



THE PULITZER PRIZE ARCHIVE

A History and Anthology of
Award-winning Materials in
Journalism, Letters, and Arts

Series Editor:
Heinz-Dietrich Fischer
Ruhr University, Bochum
Federal Republic of Germany

PART E: LIBERAL ARTS

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K · G · Saur München 1999

Editorial Cartoon Awards 1922 - 1997

From Rollin Kirby and Edmund Duffy
to Herbert Block and Paul Conrad

Edited with general and special
introductions by
Heinz-Dietrich Fischer
in cooperation with
Erika J. Fischer

K · G · Saur München 1999

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PREFACE

While preparing this book, we had a completely unexpected reunion with someone we haven't seen for decades: In the late fifties, during a lecture dealing with "The Political Cartoon Past and Present" at the Free University of Berlin the professor showed slides of some estimated examples. In one session, a caricature appeared on the wall of the darkened room and Prof. Dr. Emil Dovifat, one of the doyens of German "Journalism and Communication Research," pointed to it explaining that this one was awarded the Pulitzer Prize.

The name of that drawing was "Peace Today" and the artist was Reuben Goldberg of the *New York Sun*. The cartoon gave an extremely graphic description of the Cold War Period displaying an atomic bomb on the edge of an abyss, which symbolized the highly explosive situation of those days. All the students, including the authors, were particularly appealed by that drawing at a point of time when West Berlin was in the center of the permanent confrontation between the Western and Eastern Super Powers. Thus, the authors have developed a special affinity for the cartoon by Reuben Goldberg dated 1947, of which a reprint can be found on page 104 of the volume on hand.

In general, while making this book, we ran into numerous difficulties: The definite location of the award-winning cartoons in the Pulitzer Prize Collection at Columbia University was one of these problems as well as finding usable reproduction copies. Furthermore, it proved to be exceptionally complicated to pinpoint where exactly the drawings were located within the newspapers when they were first published. That is why, for instance, it took weeks of extensive research in the Library of Congress, Washington/D.C. and in the New York Public Library as well as in different municipal and newspaper archives all over the US in order to ensure precise bibliographical and other references.

That the completion of this book was possible yet, is largely due to Prof. Dr. Dietrich Oppenberg (Publisher of the *Neue Ruhr/Rhein Zeitung* at Essen) who provided some funds for research and travelling. On the part of the

Pulitzer Prize Office, Professor Seymour Topping and Mr. Edward M. Kliment were supportive in every conceivable way by providing unlimited access to material and information sources of the Pulitzer Archive and we want to express our gratitude to them in particular. Once again, Mr. Carroll Brown, President of the American Council on Germany, and Mrs. Karen Furey of the same institution turned out to be very supportive contributors to this publication. Furthermore, the following people helped in many ways: Mr. Tony Abraham (New York), Dr. Daniel Boehnck (Cologne), Mr. John S. Carroll (Baltimore/Md.), Mr. Bernard R. Crystal (New York), Mrs. Anita Clesle (Düsseldorf), Mr. Larry Heinzerling (New York), Mrs. Anne Lewis (Washington, D.C.), Mrs. Andrea A. Palmer (New York) and Mr. Jonathan W. Pilgrim (Munich). Mrs. Kay Conrad and Mr. Paul Conrad of the *Los Angeles Times* kindly made available a copy of one of his three Pulitzer Prize certificates.

Many American publishing houses as well as cartoonists kindly agreed to the reprinting of their award-winning works. From Europe though, it proved to be difficult to contact everybody who owns copyrights of the works depicted. Thus, a number of drawings in the volume on hand had to be reprinted with reference to the "Doctrine of Fair Use" as embodied in the United States Copyright Act of 1976. According to this doctrine, excerpts of copyrighted works in the context of a compendium or a work of reference may be reprinted when the quotation does not encompass a substantial portion of the copyrighted work: So it is the case, too, since we only took three cartoons of each artist out of hundreds of drawings published by each person every year.

At the Ruhr-Universität Bochum, once again it was Mrs. Ingrid Dickhut, who made the manuscript ready for print and drew up the index. Mrs. Nicole Warthun translated the introduction, whereas Mrs. Britta Duddeck and Mrs. Klaudia Dworaczek looked after the compilation of biographical details on the prize-winners. Eventually, Mrs. Monika Sprengel prepared interpretations of the contents of the reprinted cartoons. We are very much in debt to all of them!

Bochum, FRG
August, 1999

E.J.F./H.-D.F.

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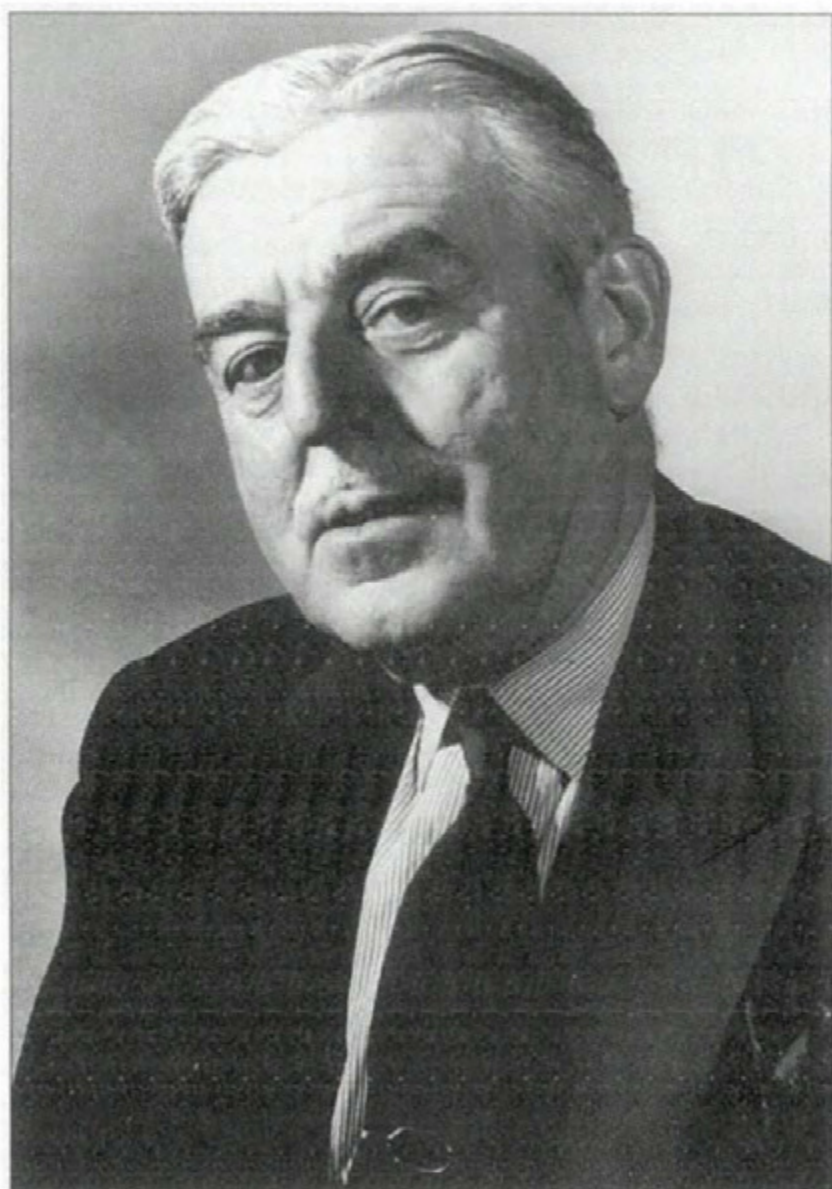
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THIS VOLUME IS DEDICATED TO



