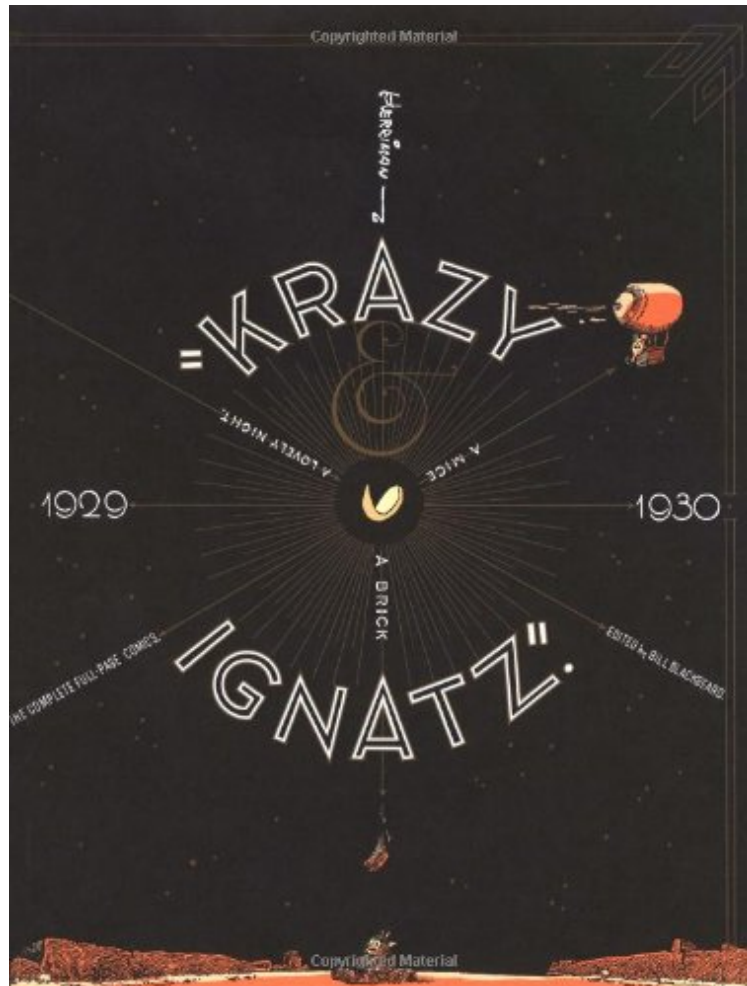


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## Krazy Ignatz 1929-1930: "A Mice, A Brick, A Lovely Night" (Krazy Ignatz)

George Herriman

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**George Herriman : Krazy Ignatz 1929-1930: "A Mice, A Brick, A Lovely Night" (Krazy Ignatz)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Krazy Ignatz 1929-1930: "A Mice, A Brick, A Lovely Night" (Krazy Ignatz):

10 of 10 people found the following review helpful. The mnage trois skips into the 1940s...By ewomackEver since that historic event on July 26th, 1910 wherein an unnamed mouse "beaned" an unnamed Kat in George Herriman's "The Dingbat Family," an unlikely unreconcilable love has gone unrequited. Somewhere between then and 1940 the Kat fell in love with the mouse. The mouse, with a slight touch of sadism perhaps, grew more and more to savor the tossing of bricks at the Kat's head. Little by little the Kat's non-verbal cartoon responses to these beanings turned from stars of pain into thick, pulsing hearts of love. An impossible love bloomed, a Krazy love. A love between natural enemies, a

