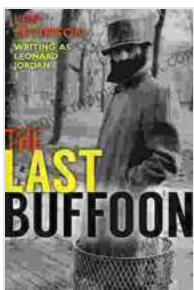


# The Last Buffoon: The Len Levinson Collection, Part 10

In the realm of political satire, few figures have wielded the pen and brush with such incisive wit and unflinching audacity as Len Levinson. His iconic caricatures, published in the pages of *The New Republic*, *The Nation*, and countless other publications, skewered the foibles and excesses of the powerful with a singular combination of humor and vitriol. Now, in an exclusive collaboration with the Len Levinson Estate, *Modern Drunkard Magazine* is proud to present a comprehensive retrospective of the artist's extraordinary career, spanning a tumultuous century of American politics.

This tenth installment of our ongoing series focuses on Levinson's work from the mid-1960s to the early 1970s, a period marked by social upheaval, political assassinations, and the escalating horrors of the Vietnam War. As the nation grappled with these defining moments, Levinson's pen became a weapon of resistance, his caricatures serving as a scathing indictment of the political establishment and its failures.



## The Last Buffoon (The Len Levinson Collection Book

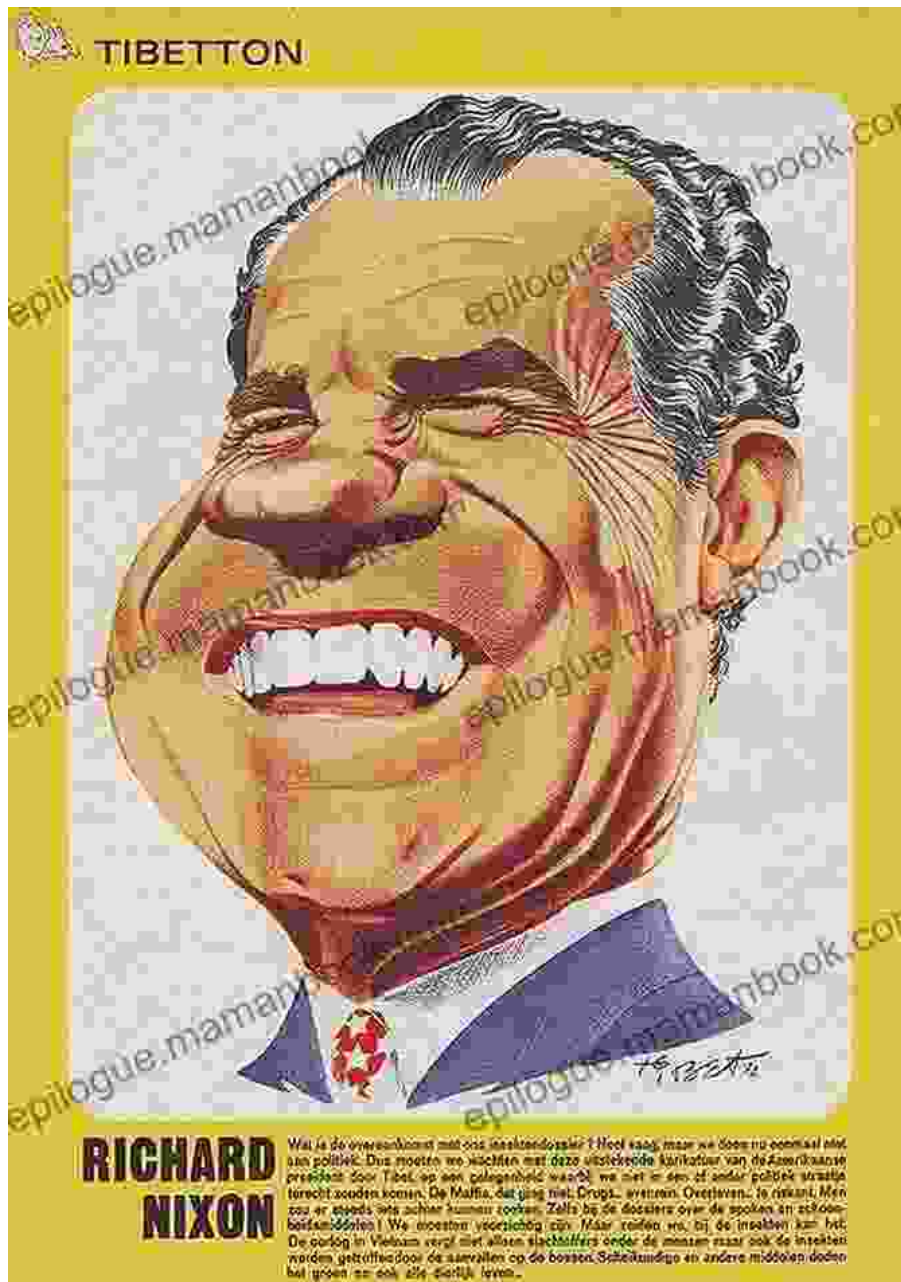
10) by Leonard Jordan

★★★★☆ 4.5 out of 5

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Word Wise	: Enabled
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In this pivotal era, Levinson's targets included not only the likes of Richard M. Nixon and Spiro Agnew, but also the architects of the Vietnam War, the corrupt denizens of Wall Street, and the self-serving politicians who presided over a widening chasm between the haves and have-nots. His caricatures captured the moral bankruptcy of the political class, their

grotesque features a reflection of the rot that had infected the core of American society.

Levinson's work was not without controversy. His unflinching attacks on authority figures drew the ire of the establishment, who accused him of being a radical and a traitor. But Levinson remained undeterred, his pen guided by an unwavering commitment to truth-telling and social justice. His caricatures became a rallying cry for the disenfranchised and a source of inspiration for countless activists and artists who shared his belief in the transformative power of satire.



Lyndon B. Johnson as a war-mongering cowboy, by Len Levinson.

As the Vietnam War escalated, Levinson's work took on a darker, more somber tone. His caricatures depicted the horrors of war with unflinching realism, exposing the brutality and inhumanity of a conflict that was tearing the nation apart. In one particularly powerful image, Lyndon B. Johnson is

