Inspiration!



The real issue is not talent as an independent element, but talent in relationship to will, desire, and persistence.

Talent without these things vanishes and even modest talent with those characteristics grows.

–Milton Glaser

Gail Stuff





The Magic Castle

Should you want a pony cart,
There it is, ready to start.




Another
MB
MILTON BRADLEY
KEY
TO FUN
and learning
FOR AGES
4 to 10
MILTON BRADLEY COMPANY
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MASSACHUSETTS
4600
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CHUTES AND LADDERS®
A Favorite Game for Little Folks
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DONNY & OS
PDC-531005
SPEC
35c
16 JUNE 1972 MAGAZINE
SLEEP ON HIS PILLOW-CUDDLE UP TO HIM!!
MERRILL-SHARE HIS KISSES!
WAYNE-SPEND A WHOLE DAY WITH HIM!
JAY & ALAN-LET THEM SERENADE YOU!
27 BIFF! BAM! POW! COLOR PIN-UPS
DAVID RING HIS BELL!
J5 JUICY SPICY PIX & FAX
CHRIS & BRADYS
KRAY-ZEE KOOKIE KAPERS!
BOBBY
afraid to be alone?
BEN-ROGER
T. REX
MARIE-O
JIMMY-O
MAUREEN
Stephen Hudis
Darren O'Conner
Mark Gruner


DONNY'S FIRST DATE!
35c
PDC-55680-4
16 MAGAZINE
MAY 1972
IT'S WITH YOU! WHERE WHEN HOW?
Find out on page 46
2 POP-OUT POSTERS
DAVID
DONNY
MICHAEL JERMAINE
LISTEN TO THEIR SECRET PHONE CALLS
DAVID LOCKED UP!!
CHRIS
Love Letter to YOU!
Bobby
BANG HIS GONG!!
Sing Along with The PARTRIDGE FAMILY
BEN-ROGER
BRADYS
MITCH - MARK - JACK


MICHAEL
SUPERSTAR '72
VOTE FOR MICHAEL!
SUPERSTAR '72
VOTE FOR MICHAEL!

Just talkin'

JACKSON FIVE

MARLON
TITO
CH
JACKIE
JERMAINE
LA
TOYA


"Loneliness is so sad."

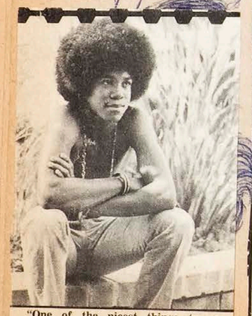

"Will you write to me?"

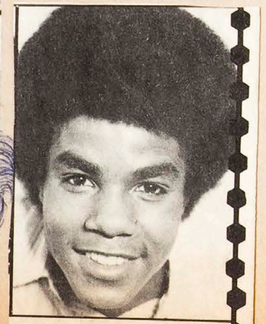

"Want to visit me and my at home? Good deal—come


"Singing always gives us such a great 'up' feeling!"


"Children are so beautiful!"


"I know a good-lookin' chick when I see one."

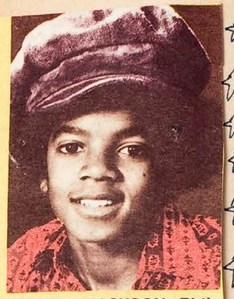

"One of the nicest things to see is a girl smile and the nicest thing to hear is her laughter!"


"Marriage is wonderful! I think you'll agree when it happens to you!"

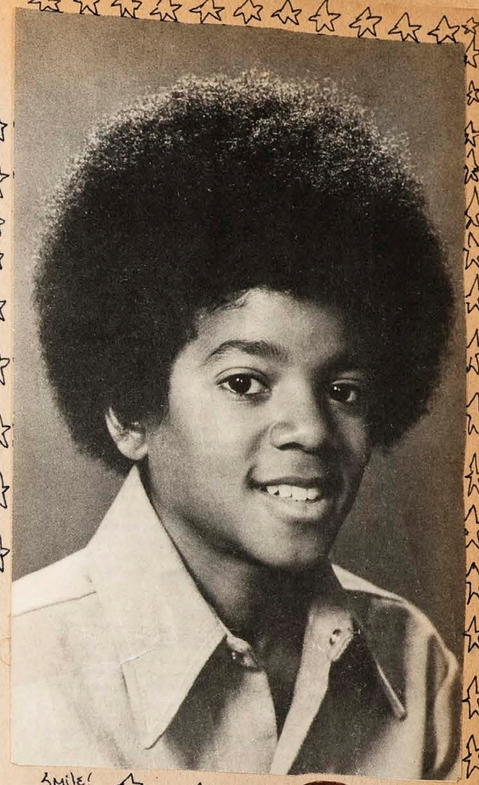

"Happiness? That's you girl and I keep waiting for the day we meet!"

27

Birthday Guide



MICHAEL JACKSON: Birthday—August 29; **hat**—7¼; **shirt**—12 inch neck/28-inch sleeve (boy's size 14); **sweater**—boy's size 14 (or small); **shoe**—7½; **socks**—10; **ring**—7; **favorite color**—orange; **favorite gifts**—crazy hats and art supplies; **address**—Metromedia, Motown Records, 6464 Sunset Blvd., Los Angeles, California 90046.




"SUN'S IN MY EYES!"

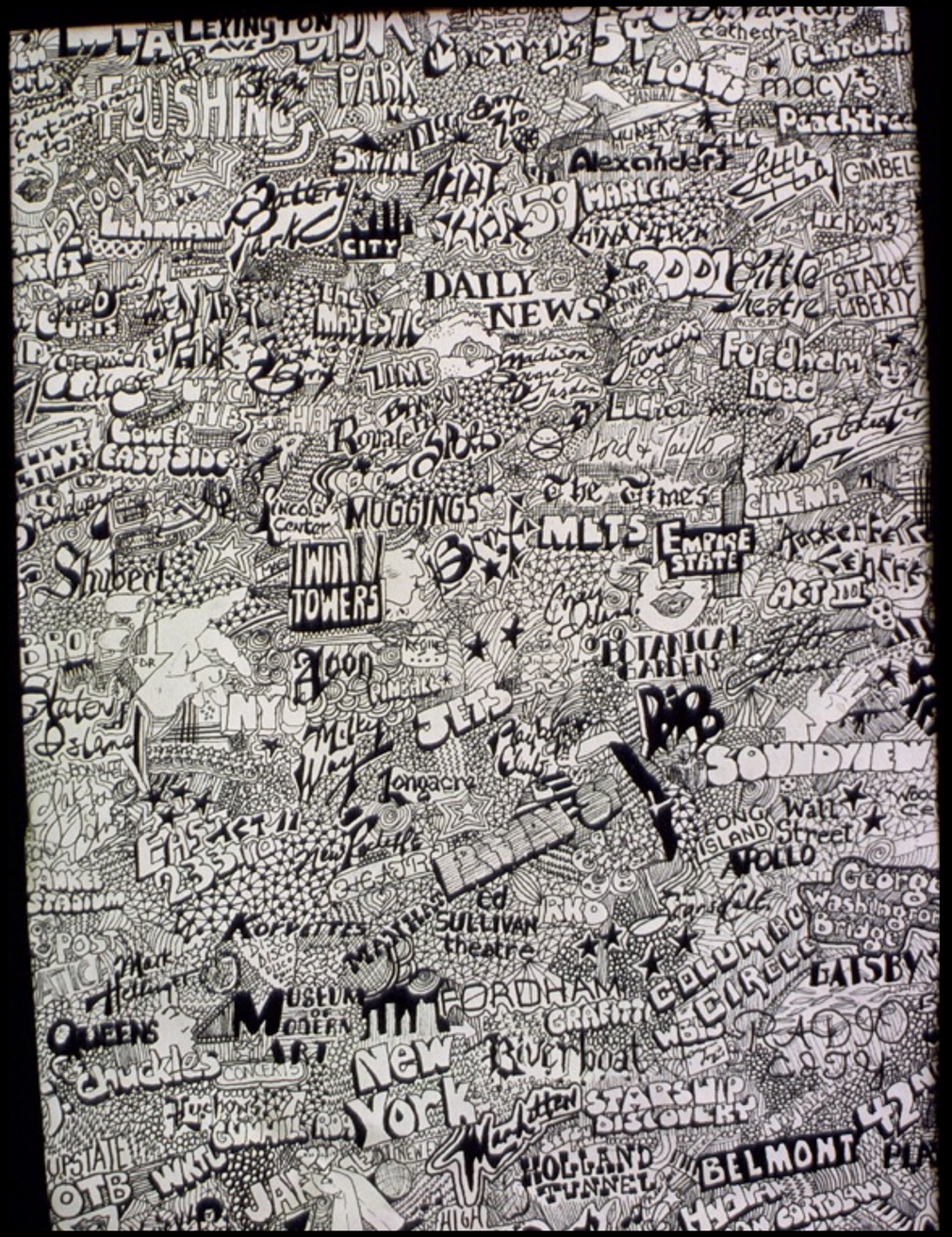
Smile!



Superstar 1972




SUPERMAN
LOVE IN C MINOR
LAMIE
SPRING RAIN
JOHN
GERRONE
FEELS SO GOOD TO BE LOVED SO BADD
THIS WILL BE A NIGHT TO REMEMBER
DENISE
FRAMPTON
DANCING
STONED TO THE BONE
WHODUNNIT
ANTHONY
Pat
NELSON
THE RISING SUN
RITZY
BENSON
MIDNIGHT LOVE AFFAIR
WILLIE
FRAN
DOUBLE EXPOSURE
WILTON PLACE STREET BAND
ANDREA TRUE
TAURUS
BARNEY MILLER


LEXINGTON
FLUSHING
PARK
Cherry's
macy's
Peachtree
Alexander's
HARLEM
CITY
DAILY NEWS
STATUE LIBERTY
Fordham Road
LOWER EAST SIDE
MUGGINGS
The Times
MLTS
EMPIRE STATE
TWIN TOWERS
Shubert
BOTANICAL GARDENS
SOUNDVIEW
Longacre
Wall Street
APOLLO
Ed SULLIVAN theatre
FORDHAM
QUEENS
New York
Riverboat
STARSHIP DISCOVERY
HOLLAND TUNNEL
BELMONT


PEOPLE
ING
RTIN
R KING
, OR CHANGE
THE MUSICA
MUSIC BY
NER JEANINE TESOR
MARCELA LORCA
18 – JUNE 21, 2009
RTELE THRUST STAGE
Ameriprise Financial
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DOLL HOUSE
based on A Doll's House by
HENRIK IBSEN
from a translation by
MARTE HVAM HULT
by
REBECCA GILMAN
directed by
WENDY C. GOLDBERG
May 22 - July 11, 2010
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612.377.2224 GUTHRIETHEATER.ORG
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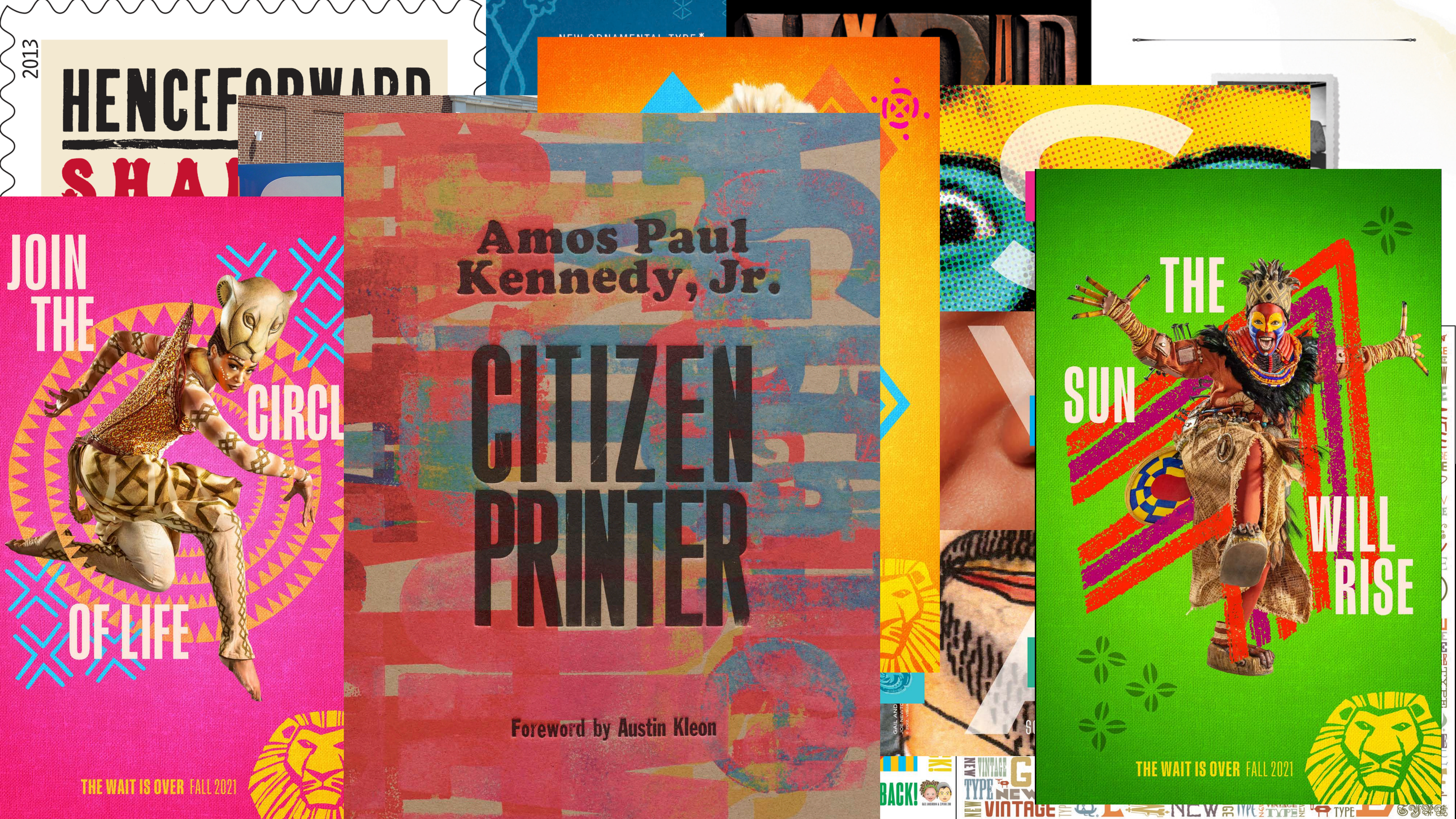
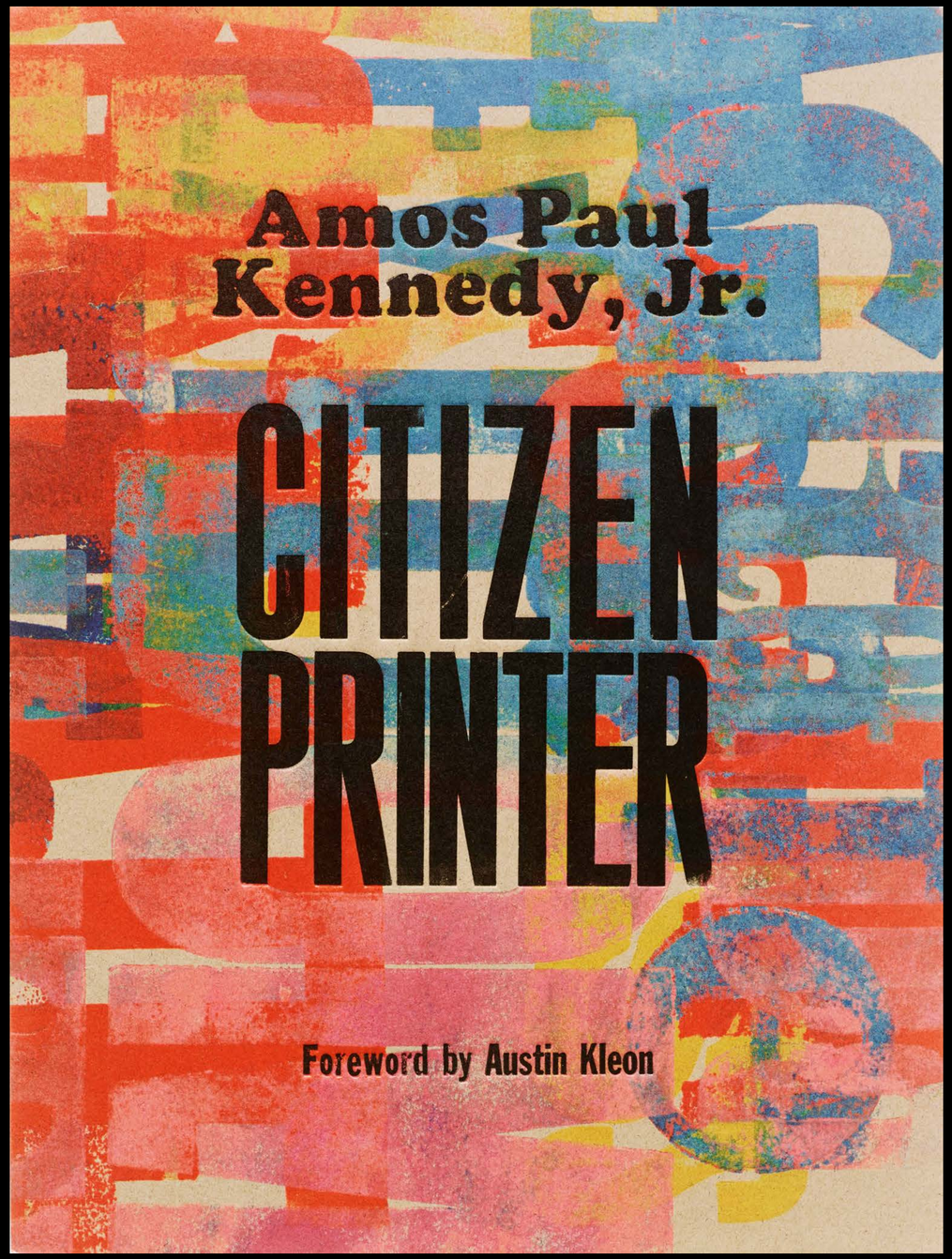

2013
HENCEFORWARD
JOIN
THE
CIRCL
OF LIFE
THE WAIT IS OVER FALL 2021
Amos Paul
Kennedy, Jr.
CITIZEN
PRINTER
Foreword by Austin Kleon
THE
SUN
WILL
RISE
THE WAIT IS OVER FALL 2021
BACK!
VINTAGE
TYPE
NEW

Amos Paul Kennedy


Amos Paul Kennedy, Jr.
CITIZEN PRINTER
Foreword by Austin Kleon

Talking Type

When I started printing, I wanted to put myself in the position of a Black printer in the 1800s, when I would have had to make do with incomplete or battered type, but it still would have gotten the message out.

Type is my main tool, but I wouldn't call myself a typesetter. Type is a thing of beauty in itself, and it should be allowed to do its own thing—to have its own expression.

SELECTING TYPE

I prefer the randomness of orphan type: characters from a bunch of different fonts, some wood, some metal. I tend to work with two kinds: big sans serifs like we see in signs, or calligraphic faces that remind me of the stroke of a broad-edge pen. (I was once a practicing calligrapher, and I am still influenced by the pen.) My wood typefaces are old nameless grotesques—whatever survived from the poster printshops of the nineteenth century. I call them fats and thins. The metal typefaces I rely on the most are Franklin Gothic, Cooper Black, and Lydian.

When I'm picking the type for a print, I think about the message I'm sharing. For the words of humanitarian architect Samuel "Sambo" Mockbee, I used Cooper Black, which I associate with advertising from the 1930s and '40s, when Black culture was defined by the rural South, where Mockbee did his work. It's heavy and quirky, with curved serifs that are very penlike (see pages 208–9). In *Be the Joy That You Seek*, I chose an antique art nouveau typeface from Italy for its sheer ebullience (see page 184).

For the artist's book *Mask*, I digitally printed the text in Rudolf Koch's Neuland, a 1923 typeface often employed to depict Africa as primitive, then hand-carved the words into a Masonite block that I used to print the book itself (see page 87). I was aware of the criticism of Neuland but liked it because it was strong, with plenty of the maker's mark.

For *Strange Fruit*, I chose News Gothic, one of the sans serifs that dominated newspaper headlines in the twentieth century, to rebreak the news of Jim Crow lynchings (see pages 94–97).

MIXING TYPE

I want my type to reflect the diversity of the world. That's why you'll often see black sheep in my prints. Like in *I Am as Southern as Mint Juleps* (see page 226), I use inline wood type for the *L* and *P*. Designed for chromatic printing in the 1800s, these pieces came with a solid mate, and they'd print the inline in one color and the solid in another. I don't have the solids, but I use the inlines for a little funk. I also tried a calligraphic *O* from the typeface Bradley in *I Am as Southern as Collard Greens*, and an upside-down *7* instead of an *L* in *I Am as Southern as Dolly Parton* (see pages 228–29). Why? It's Dolly Parton. Any old *L* won't do.

Even broken or worn-down type gets used in my shop. Damaged type needs to be seen, too.

This is in part because—while I have more than 750 cases of type—I lack a complete set for most of it. But it's also because I print the world I want to live in. And that's a world where there is no segregation, even in the typecase.

SETTING TYPE

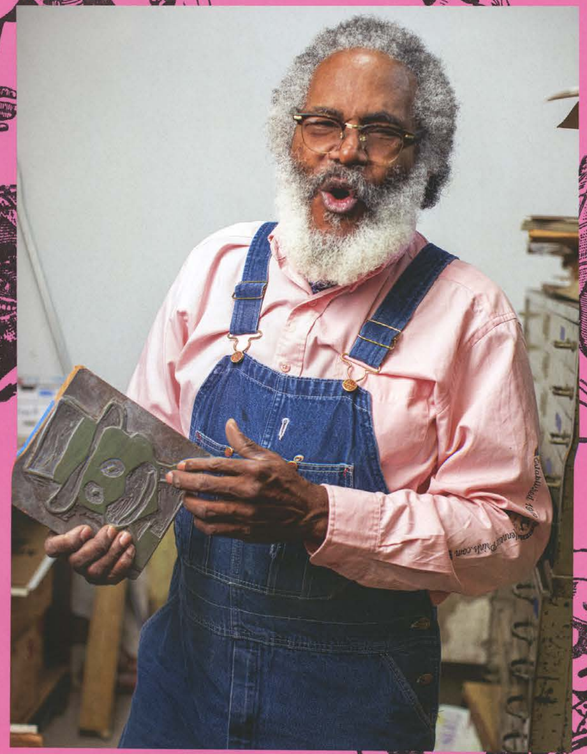
Sometimes I use type for **VOICE**. I like my prints to be loud. So I often center my type and set it big to fill the whole sheet to shout whatever it is I'm saying, like in *Ladies, No Fighting in the Bathroom* (see page 260).

One thing I'm known for is my layers: dense typographic backgrounds printed with words that relate to my main message, like in the *Quotations of Rosa Louise Parks* portfolio (see pages 106–11). These are a form of call and response, with the main message on top acting as the call and all the layers underneath as the response. This is to reflect the Black oratory traditions we hear in sermons and civil rights speeches.

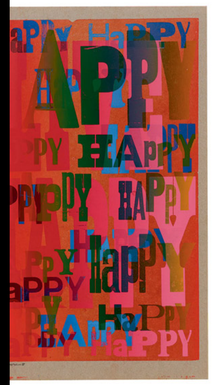
Sometimes I use type to show **MOTION**, like the letters joyfully getting down in my dance posters (see pages 204–5), or the up-and-down movement in *If There Is No Struggle, There Is No Progress* (see page 59). Here I am mimicking something I learned in high school chemistry, which is that if the electrons in an atom get bumped out of equilibrium, they agitate to get back to where they belong.

That's what the letters are doing there—agitating, just like we the people need to do to achieve equality.



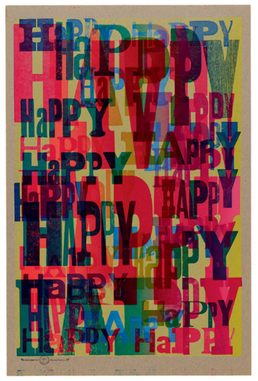


“These antique woodcuts were used to denigrate Black people in print for more than 100 years. All the old Black stereotypes are here—from African ‘savages’ to banjo players to butlers to watermelon to Aunt Jemima. These images are our history. I collect them because people on all sides want to erase this history—they are either embarrassed by it or too proud to admit that this nation was ever (and still is) racist.”

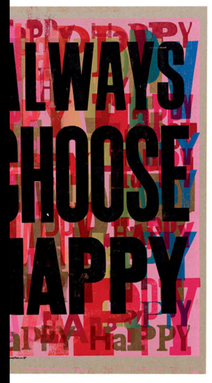
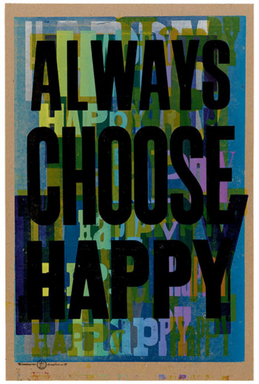


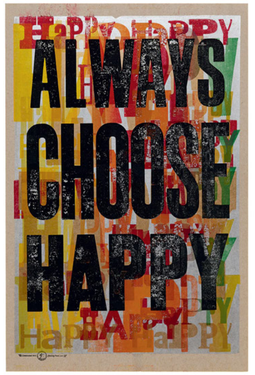










3

STEP 3: PRINT THE THIRD TYPOGRAPHIC LAYER

I do a third layer of "happy," again in many typefaces and sizes so y'all don't get bored with me. I create color gradients using split fountain printing so the type shifts in hue, going from yellow to red to green. I keep mixing the stacks as I go.

STEP 4: PRINT THE FOURTH TYPOGRAPHIC LAYER

I do a fourth layer. I go for maximum coverage of the sheet. It's getting real dense and loud, just the way I like it.

STEP 5: PRINT THE MAIN TEXT

It's time for the main message on top. I do this in black in real big type so folks can make it out. In my work, the image is the positioning of the text on the page. What kind of shape does it make? What is the hierarchy of the words? Usually I center and justify the main message, just like the signs I saw when I was first printing in the South.

Sometimes I work fast and don't wait for a print to dry, so some of the ink gets pulled away. Other times I might let a letter show through and intersect awkwardly with the text on the layer above. But someone is going to love those details.

A designer would fix these faults, and that is why I am not a designer. I disregard a lot of the rules of graphic design. (Let's just say I didn't see much of the Swiss influence down in Alabama.) I prefer the imperfections—the mark of the maker is the most beautiful thing to me. But I am also not an artist. What I do is not an exclusive art. It is PRINTING. But if you give me $20, you can call it what you want!

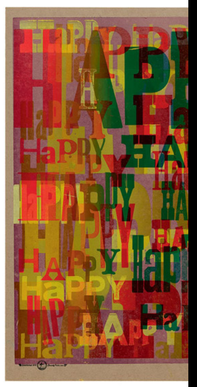
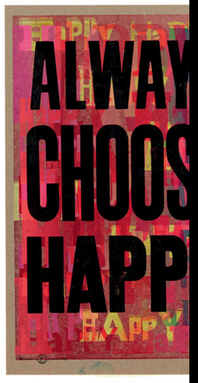
(You may be wondering, why "Always choose happy"? Happiness is a state of mind that you can make for yourself—that you can will yourself into. Not one that is merely giddy, but one that is reflective and meditative, like that which I experience in the printshop. For when I print, I am truly GALLIVANTING, and I hope that the joy I experience printing gets infused into the printed matter itself, and radiates out wherever that print goes to live.)

4

The truth be told,
I don't know
what I am doing.
But I sure enuff
enjoy doing it.

5



SEND MONEY

I don't want a job.

I want MONEY.

CHILDREN

TIRED OF BEING HARRASSED
BY YOUR STUPID PARENTS?

ACT NOW!

MOVE OUT, GET A JOB,
PAY YOUR OWN BILLS,
WHILE **YOU** STILL
KNOW EVERYTHING.

www.kennedyprints.com

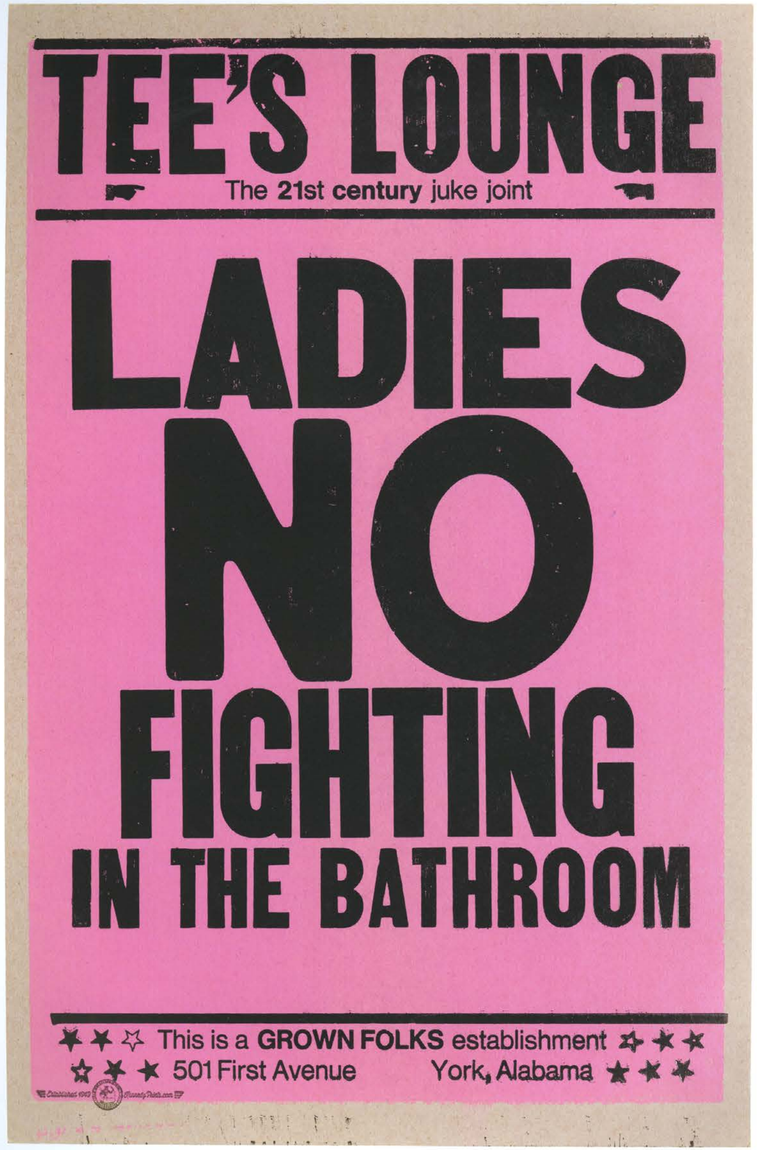


STOP

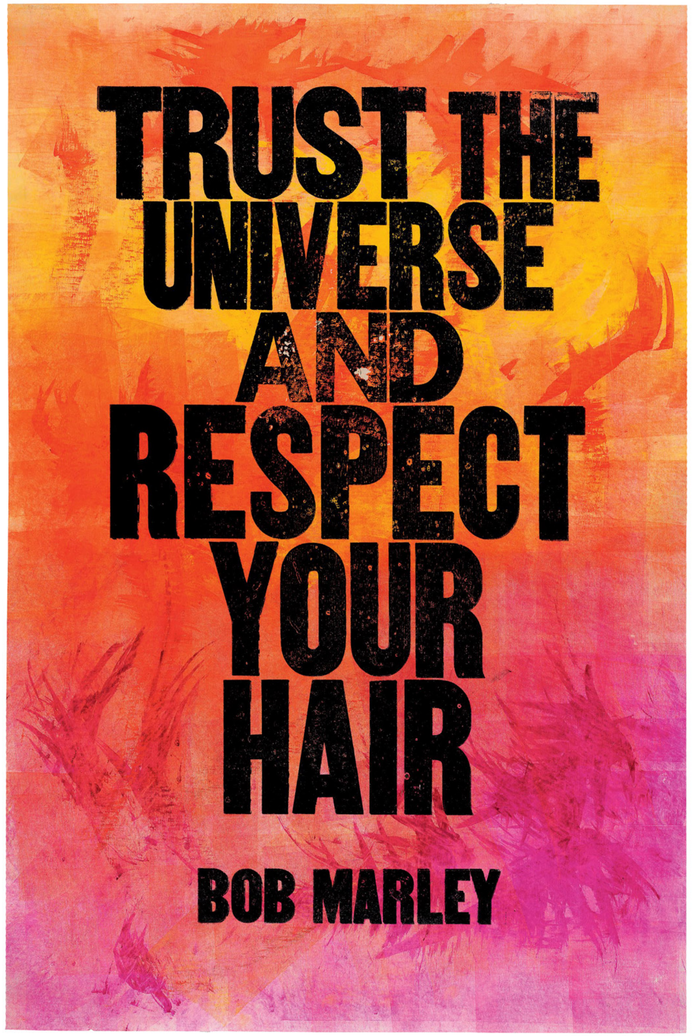
GIVING US

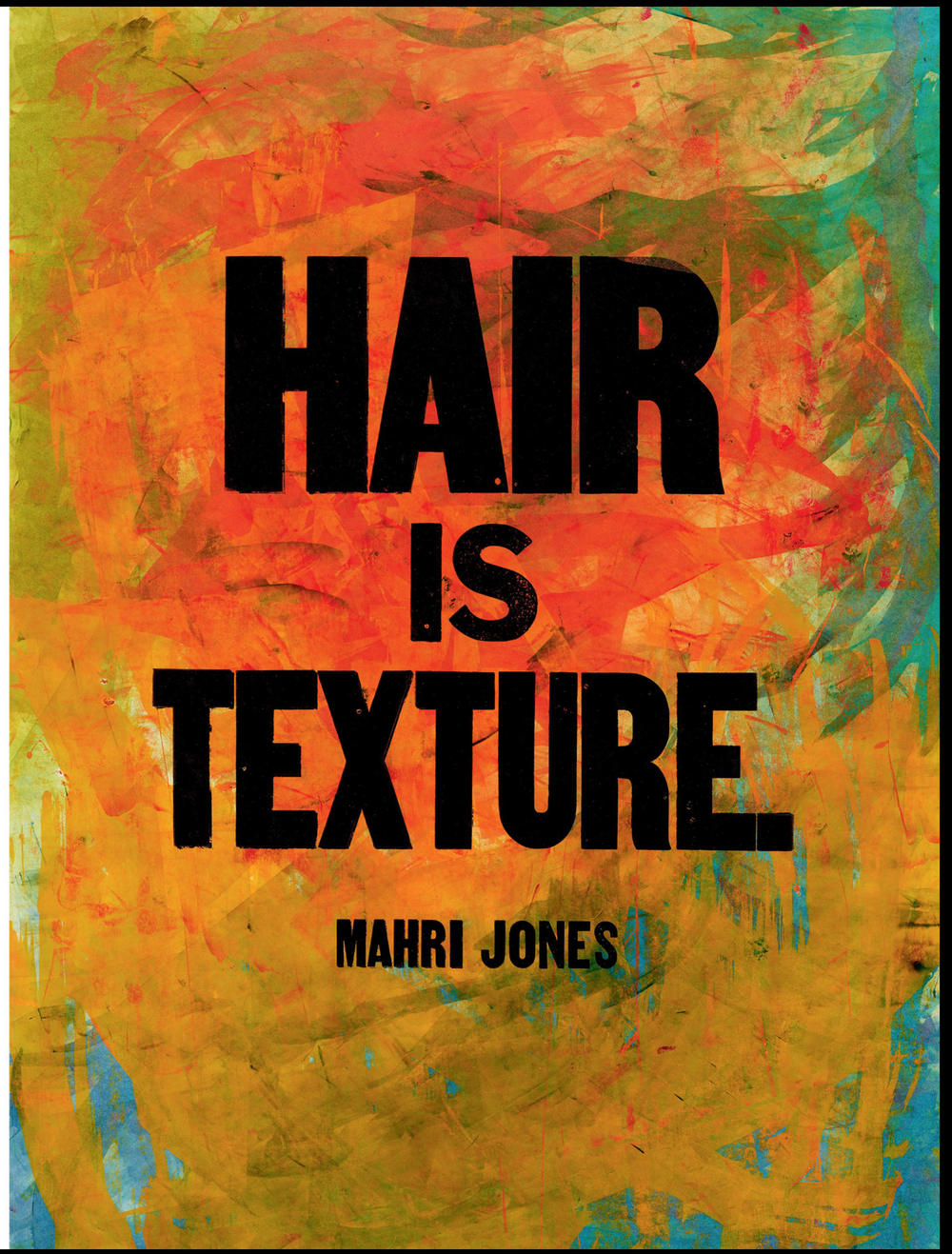
HOMEWORK

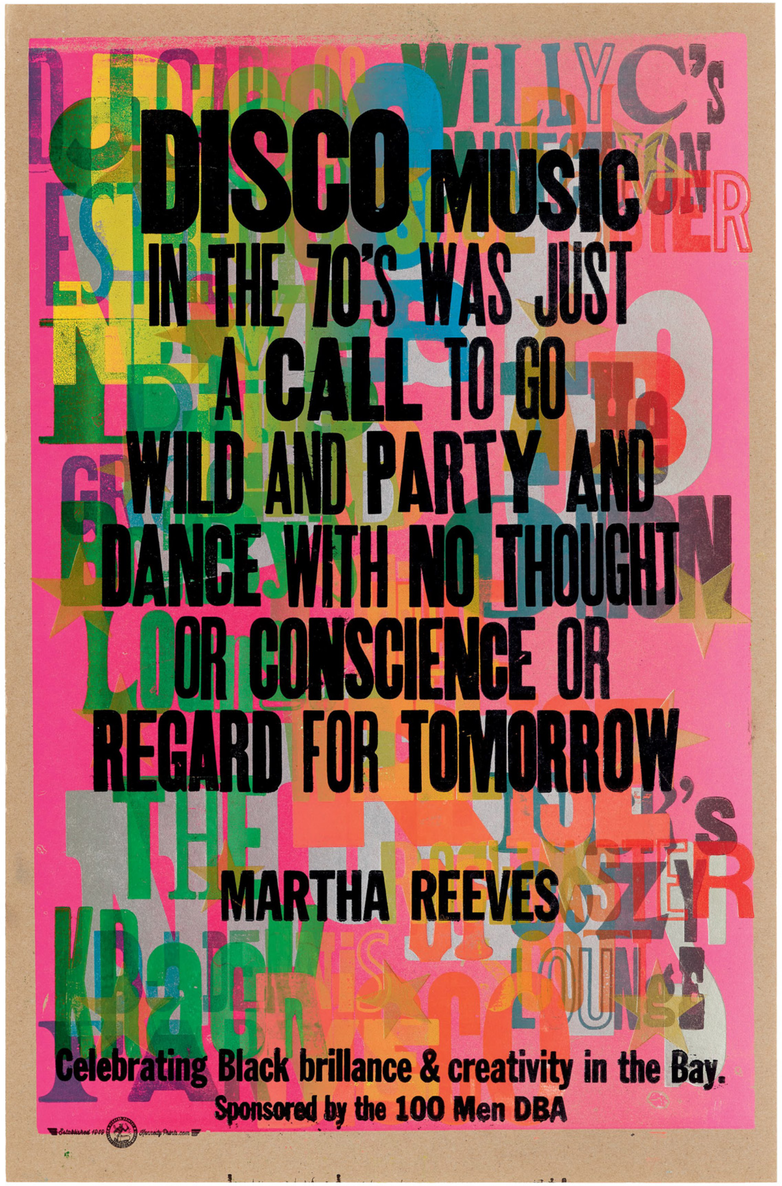
Albemarle County Pubilc Schools


TEE'S LOUNGE
The 21st century juke joint
LADIES
NO
FIGHTING
IN THE BATHROOM
This is a GROWN FOLKS establishment
501 First Avenue
York, Alabama


TEE'S LOUNGE
The 21th Century Juke Joint
BE NICE
OR
LEAVE!
This a GROWN FOLKS establishment!
501 First Avenue
York, Alabama


TRUST THE
UNIVERSE
AND
RESPECT
YOUR
HAIR
BOB MARLEY

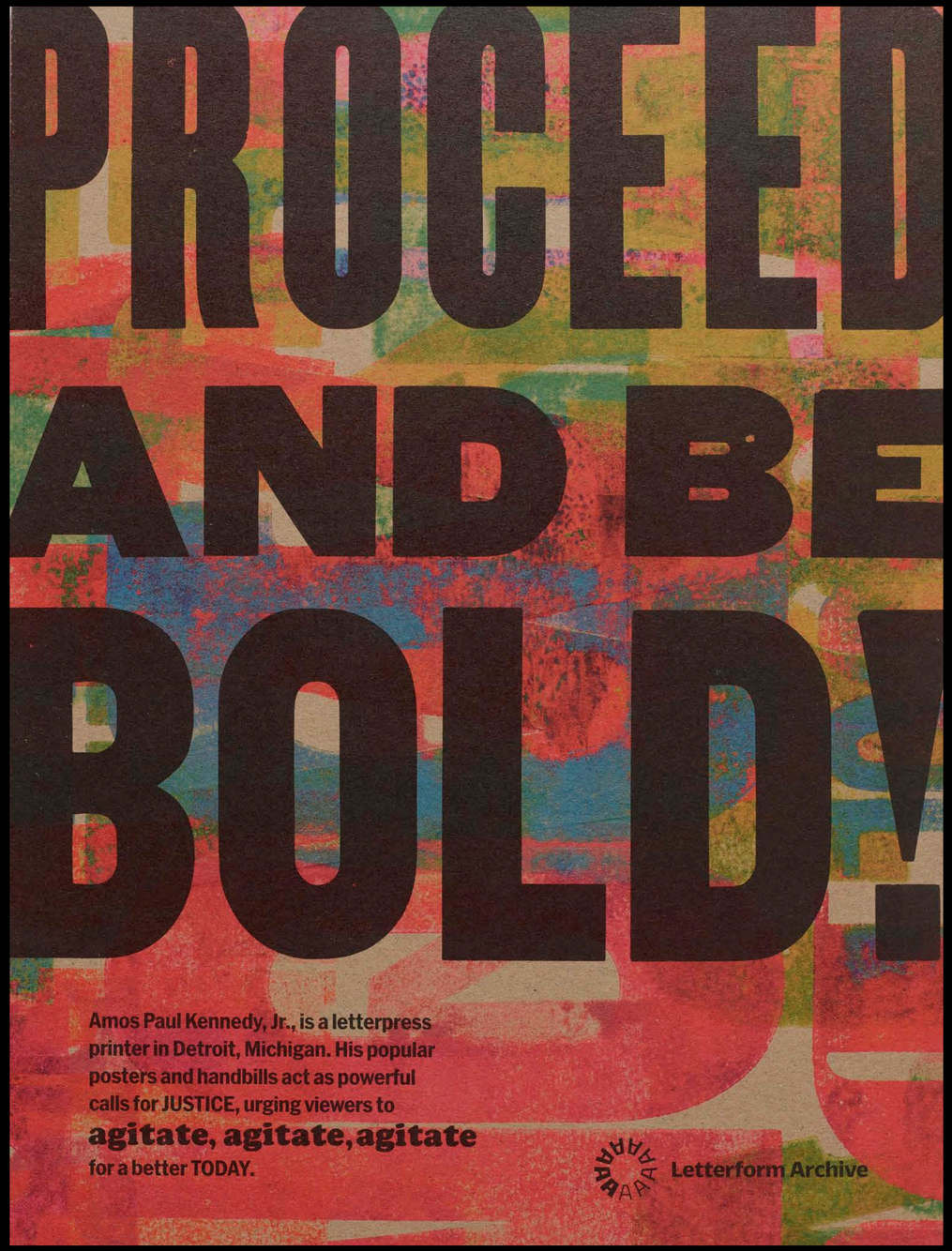

HAIR
IS
TEXTURE.
MAHRI JONES


DISCO MUSIC
IN THE 70'S WAS JUST
A CALL TO GO
WILD AND PARTY AND
DANCE WITH NO THOUGHT
OR CONSCIENCE OR
REGARD FOR TOMORROW.
MARTHA REEVES
Celebrating Black brillance & creativity in the Bay.
Sponsored by the 100 Men DBA


I EATS THE BLUES
I SLEEPS THE BLUES
I IS THE BLUES
Deacon John
Black American Music
100 Men Hall
Bay Saint Louis, MS

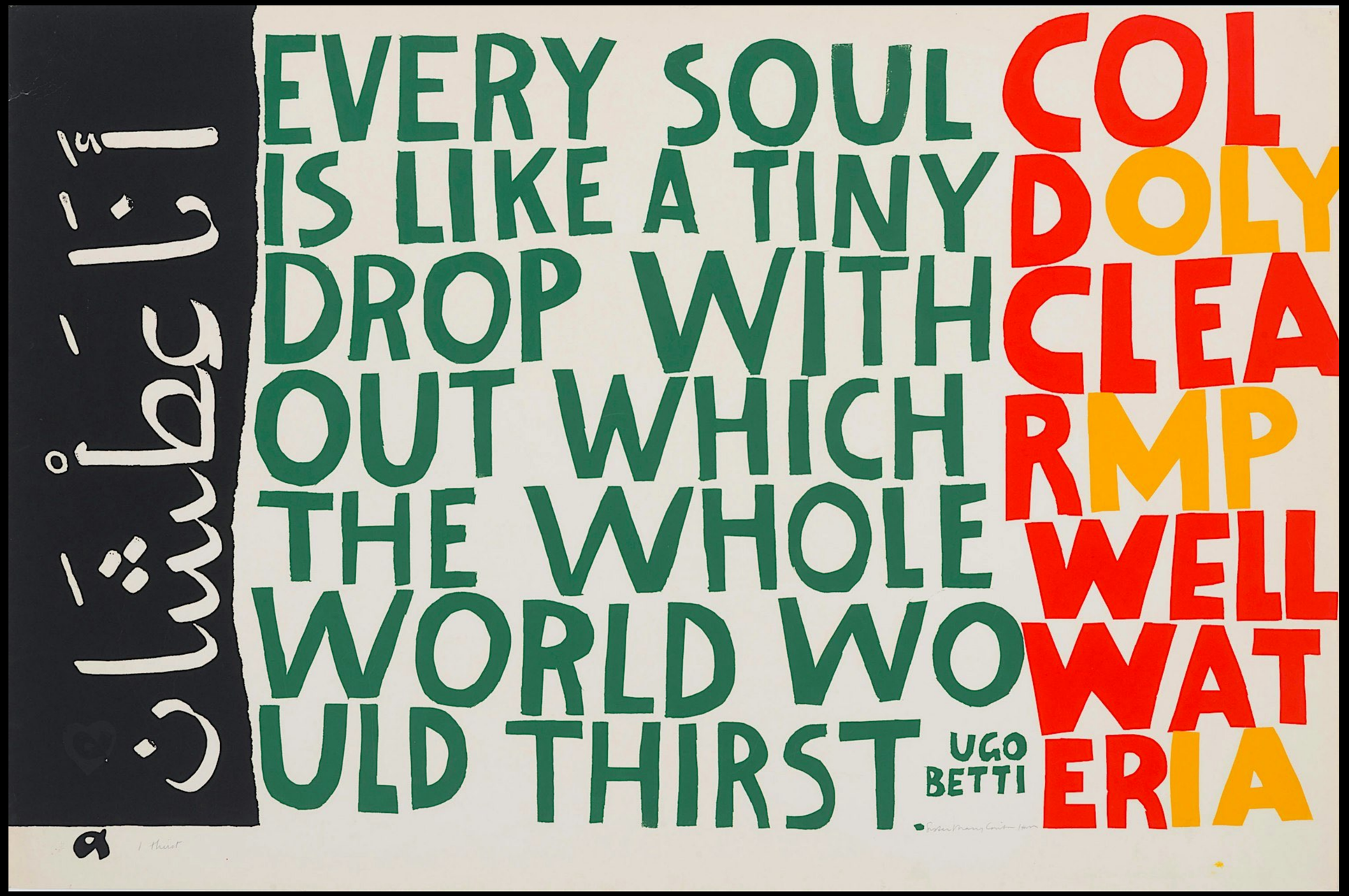

I am as SOUTHERN as PECANS
I am as SOUTHERN as fried CATFISH
I am as SOUTHERN as CORNBREAD
I am as SOUTHERN as BISCUITS
I am as SOUTHERN as BLACK-EYED PEAS
I am as SOUTHERN as WHITE BREAD
I am as SOUTHERN as MINT JULEPS
I am as SOUTHERN as POT LIKKER
I am as SOUTHERN as BOILED Peanuts
I am as SOUTHERN as GRITS
I am as SOUTHERN as PEPPER JELLY
I am as SOUTHERN as MEAT AND THRe

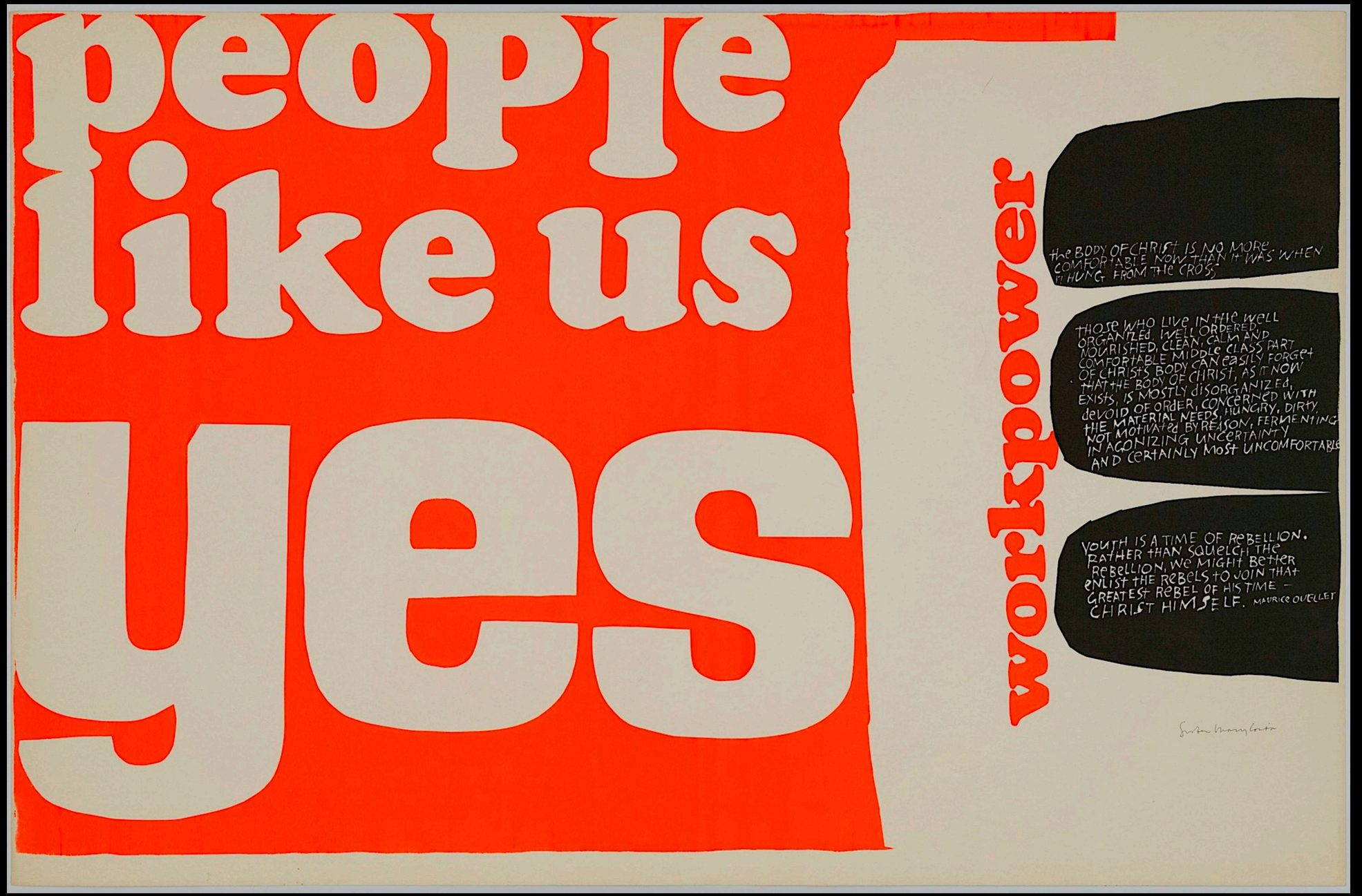

LANDBACK
UNITED STATES
The Physical Landscape
NATIONAL GEOGRAPHIC SOCIETY
NATURAL VEGETATION
PACIFIC OCEAN
ATLANTIC OCEAN
GULF OF MEXICO
ALASKA
PRINCIPAL HAWAIIAN ISLANDS

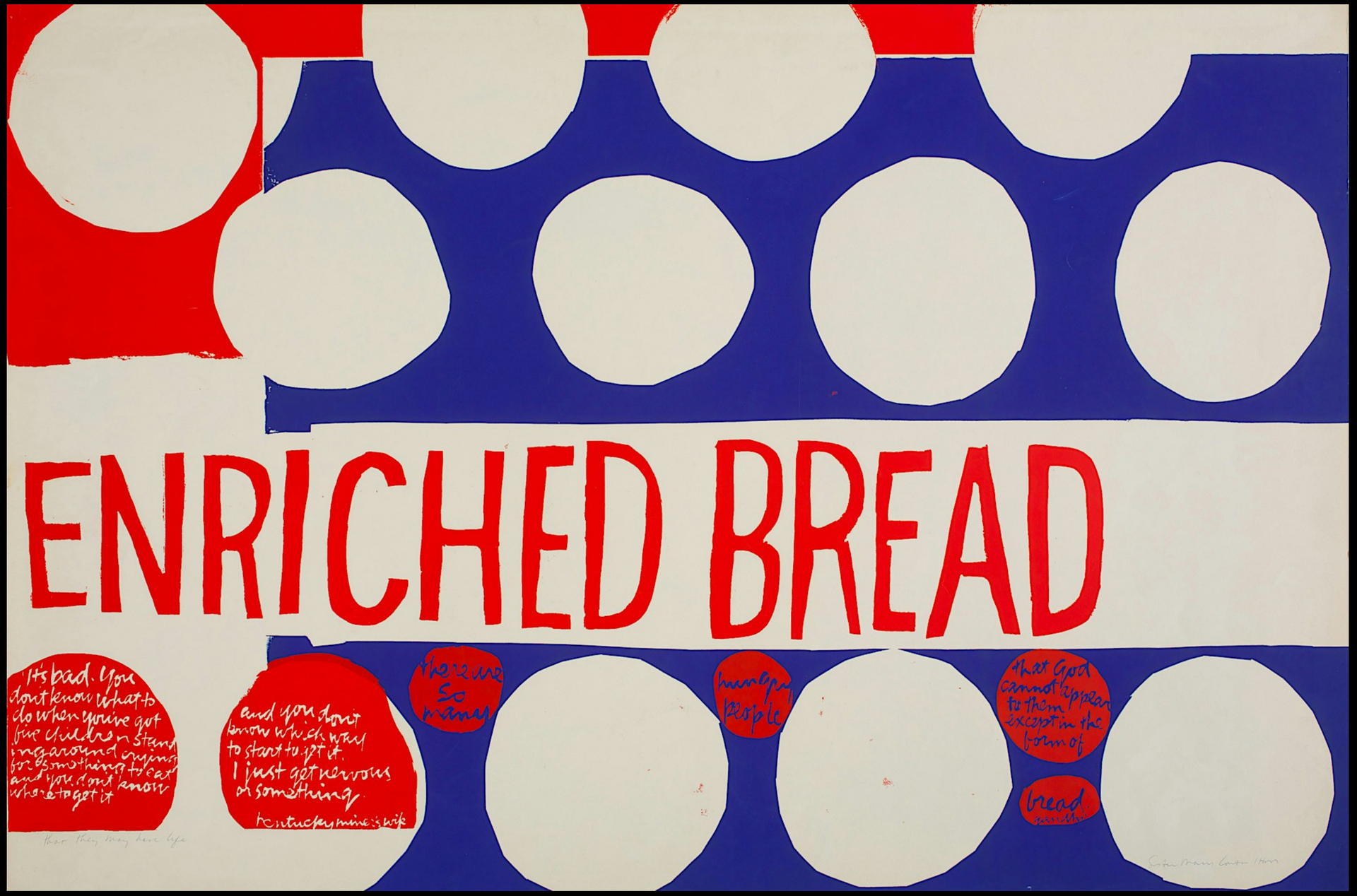

PROCEED
AND BE
BOLD!
Amos Paul Kennedy, Jr., is a letterpress printer in Detroit, Michigan. His popular posters and handbills act as powerful calls for JUSTICE, urging viewers to
agitate, agitate, agitate
for a better TODAY.
Letterform Archive

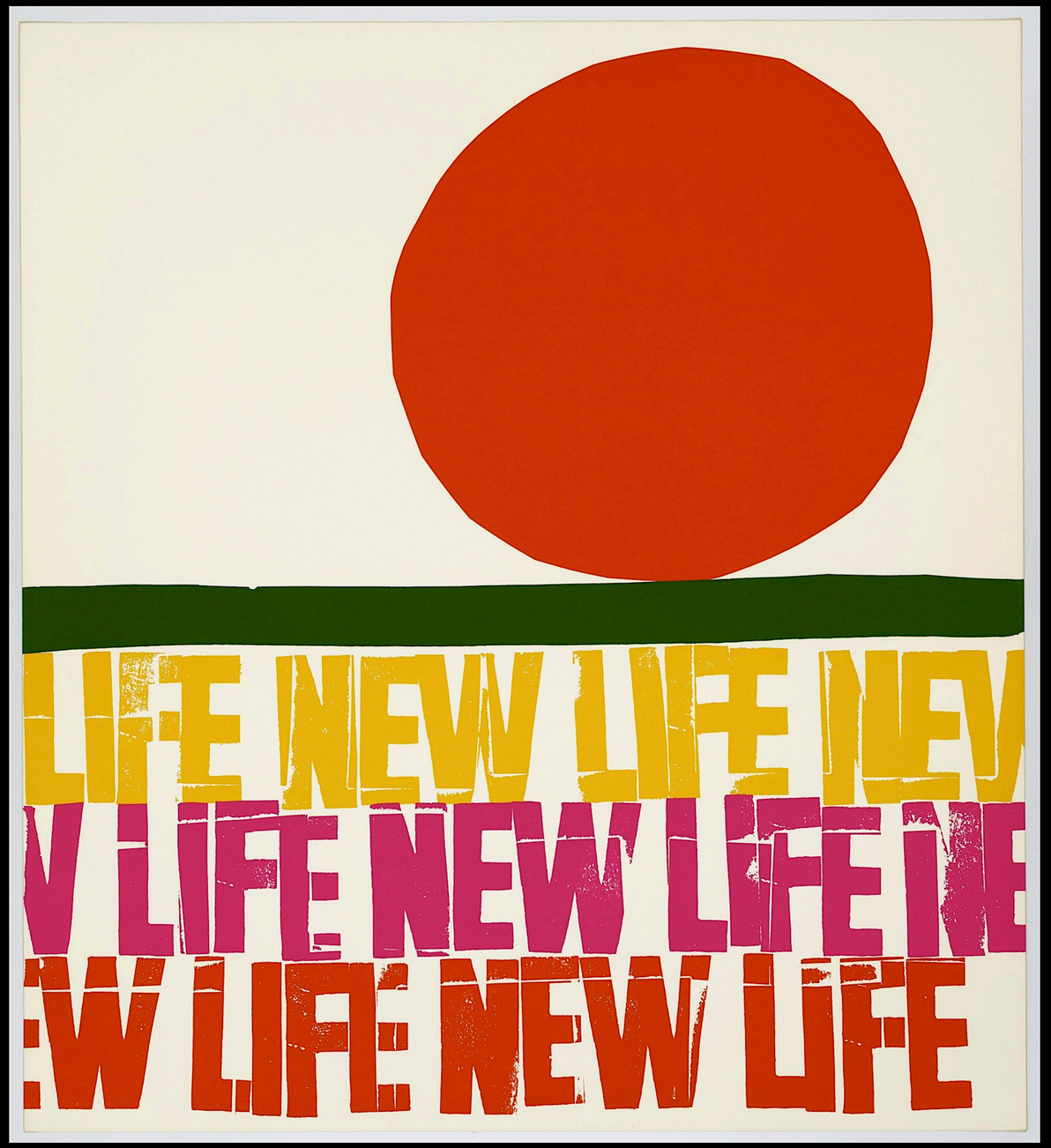
Corita Kent


THE
BIG
&
STANDS
FOR
GOODN


EVERY SOUL
IS LIKE A TINY
DROP WITH
OUT WHICH
THE WHOLE
WORLD WO
ULD THIRST.
UGO
BETTI
COL
DOLY
CLEA
RMP
WELL
WAT
ERIA


people like us
yes
workpower
the BODY OF CHRIST IS NO MORE COMFORTABLE NOW THAN IT WAS WHEN IT HUNG FROM THE CROSS.
THOSE WHO LIVE IN THE WELL ORGANIZED, WELL ORDERED, NOURISHED, CLEAN, CALM AND COMFORTABLE MIDDLE CLASS PART OF CHRISTS BODY CAN EASILY FORGET THAT THE BODY OF CHRIST, AS IT NOW EXISTS, IS MOSTLY DISORGANIZED, DEVOID OF ORDER, CONCERNED WITH THE MATERIAL NEEDS, HUNGRY, DIRTY NOT MOTIVATED BY REASON, FERMENTING IN AGONIZING UNCERTAINTY AND CERTAINLY MOST UNCOMFORTABLE
YOUTH IS A TIME OF REBELLION. RATHER THAN SQUELCH THE REBELLION, WE MIGHT BETTER ENLIST THE REBELS TO JOIN THAT GREATEST REBEL OF HIS TIME — CHRIST HIMSELF. MAURICE OUELLET


ENRICHED BREAD
It's bad. You don't know what to do when you've got five children standing around crying for something to eat and you don't know where to get it
and you don't know which way to start to get it. I just get nervous or something.
kentucky miner's wife
there are so many
hungry people
that God cannot appear to them except in the form of
bread

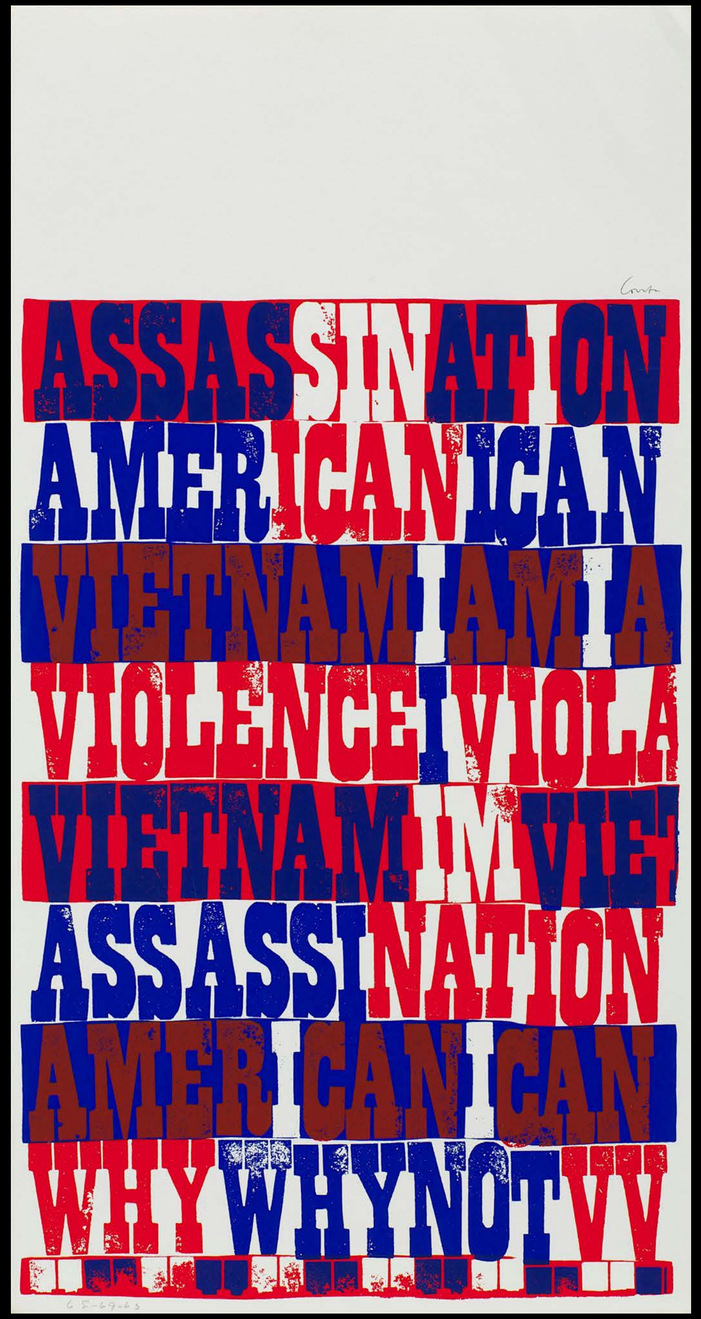

LIFE NEW LIFE NEW
V LIFE NEW LIFE NE
EW LIFE NEW LIFE

Nay, I often did better than this. There were times when I could not afford to sacrifice the bloom of the present moment to any work, whether of the head or hands. I love a broad margin to my life. Sometimes in a summer morning, having taken my accustomed bath, I sat in my sunny doorway from sunrise till noon, rapt in a revery amidst the pines and hickories and sumachs, in undisturbed solitude and stillness while the birds sang around or flitted noiseless through the house until by the sun falling in at my west window or the noise of some traveller's wagon on the distant highway. I was reminded of the lapse of time. I grew in those seasons like corn in the night, and they were far better than any work of the hands would have been. They were not time subtracted from my life, but so much over and above any usual allowance.

As I drew a still fresher soil about the rows with my hoe, I disturbed the ashes of unchronicled nations who in primeval years lived under these heavens, and their small implements of war and hunting were brought to the light of this

and I remembered with as much pity as pride of I remembered at all my acquaintances who had gone to the city to attend the oratorios.

Thoreau


ASSASSINATION
AMERICANICAN
VIETNAMIAMIA
VIOLENCEIVIOLA
VIETNAMIMVIET
ASSASSINATION
AMERICANICAN
WHYWHYNOTVV

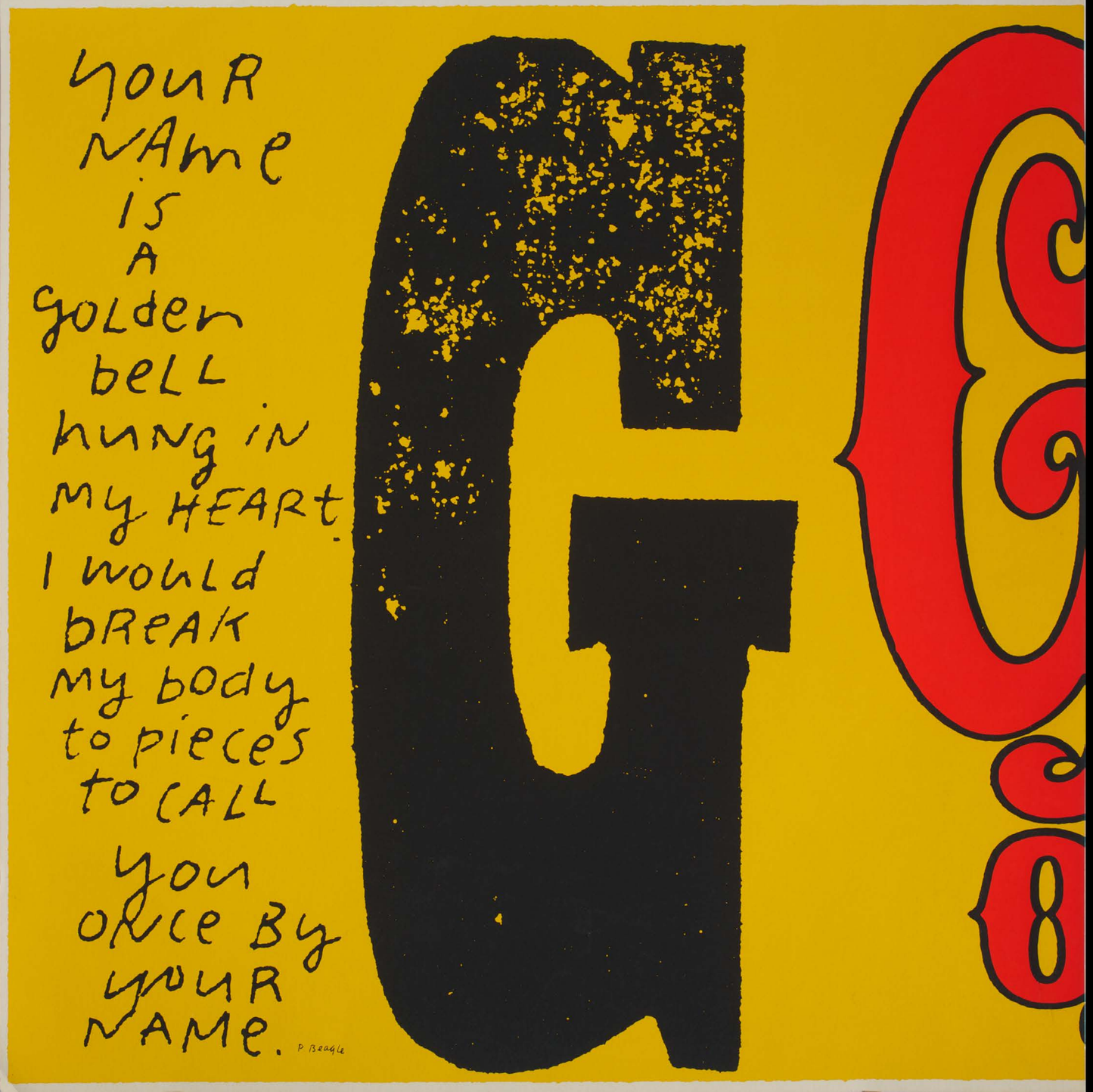

IS A COMPLICATED
BUSINESS
FRAUGHT WITH MYSTERY
AND SOME SUNSHINE
P. ROTH
LET THE MORNING
TIME DROP ALL ITS PETALS
ON ME
LIFE, I LOVE YOU
ALL IS GROOVY
SIMON
GARFUNKEL

nor a first rose explode, but shall increase
whole truthful infinite immediate us e. e.

