



# America and the World

Foreign Affairs in Political Cartoons, 1898–1940

Featuring Drawings by Clifford K. Berryman



THE NATIONAL ARCHIVES

# Contents

Introduction

1

How This  
eBook Is  
Organized

2

Teaching with  
this eBook

2

Clifford Kennedy  
Berryman

2

**CHAPTER 1**  
War with Spain  
and the Age of  
Imperialism  
1898–1899

3

**CHAPTER 2**  
The Era of the Big  
Stick and Dollar  
Diplomacy  
1900–1913

13

**CHAPTER 3**  
World War I  
Begins in Europe  
1914–1916

23

**CHAPTER 4**  
America Enters  
World War I  
in 1917

33

**CHAPTER 5**  
America at  
War in  
Europe 1918

43

**CHAPTER 6**  
The Post-War Quest  
for Peace 1919–1938

53

**CHAPTER 7**  
Storm Clouds  
Gathering: World War II  
on the Horizon  
1939–1940

63

**WORKSHEET 1**  
Analyzing Cartoons

73

**WORKSHEET 2**  
Discussing  
Cartoons  
as Works of Art  
Reflecting History

74

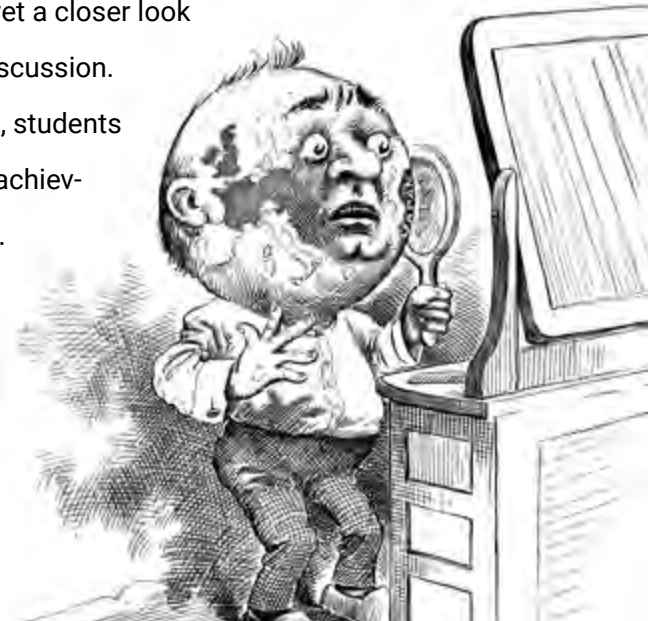
# Introduction

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**A***merica and the World* presents 63 political cartoons by Clifford K. Berryman that invite students to discuss American foreign policy from the Spanish American War to the start of World War II. Berryman was a remarkably creative artist who published a cartoon almost every day for more than 50 years. From 1896 to 1949, his cartoons were featured on the front pages of leading Washington, DC, daily newspapers – first the *Washington Post* and then *The Evening Star*. This eBook presents a selection of cartoons that show Berryman’s insight into the people, institutions, issues, and events that shaped an important era of American history.

Berryman is remembered as one of America’s greatest political cartoonists, an artist whose charming and thought-provoking illustrations resonated with the public. This selection of cartoons promises to engage students in similar ways today. *America and the World* enables students to analyze history as conveyed in visual media and helps them to develop their understanding of history by analyzing Berryman’s drawings.

Berryman’s cartoons seem familiar at first glance, yet a closer look reveals features that invite in-depth analysis and discussion. By learning to decode and understand the cartoons, students will develop the critical thinking skills important to achieving academic success and participating in civic life.





## How This eBook Is Organized

*America and the World* presents 63 political cartoons by Clifford K. Berryman. The nine cartoons in each of its seven chapters illustrate important foreign policy issues in a specific period of U.S. history. A full-page version of each cartoon is accompanied by links to analysis worksheets and information about the cartoon's historical context:

- Navigating: The House icon in the left corner of each page links to the Table of Contents. The Question Mark icon in the right corner of each page links to the Analysis & Discussion Worksheets.



## Teaching with this eBook

This eBook is designed to engage students in studying United States history through the analysis of political cartoons. Students will study these cartoons in two steps:

- Analyze each cartoon using Worksheet 1
- Analyze several cartoons together to discuss how art represents history using Worksheet 2



## Clifford Kennedy Berryman

Clifford K. Berryman was born in 1869 in a small town in Woodford County, Kentucky. Drawing was one of his favorite pastimes while growing up, and he regularly sketched friends, animals, and even local politicians. His work attracted the interest of Kentucky Senator Joseph C. S. Blackburn, who happened to see one of Berryman's sketches displayed in a local office building. Recognizing his talent, Blackburn helped Berryman secure a position at the United States Patent Office. And so in 1886, at the age of 17, Berryman moved from Kentucky to Washington, DC. Political cartooning remained Berryman's passion, and he continued to draw.

Berryman became a cartoonist's understudy at the *Washington Post*. Within five years, he had risen to chief cartoonist, a position he held until 1907 when he became the front-page cartoonist at *The Evening Star*, then the most widely read newspaper in Washington, DC.

Berryman drew political cartoons for *The Evening Star* until his death in 1949 at the age of 80. Because Berryman often gave away his cartoons, many of his original drawings are now scattered among various collections. The original drawings featured in this eBook are from the largest collection of Berryman's cartoons housed in a single location. This rare collection of about 2,400 drawings originally belonged to Berryman's daughter, but upon her death it was donated to the U.S. Senate. The cartoons are now part of the historical records of Congress in the Center for Legislative Archives at the National Archives in Washington, DC. All of the Berryman cartoons in the Senate collection are available [online in the National Archives Catalog](#).



# War with Spain and the Age of Imperialism

## 1898 - 1899

The 1898 Spanish-American War expanded America's foreign affairs from focusing on the Western hemisphere to pursuing global interests. The war grew out of escalating protests against Spanish rule in Cuba. Although many Americans sympathized with the Cuban rebels, for years the United States did not intervene. When the rebellion flared up again in the 1890s, President William McKinley hoped to avoid involvement. However, relations between the United States and Spain declined, and in the spring of 1898 President

McKinley asked Congress to declare war. The short war with Spain left the United States holding former Spanish colonies, including Cuba, Puerto Rico, and the Philippines. Deciding what to do with these territories, after a controversial decision to annex Hawaii, sparked fierce debate in the United States about overseas expansion and imperialism.



# Cartoon 1

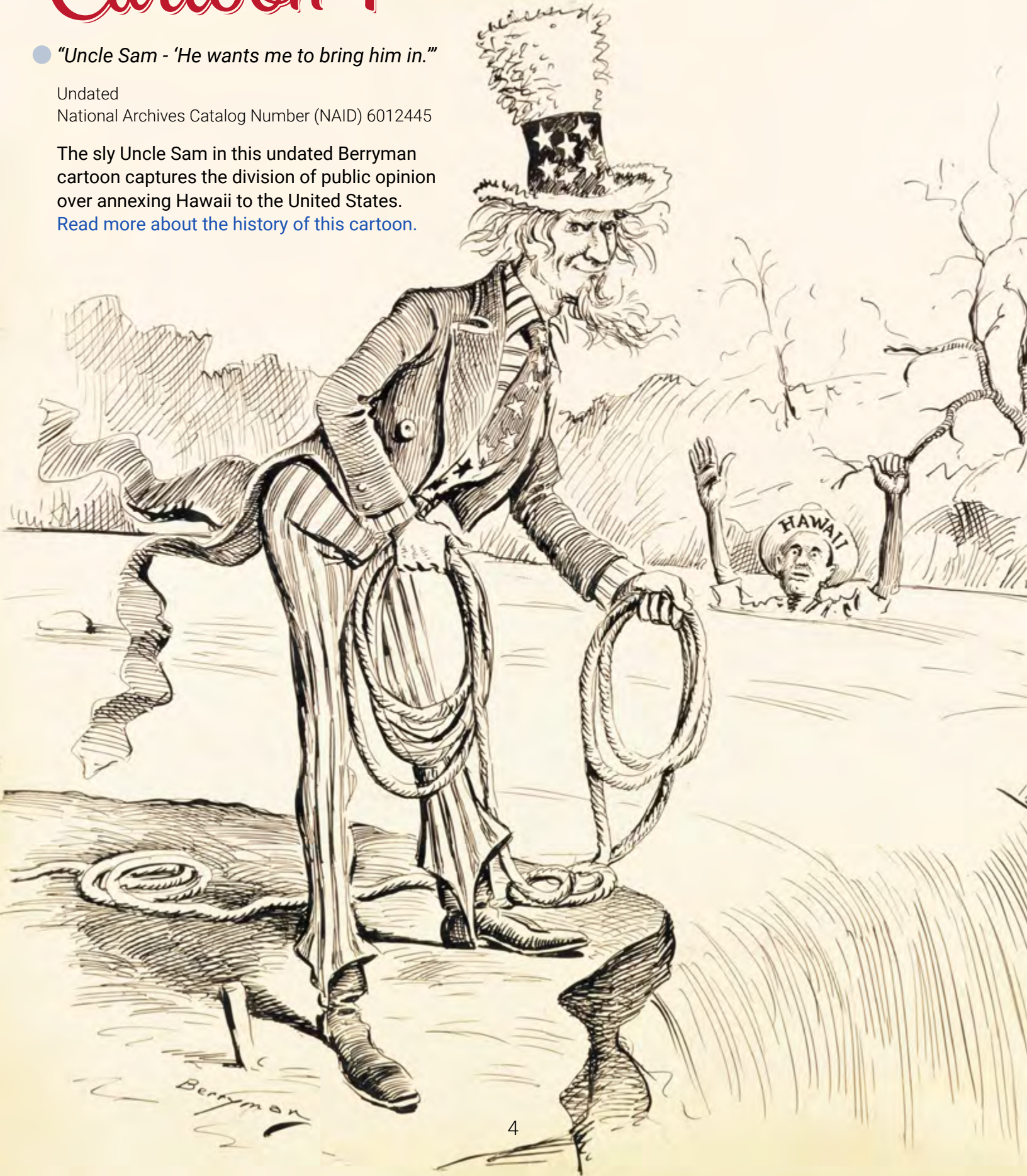
● *"Uncle Sam - 'He wants me to bring him in.'"*

Undated

National Archives Catalog Number (NAID) 6012445

The sly Uncle Sam in this undated Berryman cartoon captures the division of public opinion over annexing Hawaii to the United States.

[Read more about the history of this cartoon.](#)





# Cartoon 2

○ "Torn Loose"

**The Washington Post**

April 17, 1898

NAID 306119

This cartoon highlights anti-colonialism, showing Uncle Sam acting to free Cuba from Spain.

[Read more about the history of this cartoon.](#)





# Cartoon 3

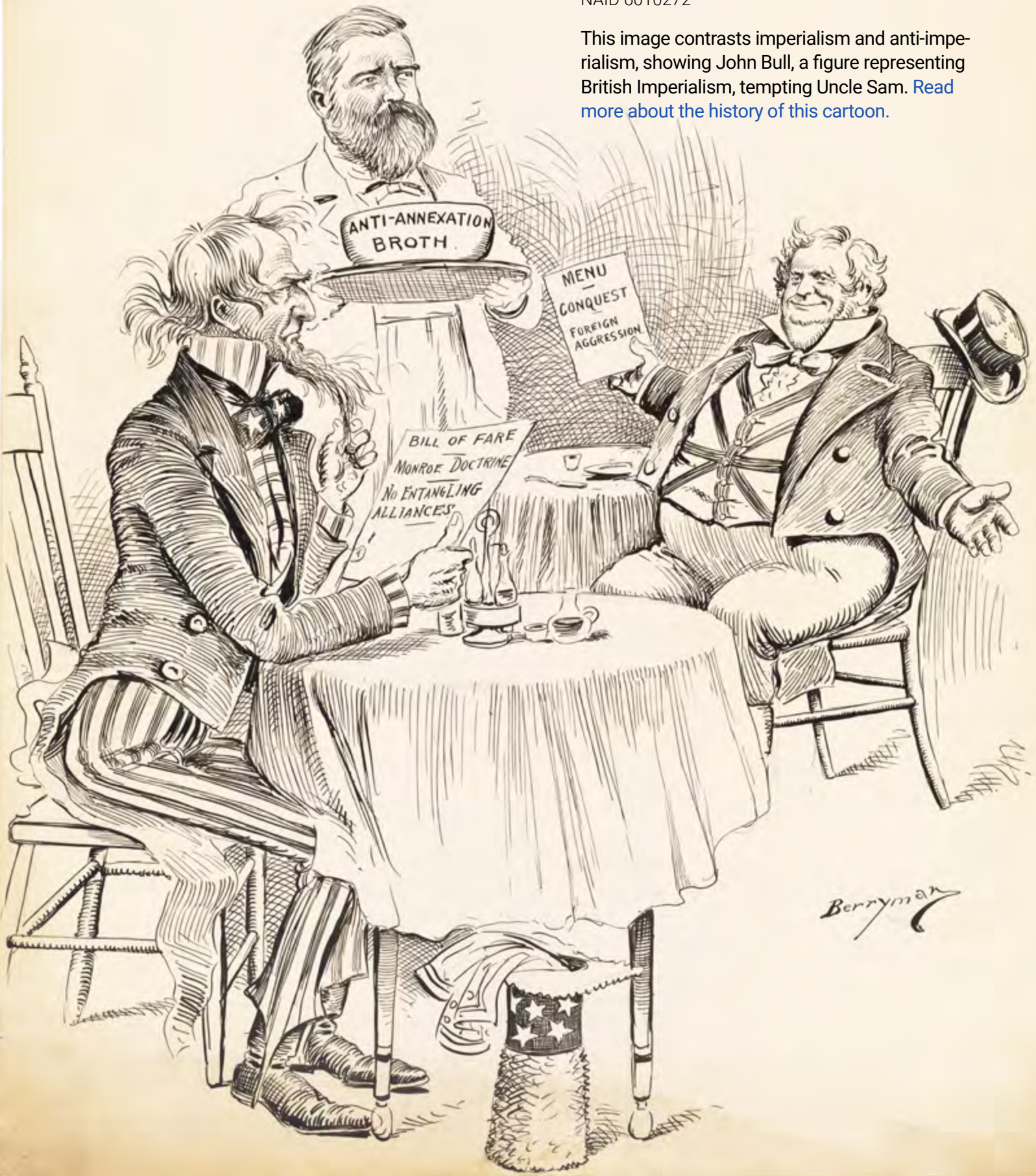
○ "Uncle Sam's Temptation"

**The Washington Post**

June 26, 1898

NAID 6010272

This image contrasts imperialism and anti-imperialism, showing John Bull, a figure representing British Imperialism, tempting Uncle Sam. [Read more about the history of this cartoon.](#)





# Cartoon 4

○ "Whither"

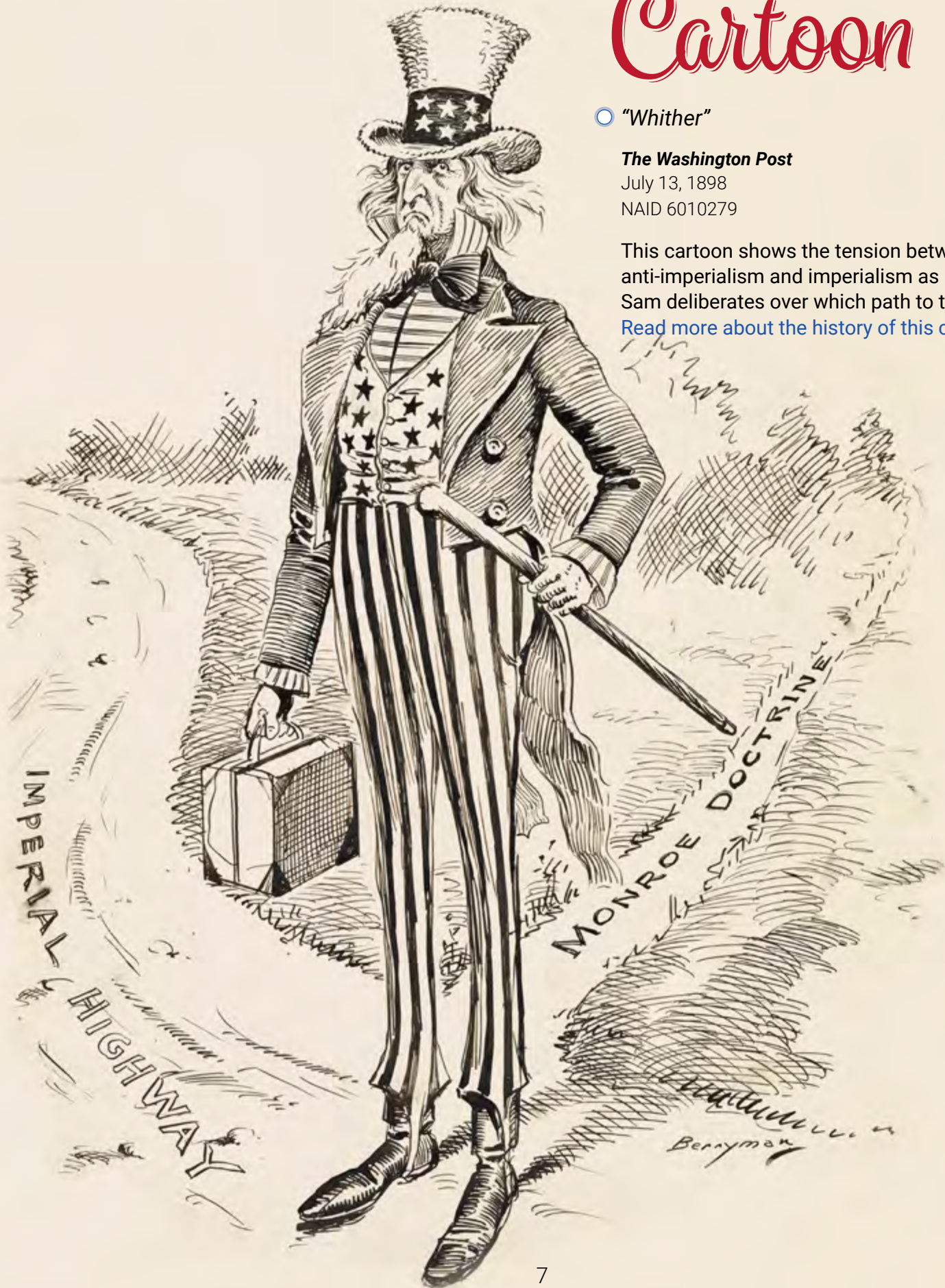
**The Washington Post**

July 13, 1898

NAID 6010279

This cartoon shows the tension between anti-imperialism and imperialism as Uncle Sam deliberates over which path to take.

[Read more about the history of this cartoon.](#)





# Cartoon 5

○ "Who'll Bell the Cat?"

