THE USE OF THE CARTOON
TO INTERPRET CHRISTIAN IDEOLOGY

A THESIS PRESENTED FOR THE
DEGREE OF MASTER OF ARTS

by

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THE USE OF THE CARTOON

TO INTERPRET CHRISTIAN IDEOLOGY

A. The Cartoon Defined

As a starting point for the thesis subject under consideration, let us define the term cartoon. To some it signifies one thing, while to others it means something entirely different. As for its original meaning, cartoon has reference to a preliminary drawing prepared by the artist for use in the execution of a mosaic or a mural painting or some other type of art work. It was usually done to the same scale as the finished picture, sometimes in color, and upon a durable paper. As for the present-day meaning of cartoon, one has only to glance at the editorial page of a daily newspaper, or the comic page with its numerous serialized "strips," or the endless chain of popular magazines of a humorous nature, to know its meaning. We might elaborate further. The modern meaning of cartoon embodies the idea of a more or less crudely rendered pen-and-ink sketch, the usual medium, playing upon a humorous or a political or a social idea. The latter, the political and social, will probably characterize more closely the term cartoon in its future development. We would state it thus because of its power to inspire, to enlighten, and to focalize public opinion, as over against the almost purely entertaining quality of the humorous cartoon.
"Cartoon" or Study for the Angel of the Virgin of the Rocks

by

Leonardo da Vinci

(Taken from "Tel" Portfolio Series)
Now a word as to the political cartoon. Universally speaking, its field is the West; locally speaking, permit the term, its largest field is the United States. Every town and hamlet has its political cartoon. The syndicated cartoon, that is, a cartoon purchased by a central agency and sold to various newspapers, has a large circulation. Some dailies have their own staff cartoonist, who draws cartoons embodying the ethical and editorial policy of the paper which employs him.

Inasmuch as the spirit of a political cartoon may shadow the good standing of a newspaper, in its thrusts of ridicule or biting satire, a syndicated cartoon may be censored a bit and in such a manner as to fit into the journalistic policies of the papers to which it is sold. This toning down idea has gathered strength in its historical advent into the more modern era. However, a cartoonist employed for a single paper has, by and large, more freedom in his cartoon preachments.

In consideration of cartoon worth, what are the criteria? Essentially, there are two; they center in the message expounded and its technical rendition. Naturally, the only excuse for the cartoon is as a vehicle for the expression of an idea. That idea must not be garbled or hazy. It must be touched off in terms of clarity and instant popular comprehension. Otherwise, it has no excuse for cluttering up space on the editorial page. However, even though we have just stated the essential clarity of the cartoon message, we shall have to qualify the state-
ment further in the light of two types of political cartoon. There is the type which is so stated pictorially that, outside of a few labels, it is understood immediately. It is simple and direct in its pictorial appeal. Then there is the type of cartoon which is only comprehended after one reads through a series of wire-enclosed quotations streaming from the mouths of its characters, and through a series of labels. The former type of cartoon is considered of higher aesthetic merit.

So much, then, for the message or idea of a cartoon. The second criterion of a cartoon of worth is technical excellency. To exhibit a cartoon from the pen of a country newspaper hack-artist, then to follow it up with a cartoon from America's "father of cartooning," Thomas Nast, is to prove the point. Numerous cartoonists have at least a few ideas equal to those of Nast, but few - very few indeed - have the dramatic power of line to put their ideas across pictorially. So, in considering two essential criteria of a cartoon of merit, we have shown that clarity of message and technical excellency are fundamental.

Then there is the social cartoon, which finds its inspiration in the teeming life of the city all unconscious, as it were, of political and public happenings. The creator of the social cartoon must be a keen observer. He must effect an interplay of wit and ridicule and humor, all in proper balance to hold the attention of a streamlined age.
Symbolism in cartooning cannot be overlooked. It is at once one of the most intriguing phases of the art. What is symbolism? To exhibit a cartoon which pictures Uncle Sam is to answer the question. The upstanding be-whiskered gentleman with tall hat and striped pants has come, through the course of years, to be the symbol of a nation as upstanding and far-sighted as its pictorial symbol. Besides Uncle Sam, there follows a repertoire of symbols especially noteworthy in the realm of the cartoon. There is the silk-hatted gentleman variously labeled "The Interests" or "The Trusts" or "Wall Streets." There is the sensible person titled "Prohibition." There is the round nihilist bomb burning at the fuse. There is the humble individual with side-burns, and labeled "The Common People." There are Labor and Capital, always at the outs. And, finally, there are the Democratic donkey and the G.O.P. elephant.

Thus we glimpse a few of the more common symbols, over-worked though they may be, of the cartooning profession. This paucity of symbols is significant but can hardly be helped. Symbols have a way of so becoming interwoven into the public mind that to disregard them would be disastrous. And so the cartoonist is compelled to use old symbolisms because everybody knows their meaning.

In a treatment of the problem before us we shall make a brief reference to materials and technique. Pencil and pen have been the most common instruments used in the drawing of the cartoon.
Pencil is superior and allows for a closer and more facile rendering of elements, while pen allows for a broader treatment of light and dark values and gives opportunity to exhibit greater variety in style. Some would term it "technique." Materials and technique go hand in hand, technique or style being the natural outgrowth of the use of materials.