EDMUND DUFFY (1899 – 1962)
– PULITZER PRIZE WINNER 1931, 1934 AND 1940 –
ON HIS 100TH BIRTHDAY

INTRODUCTION

HISTORY AND DEVELOPMENT OF THE PULITZER PRIZE FOR EDITORIAL CARTOON

by Heinz-Dietrich Fischer

As Joseph Pulitzer (1847–1911) explicitly laid down in his will to establish a prize for editorial,¹ he was thus exclusively referring to editorial texts as being eligible for the awards named after him. Editorial cartoons, though, were not included. However, on another occasion Pulitzer stated in a "Creed for Newspaper Writing": "What a newspaper needs in its news, in its headlines, and on its editorial page is terseness, humor, descriptive power, satire, originality, good literary style, clever condensation and accuracy, accuracy, accuracy!"² With these words, on the other hand, he did not refer to editorial writing alone, but he described the whole editorial page as being an important part of every press organ. Thus, editorial cartoons were included at least indirectly. Furthermore, illustrations, which complemented and supported the content of editorial texts visually had a long tradition in America's press history.³ Strangely enough and hard to explain in retrospect though, was that Pulitzer did not mention a prize for editorial cartoons besides the one for editorial writing in his will.⁴

Due to these circumstances, there was only a category for "editorial writing" awards in the early years of the Pulitzer Prizes, the first of which were awarded in 1917. As from the year 1921, this situation was to change. This occasion was brought about by another award category being defined as "for the best paper about the school of journalism, which had been outlined in Pulitzer's will..., but which had not drawn enough worthy candidates in the first years of the prizes' existence."⁵ "Owing to the fact that no papers have ever been written for this prize," the jurors of that category resignly stated

1 Cf. Heinz-D. Fischer/Erika J. Fischer, *The Pulitzer Prize Archive – Political Editorial 1916-1988*, Munich – London – New York – Paris 1990, pp. XIX ff.

2 Quoted from Alleyne Ireland, *An Adventure With a Genius – Recollections of Joseph Pulitzer*, New York 1914, p. 116.

3 Cf. Stephen Becker, *Comic Art in America. A Social History of the Funnies, the political Cartoons, Magazine Humor, Sporting Cartoons and Animated Cartoons*, New York 1959, pp. 302 ff.

4 Cf. DeForest O'Dell, *The History of Journalism Education in the United States*, New York 1935, pp. 108 f.

5 Letter from Edward M. Kliment, The Pulitzer Prize Office at Columbia University, New York, to the author, September 24, 1998, p. 1.

"the jury considered the advisability of discontinuing this prize and substituting a prize of some other kind in its place."⁶ The official files indicate that, as a result, "Mr. Joseph Pulitzer Jr., suggested that the Board consider offering a prize for the best cartoon published during the year," and it goes on to read: "On motion it was unanimously resolved, that... the terms of the award of this prize to be considered and drawn up by the Chairman of the Board and Mr. Joseph Pulitzer Jr."⁷ The official wording of this newly established Pulitzer Prize read, in the end, that: "For a distinguished example of a cartoonist's work published in an American newspaper during the year, the determining qualities being that the cartoon shall embody an idea made clearly apparent, shall show good drawing and striking pictorial effect, and shall be intended to be helpful to some commendable cause of public importance, due account being taken of the whole volume of the artist's newspaper work during the year."

It is not known how many applications there were to compete for the new Pulitzer Prize when the first jury (Walter P. Eaton, Walter B. Pitkin and Ashley H. Thorndike) met in early April of 1922 in order to nominate a prize-winner. Their report simply states that they "beg to nominate unanimously Mr. Rollin Kirby of the *New York World*, several of whose cartoons seem to fulfill the requirements of the award better than those by any other artist. The jury is divided in opinion," the report goes on to read, "between the cartoon... entitled 'A Hat that was made in Germany', and the cartoon... entitled 'On the Road to Moscow'.⁸ The Advisory Board of the Pulitzer Prize accepted the jurors' vote and awarded the prize to Rollin Kirby for his drawing "On the Road to Moscow."⁹ Thus, this thereby marked the first time that the reputable award was bestowed to a member of that group among newspaper people, "whose profession it is to mould or reflect public opinion with pen or brush or crayon."¹⁰ In choosing Rollin Kirby, a well-known cartoonist was honored for a drawing which was not counted among his very best works by someone, who also added that "Pulitzer Prizes are not awarded arbitrarily for, say, excellence in draftsmanship. For one thing, they are awarded in a political and social climate."¹¹ This fundamental problem was to influence the awarding of the cartoon prizes in the following years as well.

6 From: Pulitzer Prize Advisory Board's Records, New York, May 24, 1921.

7 *Ibid.*

8 Walter P. Eaton/Walter B. Pitkin/Ashley H. Thorndike, Report of the Pulitzer Prize Cartoon Jury, New York, April 3, 1922, p. 1.

