

# political cartoons of the red scare

**political cartoons of the red scare** played a significant role in shaping public opinion during the tense era of Cold War America. These visual commentaries provided a powerful medium for expressing fears, suspicions, and political ideologies surrounding communism and the perceived threat it posed to the United States. The red scare, particularly prominent in the late 1940s and 1950s, saw a surge of anti-communist sentiment that was captured vividly through political cartoons. This article explores the historical context of the red scare, the themes and symbolism prevalent in political cartoons of the period, and their impact on American society and politics. Additionally, it examines key artists and notable examples that defined the genre. Understanding these cartoons offers valuable insights into the cultural and political climate of mid-20th century America and the power of visual rhetoric in political discourse. The following sections provide a detailed overview of these aspects.

- Historical Context of the Red Scare
- Common Themes and Symbolism in Political Cartoons
- Impact of Political Cartoons on Public Opinion
- Notable Artists and Famous Political Cartoons
- Legacy and Modern Relevance of Red Scare Cartoons

## Historical Context of the Red Scare

The political cartoons of the red scare cannot be fully understood without first examining the historical backdrop against which they were created. The red scare primarily refers to two periods in American history marked by heightened fears of communist infiltration: the first red scare after World War I and the more intense second red scare during the late 1940s and 1950s. The latter period was heavily influenced by the Cold War rivalry between the United States and the Soviet Union, as well as domestic concerns over espionage, subversion, and ideological loyalty.

During the second red scare, figures such as Senator Joseph McCarthy rose to prominence by aggressively investigating alleged communist sympathizers in government, entertainment, and other sectors. This era was characterized by widespread paranoia and censorship, which political cartoons both reflected and amplified through satire and symbolism. These cartoons served as a tool for both government propaganda and public discourse, illustrating the pervasive anxiety about communism's threat to American ideals.

## Origins and Timeline

The roots of the red scare trace back to the Bolshevik Revolution in 1917 and the subsequent spread of communist ideology. The first red scare peaked around 1919-1920, fueled by labor strikes and anarchist bombings. The second red scare, often called McCarthyism, began in the late 1940s and

lasted through the 1950s, coinciding with the Korean War and the rise of nuclear tensions.

## **Political Environment**

The political environment during the red scare was marked by intense anti-communist legislation, including the Smith Act and loyalty oaths for government employees. The House Un-American Activities Committee (HUAC) played a critical role in investigating suspected communist activities. Political cartoons of the red scare often depicted these developments, illustrating the fear and suspicion permeating American society.

## **Common Themes and Symbolism in Political Cartoons**

Political cartoons of the red scare utilized a range of themes and symbols to convey their messages. These visual elements were designed to evoke emotional responses, reinforce stereotypes, and simplify complex political issues for public consumption. Understanding these common motifs provides insight into the cultural psyche and propaganda techniques of the era.

### **Fear of Communist Infiltration**

A dominant theme in red scare cartoons was the portrayal of communists as dangerous infiltrators threatening the American way of life. Cartoonists often depicted communists as spies, saboteurs, or subversive figures attempting to undermine the government from within. This imagery reinforced the idea that vigilance was necessary to protect national security.

### **American Patriotism and Vigilance**

Many cartoons emphasized patriotic duty and the need for Americans to be alert against communist threats. Symbols such as the American flag, Uncle Sam, and the Statue of Liberty frequently appeared to represent national values under siege. This juxtaposition of American ideals against the communist menace was a recurring motif.

### **Use of Caricature and Exaggeration**

Caricature was a common technique used to exaggerate physical features and characteristics, often dehumanizing communist figures or their perceived sympathizers. This approach heightened the sense of threat and justified aggressive anti-communist measures. Exaggeration also helped simplify ideological conflicts into easily recognizable visual narratives.

## **List of Common Symbols in Red Scare Cartoons**

- Red color and hammer and sickle representing communism

- Shadows or lurking figures symbolizing hidden threats
- Chains or shackles indicating loss of freedom
- American symbols such as the eagle, flag, and Uncle Sam
- Spy gadgets like binoculars and trench coats to depict espionage

## **Impact of Political Cartoons on Public Opinion**

The political cartoons of the red scare had a profound impact on shaping and reflecting public opinion during this turbulent period. As accessible and visually engaging media, cartoons influenced how Americans perceived the communist threat and their own government's response to it. Their role in propaganda and social commentary made them powerful tools in the ideological battle of the Cold War.

