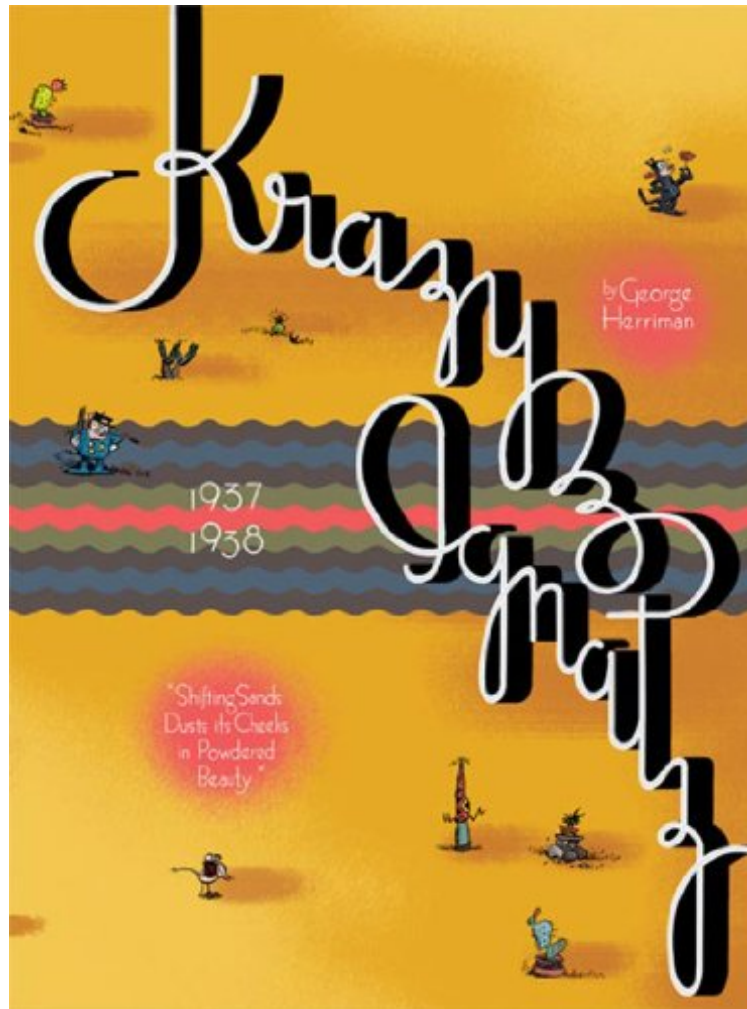


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George Herriman

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George Herriman : Krazy Ignatz 1937-1938: Shifting Sands Dusts Its Cheeks in Powdered Beauty (Krazy Kat)
before purchasing it in order to gage whether or not it would be worth my time, and all praised Krazy Ignatz 1937-
1938: Shifting Sands Dusts Its Cheeks in Powdered Beauty (Krazy Kat):

29 of 29 people found the following review helpful. "I am sitting here alone in my pretty cell of stone..."By
ewomackHas the Krazy Kat curse finally lifted? More than a few brave companies have tried to reprint entire runs of
this highly acclaimed but very underprinted comic only to end up self destructing. Way back in the hoary old days of