**The Washington Post**

July 29, 1898

NAID 6010258

Imperialism and the global rivalry for power are dramatized in this cartoon depicting European countries scheming to grab control of the Philippines from the U.S. [Read more about the history of this cartoon.](#)





# Cartoon 6

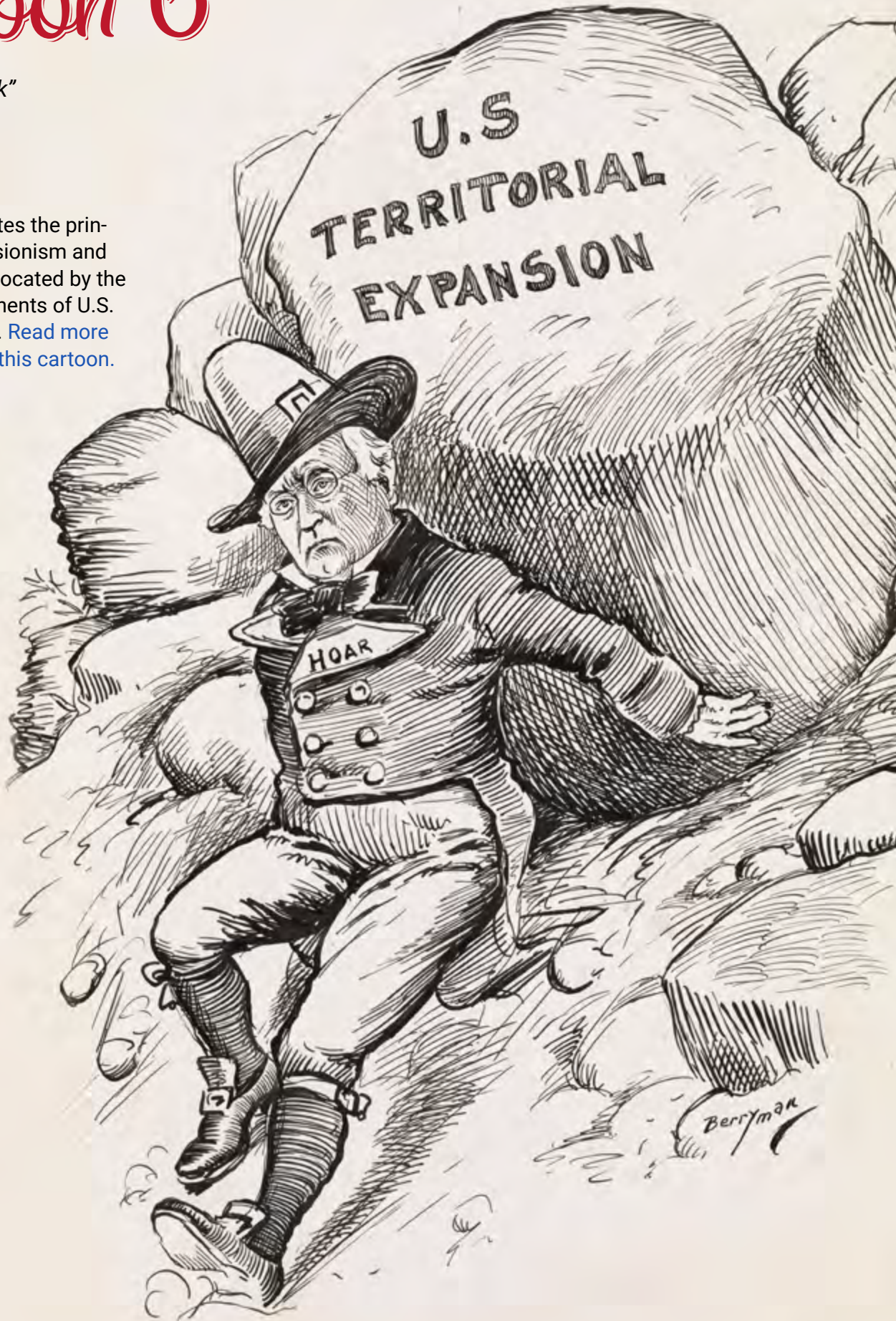
## ○ "Cannot Roll it Back"

**The Washington Post**

November 6, 1898

NAID 6010302

This cartoon illustrates the principles of anti-expansionism and anti-imperialism advocated by the congressional opponents of U.S. territorial expansion. [Read more about the history of this cartoon.](#)





# Cartoon 7

○ "A Good Plan for the New Year Uncle Sam"

**The Washington Post**

December 30, 1898

NAID 6010304

This cartoon displays a strategic principle behind imperialism and expansion, showing proposed sea lanes important to America's assertion of global influence.

[Read more about the history of this cartoon.](#)





# Cartoon 8

○ *Untitled*

**The Washington Post**

February 4, 1899

NAID 6010306

Colonialism and anti-colonialism are illustrated in this cartoon showing the futility of a Philippine independence movement against the U.S. [Read more about the history of this cartoon.](#)





# Cartoon 9

“Uncle Sam - ‘Too late, my boys, I’ve already expanded.’”

**The Washington Post**

September 14, 1899

NAID 6010331

This cartoon shows the triumph of expansionism over anti-expansionism in the depiction of a bloated Uncle Sam. [Read more about the history of this cartoon.](#)





# The Era of the Big Stick and Dollar Diplomacy

## 1900 - 1913

“The Big Stick” and “Dollar Diplomacy” describe different approaches to American foreign policy between the Spanish-American War and World War I. President Theodore Roosevelt attributed the phrase “speak softly and carry a big stick” to an African proverb. His style of acting as President linked the phrase to the assertion of American power to influence world events. From negotiating the end of the Russo-Japanese War, to spurring completion of the Panama Canal, he led an active and ambitious foreign policy. “Dollar Diplomacy” describes President William Howard Taft’s strategic use of global investments and financial leverage to advance American economic interests abroad. The cartoons in this chapter illustrate the global expansion of United States foreign policy, and the national debate on the type of world power America should be.



# Cartoon 10

“Twentieth Century Twins - ‘Have we not lost our way?’”

**The Washington Post**

February 18, 1900

NAID 6010342

This cartoon suggests that war endangers civilization by showing figures representing civilization and peace lost on the battlefield.

[Read more about the history of this cartoon.](#)





# Cartoon 11

“As Inseparable as Ruth and Naomi”

*The Washington Post*

March 2, 1900

NAID 6010344

This cartoon claims that the guarantees of the Constitution should accompany the flag, arguing that residents of U.S. territories are entitled to the protection of constitutional rights. [Read more about the history of this cartoon.](#)





# Cartoon 12

○ Untitled

**The Washington Post**

December 24, 1901

NAID 6010388

This cartoon shows a controversial aspect of imperialism by highlighting the harsh military action taken by U.S. troops against Philippine rebels. [Read more about the history of this cartoon.](#)





# Cartoon 13

○ "Next!"

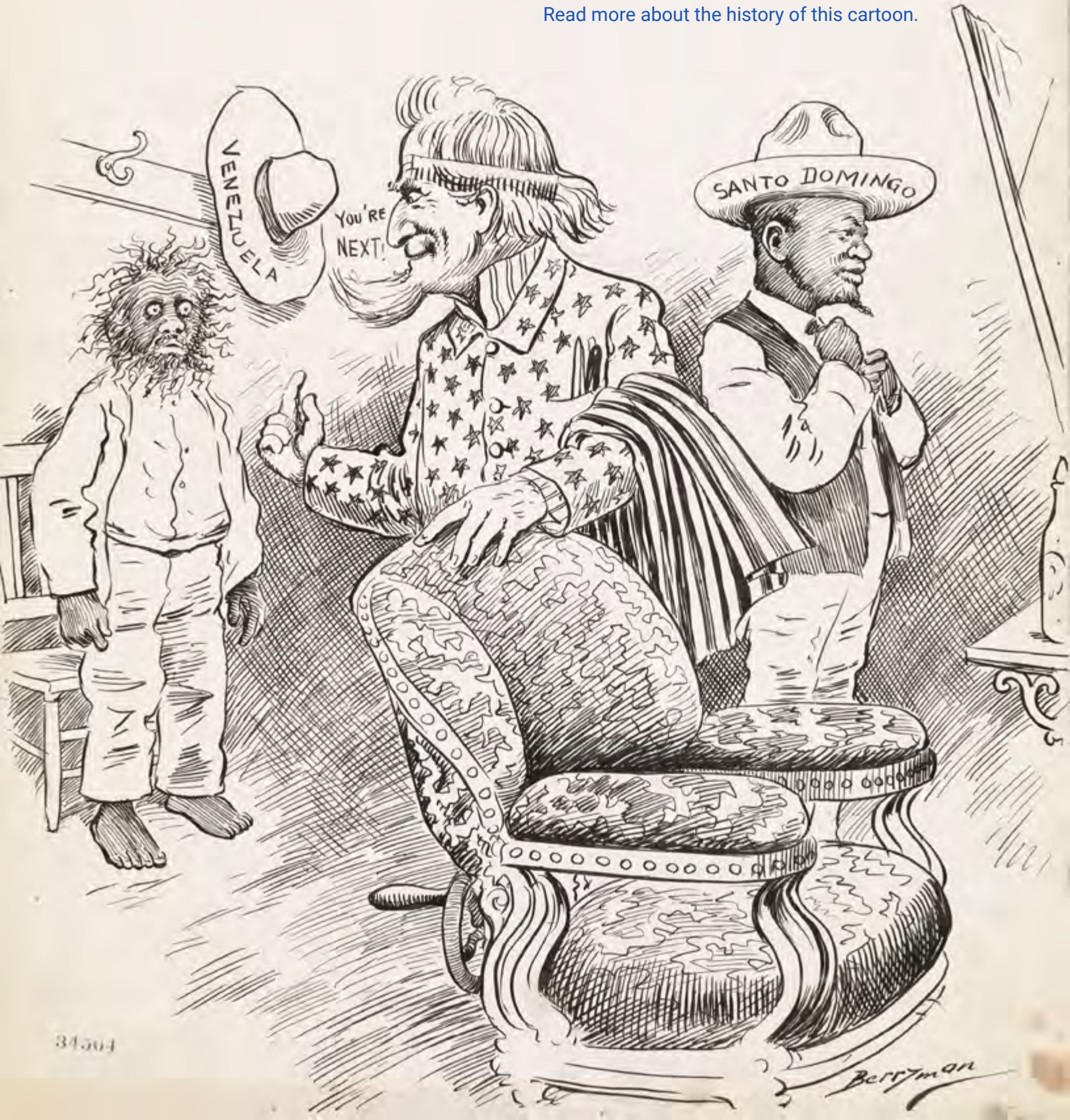
**The Washington Post**

January 31, 1905

NAID 6010534

This cartoon depicts the idea of America's philanthropic duty to improve less-developed nations, also criticized as "Yankee Imperialism."

[Read more about the history of this cartoon.](#)





# Cartoon 14

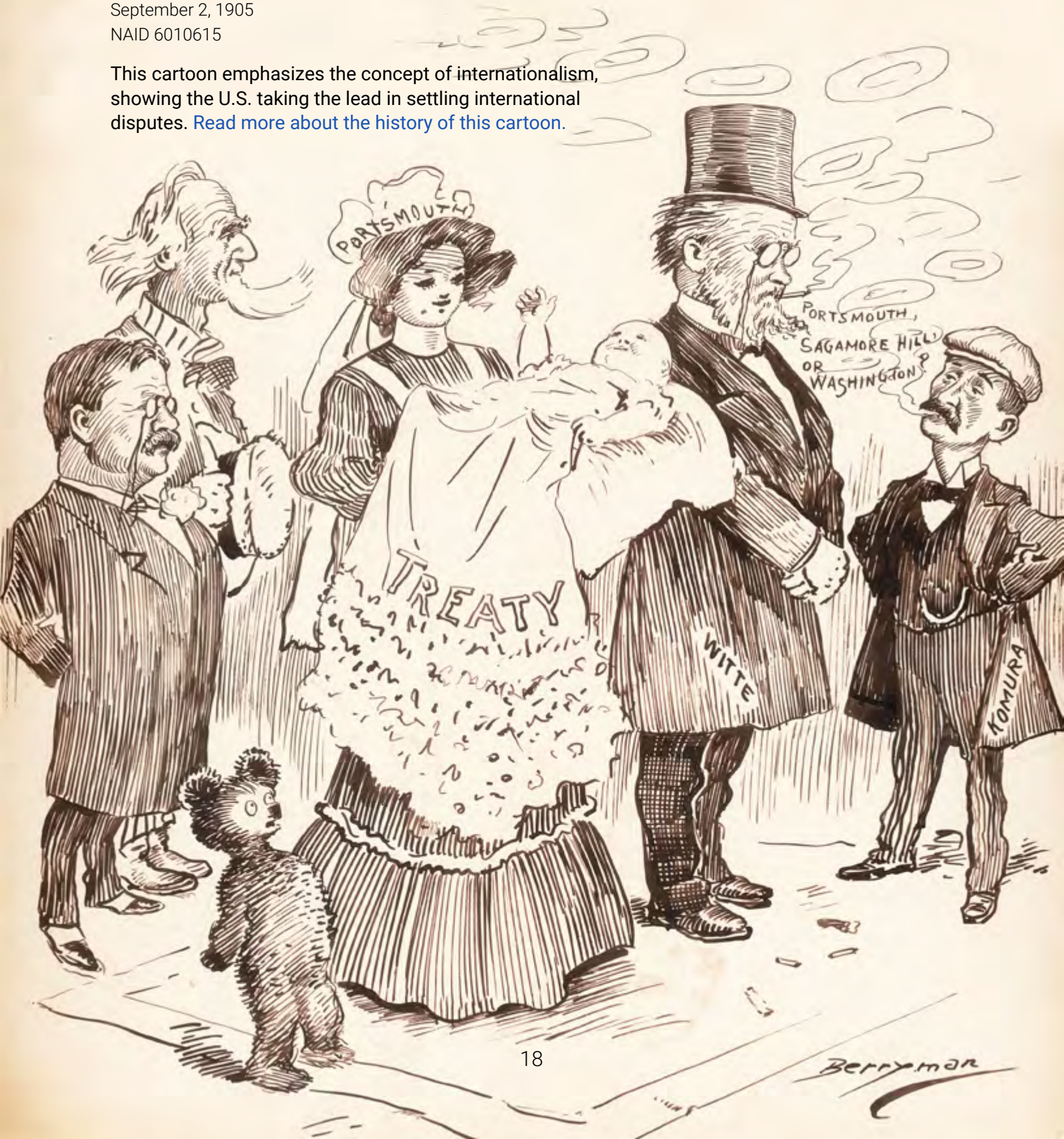
## ○ "Naming the Baby"

**The Washington Post**

September 2, 1905

NAID 6010615

This cartoon emphasizes the concept of internationalism, showing the U.S. taking the lead in settling international disputes. [Read more about the history of this cartoon.](#)





# Cartoon 15

○ "Distribution of the Chinese Pie"

**The Evening Star**

August 18, 1909

NAID 6010812

This cartoon highlights the concept of "dollar diplomacy" by which the U.S. invested in foreign nations to gain economic influence. [Read more about the history of this cartoon.](#)





# Cartoon 16

○ "Palace Preparation Practice"

**The Evening Star**

May 1, 1910

NAID 6010841

This cartoon emphasizes the idea of the charismatic leader as a role model and the personification of national aspirations. [Read more about the history of this cartoon.](#)







# Cartoon 17

○ *Untitled*

***The Evening Star***

February 10, 1913

NAID 6010997

This cartoon dramatizes the interconnectedness of the U.S. and Mexico and shows how developments in one nation inevitably affect the other.

[Read more about the history of this cartoon.](#)



# Cartoon 18

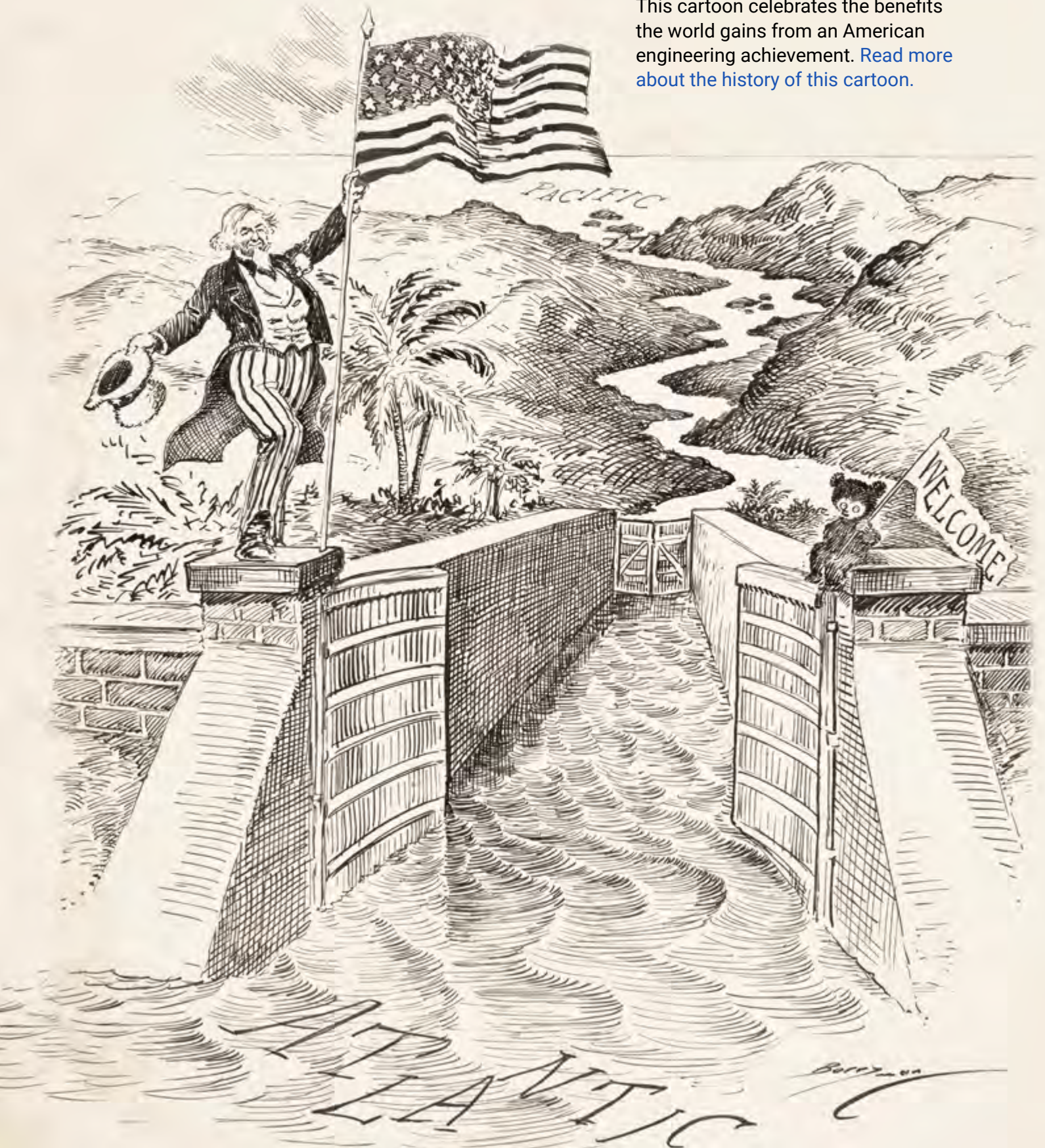
“Open for Business”

**The Evening Star**

August 15, 1914

NAID 6011066

This cartoon celebrates the benefits the world gains from an American engineering achievement. [Read more about the history of this cartoon.](#)

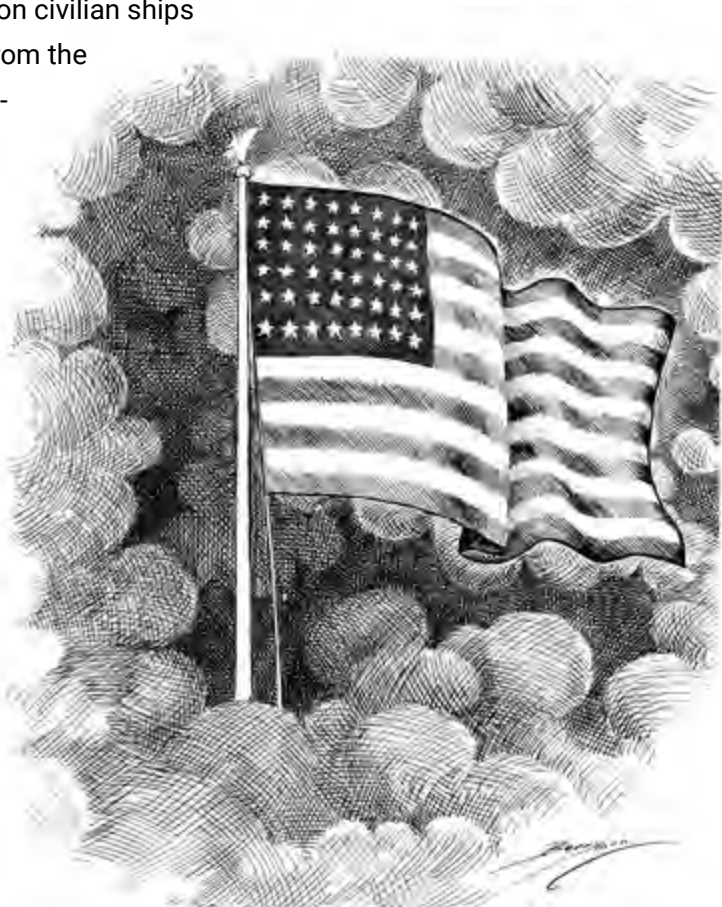




# World War I Begins in Europe

## 1914 - 1916

**P**resident Woodrow Wilson urged America to be neutral in “word and deed” when World War I broke out in August, 1914. The nation upheld a policy of neutrality and for nearly three years endured attacks on civilian ships and the loss of lives at sea. Berryman’s cartoons from the early years of World War I reflect America’s commitment to neutrality, as well as the war’s growing scale and destructive impact. Berryman’s drawings show President Wilson’s evolving response to German submarine attacks, and trace the slow development of the U.S. decision to enter the war. The cartoons also depict the revolutionary impact of new military technologies, such as airplanes and submarines, that helped end America’s isolation from European conflicts.