## **Reinforcement of Anti-Communist Sentiment**

Cartoons reinforced fear and suspicion by dramatizing communist threats and legitimizing government actions like investigations and blacklists. By portraying communism as an existential danger, these cartoons helped justify policies that curtailed civil liberties in the name of national security.

## **Criticism and Satire of Government Tactics**

While many political cartoons supported anti-communist efforts, some artists used satire to criticize the excesses of McCarthyism and the infringement on individual rights. These cartoons highlighted the dangers of paranoia and the potential for abuse in the pursuit of ideological purity.

## **Role in Mass Media and Education**

Political cartoons appeared in newspapers, magazines, and propaganda posters, reaching a broad audience. Their use of humor and symbolism made complex political issues more understandable, serving as informal educational tools that shaped collective memory of the red scare era.

## **Notable Artists and Famous Political Cartoons**

Several prominent cartoonists made significant contributions to the body of political cartoons during the red scare. Their work remains influential for its artistic merit and historical value, illustrating key moments and sentiments of the time.

## **Herblock (Herbert Block)**

Herblock was one of the most influential political cartoonists of the mid-20th century, known for coining the term "McCarthyism." His cartoons critically examined Senator McCarthy and the anti-communist crusade, often highlighting the dangers of fear-mongering and abuse of power.

## **Bill Mauldin**

Bill Mauldin, a Pulitzer Prize-winning cartoonist, depicted the experiences of American soldiers and occasionally addressed political issues related to the red scare. His work provided a more nuanced perspective on patriotism and suspicion during the era.

## **Examples of Famous Red Scare Cartoons**

- Herblock's depiction of McCarthy as a demagogue wielding fear
- Cartoons showing communism as a red monster threatening American freedom
- Visual critiques of loyalty oaths and government overreach
- Propaganda cartoons urging vigilance against communist spies

## **Legacy and Modern Relevance of Red Scare Cartoons**

The political cartoons of the red scare continue to hold relevance today as historical documents and examples of political communication. They offer insight into how visual media can influence public perception and policy during times of crisis. Their legacy also prompts reflection on the balance between security and civil liberties.

## **Historical Documentation and Research**

Red scare cartoons serve as valuable primary sources for historians studying Cold War America, anti-communism, and media influence. They reveal contemporary attitudes and government narratives, enriching understanding of this complex period.

## **Influence on Contemporary Political Cartoons**

Modern political cartoonists often draw inspiration from the style and techniques used during the red scare. Themes of fear, patriotism, and ideological conflict remain prevalent in political satire, demonstrating the enduring power of this medium.

# **Lessons on Media Literacy and Propaganda**

Studying these cartoons encourages critical thinking about propaganda and media messaging. They illustrate how fear can be manipulated visually to shape public opinion, underscoring the importance of media literacy in democratic societies.

## **Frequently Asked Questions**

### **What were political cartoons of the Red Scare primarily used for?**

Political cartoons of the Red Scare were primarily used to depict and criticize the fear of communism and the perceived threat of Soviet influence in the United States during the late 1940s and 1950s.

### **How did political cartoons portray communists during the Red Scare?**

Political cartoons often portrayed communists as dangerous, subversive, and un-American figures, sometimes using imagery of spies, monsters, or infiltrators to emphasize the threat they posed.

### **Who were some common targets in Red Scare political cartoons?**

Common targets included Soviet leaders, American communists, suspected spies, and government officials involved in anti-communist investigations, such as Senator Joseph McCarthy.

### **What role did political cartoons play in shaping public opinion during the Red Scare?**

Political cartoons helped shape public opinion by visually reinforcing fears of communist infiltration, promoting anti-communist sentiment, and sometimes criticizing government overreach or hysteria.

### **How did political cartoons reflect the tension between freedom of speech and anti-communist sentiment during the Red Scare?**

Some political cartoons highlighted the conflict between protecting civil liberties and the intense anti-communist measures, showing concerns about censorship, blacklisting, and the suppression of dissent.

### **In what ways did political cartoons criticize Senator Joseph**

## **McCarthy's actions during the Red Scare?**

Cartoons often depicted McCarthy as a demagogue or bully, criticizing his aggressive tactics, lack of evidence, and the damage his witch hunts caused to innocent people and American democracy.

