Democratic change of heart toward Johnson. On the one hand the party is assailing him with missiles, and on the other bombarding him with bouquets. It was the first of the famous "Andy" Johnson cartoons to be published, though not the first to be drawn. The President's "Proclamation of Amnesty and Pardon," issued in the early summer, had suggested a picture which was engraved but not used. It showed in one part Johnson scattering pardons to the secession prodigals, while Stanton looks grimly on. Below, Seward is washing the stains from the battle flags which Gideon Welles is hanging on the line. Seward, who was always held, at least in a measure, responsible for the President's change of front, did not escape in the Johnson cartoons. Welles, too, was thought to be too freely disposed to the policy of promiscuous forgiveness. The Amnesty Proclamation was not regarded with much favor. The measure being more freely comprehended, however, the use of this particular cartoon was considered inadvisable. A Thanksgiving illustration of "Peace," and a large Christmas drawing which contained one of the jolliest of all Nast's Santa Claus pictures—his now famous fur-clad *Pelze-Nicol* type—closed the year.

An unpublished "Andy Johnson" cartoon. Johnson is shown distributing pardons by the wholesale, with Stanton looking disapprovingly on. Seward is washing the stains from the battle-flags, which Gideon Welles is hanging up to dry. Photographed from the block on which it was drawn by Nast.

Domestic cartoons for the *Bazar*, book illustrations, and a series of unsigned caricatures for a paper entitled *Phunny Phellow* occupied most of the early part of 1866. The *Phunny Phellow* work was a secret, and the cartoonist was a little surprised one day when a friend remarked, "You'll have to look to your laurels, Nast, that chap on *Phunny Phellow* is after you."

This evidence of his success as his own rival encouraged him to continue his similar work on the *Weekly*, and the impulse was further strengthened by the success of a series of life-size caricatures exhibited at a grand masquerade opera ball given by a Mr. Max Maretzek on the night of April 5th. This "Opera Ball" was given in the old Academy of Music, then in its glory, and sixty of the large caricature paintings of public men and women surrounded the room. During the preparation of these pictures, especially those of the women, Maretzek, horrified, frequently exclaimed, "Oh, she vill kill you! Oh, she vill stab you in ze back!"

But the show proved a great success. Apparently every guest present enjoyed hugely the comic characterization of each face save, perhaps, his own, which he was likely to declare a "rather poor likeness." Men and women seeing their own faces caricatured for the first time were usually a bit startled at first, and then either amused or

slightly disturbed. The women accepted theirs much more meekly and good-naturedly than did the men, usually exclaiming "How very clever Mr. Nast is!"

This mammoth display immediately ranked Nast as the foremost of American caricaturists and greatly added to his popularity. A week after the ball, the "comics" were auctioned off at a good figure. Eventually most of them found their way to Thomas's saloon, on Broadway, near Twenty-third Street, where crowds came to see them — men often bringing their wives during the morning hours when the place was comparatively empty. Among the pictures appeared the first caricature of John T. Hoffman, then Mayor, and later, as Governor of the State, so notoriously associated with "Boss" Tweed and his "Ring."

"Why Davis Cannot Sleep" was one of the leading cartoons of this year, while a fine "Andy" Johnson caricature—a double page in which Johnson as Iago is endeavoring to convince the colored man that he is still his friend—touched high-water mark. The picture is notable in the excellence of its conception and drawing, also as being the beginning of Nast's favorite custom of using Shakesperian situations as a setting for his ideas.

New York's mayor in 1866 was Hoffman, who was running for governor on the Democratic ticket. "'Our mare' taking Johnson through New York city" is reproduced from *Harper's Weekly*

Nast had never been an enthusiastic adherent of Johnson, and now took especial pains to caricature him in a manner as careful as it was severe.

He depicted him as Saint "Andy" the injured, as a bully, as a would-be king. Yet, however bitter his portrayals, they were not more savage than the sentiment aroused by the President himself in his attitude toward the party that had elected him. His former supporters regarded him as a traitor, and his offensive public utterances as a national disgrace. He was accused of endeavoring to set himself up as dictator, even of being concerned in the assassination of Lincoln, and when, two years later (February, 1868), after his attempt to re-


This cartoon of "King Andy" appeared in *Harper's Weekly* in November, 1866

Pearson's Magazine
July 1904

"Who has suffered more for you and for the Union than Andrew Johnson?" is the legend under the "Saint Andy" cartoon. It forms part of a double-page devoted to an attack upon Johnson. Reproduced from *Harper's Weekly*

"I could not finish reading the despatch, for my own feelings overcame me.—Johnson." This cartoon is one of a number of drawings included in a full page. Reproduced from *Harper's Weekly*

move Stanton and to discredit Grant, he was impeached, he was saved only by a single vote from being expelled from office.