SOMEBODY
UP HERE
LIKES
YOU

Everything coming up daisies

we are so both and oneful
night cannot be so starry
sky cannot be so sunful
i am through you so i


Your
name
is
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golden
bell
hung in
my heart.
I would
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my body
to pieces
to call
you
once by
your
name.
P. Beagle
G
G

US Postage Stamps


UNITED STATES POSTAGE
TRANS-ATLANTIC
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AIR
MAIL
30
CENTS
30


U POSTAGE S
1776
TWENTY FOUR CENTS
24

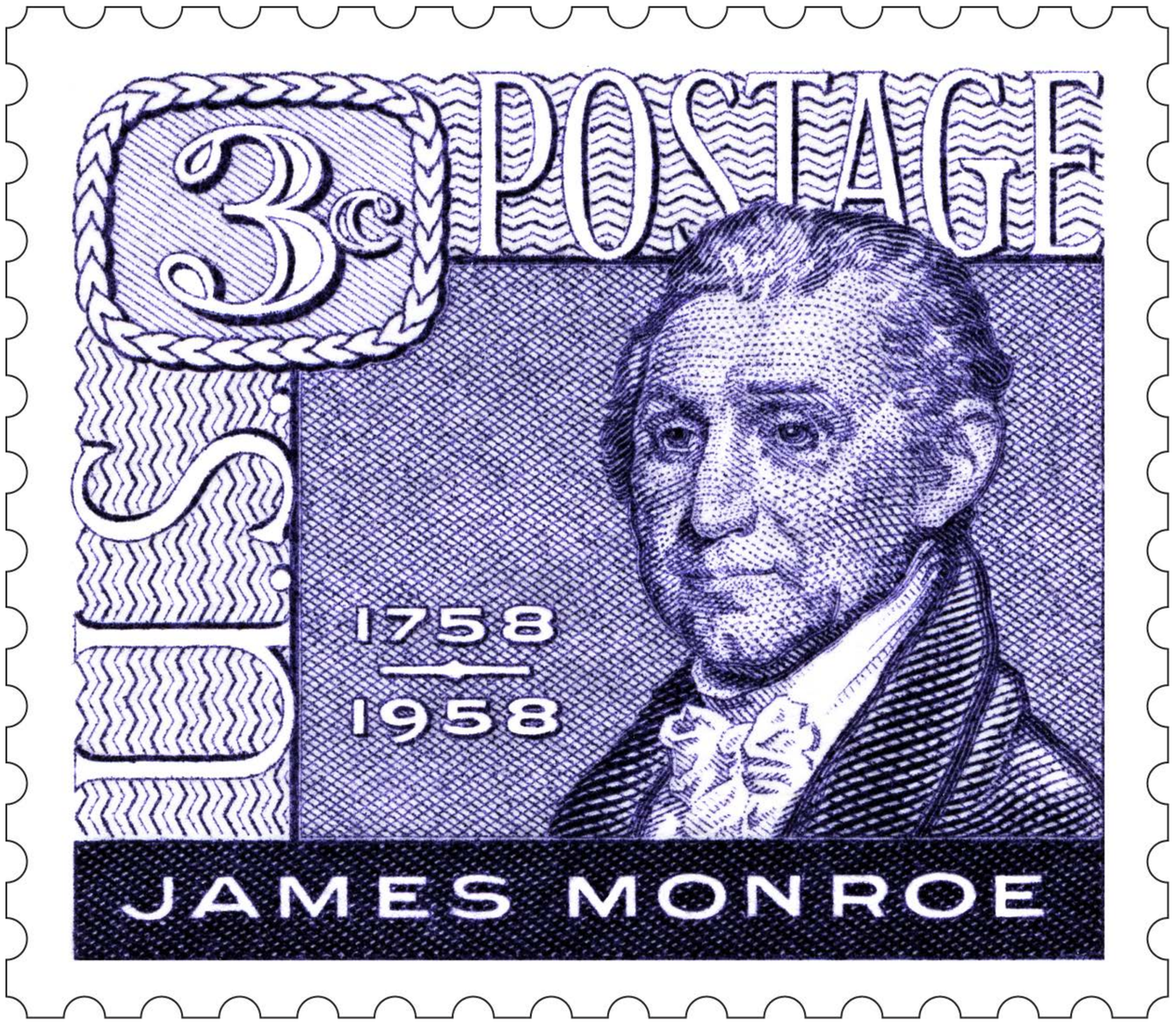

CIRCUS
5c
UNITED STATES

America's ABC Libraries XYZ USA 20c

Legacies To Mankind




GIANNINI
AMEDEO P.
U.S.A. 21c


3c POSTAGE
U.S.
1758
1958
JAMES MONROE

Carpenters' Hall



U.S. 10¢

Bicentennial Era

U.S. 10¢

WE ASK
BUT FOR PEACE,
LIBERTY AND SAFETY

First Continental Congress_1774

Bicentennial Era

U.S. 10¢

DERIVING THEIR
JUST POWERS
FROM THE CONSENT
OF THE GOVERNED

Declaration of Independence_1776

Bicentennial Era

Independence Hall



U.S. 10¢

Bicentennial Era



WOODSTOCK · 50TH ANNIVERSARY




2021
CAPPUCCINO
FOREVER | USA


2021
ESPRESSO
FOREVER | USA


forever
Love
USA
2012


2017
forever USA
2017
forever USA
2017
forever USA
2017
forever USA



X1111

FROM ME TO YOU 2015 FOREVER·USA

XO XO XO



BLACK/WHITE
COOPERATION
TRUST/DANGER
FLIGHT/FAITH
COURAGE/RISK
DEFIANCE/HOPE
UNDERGROUND
RAILROAD/USA
2024



BLACK/WHITE
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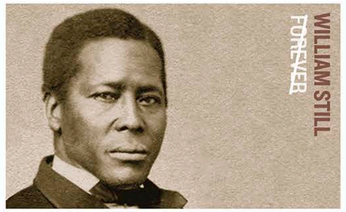
TRUST/DANGER
FLIGHT/FAITH
COURAGE/RISK
DEFIANCE/HOPE
UNDERGROUND
RAILROAD/USA
2024



BLACK/WHITE
COOPERATION
TRUST/DANGER
FLIGHT/FAITH
COURAGE/RISK
DEFIANCE/HOPE
UNDERGROUND
RAILROAD/USA
2024



BLACK/WHITE
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TRUST/DANGER
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COURAGE/RISK
DEFIANCE/HOPE
UNDERGROUND
RAILROAD/USA
2024



BLACK/WHITE
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COURAGE/RISK
DEFIANCE/HOPE
UNDERGROUND
RAILROAD/USA
2024



BLACK/WHITE
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DEFIANCE/HOPE
UNDERGROUND
RAILROAD/USA
2024



BLACK/WHITE
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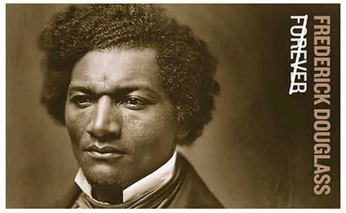
DEFIANCE/HOPE
UNDERGROUND
RAILROAD/USA
2024



BLACK/WHITE
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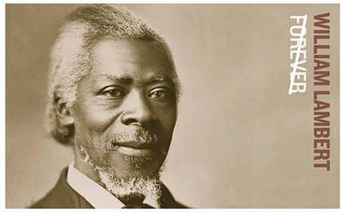
DEFIANCE/HOPE
UNDERGROUND
RAILROAD/USA
2024



BLACK/WHITE
COOPERATION
TRUST/DANGER
FLIGHT/FAITH
COURAGE/RISK
DEFIANCE/HOPE
UNDERGROUND
RAILROAD/USA
2024



BLACK/WHITE
COOPERATION
TRUST/DANGER
FLIGHT/FAITH
COURAGE/RISK
DEFIANCE/HOPE
UNDERGROUND
RAILROAD/USA
2024

X1111



X1111

X1111

X1111

Bar Code placed here

PLATE POSITION

Bar Code placed here

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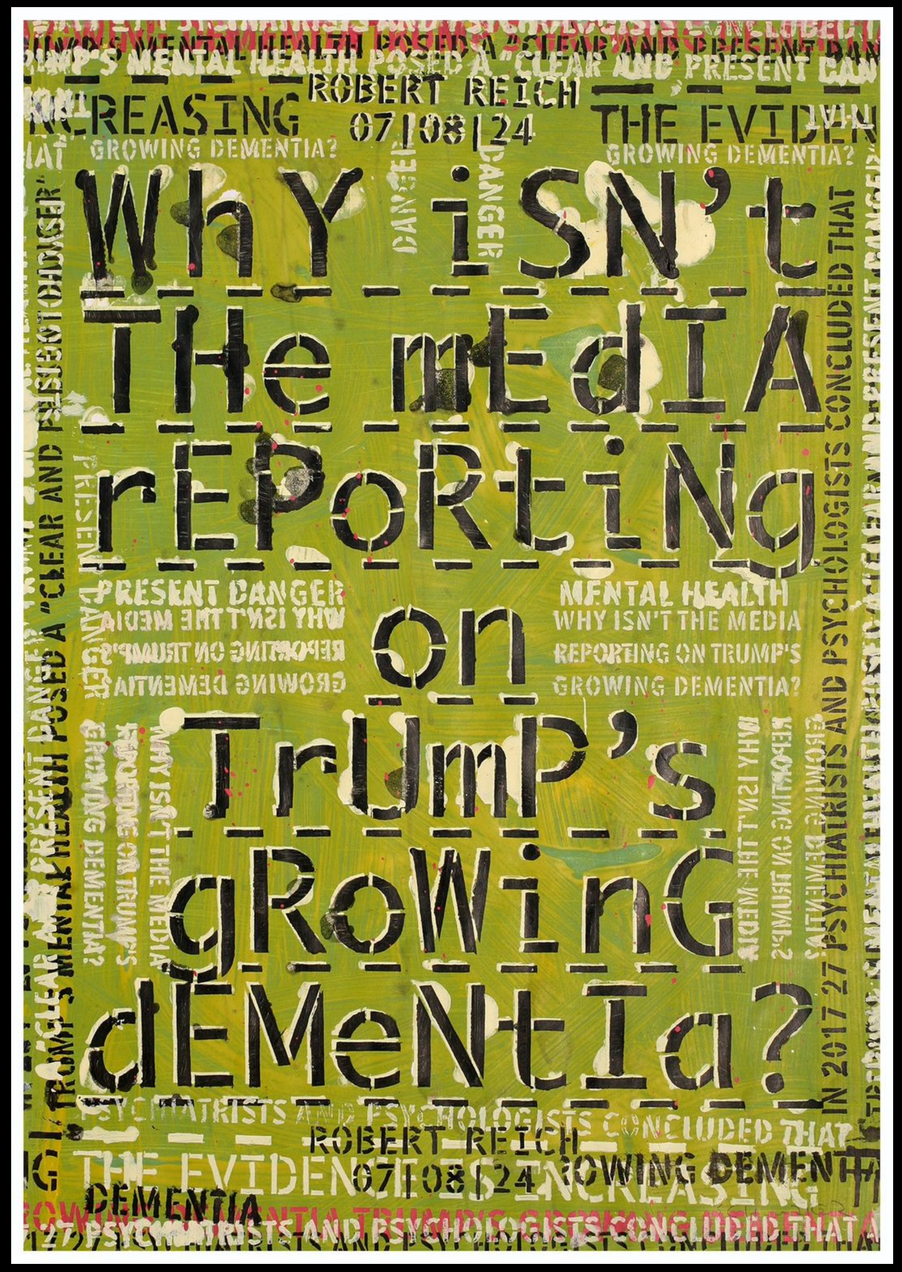
UNITED STATES POSTAL SERVICE®

Ward Schumaker


HUH
ATTITUDE
HUH
YOU


WhY iSN't
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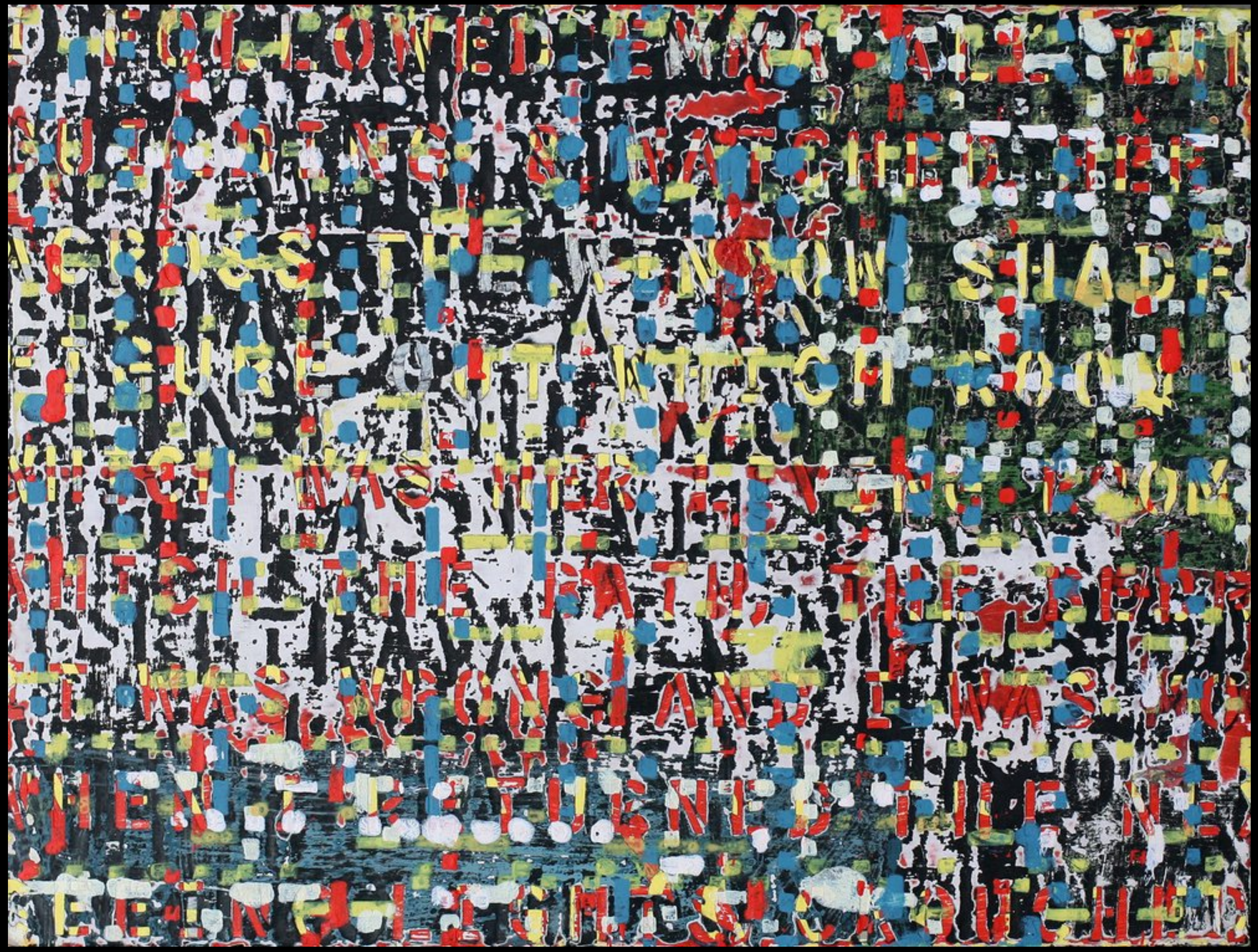
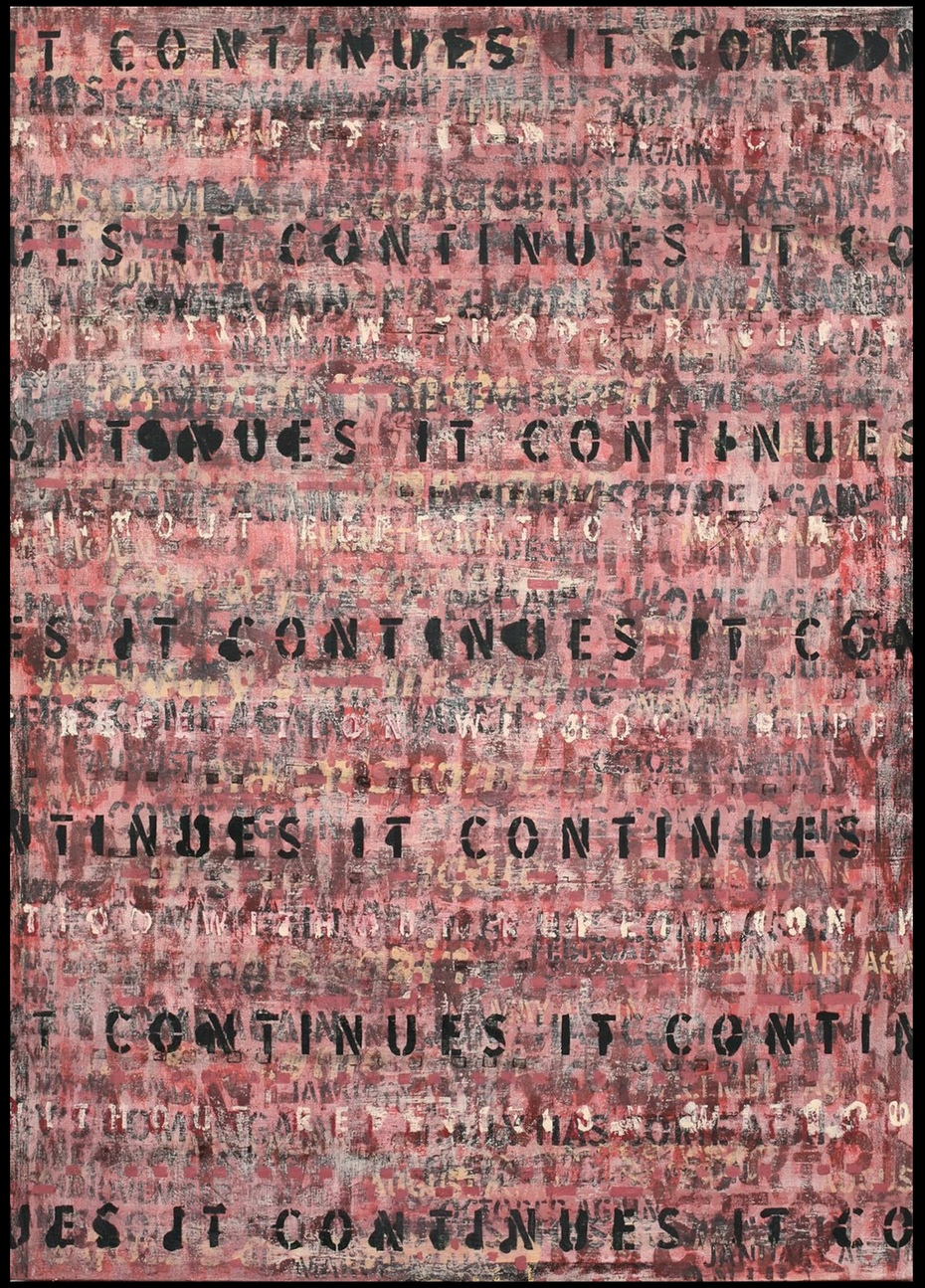
ROBERT REICH
07|08|24
PRESENT DANGER
MENTAL HEALTH
WHY ISN'T THE MEDIA
REPORTING ON TRUMP'S
GROWING DEMENTIA?
IN 2017 27 PSYCHIATRISTS AND PSYCHOLOGISTS CONCLUDED THAT
DEMENTIA

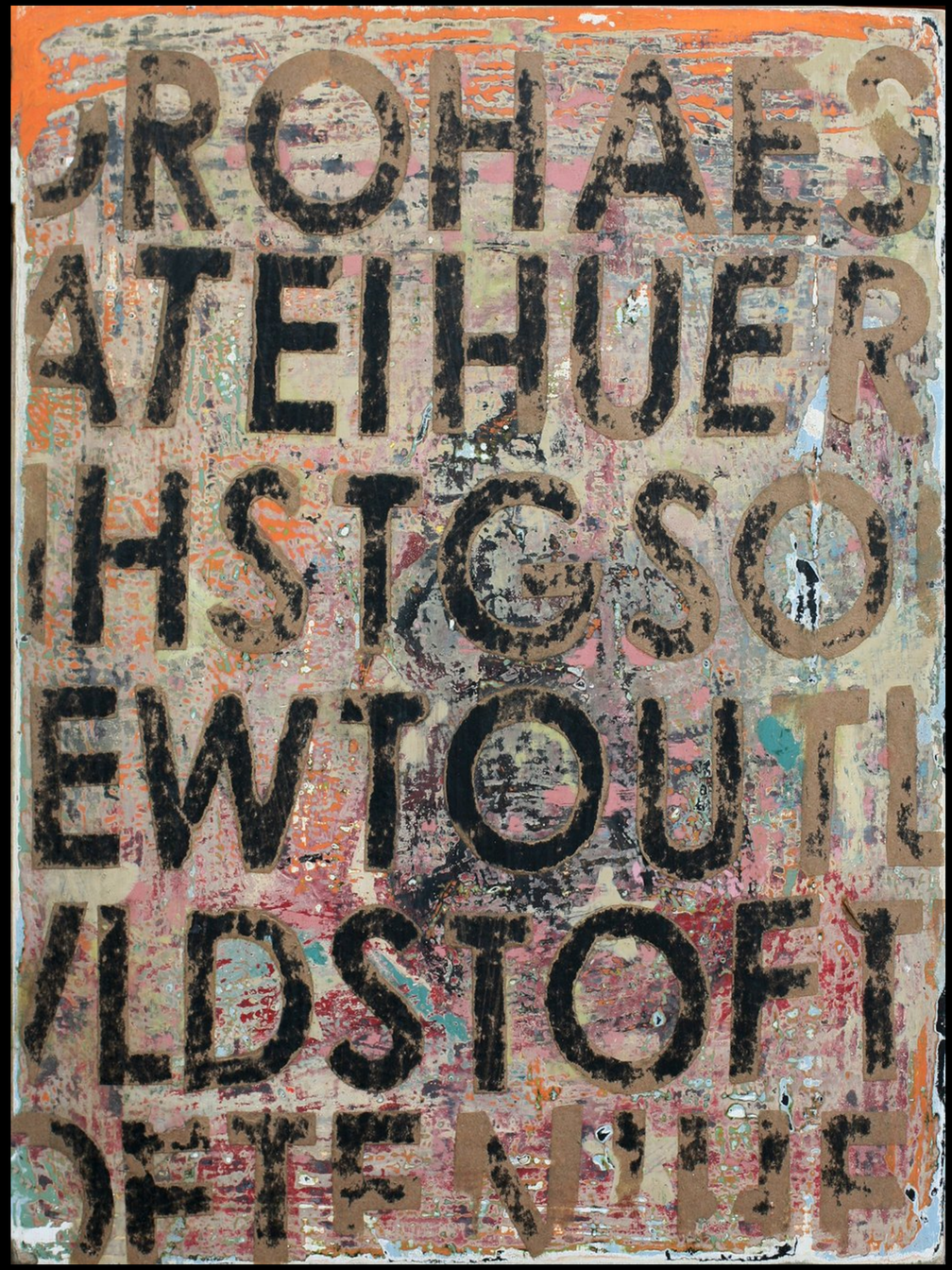





WAS NYONGI AND I WAS


IT CONTINUES IT CONTINUES IT CONTINUES


NO MORE WORDS
NO MORE
WHA HOLY
DO WORDS
NO MORES
HOLY
WORDS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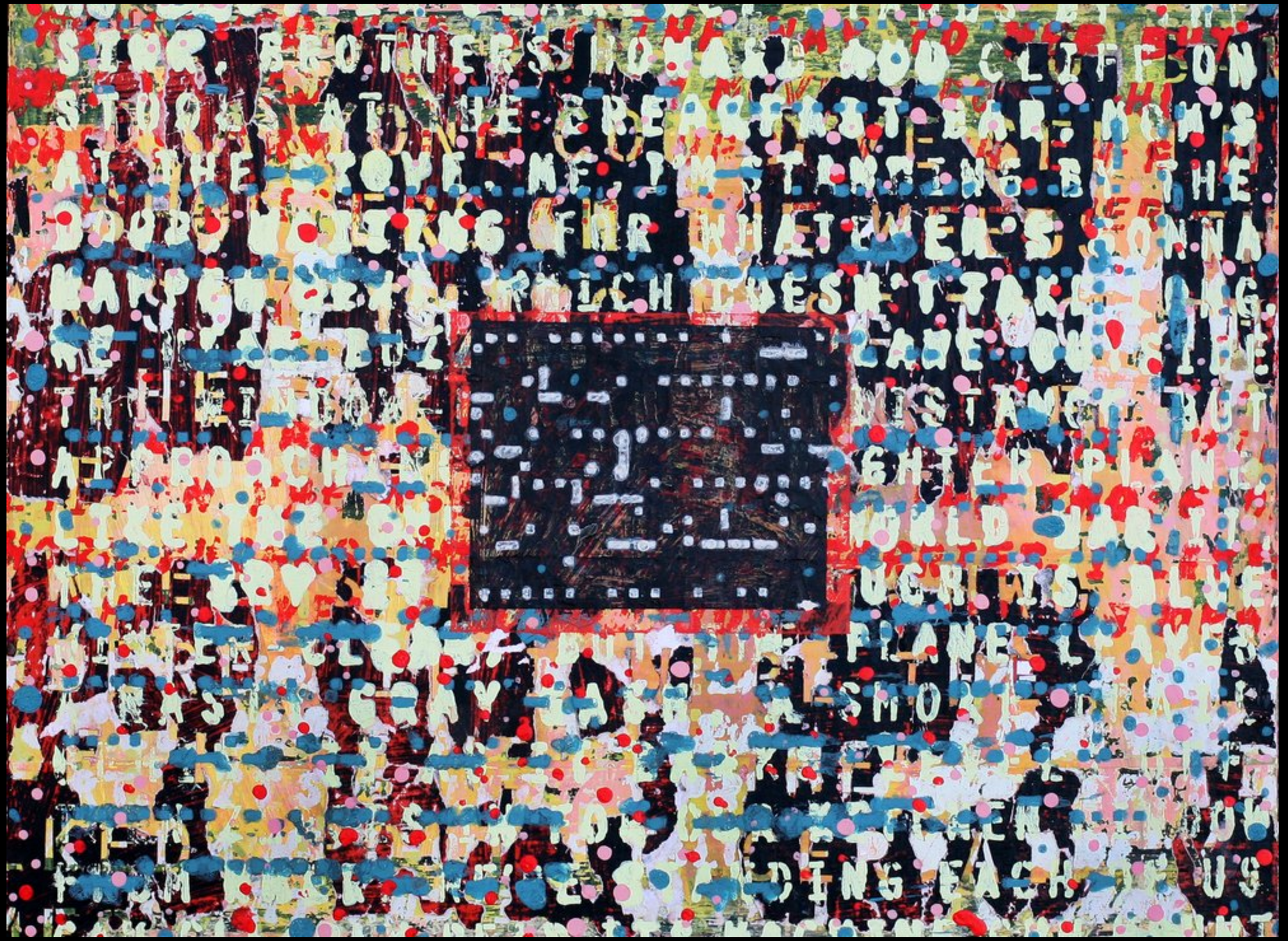
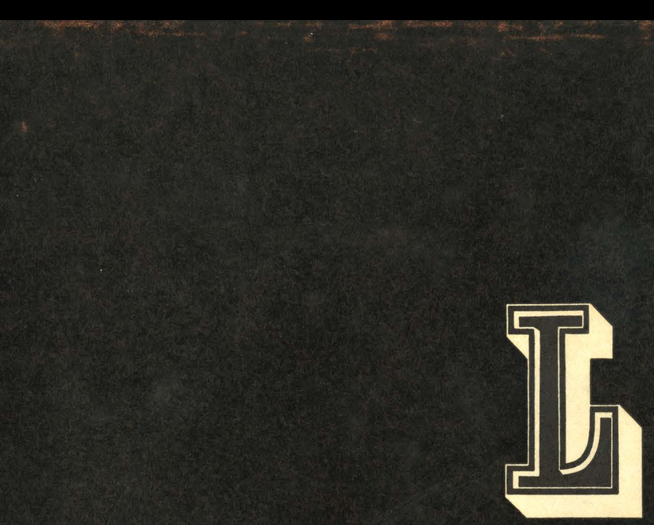
IHSTGSO
EWTOUT
LDSTOF





Lettera



Arthur Niggli Teufen AR Switzerland

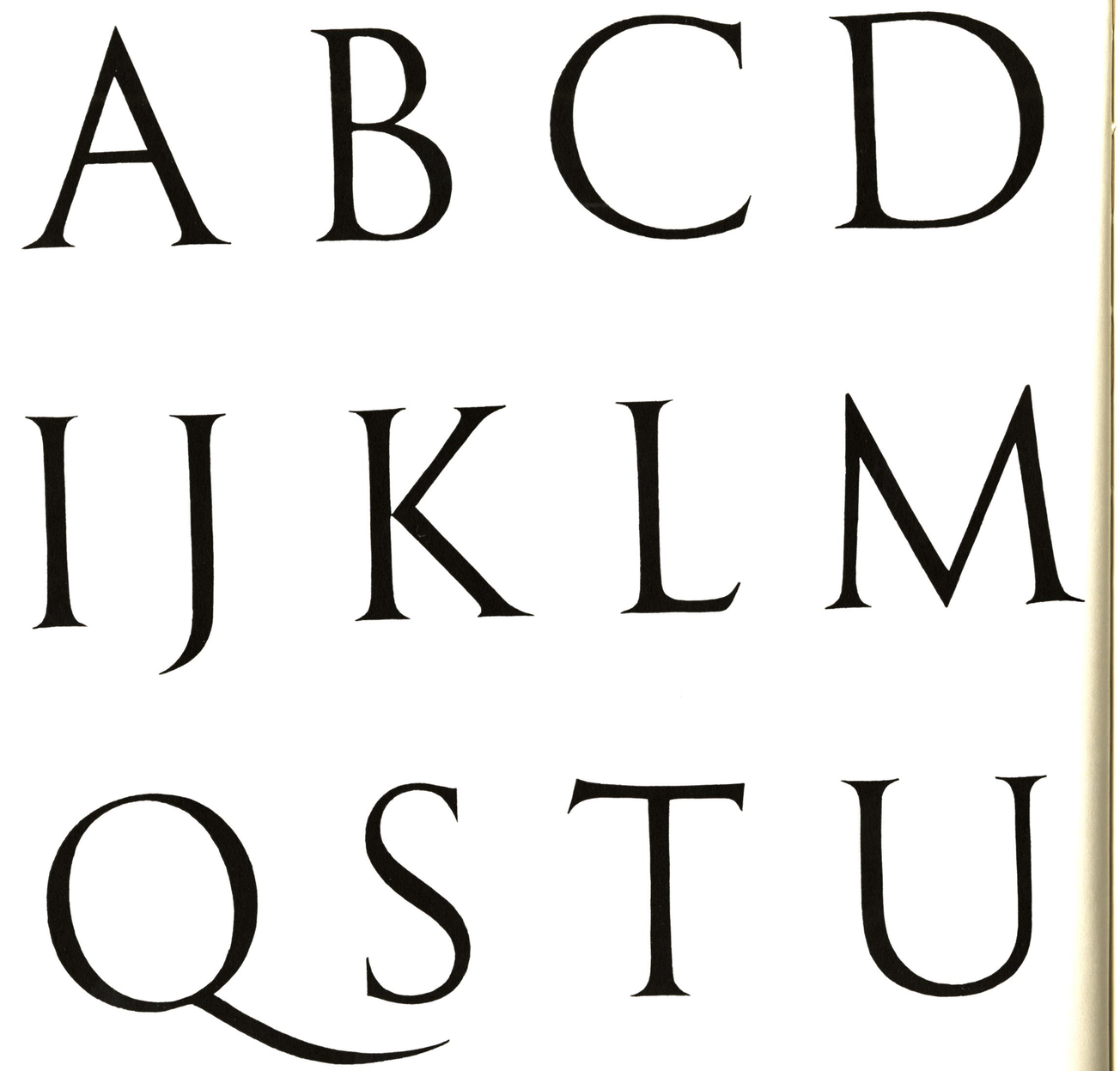
LETTERA

Armin Haab Alex Stocker

LETTERA

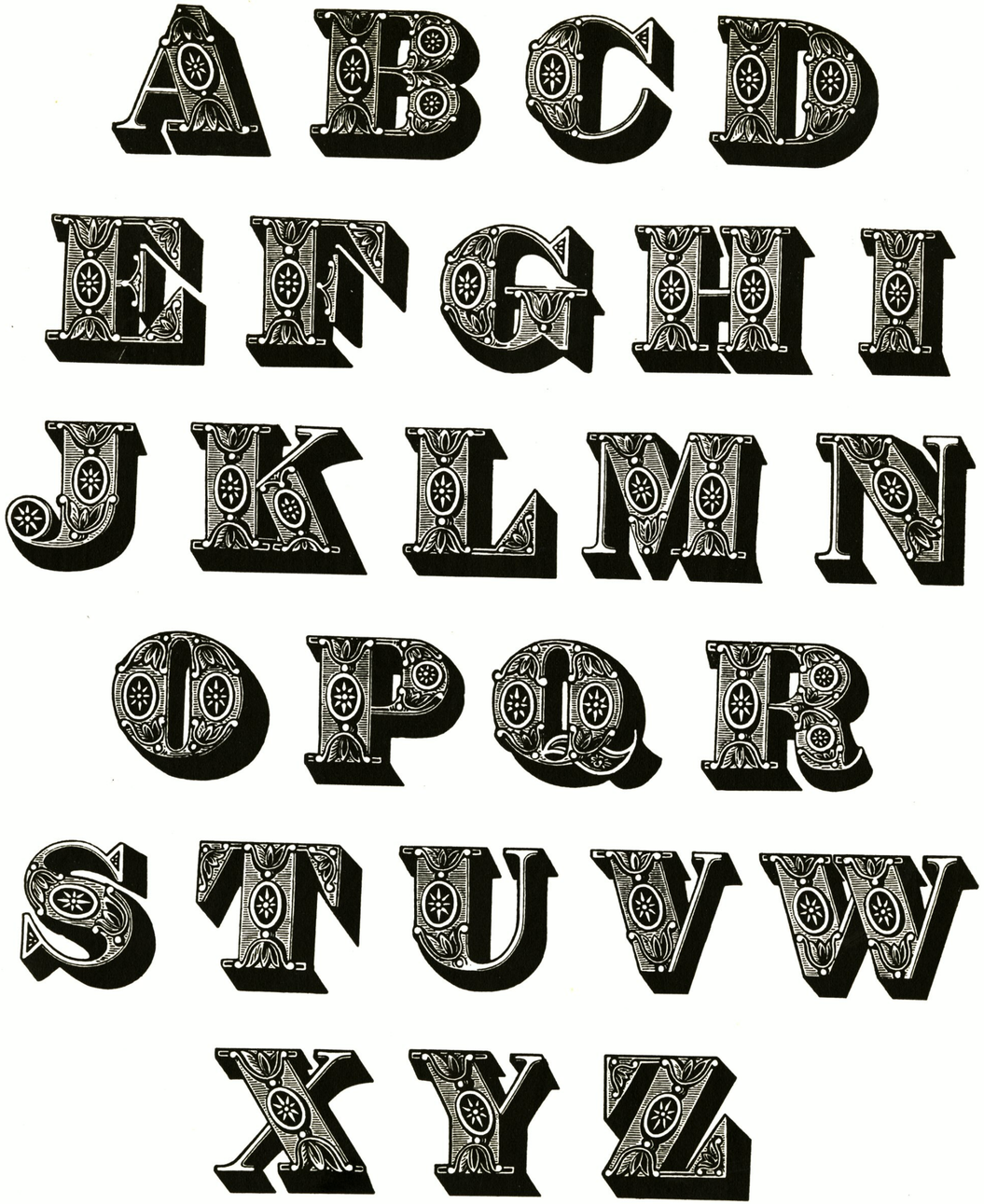
250 characters / Schriften / caractères

A standard book of fine lettering
Standardbuch guter Gebrauchsschriften
Recueil de lettres et caractères


A B C D
I J K L M
Q S T U

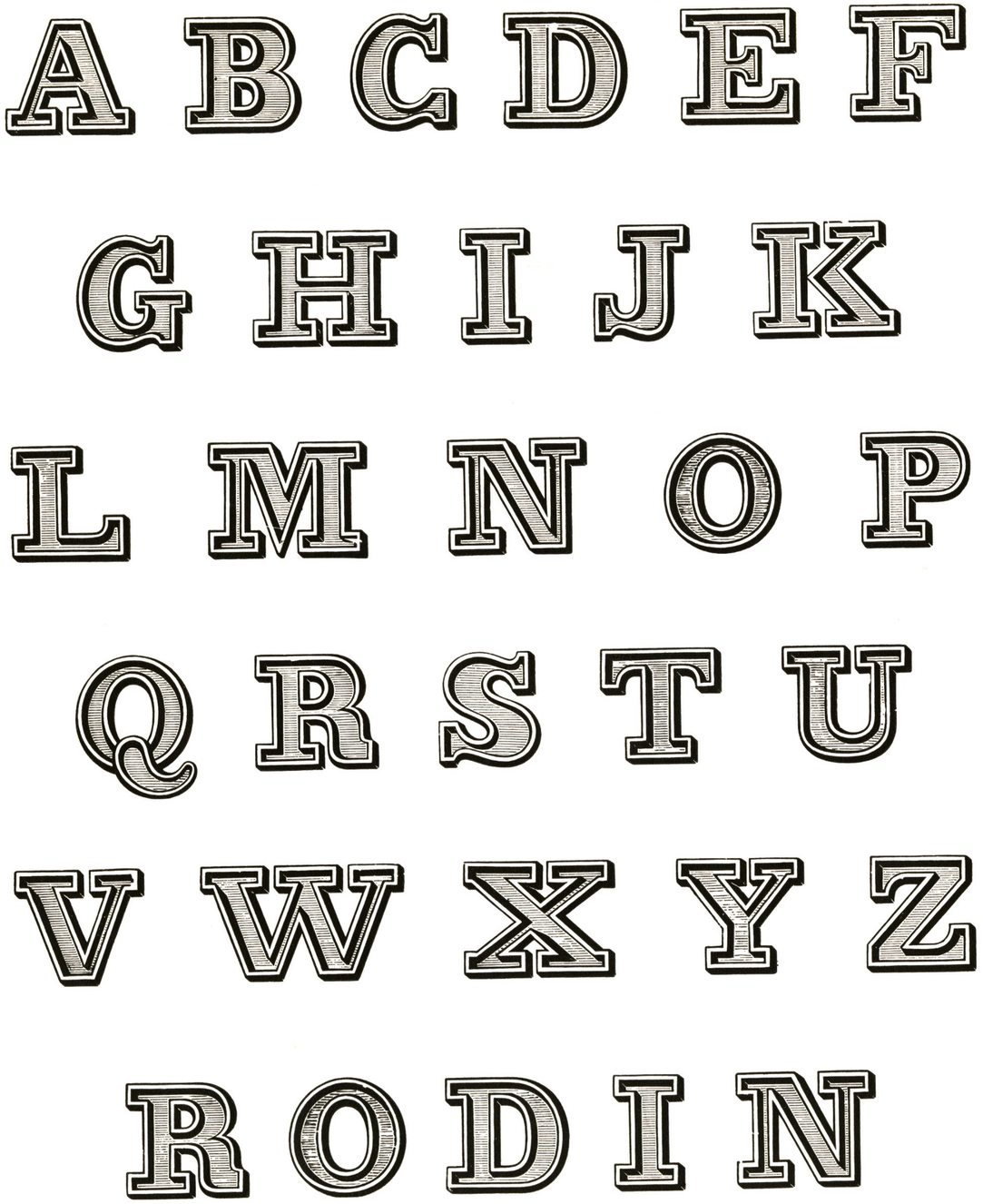

E F G H
N O P R
W X Y Z

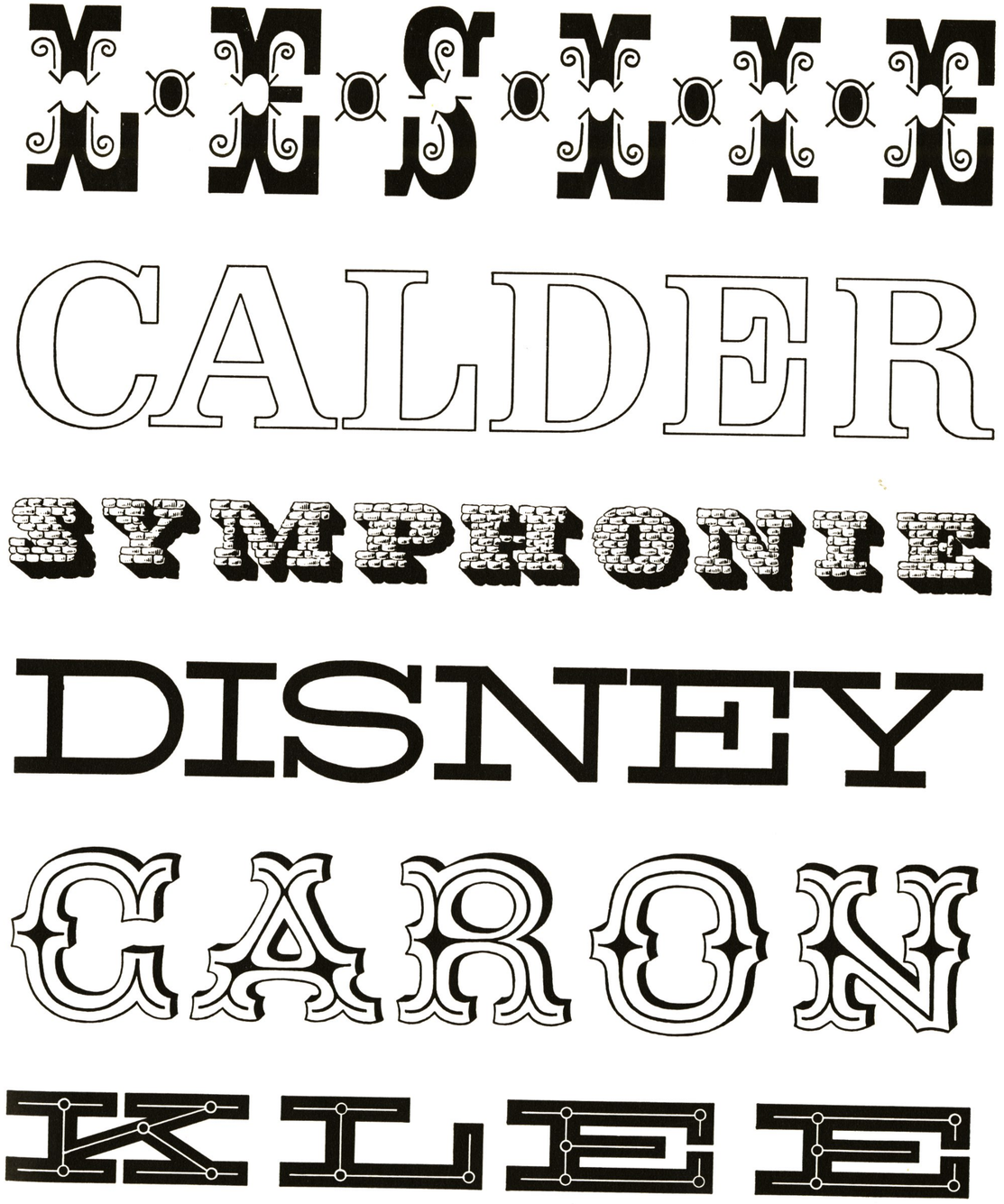
Ombres
et lumières
Les
jeunes filles
en
fleurs



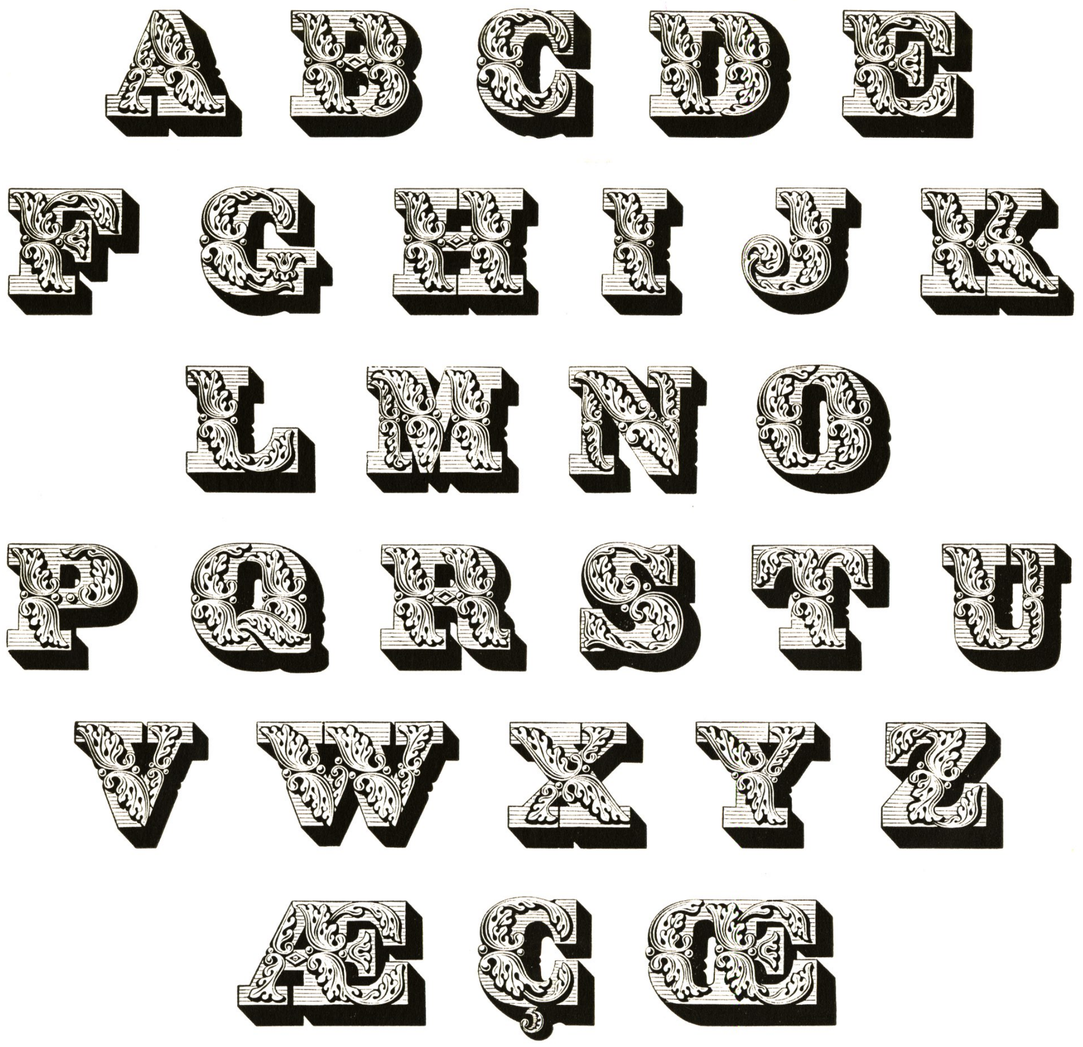

BINGEN
COPA
CABANA
HISTORIA
MEDIEN


OLIVIA
ABCDE
FGHIJK
LMNOP
QRSTUV
WXYZ


A B C D E F
G H I J K
L M N O P
Q R S T U
V W X Y Z
R O D I N


CALDER
SYMPHONIE
DISNEY
CARON
KLEE

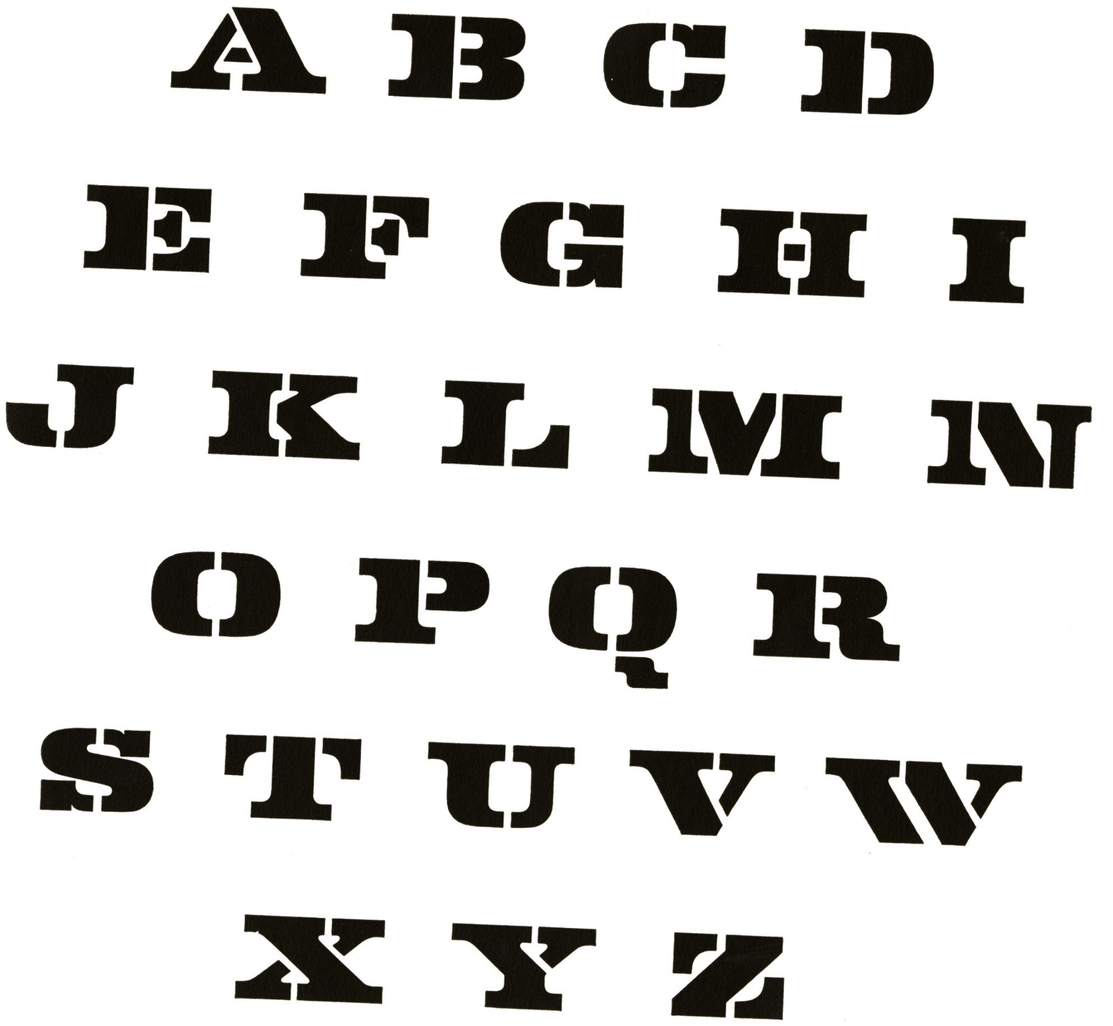
Lettres ombrées ornées



Fonderies Deberny & Peignot

C U B A





KIDORY

ABCDEFG

HIJKLM

NOPQ

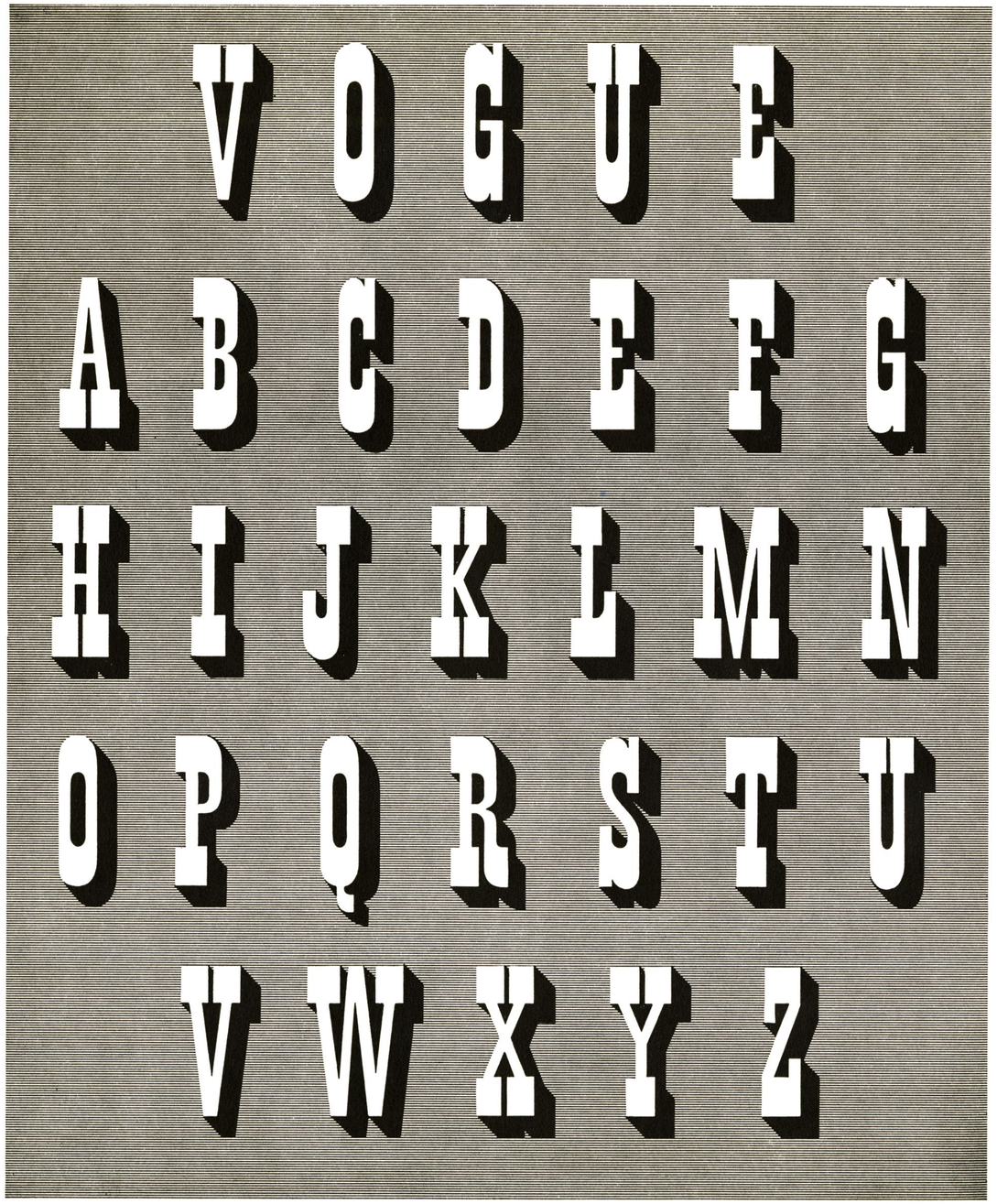
RSTUVW

XYZ



RENE CLAIR

Jazz at the Philharmonic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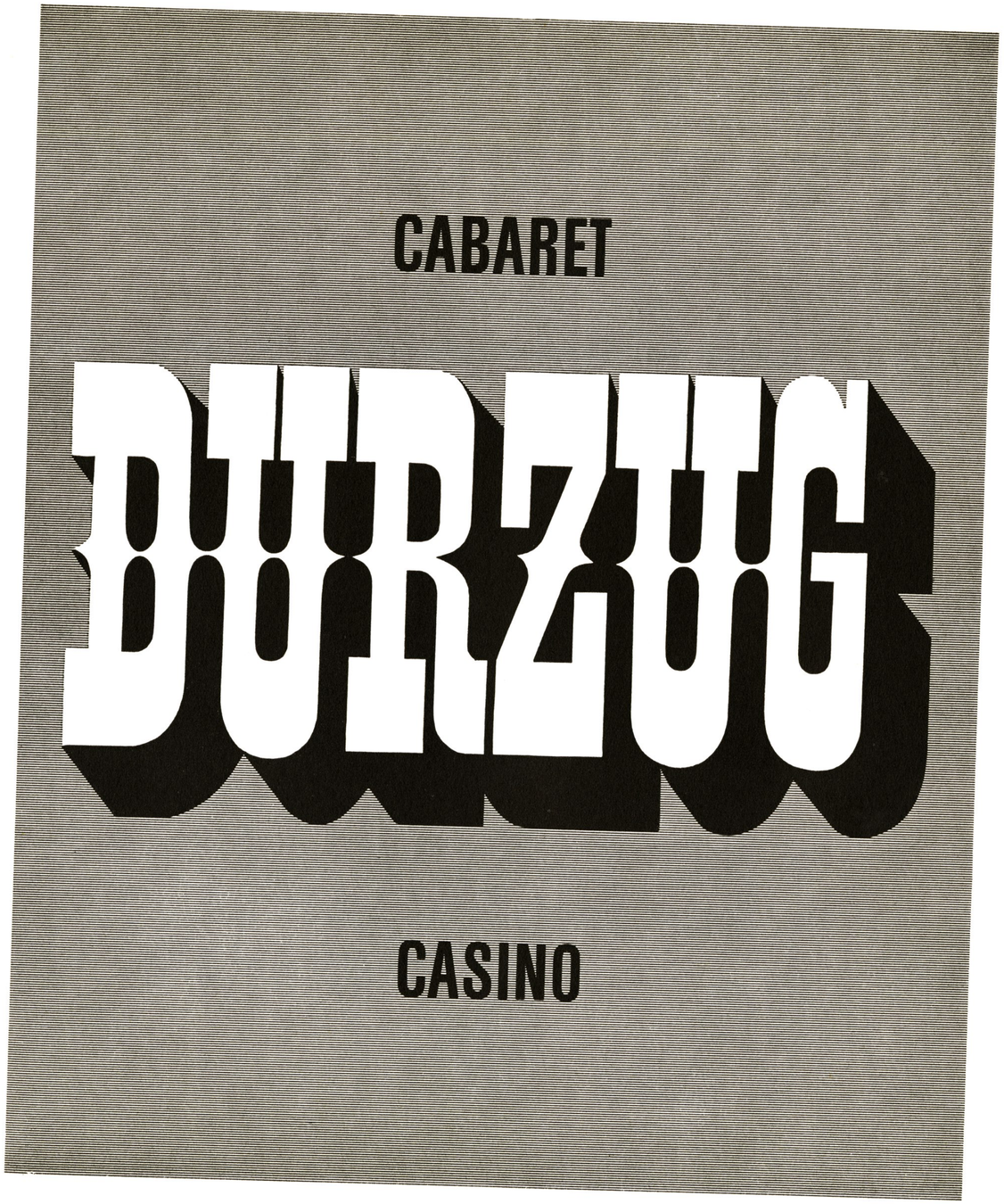
ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ


CABARET
BURZUG
CASINO

ZENTRALE

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boutique fantasque

at the

Foto

CHIRICO

ORNEMENTS

DANZANTES

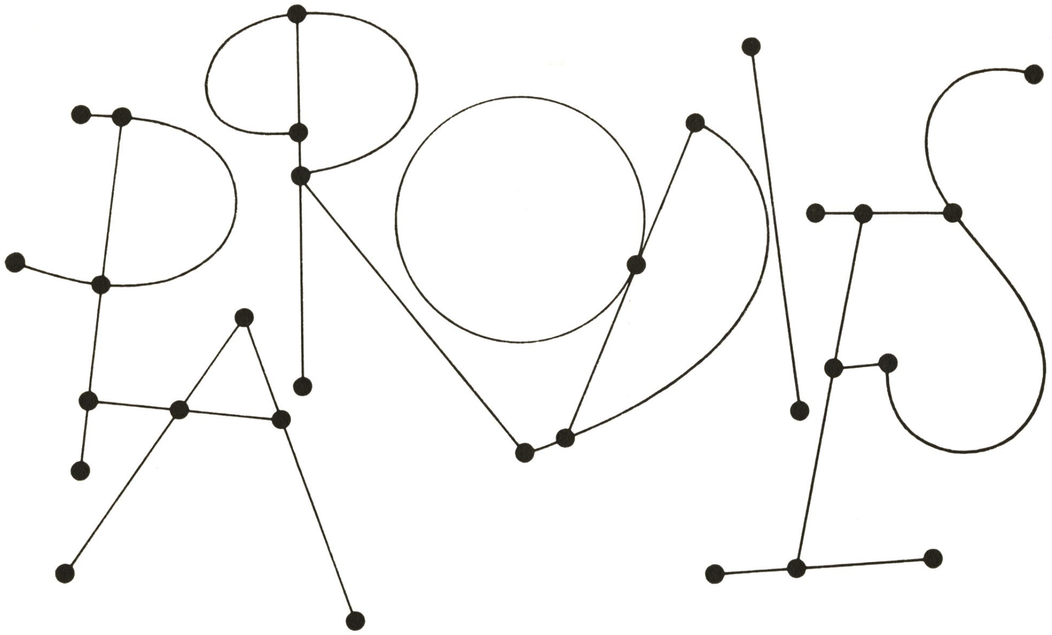
BENSHEIM

CHIAPAS


ABCDE
FGHIJK
LMNOP
SROTUV
XYWZÆ









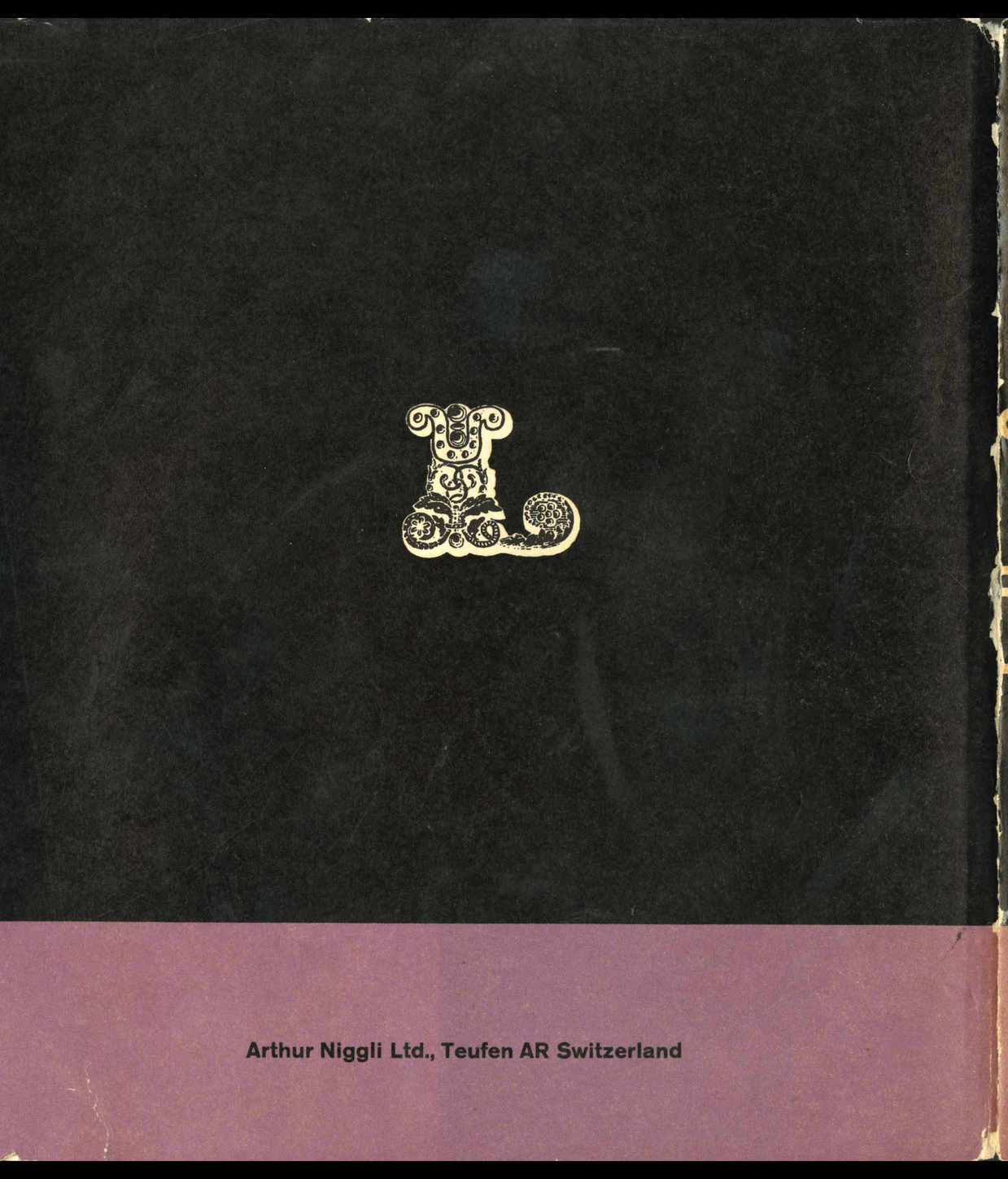
AZTLAN

TENOCHTITLAN

KARNAK

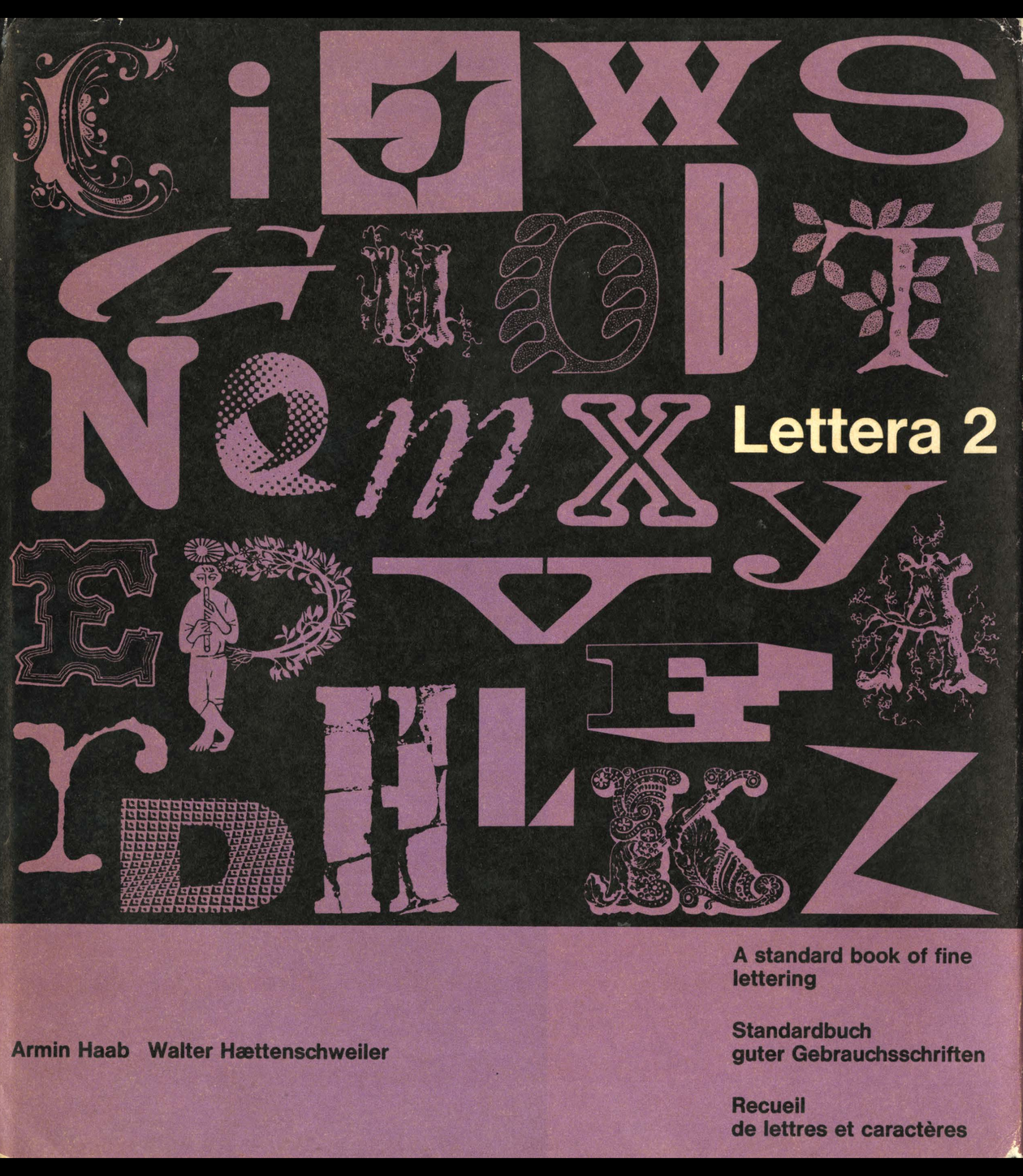






Arthur Niggli Ltd., Teufen AR Switzerland

Lettera 2



Lettera 2

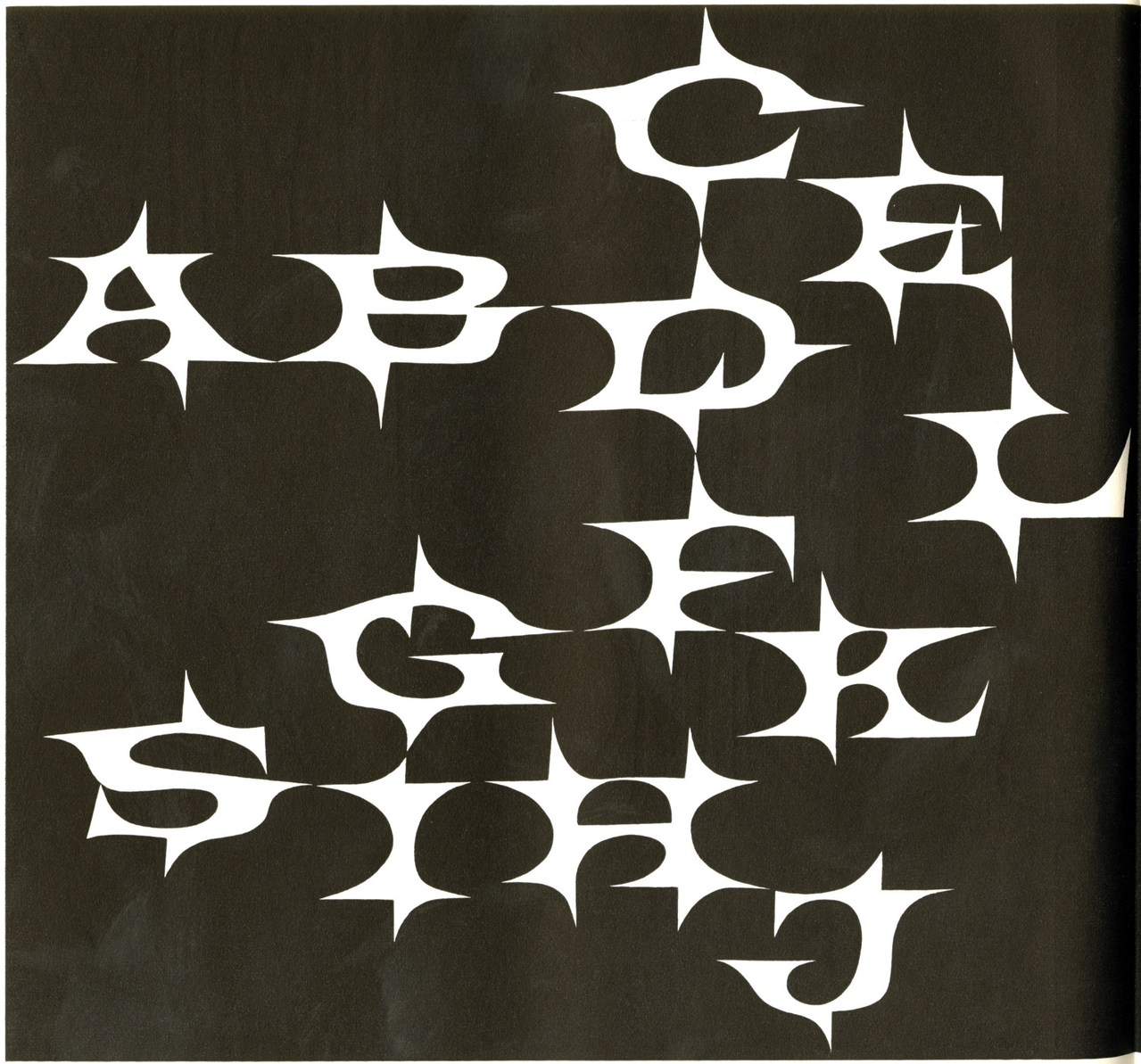
A standard book of fine lettering

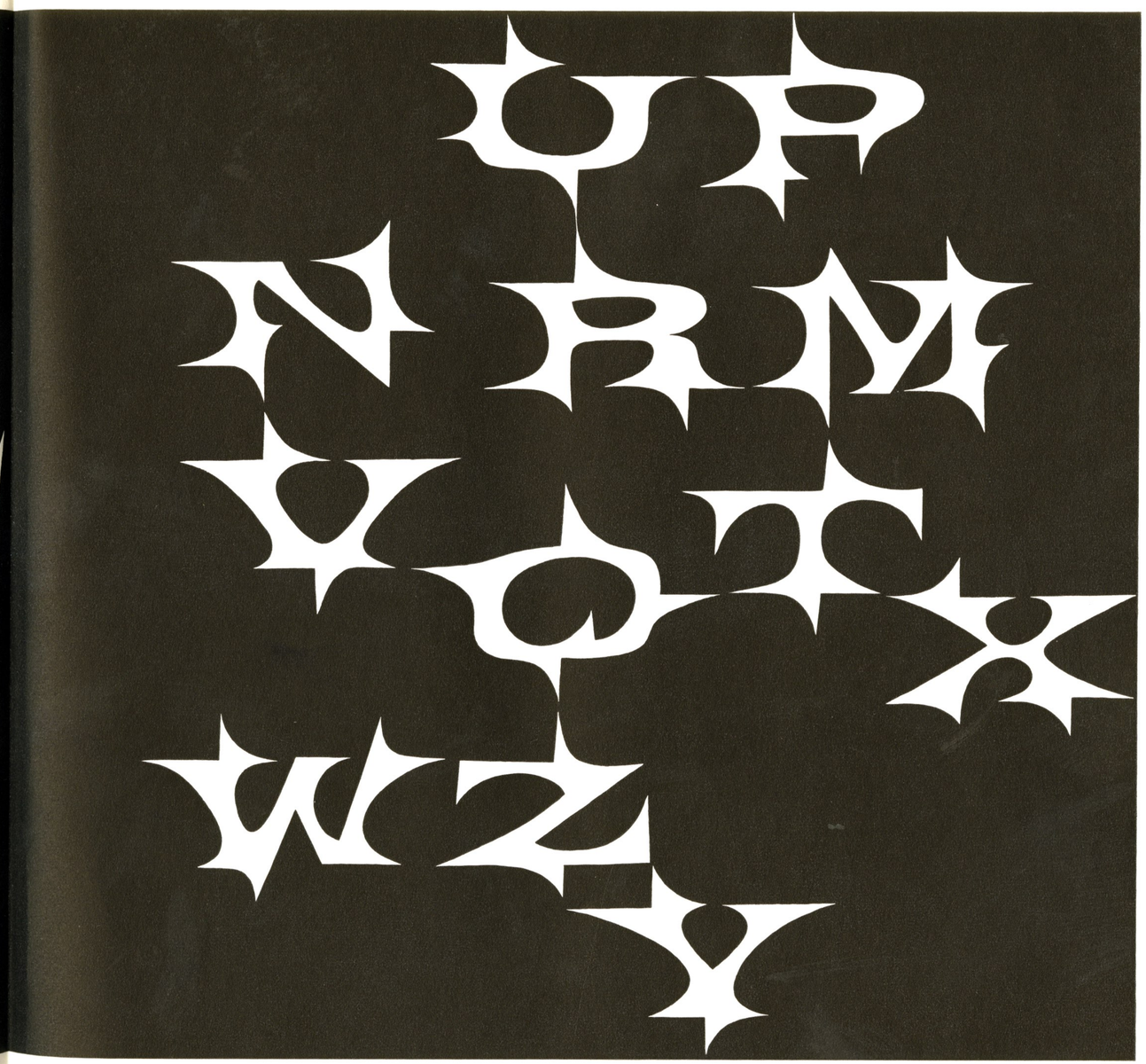
Standardbuch guter Gebrauchsschriften

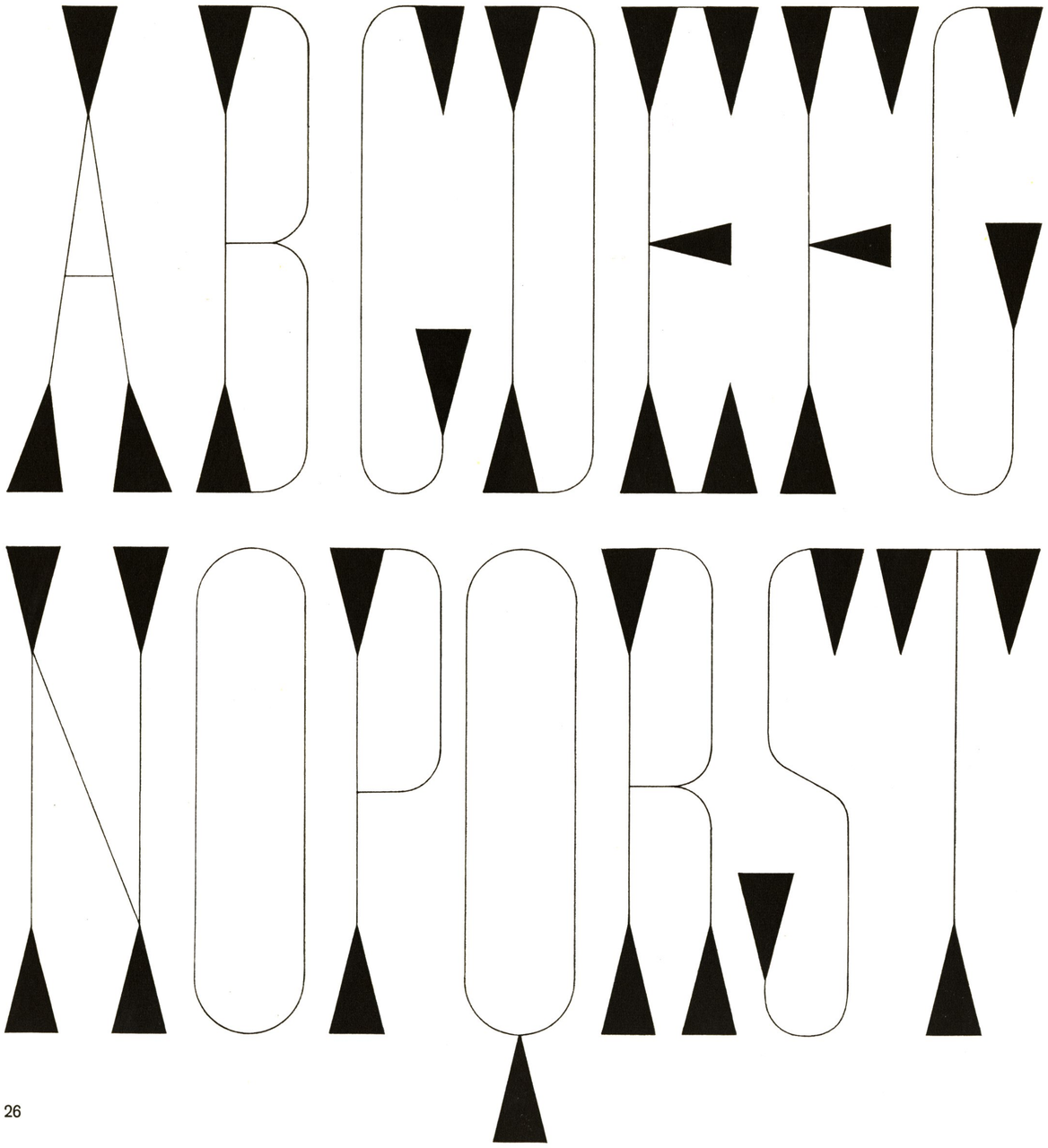
Recueil de lettres et caractères

Armin Haab Walter Hættenschweiler


AB CDE FGHI
X KLM NOP QS
Y TUVJ WRZ



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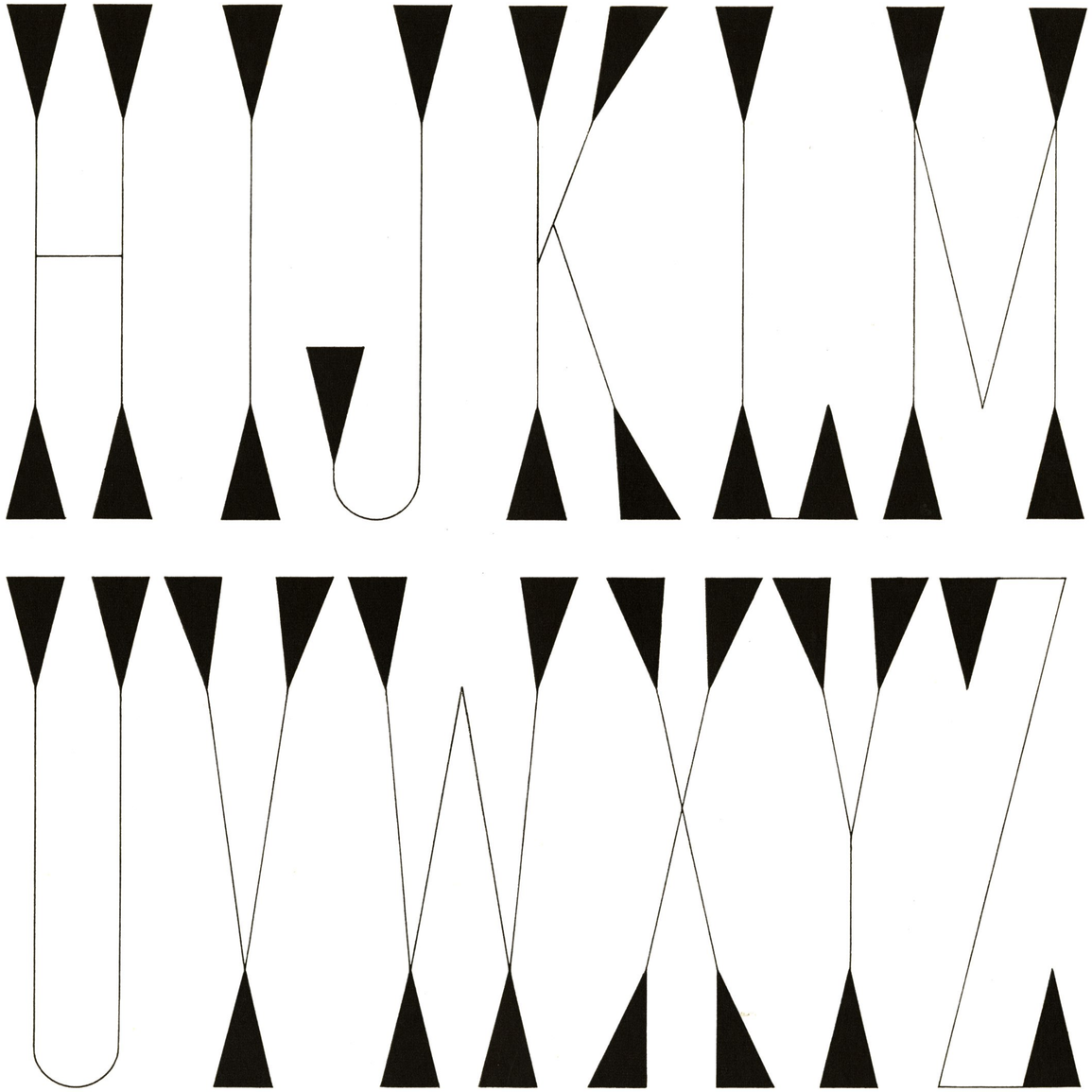
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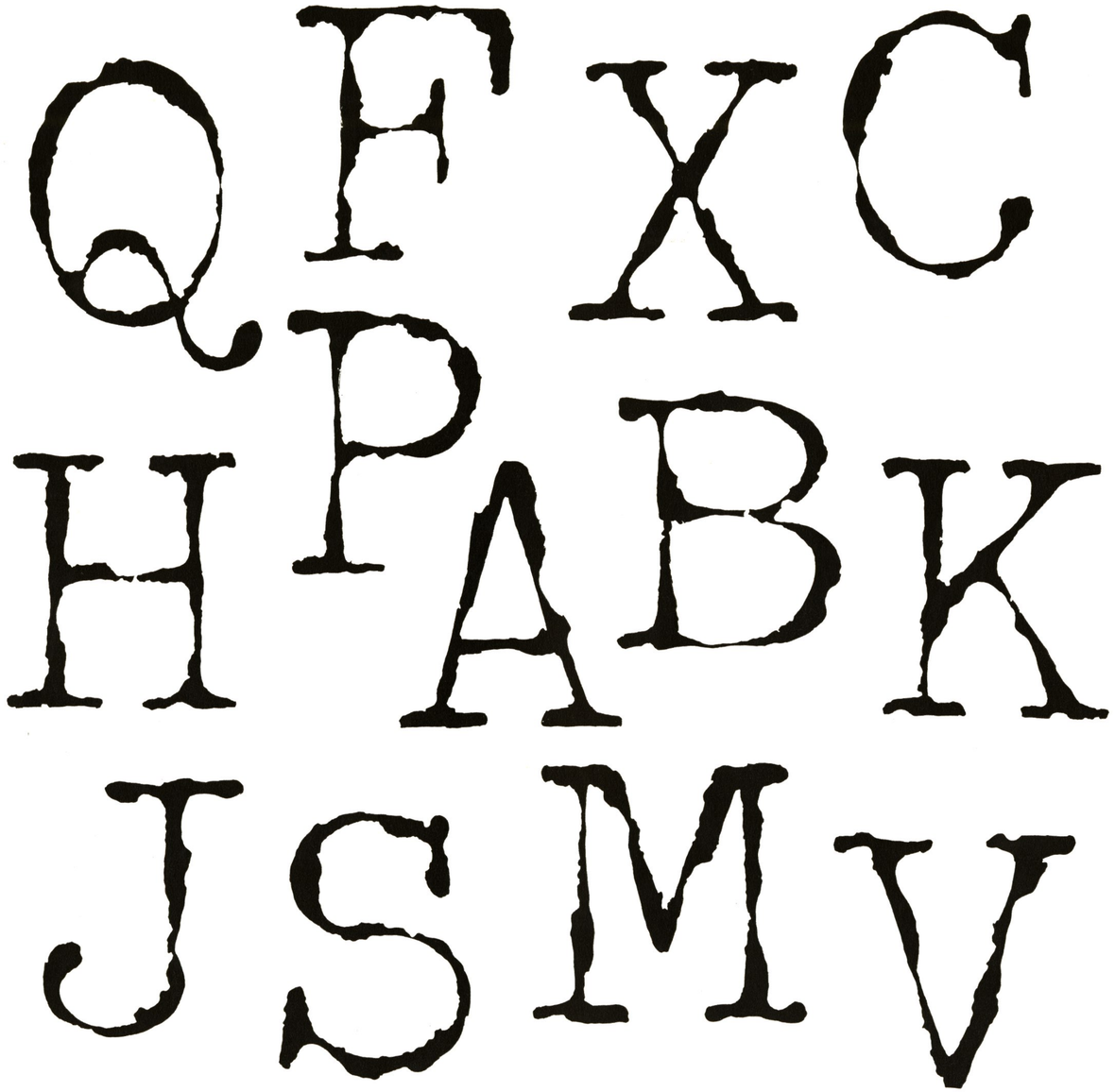