B. Historical Backgrounds

In the further treatment of the subject of the cartoon it would be well to draw an historical background, if historical be the proper term. In its contemporary meaning the cartoon is, almost strictly speaking, a contemporary creation. Nevertheless, in a cursory observance of the work of a few of the world's art masters, it would seem that certain phases of their work strongly foreshadow the modern cartoon. And, in the manner of our approach to this historical background, we shall make our entrance through the gateway of the biographical. Men make history, and history, in turn, is made up of men who initially throw the switch which subsequently illuminates a darkened universe with the light of cultural attainment, spiritual enlightenment, and scientific investigation.

In our biographical approach to historical backgrounds for the cartoon, we shall observe six men. They are: Leonardo da Vinci, Albrecht Durer, Honore Daumier, William Blake, Thomas Nast, and David Low. Two of these, Blake
and Durer, we shall hold over into the third division of our manuscript, in-as-much as they prove certain principles with which we would like to deal at that time.

I. Leonardo da Vinci

Born in 1452 in a picturesque castle, the Castle Vinci, situated in the vale of Arno, Leonardo da Vinci was the son of Caterina and Ser Piero Antonio. We know comparatively few facts about him, hence can treat of him only briefly. Vasari, the biographer of the Italian Renaissance Masters, tells us that Leonardo's youthful education was varied and colorful. "In arithmetic he made such rapid progress that he often confounded the master who was teaching him by the perpetual doubts he started, and by the difficulty of the questions he proposed. He also commenced the study of music and resolved to acquire the art of playing the lute, when, by nature of an exalted imagination and full of the most graceful vivacity, he sang to that instrument most divinely, improvising, at the same time, both the verses and the music."

Drawing and modelling were the chief boyhood pursuits of Da Vinci. For that reason, in the year 1470 we see the boy's father taking him to the studio of the Florentine master, Andrea del Verrocchio, where the boy's unmistakable genius was permitted to flower. Beautiful was the relationship, we are told, between master and pupil. So much so that the boy
was allowed to assist with, and bring to completion, some of
the master's paintings. Vasari refers to this in his LIVES,
saying, Leonardo "painted an angel holding some vestments, and
completed that figure in such a manner that that of Leonardo's
was much better than the portion executed by his master, which
caused the latter never to touch colors more, so much was he
displeased to find that a mere child could do more than himself."

Of the early work of Da Vinci there is none extant.
Vasari, however, makes brief mention of a cartoon which
Leonardo did in water colors "representing the Fall, in which
animals and trees are painted with wonderful truth." The car-
toon was in Florence at the time Vasari wrote, though since
that time no one has ever seen it. And so, with others of
Leonardo's earlier works, they have almost entirely disappeared.
One, though unfinished, still remains and reveals the master's
touch. It is the so-called Adoration of the Kings in the
Uffizi Gallery.

Leonardo da Vinci stands out as one of the very great-
est geniuses of all time. He excelled in geometry, architecture,
sculpture, mathematics, engineering, physics, military science,
and painting. Writing to Ludovico Sforza, the Duke of Milan,
to whom as a patron he offered his services, Leonardo brags of
his ability to construct bridges and canals and works of a
military nature. He also mentioned his superiority in painting,
arithmetic, and sculpture. To set our minds at ease, Leonardo
soon came into the Duke's employment.

Two of the greatest paintings of Da Vinci came out of this period, though his time was mostly spent in such phases of construction work as we have already noted. These paintings are: **The Virgin of the Rocks** and **The Last Supper**. The latter is perhaps the most outstanding painting in the world of art from two viewpoints -- that of technical superiority and that of popularity.

We come now, in our search for prototypes of the modern cartoon, to a consideration of another phase of Leonardo's artistic achievements, the caricature. Much of modern cartooning deals with caricature, those exaggerated drawings of people which make us all laugh or shudder at their grotesqueness. In the caricatures of Da Vinci, we have, without doubt, a foreshadowing of the modern caricature. Technically, few moderns can come within calling range of Da Vinci.

We grant that. But in spirit, at least, caricature was much the same with the Florentine as it is today with the newspaper cartoonist. Even the creative spirit of the caricature is much the same. Lomazzo, referring to the motivation behind Da Vinci's caricatures, says: "Leonardo took special delight in drawing likenesses of clumsy and deformed old people, with a smile upon their faces. Aurelio Lovino had a sketch book of the master's, containing about fifty such studies." Another source, interested in Leonardo's caricaturing of a company of laughing peasants,
says: "He did not intend to reproduce it upon canvas; it was simply a drawing, for which he chose certain persons whose faces seemed to him to be the most suitable. When, by the help of friends, he was able to meet with these, he invited them all to supper, and sitting down at the table, he commenced the maddest and most ridiculous stories in the world, so that they almost split themselves with laughing. While doing this, he carefully noted their several peculiarities of mien and gesture, all of which he kept in his memory. When the peasants were gone, he repaired to his studio and made a drawing of them all, so exactly alike that whoever saw it found it just as ludicrous as were his side-splitting stories." Public executions were also within the range of Leonardo's interests. He loved to depict the agony of the sufferer in his death throes, and to catch the slightest modification of changing expressions. In the centuries following the artist's death, artists of all nations and times have found great delight and worth in copying Leonardo's caricatures.