The "Andy" Johnson cartoons constituted Nast's great beginning in the field of caricature. They were by far his most important work in 1866, which closed with what the writer of this record considers the best of all Santa Claus pictures, because, for him, then a boy of five, it made "Santa Claus and His Works" something that was real and true, and gave to his Christmas a new and permanent joy.

Through 1867 the struggle over Reconstruction issues continued. Legislation with a view to the re-enfranchisement of the South, and concerning the social and civil rights of the manumitted slaves, was conducted under the most turbulent conditions. These were days less bloody but hardly less bitter than those of actual warfare. The situation in many of the Southern States was so dire that one capable authority is reported to have said that if he owned both hell and Texas, he would select hell as his dwelling place.

Our artist entered the New Year rather quietly. Pius IX., who had been the only foreign potentate to recognize the Confederacy, had now issued a decree that forbade Protestant worship in Rome. This naturally aroused resentment in America, and the Pope was somewhat ridiculed as a consequence. Following this, came a caricature of the "Government of the City of New York" which marked the beginning of a crusade for civic reform, the success of which, alone, would perpetuate the name of Thomas Nast.

There were no individual faces in this picture. It merely showed the city government in the hands of a corrupt element, roughs and gamblers, with the "Steal Ring" suspended behind the chair of the chief officer. It was by no means an able effort as compared with the "Ring" cartoons which were to appear a few years later; but, if we except the page of "Police Scandal" in 1859, it was the first of Nast's "corruption" cartoons, and constituted a sort of manifesto of a future campaign. During the remainder of the year "Andy" Johnson pictures predominated, and further portrayals of those "Ku-klux" and other Reconstruction phases which we may well afford to forget.

It was in 1867 that Nast first met David R. Locke, who as Petroleum V. Nasby had been doing the "Confedrit Cross-roads" papers—a humorous political series which Nast, in common with a multitude of other Northern readers, had followed with delight in Locke's paper, the *Toledo Blade*. The two men met with great rejoicing and became fast friends. The artist subsequently made a drawing of their first meet-

ing, and was the illustrator of two of Nasby's books—"Swingin' Round the Cirkle" and "Ekkoes From Kentucky."

Nast's most important work of this year was his double-page "Amphitheatrum Johnsonianum," which represented Johnson as Nero regarding with composure the "Massacre of the Innocents at New Orleans, July 30th, 1866." The portraits in this cartoon are striking and unmistakable, as was always the case in the work of Nast. Even among the concourse of little figures in the crowded Coliseum galleries, we may to-day pick out the familiar faces of history. Nast almost never thought it necessary to label his characters, as is the custom now. Johnson was always Johnson, whatever the guise. Greeley, Seward, Stanton, and all the rest—wherever they appeared and under whatever conditions—retained their features and character and needed no cards of identification. Many caricaturists have found it necessary to exaggerate features to obtain results, and in so doing often have sacrificed likeness. Nast, on the other hand, merely emphasized characteristics and so gained, rather than lost, in establishing identity.

"It looks more like me than I look like myself," one of his victims is reported to have said. "I didn't know before that anybody could tell how I looked inside."

On May 11, 1867, *Harper's Weekly* published a fine full-page portrait of Nast himself, with a sketch of his life and work. In summing up his position in caricature at that time, the writer said:

"Gilray is the only political draftsman who can be at all named with Nast, but Gilray's work is gross and prosaic caricature, compared with the subtle suggestive touch of Nast."


The first "corruption" cartoon. The faces are not portraits, and it was merely a manifesto of the campaign work to come later on. Reproduced from *Harper's Weekly*

Yet this was when the artist was but twenty-seven years of age, with his greatest work still undreamed.

AT THE NATIONAL CONVENTION OF '68.

Little of Nast's work appears in *Harper's Weekly* during the latter half of 1867. He was chiefly engaged during this period in illustrating a variety of books, including some histories of the war, a portion of Mrs. Dodge's "Hans Brinker," and a lot of toy books for McLaughlin

Brothers—the most popular series ever issued by that firm. Also, he was employed in painting for exhibition a large series of fierce political cartoons—a venture encouraged by the success of the "Opera Ball"

Nast's first meeting with Petroleum V. Nasby (David R. Locke). Reproduced from photograph of drawing made by Nast

display. This "Caricaturama" was badly managed, for Nast was never a financier, and was abandoned after a brief season of New York and Boston, during which it excited considerable admiration, a share of resentment, and resulted in no profit whatever.