# Cartoon 19

○ "World: 'Now it has Spread to the Other Side'"

**The Evening Star**

August 18, 1914

NAID 6011067

This cartoon illustrates the idea that war endangers civilization, causing a rupture of international relations that spreads conflict around the globe. [Read more about the history of this cartoon.](#)



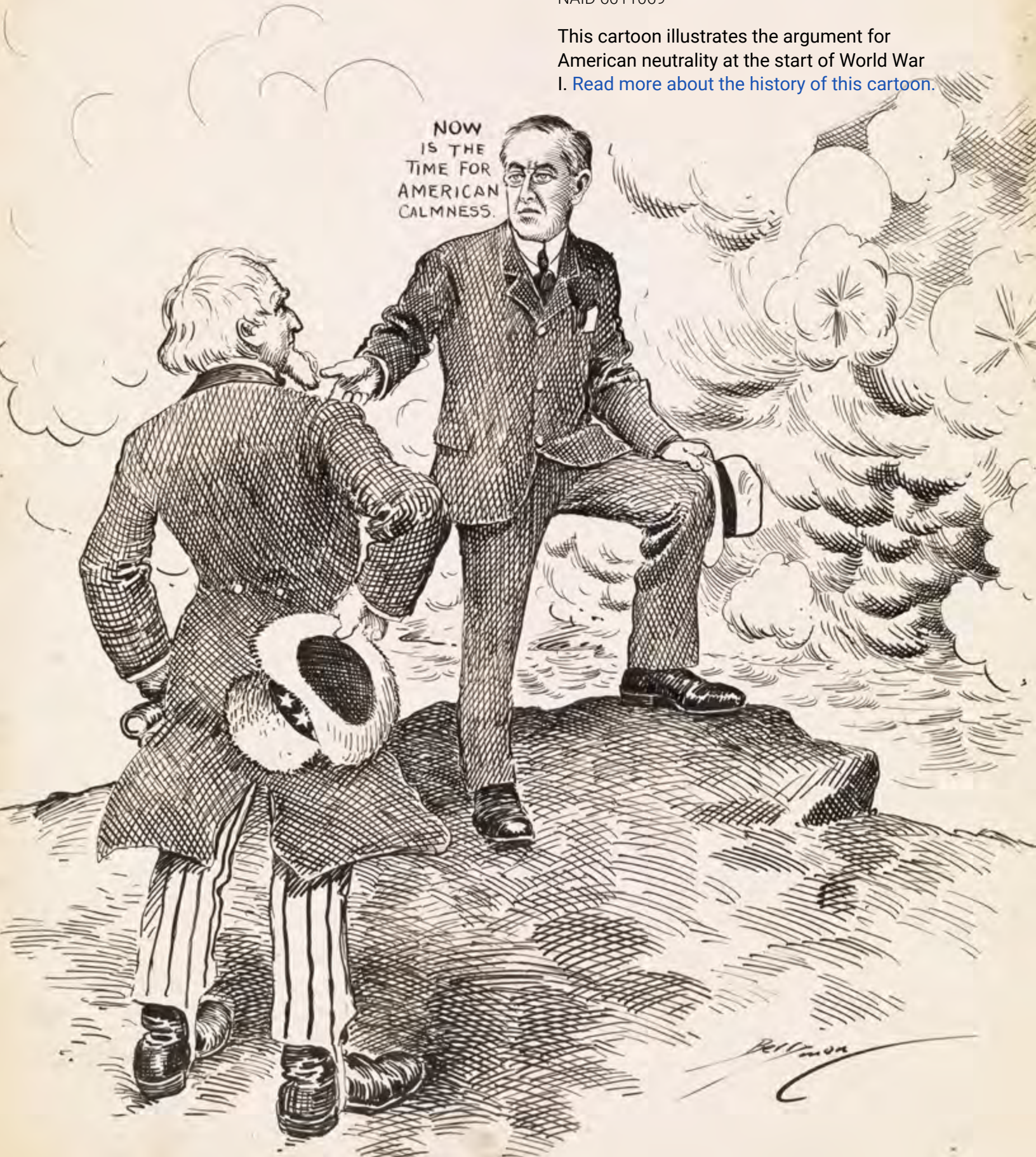


# Cartoon 20

○ *Untitled*

**The Evening Star**  
August 19, 1914  
NAID 6011069

This cartoon illustrates the argument for American neutrality at the start of World War I. [Read more about the history of this cartoon.](#)





# Cartoon 21

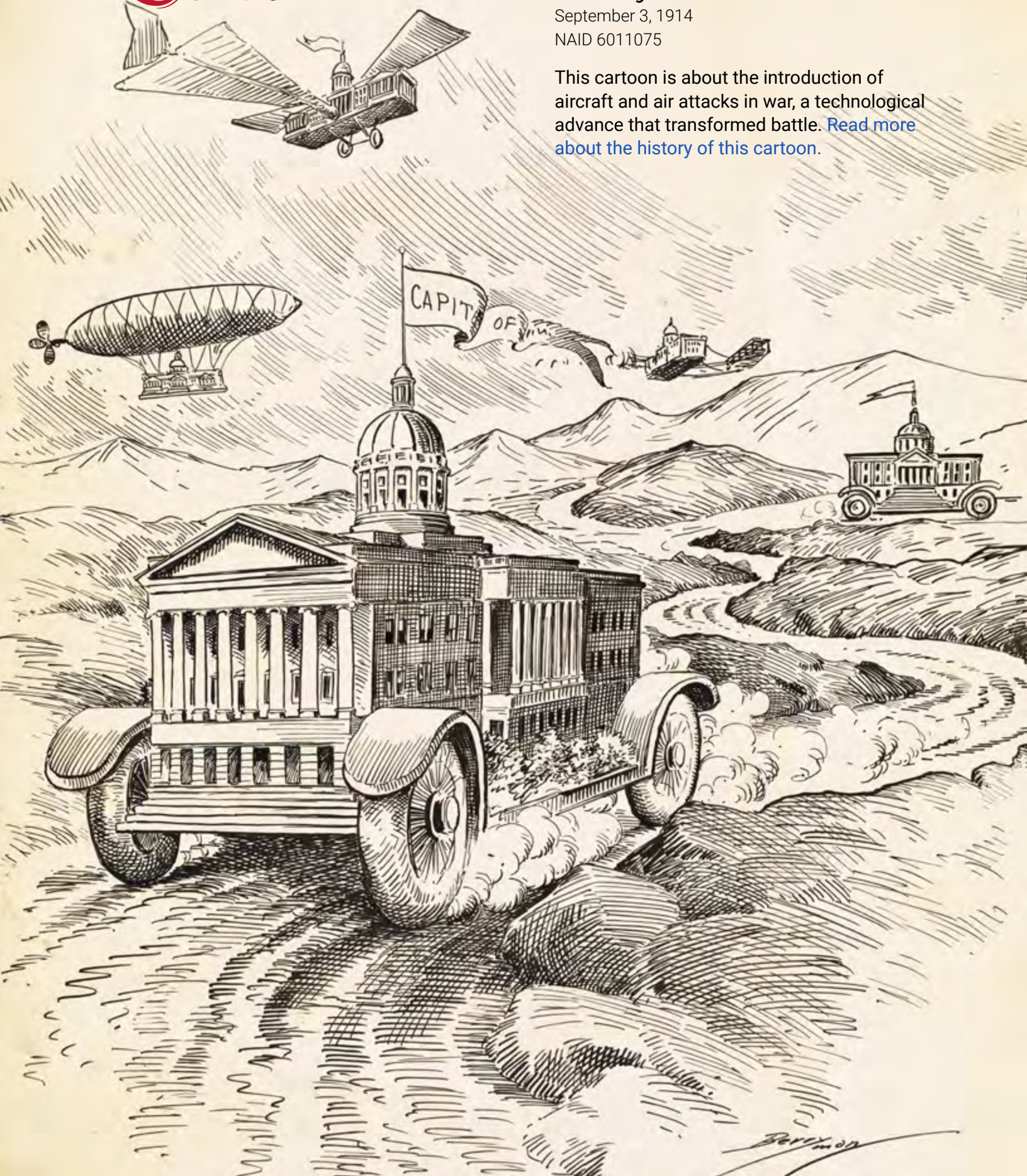
○ "A Suggestion to Future Foreign  
Capital Builders"

**The Evening Star**

September 3, 1914

NAID 6011075

This cartoon is about the introduction of aircraft and air attacks in war, a technological advance that transformed battle. [Read more about the history of this cartoon.](#)





# Cartoon 22

○ "A Christmas Eve Contrast"

**The Evening Star**

December 24, 1914

NAID 6011091

This cartoon is a dramatic illustration of how war hurts noncombatants, in this case by destroying the homes of European children.

[Read more about the history of this cartoon.](#)





# Cartoon 23

○ "The Way of the Neutral is Hard"

**The Evening Star**

February 13, 1915

NAID 6011098

This cartoon is about the difficulty for the U.S. to maintain neutrality in the face of a German submarine blockade of America's chief trade partner, Great Britain. [Read more about the history of this cartoon.](#)





# Cartoon 24

○ "No Entangling Alliances"

**The Evening Star**

February 22, 1915

NAID 6011101

"No Entangling Alliances" refers to the long-standing U.S. policy of isolationism and avoiding foreign alliances that could drag the nation into European war. [Read more about the history of this cartoon.](#)





# Cartoon 25

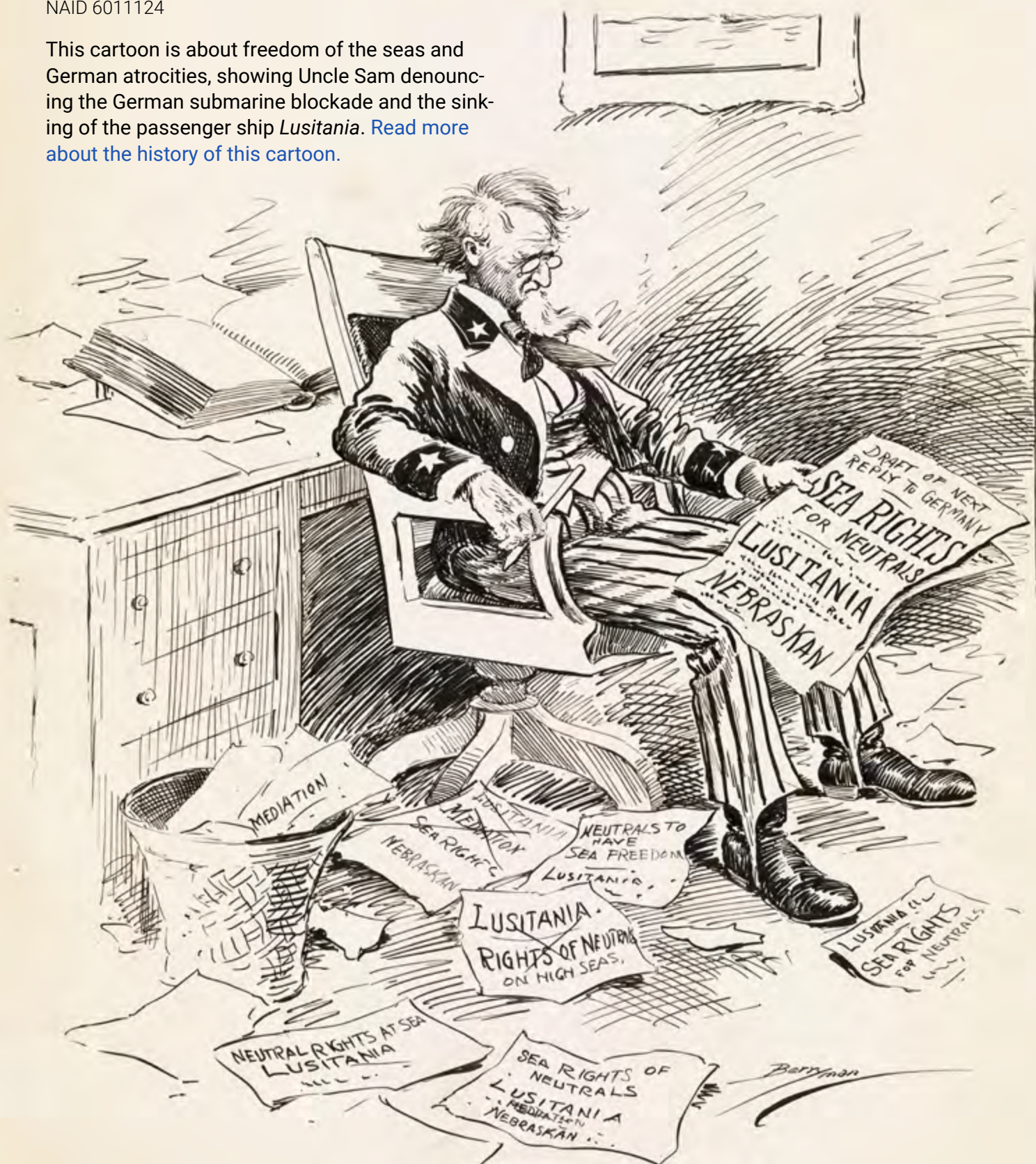
## ○ "Drafting the Third Note to Germany"

**The Evening Star**

July 17, 1915

NAID 6011124

This cartoon is about freedom of the seas and German atrocities, showing Uncle Sam denouncing the German submarine blockade and the sinking of the passenger ship *Lusitania*. [Read more about the history of this cartoon.](#)





# Cartoon 26

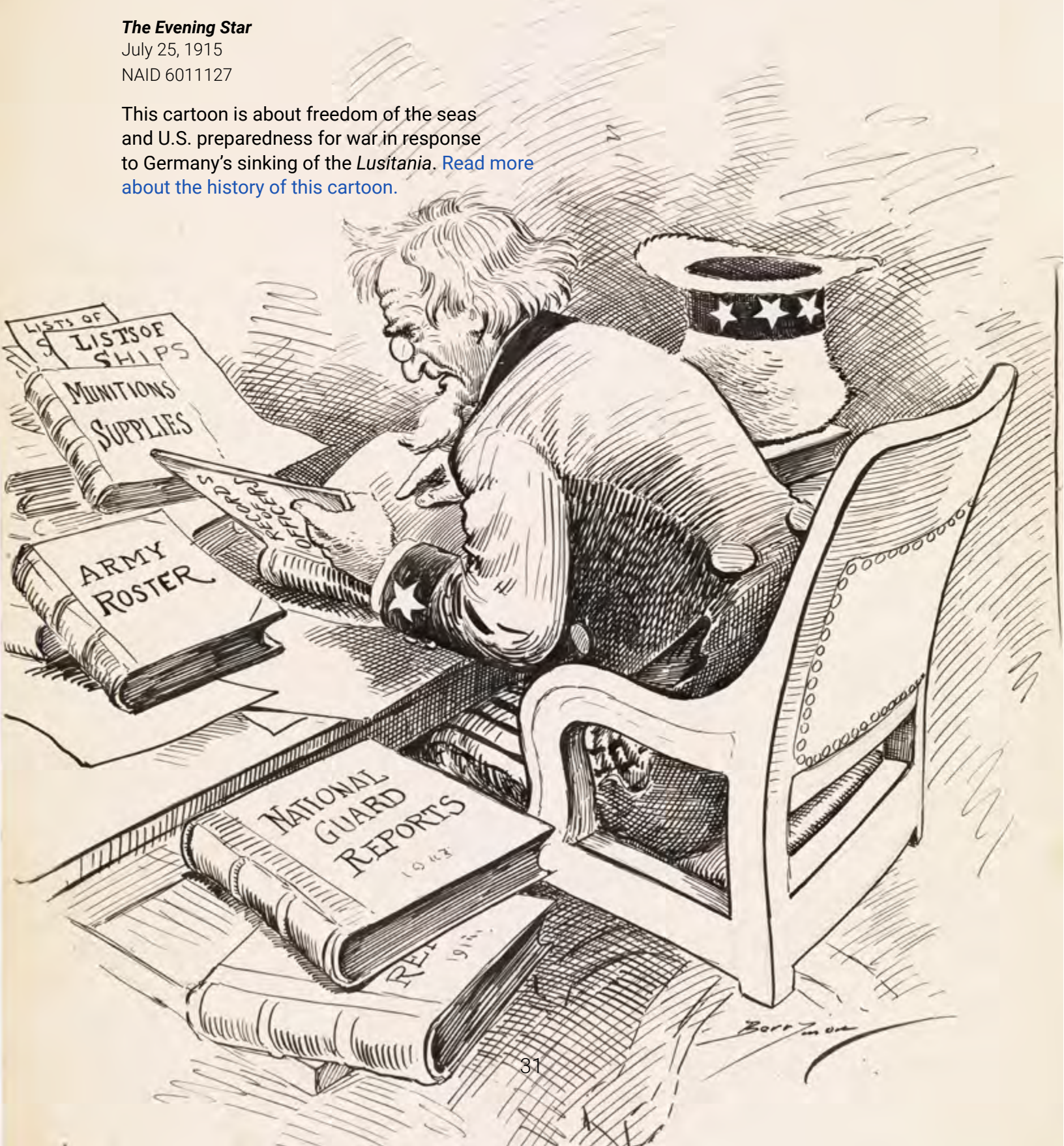
○ "Just Looking Things Over"

**The Evening Star**

July 25, 1915

NAID 6011127

This cartoon is about freedom of the seas and U.S. preparedness for war in response to Germany's sinking of the *Lusitania*. [Read more about the history of this cartoon.](#)





# Cartoon 27

○ "Ruthless Warfare at Sea"

**The Evening Star**

February 1, 1917

NAID 6011191

This cartoon is about freedom of the seas and U.S. preparedness for war in response to Germany's policy of unrestricted submarine attacks. [Read more about the history of this cartoon.](#)





# America Enters World War I in 1917

# 4.

## 1917

**C**ongress's declaration of war in April 1917 thrust America into a three-year-old struggle that had brought the fighting nations to a bloody, destructive stalemate. Shifting America from neutrality to all-out war

posed unprecedented challenges of rapidly harnessing national resources and manpower to raise and equip a vast military in just a few months. This was America's first total war, and Berryman's cartoons reflect the magnitude of the economic, logistic, and military challenges of 1917, as well the effort to rally public opinion in support of the war.





# Cartoon 28

○ Untitled

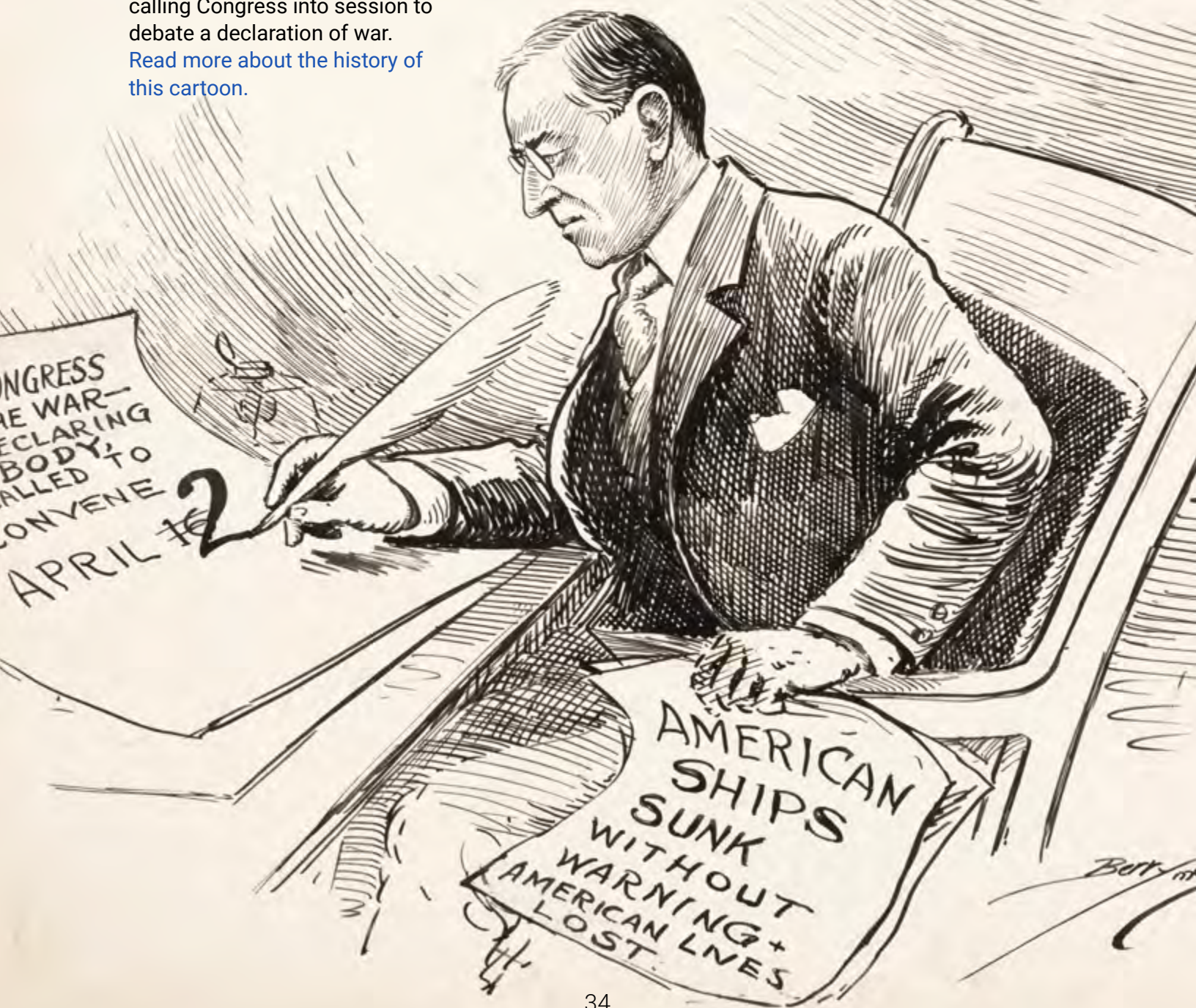
**The Evening Star**

March 21, 1917

NAID 306092

This cartoon is about constitutional war powers, showing the President calling Congress into session to debate a declaration of war.

