



*Art Young cartoons from the collection of
Anthony J. Mourek*

*Loyola University Chicago
Donovan Reading Room, Cudahy Library
August 15, 2016 – March 31, 2017*

Art Young (1866-1943)

Arthur Henry Young, better known as Art Young, was an American political cartoonist and artist. He was born in 1866 near Orangeville, Illinois, but his family moved to Monroe, Wisconsin shortly afterwards. Young moved to Chicago in 1884, where he studied at the Academy of Design and worked for the *Daily Mail* and *Daily News*. He began working for the *Chicago Inter-Ocean* in 1892, but left in 1895 to work briefly for the *Denver Times* before moving to New York. Some of Young's early cartoons reflect the Republican politics of his editors, politics which he largely shared. In New York, however, Young embraced socialist politics and became a frequent contributor to the *The Masses*, the Yiddish satirical magazine *Der Groyser Kundes* ("Big Stick"), and other socialist publications, even becoming a founder of the socialist magazine *Good Morning*. He also contributed regularly to mainstream publications like *Puck*, *Judge*, and *Life*.

Young published a number of books, including several which, inspired by Dante's *Inferno*, featured updated versions of Hell that reflect Young's worldview: *Hell Up to Date* (1892), *Through Hell with Hiprah Hunt* (1901), and *Art Young's Inferno* (1934). Young also had a strong sense of his own importance—he published two autobiographies, *On My Way* (1928) and *Art Young: His Life and Times* (1939), and many of the items presented in this exhibit are available only because he saved the majority of his original drawings.

Young's Political Cartoons

Political cartoons are drawings that attack, defend or comment on individuals or issues of the day. They are drawn from the point of view of the artist, often with significant input from an editor, and are intended to influence a contemporary readership. Good cartoons can communicate their messages with few or no words. Yet outside of their own time and place they are often unintelligible without extensive explanation.

Art Young was a political cartoonist for over half a century and a contemporary of both Thomas Nast (1840-1902) and Herblock (1909-2001). He considered his political cartoons his most significant work, writing in *The Best of Art Young* that his cartoons on politics and government "occupied most of [his] time since boyhood" and "may prove to have been the most worth while, if not my best work." Young noted that the bulk of his political cartoons did not focus on the "trivial turns in current politics," but were rather "generalizations on the one important issue of this era the world over: Plutocracy versus the principles of Socialism." This exhibit primarily highlights Young's cartoons which do comment on specific individuals and events, with examples of some of his other work provided for context. These works, examined roughly chronologically, serve as illuminating snapshots of how Young's attitudes towards the political and social world around him developed over time. As he moved from Chicago to New York, from Republican to Socialist, from the presidency of Benjamin Harrison to that of Franklin Roosevelt, his art and beliefs changed. Following are a few examples of that change put in historic context.

*From the Collection of Anthony J. Mourek, Curated by Valerie Higgins & Anthony J. Mourek
Because of lighting conditions drawings displayed are high resolution color photographs in the actual
size of the originals*

“Art Young’s Cartoon Mat Service.” New York, 1922. Offset Lithograph Flyer, 17 x 23 in.

In this advertisement, Young touts his cartoon-making services and presents several examples of his work. He offers five cartoons every two weeks for six months for \$20. These cartoons were probably pulled from his large collection of prints of his work—Young’s family threw out hundreds of such prints after his death. Most of the examples he includes in this ad reflect Young’s socialist perspective, including the one captioned “Uncle Nick Lenin: ‘Hurry Up, Charlie, If You Want a Ride,’” which features Vladimir Lenin.

“Better Jump on Charlie.” New York: *Der Groyser Kundes*, April 1, 1921, and *Good Morning*, April 15, 1921. Ink Drawing with English text on linen covering Yiddish, 18 x 11 in.