The ambitious cartoonist was not discouraged. He put the big failure away and went back to his boxwood and pencils. A weekly illustrated paper entitled the *News* had entered the Chicago field, and in order to command immediate attention engaged Nast to contribute cartoons. He was not then bound by a retainer to draw only for the *Weekly*, and the Chicago work, chiefly Johnson caricatures, proved profitable. This was in the early part of sixty-eight, and when, in May, the Republican National Convention came along. Nast went to Chicago to be present.

It was settled beforehand that General Grant was to be the Republican Presidential candidate. The great soldier had maintained a calm and noble dignity through all the trying days of conflict between Congress and Andrew Johnson, and was now honored almost as much for his diplomacy as for his success at arms. Indeed, the mantle of sweet renown left by Lincoln would seem to have been laid upon the shoulders of Grant, and he wore it with becoming grandeur and humility.

Realizing that the convention would name Grant as its choice, Nast prepared a little surprise for the event. He painted upon a large curtain the White House entrance, with two pedestals, one on each side, bearing the words "Republican Nominee, Chicago, May 20th," and "Democratic Nominee, New York, July 4th," respectively. On the Republican pedestal was seated the figure of Grant, while Columbia stood pointing to the empty place, opposite. Below, were the words, "Match Him!"

This curtain, with a blank curtain before it, was suspended at the back of the convention stage. At the instant when General Grant was announced as the unanimous presidential choice of his party, the blank curtain was lifted and the great cartoon "Match Him" was suddenly exposed to full view.

ELEVATION—At the White House. DEPRESSION—At the Tribune Office.
EFFECT OF THE VOTE ON THE ELEVENTH ARTICLE OF IMPEACHMENT.

Nast here shows "King Andy" rejoicing over the defeat of the impeachment proceedings. On the right is Horace Greeley overcome by the result

The occurrence was so unexpected that the throng was silent for a moment, taking

it in. Then, realizing that it was a spectacular climax—the pictorial expression of a universal sentiment—the assembled multitude gave vent to an enthusiasm that turned the great hall into a pandemonium of exultation.

This incident added greatly to Nast's popularity. The "Match Him" picture was redrawn for publication, and then another, entitled "Matched," with Schuyler Colfax, the Republican vice-presidential candidate, seated on the opposing pedestal. Poems and songs called "Match Him" and "Matched" were written and sung, and articles of commerce were given these names as mascots. *Harper's Weekly* promptly advanced his page rate to one


Seymour plunged into a sea of trouble by his nomination for the presidency. Reproduced from *Harper's Weekly*

hundred and fifty dollars, a figure three times as great as he had formerly received, and accounted fabulous, as, indeed, it was for that period.

### DOMESTIC ANNALS.

In fact "Tommy" Nast, as he was still called by his old-time associates, was making stout strides "along the turnpike of fame." He was without a rival in his new field. The elder Bellew did an occasional caricature, but his work, though not without charm, had little political importance. When Nast did not contribute, the *Weekly* confined its caricature to small pictures, mostly of a domestic nature.

The artist no longer lived at his little quarters on West 44th Street, but had moved twice—in 1863 to Yorkville (now 89th Street and East River), and a year later to a house of his own in Harlem, on 125th Street near Fifth Avenue—a property that increased rapidly in value and proved a fine investment. He had been made a director in a well-known savings bank, and had become a member of the Union League Club and of the Seventh Regiment. Club and regiment friends were fond of driving in "Harlem Lane" on Sunday afternoons, and of dropping in on the cheerful Nast household, where the latch-string was always out and the tea-table made long, to accommodate all who came.

To the Harlem cottage came also many friends of former days, and among these were comrades of the Garibaldian campaign—light-hearted soldiers of fortune, who, following the trade of war, had cast their lot with the Union—most of them low in purse, now that their occupation was gone. Nast bade them welcome and helped them with a liberal hand. Among them was the impetuous and fretful DeRohan, reduced but still unsubdued, and a certain Colonel Percy Wyndham, once the bravest of the brave, now, alas, acting as a dispenser of subscription books until such time as the call "to arms!" should summon him to new fields of conquest.

But with the exception of Sunday the Nast home life was usually a quiet one. The artist worked steadily and the young wife cared for the babies—there were three now—or discussed his work with him, frequently helping him with the lines that were to go beneath his pictures, verbal expression being ever his weak point. It was Mrs. Nast who had suggested the words "Match Him!" for his Chicago curtain, and many others of the terse and telling legends beneath his cartoons were due to her.

In the matter of historical references, however—averse as he was to research—Nast seemed never at a loss to find his facts or quotations. He appeared to know as by instinct, where to turn, and his wife, whose joy it was to transcribe and verify, seldom found him wrong. Their union of sympathy and labor made their home life ideal. They might have been almost continuously entertained by their friends, as