## **What symbols were commonly used in Red Scare political cartoons to represent communism?**

Common symbols included the hammer and sickle, the color red, Soviet leaders like Stalin, and imagery such as chains or puppets to represent control and oppression.

## **How did political cartoons differ in their portrayal of the Red Scare between various media outlets?**

Some media outlets used cartoons to support anti-communist efforts and promote fear, while others used satire to criticize the hysteria and defend civil liberties, reflecting diverse political perspectives.

## **Why are political cartoons of the Red Scare important for understanding Cold War history?**

They provide visual insights into the cultural and political climate of the time, revealing public anxieties, government policies, and the social impact of anti-communist sentiment during the Cold War era.

## **Additional Resources**

### *1. Red Scare Cartoons: Visualizing Fear in Cold War America*

This book explores the role of political cartoons during the Red Scare, analyzing how artists depicted the paranoia and suspicion that characterized the era. It provides historical context and examines the impact these cartoons had on public opinion and government policy. Through a collection of iconic images, the book reveals the ways in which fear was visually communicated to the American public.

### *2. Ink and Iron Curtain: Political Cartoons of the McCarthy Era*

Focusing on the McCarthy era, this volume highlights the sharp satire and biting commentary found in political cartoons of the time. It delves into how cartoonists critiqued the anti-communist crusade and the infringement on civil liberties. The book offers insights into the power of visual satire as a form of political resistance.

### *3. Drawing the Red Menace: Cold War Cartoons and American Anxiety*

This book investigates how political cartoons during the Cold War period captured and shaped the widespread anxiety about communism. Featuring a diverse range of cartoons, it discusses the symbolism and themes used to portray the "Red Menace." The analysis provides a deeper understanding of the cultural and political climate of the time.

### *4. Cold War Cartoons: Propaganda and Paranoia in American Media*

Highlighting the intersection of propaganda and political cartooning, this book examines how artists contributed to the culture of fear during the Red Scare. It looks at cartoons published in newspapers and magazines that both supported and criticized anti-communist efforts. The text explores the dual role of cartoons as tools of persuasion and dissent.

#### 5. *The Red Scare in Ink: Political Cartoons and the American Left*

This book focuses on how political cartoons portrayed communists and leftist movements during the Red Scare. It analyzes the stereotypes and imagery used to demonize political opponents and justify government crackdowns. The book also considers the response of leftist cartoonists who challenged prevailing narratives.

#### 6. *Satire Under Suspicion: Political Cartooning and Censorship During the Red Scare*

Examining the tension between creative expression and political repression, this volume discusses how cartoonists navigated censorship and self-censorship. It highlights notable cases where cartoons were suppressed or sparked controversy. The book offers a nuanced view of the risks faced by artists in a climate of suspicion.

#### 7. *Visualizing Fear: The Art of Anti-Communist Cartoons in Postwar America*

This book presents a comprehensive collection of anti-communist cartoons that shaped public perceptions in post-World War II America. It explores the artistic techniques and narrative strategies used to evoke fear and promote vigilance. Through detailed commentary, the book situates these cartoons within the broader context of Cold War culture.

#### 8. *Enemies in Ink: The Red Scare and Political Cartoon Imagery*

Focusing on the depiction of enemies during the Red Scare, this book analyzes how political cartoons personified communism and its alleged agents. It discusses the use of caricature and symbolism to create compelling narratives of danger and betrayal. The work also examines the lasting legacy of these images in American political discourse.

#### 9. *Lines of Loyalty: Political Cartoons and the Red Scare's Impact on American Society*

This book explores the societal impact of Red Scare political cartoons, looking at how they influenced public attitudes toward loyalty, patriotism, and dissent. It investigates the role of cartoons in reinforcing social norms and marginalizing perceived subversives. The book provides a critical assessment of visual media as a force in shaping political culture during the Cold War.