[Read more about the history of this cartoon.](#)





# Cartoon 29

○ "The Call"

**The Evening Star**

March 26, 1917

NAID 6011214

This cartoon is about the President, as commander in chief of the armed forces, calling for volunteers to staff the Navy at wartime strength. [Read more about the history of this cartoon.](#)





# Cartoon 30

○ "The Pacifist's Dream"

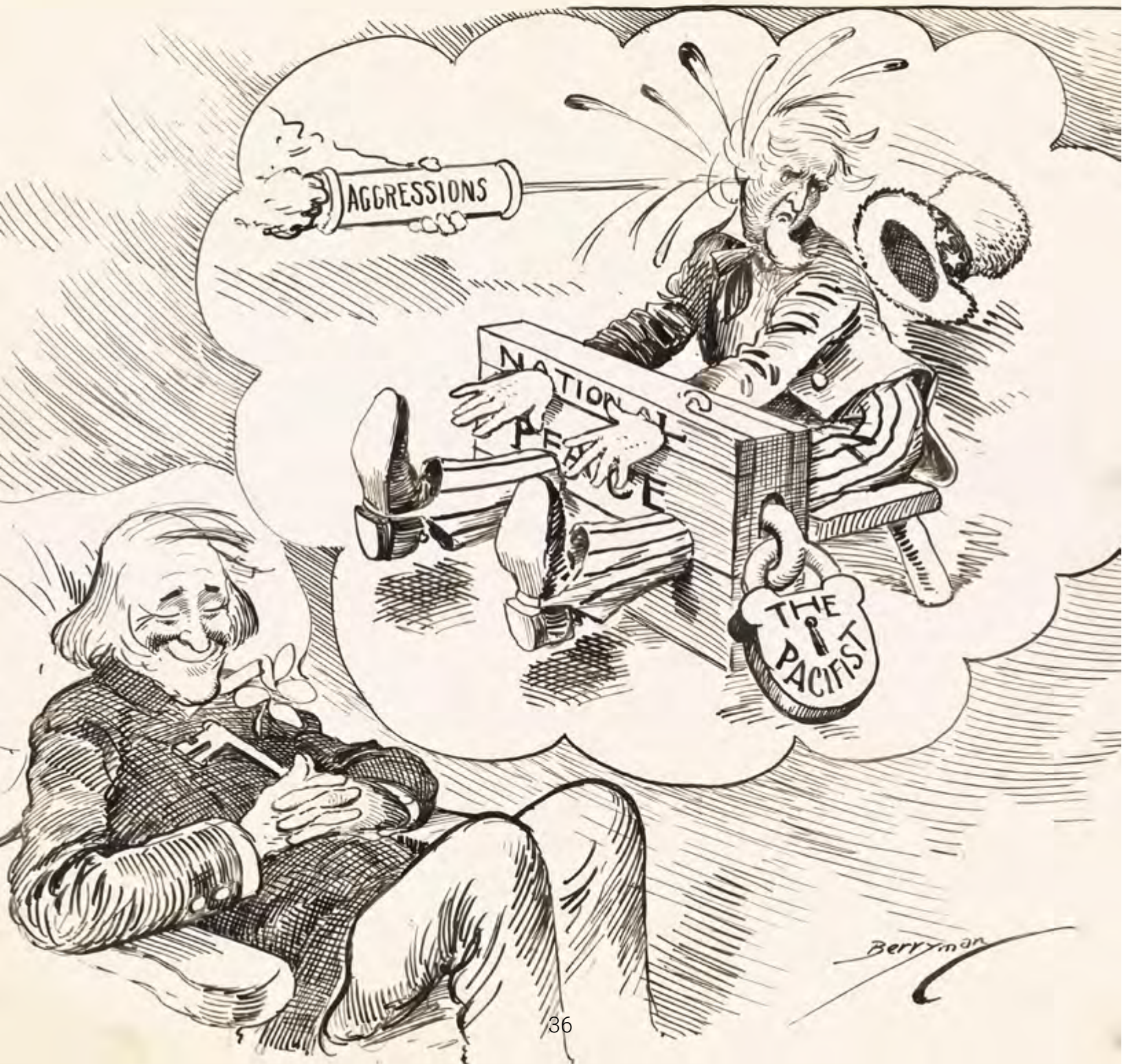
**The Evening Star**

March 31, 1917

NAID 6011218

This cartoon criticizes anti-war pacifists.

[Read more about the history of this cartoon.](#)





# Cartoon 31

○ "Reporting for Duty"

**The Evening Star**

April 2, 1917

NAID 6011220

This cartoon illustrates constitutional war powers, showing the House of Representatives and the Senate "reporting for duty" to Uncle Sam as they convene to debate a declaration of war.

[Read more about the history of this cartoon.](#)





# Cartoon 32

○ "Somewhere in France"

**The Evening Star**

June 28, 1917

NAID 6011253

This cartoon is about the concept of internationalism and the loyalty the U.S. owes to France, its oldest ally. [Read more about the history of this cartoon.](#)





# Cartoon 33

○ "Campaign of Culture"

**The Evening Star**

September 9, 1917

NAID 6011279

This cartoon is about air attacks as a new form of German atrocity. [Read more about the history of this cartoon.](#)





# Cartoon 34

○ Untitled

*The Evening Star*

October 13, 1917

NAID 6011293

This cartoon encourages the public to support the war effort by purchasing bonds that help pay for the war. [Read more about the history of this cartoon.](#)





# Cartoon 35

○ "Kerensky to the Rescue"

**The Evening Star**

November 13, 1917

NAID 6011301

This cartoon suggests that the Russian Bolshevik revolutionaries are in league with Germany, and that the non-communists, led by Alexander Kerensky, are fighting to stave off military defeat. [Read more about the history of this cartoon.](#)





# Cartoon 36

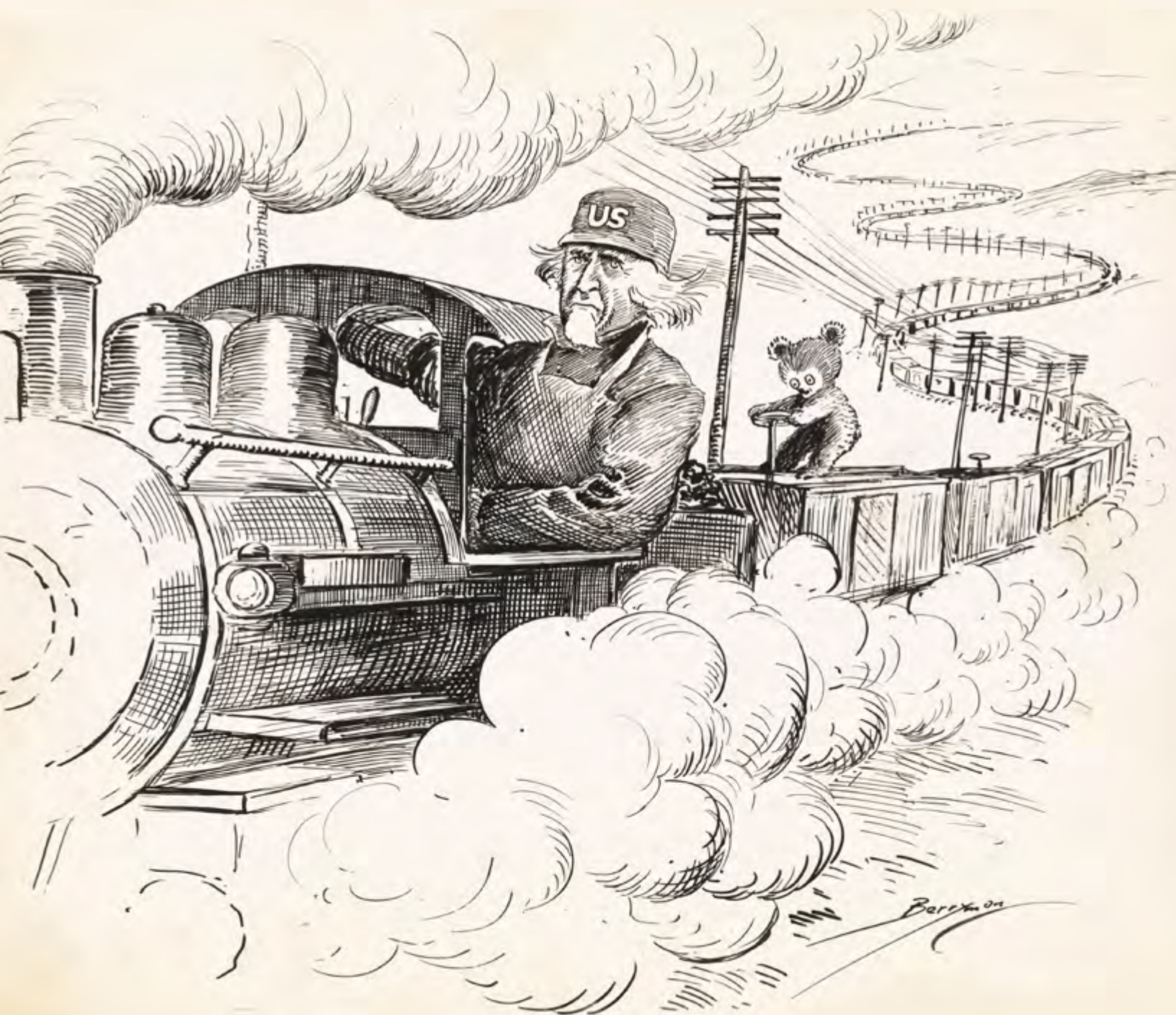
○ "Under Way"

**The Evening Star**

December 28, 1917

NAID 6011317

This cartoon is about the U.S. Government's management of business to support the war effort, showing Uncle Sam's takeover of the nation's railroads. [Read more about the history of this cartoon.](#)





# America at War in Europe

## 1918

In 1918, the United States waged total war, fighting on land, at sea, and in the air to “make the world safe for democracy.” In addition to increasing the military, the nation organized to achieve new levels of economic, industrial, and social cohesion. In Washington, President Woodrow Wilson galvanized public support when he presented to Congress his vision of America’s role in shaping the post-war world order. A flood of American supplies to Europe, and the arrival of an American army in France, bolstered the Allies’ at a critical time in the war. The force of the final German offensive was blunted and the tide of battle turned in the Allies’ favor.





# Cartoon 37

“Aesop Interrupted”

**The Evening Star**

January 8, 1918

NAID 6011326

This cartoon suggests that the Bolsheviks' eagerness for peace will lead to Russia's being devoured by Germany. [Read more about the history of this cartoon.](#)



AESOP INTERRUPTED



# Cartoon 38

○ *Untitled*

**The Evening Star**

February 17, 1918

NAID 6011349

This cartoon is about public participation in the war effort, showing the importance of civilian shipyard workers to America's military success.

[Read more about the history of this cartoon.](#)





# Cartoon 39

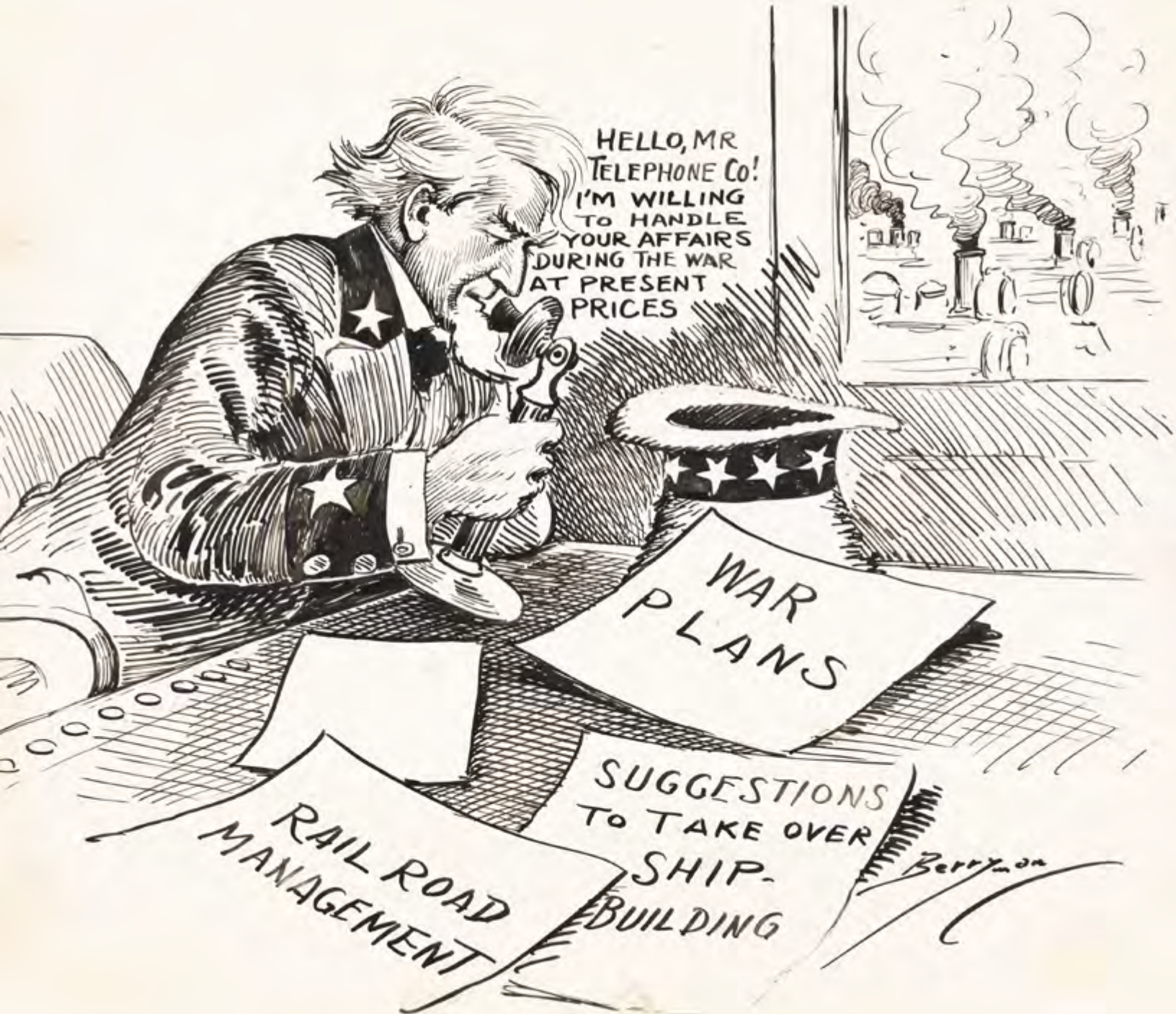
“Cutting in on the Wire”

*The Evening Star*

February 24, 1918

NAID 6011355

This cartoon is about the U.S. Government's management of business to support the war effort, and shows Uncle Sam nationalizing the nation's telephone system. [Read more about the history of this cartoon.](#)





# Cartoon 40

○ *Untitled*

*The Evening Star*

June 4, 1918

NAID 6011421

This cartoon shows that submarines have brought the European war to America's shores.

[Read more about the history of this cartoon.](#)





# Cartoon 41

○ "Submarine Warfare"

**The Evening Star**

July 2, 1918

NAID 6011446

This cartoon highlights German wartime atrocities, depicting the murderous cruelty of a submarine attack on a hospital ship.

[Read more about the history of this cartoon.](#)





# Cartoon 42

○ "The Teuton Deduction"

**The Evening Star**

July 26, 1918

NAID 6011467

This cartoon celebrates the U.S. military's role in World War I and its contribution to a turning point in the war. [Read more about the history of this cartoon.](#)





# Cartoon 43

○ "At Long Range"

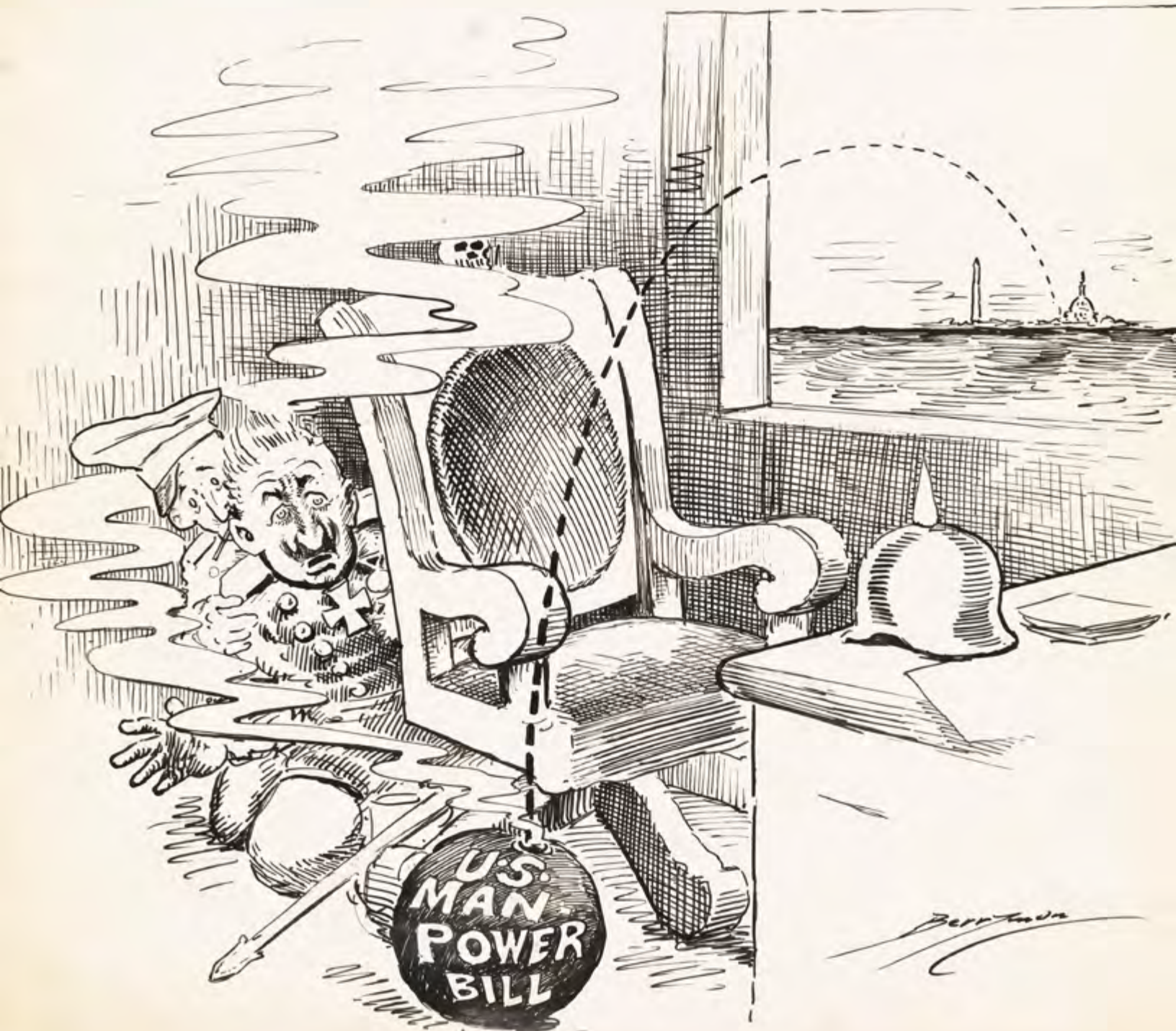
**The Evening Star**

August 28, 1918

NAID 6011484

This cartoon is about the U.S. military's role in World War I and how American manpower turned the tide of battle toward the Allies.