9 Columbia University (Ed.), *The Pulitzer Prizes 1917-1991*, New York 1991, p. 40.

10 Dick Spencer III, *Pulitzer Prize Cartoons. The Men and Their Masterpieces*, 2nd. ed., Ames, Ia., 1953, p. 4.

11 Stephen Becker, *Comic Art in America*, *op. cit.*, p. 312.

When the prize was awarded in 1923 the four jurors (William P. Beazell, Herbert E. Hawkes, Walter B. Pitkin and Ashley H. Thorndike) once again also focused on a well-known cartoonist. "The... jury... unanimously recommends," the report indicates, "that the prize be awarded to Mr. Jay Norwood Darling, whose cartoons have been appearing for some years in the *New York Tribune*. The majority of the jury prefer the cartoon... entitled 'Perhaps it's as Well They're All Well Tied Down', but that... entitled 'Groping in the Dark' also appears to the jury to be of high excellence."¹² In spite of this clear vote the Advisory Board did not accept the jury's decision, and settled on "no award."¹³ When a jury of three members (Herbert E. Hawkes, Walter B. Pitkin and Ashley H. Thorndike) was responsible for selecting and giving its expert opinion in the year 1924, it wrote in its report, among other things: "that we favor awarding the prize... to Mr. J. N. Darling." Thereby, last year's favorite was suggested once again and the chairman of the jury added: "I should like to call attention again to the great difficulty of selecting a single cartoon which will comply with the conditions of award. We have been specially interested in the work of D. R. Fitzpatrick of the *St. Louis Post-Dispatch*, as well as in that of Mr. Darling."¹⁴ This time the Advisory Board fundamentally accepted the jury's vote and bestowed the Pulitzer Prize on Jay N. Darling for his cartoon "In Good Old U.S.A."¹⁵

When the jurors of the year 1925 (Herbert E. Hawkes, Walter B. Pitkin and Ashley H. Thorndike) sifted through the submitted material, the first thing to be stated in their report was that there were fewer cartoons taking part in the competition than in the preceding years. "The committee is unanimous in recommending for the prize," it goes literally, "Mr. Rollin Kirby, of the *New York World*, who submits thirty-eight cartoons," four of which the jurors considered to be particularly prizeworthy. "Mr. Kirby has received this prize once before," the jury admitted, "but the examination of the cartoons confirms our opinion that there is no cartoonist whose work is superior to his."¹⁶ Shortly after this determination, Joseph Pulitzer Jr. intervened and additionally brought the cartoonist Daniel R. Fitzpatrick of the *St. Louis Post-Dispatch* into consideration. Pulitzer Jr. also pointed out that Rollin

12 William P. Beazell/Herbert E. Hawkes/Walter B. Pitkin/Ashley H. Thorndike, Report of the Pulitzer Prize Cartoon Jury, New York, April 13, 1923, p. 1.

13 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 40.

14 Herbert E. Hawkes/Walter B. Pitkin/Ashley H. Thorndike, Report of the Pulitzer Prize Cartoon Jury, New York, March 17, 1924, p. 1.

15 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 40.

16 Herbert E. Hawkes/Walter B. Pitkin/Ashley H. Thorndike, Report of the Pulitzer Prize Cartoon Jury, New York, March 9, 1925, p. 1.

Kirby, as suggested by the jury, had already won the Pulitzer Prize.¹⁷ One of the jurors replied that "unfortunately the best of Fitzpatrick's cartoons are so violently partisan in politics that they are ruled out of the contest" and that among his non-political cartoons just one, in fact, is to be considered as extraordinary.¹⁸ The jury found itself in a difficult situation and took it into consideration to also declare the drawing "Why Young Men Go Wrong" by Daniel R. Fitzpatrick as prizeworthy. In the end, it was left up to the Advisory Board to make a decision.¹⁹ This committee, though, proved to be unimpressed by the intervention and declared Rollin Kirby to be the prizewinner again – specifically for his cartoon "News from the Outside World."²⁰

When the prize was awarded in 1926, complications were again to arise and, in their vote, the jurors (Philip A. Payne, Walter B. Pitkin and Ashley H. Thorndike) asked for understanding "to make a divided report. The majority of the committee," it states literally, "are in favor of awarding the prize to Mr. Fitzpatrick of the *St. Louis Post-Dispatch*," while the minority report suggested Nelson Harding of the *Brooklyn Daily Eagle*. "The committee is unanimous in feeling," it can be read in the jury report "that both Mr. Fitzpatrick and Mr. Harding have done work of a high degree of artistic merit. Moreover, in the cartoons submitted by these gentlemen, there are a number of drawings which conform successfully to the particular requirements set forth by Mr. Pulitzer... For several years this committee has been interested in the work of Mr. Fitzpatrick of the *St. Louis Post-Dispatch* but his work, though excellent, has usually been of a satirical or political import, that did not quite conform with Mr. Pulitzer's desire."²¹ Although the jurors thus qualified their vote in favor of Fitzpatrick, the Advisory Board accepted the recommendation of said cartoonist, who had already been taken into consideration a year before without being successful. This time the Pulitzer Cartoon Prize went to Daniel R. Fitzpatrick for his drawing "The Laws of Moses and the Laws of Today."²²

In 1927, when a partially newly composed jury (F. Fraser Bond, Newbold Moyes and Walter B. Pitkin) sifted through the "several hundred speci-

17 Letter from Joseph Pulitzer Jr. to Nicholas M. Butler, President of Columbia University, April 3, 1925, p. 1.

18 Letter from Walter B. Pitkin to John W. Cunliffe, Director, School of Journalism, Columbia University, New York, April 6, 1925, p. 1.

19 Letter from Ashley H. Thorndike to Frank D. Fackenthal, Secretary of Columbia University, New York, April 17, 1925, p. 1.

20 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 40.

21 Philip A. Payne/Walter B. Pitkin/Ashley H. Thorndike, Report of the Pulitzer Prize Cartoon Jury, New York, March 11, 1926, p. 1.