the 1990s a company called Eclipse printed all of the Sunday pages from 1916 to 1924. Then something happened. No 1925 volume ever appeared. The curse begins. Not long after, another company, Stinging Monkey, printed volume one of "the complete Krazy Kat Dailies". That bold venture only lasted one mere volume. The curse returns. The small Pacific Comics Company has actually released three entire volumes of Krazy Kat dailies with no sign of stopping, but their market reach remains quite diminutive. Enter Fantagraphics, a company that may finally lift this ignoble curse from one of the best comics ever produced. They exhumed the smoldering Eclipse series and began anew with the year 1925. So far seven volumes have appeared covering the years 1925 - 1938. The last two issues appearing in full color (just as the strip did in 1935). Only three potential volumes remain for the years 1939 - 1944. Fantagraphics now stands well poised to obliterate this vile printing curse forever. This volume, like its predecessor, displays the Sunday pages in full color throughout. During these two years the strip began to take on an even more surrealistic and esoteric edge. The addition of color heightened the abstraction of Herriman's brilliant backgrounds. Folded moons, impossibly high cacti, and chunky mountains fill in nearly every gap (see the particularly stunning strip from September 12th, 1937). The adobe colored jail becomes a permanent home for Ignatz as it now appears on almost every page. And the incessant love triangle between a Kop, a Kat, and a Mouse continues unabated. Signs of the strip's maturity peek out from behind every frame. The humor becomes more subtle, relying less on wordplay and slapstick than earlier strips. The jokes don't reach out and grab like a cattle prod (unlike many of today's strips that thoroughly rub the joke in your face); some require re-reading or reflection. Or a large vocabulary. Regardless, many remain laugh out loud funny despite their age. The March 27, 1938 strip depicts Offica Pupp trying to arrest Ignatz because he misunderstood his verbal fulmination "DUCK!" Pupp examines a book entitled "Law" while murmuring "Maybe - MA-A-AYBE I can arrest him fot it - Let's-s-s-see." Also, Herriman's little cartoon asides begin to appear at the very end of this volume (starting with December 11th, 1938). These small frames appear incongruous but they actually complement the strip as a whole and alter the mood. They harken back to his early "Family Upstairs" strips. Unfortunately, the strip paid dearly for its waxing maturity and subtlety with plummeting popularity. The 1930s and 1940s saw the inexorable commercial decline of Krazy Kat. It appeared in increasingly fewer papers as irritated editors tried to slash "old man Hearst's" favorite strip. This volume helps preserve Herriman's legacy to the comic form, and it proves once again that commerciality does not always equate with high quality. Unlike all other Fantagraphics volumes so far, this one does not contain an introductory essay. Nonetheless, some amazing watercolors and photos bookend the strips, including a rare one of Herriman without a hat. And the tradition of the "Ignatz Mouse Debaffler Page" gets upheld. With each successive volume it appears that Fantagraphics may be well on its way to completing this series. The quality has not waned an iota from the first issue. Impressive. Carry on, please.

3 of 3 people found the following review helpful.

Another blast from the past

By mrliteral

Over the recent years, I have become a fan of "old-time" comic strips, those that were published in the first half of the 1900s. In that era, the newspaper comics were a far different medium than nowadays. While I am sure there are plenty of forgotten, forgettable strips from that era, on the whole, the comics were treated as a respectable part of the newspaper and in an age when cities often had several competing periodicals, a good comic strip could be a major selling point. Nowadays, the comics are almost an afterthought, scrunched up on some back page. Among the material I have been reading has been Popeye, Flash Gordon, Dick Tracy, Gasoline Alley and Peanuts (this last, admittedly, a product of the 1950s and not the first half of the century). The one that kicked off my renewed interest in these oldie, however, was Krazy Kat. Krazy Ignatz: Shifting Sands Dusts Its Cheeks in Powdered Beauty is the poetic title for the seventh volume of republished Sunday strips (all in kaptivating kolor!), this one covering 1937-1938. If you have not read Krazy Kat, this book is as a good a place to start as any, as continuity is no issue. The three principals are the classic dog-cat-mouse triad, but don't expect Tom-and-Jerry-like antics. Ignatz Mouse loves to bean Krazy Kat in the head with a thrown brick. For Krazy, this brick-beaning is actually a sign of affection. Yes, Krazy loves Ignatz (his "I'il anjil"), and Officer Bull Pupp loves Krazy and hates Ignatz. The typical strip has Ignatz beaning Krazy and then getting run off to jail by Pupp. Is Krazy male or female? Creator George Herriman tends to keep things ambiguous, but I've always viewed Krazy as the former, a feeling that is justified in the February 14, 1937 strip which Officer Pupp clearly refers to Krazy as male. For those used to today's gag strips with a punch line in the final panel, Krazy Kat is a change-of-pace that may not appeal to everyone. While humorous, this comic strip relies more on the absurd, the surreal and the poetic. Even the constantly changing landscape of the Southwestern county of Coconino is almost as much of a character as Krazy, Ignatz and Pupp are. If you think that comic strips like Marmaduke, Heathcliff and Family Circus are the pinnacle of the comics medium, then Krazy Kat is probably not going to be your cup of tea. On the other hand, if you look at today's comics page with a certain lamentation of its fading overall quality, you may enjoy Krazy Kat which shows how wonderful the comics could truly be.