This is the original drawing of one of the cartoons features in “Art Young’s Cartoon Mat Service.” This cartoon, captioned “Uncle Nick Lenin: ‘Hurry Up, Charlie, If You Want a Ride’” in the printed version, depicts the leaders of Germany, Italy, and England jumping on a truck of Russian resources driven by Soviet leader Vladimir Lenin while U.S. Secretary of State Charles Evans Hughes watches, uncertain. At this time, Lenin was instituting the “New Economic Policy” in the Soviet Union and the Soviet Union was reentering international stage; the Anglo-Soviet Trade Agreement had been signed by the United Kingdom and the Soviet Union on March 16, 1921. In addition to trade issues, the parties agreed to refrain from hostile actions or propaganda against one another’s interests and institutions. Here, Young advocates for the U.S. to resume international trade with the Soviet Union with as much enthusiasm as it seemed Britain and the rest of Europe were showing.

On My Way: Being the Book of Art Young in Text and Picture. New York: Horace Liveright, 1928.

This is the first of Art Young’s two autobiographies. In the Foreword, Young writes: “As the years continue, a man’s ego had a way of diminishing... Thinking my ego and my memory still intact in spite of passing years, I took my pen in hand...” (vii). This autobiography is organized as a series of dated journal entries in which Young reflects on his life.

“It’s Hell But Here We Are Again.” New Year Card, 1938. Ink Drawing, 8 x 12 in.

Young frequently designed and sent as many as 500 Christmas and New Year cards annually, and this one from 1938 features one of his many self-portraits and a reference to his several hell-themed books. As a working artist and small businessman he used his mailing list for contacts, especially when he was developing “Good Morning” magazine.

“It’s Hell But Here We Are Again.” 1938. Zinc Plate, 3.5 x 5 in.

This is the original print block made based on Young’s drawing for his 1938 Christmas and New Year card.

Art Young: His Life and Times. New York: Sheridan House, 1939.

This is Art Young’s second autobiography, a more organized effort than his first. It is open to his cartoon “When I Was Under a Cloud,” a reference to a libel suit brought against him by the Associated Press in 1914 in response to a cartoon attacking that organization.

“The Blow That Almost Killed a Cartoonist.” c. 1914. Ink Drawing, 11 x 8.5 in.

This self-portrait by Young comments on his perception of himself as an outsider in his profession. In 1914, Young was nominated for membership in the National Press Club, but was rejected. In *Art Young: His Life and Times*, Young writes that “my record was against me,” in part because of the libel suit brought against him by the Associated Press. A very similar drawing is featured in his autobiography; this may be a sketch for that cartoon.

Art Young’s Inferno: A Journey Through Hell Six Hundred Years After Dante. New York, Delphic Studios: 1934

This is the last of Young’s books inspired by Dante’s *Inferno*, which also include *Hell Up to Date* (1892) and *Through Hell with Hiprah Hunt* (1901). It features numerous illustrations of a modern version of Hell, as imagined by Young. Many of them critique the capitalist society he lived in.

“Ambition: In Hell as it is On Earth.” *Art Young’s Inferno: A Journey Through Hell Six Hundred Years After Dante.* New York, Delphic Studios: 1934, p. 64. Ink Drawing, 10.5 x 15 in.

This is one of Young’s many cartoons that focus on the conflict between capitalist values and socialist values rather than specific political events. In this case, Young has dramatized the capitalist worldview as a modern version of hell. This cartoon was an illustration in one of his several books inspired by Dante’s *Inferno*.

“The Issue that is Over and Above All Other Issues.” c. 1928. Ink & Crayon Drawing, 14 x 20.5 in.

Caption: “The issue that is over and above all other issues; but Mr. Hoover and Mr. Smith do not choose to see it.”

This item shows how Young’s socialist politics informed his cartoons on current events. Private ownership of public needs is depicted as a dragon brooding over things like forest, water power, schools, and railroads. The socialist candidate for president in 1928, Norman Thomas, arms himself with votes from labor in an effort to slay the dragon. Meanwhile, Young indicates in the caption, Republican presidential candidate Herbert Hoover and Democratic presidential candidate Al Smith ignore this private ownership, which is “over and above all other issues.”