Kat and a mouse. This irrational and fundamentally flawed comic love came to resemble that often painful and soul-gorging love that vulnerable human beings can experience. The entire comic soon crystallized that nagging and irrational side of the human experience, that mosquito we can't slap, namely, the horrific fact that we sometimes fall hopelessly in love with that which hates us. With that which can never, and never will, return our pining love. But for some reason we cannot stop loving. We then begin to interpret and hope, foolishly, that specific acts the loved object perpetrates are in fact potential signs that reveal a hidden, perhaps unacknowledged, reciprocal love. In such fuzzy states, our wild human brains sometimes interpret insults and negligence as signs of hope. After all, when logic dissipates, abuse trumps indifference, doesn't it? The human condition can sometimes resemble a hammer to the knees. What's wrong with us?"Krazy Kat," as a work of art, embraces and encapsulates this irrational love. We're not even sure, as longtime readers, whether Krazy is a boy or a girl. Regardless, Krazy continues to love Ignatz unconditionally. Ignatz's singular act of whacking Krazy with bricks metamorphizes into a singular act of love, or so it appears to Krazy's lovesick soul. Ignatz, with a parallel compulsion, loves hurling bricks at Krazy to the point of crazed addiction. Enter the third actor, Offissa Pupp, who patrols Coconino County in the eternal pursuit of sin. Some signs hint that Pupp has eyes for Krazy, so Ignatz's brick tossing arouses the highest contempt within his law-abiding-by-the-book being. When caught, Ignatz lands in the ubiquitous jail. But Krazy sighs and romances about the love-brick that bounced off of his/her skull. The law comes inbetween an irrational love. Offissa Pupp thinks he's protecting Krazy from the beast Ignatz, when really he's preventing the one act that Krazy thirsts for day in and day out. Myopic, unknowing law, or, in more general terms, morality, stifles irrational pleasure. This tension never ceases, and it tugs and pulls at our humanity. By 1940, George Herriman had developed this theme to a level that can only be described as poetry. Such depth of personal expression can unfortunately lead to public neglect, and the final years of Krazy Kat saw the comic's swift decline into obscurity. People don't often look to the comics page for insights into human nature. But in the case of "Krazy Kat" they should have. Unfortunately, the comic was so revolutionary that few probably sensed what was happening on those blanket-sized pages bursting with surreal color and shapes. Readers just wanted a few yuks. Not only that, fewer and fewer people had access to the comic as the 1940s emerged. Thus, at its peak, the comic vaporized from public view. Only Herriman's lifetime contract with Hearst kept it alive in less than a handful of newspapers. Fantagraphics has also kept "Krazy Kat" alive by publishing this amazing series. Reproduced in full Krazy Kolor, the full impact of these strips explodes on the senses. The September 8th, 1940 strip provides one major highlight. It includes both the classic "zip... pow" centerpiece and the "Mus' be my 'eggo" panel across the bottom of the main comic. Throughout the quality remains at the utmost. Ancillary characters also appear, most notably Mimi, the French poodle school teacher, who alters the love theme for a short spell. "Krazy Kat" ended with Herriman's death in 1944. Fantagraphics thus has a mere two volumes to publish to complete a series that has never seen a full reprint. Early on, they also promised to return to the beginning and republish the Sunday panels from 1916 to 1924. These were previously published by Eclipse, but the series ended at 1924. If Fantagraphics succeeds in this endeavor, they will have provided a great service to those who can't get enough of one of the best comic strips ever to grace a newspaper. Roll on. 2 of 2 people found the following review helpful. The kraziness continues.... By mrliteral With merely two mute characters and a simple hunter-prey plot, Chuck Jones was able to create a whole bunch of wonderful Road Runner-Coyote cartoons. Decades earlier, with little more in the way of characters or plot, George Herriman was able to write a wonderful comic strip, Krazy Kat. Krazy Ignatz: A Brick Stuffed With Moon-Bims is the eight collection of Sunday strips from Fantagraphics and covers the years 1939 and 1940. Although occasionally other characters appear, the core of the Krazy Kat strips is a romantic triangle. The title character (supposedly of indeterminate gender, but occasionally referred to as male, as in the 4/23/39 strip) is in love with Ignatz Mouse; Ignatz's view of Krazy is less endearing as he constantly beans the Kat on the head with a brick. To Krazy, such concussive blows are like love letters. Offisa Pupp loves Krazy and is constantly running Ignatz to jail for his crimes. So that is the basic storyline, repeated in many (though not all) of the strips: Ignatz attempts to bean Krazy, and when successful, attempts to elude the police. Admittedly, Krazy Kat is rarely laugh-out-loud funny, but there is plenty of humor. Its power often comes from its wholeheartedly surreal atmosphere in which the landscape is constantly changing and reality itself seems fluid. If you think Marmaduke, B.C., or the Family Circus are the pinnacle of the comic strip art, chances are you will not find Krazy Kat all that entertaining. For those who demand a little more out of their comics than poorly written, crudely drawn recycled dreck, however (and Krazy Kat has a reputation for being one of the best comic strips ever), this volume again offers something really delightful. 20 of 21 people found the following review helpful. "Oh well, I'll inspire myself with anudda inspiration" By ewomack I've said this before and I'll say it again - Krazy Kat is simply one of the best comics ever produced. It completely smashes the western stereotype that comics are merely "for kids" and are supposed to be predictable, cute, and shallow. Krazy Kat is not necessarily for kids. Your kids probably won't get it (and if they do, put them in an honors class immediately), though they may find pleasure in the slapstick elements. The strip is based on a bizarre love triangle between a "Kat" (Krazy, whose gender is indeterminate), a mouse (Ignatz) and a dog (Offisa Pupp). The Kat loves the mouse who hates the Kat who is hated by the dog who loves the Kat. I'm sure that was crystal clear. There are many ways to interpret this triumvirate, but I like to think it's about longing or futile and innocent longing and the inevitable obstacles that keep

