

# CARTOONS:

## WHAT THEY ARE AND WHAT THEY DO



seeks by ludicrous distortion to render its subjects ridiculous, contemptible or execrated. It does evil that good may come. It shoots folly as it flies. It impales frivolity with harmless pleasantry, and scourges public and private immorality naked through the world.

The political cartoon is the highest development of pictorial satire, and has reached its climax in England and America.



addressed, will resent abuse, gratuitous brutality and wanton malignity. The object of attack must be culpable, either personally or in the cause he represents. The atrocious libels upon Lincoln during the rebellion, depicting him as a boor and a tyrant, reacted in his favor and aroused compassion instead of abhorrence, because the people, whose burdens the martyr bore, instinctively recognized their injustice.

Something more than the skill of the draughtsman, or the technic of the artist is requisite, therefore, for the production of the cartoon. The subtle lineaments of character, the features of the soul, should

CARICATURE, while preserving a grotesque resemblance, exaggerates the distinguishing traits, features, qualities, attitudes, costumes and personal characteristics of its victims, either to excite mirth, to inflict injury, to gratify hatred, to assail an adversary, to expose foibles, fads and follies to contempt, or to reform men, manners and morals by holding up vice, perfidy and dishonor to scorn and reprobation.

Caricature may be humorous, causing smiles, or witty, making us laugh, or satirical, bringing the sardonic grin, but it is never wholly benign. It is a weapon whose point is barbed, and, may be, envenomed. Often salutary and the auxiliar of virtue, a teacher a monitor, it deals with the defective) the imperfect, the infirm; disparages excellence, depreciates merit, and



Other nations have had comic moralities and social parodies, but their masterpieces have been thin, feeble and uninteresting compared with the powerful conceptions of those ironical artists to whose works the historian will be indebted for the most graphic impression of the leaders and issues of the nineteenth century.

As a vehicle of detraction, of censure, of discontent, of hostility, the cartoon is specially adapted to the saturnine quality of our blood, which rejoices with savage pugnacity in rough but good-natured battles, in hard blows, and gives and takes punishment with a Stoic smile.

The caricature of the forum to be effective must in the main be equitable.

Public opinion, to which the cartoon is



appear in the distorted, but familiar visage, and the relation of conduct to results must be perceived by the intuitions of genius.

The French Finance Minister was drawn in 1787 as the royal cook, with apron and cap, armed with an immense carving knife, addressing a congregation of poultry, representing the Assembly of Notables. The legend ran in this way — Minister: “Dear people whom I govern, I have assembled you to ascertain with what sauce you would like to be eaten?” The poultry, at once, and vociferously: “But we do not wish to be eaten at all.” The Minister, severely, whetting his knife: “That is no answer to my question” — a cartoon which makes the banishment of Calonne, the decapitation of Louis sixteenth, and the catastrophe of Waterloo intelligible.

In party struggles, and the contests of popular government, the cartoon is often more efficient than the speech, the editorial or the pamphlet, in the final appeal either to the passions or the reason of the constituency. It reaches all sorts and conditions of men. Its effect is both instantaneous and enduring. It remains in the memory when arguments and statistics are forgotten. It appeals to sentiments that are universal in human nature.

It is certain that no orator or writer contributed more to the overthrow of Tweed, and the horde of thieves that sacked and pillaged New York, than Thomas Nast, and it cannot be doubted that in the Campaign of 1872, the same great artist was Grant’s ablest champion and Greeley’s most unrelenting foe.

Perhaps the most merciless and fatal cartoon in our politics, was the representation of Blaine as “The Tattooed Man” in 1884, which reiterated to the eye the terrible aspersions of the enemies of that great leader in a manner that permitted no refutation. No argument can disprove obloquy. There is no reply to an innuendo, a sneer or an epigram; no shield or armor against caricature.

Upon the whole, the mission of the cartoon must be accounted beneficent. It is one phase of the freedom of speech, thought and the press which is the safeguard of liberty. If it sometimes goes too far and transcends propriety, or passes the boundary of decorum, and impartial criticism the remedy is found in the reformation of conduct and the enlightenment of public opinion. Good behavior and high character are an impregnable fortification and tower of defense against injustice.

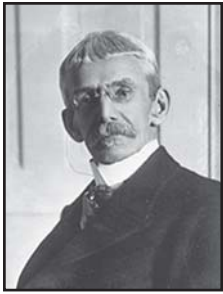
The encroachments of wealth and power are perpetual, and when office becomes too insolent, the wrong of the oppressor and the contumely of the proud intolerable, there is no weapon so potential as the pencil of Nast and Davenport. It supplies the place of conscience to many a pachydermatous sinner. He may be indifferent to God and the devil; regardless of heaven and hell; careless of the sanctions of human law so long as he can escape the penitentiary or the gibbet; but he shrinks from the pillory of the cartoon in which he is a fixed figure to be pointed at by the slow unmoving finger of public scorn.

*John J. Ingalls.*

**John J. Ingalls - Oak Ridge, Aug. 27th, 1897**



## A DISTINGUISHED INTRODUCTION



**John James Ingalls** was born on December 29, 1833, in Middletown, Massachusetts, the son of Elias T. and Eliza Chase Ingalls. Part of his childhood was spent in Haverhill, Mass. He attended local schools and, in 1855, graduated from Williams College in Williamstown, Mass. He returned to Haverhill to read law in the office of John J. Marsh and was admitted to the Essex County Bar in Newbury, Massachusetts, in 1857. He decided to leave Massachusetts for Kansas Territory soon after his admittance to the bar. He helped found the town of Sumner in the new territory in 1858.

**John J. Ingalls** He entered politics soon afterward and held various local offices including police judge, probate judge, and territorial legislator. His interest in territorial politics began with his election to the Wyandotte Constitutional Convention.

His service in the United States Senate began in 1873. His legislative interests included opposition to women's suffrage and support of Negro civil rights. He opposed the tactics of the banking conglomerates and railroads. He viewed speculative practices as being dangerous to the public welfare. He was opposed to the centralization of capital or wealth in the hands of a few. He favored the free coinage of silver because he felt it would benefit the average working man.

His speeches and writings document his sometimes changing beliefs and views very clearly. He was in great demand as a speaker and served as eulogist at the funerals of many members of Congress. He also served as President pro tempore of the Senate.

His home and family were important to him. His relationships with his parents and brother, Francis Ingalls, a minister who served parishes in Olathe and Atchison, were very close. He married Anna Louisa Chesebrough in 1856. She was the descendant of an old New York and New England family. Both she and her husband could trace their lineage back to Puritan forbearers. They were both proud of their heritage and were devoted students of family genealogy. Their family included eleven children, seven of whom lived past childhood.

John J. Ingalls was a very complex, eccentric, capable human being, who was one of the leading public figures of an interesting era in Kansas and national history. He was a well known Senator and he found his work in Washington so stimulating that he admitted missing political life after leaving office in 1891.

His health deteriorated after that and he spent time traveling through the southwestern United States in an effort to improve it. His physical deterioration continued, however, and he died on August 16, 1900, in Las Vegas, New Mexico. His funeral and burial in Atchison's Mt. Vernon Cemetery attracted wide spread newspaper coverage. The eulogies and character assessments at the time his death described John James Ingalls as one of Kansas' most capable, though controversial, public servants.

*From the Kansas State Historical Society Website*