22 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 40.

mens," it came to the following suggestion: "The best one, in our opinion, is the cartoon by Herbert Johnson in the *Saturday Evening Post*... The second best is one by Fitzpatrick of the *St. Louis Post-Dispatch*... The third best is one by Orr, in the *Chicago Tribune*... The different members of the jury," the report goes on, "have been most favorably impressed by three other cartoons," one of which was also by Fitzpatrick and two drawings by Nelson Harding of the *Brooklyn Daily Eagle*. "The jury," the concluding recommendation in the report went, "calls the attention of the Advisory Board to the fact that its first choice is a cartoon that appeared in a weekly periodical, not a newspaper. Mr. Johnson submitted his cartoons to this jury on special requests from Mr. Landfield,²³ who feels that any high grade cartoons in periodicals deserve consideration. While the jury agrees with this opinion it realizes that there may be some difficulties in making an award to a periodical that can in no sense be considered as a newspaper."²⁴ Obviously, the Advisory Board shared this opinion, since it did not give the prize to Herbert Johnson. But it also did not award the two cartoonists placing second and third in the jury report. The winner was among the also-rans: It was Nelson Harding of the *Brooklyn Daily Eagle*, who received the Pulitzer Prize for his drawing "Toppling the Idol."²⁵

When the prize was awarded in 1928 the jurors (F. Fraser Bond, Walter B. Pitkin and E. Robert Stevenson) filtered out the following three cartoonists and their works from "the large number of cartoons submitted" as being prizeworthy: 1. Nelson Harding of the *Brooklyn Daily Eagle*, 2. W. J. Enright of the *New York World*, 3. D. R. Fitzpatrick of the *St. Louis Post-Dispatch*.²⁶ In spite of the high number of submissions, the report literally states, one had to lament "the singularly low artistic quality of the vast majority of the cartoons submitted..., at least three-quarters of the entire lot are both crudely conceived and crudely executed. They scarcely rank about amateur performances."²⁷ In view of this judgment the Advisory Board stuck to the list of recommendations and, like the year before, gave the Pulitzer Prize to Nelson Harding for the second time. This time he received

23 Jerome Landfield was working as the executive secretary of the Advisory Board from 1925 to 1929; cf. John Hohenberg, *The Pulitzer Prizes. A History of the Awards in Books, Drama, Music, and Journalism*, New York - London 1974, p. 84.

24 F. Fraser Bond/Newbold Moyes/Walter B. Pitkin, *Report of the Pulitzer Prize Cartoon Jury*, New York, March 15, 1927, p. 1.

25 Columbia University (Ed.), *The Pulitzer Prizes, op. cit.*, p. 40.

26 F. Fraser Bond/Walter B. Pitkin/E. Robert Stevenson, *Report of the Pulitzer Prize Cartoon Jury*, New York, March 20, 1928, p.1.

27 *Ibid.*, p. 2.

the award for his cartoon "May His Shadow Never Grow Less."²⁸ The jurors of 1929 (John H. Finley, Walter B. Pitkin and Merryle S. Rukeyser) considered just one cartoon as being prizeworthy, that is to say Daniel R. Fitzpatrick of the *St. Louis Post-Dispatch*, who had already received the honor three years before. "It is the unanimous opinion of the committee," this jury lamented as well, "that the general run of cartoons available for consideration was not very high."²⁹ The Advisory Board, though, did not decide in favor of the recommended D. R. Fitzpatrick, but rather awarded Rollin Kirby of the *New York World* (who was not mentioned in the jury report) his third Pulitzer Prize instead – this time for his drawing "Tammany."³⁰

Before the jury of the year 1930 (Dwight Marvin, Walter B. Pitkin and Merryle S. Rukeyser) took up work, a circular letter from the Secretary of Columbia University had pointed to the problem of multiple awards, as had become quite obvious in the previous year when Rollin Kirby received his third prize. As a solution the letter suggested, among other things, "to declare publicly that any paper or individual which has received a prize should be ineligible for another award of the same prize within a five-year period..."³¹ It can only be indirectly proven, as to whether the jury's decision was influenced by this proposal in the Spring of 1930, for it was Charles R. Macauley of the *Brooklyn Daily Eagle* who was suggested as prize-winner. "In reaching this decision," the jury members said in their report, "we were influenced considerably by the large number of... cartoons by this... artist which in our opinion rank very high. Macauley's total output for the year would, in our judgment, average considerably above the work of any other cartoonist."³² Below Macauley's, other works ranking were by Nelson Harding of the *New York Journal* and Jay N. Darling of the *New York Herald Tribune* as well as works by Dorman H. Smith of the *San Francisco Examiner*.³³ The Advisory Board accepted Charles R. Macauley as the winner, and he received the Cartoon Pulitzer-Prize for his drawing "Paying for a Dead Horse,"³⁴ a drawing that was widely reprinted in other newspapers of the country.

28 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 40.

29 John H. Finley/Walter B. Pitkin/Merryle S. Rukeyser, Report of the Pulitzer Prize Cartoon Jury, New York, March 18, 1929, p. 1.

30 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 40.

31 Letter of Frank D. Fackenthal to the members of the Advisory Board, New York, November 25, 1929, p. 1.

32 Dwight Marvin/Walter B. Pitkin/Merryle S. Rukeyser, Report of the Pulitzer Prize Cartoon Jury, New York, March 6, 1930, p. 1.

33 *Ibid.*

34 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 40.

In the year 1931 a cartoon by the two-time prize-winner Nelson Harding of the *New York Journal* was placed first on the list of recommendations by the jurors (Carl W. Ackerman, Charles M. Morrison and Walter B. Pitkin). Alternatively, they suggested a caricaturist of the *Boston Transcript*.³⁵ The Advisory Board, however, saw this quite completely and declared Edmund Duffy of the *Baltimore Sun* to be the prize-winner for his cartoon "An Old Struggle Still Going On."³⁶ The jury of 1932 (Carl W. Ackerman, Charles M. Morrison and Walter B. Pitkin) did not come up with a joint vote, frankly stating in its report "that complete agreement as to any single cartoon has not developed, after some correspondence and extra long searching. We have, however, compromised somewhat by recommending for the award" H. M. Talburt of the *New York World Telegram*, while John T. McCutcheon of the *Chicago Tribune* was mentioned as a "close second." A cartoonist of the *Boston Herald* was also briefly mentioned as well as one of the *Detroit News*. "It is impossible," it reads in the report, "to list all of the powerful pictures" of the past year. Thereby, the nominations on hand were certified a high quality altogether.³⁷ The Advisory Board decided in favor of the man placed second on the jurors' list, and therefore the Pulitzer Price went to John T. McCutcheon for his drawing "A Wise Economist Asks a Question."³⁸

In the year 1933 the jurors (Oliver O. Kuhn, Walter B. Pitkin and M. Lincoln Schuster) had only one name at the top of the list of favorites. H. M. Talburt, who had already been placed first in last year's competition and was working for the *Washington Daily News* in the meantime, again was suggested "unhesitatingly" as prize-winner because of "the significance of his powerful art."³⁹ This time the jury's proposal was accepted by the Advisory Board and the prize went to H. M. Talburt for his cartoon "The Light of Asia."⁴⁰ The jury of 1934 (John S. Hamilton, Grove Patterson and Henry F. Pringle) "examined three hundred ninety-four exhibits by thirty-eight American cartoonists before reaching its decision," it can be taken from the report. Elsewhere the report goes on to read: "The jury first individually and without consultation examined all the cartoons and each member selected as most worthy of the award... Edmund Duffy of the *Baltimore Sun*... There-

35 Carl W. Ackerman/Charles M. Morrison/Walter B. Pitkin, Report of the Pulitzer Prize Cartoon Jury, New York, March 11, 1931, p. 1.

