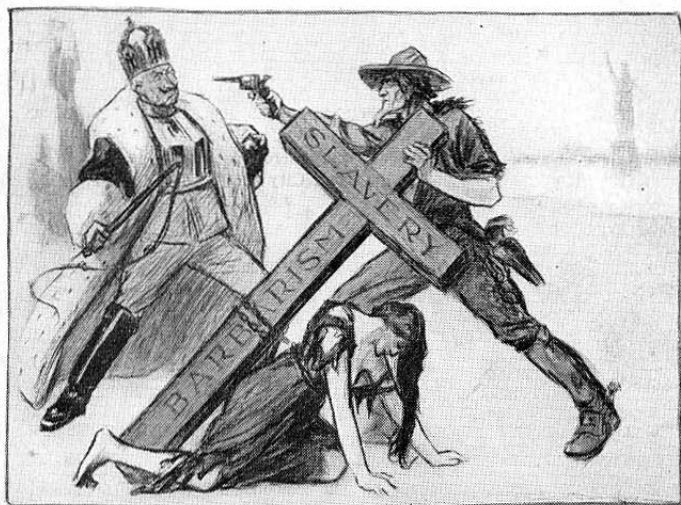


THE WAR CARTOONS OF LOUIS RAEMAEKERS

August 28 - October 1, 1917

Theodore Roosevelt says: "His Cartoons constitute the most powerful contribution made by neutrals to the cause of civilization in the World War"



"I Know This Job; I've Done It Before"

Courtesy of The Century Co.

From Raemaekers, Edition de Luxe

We are living through the most tremendous conflict known to mankind. Some record, something tangible, as a memorandum, should be preserved by everyone. Louis Raemaekers' Cartoons are associated more with the war, are known to more people and will be talked about longer than anything available on the subject

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New York City

THE WAR CARTOONS OF LOUIS RAEMAEKERS

100 ILLUSTRATIONS WITH
DESCRIPTIVE NOTES AND
BIOGRAPHICAL SKETCH



AMERICAN PRESS NOTICES

Dante's mantle has fallen upon Raemaekers. He guides the spirit and the conscience of the world to-day through an inferno of wrongs.—*Boston Transcript*.

All nations, including Germany, have given full credit to the skill and power of Raemaekers' hand. America will see as quickly and show as much appreciation.—*New York Sun*.

Raemaekers has a wonderful gift of caricature, of keen slashing satire, which has made his pen known as a sword in Europe. He is the visible curse of the House of Hohenzollern.—*Bridgeport Post*.

Raemaekers has been called by competent critics the one artistic genius produced as a result of the war.—*Buffalo Express*.

Probably the only man who has been able to immortalize in words or pictures the great war.—*Kansas City Star*.

He is easily the first cartoonist internationally to-day.—*Philadelphia Ledger*.

His drawings are direct and free; they are at the same time human documents, a history of the time.—*Washington Star*.

No orator in any tongue has so stirred the human soul to unspeakable pity and implicable wrath as has this Dutch artist in the universal language which his pencil knows how to speak.—*Baltimore Sun*.

Like so many geniuses, this Dutch artist awaited the occasion in human affairs to awaken the power which he may not even have been aware of possessing.—*Providence Journal*.

The History of the War is printed in letters of fire by these deeply emotional drawings.—*New York Times*.



Louis Raemaekers

FOREWORD

The cartoon is essentially the art of the people. An instrument of attack or defense, it employs humor, pathos, satire, approbation, and by caricature, symbolism or pure picturization touches the heart as well as the mind of every element of society.

We are all attracted by pictures, our earliest form of written communication. Language is no bar to the pictorial message, nor is much time or thought necessary to its complete digest. Thus it is said that a cartoonist, even a single cartoon, has carried elections, stirred nations or influenced epoch-making movements.

The great cartoonist has a literary quality as well as a keen human nature insight. His work may be a sermon, an editorial, or again a poem. He voices the opinion of the keenest, most intelligent thinkers of his group; he is in short a leader of men.