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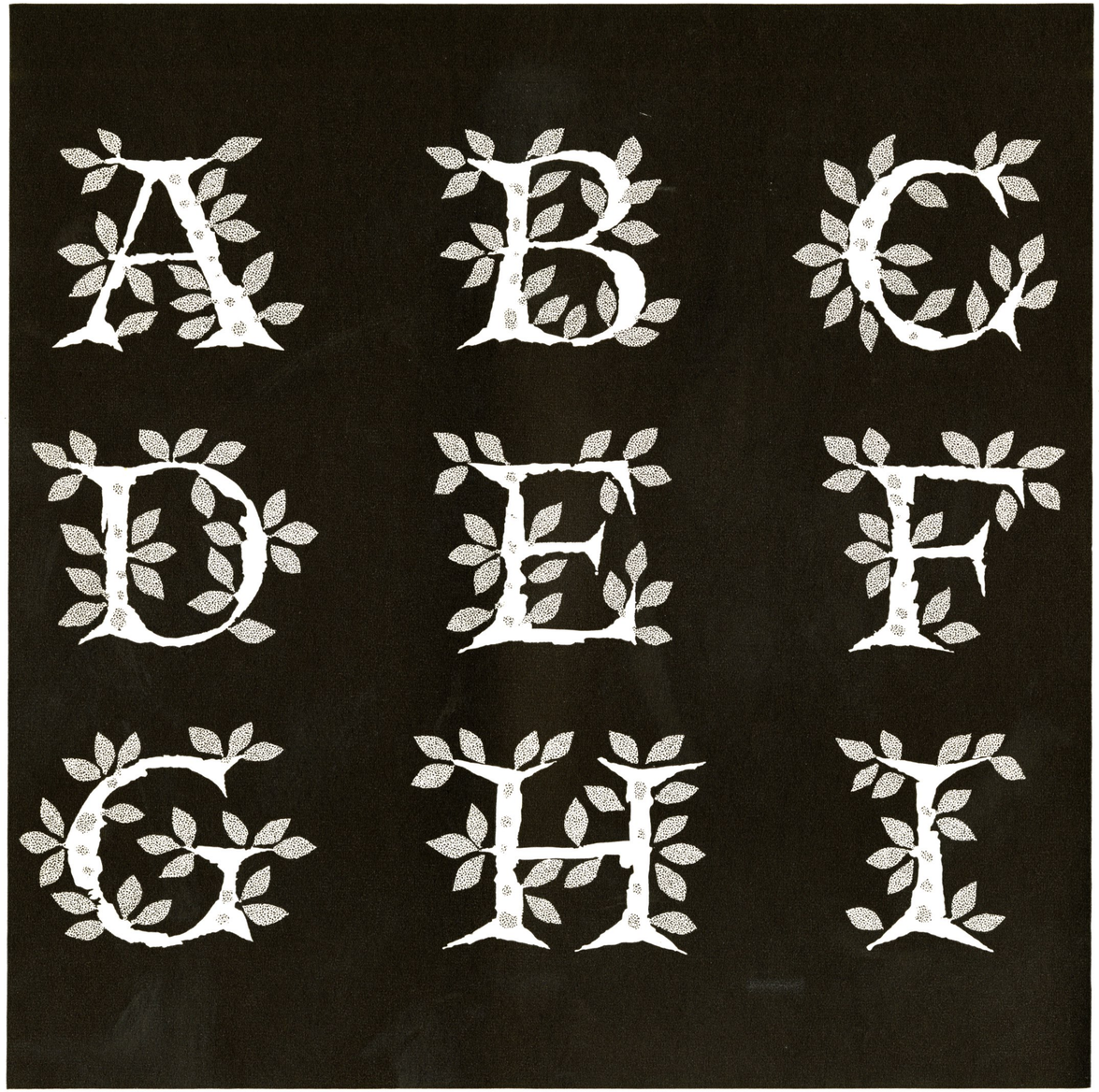
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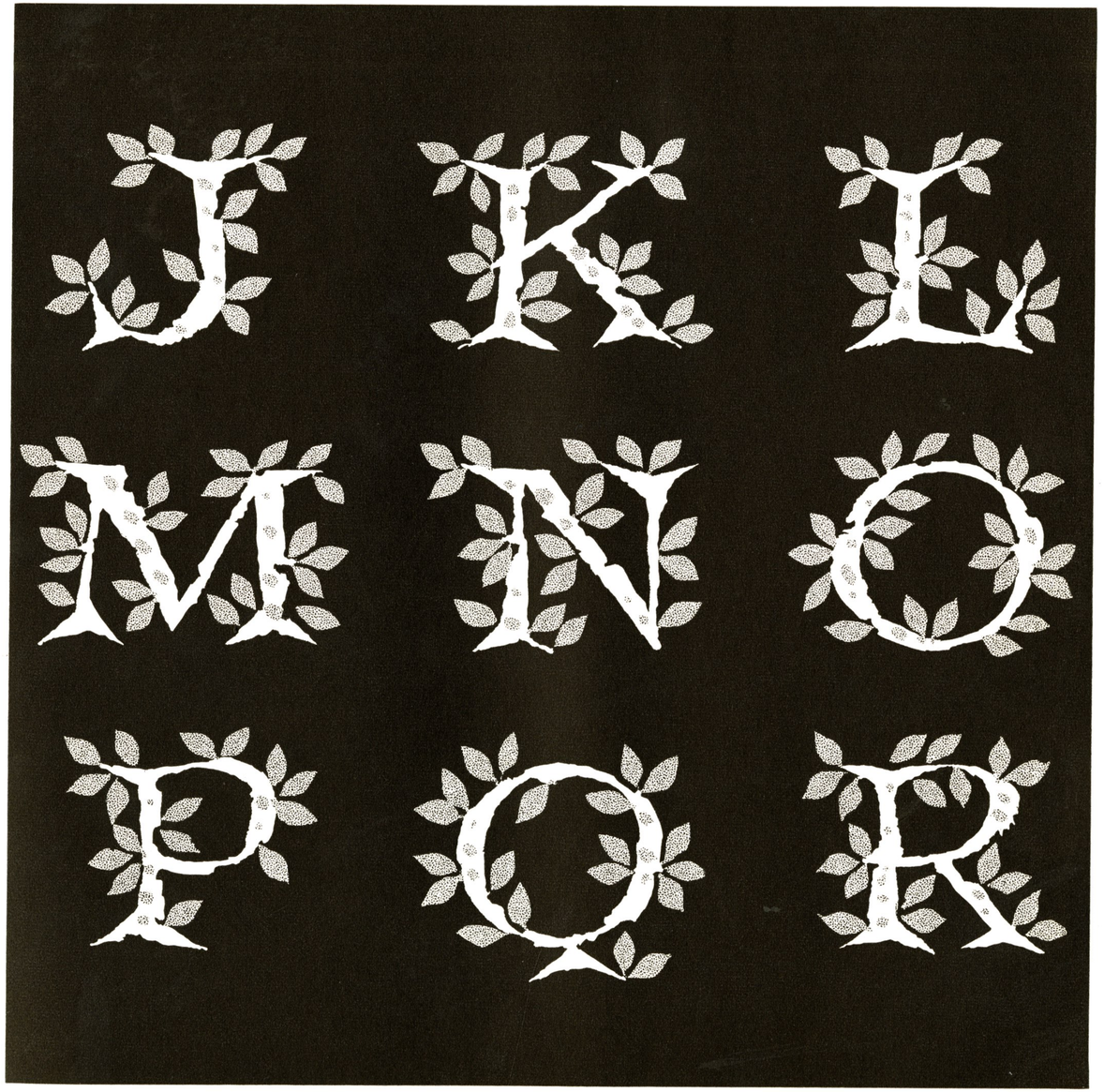
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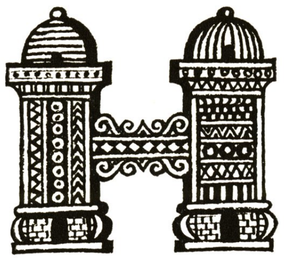
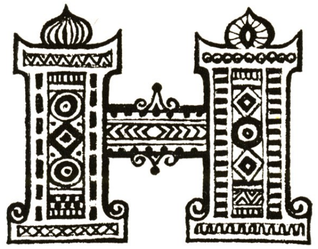
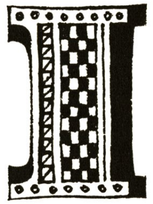
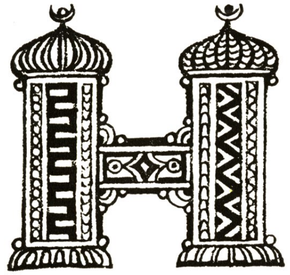
P Q R



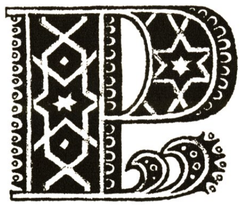
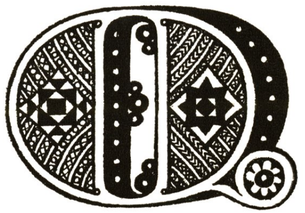






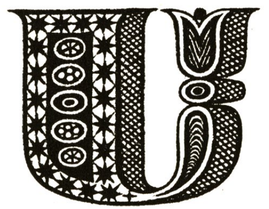
















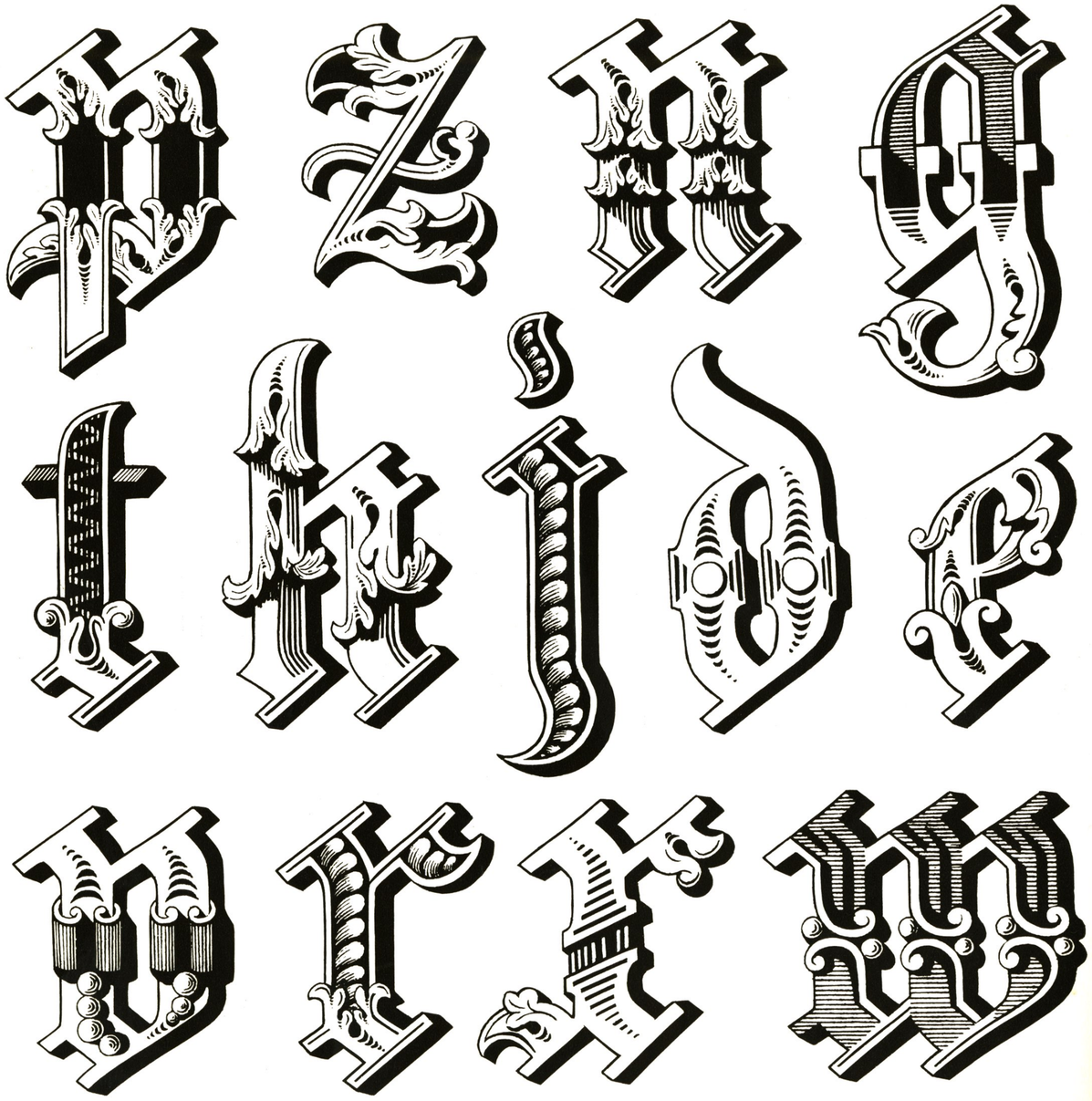

Hastings House Publishers Inc., New York, N.Y. 10022

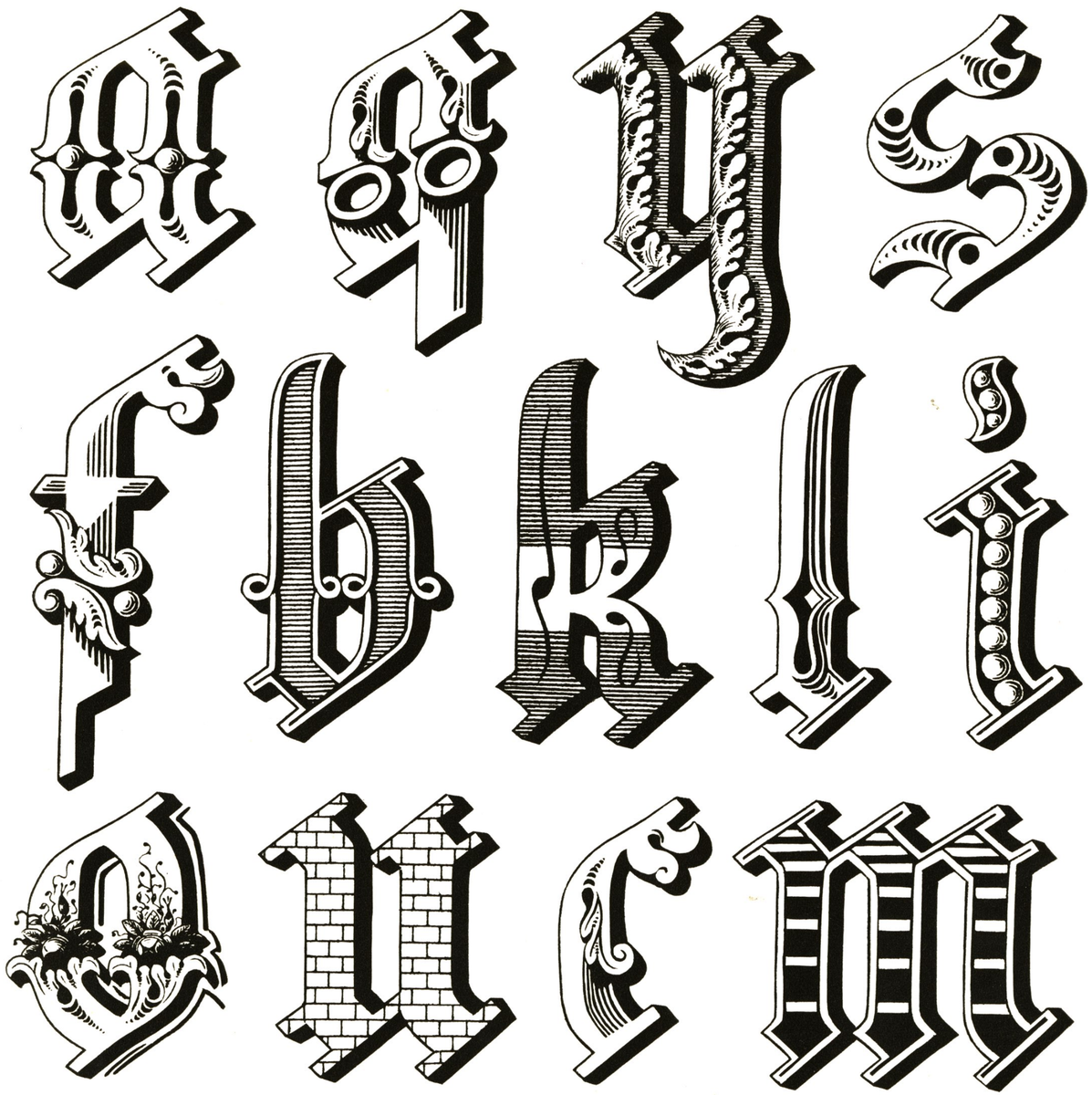
Lettera 3



Armin Haab Walter Haettenschweiler

Nouveau répertoire d'alphabets originau
A standard book of fine lettering
Standardbuch guter Gebrauchsschriften



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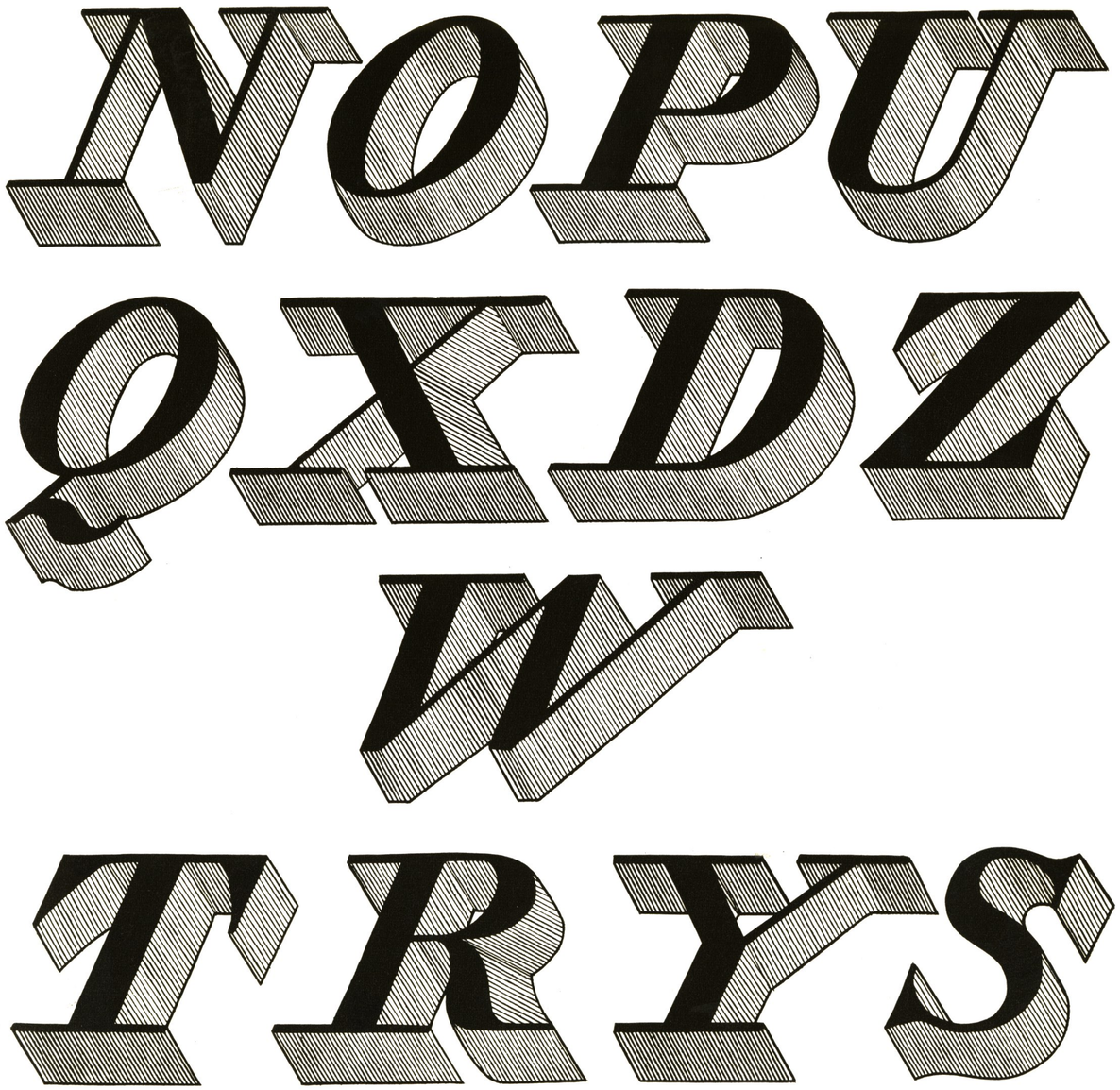
VJLK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QXDZ
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TRYS


LKO
N.M
YTA


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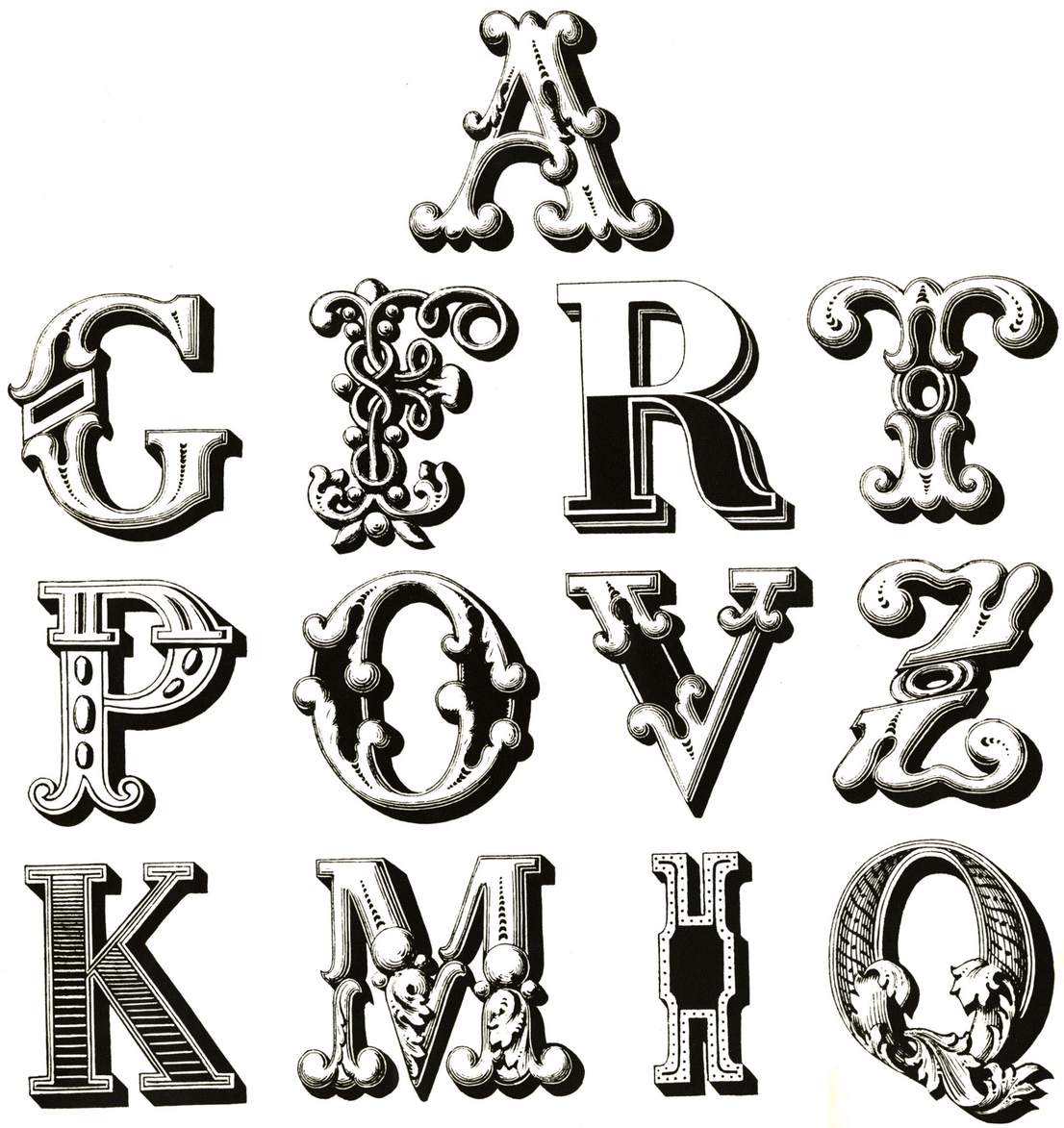
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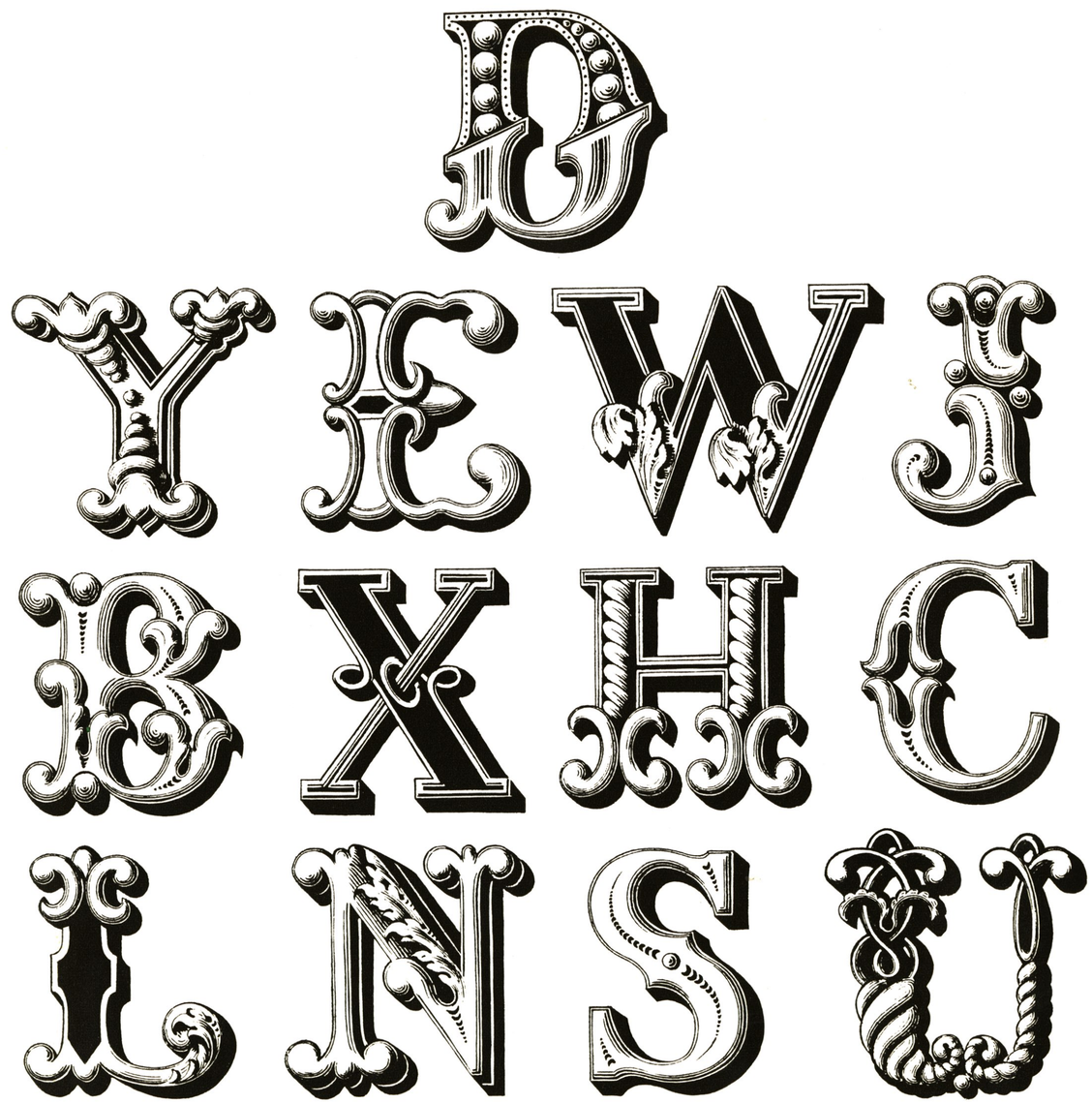
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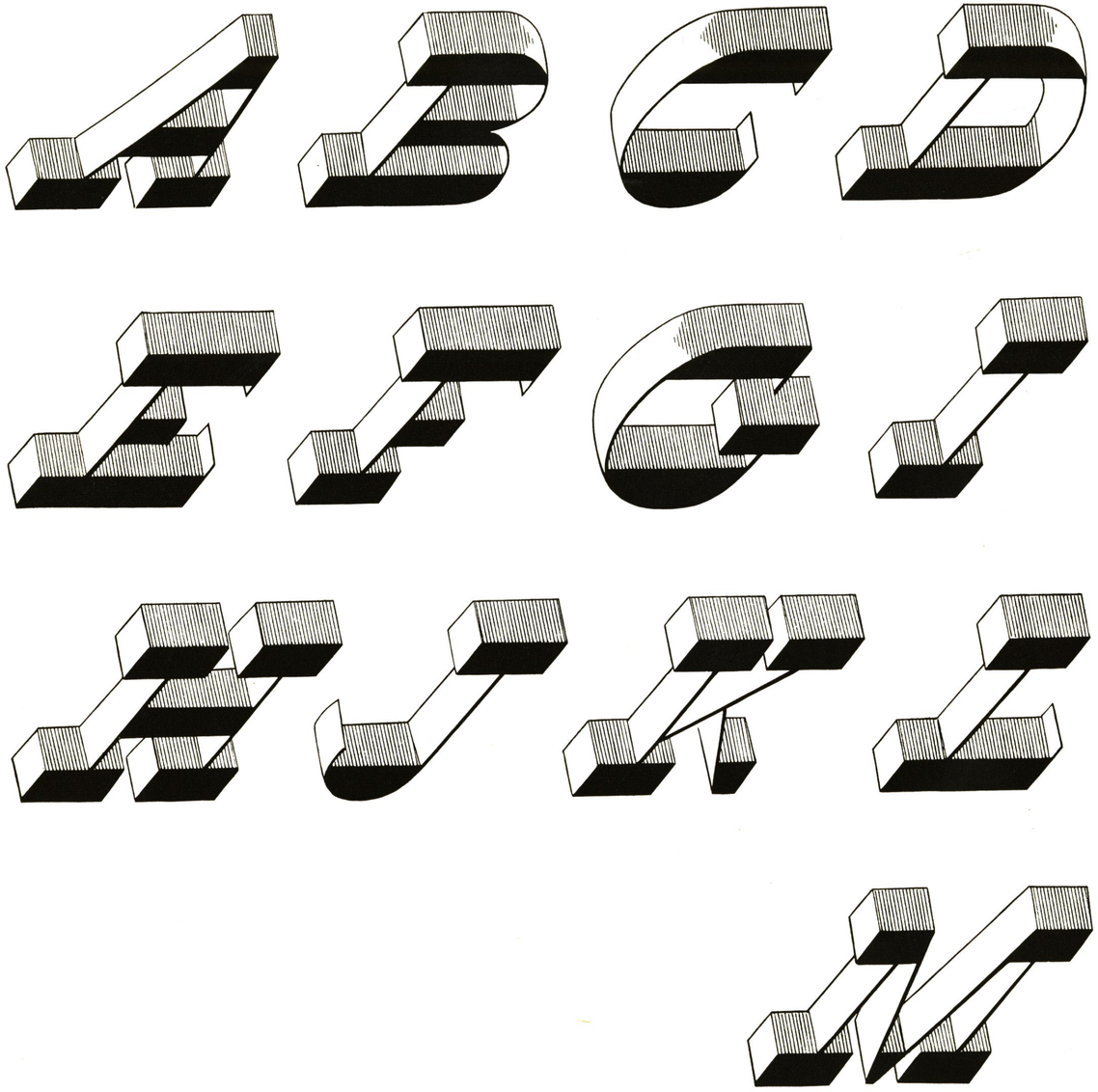

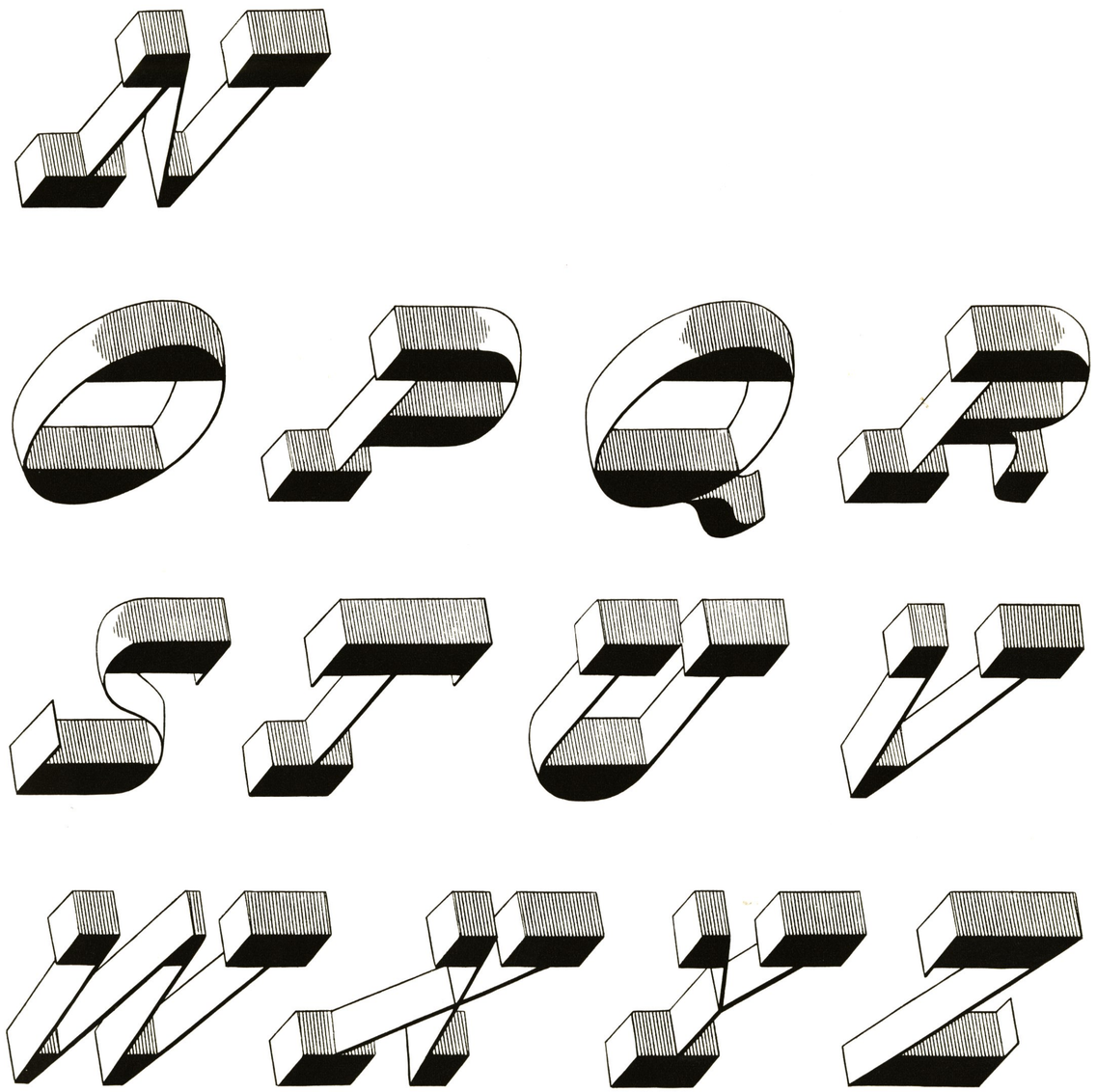

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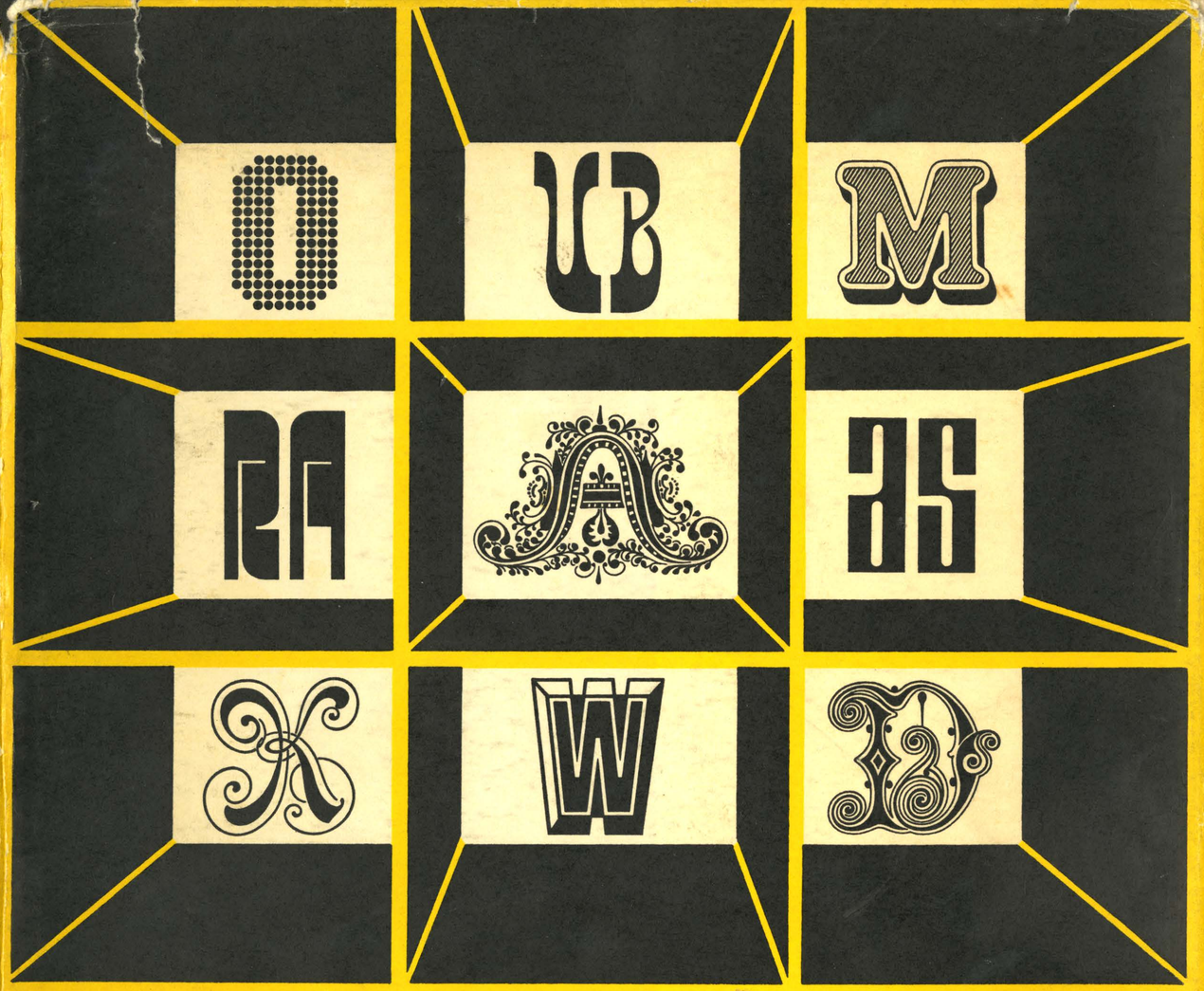
Lettera 4



Armin Haab Walter Hættenschweiler

Lettera 4

A standard book of fine lettering
Nouveaux répertoire d'alphabets originaux
Standardbuch guter Gebrauchsschriften
Nueva serie de tipos y caracteres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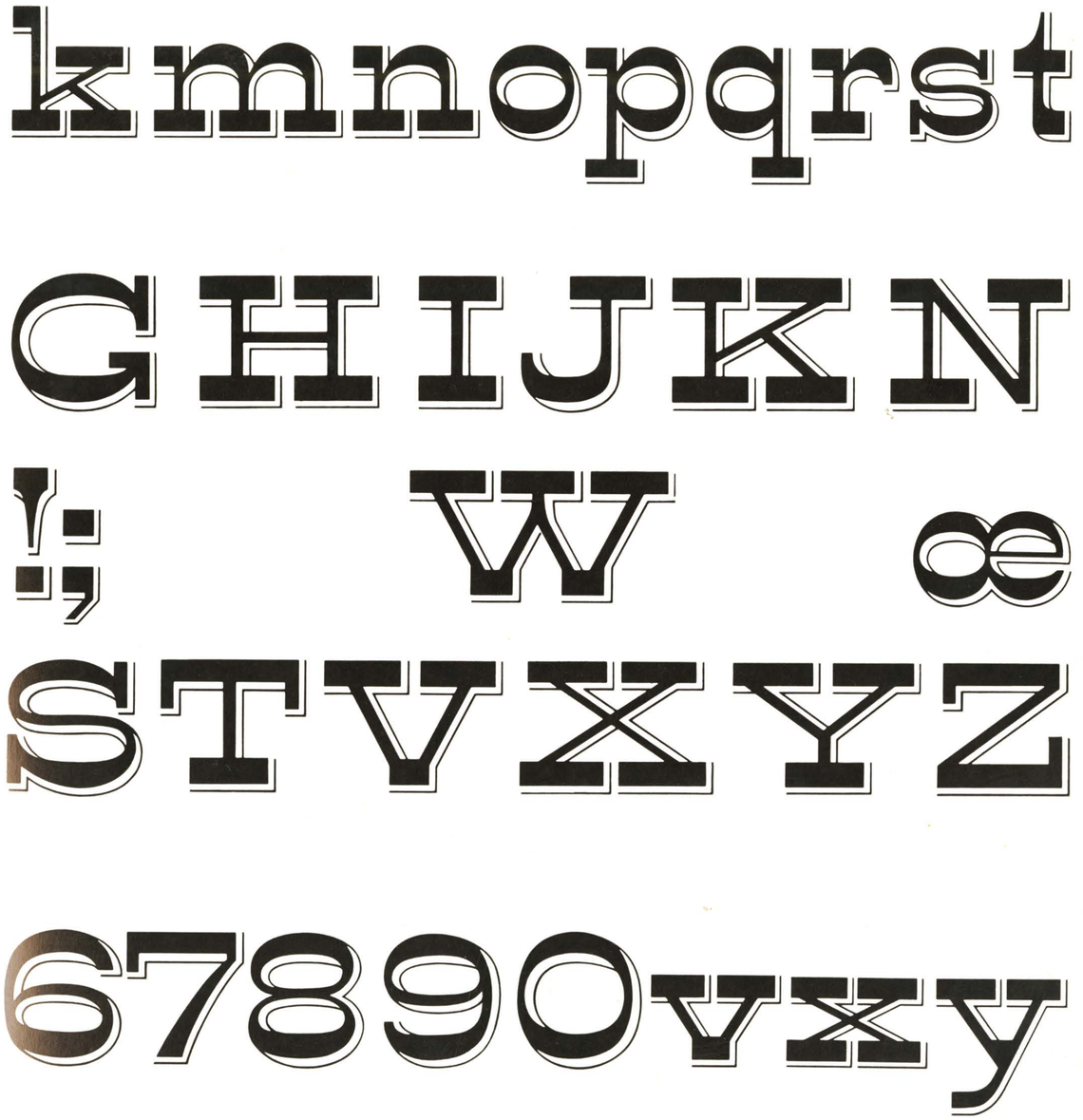
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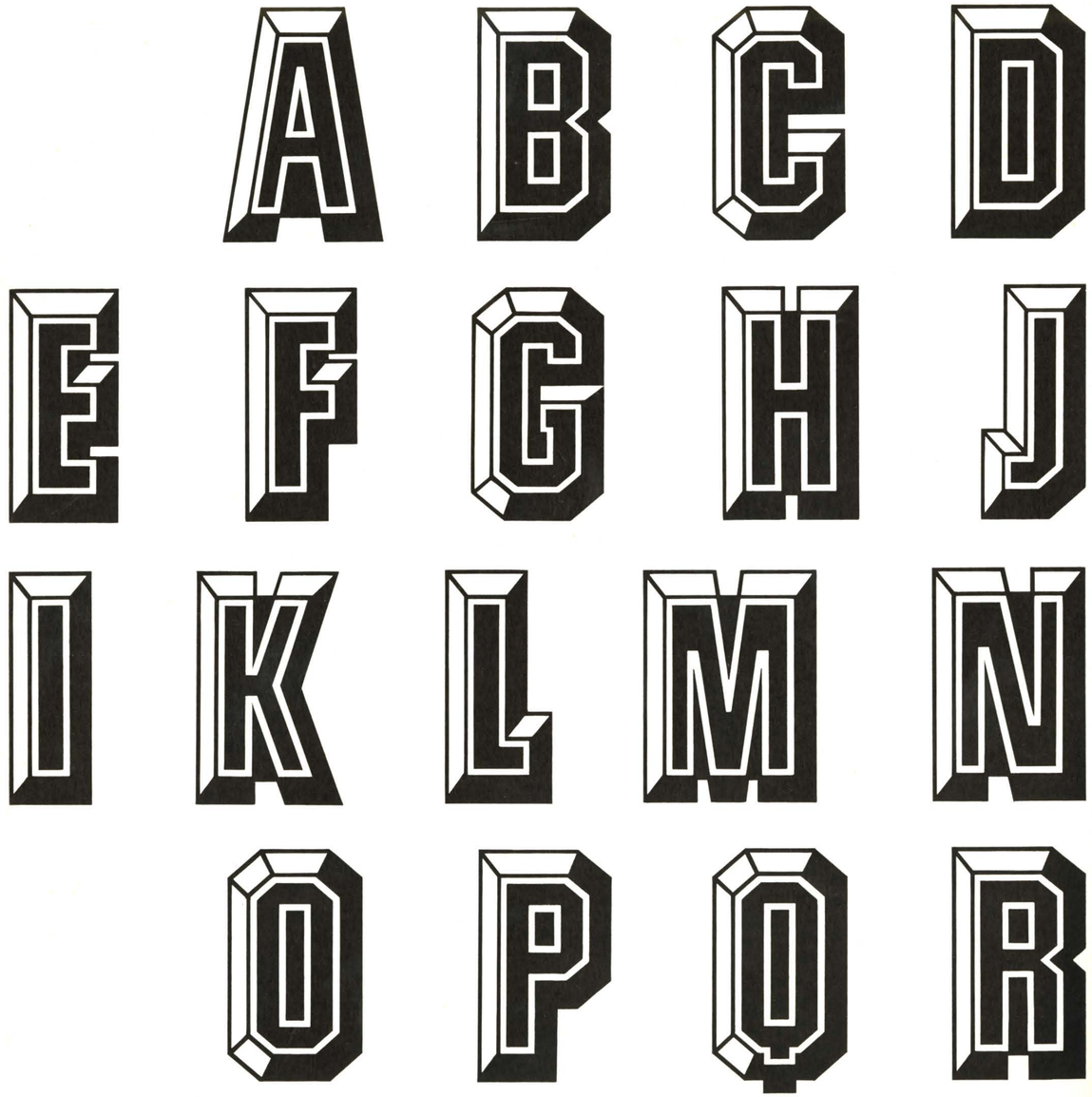
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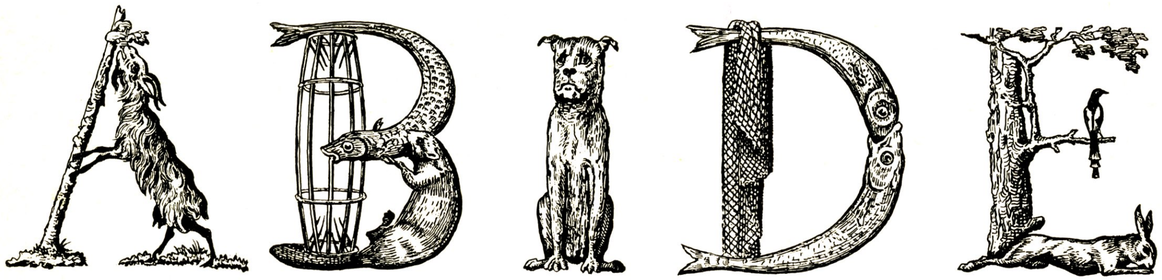
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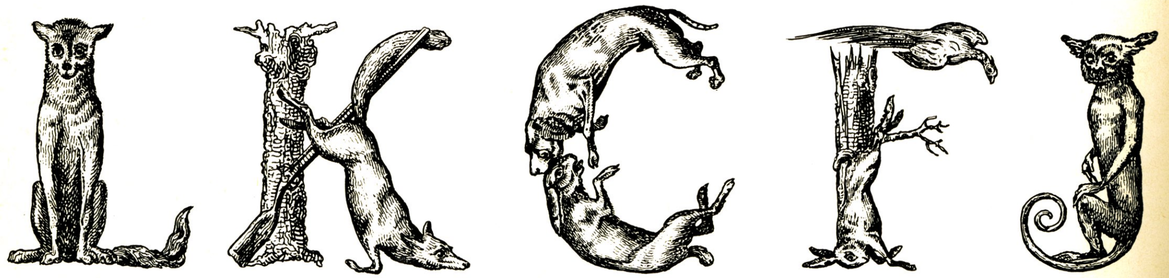
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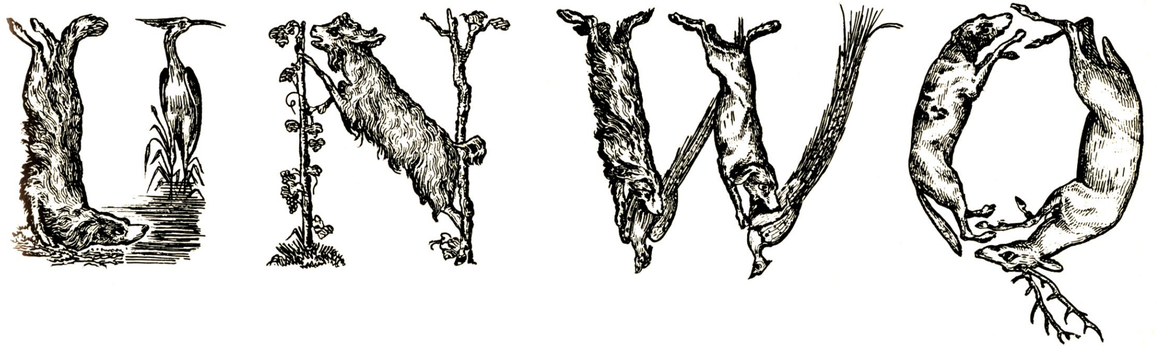
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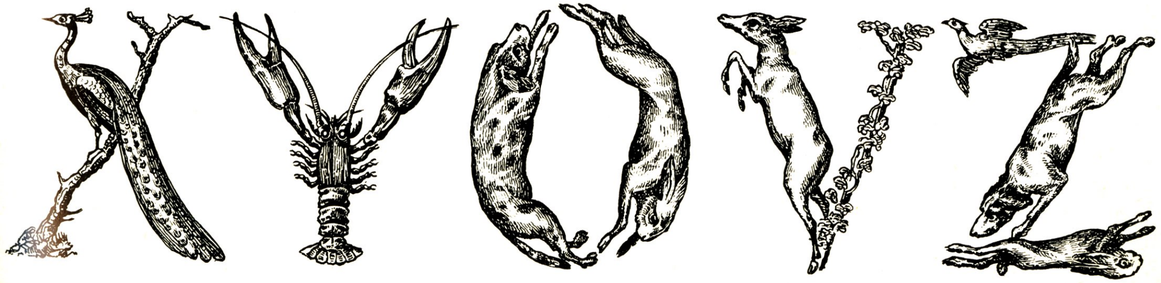
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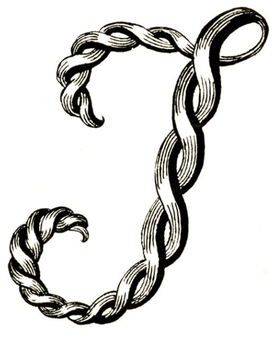
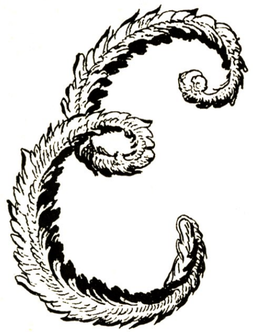










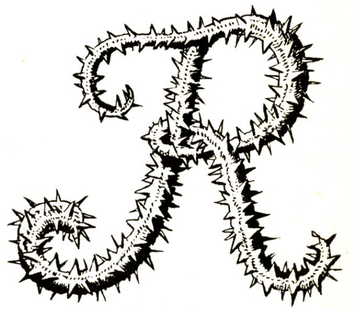










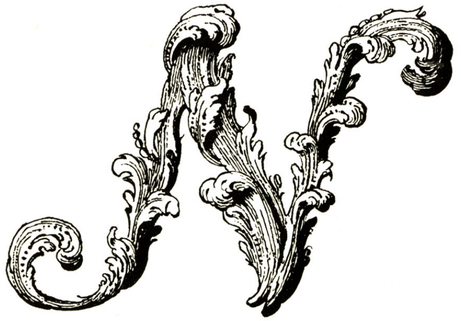








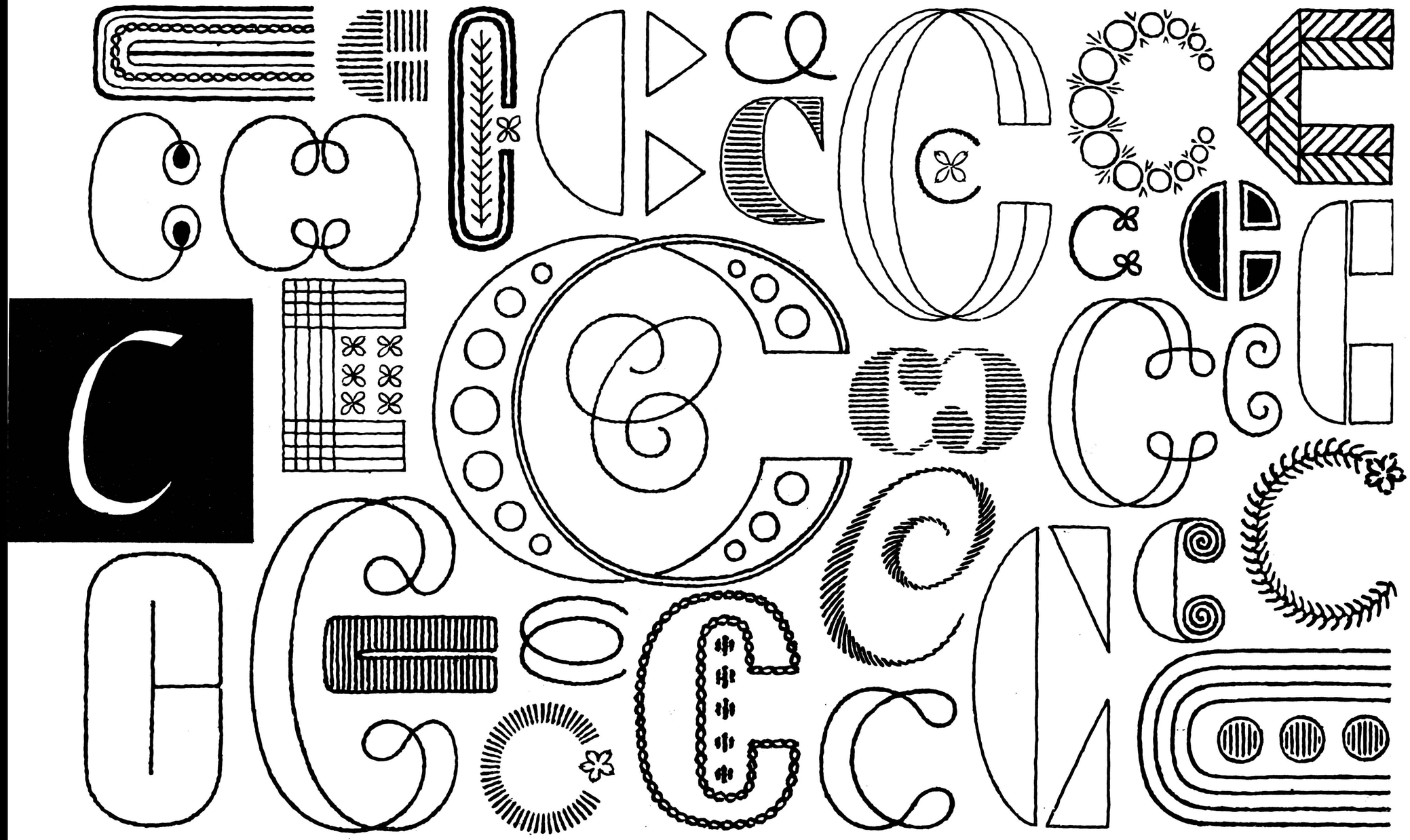


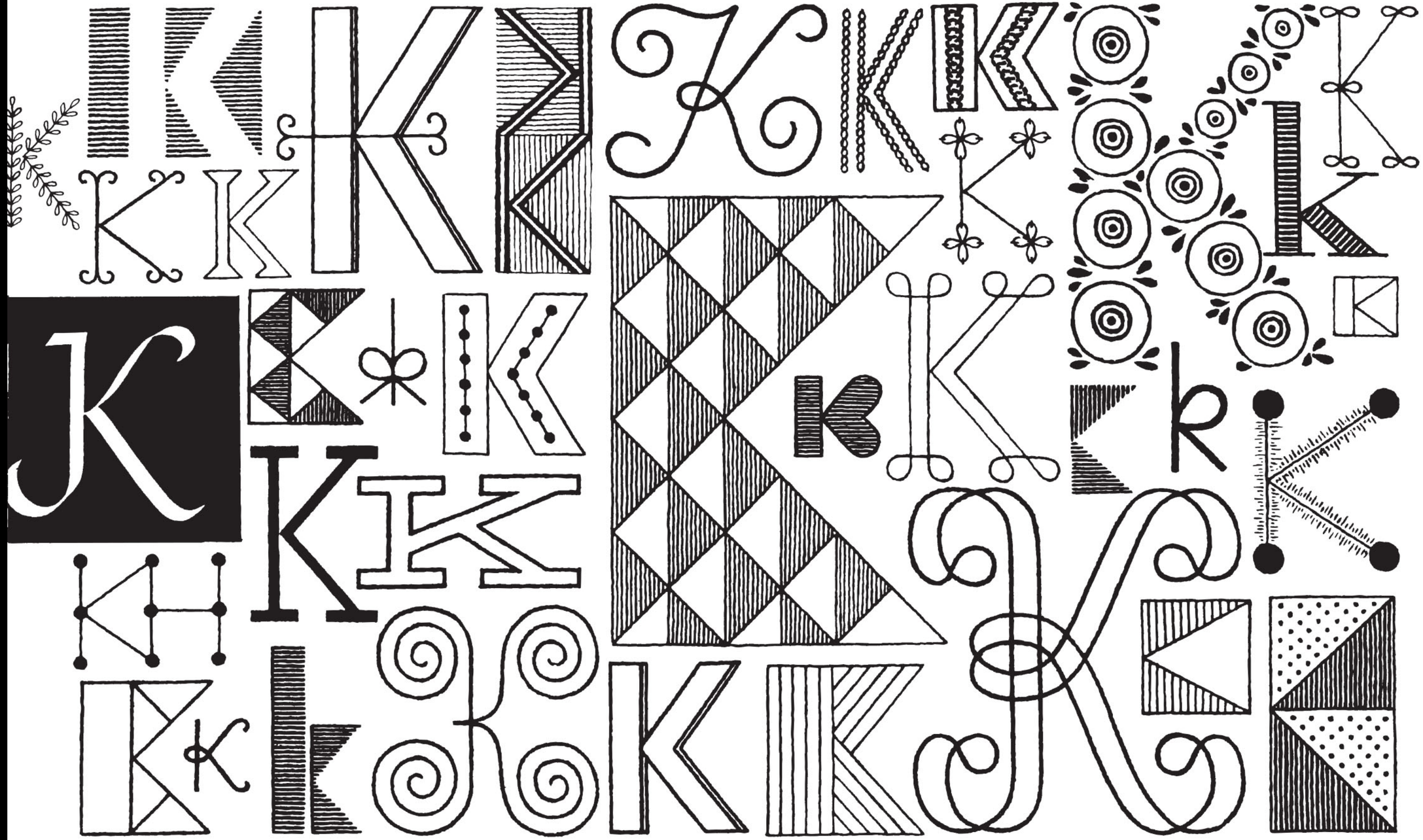


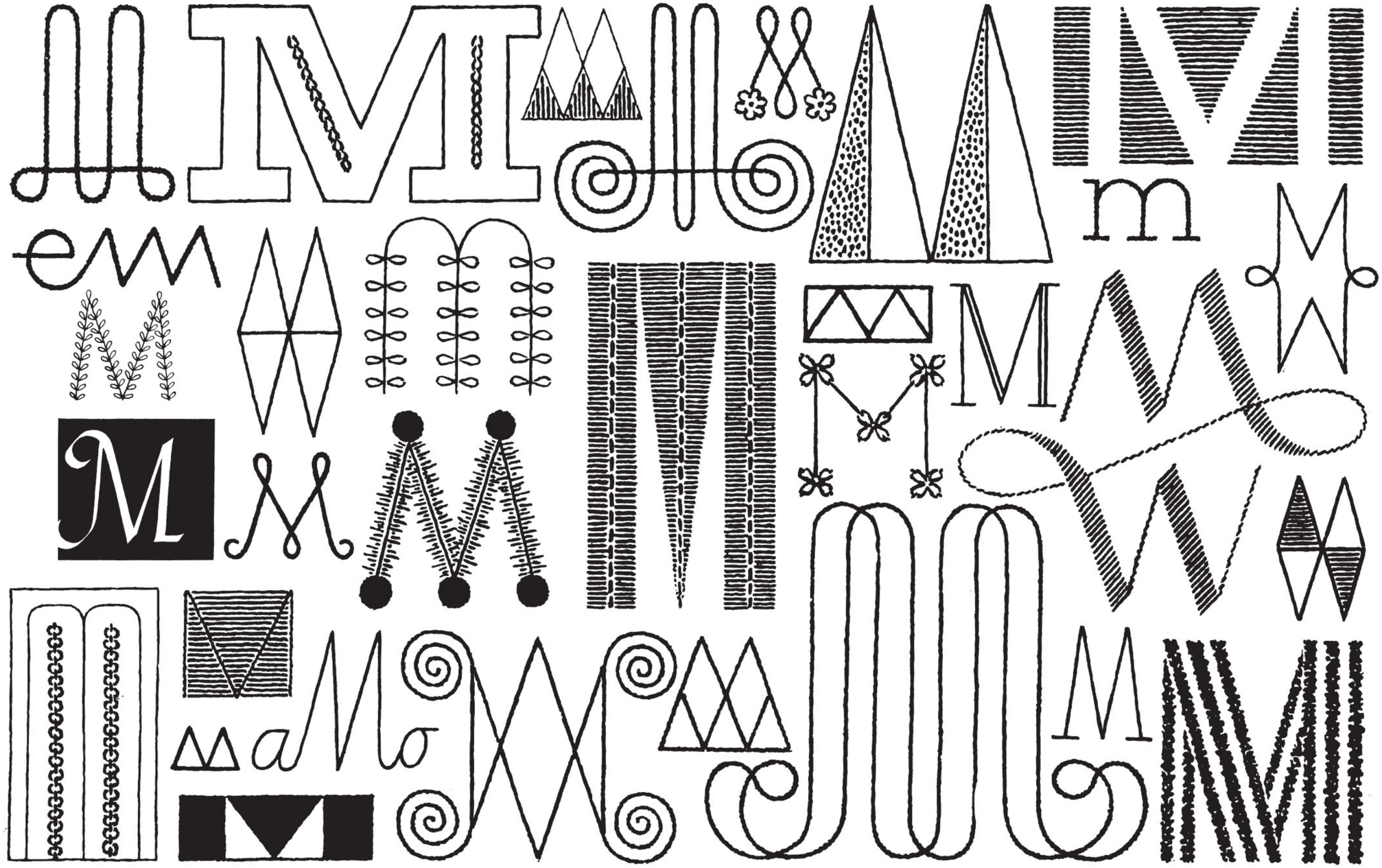


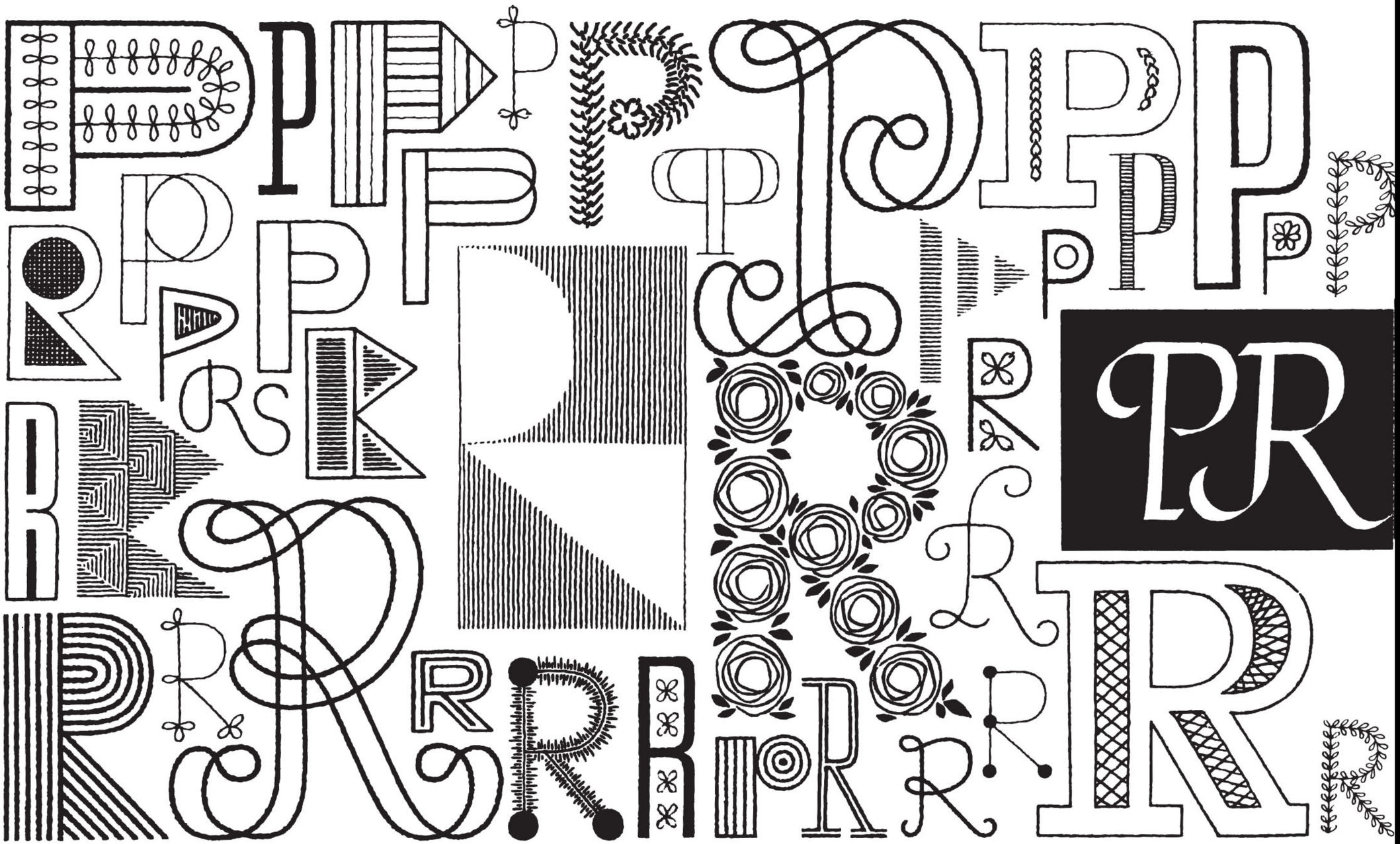
Stitch Lettering











Il Pleut

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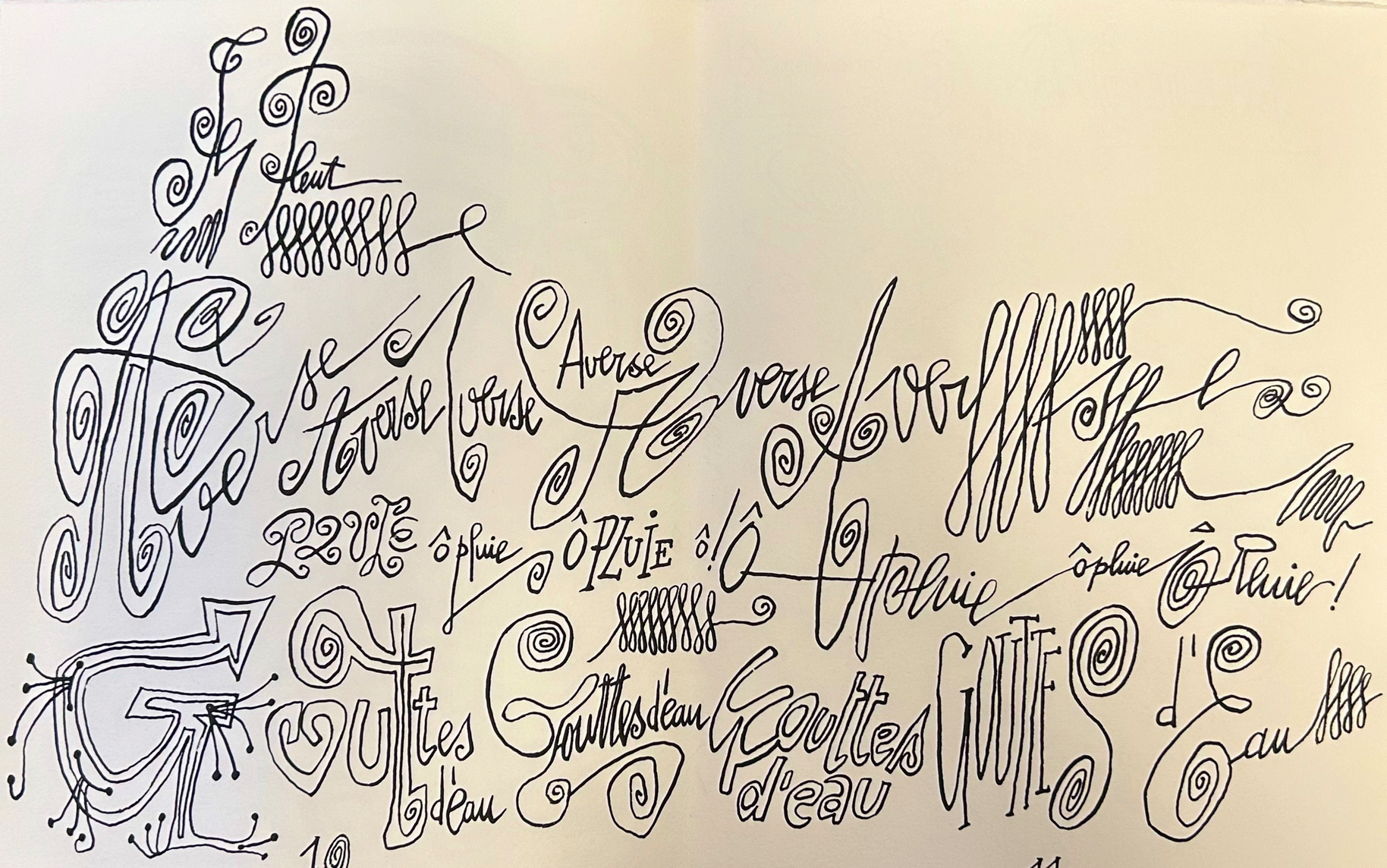
Gabriel Paris

