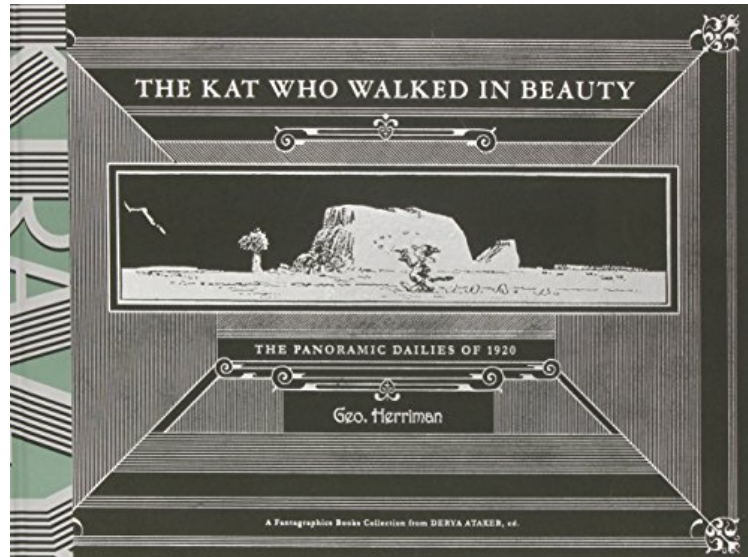


(Read now) The Kat Who Walked In Beauty : The Panoramic Dailies Of 1920

The Kat Who Walked In Beauty : The Panoramic Dailies Of 1920

George Herriman

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George Herriman : The Kat Who Walked In Beauty : The Panoramic Dailies Of 1920 before purchasing it in order to gage whether or not it would be worth my time, and all praised The Kat Who Walked In Beauty : The Panoramic Dailies Of 1920:

25 of 26 people found the following review helpful. An overwhelming deluge of billboard-sized Krazy Kat dailies...By ewomackOften the unexpected makes life worth living. Day by day, we roll along acquiescing in the eternal routine that inexorably mashes down time like a rolling pin over muffin dough. Then suddenly a protrusion. Wham! Something interrupts the seemingly unimpedible passage of the inevitable. Pull back the dough. A diamond. A multi-karatted glittering sparkler. Endorphins rush to pleasure centers. Eyes bulge. Tongue wags. Hopefully a full stomach maintains consciousness. If not, then plop and give in to the ecstasy. Such an event doesn't occur often. Something from nowhere has disrupted harsh workaday realities. Hope! Meaning! Such startling events probably filled the lives of Krazy Kat Konnoisseurs the nanosecond their retinas processed this sumptuous delectable volume of Golden Fleece daily strips. And who can blame them? This enormous hardcover coffee table sized miracle delights with every page. And who knew? Fantagraphics spread no rumors about printing dailies, perhaps to keep fans from vaporizing into submissive joy. The cover itself is an aesthetic wonder well worth a few million eye scans. But the strips inside, laid out like billboards two to a page, emblazoned almost in original size, might make some feel like they didn't pay enough for this shock to the system.Krazy Kat dailies of any kind remain elusive. A few sparse collections exist compliments of Stinging Monkey (who apparently have more installments planned) and Pacific Comics club. Fans of George Herriman's Kat can hope with collective ferocious zeal that this volume presages infinite follow-ups.Though the subtitle of this collection, stamped across the cover marquee-style, reads "The Panoramic Dailies of 1920," the strips actually date from 1911 to 1921. Three sections trisect the book: "The Emancipated Kat" includes early strips from subterranean Dingbat-era excursions. These reveal a very different Kat and mouse than later evolutions. "The Liberated Kat" jumps to 1914 when Krazy received the blessing of a solo strip extricated from "The Family Upstairs. Basement no more. I am Kat, hear me roar. These pun-filled often self-referential strips display the development of