But with the well-informed public it is understood that a great cartoonist must also be an artist. There is a "funny page artist" variety in vogue in America who jibes this way and that with crude drawing and provincial humor and whose work has become confused with the real art of cartooning. The true cartoonist is a trained artist, first, last and always. Thus Raemaekers' original drawings are now being acquired by art collectors and his prints are selling by the hundred thousand—examples of wonderful draughtsmanship, subtle characterization and expression of the passion of the hour as felt by a great humanity.

Louis Raemaekers is forty-seven years old. For seven years he had been a cartoonist on the Amsterdam *Telegraaf*. His father was a Dutch newspaper editor; his mother a German. Earlier in life Raemaekers was a landscape painter. He married and continued to paint beautiful pictures. But a hurricane came across the land. The torrents of hell broke forth on Belgium. Like a flash our artist seemed divinely inspired. His first war cartoon touched widely and deeply. His drawings have since electrified the entire world. In Holland the miraculous work of their native son offended the landowners, in sympathy with Germany. It pleased Germans even less and soon Raemaekers was tried for anti-neutrality. The people rose in his defense and he was acquitted. Germany then put a price on his head and he escaped to England, where he has since been working for humanity.

Many tributes have been paid Raemaekers. France gave him the Legion of Honor, London elected him to her art societies. But his work

has not been in London alone. In his visits to the battle front he has spent weeks in the trenches and in the ruined towns of Belgium and France gathering first-hand information and even penetrating behind the enemy's lines.

Not since the days of David has so unexpected a champion as Louis Raemaekers arisen for a belligerent nation. It has been said that he will stand out for all time as one of the supreme figures which the war has called into being. He is to-day the greatest cartoonist in Europe. The complete portfolio of his work will constitute one of the most marvellous records of the horrible realities of this great struggle and will have a historical value that will be priceless in time.

APPRECIATIONS

From Mr. Asquith, Prime Minister—Mr. Raemaekers' powerful work gives form and color to the menace which the Allies are averting from the liberty, the civilization, and the humanity of the future. He shows us our enemies as they appear to the unbiased eyes of a neutral; and wherever his picture is seen, determination will be strengthened to tolerate no end of the War save the final overthrow of the Prussian military power.

From George Creel in the Century Magazine—The cartoons of Louis Raemaekers take the people of earth on a strange, haunted journey, through the bleeding heart of humanity. It is one of the great works of the world which he has done.

From Maurice Maeterlinck, the Great Belgian Poet—Raemaekers' drawings are not merely masterpieces of art and cartoons of consummate skill which will retain their æsthetic value after the passing of the tempest,—they are also, and I should say above all, actual acts of courage and justice. Raemaekers is more than a cartoonist, he is a guardian of justice.

From Theodore Roosevelt—He has left a record which will last for many centuries,—which, mayhap, will last as long as the written record of the crimes it illustrates. He draws evil with the rugged strength of Hogarth and in the same spirit of vehement protest and anger. He draws sorrow and suffering with all of Hogarth's depth of sympathy . . . his pictures should be studied everywhere.



Plate No. 1—Christendom after Twenty Centuries. This cartoon, the first of the series which has become famous as the greatest inspirational work on the war, appeared August 1, 1914, the day of the German declaration of war on Russia.



Plate No. 2—The Harvest Is Ripe. An instance of the artist's use of the conventional in the unusual manner which has set Raemaekers above all other cartoonists.

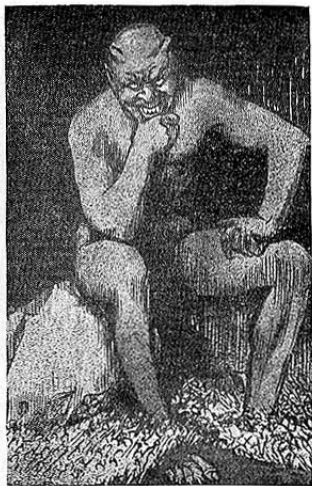


Plate No. 3—Satan's Partner. Bernhardt: "War is as divine as eating and drinking." Satan: "Here is a partner for me?"



Plate No. 4—The Shields of Rosse-laere. A visualization of the common report, "The enemy marched civilians, men, women and children, before them to protect their advance."