“Is He a Vicious Animal?” *The Best of Art Young.* New York: The Vanguard Press, 1936, p. 55. Ink & Crayon Drawing, 11 x 11 in.

Caption: “Is he a vicious animal? Just you try to take his bone away.”

This is an example of one of Young’s cartoons attacking the capitalist system, in this case for its exploitation of natural resources.

“Business is Business.” Undated. Ink & Crayon Drawing, 13 x 14 in.

This is another, more elaborate, example of one of Young’s cartoons criticizing capitalist society by depicting it as a modern version of hell. In this case, “Office of Satan & Co.” forecloses on mortgages and squeezes the supplicating people because “it’s business.”

“In Darkest Chicago.” c. 1890. Ink Drawing, 22.5 x 15.5 in.

This is an example of an early non-political cartoon by Young from the days of Chicago’s Columbian Exposition serves. Many fair visitors spent money in the “Levee,” a notable vice district in Chicago, and

many politicians got a cut of that money. The Levee's location between the fairgrounds and the hotels in Chicago's Loop helped it draw tourists leaving the fair to its nighttime, illegal entertainments. This cartoon, published in *Chicago Inter-Ocean*, depicts "types of the Levee." Vice districts were havens for crime, but the city tolerated that crime with the intention of keeping it confined to a manageable area. The cartoon shows thieves congregating and preying upon passersby, an impoverished girl selling flowers on the street, a disreputable concert hall, and a police raid.

"Carter Harrison Bluster." Chicago: *Chicago Inter-Ocean*, c. 1893. Ink Drawing, 18 x 21.5 in. In this cartoon, also published in the Republican *Chicago Inter-Ocean*, Young delves deeply into the "turns in current politics" he would later eschew, entering the fray of the hotly contested 1893 Chicago mayoral election. Carter Harrison, Sr. had served as Chicago's mayor from 1879 to 1887, and he was once again nominated as the Democratic candidate for mayor in 1893. Young depicts him emerging from a rotten egg emblazoned with charges like "reckless rule during anarchist troubles" (likely an allusion to what many saw as his poor handling of the events surrounding the Haymarket Square Riot in 1886) and "catering to dangerous classes." Two signs in the background name Samuel W. Allerton, the joint Republican Party and Citizens' Party candidate for mayor. Harrison won the election in spite of the efforts of the Republican and Citizens' parties, but he was assassinated in his home later that year by a man who felt Harrison owed him a city job.

"They Won't Be Happy Till They Get It." 1892. Ink Drawing, 16 x 23 in. Here, Young makes use of themes that had been popularized by the cartoonist Thomas Nast, whose Christmas illustrations of Santa Claus and children had become iconic images of the holiday. In Young's drawing, the children with stockings hung by the fire are hardened Chicago politicians seeking the mayoralty while the city prepared for the World's Columbian Exposition. Sleeping in the bed is the incumbent mayor, Republican Hempstead Washburne. Washburne had attended the October 21, 1892 dedication of The World's Columbian Exposition, but after nearly three years of preparation, the fair grounds were not completed and the fair was not going to open in 1892. Believing he would not be reelected, Mayor Washburne chose not to seek another term in 1893, and the Republican nomination instead went to Samuel Allerton. Sitting on the bed expectantly are two politicians vying for the Democratic nomination: former mayor Carter Harrison, Sr. and the owner of the German-language newspaper *Illinois Staats-Zeitung* Washington Hering. Harrison would receive the nomination, become mayor in April 1893, and open the Columbian Exposition on May 1, 1893.

"What He Proposes to Do, Bell's Special." Publication status unknown, c. 1884. Ink Drawing, 4.5 x 8.5 in. This early drawing signed with initials is something of a mystery. We know it came out of a large collection of drawings owned by Young, we know it was pinned to his studio wall, we know it is in his early style and that it is about Dr. Bell selling "Chicago breeze". Can you tell us more?