Herriman's new favorite characters. The final section of strips, "Flights of Fanciful Freedom," dives right into the panoramic strips advertised up front. They represent comic eye candy of the highest order. As luscious as the Sundays, only smaller, they reveal the strip in almost full stride. Surrealism and off-frame references abound. Among the works is the much discussed "Poor poor Injin" strip from May 24, 1920. Once again puns and linguistic peregrinations emanate from the text. Ignatz's ubiquitous brick appears with stunning and symbolic frequency. Offisa Pupp and his jail have not yet become mainstays, as they did in the 1930s and 1940s, but themes point in that direction. The quality never staggers. Krazy Kat's reputation heightens with each flop of the sometimes unwieldy pages (prepare ample space for gazing). And if that wasn't enough, a final section reprints the masterful 1922 program of the Krazy Kat jazz pantomime. Given vast space, Herriman's artwork reveals all its subtle beauty and charm. Prepare to be overwhelmed. So did "The Kat Who Walked in Beauty" interrupt Fantagraphics's ongoing printing of the Krazy Kat Sunday pages? If so, it was worth it. To have numerous dailies spread out like gorgeous landscapes begging for repeated visits will cull any drooling anticipations for Sundays. Let's hope Fantagraphics plans more volumes of amazing Krazy Kat daily strips.

0 of 0 people found the following review helpful. Lovely
By Customer
A beautiful book with a pretty cover, colorful endpapers, and high quality printing throughout. I gave this to my boyfriend for his birthday and he parked himself in his favorite chair immediately to pour over it.

5 of 5 people found the following review helpful. Krazy Kat-Nearly Full Size
By Stan
This large format book provides Krazy Kat dailies in nearly newspaper size print. After buying the Fantagraphics sunday series that are available it is interesting to view and read these larger format cartoons. The larger size adds an additional "dimension" that you don't get from the smaller format books. The majority of the book is derived from the series published over 9 months in 1920 with smaller sections from very early days. This is a different Kat than the Krazy Kat of 1920 and later but it helps to show how the cartoon character evolved. Reading this makes me hope Fantagraphics continues to put out more.

A unique, stand-alone collection of some of the most graphic and brilliantly conceived daily strips ever created, along with many other gems, including the very first stand-alone Krazy Ignatz strips and more rarities. Presenting a unique, stand-alone companion to our Krazy Ignatz series, *The Kat Who Walked In Beauty* collects many rare and unique dailies from the 1910s and 1920s. Though many readers are aware of Herriman's dynamic Sunday pages, few know that during 1920, in what must have been an editorially unrestrictive period for Herriman, he drew some of the most graphic and brilliantly conceived daily strips ever created; they look like "mini-Sunday" strips. This nine-month stretch of dailies, never-before-reprinted, is among the treasures included in this collection. The collection includes many other Herriman gems, including the very first stand-alone Krazy Ignatz strips from 1911, and the illustrations from Herriman's Krazy Kat Jazz pantomime/ballet, performed to captivated New York audiences in 1922. This book fills in several gaps in the daily strip history, reproduced at close to their original size. Black-and-white comic strips and illustrations throughout

From Booklist
The lofty reputation of Krazy Kat stems predominantly from the oversized Sunday installments, while the smaller daily strips Herriman drew concurrently have been largely neglected. This step toward rectifying that oversight starts with a handful of episodes from the feature's 1911-12 beginnings, relatively crude efforts in which Herriman is getting a handle on his fledgling characters. By the time of a 1914 sequence included here, Krazy and Ignatz (Offisa Pupp wouldn't arrive on the scene until the following decade) are in classic form, from their appearance to their distinctive patois and brick-based relationship. The book's high point is a nine-month run from 1920. Herriman has hit his stride, producing consistently brilliant strips that are every bit as drolly amusing and visually idiosyncratic as their Sunday counterparts, albeit necessarily restrained by their shorter format. The collection is rounded off with Herriman's program illustrations and composer John Alden Carpenter's notes for the 1922 New York performance of the jazz pantomime-ballet Krazy Kat. Fans of the ongoing series reprinting all the Sunday Krazy Kats shouldn't miss this essential supplement. Flagg, Gordon "Behold the comic strip's proudest achievement: Brickism!" -- Art Spiegelman "One of the very great artists, in any medium, of the 20th century." -- Michael Chabon "Herriman's panels convey an irrepressible sense of movement and incorporate distinctly surreal touches, such as the thronged mushrooms that 'rise to feast in florid fungushood, ' blooming like umbrellas under a cheese-slice moon." 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.