5 of 5 people found the following review helpful.

The Kat lives on...

By Rev. F. Mark Mealing, Ph.D.

We are now, depending on method, between 1/3 1/2 way through the republication of Herriman's full-page comic spreads. There is plenty of good discussion of the artistic literary value of this eccentric comic elsewhere, though perhaps not enough on the underlying philosophical issues it seems to raise, both in the push--pull of Kokonino Kounty's animal society, in the recurrent surreal transformation of landscapes, an endless perceptual pun. But there is also immense gentle, grace-filled hilarity of a sort we need no less now, than when Herriman was alive. Blessings on Fantagraphics for

committing itself to this republication. Advice? Read it. Read them all - good food for the mind the funnybone, not too common a combination...

Fantasgraphics's second color volume includes the Sunday strips from all of 1937 and 1938, plus more rare color art and never-before-seen Herriman memorabilia from series editor Bill Blackbeard and designer Chris Ware's files. George Herriman integrated full spectacular color into Krazy Kat in June, 1935. The gorgeous evolution continues in the second color volume, which includes the Sunday strips from all of 1937 and 1938. The color format opens the floodgates for a massive amount of spectacular rare color art from series editor Bill Blackbeard and designer Chris Ware's files. Krazy Kat is a love story, focusing on the relationships of its three main characters. Each of the characters was ignorant of the others' true motivations, and this simple structure allowed Herriman to build entire worlds of meaning into the actions, building thematic depth and sweeping his readers up by the looping verbal rhythms of Krazy Co.'s unique dialogue. Most of these strips in this volume have not seen print since originally running in Hearst newspapers over 70 years ago. With a full 104 Sunday pages this time around, this particular book is jam packed with little room for extras, but we did squeeze in a half-dozen or so pages' worth of never-before-seen Herriman memorabilia (all in color), including a spectacular full-color New Year's card illustration done for a friend. Full-color comic strips and illustrations throughout

From BooklistThe seventh volume of Krazy Kat reprints further verifies that Herriman's strip constitutes a pinnacle of comics art. As throughout the strip's three-decade run, these installments, offered in full color, focus on the eternal triangle of indeterminately gendered Kat; disdainful Ignatz Mouse, whom Kat adores; and Kat's unrequited worshipper, Offissa Pupp, a dog. The triangle is complemented by a rectangle: the ever-present bricks Ignatz hurls at the noggin of hapless Kat, who perceives them as love offerings. Along with the other inhabitants of Coconino County, the trio speaks a droll patois, Yiddish-influenced in the mouth of Krazy, who, for instance, laments, "I are illone. Jetz me." But most crucial to Krazy Kat's exalted status are the remarkable, idiosyncratic backdrops that place the breezily sketched characters in a surrealistically ever-shifting desert. This volume also contains several pieces Herriman drew for friends, including a spectacular, oversized Coconino landscape. Like its predecessors, the book was designed by Jimmy Corrigan creator Chris Ware, one of the few present-day comics artists whose work approaches the brilliance of Herriman's. Gordon FlaggCopyright © American Library Association. All rights reserved A joyous, life-enhancing reading experience....this beautifully produced book is a must for any reader interested in great art. -- Publishers Weekly starred reviewGeorge Herriman was one of the very great artists, in any medium, of the 20th century. -- Michael ChabonHerriman's panels convey an irrepressible sense of movement and incorporate distinctly surreal touches. -- The New YorkerAbout the AuthorGeorge Herriman (1880-1944), the creator of Krazy Kat, was born in New Orleans and lived most of his life in Los Angeles, California. He is considered by many to be the greatest strip cartoonist of all time.Bill Blackbeard, the founder-director of the San Francisco Cartoon Art Museum, is the world's foremost authority on early 20th Century American comic strips. As a freelance writer, Blackbeard wrote, edited or contributed to more than 200 books on cartoons and comic strips, including The Smithsonian Collection of Newspaper Comics, 100 Years of Comic Strips, and the Krazy Ignatz series.