"Protecting the American Home." Chicago, Illinois: *Chicago Inter-Ocean*, c. 1892. Ink Drawing, 26 x 19 in. In 1892 a cholera epidemic raged in Europe, making some of the ships arriving in the United States a public health hazard. Republican president Benjamin Harrison approved a quarantine of several ships that arrived in New York carrying the disease, and in this cartoon from early in his career, Young depicts

Harrison as a heroic figure, holding the ships at bay. This cartoon was published during an election year while Young was still “a Republican employed by a Republican paper;” he would rarely present any person in power so uncritically in his later years. Young does, however, attack the steamship companies for their greed, foreshadowing some of his later views.

“Subpoena Duces Tecum.” Publication status unknown, February 1894. Ink Drawing, 11 x 14 in. Robert Ingersoll, a politician and famous agnostic who was mentioned in James Joyce’s *Ulysses*, was a controversial figure in American public life known for his fiery speeches promoting agnosticism. In February 1894, the Salvation Army sent a “summons” to Ingersoll, whom they called the “Prince of Paganism,” requesting that he appear as a witness for the defense in a mock trial the group had organized in Chicago to try the devil. Ingersoll declined. This cartoon signed by “Currier” was owned by Art Young and pictures the young artist with a sketch pad on the far right. Young drew a cartoon illustration of Ingersoll “from life” for the February 5, 1894 issue of the *Chicago Inter-Ocean*. This cartoon may be a gift from a friendly cartoonist or a self-promoting cartoon drawn by Young but signed Currier, a nod to Nathaniel Currier of Currier & Ives. What do you think?

“Stealing Thunder.” Cave Mills, Tennessee: *The Coming Nation*, c. 1901-1909. Ink Drawing, 15 x 21.5 in.

In this cartoon, Young shows President Theodore Roosevelt stealing thunder from the socialist cause by giving in to some of the socialists’ immediate demands. Roosevelt’s position, however, was more moderate than the socialist Young probably would have liked, so Young has shown him weakening the socialist position by supporting some reforms while leaving the basic structure of capitalism intact. By this point Young’s sympathies were with the socialists and this cartoon was published in a socialist periodical. While this cartoon deals with the political issues of the day, Young’s broader focus on the conflict between socialism and capitalism is increasingly visible.

“You’re a Liar—I Didn’t eat No Wahtermelon—Deed I Didn’t.” New York: *Puck*, September 10, 1912. Ink & Non-repo Pencil Drawing, 18 x 14 in.

While Young was progressive in many things, cartoons like this one show that, whatever his personal attitudes may have been, he was willing to play to the attitudes of his audience with extremely racist imagery. Young depicts former President Theodore Roosevelt as an African American man surrounded by half-eaten watermelons labeled “campaign expenses.” This cartoon probably refers to the controversy that emerged in 1912 over campaign funds Roosevelt had received in 1904. The fact that Young has used a racist stereotype to comment on Roosevelt’s behavior reveals how pervasive these stereotypes were at the time.

“[Taft as Abandoned Woman].” c. 1912. Ink Drawing, 17.5 x 13.5 in.

Sitting President Theodore Roosevelt refused to run for reelection in 1909, instead selecting William Howard Taft as his successor for the Republican nomination. Taft served as president from 1908 to 1912, but his presidency was marred by impressions that he was indecisive and weak-willed. Unhappy with Taft’s administration, Roosevelt tried to obtain the Republican nomination in 1912. This created a deep rift in the Republican Party, and ultimately Roosevelt started the “Bull Moose Party” and ran for president as a Progressive, drawing many of the more progressive Republicans with him and allowing Woodrow Wilson to win the election. To illustrate the split, Young depicts Taft as an abandoned woman. Taft is

surrounded by photographs of the people who once supported him, including Roosevelt, and holds notes from radical Republicans who have deserted him for being too conservative and conservative Republicans who have deserted him for being too radical. Young plays into gender stereotypes of the time by depicting Taft as a woman in order to show Taft's indecisiveness and passivity.

