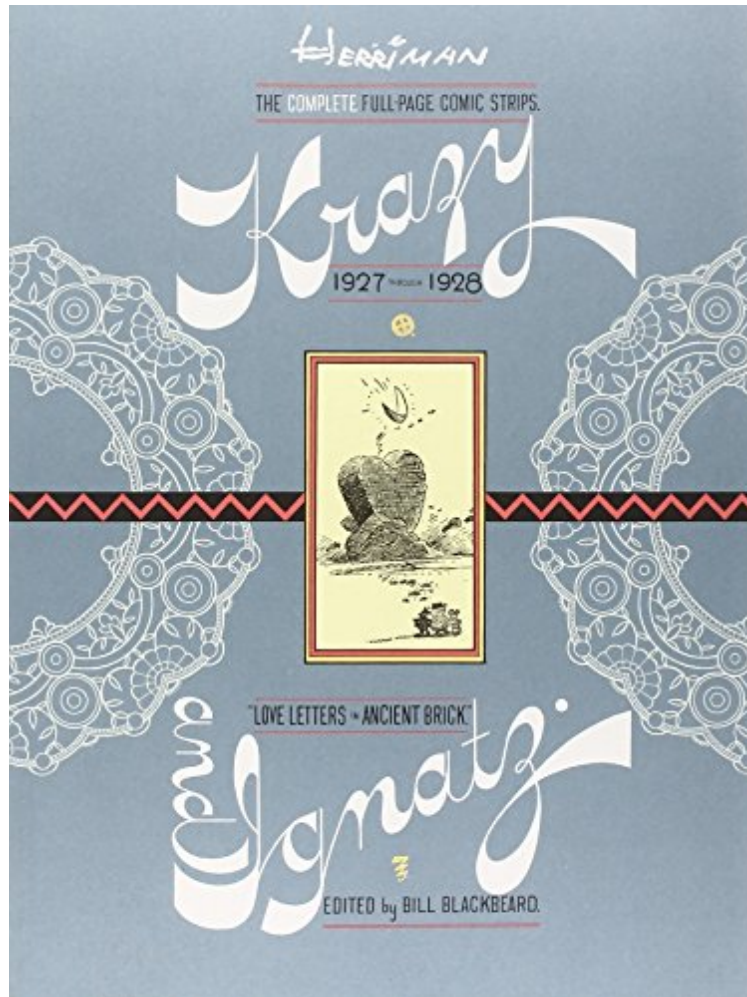


[Pdf free] Krazy Ignatz 1927-1928: "Love Letters in Ancient Brick" (Krazy Ignatz)

Krazy Ignatz 1927-1928: "Love Letters in Ancient Brick" (Krazy Ignatz)

George Herriman

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#1080752 in Books 2002-12-17 Original language: English PDF # 1 12.10 x .40 x 9.10l, 1.16 #File Name: 1560975075120 pages | File size: 59.Mb

George Herriman : Krazy Ignatz 1927-1928: "Love Letters in Ancient Brick" (Krazy Ignatz) before purchasing it in order to gage whether or not it would be worth my time, and all praised Krazy Ignatz 1927-1928: "Love Letters in Ancient Brick" (Krazy Ignatz):

8 of 9 people found the following review helpful. Are there any better? By ewomackComics do not get much better than Krazy Kat. These new editions have brought me out of mourning for the Eclipse series (the single volumes of which sometimes go for \$100+ on e-bay). Plus, these are great looking books and each one is filled with extra info and photographs in the introduction and some cool tidbit in the back (this one has a picture of a wooden Ignatz doll complete with box from the 1920s). Krazy Kat can be classified as art, but hopefully it won't be classified TOO MUCH

as art, because it can be appreciated on many levels as well as an artistic one. Krazy's worst fate would be to end up as solely a museum piece for aficionados. Krazy doesn't belong in a museum, he/she belongs in books; which is what makes this series so great. I just wish they could print all of them at once. Krazy Kat works by means of the tension of 3 forces: innocence, evil, and justice. Krazy is the ultimate innocent who, when Offissa Pup pummels Ignatz with his club, merely says "Those two play so well togedda." Ignatz is evil and maybe obsession. His grand purpose in life is to "bean" Krazy with bricks. He sometimes goes to Rube Goldberg extremes to succeed. Offissa Pup is justice which is sometimes just, sometimes political, sometimes personal. In an old daily strip, Offissa Pup grabs Ignatz and says "To the jail, viper!" When Ignatz replies "Why?" Offissa Pup only says "Because it gives me pleasure." Things get more complex because Krazy loves Ignatz and Offissa Pup often insinuates that he loves Krazy. A futile love triangle and battle of good, evil, and justice gets mixed up in a strange salad. It is simply one of the best comics ever produced. 0 of 0 people found the following review helpful. Five Stars By mr nobody Krazy Kat, how can it be wrong? 0 of 0 people found the following review helpful. many contemporary comic strip creators agree Krazy Kat is one of the best ever By Richard Rogers The fantastical adventures of Krazy Kat, Ignatz Mouse Offisa Pup - for a great price! George Herriman was a master of the comic strip - here's your chance to see his masterpiece.

