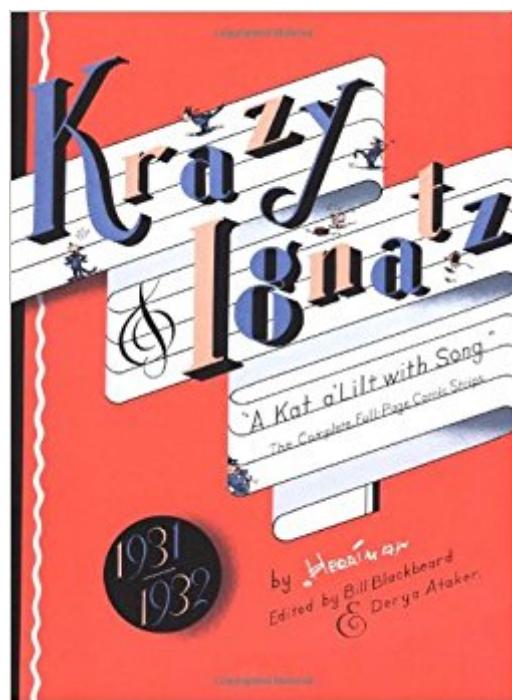


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Krazy & Ignatz 1931-1932: "A Kat A'Lilt With Song" (Krazy Kat)



Synopsis

The fourth volume of chronological reprintings of the classic newspaper strip Krazy Kat portrays the deceptively simple triangle that sustained it for more than 30 years. Sexually indeterminate Krazy waits lovingly to be beaned by bricks--invariably interpreted as tokens of affection--lobbed by caustic Ignatz Mouse; meanwhile, Offissa Pupp attempts, usually vainly, to thwart Ignatz, in part to uphold the forces of order and in part out of unrequited love for the Kat. Herriman's brilliant graphics and imaginative designs, and the poetry in the characters' fanciful, fractured dialogue, add up to something still unmatched in comics--or any other medium. These Sunday episodes from 1931-1932 appear in their original black in white. This one includes an informative essay on Herriman's pre-Krazy career and samples the '31-32 daily strips. Three quarters of a century after their creation, these incomparable comics retain their ineffable appeal, especially in this beautiful showcase volume.

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Customer Reviews

The fourth volume of chronological reprintings of the classic newspaper strip Krazy Kat portrays the deceptively simple triangle that sustained it for more than 30 years. Sexually indeterminate Krazy waits lovingly to be beaned by bricks--invariably interpreted as tokens of affection--lobbed by caustic Ignatz Mouse; meanwhile, Offissa Pupp attempts, usually vainly, to thwart Ignatz, in part to uphold the forces of order and in part out of unrequited love for the Kat. Herriman's brilliant graphics and imaginative designs, and the poetry in the characters' fanciful, fractured dialogue, add up to

something still unmatched in comics--or any other medium. These Sunday episodes from 1931-32 appear in their original black-and-white (color was added in 1935). Fantagraphics, revered among comics aficionados for its respectful treatment of the medium, has loaded its Krazy volumes with lagniappe. This one includes an informative essay on Herriman's pre-Krazy career and samples the '31-32 daily strips. Three-quarters of a century after their creation, these incomparable comics retain their ineffable appeal, especially in Fantagraphics' beautiful showcase volumes. Gordon Flagg

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"Herriman played as well with verbal poetry as he did with the visual. Puns, alliteration and copious phonetic wordplay fill the balloons and boxes."

Astoundingly excellent! Beautiful work by the compilers. Herriman is and was far, far ahead of anyone else in the business --- whether in 1919 or 1940. His imagination is inexhaustibly enriching, not to say, charming beyond all charm. And impossible to adequately reproduce except in a tangible book, not on a computer screen.

Fantagraphics delivers again. The greatest comic ever published is getting its due thanks to this series (taken over from the now defunct Eclipse series). Once again the book is crammed with great Krazy Kat full page strips (keeping in step with the series previous three volumes). Comics were at one time far more complex, as a simple head poke into this book will reveal. These aren't your average four panel "I hate Mondays" gag strips. These involve reading, not glancing. Herriman was a master at his trade, and dialects, puns, non-sequiturs, nonsense, changing backgrounds, slapstick, and poignancy pervade every page. There's nothing like this on the incredibly shrinking comics page of today. If you've never read Krazy Kat, here's some background: Krazy is a Kat (yes, with a "K", that's very important); Ignatz is a mouse; Offica Pupp is a dog (who also happens to be a cop). These three folks live in Cocino County, where Ignatz fulfills his greatest desire of flinging bricks at Krazy Kat's head. It's not so simple as "BANG!! HAHAHA!" Krazy LOVES Ignatz (pines for him) and since Ignatz only showers attention on Krazy in the form of a brick, Krazy has come to interpret this as an act of love. If you see a little heart rising from Krazy's head after Ignatz "beans" Krazy's head, this is why. Three is of course more fun, and Offica Pupp makes the triangle complete. Offisa Pupp has something for Krazy (though it's not as obvious as the other trist). Consequently, Offisa Pupp detests Ignatz for throwing bricks at Krazy. Ignatz is often seen being dragged off to jail protesting his innocence while Krazy rhapsodizes about his "'lil dahlink!" If this

doesn't sound like good reading to you, then you obviously haven't read the strip. Give it at least a few chances; it takes some time to sink in. It's easier to experience than to explain. You can't read this strip vicariously. This installment has an amazing bonus - a boatload of Krazy Kat daily strips from 1931. Previous volumes have included interesting miscellany from the past (pictures of an Ignatz figure, or piano music for the "Krazy Kat" rag), but this is almost too much to ask for. Krazy Kat dailies are harder to find in print than the Sunday pages (will Fantagraphics take on the daily strips when they're through with the Sundays?), so this is a welcome bonus. And the book is HUGE! The strips are very readable, and the dailies are VERY readable. Also included is an article about George Herriman's early cartoon career, along with some of his earliest strips from 1909-1910 (Baron Mooch and Gooseberry Sprig). There are some fascinating facts here: Charles Dickens considered art to be an integral part of his novels (wouldn't know that today!), and Cocino County was actually created for an early strip of Herriman's, not for Krazy Kat. May Fantagraphics march on and chronicle all that there is to chronicle of Krazy Kat. Fans of "both high art and low culture" (taken from a review on the back of the book) appreciate it to an infinity squared degree.

Krazy Kat, how can it be wrong?

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.

Krazy Kat is one of my favorite comics of all time, and this series by Fantagraphics does not disappoint. I want all of them!

Not to nitpick too much, but Herriman didn't use color in his Sundays until (I believe) 1935. The comics are reprinted here smaller than the original full-page size; to reprint the comics that large would require an oversized folio that would cost many times as much and not fit on most shelves. Not that it wouldn't be neat.

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