These, I believe, might justly foreshadow the modern cartoon, especially in its caricaturing phase. There is this qualification, however, that whereas Da Vinci's interest in caricature was largely anatomical, that of the modern caricaturist is largely for the purpose of ridicule. Be that as it is, technically and in spirit, at least, Da Vinci suggests the modern cartoon caricature, and some of his powerful drawings
Study of Heads in Caricature

by

Leonardo da Vinci

Taken from a mounted study on file in the

Department of Fine Arts

Ohio State University
of the grotesque might easily be transferred to the modern newspaper and be seen to fit in well.

II. HONORE DAUMIER

"Those of us who recognize in Daumier one of the world's great artists are inclined to shed biographical tears, when we speak or write about him, because he toiled for forty years as a caricaturist. It is sad to read of the contract he made with Charivari for eight cartoons a month, of the four thousand lithographs reproduced in that one periodical, while he was kept in a state, if not of actual captivity, at least of what amounted to servitude by his own specialized success, by the reputation he made at an early age for himself and his editors, by the joint forces of expediency and habit and popular demand."

"Today we rank him with the greatest of the great," says one critic. All this, for the French newspaper caricaturist who, at the time he lived, was never suspected by the art world as being even a dummy competitor of Michelangelo. Honore Daumier was also a painter. Those who know say that if the master had been limited to painting he never would have achieved the phenomenal heights in art which he did achieve. It is a matter of note, however, that the artist did digress only once in his career to paint in the manner of the conventional studio painting. This was between 1850 and 1864 while he was away
from Charivari, the French journalist under whom he had begun his career in cartooning. And so it is the consensus among the higher art critics that "the lithographs of Daumier not only constitute the bulk of his life work but express him more fully and freely than a lifetime entirely devoted to painting would have done."

Like many other famous names, Daumier soon came under the scrutinizing gaze of censorship. They asked him to be somewhat more humane in his treatment of Church, State, and Army. But so far as the aristocracy was concerned, it seems that the artist never penetrated the veil that separated that group from the great middle class. There was something about the aristocracy that bespoke of cold reserve and clever concealment, so difficult to analyze and so far out of the artist's range of experience that he did not see any reason to bother himself about it. On the other hand, the great middle class of teeming life he understood with broad understanding, as well as with a specialized and personal interest.... "Gladly and eagerly he let himself go, rejoicing in the racy spectacle of human life and in the chance to draw a moral or adorn a tale and extract a joke. The graphic pictorial presentation of this insight was greatly encouraged by Daumier's journalistic father, Charivari, without whom we may never have glimpsed the extensive boundaries of his vision, his sympathetic spirit, and his biting satire."
Honore Daumier exhibits a many-sided personality. He was a caricaturist, a mystic, a romantic poet, a patriot, a propagandist, and a technical experimenter. That Daumier had any religious convictions would off-hand be thought of as non-existent. But when we view his Christ Mocked we change our opinion. This powerful lithograph at once reveals a profundity of spiritual insight not always equalled even by the masters of art. In this religious creation we see Christ and his ethic as going beyond the Judgment Hall and the howling mobs of Jewish humanity, and reaching to the farthest bounds of human life. Daumier puts forth the world’s Redeemer and, depicting him not as a quailing malefactor, calls upon humanity to give him a fairer and more just trial. This, then, is Daumier, the French newspaper cartoonist, not as a cheap hack-artist, but as a master fit to sit in company with the great.

Not stopping with one religious artistic triumph, Daumier’s sure lithograph crayon scores another. It is The Good Samaritan. Possibly he, like the Mocked One, sought here to go beyond a mere local incident to a universal truth. We believe he achieved those limits.

Daumier was morally sound. Indecency was never to be found in his cartoons. "Of his four thousand cartoons, there is not one that is unclean, an amazing record for a French humorist."
Now a word as to the artist's manner of working.

He seldom worked directly from nature. In fact, many artists decry such a thing. But this does not say that Daumier was not influenced by a direct appeal from nature herself. He was. But he did not go out with pencil and paper in hand ready to transcribe thoughtlessly to the paper everything which he saw. Instead, he developed his memory, and to such an acute degree that he was never at a loss to know what to put on canvas or paper. By force of sheer observation, without pencil in hand, Daumier saw deeper than most artists who sketch directly from nature. He did not busy himself with a pencil to such an extent that it kept him from actually seeing what was in nature. The result was that he was able to reduce nature to its least common denominator, and that apart from a superabundance of frills whose only purpose for existence in a picture is to show that the artist is covering up his unconfessed ignorance.

In the creation of a picture Daumier has been thought by some to have gone wildly into its execution as a thing completely thought out as of the moment. This is far from the truth. Daumier's real method was to live with an idea over a period of time, gradually shaping it in his mind and ironing out its intellectual as well as its technical defects. When the moment came to transfer his idea to paper, he did it with such point and directness that some mistook it for an instantaneous
creation. Here Mather is worth repeating: "The daemonic energy of Daumier's workmanship — and every purposeful smudge of his crayon is as much mixed with brains as were Sir Joshua's colors." We add to this the testimony of Charles Baudelaire, one of the greatest of French art critics living in the late Romantic period: "We know only two men at Paris who draw as well as M. Delacroix, one in similar, one in contrary manner. One is M. Daumier, the caricaturist; the other is M. Ingres, the great painter, the wily adorer of Raphael." Again, we cannot overemphasize the fact that Daumier's art was as simple and unostentatious as the speech and language of the Bible.