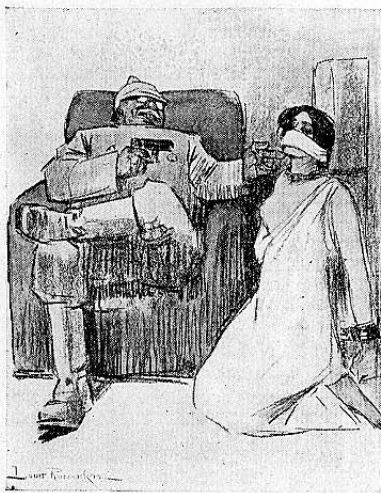


Plate No. 6—"Ain't I a Lovable Fellow?" Picturization of the sentimental moods in frightfulness. The brute seeks admiration for his brutality.



Plate No. 9—Its Fattening Work. Another of the cartoons which illustrates Raemaekers difference in his treatment of a conventional figure.

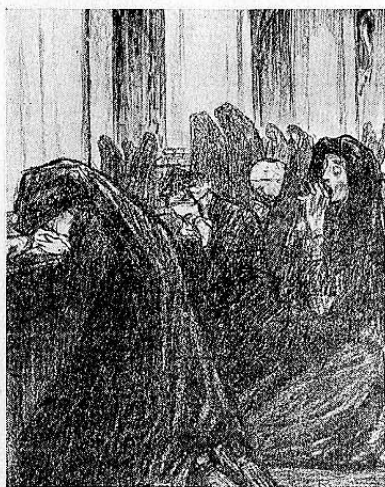


Plate No. 10—The Mothers of Belgium. The first of the powerful trilogy. Portraying the anguish of the sufferers behind the battles.

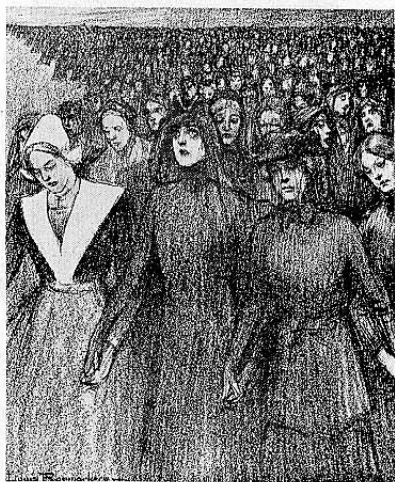


Plate No. 11—The Widows of Belgium. The second of the trilogy. The black of mourning under a blood-red sky.



Plate No. 12—The Children of Belgium. Finale. Children in flight between the crosses of graves, lighted on their way by burning villages.



Plate No. 13—"Kultur" Has Passed Here. One of the artist's most effective pictures indicting the war. If one is to possess only a few of the prints this should be chosen as representing Raemaekers' best style.



Plate No. 14—"It Was I Who Opened Fire on Rheims Cathedral." Personification of the exaltation of the doctrine of force over art, religion and reverence. An extraordinary study.



Plate No. 15—Bethmann-Hollweg and Truth. "Truth is on the path and nothing will stay her." Raemaekers here employs the grotesque in picturing the German chancellor's plight when viewing his own image.



Plate No. 16—The Yser: "We Are on Our Way to Calais." No other artist has approached Raemaekers in the portrayal of the dramatic in stillness. This scene of the German fallen being swept to sea in the floods of the Yser is one of his most characteristic cartoons.



Plate No. 18—"Is It You, Mother?" The Highland Laddie, dying, is given a drink by a German soldier. The Scotch boy, his mind wandering, asks, "Is it you, Mother?" The German comprehends, and to maintain the illusion, caresses the boy's face with a soft touch. This instance was reported after the battle of Soissons and Raemaekers, with his eagerness to celebrate kindness in the enemies' camp, immortalized it with this drawing.



Plate No. 17—A Letter from the German Trenches. "We have gained a good bit, our cemeteries extend now as far as the sea." The artist's soul is not bound by the barriers of nationality but sympathizes with the horror-stricken in the enemies' trenches.



Plate No. 19—"We Have Only Come To See That the English Don't Threaten You." One of Raemaekers' cartoons to his countrymen against the Germans on the Dutch frontier.