36 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 40.

37 Carl W. Ackerman/Charles M. Morrison/Walter B. Pitkin, Report of the Pulitzer Prize Cartoon Jury, New York, March 22, 1932, p. 1.

38 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 40.

39 Oliver O. Kuhn/Walter B. Pitkin/M. Lincoln Schuster, Report of the Pulitzer Prize Cartoon Jury, New York, February 27, 1933, p. 1.

40 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 40.

A PULITZER PRIZE-WINNER'S EARLY YEARS



"The kind of cartoon for which John T. McCutcheon first became nationally famous - '*Sunday Clothes*'; and probably the kind for which he will be longest remembered. This was done in about 1903."

upon the three jurors, in conference, re-examined the cartoons submitted and unanimously confirmed their individual first opinions."⁴¹ Faced with this clear vote the Advisory Board did not raise any objections and made Edmund Duffy Pulitzer Prize-winner, this time for his cartoon "California Points with Pride – !!"⁴²

When the prize was awarded in 1935 the jury (Carl W. Ackerman, Roscoe E. Brown, Herbert Brucker, Charles P. Cooper and Oliver J. Keller) presented a list with five prizeworthy cartoonists in the following order of precedence: 1. Clarence D. Batchelor of the *New York Daily News*; 2. Ross A. Lewis of the *Milwaukee Journal*; 3. Paul R. Carmack of the *Christian Science Monitor*; 4. Gene Elderman of the *Washington Post*; 5. Lute Pease of the *Newark Evening News*.⁴³ The Advisory Board selected the runner-up, Ross A. Lewis, to receive the award for his cartoon "Sure, I'll Work for Both Sides."⁴⁴ In 1936 the same jurors (Carl W. Ackerman et al.) once again drew up a list of five cartoonists, having provided a short explanation with his reasons for each of these. C. D. Batchelor of the *New York Daily News* who "has done excellent work during the year" was placed first. The runner-up was Herbert L. Block of the *Newspaper Enterprise Association* who submitted 30 cartoons for consideration. The third best was John H. Cassel of the *Brooklyn Daily Eagle* with seven samples of his work handed in. The fourth best was Gene Elderman of the *Washington Post* on the basis of "a large number of cartoons." Daniel Bishop of the *St. Louis Star Times*, of whom "many cartoons"⁴⁵ were submitted, came fifth. The Advisory Board was not that convinced by any of the five cartoonists mentioned above so as to grant any one of them a Pulitzer Prize, but decided – for the second time in the history of the cartoon category – on "no award."⁴⁶

In 1937 the jury (Carl W. Ackerman, Roscoe E. Brown, Herbert Brucker, Charles P. Cooper and Oliver J. Keller) in fact only put one suggestion forth, which was: "The members agreed to recommend that the cartoon prize be awarded to C. D. Batchelor of the *New York Daily News*." Besides this, it was proposed to give "an award of honorable mention" to John F. Knott of

41 John S. Hamilton/Grove Patterson/Henry F. Pringle, Report of the Pulitzer Prize Cartoon Jury, New York, March 23, 1934, p. 1.

42 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 40.

43 Carl W. Ackerman et al., Report of the Pulitzer Prize Cartoon Jury, New York, March 30, 1935, pp. 2 f.

44 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 40.

45 Carl W. Ackerman et al., Report of the Pulitzer Prize Cartoon Jury, New York, undated (April 1936), pp. 1 ff.

46 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 40.

the *Dallas News*.⁴⁷ The Advisory Board did not follow the latter recommendation, but rather decided in favor of the jury's favorite C. D. Batchelor awarded for his cartoon "Come on in, I'll treat you right. I used to know your Daddy."⁴⁸ In 1938 the same jurors (Carl W. Ackerman et al.) drew up the following list featuring five suggested cartoonists: 1. Gene Elderman of the *Washington Post*; 2. Vaughn Shoemaker of the *Chicago Daily News*; 3. Herbert L. Block of the *Newspaper Enterprise Association*; 4. William S. Warren of the *Buffalo Evening News*; 5. C. D. Batchelor of the *New York Daily News*.⁴⁹ The Advisory Board selected the runner-up, Vaughn Shoemaker, to be awarded for his cartoon "The Road Back?"⁵⁰ The same jury (Carl W. Ackerman et al.) also was responsible⁵¹ in 1939 for awarding the Pulitzer Prize to Charles G. Werner of the *Daily Oklahoman* on the basis of his cartoon "Nomination for 1938."⁵²

Whereas in the past half-decade there were always five jurors, exclusively recruited lecturers of the School of Journalism of the Columbia University, in charge, this system was immediately changed after the beginning of World War II. In 1940, for the first time, the cartoon jury consisted of only one person (Eleanor Carroll) who had to examine 4,765 cartoons sorting these beforehand according to the following themes: "War and Peace", "Censorship and Propaganda", "Keep out of War", "U.S. Domestic Affairs", "Presidential Pre-views", "War and Religion", "Axis Powers", "The Victims", "Great Britain" and "Germany". "It has been the aim of the committee," the report states, "to emphasize the *idea* and its graphic expression in each instance, minimizing such information as the newspaper, the artist's name and his volume of work."⁵³ Based on these criteria of selection, 19 cartoons "of prize-winning calibre" by 18 caricaturists were eventually put on the short-list. Amongst them were works by Vaughn Shoemaker of the *Chicago Daily News*, H. M. Talburt of the Scripps Howard Newspaper Alliance, D. R. Fitzpatrick of the *St. Louis Post-Dispatch*, Edward Kuekes of the *Cleveland Plain Dealer*, Ross A. Lewis of the *Milwaukee Journal*, C. D. Batchelor of the *New York Daily News*, Robert York of the *Louisville Times*,

47 Carl W. Ackerman et al., Report of the Pulitzer Prize Cartoon Jury, New York, undated (April 1937), p. 4.

48 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 40.