Then, too, his subjects were clear-cut as the law-courts of Paris, the shifting derelicts and parasites of French society, and the Bohemians.

A statement by Claude Roger-Marx qualifies the above high estimation of Daumier: "The most exacting judges who are thoroughly familiar with the finest collections of drawings, who have closely studied Leonardo, Michelangelo, Raphael, Rubens, Rembrandt, Fragonard, would recognize that Daumier, although he only knew all these masters imperfectly, is a man of their class.

With the above brief insight into the man Daumier, we shall end this biographical treatment with a strong statement from the pen of Duncan Phillips: "His disciples are the most
Enfonce Lafayette! Attrappe, Mon Vieux!

by

Honoré Daumier

Taken from a mounted study on file in the

Department of Fine Arts

Ohio State University
distinguished draftsmen, painters, and sculptors of our day."
He is "the very pinnacle of French genius."

III. Thomas Nast

Thomas Nast, the "father of American cartooning," was born at Landau, Germany, September 27, 1840. In this little fortified town near Alsace, young Nast gathered many childish impressions which remained with him through life. His father, he remembered, was a German musician who spoke his convictions without fear of any man. Landau was a town composed half and half of Protestants and Catholics. And so far as religious convictions are concerned, those of the lad Nast were not clear. He did remember once seeing the local priest thrust two small girls out of the church because they had repeated a Protestant prayer. This so embittered young Nast that we may see here the beginning reason for his life-long attacks upon religious bigotry and Catholic ecclesiasticism.

Another impression of Nast's was that of the military character of Landau. Everywhere he looked he saw military barracks and marching soldiers. Once, an army officer remarked to his proud mother that her son would some day be an army general. At a very tender age we see the boy parading behind the barracks imagining himself to be directing an army. Little did he know that in future years he would be brandishing not a sword of sparkling steel but an artist's pen that would cut
with biting satire like a two-edged sword.

Nast's first artistic expression found outlet in modelling. His subjects, naturally enough, were soldiers modelled with beeswax. Their artistic merit must have been pretty good for in later years Nast remembered that the ladies who lived above his family in the barracks often times let down doughnuts to him at the end of a string. The lad felt this to be sufficient reward for work well done. At any rate, the neighbor ladies were much pleased with Nast's beeswax soldiers which he pressed with his chubby hands against the window panes.

At this time, the rumblings of the German revolution could be heard. Friends of Nast's father warned him that it might be easier for him in some land other than Germany if he cared to continue his manner of free speech. Nast, the elder, accepted the suggestion. Before long we find the Nast family in America, living at Greenwich Street and next at William Street near Frankfort. Never without some kind of inspiration for things artistic, the boy Nast acquainted himself with a man next door who made crayon sticks for the art profession. Often times there would be broken, or otherwise imperfect, sticks. These were given to Nast, who forthwith took them to school and amused teacher and pupils alike with his skill at drawing.
Later on Nast was to be found under the instruction of an historical painter of the day, Theodore Kaufmann. The drawing class proved a great stimulus to the young lad who was just now beginning to show some of that quick artistic perception which he manifested in later years.

Later a friend of Nast's, Alfred Fredericks, suggested the Academy of Design to his young friend. A fine drawing from a cast brought him immediate acceptance with the Academy. Not long after his entrance, he exhibited such marked ability that he was sent on up to the life class which was conducted by Mr. Cummings.

Fredericks still kept his eye upon the boy, and finally, when he was engaged in painting a panorama of the Crimean War, he invited Nast to help him.

Another stimulus to Nast's artistic endeavors was the bringing to New York of a collection of paintings, genuine old masters. This display, sponsored by Thomas Bryan, a wealthy art enthusiast of the day, greatly inspired Nast who loved to refer to it in later years.

Leslie's Weekly was a thriving journal of the day. Seeing an opportunity here Nast bundled up a series of his sketches and hurried over to the journal office seeking a job. After a successful trial he was accepted, his first public appearance being a fire picture. The news weeklies of the day knew nothing about photography, hence there was opportunity
for a young man of Nast's artistic calibre to sketch, and to
do it quickly and well.

A laboratory of great practical experience was
Leslie's Weekly. Nast made great strides here in his beloved
art. He was an indefatigable worker, often rising at four
o'clock in the morning and staying with his work far into the
night. But he was now seeking new fields of artistic conquest.
At the invitation of Fredericks, once more Nast followed his
friend and saw his work accepted by Harper's Weekly. Later
he entered upon full time service with America's most outstanding journal. Before this he had also been associated with the
New York Illustrated News.

Nast was now nearing his twentieth year. He was, in
every sense of the word, a fully accepted and dependable newspaper artist. At this time Garibaldi, the liberator of Italy,
was on the march in his native land. Nast was sent there to
depict the facts in pencil. One of his carefully rendered
sketches appeared with the London News.

When the Civil War broke, Nast allied himself with
the unpopular Union cause. His cartoons were strong enough to
sway and mould public opinion. His position was so strong that
we can best show it in the words of the martyred President,
Abraham Lincoln: "Thomas Nast has been our best recruiting
sergeant. His emblematic cartoons have never failed to arouse
enthusiasm and patriotism, and have always seemed to come just
when these articles were getting scarce."

Nast passed successfully through the hectic Civil War days. Though his life was never out of danger, he continued to flash fire from his cartoonist's pen, and in such a manner as to more than compete with shell fire along the War trenches.

