

ART OF CARICATURE

EVOLUTION AND INFLUENCE OF THE NEWSPAPER CARTOON.

The Ancient Greeks, Romans and Egyptians Used Grotesque Pictures to Emphasize Their Silliness - The Eighteenth Century Craze.

The story is told of an abbe of the seventeenth century who was as deformed in figure as he was ridiculous in dress, and as sensitive about his physical deformity as he was vain of his eccentric attire, that while serving mass one morning he observed a smile of contempt on the face of one of the courtiers present and determined to avenge himself by serving a process upon him for appearance in court the following day.

The offender, M. de Lasson by name, knowing that things would go hard with him unless he could show some reason for his mirth, made a hasty sketch of the hunchback abbe, exaggerating in size the six black caps and the waistcoats in which he was wont to appear, and when he was solemnly asked to show cause for his unseemly mirth and indignity to the holy church he suddenly displayed before his judges the caricature of the abbe as his "excuse." The likeness was so excellent and the cartoon so grotesque that the entire court fell to laughing, and the accused was liberated without a reprimand.

This is the first authentic case of the power of the cartoon in a hall of justice, but it illustrates the power of the pencil in depicting the follies of the foolish and the affectations of the artificial.

There is no telling when the art of caricature began. There are a number of grotesques that have come down to us from earliest Egyptian times. The Greeks employed pictures to emphasize their satire, and so did the Romans. All through the middle ages there were numberless examples of "grotesqueries" which, curiously enough, were used in enforcing the doctrines of the church by means of satirizing the devil. But the eighteenth century was the heyday of the cartoon.

Beginning in France and overrunning into Holland and thence across the channel into England, the flood of caricaturists carried everything before it, and it is safe to say that we read the history of the times with clearer vision and with more accuracy of detail for the mirror which caricaturists held up to reflect the striking peculiarities of the men and events passing before it.

Gautier mentions a Spanish cartoonist, Francisco Gaya y Lucientes, a mixture of Rembrandt, Watteau and Raphael, who preceded the two great caricaturists of the latter half of the eighteenth century, George Cruikshank in England and M. Charlet in France. Charlet is known as the father of modern social caricature and holds as good title to his position as does Philippon to that of the father of comic journalism, with Le Charivari, the strongest paper of its kind. Then came Punch in England, which still retains its subtitle of the London Charivari, for years the faithful if not the most highly polished reflector of British life. Upon its staff John Leech, Richard Doyle, John Tenniel, George du Maurier and a dozen men of lesser name kept Great Britain in good humor for two generations.

It has been reserved for America, however, to bring forth a new race of caricaturists, which for lack of a better title may be called the personal cartoonists, men who seize upon the characteristics of an individual and so exaggerate them that the subjects of the cartoons are known by the most prominent features in their physical, mental or moral makeup.

True there was one man in London a hundred years ago, Gillray by name, who had this faculty of dissecting his subject until he found his weakest point and then unmercifully pricking it with his drawing pencil, but with him the race died out, to be reincarnated in America. Gillray was a close observer of people and events. He would sit in his publisher's window and watch the fops of the court as they passed and fasten in his memory every feature by which a man would be recognized by his acquaintances. He remembered every story that related to the traits of character of those in the public eye, and the St. James street of 1800 is faithfully reproduced in his art.

Perhaps we Americans look at the droll side of life more than other people, but certain it is we have more and better cartoonists than elsewhere. The very quickness with which we see the point of a joke demands equal facility in portraying drollery in a cartoon. We sketch boldly and leave much of the unnecessary detail to our slower cousins. Then, too, our public events happen with such startling rapidity that a cartoon of yesterday's doings would be flat today, and we must keep very much alive and be ready for a political change overnight.

In other words, the alert American must have depicted in his cartoon the very traits of character that have made him what he is, the quickest and brightest of men.—Thomas Nast in New York News.

The Common Tongue.
Church—Are there many nationalities represented on your block?
Gotham—No. There's only one tongue heard there. That's my wife's.—Yonkers Statesman.

The Land of His Birth.
Higgins—So you are proud of the land of your birth, eh? What did it ever do to be proud of?
Wiggins—Wasn't I born there?—Boston Transcript.

History will show that the worst quarrels are between former friends and former lovers.—Atchison Globe.

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TRAINS LEAVE AS FOLLOWS, MAINTAIN TIME

No. 41 Passenger daily, Deadwood, Billings, all points north and west.....	10:55 a. m.
No. 42 Passenger daily from Denver and all intermediate points east.....	1:40 a. m.
No. 201 Passenger daily, for Denver, Ogden, Salt Lake, San Francisco and all intermediate points, departs at.....	1:40 a. m.
No. 202 Passenger daily from Denver and all intermediate points, arrives at.....	10:10 a. m.
No. 43 Local passenger daily from Omaha, Lincoln and intermediate points arrives at.....	5:50 a. m.
No. 44 Local passenger daily, for Omaha, Lincoln and intermediate points, departs at.....	4:00 a. m.
No. 203 Daily, except Sunday, for points south and west, departs.....	8:30 a. m.
No. 204 Daily, except Sunday, from south and west, arrives.....	3:30 p. m.
No. 45 Freight, daily, Deadwood, Billings and intermediate stations.....	7:30 p. m.
No. 46 Freight daily, for Lincoln and intermediate stations.....	6:30 p. m.
No. 47 Freight daily, except Sunday, for Deadwood and Billings.....	10:55 a. m.
No. 48 Freight daily for Lincoln and intermediate stations.....	8:05 a. m.
No. 49 Freight, for northwest.....	1:00 a. m.
No. 50 Freight from northwest, arrive.....	12 p. m.
Denver freight, daily except Monday, arrives at.....	9:15 a. m.
No. 204 Denver freight, daily except Saturday, leaves at.....	5:20 a. m.

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Preaching.....	11:00 A.M.
Junior Meeting.....	3:00 P.M.
C. E. Meeting.....	7:15 P.M.
Prayer Service, Thursday.....	8:00 P.M.

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Preaching.....	11:00 A.M.
Class Meeting.....	12:00 M.
Junior Epworth League.....	3:00 P.M.
Epworth League.....	7:00 P.M.
Prayer Service, Thursday.....	8:00 P.M.

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