49 Carl W. Ackerman et al., Report of the Pulitzer Prize Cartoon Jury, New York, undated (April 1938), p. 7.

50 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 40.

51 Carl W. Ackerman et al., Report of the Pulitzer Prize Cartoon Jury, New York, undated (April 1939), p. 1.

52 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 40.

53 Eleanor Carroll, Report of the Pulitzer Prize Cartoon Jury, New York, April 12, 1940, p. 1.

Rube Goldberg of the *New York Sun*, Edmund Duffy of the *Baltimore Sun* and Rollin Kirby of the *New York Post*.⁵⁴ The vote of the Advisory Board was in favor of Edmund Duffy, thereby already winning his third Pulitzer Prize, this time for the cartoon "The Outstretched Hand."⁵⁵

When the prize was awarded in 1941 the jury (Eleanor Carroll) put together a short-list filtered out of the works of 41 cartoonists. Altogether 12 drawings were considered as prizeworthy, among them cartoons by Jacob Burck of the *Chicago Times*, Vaughn Shoemaker of the *Chicago Daily News*, C. D. Batchelor of the *New York Daily News*, Clifford Berryman of the *Washington Evening Star*, Gene Elderman of the *Washington Post*, and Herbert L. Block who adopted the pseudonym Herblock since the early 40s.⁵⁶ The Advisory Board decided to bestow the award on Jacob Burck, who won the prize for his cartoon "If I Should Die before I Wake..."⁵⁷ No fewer than 841 cartoons by 44 caricaturists were submitted to the jury (Eleanor Carroll) in the year 1942, "a majority," of which, as the report says, "... appeared after Pearl Harbor, i. e., within a very brief period at the end of the year... Cartoons in the pre-Pearl Harbor period were weak because American cartoonists were often confused and almost always on the defensive... Not unnaturally, therefore, within the few weeks remaining in 1941, American cartoonists began to acquire a new simplicity and vigor."⁵⁸ The jury primarily put those cartoons on its short-list which corresponded to this trend, amongst them ten outstanding works by a few prominent drawers who had already applied for the prize in the preceding years.⁵⁹ The Advisory Board chose Herbert L. Block (Herblock) of the *Newspaper Enterprise Association* from altogether ten finalists and gave him the Pulitzer Prize for his drawing "British Plane."⁶⁰

The jurors of the year 1943 (Robert E. MacAlarney and Wirt M. Mitchell) stated at the beginning of their report that "as a whole, the quality of work examined was unimpressive." Nevertheless, they chose the following five caricaturists for further consideration: Elmer R. Messner of the *Rochester Times Union*, Jay N. Darling (Ding) of the *Des Moines Register and Tribune*, Herbert L. Block (Herblock) of the *Newspaper Enterprise Association*, Jacob Burck of the *Chicago Times*, and Vaughn Shoemaker of the *Chicago*

54 *Ibid.*, pp. 2 f.

55 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 41.

56 Eleanor Carroll, *Report of the Pulitzer Prize Cartoon Jury*, New York, March 30, 1941, p. 1.

57 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 41.

58 Eleanor Carroll, *Report of the Pulitzer Prize Cartoon Jury*, New York, undated (March 1942), pp. 2 f.

59 *Ibid.*, p. 1.

60 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 41.

Daily News.⁶¹ The Advisory Board was especially taken with Jay N. Darling's work who, 20 years after his first Pulitzer Prize, now won the second one for the caricature "What a Place For a Waste Paper Salvage Campaign."⁶² The jury of 1944 (Robert E. MacAlarney and Fred J. Pannwitt) had to examine the works of 49 caricaturists, each of them having submitted several drawings. The following eight cartoonists made the final draw: C. D. Batchelor of the *New York News*, Jacob Burck of the *Chicago Times*, William H. Crawford of the *Newark Evening News*, Jay N. Darling of the *Des Moines Register and Tribune*, Walter J. Enright of the *Miami Herald*, Jack Lambert of the *Chicago Sun*, Tom Little of the *Nashville Tennessean*, and Vaughn Shoemaker of the *Chicago Daily News*.⁶³ The Advisory Board did not accept any of the artists mentioned above, but rather gave the Pulitzer Prize to Clifford Berryman of the *Washington Evening Star* for his cartoon "But Where Is the Boat Going?"⁶⁴

Applications by 51 caricaturists were submitted for consideration to the one person jury (Arthur S. Rudd) of the year 1945, the following thirteen of which were on the short-list: Jerry Costello of the *Knickerbocker News*, Jay N. Darling of the *Des Moines Register and Tribune*, Burriss Jenkins Jr. of the Hearst Publications, Cecil Jensen of the *Chicago Daily News*, Edward Kuekes of the *Cleveland Plain Dealer*, Tom Little of the *Nashville Tennessean*, Paul S. Loring of the *Providence Journal Bulletin*, William H. Mauldin of the United Features Syndicate, Silvey J. Ray of the *Kansas City Star*, William Summers of the *Buffalo Evening News*, Keith Temple of the *New Orleans Times Picayune*, Harold T. Webster of the *New York Herald Tribune*, and Charles G. Werner of the *Chicago Sun*.⁶⁵ The prize was awarded to William H. (Bill) Mauldin, who was still serving in the army as a sergeant at the time, being especially honored by the Advisory Board for his cartoon "Fresh, spirited American troops..."⁶⁶ being part of a series. In the year 1946 the jury (Richard F. Crandell and Roscoe Ellard) selected from 38 applications the works of these six caricaturists: Newton Pratt of the *Sacramento Bee*, Dorman H. Smith of the Newspaper Enterprise Association, Vaughn Shoemaker of the *Chicago Daily News*, Paul Battenfield of the

61 Robert E. MacAlarney/Wirt M. Mitchell, Report of the Pulitzer Prize Cartoon Jury, New York, March 15, 1943, p. 1.

62 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 41.