When General Grant was asked: "Who is the foremost figure in civil life developed by the Rebellion?" he replied, "I think Thomas Nast. He did as much as any one man to preserve the Union and bring the war to an end." Grant was not alone in this opinion. Northern leaders of the time were loud in sanctioning Grant's statement. Grant, at another time paid tribute to Nast: "Two things elected me, the sword of Sheridan and the pencil of Thomas Nast."

Nast figured prominently in drawing cartoons denouncing the "Boss" Tweed Ring of the corrupt municipal government of New York City. Speaking of the Tweed Ring: "So securely entrenched were the offenders behind cunningly devised laws, fraudulent voting machinery and an army of accomplices, composed of capitalists, railway magnates, office-holders, prize-fighters, loafers, convicted felons, and a subsidized press, that even the most ardent reformers almost despaired of ever bringing them to justice." When Harper's Weekly was being borne down upon by the Ring, Fletcher Harper never wavered.
A Group of Vultures Waiting for the Storm to Blow Over

Let Us Prey

by

Thomas Nast

Taken from Th: Nast, His Period and His Pictures

By Albert Bigelow Paine
Thomas Nast was, above everything else, a moralist. His famous cartoon, "The Chap That Closes Many an Establishment," reveals Nast as the moralist, as well as a political reformer.

Then, too, Nast is the sectarian, though one of his cartoons showed that he alone did not criticize the Catholic Church. In this cartoon he aptly closes in on the Protestant with his logical pen, and shows her baskets filled with tokens bestowed on her by the Tweed Ring.

Of all of Nast's caricatures, perhaps the best known is "The Brains," a damaging picturization of "Boss" Tweed.

In closing this brief review of the man Nast, the words of Paine can not be surpassed: "As for Nast's ability to draw, the pictures speak for themselves. If they are not academic, they are at least the powerful embodiment of an idea and purpose. . . . . It is not always the trained talker, or the fluent penman, or the perfect draftsman who has the most to say. There is a divine heritage which rises above class-drill and curriculum -- a God-given impulse which will seek instinctively and find surely the means to enter and the way to conquer and possess the foreordained kingdom. Such a genius was that of Thomas Nast."

IV. David Low

Now we shall consider a man of our own times, David Low. In the very general development of historical backgrounds,
preceding, we came as far as Mast. He was the best in cartooning in his day. But what of our own times? In our estimation David Low is the answer. He epitomizes all that is best in the field of the cartoon, if one is to select a single star from an international galaxy of cartoonists.

As Fletcher Harper was to Mast, Lord Beaverbrook is to David Low. Beaverbrook is the Hearst of British Journalism, coming originally from Canada. Being owner of the Evening Standard, the Daily Express, and other superimperialist organs, we as Americans are quite amused to see him employing Mr. Low, whose political convictions run directly athwart his own. At any rate, this policy seems to follow the British tradition. According to Quincy Howe: "If the unexpected happens and civilization survives its present crisis, Low will surely end his days as one of the first, and most honored, citizens of the world."

As to Low, the cartoonist, he began in New Zealand, and now seems to be a Londoner by adoption. At any rate, he has in the past done cartoons for The New York Times and The Nation. He is now regularly with the Evening Standard of London.

Mr. Low's chief distinction to date has been the cartooning of "a pictorial history of the world from the depths of the depression to the collapse of the Munich Accord."

According to Howe: "Few Chronicles of recent times..... have
analyzed these events as shrewdly as Low has in pen and ink."

Of Mr. Blimp, a famous mythical creation of Low's, the cartoonist himself has this to say: "He has great faith in 'common sense' which, naturally, he assumes to be the sense of his kind exclusively; I, on the other hand, prefer my sense uncommon. We concur upon the fundamentals, being both in favor of Happiness and Prosperity; it is only in the details that we disagree. In general, the views of Blimp are sentimental, that is to say, variable and at times incompatible, and he inclines to the status quo anti-almost-everything; whereas I am realistic, and do not feel called upon to cramp my ratiocinative style by assuming as an absolute condition precedent that the only way to mend the present is to put a patch on the past."

As to Low's ability, intellectually he is shrewd, as shrewd as any artist of his time. We mentioned that. Technically, however, and as a cartoonist, is he an artist? The answer is yes. The best description of the character of his drawings is that they strike one as "Chinesey" at first glance. Upon closer observance, however, one is awed by the power of perception in each line; the composition of forms; the balance of values; the sheer beauty of black and white.

Critically, Low is more than a newspaper cartoon dummy. He is an artist, and achieves his art by simple treatment of finely understood subject matter.
What, No Chair for Me?

by

David Low

Taken from A Cartoon History of Our

Times, by David Low
C. The Use of the Cartoon to Interpret Christian Ideology

I. The Cartoon as Previously Defined

We have now come, in our treatment of the thesis, to the third major division, namely, the use of the cartoon to interpret Christian ideology. The definition of cartoon has previously been stated. For Clarity's sake, however, we shall re-define it: "As for the present-day meaning of cartoon, one has only to glance at the editorial page of a daily newspaper, or the comic page with its numerous serialized 'strips,' or the endless chain of popular magazines of a humorous nature, to know its meaning. We might elaborate further. The modern meaning of cartoon embodies the idea of a more or less crudely rendered pen-and-ink sketch, the usual medium, playing upon a humorous or a political or a social idea. The latter, the political and social, will probably characterize more closely the term cartoon in its future development."