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### **political cartoons of the red scare: Political Punchlines: The Best Political Cartoons**

Tracey D. Way, 2024-12-16 Experience the raw power of political art in Political Punchlines: The Best Political Cartoons. This striking collection showcases how artists wield their pens as weapons of truth, creating images that cut through rhetoric to expose the heart of contemporary politics. From presidential portraits to global conflicts, from social movements to economic crises, these masterful

works capture the defining moments of our era. Each carefully selected cartoon demonstrates the unique ability of visual satire to communicate complex ideas instantly, transcending language barriers and cultural divisions. Featuring works by both renowned and emerging artists, this collection celebrates those who dare to challenge power through art. These visual journalists don't just document history – they help shape it, using humor and artistic skill to spark crucial conversations about democracy, justice, and power. This remarkable anthology serves as both a historical record and a testament to artistic courage. In an age of viral memes and digital manipulation, these hand-drawn commentaries maintain their authentic power to provoke thought, inspire action, and illuminate truth. What you will find in this book: Masterful political cartoons that shaped public opinion and influenced political outcomes Behind-the-scenes insights into the artistic process and decision-making Analysis of visual metaphors and symbolic language in political art Powerful commentary on presidential politics, global affairs, and social movements Exploration of how political cartoonists navigate censorship and controversy Examination of how digital media has transformed political cartooning Collection of works that document defining political moments Deep dive into the evolution of political cartoon styles and techniques

**political cartoons of the red scare: American Republic to 1877, Interpreting Political Cartoons** McGraw-Hill Staff, 2002-06 Contains 36 reproducible activity pages, each including one political cartoon, short summary of the issue being addressed, and questions for analysis and critical thinking.

**political cartoons of the red scare: Historicizing Fear** Travis D. Boyce, Winsome M. Chunnu, 2020-02-21 Historicizing Fear is a historical interrogation of the use of fear as a tool to vilify and persecute groups and individuals from a global perspective, offering an unflinching look at racism, fearful framing, oppression, and marginalization across human history. The book examines fear and Othering from a historical context, providing a better understanding of how power and oppression is used in the present day. Contributors ground their work in the theory of Othering—the reductive action of labeling a person as someone who belongs to a subordinate social category defined as the Other—in relation to historical events, demonstrating that fear of the Other is universal, timeless, and interconnected. Chapters address the music of neo-Nazi white power groups, fear perpetuated through the social construct of black masculinity in a racially hegemonic society, the terror and racial cleansing in early twentieth-century Arkansas, the fear of drug-addicted Vietnam War veterans, the creation of fear by the Tang Dynasty, and more. Timely, provocative, and rigorously researched, Historicizing Fear shows how the Othering of members of different ethnic groups has been used to propagate fear and social tension, justify state violence, and prevent groups or individuals from gaining equality. Broadening the context of how fear of the Other can be used as a propaganda tool, this book will be of interest to scholars and students of history, anthropology, political science, popular culture, critical race issues, social justice, and ethnic studies, as well as the general reader concerned with the fearful framing prevalent in politics. Contributors: Quaylan Allen, Melanie Armstrong, Brecht De Smet, Kirsten Dyck, Adam C. Fong, Jeff Johnson, Łukasz Kamieński, Guy Lancaster, Henry Santos Metcalf, Julie M. Powell, Jelle Versieren

**political cartoons of the red scare: Visual Literacy in the K-12 Social Studies Classroom** Matt Hensley, Stewart Waters, William B. Russell, 2023-09-01 Visual Literacy in the K-12 Social Studies Classroom is an engaging resource that unites pedagogical theory and practical strategies, empowering teachers to foster critical thinking and cultural awareness among students through the interpretation and creation of visual content. Packed with a variety of visual tools, resources, teacher-tested lesson plans, and more, this book showcases the power of leveraging visual literacy to craft authentic and meaningful social studies learning experiences that resonate with learners of all ages.

**political cartoons of the red scare: The Political Cartoon** Charles Press, 1981

**political cartoons of the red scare: Iron Curtain Twitchers** Jennifer M. Hudson, 2018-11-23 The Cold War is often viewed in absolutist terminology: the United States and the Soviet Union characterized one another in oppositional rhetoric and pejorative propaganda. State-sanctioned