[Read more about the history of this cartoon.](#)





# Cartoon 44

○ "Appeal of League of Nations"

**The Evening Star**

September 26, 1918

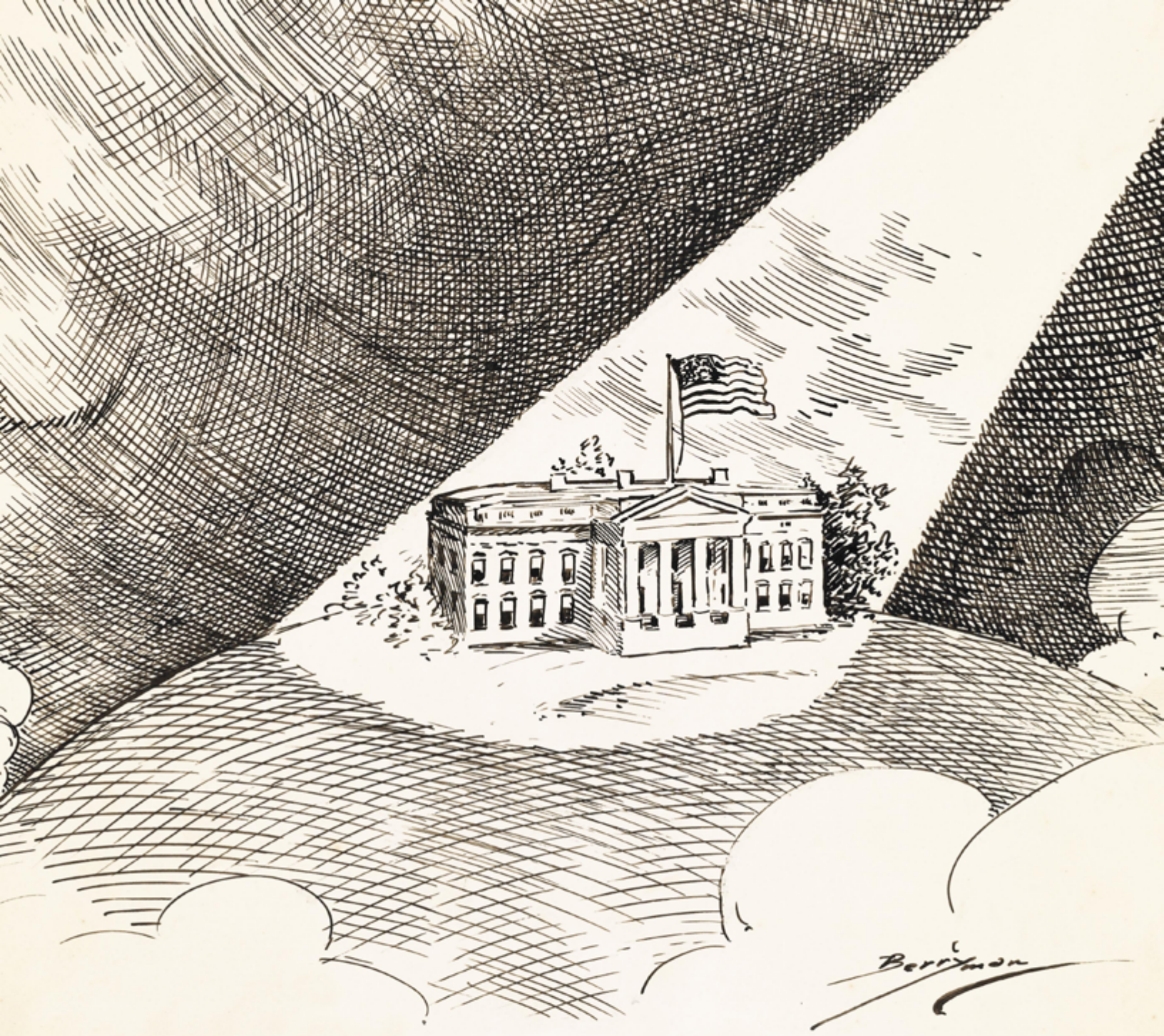
NAID 6011503

This cartoon dramatizes Germany's acceptance of a League of Nations as defeat loomed on the horizon and alludes to German atrocities by showing blood dripping from the figure's hand.

[Read more about the history of this cartoon.](#)







# Cartoon 45

○ "In the World Spotlight"

**The Evening Star**

October 8, 1918

NAID 6011512

This cartoon suggests that the world is looking to the U.S. to lead in shaping the post-war international order. [Read more about the history of this cartoon.](#)



# The Post-War Quest for Peace

## 1919–1938

President Woodrow Wilson's dream for a stable post-war world following World War I helped shape the Treaty of Versailles and the League of Nations. Despite the U.S. Senate's rejection of the Treaty of Versailles and America's refusal to join the League of Nations, for the next two decades the United States cooperated in negotiations and treaties that held off international war. The 1928 Kellogg Briand Pact outlawing war was the high point of this hopeful period. The next decade, however, witnessed the rise of aggressive powers and increased militarism that led to World War II. Berryman's cartoons from these decades reflect both the hope of the times and a realistic assessment of the limits of idealism.





# Cartoon 46

○ "Some Job"

**The Evening Star**

January 1, 1919

NAID 6011542

This cartoon illustrates the devastation of war and how war hurts noncombatants by showing the New Year contemplating the wreckage left by World War I and commenting on the challenge of rebuilding Europe. [Read more about the history of this cartoon.](#)





# Cartoon 47

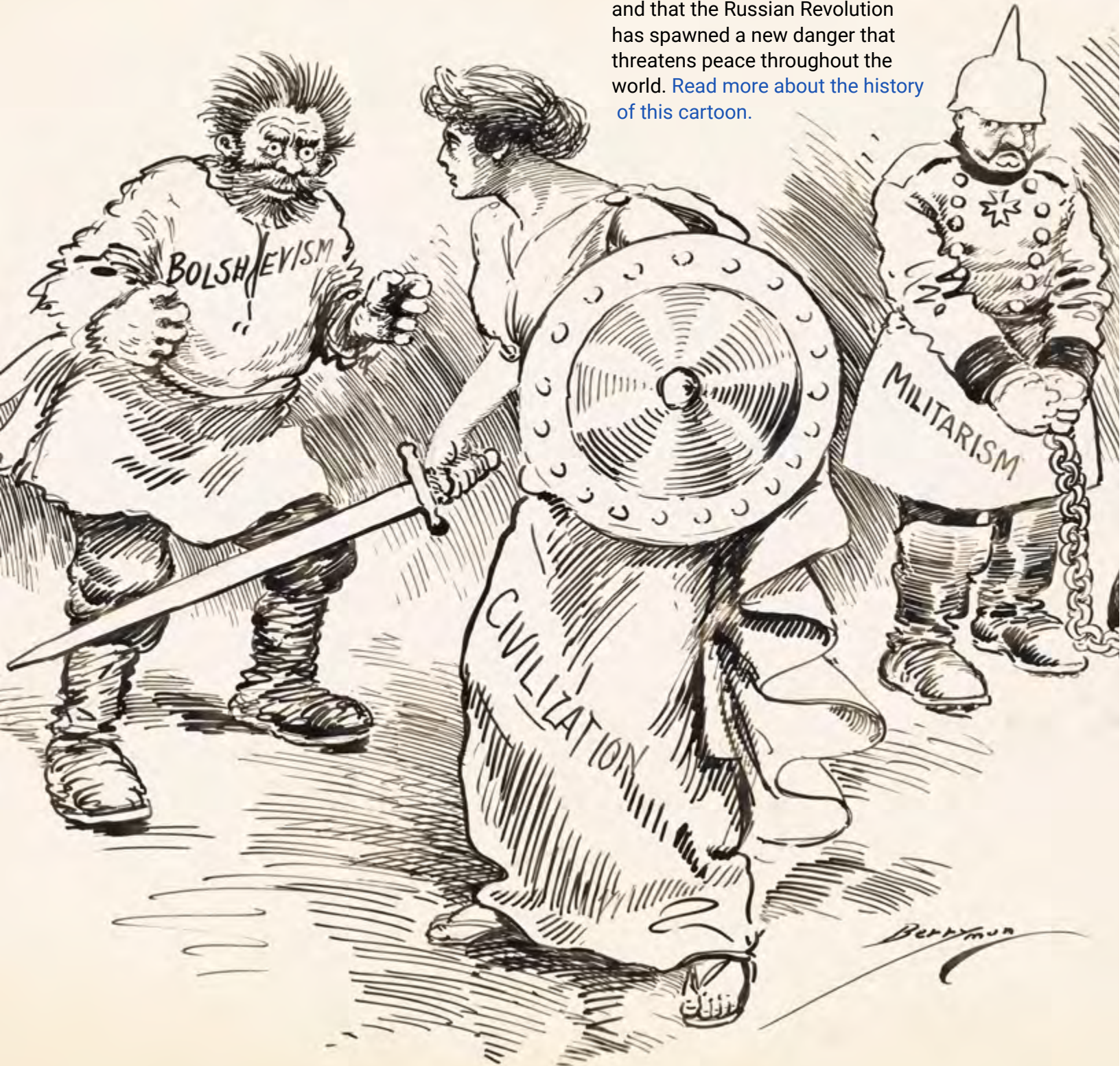
○ "The New Peril"

**The Evening Star**

January 10, 1919

NAID 6011546

This cartoon illustrates the idea that Bolshevism threatens civilization and that the Russian Revolution has spawned a new danger that threatens peace throughout the world. [Read more about the history of this cartoon.](#)





# Cartoon 48

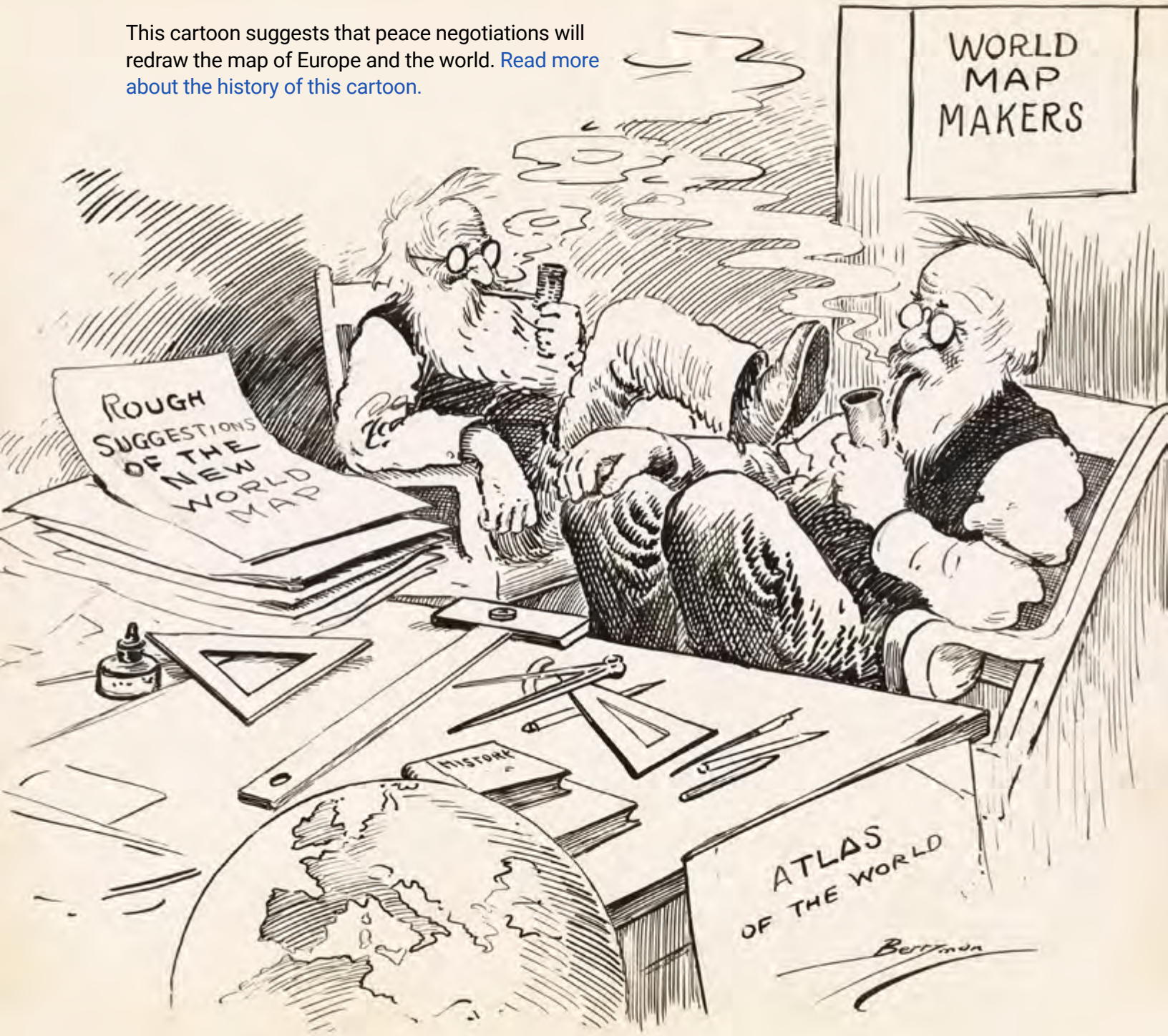
○ "Awaiting the Decision from Paris"

**The Evening Star**

January 19, 1919

NAID 6011547

This cartoon suggests that peace negotiations will redraw the map of Europe and the world. [Read more about the history of this cartoon.](#)





# Cartoon 49

“Wounded Rat at the Hands of Vengeful Cats”

*The Evening Star*

February 8, 1919

NAID 6011550

This cartoon suggests that a vengeful peace settlement will be imposed upon Germany by France and the Allies. [Read more about the history of this cartoon.](#)





# Cartoon 50

○ "Article X"

**The Evening Star**

October 19, 1920

NAID 6011640

This cartoon is about the debate between internationalism and isolationism that erupted in the Presidential campaign of 1920, revealing the division of opinion in the U.S. public. [Read more about the history of this cartoon.](#)





# Cartoon 51 ○ Untitled

**The Evening Star**  
December 28, 1921  
NAID 6011704

This cartoon is about internationalism and the idea that arms limitation treaties can foster peace, showing the U.S. taking a leadership role in negotiating naval armament levels. [Read more about the history of this cartoon.](#)





# Cartoon 52

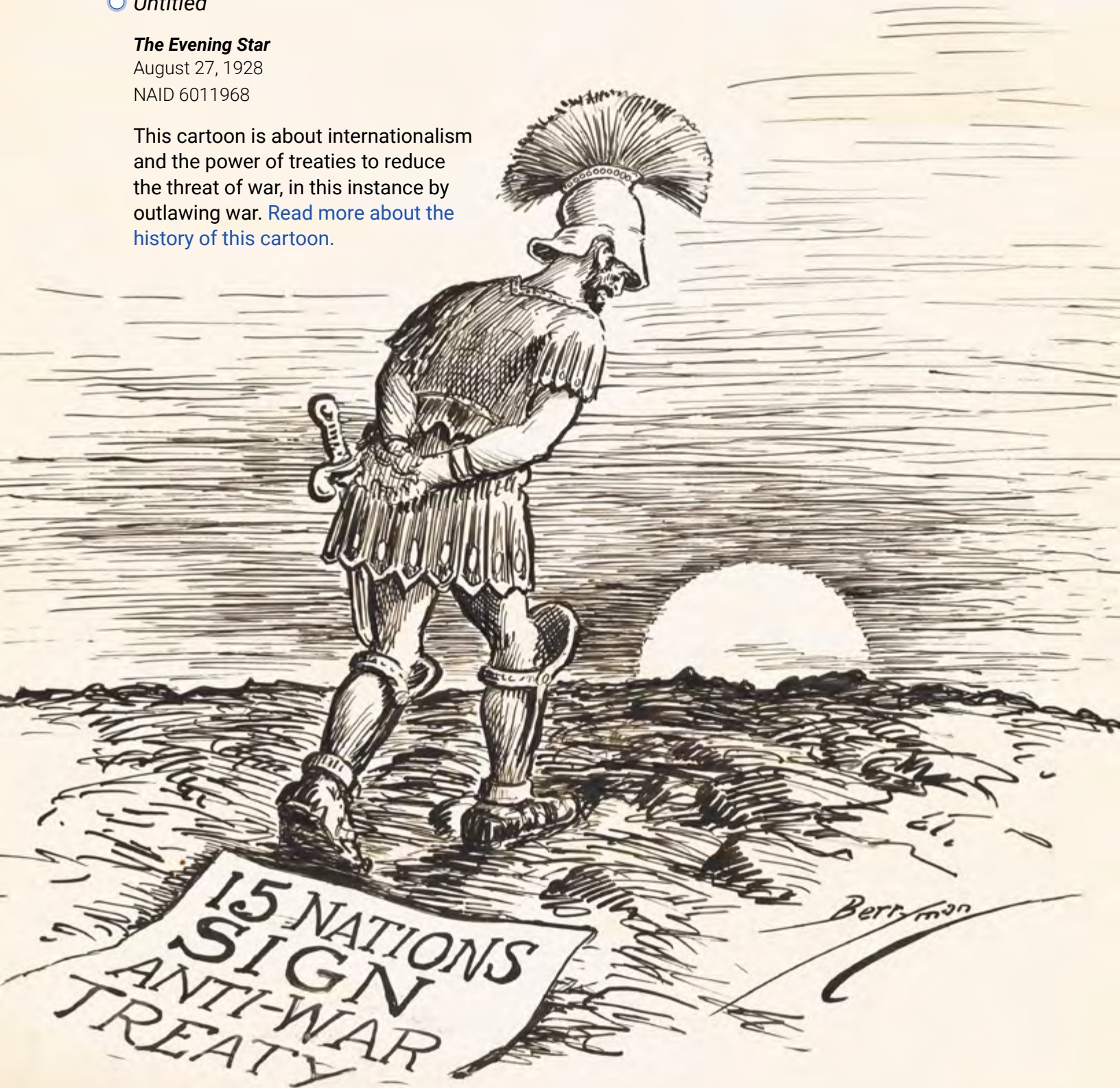
○ *Untitled*

**The Evening Star**

August 27, 1928

NAID 6011968

This cartoon is about internationalism and the power of treaties to reduce the threat of war, in this instance by outlawing war. [Read more about the history of this cartoon.](#)





# Cartoon 53

○ Telling the Italians!

**The Evening Star**

April 3, 1938

NAID 6012175

This cartoon is about Germany as an aggressor and its unequal alliance with Italy, despite Italy's claims of equality. [Read more about the history of this cartoon.](#)





# Cartoon 54

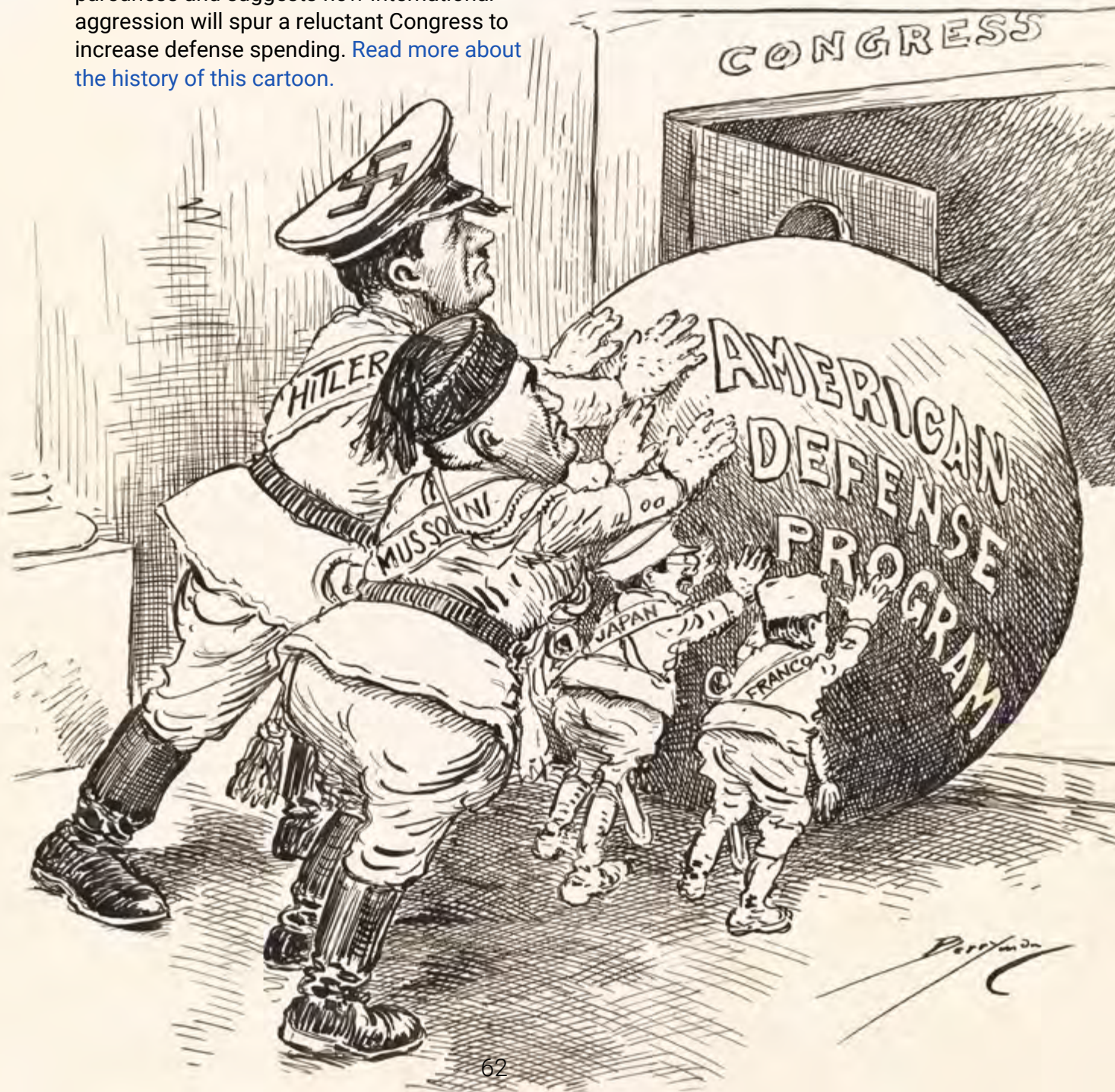
○ "They'll Push it Through Without Help from Anybody"

**The Evening Star**

January 31, 1939

NAID 6012189

This cartoon concerns U.S. military preparedness and suggests how international aggression will spur a reluctant Congress to increase defense spending. [Read more about the history of this cartoon.](#)





# Storm Clouds Gathering: World War II on the Horizon

## 1939-1940

Americans fervently clung to ideals of neutrality and isolation throughout the two decades following World War I. However, by 1940 it was clear that international agreements could no longer sustain world peace. The Neutrality Acts passed in 1935, 1937, and 1939 were designed to avoid actions, like providing aid to belligerent nations, that isolationists felt had entrapped the U.S. into entering World War I. As actions by Germany, Italy, Japan, and the Soviet Union grew more threatening, the quest for peace was strained, and Americans struggled to balance principles of neutrality and isolationism with the need to protect vital national interests. Berryman's cartoons from this era capture the drama of those days and the growing recognition that a new war loomed on the horizon.