II. Christian Ideology Defined

As we move into the development of our third major division, it will be necessary also for us to define the concept of Christian ideology. Broadly speaking, Christian ideology is that range of doctrine set forth in the Bible, together with certain more or less widely accepted individual and institutional interpretations.
A1. William Blake and Christian Ideology - The Illustration

Knowing now something of what we mean by the concepts cartoon and Christian ideology, we shall endeavor to move on into a discussion of the use of the cartoon to interpret Christian ideology. We shall continue our historical-biographical approach, begun in the thesis, by a consideration of William Blake, about whom Charles Lamb in 1824 said: "I look upon him as one of the extraordinary persons of the age." We shall view the man in relation to the idea of Christian ideology. No man's work, in all the realm of world art, so embodies the Christian ideology as do the illustrations of Blake.

In 1757 William Blake entered the world, touching at London. Academic training and the schools were little known to him for early he came under the apprenticeship of one James Basire, a man who owned an engraving establishment. Blake's schooling, much of it, was in this sort of relationship for a number of years. He did not feel much inclined to follow in the steps of his father who was, by trade, a hosier, unless it was in his mystical attitude toward life in general. William's father was a devout disciple of Swedenborg, a contemporary religious fanatic.

At this time Blake lived in the Soho district of London. Not permitted by circumstance to enter formal educational training, he taught himself. Fitted by nature with a powerful
memory, it is little wonder that he almost literally devoured Milton, Shakespeare, and the Bible. To see his illustrations proves the point.

Inasmuch as creative writing is so closely tied up with Blake's artistic productions, we must ever and anon allude to it. His outstanding first work along this line is Poetical Sketches. It strongly smacks of the Elizabethan period, and can scarcely be imagined as the work of a peob led of the city of London, who knew little of practical contact with nature. Quite apt are the words of Newton: "Indian fakirs perform their miracles, but no less a miracle was performed by William Blake. In the sordid streets of Soho he gathered a nosegay of lyrics such as had not flowered in a century or more. These verses were written by a boy between his twelfth and twentieth years." As it happened, a group of Blake's friends had these sketches published when he himself could find no one to do so.

Blake married at twenty five. Financial necessity was upon him; literary recognition was beckoning. If publishers would not accept his work, it was within his power to do his own, he himself being an engraver. He began in a quite practical manner, we are told, a manner which had a shade of the mystical. His brother Robert is said to have paid him a nocturnal visit in a dream, and revealed to him a process whereby he could engrave his poems on copper and embellish them with
artistic decoration. According to Gilchrist, _Songs of Innocence_ were the first of his poems to be printed in this manner. Strange as it may seem, but interestingly enough, Blake composed, engraved, and illuminated the _Songs_. He manufactured his own ink, and did his own printing and coloring. Says Newton: "The white paper only did he not make, but he made it immortal."

Blake is the renowned creator of _The Marriage_. Swinburne said of it: "The high-water mark of Blake's intellect." What Gilchrist says of it is also worth quoting: "It is perhaps the most curious and significant, while it is certainly the most daring in conception and gorgeous in illustration of all Blake's work...... The power of these wild utterances is enhanced to the utmost by the rich adornments of design and color in which they are set -- design as imaginative as the text, color which has the lustre of jewels."

We now arrive at a consideration of Blake's _Prophetic Books_. So far as any understanding of them is concerned, critics who attempt to interpret them get into deep water. After all, the fact that they cannot be interpreted probably is an argument in their favor. Their merit lies in the fact of their artistic design and original conception. Blake worked out an original mythology.

A man by the name of Young had published his popular _Nights Thoughts_. When a publisher by the name of Edwards pre-
vailed upon Blake to illustrate the book, Blake complied by creating five hundred and thirty seven designs. Out of this number only forty three were engraved and published.

As one has said, "Blake looked from Nature up to Nature's God, whom he did not hesitate to draw — as a be-whiskered old man in swirling clouds. God created man in his own image, and Blake returned the compliment."

Relating more pertinently to Blake's Christian ideology, is his greatest work, Illustrations of the Book of Job. This series consisted of twenty one water color drawings, and was engraved by Blake's own hand. The pictorial beauty seen in the Illustrations is helped greatly by the use of borders of decoration. Water color was the medium used, and no one could handle it with greater verve and sparkle than Blake.

Blake's religious philosophy is put forth in his There is no Natural Religion. He contended for the Christian belief of the creation of man by the special instantaneous act of God, and sang of the superiority of mind and spirit over matter.

To sum up our treatment of William Blake, we shall again depend upon Newton: "As a painter he stands out in the history of English art, without a forerunner, without a rival, and without a successor. He stopped at nothing; he did not hesitate to paint God, the Creator, Jehovah. He interested
Satan Smiting Job with Sore Boils

by

William Blake

Taken from a mounted study on file in the
Department of Fine Arts
Ohio State University
himself in such subjects as the soul entering the body at
birth, or the soul leaving the body at the moment of dis-
solution. He had the magnificent power of Michelangelo and
the delicate, wistful beauty of the primitive Italian who
takes his name from the angels."