IL PLEUT

RAYMOND QUENEAU
de l'académie GONCOURT

eaux-fortes et serigraphies de
GABRIEL PARIS

ATELIER
de Q'OLIVETTE
1978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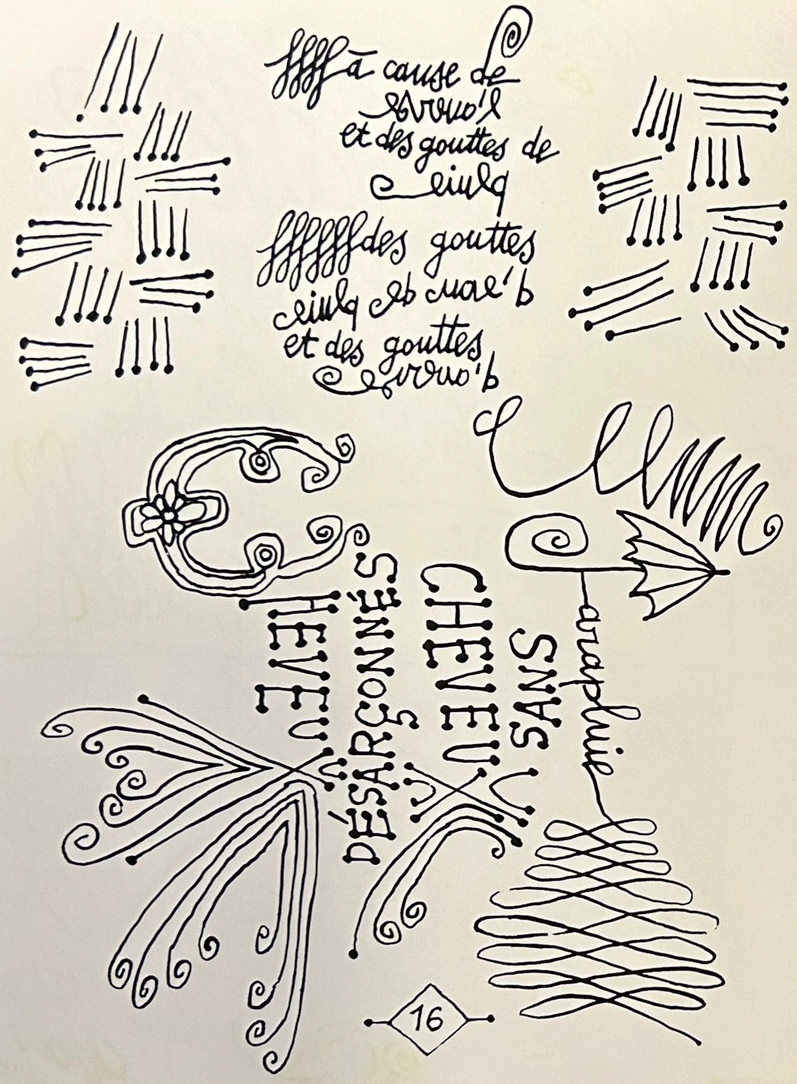

IL PLEUT

AVERSE AVERSE AVERSE AVERSE AVERSE AVERSE
PLUIE Ô PLUIE Ô PLUIE Ô ! Ô PLUIE Ô PLUIE Ô PLUIE !
GOUTTES D'EAU GOUTTES D'EAU GOUTTES D'EAU GOUTTES D'EAU
PARAPLUIE Ô PARAPLUIE Ô PARAVERSE Ô !
PARAGOUTTES D'EAU PARAGOUTTES D'EAU DE PLUIE
CAPUCHONS PÈLERINES ET IMPERMÉABLES
QUE LA PLUIE EST HUMIDE ET QUE L'EAU MOUILLE ET MOUILLE !
MOUILLE L'EAU MOUILLE L'EAU MOUILLE L'EAU MOUILLE L'EAU
ET QUE C'EST AGRÉABLE AGRÉABLE AGRÉABLE
D'AVOIR LES PIEDS MOUILLÉS ET LES CHEVEUX HUMIDES
TOUT HUMIDES D'AVERSE ET DE PLUIE ET DE GOUTTES
D'EAU DE PLUIE ET D'AVERSE ET SANS UN PARAGOUTTE
POUR PROTÉGER LES PIEDS ET LES CHEVEUX MOUILLÉS
QUI NE VONT PLUS FRISER QUI NE VONT PLUS FRISER
À CAUSE DE L'AVERSE À CAUSE DE LA PLUIE
À CAUSE DE L'AVERSE ET DES GOUTTES DE PLUIE
DES GOUTTES D'EAU DE PLUIE ET DES GOUTTES D'AVERSE
CHEVEUX DÉSARÇONNÉS CHEVEUX SANS PARAPLUIE

IL PLEUT AVERS
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E VERSE - PLUIE Ô PLU
IE Ô PLUIE Ô ! Ô PL
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PARA
PLUIE EAU - Ô PA
RAPLUIE Ô PARA

VERSE Ô ! - PARAGOUT
TES D'EAU PARAGOUT
TES D'EAU DE PLUIE -
CAPUCHONS PELERIN
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S - QUE LA PLUIE EST HUMI
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T MOUILLE ! - MOUILLE L'EAU
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AGREABLE AGREABLE AGREA
BLE - D'AVOIR LES PIEDS MOUILL
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DE PLUIE ET D'AVERSE ET SANS UN
PARAGOUTTE - POUR PROTÉGER LES PI
EDS ET LES CHEVEUX MOUILLÉS - QUI NE
VONT PLUS FRISER qui ne vont plus friser - À CAU
SE DE L'AVERSE À CAUSE DE LA PLUIE -
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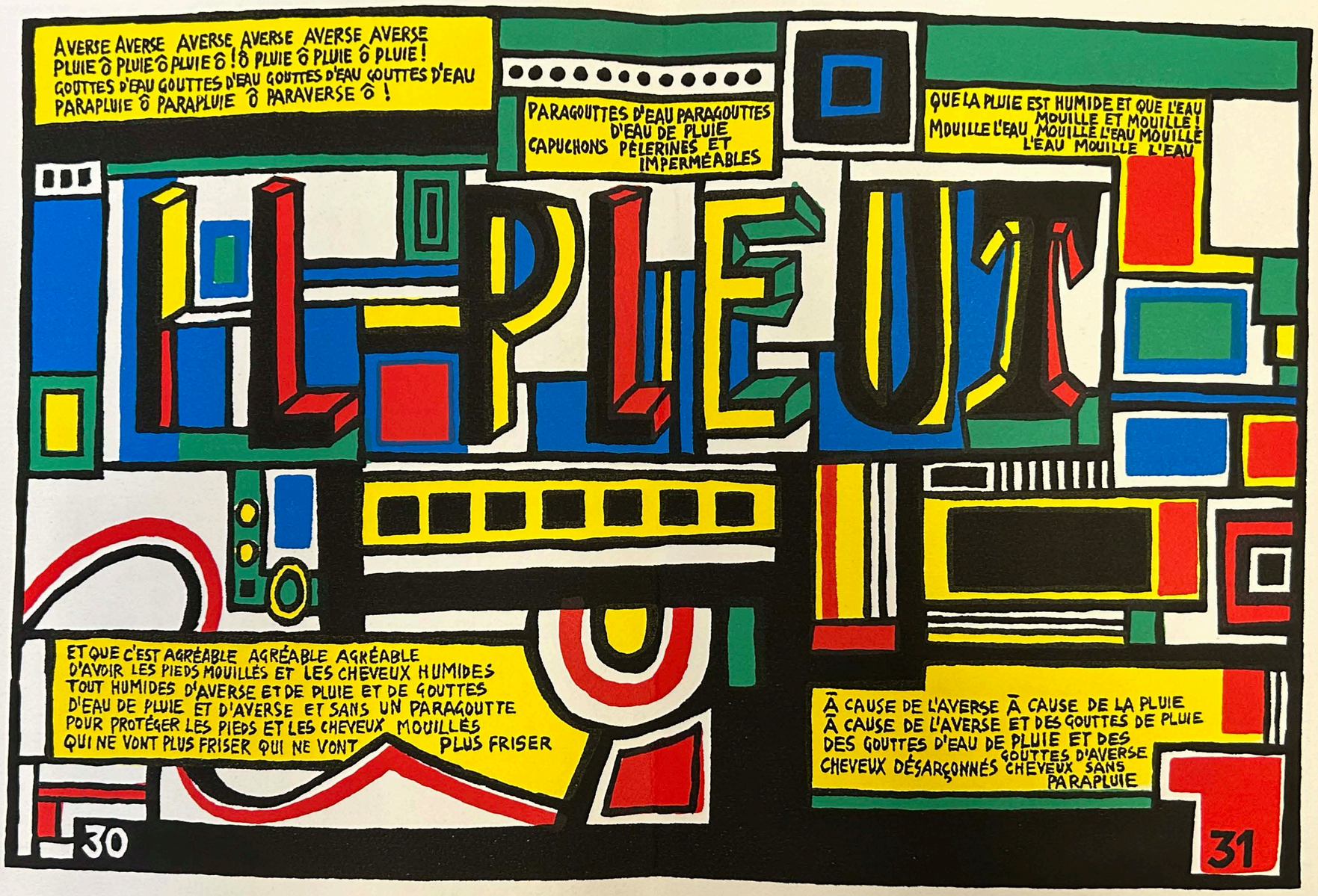
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PARAPLUIE Ô PARAPLUIE Ô PARAVERSE Ô !
PARAGOUTTES D'EAU PARAGOUTTES D'EAU DE PLUIE
CAPUCHONS PÉLERINES ET IMPERMÉABLES
QUE LA PLUIE EST HUMIDE ET QUE L'EAU MOUILLE ET MOUILLE !
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IL PLEUT
ET QUE C'EST AGRÉABLE AGRÉABLE AGRÉABLE
D'AVOIR LES PIEDS MOUILLÉS ET LES CHEVEUX HUMIDES
TOUT HUMIDES D'AVERSE ET DE PLUIE ET DE GOUTTES
D'EAU DE PLUIE ET D'AVERSE ET SANS UN PARAGOUTTE
POUR PROTÉGER LES PIEDS ET LES CHEVEUX MOUILLÉS
QUI NE VONT PLUS FRISER QUI NE VONT PLUS FRISER
Ã CAUSE DE L'AVERSE Ã CAUSE DE LA PLUIE
Ã CAUSE DE L'AVERSE ET DES GOUTTES DE PLUIE
DES GOUTTES D'EAU DE PLUIE ET DES GOUTTES D'AVERSE
CHEVEUX DÉSARÇONNÉS CHEVEUX SANS PARAPLUIE
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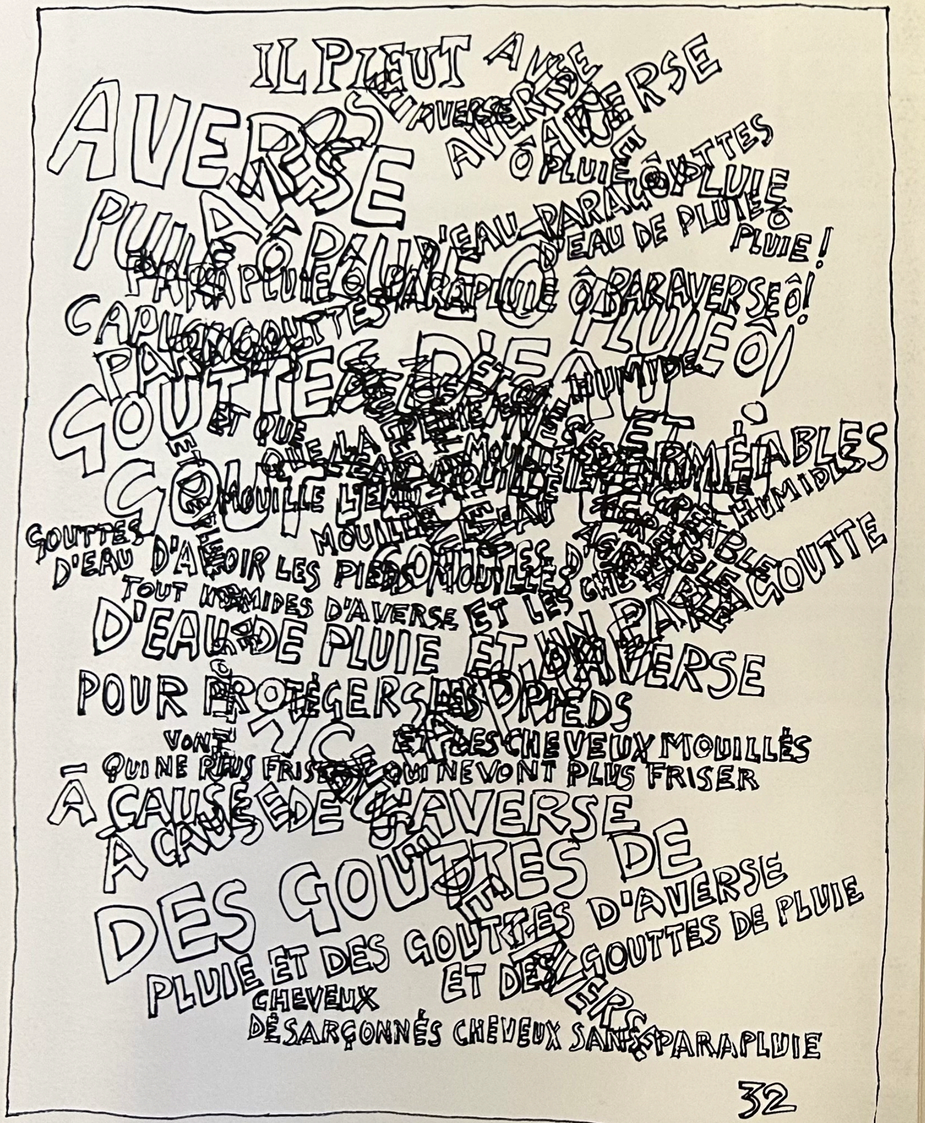

IL PLEUT
AVERSE AVERSE AVERSE AVERSE
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ES D'EAU GOUTTES D'EAU PLUIE ET
PLUIE PARAPLUIE PARAPLUIE
ERSE ! PARAGOUTTES, SANS
L PARAGOUTTES, D'EAU D'EAU
CAPUCHONS PELERINES PLU
IMPERMEABLES QUE LA PLUIE ET
EST HUMIDE ET QUE L'EAU MOUILLE
MOUILLE ! MOUILLE L'EAU MOUILLE
L'EAU MOUILLE L'EAU MOUILLER
ET QUE C'EST AGREABLE AGREABLE
AVOIR LES PIEDS MOUILLÉS
CHEVEUX L'AVERSE HUMIDES
ES D'AVERSE A CAUSE ET DE PLUIE
GOUTTES D'ES GOUTTES EAU DE PLUIE
VERSE ET L'EAU DE PLUIE DANS UN
EPOUR PROTEGER LE
T LES CHEVEUX CHEVEUX MOUILLÉS
NE VONT PL 33 RAYMOND FRISER


IL PLEUT
PARAPLUIE
AVERSE
AVERSE
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PARAVERSE
PARAPLUIE
PARAGOUTTES D'EAU
PARAGOUTTES D'EAU DE PLUIE
IMPER
ET PÉLERINES
CHO
d'avoir les pieds mouillés
et les cheveux humides
tout humides d'averse
et de pluie
et de gouttes
34
D'EAU DE PLUIE
ET D'AVERSE ET
SANS
UN PARAGOUTTE
pour protéger les pieds et les cheveux mouillés
qui ne vont plus friser qui ne vont plus friser
à cause de l'averse à cause de la pluie
à cause de l'averse et des gouttes de pluie
PLUIE Ô PLUIE Ô PLUIE Ô!
Ô PLUIE Ô PLUIE Ô PLUIE!
GOUTTES D'EAU GOUTTES D'EAU
GOUTTES D'EAU
GOUTTES D'EAU
MÉABLES
QUE LA PLUIE EST HUMIDE ET
QUE L'EAU MOUILLE ET MOUILLE!
MOUILLE L'EAU MOUILLE L'EAU
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AGRÉABLE
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AGRÉABLE
ET QUE C'EST
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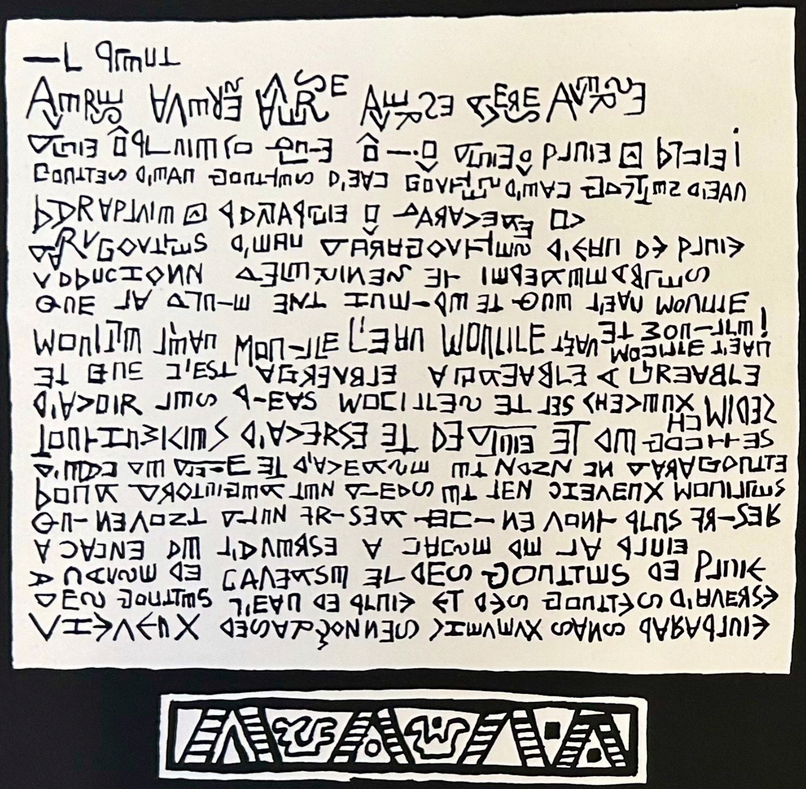
DES GOUTTES D'EAU DE PLUIE ET DES GOUTTES D'AVERSE
CHEVEUX DÉSARÇONNÉS CHEVEUX SANS PARAPLUIE







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Ô PARAPLUIE Ô PARAVERSE Ô! PAR
RAGOUTTES D'EAU PARAGOUTTES d'EAU DE
PLUIE CAPUCHONS PÉLERINES et IMPER
MÉABLES QUE LA PLUIE EST HUMIDE ET QUE
L'EAU MOUILLE et MOUILLE mouille
L'EAU Mouille L'eau Mouille L'EAU
MOUILLE L'EAU et que C'est AGRÉABLE
AGRÉABLE AGREable D'AVOIR LES pieds
MOUILLÉS ET les cheveux HUMIDES DE TOUT
HUMIDES D'AVERSE et DE PLUIE ET
DE GOUTTES d'eau DE PLUIE ET D'AVERSE
SANS UN PARAGOUTTE POUR PROTÉGER
LES PIEDS ET LES cheveux MOUILLÉS
QUI ne vont plus FRISER QUI NE VONT PLUS
friser à CAUSE DE L'AVERSE À CAUSE DE
LA PLUIE À CAUSE DE L'AVERSE et des gouttes
GOUTTES DE PLUIE d'eau de
PLUIE et DES GOUTTES D'AVERSE cheveux
DÉSARÇONNÉS CHEVEUX SANS
parapluie


plus belle soirée
de ma vie
et mouille
tout humide
d'eau de pluie et
pour protéger les pieds et les cheveu
qui ne vont plus friser qui ne vont
à cause de l'averse
PARAPLUIE
PARAPLUIE
PARAPLUIE

IL PLEUT a été conçu de 1963 à 1965 par
GABRIEL PARIS avec RAYMOND QUENEAU de l'académie GONCOURT
▸TEXTES, NOIR et COULEURS, CALLIGRAPHIÉS SUR
SOIE ET TIRÉS A LA MAIN EN SERIGRAPHIE
PAR L'ATELIER de e'OLIVETTE
▸EAUX-FORTES TIRÉES SUR PRESSE A BRAS
PAR Claude Groschene
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“Depero Futurista” was first published in 1927. The book is unique in its design and construction. It is bound with two large industrial bolts, which gave it the nickname “The Bolted Book.” This innovative binding reflects the Futurist movement’s fascination with machinery and industrial aesthetics.

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DI AZIONE

F. T. Marinetti - Luigi Russolo - Fortunato Depero - Enrico Prampolini - Fedele Azari - Franco Casavola

DIREZIONE DEL MOVIMENTO FUTURISTA
ROMA (33) PIAZZA ADRIANA 30

Per favorire sempre più i rapporti tra i **futuristi di tutto il mondo si invierà** l'elenco dei **FUTURISTI COLLAUDATI**, degli **ACCUMULATORI REGIONALI** e degli **ADERENTI FUTURISTI**

Ogni futurista è tenuto ad inviare alla Direzione, **Roma (33) Piazza Adriana 30, il proprio indirizzo** esatto

POETI — PAROLIBERI — PROPAGANDISTI FUTURISTI

ALCARO
ALFONSI
ALIOTO
AMATI
ANIANTE
ARGIROFFI
AURICCHIO
ATTI
AZARI
BALDERI
BALDINI
BASSANINI
BECCHI
BELLI Carlo
BELLOMO
BENCI
BENEDETTI
BENEDETTA
BENEDETTO Enzo
BERNARDELLI
BERTOLLI
BIANCANI
BIANCHI Virgilio
BIANCHINI
BLANGINO
BOLOGNA
BOLONGARO
BONASSOLA-CESARI
BONESSIO TERZET
BONFIGLIO
BONINSEGNI
BONOMI
BORGONDO
BORRELLI
BRAGA
BUZZI
CACCHI
CAFFARO
CALDERONE
CALIGARIS
CALVOSA
CANDIA
CANNONIERI
CAPRILE
CAPIZZI
CARANTI
CARDINALE Cesare
CARELLA
CARILLO MARIO
CARLI Mario
CARMENE Giovanni
CARRÈGLIO
CARROZZA Franc.
CARUSO
CASSIOLI
CASTELLANI
CATRIZZI Lorie
CEBATI
CERVELLATI
CHICCO
CHITI Renzo
CIACCIO
CIARDELLI
CIMINO
CIOLLI
CIONI
CIPOLLETTI
CIVELLO
COCCHIARA
COCOZZA
COLOMBO
COMESSATTI
CONFALONIERI
COTTONE
CREMONA
CREMONESI
CRISTOFOLETTI
CUGINI
CUGUSI
CURTONI
D'ANGELO
DANZI
D'ARGENZIO
DE FILIPPI
DEGASPERI
DE GIORGI
DELEDDA
DELIBERO
DEL GUERRA
DELLA CASA Nino
DEL RE Aurelio
DE MATTEIS
DE NARDIS
DENTE
DE PAOLO
DEPERO
DESSY Mario
DESTRO
DIAZ Charo
DI PAOLA
DI PERI
DOLFI
D'ONOFRIO
ESCODAMÉ
FABBRI
FACCIOTTI
FANTASIA
FARABOLLINI
FARFA
FASENESE
FERRANTE
FERRARI
FILLIA
FOLGORE
FOLCALDI
FORTUNATI
FRAILICH
FULLONI
FUSETTI
GALLIAN
GEBBIA
GERBINO
GHIARA
GHINASSO
GIARDINA
GIGLI Pietro
GIONFRIDA
GIUFFRIDA
GORDINI
GORI Gino
GRANDI
GUATTERI
GUIZZIDORO
GUSMANO
GUZZARDI
HVERACE
IACOPINI
IANFOLLA Ugo
IANNELLI Guglielmo
ILLARI Piero
IUCH Pippo
INCERTI
LA BOZZETTA
LANZA
LEONI
LEVI-BASSANO Lorio
LIUNI
LO SCHIAVO
LUCIROSO
LUZZI
MAFFI
MAGGI
MAINARDI
MAINO
MALTINI
MALUTI
MANCUSO Mimì
MARCHESI
MARCHINI
MARCHITELLI
MARCIANTI
MARENA
MARINETTI
MARINIS
MARZI
MASNATA
MATTIOLI Gianni
MAZZA Armando
MAZZONE
MEDAS
MELOTTI
MIANI
MORETTI
MOSILLO
MURANA LUPIS
MUTI
MUZZINGHI
NAPOLETANO
NELLI
NICASTRO
NICEFORO
OLIVA
ORANO
ORAZZI
PALMIERI
PANGOLI
PARATORE
PASINI
PASOTTI
PEDRO TALARICO
PELLEGRINO
PERACCHIO
PETRONE
PINELLI
PINI E.
POCARINI
POLIDORI
POLITO
POZZO
PRATELLA Balilla
PRESENZINI-MATTOLI
PRIMO Alessandro
QUATTROMIA
QUERCIOLO
RAIMONDI Giovanni
RAMIERI
RAMPA-ROSSI Franc.
RANZI
RAVELLI
ROCCHETTI
ROGNONI
ROMANI
RONDOLOTTI
ROTIROTI
RUFO
SANDRI Sandro
SANZIN
SARTOSIS
SCAPARRO
SEBASTIANO
SIRIAPNEL Mario
SILVA L.
SIMONETTI
SIMONI
SIVILIA
SOGGETTI
SOLDI Giacomo
SOMENZI
SORTINO-RONA F.
SPADANUDA
SPANO
SQUAZZONI
STEINER Giuseppe
STRUMIA
TAGNI
TANZINI
TEMPESTINI
TIRELLI
TONELLO
TONINI
TORRIOLI
TRAMONTE
TRIMARCO Alfredo
TULLI
UNITA
VALLI
VANTI
VASARI
VECCHIO A.
VELLANI
VENTURINI
VERNA
VESPRI
VIANELLO
VIDRICH

VILLA
VILLA SANTA
VIVANET
VOCOA
VOLT
VOLUTI
ZAPPULLA Giuseppe
ZANZANI
ZAZZARINI
ZIGNO
ZINGONI
ZIRARDINI
ZOBOLI
ZONCHETTI
ZUCCO

PROTETTORI DELLE MACCHINE

AZARI
CAVATOLA
CAVAZZUTI
DEPERO
ESCUDAME
GERBINO
MARINETTI
PANNAGGI
PRAMPOLINI
STRAGLIO

MUSICISTI E RUMORISTI

BARTOLAS
BELZONO
CAVATOLA
GOLDIELENETTI
MORTARI
STRAGLIO
PRATELLA
RUSSOLO Luigi
RUSSOLO Antonio
TRONCHI

PITTORI — SCULTORI — ARCHITETTI — SCENODINAMICI

ADO
ALBERT
ALOISIO
AMBROSI
AZARI
BALESTRIERI
BALLA
BALDESSARI R.
BENEDETTA
CAPRILE
CARMELICH
CAVAGLIONI
CERLIENCO
CIVILETTI
CORONA Giga
CORONA Vittorio
CURTONI
DALMONTE
DEPERO
DOTTORI
FERRANDO
FERRAVTE Giorgio
FILLIA
FIOZZI
FORLAI
GAUDENZI
GHELARDINI
GOBBO Cesare
IACOPINI
LAZZARI Mary
LINERA
LOMBARDI
LORETA
LUCANOVIC
MAGGI Luigi
MAINO
MARASCO
MARCHI Vittorio
MARCHI Virgilio
MARGOTTI
MAZZINGHI
MUSACARA
NANNETTI
NERBIA
PANNAGGI
PETESE
PINI
PIZZI
POLI
PRAMPOLINI
RIZZO
RUSSOLO
SABBATINI
SASSI
SCARTAZZINI
SOGGETTI
SOLDI Giacomo
SOMENZI
TATO
VALENTINI
VALERI
VARVARO
VERDERAME
VUCETICH

TEATRISTI

BALLA
BRAGAGLIA
BUZZI
BRUNO Carlo
CARLI Mario
CHITI Renzo
CIMINO
DEPERO
DE ANGELIS
FILLIA
ILLARI Piero
IUCH Pippo
LUCIANI S. A.
MARINETTI
MOLINARI
PETROLINI
PRAMPOLINI
PRATELLA
ROGNONI
SETTIMELLI
VASARI

TATTILISTI

AZARI
BENEDETTA
DEPERO
MARINETTI

TIPOGRAFI

AZARI
CAVANNA
DEPERO
FRASSINELLI

IL FUTURISMO MONDIALE

Dal „Manifesto a Parigi" di F. T. Marinetti

. . . . . .

Voici le polyplaniste **Nicolas Beaudoin**, l'auteur de *l'Homme Cosmogonique*, le chantre paroxyste du jazz-band et des Grands Express internationaux.

Voici **Pierre-Albert Birot**, créateur du *l'Homme coupé en morceaux*, vision polytonale.

Voici le Sans Fil **Blaise Cendrars**, flâneur de rêves nègres, émetteur de Radios, écrivaiste solaire du monde entier.

Voici **Jean Cocteau**, collectionneur de roses électro-chimiques, voyageur du Cap de Bonne Espérance.

Voici **Paul Dermée**, dardant son *Volant d'Artimon* vers le zénith futuriste.

Voici **Fernand Divoire**, le simultanéiste aux voix révélatrices, le poète polyphonique.

Voici **Drieu la Rochelle**, le lyrique mesureur de la France.

Voici **Valéry Larbaud**, le poète des *Wagons-lits*.

Voici **Henri Martin Barzun**, toujours debout sur le pont de Brooklyn.

Voici **Alexandre Mercereau**, l'Evangéliste lyrique, centrale électrique des lettres modernes.

Voici le poète des *Feuilles de température*, **Paul Morand**, très puissant œil futuriste.

Voici l'alchimiste verbal **Pierre Reverdy**, chercheur de la moderne pierre philosophale.

Voici **André Salmon**, l'auteur de *Prikaz*.

Voici **Max Jacob**, l'auteur du *Laboratoire Central*, voici **Ivan Goll**, auteur des *Cinq Continents*.

Voici **Henry de Montherlant**, le grand sportif, et d'autres qui viennent au Futurisme, centre-du-monde: **Marcel Sauvage, Supervielle, Géo Charles, Marcello Fabri, Malespine, Soupault, Aragon, Breton, Tzara** jongleur de mots en liberté.

A ces poètes, tous futuristes, s'unissent ces autre créateurs de modernités: les peintres **Picasso, Léger, Lhote, Picabia, Braque, Gleizes, Delaunay, Chagall, Gris, F. Kupka, Valensi, Metzinger, Larionoff, Gontcharova, Zadkine, Marcoussis, Survage**, etc.; les sculpteurs **Laurens, Lipchitz, Archipenko**; les musiciens **Strawinski, Schönberg, Milhaud, Honegger, Auric, Poulenc, Satie** et son école d'Arcueil-Cachan, — et ces bons auxiliaires de *l'Esprit Nouveau*, **Ozenfant** et **Jeanneret**.

LONDRES, avec Rodker, Newinson, Windham Lewis, Wadsworth, Aldington, Flint, Eliot; — BRUXELLES, ANVERS, LIÈGE, avec P. Bourgeois, Helleus, Neuhuys, G. Linze, Moens, Berkelaers, De Troyer, Pesters, Jacotens, Servrank, Flouquet, Maes; — BERLIN, avec H. Walden, Angermayer, Schwitters, Gropius, Richter, Feininger, Herzog, Melzer, Eggeling, Poelzig, Klein, Mueller, Goetz, Belling; — MOSCOU, PÉTROGRAD, avec les Futuristes Essenine, Majakowski, Zdanevich, Rotchenko, Malievitch, Pepeff, Tatline, Granowski, V. Barth, Trettakoff, O. Brick, Pasternak, Krautchenyck, Terentieff, Ehrenberg, Lissitsky, Kandinski, Puni, Altmann, Exter, Sterenberg; — VARSOVIE, CRACOVIE, avec Tuwim, Zamoyer, Stremiusky, Gabo, Belzova, Sleminski, Wierzynski, Peiper, Kurek, Stern, Wat, Witkiewicz, Sierpski, Jasienski, Czyzewski, Kobzinski; — LITUANIE, ESTONIE, LETTONIE, avec Zalt, Dzirkale, Struncke; — VIENNE, avec Kassak, Moly-Nagy; — PRAGUE, avec Teige, Neumann, Feuerstein, Fila, Hoffmann, Spala, Kapek, Kreikar, Seifert, Mazika; — BELGRADE, ZAGABRIA, avec L. Mitzich, Poljanacki; — BUCAREST, avec Janco, Vinea; — AMSTERDAM, LEYDE, avec Mondrian, Huszar, Bonset, Doesburg; — MADRID, BARCELONE, avec De la Serna, De Torre, Rivas; — NEW-YORK, CHICAGO, avec Stella, Man Ray, Sandberg, Lindsay, E. Lee Masters, Amy Lowel, Ezra Pound; — les Capitales de SUD-AMÉRIQUE, avec Huidobro, Luis Borges, Oribe, Torres Bodet, Lazana, Maples Arce, Ortelli, Carella, Smith, Guglielmini, De Andrade, D'Almeida, Prado; — TOKYO-YOKOHAMA, avec Tai Kambara, Tago, Hirato, Nagase, Murayama.

TAVOLA DEI COMMUTATORI

Sparo in segno di festa a F. T. MARINETTI

LA DINAMO
Movimento futurista
Poeti, parolibieri, propagandisti
pittori, scultori, architetti, accendimento
tattilisti, teatristi, tipografi
Futurismo mondiale - dal manifesto a
Parigi di F. T. MARINETTI
Rivista Futurista estera
Parole di Masnchini
Parole di Boccioni
Sintesi auto-biografica
Depero glorificato da F. T. Marinetti
Parole di Boccioni
32 Esposizioni di Depero
Parole di Boccioni

MANIFESTI MURALI
Necessità di autoreclame
Arte è creazione
Plastica d'oggi: impressionismo-cubismo-futurismo
Racconto grafico - a S. E. il Ministro
della pubblica istruzione
W la macchina e lo stile d'acciaio
Il nuovo fantastico
Depero ha meccanizzato l'universo
Architettura della luce
Gloria plastica

Architettura pubblicitaria - manifesto
agli industriali
Padiglione del libro - alla III^ internazionale di Monza

PLASTICA IN MOTO
Per il primato a Depero
Il complesso plastico motorumorista
1915-27
Ricostruzione futurista dell'universo

TEATRO MAGICO
Scenografia
bozzetto e realizzazione
scenografia mobile
suggerire i tracchi
pavimento verticale
fusione di personaggi automatici con
quelli viventi
fusione dello scenario con l'orchestra
falsetto della macchina
„Il canto dell'usignolo" di G. Strawinski
11 clamorose rappresentazioni dei balli
plastici futuristi a Roma 1918
Il programma
Teatro plastico di G. Clavel
ANIHCOAM del 3000

CASA D'ARTE DEPERO
Storia sintetica
La nuova magica Depero

premiazioni
feste
cartelloni
giudizi
attività
giocattolo sintetico
concorsi
lettere
successi
opere celebri
rami sbalzati
a Parigi
a New-York
in Australia
gli ultimi Depero
S. M. il Principe ereditario
la Bottega di
Roma
il Bar a Roma
all'estero

PUBBLICITÀ DEPERO
Sintesi, simboli, fantasia e sintesi
l'aperitivo ed il cordial Campari
Gli originalissimi cuscini e arazzi
Depero

L'ONOMALINGUA
Verbalizzazione astratta di signori
Tramvai
Sinvlemmia - Torrente
Canzoni rumoriste
Paesaggi tipografici
Rumorgrafia
Depero di Koltonski (polacco)
Giudizi sud-americani
Giudizi tedeschi

GRIDO AI FUTURISTI

LE ILLUSTRAZIONI

Fotografia di Depero

Salone Depero alla I^ Biennale internazionale d'arte decorativa di Monza, 1923

Sala Trentina alla I^ Biennale di Monza, 1923 — progettata da Depero

Sala Depero al Grand Palais a Parigi, 1925 — Mostra mondiale d'arte decorativa

Gruppo Depero nel padiglione futurista alla XV^ Biennale di Venezia

QUADRI

Splendori alpestri — Biennale Romana, 1924

Casa del mago (regalo del mio atelier) Biennale Romana, 1924

Gara ippica fra lo sobi
Ciclista moltiplicato
Treno partorito dal sole
Mostra d'arte italiana a New-York 1925

Ricamatrice (architettura della luce) — Biennale Romana, 1924

Radio-incendio
Discussione del 3000
XV^ Biennale Venezia, 1926

Megafoni di Bestemmie — Biennale Romana, 1924

Fulmine distruttore — Exposition de l'Arte d'aujourd'hui - Paris, 1925

Ritratto psicologico di Marinetti - 1924

Ritratto psicologico dell'aviatore Azari - 1922

ARCHITETTURA

Padiglione fascista

Padiglione tricolore

Padiglione del libro — III^ Biennale di Monza, 1927

PLASTICA IN MOTO

Panoramagico

„Piera"

TEATRO MAGICO

Scenario e 3 costumi plastici per „L'usignolo" di Strawinski — 1918

Sbarco geometrico (i miei Balli plastici) — Roma, 1918

ANIHCOAM del 3000 — Balletto di Depero e Casavola — Costumi del ballo russo „MACCHINA"

CASA D'ARTE FUTURISTA DEPERO

L'Officina

La direttrice Rosetta

Mucca in montagna (tricromia)

Scialli Depero

Giocattoli sintetici Depero

Personaggio meccanico — Esposizione mondiale del Teatro a New-York

Rami sbalzati

Disegni pubblicitari Depero

Disegni pubblicitari per la ditta CAMPARI

„Squisito al solto" (tricromia - quadro ad olio)

28 originalissimi cuscini e arazzi di DEPERO

Guerra-Festa (arazzo m. 3 × 4)

Rinoceronti (arazzo)

Guerrieri (arazzo)

DEPERO

GLORIFICATO

DA MARINETTI



Italiani, vi consi
glio di amare
e glorificare i ca
polavori pla
stici di questo
grande mae
stro italiano or
mai mondiale

F.T. MARINETTI

necessità di auto-rèclame

L'auto-rèclame non è vana, inutile o esagerata espressione di megalomania, ma bensì indispensabile NECESSITA' per far conoscere rapidamente al pubblico le proprie idee e creazioni. In qualunque campo della produzione al di fuori di quello dell'arte è permessa e ammessa la più strepitosa rèclame; ogni industriale può e fa la più ardita pubblicità ai suoi prodotti; soltanto

per noi produttori di genialità, di bellezza, di arte, la pubblicità è considerata cosa anormale, mania arrivista e sfacciata immodestia. E' ora di finirla con il riconoscimento dell'artista dopo la morte o in avanzata vecchiaia. L'artista ha bisogno di essere riconosciuto, valu-

tato e glorificato in vita, e perciò ha diritto di usare tutti i mezzi più efficaci ed impensati per la reclame al proprio genio e alle proprie opere. Il primo e più competente critico dell'opera d'arte è l'artista che l'ha creata: a lui tutti i mezzi per illustrarla e per lanciarla. Se l'artista attende la celebrità e la riconoscenza dell'opera propria per mezzo altrui ha tempo di morire 5000 volte di fame.

DEPERO HA MECCANIZZATO L'UNIVERSO

un universo completo meccanico ed artificiale

ha creato un'umanità meccanica:

donne
uomini
diavoli
divinità

meccanici

ha creato il paesaggio meccanico:

alberi
monti
nuvole
fiori

meccanici

ha creato il mondo animale:

elefanti
topi
serpenti
farfalle
pesci
uccelli
coleotteri

meccanici

sole luna e astri artificiali

il nuovo fantastico

Nelle opere dei migliori artisti dei secoli scorsi uno dei pregi più valutati è l'elemento FANTASIA. Per essere originali in un'opera d'arte bisogna avere della fantasia. Nelle arti plastiche degli ultimi decenni si parlò sempre di SENSIBILITA', di TECNICA, di LUMINOSITA', di SINTESI, di DINAMISMO, ma non di vera e propria FANTASIA. Nuovamente MARINETTI ha rivelato in Depero l'artista dotato dell'elemento fantasia, riapparso nelle arti plastiche totalmente rinnovato:

„MAGICAMENTE Depero ha inventato un NUOVO FANTASTICO [illegible] delle letterature
„e figlie dei metalli, delle macchine e del [illegible] armato. Le fiore e le fauna mu-
„[illegible] di Depero sembrano [illegible] da grandi centrali elettriche e da grandi
„[illegible] di pneumatici e di cani metallici. È divertente inseguire colla fantasia le
„[illegible] volubili, le mani [illegible], i piedi inesauribili dei mostri Depeniani, nelle
„[illegible] metamorfosi, dal [illegible], alle corne vive, all'acciaio, alle pietre preziose. Vi sono
„[illegible] fuori che diventano spaventose stalattiti lucenti, [illegible] che pugnalano
„le nubi, mentre queste resistono con una ridente solidità di gesti [illegible]".

Nelle opere di Depero si trovano: MANI triangolari, quadrate, sagomate, dotate di molte e di poche dita oppure del tutto prive di dita. PIEDI inventati, corpi inventati, PERSONE sferiche, PERSONE cilindriche, PERSONE cubiche, snodate, avvitate, elastiche, sottilissime o pachidermiche. Fiori mai esistiti, costruiti con le più varie corolle ed i più inaspettati pistilli. Alberi nuovi, fiori-lampade, animali-floreali, fiori-solari. Animali che meravigliarono i più dotti naturalisti: gatti-pesci, topi-ragni, corna nuove, zampe-code-orecchie impreviste. FLORA E FAUNA MACCHINARIA: tutti gli oggetti che popolano i quadri di Depero sono inventati: panche-sedie-mobili-tazze-scatole-scodelle-bandiere-lanterne-aratri cicli-idoli elettrici-selvaggi di corallo e di ghisa-innamorati di vetro-uccelli di fuoco ecc. Essi vivono un'atmosfera di creazione, assoluta e pura.

IL NUOVO FANTASTICO è uno dei predominanti caratteri dell'opera di DEPERO.

ARCHITETTURA

PUBLICITARIA

La grandiosa Esposizione d'arte decorativa di Parigi del 1925, ha eloquentemente dimostrato come il

FUTURISMO

prodotto genialmente puramente italiano, abbia influenzato tutta l'arte nuova d'Europa. Esso vi si trova applicato in tutte le forme, a tutte le materie, dalle più umili alle più preziose. Tutto, dapperttutto, era di decisa tendenza futurista; dall'architettura dei padiglioni alle plastiche colorate per giardinaggi e chioschi; dalle stoffe tessute, stampate, ricamate ai cristalli, gioielli e ramoscì; dai mobili ai cartelli e giocattoli; dal libro al teatro ecc... ecc., indicando il trionfo dello stile dinamico, meccanico, ultra-colorato dei nostri tempi ed insistentemente affermato dai futuristi. Vittoria del futurismo inconfutabile e di enorme portata. In essa vedo l'inizio di una nuova e grande era futurista. Un futurismo realizzatore, costruttore, architettonico, vincitore in tutti i campi. E' giusto il momento di ricostruire la grande e nuova Italia. Anche noi auspichiamo dare i nostri CAPOLAVORI ARCHITETTONICI.

Alla Prima Biennale d'arte decorativa di Monza 1923 esposi la prima costruzione colorata luminosa in moto, „GLORIA PLASTICA", in onore di F. T. Marinetti. A Parigi nel 1925, al grand Palais presentai la „GLORIA PLASTICA AL LAVORATORE" con il titolo

„MARTELLATO

RI-MACCHINA".

Sono questi esempi di plastica ambientale, che dovrebbero sorgere in avvenire sulle piazze delle città rinnovate. In Russia, **dove il futurismo è stato adottato arte di stato**, questo stile è già stato realizzato ed anche da noi sarebbe ora di finirla con l'abbruttire le piazze ed i giardini con goffi pupazzi di bronzo mal colato e di pietrame informe, offendendo il senso tico dei moderni e la memoria degli illustri scomparsi. Ripeto quello che dicevo nel precedente manifesto:

Bisogna glorificare genio, creatori, inventori, costruttori, con le materie che servirono a realizzare le loro miracolose creazioni, con strutture e materiali tipici dell'epoca in cui vissero.

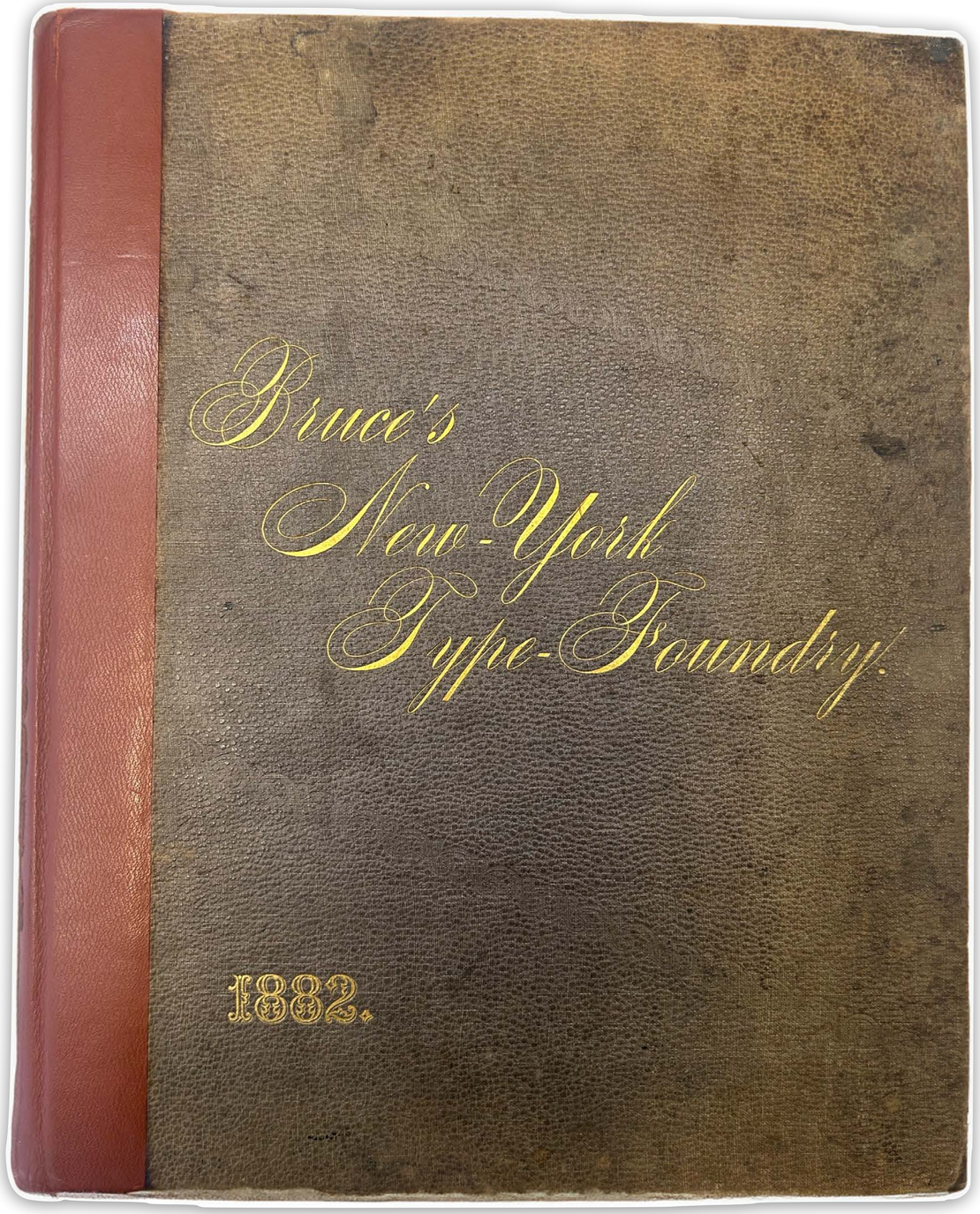
Al Primo congresso futurista (Milano 1924) trattai anche il problema del „VILLAGGIO FUTURISTA" ciòè un paese costruito da pittori, scultori, architetti futuristi. Pazzo di perfetto accordo con le esigenze pratiche ed estetiche futuriste. Noi siamo obbligati a vivere in abitazioni, palazzi, piazze, vie, teatri costruiti in ogni stile, meno che in quello da noi tutti desiderato. Sono certo che si creerebbe un capolavoro d'arte, di attrazione, di curiosità, di novità, e che tutto il mondo verrebbe a visitarlo. Concludendo: sono passati anni dal congresso futurista di Mi lano, dove presentai i due progetti:

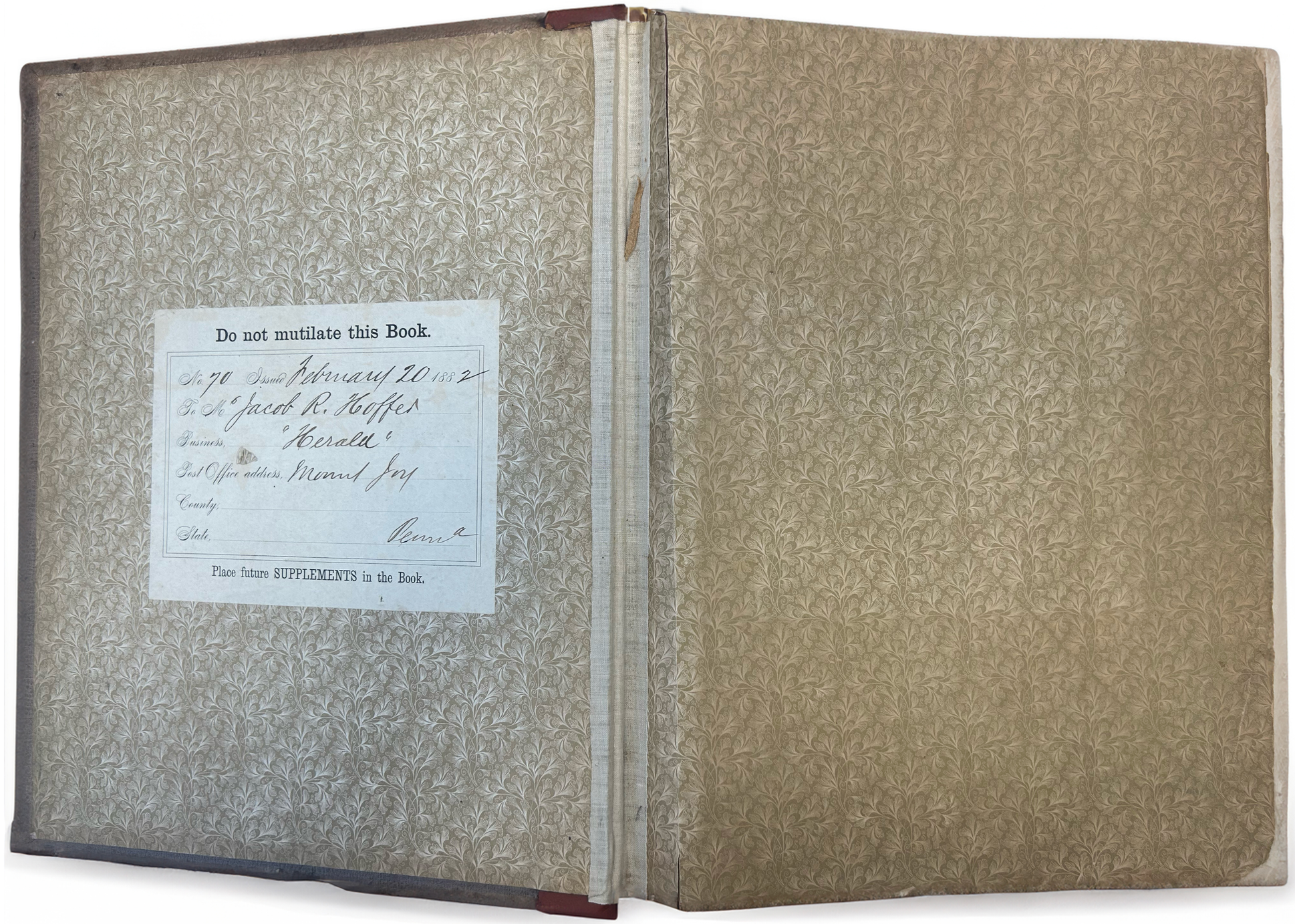
GLORIE PLASTICHE E

VILLAGGIO FUTURISTA

constatando le difficoltà, per la sollecita attuazione, di tempo e denaro e la mancanza di mentalità ne cessaria per tale realizzazione, ho

Bruce’s 1882


Bruce's
New-York
Type-Foundry.
1882.


Do not mutilate this Book.

No. 70 Issued February 20 1882

To Mr. Jacob R. Hoffer

Business, "Herald"

Post Office address, Mount Joy

County,

State, Penna

Place future SUPPLEMENTS in the Book.

Do not mutilate this Book.

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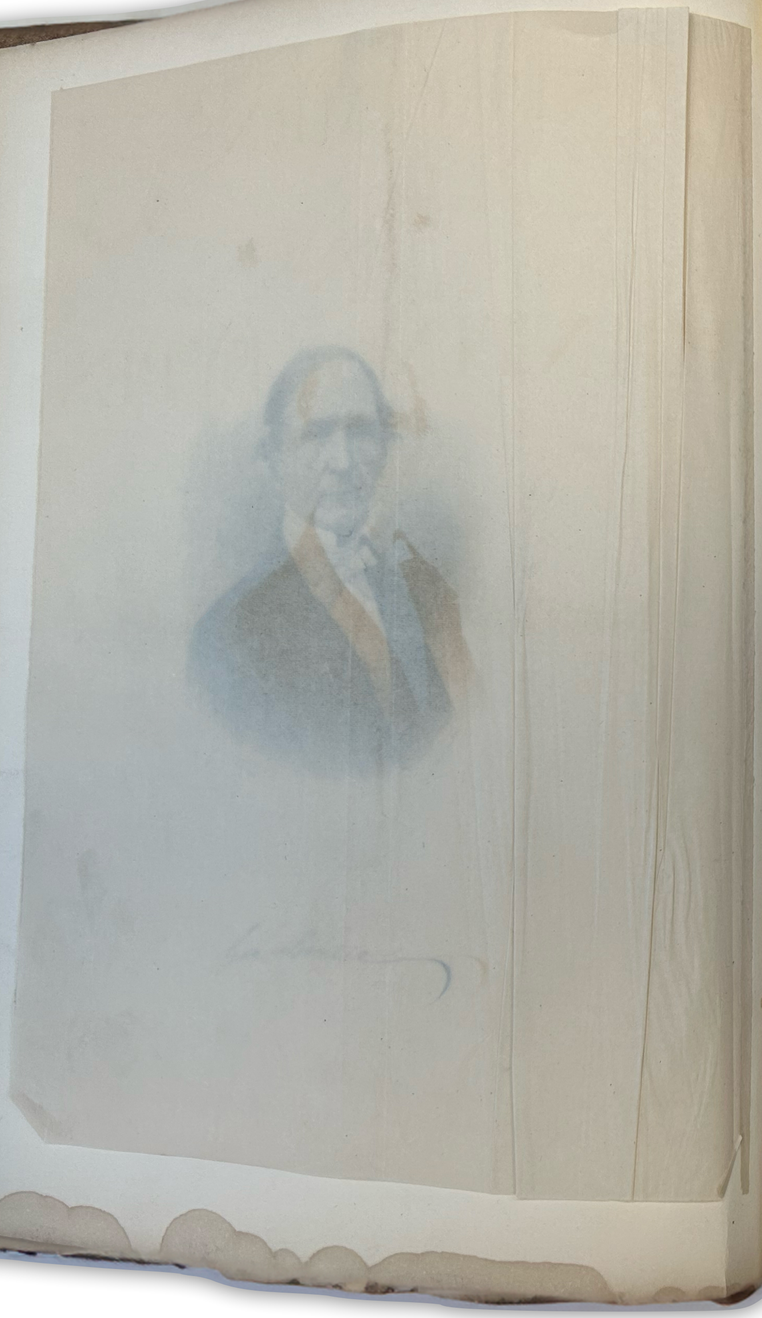


SPECIMENS

OF

PRINTING TYPES

MADE AT

Bruce's New-York Type-Foundry.

ESTABLISHED IN 1813.

NEW-YORK:
GEORGE BRUCE'S SON & CO., No. 13 CHAMBERS-STREET.
1882.

PRINTING TYPES

MADE AT

Bruce's New-York Type-Foundry.

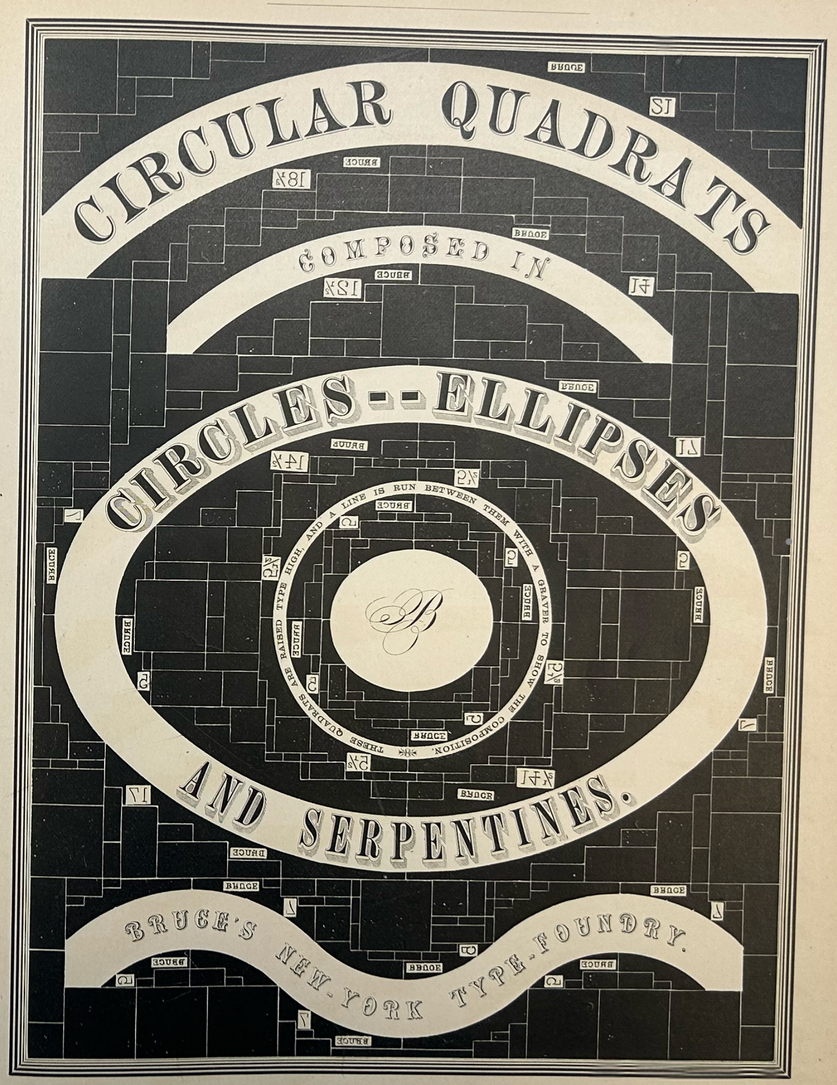
ESTABLISHED IN 1813.



They justify with Pica quads, and their length in Pica ems is stamped on them. Each font contains 8 each Nos. 2 to 8,—4 each Nos. 8½ to 17,—2 each Nos. 18½ to 34.

Price $15.00 for the set of 168 pieces.





No. 12

13

14

15½

17

19

21

23

26

CIRCULAR QUADRATS

COMPOSED IN

CIRCLES - - ELLIPSES

AND SERPENTINES.

THESE QUADRATS ARE RAISED TYPE HIGH, AND A LINE IS RUN BETWEEN THEM WITH A GRAVER TO SHOW THE COMPOSITION.

B

PICA ORNAMENTED, No. 1,528. 30 s. and 15 A 4 lb. 10 oz.

Dissertation sur l'Art Typographique, ses Progrès pendant le XV. et le XVI. Siècle.

S. H. M. BELPRAT, UTRECHT, 1820.

GREAT-PRIMER ORNAMENTED, No. 1,528. 25 s. and 12 A 6 lb. 12 oz.

De Typographicae Artis Inventione et Inventoribus Dissertatio.

M. Z. BOXHORN, LUGD. BATAV., 1648.

DOUBLE PICA ORNAMENTED, No. 1,528. 20 s. and 10 A 11 lb.

Drittes Jubel-Fest der Buchdruckerkunst.

W. J. J. CLESSEN, GOTHA, 1740.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 1,528. 15 s. and 8 A 16 lb. 12 oz.

Origines Typographicae.

GERARDO MEERMAN, Hag., 1765.

FOUR-LINE PICA ORNAMENTED, No. 1,528. 5 s. and 5 A 14 lb. 12 oz.

Des Brevets d'Imprimeur.

CRAPELET, Paris, 1840.

GREAT-PRIMER ORNAMENTED, No. 1,529. 25 s. and 12 A 5 lb. 6 oz.

Notizia Istoriche sopra la Stamperia di Tripoli,

Le quali possano servire all' Illustrazione della storia Typographica Florentina.

G. TIRABOSCHI, FIRENZE, 1781.

DOUBLE PICA ORNAMENTED, No. 1,529. 20 s. and 10 A 8 lb. 4 oz.

Origine e Progressi della Stampa o sia dell'

Arte Impressoria e Notizie dell' opere Stampate dall' anno 1457.

P. A. ORLANDI, BONONIAE, 1722.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 1,529. 15 s. and 8 A 12 lb. 6 oz.

Osservazioni sulla Chirotipografia.

Ossia Antica Arte di Stampare a mano...Opera di

D. VINCENZO REQUENO, ROMA, 1810.

CANON ORNAMENTED, No. 1,529. 5 s. and 5 A 12 lb.

Saggio di Memorie su

La Tipografia Parmense del S. XV.

J. AFFO, PARMA, 1791.

Drittes Jubel-Fest der Buchdruckerkunst.

W. J. J. CLESSEN, GOTHA, 1740.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 1,528. 15 a and 8 A 16 lb. 12 oz.

Origines Typographicae.

GERARDO MEERMAN, Hag., 1765.

FOUR-LINE PICA ORNAMENTED, No. 1,528. 5 a and 5 A 14 lb. 12 oz.

Des Brevets d'Imprimeur.

CRAPELET, Paris, 1840.

DOUBL

Osservazio

Ossia Antica Arte

D. VINCENZO

Saggio

La Tipografi

J. AFF

DOUBLE GREAT-PRIMER ORNAMENTED, No. 1,529. 15 a and 8 A 12 lb. 8 oz.

Osservazioni sulla Chirotipografia.

Ossia Antica Arte di Stampare a mano...Opera di

D. VINCENZO REQUENO, ROMA, 1810.

CANON ORNAMENTED, No. 1,529. 5 a and 5 A 12 lb.

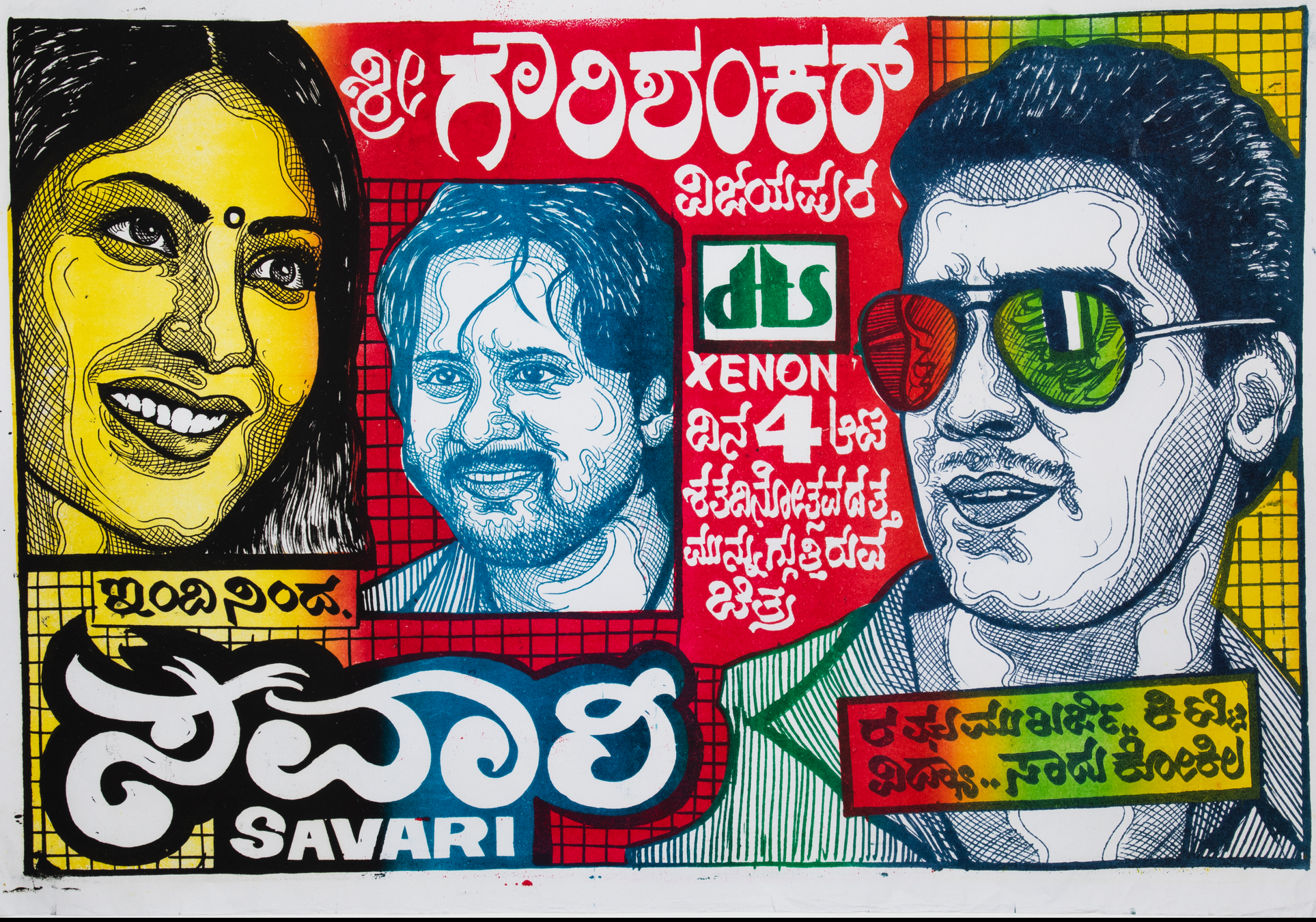
Saggio di Memorie su

La Tipografia Parmense del S. XV.

J. AFFO, PARMA, 1791.

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, No. 13 CHAMBERS-STREET, NEW-YORK.