communications stressed the inherent dissimilarity between their own citizens and those of their Cold War foe. Such rhetoric exacerbated geopolitical tensions and heightened Cold War paranoia, most notably during the Red Scare and brinkmanship incidents. Government leaders stressed the reactive defensive foreign policies they implemented to retaliate against their counterparts' offensive maneuvers. Only brief periods of détente gave glimpses into the possibility of concerted peaceful coexistence. Yet such characterizations neglect the complexities and rhetorical nuances that created fissures throughout the long-standing ideological conflict. Grassroots diplomacy rarely coalesced with official governmental rhetoric and often contradicted the discourse emanating from the White House and the Kremlin. Organizations such as Women Strike for Peace (WSP), the Committee for Nonviolent Action (CNVA), and the Moscow Trust Group (MTG) defied policy directives and sought to establish genuine peaceful coexistence. Traveling citizens posited that U.S. and Soviet citizens possessed more underlying commonalities than their governmental leaders cared to admit – phenomena underscored in events such as the San-Francisco-to-Moscow Walk for Peace. Spacebridge programs railed against the Strategic Defense Initiative (SDI) and proclaimed that figurative and literal links between their country and the “Other” proved more conducive to public opinion than “Star Wars.” *Iron Curtain Twitchers* examines such juxtaposing rhetorics through three lexical themes: contamination, containment, and coexistence. It analyzes the disparate perspectives of public politicians and private citizens throughout the Cold War's duration and its aftermath to better understand the political, cultural, and geopolitical nuances of U.S.-Russia relations. Vacillating rhetoric among politicians, journalists, and traveling citizens complicated geopolitical relationships, sociopolitical disagreements, and cultural characterizations. These dialogues are contrasted with the cultural mediums of film and political cartoons to underscore fluctuating Cold War identity dynamics. Manifestations of one's own country contrasted with propagations of the “Other” and indicate that the Cold War lasted much longer and remains more virulent than previously conceived.

**political cartoons of the red scare:** *Using Internet Primary Sources to Teach Critical Thinking Skills in Government, Economics, and Contemporary World Issues* James M. Shiveley, Phillip J. VanFossen, 2001-09-30 Teachers of political science, social studies, and economics, as well as school library media specialists, will find this resource invaluable for incorporating the Internet into their classroom lessons. Over 150 primary source Web sites are referenced and paired with questions and activities designed to encourage critical thinking skills. Completing the activities for the lessons in this book will allow students to evaluate the source of information, the content presented, and its usefulness in the context of their assignments. Along with each Web site, a summary of the site's contents identifies important primary source documents such as constitutions, treaties, speeches, court cases, statistics, and other official documents. The questions and activities invite the students to log on to the Web site, read the information presented, interact with the data, and analyze it critically to answer such questions as: Who created this document? Is the source reliable? How is the information useful and how does it relate to present-day circumstances? If I were in this situation, would I have responded the same way as the person in charge? Strengthening these critical thinking skills will help prepare students for both college and career in the 21st century.

**political cartoons of the red scare: Defining Democracy** Daniel O. Prosterman, 2013-02-14 *Defining Democracy* reveals the history of a little-known experiment in urban democracy begun in New York City during the Great Depression and abolished amid the early Cold War. For a decade, New Yorkers utilized a new voting system that produced the most diverse legislatures in the city's history and challenged the American two-party structure. Daniel O. Prosterman examines struggles over electoral reform in New York City to clarify our understanding of democracy's evolution in the United States and the world.

**political cartoons of the red scare:** *Encyclopedia of journalism. 6. Appendices* Christopher H. Sterling, 2009-09-25 The six-volume *Encyclopedia of Journalism* covers all significant dimensions of journalism including: print, broadcast and Internet journalism; US and international perspectives; history; technology; legal issues and court cases; ownership; and economics.

**political cartoons of the red scare: American Political Humor** Jody C. Baumgartner, 2019-10-07 This two-volume set surveys the profound impact of political humor and satire on American culture and politics over the years, paying special attention to the explosion of political humor in today's wide-ranging and turbulent media environment. Historically, there has been a tendency to regard political satire and humor as a sideshow to the wider world of American politics—entertaining and sometimes insightful, but ultimately only of modest interest to students and others surveying the trajectory of American politics and culture. This set documents just how mistaken that assumption is. By examining political humor and satire throughout US history, these volumes not only illustrate how expressions of political satire and humor reflect changes in American attitudes about presidents, parties, and issues but also how satirists, comedians, cartoonists, and filmmakers have helped to shape popular attitudes about landmark historical events, major American institutions and movements, and the nation's political leaders and cultural giants. Finally, this work examines how today's brand of political humor may be more influential than ever before in shaping American attitudes about the nation in which we live.