63 Robert E. MacAlarney/Fred J. Pannwitt, Report of the Pulitzer Prize Cartoon Jury, New York, March 20, 1944, p. 1.

64 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 41.

65 Arthur S. Rudd, Report of the Pulitzer Prize Cartoon Jury, New York, March 1, 1945, pp. 1 f.

66 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 41.

Self-portrait of a Pulitzer Prize-winning Cartoonist



Source: *The Sunday Star* (Washington, D.C.), No. 36,223, July 4, 1943, p. A 2, cols. 3-5.

Chicago Times, Roy B. Justus of the *Minneapolis Star-Journal* and Jacob Burck of the *Chicago Times*.⁶⁷ Nobody, however, from this circle was awarded the prize, but rather Bruce A. Russell of the *Los Angeles Times* won the prize on the basis of his drawing "Time to Bridge That Gulch."⁶⁸

"The impact of the cold war on the American public," Hohenberg once stated, "also was registered picturesquely in the work of the Pulitzer Prize

67 Richard F. Crandell/Roscoe Ellard, Report of the Pulitzer Prize Cartoon Jury, New York, April 5, 1946, pp. 1 f.

68 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 41.

cartoonists" of the early post-war years.⁶⁹ On the list of the jurors (Walker Stone and Basil L. Walters) of 1947 there was also a cartoon by Vaughn Shoemaker of the *Chicago Daily News* entitled "Still Racing His Shadow," on the basis of which he won his second Pulitzer Prize.⁷⁰ Cartoons with a similar theme were also submitted to the jury of 1948 (Marvin Creager and Verne E. Joy) for the Advisory Board chose Reuben L. Goldberg of the *New York Sun* to be the winner for his drawing called "Peace Today."⁷¹ When the prize was awarded in 1949 the works submitted to the jurors (Clayton Fritchey and James Kerney Jr.) were also partly concerned with the cold war problem. On top of the list was Tom Little of the *Nashville Tennessean*, followed by Jacob Burck of the *Chicago Sun-Times*, John Chase of the *New Orleans States*, D. R. Fitzpatrick of the *St. Louis Post-Dispatch* and Lute Pease of the *Newark Evening News*.⁷² The works of the latter most impressed the Advisory Board, so that the Pulitzer Prize of the cartoon-category went to Lute Pease for his drawing "Who, Me?"⁷³

In the beginning of their report, the jurors of 1950 (Jack Foster and Michael A. Gorman) presented some thoughts concerning their procedure of selection. "We felt," they stated, "that the cartoon that required extensive wordage, intricate drawing to project its message, no matter how sound and logical it might be, was not nearly as compelling as the one that relied almost completely on the power of the drawing itself."⁷⁴ Based on these principles only five caricaturists and their works made the final draw, on top the drawing "What Peace?" by Reuben L. Goldberg of the *New York Sun*. "In our opinion this cartoon, as far as the craftsmanship is concerned, is the most skillfully drawn of those submitted by any artist," the members of the jury praised. Besides, one cartoon by each of the caricaturists mentioned below was on the following places: Vaughn Shoemaker of the *Chicago Daily News*, Roy B. Justus of the *Minneapolis Star*, Charles G. Werner of the *Indianapolis Star* and John C. Chase of the *New Orleans States*.⁷⁵ The Advisory Board, however, did not accept anyone of these five caricaturists, but decided in favor of another application. So in the end the prize was awarded to James T. Berryman of the *Washington Evening Star* for his cari-

69 John Hohenberg, *The Pulitzer Prizes*, *op. cit.*, p. 190.

70 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 41.

71 *Ibid.*

72 Clayton Fritchey/James Kerney Jr., *Report of the Pulitzer Prize Cartoon Jury*, New York, March 15, 1949, p. 3.

73 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 41.

74 Jack Foster/Michael A. Gorman, *Report of the Pulitzer Prize Cartoon Jury*, New York, undated (March 1950), p. 1.

75 *Ibid.*, pp. 2 ff.

ature which focused on domestic policy entitled "All Set for a Super-Secret Session in Washington."⁷⁶

The early 50s were considerably shaped by the Korean Conflict, which is also reflected in the caricatures of the period. In 1951 six finalists were short-listed by the jury (Felix R. McKnight and H. D. Paulson) and acknowledged as follows: Fred L. Packer of the *New York Daily Mirror* submitted a cartoon that had "all the qualities necessary to attract attention and serve the purposes of editorial cartooning." Vaughn Shoemaker of the *Chicago Daily News* handed in an entry "designed to shake the shoulder of every American." John F. Knott of the *Dallas Morning News* took part in the competition with a drawing that was characterized as "one of the most widely reprinted cartoons of 1950." A work by Jacob Burck of the *Chicago Sun-Times* was felt as very precise in detail. About a drawing of James T. Berryman of the *Washington Evening Star* was said: "The penwork is outstanding." And concerning a work of Reginald W. (Reg) Manning of the *Arizona Republic* it was said: "With a minimum of ink, Mr. Manning has created a maximum of expression."⁷⁷ The caricature concerned was called "Hats," on the basis of which Reg Manning finally won the Pulitzer Prize.⁷⁸ Among the works which had to be examined by the jury of 1952 (Henry B. Hough and Sam L. Latimer Jr.) the Advisory Board chose Fred Packer of the *New York Daily Mirror* to be the winner on the basis of his cartoon "Your Editors Ought to Have More Sense Than to Print What I Say!"⁷⁹

In their report, the jurors of 1953 (John M. O'Connell Jr. and William M. Pepper Jr.) gave only the names of some finalists, but not of the papers they worked for. "We have selected Bruce Alexander Russell's cartoon "Eisenhower's Jacket" as outstanding and recommend it for the winner," the jury's report says and continues: "The drawing, as well as that of all other entries of Mr. Russell, is of the highest quality. The pictorial effect is particularly striking because of its omission of unnecessary details... We have decided to list three other cartoons that we think could have won first place in the absence of 'Eisenhower's Jacket'. Either Don Hesse's 'Over a Barrel', or John Fischetti's 'I Cover the Waterfront' could stand in second place, and we express no preference between them for the second and third spots. In fourth position we have selected Eldon Pletcher's 'The Supreme Court'." Moreover

76 Columbia University (Ed.), *The Pulitzer Prizes, op. cit.*, p. 41.

77 Felix R. McKnight/H. D. Paulson, *Report of the Pulitzer Prize Cartoon Jury*, New York, March 20, 1951, pp. 1 ff.

78 Columbia University (Ed.), *The Pulitzer Prizes, op. cit.*, p. 41.

79 *Ibid.*

TWO PULITZER PRIZE CARTOON-WINNERS AT WORK



Reg Manning,
award winner
of 1951

Source: Current Biography, Vol. 1951, p. 404.