# Cartoon 55

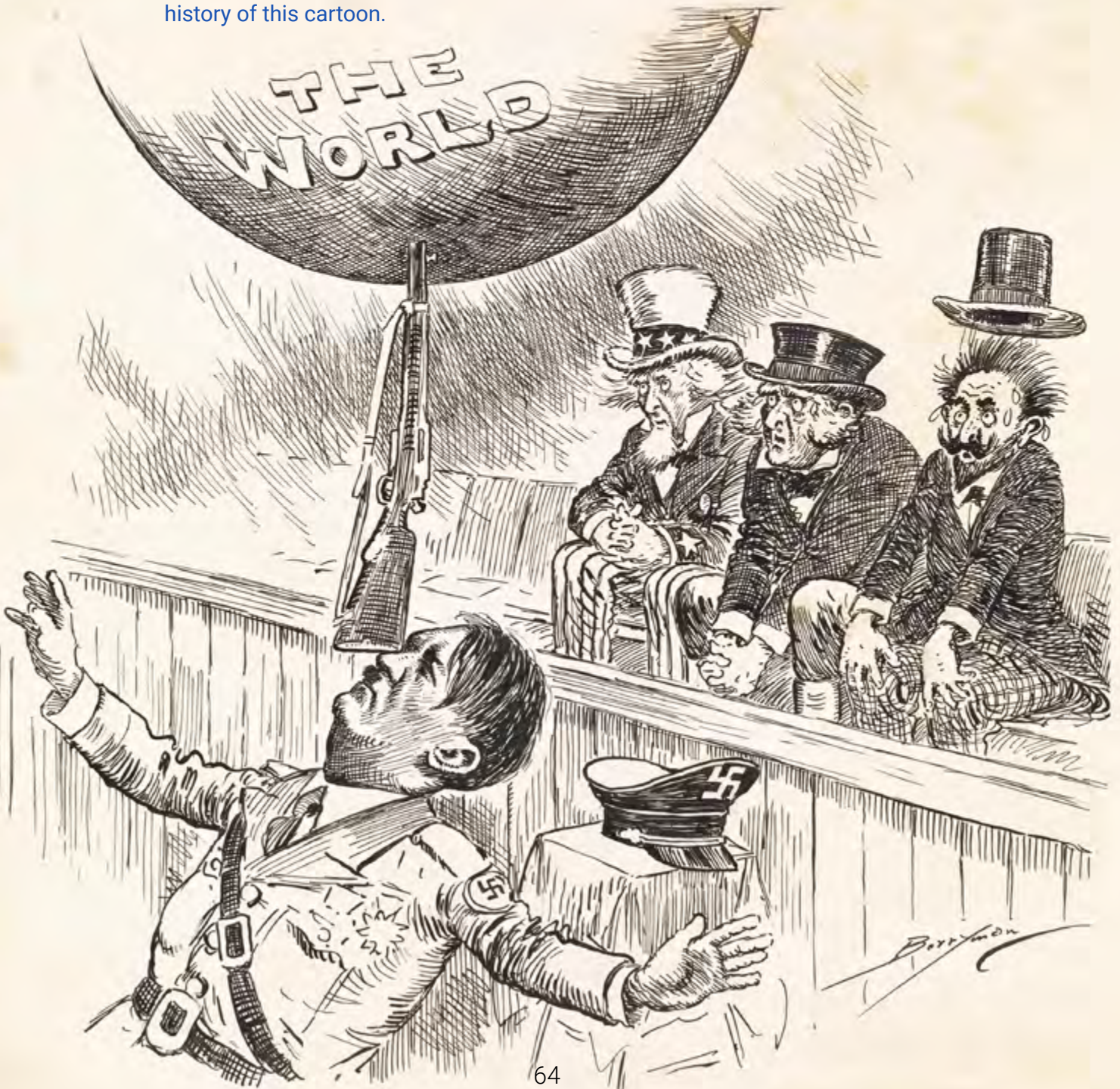
○ "It's a Good Act, but It's Hard on the Spectators"

**The Evening Star**

August 20, 1939

NAID 6012197

This cartoon shows Germany, depicted as Adolf Hitler, as an aggressor destabilizing the world and alarming France, Great Britain, and the U.S. [Read more about the history of this cartoon.](#)





# Cartoon 56

○ "Ajax!"

**The Evening Star**

August 24, 1939

NAID 6012199

This cartoon shows Germany as an aggressor and dramatizes Poland's doomed defiance on the eve of the German and Soviet invasion that touched off World War II. [Read more about the history of this cartoon.](#)







# Cartoon 57

○ "A Lot of Fellows Were on That Limb"

**The Evening Star**

August 26, 1939

NAID 6012200

This cartoon shows how Germany's surprising alliance with the Soviet Union affected the foreign supporters of each power. [Read more about the history of this cartoon.](#)



# Cartoon 58

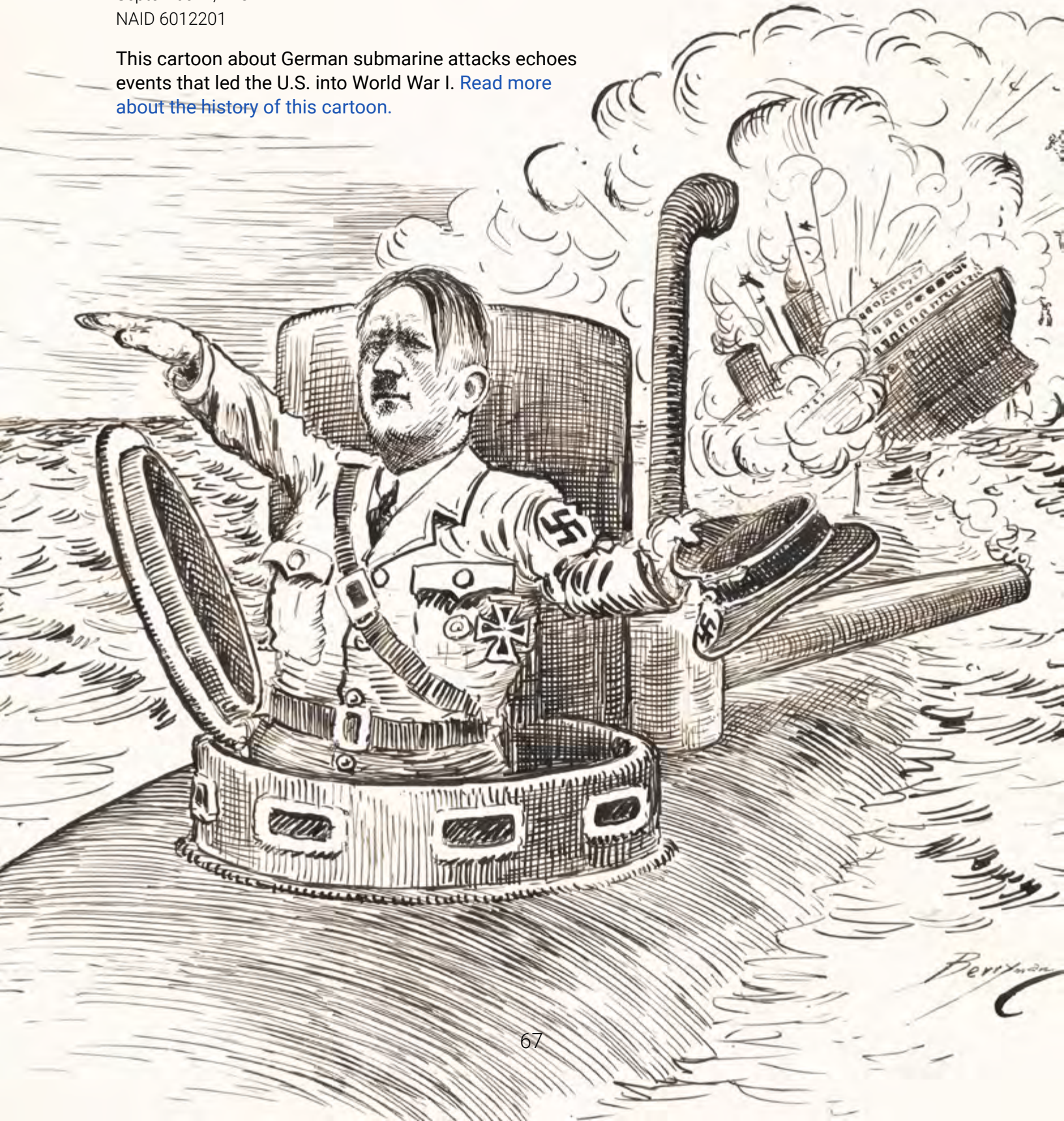
○ "Business As Usual at the Old Stand"

**The Evening Star**

September 4, 1939

NAID 6012201

This cartoon about German submarine attacks echoes events that led the U.S. into World War I. [Read more about the history of this cartoon.](#)





# Cartoon 59

○ Untitled

**The Evening Star**

September 7, 1939

NAID 6012202

This cartoon suggests that isolationism is short sighted, showing leading supporters of the policy wilfully blind to danger. [Read more about the history of this cartoon.](#)





# Cartoon 60 ○ Untitled

**The Evening Star**

September 23, 1939

NAID 6012204

The cartoon is about how Germany and its allies used propaganda to mask aggression in words of peace and stability. [Read more about the history of this cartoon.](#)





# Cartoon 61

“Lafayette, we are here!”

*The Evening Star*

May 22, 1940

NAID 6012212

This cartoon dramatized the implications of U.S. isolationism when France faced a German attack. [Read more about the history of this cartoon.](#)





# Cartoon 62

“Uncle Sam Becomes Democracy’s Arsenal”

**The Evening Star**

September 2, 1940

NAID 6012217

This cartoon is about internationalism illustrating America’s duty to protect democracies from attack. [Read more about the history of this cartoon.](#)





# Cartoon 63

“Waiting for His Number!”

*The Evening Star*

October 29, 1940

NAID 6012221

This cartoon dramatizes the spread of war and suggests that the U.S. must be prepared to fight. [Read more about the history of this cartoon.](#)





# Worksheet 1

**Use this worksheet to analyze each cartoon.**

*This worksheet is also available on-line.*

## LEVEL 1

### Visuals

### Words (not all cartoons include words)

<p>1. List the objects or people you see in the cartoon.</p>	<p>1. Identify the cartoon caption and/or title.</p> <p>2. Locate three words or phrases used by the cartoonist to identify objects or people within the cartoon.</p> <p>3. Record any important dates or numbers that appear in the cartoon.</p>
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## LEVEL 2

### Visuals

### Words

<p>2. Which of the objects on your list are symbols?</p> <p>3. What do you think each symbol means?</p>	<p>4. Which words or phrases in the cartoon appear to be the most significant? Why do you think so?</p> <p>5. List adjectives that describe the emotions portrayed in the cartoon.</p>
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## LEVEL 3

<p>A. Describe the action taking place in the cartoon</p> <p>B. Explain how the words in the cartoon clarify the symbols.</p> <p>C. Explain the message of the cartoon.</p> <p>D. What special interest groups would agree/disagree with the cartoon's message? Why?</p>
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# Worksheet 2

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## **Discussing Cartoons as Works of Art Reflecting History**

Respond to the following statements and questions to discuss how political cartoons illustrate history.

- 1** Which cartoon best embodies the phrase “a picture is worth a thousand words?”
- 2** What insight does the cartoon you selected provide about the relationship of America to the world when it was published?
- 3** Pick one cartoon and identify three elements that either support or contradict the following statement: “Clifford Berryman’s cartoons are much more than daily newspaper illustrations; each stands alone as a timeless work of art.”
- 4** While each cartoon captures a moment in history, analyze three cartoons to make a hypothesis about Berryman’s general view of American foreign policy.
- 5** What foreign policy issue does Berryman’s art present the most effectively? Which cartoon expresses this issue best?
- 6** Study the cartoons in one chapter to identify Berryman’s point of view about how the United States should act in response to the world events it presents.



# Historical and Contextual Information about Each Cartoon

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## *"Uncle Sam - 'He wants me to bring him in.'"*

Undated

National Archives Catalog Number (NAID) 6012445

The sly Uncle Sam in this undated Berryman cartoon suggests the general division in public opinion about annexing Hawaii to the United States between 1890 and 1898. An 1878 tariff triggered a boom in the Hawaiian sugar economy dominated by American-born planters. Although only a fraction of the population, Americans controlled the Hawaiian government and granted the U.S. a naval base at Pearl Harbor in 1887. Three years later, when a change in U.S. trade policy hurt the Hawaiian sugar industry, native Hawaiians restored the monarchy. The planters regained control of Hawaii's government in 1892, and proposed joining the territory to the U.S. The initiative stalled in Washington, but the election of Republican William McKinley to the Presidency in 1896 reignited the drive. In July, 1898, McKinley signed the Newlands Resolution adding Hawaii to the United States as a territory.

## *"Torn Loose"*

### ***The Washington Post***

April 17, 1898

NAID 306119

An armed Uncle Sam charges from the Capitol carrying a note reading "*Maine* Affair" in a cartoon published on the day after a Senate resolution recognized the independence of Cuba from Spanish rule. The note refers to the explosion of the American battleship USS *Maine* in the harbor of Havana, an event that triggered demands for U.S. involvement in Cuba's long-running struggle for independence. Spain's tactics in its war with Cuba had disturbed many Americans. When rebels attacked Cuban sugar plantations, Spanish General Valeriano Weyler responded by herding civilians into concentration camps. Although President Grover



Cleveland proclaimed U.S. neutrality, sensation-driven newspapers called for war. In 1897, newly elected President William McKinley cautioned patience, but the explosion of the *Maine* shattered U.S. relations with Spain and led to a declaration of war on April 25, 1898.

### *"Uncle Sam's Temptation"*

#### ***The Washington Post***

June 26, 1898  
NAID 6010272

John Bull, personifying British imperialism, suggests a change of diet as Uncle Sam is served a bowl of anti-annexation broth. Berryman is commenting on British efforts to persuade the United States to keep, as colonies, the territories gained in the war with Spain. This cartoon was printed the day after U.S. forces fought their first land combat in Cuba, and soon after Admiral Dewey's victory over the Spanish navy at Manila Bay in the Philippines. Would the U.S. adopt England's empire-building ways, abandoning the Monroe Doctrine and America's traditional resistance to owning colonies? Would the U.S. fight for Cuban liberty, but reject the opportunity to seize the island? The bloodshed in Cuba, along with the recent naval victory in the Philippines, fueled public concern about America's future course. Would victory tip the scales toward America's owning colonies or would Uncle Sam resist temptation?

### *"Whither"*

#### ***The Washington Post***

July 13, 1898  
NAID 6010279

Uncle Sam stands at the intersection of the narrow lane labeled "Monroe Doctrine" and the wider "Imperial Highway" and ponders which road to follow. Uncle Sam's hesitation suggests the significance of his decision. Recent events had prompted the United States to re-think long-held ideas related to foreign policy. Congress had declared war with Spain to free Cuba from inhumane Spanish rule, but the U.S. expanded the fighting by attacking other Spanish colonies including the Philippines and Puerto Rico. Would victory transfer these colonial possessions to American rule? In Cuba, U.S. Army troops were completing the capture of Santiago; while in the Philippines, U.S. naval forces had won a decisive battle at Manila Bay. That same summer, President McKinley signed legislation annexing Hawaii. Uncle Sam was indeed venturing onto the imperial highway, but how far the nation would travel down this new path was not yet decided.



*"Who'll Bell the Cat?"*

**The Washington Post**

July 29, 1898

NAID 6010285

This cartoon showing the U.S. as a cat guarding cheese from jealous mice reflects America's challenge in keeping the Philippines and the European powers' desire to acquire territory after Spain's military defeat in the summer of 1898. Naval victories left the U.S. dominating the Philippines, but as a cat with cheese, it was not necessarily in the nation's interest to maintain possession. Meanwhile, resurgent European powers hoped to take advantage of the opportunity created by Spain's defeat. The cartoon draws on a fable about mice who hatch a plan to lessen the danger of a cat by stringing a bell around its neck. As an impossible task for a mouse, it illustrates the difference between how a plan sounds in theory and its sensibleness. Berryman's cartoon implies that the likelihood of European nations gaining control of the Philippines is minimal as long as the U.S. is willing to maintain a military force in the islands.

*"Cannot Roll it Back"*

**The Washington Post**

November 6, 1898

NAID 6010302

Senator George F. Hoar of Massachusetts opposed American imperialistic expansion in the Philippines, believing it to be the most serious danger to America since the Pilgrims landed at Plymouth Rock. He argued that the principle of the equality of all people under the law was a legacy endangered by U.S. resistance to the emerging Philippine independence moment. In this cartoon the Senator is shown desperately trying to hold back the boulder of territorial expansion from triggering a landslide. The debate over the future status of the Philippines spanned the months between the defeat of Spain in July 1898 and the signing of the Treaty of Paris in December 1898. Signing the treaty, however, did not resolve the underlying debate about the relationship between the U.S. and the Philippines.



*"A Good Plan for the New Year Uncle Sam"*

***The Washington Post***

December 30, 1898

NAID 6010304

Published at the end of a year of U.S. territorial expansion, this 1898 cartoon shows Uncle Sam measuring the distance from Cuba to unspecified Pacific locations. Annexing Hawaii in July and taking possession of the Philippines in December increased the need for a short cut to the Pacific from the east coast commercial centers of the United States. President William McKinley stressed this point to Congress a few days before signing the 1898 Treaty of Paris. In a message delivered on December 6, he declared that "the construction of a maritime highway is now more than ever...demanded by the annexation of the Hawaiian islands and the prospective expansion of our commerce in the Pacific." But, where should the canal be? A French company had begun an unsuccessful effort to dig a canal through Panama some years earlier. The French failure led Americans to push for a canal through Nicaragua instead. Berryman adds his support in this cartoon published the day after the Walker Commission, which had been created by Congress to determine the best route for a U.S. canal, endorsed the Nicaraguan route.

*Untitled*

***The Washington Post***

February 4, 1899

NAID 6010306

This cartoon, published as the Senate debated the 1898 Treaty of Paris ending the war with Spain and selling the Philippine islands to the U.S., illustrates the widely shared American perspective that the Filipino people were not ready for independence. As the treaty was being debated, Philippine nationalist leader Emilio Aguinaldo pressed for the U.S. to withdraw from the islands. The leader of a native uprising, Aguinaldo had declared an independent republic the previous summer when U.S. naval forces defeated the Spanish fleet. In debating the treaty, the Senate faced a dilemma: restoring the Philippines to Spain was deemed inhumane, but granting the islands independence risked disorder and European re-conquest. On the day this cartoon was printed, a representative from Aguinaldo was in Washington demanding an American withdrawal. At the same time, Aguinaldo's forces were surrounding the Philippine capital, launching



an attack that began a bloody, three-year-long Philippine-American War. The tone of Berryman's cartoon was echoed by an article published two days later in the *New York Sun* that belittled the Philippine independence movement by noting that the "natives were not a match for civilized, disciplined troops."

*"Uncle Sam - 'Too late, my boys, I've already expanded.'"*

***The Washington Post***

September 14, 1899

NAID 6010331

In this cartoon, Uncle Sam's expanded waistline is symbolic of the rapid pace of U.S. territorial expansion. A treaty adding Hawaii to the United States and victory over Spain brought the U.S. several new territories, including Hawaii, Puerto Rico, Cuba, and the Philippines, all listed on the menu shown in the cartoon. Worries over America's new status as a colonial power were worsened by the independence movement in the Philippines that had changed from an anti-Spain to an anti-American war when the Senate ratified the Treaty of Paris on February 6, 1898. America paid Spain \$20 million to annex the Philippines, Guam, and Puerto Rico, but the purchase only intensified the Philippine independence movement. President William McKinley and his supporters argued that the Philippine uprising needed to be crushed before any decisions could be made about the region's future status. In the cartoon, the figures shown in the doorway represent the minority groups of Anti-Expansionist Republicans led by Senator George Hoar, and Anti-Imperialist Democrats led by William Jennings Bryan.