“A Speech in the Woods.” September 14, 1925. *On My Way: Being the Book of Art Young in Text and Picture*. New York: Horace Liveright, 1928, p. 14. Ink & Non-repo Pencil Drawing, 12.5 x 8 in.

This is an illustration from Young's first autobiography. It depicts an afternoon during which Young and his neighbor Martin went for a walk in the woods. At Martin's prompting, Young performed a speech in the style of a Southern congressman, extolling the passage of the income tax, the Federal Reserve Act, and the Underwood tariff. Young states that his observation of Washington politicians and his experience as a Socialist party nominee campaigning unsuccessfully for the New York State Senate in 1918 familiarized him with “the platitudes, the postures and the eloquent bunk that are the equipment of our so-called statesmen.”

“Ford for President.” Life Publishing Company, c. 1916–1923. Ink & Non-repo Pencil Drawing, 14 x 10 in.

While Henry Ford is best known for founding the Ford Motor Company, introducing the Model T automobile, and developing the assembly line, this cartoon refers to the industrialist's less well-known role in politics. Between 1916 and 1924, there was strong grassroots support for Ford as a candidate for president. At the time, Ford was associated with pacifism and known for giving his workers a salary more than twice what most other companies offered. Today, it is hard to imagine Ford as a popular candidate for president, since he is often associated with anti-Semitism and resistance to unionization.

“[Arab Pogroms].” New York: *Der Groyser Kundes*, March 19, 1920. Ink Drawing.

Young drew this cartoon for *Der Groyser Kundes* (“Big Stick”), a Jewish humorous weekly edited by Jacob Marinoff. Young supported himself with his work for this publication while he was on trial for sedition, since the editors of most other magazines were reluctant to publish his work during that time. This cartoon may refer to the Conference of London, which began on February 12, 1920. At this conference, the participants discussed the terms of the peace with Turkey and how to divide the territory of the old Ottoman Empire. The standing figure, labeled “Arabia,” holds a scroll reading “Arab pogroms - The colony of Matulla completely destroyed, six Jews murdered, 10 wounded, the rest driven out,” referring to violence in the Jewish settlement of Metula in the region of Palestine. This cartoon probably refers to the movement of the time to create an independent Syrian state with authority over the area of Palestine. Young and Marinoff feared that the creation of such a state would result in similar or worse violence against the Jewish people in its territory.

“Editor and Cartoonist Review the Army of Contributors.” New York: *Good Morning*, May 8, 1919. Ink Drawing, 17 x 10.5 in.

Young and Ellis Jones, a former associate editor of *Life* magazine, founded *Good Morning*, a socialist humor magazine, in 1919. Jones and Young ran the magazine on a “shoe string” budget, and probably would not have been able to pay the armies contributors shown in this cartoon. The magazine lasted for less than two years, and often repeated cartoons used in earlier editions and reused cartoons that first appeared in other publications.

“The Man Who Opposes the Sale of Dope.” Publication status unknown, date unknown. Ink Drawing, 9.5 x 13.5 in.

This cartoon depicts William Randolph Hearst, a powerful publisher who, at the peak of his success, owned sixteen newspapers. The reporting in Hearst’s newspapers was often sensationalistic, a style which was eventually termed “yellow journalism.” Hearst’s newspapers launched the famous “reefer madness” campaign about the dangers of marijuana, and Young has taken the opportunity to liken Hearst to a peddler of a different kind of drug. A sign next to Hearst advertises “escape truth and reality... hypocrisy and sophistry for every occasion... Editorials to produce paralysis of thought,” and a smaller sign offers “Venom and hatred to kill labor unions.”

“[Two-Faced Woodrow Wilson].” New York: *Good Morning*, c. 1919. Ink Drawing, 8.5 x 9 in.

Today, President Woodrow Wilson is largely remembered as an advocate for peace. In this cartoon, however, Young shows another side of Wilson. While the left side depicts the peace-loving, progressive Wilson, the right side shows him as a tyrannical ruler. Young refers to several pieces of unpopular legislation passed under Wilson, including the Selective Service Act of 1917, the Espionage Act of 1917, and the Sedition Act of 1918. Young also comments on Wilson’s foreign policy in Latin America.