Edward D. Kuekes,
award winner
of 1953



Source: Current Biography, Vol. 1954, p. 390.

works by Edward D. Kuekes, Tom Little and L. D. Warren were given as worth mentioning.⁸⁰ The Advisory Board selected one of the latter, and so the prize went to Edward D. Kuekes of the *Cleveland Plain Dealer* for his cartoon "Aftermath."⁸¹ Among the applications that were submitted to the jury of 1954 (William M. Pepper Jr. and Walter J. Pfister), it was Herbert L. Block of the *Washington Post* who was chosen as the winner by the Advisory Board. He was already being awarded his second Pulitzer Prize, this time for the drawing "You Were Always A Great Friend of Mine, Joseph."⁸²

In their report, the jurors of 1955 (Sylvan S. Byck and George A. Smallsreed Sr.) stated in principle that "we... suggest strict enforcement of the rule limiting the number of entries by each contestant to twelve. This year many cartoonists limited their submissions to the prescribed number and even fewer. On the other hand, some presented as high as fifty, which gave them an unfair advantage."⁸³ Although more than 500 entries were submitted, there were only relatively few cartoons "that ranked over the acceptable level." One of these finalists was Bruce Russell of the *Los Angeles Times*, who came first, followed by the "very close second" Tom Little of the *Nashville Tennessean*. Next on the list were Don Hesse of the *St. Louis Globe Democrat*, Edward D. Kuekes of the *Cleveland Plain Dealer*, Cecil Jensen of the *Chicago Daily News*, and Hugh Hutton of the *Philadelphia Inquirer*.⁸⁴ After that decision, Joseph Pulitzer II turned to the Pulitzer Prize Board and proposed that the drawings of D. R. Fitzpatrick of the *St. Louis Post-Dispatch*, whose works were also still in the competition also be taken into consideration. This suggestion was followed.⁸⁵ As Hohenberg tells, "the Pulitzer Board had to reverse the cartoon jury to grant their late chairman's request."⁸⁶ So D. R. Fitzpatrick won his second Pulitzer Prize for a cartoon called "How Would Another Mistake Help?"⁸⁷

When the prize was awarded in 1956 the suggestion of the jury (Stanley P. Barnett, Edmund Duffy and Sam L. Latimer Jr.) was, for the most part, to be followed. Robert York of the *Louisville Times* was put in first place. "The

80 John M. O'Connell Jr./William M. Pepper Jr., Report of the Pulitzer Prize Cartoon Jury, New York, March 10, 1953, p. 1.

81 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 41.

82 *Ibid.*

83 Sylvan S. Byck/George A. Smallsreed Sr., Report of the Pulitzer Prize Cartoon Jury, New York, undated (March 1954), p. 2.

84 *Ibid.*, pp. 1 f.

85 Letter from John Hohenberg, New York, to Joseph Pulitzer II, St. Louis, March 17, 1955, p. 1.

86 John Hohenberg, *The Pulitzer Diaries. Inside America's Greatest Prize*, Syracuse, N.Y., 1997, p. 315.

87 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 42.

jurors feel that Mr. York's work meets all of the conditions set forth for a winner," says the vote in the report, "Mr. York deserves first place not only for the individual cartoon..., but because of supporting evidence of his work otherwise." John Fischetti of the Newspaper Enterprise Association was the runner-up "for the general day-by-day excellence of his output." The artists placing next closest were: Herbert L. Block of the *Washington Post*, Bruce Shanks of the *Buffalo Evening News*, Cy Hungerford of the *Pittsburgh Post-Gazette*, and Robert N. Palmer of the *Springfield Leader and Press*.⁸⁸ The Advisory Board accepted the jury's favorite, so that Robert York was honored for a cartoon with the title "Achilles."⁸⁹ In 1957, when the jurors (Raymond J. Fanning and Burnett O. McAnney) were "impressed by the high calibre of all cartoons," five caricaturists made the short-list: 1. Burriss Jenkins Jr., of the *New York Journal-American*, 2. John Stampone of the Army Times Publishing Company, 3. Tom Little of the *Nashville Tennessean*, 4. Hugh Haynie of the *Greensboro Daily News*, and 5. Roy Justus of the *Minneapolis Star*.⁹⁰ The jury's first choice, however, was not accepted by the Advisory Board, but rather it was the third placed artist who won. Tom Little, who had already been among the finalists several times in the past years, won the Pulitzer Prize for a cartoon entitled "Wonder Why My Parents Didn't Give Me Salk Shots?"⁹¹ which was also often used in a health campaign.

The report of the jury of 1958 (Edmund Duffy, Sam L. Latimer Jr. and Burnett O. McAnney) only contained a list of suggested finalists as follows: 1. Don Hesse of the *St. Louis Globe Democrat*, 2. Newton Pratt of the *Sacramento Bee*, 3. Edmund Valtman of the *Hartford Times*, 4. John Fischetti of the Newspaper Enterprise Association, 5. William H. Crawford of the *Newark News*.⁹² The members of the Advisory Board did not accept anyone mentioned above, but rather bestowed the Pulitzer Prize on Bruce M. Shanks of the *Buffalo Evening News* for his cartoon "The Thinker."⁹³ In 1959, too, the jurors (D. Tennant Bryan and Weidman W. Forster) submitted only a brief report saying: "Clarence Batchelor of the *New York Daily News*... is our

88 Stanley P. Barnett/Edmund Duffy/Sam L. Latimer Jr., Report of the Pulitzer Prize Cartoon Jury, New York, March 12, 1956, p. 1.

89 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 42.

90 Raymond J. Fanning/Burnett O. McAnney, Report of the Pulitzer Prize Cartoon Jury, New York, undated (March 1957), p. 1.

91 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 42.

92 Edmund Duffy/Sam L. Latimer Jr./Burnett O. McAnney, Report of the Pulitzer Prize Cartoon Jury, New York, undated (March 1958), p. 1.

93 Columbia University (Ed.), *The Pulitzer Prizes*, *op. cit.*, p. 42.