life from being perfect. The only way Ignatz acknowledges Krazy's existence is by throwing bricks at his/her head. Krazy has rationalized this into an act of love, and so pines away for Ignatz to toss a brick at him/herself. Offisa Pupp wants nothing more than to catch Ignatz in the act, and so the battle of good and evil begins with innocence trapped in the middle somewhere. An act of love then negates another perceived act of love. The strip is easier to experience than it is to explain (as you've probably just noticed). This is yet another GREAT release from Fantagraphics. The graphic design on the cover and throughout is wonderful, and there are interesting and amusing "bonus materials" inside. One of the "bonus" articles talks about the change in American humor away from slapstick and surreal humor towards more of a post-vaudeville early Bob Hope style of comedy. It was during these years of transition that Krazy Kat fell out of favor with the public at large, but William Randolph Hearst (yes, "Citizen Kane") loved the strip and demanded that it stay in the papers. His editors pleaded with him to cut it, but Hearst stood by the strip (Herriman also had a lifetime contract with Hearst, according to the article). The article goes into detail on these issues. It is a very good read. Also, in the back of this installment is a reprint of the actual sheet music for the "Krazy Kat Rag" published in 1911, before Krazy had his/her own strip. And of course there's plenty of classic full page strips. But be warned! There are no pages missing - many Krazy Kat strips were reprinted on particular dates, and in 1929 the first non-repeated Sunday strip appeared on February 10th. This is explained in the back of the volume on the "Ignatz Mouse Debaffler pages" along with some late 1920s anachronisms. So when you turn to the 1st strip in the book, the date will say "February 10th" which is fine. I admit I panicked at first until I consulted the all-knowing debaffler page. Overall another great addition to the ever growing available collection of Krazy Kat in print. May Fantagraphics continue in pleasing the Krazy Kat freaks (like myself) until every Krazy Kat strip possible has been reprinted. A ba-jillion thanks!

This volume finds Herriman flowering into the peak of his inventiveness, liberated at last from the constraints of his syndicate's chosen format. Gorgeous cartoons are augmented by rare bonus materials. This volume is one in a long-term plan to chronologically reprint the entirety of the 28-year run of Krazy Kat's breathtaking Sunday page, most of which has not seen print since originally running in newspapers 75 years ago. Each volume is painstakingly edited by the San Francisco Cartoon Art Museum's Bill Blackbeard, the world's foremost authority on early 20th Century American comic strips, and designed by Jimmy Corrigan author Chris Ware. In addition to the 104 full-page black-and-white Sunday strips from 1929 and 1930 (Herriman did not use color until 1935), the book includes an introduction by Blackbeard and reproductions of rare Herriman ephemera from Ware's own extensive collection, as well as annotations and other notes by Ware and Blackbeard. Of special note to collectors, this is the period when Herriman was again liberated from the "grid" constraints of the mid-'20s and was able to compose his pages far more creatively, resulting in richer, more complex, more eye-pleasing compositions. Krazy Kat is a love story, focusing on the relationships of its three main characters. Krazy Kat adored Ignatz Mouse. Ignatz Mouse just tolerated Krazy Kat, except for recurrent onsets of targeting tumescence, which found expression in the fast delivery of bricks to Krazy's cranium. Offisa Pup loved Krazy and sought to protect "her" (Herriman always maintained that Krazy was genderless) by throwing Ignatz in jail. 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. Black-and-white comic strips and illustrations throughout

From Publishers Weekly The third volume in the complete reprinting of Herriman's masterpiece continues the series' achievement. The comic strip within famously details the love triangle among Krazy Kat, Ignatz Mouse and Offisa Pup. After all these decades, it remains a joyous, life-enhancing reading experience. To this reprint, Fantagraphics has added a few marvelous twists. Award-winning cartoonist Chris Ware is designing the series, contributing spectacular covers and interior layouts. And each volume is accompanied by solid background material, including archival photographs, press clippings, drawings and obscure comic strips. For this volume, series editor Bill Blackbeard has assembled a visual essay on Herriman's life, presenting some unseen strips and objects that successfully convey the scope of his career. Meanwhile, Ben Schwartz contributes a fine essay on the humor and cultural atmosphere of Herriman's day, while nicely attempting an explanation of the relationship between the artist and his patron William Randolph Hearst. The book closes with a short explanation of a Krazy Kat ragtime tune. All of the secondary material enhances the strip, at once grounding it in the real worlds of business and culture but without reducing its effect. Since, as Blackbeard notes, Herriman left few clues to his life and thoughts, the background material can encircle and support the artist and his work but not explain it. This suits the lyric, wistful atmosphere of Krazy Kat just fine. Krazy Kat remains as good a comic as there ever was, and this beautifully produced book is a must for any reader interested in great art. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. "One could argue the claim, confidently, persuasively, and with an all-but-inexhaustible store of ever-fresh evidence, that George Herriman was one of the very great artists, in any medium, of the 20th century." "In truth, nothing less needs to be propped up on the Ivory stilts of 'fine art' than Krazy Kat. On a daily basis, in a medium designed to provide simple diversion, Herriman went about his business unpretentiously, seemingly effortlessly, leaving an American masterpiece

in his wake." "This is an undertaking that all fans of comics art should support on principle; more importantly, once you've delved into the strange world of these pages, it's a lot less like homework than it is a romp. Long may the bricks fly." About the Author George 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.