“[Lincoln and Wilson].” New York: *Der Groyser Kundes*, February 11, 1921. Ink Drawing with linen covering Yiddish text, 17.5 x 12 in.

This cartoon contrasts Wilson’s imprisonment of Socialist leader Eugene Debs for anti-war activity with Lincoln’s freeing of the slaves. Woodrow Wilson had a series of strokes that left him incapacitated in late 1919 and his wife, Edith, controlled which issues came to his attention. Attorney General Palmer recommended to Wilson that Debs be pardoned on Lincoln’s Birthday. The answer passed on by Edith Wilson was “Never.” Whether this was his answer or Edith’s we may never know. Although she denied making decisions herself, many have called her the first female president. Soon after taking office, Republican president Warren Harding pardoned Debs.

“Look Out for the Proletarian ‘Steam Roller.’” New York: *Good Morning*, c. 1919-1921. Crayon Drawing, 17 x 16.5 in.

World War I destroyed four empires, changed borders, created new nation states, and led to multiple revolutions between 1917 and 1923. Many on the left believed the Russian Bolshevik Revolution would lead to the victory of Bolshevik revolutions throughout the world. In the end, only in the former Russian Empire did their dreams of proletarian revolutions succeed.

“Russia: ‘Hey Bill—Try a Little of This!’” Publication status unknown. Date unknown. Crayon Drawing, 17 x 16 in.

A Russian worker offers “workers’ control” as a remedy to American workers oppressed by “strike breaker[s]”, “landlord[s]” and “politician[s].” The dream of the American left soon turned into state controlled unions, no strikes, and state control of housing and industry in the Soviet Union.

“Killing an Idea—A Great Drama.” New York: *Der Groyser Kundes*, February 13, 1920. Ink Drawing, 17.5 x 13 in.

Two actors perform for two ladies in a box marked “Capitalism.” The lady on the left controls the “Presidential Nomination” while the lady on the right controls the “Gubernatorial Nomination.” The actor on the left, Attorney General Mitchell Palmer, is stabbing “Radicalism” while the actor on the right, Assistant Secretary of Commerce Edwin Sweet, is stamping on “Socialism.” It was a time of fear of foreigners, anarchists, and Bolsheviks. The fear was exaggerated but not totally unfounded, as Palmer discovered when a bomb went off on his front porch in 1919.

“The Sacred Bench.” Publication status unknown, c. 1923. Ink Drawing, 19 x 17 in.

While William Howard Taft is primarily remembered as the twenty-seventh president of the United States (1909–1913), he actually served longer as chief justice of the United States Supreme Court (1921–1930). Young’s cartoon refers to this later period of Taft’s career. Specifically, this cartoon is a reference to the \$10,000 in interest Taft received annually for bonds he held in the United States Steel Corporation.

“The Republican Party Down to Date—” 1924. Published in Art Young and Heywood Broun’s *The Best of Art Young*. New York: Vanguard Press, 1936. Ink Drawing, 6.5 x 11.5 in.

In this cartoon, Young criticizes Republican president Calvin Coolidge by comparing him to Lincoln. Lincoln is depicted as a tall, classical bust, while Coolidge is comically small and dressed in a business suit. This suggests that the leaders of the Republican Party have deteriorated from heroes like Lincoln to unremarkable men like Coolidge.

“The Cabinet of Doctor Cali-Coolidge.” New York, NY: *New Masses*, December 1927. Ink Drawing, 17 x 22 in.

This cartoon refers to the 1920 German film *Das Kabinett des Dr. Caligari* (*The Cabinet of Dr. Caligari*). Young has dressed President Coolidge as the sinister Dr. Caligari, echoed the cubist aesthetics of the film, and covered the cabinet with references to aspects of Coolidge’s presidency that Young found problematic. These include Coolidge’s dealings with organized labor, the Sacco and Vanzetti case, and his foreign policy towards Latin America.