Indian Film Posters


ಶ್ರೀ ಗೌರಿಶಂಕರ್
ವಿಜಯಪುರ
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ದಿನ 4 ಟಿಜಿ
ಶತದಿನೋತ್ಸವದತ್ತ
ಮುನ್ನುಗ್ಗುತ್ತಿರುವ
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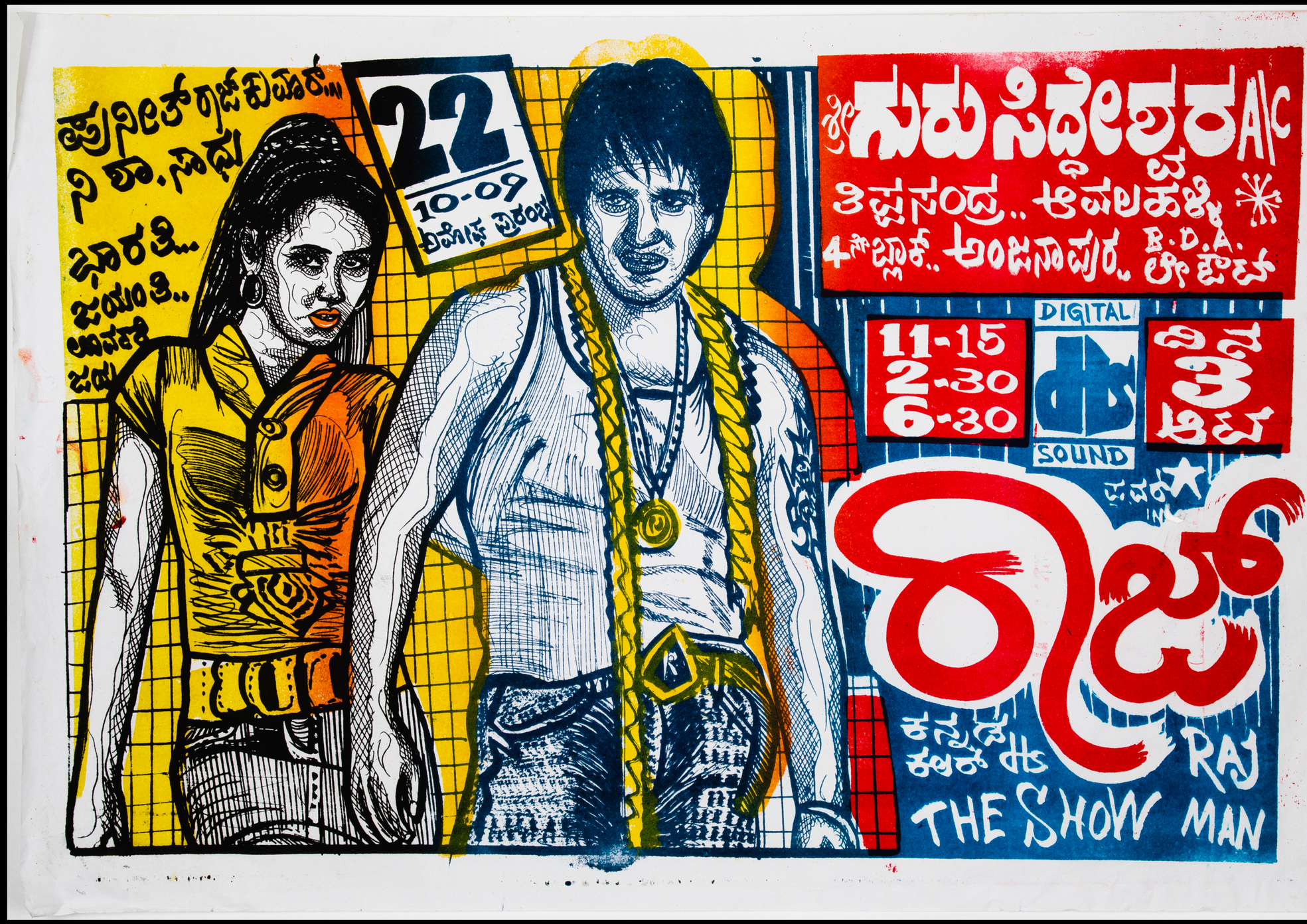
ಇಂದಿನಿಂದ.
ಸವಾರಿ
SAVARI


22
10-07
11-15
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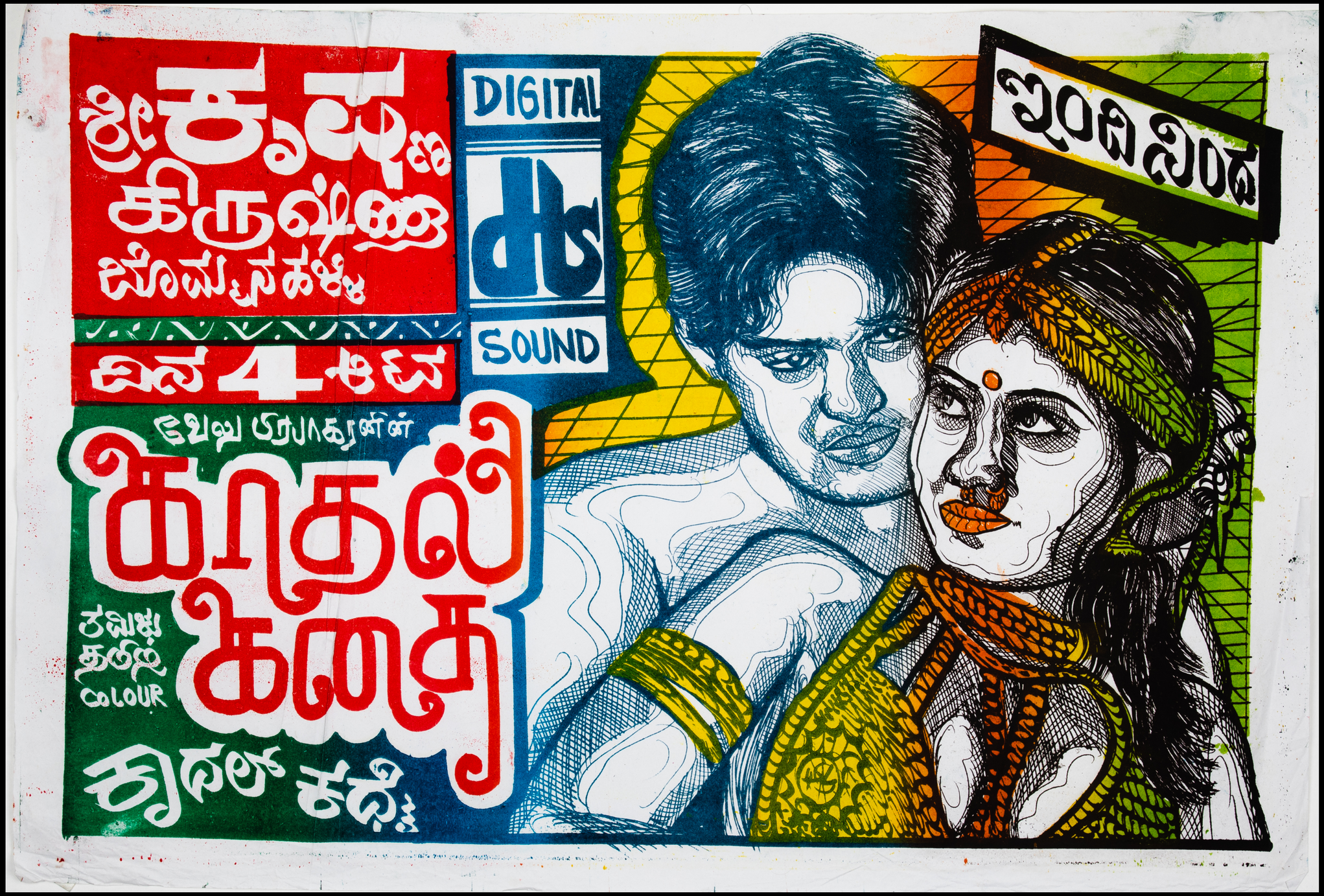
DIGITAL
SOUND
RAJ
THE SHOW MAN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ದಿನ 4 ಆಟ
ಬಿಳಿ ಪ್ರಭಾಕರ್‌ಗೆ
ಕಾತಲೆ
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ಕಲಿಗ
COLOUR
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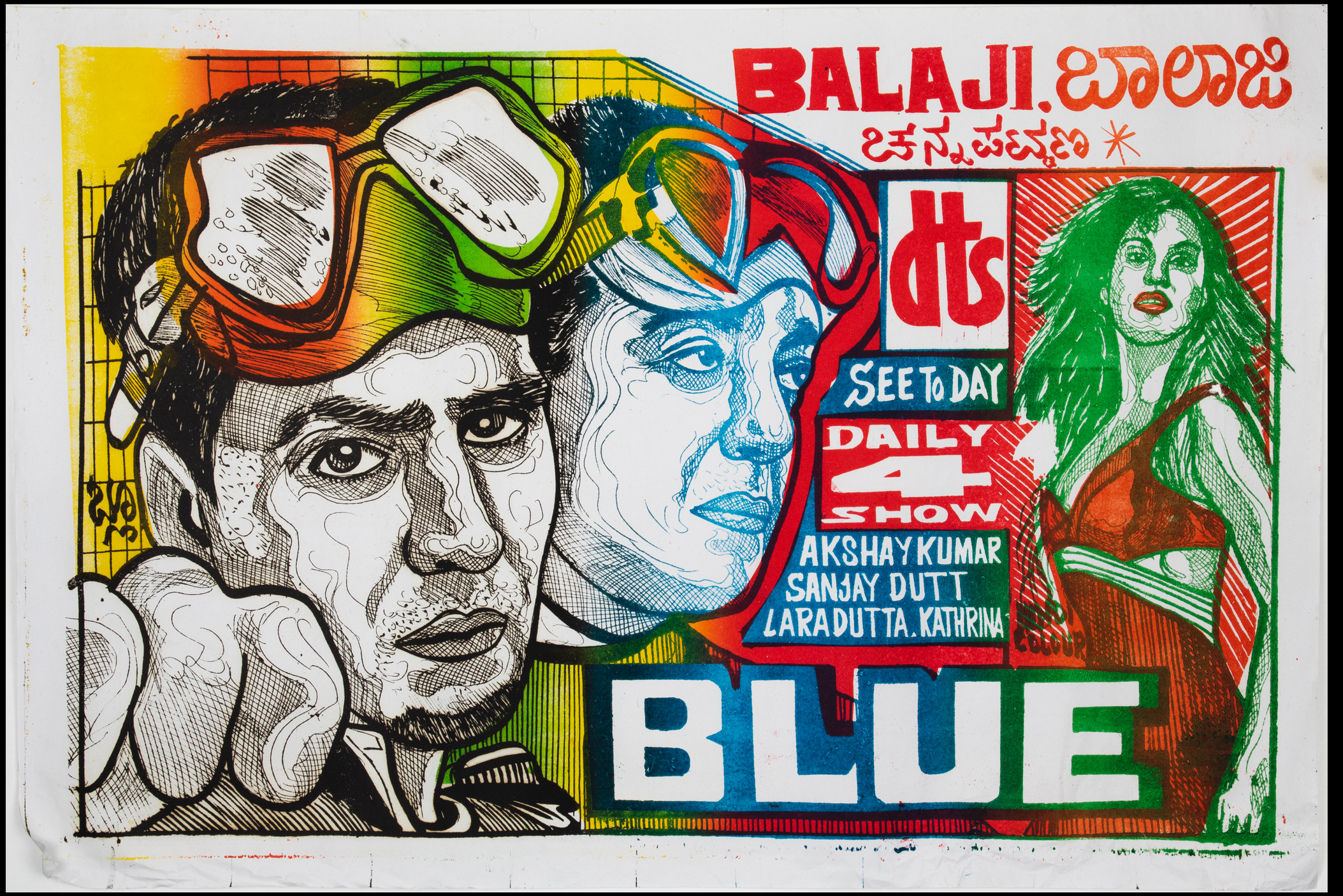
BALAJI. ಬಾಲಾಜಿ
ಚಕ್ಕಪಟ್ಟಣ *
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SEE TO DAY
DAILY
4
SHOW
AKSHAY KUMAR
SANJAY DUTT
LARA DUTTA. KATHRINA
COLOUR
BLUE


ಇಂದಿ
ನಿಂದ
ಕನ್ನಡ
ಕಲರ್
dts
SUPER
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MOVIE
ಶ್ರೀ ಸಂಗಮೇಶ್ವರ
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ಸಾಹಸ ಸಿಂಹಸ್ರಾ ವಿಷ್ಣುವರ್ಧನ್ IN
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ಸಾಗ
ಮಾನಸಿ ಅವಿನಾಶ್
ಶೋಭರಾಜ್ ನಾಡು


BOBBY DEOL
NANA PATEKAR
SEE TODAY
HINDI
COLOR
SCOPE
SRINIVASA
ಶ್ರೀನಿವಾಸ
ಸುಬ್ಬಮ್ಮಗುಂಟೆಪಾಳ್ಯ
DAILY
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ಯುಗಾದಿ
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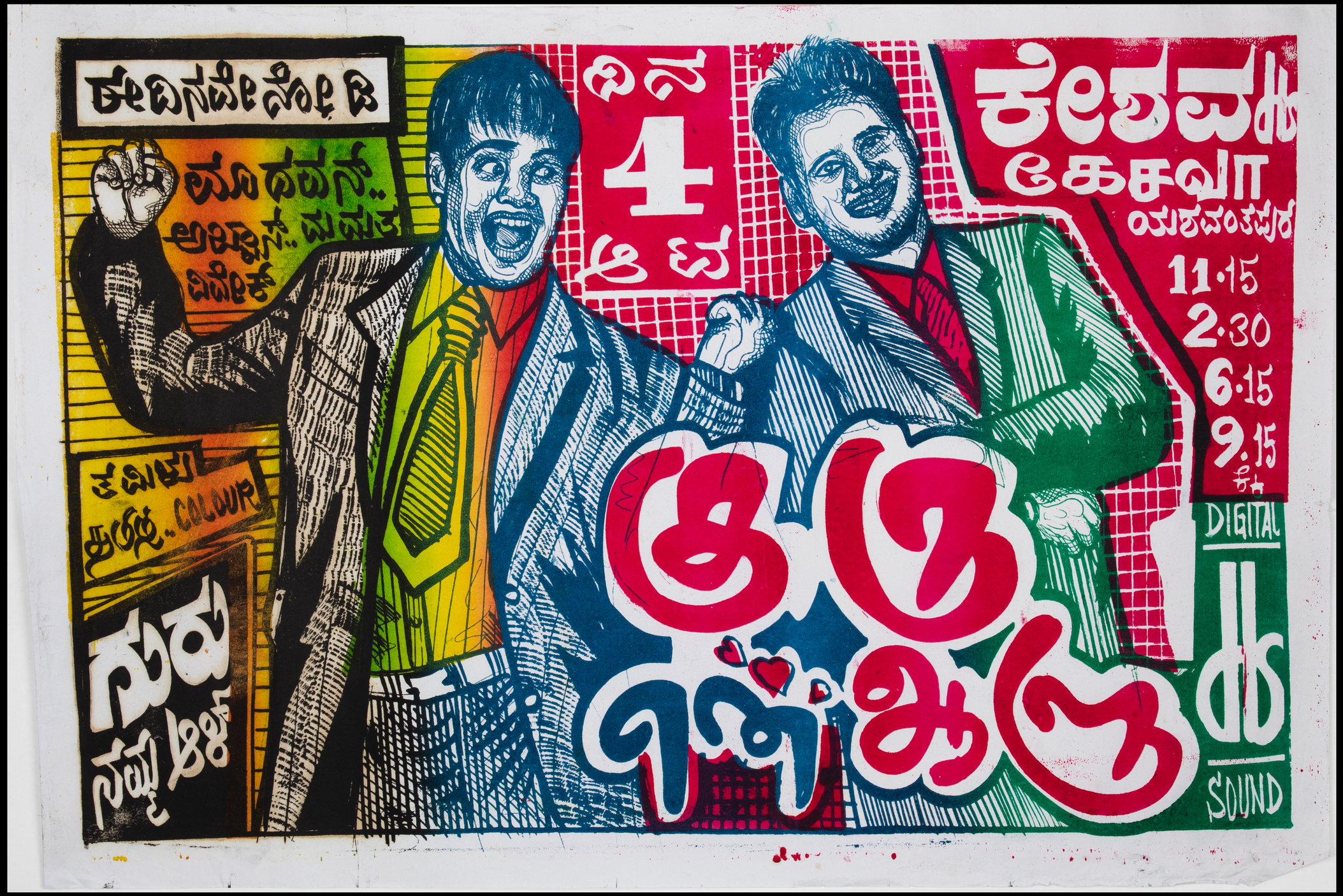
ಕೇಶವ
ಯಶವಂತಪುರ
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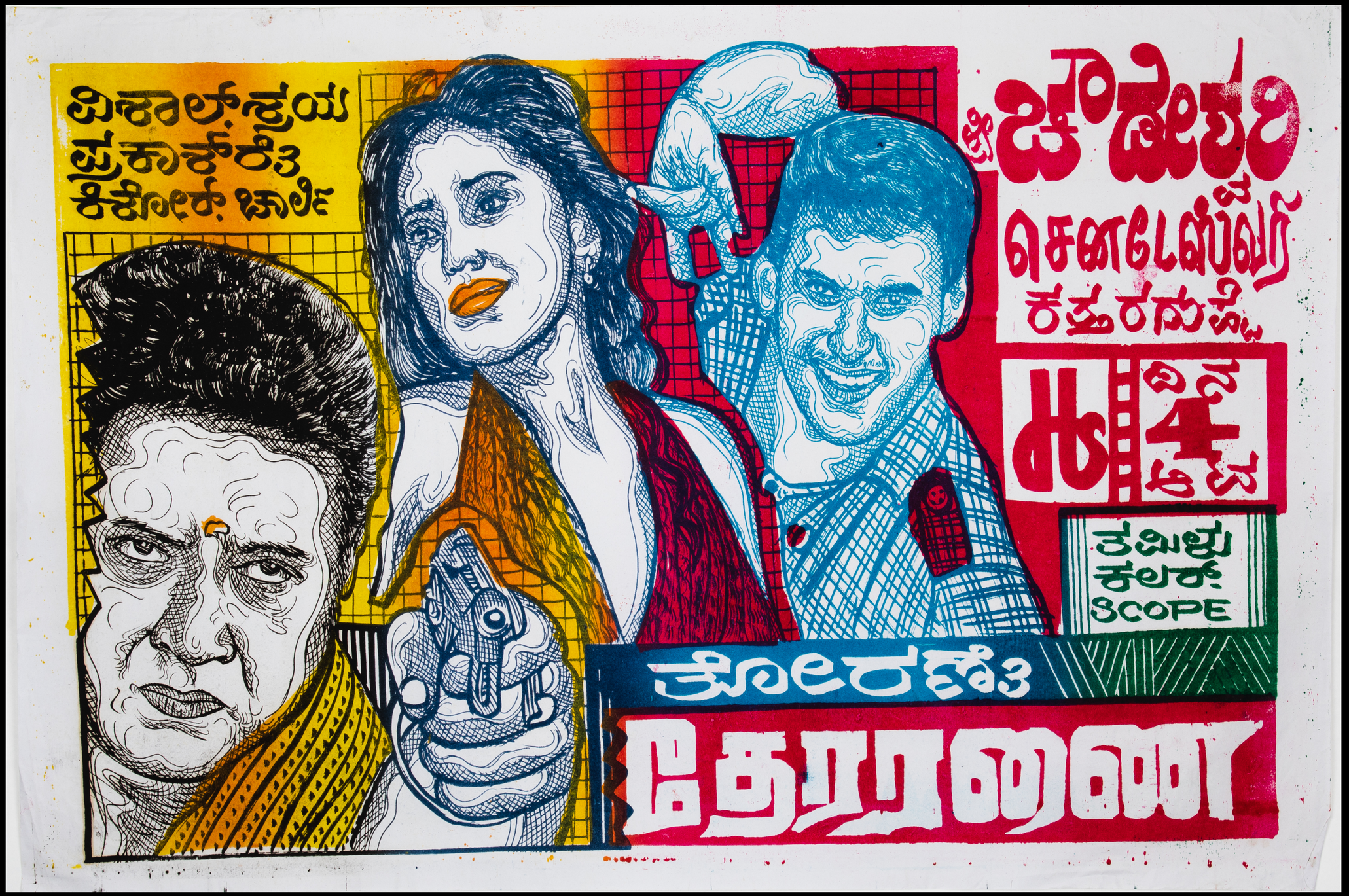
DIGITAL
SOUND
COLOUR


ಈ ದಿನವೇ ನೋಡಿ!
ರಾಜ
ನೆಲಮಂಗಲ
ದಿನ 3 ಆಟ
ಜೊತೆಗಾರ
ಕನ್ನಡ. ಕಲರ್. SCOPE.
ಪ್ರೇಮ್. ರಮ್ಯ


ವಿಶಾಲ್ ಶ್ರಯ
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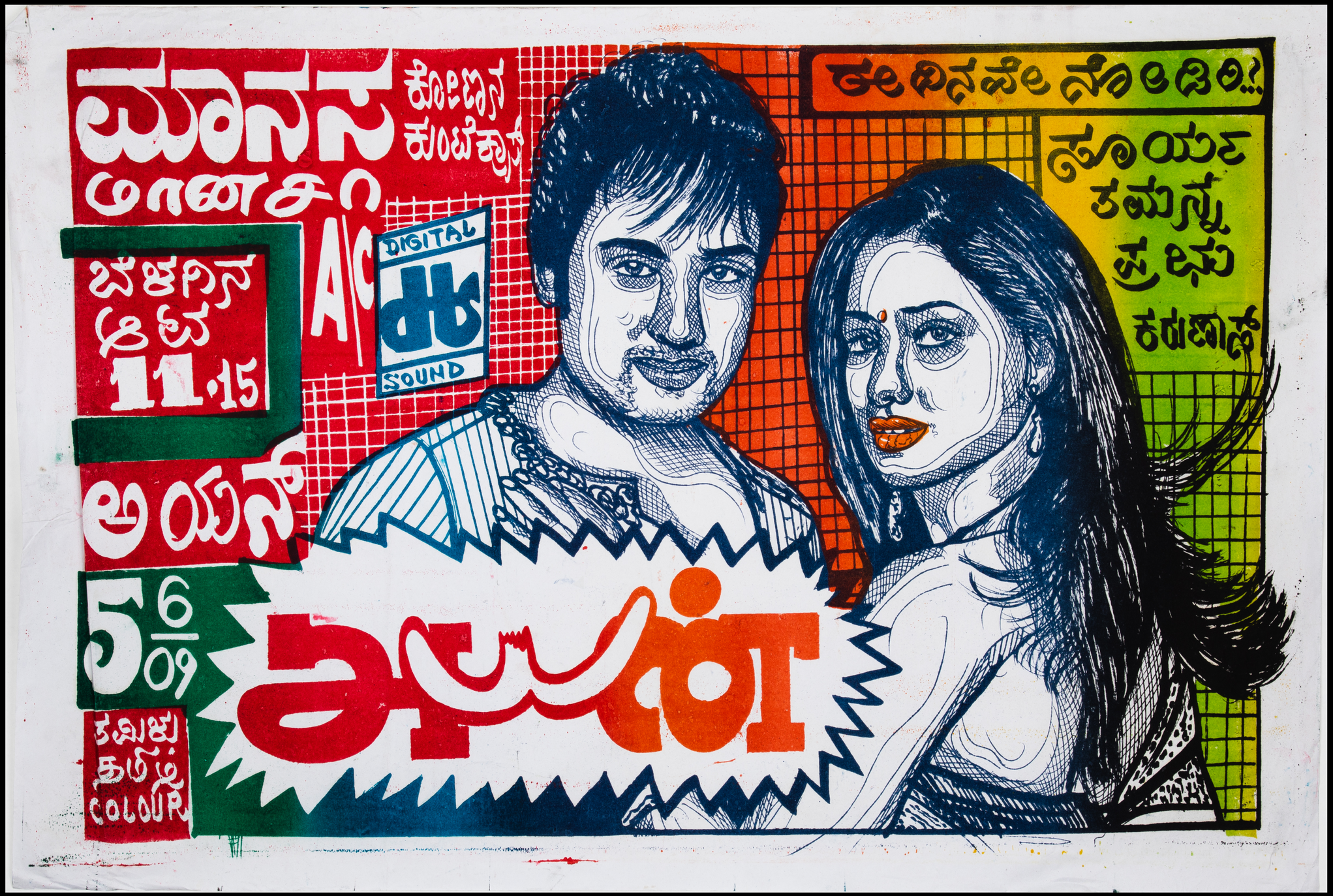
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ಈ ದಿನವೇ ನೋಡಿರಿ...
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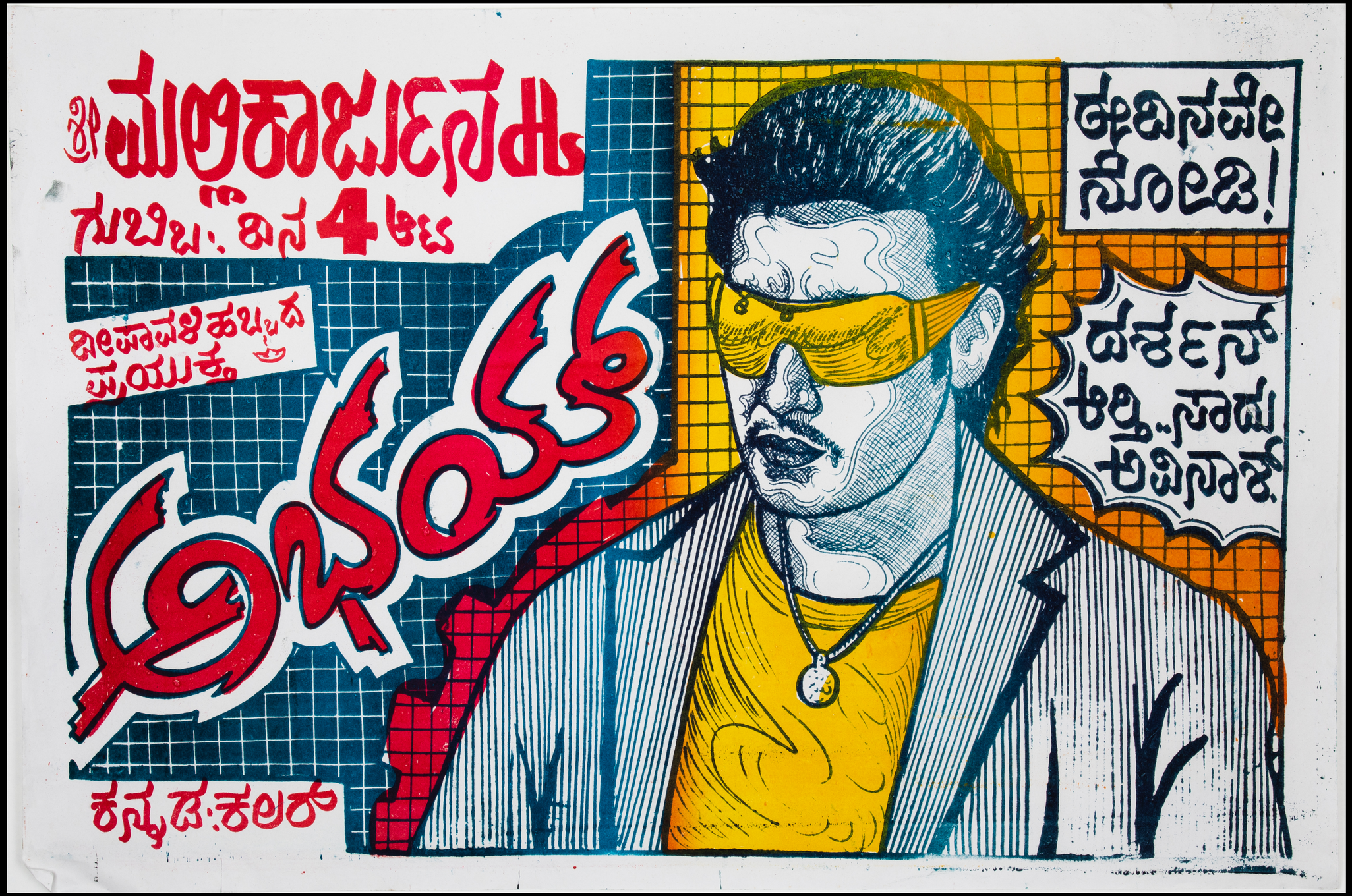
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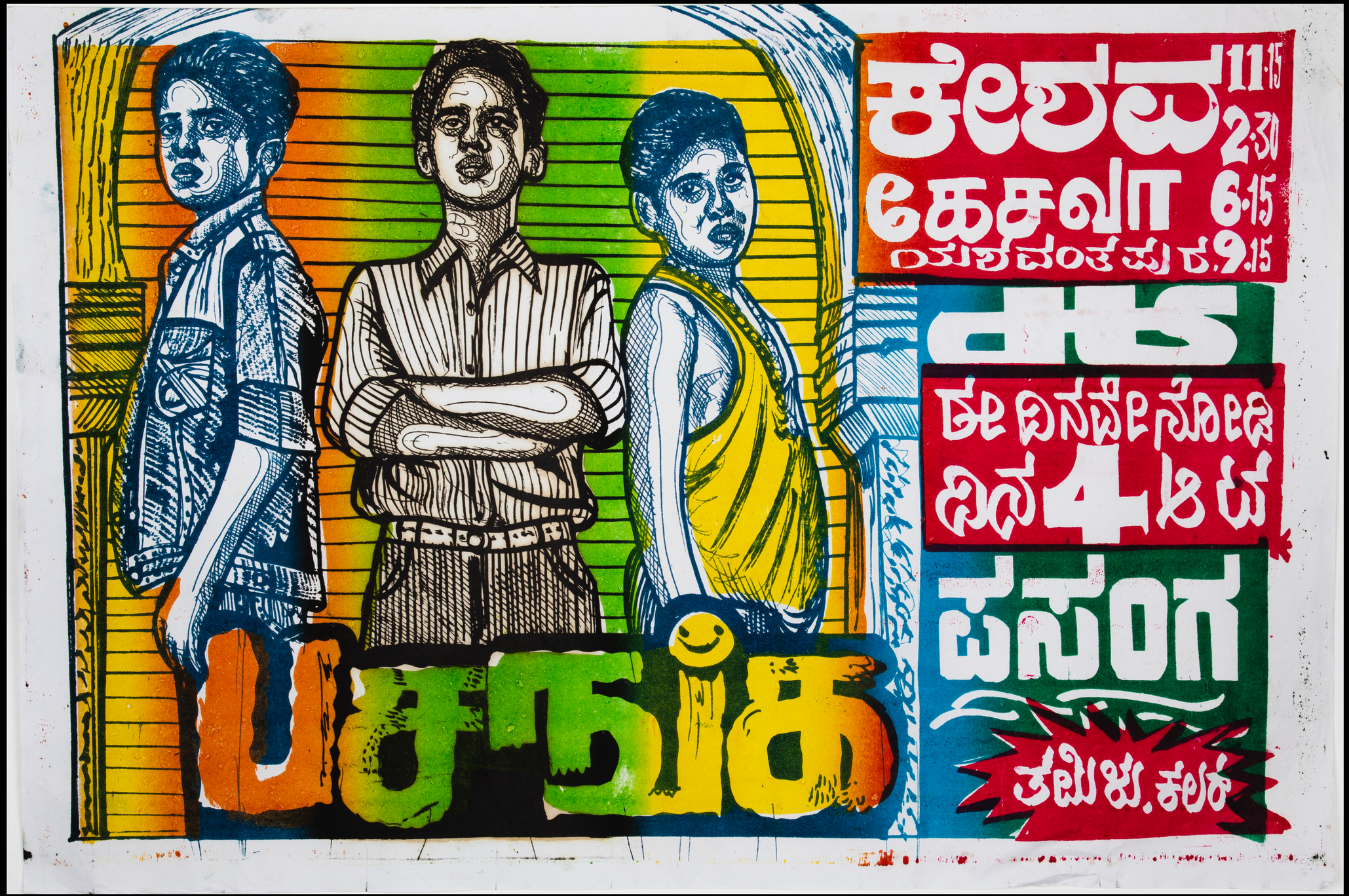
ಗುಬಿಬಿ: ದಿನ 4 ಆಟ
ಹೀಪಾವಳಿ ಹಬ್ಬದ ಪ್ರಯುಕ್ತ
ಅಭಯ
ಕನ್ನಡ: ಕಲರ್
ಈದಿನವೇ ನೋಡಿ!
ದರ್ಶನ್ ಆಶ್ಕಿ.. ನಾಡು ಅವಿನಾಶ್.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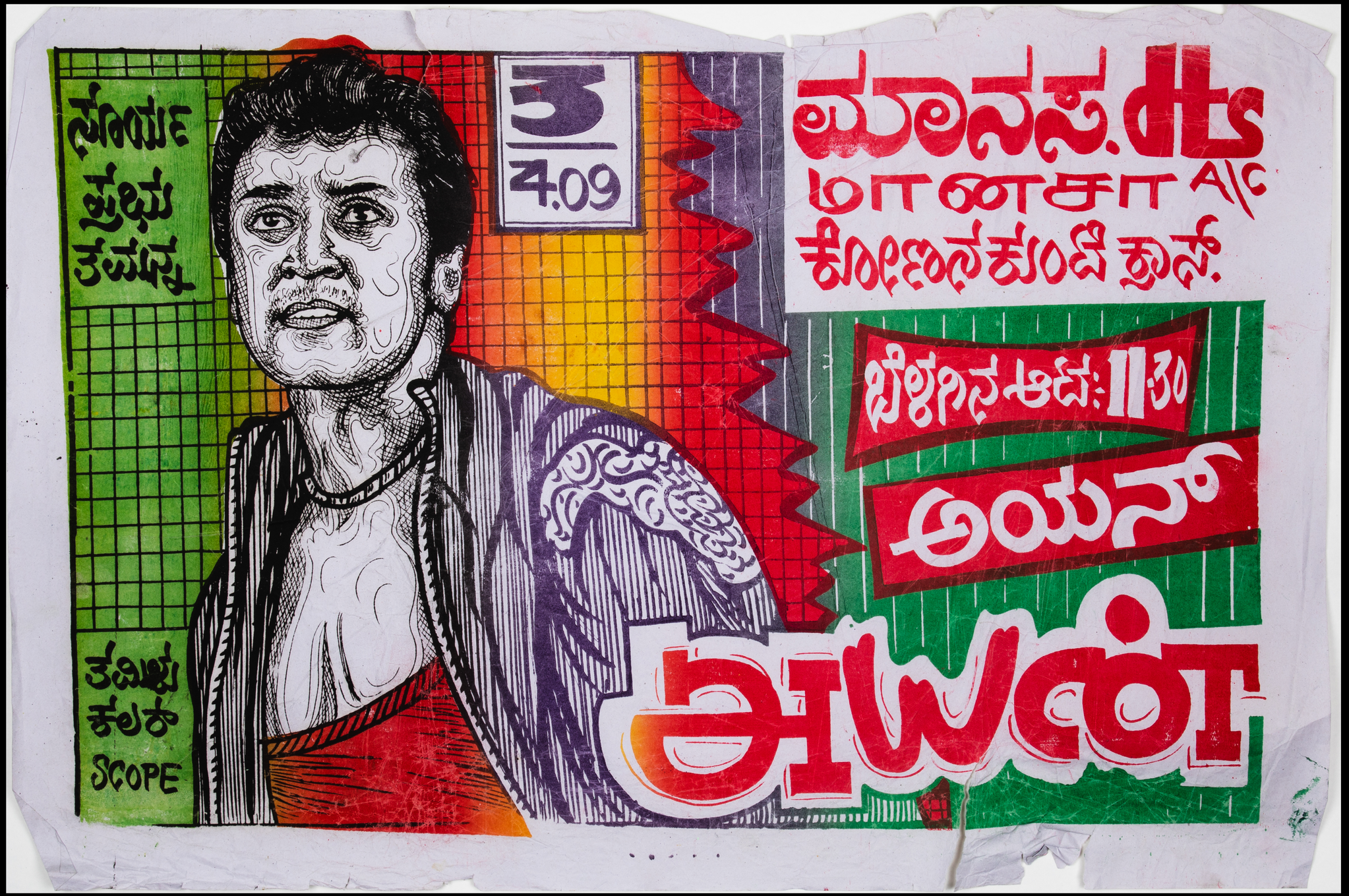
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ಬಗಣಕಗ A/C
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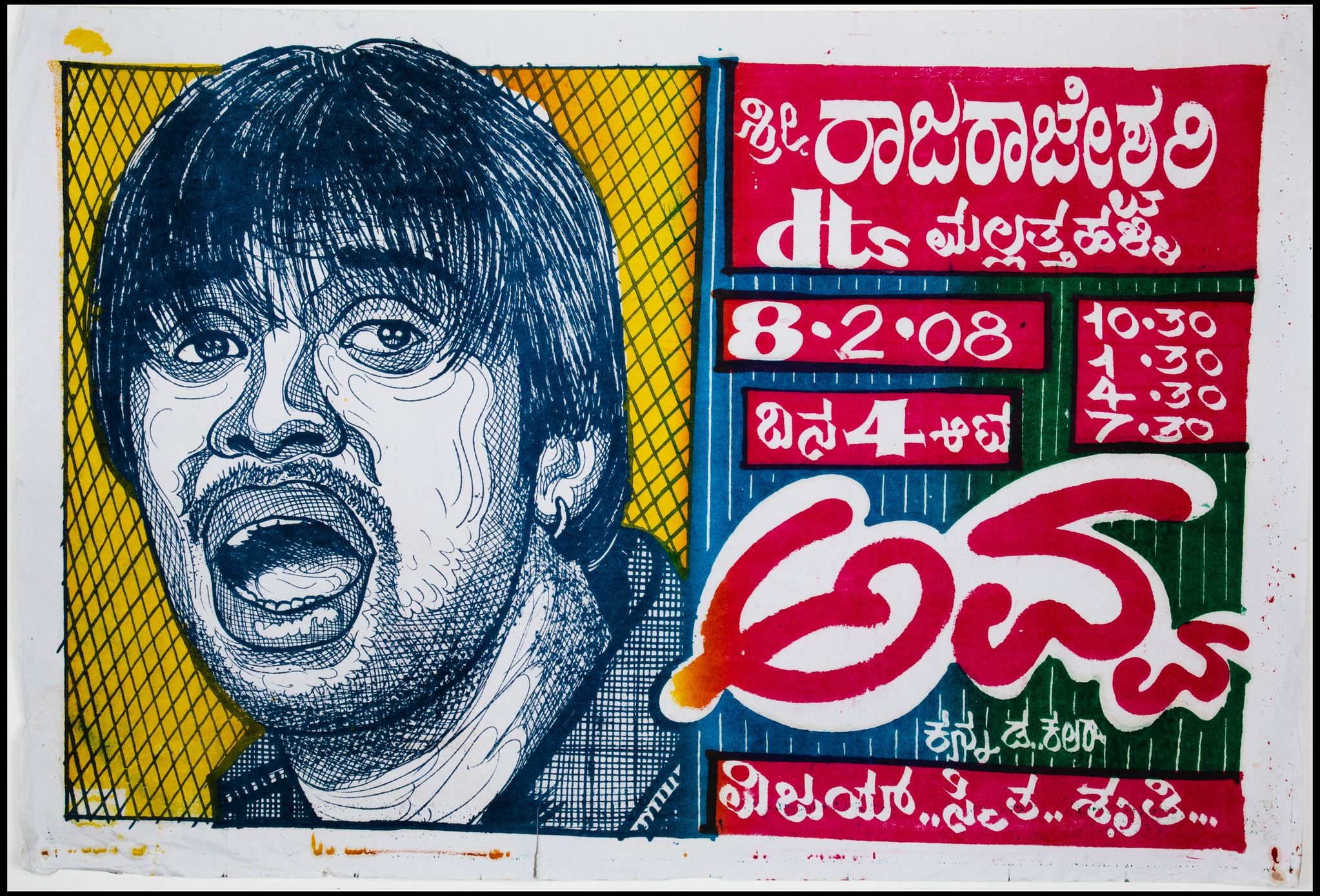
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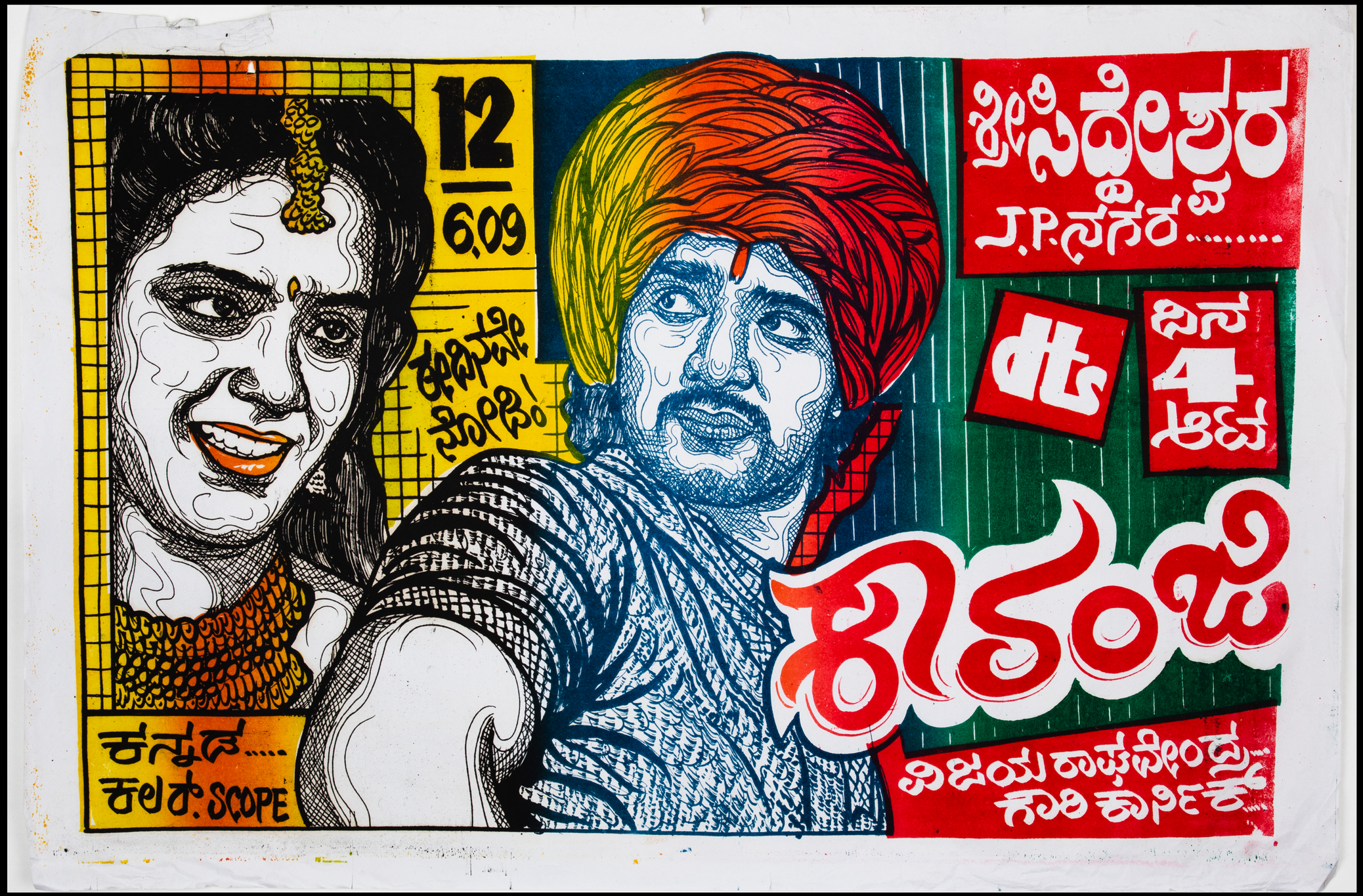
ವಿಜಯ.. ಸ್ವೀತ.. ಕೃತಿ...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J.P. ನಗರ.....
dts
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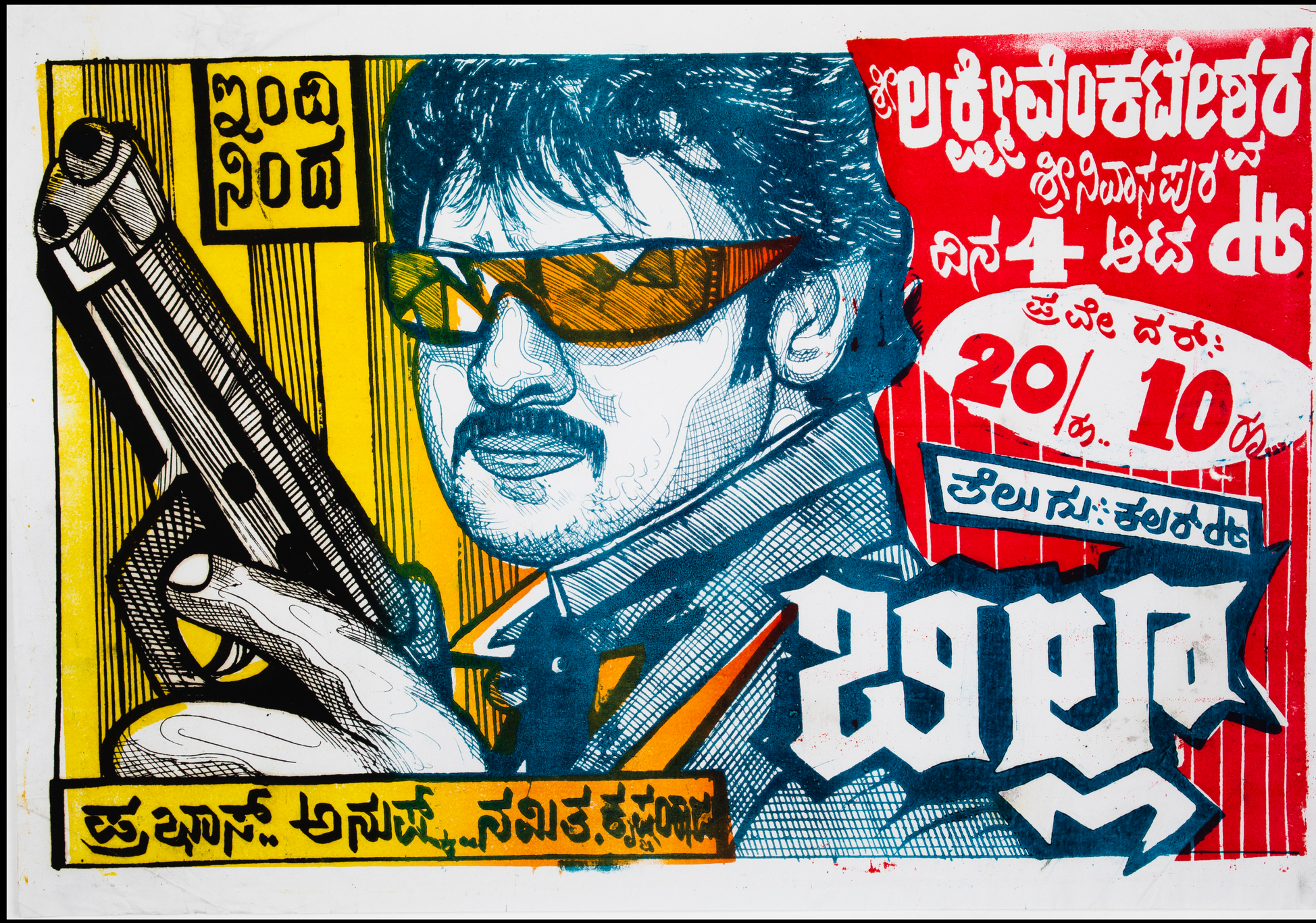
ಕನ್ನಡ.....
ಕಲರ್. SCOPE
ಕಿರಂಜಿ
ವಿಜಯ ರಾಘವೇಂದ್ರ...
ಗಾರಿ ಕಾರ್ನಿಕ್...


ಇಂದಿನಿಂದ
ಶ್ರೀ ಲಕ್ಷ್ಮೀವೆಂಕಟೇಶ್ವರ
ಶ್ರೀನಿವಾಸಪುರ
ದಿನ 4 ಚಿತ್ರಗಳು
ಪ್ರವೇಶ ದರ:
20/ರೂ. 10 ರೂ
ತೆಲುಗು ಕಲರ್ ಚಿತ್ರ
ಪ್ರಭಾಸ್ ಅನುಷ್ಕ ನಮಿತ ಕೃಷ್ಣಂರಾಜು


ಶ್ರೀ ಅನ್ನಪೂರ್ಣೇಶ್ವರಿ
ಚಿನೋಕಲ್ಸ್ ದಿನ 4 ಪ್ರದರ್ಶನ
ಕನ್ನಡ
ರಾಜ್ಯೋತ್ಸವದ
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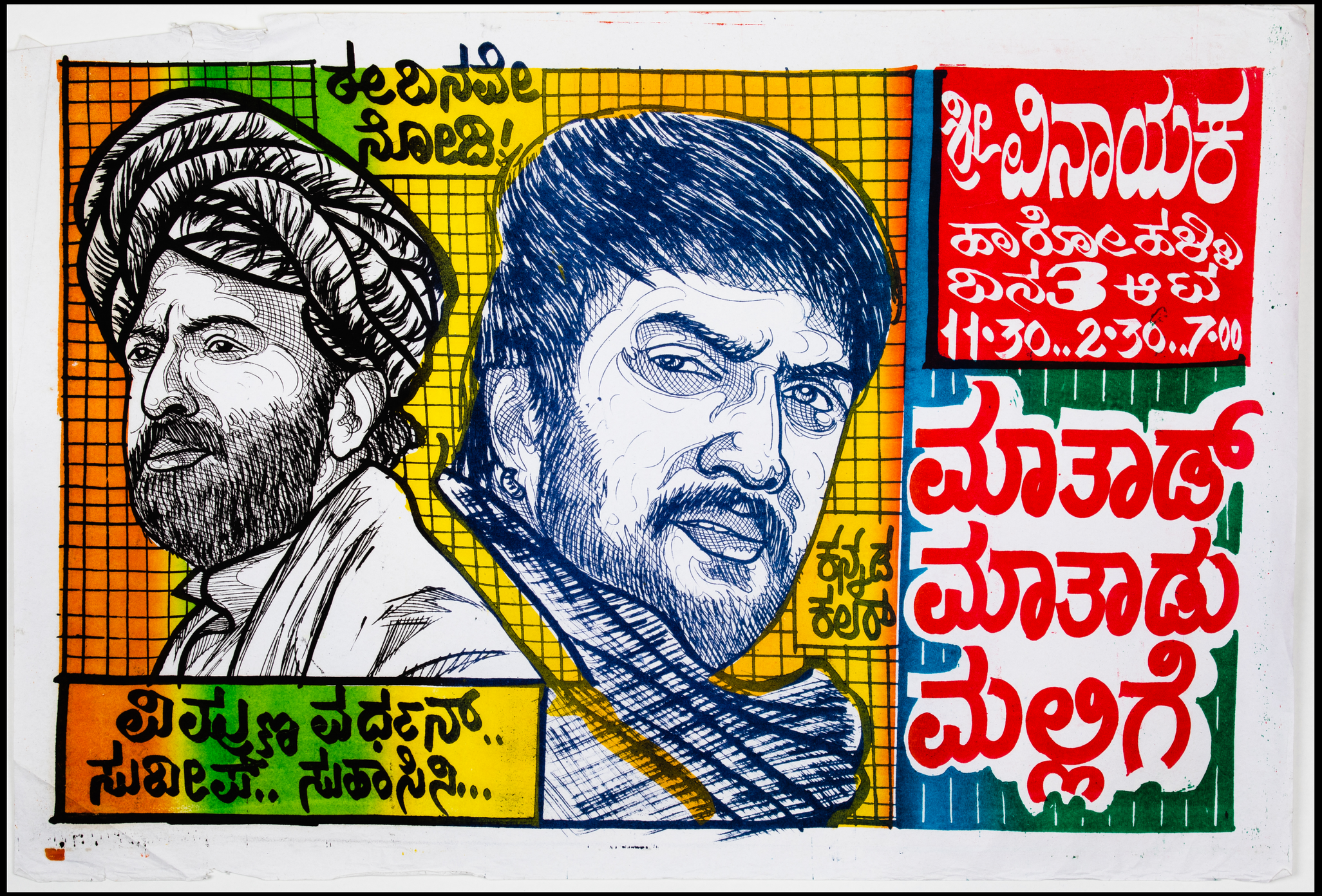
ಶ್ರೀ ವಿನಾಯಕ
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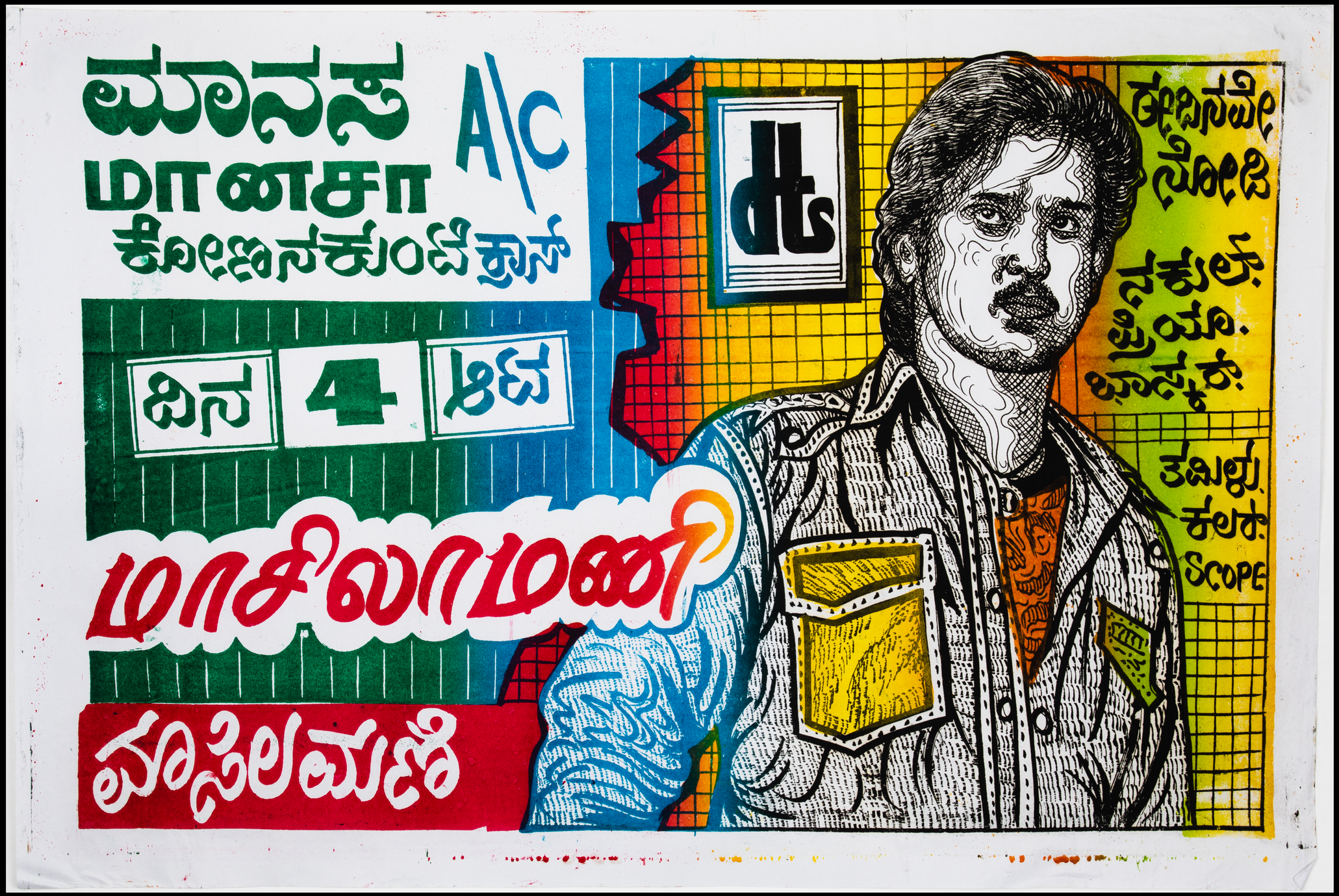
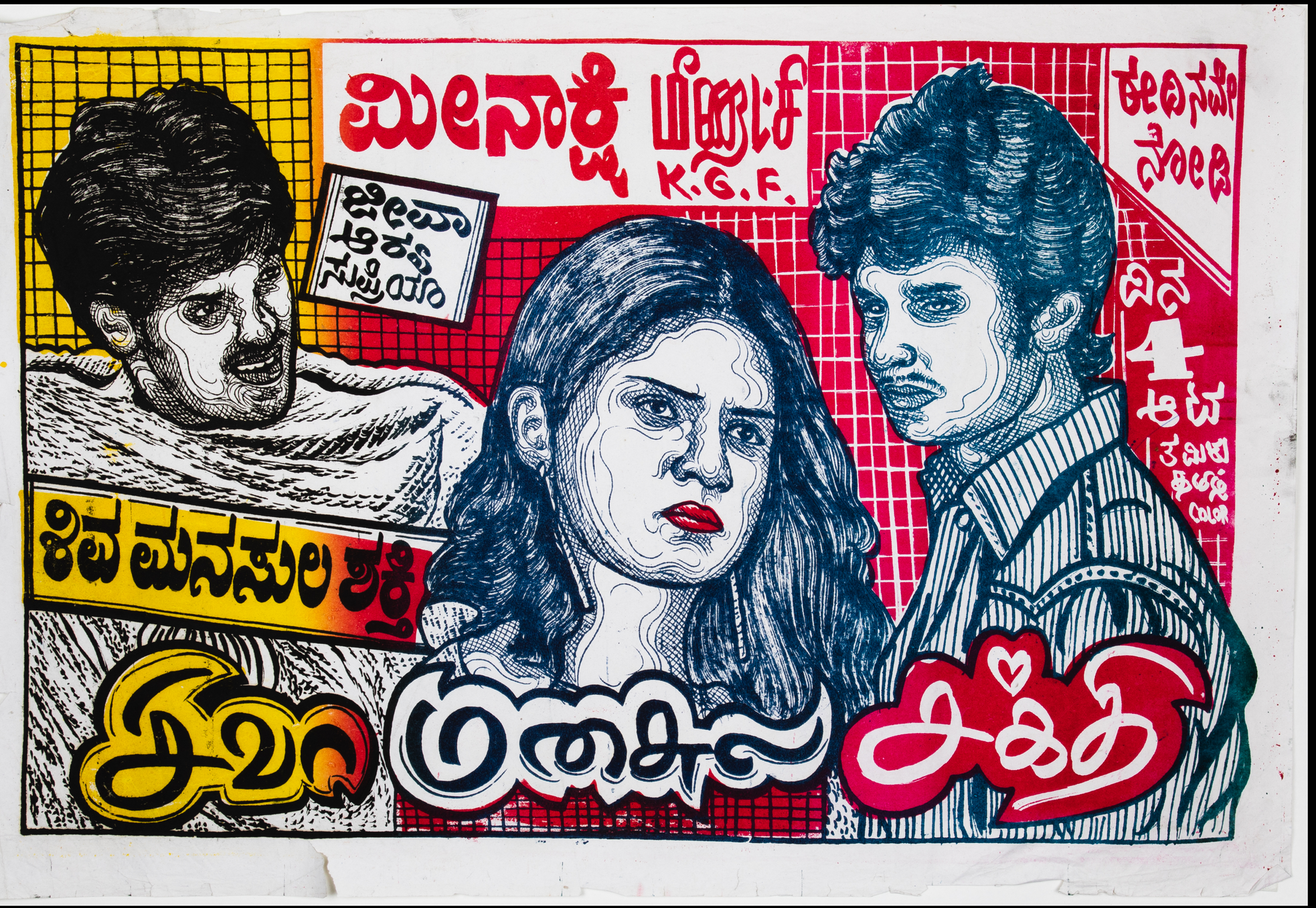
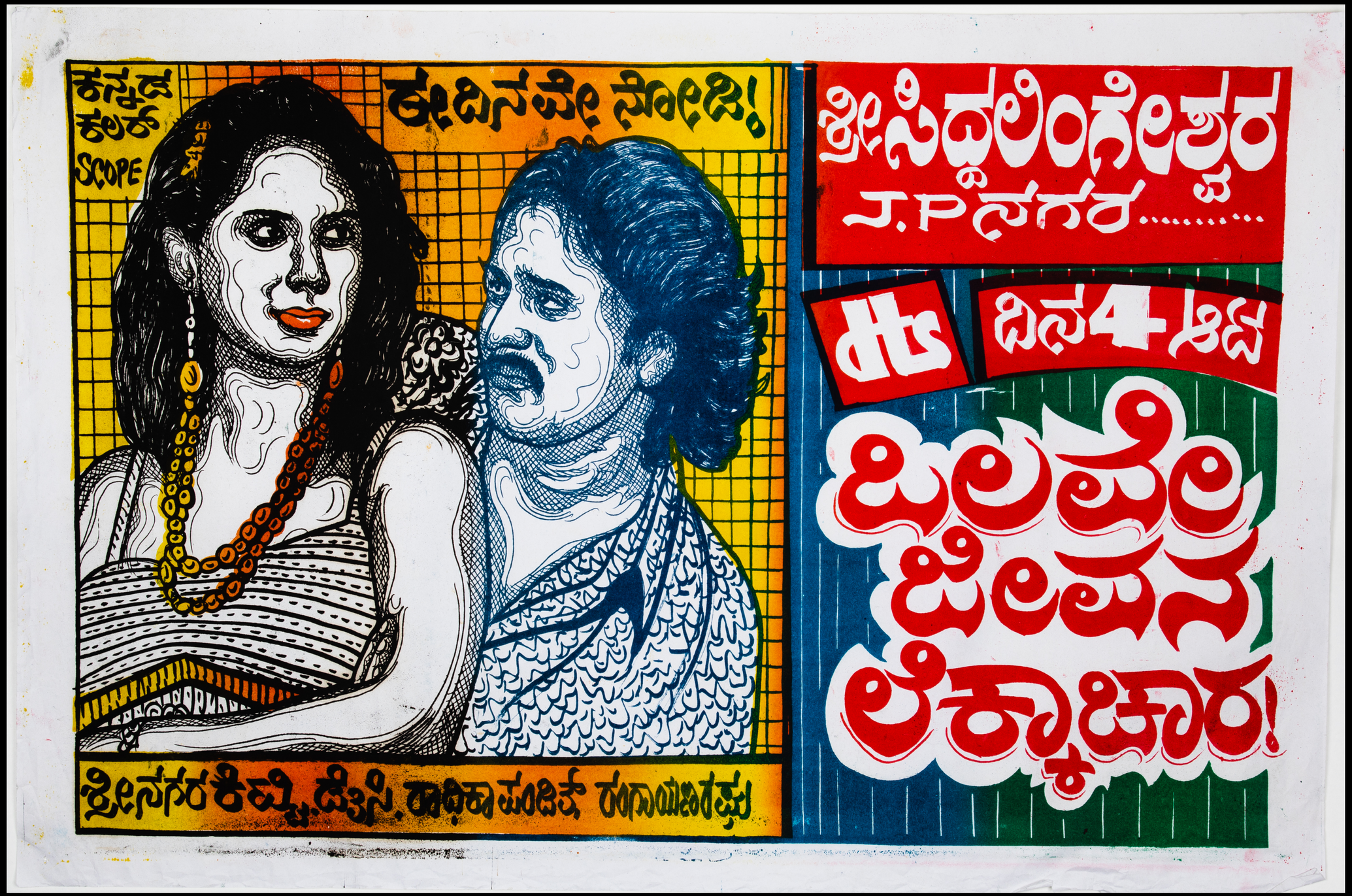
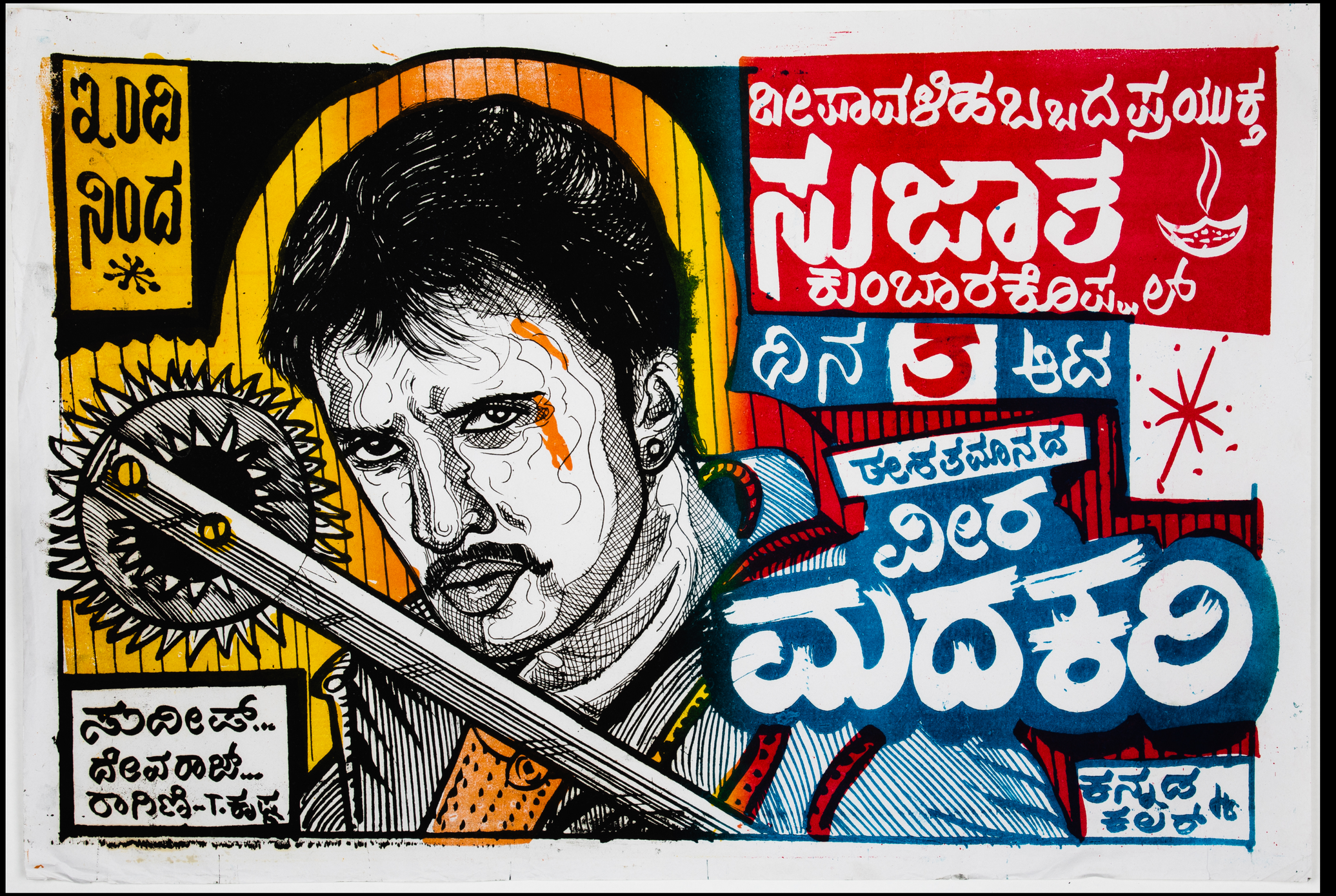
11.30..2.30..7.00
ಮಾತಾಡ್ ಮಾತಾಡು ಮಲ್ಲಿಗೆ
ಕನ್ನಡ ಕಲರ್
ಈ ದಿನವೇ ನೋಡಿ!
ವಿಶ್ವಣ ವರ್ಧನ್..
ಸುಧೀಪ್.. ಸುಹಾಸಿನಿ...


ಮಾನಸ
A/C
ಮಾನಸಾ
ಕೋಣನಕುಂಟೆ ಕ್ರಾಸ್
ದಿನ 4 ಆಟ
ಮಾಸಿಲಮಣಿ
ಮಾಸಿಲಮಣಿ
ಡೇದಿನಮೇ ನೋಡಿ
ನಕುಲ್ ಪ್ರಿಯಾ. ಭಾಸ್ಕರ್.
ತಮಿಳು. ಕಲರ್. SCOPE


ಮೀನಾಕ್ಷಿ ಬೆಂಬ್ರಾಂಕ್
K.G.F.
ಈದಿನವೇ ನೋಡಿ
ಬೀವಾ ಆರತಿ ಸುಪ್ರಿಯಾ
ದಿನ 4 ಆಟ
ಕಿವಮನಸುಲ ಶಕ್ತಿ
COLOR
ಕಿವಮನಸುಲ ಶಕ್ತಿ


22
10-09
ಶ್ರೀ ಗುರು ಸಿದ್ಧೇಶ್ವರ A/C
ತಿಪ್ಪಸಂದ್ರ.. ಆವಲಹಳ್ಳಿ
4ನೇ ಬ್ಲಾಕ್.. ಅಂಜನಾಪುರ.. B.D.A.
11-15
2-30
6-30
DIGITAL
SOUND
ದಿನ
ಆಟ
ಕನ್ನಡ
ಕಲಿಕೆ
RAJ
THE SHOW MAN


ಕನ್ನಡ ಕಲರ್
SCOPE
ಈ ದಿನ ಮೇ ಸೋಡಿ!
ಶ್ರೀ ಸಿದ್ಧಲಿಂಗೇಶ್ವರ
J.P ನಗರ.....
ದಿನ 4 ಶಿಟ
ಬಲಮೇ ಜೀವನ ಲೆಕ್ಕಾಚಾರ!
ಶ್ರೀನಗರ ಕಿಟ್ಟಿ. ಡೈಸಿ. ರಾಧಿಕಾ ಮಂಡಿಕ್ ರಂಗಾಯಣರಘು


ಇಂದಿ ನಿಂದ
ಬೀಸಾವಳಿಹಬಬದ ಪ್ರಯುಕ್ತ
ಸುಜಾತ
ಕುಂಬಾರಕೊಪ್ಪಲ್
ದಿನ 3 ಆಟ
ಈಶತಮಾನದ
ವೀರ
ಮದಕರಿ
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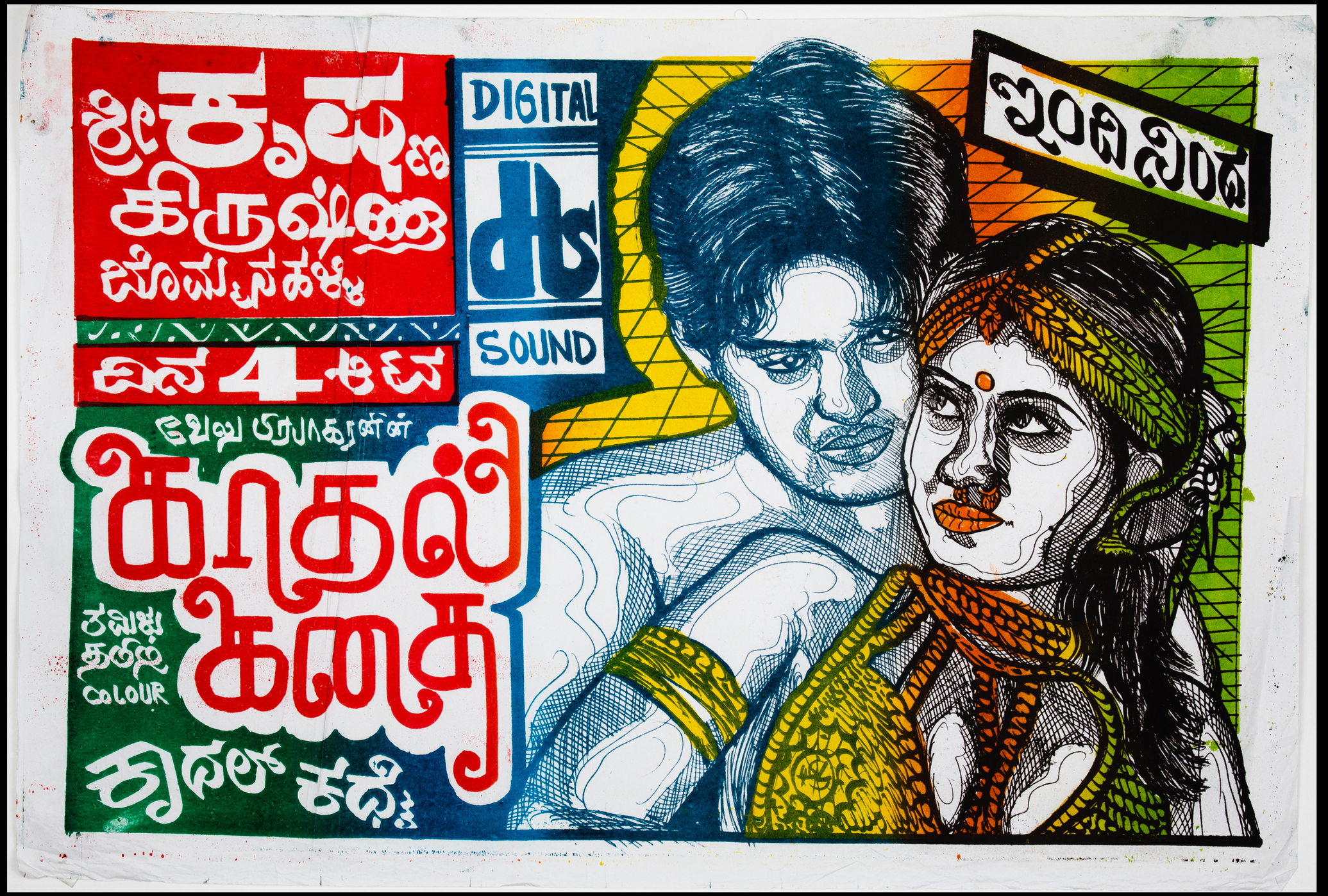
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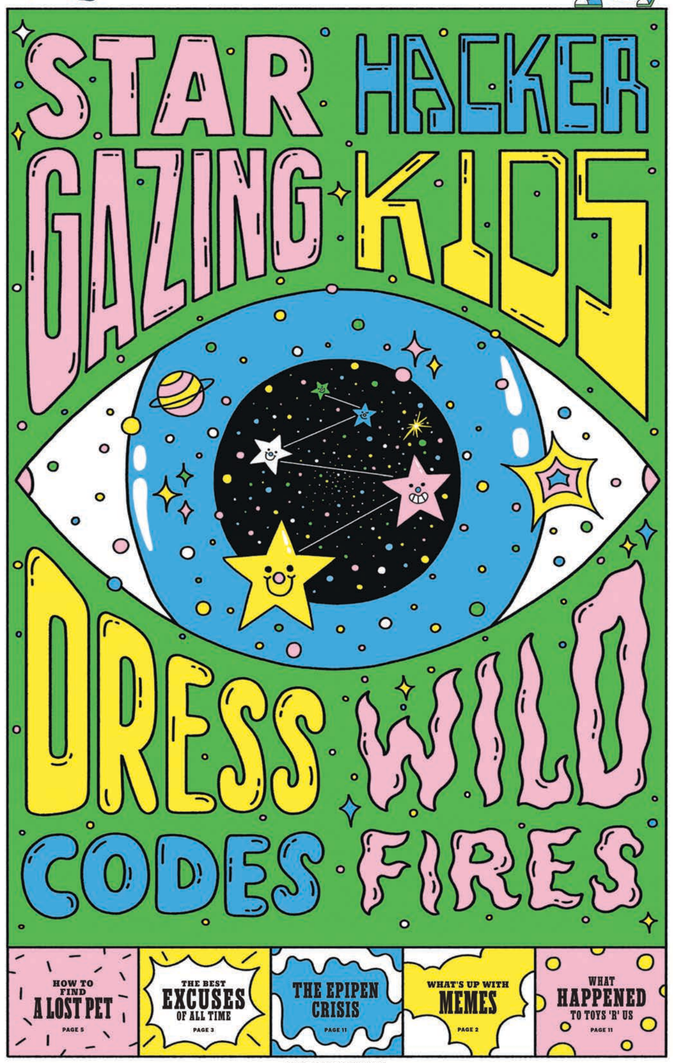
Miscellaneous

SUNDAY, SEPTEMBER 30, 2018
FROM THE NEW YORK TIMES MAGAZINE

The New York Times FOR KIDS

EDITORS' NOTE: THIS SECTION SHOULD NOT BE READ BY GROWN-UPS



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WHAT **HAPPENED** TO TOYS 'R' US PAGE 11

ILLUSTRATION BY SUPER FREAK

SUNDAY, MAY 14, 2017
FROM THE NEW YORK TIMES MAGAZINE

The New York Times For Kids

EDITORS' NOTE: THIS SECTION SHOULD NOT BE READ BY GROWN-UPS

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HOW DID YOU GET YOUR COOL JOB? WITH:

D'WAYNE EDWARDS, SNEAKER DESIGNER

MISTY COPELAND, BALLERINA

KAMALA HARRIS, SENATOR

MO WILLEMS, AUTHOR

SUZAN MURRAY, WILDLIFE VETERINARIAN



HAVE MORE FUN THAN USUAL TODAY

DID YOU EVER WONDER why The New York Times, with all its different sections, never seems to have anything in it that's written just for you? It really doesn't seem fair. Think about it: Every single day a new newspaper comes out, crammed with articles and pictures from all over the world, and there's never even a single one that's meant for you. Frankly, it's rude. You're a member of this household, too. You can read. And since we're on the subject, why is the paper always so serious? Sure, the news is important, but would it kill them to have some comics? Maybe this section, the one you're holding in your hands right now, can help. It's the first one that The New York Times has made just for kids (the first as far as we know, and we work here, at least for now). We've packed it with just about every fun how-to project we could think of. You might need to ask for help with some of this stuff — but most of it you can do yourself, which is good, because your parents are probably too busy reading some other part of the paper, not having any fun at all. ◆

Illustration by Kelsey Oseka

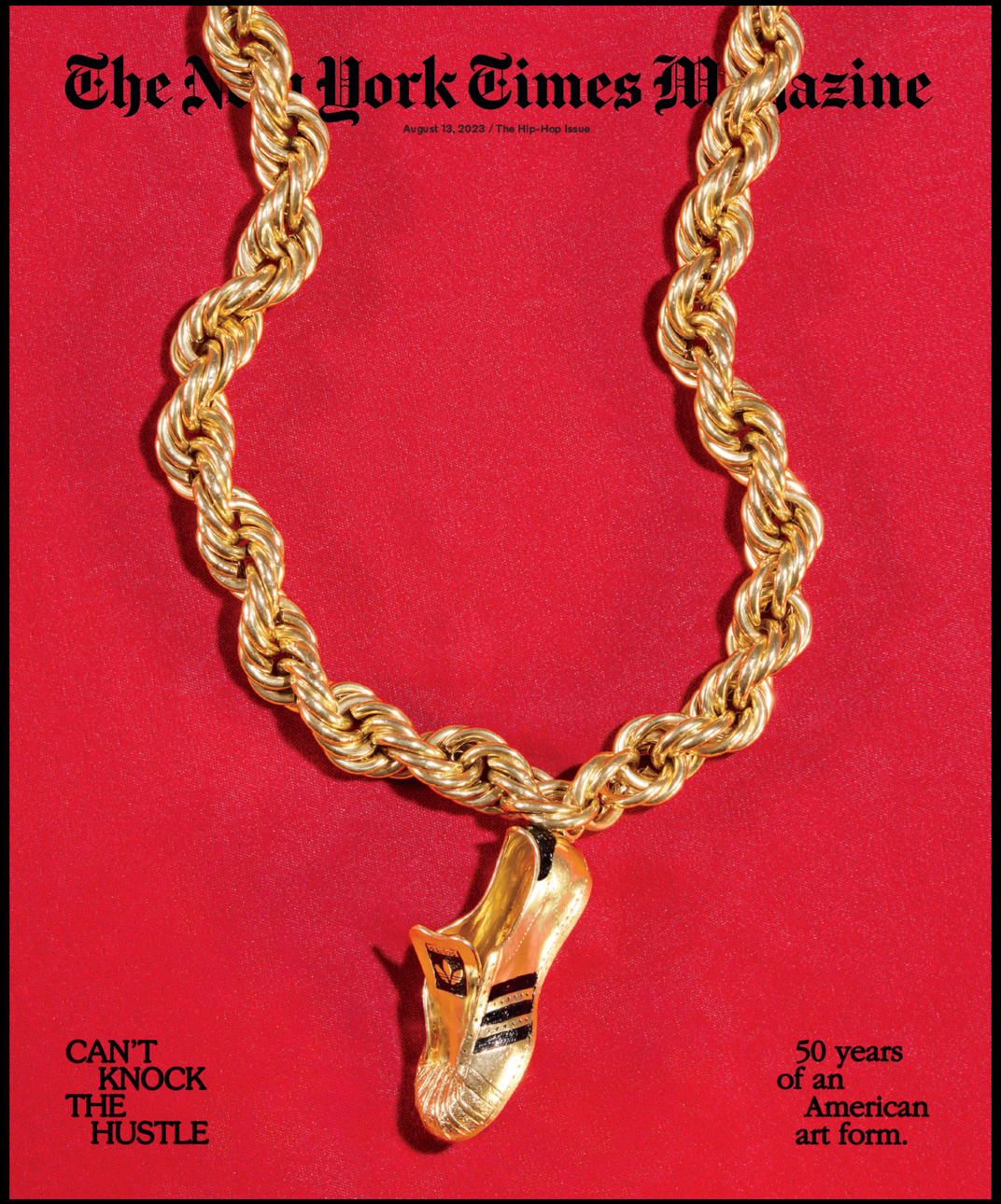
SUNDAY, MARCH 31, 2019
FROM THE NEW YORK TIMES MAGAZINE

The New York Times For Kids



A TOADALLY BONKERS BOARD GAME • YOUR MOST EMBARRASSING MOMENTS • DELICIOUS PEANUT-BUTTER COOKIES THAT LOOK LIKE POOP • HOW TO SURVIVE SEEING YOUR TEACHER IN THE WILD • A FART CHART • ARE THE PRESIDENT'S INSULTS ACTUALLY FUNNY? • SO MANY PUNS YOU'LL HATE US • FARTICLES, FARTICLES AND MORE FARTICLES

ILLUSTRATION BY ZOHAR LAZAR


The New York Times Magazine
August 13, 2023 / The Hip-Hop Issue
CAN'T KNOCK THE HUSTLE
50 years of an American art form.

HIP-HOP'S UN-SHAKABLE LIFE FORCE

In the 1980s, some people wondered whether an art form born of despair and oppression would survive. It ended up conquering the world.

By Wesley MORRIS

WE'VE GATHERED HERE TODAY

to raise a glass to hip-hop. It's 50, baby! Half a century of effrontery, dexterity, elasticity, rambunctiousness, ridiculousness, bleakness, spunk, swagger, juice, jiggle and wit, of defiant arrogance, devastating humor, consumptive lust and violent distress, of innovation, danger, doubt and drip. Salud! I'll be honest, though. I knew the magazine covers and concerts and TV specials were coming, but I wasn't feeling it. Seemed too arbitrary a date. Or maybe just impossible to ascertain. What I did feel was that hip-hop has so thoroughly infused the atmosphere of American life (we'll just start with this country), that it has pushed so much forward — who cares that it's pushing 50?

The energy giving this form its art, this life its force — wasn't that forged centuries ago with every African hauled onto this land? As far I could tell, hip-hop was just "always." That energy has been with us Black Americans — in church, on stages, in studios, on the streets, in outfits and hair and posture and teeth, glinting, grinning, gritting, smirking, snarling, beaming, blinging. Simply smiling a miraculous-ass smile. So this anniversary couldn't matter, according to me, because — well, isn't it just on a continuum that bends from the African drum to the spiritual to ragtime, jazz, gospel and the blues, to R&B., folk, rock 'n' roll, funk, disco, new wave and house? Isn't it also just more soul music, an energy that never dissipates but simply changes hosts?