**political cartoons of the red scare: New Virtual Field Trips** Gail Cooper, Garry Cooper, 2001-01-15 Better than ever, this latest edition brings you more than 440 of the most exciting, educational, and innovative Web sites available for taking your students on unforgettable Internet field trips. The Coopers have responded to your requests with more than 100 new trips to visit sites that tie into National Science Standards, use inquiry-based learning, or encourage independent studies. The book follows the same topical easy-access subject organization, cross-referenced to save you time. Sites that incorporate sound, animation, video, and instructions on downloading software for site navigation are also new to this edition. Whether you are headed to the ocean bottom or outer space, don't hit the information superhighway without this book as your road map. You'll avoid inappropriate and hard-to-navigate sites, and students will thank you for the trouble-free virtual trips.

**political cartoons of the red scare: Drawn to Extremes** Chris Lamb, 2004 In 2006, a cartoon in a Danish newspaper depicted the Prophet Mohammed wearing a bomb in his turban. The cartoon created an international incident, with offended Muslims attacking Danish embassies and threatening the life of the cartoonist. Editorial cartoons have been called the most extreme form of criticism society will allow, but not all cartoons are tolerated. Unrestricted by journalistic standards of objectivity, editorial cartoonists wield ire and irony to reveal the naked truths about presidents, celebrities, business leaders, and other public figures. Indeed, since the founding of the republic, cartoonists have made important contributions to and offered critical commentary on our society. Today, however, many syndicated cartoons are relatively generic and gag-related, reflecting a weakening of the newspaper industry's traditional watchdog function. Chris Lamb offers a richly illustrated and engaging history of a still vibrant medium that forces us to take a look at ourselves for what we are and not what we want to be. The 150 drawings in *Drawn to Extremes* have left readers howling—sometimes in laughter, but often in protest.

**political cartoons of the red scare: AP® U.S. History Crash Course Book + Online** Larry Krieger, 2017-02-28 AP® U.S. History Crash Course® A Higher Score in Less Time! 4th Edition - Fully Aligned with the Latest Exam Framework REA's AP® U.S. History Crash Course® is the top choice for the last-minute studier or any APUSH student who wants a quick refresher on the course. Are you crunched for time? Have you started studying for your Advanced Placement® U.S. History exam yet? How will you memorize everything you need to know before the test? Do you wish there was a fast and easy way to study for the exam AND boost your score? If this sounds like you, don't panic. REA's Crash Course for AP® U.S. History is just what you need. Our Crash Course gives you: Targeted, Focused Review - Study Only What You Need to Know Our all-new fourth edition addresses all the latest test revisions which took effect in 2016, including the full range of special AP® question types, including comparison, causation, patterns of continuity, and synthesis prompts (which require test-takers to make connections between historical periods, issues, and themes).

**political cartoons of the red scare: Educating About Social Issues in the 20th and 21st**

**Centuries Vol. 3** Samuel Totten, Jon Pedersen, 2014-01-01 EDUCATING ABOUT SOCIAL ISSUES IN THE 20th and 21st Centuries: A Critical Annotated Bibliography, Volume 3 is the third volume in a series that addresses an eclectic host of issues germane to teaching and learning about social issues at the secondary level of schooling, ranging over roughly a one hundred year period (between 1915 and 2013). Volume 3 specifically addresses how an examination of social issues can be incorporated into the extant curriculum. Experts in various areas each contribute a chapter in the book. Each chapter is comprised of a critical essay and an annotated bibliography of key works germane to the specific focus of the chapter.

**political cartoons of the red scare: Red War on the Family** Erica J Ryan, 2015 In the 1920s, cultural and political reactions to the Red Scare in America contributed to a marked shift in the way Americans thought about sexuality, womanhood, manhood, and family life. The Russian Revolution prompted anxious Americans sensing a threat to social order to position heterosexuality, monogamy, and the family as a bulwark against radicalism. In her probing and engaging book, *Red War on the Family*, Erica Ryan traces the roots of sexual modernism and the history of antiradicalism and antifeminism. She illuminates how Americans responded to foreign and domestic threats and expressed nationalism by strengthening traditional gender and family roles—especially by imposing them on immigrant groups, workers, women, and young people. Ryan argues that the environment of political conformity in the 1920s was maintained in part through the quest for cultural and social conformity, exemplified by white, middle-class family life. *Red War on the Family* charts the ways Americanism both reinforced and was reinforced by these sexual and gender norms in the decades after World War I.