In addition to 104 full-page black-and-white Sunday strips, this volume includes introductions, annotations, and rare Herriman ephemera from Bill Blackbeard and Chris Ware, and an essay by vaudeville historian Ben Schwartz. This volume is one of a long-term plan to chronologically reprint strips from the prime of Herriman's career, most of which have not seen print since originally running in newspapers 75 years ago. Each volume is 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 1927 and 1928 (Herriman did not use color until 1935), the book includes introductions by Blackbeard, vaudeville historian Ben Schwartz and reproductions of rare Herriman ephemera from Ware's own extensive collection, as well as annotations and other notes by Ware and Blackbeard. 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 Library Journal Herriman's comic strip "Krazy Kat," which ran in newspapers from 1913 until Herriman's death in 1944, is widely regarded as one of the greatest examples of the comics as art. Comics creators from Charles Schulz and Bill Watterson to Jeff Smith and Art Spiegelman have sung its praises. This volume is the second in Fantagraphics's series reprinting the complete strips from the Sunday pages, picking up where an earlier series from the now-defunct Eclipse Books left off. The strip's basic situation is simple: Ignatz Mouse loves to bop Krazy Kat on the head with bricks. Krazy, who loves Ignatz, receives each blow as if it were a token of affection, and Officer Pupp, who loves Krazy, tries to thwart Ignatz's abuse. In most of the strips here, Herriman's boldness is hampered by the eight-panel format temporarily forced upon him, but his wit with words, constantly changing desertscape, and inventiveness are in full play. The strips are presented in their original black and white. Smaller libraries might be content with a sample volume or with the out-of-print anthology *Krazy Kat: The Comic Art of George Herriman* (Abrams, 1986). Large libraries and specialists in comics history should collect this classic complete. Copyright 2002 Reed Business Information, Inc. From Booklist It isn't uncommon now for comics to aspire to high-art status, but Herriman's newspaper strip, "Krazy Kat," which debuted in 1913, reached still unsurpassed artistic heights during the medium's early, declassé years. It centers on the titular, apparently genderless feline; its nemesis and beloved, Ignatz Mouse, whose mission in life was heaving bricks at Krazy, who perceived them as love offerings; and Offissa Pupp, a dog policeman dedicated to jailing Ignatz and winning Krazy's affections. Herriman situated this simple triangle of misdirected and unrequited love in the vast universe of Coconino County--the scene would change radically from one panel to the next, independent of the characters' movements--rendered in a distinctively scratchy, idiosyncratic style; and he gave Krazy a fanciful argot based, maybe, on Yiddish-accented English: "There is a heppa lend, fur fur away." Simultaneously simple and profound, the strip was adored by the era's intelligentsia. This, the second volume of a project reprinting the strip's 28-year run, showcases the 1927-28 Sunday strips in black and white, for color wasn't used until 1935. Gordon Flagg Copyright American Library Association. All rights reserved Krazy Kat is as fresh now as when it first appeared and repays repeated reading. -- Jeet Heer, Saturday Post A road map to Herriman's wistfully beautiful world. -- Los Angeles, January 2003, Robert Ito Herriman's vision shines through: Krazy Kat continues to be a beacon of sanity in a world gone irreversibly ga-ga. -- Bizarre Herriman was one of the very great artists, in any medium, of the 20th century. -- Michael Chabon, author of *The Amazing Adventures of Kavalier & Clay* One of the most

poetic and profound works of any popular art...one of the greatest portraits of love ever conceived. -- Andrew Arnold, Time.com's #3 Best Comic of the Year 2002 Reproductions of the strip are unbelievably clean and crisp...a work of absolute genius in the best possible light. Grade: A. -- S. A. Bennett, The Comics Buyer's Guide, 1 February 2002 Something magical happens and you find yourself still chuckling about it days later. -- The Guardian [London], 16 June 2002 There's poetry in Krazy's absurd phrases and magic in the image of a hero(ine?) so unselfconscious... -- The Village Voice, 11 December 2002 Widely regarded as one of the greatest examples of the comics as art. ...collect this classic complete. -- Library Journal, 1 November 2002 [S]omething way better than the greatest strip: it's a milestone of 20th century visionary art....Geez, this stuff is wonderful. -- Tom DeHaven, author of Funny Papers