Bl. Albrecht Durer and Christian Ideology - The Woodcut

Albrecht Durer stands today among the world's fore-
most interpreters of Christian ideology. As the son of a
goldsmith, it looked for a time as if he would be content to
stay with that profession. But the world of art soon en-
rolled him on the roster of her friends. As a painter he re-
vealed the narrow but deep religious spirit of Protestantism,
rather than the broad culture of Humanism. Durer believed
that art "should be employed in the service of the Church to
set forth the sufferings of Christ and such like subjects,
and it should also be employed to preserve the features of
men after their death."

Born in 1471 at Nurnberg, one of the most active
and prosperous cities of Germany, Durer could not have entered
a finer environment for an artist and thinker. Nurnberg was
the center of mechanical activity. It boasted of its paper-
mill, the first in Germany, and of the printing press of
Antonius Koburger. Germany's great men lived here, craftsmen
of all kinds, goldsmiths, musicians, and thinkers.
Nurnberg's Durer was a rather cold, emotionless individual. Some have said that he never smiled. Be that as it may, he wrote: "I know the true value of my works and their faults. Would to God that I might see the works and learn the art of the great artists of the generations to come! How often in my dreams have I perceived great works of art and beautiful things which vanished when I awoke, taking with them even the sweet memory which they left with me! Let no one be ashamed to learn, for a great work requires reflection and study."

And so it is interesting to observe the scientific spirit of the times in which Durer lived. In fact, this spirit of questioning, of doubt, of analysis, finally culminated in Germany's, not to say the world's, greatest upheaval, the Reformation. It's leader, Luther, was a close friend of the artist's, and upon hearing of his death in 1528 wrote to the effect that one of the greatest souls of the age had gone.

Durer, from his earliest years, was a worker. As an apprentice to his father he acquired a very good practical education. The artist painted two good likenesses of his father toward the end of his apprenticeship. One writer has said that this was probably to repay the old father who had given so much of himself to his son. After the elder Durer's death Albrecht, the younger, took over the management of the household and the care of his mother. He tells of her constant
prayers for the salvation of the brothers and sisters and himself. After his mother's death, Durer drew a very fine chalk portrait of her.

But the scene changed. Albrecht Durer's desire for travel took him eventually to Venice in 1506. Previous to that he had married Agnes Frey who, says Furst: "bore him no children." His "woodcuts will reveal the fact that he was fond of children..... I do not doubt that he would have given us even more joy and sunshine in his art had he but called a child his own. Instead, we have too often the gloomy reflection of death throughout his work."

Durer's Christian ideology is greatly in evidence in his universally famous woodcuts. As regards their execution, Durer opened up a new epoch in the art of wood engraving. He did not engrave the blocks himself, but like the old masters he left his traced designs to be engraved by professional wood engravers. So far as color is concerned, Durer required none. His arrangement of high-light and shadow was so superior that they themselves were color enough.

But the woodcuts. They were, on the whole, the pictorial representation of Durer's religious beliefs and his conceptions of the Bible narrative. He, along with Daumier and Blake, has a highly individualistic art. And his conception is so striking that he is at once enrolled with the greatest masters who portray the Christian ideology in picture.
Of the whole range of Durer's woodcuts, probably none are more meaningful or attractive than the series centering in *The Revelation of St. John*, or the *Apocalypse*. Says Kurth: "Durer was the first to become permeated with the overwhelming inner meaning and the superhuman power of expression of the post-evangelist, and the first to epitomize the drama of the world's destiny in the revelation of a personal spiritual creed." According to Dvorak Durer promoted "the whole of German art to a higher position within the artistic efforts of the European peoples" through these superb woodcuts.

In *The Revelation of St. John* Durer opens his woodcut series by a picturisation of St. John's biblical statement: "I saw seven golden candlesticks; and in the midst — one like unto the Son of Man, clothed with a garment down to the foot, and girt about the paps with a golden girdle. His head and his hairs were white like wool — and his eyes were as a flame of fire; and his feet like unto fine brass, as if they burned in a furnace; and his voice as the sound of many waters. And he had in his right hand seven stars; and out of his mouth went a sharp two-edged sword; and his countenance was as the sun shineth in his strength. And when I saw him, I fell at his feet as dead. And he laid his right hand upon me, saying unto me, 'Fear not; I am the first and the last; I am he that liveth, and was dead; and, behold, I am alive for evermore, Amen.' Having successfully depicted such a graphic scene, it is little
wonder that Durer raised "the whole of German art to a higher position."

As if his pen had been touched by the divine Spirit, Durer moves on to a powerful representation of the throne of God in heaven. For a time we actually feel that Durer is in the very place of St. John himself who is describing his vision thus: "And immediately I was in the spirit; and, behold, a throne was set in heaven, and one sat on the throne. And he that sat was to look upon like a jasper and a sardine stone; and there was a rainbow round about the throne, in sight like unto an emerald. And round about the throne were four and twenty seats; and upon the seats I saw four and twenty elders sitting, clothed in white raiment; and they had on their heads crowns of gold. And out of the throne proceeded lightnings and thunderings and voices; and there were seven lampes of fire burning before the throne, which are the seven Spirits of God. And before the throne there was a sea of glass like unto crystal -- And I saw in the right hand of him that sat on the throne a book written within and on the backside, sealed with seven seals. And I saw a strong angel proclaiming with a loud voice, Who is worthy to open the book, and to loose the seals thereof? -- And one of the elders saith unto me, Weep not; behold, the Lion of the tribe of Juda, the root of David, hath prevailed to open the book, and to loose the seven seals thereof. And I beheld, and, lo, in the midst of the throne
and of the four beasts, and in the midst of the elders, stood a Lamb as it had been slain, having seven horns and seven eyes, which are the seven Spirits of God sent forth into all the earth. And he came and took the book out of the right hand of him that sat upon the throne. And when he had taken the book, the four beasts and four and twenty elders fell down before the Lamb—and they sang a new song, saying, Thou art worthy to take the book, and to open the seven seals thereof; for thou wast slain, and hast redeemed us to God by thy blood out of every kindred, and tongue, and people, and nation; and hast made us unto our God, kings and priests; and we shall reign on the earth."