**political cartoons of the red scare: Revel with a Cause** Stephen E. Kercher, 2010-06-15 We live in a time much like the postwar era. A time of arch political conservatism and vast social conformity. A time in which our nation's leaders question and challenge the patriotism of those who oppose their policies. But before there was Jon Stewart, Al Franken, or Bill Maher, there were Mort Sahl, Stan Freberg, and Lenny Bruce—liberal satirists who, through their wry and scabrous comedic routines, waged war against the political ironies, contradictions, and hypocrisies of their times. *Revel with a Cause* is their story. Stephen Kercher here provides the first comprehensive look at the satiric humor that flourished in the United States during the 1950s and early 1960s. Focusing on an impressive range of comedy—not just standup comedians of the day but also satirical publications like *MAD* magazine, improvisational theater groups such as Second City, the motion picture *Dr. Strangelove*, and TV shows like *That Was the Week That Was*—Kercher reminds us that the postwar era saw varieties of comic expression that were more challenging and nonconformist than we commonly remember. His history of these comedic luminaries shows that for a sizeable audience of educated, middle-class Americans who shared such liberal views, the period's satire was a crucial mode of cultural dissent. For such individuals, satire was a vehicle through which concerns over the suppression of civil liberties, Cold War foreign policies, blind social conformity, and our heated racial crisis could be productively addressed. A vibrant and probing look at some of the most influential comedy of mid-twentieth-century America, *Revel with a Cause* belongs on the short list of essential books for anyone interested in the relationship between American politics and popular culture.

**political cartoons of the red scare: Walt Kelly and Pogo** James Eric Black, 2016-01-13 One of the most popular comic strips of the 1950s and the first to reference politics of the day, Walt Kelly's *Pogo* took on Joe McCarthy before the controversial senator was a blip on Edward R. Murrow's radar. The strip's satire was so biting, it was often relegated to newspaper editorial sections at a time when artists in other media were blacklisted for far less. *Pogo* was the vanguard of today's political comic strips, such as *Doonesbury* and *Pearls Before Swine*, and a precursor of the modern political parody of late night television. This comprehensive biography of Kelly reveals the life of a conflicted man and unravels the symbolism and word-play of his art for modern readers. There are 241 original *Pogo* comic strips illustrated and 13 other Kelly artworks (as well as illustrations by other cartoonists).

**political cartoons of the red scare: The Art of Controversy** Victor S. Navasky, 2013 A lavishly illustrated, witty, and learned look at the awesome power of the political cartoon throughout history to enrage, provoke, and amuse. Navasky, a former editor of The New York Times Magazine and the longtime editor of The Nation, guides readers through some of the greatest cartoons ever sketched.

**political cartoons of the red scare: Gender and Activism in a Little Magazine** Rachel Schreiber, 2017-07-05 Interweaving nuanced discussions of politics, visuality, and gender, Gender and Activism in a Little Magazine uncovers the complex ways that gender figures into the graphic satire created by artists for the New York City-based socialist journal, the Masses. This exceptional magazine was published between 1911 and 1917, during an unusually radical decade in American history, and featured cartoons drawn by artists of the Ashcan School and others, addressing questions of politics, gender, labor and class. Rather than viewing art from the Masses primarily in terms of its critical social stances or aesthetic choices, however, this study uses these images to open up new ways of understanding the complexity of early 20th-century viewpoints. By focusing on the activist images found in the Masses and studying their unique perspective on American modernity, Rachel Schreiber also returns these often-ignored images to their rightful place in the scholarship on American modernism. This book demonstrates that the centrality of the Masses artists' commitments to gender and class equality is itself a characterization of the importance of these issues for American moderns. Despite their alarmingly regular reliance on gender stereotypes?and regardless of any assessment of the efficacy of the artists' activism?the graphic satire of the Masses offers invaluable insights into the workings of gender and the role of images in activist practices at the beginning of the last century.

**political cartoons of the red scare: The Public Press, 1900-1945** Leonard Ray Teel, 2006-06-30 This work is the fifth volume in the series, The History of American Journalism. By 1906, the nation included 45 states connected by railroads, steamships, wagon trails, the postal system, the telegraph, and the press. The continuing trends of migration and immigration into the cities supported the publication of more newspapers than at any time in the history of the country. From coast to coast, newsgathering agencies knit thousands of local newspapers into the fabric of the nation and larger metropolitan papers routinely considered the relevancy of distant news.

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