Well …

Well …

I was down to bring that dogma to my grave. But somebody made a case, and the case made a fool of me. It was February, at the Grammys, when in the middle of the broadcast, almost two dozen rap acts took the stage, one by one, and owned the history they made, the history they were. There was even a historian: Ahmir (Questlove) Thompson, who, among sundry other skills and passions, drums for the Roots and harbors a knack for the fine print and footnotes of American popular music.

For Grammy night, his job entailed boiling down five decades to 15 minutes, and some uncanny artisanship resulted. On the generations came, each one submitting no more than a snippet — a TikTok-ya-don't-stop, if you will. The Roots' rapper in chief, Black Thought, opened with a fairy tale. "Fifty years ago, a street princess was born to be an icon," it began. Then appeared a whirl of originators. Grandmaster Flash with Barshon, Melle Mel, Rahiem and Scorpio, who melded into Run-DMC. And Run-DMC into LL Cool J. LL Cool J into DJ Jazzy Jeff. Jazzy Jeff into Salt-N-Pepa. Those two into Rakim, who was followed by Chuck D and Flavor Flav. That was simply the first course of three loosely chronological movements. The third closed with the progeny: Lil Baby then GloRilla then Lil Uzi Vert.

The performances may not have lasted long. But revelations overtook me anyway, like how physical this music has always been to make, how bodily. Salt-N-Pepa, Kid 'n Play, MC Hammer, Missy Elliott, Beyoncé — they dance. That's not what I mean. I'm talking about how you can't just stand there and rap. Hands jab. Wrists snap. Heels stomp. Heads nod, bob, swivel, swing. Whatever parts can make action, do: Fingers, shoulders, brows. Used to be the move to kind of bow your legs, one hand on each thigh, bend forward and rock. LL would do this so hard his gold ropes would be punching him in the mouth. Suddenly something amazed me that just an hour before seemed as elemental as "it takes two to make a thing go right." And that's this: The body raps, too.

Listen, I could go on, droolingly, about innate hip-hop hotness, about the bodaciousness of physiques: LL and Lil' Kim, Tupac, Trina and 50 Cent; about Cardi B. About the rocket-science profundity in the hook of one of Megan Thee Stallion's hits:

"Body-ody-ody-ody-ody-ody-ody-ody-ody-ody-ody-ody-ody-ody-ody-ody"

But I think what was actually dawning on me that night had less do with hip-hop's erotic possibilities and more to do with a new (also sexy) frontier: the accrual of carriage, grace, prestige, of stature. Now, this didn't hit me until Queen Latifah took the stage to do a snatch of "U.N.I.T.Y." What she wore was black and puffed; her vest, it sparkled. What astral slope had she downhilled to be there? In her early prime, Latifah's limbs and head epitomized this style of embodiment. She nodded with aggression, yet her conical African hats (crowns!) refused to capsize. She could still throw down but in the way only someone in middle age might, with the force of calm, the surety of having fully lived. When I was 13, my question — everybody's question — was what could this music look like at 50? Would it just be the old dude trying to mack at the club? Washed up. *Sad.* Mm mm. It really could be like going to catch Dee Dee Bridgewater or Dianne Reeves or Cassandra Wilson at Lincoln Center. It could be this. Grand. Presidential.

None of this resplendence was irony-free. We're talking about the celebration of an art form by an awards show that neglected it. The Grammys' first rap category didn't arrive until 1989, and there had been no plan to present the award during the live broadcast. So some of the nominated acts, including the Fresh Prince, Will Smith and Salt-N-Pepa, boycotted. Turbulence has abounded ever since. Hip-hop may have, as Black Thought declared during the anniversary segment's curtain raiser, come to dominate the world, but only twice has it won album of the year. And the community has come to feel some type of way.

Here then is why I can't exclaim that hip-hop is on a continuum and call it a day. Here is why it's apart from spirituals and jazz, blues, R&B. and rock 'n' roll while also being apiece. Here's why the passage of these decades matters: Hip-hop, baby of the American musical family, has for 50 years been a contested category, unsettled because it remains unsettling, somehow unsung despite its centrality to multitudes. Tears salted my pizza that night because what I thought would be another awards-show nostalgia spasm was really a proclamation of endurance and a pungent

Right: Al Pereira/Michael Ochs Archives/Getty Images. Previous pages: Joe Conzo Archives.



Queen Latifah, around 1990.



Photographs by Adrienne RAQUEL

THE FUTURE OF RAP IS FEMALE

By NIELA Orr

As their male counterparts turn depressive and paranoid, it's female rappers who are having all the fun.

LIKE AMERICAN MEN IN GENERAL,

our top male rappers appear to be in crisis: overwhelmed, confused, struggling to embody so many contradictory ideals. As a result, the art is suffering, too. If the music were any more existentially morose, or stylistically comatose, mainstream hip-hop made by men might be headed the way of hair metal or disco. The narcotized indolence is everywhere; the recounting of opioid abuse is so blasé (the Percs, Xans and Oxys) that these pillbox litanies leave you wondering if the Sackler family sponsored a wing in the rap museum. And then there's the sense of foreshortened future that's baked into the genre but has been amplified as gangsta rap branched off into trap, drill and other grittier subgenres. Many of the male rappers are documenting social strife and commenting on the violence that comes with being young, Black, famous men. This thread can be moving and also heartbreaking. When listening to these songs, it is impossible to not ache for their makers, to be afraid right along with them. But the music bears the weight of all that anxiety and grief. Even the occasional Drake smash is not enough to disturb the disquiet.

Take a look at the aesthetic, and macho rap has painted itself into the corners you would find in the restaurants of Mafia movies, where honchos sit facing the door. It's as if every uber-masculine hit record could score the last half-hour of "Goodfellas," a keyed-up sequence that ends with the protagonist in police custody. This paranoia has even found its way into the production: Listen to any trending song on the radio, YouTube or a streaming playlist, and it feels as if gunshots are hip-hop's most frequently used Foley effect. Many men in rap have a target on their back, so they have every right to be defensive: They witness their families and bandmates dying, their peers faltering. They know the government can use their lyrics against them in court. You get the sense that the music is simultaneously bulletproof and already on life support.

Something elemental seems to have been lost. Black music, from blues to jazz to proto-rock 'n' roll to soul to early hip-hop, has consistently been distinguished by its sense of humor, by its playfulness. Just as joy is an important survival mechanism for oppressed people, it's essential for the sustainability of any popular art form. Rap has gone through different periods in which the fun ebbs and flows, but the serious acts and the free spirits were always in balance: the Fat Boys and P.M. Dawn alongside Public Enemy and Boogie Down Productions, A Tribe Called Quest and the Wu-Tang Clan, Da Brat and the Conscious Daughters. Before Tupac Shakur became a martyr, he was once a member of Digital Underground, wore elaborate costumes and did the Humpty dance.

There's still plenty of levity to be found, in countless regional and indie scenes that don't figure into radio airplay or Spotify playlists, but mostly you find it on the other side of the gender divide. And it feels as if there are more women rapping than ever before. There are, of course, the household names, who all incorporate some degree of sex-positivity, playfulness and exuberance into their music: Nicki Minaj, Cardi B, Megan Thee Stallion, Doja Cat, the City Girls. But there's also a class of upstarts: There's Coi Leray, whose hit "Players" reached No. 9 on the Billboard Hot 100. There's Latto, who recently scored her first Billboard No. 1 hit in late July, for "Seven," a duet with the K-pop star Jung Kook. Three of Ice Spice's singles released this year have peaked in the Top 10: "Barbie World," "Princess Diana" and "Boy's a Liar, Pt. 2."

Not only is this music popular and crafty, but it has vitality and comedy in spades. Listen to the opening of Sexyy Red's "Pound Town," the lyrics of which are too explicit to print here but involve a colorful description of her groin area. Eat up the excellent comedic timing of Ice Spice on the chorus of her viral hit "Munch (Feelin' U)," on which she sounds like a sped-up Rodney Dangerfield delivering one-liners: "You thought I was feeling you?/That [expletive] a munch/[Expletive] a eater, he ate it for lunch/Bitch I'm a baddie I get what I want." On the chorus of GloRilla's "F.N.F. (Let's Go)," the Memphis spitter spells out her romantic situation for the listener in a lively language spree: "And I'm S-I-N-G-L-E again/Outside hanging out the window with my ratchet-ass friends."

There is currently a panoply of women, unattached and free, making music that they want to listen to — and finding that the appeal crosses gender lines. Last month, none other than Lil Baby, one of the best-selling and most-acclaimed rappers of this generation, put it plainly to the website Complex: "Females," he said, are, "like, running the game right now." One of these women is Flo Milli, whose "uplifting, confident, bad-bitch music" — her words — made her a star. When I asked her if she had any thoughts about the resurgence of interest in women's hip-hop, she told me: "Girls are just blowing up now, because we're putting more energy into the bars. We're not on that killing [expletive] that they used to be so obsessed about. At the end of the day, nobody's trying to be living like that forever."

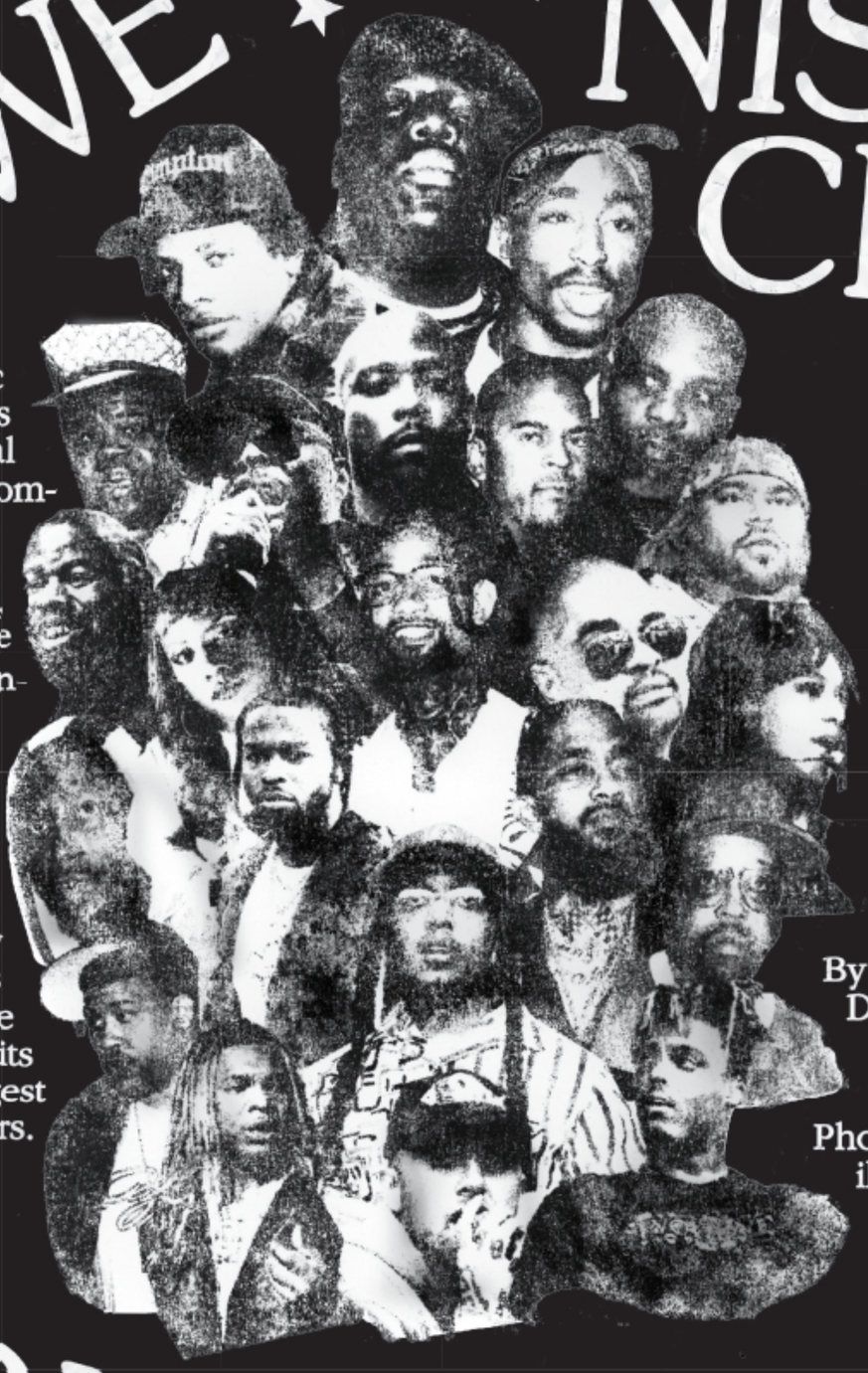
She adjusted her hair and divulged her theory of what separates the men and the women. "They

JT and Yung Miami, a duo known as the City Girls, were among the rappers the magazine photographed at the Rolling Loud festival in Miami last month. Opening pages: TiaCorine.



Photograph by Adrienne Raquel for The New York Times

REMI-NIS-CE OVER YOU



Rap's meteoric rise as a global phenomenon has been marked, from the beginning, by the untimely deaths of some of its biggest stars.

By Danyel SMITH

Photo illustrations by Jon KEY

Tracing the cultural etymology of some of hip-hop's most iconic terms and phrases.

THE WORDS ON THE STREET

By Miles Marshall Lewis

An intrinsic part of hip-hop is a nimbleness that rappers use to demonstrate their wit and lyricism. Bending the rules of speech requires a certain ingenuity. And a little bit of defiance. Double entendre, a word or phrase that is open to two or more interpretations, is often deployed to imbue lyrics that might be risqué or crude on their face with the cleverness of allusion. ("Into the winter gets cold, en vogue with your skin out," from Jay-Z's 2009 New York City anthem, "Empire State of Mind," also translates as "Anna Wintour gets cold, in Vogue with your skin out," for one example.) Metaphors, similes and other kinds of wordplay are ubiquitous. An exhaustive list of terms popularized by hip-hop would fill a dictionary. In just 50 years, rap has transformed the English language, bringing the Black vernacular's vibrancy to a wider population in the United States and around the world. It has reshaped so many of the words we speak, adding new meanings that in some cases overtake the original ones. Here we trace the history of five words ("dope," "woke," "cake," "wildin'" and "ghost") to explore rap's unique ability to describe power and vulnerability, tragedy and triumph — often in the same breath.

dope [dohp]

noun. A recreational drug; adj. Very good.

One emblematic use of linguistic transformation in hip-hop is the total inversion of a word's meaning. Consider "dope," which apparently originated in the 19th century from the Dutch *doop*, which means "dipping sauce." In 1909, "dope" was employed to describe the "thick treacle-like preparation used in opium smoking," per the Oxford English Dictionary. But "dope" also had another meaning: a stupid person. In the wider culture, stereotypes of Black people as being unintelligent still endured, so it was an act of radical reclamation when, in the 1980s, rappers began to use "dope" to refer to superlative music, lyrics, fashion or anything else considered praiseworthy.



"Streets was yours, you're dunce capin' and kazoolin'" — Rusha T, "Mr. Me Too" (2006)



"You gon' be a dope fiend, your friends should call you Dopey" — Lil Wayne, "Every Girl" (2009)



Supposedly the first known use in hip-hop: "You better look alive, not like you take dope" — Spoonie Gee, "Spoonin Rap" (1979)



"It's just two dope boys in a Cadillac" — OutKast, "Two Dope Boyz (In a Cadillac)" (1996)



"We the dope boys of the year, drinks is on the house" — Jay-Z, "Roc Boys (And the Winner Is)..." (2007)



"I'm dope/All my shit dope" — Tyga, "Dope" (2013)

Hip-hop made "dope" — and also the genre at large — the arbiter of cool. And unlike similar inversions like "sick" or "bomb," its pop-cultural usage as a synonym for "outstanding" persists into the present day.



"Yo, I'm crazy dope, with superhype lines/And a lot of hype lines make one dope rhyme" — LL Cool J, "Why Do You Think They Call It Dope?" (1989)



"Dope" (executive produced by Pharrell Williams) crafted a coming-of-age dramatic comedy for Generation Z, starring Shameik Moore, the rapper A$AP Rocky and Zoë Kravitz.







"Dope" is such a part of the American lexicon that it has been written into dialogue in popular TV shows: HBO's "2 Dope Queens" and NBC's "The Good Place" and "Friends."



"Be young, be dope, be proud/Like an American" — Lana Del Rey, "American" (2012). The music video references the American adventure comedy film "Joe Dirt."

woke ['wohk]

adj. The state of being aware or conscious.

It started as the simple past tense of the word "wake," meaning the state of being awake, partly from the Middle English *wakien*. The Pan-Africanist activist Marcus Garvey used aphorisms like "Wake up, Ethiopia! Wake up, Africa!" back in the early 1920s. Eighty years later, on her "MTV Unplugged No. 2.0" album, Lauryn Hill would go on to repeat the same sentiment: "Wake up and rebel/We must destroy in order to rebuild." The modern sociopolitical application of "woke" was repopularized by the Black Lives Matter movement and the reprise of both protest music and conscious rap that followed in the early 2010s.





The Black nationalist Marcus Garvey (above) intoned "Wake up, Africa!" in the 1920s. The blues singer Ramblin' Thomas sang "stay woke" on "Sawmill Moan" (1928).





The novelist William Melvin Kelley's 1962 New York Times essay presciently explored the appropriation of intra-cultural Black language.



Erykah Badu's 2008 song "Master Teacher" repopularized "woke" within hip-hop culture. This March, Badu told MSNBC that woke "doesn't belong to us anymore, and once something goes out into the world, it takes a life of its own." But in June, Badu went on to say: "Woke can never be dead. ... No matter what people say it is, it is a state of being. Our original intention when uttering the words 'stay woke' means don't get distracted. Stay on course. Don't be entertained to death."

The use of the word "woke" in hip-hop lyrics surged once again after the 2016 presidential election of Donald J. Trump: including Kendrick Lamar's "N95" ("Take off the fake woke"), Joey Bada$$'s "Good Morning Amerikkka" ("Some of us woke while some stay snoozed"), Lil Durk's "Home Body" ("Stay woke, you can't take it"), Black's "Nonchalant" ("Claim they woke but they probably asleep") and many others. But "woke" soon became a source of derision, as evidenced by comments from the Republican presidential candidate Ron DeSantis and the billionaire entrepreneur Elon Musk. It remains to be seen whether mockery of the word will cause its use to decline, or whether rap will find ingenious ways to reclaim it.



"But stay woke/N*ggas creepin'/They gon' find you/Gon' catch you sleepin'" — Childish Gambino, "Redbone" (2016)



The rise of "woke" coincided with the rising social awareness of activist movements like Black Voters Matter.



"Stay woke, don't sleep" — Ariana Grande, "The Light Is Coming" (2018)



"We will never, ever surrender to the woke mob," Gov. Ron DeSantis of Florida remarked during a re-election victory speech last year. "Florida is where woke goes to die." As governor, DeSantis approved the Stop the Wrongs to Our Kids and Employees Act (a.k.a. the Stop W.O.K.E. Act), prohibiting any education considered critical race theory.



In 2021, Elon Musk tweeted: "Wokeotopia. Battle for the Moral High Ground in this new game!" Later, in another tweet, he mocked a trove of #StayWoke T-shirts he discovered: "Found in closet at Twitter HQ fr 🤣🤣."



Black nationalism seeped into the mainstream when Hulu debuted its comedy series "Woke" in 2020.



Many mourned the death of woke in 2017 when "stay woke" appeared as a "Jeopardy!" category about sleep issues and stimulants.

cake [kek]

noun. An item of sweet food, baked and often decorated.

Hip-hop has always celebrated booties and invented various euphemisms to refer to them. But this has typically been from the point of view of a male rapper's sexual fantasies (Sir Mix-a-Lot basically made a career of this). Part of what's notable about the abundant references to "cake" in hip-hop lyrics of the last decade is how often female rappers are the ones behind the mic. As the culture has adopted a sexual politic that centers female pleasure, and women have become a bigger force in the genre, they have not only taken ownership of their sexuality; they've taken back *raunch*.



Songs like Cardi B's "WAP," Ice Spice's "Munch (Feelin' U)" and Sexyy Red's "Pound Town" represent female rappers reclaiming raunch.



Jay-Z released "Big Pimpin'" in 2000, the same year as Sisqó's "Thong Song." A bootyful coincidence?



1980s designer jeans made a bootylicious comeback in 1998 via DMX's "How's It Going Down."



Like "cake," the peach emoji offers more than one sexy suggestion.



Megan Thee Stallion flaunts her body-ody-ody-ody on "Saturday Night Live."

In "Girls in the Hood," Megan Thee Stallion raps, "He call me Patty Cake 'cause the way that ass shake." Women's erotic imagination is at the fore in these songs, not men's, as in "Trollz," in which Nicki Minaj boasts, "Just put it in his face, all this cake, he wanted a taste." (Or Rihanna's simply rapping, "Cake, cake, cake, cake, cake.") Another variant of this usage is "caked up," meaning having well-developed gluteal muscles.



"Oh my gosh, look at her butt" — Nicki Minaj, "Anaconda" (2014)



"Cake" is also used to refer to copious amounts of money or cocaine. E.g., "Stackin' the cake makes rainy days sunny" — Shaq, "Legal Money" (1996)



The actor Al Pacino as the drug lord Tony Montana in the 1983 film "Scarface," with mounds of cocaine.



"Cake, cake-cake, cake-cake, cake/500 million, I got a pound cake!" — Jay-Z on Drake's "Pound Cake/Paris Morton Music 2" (2013)



Ever since MTV banned the bikini-heavy video for the rap duo Wreckx-N-Effect's "Rump Shaker" in 1992, hip-hop visuals continuously raise the bar to zoom-a-zoom-zoom in a pum pum.

Credits on Page 65

wildin' [waildin]

adj. Not cultivated or domesticated; noun. Wild or mischievous behavior.

Early definitions of this word, dating back to about 1525, referred to plants growing uncultivated in the wild. In hip-hop's lexicon, a "wildstyle" referred to an intricate form of graffiti, and in the mid-1980s, "wildin'" became one of many ways to describe someone acting in an uninhibited or reckless manner. Musical evidence of wildin' surfaces as early as 1988 in Ice-T's "Radio Suckers" ("Gangs illin', wildin' and killin'/Hustlers on a roll, like they got a million"). Sometimes it took a different spelling, as per the debut single from Public Enemy's former D.J., Terminator X, "Buck Whylin'." But uninhibited Blackness has always inspired fear in mainstream America, and so this word also came to be used against the community that created it.



The Daily News reported on wilding in April 1989.



The rapper Chuck D appeared in the Public Enemy D.J. Terminator X's video for "Buck Whylin'" (1991).

In 1989, the Oxford English Dictionary added this definition: "The action or practice by a gang of youths of going on a protracted and violent rampage in a street, park or other public place, attacking or mugging people at random along the way." Today the use of "wildin'" in hip-hop persists as a celebration of wildness, unruliness and boisterousness, a carefully calculated refusal of control. (See A$AP Rocky's song "Wild for the Night": "Wilding for the night, [expletive] being polite, boy.")



"Be my queen if you know what I mean and let us do the wild thing" — Tone Loc, "Wild Thing" (1988)



Donald Trump's infamous full-page ad calling for the death penalty for "roving bands of wild criminals" was obviously directed at the teenagers falsely accused in the 1989 Central Park rape case.



"Father of all stylin', I be wildin' on wax" — Jeru the Damaja, "D. Original" (1994)



MTV introduced Nick Cannon's "Wild 'N Out," an improv comedy show, in 2005.

During the 1989 Central Park rape case, which resulted in the wrongful convictions of five Black and Latino teenagers, fear-mongering headlines used the word "wilding" to whip up white anxiety about out-of-control Black youth rampaging in the city. Senior detectives claimed that the Central Park Five suspects had used the word to describe their own actions to the police, but this account was questioned by the investigative reporter Barry Michael Cooper, who speculated that a detective may have misunderstood the suspects' use of the phrase "doin' the wild thing," a lyric from the rapper Tone Loc's 1988 single, "Wild Thing," which they were reportedly singing while in the holding cell.



"Now I'm four, five seconds from wildin'/And we got three more days 'til Friday" — Rihanna, "FourFiveSeconds" (2015)



A meme shows that "wildin'" made its way all the way to the Middle East.

ghost [gost]

verb. To leave or escape suddenly and discreetly; to disappear.

The word "ghost," used as a noun, derived from the Old English *gast*, meaning the disembodied spirit of a dead person, began to take on a new meaning in the 1980s: to depart from an area, or "get ghost." One of the earliest recorded uses of "ghost" in this sense dates back to a 1991 collaboration between the hip-hop duos 3rd Bass and Nice & Smooth on the song "Microphone Techniques": "Greg Nice, I'm outta here, ghost!" (A related term with a similar definition, "Swayze," stemmed from the actor Patrick Swayze's starring role in Hollywood's 1990 romantic fantasy "Ghost.")



TikTok's @jisexy_ (the actor Jared Sexy) doles out relationship advice on being ghosted.



Remember when ghosting was friendly?



Adidas released semi-see-through X Ghosted soccer cleats in 2020.



Rolls-Royce Motor Cars unveiled its newest luxury Ghost model in 2009.

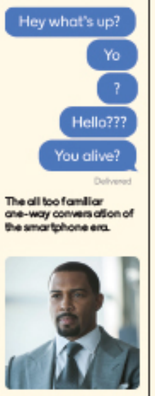




"When he drop, take his Glock and I'm Swayze" — Notorious B.I.G., referencing the 1990 Patrick Swayze film, "Ghost," on his featured verse on 2Pac's "Runnin' (Dying to Live)"



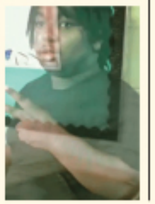
Homer Simpson masters the ghost art of slowly, silently fading away.



The all too familiar one-way conversation of the smartphone era.

Omari Hardwick as James St. Patrick, a.k.a. Ghost, of the Starz crime drama "Power" (executive produced by Curtis Jackson, a.k.a. 50 Cent).

In its original appearance, "ghost" was an example of the voracious, playful curiosity at the heart of Black vernacular and hip-hop lingo. Like that lingo itself, the phrase pulled from distinct parts of American culture to make something new, eventually giving us a new way to speak about our lives. More recently, driven by social media, "ghosting" has evolved to describe the disappearance of acquaintances or love interests who cut off all communication. It's part of the lingua franca of modern dating in the Tinder/Bumble era.





ICE, ICE, ICE, ICE, BABY

The story of hip-hop can be told through the stunning and surreal evolution of the jewelry the artists wear.

By DANIEL Levin Becker

Photographs by Jessica PETTWAY

YOU CAN'T HEAR HIP-HOP JEWLERY,

technically speaking, but that doesn't mean you don't know what it sounds like. The word *bling*, which entered common parlance at the turn of the century, conjures specific sights: small flotillas of twinkling diamonds, gold layered literally to the teeth, watches so gem-encrusted they barely tick. But it also suggests an expansive range of sounds, from the chimes in B.G.'s 1999 anthem "Bling Bling" to the reverberant pomp of Slick Rick, the otherworldly bounce of Missy Elliott, the diced-pineapple opulence of Rick Ross. One beguiling trick of hip-hop production, whether it's expensive or ersatz, elegant or gaudy, is to convey musically what jewelry signifies visually.

And signify it does, in a dizzying variety of ways. Rappers wear jewelry to floss and flex, to make a flamboyant spectacle of their disposable income, but also to commemorate and honor, to endorse and advertise. They'll commission a new piece to mark a milestone, to cement a bond with a crew or a record label, to declare their allegiance to a higher cosmic power or a fellow icon from pop culture — like Gucci Mane's Bart Simpson pendant, DaBaby's Stewie Griffin chain or Quavo's Remy from "Ratatouille." And beyond the decorative, representative function, many speak of jewelry's more intimate effect: a private energy, a sense of boundless potential and power — the same one, perhaps, that we hear through our speakers.

Hip-hop has been a lucrative phenomenon for just about all of its existence, and jewelry has been there for the whole journey, its own trends tracing a parallel narrative. The gold rope chains of the 1980s gave way to modest leather medallions by the early '90s, largely because the gold chains kept being snatched. Bling returned in full force with the "shiny suit era" of the late '90s, and its iced-down Cuban links ushered in the surreally elaborate custom creations that have made certain jewelers hip-hop celebrities in their own right. Even the fates of individual pieces, a surprising number of which have since been stolen or mislaid, sold or melted down to make something new, echo the unpredictable evolution of the culture itself.

Jewelry also tells a revealing story about hip-hop's rise through a shifting media landscape, where rap stars learned to celebrate being young and rich and Black while also internalizing the realities of being filmed and photographed almost constantly. Some of the pieces immortalized in music videos and photo shoots are borrowed or fake; the crown sitting on the Notorious B.I.G.'s head in the now-famous "King of New York" portrait shot a few days before his death was made of plastic and cost about $6. In keeping with its endlessly inventive play at the boundaries of reality, though, hip-hop shows us the complexity of the relationship between authenticity and value, and the special magic born of these rarefied objects' interaction with the larger-than-life characters who wear them. In 2020, Biggie's $6 plastic crown sold at auction for nearly $600,000.



Prop styling, this page and Page 52: JJ Chan

Photograph by Jessica Pelltway for The New York Times

Page 52: Tupac Shakur, ring (1996)

Tupac researched and designed this ring himself, inspired in part by his reading of "The Prince" by Machiavelli — a name he adapted for his own use the same year. Packed with cabochon rubies and pavé diamonds, it commemorates both the founding of his own production company and his romance with Kidada Jones. He sported it at the 1996 MTV Video Music Awards, his last public appearance before his murder. Two weeks ago, it sold at Sotheby's for $1.01 million — to Drake.

Left: Flavor Flav of Public Enemy, clock (1988)

Flavor Flav, Public Enemy's voluble hype man, began wearing a cheap shower clock around his neck on a dare, but before long the look became an iconic statement: at once a mockery of his contemporaries' extravagant chains and timepieces and a metaphorical public-service announcement, letting suckers know what time it was. The gesture was a canny satirical counterpoint to the weightier political preoccupations of the group's frontman, Chuck D.



Mike D of the Beastie Boys, Volkswagen medallion (circa 1986)

This actual hood ornament, seen most famously in the 1986 video for "(You Gotta) Fight for Your Right (to Party!)," set off a global wave of vehicular vandalism. "It wasn't a good time to have a Volkswagen," admits DJ Hurricane, the Beastie Boys' longtime D.J. The chain satirizes hip-hop materialism the way the Beasties initially satirized rap itself: "trying to be the most boastful, the most misogynistic, the drunkest," says Amanda Pecsenye of the Rock & Roll Hall of Fame. The museum's collection includes a second VW medallion, which Mike wore to an ill-fated taping of "American Bandstand."



Biz Markie, custom pendant (circa 1982-3)

Years before his first album, the lovable golden-age goofball Biz Markie had this chain made at a small jewelry store in Jamaica, Queens. "Back then nobody had a lot of money," says his widow, Tara Hall. "Half of these kids didn't even have homes. But it was a status symbol. The bigger the chain, the nameplate, the more 'prestigious' you were." Biz was with a friend when he ordered the chain. "They looked at each other and one was like, 'Do you think it's real?'" Hall recalls. "The other one said, 'I think so!'"



E-40, Sick Wid It pendant (2006)

The Bay Area rap fixture E-40 founded his own label, Sick Wid It Records, in 1988, to shore up a commercially neglected regional scene. His uncle Saint Charles Thurman, himself a songwriter and producer, drew him a logo: a hog eating money out of a crate. "We called ourselves hogs," 40 explains. "That mean you a beast, that you ain't no sucka." This piece is an enlarged version of the original logo chain; new signees to the label got smaller versions. "We'd give them a signing bonus and a chain," 40 says.



The Notorious B.I.G., zodiac medallion (circa 1996)

This piece, which swings from Biggie's neck in the video for 112's "Only You" remix, is cataloged by the Rock & Roll Hall of Fame as depicting Aquarius, even though it bears a stronger resemblance to Virgo iconography. (It's on loan from his mother, who is an Aquarius.) For his part, Biggie was a Gemini. Would he have cared? One remembers his dismissal of rival suitors in the 1994 hit "Big Poppa": "Who they attractin' with that line, 'What's your name, what's your sign?'/Soon as he buy that wine, I just creep up from behind."

Prop styling: JJ Chan

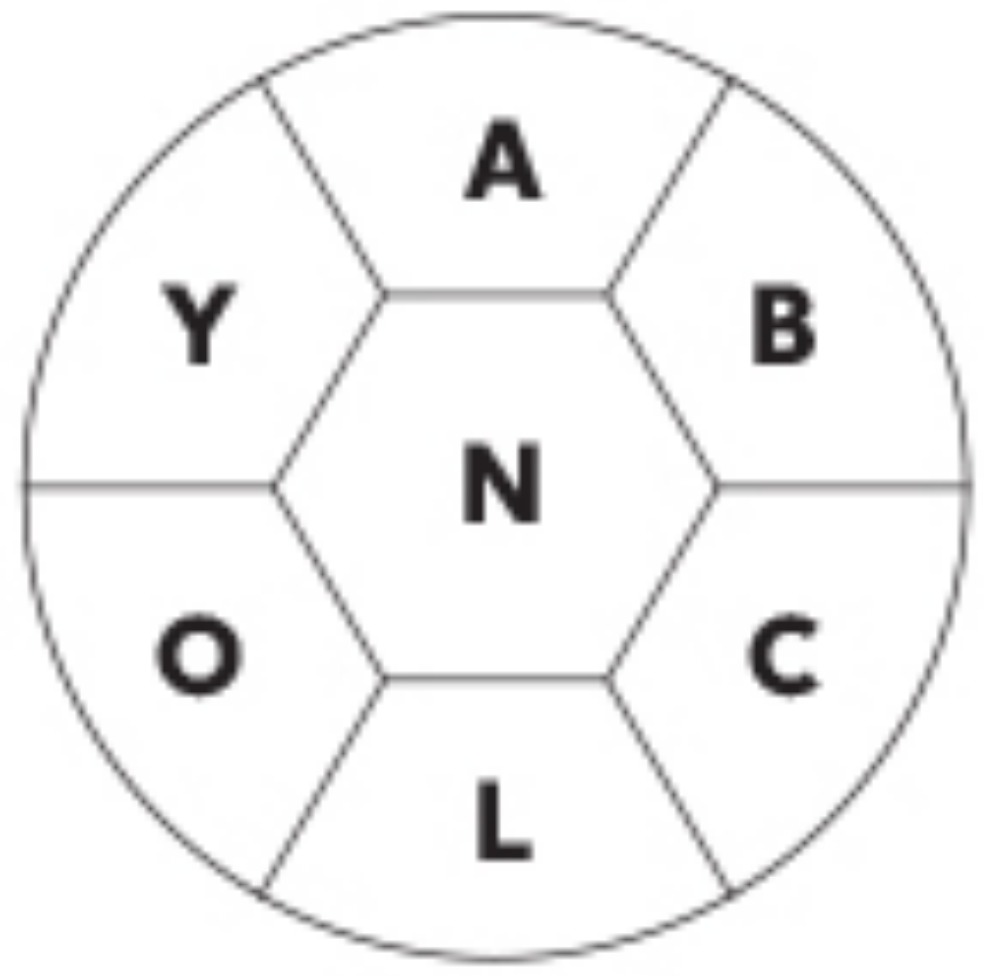
Photographs by Jessica Pettway for The New York Times

SPELLING BEE

By Frank Longo

How many common words of 5 or more letters can you spell using the letters in the hive? Every answer must use the center letter at least once. Letters may be reused in a word. At least one word will use all 7 letters. Proper names and hyphenated words are not allowed. Score 1 point for each answer, and 3 points for a word that uses all 7 letters.

Rating: 8 = good; 17 = excellent; 26 = genius



Our list of words, worth 30 points, appears with last week's answers.

WHIRLPOOL

By Patrick Berry

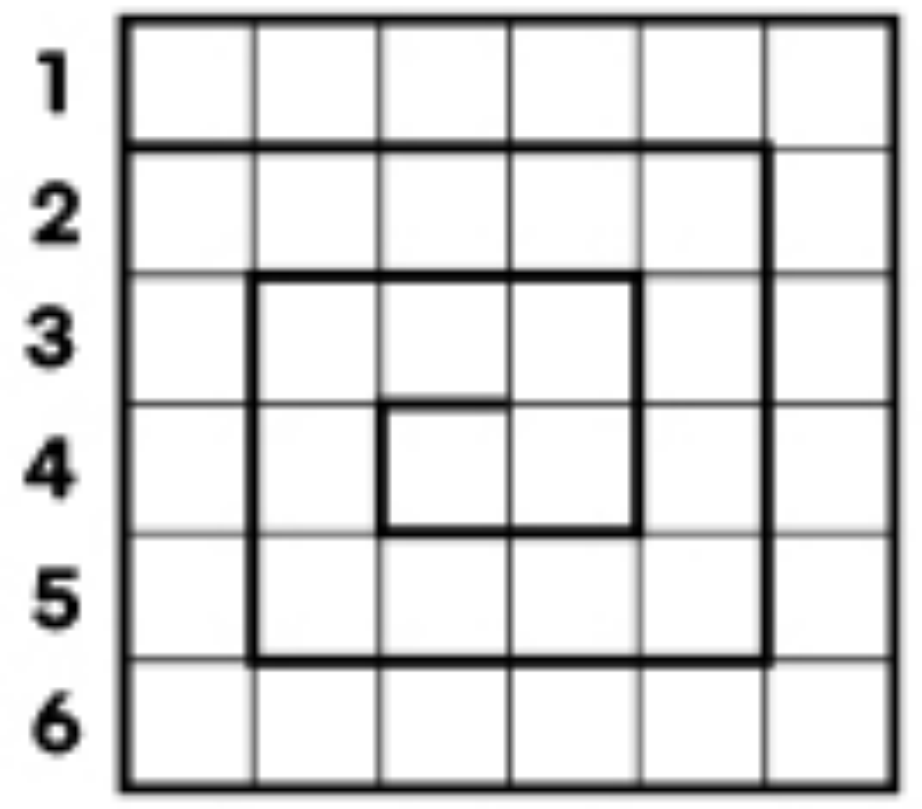
Row answers fill correspondingly numbered Rows. Answers to Whirlpool clues start at the top left corner and spiral inward along the heavily outlined path, one after another.

ROWS

1. Item sought by pickpockets 2. Capital of Kansas 3. Pendant that might contain a photo 4. Take into custody 5. Tel Aviv's land 6. Empathize

WHIRLPOOL

Pixar film set in the far future • Schoolroom squealer • Venice's commercial center • Chinese toy dog, for short • Department-store chain that once issued catalogs • Useful chair in a nursery

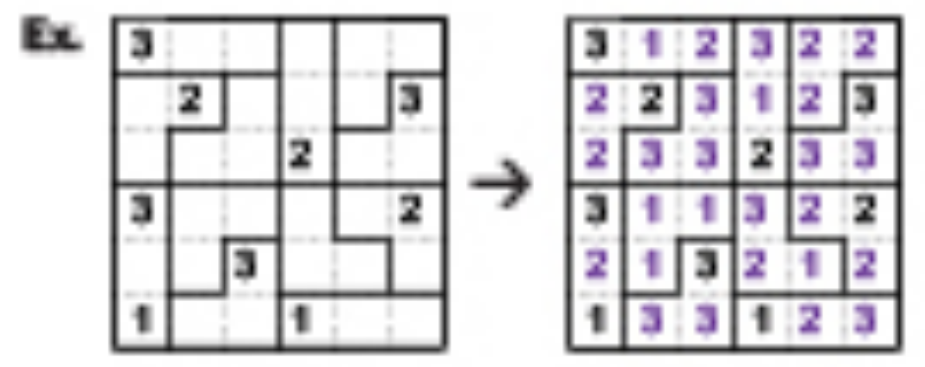


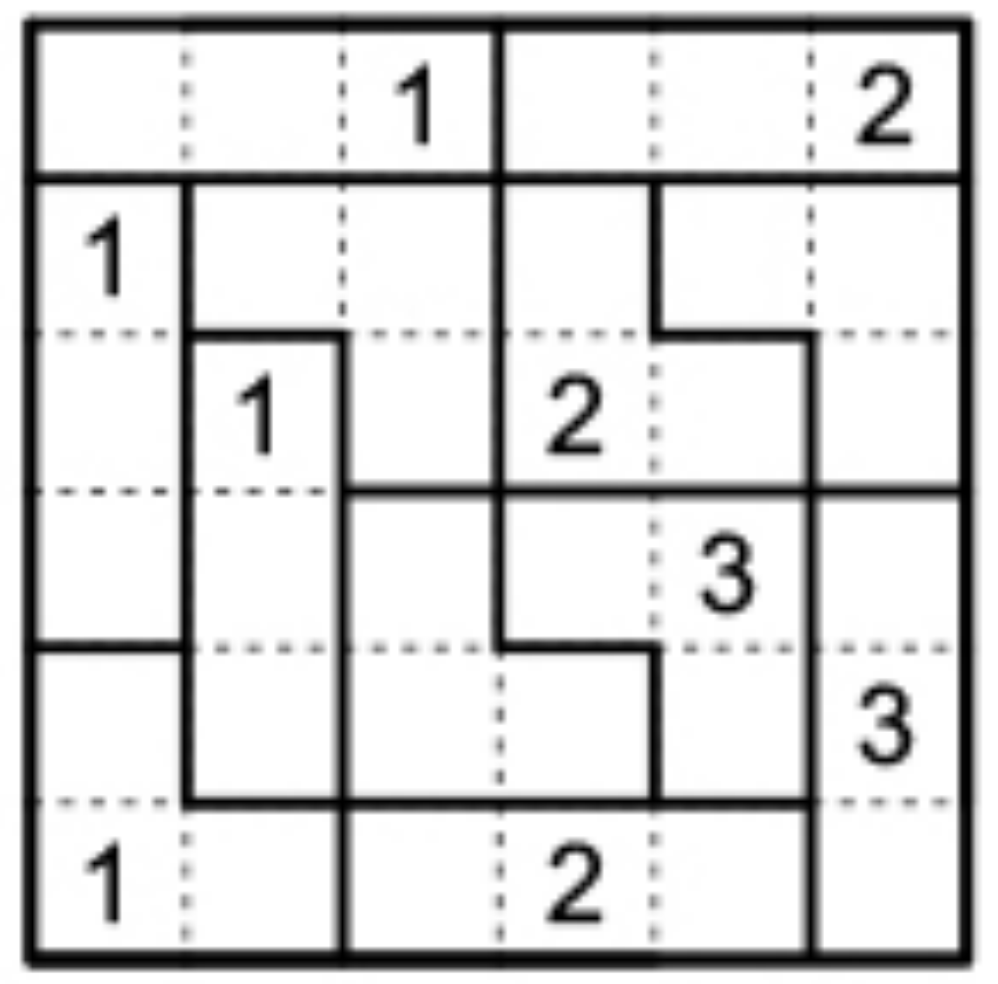
ALL OR ONE

By Prasanna Seshadri

Place a digit from 1 to 3 in each cell so that each outlined region contains either all the same digit or all different digits. If two cells are separated by a bold region boundary, they must contain different digits.

Ex.





ACROSTIC

By David Bolton & Jane Stewart

Guess the words defined below and write them over their numbered dashes. Then transfer each letter to the correspondingly numbered square in the pattern. Black squares indicate word endings. The filled pattern will contain a quotation reading from left to right. The first letters of the guessed words will form an acrostic giving the author's name and the title of the work.



A. __ on Ice (historic 1980 Olympics upset)
147 16 77 143 86 110 135

B. Lyricist of "It Ain't Necessarily So"
38 93 154 95 2 51 125 65

C. Feel disgust for
146 108 5 89 131 85

D. In opposition to; from side to side
161 144 157 12 49 17 83

E. Go public; come out
60 47 109 164 115

F. Rush swiftly through the air, like a hurled object
130 53 66 61 74 84

G. Sap of power; dishearten
99 127 34 107 134 54 39 3

H. 1651 treatise subtitled "Or the Matter, Form and Power of a Commonwealth, Ecclesiastical and Civil"
21 122 152 92 100 165 118 145 30

I. Something planned or learned
8 52 138 94 58 173

J. Measurement for a swimming pool
36 81 106 103 116

K. Where Henry V triumphed against long odds
29 160 139 62 98 126 23 70 1

L. Oomph, vim, zing
55 69 35 80 132

M. Lilliputian (hyph.)
10 120 45 50 162 43 137 150 155

N. "Small and meek" member of a traveling film foursome
33 13 123 22 75 72 28

O. Swear (to)
64 141 57 133 11 71

P. Apprise, inform
136 172 156 114 129 78

Q. Like Mighty Mouse and Tom Thumb
102 166 15 168 97 90 67 41 121 151

R. Skittish after a previously bad experience (hyph.)
174 31 88 140 68 26

S. Out and about, like sailors enjoying home leave, say (3 wds.)
76 32 130 40 9 167 148 48 14

T. Home to a certain legendary aquatic beast (2 wds.)
59 37 19 46 159 105 169 149

U. Descendants of the biblical patriarch Jacob
96 44 171 119 56 25 158 7 63 42

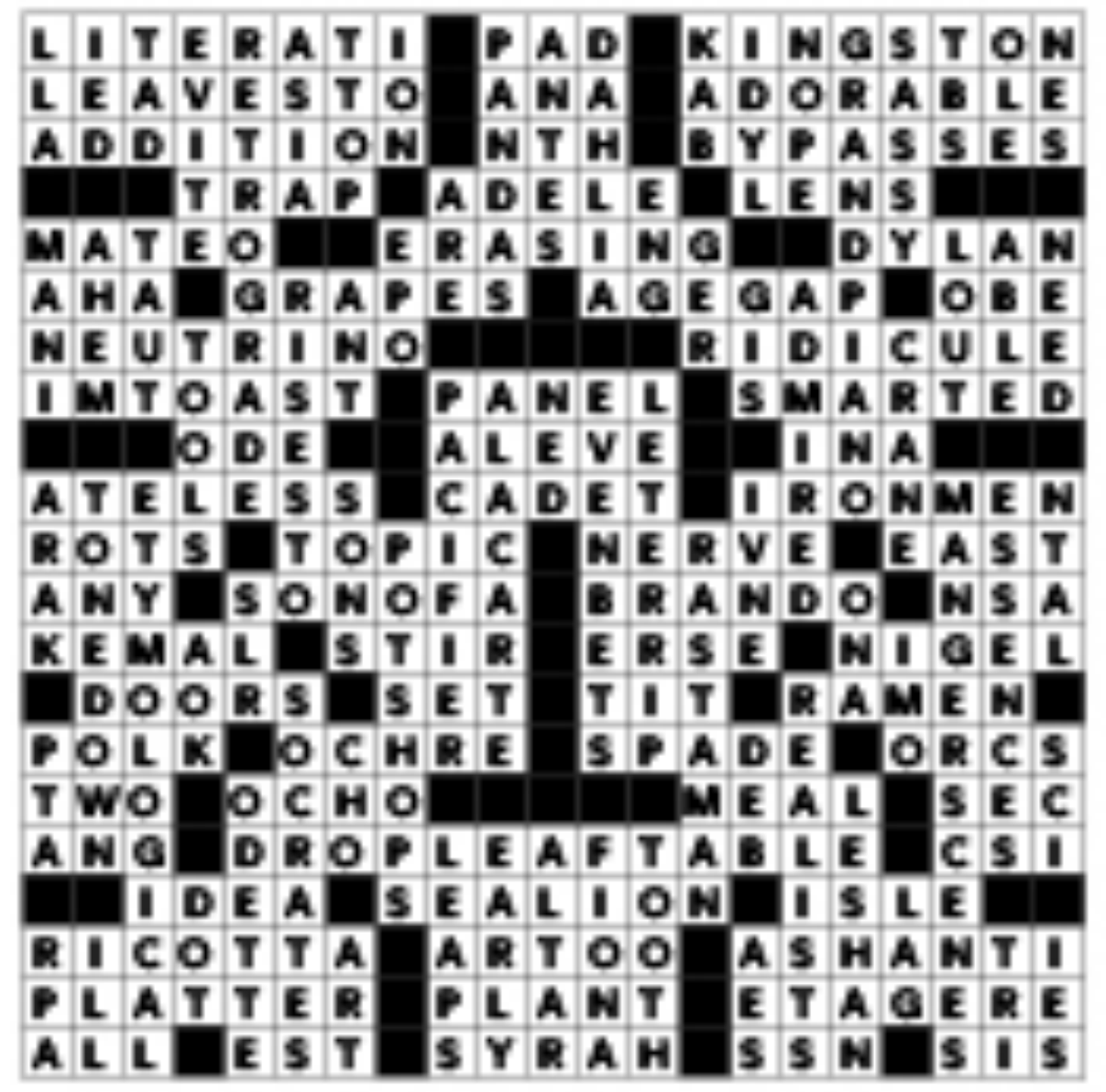
V. Cool, dope, fantabulous
18 113 153 124 163 112 87

W. Internal compass; direction of Polaris (2 wds.)
6 82 20 73 101 128 91 117 142

X. Thomas __, philosopher who wrote Answer H.
104 79 27 4 111 24

Answers to puzzles of 8.6.23

WHAT'S HANGING

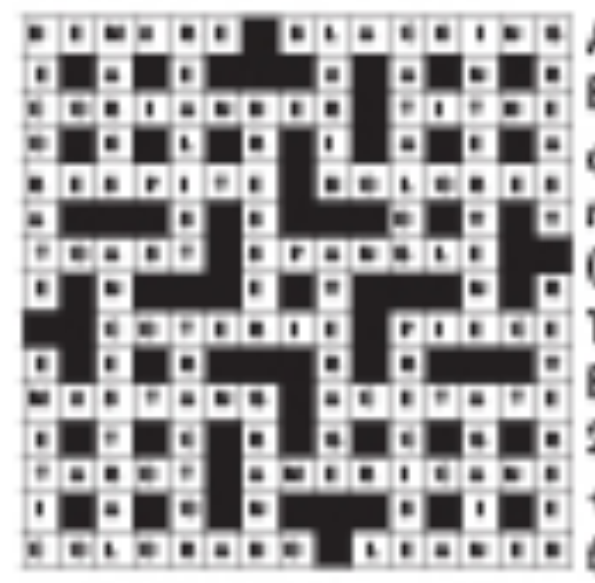


KENKEN

1	2	4	3	5
5	1	2	4	3
2	4	3	5	1
4	3	5	1	2
3	5	1	2	4

1	4	5	6	2	7	3
3	1	7	5	4	6	2
7	5	6	1	3	2	4
5	3	2	7	1	4	6
2	6	1	4	7	3	5
4	7	3	2	6	5	1
6	2	4	3	5	1	7

CRYPTIC CROSSWORD



ACROSS: 1. Demur + E. 4. B + lacking 9. anag. carried on 11. ti + the (rev. it) 12. two meanings 13. do + lores (anag. roles) 14. to + a + st. 16. S + p + angle 19. cot + Erie 21. homophone peace 23. must + hang − h 25. ace + t + ate 27. tar + ot (rev. to) 28. anag. rains come 29. C.O. + L + orado (anag. a door) 30. lea(N.E.)d
DOWN: 1. deco + rate (anag. code) 2. homophone Marx 3. re + A-list 5. I(Ur)id 6. cat + Al + go (rev. go) 7. I + ntervene (anag. ten never) 8. Gr. + easy 10. hidden padre's sermon 15. anag. *Lancaster* 17. over + age 18. re(verse)d 20. tract + or 21. anag. recipes 22. rev. cite + me 24. two meanings 26. again

SNAKE CHARMER



ALL OR ONE

3	2	1	3	1	2
3	2	1	2	3	1
3	2	1	3	1	2
1	2	3	2	3	1
2	3	1	2	3	1
1	2	3	2	3	1

Answers to puzzle on Page 64

SPELLING BEE

balcony (3 points). Also: Annoy, baboon, bacon, balloon, banal, banana, banyan, bonbon, bunny, cabana, canal, cancan, cannon, cannonball, canny, canola, canon, canyon, cocoon, colon, colony, loony, nobody, nanny, nobly, nylon, onlay. If you found other legitimate dictionary words in the beehive, feel free to include them in your score.

Contributors
(Continued from Page 4)

Jessica Pettway — *"Ice, Ice, Ice, Ice, Baby," Page 52* — Jessica Pettway is a New York-based photographer who is known for her use of color, shapes and texture in composing vibrant still lifes.

Adrienne Raquel — *"The Future of Rap Is Female," Page 24* — Adrienne Raquel is a photographer and art director in New York and Los Angeles whose work is inspired by femininity, soulfulness and color.

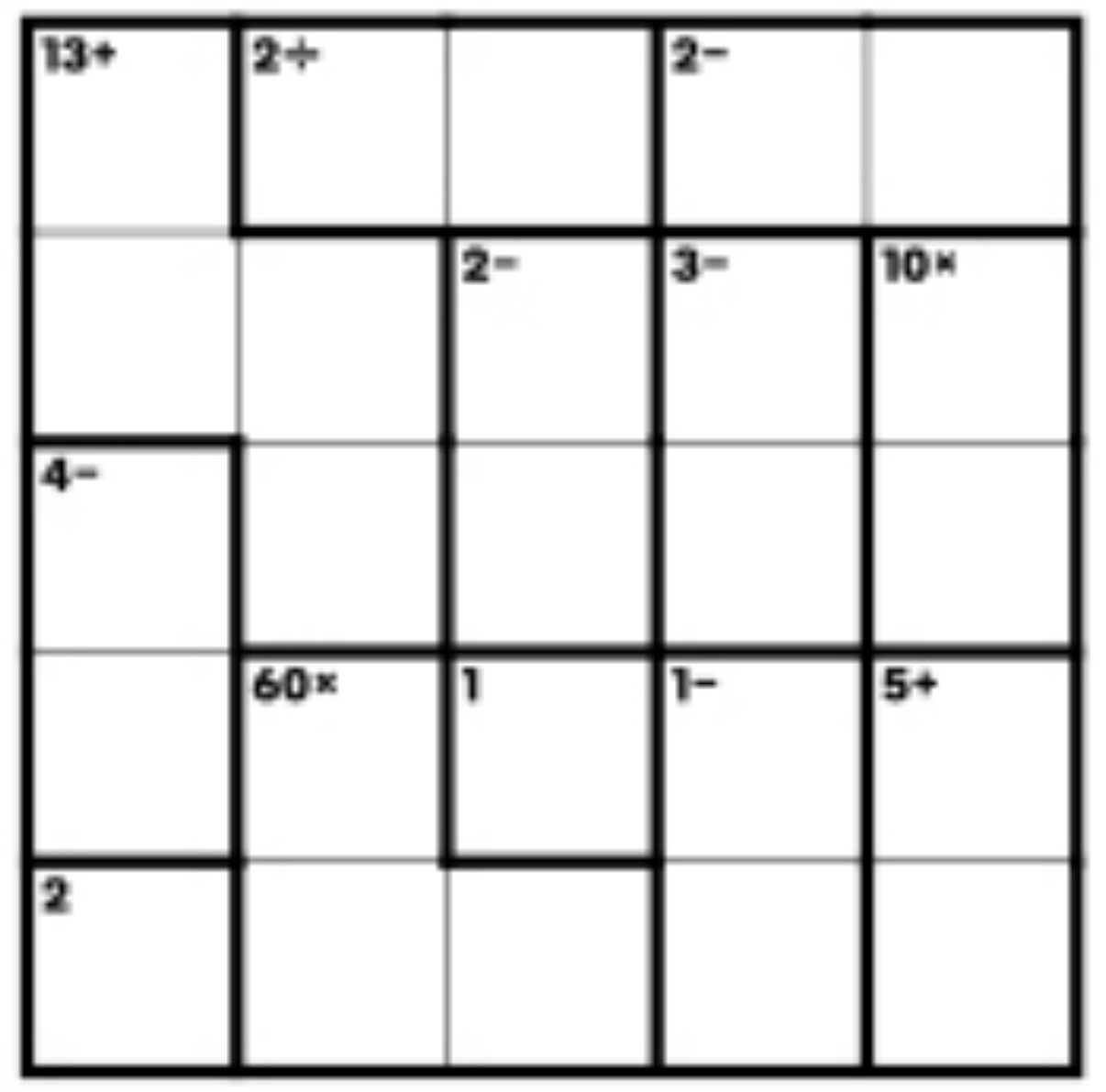
Danyel Smith — *"We Reminisce Over You" Page 36* — Danyel Smith is a contributing writer for the magazine and the author of "Shine Bright: A Very Personal History of Black Women in Pop," which was chosen by Pitchfork as the best music book of 2022. Smith, who lives in Los Angeles, is also the host of the "Black Girl Songbook" podcast.

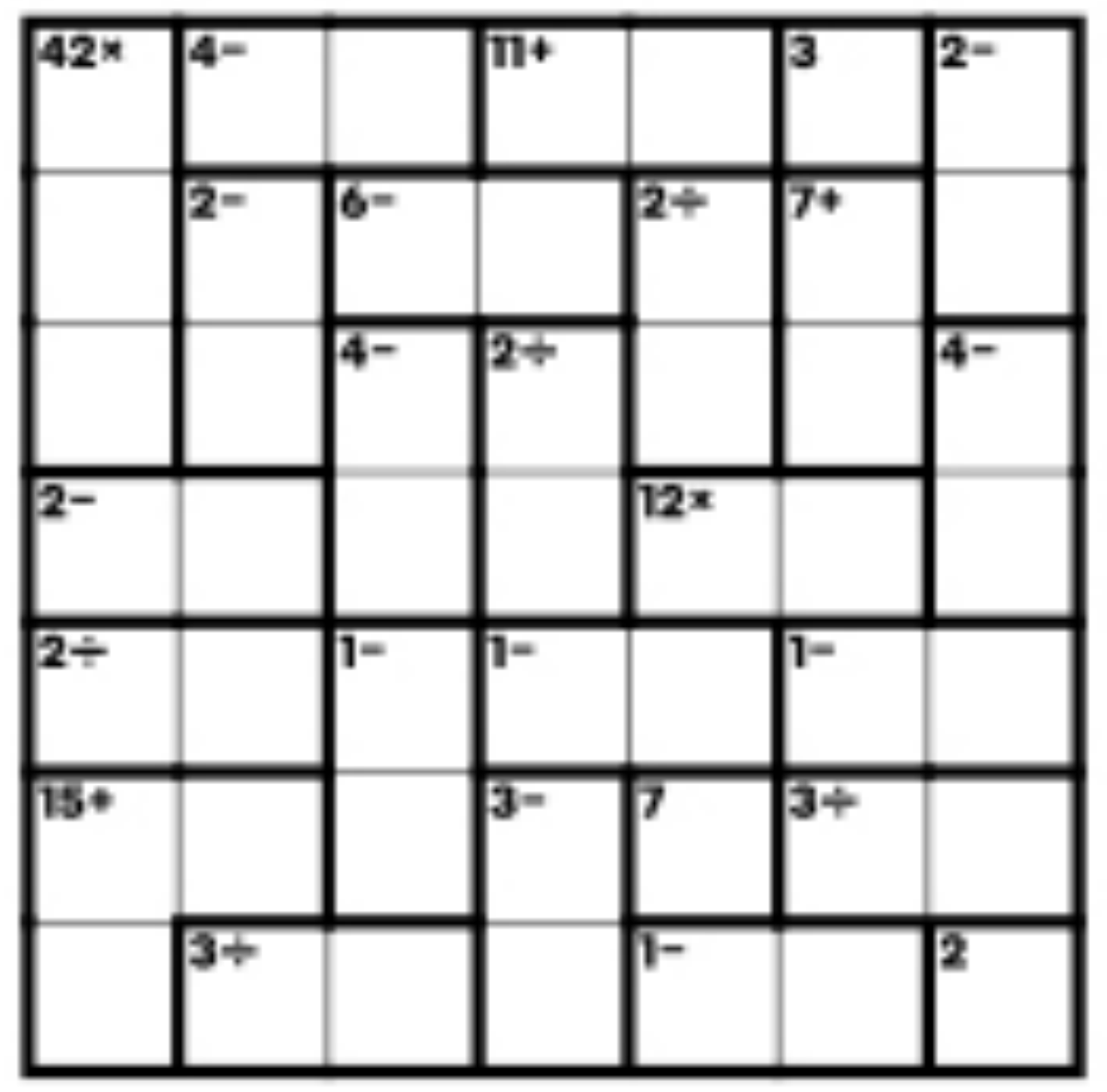
Source photographs for "We Reminisce Over You" (Pages 36-41):
Opening pages: Getty Images: Raymond Boyd; Scott Gries; Hiroyuki Ito; Dimitrios Kambouris; Jeff Kravitz; Claudio Lavenia; Jamie McCarthy; Estevan Oriol; Al Pereira/Michael Ochs Archives; Gene Shaw. Via Getty Images: Shahar Azran/WireImage; Toni Anne Barson Archive/WireImage; Gilbert Carrasquillo/GC Images; FilmMagic; Shirlaine Forrest/WireImage; Jeff Kravitz/FilmMagic; Kevin Mazur/WireImage; Johnny Nunez/WireImage; Ben Rose/WireImage; Prince Williams/WireImage. *Page 39:* Getty Images: Bob Berg; Gregory Bojorquez; Raymond Boyd; Scott Dudelson; Steven Ferdman; Jason Mendez; Bill Olive; Andrew H. Walker. Via Getty Images: Jim Dyson/Redferns; Johnny Nunez/WireImage. *Page 40:* Getty Images: Anthony Barboza; Raymond Boyd; Michael Loccisano; Michael Ochs Archives; Ebet Roberts; Prince Williams. Via Getty Images: Janette Beckman/Redferns; Leon Bennett/WireImage; Rob Verhorst/Redferns.

Photographs and artwork for "The Words on the Street" (Pages 42-45):
Dopey: Disney. OutKast: Rick Diamond/WireImage/Getty Images. "Dope" poster: Open Road Films. 2 Dope Queens: HBO. Garvey: George Rinhart/Corbis, via Getty Images. Stay Woke Florida: ZUMA Press, Inc./Alamy Live News, via Associated Press. Music: Screen grab from Twitter. Woke poster: Hulu. Megan Thee Stallion: S.N.L. Newspaper clipping: Daily News. "Wild 'N Out" poster: MTV. Seay: Screen grab from TikTok. Sneaker: Adidas. Simpson: Fox. Car: Rolls-Royce. "Ghost": Paramount Pictures. Hardwick: Starz. Video stills: Screen grabs from YouTube.

KENKEN

Fill the grid with digits so as not to repeat a digit in any row or column, and so that the digits within each heavily outlined box will produce the target number shown, by using addition, subtraction, multiplication or division, as indicated in the box. A 5x5 grid will use the digits 1–5. A 7x7 grid will use 1–7.





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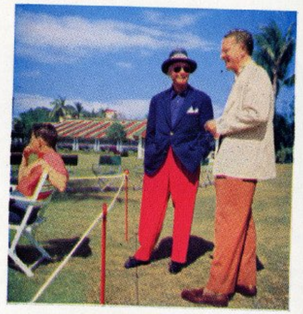
GENTRY
Summer 1955
GENTRY
Number 15
Two Dollars

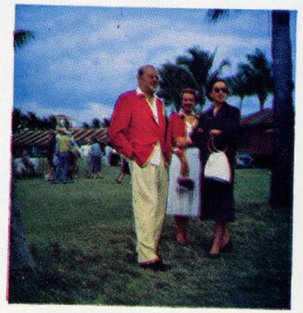
RED

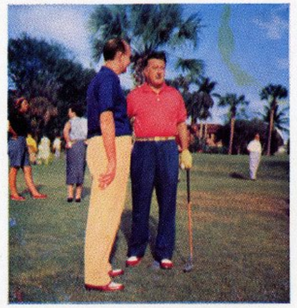


RED and BLUE...

In recent years the elevation to popularity of colors previously not widely accepted in men's apparel relegated two of man's old-time favorites . . . red and blue . . . to comparative obscurity. If this winter's southern resort season is any criterion . . . and it usually is . . . this summer these two colors will again attain top popularity position in casual wardrobes.

Red has long been considered the most masculine of colors . . . blue has been frequently adjudged man's most becoming color. This being the case, their sudden ascendancy to popularity comes as no surprise. Both colors, whether worn together or combined with other equally compatible shades and tones, are receiving new acclaim because they look so at home wherever the wearing of casual or sports apparel is in order. The Editors of Gentry believe there can be no better proof of this than the unposed, candid pictures reproduced on this and the adjoining page, taken this winter at the exclusive Everglades Club in Palm Beach, Fla.





Summer's Newest Duo
Combine them with other colors
Wear them together

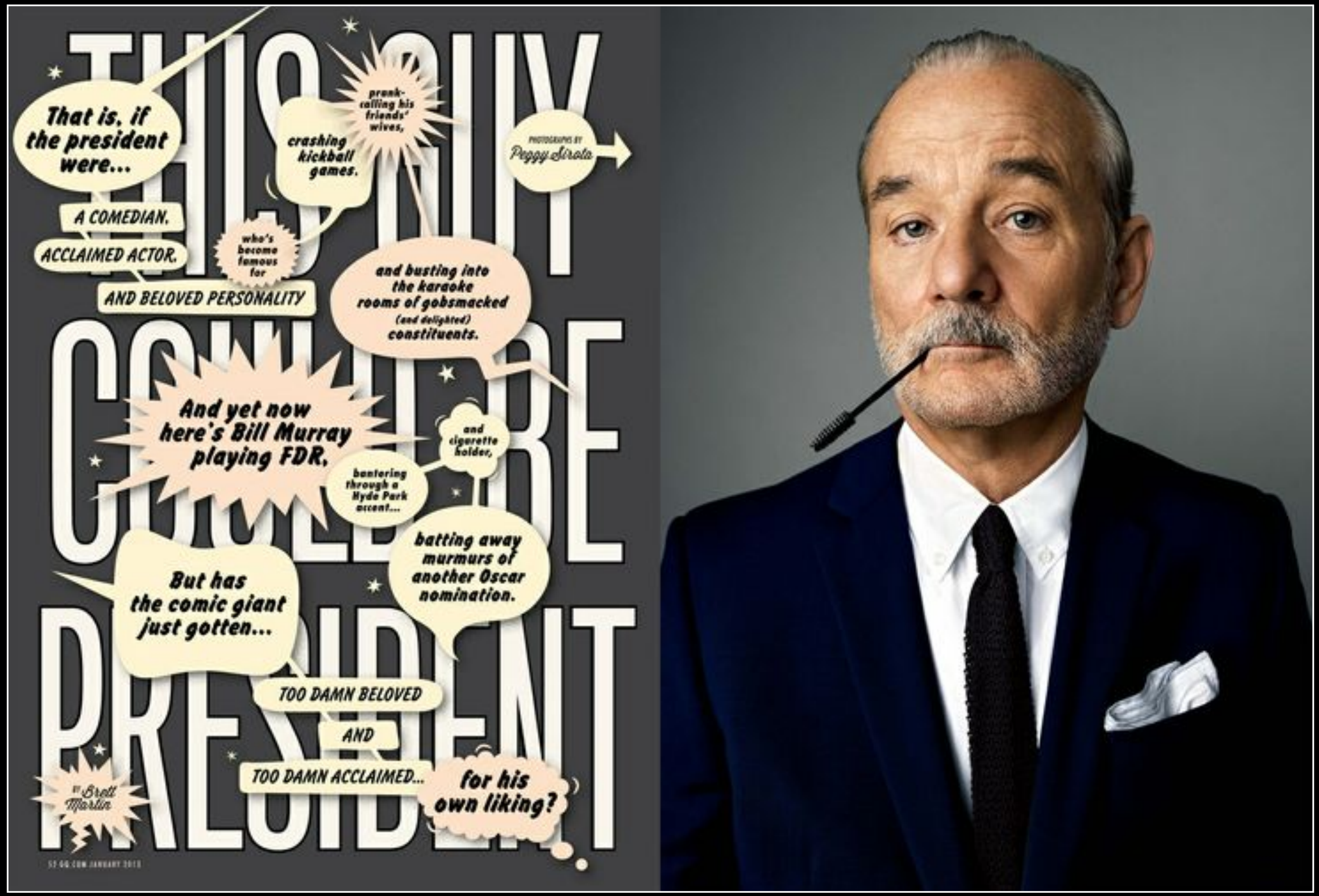
There are many masculine colors compatible with red besides blue. They include: yellows in their more vivid casts; white, black, deep greens, grey. When wearing red jackets, choose slacks of black, white or the more subdued shadings of the above colors. When using red as the slack color, any of the shades may be chosen for coats. Reds should be interpreted in lively shades.

Blue is compatible with many other masculine colors besides red. They include: yellow from lightest to brightest shades, white, medium-light shades of green, maroon, pink, grey. Wear blue jackets with slacks of any of these colors or reverse the scheme: coats of these colors with blue slacks. Blues may be interpreted in any shade from moderately faded variations to navy.

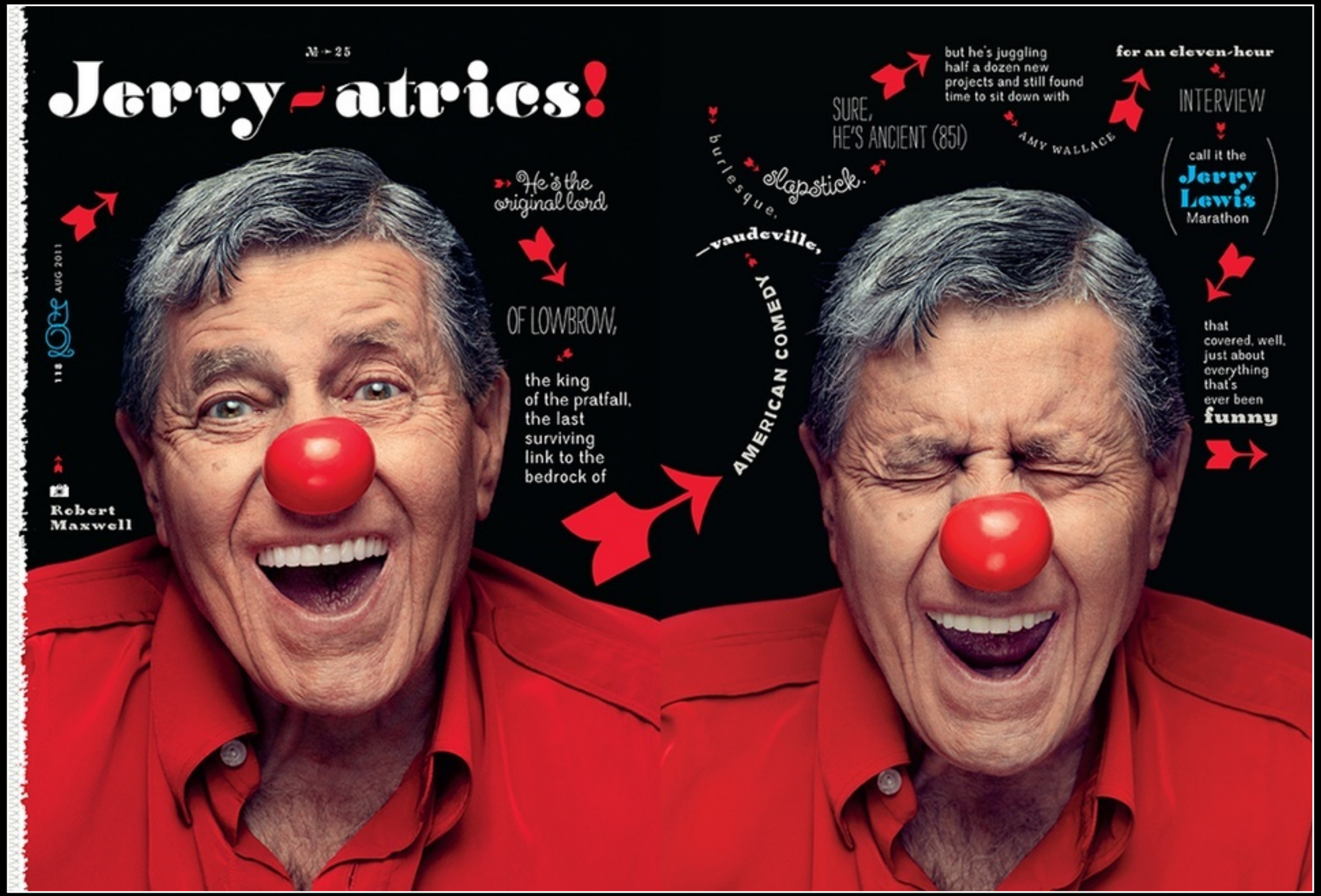
So far as sport shirts and accessories are concerned, the same combinations of colors may be followed to attain smart, all-inclusive ensembles.