*"Twentieth Century Twins - 'Have we not lost our way?'"*

***The Washington Post***

February 18, 1900

NAID 6010342

Civilization and peace are shown as twins lost in a battle scene in this cartoon published a month-and-a-half into the 20th century. Victory in the war with Spain made the U.S. a colonial power at a time of widespread challenges to imperial authority. A violent anti-colonial rebellion in the Philippines continued under U.S. rule, while the anti-foreign Boxer Rebellion gathered strength in China. Meanwhile, in South Africa's Boer War, a recently arrived British Army had won its first victory over the colony's rebellious settlers on the day before this cartoon was published. Berryman's cartoon questions the wisdom of America's global engagement in a world where the ideals of civilization and peace seem out of place.



*"As Inseparable as Ruth and Naomi"*

***The Washington Post***

March 2, 1900

NAID 6010344

A fierce debate about U.S. expansion continued for years after America's war with Spain. Discussing the future of any territory renewed arguments about its status and that of its residents. This cartoon was published as Congress debated a bill to impose a tariff on sugar grown in Puerto Rico. Imposing a tariff suggested that the island should have a permanent colonial status, while enacting a free trade policy suggested that the island was on a path to statehood. Berryman proclaims the indivisible link of the Constitution and the flag through his reference to the tale of faithful companionship told in the biblical story of Ruth and Naomi, where Naomi pledged to follow her mother-in-law Ruth wherever she went. This cartoon identifies Berryman with the position of expansionists who favored extending U.S. citizenship to territorial residents. Commercial expansionists, by contrast, favored U.S. ownership of land without extending citizenship. A third powerful faction in the debate, the Anti-Expansionists, opposed holding colonies altogether, claiming that adding territorial possessions and people transformed the United States into an empire and went against the anti-colonial founding spirit of the American republic.

*Untitled*

***The Washington Post***

December 24, 1901

NAID 6010388

This image of an American soldier stabbing a Filipino man with a bayonet appeared as one panel in a composite of six cartoons over the caption, "Varied Glimpses of our Wards in the Philippines." The cartoon and its caption suggest the prevailing U.S. belief at the time that the Filipinos were too uncivilized for self-rule and that war was necessary to bring order to the islands. An article published in *The Washington Post* 12 days earlier justified U.S. Army violence by claiming that Filipinos were cruel savages and even cannibals. Berryman's cartoon reinforces the prejudice by showing a Filipino warrior with untamed hair and dressed in straw clothing. The cartoon was published as Congress debated a bill to establish civil administration in the Philippine islands. The quote on the



cartoon is credited to U.S. Brigadier General Robert P. Hughes, who commanded Samar, an island approximately 500 miles east of Manila. The people of Samar were accused of having massacred U.S. troops, supposedly justifying the harsh American countermeasures depicted in this cartoon.

*"Next!"*

***The Washington Post***

January 31, 1905

NAID 6010534

Uncle Sam is shown as a barber grooming smaller Western Hemisphere countries to be presentable actors on the world stage. Santo Domingo admires his new look in the mirror while untidy Venezuela awaits his turn in the chair. The image was published amid financial conflicts between the U.S. and Venezuela and echoed the popular opinion that Venezuela needed to be brought under control. Beginning in mid-1904, the Venezuelan government had demanded money from American and European companies operating in Venezuela and had deported an American journalist. In response, the United States supported demands that Venezuela be held accountable. President Roosevelt reinforced this message when he published the Roosevelt Corollary to the Monroe Doctrine in December, 1904. The Corollary asserted that the United States would intervene in favor of Europe if Western Hemisphere countries failed to pay European creditors.

*"Naming the Baby"*

***The Washington Post***

September 2, 1905

NAID 6010615

The Treaty of Portsmouth, ending the 1904-05 Russo-Japanese War, is represented by a baby in this cartoon. President Theodore Roosevelt was awarded the Nobel Peace Prize for negotiating the treaty. Japan emerged from this war as a world power, and its new stature threatened U.S. interests in China. Japan was also an emerging rival for dominance of the Pacific. Many Americans, for example, worried that Japan would follow upon its military success against Russia by attempting to take the Philippines from American control. Uncle Sam, President Roosevelt, and the other characters in the cartoon look on as a nurse holds up a baby representing the treaty. All eyes are on Russian Secretary of State Sergius Witte and



Japanese representative, Baron Komura Jutaro, whose cigars send up smoke rings as they ponder a name for the agreement. By brokering a compromise that safeguarded U.S. interests in Asia and the Pacific, Roosevelt established himself as a peacemaker and asserted a new role for the U.S. in international diplomacy. Berryman's sympathetic depiction indicates his support for the President's international initiative.

### *"Distribution of the Chinese Pie"*

#### ***The Evening Star***

August 18, 1909

NAID 6010812

A Chinese man with a large knife stands next to a pie plate labeled "Hankow RR Loan." Uncle Sam stands with the British, German, and French who smile about their slices of the pie while the unhappy Russian and Japanese look down on them. The cartoon refers to the 1909 railroad construction loans made by Western powers to China. The Hankou loan was originally negotiated as an arrangement exclusively among France, Germany, Great Britain, and China. The United States, feeling that its exclusion was an injustice threatening its future role in China, worked its way into the deal. The British were pleased by this development as they preferred America as a partner over Germany. Berryman suggests the closeness of the United States and Great Britain by showing characters representing the two nations in the foreground smiling at one another. Berryman presents the loan as beneficial to its Western participants, and acknowledges the resentment of the powers who were excluded from it.

### *"Palace Preparation Practice"*

#### ***The Evening Star***

May 1, 1910

NAID 6010841

German Kaiser Wilhelm II runs on a treadmill as three phonographs play the words of President Theodore Roosevelt. A month earlier, *The Washington Post* had published a mock conversation between the Kaiser and Roosevelt that ended with Roosevelt saying "There are some short and ugly words in German." "Short and ugly" appear as words coming out of a phonograph in the cartoon along with familiar phrases associated with Roosevelt. Berryman implies that the Kaiser was copying the fitness regime of the President, who had employed a White House boxing coach. A poster in the background announces Roosevelt's upcoming



visit to Berlin. Kaiser Wilhelm had invited the former President to visit him at the palace, an honor never before given to a foreign guest. The two leaders had much in common. Roosevelt's leadership of a U.S. naval build-up was mirrored by the Kaiser's strengthening of the German Navy. The cartoon appeared at a time when many were concerned that the Kaiser was leading Germany toward war. While Berryman shows the Kaiser's desire to imitate Roosevelt's macho style, it does not explicitly emphasize German military ambitions.

### *Untitled*

#### ***The Evening Star***

February 10, 1913

NAID 6010997

Uncle Sam looks through binoculars as a volcano representing Mexico explodes, an image reflecting the disordered course of the Mexican Revolution. Several groups had arisen opposing Mexican leader, Porfirio Diaz. Following his 1910 overthrow, the rivals battled each other in a long-running conflict. This cartoon was published when the current President, Francisco Madero, faced a deadly challenge to his authority. Twelve days later, Madero was assassinated by General Victoriano Huerta in a coup. Mexico's ongoing instability gave rise to fears of attacks on Americans in Mexico and concerns about armed rebels invading the United States. In 1914, the U.S. intervened in the conflict in an unsuccessful attempt to bring stability to Mexico.

### *"Open for Business"*

#### ***The Evening Star***

August 15, 1914

NAID 6011066

The Panama Canal opened for business on the day this cartoon was published. It shows Uncle Sam welcoming ships and identifies the Atlantic and Pacific Oceans as the waterway's endpoints. Uncle Sam proudly waves a flag, celebrating America's triumph in completing the project. The opening ceremony for the canal was a grand affair that coincided with the first weeks of World War I. The U.S. declared that the canal would remain neutral, allowing access to all European nations. Berryman's cartoon highlights the international significance of the canal and America's increasing importance in the world.



*"World: 'Now it has Spread to the Other Side'"*

***The Evening Star***

August 18, 1914

NAID 6011067

Published three weeks after the start of World War I, this cartoon features the globe as the face of a man who is alarmed by the rapid spread of a rash. He holds a mirror reflecting the word "Japan," signifying the steps taken by Japan to fulfill its treaty of alliance with Great Britain. The Japanese had just issued a warning to Germany, demanding it withdraw its fleet from Asian waters and give up its possession of a coastal region in northern China. Facing the spread of war to Asia, President Wilson appealed to the public to support his policy of American neutrality.

*Untitled*

***The Evening Star***

August 19, 1914

NAID 6011069

Printed the day after Cartoon 19, this image shows President Woodrow Wilson standing at the coast reasoning with Uncle Sam for American calmness in the face of the battle shown in the distance. In his August 19 statement on neutrality Wilson called upon all "thoughtful men" to be guarded in public statements about the war. He cautioned that, "The effect of the war upon the United States will depend upon what American citizens say and do..."

*"A Suggestion to Future Foreign Capital builders"*

***The Evening Star***

September 3, 1914

NAID 6011075

Foreign government buildings dash about on wheels to avoid bombs from airships, reflecting the technological advancements in warfare central to World War I. Traditionally, national capital cities were well behind the lines of battle and were endangered only by the last actions of war. With the invention of airplanes, however, all national territory became part of the



battlefield and all citizens were exposed to combat. The potential threat of aerial bombardment had been widely discussed in the weeks before the war. Berryman had a factual basis for this cartoon as well: on August 31, a German aviator eluded the French air squadron and dropped bombs on Paris. The cartoon's tongue-in-cheek tone is an ironic foreshadowing of the destruction delivered from the air in future wars.

### *"A Christmas Eve Contrast"*

#### ***The Evening Star***

December 24, 1914

NAID 6011091

President Wilson's policy of "watchful waiting" made Americans spectators to a war of unmatched destruction that killed millions of soldiers and destroyed the homes of millions of civilians. This cartoon contrasts the lives of American children enjoying a peaceful holiday with the poverty of children in a war zone. It appeared on the front page of the newspaper alongside articles dominated by war news and appeals for public support of war-related charities. An official holiday message might have influenced Berryman's design. The press reproduced several holiday statements issued by Cabinet Members on the day this cartoon was printed. Secretary of the Navy Josephus Daniels wrote, "The great sorrow and need of the world is increased because so many children in Europe have been orphaned..." But, he continued, "Thousands of American children... in cottages as well as in brownstones have sacrificed to send them material aid."

### *"The Way of the Neutral is Hard"*

#### ***The Evening Star***

February 13, 1915

NAID 6011098

The rights of neutral countries to navigate the Atlantic were at the forefront of public attention in early 1915 when Germany instituted the world's first submarine blockade. The cliff Uncle Sam inches along in this cartoon displays phrases showing the danger of conducting neutral trade in seas patrolled by submarines. On February 1, news of a German submarine blockade of Great Britain dominated the headlines. On February 10, the United States separately warned Great Britain and Germany not to interfere with U.S. shipping. A day later, Great



Britain declared a blockade of German ports. The blockades raised alarms about the safety of ships flying the flags of neutral nations. They also raised the issue of ships from nations at war flying the flags of neutral nations to avoid capture. The British liner *Lusitania*, for example, had sparked international controversy during an earlier February crossing by flying the U.S. flag to avoid attack while off the coast of Ireland. The *Lusitania* conspicuously flew the British flag when it sailed from New York on the day this cartoon was published.

### *"No Entangling Alliances"*

#### ***The Evening Star***

February 22, 1915

NAID 6011101

This drawing of the American flag surrounded by storm clouds was published on George Washington's birthday. The title, "No Entangling Alliances," refers to Washington's *Farewell Address*, in which the President cautioned against U.S. involvement in European affairs. In 1915, tensions over the rights of neutral ships in the face of competing German and British blockades tested America's commitment to neutrality. While the cartoon's dark, clouded background suggests the general anxiety of the time, news reported in *The Evening Star* on the day this cartoon was published suggests a more specific inspiration for the image. In honor of Washington's Birthday, Senator Elihu Root of New York followed an annual tradition and read Washington's *Farewell Address* on the Senate floor. A few minutes later, Senator George E. Chamberlain of Oregon referred to Washington's warning against entangling alliances as a reason for not increasing the amount of money spent on defense.

### *"Drafting the Third Note to Germany"*

#### ***The Evening Star***

July 17, 1915

NAID 6011124

A disappointed Uncle Sam pens a third note to Germany in response to the sinking of the *Lusitania*. Scattered earlier drafts illustrate U.S. frustration with the inability to stop German submarine attacks on American ships. Prized as one of the fastest and luxurious ocean liners of the era, the *Lusitania* was torpedoed by a German U-boat on May 7, 1915. President Woodrow Wilson wrote three separate letters to Germany protesting the attack, sent on May



13, June 9, and July 21. In them, Wilson declared that Americans had the right to travel at sea, called for Germany to stop submarine attacks, and declared that future attacks would be considered “deliberately unfriendly.” Berryman’s cartoon captures the national feeling of distress over the German attacks and the growing division between advocates of neutrality and advocates of war.

### *“Just Looking Things Over”*

#### ***The Evening Star***

July 25, 1915

NAID 6011127

A determined Uncle Sam reviews his store of military resources in this cartoon, published four days after President Woodrow Wilson sent his third note to Germany protesting the sinking of the *Lusitania*. War issues dominated the newspapers that summer as Germany attacked on all fronts. German armies threatened Warsaw and Paris, and German submarines endangered Atlantic shipping. The attack on the *Lusitania* convinced Wilson that the United States must prepare for war to safeguard American lives and interests. This cartoon was published as the President was drafting a message to Congress calling for massive increases in the amount of money spent on defense.

### *“Ruthless Warfare at Sea”*

#### ***The Evening Star***

February 1, 1917

NAID 6011191

In this cartoon, Berryman depicts Uncle Sam’s frustration about the German declaration of unrestricted submarine warfare against any ships in the blockade zone around the British Isles. The new declaration was a departure from Germany’s assurances given after the sinking of the *Lusitania* in 1915, and reiterated in its 1916 *Sussex Pledge*, not to sink passenger vessels or merchant ships not carrying war materials. President Wilson had been re-elected to a second term in November, 1916, on the strength of his having kept the U.S. out of the war. After Germany made peace overtures in December, 1916, Wilson called for a peace conference in a speech to Congress in January, 1917. When the Allied Powers rejected the German and American peace proposals, Germany chose to wage all-out war at sea.



Economically dependent on shipping, and believing in a right to free seas, the United States faced a crossroads in the war. Maintaining a position of neutrality would mean surrendering the right to ship goods across the Atlantic and would leave American ocean travelers at the mercy of German U-boat attacks.

*Untitled*

***The Evening Star***

March 21, 1917

NAID 306092

This cartoon depicts President Woodrow Wilson calling for Congress to meet on April 2, 1917 in an extraordinary session, dramatizing a crisis that defined several weeks of action. Keeping America out of the war had helped Wilson win re-election in November, 1916. Two months later, in January, Wilson proposed a peace conference, but the Allies rejected the idea. The situation escalated in early February when Germany announced a policy of unrestricted submarine warfare against neutral shipping. German submarines sank three American ships on March 18, signaling to Wilson that Germany was making war on the United States. The crossed-out date seen on the calendar page reflects the President's desire for Congress to assemble as quickly as possible to address the German attacks. This cartoon appeared a day after newspapers reported the overthrow of the Czar of Russia and the likely establishment of a republic there. The overthrow freed the U.S. from the prospect of allying with the tyrannous Czar, and enabled President Wilson to call for a war to make the world safe for democracy.

*"The Call"*

***The Evening Star***

March 26, 1917

NAID 6011214

Uncle Sam blows a bugle and calls for recruits to the U.S. Navy in this cartoon, published on the day President Woodrow Wilson issued an Executive Order seeking 25,000 additional volunteers to bring the number of enlisted men in the Navy up to its full wartime strength. The cartoon was published six weeks after Germany announced a policy of unrestricted submarine warfare, and it reflects the importance of responding to the growing danger facing American ships. The President took action to fill the ranks because Congress was not in session when this cartoon was published.



### *"The Pacifist's Dream"*

#### ***The Evening Star***

March 31, 1917

NAID 6011218

"The Pacifist's Dream," published alongside a headline reading "President's Mind Now Made Up on War Program," appeared in a Saturday edition of *The Evening Star* on the weekend before Congress was to debate U.S. involvement in the war. Although Berryman left no doubt about his own sentiments, the cartoon appeared when many people had come to Washington to voice their opposition to the war. Tension ran high on the following Monday when more than 1,500 anti-war protesters marched up Pennsylvania Avenue. Senator Henry Cabot Lodge, an advocate of entering the war, got into a fist fight with a peace demonstrator at the Capitol. Later that evening, a force of cavalry cleared a path through the peace protesters so President Woodrow Wilson could deliver a war message to Congress.

### *"Reporting for Duty"*

#### ***The Evening Star***

April 2, 1917

NAID 6011220

The House and Senate salute Uncle Sam as they report for duty in a cartoon published on the day the 65<sup>th</sup> Congress met to hear President Woodrow Wilson's war message. Papers on the desk refer to the German policy of unrestricted submarine warfare that prompted Wilson's message. Events had unfolded quickly in the weeks leading up to Congress' return. Germany had declared open war at sea on February 1, and Wilson had responded in March by arming U.S. merchant ships. In his war message to Congress, Wilson argued for America to fight against Germany for free seas and a "world made safe for democracy."



## *"Somewhere in France"*

### ***The Evening Star***

June 28, 1917

NAID 6011253

This cartoon shows an American soldier greeting Marianne, the personification of France and symbol of liberty. In the background the spirit of the Marquis de Lafayette looks on in approval. Berryman's use of the Revolutionary War hero in this image echoed the sentiment felt by the American public when a French delegation that included Lafayette's grandson participated in ceremonies in several cities commemorating America's historic alliance with France. Berryman referred to Lafayette in several cartoons promoting American military support of France between 1917 and 1945, often featuring the phrase, "Lafayette we are here." The quote originated a few weeks after this cartoon appeared. Often associated with General John J. Pershing, it was used in a July 4, 1917 speech at Lafayette's tomb by Pershing's aide, Charles E. Stanton. Through his reference to Lafayette, Berryman suggests that assisting France, is not a "foreign entanglement" to be avoided, but rather America's duty to a loyal friend.

## *"Campaign of Culture"*

### ***The Evening Star***

September 9, 1917

NAID 6011279

This cartoon showing German airmen willfully bombing a hospital reflects a specific event as well as general press coverage of air attacks on civilians. Two days earlier, *The Evening Star* reported that bombs from a German plane had killed three Americans treating wounded soldiers at a hospital in France. Air attacks were still unusual, but newspapers had recently reported contrasting stories of British planes attacking military targets and German planes attacking civilian targets. This pattern in the way newspapers reported air attacks reflected a broader depiction of the German leadership and military as not caring about innocent civilians.



*Untitled*

***The Evening Star***

October 13, 1917

NAID 6011293

An American purchases a Liberty Bond to send a message to the German Kaiser. This was one of 18 cartoons Berryman drew in October, 1917, supporting the second Liberty Bond drive. Liberty Bonds were notes issued by the U.S. Treasury and sold to the public through Federal Reserve Banks to help finance World War I. The Federal Government generated income to pay for the war with a combination of new taxes and money raised from bond sales. The Second Liberty Loan campaign was one of four bond drives nationally advertised through vivid posters and other media. The Liberty Bond drives proved a highly-effective means of enlisting public support for the war effort.

*"Kerensky to the Rescue"*

***The Evening Star***

November 13, 1917

NAID 6011301

The confused look on the face of the bear representing Russia in this cartoon matched the conflicting, uncertain news American readers were receiving about fighting in Russia between Bolshevik armies and supporters of Alexander Kerensky, Head of the Provisional Government that ruled Russia from July to November, 1917. Here, Kerensky is depicted as a rescuer because he pledged to continue Russia's fight against Germany on the Eastern Front. Berryman's image links the Bolsheviks to Germany, reflecting German support for Bolshevik leader, V.I. Lenin, who favored peace with Germany. The Bolsheviks gained control of the Russian government in November, 1917, and negotiated the Treaty of Brest-Litovsk with Germany, ending Russian participation in the war.



### *"Under Way"*

#### ***The Evening Star***

December 28, 1917

NAID 6011317

The U.S. government's takeover of the nation's railroads began on the day this cartoon was published. Uncle Sam was truly driving the locomotive as all 250,000 miles of U.S. railroads merged into one government-controlled system run by director William Gibbs McAdoo and the U.S. Railroad Administration (USRA). The railroad companies had attempted to create a more unified transportation system through voluntary cooperation to meet increased war-time traffic. When this voluntary plan failed, President Woodrow Wilson called for a government takeover. Lacking the revenue needed to upgrade equipment and meet increased demands for transportation, the railroads had no choice but to comply. Government control brought rapid improvements. Railroads were organized into geographic divisions, and duplicate and inefficient services were eliminated. Large numbers of new locomotives and railcars purchased by the government improved rail service and increased carrying capacity. The USRA's authority ended on March 1, 1920, when the railroads were returned to the corporations that had previously owned them.