Just how Durer gets so much into his woodcuts, particularly the biblical narrative just read, is hard to believe. But he does it, and with such a mastery of design that it is remarkable how unified and understandable the woodcut is. No less, the exact symbolism. Durer is surely a master of Christian symbolism. One can easily recognize the story of the entire Apocalypse in the artist's profound use of symbolism.

And so, Durer goes on to portray the Four Horsemen of the Apocalypse as they thunder along amidst the forboding clouds of St. John's vision. Not content to stop there, the artist etches in wood a picture which no reverent observer can soon forget—"the stars of heaven fell unto the earth, even
as a fig tree casteth her untimely figs, when she is shaken of a mighty wind."

In the fifth apocalyptic scene, Dürer rises to the heights of pictorial art when he portrays the "four angels standing on the four corners of the earth, holding the four winds of the earth, that the wind should not blow on the earth, nor on the sea, nor on any tree."

And so, in rapid-fire sequence we follow through the remainder of the apocalyptic narrative as it is symbolically perceived by Albrecht Dürer. There is the angel standing at the altar of God with the golden censer; the locusts who are like horses prepared for battle; the angel standing upon the sea and upon the earth; the woman clothed with the sun; the great red dragon having seven heads and ten horns, and his tail drawing the third part of the stars of heaven; the war in heaven, where Michael and his angels contend fiercely with the dragon; the beast having seven heads and ten horns; the Lamb standing on the mount Zion; and last of all, the new Jerusalem descending from God out of heaven.

It is little wonder that the Reformer could say of Dürer at his death: "You may count him happy that Christ so enlightened him and took him in good time from stormy scenes, destined to become still stormier, so that he who was worthy of seeing only the best should not be compelled to experience the worst. So may he rest in peace with his fathers. Amen."
The Woman Clothed with the Sun, and the Seven-headed Dragon

by

Albrecht Durer

Taken from Albrecht Durer: Complete Wood-Cuts

By Dr. Willi Kurth
Cl. The Author and Christian Ideology - The Cartoon

We have approached Christian ideology from two viewpoints, William Blake and the illustration, and Albrecht Durer and the woodcut. And now I, the author, claim the right to approach the subject of Christian ideology from the viewpoint of the cartoon. We have already defined the meaning of cartoon and that of Christian ideology.

My approach to Christian ideology by way of the cartoon shall be two-fold, namely, practical and idealistic. Practically, I should like to create a series of cartoons depicting the Christian ideology. To preach this message is my soul-urge. I must begin. And though my worthy predecessors are artists who belong to the category of the great, it is my right to set forth pictorially and in sincerity my interpretation of the Christian ideology by the vehicle of the cartoon. In the ordinarily accepted sense of the term cartoon, I see no difficulty in personally creating such a series. That is practical. The attention of the observer, so far as this cartoon is concerned, would be focused chiefly on the message it contained.

But I have stated that my approach to this cartoon series is two-fold -- practical and idealistic. At the outset, I am not primarily interested in merely creating a series. This I can do. But I am a lover of the eternal principles of great art. Therefore, I cannot stop with the practical though,
in the end, I may not get much beyond that. I must strive toward the idealistic. Idealistically, my aim is not only to create a cartoon, but to create a cartoon that may properly be called a work of art -- a cartoon that has more than just a message, but one that is technically and aesthetically of such a calibre that it shall be appreciated first by virtue of its artistic appeal.

I aspire to preach a message -- a world message -- and what could have more "world" significance than the message of the world's Book? But if I would gain world attention for the message, I must clothe it with something that the world will recognize -- Art -- the great art which the masters knew, and which knows no ethnic nor geographical limitations. Then, so far as the Message is concerned -- and that is my burden -- it shall have at least gotten before its audience, and to be accepted or rejected, whichever the case might be.

So, it must be granted me that this is idealistic. This is the direction in which I aspire. To begin with, I shall launch forth from the practical angle, my own self-right, and leave it with my audience as to whether I am gaining ground toward the idealistic. My human inspirations are Durer and Blake, because of their close adherence to the doctrines of the Bible. Technically both are good, but I would make no attempt to copy, but to be inspired by their technique
and the technique of all the masters, old and new. Finally, as illustrated in this work, the cartoon would constitute the vehicle for my interpretation of Christian ideology.
Idol-Worship

by

James Emerson Russell
The Limitless Christ

by

James Emerson Russell
THE LIMITLESS CHRIST
Foothills and Mountains

by

James Emerson Russell
The Redemptive Message

by

James Emerson Russell
Ecolesi-asis-icism

by

James Emerson Russell
Eagles of Prayer

by

James Emerson Russell
Contemporary Calvary

by

James Emerson Russell
The Giant of Golgotha

by

James Emerson Russell
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