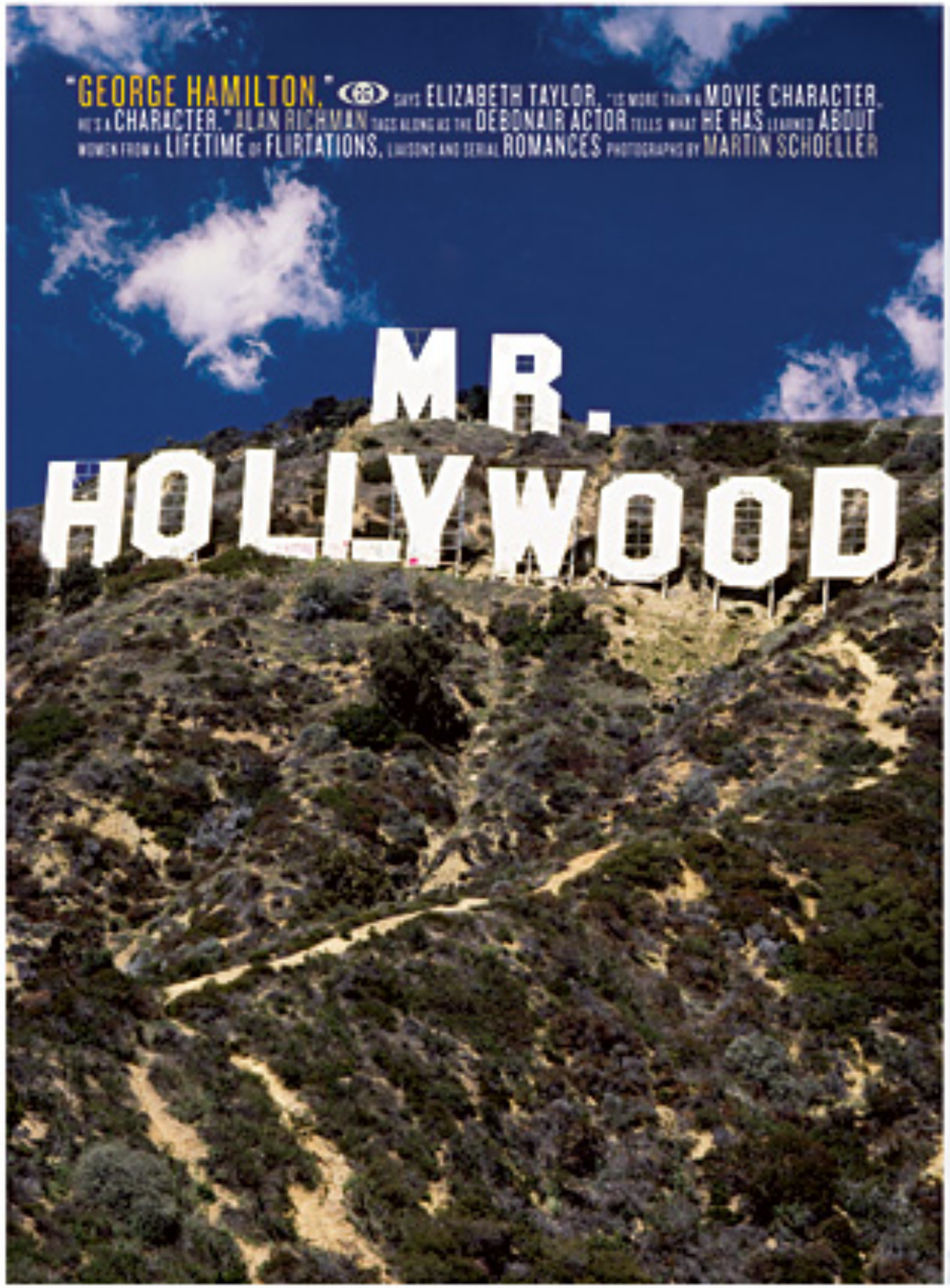


BLUE


That is, if the president were...
A COMEDIAN,
ACCLAIMED ACTOR,
AND BELOVED PERSONALITY
who's become famous for
crashing kickball games.
prank-calling his friends' wives,
and busting into the karaoke rooms of gobsmacked (and delighted) constituents.
PHOTOGRAPHS BY Peggy Sirota
And yet now here's Bill Murray playing FDR,
bantering through a Hyde Park accent...
and cigarette holder,
batting away murmurs of another Oscar nomination.
But has the comic giant just gotten...
TOO DAMN BELOVED
AND
TOO DAMN ACCLAIMED...
for his own liking?
BY Brett Martin

GQ


M-25
Jerry-atries!
He's the original lord
OF LOWBROW,
the king of the pratfall, the last surviving link to the bedrock of
burlesque, slapstick, vaudeville,
AMERICAN COMEDY
SURE, HE'S ANCIENT (85!)
but he's juggling half a dozen new projects and still found time to sit down with
AMY WALLACE
for an eleven-hour
INTERVIEW
call it the Jerry Lewis Marathon
that covered, well, just about everything that's ever been funny
Robert Maxwell
118 LOOK AUG 2011


"GEORGE HAMILTON," says ELIZABETH TAYLOR, "is more than a MOVIE CHARACTER. He's a CHARACTER." ALAN RICKMAN tags along as the DEBONAIR ACTOR tells what HE HAS learned ABOUT women from a LIFETIME of FLIRTATIONS, liaisons and serial ROMANCES photographs by MARTIN SCHOELLER
MR. HOLLYWOOD



FRANK MILLER

IL CAVALIERE OSCURO
DEL FUMETTO È TORNATO.
IN ITALIA, OSPITE A LUCCA.
CON IL Z DI SIN CITY.
E IN ESCLUSIVA SU WIRED
PIÚ EROICO ED ESTREMISTA
CHE MAI

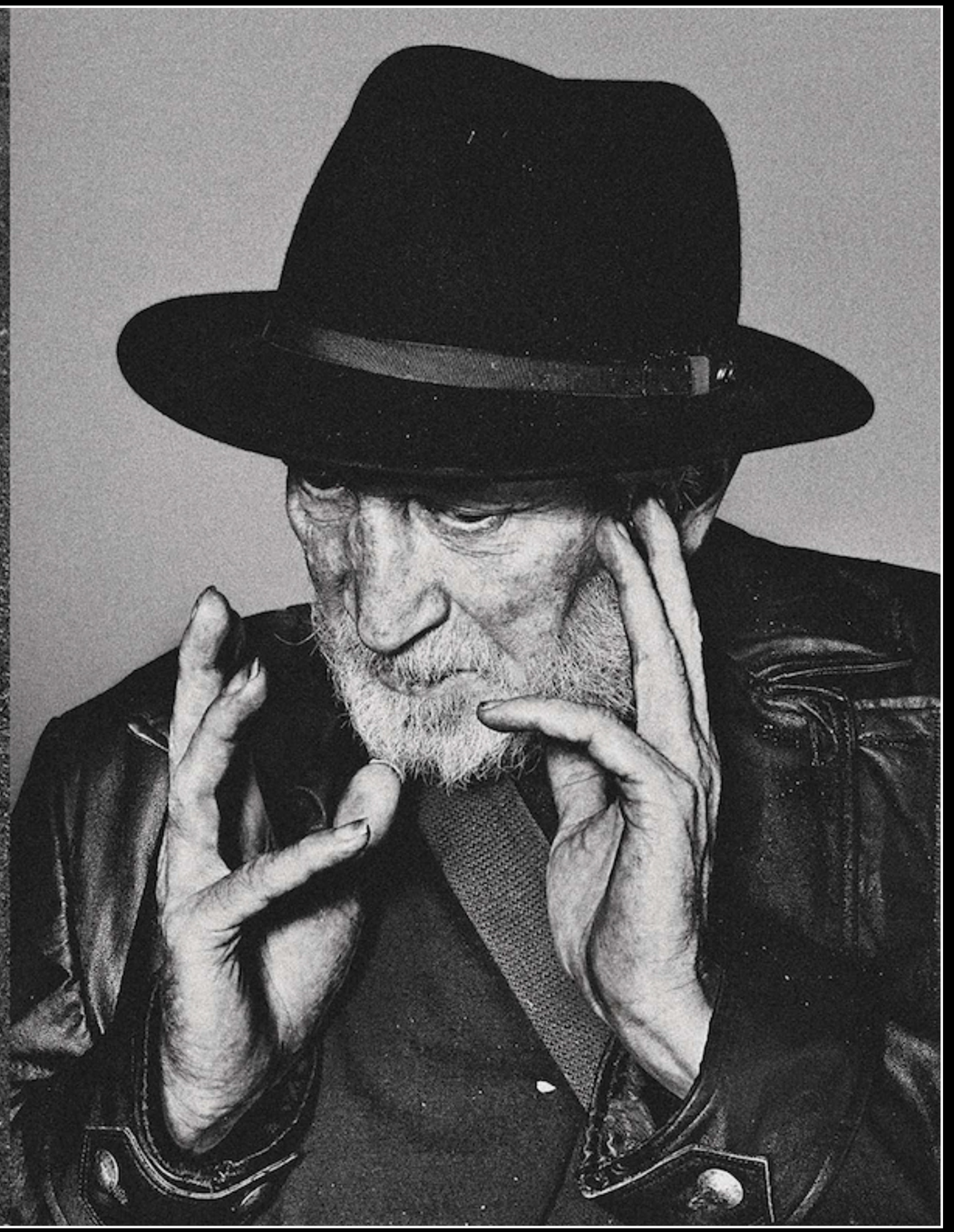
ANIMA NERA

di
ANDREA GENTILE

art
TIMOTHY GOODMAN
& ZIPENG ZHU

SPECIALE LUCCA COMICS AND GAMES
064

foto
RICHARD BURBRIDGE



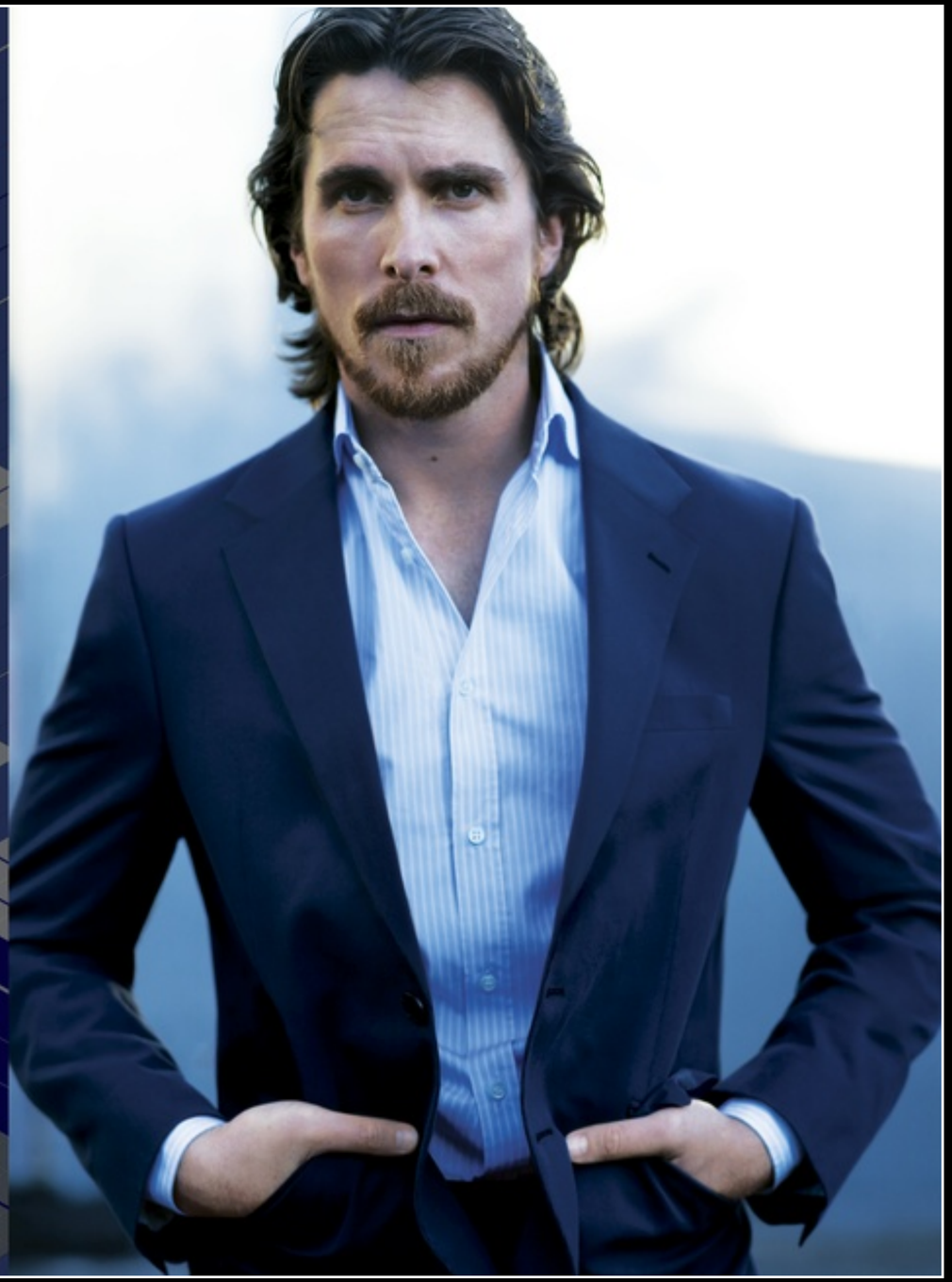
FOR TWENTY YEARS,
FROM 'EMPIRE OF THE SUN'
TO 'BATMAN BEGINS'
TO HIS NEW FILM,
THE INTENSE AND
PHYSICALLY GRUELING
'RESCUE DAWN,'
CHRISTIAN BALE
HAS BEEN FANATIC
ABOUT HIS
PRIVACY.

GQ
MARCH
274

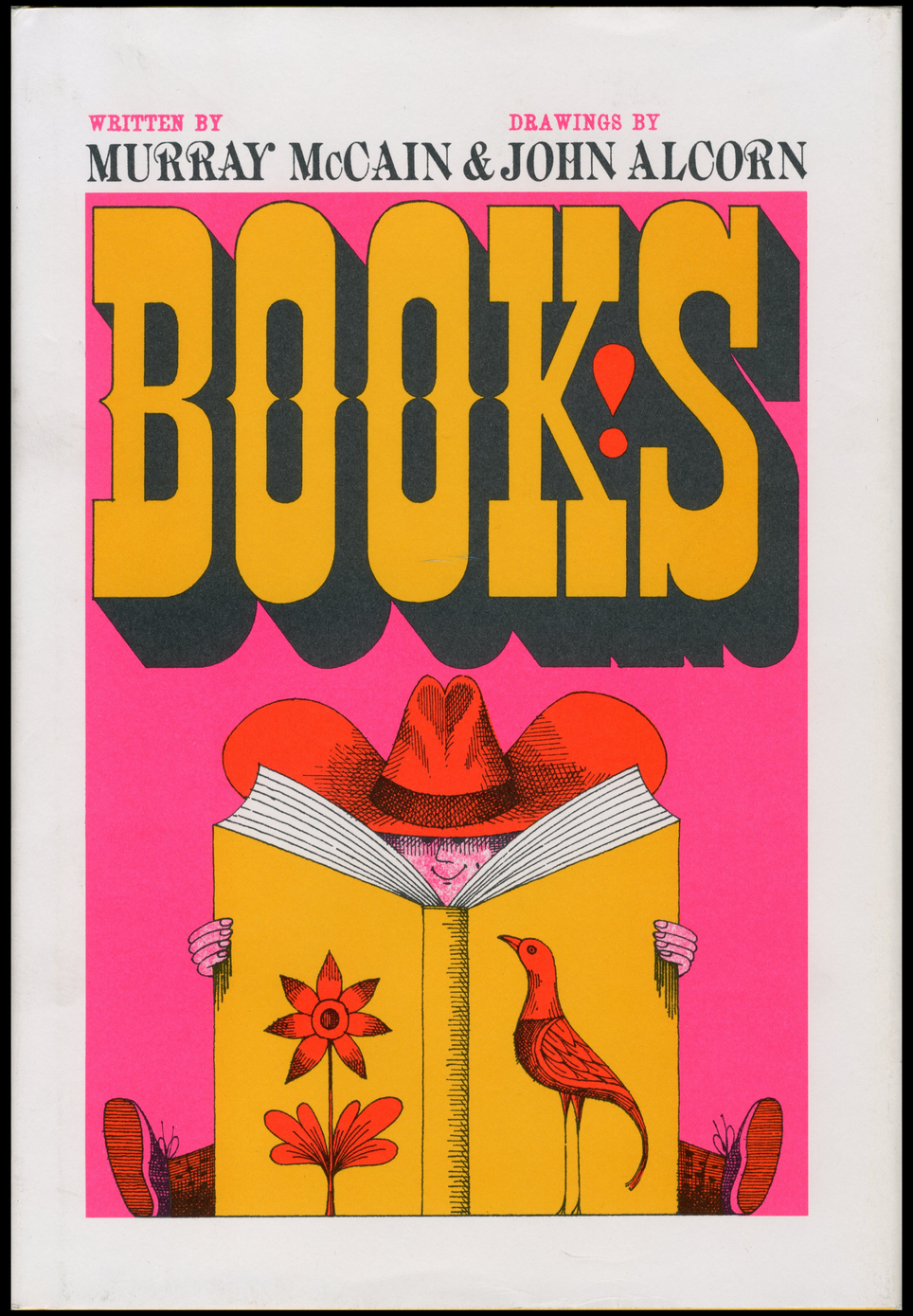
CHRISTIAN BALE

NOW HE SPEAKS
ABOUT HIS TERROR OF FEELING
"NUMB BEYOND BELIEF,"
THE CHILDHOOD THAT MADE HIM
A "TURBULENCE ADDICT,"
AND THE WEIRDNESS
(JUST ASK HIS WIFE)
OF HIS LIFE BEING TAKEN OVER
BY HIS VERY DARK CHARACTERS

PHOTOGRAPHS BY
NATHANIEL GOLDBERG



John Alcorn





What does it look like and
what does it do?

Can it TALK to you?

What does it feel like and
what does it say?
If you bark at it, will it run?



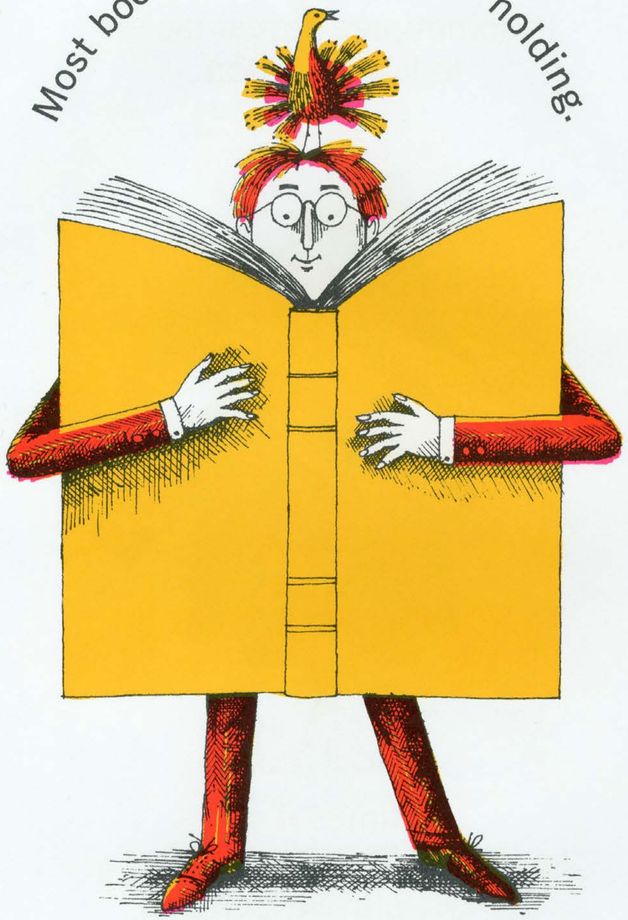
Why is it a book and where
did it come from?
Will it be there next week?
Will it go?

First of All

(Turn page)

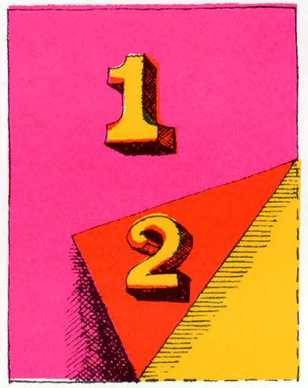


Most books are just right for holding.

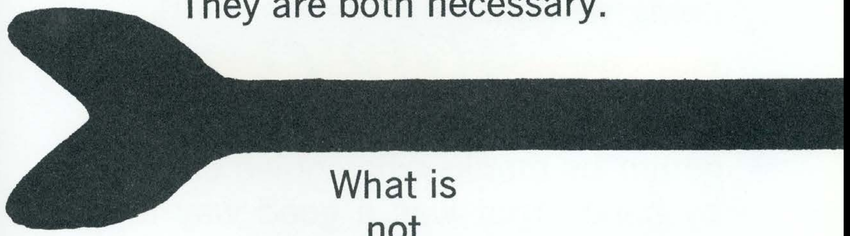


(Some are too heavy but none are too light.)
They can come in
all shapes and sizes.

Each piece of paper
in a book is two pages.
Like this.



There is a page on each side.
They are both necessary.

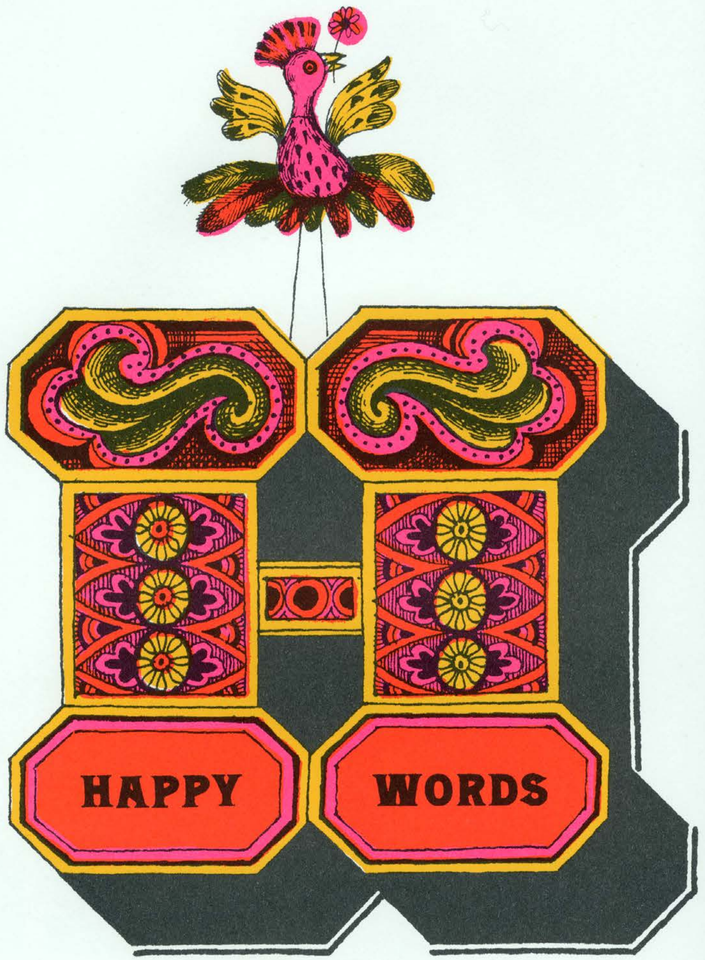


What is
not
finished on
one is



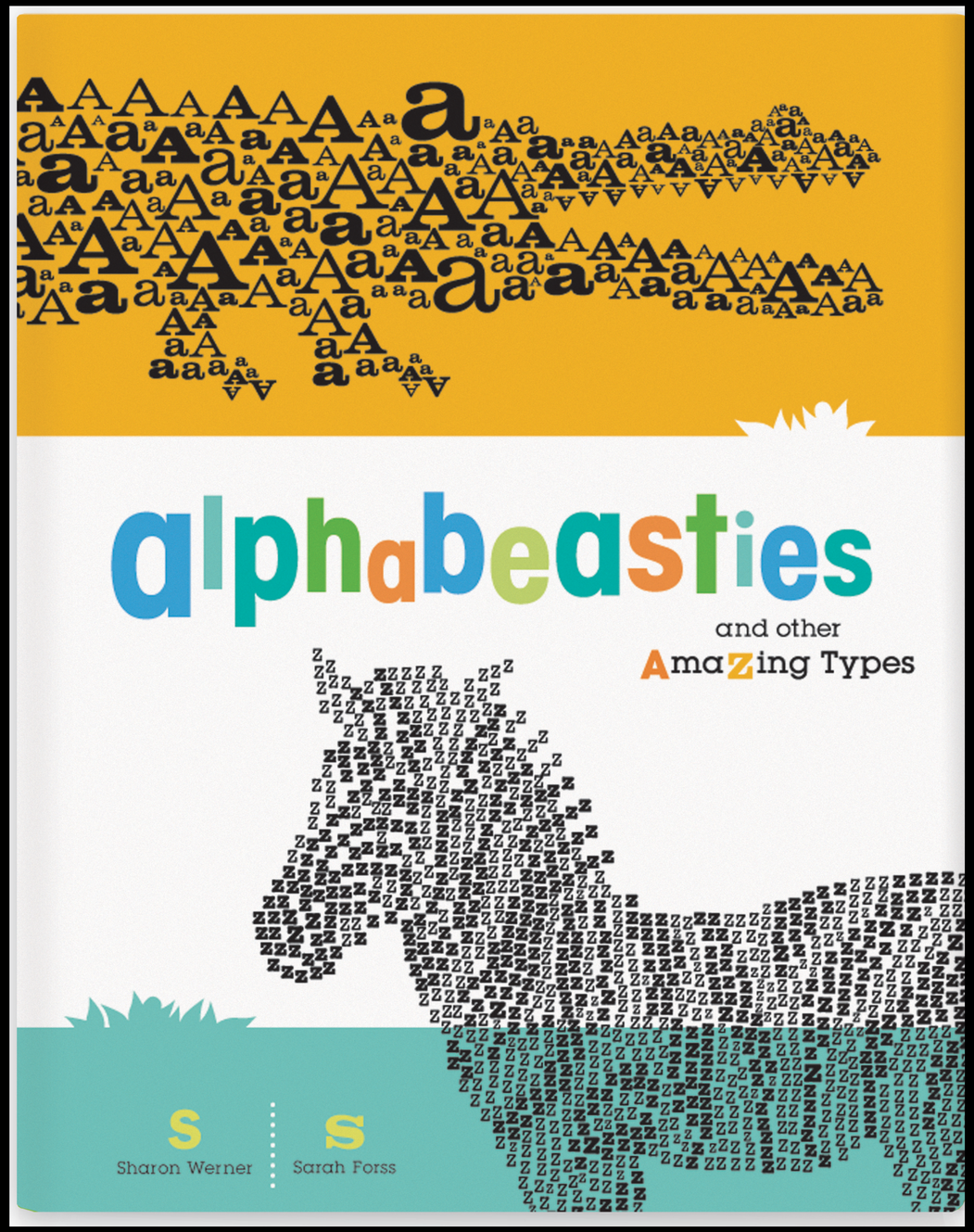
and *Books*
to help
you sing and
play the
celesta and the
concertina
and the guitar . . .



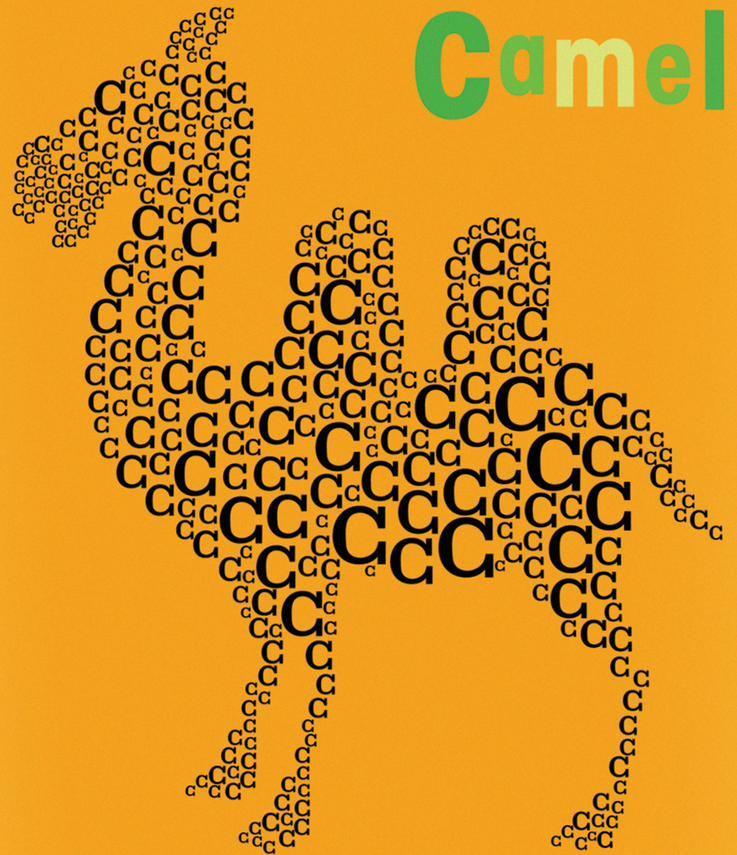


dance
April
kites
Bambi
Oh, Susannah
birthday
Sheep May Safely Graze
Once upon a time
gingerbread house
Christmas tree
brass band
yes
parade
baked Alaska
daffodils

play ball
good morning
show boat
Greensleeves
poem
snowman
kiss
rainbow
grandfather clock
Japanese lantern
grow
rosemary
the beach
pennies
lollipops


alphabeasties
and other
AmaZing Types
Sharon Werner
Sarah Forss

Camel



Cc

An uppercase **C** and a lowercase **C** can be copycats.

Cc

Some **C**'s choose to change.

cat



These are durable and heavy-duty **D**'s.

Dd

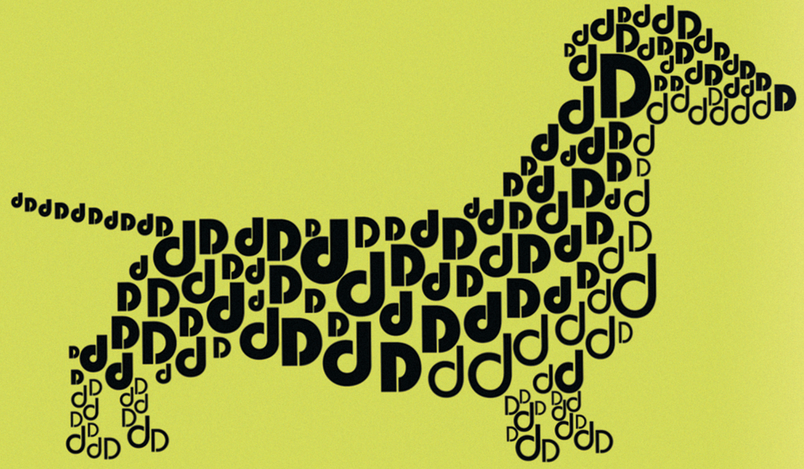
duck



These delightful **D**'s dash forward.

Dd

dog



elephant

elk

earring

embroider

Ee

E's can be eager to escape.

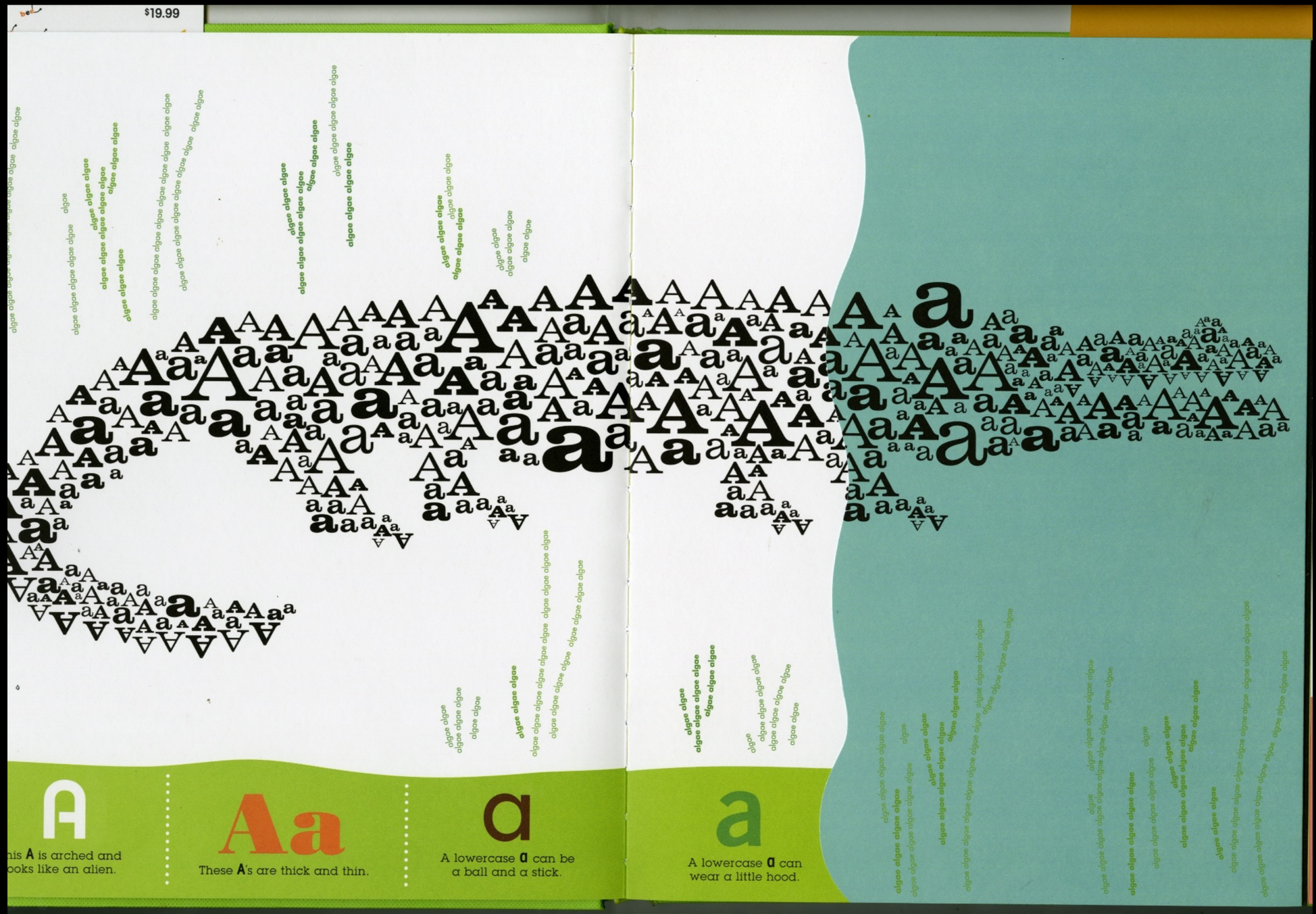
E

An E can be easygoing.

E

Every once in awhile, an E is elongated.

$19.99



Werner
Design
Werks

Werner
Design
Werks



algae algae algae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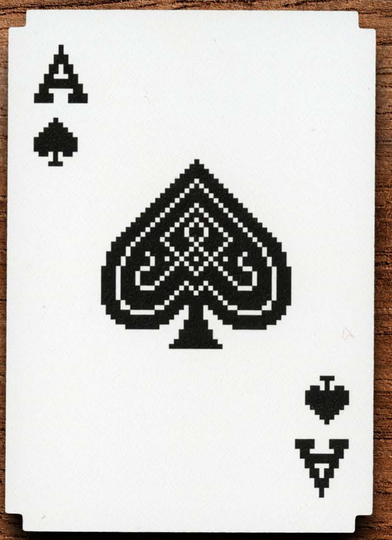
Q
Q
9
9
EZC
TM
3
3
K
K
A
A
Bill Bentley
(508) 643-0310
Joker
Joker


J
J


Q
Q


K
K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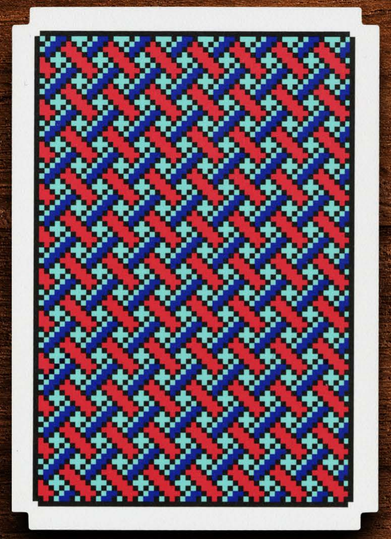

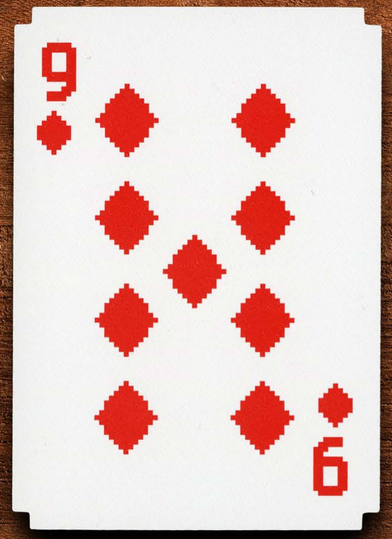
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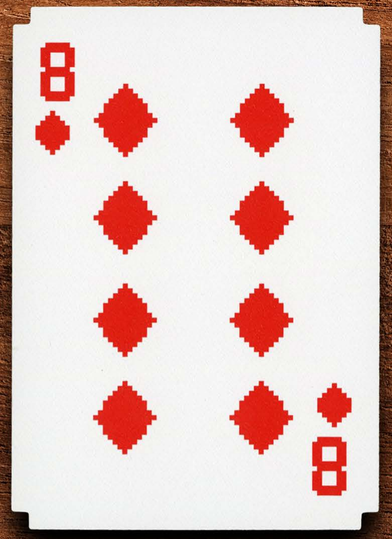
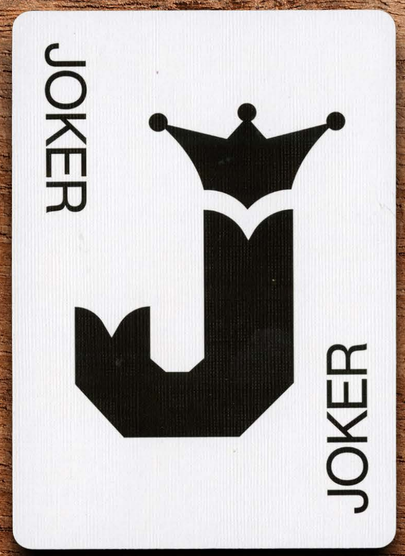

8
8

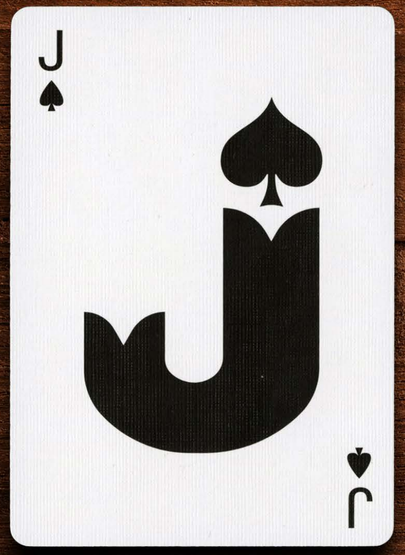

JOKER
JOKER


6
6
9

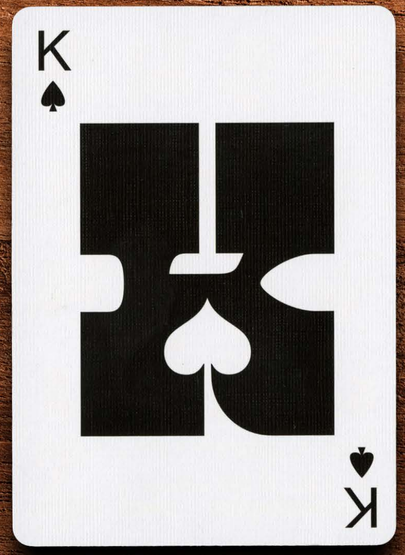

?
Need to replace a lost card?
Circle a rank, suit, and ante up.
2 3 4 5
6 7 8 9
WILD 10 CARD
J Q K A
¿

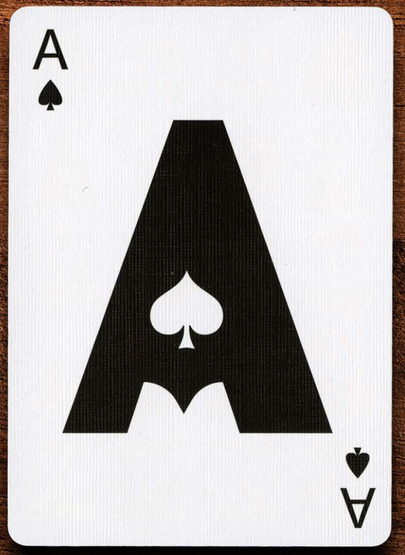

JOKER
JOKER




J
J


Q
Q


K
K


A
A


U.S. GEOGRAPHY AND CLIMATE
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ALASKA CURRENT
JANUARY-NORTHERS-FEBRUARY
NORTHERS-FEBRUARY
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BLIZZARDS-DECEMBER-MARCH
BLIZZARDS-DECEMBER-MARCH
GULF STREAM
GULF OF MEXICO
PACIFIC OCEAN
ATLANTIC OCEAN
ARCTIC OCEAN
GULF OF ALASKA
GULF OF CALIFORNIA
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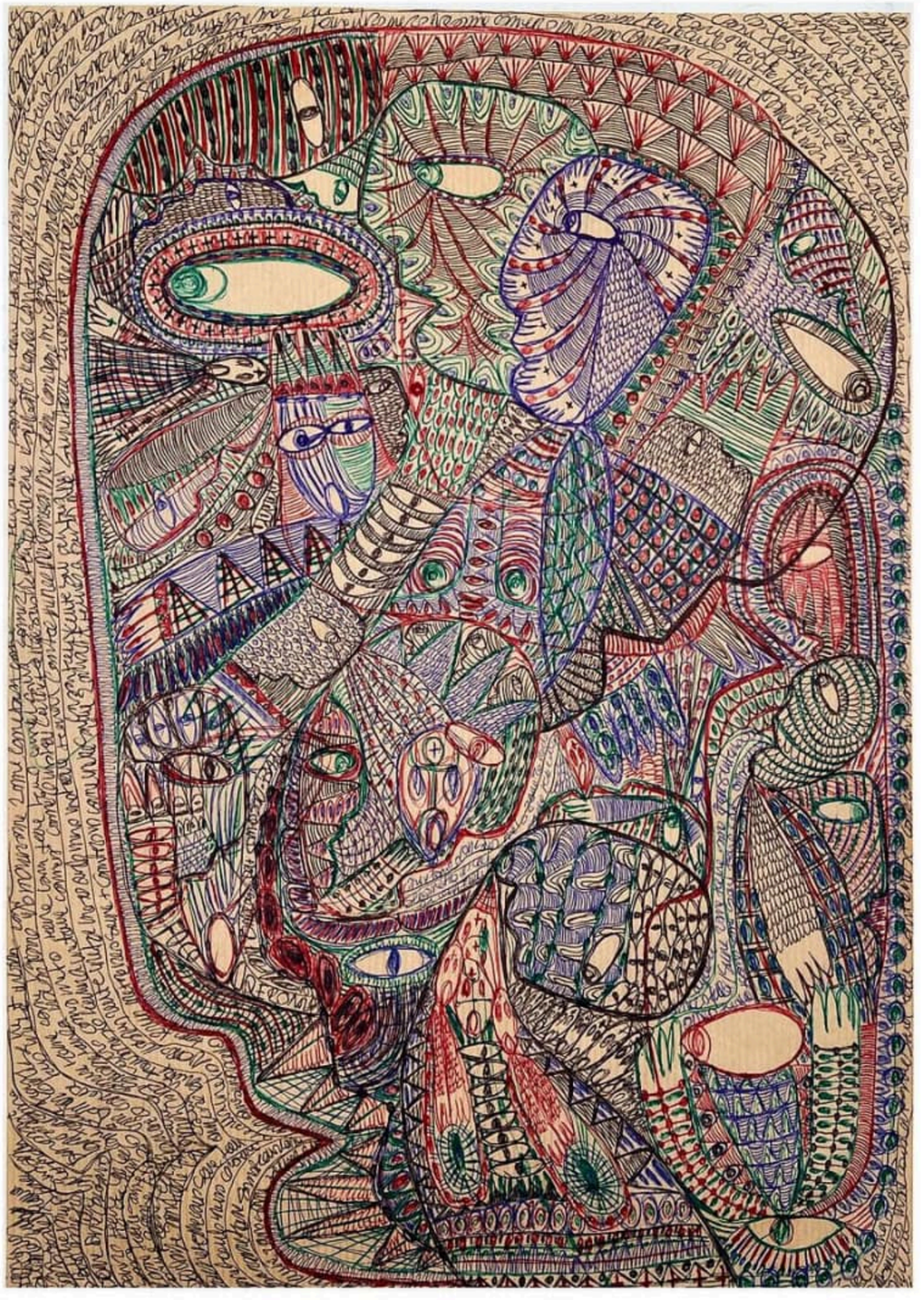
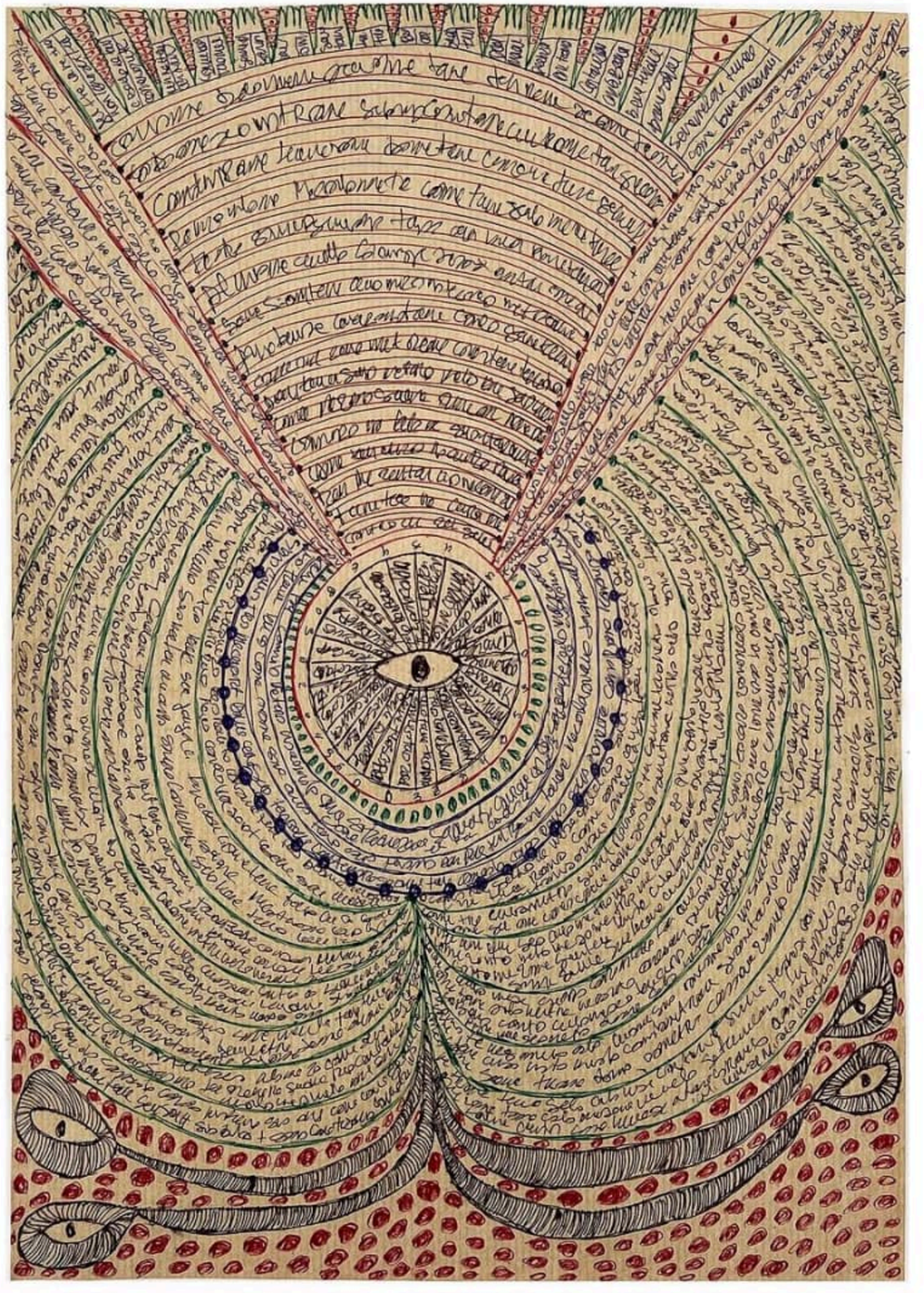
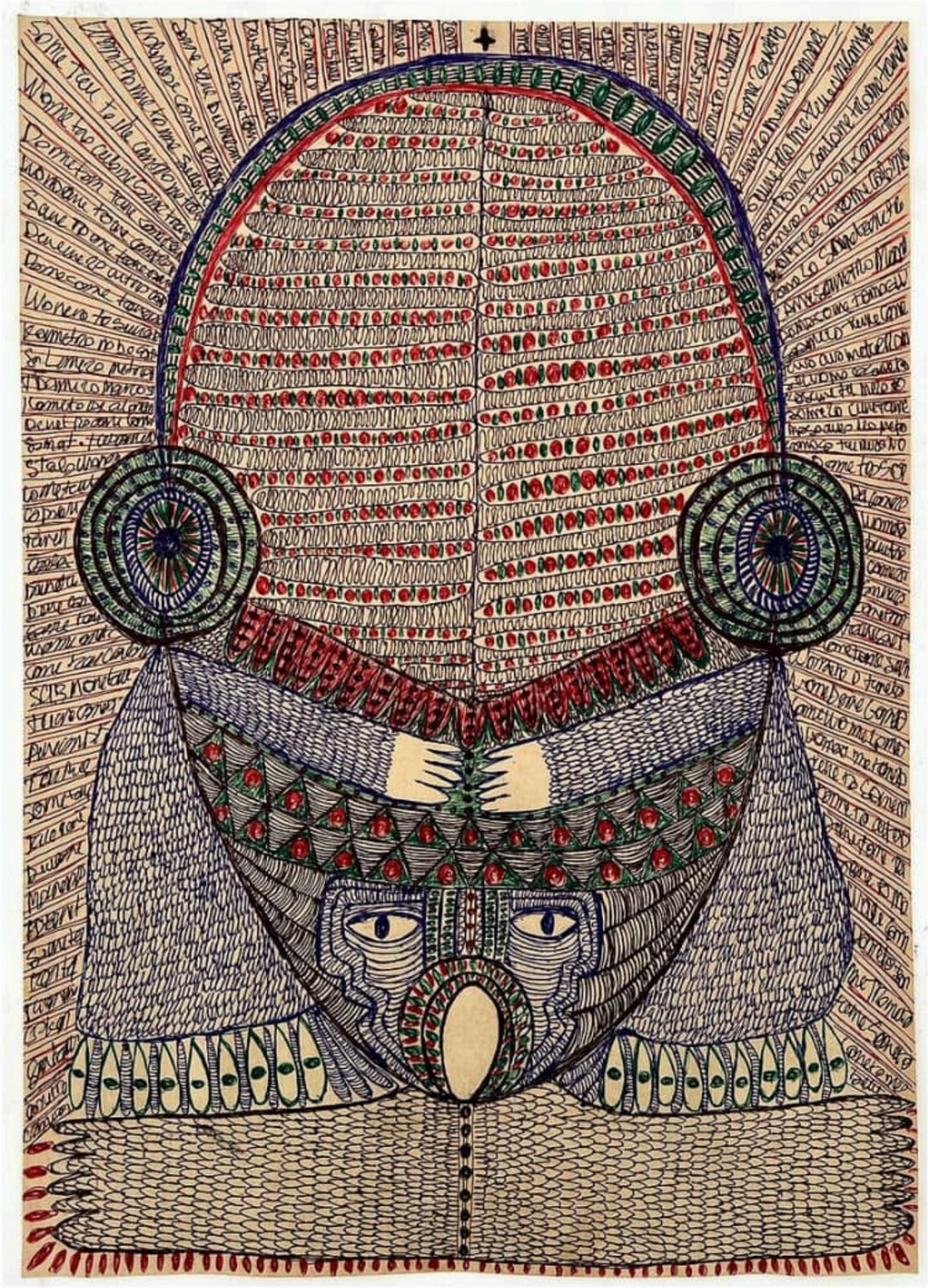




Javier
Iniesta





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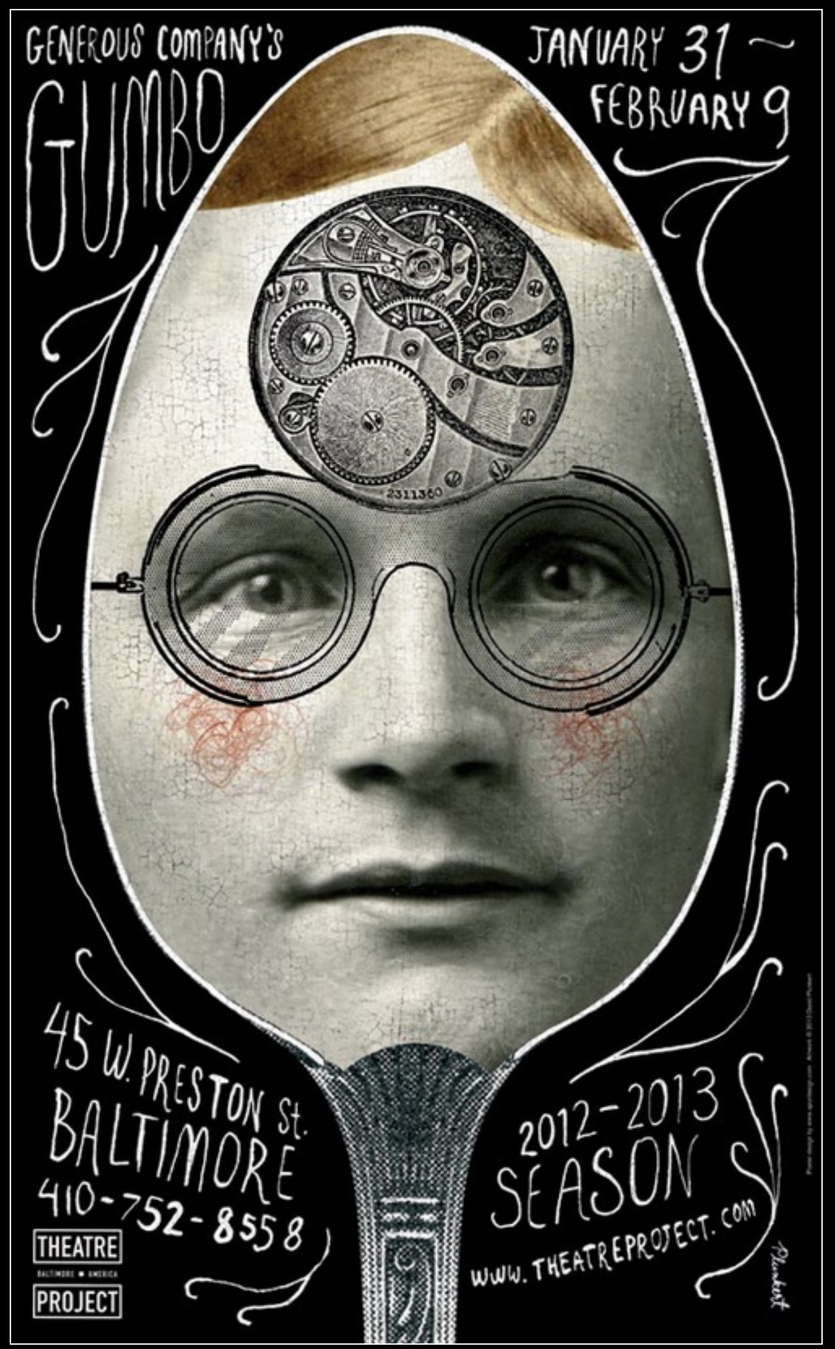
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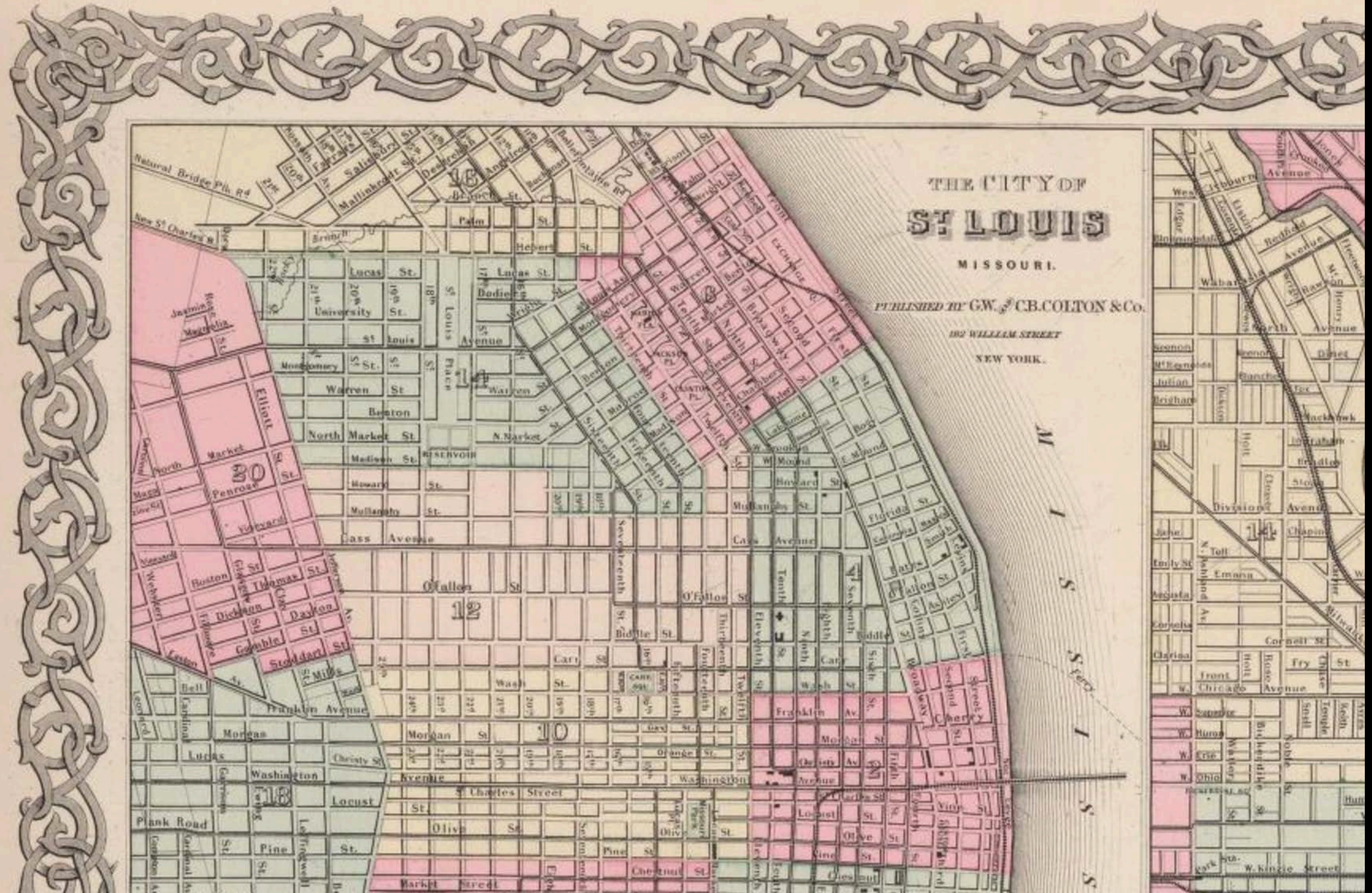
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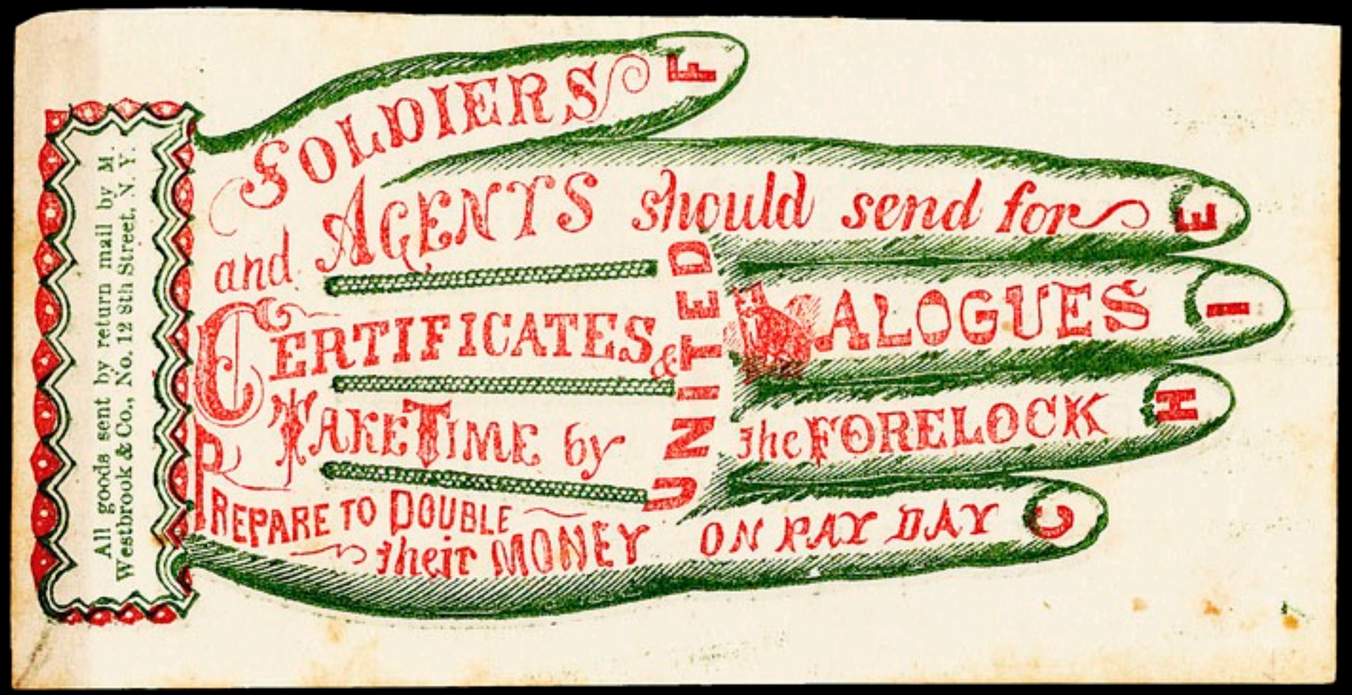
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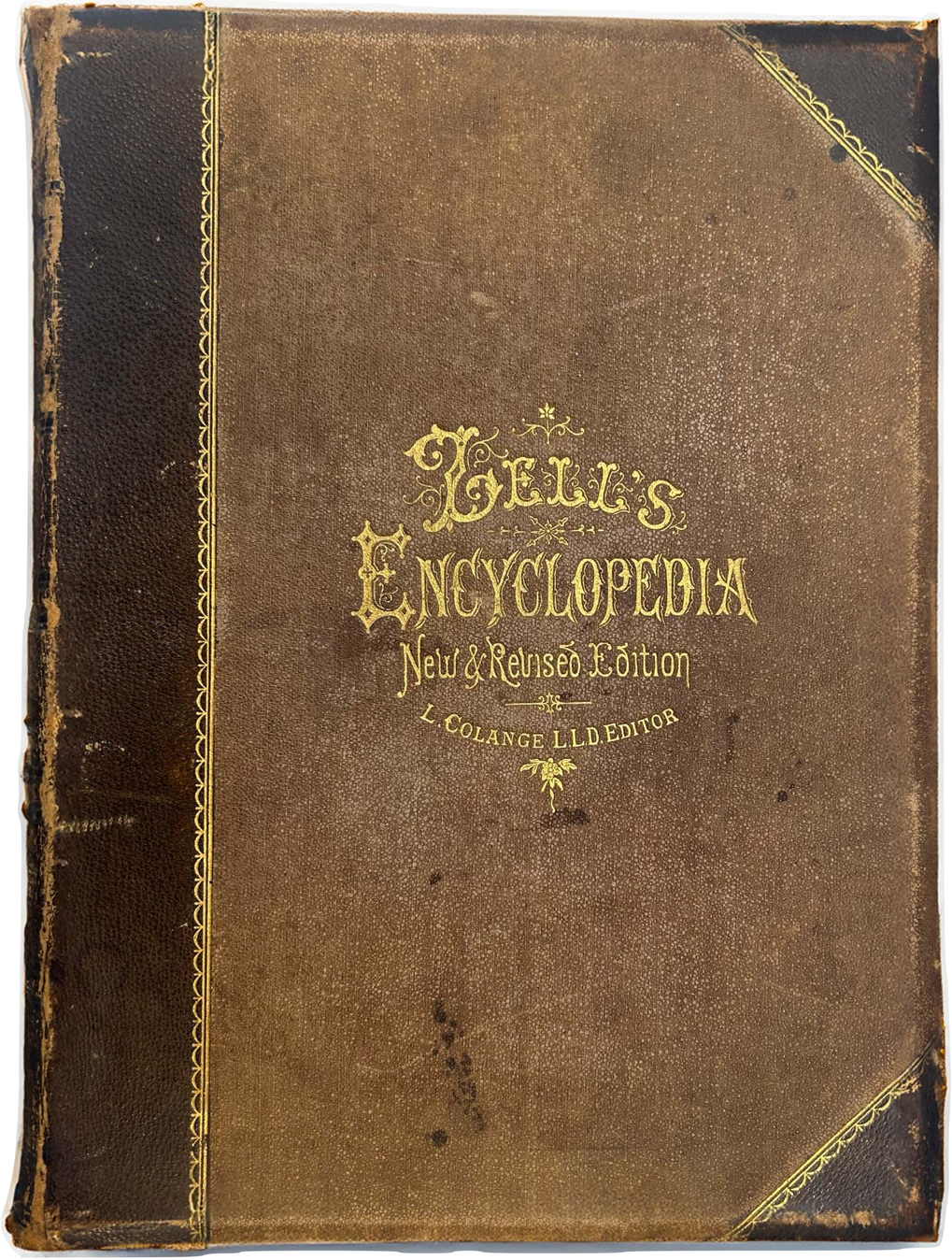
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cobalt, stone coal, and alabaster. *Cap.* Murfreesborough. *Pop.* abt. 4,000.

Pike, in *Georgia*, a W. central co.; *area*, abt. 390 sq. m. *Rivers.* Flint River, and Big Potatoe, Elkins, Flat, Rose, and South Towaliga creeks. *Surface*, diversified; *soil*, moderately fertile. *Min.* Iron. *Cap.* Zebulon. *Pop.*, abt. 11,000.

Pike, in *Illinois*, a W. co., adjoining Missouri; *area*, abt. 750 sq. m. *Rivers.* Mississippi and Illinois. *Surface*, undulating prairies partly covered with forests. *Soil*, remarkably fertile. *Min.* Coal in abundance. *Cap.* Pittsfield. *Pop.* abt. 43,000.

—A township of Livingston co.; *pop.* abt. 600.

Pike, in *Indiana*, a S.W. co.; *area*, abt. 300 sq. m. *Rivers.* White River and Patoka Creek, besides several smaller streams. *Surface*, nearly level; *soil*, very fertile. *Min.* Coal in abundance and of superior quality. *Cap.* Petersburg. *Pop.* (1870) 10,844.

—A township of Jay co.; *pop.* abt. 2,400.

—A township of Marion co.; *pop.* abt. 3,000.

—A township of Ohio co.; *pop.* abt. 1,200.

—A township of Warren co.; *pop.* abt. 1,600.

Pike, in *Iowa*, a post-twp. of Muscatine co.; *pop.* 610.

Pike, in *Kansas*, a township of Lyon co.; *pop.* abt. 350.

Pike, in *Kentucky*, an extreme E. co., adjoining W. Virginia on the N.E., and Virginia on the S.E.; *area*, abt. 600 sq. m. *Rivers.* Tug Fork and West Fork of Big Sandy River. *Surface*, uneven and hilly, being bounded on the S.E. by Cumberland Mountain; *soil*, generally fertile. *Min.* Bituminous coal in large deposits. *Cap.* Piketon. *Pop.* abt. 8,000.

Pike, in *Mississippi*, a S. co., adjoining Louisiana; *area*, abt. 780 sq. m. *Surface*, level; *soil*, not very fertile. *Cap.* Holmesville. *Pop.* (1870) 11,010.

Pike, in *Missouri*, an E. by N. co., adjoining Illinois; *area*, abt. 600 sq. m. *Rivers.* Mississippi, Salt, and Cuivre rivers, and Spencer's, Ramsey's, and Buffalo creeks. *Surface*, mostly level prairies; *soil*, generally fertile. *Min.* Limestone and sandstone. *Cap.* Bowling Green. *Pop.* (1870) 23,985.

—A township of Stoddart co.; *pop.* abt. 1,700.

Pike, in *New York*, a post-village and township of Wyoming co., abt. 45 miles E.S.E. of Buffalo; *total pop.* (1870) 1,730.

Pike, in *Ohio*, a S. co.; *area*, abt. 445 sq. m. *Rivers.* Scioto River, and Beaver and Sunfish creeks. *Surface*, generally hilly; *soil*, very fertile. Producing the usual fruits and cereals of that region in abundance. *Cap.* Piketon. *Pop.* abt. 21,000.

—A township of Brown co.; *pop.* abt. 1,000.—A township of Clarke co.; *pop.* abt. 2,000.—A township of Coshocton co.; *pop.* abt. 1,000.—A township of Fulton co.; *pop.* abt. 900.—A township of Knox co.; *pop.* abt. 2,000.—A township of Madison co.; *pop.* abt. 500.—A post-township of Perry co.; *pop.* abt. 3,400.—A township of Stark co.; *pop.* abt. 1,800.

Pike, in *Pennsylvania*, an E. by N. co., adjoining New York on the N.E., and New Jersey on the S.E.; *area*, abt. 600 sq. m. *Rivers.* Delaware River, and Lackawaxen, Shohola, and Bushkill creeks. *Surface*, hilly and broken; *soil*, moderately fertile. *Cap.* Milford. *Pop.* (1870) 8,414.

—A township of Berks co.; *pop.* abt. 1,700.—A post-township of Bradford co.; *pop.* abt. 2,400.—A township of Clearfield co.; *pop.* abt. 1,900.—A township of Potter co.; *pop.* abt. 300.

Piked, *a.* Acuminated; ending in a point.

Pikelet, Pikelin, *n.* In England, a light tea-cake.

Pikeman, *n.*; *pl.* PIKEMEN. A soldier armed with a pike.

Pike Mills, in *Pennsylvania*, a post-village of Potter co., abt. 25 m. E. of Coudersport.

Pike-perch, *n.* (*Zoöl.*) An acanthopterygious fish, genus *Labrax*, from *Percidæ*. It inhabits the Great Lakes of N. America, is 12 to 18 inches long, cylindrical and tapering, and is popularly known as the Common Pike, Glass-Eye, and Yellow Pike.

Pike's Peak, in *Colorado Territory*, one of the highest summits of the Rocky Mountains, in El Paso co., about Lat. 38° 35′ N., Lon. 105° 15′ W.; *height*, about 11,497 feet.

Pikestaff, *n.* The shaft or staff of a pike.—An alpenstock.

Pikes'ville, or PIKEVILLE, in *Maryland*, a post-village of Baltimore co., abt. 10 m. N.W. of Baltimore.

Pike'ton, in *Indiana*, a village of Marion co., abt. 10 m. N.W. of Indianapolis.

Piketon, or PIKEVILLE, in *Kentucky*, a post-village, cap. of Pike co., about 160 miles S.S.E. of Frankfort; *pop.* abt. 600.

Piketon, in *Ohio*, a post-village, cap. of Pike co., abt. 65 m. S. of Columbus; *pop.* abt. 1,000.

Pike'ville, in *Alabama*, a post-village, cap. of Marion co., abt. 66 m. N.N.W. of Tuscaloosa.

Pikeville, in *Mississippi*, a village of Chickasaw co., abt. 14 m. E. of Houston.

Pikeville, in *Tennessee*, a post-village, cap. of Bledsoe co., abt. 112 m. E.S.E. of Nashville; *pop.* abt. 500.

Pi'lage, *n.* [From Lat. *pilus*, hair.] The natural coat of hair on animals.

Pilao Arcado, (*po-lowng ar-ka'do*,) a town of Brazil, on the São Francisco River; Lat. 11° 20′ S., Lon. 42° 40′ W.; *pop.* 5,000.

Pilar', or NEEMBUCU, a town, port of entry, and military depôt of Parsguay, on the Parana River, abt. 170 m. W. S.W. of Asuncion.

Pilar, in Brazil, a town abt. 50 m. W. of Parahyba; *pop.* 4,000.—Another town, about 170 m. N. of Goyaz; *pop.* 1,800.

Pilares, (Capo de los,) a cape of S. America, forming the N.W. extremity of Terra del Fuego.

Pilaster, *n.* [It. *pilastro*; Fr. *pilastre*, from Lat. *pila*, a pillar.] (*Arch.*) A square column or pillar, used in classical architecture, sometimes disengaged, but generally attached to a wall, from which it projects a third, fourth, fifth, or sixth of its breadth. The Greeks formed their pilasters of the same breadth at the top and bottom, (Fig. 2107,) and then gave them capitals and bases different from those of the orders with which they were associated; the Romans usually gave them the same capitals and bases as the columns, and often made them diminish upwards in the same manner.



Fig. 2107. PILASTER.

Pilas'tered, *a.* Having pilasters.

Pilate, (PONTIUS,) a Roman, who became governor of Judæa A. D. 26. He commanded in that country ten years. The Jews brought Jesus Christ before Pilate, who, perceiving that envy and malice occasioned their charges, would have scourged the prisoner and dismissed him, but being threatened with the wrath of Cæsar, Pilate delivered Jesus, whom he pronounced innocent, to be crucified. He is said to have subsequently trusted the Samaritans with great cruelty, for which he was recalled by Tiberius, and banished to Gaul, where he slew himself, A. D. 37 or 38.

Pilat'ka, in *Florida*, a post-village, cap. of Putnam co., 200 m. E.S.E. of Tallahassee; *pop.* abt. 100.

Pi'lau, *n.* See PILAU.

Pilaya, or TUPIZA, (*pe-le'a*,) a river of Bolivia, rises on the E. slope of the Eastern Andes, and flowing a general E. course of abt. 300 m., joins the E. branch of the Pilcomayo, abt. Lat. 20° 50′ S., Lon. 63° 50′ W.

Pilch, Pilch'er, *n.* [From It. *pellicia*, from Lat. *pellis*, a skin.] Anything lined with fur, as a robe.

Pil'chard, *n.* (*Zoöl.*) The *Clupea pilchardus*, a species of herring very common on the shores of the S.W. of England, but differing from the common herring in many zoölogical characters, among which the larger size of the abdominal region is the one most prominent to ordinary observers.

Pilch'er, *n.* [From It. *pellicia*, a furred coat; Lat. *pellis*, a skin.] Anything lined with fur, as a robe. (*Zoöl.*) See PILCHARD.

Pilcomayo, or ARAGUAI, (*pil-ko-mo'o,*) a river of S. America, rises between the provinces of Chuquisaca, Potosi, and Tarija, in Bolivia, and flowing S.E. into Paraguay, joins the Parsguay River by two embouchures, a few m. below ASUNCION; *length*, abt. 1,000 m.

Pile, *n.* [A. S. *pil*; Fr. *pile*, a heap; Lat. *pila*, a ball.] A lump; a mass or collection of things in a roundish or elevated form; as, a *pile* of stone, a *pile* of wood.—A collection of combustibles for incrmation; as, a funeral *pile*.—An edifice; a large building or mass of buildings; as, a noble *pile*.—A series of iron bars for reheating.—A heap of balls of metal laid in horizontal courses, rising into a pyramidal form.

(*Elect.*) See VOLTAIC ELECTRICITY.

Pile, *n.* [A. S. *pil*; Ger. *pfahl*; Lat. *palus*, a stake, a prop.] (*Engineering.*) A beam of timber or stakes of wood driven firmly into the ground for various purposes; such as forming the foundation for buildings, piers of bridges, &c. Piles may be either round or square, and formed of any timber which is not likely to rot under water. They are generally made of fir; but oak and elm are also largely employed. The end of the pile which enters the ground is pointed and shod with iron, while the top is bound with a strong iron hoop to prevent the wood from splitting under the violent blows required to drive it home. Foundations are never constructed with piles unless the ground is suspected of being unsound, or the weight to be borne is exceedingly great. Piles of cast-iron are now often used, chiefly in the formation of harbors.

(*Coinage.*) One side of a coin;—the opposite of *cross*. Originally, a punch or puncheon used in stamping figures on coins, and containing the figures to be impressed.

(*Arch.*) An ordinary which is represented of a wedge-shape, tapering from the chief downwards towards the point; said to represent the piles on which bridges and other erections are founded.

Pile, *n.* [Lat. *pilus*, hair.] A hair; hence, the fibre of textile fabrics; hence, also, the fine hairy substance on the surface of cloth, &c.; as, velvet *pile*.

Pile, *v. a.* To heap; to lay, throw, or collect into a pile or mass; as, to *pile* wood; to accumulate; to amass; as, to *pile* money, to *pile* comments or quotations.—To fill above the brim or top; as, *piled* measure.—To drive piles into for firmness or filling with piles.

To shod pile, to drive a piling of planks edge to edge in. (See PILING.)—*To pile arms*. (*Mil.*) To place three muskets together in such an upright manner as to afford each other support in common.

Pi'leate, Pi'leated, *a.* [From Lat. *pileus*, a felt hat.] (*Bot.*) Possessing the shape of a head-covering, as a mushroom.

Piled, (*pild,*) *a.* Reheated; as, *piled* iron.

Pile-driver, Pile-engine, *n.* An engine for driving down piles into the earth.

Pileorhi'za, *n.* [Gr. *pileos*, felt cloth, and *rhiza*, a root.] (*Bot.*) The cap of a root. It is well represented in the membranous hood, distinct from the spongiole.

Pileous, *a.* Covered with, or consisting of hair; pilose.

Pile'-plank, *n.* One of a number of planks with sharpened points, driven into the ground after the manner of piles

Pil'er, *n.* One who piles a heap.

Piles, *n. pl.* [Lat. *pila*, a ball.] (*Med.*) See HEMORRHOIDS.

Piles'grove, in *New Jersey*, a township of Salem co.; *pop.* (1870) 3,385.

Pi'leus, *n.* [Lat. and Gr., a felt hat.] (*Antiq.*) A kind of felt cap worn by the ancients, and fitting close to the head; a skull-cap.

(*Bot.*) The expanded disc of certain fungi, as the mushroom.

Pil'fer, *v. n.* [Fr. *piller*; Lat. *pilare*, to pillage; primarily to deprive of hair, from *pilus*, a hair.] To steal in small quantities; to practise petty theft.