### *"Aesop Interrupted"*

#### ***The Evening Star***

January 8, 1918

NAID 6011326

This allegorical cartoon alludes to an Aesop's fable about frogs who ask Zeus for a king. First, Zeus gives them a log as king, and when they complain, he sends a new king, a stork who eats them. The cartoon frogs are labeled "Bolsheviki." A moderate provisional government took over in Russia in 1917 after the tsar was overthrown; however, the Bolsheviks overthrew this government later that year. The new communist government asked Germany for peace. The stork, wearing a military helmet and a sash and bearing an olive branch, represents the Germans. Germany convened peace talks in Brest-Litovsk in December, 1917. This cartoon suggest that the Russians should pull out of the negotiations, reflecting sentiment expressed in a speech given the previous day in which President Woodrow Wilson outlined peace terms favorable to the Russians and harsh to



the Germans. Berryman is implying that the Russians should wait for a better deal. Russia signed the Treaty of Brest-Litovsk a month later, ending their involvement in the war and surrendering a great deal of territory to Germany.

### *Untitled*

#### ***The Evening Star***

February 17, 1918

NAID 6011349

Uncle Sam scolds a striker in a cartoon published during walk-outs at Baltimore, Maryland, and Staten Island, New York, shipyards that were fulfilling contracts from the United States Shipping Board to build ships for the war effort. The February 14 -18 strike reflected the tension between the demands of the United Brotherhood of Carpenters & Joiners for higher wages and the wartime need for ships. President Woodrow Wilson denounced the strike for blocking the war effort, and newspaper editorials called for the strikers to be drafted into the military. Following the strike, President Wilson established the National War Labor Board to create nation-wide labor policy during wartime. Berryman's cartoon illustrates the prevailing anti-strike attitudes of Americans. At a time when the government was encouraging the public to support the war effort, it showed strikes in war industries as being unpatriotic.

### *"Cutting in on the Wire"*

#### ***The Evening Star***

February 24, 1918

NAID 6011355

"Cutting in on the Wire" shows Uncle Sam calling "Mr. Telephone Co." and offering to take over phone service during the war. This cartoon was drawn at the beginning of the United States Postal Service's push to acquire the District of Columbia's telephone service from the Chesapeake & Potomac Telephone Company. Memos on Uncle Sam's desk list other related industries that were nationalized in the interest of the war efforts. The Federal Government nationalized the railroad system in 1918, and shipyard strikes led to calls to nationalize the shipbuilding industry as well. Congress passed a joint resolution on July 16, 1918, granting the President power to nationalize the telephone systems for the duration of the war. President Wilson announced that the Post Office would take control of the phone system on July 31. Following the war, legislation was passed returning the phone system to private ownership.



## *Untitled*

### ***The Evening Star***

June 4, 1918

NAID 6011421

This cartoon was published while a German submarine prowled American coastal waters, sinking 20 ships in 10 days from late May to early June, 1918. Americans feared that a fleet of German U-boats lurked off U.S. shores. Uncle Sam stands in the Atlantic Ocean, holding a trident and orders to the Navy to “speed the boys across.” The cartoon emphasizes American efforts to send troops to Europe while simultaneously fighting Germans at sea. The trident bears a tag reading “for the Kaiser’s subs,” and the teddy bear searches beneath the surface of the water with a spyglass. The alarming attacks in coastal waters demonstrated that the vastness of the Atlantic Ocean no longer protected America from the war. Fourteen months after the United States declared war, this cartoon sounded a rallying call, “Now’s the time to fight.”

## *“Submarine Warfare”*

### ***The Evening Star***

July 2, 1918

NAID 6011446

This cartoon was drawn in response to the sinking of the British hospital ship the *Llandoverly Castle* on June 27, 1918. Returning from delivering wounded soldiers to Canada, the ship with its crew of medical personnel was torpedoed without warning by a German submarine off the coast of Ireland and sank with a loss of 210 lives. Only one lifeboat carrying 24 people was rescued. The ship’s lifeboats had been lowered, but survivors charged that German shelling had destroyed them. This was the tenth such attack by the Germans during the war. Berryman’s cartoon illustrates the horror of the event, showing a German U-boat cruising by the sinking *Llandoverly Castle* as drowning nurses struggle to swim. The German submarine commander says, “Here’s where I win another Iron Cross,” a German military medal for distinguished service. By contrasting the helpless nurses drowning in the waves with the gloating captain, Berryman suggests that the Germans encouraged, and even enjoyed, killing helpless non-combatants.



### *"The Teuton Deduction"*

#### ***The Evening Star***

July 26, 1918

NAID 6011467

This cartoon, featuring a bulldog labeled "Allies" yanking at the coat of a bandaged and fleeing German soldier, represents the German retreat after the Second Battle of the Marne. A sign pointing towards Paris faces in the opposite direction, and the phrase "Premature Paris Program" is written on a note lying in the dust. A turning point in World War I, the battle began on July 15, 1918, as the Germans marched toward Paris hoping to capture the French capital and end the war. An Allied counteroffensive pushed the German army back 30 miles. This effort involved more American soldiers than any battle fought since the Civil War. The cartoon dramatizes the German retreat and celebrates an Allied victory in which Americans played a leading role.

### *"At Long Range"*

#### ***The Evening Star***

August 28, 1918

NAID 6011484

German officers cower in fear as a bomb labeled "U.S. Manpower Bill" is about to explode. The cartoon's title, "At Long Range," reflects the path of an artillery shell that had been shot from Washington, DC. Published on the day the Senate unanimously passed a bill requiring that all men between the ages of 18 and 45 register for the draft, this cartoon stressed the importance of U.S. military manpower. The purpose of the legislation was to expand U.S. troop levels to enable the United States to send four million soldiers to fight in France. Reflecting public opinion, Berryman's cartoon implies that the increase in American manpower would give the Allies an insurmountable advantage against Germany.



## *"Appeal of League of Nations"*

### ***The Evening Star***

September 26, 1918

NAID 6011503

A beaten German soldier, blood dripping from his hand and bayonet, stands outside a door labeled "Allies." He claims that he is now in favor of a League of Nations. The cartoon implies that looming defeat has convinced Germany to join a post-war League of Nations, but it also reflects the Allies' reluctance to negotiate with Germany. The standoff echoes a news item published the same day in the *New York Times* in which the German Imperial Chancellor Count von Hertling complained that President Woodrow Wilson had for months ignored his invitations to enter into peace negotiations. The German Chancellor also stated that his nation wished to propose its own plan for a post-war order that included a League of Nations, international arms limitations agreements, and a court to settle international disputes. The German Chancellor alleged that Wilson's refusal to negotiate demonstrated that the former idealist had become an imperialist.

## *"In the World Spotlight"*

### ***The Evening Star***

October 8, 1918

NAID 6011512

"In the World Spotlight" appeared on the front page of *The Evening Star* as President Woodrow Wilson was considering a request for peace received from the new German Chancellor, Prince Maximilian of Baden. The cartoon was published alongside an article reporting Wilson's insistence that Germany remove its troops from invaded countries as a precondition to peace. Berryman's cartoon illustrates Wilson's and America's central role in preparing for the peace negotiations that would end World War I. Wilson seized the international spotlight when he outlined his "Fourteen Points" for peace in an address to Congress on January 8, 1918.



### *"Some Job"*

#### ***The Evening Star***

January 1, 1919

NAID 6011542

The old year, personified as melancholy Father Time, casts a regretful glance back as he departs, haunting the background of this cartoon. In the foreground, Baby New Year looks down at a family warming themselves by a tiny fire in the ruins of a war-ravaged house. Reporting in *The Evening Star* indicated that Europe was in disarray and that 1919 must be a year of rebuilding. Berryman's cartoon shows the post-war devastation of Europe and hints at the unprecedented responsibility America faced in establishing peacetime stability. An article printed on the same page as this cartoon stated, "The nations are still in turmoil. New states have been born, age-old national aspirations have been awakened. Old states are in chaos."

### *"The New Peril"*

#### ***The Evening Star***

January 10, 1919

NAID 6011546

A classical Greco-Roman woman representing civilization stands cautiously between a wild-haired, frightening man representing bolshevism and a handcuffed and chained German soldier representing militarism. The cartoon suggests that although civilization had defeated German militarism, it now faces a new threat. An article published in *The Evening Star* on the same day suggested that the Allies saw it as America's responsibility to "police" Europe. Berryman's cartoon reflects the European fear that bolshevism would solidify its control over Russia and fill the power vacuum left by the war in Germany and Eastern Europe. Published at a time when hunger and political instability fueled widespread revolutionary movements, this cartoon reflects an uneasy realization that the war fought by America to make the world safe for democracy had not ended, but rather had expanded into a wider responsibility of preserving civilized order.



*"Awaiting the Decision from Paris"*

**The Evening Star**

January 19, 1919

NAID 6011547

Published a day after the opening of the World War I peace conference, this cartoon features two world mapmakers smoking pipes as they await news of renegotiated borders. The impact of the newly-declared right of national self-determination; the end of the Austro-Hungarian and Ottoman Empires; and the seizure of Germany's colonies had the potential to radically redraw the map. The ease of Berryman's patient mapmakers contrasts with the tense negotiations that occurred at the peace conference and the bitterness produced by the decisions reached there. Articles published at the same time as this cartoon reflected American and Allied agreement that Germany should be stripped of its colonies, although there was considerable uncertainty over the future status of the Ottoman Empire and the Balkans.

*"Wounded Rat at the Hands of Vengeful Cats"*

**The Evening Star**

February 8, 1919

NAID 6011550

Berryman represents the post-war situation in Europe as hungry cats labeled "Peace Conference" and "Foch" peering down fiercely at a wounded rat labeled "Germany." Marshal Ferdinand Foch was the commander of the French and Allied armies still at the front lines as the peace conference got underway. The French demanded that Germany admit its war guilt and be stripped of its economic resources. America and Britain favored a more conciliatory plan with a rebuilt economy that would enable Germany to pay off its debt and thrive in the post-war era. This cartoon appeared alongside an article calling for America to shed its post-war foreign entanglements, suggesting Germany should fend for itself. The Treaty of Versailles, signed six months later, placed harsh terms on Germany including the acceptance of a war-guilt clause and the payment of massive reparations.



## *"Article X"*

### ***The Evening Star***

October 19, 1920

NAID 6011640

The Treaty of Versailles and U.S. membership in the League of Nations were central issues in the 1920 Presidential campaign. Article X of the Covenant of the League of Nations, which required members to assist any other member nation in the event of an invasion or attack, was a lightning rod for opposition in America. President Woodrow Wilson had submitted the Treaty of Versailles for Senate ratification in August 1919, but it was rejected due to opposition led by Henry Cabot Lodge and other Senators opposed to foreign entanglements on Wilson's terms. In particular, concerns over Article X failed to produce a Senate compromise needed for treaty approval. After the Treaty's rejection, public opinion divided over U.S. participation in international peacekeeping treaties. In the 1920 Presidential campaign, Democratic candidate James Cox supported the spirit of Article X in American foreign policy, while Republican candidate Warren G. Harding opposed the policy. Berryman's cartoon captures the bitterness of the debate and the campaign. Rejected by the Senate and unpopular with many voters, Article X was an outcast on the run. "No ginger" was a sporting term for a team that showed no pep. It is used here in an ironic sense, illustrating the strong feelings about Article X expressed by its opponents during the campaign.

## *Untitled*

### ***The Evening Star***

December 28, 1921

NAID 6011704

The lifeboat passengers watching anxiously for submarines represent the nations negotiating the 1921 Washington Naval Treaty which regulated the size of the participating nations' fleets. The major powers agreed to balance the number of surface ships, but failed to reach agreements limiting the number of submarines. The boat in the cartoon bears the name of the conference and carries five figures representing the five treaty powers: Great Britain, Japan, France, Italy, and the United States. While four nations peer fearfully at the "submarine issue," Uncle Sam faces forward confidently saying, "Don't let it frighten us boys." Berryman's depiction of Uncle Sam as leading the negotiations reflects America's prominent role in post-war world affairs.



## *Untitled*

### ***The Evening Star***

August 27, 1928

NAID 6011968

A figure representing Mars, the Roman god of war, plods sadly across a barren and empty landscape toward the sunset, following news that 15 nations had signed the Kellogg-Briand Pact outlawing war as an instrument of foreign policy. Eventually, 34 additional countries would sign the pact, reflecting an optimistic hope for the prevention of future wars. The treaty was named for the United States Secretary of State Frank Kellogg and the French Minister of Foreign Affairs Aristide Briand. The American press expressed mixed responses to the treaty, balancing hope for a peaceful future with doubtful caution. Public opinion ran strongly in favor of the treaty, and the Senate received many petitions supporting its ratification. Published a decade after history's most destructive war, Berryman's cartoon suggests hope for the future by showing the departure of the god of war, but the somber scene alludes to the vast destruction of the recent World War and tempers any sense of immediate joy.

## *"Telling the Italians!"*

### ***The Evening Star***

April 3, 1938

NAID 6012175

"Telling the Italians!" represents the Anschluss, Nazi Germany's annexation of Austria in 1938. German Chancellor Adolf Hitler is shown stuffing Austria into a sack labeled, "Austria in the Bag," indicating German control. In the foreground, Italian leader Benito Mussolini declares, "I planned it that way and Adolf carried it out!" The Austrian invasion surprised the whole world, including Italy, and Hitler's failure to warn Mussolini may have been an assertion of power over his nominal ally. Mussolini's declaration in the cartoon that he "planned it that way," shows the Italian dictator's attempt to repair his image both in the eyes of his people and the Nazis. In the cartoon, Berryman drew Mussolini much smaller than Hitler, perhaps foreshadowing the Italian dictator's shrinking power.



*“They’ll Push it Through Without Help from Anybody”*

**The Evening Star**

January 31, 1939

NAID 6012189

“They’ll Push It Through Without Help From Anybody” shows Hitler (Germany), Mussolini (Italy), Japan, and Franco (Spain) pushing a ball labeled “American Defense Program” into Congress. The image was drawn as Congress debated a bill to set the level of defense spending at a time when dictatorships were rising and military conflicts were spreading in Europe and Asia. President Franklin Roosevelt called for preparedness, but he faced strong opposition from isolationists and public opinion opposing another war. On the day this image was published, Roosevelt held a closed-door meeting with the Senate Military Affairs Committee where he promoted increased defense programs and exporting warplanes to France. Isolationists reacted by raising fears that sending arms to France would lead to U.S. involvement in another world war. Berryman suggests that the emerging conflicts would persuade Congress to support Roosevelt’s plan to prepare America and arm overseas allies.

*“It’s a Good Act, but It’s Hard on the Spectators”*

**The Evening Star**

August 20, 1939

NAID 6012197

By late summer, 1939 Hitler’s army was on the march. This cartoon was published as 100,000 German troops massed along the Polish border ready to invade. Given the recent history of war, these events raised alarm in France, the United Kingdom, and the United States, represented by the figures in this image. Previously, Hitler had defied the Treaty of Versailles by moving troops into the Rhineland. Two years later, Germany had forcibly taken over Austria. The severity of response shown by the three figures in the cartoon reflects their nearness to Germany—France is the most frightened. Two days after this cartoon was published the Soviet Union and Germany announced a non-aggression pact, destroying hopes of a British, French, and Soviet alliance to restrain German expansion and clearing the way for the Nazi invasion of Poland. Berryman shares Uncle Sam’s worry that American policies of isolation and neutrality would not insulate the country from the Nazi threat.



### *"Ajax!"*

#### ***The Evening Star***

August 24, 1939

NAID 6012199

In classic Greek literature, Ajax boasted of his own power and defied the lightning of Zeus, the king of gods. At which point, he was instantly killed. This cartoon, showing the growing tension between Germany and Poland, as Poland boldly promised to resist the 100,000 German troops massed along its borders. Britain and France pledged to defend Poland. The British Parliament rushed to pass a defense bill expanding the armed forces, while the French government declared that they and Britain would go to war against Germany if Poland was invaded. German troops invaded Poland on September 1, 1939, starting World War II in Europe.

### *"A Lot of Fellows Were on that Limb"*

#### ***The Evening Star***

August 26, 1939

NAID 6012200

This cartoon, about the 1939 Nazi-Soviet non-aggression pact, shows Hitler and Stalin sawing off a branch holding their allies. Spain (Franco), Italy (Mussolini), and Japan (Hirohito) sit beside Soviet supporters Earl Browder (head of the Communist Party of America), and "the American Pink," a personification of U.S. communist sympathizers. The signing of the pact between Germany and the Soviet Union shocked the world, as the two powers had deep ideological differences; however, the strategic benefits of the pact outweighed their differences. A major step toward World War II, the pact empowered Germany to invade Poland, which it did on September 1, 1939. The German invasion triggered British and French declarations of war against Germany.



*"Business As Usual at the Old Stand"*

***The Evening Star***

September 4, 1939

NAID 6012201

The *Athenia* became the first ship sunk in the war between Britain and Germany. It was attacked by a German submarine off the coast of Scotland while carrying over a thousand passengers and crew members. Most of the passengers were Canadian or American citizens, along with European Jewish refugees. Because the *Athenia* carried no weapons or ammunition, its sinking was a violation of international agreements. By showing Hitler saluting in the foreground, Berryman assigns guilt to the Germans and recalls the World War I German U-boat campaign. At the time of the sinking of the *Athenia*, many Americans remained isolationist in outlook. By drawing parallels between the current conflict and World War I, Berryman urged Americans to recognize the growing danger of the Nazis.

*Untitled*

***The Evening Star***

September 7, 1939

NAID 6012202

This cartoon shows three prominent isolationist senators staring blindly at a wall labeled "neutrality," while embattled Europe is shown in the distance, engulfed in a cloud of smoke. The figures in the cartoon are William Borah of Idaho, Gerald Nye of North Dakota, and Hiram Johnson of California. They were all Progressive Republican Senators who shared a long history of leading efforts to keep the United States out of international alliances and wars. Borah had opposed the Treaty of Versailles and was against America's joining the League of Nations. Nye had chaired an investigative committee harshly critical of U.S. entry into the World War I. Johnson sponsored the Neutrality Acts in Congress and opposed President Franklin D. Roosevelt's proposal to sell planes and arms to France. World War I was fresh in the public memory, and isolationists still resented America's involvement. In this cartoon, Berryman mocks the short-sightedness of isolationism.



## *Untitled*

### ***The Evening Star***

September 23, 1939

NAID 6012204

This cartoon was published during the German and Soviet invasion of Poland. Standing amid the smoke of battle, the leaders of Germany, the Soviet Union, and Italy claim to seek peace. Uncle Sam stands in the foreground, saying, "Everybody is talking about peace but nobody seems to do anything about it." The cartoon contradicts the propaganda messages surrounding the invasion of Poland and labels Germany, the Soviet Union, and Italy as aggressors. Berryman highlights the contrast between the brutality of invasion and the propaganda of peace. Uncle Sam looks directly at the viewer, appealing to the American public to recognize and resist international aggression.

*"Lafayette, we are here!"*

### ***The Evening Star***

May 22, 1940

NAID 6012212

Berryman was fond of the phrase "Lafayette, we are here!" and used it in several cartoons. The phrase is often associated with General John J. Pershing and the arrival of American forces in France during World War I, although it actually originated in a speech by his aide, Colonel C. E. Stanton, at Lafayette's tomb on July 4th, 1917. In this cartoon, Berryman makes mocking use of the saying to argue for American intervention in World War II. Published on the eve of Germany's invasion of France, the cartoon shows Uncle Sam in the center of America seated safely behind a border wall and surrounded by weapons and planes. Three days earlier, German forces had gained access to the English Channel and split the Allied forces, leaving French and British troops trapped on the beaches of Dunkirk. Berryman depicts American isolationism as a betrayal of France. By referring to the popular memory of America's aid to France in 1917, Berryman argues that the United States should rescue France and honor its responsibility to its oldest ally.

### *"Uncle Sam Becomes Democracy's Arsenal"*

#### ***The Evening Star***

September 2, 1940

NAID 6012217

This cartoon was published on Labor Day, four days after the Senate passed, and as the House debated, the Selective Training and Service Act of 1940. The legislation passed the House by a razor-thin 203-202 vote five days after this cartoon appeared. When signed into law on September 16, the act established the first peacetime draft in American history and allowed the government to take over industry for wartime production. This cartoon shows Uncle Sam hammering plows into swords, an inversion of a Bible verse from Isaiah 2:4, where nations "hammer swords into plowshares," for "never again will they learn war." By proposing that America produce the "1940 model" sword, Berryman shows his support for war preparedness efforts and the idea that America has a duty to protect democracies from attack. The "Arsenal of Democracy" referred to in this cartoon's title, became a slogan used by President Franklin D. Roosevelt to describe the nation's international policy.

### *"Waiting for His Number!"*

#### ***The Evening Star***

October 29, 1940

NAID 6012221

Uncle Sam watches as the blindfolded image of Mars, the Roman god of war, draws a capsule from a jar, while Greece, Britain, Germany, Italy, and Japan march in the distance. The Selective Training and Service Act of 1940 introduced the first peacetime draft in U.S. history, and this cartoon was published on the day the first draft numbers were drawn. In "Waiting for His Number," Berryman combines images representing both the beginning of the peacetime draft in America and the expansion of the war overseas. The conflict had recently expanded from Asia and Eastern Europe to the British Isles, Africa, and Southern Europe. Berryman captures the growing conflict and ominously predicts America as the next country to be called into battle.