, Edmundsine, Tribune Editorials." The men are trying to prepare Blaine for the Republican National Convention. This cartoon was used to show the political stances *Puck* took communicated opposition or support for candidates and how these stances influenced readers.

Glackens, Louis M. "He Loves Me." Cartoon. *Puck*, April 17, 1907.

This *Puck* cartoon, "He Loves Me," shows Secretary of Treasury George B. Cortelyou holding a woman labeled "Wall Street." There are petals labeled "Tight Money" and "Easy Money" falling off of a flower with a center that says "In Cortelyou We Trust." Cortelyou has a ring in his hand that says "Treasury Aid." It shows the relationship between Cortelyou and money and riches.

———. "No Limit." Cartoon. *Puck*, September 22, 1909.

This *Puck* cartoon, "No Limit" shows Uncle Sam, William II, the German Emperor, Meiji, the Emperor of Japan, Armand Fallières, President of France, and Edward VII, King of Great Britain playing poker. They are raising bids by battleships referring to a naval arms race between the players. This cartoon reflects the 1909 Naval Crisis but also foreshadows World War I. The cartoon was used on the homepage as a part of the gallery of *Puck* cartoons.

———. "Puck July the Fourth 1903." Cartoon. *Puck*, July 4, 1903.

This *Puck* cartoon shows a common Fourth of July scene. There is a crowd of people wearing old English clothing and they are all gathered around an old man, who resembles Benjamin Franklin, as he fires a cannon to start Fourth of July festivities.

———. "The Republican Hare and the Democratic Tortoise." Cartoon. *Puck*, July 8, 1908.

This *Puck* cartoon, "The Republican Hare and the Democratic Tortoise," compares Democratic nominee, William Jennings Bryan, to the Republican nominee, William Taft. This cartoon depicts Taft as the hare and Bryan as the tortoise based on Aesop's fable of the tortoise and the hare. This cartoon communicates that although Taft had a clear advantage, if he rests or stops his campaign, as the hare did in the story, then Bryan would win the race. However, Taft continued an active campaign and secured his win in the 1908 election. This cartoon shows *Puck* leaning towards Bryan and pushing that narrative, but in the end, Bryan lost.

Graetz, Friedrich. "His Own Destroyer." Cartoon. *Puck*, September 24, 1884, 5.

This cartoon is one of the pro-Cleveland cartoons published by the *Puck* magazine. The cartoon shows that James G. Blaine's previous corrupted politics will result in the destruction of his hopes for presidency. This image specifically shows him being crushed by the weight of the Little Rock and Mulligan Letters scandal and "Guano Statesmanship," a term that refers to Blaine's war record during the War of the Pacific. This cartoon was one of many cartoons that shows *Puck's* influence on elections and was used in our project on the elections page.

K, D. "Puck's Perplexing Position - between Two Evils." Cartoon. *Puck*, October 12, 1881.

This *Puck* cartoon focuses on monopolies and shows that Puck would be an anti-monopolist, but he is not sure if he would like to join the men who promote monopolies or anti-monopolies to extreme levels. This thought process resembles that of many people during the time confused about the economic state of the country and what to support. This cartoon directly represents the opinions of people during the time and *Puck* isn't trying to push a certain agenda with this cartoon.

Keppler, Joseph Ferdinand. "Forbidding the Banns." Cartoon. *Puck*, August 25, 1880.

This cartoon is one of Keppler, *Puck's* founder's most famous cartoons. It was also one of the cartoons that received the most attention during the election of 1880. The cartoon depicts Garfield as a bride marrying Uncle Sam and it pokes fun at Garfield's involvement in the Credit Mobilier scandal. This was used on the elections page to show *Puck* influencing readers' political stances.

———. "A Stir in the Roost, from America." Cartoon. *Puck*, March 18, 1877.

This cartoon is the first published English Puck cartoon by the founder Joseph Keppler. Being one of the first cartoons to use chromolithography, this cartoon received a lot of attention from the public. This cartoon was used on the website with information about the creation of Puck magazine.

———. "The Worship of the Golden Calf." Cartoon. *Puck*, April 21, 1880.