“Slap-Stick Comedy.” Publication status unknown. c. 1929. Ink & Crayon Drawing.

Young again shows his socialist perspective in this cartoon about the 1929 New York mayoral election. Incumbent Democratic mayor James J. Walker and his Republican challenger, Fiorello H. La Guardia, are shown as “slap stick comedians,” performing for the amusement of their audience, especially the “Big Grafter.” Their costumes are those of the vaudeville comics of the day, who frequently caricatured immigrant groups and other minorities, including the Irish, like Walker, and Italians, like La Guardia. Their socialist challenger, Norman Thomas, carries papers labeled “sensible policy” and is dressed as a respectable, middle class American, but he is relegated to watching from the wings. Walker won the election by a landslide, receiving 865,549 votes to La Guardia’s 368,384, but both far surpassed Norman Thomas, who received only 174,931 votes.

“Go gettem!” Publication status unknown, c. 1928. Ink & Crayon Drawing, 23.5 x 20.

In the 1928 presidential election, incumbent Herbert Hoover was the Republican candidate, while Al Smith was the Democratic nominee. Despite significant differences between them, Young dismisses both

of them as servants of big business by drawing them as dogs fawning over a shepherdess representing business. Young has drawn himself in the lower left corner of the cartoon, and he says of the voters, “By golly, they like to be sheep.”

“Hoodooed.”c. 1933. Ink & Crayon Drawing, 37 x 28. Published in Art Young and Heywood Broun’s *The Best of Art Young*. New York: Vanguard Press, 1936.

Caption: “You stop following me! D’hear. Here I am all dressed up for a second term and you spoil everything.” Young depicts President Herbert Hoover as a squat, unromantic figure who wears expensive clothes and tries to escape the Depression that dogs his steps.

“Well Abe—So Far—People Ain’t Got Much Christmas Spirit.” Life Publishing Company, c. 1930s. Ink Drawing, 17 x 10.5 in.

Young drew hundreds of gag cartoons during his life and often used racial or ethnic stereotypes in them. Readers of the day would have known that Abe and his well-dressed colleague talking about “Christmas spirit” were Jewish merchants. This is a mild stereotype cartoon compared to others by Young picturing Jewish lawyers, the Irish, and Blacks.

“I Will Never Desert You Mr. Micawber.” Washington, D.C.: The Nation, c. 1939. Ink Drawing, 11 x 15 in.

Here, Young compares President Franklin D. Roosevelt to Wilkins Micawber from Charles Dickens’s novel *David Copperfield*, a perpetually destitute character who is convinced that his fortunes will one day turn around, and the members of the American public who still faithfully follow Roosevelt to Micawber’s loyal wife. When Young drew this cartoon, unemployment was still over seventeen percent, despite Roosevelt’s many projects aimed at reducing it.

“History Repeats.” Publication status unknown, 1943. Ink Drawing, 11 x 15 in.

In the last year of his life, Young actually defended Franklin D. Roosevelt. In this image, Roosevelt sits at a desk covered with papers listing the threats he faces while George Washington and Abe Lincoln look on approvingly. Young’s implied support for the New Deal in this cartoon is a noteworthy contrast to his criticism of Theodore Roosevelt’s watered down socialism in his “Stealing Thunder” cartoon decades earlier and his “I will never desert you Mr. Micawber” cartoon just a few years before.

“Roosevelt Plotting a Monarchy.” Publication status unknown, 1943. Ink Drawing, 8 x 11 in.

In 1943, Franklin Roosevelt was entering his twelfth year as president, was running for another four year term, and had four bright sons. With that limited information, the *New York Daily News* decided he was planning a dynasty, though Young was clearly skeptical of that idea. Roosevelt may have had such plans, but like many children of the great, his sons never got beyond minor office.

“1942.” New Year Card, 1942. Print, 6.5 x 5 in.

In this card celebrating the New Year, Young, entering the penultimate year of his life, shows himself as a smiling old man, forging his way through “this whirl of woe” to bring his annual message of “faith, hope, and cheeriness.”