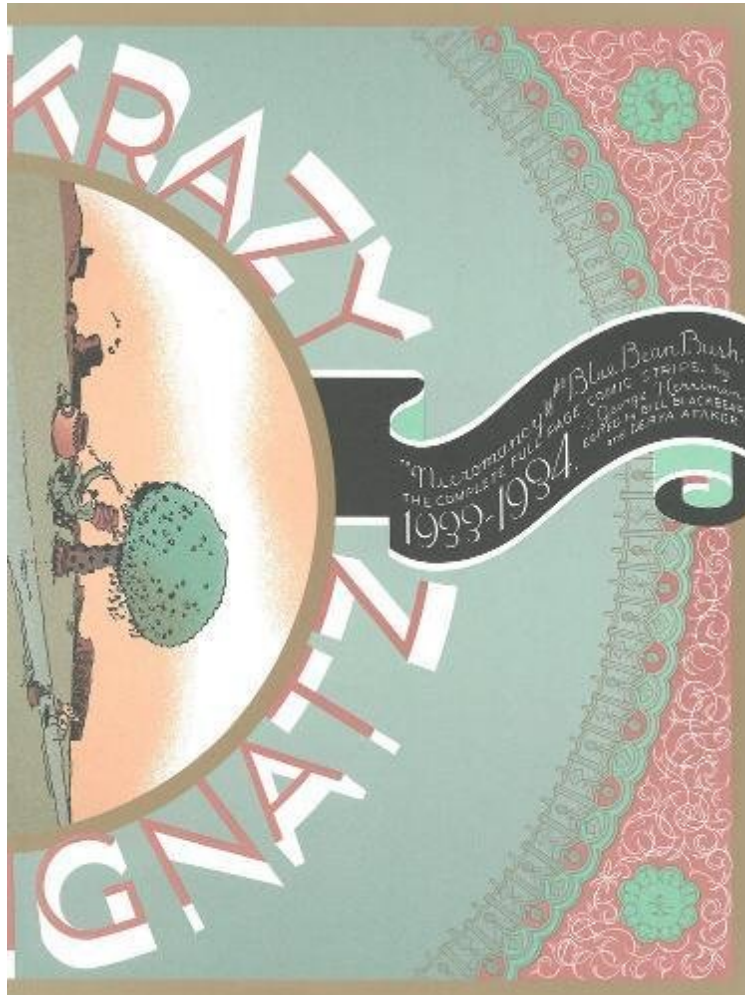


(Get free) Krazy Ignatz 1933-1934: "Necromancy by the Blue Bean Bush" (Krazy Ignatz)

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George Herriman

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George Herriman : Krazy Ignatz 1933-1934: "Necromancy by the Blue Bean Bush" (Krazy Ignatz) before purchasing it in order to gage whether or not it would be worth my time, and all praised Krazy Ignatz 1933-1934: "Necromancy by the Blue Bean Bush" (Krazy Ignatz):

10 of 10 people found the following review helpful. The heppy lend gets closa an closa...By ewomackWell, here we go again. Another sumptuous collection of one of the best comic strips ever published. Fantagraphics has more than fulfilled its pledge to keep the series going with this the 5th volume of Krazy Kat Sunday strips. This installment, like all previous installments, has amazing bonus material. The first thirty pages include articles about Herriman and Krazy Kat, early pre-Kat Herriman strips (including "Baron Bean", "Mary's Home From College", "The Amours of Marie

Anne MacGee", and "Embarrassing Moments"), as well as some rarely seen Krazy Kat dailies. Also, the series editor announces that the next volume will be the first KOLOR KRAZY KAT edition. After 1934, the Kat et al appeared in amazing Kolor. So here stand bound the final black and white Krazy Kat Sunday pages. And as always the book plumps with the justifiably famous Krazy Kat Sunday strips. Some of the strips had to be painstakingly reconstructed from papers that shrunk Herriman's original sized papers to miniscule proportions. All of the reconstructions are listed in the back of the book. Fantagraphics pulled this feat off with much gusto, as anyone can witness in the book. For the initiates amongst us, the strip's main theme is love. Krazy, a Kat with indeterminate gender, loves Ignatz, a temperamental mouse. The only sign of affection Krazy can extract from Ignatz is a brick solidly and violently tossed at his skull. So, brick equals love to Krazy. Meanwhile, Offisa Pupp loves Krazy (in a rather repressed manner) and has made his mission in life to halt Ignatz's vile tossings. The entire strip revolves around this variation on a theme. Helplessness and hope in the face of seemingly hopeless love seeps out between the ink marks. Isn't it romantic? Lastly, February 19th, 1933 has to be amongst Herriman's best "silent" strips. Krazy and Offisa Pupp ride a see-saw and Ignatz repeatedly picks up the brick, drops it, picks it up, etc... Be sure to translate the espal on the wall separating the parties. Carry on, Fantagraphics, carry on... 0 of 0 people found the following review helpful. Krazy Collection! By Jason Knapp Good collection. Some of the early Herriman inclusions might be a bit better placed in context. It would be nice to add a few enlarged high resolution images. 0 of 0 people found the following review helpful. George Herriman, Comic Genius. By D. Carlisle The Fantagraphics series of Krazy Kat reprints is a fantastic journey back in time. The strange thing is that it could have been written yesterday. Anyone remotely interested in comic strips or cartoons needs to get as many of these volumes as possible. Krazy Kat came to life in his own strip in 1913. The same year Charles Chaplin made his first silent film. As a student of the Chaplin films, the first thing that came to mind was how Herriman's comic strip reminds you of the work Chaplin did. This was not intentional I'm sure. They were geniuses of their time and in fact, of all time.

The multiple Harvey and Eisner Awards series collecting one of America's true national treasures, Krazy Kat. This is the fifth in a series reprinting George Herriman's early 20th Century comic strip masterpiece. Most of these strips have not seen print since originally running in Hearst newspapers over 70 years ago. Each volume is edited by the San Francisco Cartoon Art Museum's Bill Blackbeard. Krazy Ignatz 1933-1934 will be a hot-baked brickbat of a volume, advance with nearly two full years of the Sunday Krazy Kat (Herriman did not use color until 1935), snug between multiple pages of Herriman extras, not the least of which include an introduction by Blackbeard, a new "Debaffler" page, and a stunning layout front and back and throughout by the inimitable Chris Ware! 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 gender-less) 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.

From Booklist The fifth entry in the series reprinting black-and-white Sunday episodes of the classic strip Krazy Kat contains the last in black-and-white; thereafter, the feature appeared in color, right up to Herriman's death in 1944. Whether monochrome or rainbow-hued, the strip's abiding triangle remained constant for three decades. Indeterminately gendered Krazy wistfully awaits the bricks Ignatz Mouse derisively lobbs at her/him, misinterpreting them as signs of the rodent's affection. Only Offisa Pupp, who harbors a yen for the oblivious Kat, stands in the way of the bricks reaching Krazy's cranium. Of course, this simple setup was a vehicle for Herriman's graphical lyricism, fanciful wordplay (after delivering a warning to Ignatz, Offisa Pupp adds, "Let that lay on your mind and hatch"), and poetic profundity. Like its predecessors, this volume is loaded with fascinating and informative extras--pre-Krazy Herriman strips, period newspaper articles about the artist, essays, and annotations--that make it a Criterion DVD of the comics world. Perfectly completing the package, the book is attractively and appropriately designed by present-day comics titan Chris Ware. Gordon Flagg Copyright American Library Association. All rights reserved "Does the strip deserve its high reputation? Frankly, yes." 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.