This cartoon shows the Stalwarts, a faction of the Republican Party, dancing around the golden calf who has the face of Republican President Ulysses S. Grant. This cartoon shows the kind of loyalty supporters have for politicians and how this support shifts from respect to worship. This cartoon was used in analyzing the effects of *Puck* on U.S. elections.

Keppler, Udo J. "L'etat, C'est Moi." Cartoon. *Puck*, August 24, 1904.

This *Puck* cartoon created during the 1904 election shows President Theodore Roosevelt dressed up like Louis XIV who was the king of France from 1643 until his death in 1715. Louis XIV is commonly known as a symbol of absolute monarchy, and the cartoon titled "The state, it is I," shows how Roosevelt was an overbearing executive leader and that he often overstepped. The cartoon compares Roosevelt with a known hated political figure and this helps the public develop opinion(s). The cartoon was used on the homepage in the gallery of *Puck* cartoons.

———. "Quoth the Raven, 'Nevermore.'" Cartoon. *Puck*, January 24, 1912.

In the *Puck* cartoon, "Quoth the Raven, 'Nevermore'", cartoonist Udo J. Keppler depicts Roosevelt's opposition against President William Howard Taft for the Republican presidential nomination in 1912 as a scene based off of Edgar Allen Poe's infamous poem "The Raven." The cartoon predicts that Roosevelt will crow—"Nevermore"—at Taft until his campaign dies.

———. "Take Your Choice, Gentlemen." Cartoon. *Puck*, October 12, 1904.

This Puck cartoon created during the 1904 election shows President Theodore Roosevelt stepping on the Constitution while upholding the sword of Militarism and Judge Alton B Parker stepping on the sword of Militarism while upholding the Constitution. The cartoon reminds the general public that they have two options and it is ultimately a choice between a leader who supports the Constitution and a leader who supports Militarism.

"Muhammeds Ansigt." Cartoon. *Jyllands-Posten*, September 30, 2005, 3.

This cartoon includes all 12 cartoons that caused the Jyllands-Posten Muhammad cartoons controversy. The authors of the 12 cartoons remain anonymous but the publisher of the cartoon compilation was criticized for publishing content that is considered offensive to a religion. Islam commands strict aniconism so depictions of the Prophet

Muhammad is forbidden for Muslims. The cartoons were used to understand the controversies that come with political cartoons. In an earlier version of the project, this cartoon was discussed but it was later removed due to its focus on religion, not politics.

Nankivell, Frank. "Goal!" Cartoon. *Puck*, March 4, 1908.

This *Puck* cartoon shows President Roosevelt as a basketball player shooting a ball. The ball is a portrayal of Taft and Roosevelt shoots him into a basket labeled "nomination." This cartoon shows how Roosevelt was the driving force behind Taft's campaign, nomination, and victory in the election of 1908. President Roosevelt persuaded Taft to run for the 1908 election. The cartoon was used on the elections page to show *Puck's* political stances and influences.

Opper, Frederick Burr. "They Can't Fight." Cartoon. *Puck*, January 15, 1896.

This cartoon shows tension between Uncle Sam and John Bull (the British Uncle Sam) over the Venezuela boundary dispute but regardless, the two are tied together by "Financial Ties, Mutual Needs, Property Interests, International Marriages, Trade Interests, Mutual Commercial Benefits, Ties of Kinship, and Social Ties."

Pughe, John S. "She Is Getting Too Feeble to Hold Them." Cartoon. *Puck*, November 18, 1896.

This *Puck* cartoon shows the queen of Spain trying to control two boys labeled "Cuba" and "Philippine Islands." The two boys are trying to run away from the "mother." The cartoon was used on the thesis page along with a group of other *Puck* cartoon magazine covers.

Stack, Steve. "COVID's Happy Hour." Cartoon. *Star Tribune*, December 19, 2020.

This contemporary cartoon published by Star Tribune shows the influence of *Puck* cartoons on generations of political cartoons. The cartoon is in color and shows exaggerations of facial features and concepts within the cartoon. It is important to notice the evolution of cartoons since *Puck* and recognize the changes and continuities: the colors of the cartoons and the topics drawn in the cartoons. This cartoon was used on the influences page to show how *Puck* cartoons had an influence on modern cartoons.