—*v. a.* To filch; to steal by petty larceny.

Pil'ferer, *n.* One who pilfers; one who commits petty theft.

Pil'feringly, *a.* With petty theft; filchingly.

Pil'fery, *n.* Petty theft.

Pilgar'lic, *n.* One who has lost his hair by disease; —hence, a poor, neglected wretch.

Pil'grim, *n.* [Ger *pilger*; Fr. *pelerin*; Sp. *peregrino*; It. *pellegrino*; Lat. *peregrinus*, a foreigner.] A wanderer; a traveller; specifically, one who travels to a distance from his own country to visit a holy shrine, or to pay his devotion to the remains of dead saints.

(*Script.*) One who has only a temporary residence on earth.

—*v. n.* Pertaining or having reference to pilgrims.

Pil'grimage, *n.* A long journey, particularly a journey to some place deemed sacred and venerable, in order to pay devotion to the relics of some deceased saint.—Hence, any undertaking requiring the exercise of time and patience; time irksomely passed.

"In prison hast thou spent a *pilgrimage*." — *Shak.*

(*Script.*) The journey of human life.

Pilid'ium, *n.* (*Bot.*) The orbicular hemispherical shield or apothecium of a lichen, the outside of which is covered by a proper, as in calycium.

Pilif'erous, *a.* [Lat. *pilus*, hair, and *ferre*, to bear.] Beset with hairs; bearing a single hair, as a plant.

Pilig'erous, *a.* [From Lat. *pilus*, hair, and *gerere*, to bear.] Covered with, or bearing hair.

Pil'iform, *a.* [Lat. *pilus*, hair; and *forma*, form.] Having the appearance of hair or down.

Pil'ing, *n.* Act of heaping, or of throwing into a heap.

—*v. a.* (*Fr. pilotter.*) Piles in place, considered collectively.

Short piling, a series of piles made of planks or half logs driven edge to edge.

Pill, *n.* [Lat. *pila*, *pilula*.] A medicine in the form of a little ball, to be swallowed entire;—hence, anything nauseous.

—*v. a.* [Fr. *piller*, to strip off.] To pillage; to peel.—To dose with pills.

—*v. n.* To be peeled; to come off in flakes.—To pillage. See PEEL.

Pillage, (*pil'laj.*) *n.* [Fr.] A stripping or depriving of property by violence; act of plundering

"Thy sons make *pillage* of her chastity." — *Shak.*

—Plunder; spoil; that which is taken from another by open force, particularly and chiefly from enemies in war.

—*v. n.* To plunder; to spoil; to strip of money or goods by open violence; as, soldiers *pillage* the town of an enemy.

Pillager, *n.* One who plunders by open violence.

Pillar, *n.* [Fr. *piller*; Sp. *pilar*, from Lat. *pila*.] A support to the arch, differing from the column which is always round, whereas the pillar may be of any shape.



Fig. 2108.

LADY CHAPEL, SALISBURY CATHEDRAL, (England.)

In Gothic architecture, also, the pillars are of different forms at the various epochs of that style. First, in the Norman period, we have plain massive pillars, square, circular, and octagonal, frequently ornamented with

zigzag ornaments, spiral bands, &c., on the surface. As vaulting progressed, the system of breaking the plain surface, and giving to each portion of the vaulting a separate little column, or detached shaft, to support it, was introduced, as in the splendid example shown in *Fig.* 2108. But, more frequently, shafts were attached to the circular pillars, or little shafts set in nooks cut in the pillar. In the perpendicular buildings the mouldings of the piers occasionally run up into the arches, and form part of the archivolt, and in some cases the mouldings of the pillars are continued in the arches without any capital or impost between them.

—Hence, a supporter; that which sustains or upholds; that on which some superstructure rests; also, a character which resembles a pillar in stability and strength.

"He seemed a *pillar* of state."—*Milton.*

—Anything which resembles a pillar in appearance.

"The Lord went before them . . . by night in a *pillar of fire*." *Ex.* xiii. 21.

(*Manege.*) The centre of the manege ground around which a horse turns.

Pil'lared, (*-lard,*) *a.* Supported by pillars; as, a *pillared* dome.

—Having the form or embodiment of a pillar or pillars.

Pil'laret, *n.* A little pillar.

Pil'arist, *n.* (*Eccl. Hist.*) A stylite. See STYLITE.

Pillau', Pilau', *n.* [Pers. and Turk. *pilâw*.] A Turkish ragout, consisting of boiled rice flavored with mutton fat.

Pil'lau, a seaport-town of E. Prussia, at the extremity of a narrow peninsula, between the Baltic and the inlet called Frische-Haff; Lat. 54° 38′ 4″ N., Lon. 19° 54′ E. *Pop.* 4,000.

Pil'libhcet, Pil'libit, Pil'libect, a town of British India, Upper Provinces, presidency of Bengal, 30 m. N.E. of Bareilly; *pop.* 26,000.

Pillion, (*pil'lyun,*) *n.* [Fr. *pillon*; Gael. *pillean*.] A cushion for a woman to ride on behind a man on horseback; a pad; a pannel; a low saddle; the pad of a saddle that rests on the horse's back. The head-dress of a priest.

Pil'lorize, *v. a.* To punish by setting in the pillory.

Pil'lory, *n.* [Fr. *pilori*; Low Lat. *pilorica*, *pilorium*, a kind of collar, like a pigeon-hole; *pilierium* = Lat. *pila*, a pillar, a column.] A frame of wood erected on posts, with movable boards and holes, through which were formerly put the head and hands of a criminal, to be exposed to public view, and generally to public insult, as a mode of punishment.

—*v. a.* To punish with the pillory.

Pil'low, *n.* [A. S. *pyle*.] A cushion stuffed with hair, a little ball, to be swallowed entire;—hence, anything nauseous.

—*v. a.* To rest or lay on for support, as on a pillow.

Pil'low-bier, *n.* Same as PILLOW-CASE, *q. v.*

Pil'low-block, *n.* (*Mech.*) Same as JOURNAL-BOX, *q. v.*

Pillow-case, *n.* The movable covering which is drawn over a pillow; a pillow-bier; a pillow-slip.

Pillow-slip, *n.* See PILLOW-CASE.

Pil'lowy, *a.* Resembling a pillow.

Pill'-tile, *n.* A corrugated plate of metal or earthenware, used in rolling pills to regulate their size.

Pil'nitz, a small town on the Elbe, 4 m. from Dresden. Here, in 1791, the convention which was to maintain the rights of the Bourbons to the throne of France was concluded.

Pil'on, GERMAIN, a celebrated French sculptor, b. at Loisé, near Mans, and D. about 1590. Among his most admired works are — the Group of the Graces, now in the Louvre; the bronze statues of Henry II. and Catherine de Medici, forming part of the monument to Henry at St. Denis; the mausoleum of Du Bellay, &c.

Pilose', *a.* [Lat. *pilosus*, from *pilus*, hair.] Hairy; pilous. (*Bot.*) Covered with long, separate hairs.

Pilos'ity, *n.* [Fr. *pilosité*; It. *pilosità*.] Hairiness.

Pi'lot, *n.* [Fr. *pilote*; It. *pilota*; Du. *piloot*.] A person qualified and appointed by proper authority to conduct ships in and out of particular harbors or along certain coasts, at a certain fixed rate, depending on the draught of water. The pilot has the charge of the vessel while in *pilot water*, and the captain or master neglects or opposes the pilot's advice on his own responsibility.

—A guide; a director of one's course.

—*v. a.* To direct, as the course of a ship in any place where navigation is dangerous.—To guide, as a person through dangers or difficulties.

Pilot, in *Illinois*, a township of Kankakee co.; *pop.* abt. 900.—A post-village and township of Vermilion co., abt. 42 m. N.W. of Paris; *total pop.* abt. 2,400.

Pilot, in *Iowa*, a township of Cherokee co.; *pop.* 140.

Pi'lotage, *n.* The compensation made or allowed to a pilot for directing the course of a ship.—The duty or office of a pilot.

Pilot-balloon', *n.* A balloon sent up to learn the direction of the wind.

Pi'lot-bread, *n.* Ship-biscuit; a hard bread used on shipboard.

Pi'lot-cloth, *n.* A strong, coarse cloth used for overcoats.

Pi'lot-engine, *n.* A locomotive sent in advance of a railroad train to clear the way, &c.

Pi'lot-fish, *n.* (*Zoöl.*) An acanthopterygious fish, of which there are several species composing the genus *Naucrates*, family *Scombridæ*. This fish is in size and shape like the mackerel, and may be immediately recognized by certain conspicuous bands which encircle its body. The *P. ductor* will frequently attend a ship during its course for weeks or months together. It is frequently found in company with the shark.



Fig. 2109.—PILOT-FISH (*Naucrates ductor.*)

Pi'lot Grove, in *Missouri*, a post-township of Fairbault co.; *pop.* abt. 100.

Pilot Hill, or CENTREVILLE, in *California*, a post-vill. of *Eldorado* co., abt. 16 m. N.W. of *Placerville*.

Pilot Knob, in *Indiana*, a post-village of Crawford co., abt. 20 m. W. of New Albany.

Pilot Knob, in *Missouri*, a post-village of Iron co., abt. 87 m. S. by W. of St. Louis. Here is the remarkable Pilot Knob, a hill about 500 feet high, which is an almost solid mass of iron.

Pilot Mound, in *Iowa*, a post-township of Boone co.; *pop.* 495.

Pilot Mound, in *Minnesota*, a post-village and township of Fillmore co., abt. 26 m. S.W. of Winona; *total pop.* abt. 800.

Pilot Mountain, or ARARAT, in *N. Carolina*, a spur of the Alleghanies, in Surry co., between the Ararat and Dan Rivers. *Height*, abt. 1,400 feet.

Pilot Peak, in *California*, a summit of the Sierra Nevada, in Plumas co.; Lat. 39° 59′ N. *Height*, 7,300 feet.

Pi'lous, *a.* Hairy; pilose.—Made of hair.

Pil'sen, a town of Bohemia, on the Beraun, a tributary of the Elbe, 52 m. S.W. of Prague. *Manuf.* Woollens, cottons, and leather. *Pop.* 15,000.

Pil'ular, *a.* That relates to pills; as, "*pilular* form."

Pi'ma, in *Arizona Territory*, a large S.E. co., adjoining New Mexico on the E., and Mexico on the S.; *area*, abt. 25,000 sq. m. *Rivers.* Gila, Santa Cruz, San Pedro, and San Domingo rivers. *Surface*, generally hilly and mountainous; *soil*, rich in the valleys fertile. *Min.* Silver and copper. *Cap.* Tucson.

Pim'elite, *n.* [Gr. *pimelê*, fat, and *lithos*, stone.] A hydrated silicate of alumina, magnesia, &c. It is of a greenish color and translucent, with a greasy feel.

Pimen'ta, Pimen'to, *n.* [Fr. *piment*.] (*Bot.*) See EUGENIA.

Pi'mos, a tribe of Indians inhabiting the valley of the Gila, in Arizona Territory. Their number is abt. 2,700, and closely resemble their neighbors the Coco-Maricopas. They are of a dark-brown complexion, thus differing from the olive-featured Indians of California and the redskins E. of the Rocky Mountains. The men have slender forms, but the women, who perform most of the labor, are well made. They show a courageous spirit, and are the most civilized of any of the N. American Indians. They make cotton fabrics, pottery, and other useful articles with much skill, and are noted for their simplicity of character, peacefulness, and honesty. Their only weapon is the bow and arrow.

Pimosa, or **Pymosa,** in *Iowa*, a township of Cass co.; *pop.* 834.

Pimp, *n.* A person who provides gratifications for the lust of others; a procurer; a pandarer.

—*v. n.* To pander; to procure lewd women for the gratification of men.

Pim'pernel, *n.* (*Bot.*) See ANAGALLIS.

Pimpinel'la, BURNET-SAXIFRAGE, *n.* (*Bot.*) A genus of plants, order *Apiaceæ*, the species *P. anisum* is the anise so much esteemed for its carminative fruits or seeds. See ANISE.

Pimple, (*pim'pl,*) *a.* [A. S. *pimpel*; Lat. *papula*, pimple.] (*Med.*) A small acuminated elevation of the cuticle, with an inflamed base; very seldom containing a fluid, or suppurating, and commonly terminating in scurf or desquamation. — *Dunglison.*

Pim'pled, Pim'ply, *a.* Having pimples on the skin; full of pimples.

Pin, *n.* [A. S. *pinn*; Lat. *penna*, a feather.] A small pointed instrument, commonly made of brass wire blanched and headed, used chiefly in fastening articles of dress. Among the most modern and important improvements introduced in the fabrication of pins, are the machine by which the head is formed from the pin itself, and the machine for sticking the pins in paper, —two American inventions. The consumption in the U. S. is calculated at 20 millions a day.

—A piece of wood or metal sharpened or pointed, used to fasten together boards, planks, or other timber.—A thing of little value; a trifle.

(*Mus.*) A peg used in musical instruments in straining and relaxing the strings.

—Mood; humor;—from the custom of drinking in mugs in which a pin was fixed as a measure of the quantity drunk.

"In a merry *pin*, i. e. in merry humor."—*Worcester.*

—*v. a.* To fasten with a pin, or with pins of any kind; to join and fasten together.—To inclose; to confine; to pen.

Pinaceæ, CONIFERÆ, *n. pl.* [Lat. *pinus*, the pine.] (*Bot.*) An order of plants, class *Gymnogens*. DIAG. Repeatedly branched continuous stems, simple acerose leaves, and females in cones.—They are noble trees or evergreen shrubs, including the Pines, Firs, Juniper, Yew, &c. They have flowers unisexual, the male flowers have either one stamen or one bundle of stamens, the anthers often created; the female flowers are in cones or solitary; often created; the female flowers are in cones or solitary; the place of ovaries is supplied by the flat scales of the cones; the ovules are usually in pairs on the face of the scales, either inverted or erect. The fruit is either a cone—the scales of which sometimes become fleshy, and are incorporated into a berry-like fruit—or a solitary naked seed. The seed has a hard crustaceous integument; the embryo is in the midst of fleshy oily albumen; the cotyledons are either two, or numerous and whorled. The mode of branching is peculiar, numerous buds proceeding from the side of the main stem, so as generally to form whorls of branches, which are generally almost horizontal in their direction, while the central vertical shoot runs up often with admirable straightness, and some of the *P.* attain a height unrivalled among other forest-trees. The wood consists of *punctated* cells; the sides of the tubes or elongated cells which form it, and which are nearly of equal diameter being marked by circular discs, which, when highly magnified (Fig. 2110), exhibit a small internal circle, surrounded by a larger external one. This peculiarity of the wood of the *P.* is important, as enabling us to recognize it in a fossil state, and to refer many fossils, particularly of the coal formation, to this order. By far the greater number of them belong to the northern hemisphere. The *P.* are very long-lived; some of them are supposed to be capable of attaining an age of 2,000 or 3,000 years. When the stem of a coniferous tree is cut across, it does not sprout again from the root. The *P.*, besides the great usefulness of the timber of many, are remarkably productive of turpentines and resins. Astringent substances are also found in their bark, and fixed oil in their seeds. The seeds of some species of *Pinus* and *Araucaria* are used as food. — See ABIES, ARAUCARIA, LARCH, PINUS, &c.



Fig. 2110.

SECTION OF PART OF A STEM OF FIR, HIGHLY MAGNIFIED.

Pinacothe'ca, *n.* [Gr. *pinakotheké*, from *pinax*, a picture.] In ancient architecture, an apartment reserved for the exposition of paintings. This term has been applied by Germans to eighth of the buildings erected to serve as a national gallery of the works of their best artists, as in Munich.

Pinafore, *n.* A child's apron.

Pin'cers, *n. pl.* [O. Fr. *pinsez*, a pair of pincers.] An instrument for squeezing or gripping anything to be held fast; an instrument for drawing nails from boards and the like.

Pinch, *v. a.* [Fr. *pincer*; It. *pizzicare*, to pinch.] To press hard or squeeze between the ends of the fingers, the teeth, claws, or with an instrument, &c.; to squeeze, as the flesh till it is pained or livid.—To squeeze, gripe, or compress between two hard substances.—To straiten; to oppress with want; to pain by constriction; to press; to distress; to straiten by difficulties; as, *pinched* with the cold, *pinched* with hunger.

—*v. n.* To act with pressing force; to bear hard.—To spare; to be straitened.

—*n.* A close compression with the ends of the fingers; also, that which is taken between the ends of the fingers, as snuff.—Distress inflicted or suffered; pressure; oppression; straits; difficulty.

Pinch'beck, *n.* [From the name of its inventor.] (*Chem.*) An alloy of copper and zinc, resembling gold in its appearance.

Pinch'er, *n.* The person or thing that pinches.

Pinch'es, *n. pl.* An instrument for gripping things to be held fast, drawing nails, &c.

Pinch'fist, *n.* A miser; a pinch-penny.

Pinch'ingly, *adv.* In a pinching manner.

Pinch'penny, *n.* A penurious person; a miser.

Pinck'ney, the name of an ancient family of S. Carolina, which, from the time of the Revolutionary War, has produced several members distinguished in the military and political history of the U. States. See SUPP'T.

Pinck'ney, in *Michigan*, a post-village of Livingston co., abt. 45 m. S.S.W. of Lansing.

Pinckney, in *Missouri*, a post-village of Warren co., abt. 55 m. E. by N. of Jefferson City.

Pinckney, in *N. Carolina*, a village of Rutherford co., abt. 200 m. W. by S. of Raleigh.

Pinckney, in *New York*, a post-township of Lewis co.; *pop.* (1870) 1,148.

Pinckneyville, in *Georgia*, a village of Gwinett co., abt. 90 m. N.W. of Milledgeville.

Pinckneyville, in *Illinois*, a post-village, cap. of Perry co., abt. 134 m. S. of Springfield.

Pinckneyville, in *Mississippi*, a village of Wilkinson co., abt. 125 m. S.W. of Jackson.

Pinckneyville, in *S. Carolina*, a village of Union dist., abt. 70 m. N.N.W. of Columbia.

Pin'cushion, *n.* A small cushion into which pins are stuck for safety and preservation.

Pin'dar, the great Greek lyric poet, b. at or near Thebes, in Bœotia, about B. C. 522. He was of a noble family, said to have been skilled in music, and he learned his father's art of flute-playing. At Athens he was a pupil of Lasus of Hermione, and on his return he was assisted by the advice of his celebrated countrywomen, Myrtis and Corinna, who were also his competitors—frequently successful ones—at the public festivals. *P.* made poetry

Mississippi and Illinois. *Surface*, partly covered with forests. *Min.* Coal in abundance. *Cap.*

00.

co.; *pop.* abt. 500.

y., co.; *area*, abt. 300 sq. m. Patoka Creek, besides several e, nearly level; *soil*, very fer- nce and of superior quality. 870) 10,844.

p. abt. 2,400.

; *pop.* abt. 3,000.

op. abt. 1,200.

.; *pop.* abt. 1,600.

of Muscatine co.; *pop.* 610.

hip of Lyon co.; *pop.* abt. 350.

reme E. co., adjoining W. Vir- ginia on the S.E.; *area*, abt. Fork and West Fork of Big ven and hilly, being bounded nd Mountain; *soil*, generally coal in large deposits. *Cap.*

o., adjoining Louisiana; *area*, level; *soil*, not very fertile. 870) 11,010.

by N. co., adjoining Illinois; *ers.* Mississippi, Salt, and er's, Ramsey's, and Buffalo evel prairies; *soil*, generally nd sandstone. *Cap.* Bowling

; *pop.* abt. 1,700.

st-village and township of E.S.E. of Buffalo; *total pop.*

rea, abt. 445 sq. m. *Rivers.* nd Sunfish creeks. *Surface*, ertile. Producing the usual region in abundance. *Cap.*

pop. abt. 1,600.—A township 0.—A township of Coshocton wnship of Fulton co.; *pop.* Knox co.; *pop.* abt. 2,000.—A *op.* abt. 500. — A post-town- 3,400.—A township of Stark

E. by N. co., adjoining New Jersey on the S.E.; *area*, Delaware River, and Lacka- kill creeks. *Surface*, hilly tely fertile. *Cap.* Milford.

p. abt. 1,700.—A post-town- abt. 2,400. — A township of 00. — A township of Potter

ding in a point.

n England, a light tea-cake. N. A soldier armed with a

ia, a post-village of Potter port. An acanthopterygious fish, *ix*. It inhabits the Great 18 inches long, cylindrical rly known as the Common Pike.

Territory, one of the high- Mountains, in El Paso co., 105° 15′ W.; *height*, about

staff of a pike.—An alpen-

in *Maryland*, a post-vil- m. N.W. of Baltimore. lage of Marion co., abt. 10

entucky, a post-village, cap. S.S.E. of Frankfort; *pop.*

lage, cap. of Pike co., abt. t. 1,000.

ost-village, cap. of Marion aloosa.

village of Chickasaw co.,

st-village, cap. of Bledsoe ville; *pop.* abt. 500.

hair.] The natural coat

and bottom, (Fig. 2107,) and then gave them capitals and bases different from those of the orders with which they were associated; the Romans usually gave them the same capitals and bases as the columns, and often made them diminish upwards in the same manner.



Fig. 2107. PILASTER.

Pilas'tered, *a.* Having pilasters.

Pi'late, (Pontius,) a Roman, who became governor of Judæa A. D. 26. He commanded in that country ten years. The Jews brought Jesus Christ before Pilate, who, perceiving that envy and malice occasioned their charges, would have scourged the prisoner and dismissed him, but being threatened with the wrath of Cæsar, Pilate delivered Jesus, whom he pronounced innocent, to be crucified. He is said to have subsequently treated the Samaritans with great cruelty, for which he was recalled by Tiberius, and banished to Gaul, where he slew himself, A. D. 37 or 38.

Pilat'ka, in *Florida*, a post-village, cap. of Putnam co., 200 m. E.S.E. of Tallahassee; *pop.* abt. 700.

Pi'lau, *n.* See Pillau.

Pilaya, or Tupiza, (*pe-li'a,*) a river of Bolivia, rises on the E. slope of the Eastern Andes, and flowing a general E. course of abt. 300 m., joins the E. branch of the Pilcomay, abt. Lat. 20° 50′ S., Lon. 63° 50′ W.

Pilch', Pilch'er, *n.* [From It. *pellicia*, from Lat. *pellis*, a skin.] Anything lined with fur, as a robe.

Pil'chard, *n.* (*Zoöl.*) The *Clupea pilchardus*, a species of herring very common on the shores of the S.W. of England, but differing from the common herring in many zoölogical characters, among which the larger size of the abdominal region is the one most prominent to ordinary observers.

Pilch'er, *n.* [From It. *pellicia*, a furred coat; Lat. *pellis*, a skin.] Anything lined with fur, as a robe.

(*Zoöl.*) See Pilchard.

Pilcomayo, or Araguai, (*pil-ko-mi'o,*) a river of S. America, rises between the provinces of Chuquisaca, Potosi, and Tarija, in Bolivia, and flowing S.E. into Paraguay, joins the Paraguay River by two embouchures, a few m. below Asuncion; *length*, abt. 1,000 m.

Pile, *n.* [A. S. *pil*; Fr. *pile*, a heap; Lat. *pila*, a ball.] A heap; a mass or collection of things in a roundish or elevated form; as, a *pile* of stones, a *pile* of wood.— A collection of combustibles for incremation; as, a funeral *pile*.—An edifice; a large building or mass of buildings; as, a noble *pile*.—A series of iron bars for reheating.—A heap of balls or shot laid in horizontal courses, rising into a pyramidal form.

(*Elect.*) See Voltaic Electricity.

Pile, *n.* [A. S. *pil*; Ger. *pfahl*; Lat. *palus*, a stake, a prop.] (*Engineering.*) A beam of timber or stakes of wood driven firmly into the ground for various purposes; such as forming the foundation for buildings, piers of bridges, &c. Piles may be either round or square, and formed of any timber which is not likely to rot under water. They are generally made of fir; but oak and elm are also largely employed. The end of the pile which enters the ground is pointed and shod with iron, while the top is bound with a strong iron hoop to prevent the wood from splitting under the violent blows required to drive it home. Foundations are never constructed with piles unless the ground is suspected of being unsound, or the weight to be borne is exceedingly great. Piles of cast-iron are now often used, chiefly in the formation of harbors.

(*Coinage.*) One side of a coin; — the opposite of *cross*. Originally, a punch or puncheon used in stamping figures on coins, and containing the figures to be impressed.

(*Her.*) An ordinary which is represented of a wedge-shape, tapering from the chief downwards towards the point; said to represent the piles on which bridges and other erections are founded.

Pile, *n.* [Lat. *pilus*, hair.] A hair; hence, the fibre of textile fabrics; hence, also, the fine hairy substance on the surface of cloth, &c.; as, velvet *pile*.

Pile, *v. a.* To heap; to lay, throw, or collect into a pile or mass; as, to *pile* wood; to accumulate; to amass; as, to *pile* money, to *pile* comments or quotations. — To fill above the brim or top; as, *piled* measure. — To drive piles in; to furnish or fill with piles.

To shut pile, to drive a piling of planks edge to edge in. (See Piling.) — *To pile arms.* (*Mil.*) To place three muskets together in such an upright manner as to afford

(*Bot.*) The expanded disc of certain fungi, as the mushroom.

Pil'fer, *v. n.* [Fr. *piller*; Lat. *pilare*, to pillage; primarily to deprive of hair, from *pilus*, a hair.] To steal in small quantities; to practise petty theft.

—*v. a.* To filch; to steal by petty larceny.

Pil'ferer, *n.* One who pilfers; one who commits petty theft.

Pil'feringly, *a.* With petty theft; filchingly.

Pil'fery, *n.* Petty theft.

Pilgar'lic, *n.* One who has lost his hair by disease; — hence, a poor, neglected wretch.

Pil'grim, *n.* [Ger. *pilger*; Fr. *pélerin*; Sp. *peregrino*; It. *pallegrino*; Lat. *peregrinus*, a foreigner.] A wanderer; a traveller; specifically, one who travels to a distance from his own country to visit a holy shrine, or to pay his devotion to the remains of dead saints.

(*Script.*) One who has only a temporary residence on earth.

—*a.* Pertaining or having reference to pilgrims.

Pil'grimage, *n.* A long journey, particularly a journey to some place deemed sacred and venerable, in order to pay devotion to the relics of some deceased saint. — Hence, any undertaking requiring the exercise of time and patience; time irksomely passed.

"In prison hast thou spent a *pilgrimage*." — *Shaks.*

(*Script.*) The journey of human life.

Pilid'ium, *n.* (*Bot.*) The orbicular hemispherical shield or apothecium of a lichen, the outside of which changes to powder, as in calycium.

Pilif'erous, *a.* [Lat. *pilus*, hair, and *ferre*, to bear.] Beset with hairs; bearing a single hair, as a plant.

Pilig'erous, *a.* [From Lat. *pilus*, hair, and *gerere*, to bear.] Covered with, or bearing hair.

Pil'iform, *a.* [Lat. *pilus*, hair, and *forma*, form.] Having the appearance of hair or down.

Pil'ing, *n.* Act of heaping, or of throwing into a heap. —Act of driving piles. — Piles in place, considered collectively.

Shut piling, a series of piles made of planks or half logs driven edge to edge.

Pill, *n.* [Lat. *pila*, *pilula*.] A medicine in the form of a little ball, to be swallowed entire; — hence, anything nauseous.

—*v. a.* [Fr. *piller*, to strip off.] To pillage; to peel. — To dose with pills.

—*v. n.* To be peeled; to come off in flakes. — To pillage. See Peel.

Pillage, (*pil'laj.*) *n.* [Fr.] A stripping or depriving of property by violence; act of plundering.

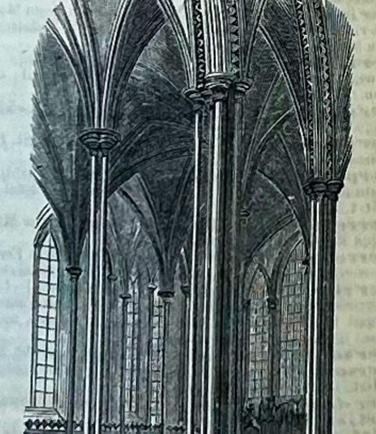
"Thy sons make *pillage* of her chastity." — *Shaks.*

—Plunder; spoil; that which is taken from another by open force, particularly and chiefly from enemies in war.

—*v. a.* To plunder; to spoil; to strip of money or goods by open violence; as, soldiers *pillage* the towns of an enemy.

Pil'lager, *n.* One who plunders by open violence.

Pil'lar, *n.* [Fr. *pilier*; Sp. *pilar*, from Lat. *pila*.] A support to the arch, differing from the column which is always round, whereas the pillar may be of any shape.



the pillar. In the perpendicular buildings the mouldings of the piers occasionally run up into the arches, and form part of the archivolt, and in some cases the mouldings of the pillars are continued in the arches without any capital or impost between them.

—Hence, a supporter; that which sustains or upholds; that on which some superstructure rests; also, a character which resembles a pillar in stability and strength.

"He seemed a *pillar* of state."—*Milton.*

—Anything which resembles a pillar in appearance.

"The Lord went before them . . . by night in a *pillar* of fire." *Ex.* xiii. 21.

(*Manege.*) The centre of the manege ground around which a horse turns.

Pil'lared, (*-lurd,*) *a.* Supported by pillars; as, a *pillared* dome.

—Having the form or embodiment of a pillar or pillars.

Pil'laret, *n.* A little pillar.

Pil'larist, *n.* (*Eccl. Hist.*) A stylite. See Stylite.

Pillau', Pilau', *n.* [Pers. and Turk. *pilâw.*] A Turkish ragout, consisting of boiled rice flavored with mutton fat.

Pil'lau, a seaport-town of E. Prussia, at the extremity of a narrow peninsula, between the Baltic and the inlet called Frische-Haff; Lat. 54° 38′ 4″ N., Lon. 19° 54′ E. *Pop.* 4,000.

Pil'libheet, Pil'libhit, Pil'libeet, a town of British India, Upper Provinces, presidency of Bengal, 30 m. N.E. of Bareilly; *pop.* 26,000.

Pillion, (*pil'yun,*) *n.* [Ir. *pillín*; Gael. *pillean.*] A cushion for a woman to ride on behind a man on horseback; a pad; a pannel; a low saddle; the pad of a saddle that rests on the horse's back. The head-dress of a priest.

Pil'lorize, *v. a.* To punish by setting in the pillory.

Pil'lory, *n.* [Fr. *pilori*; Low Lat. *piloria*, *pilorium*, a kind of collar, like a pigeon-hole; *pillerium* = Lat. *pila*, a pillar, a column.] A frame of wood erected on posts, with movable boards and holes, through which were formerly put the head and hands of a criminal, to be exposed to public view, and generally to public insult, as a mode of punishment.

—*v. a.* [Fr. *pilorier.*] To punish with the pillory.

Pil'low, *n.* [A. S. *pyle.*] A cushion stuffed with hair, &c.; a bag or cushion of hair, feathers, &c., or other soft substance, to support the head of a person when reposing in a bed; — hence, something that bears or supports.

(*Mech.*) A bearing or journal-box. See Journal-box.

(*Naut.*) The block supporting the inner end of a bowsprit.

—A kind of plain, coarse fustian. — *Simmonds.*

Pillow of a plough, a cross-piece of wood serving to raise or lower the beam.

—*v. a.* To rest or lay on for support, as on a pillow.

Pil'low-bier, *n.* Same as Pillow-case, *q. v.*

Pil'low-block, *n.* (*Mech.*) Same as Journal-box, *q. v.*

Pil'low-case, *n.* The movable covering which is drawn over a pillow; a pillow-bier; a pillow-slip.

Pil'low-slip, *n.* See Pillow-case.

Pil'lowy, *a.* Resembling a pillow.

Pill'-tile, *n.* A corrugated plate of metal or earthenware, used in rolling pills to regulate their size.

Pil'nitz, a small town on the Elbe, 4 m. from Dresden. Here, in 1791, the convention which was to maintain the rights of the Bourbons to the throne of France was concluded.

Pi'lon, Germain, a celebrated French sculptor, b. at Loué, near Mans, and d. about 1590. Among his most admired works are — the Group of the Graces, now in the Louvre; the bronze statues of Henry II. and Catherine de Medici, forming part of the monument to Henry at St. Denis; the mausoleum of Du Bellay, &c.

Pilose', *a.* [Lat. *pilosus*, from *pilus*, hair.] Hairy; pilous. (*Bot.*) Covered with long, separate hairs.

Pilos'ity, *n.* [Fr. *pilosité*; It. *pilosità.*] Hairiness.

Pi'lot, *n.* [Fr. *pilote*; It. *pilota*; Du. *piloot.*] A person qualified and appointed by proper authority to conduct ships in and out of particular harbors or along certain coasts, at a certain fixed rate, depending on the draught of water. The pilot has the charge of the vessel while in *pilot water*, and the captain or master neglects or opposes the pilot's advice on his own responsibility.

—A guide; a director of one's course.

—*v. a.* To direct, as the course of a ship in any place where navigation is dangerous. — To guide, as a person through dangers or difficulties.

Pilot, in *Illinois*, a township of Kankakee co.; *pop.* abt. 900. — A post-village and township of Vermilion co., abt. 42 m. N.W. of Paris; *total pop.* abt. 2,400.

Pilot, in *Iowa*, a township of Cherokee co.; pop. 140

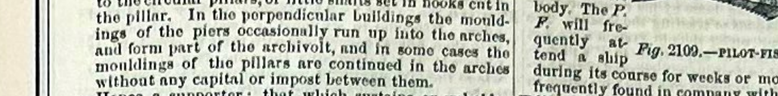


Fig. 2109.—Pilot-fish (*Naucrates ductor.*)

body. The *P. F.* will frequently attend a ship during its course for weeks or months together. It is frequently found in company with the shark.

Pi'lot Grove, in *Illinois*, a twp. of Hancock co.; *pop.* abt. 3,200.

Pilot Grove, in *Minnesota*, a post-township of Faribault co.; *pop.* abt. 100.

Pilot Hill, or Centreville, in *California*, a post-vill. of Eldorado co., abt. 16 m. N.W. of Placerville.

Pilot Knob, in *Indiana*, a post-village of Crawford co., abt. 30 m. W. of New Albany.

Pilot Knob, in *Missouri*, a post-village of Iron co., abt. 87 m. S. by W. of St. Louis. Here is the remarkable Pilot Knob, a hill about 500 feet high, which is an almost solid mass of iron.

Pilot Mound, in *Iowa*, a post-township of Boone co.; *pop.* 495.

Pilot Mound, in *Minnesota*, a post-village and township of Fillmore co., abt. 26 m. S.W. of Winona; *total pop.* abt. 800.

Pilot Mountain, or Ararat, in *N. Carolina*, a spur of the Alleghanies, in Surry co., between the Ararat and Dan Rivers. *Height*, abt. 1,400 feet.

Pilot Peak, in *California*, a summit of the Sierra Nevada, in Plumas co.; Lat. 39° 55′ N. *Height*, 7,300 feet.

Pi'lous, *a.* Hairy; pilose. — Made of hair.

Pil'sen, a town of Bohemia, on the Beraum, a tributary of the Elbe, 52 m. S.W. of Prague. *Manuf.* Woollens, cottons, and leather. *Pop.* 15,000.

Pil'ular, *a.* That relates to pills; as, "*pilular* form."

Pi'ma, in *Arizona Territory*, a large S.E. co., adjoining New Mexico on the E., and Mexico on the S.; *area*, abt. 25,000 sq. m. *Rivers.* Gila, Santa Cruz, San Pedro, and San Domingo rivers. *Surface*, generally hilly and mountainous; *soil*, in the valleys fertile. *Min.* Silver and copper. *Cap.* Tucson.

Pim'elite, *n.* [Gr. *pimele*, fat, and *lithos*, stone.] A hydrated silicate of alumina, magnesia, &c. It is of a greenish color and translucent, with a greasy feel.

Pimen'ta, Pimen'to, *n.* [Fr. *piment.*] (*Bot.*) See Eugenia.

Pi'mos, a tribe of Indians inhabiting the valley of the Gila, in Arizona Territory. Their number is abt. 2,700, and closely resemble their neighbors the Coco-Maricopas. They are of a dark-brown complexion, thus differing from the olive-featured Indians of California and the redskins E. of the Rocky Mountains. The men have slender forms, but the women, who perform most of the labor, are well made. They show a courageous spirit, and are the most civilized of any of the N. American Indians. They make cotton fabrics, pottery, and other useful articles with much skill, and are noted for their simplicity of character, peacefulness, and honesty. Their only weapon is the bow and arrow.

Pimo'sa, or **Pymo'sa,** in *Iowa*, a township of Cass co.; *pop.* 834.

Pimp, *n.* A person who provides gratifications for the lust of others; a procurer; a panderer.

—*v. n.* To pander; to procure lewd women for the gratification of men.

Pim'pernel, *n.* (*Bot.*) See Anagallis.

Pimpinel'la, Burnet-saxifrage, *n.* (*Bot.*) A genus of plants, order *Apiaceæ*. The species *P. anisum* is the anise so much esteemed for its carminative fruits or seeds. See Anise.

Pimple, (*pim'pl,*) *a.* [A. S. *pimpel*; Lat. *papula*, pimple.] (*Med.*) A small acuminated elevation of the cuticle, with an inflamed base; very seldom containing a fluid, or suppurating, and commonly terminating in scurf or desquamation. — *Dunglison.*

Pim'pled, Pim'ply, *a.* Having pimples on the skin; full of pimples.

Pin, *n.* [A. S. *pinn*; Lat. *penna*, a feather.] A small pointed instrument, commonly made of brass wire blanched and headed, used chiefly in fastening articles of dress. Among the most modern and important improvements introduced in the fabrication of pins, are the machines by which the head is formed from the pin itself, and the machine for sticking the pins in paper, — two American inventions. The consumption in the U. S. is calculated at 20 millions a day.

—A piece of wood or metal sharpened or pointed, used to fasten together boards, planks, or other timber. — A thing of little value; a trifle.

(*Mus.*) A peg used in musical instruments in straining and relaxing the strings.

—Mood; humor; — from the custom of drinking in mugs in which a pin was fixed as a measure of the quantity



Fig. 21 SECTION OF P STEM OF PIN MAGNIF

tegument; the embryo is in the midst of fi bumen; the cotyledons are either two, or nu whorled. The mode of branching is peculi ous buds proceeding from the side of the mai as generally to form whorls of branches, generally almost horizontal in their direct the central vertical shoot runs up often with straightness, and some of the *P.* attain a he valled among other forest-trees. The wood consists of *punctated* cells; the sides of the tubes or elongated cells which form it, and which are nearly of equal diameter, being marked by circular discs, which, when highly magnified (Fig. 2110), exhibit a small internal circle, surrounded by a larger external one. This peculiarity of the wood of the *P.* is important, as enabling us to recognize it in a fossil state, and to refer many fossils, particularly of the coal formation, to this order. By far the greater number of them belong to the northern hemisphere. The *P.* are very long-lived; some of them are supposed to be capable of attaining an age of 2,000 or 3,000 years. When the stem of a coniferous tree is cut across, it does not sprout again from the root. The *P.*, besides the great usefulness of the timber of many, are remarkably productive of turpentines and resins. Astringent subs also found in their bark, and fixed oil in t The seeds of some species of *Pine* and *Ara* used as food. — See Abies, Araucaria, Larch,

Pinacothe'ca, *n.* [Gr. *pinakothekê*, fro picture.] In ancient architecture, an apa served for the exposition of paintings. This been applied by the Germans to signify the erected to serve as a national gallery of the their best artists, as in Munich.

Pin'afore, *n.* A child's apron.

Pin'cers, *n. pl.* [O. Fr. *pinsez*, a pair of pin instrument for squeezing or griping anything fast; an instrument for drawing nails from t the like.

Pinch, *v. a.* [Fr. *pincer*; It. *pizzicare*, to p press hard or squeeze between the ends of t the teeth, claws, or with an instrument, &c.; as the flesh till it is pained or livid. — To squ or compress between two hard substances. — T to oppress with want; to pain by constriction to distress; to straiten by difficulties; as, *pi* the cold, *pinched* with hunger.

—*v. n.* To act with pressing force; to bear spare; to be straitened.

—*n.* A close compression with the ends of t also, that which is taken between the ends gers, as snuff. — Distress inflicted or suff sure; oppression; straits; difficulty.

Pinch'beck, *n.* [From the name of its (*Chem.*) An alloy of copper and zinc, resem in its appearance.

Pinch'er, *n.* The person or thing that pin

Pinch'ers, *n. pl.* An instrument for grip to be held fast, drawing nails, &c.

Pinch'fist, *n.* A miser; a pinch-penny.

Pinch'ingly, *adv.* In a pinching manner.

Pinch'-penny, *n.* A penurious person; a

Pinck'ney, the name of an ancient famil olina, which, from the time of the Revoluti has produced several members distinguished itary and political history of the U. States.

Pinck'ney, in *Michigan*, a post-village of co., abt. 45 m. S.E. of Lansing.

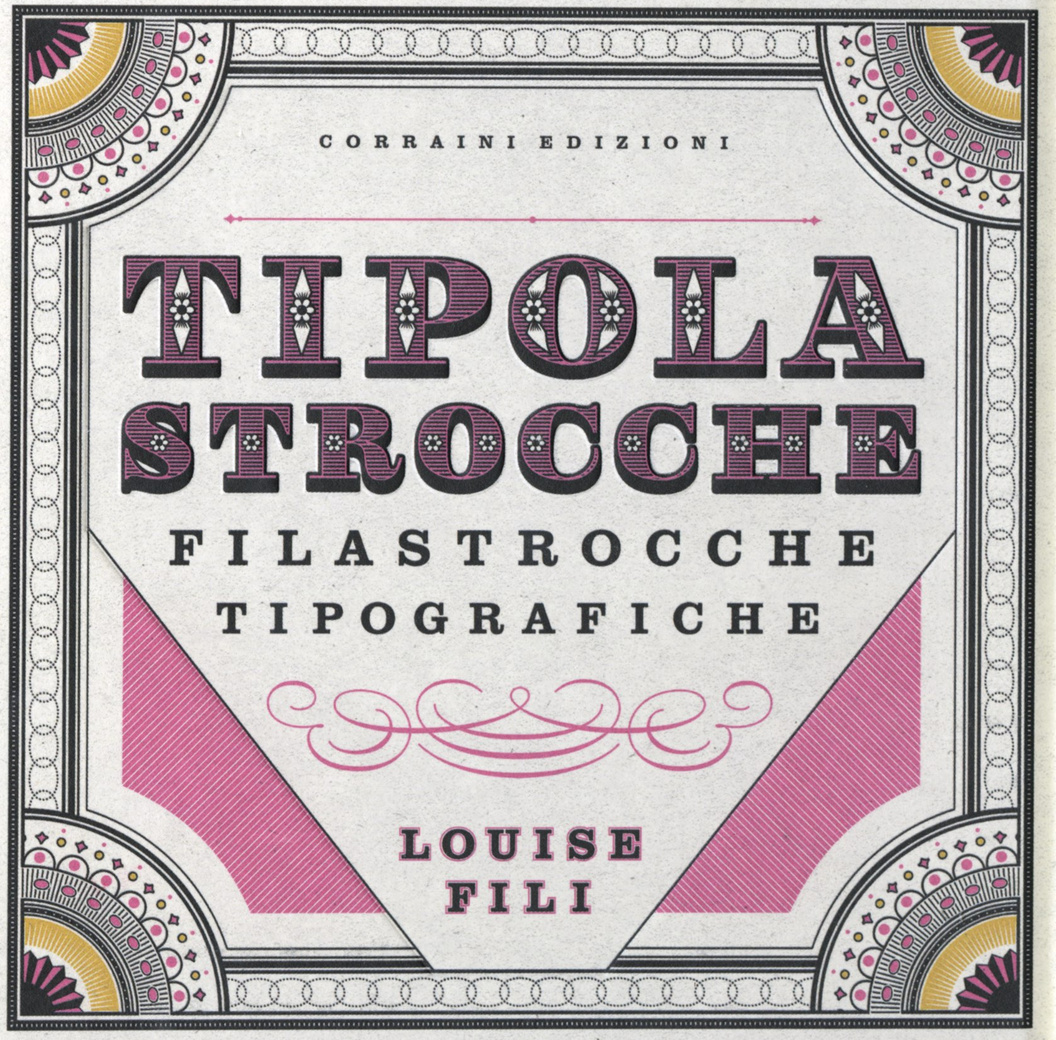
Pinckney, in *Missouri*, a post-village of abt. 55 m. E. by N. of Jefferson City.

Pinckney, in *N. Carolina*, a village of Rut abt. 200 m. W. by S. of Raleigh.

Pinckney, in *New York*, a post-township co.; *pop.* (1870) 1,149.

Pinck'neyville, in *Georgia*, a village of abt. 90 m. N.W. of Milledgeville.

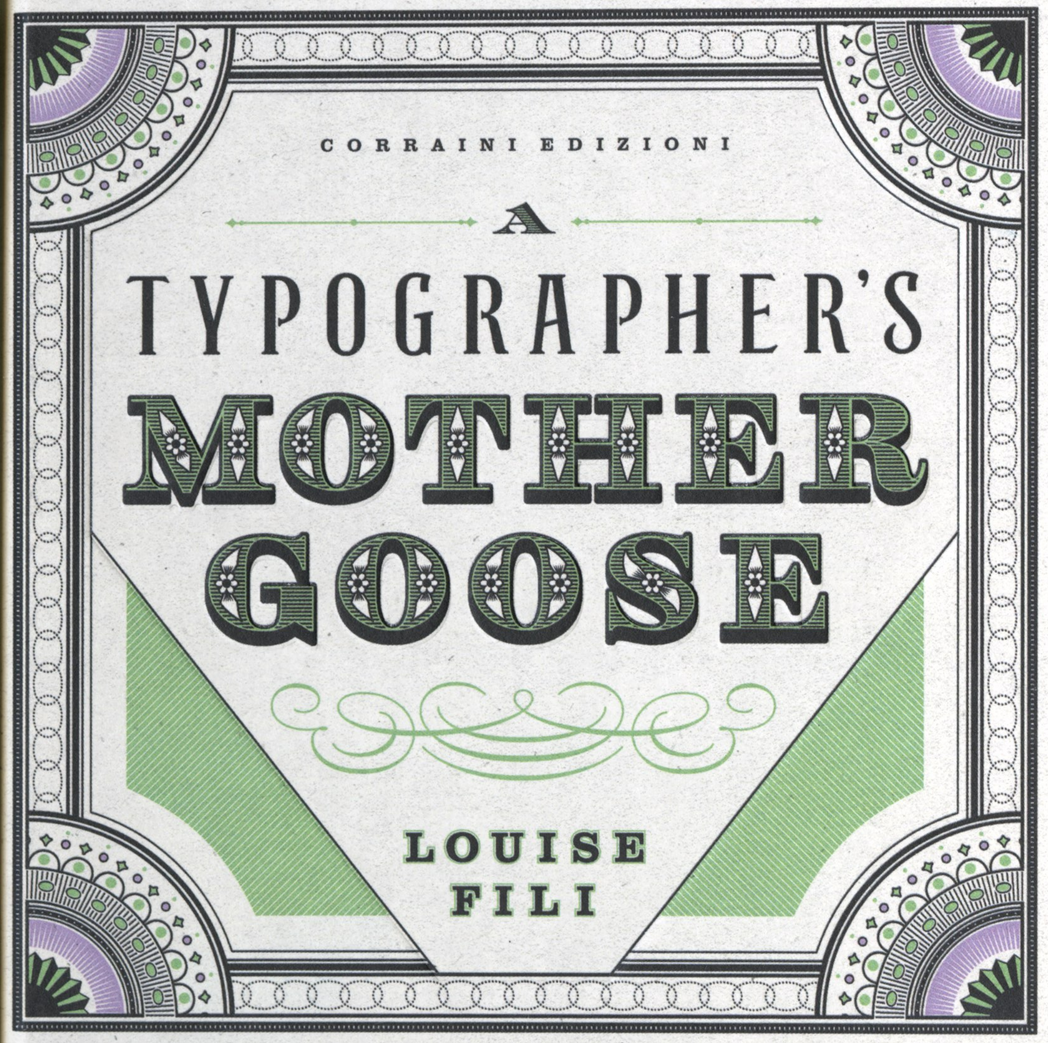
Pinckneyville, in *Illinois*, a post-villa Perry co., abt. 134 m. S. of Springfield.

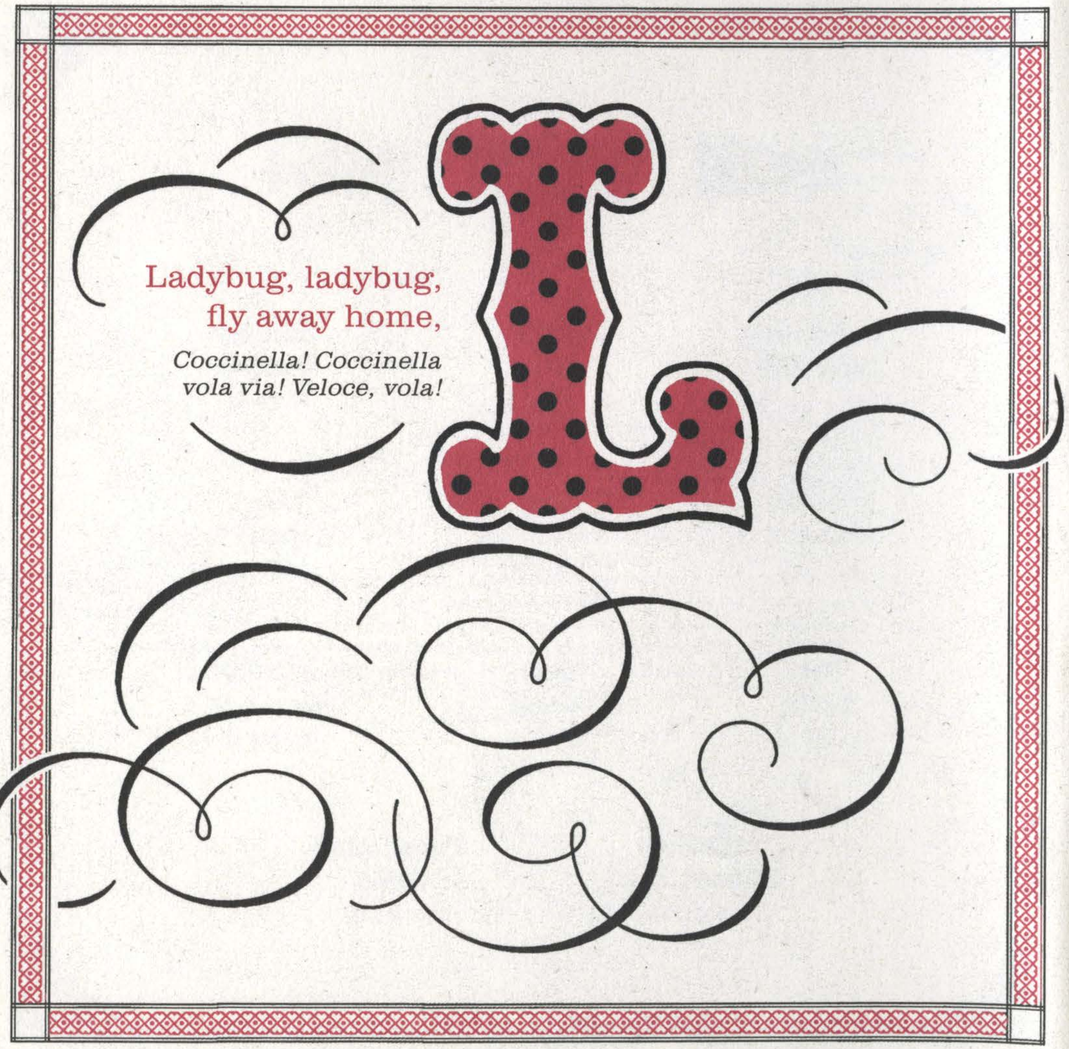


LOUISE FILI

A TYPOGRAPHER'S MOTHER GOOSE

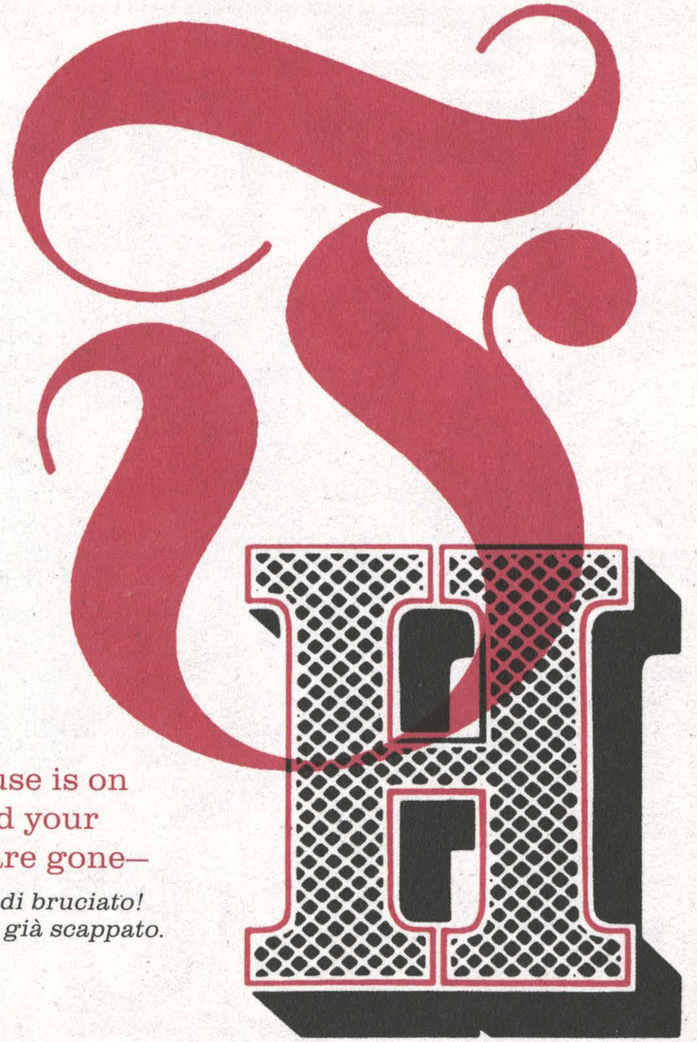
TIPOLASTROCCHE





Ladybug, ladybug,
fly away home,

Coccinella! Coccinella
vola via! Veloce, vola!



Your house is on
fire and your
children are gone—

Sento odore di bruciato!
Ogni piccolo è già scappato.



Peter, Peter, pumpkin-eater,

Peter amava le zucche arancioni,



Had a wife and couldn't keep her;

ma con sua moglie che gran discussioni!



T

A tisket, a tasket,
a green and
yellow basket,

Mentre per strada
andavo di corsa,

I sent a letter to
my love, and on the
way I dropped it;

una lettera d'amore
mi cadde dalla borsa;





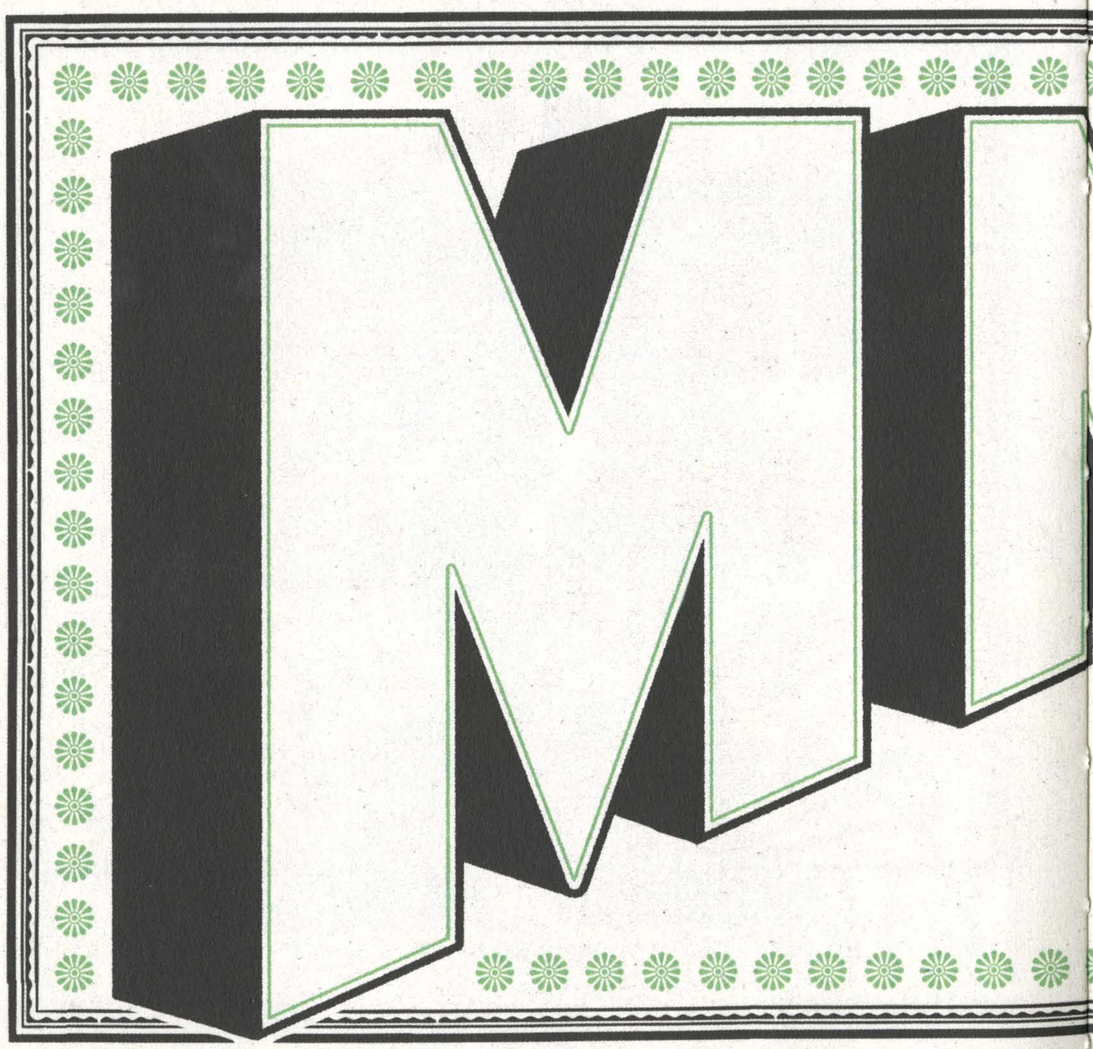
Mary, Mary, quite contrary,

Mary, Mary, tutta all'opposto,



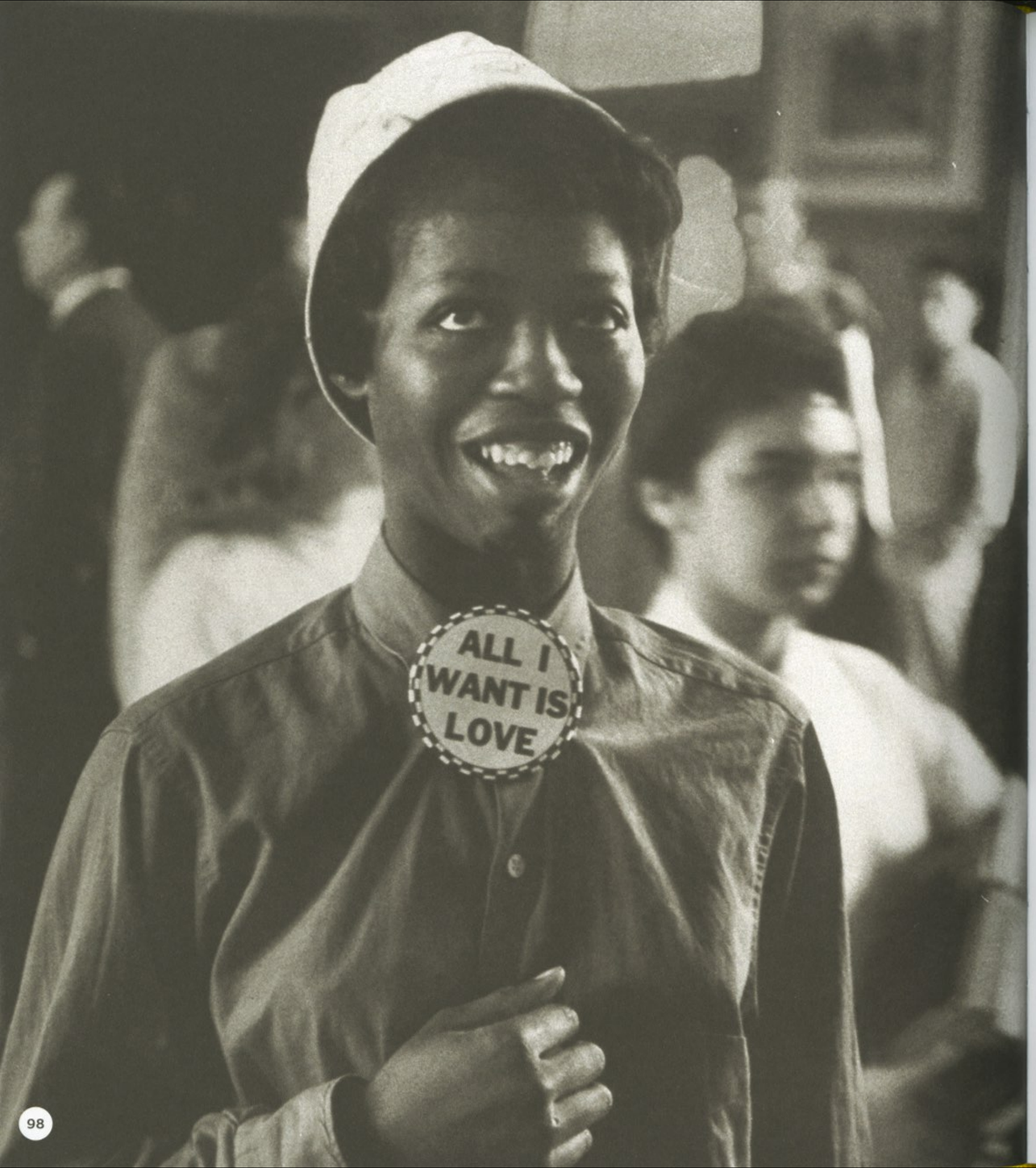
How does your
garden grow?

nel tuo giardino
cosa è nascosto?

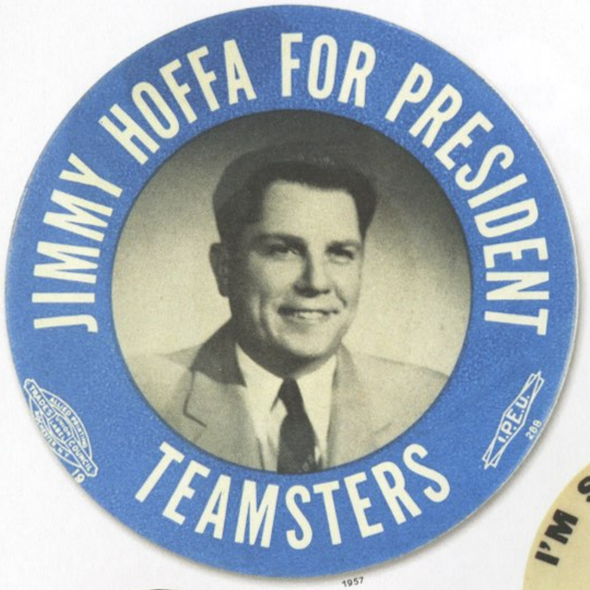


Silver bells and cockle-shells,
and pretty maids all of a row.

Sonagli d'argento e graziose campanelle,
e in fila fanciulle tra le più belle.

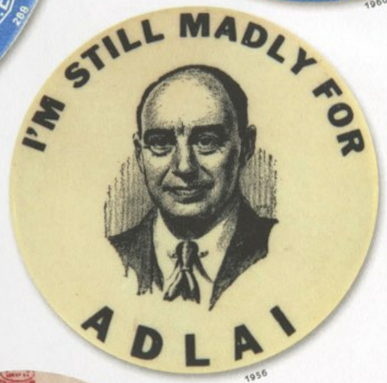

ALL I
WANT IS
LOVE


NIRVANA
NOW
1967
ORGY
ORALER
GNZR
1967
exist
1967
IMPEACH
THE VICE
SQUAD
1967
FREAK
FREELY
1968
FREE
LOVE
IS ALL I CAN
AFFORD
AFTER TAXES
1968
78
SUPERCELENTOYAFRIENDLY
KINDASOMETHING
HAPPENING!
1978
1967
HIPPY
POWER
1968


JIMMY HOFFA FOR PRESIDENT
TEAMSTERS
1957


What—Me Worry? I'm Voting MAD
ALFRED E. NEUMAN FOR PRESIDENT
1960


CAPT. JOHN BIRCH
MAY 28, 1918
AUG. 25, 1945
"First Casualty of W.W. III"
1964


I'M STILL MADLY FOR
ADLAI
1956


IN MEMORIAM
MAY 29 1917
NOV. 22 1963
PRESIDENT
JOHN F. KENNEDY
1965


BURN BABY BURN!
1965


What -- Me Worry ??
1964


5¢
HEAD
START
1965


"FATEH"
Palestine National Liberation Movement
1965


FIFTH AVE.
MARCH 26
MASS PROTEST
1966
VIETNAM PEACE PARADE COMMITTEE
1966


EASTER 1965
1965


FASLANE COME-ALL-YE
1965
1965


FORGET
OXFAM
FEED TWIGGY
1967


STRANGER LOVE LIVES
1966


USER
ARE
LOSERS
1967


1967


DRAFT BEER NOT BOYS
1967


BATMAN & ROBIN
1966


WHAT'S IN YOUR MIND
NOT IN YOUR HAND
1967


NO VIOLENCIA ES NUESTRA FUERZA
1968


Strike!
for high school rights
APRIL 15
smc
1967


1967


NEITHER RED NOR YELLOW
I AM TRUE TO USA
1967


WE MOURN OUR LOSS
1925
1968
ROBERT F. KENNEDY
1968

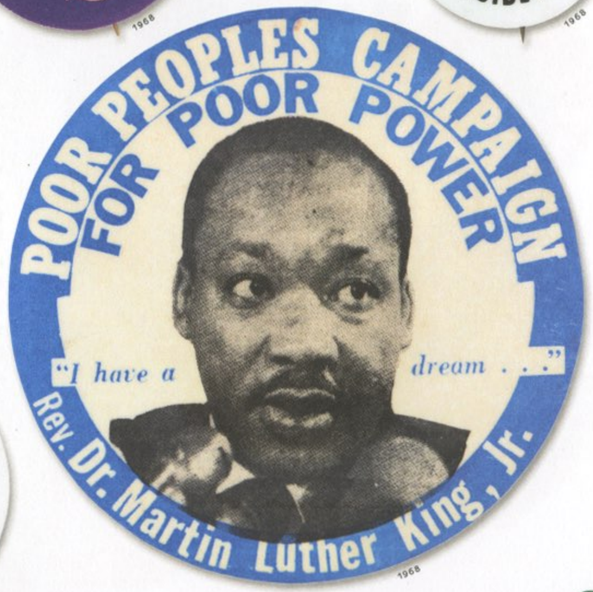

I HAVE A DREAM
LET FREEDOM RING
JAN. 15, 1929
APRIL 4, 1968
REV. MARTIN LUTHER KING
A GREAT AMERICAN
1968


HEIL DALEY!
1968


ALLEN GINSBERG FOR PRESIDENT
1968


VOTE PIG
YIPPIE!
IN '68
1968


REMEMBER
THE
PUEBLO!
1968

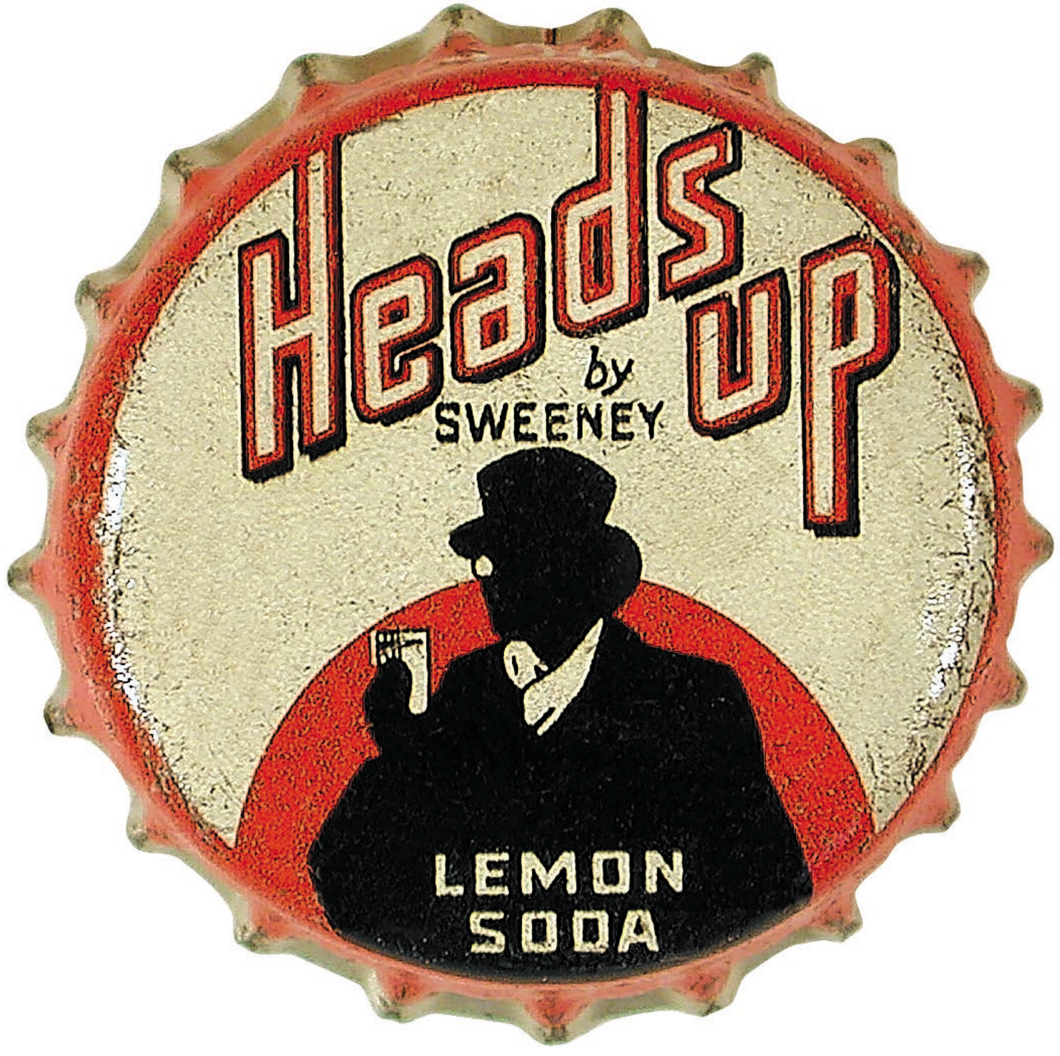

POOR PEOPLES CAMPAIGN
FOR POOR POWER
"I have a dream . . ."
Rev. Dr. Martin Luther King, Jr.
1968


HUEY NEWTON
7th C.D.
FOR CONGRESS
1968


ELDRIDGE CLEAVER
FOR PRESIDENT
1968



POLLY'S GRAPE
MICKEY
WONDER MIX
ORANGE DRY
A FRUIT BLEND FIFTY FIFTY
MIXES WELL WITH GIN
THE CAPTAIN
Heads up
LEMON SODA
FROST
Mother's Pride
ROOT BEER
S.O.S.
VESS FRUIT PUNCH
BIG SHOT PINEAPPLE SODA
TRY A WINK
COLORED WINK SYRUP CO.
COFFEE DRAW ONE
DELICIOUS BEVERAGE
TINY TIM FUDGIE CHOCOLATE SODA
Melody Cocktail
Big Boy
ARTIFICIAL FLAVOR & COLOR
IMITATION GRAPE SODA
BOGGLES
FLORIDA FIZZ
BLACK BASS ALE
GRAPE
Vanti PA-PI-A
CHOC-KEE-TA
Bubble UP
NRG (ENERGY)
ALWAYS DRINK Dr. Wells
Apple Jack
Eskimo CREAM SODA
POPKOLA
BIGGEST THIRST VALUE UNDER THE SUN
Hill Billy
WAKE-UP
LITHIATED LEMON
TWIN SIZE COLA
DRINK
KOLA
KRUEGER PORTER
SPINDLE CITY GRAPE SODA BEVERAGES
Thirsty? JUST WHISTLE
U.S. CERTIFIED FOOD COLOR
Snow White
NICHOL KOLA
ORANGE SMASH
Grapico
IMITATION GRAPE FLAVOR
CHEER UP
Mint Cola
CREME-O COCO
BLUEBIRD
BIG NICKEL
IMITATION STRAWBERRY
Hi-Peak tops 'em all COLA
SPORT
THE WINNER EVERY TIME
SUNTEX GRAPE-ADE
SALE 5¢ OFF REGULAR PRICE
Yup! IS UP
DONALD DUCK GINGER ALE
Enid Ale
KICK KOLA
NEHI BOTG CO.
NEHI
CHOCOLATE DRINK
LEGGE'S LEMONADE BEVERAGES
ZIMBA KOLA
Sun Spot
SUNNY KID COCKTAIL MIX
32% ABC BEER
Ginger HOOT-MON Beer
Kola-Champagne
RED FOX BEER
LEMON SOUR PACHAL'S
LEGGE'S
MOONSHINE
ACME


Heads Up
by
SWEENEY
LEMON
SODA


Bubble
Up
R


S.O.S.


BLACK BASS ALE
SYRACUSE N.Y.
HABERLE-CONGRESS BREWING CO. INC.


NECTO
RICHMOND, VA.


T.M. REG.
N·R·G
(ENERGY)


Hill
Billy
JOOSE


SPINDLE CITY
GRAPE
SODA
BEVERAGES


SPARKLE UP
CARBONATED
ORANGE


POLLY'S GRAPE
ARTIFICIAL
FLAVOR


WAKE-UP
LITHIATED
LEMON


WONDER
MIX


ORANGE BIG TOP
ROOT TRIPLE "AAA" BEER
Frosty Nip
SUNTEX GRAPE-ADE
Finola
Lix NATURAL LEMON MIXER
CREAM SODA
Dixi-Cola
Hires Root Beer
Upper 10
ALE
RAINIER PAN
PINK LEMONADE
BIG ROOT BEER CHIEF
Anderson's CALIFORNIA ORANGE DRINK
IMITATION GRAPE
PINE APPLE
FORTIER LTEE CREAM SODA QUEBEC
UPPERT ALE
CLEO COLA
Hi-spot
DIAMOND ORANGE
Storz BEER
TUTTI FRUTTI
CIDRE CHAMPAGNE
Edelweiss
PEPSI-COLA
ALE
Salute ginger ale
BEAVER STATE BEER
Grant's
COLA SODA
Schneider's CREAM SODA
PENN STATE LIME SODA
Upper 10
CAST
DOUBLE COLA
HEP PREMIUM
Big ORANGE SODA
LEMON SODA
Upper 10
Down East ORANGE SODA
FRUITY SPECIAL
KOLA SODA
BLOOD ORANGE
Viking BEER
CLUB SODA
GOOD LUCK GRAPE
ABC BEER
Point
Anderson's IMITATION CHERRY
Potosi EXPORT Beer
SPOT GRAPE SODA
TRIPLE XXX BEER
KREEMO ROOT BEER SPECIAL
KIST CREAM SODA
Blue Bird
PURLIEU Colfax Water


Paul Souza
TYPOGRAPHY 22
The Judges
TYPOGRAPHY 22
RICHARD BAKER
Matthew Carter
WENDY RICHMOND
LYNN STALEY
ROBYNNE Kaye
JONATHAN HOEFLER


15 Bottle Cap
COASTERS
Eskimo
bubble up
REG. U.S. PAT. OFF
1921
PINK LEMONADE
VegasVic
ROOT BEER

Thank You!