portrayed as a war-mongering cowboy, his boots planted firmly on the bodies of American soldiers.

But even in these darkest of times, Levinson's work retained its mordant wit. In a caricature titled "The Last Buffoon," he depicted Richard M. Nixon as a clown, juggling the lives of American soldiers while the flames of war raged in the background. It was a fitting epitaph for an administration that had led the nation into a quagmire of death and destruction.



Levinson's caricatures of Spiro Agnew, Nixon's vice president, were equally scathing. In one memorable image, Agnew is depicted as a grinning fool, his face painted in the colors of the American flag. It was a fitting portrayal of a man whose hollow rhetoric and shameless pandering to the worst instincts of the American public made him a perfect target for Levinson's satirical barbs.

As the 1960s drew to a close, Levinson's work continued to reflect the turmoil of the times. He skewered the excesses of the counterculture movement, the rise of the New Right, and the Watergate scandal that brought down the Nixon administration.



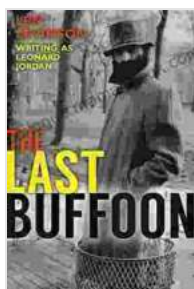


Henry Kissinger as a puppet, by Len Levinson.

In a particularly memorable caricature, Henry Kissinger is depicted as a puppet, his strings pulled by the military-industrial complex. It was a powerful reminder of the unseen forces that shape American foreign policy, and a warning against the dangers of unchecked power.

Len Levinson's work from the mid-1960s to the early 1970s stands as a testament to the enduring power of political satire. His caricatures captured the essence of a tumultuous era, exposing the hypocrisy and corruption of those in power with a wit that was as sharp as it was merciless. His legacy as one of the greatest political satirists of the 20th century is secure, and his work continues to inspire and provoke generations of artists and activists.

In the words of Modern Drunkard Magazine editor-in-chief John Berendt, "Len Levinson's caricatures were more than just funny drawings. They were weapons of truth-telling, designed to expose the lies and injustices of those in power. His work was a vital force in the fight for social justice, and it continues to resonate today."



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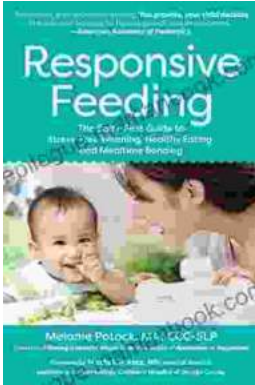
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