Wales, James Albert. "15--14--13. The Great Presidential Puzzle." Cartoon. *Puck*, March 17, 1880, 32.

This cartoon by famous *Puck* cartoonist James A. Wales is one of the first 1880 election cartoons. It does not include an illustration of James A. Garfield because his nomination was completely unexpected. Garfield would end up becoming president so this cartoon shows that many of the early predictions and jokes were in fact uncalled for and in reality, unjustified. This cartoon was used on the elections page as part of analyzing the election of 1880 and *Puck* cartoons during that election.

Secondary Sources

Dueben, Alex. "Puck Magazine and the Birth of Modern Political Cartooning." Vulture. Last modified September 10, 2014. Accessed December 22, 2020. <https://www.vulture.com/2014/09/puck-magazine-and-the-birth-of-modern-political-cartooning.html>.

In this interview with Richard West, an author of many books regarding political cartooning, Dueben and West talk about the origins of Puck cartoons and the magazine. They talk about the history of political cartooning in general while comparing Puck cartoons to others. They also talk about the influence of Puck cartoons and the significance of them in history. This interview was used as part of gathering information about Puck cartoons.

Ellwood Atfield. "The Importance of Political Cartoons." Ellwood Atfield. Accessed January 1, 2021. <https://www.ellwoodatfield.com/event/the-importance-of-political-cartoons/>.

This article summarizes the importance of political cartoons and what they communicate. Cartoons are a form of communication in which politics, journalism, art, and pop culture are intertwined. Cartoons are a unique form of journalism that are significantly different from the traditional forms of communication used in the standard press. Cartoons provide the artists an opportunity to use their right to freedom of speech and press to express their opinions on many significant issues in the world using art rather than words.

Hammett, Daniel. "Cartoonists Can Be an Important Voice of Dissent: But They Can Also Be Divisive." The Conversation. Last modified October 23, 2018. Accessed December 30, 2020. <https://theconversation.com/cartoonists-can-be-an-important-voice-of-dissent-but-they-can-also-be-divisive-104778>.

The author discusses the extent of freedom of speech that comes with political cartoons. Political cartoons call out all the flaws in a nation's democracy or political system. Many countries like Rwanda have declared the public humiliation or insult of authoritative political figures to be a criminal offense. Gossip panels and/or cartoons would be illegal in such countries. However, in other countries like the US or Britain, citizens have the freedom to write or draw cartoons expressing their views about the nation or its leaders without facing any legal consequences.

Hervik, Peter. *The Danish Muhammad Cartoon Conflict*. Current Themes in Imer Research 13. Malmö, Sweden: Malmö University, Malmö Institute for Studies of Migration, Diversity and Welfare (MIM) Department of International Migration and Ethnic Relations (IMER), 2012.

The author, Peter Hervik, is an anthropologist who takes a look at the Jyllands-Posten Muhammad cartoons controversy and what is communicated by the crisis. Twelve cartoonists stepped up to the challenge of drawing the Islamic Prophet Muhammad knowing Islam's strict aniconism. Hervik suggests that the crisis speaks to the issue of self-censorship. These cartoonists exercised very little self-censorship and through this, they communicated their rejection of limits to the freedom of speech.

Kahn, Michael Alexander, Richard Samuel West, and Bill Watterson. *What Fools These Mortals Be!: The Story of Puck ; America's First and Most Influential Magazine of Color Political Cartoon*. San Diego, CA: IDW, 2014.

This book includes a variety of Puck cartoons and the wisdom behind the cartoons. The book was especially helpful in understanding the nature of the influence of Puck cartoons and the thought process of the various cartoonists.

Lohr, Steve. "New York Times's Global Edition Is Ending Daily Political Cartoons." The New York Times. Last modified June 10, 2019. Accessed January 15, 2021. <https://www.nytimes.com/2019/06/10/business/international-new-york-times-political-cartoons.html>.

This article discusses the reason The New York Times ended its political cartoon column in its international edition. This came after a controversial anti-Semitic cartoon depicting Prime Minister Benjamin Netanyahu and Former President Donald Trump. This cartoon invited protests from people of all religions around the world.