Plate No. 20—The Promise. "We shall never sheathe the sword until Belgium recovers all, and more than all, she has sacrificed." Mr. Asquith, November 9, 1914.



Plate No. 22—The Gas Fiend. Signaling the introduction of poison gas into warfare by the Germans at Ypres, April 29, 1915.



Plate No. 24—Unmasked. The revealing of the brute behind the mask of innocence. A reference to the report of the commissioners investigating the atrocities of the invasion of Belgium and France.



Plate No. 25. A Recruiting Poster.
"My son, Go and fight for your Motherland.
If I should die, think only this of me:
That there's some corner of a foreign field
That is forever England."—Rupert Brooke.



Plate No. 26—The Lusitania. Herod's Nightmare. "Are they crying 'Mother' or 'Murder'?" One of the most powerful in the series which has stirred Europe as has no other work.



Plate No. 29—The Latin Sisters. Celebrating the choice of Italy to stand with France.



Plate No. 30—The Marshes of Pinsk. The Kaiser: "When the leaves fall you'll have peace." They have. Another fine example of Rasmackers' style of portraying the dramatic in stillness.



Plate No. 31—Ferdinand, the Chameleon. "I was a Catholic, but needing Russian help, I became a Greek Orthodox. Now I need the Austrians I again become Catholic. Should things turn out badly I can again revert to Greek Orthodoxy."



Plate No. 32—Serbia. Autumn, 1915. An inspiring tribute to the stand of Serbia, outnumbered, surrounded, but dauntless.



Plate No. 33—"At the Command, 'Gott mit uns' you will go for them."



Plate No. 34—"Seems To Be Neutral: Sink Him!" The power of this drawing won for it the widest circulation. One to be included in any set of memorials of the world struggle.



Plate No. 35—The German Tango. "From East to West, and West to East, I dance with thee." One of the artist's strongest examples of symbolism. The dance of death means eternal possession.



Plate No. 37—Loan Jugglery. Michael: "For my 100 marks I obtained a receipt. I gave this for a second 100 marks and I received a second receipt. For the third loan I gave the second receipt. Have I invested 300 marks and has the Government got 300, or have both of us got nothing?"



Plate No. 38—"Better a Live Dog Than a Dead Lion." "You are a sensible Dutchman. He who lies there was a foolish idealist."



Plate No. 40—The Anniversary. Bernhardi: "Have we not surpassed your most sanguine expectations?"



Plate No. 41—"You Need Cooling, My Friend." From the start of the struggle, Baemaekers recognized the importance of America, and celebrated it with many cartoons.



Plate No. 43—The Voice of the People. The Kaiser: "Don't bother about your people, 'Tino. They must applaud what we say." This cartoon, first published October 15, 1915, satirizes the Kaiser's contempt for the idealists who maintain that the will of the people is the highest law.



Plate No. 44—Germany's Climb to World Power. Her failure to understand the temper of nations, the meaning of good diplomacy and Christian charity has made a poor foundation for her climb to power.



Plate No. 45—The Order of Merit. Turkey: "And is this all the compensation I get?" A trenchant comment upon the position of Turkey.



Plate No. 48—Free Germans in England. At the beginning of the war the Germans in England were treated generously but soon imposed upon the liberty granted and had to be interned or guarded.



Plate No. 50—The Typhus Inferno at Wittenberg. Fifteen thousand prisoners were herded into this pest camp without medical attention. Two months later the German Government permitted six English doctors to visit the camp and give treatment.



Plate No. 51—Murder on the High Seas. "Well, have you nearly done?" "First published July 29, 1915, in reference to the American note of the same month. Germany's answer was the torpedoing of the Arabic, August 19, 1915.



Plate No. 53—Von Bissing: "All Is Quiet in Belgium." A mother at a wayside shrine prays, not for the living but the dead. The war has taken her all as it has taken Belgium. The powerful calm and stillness of this cartoon makes it one of the greatest.



Plate No. 55—The Battle of Jutland. William Falstaff: "I know not what you call all, but if I fought not with the whole British fleet, then I am a bunch of radish."

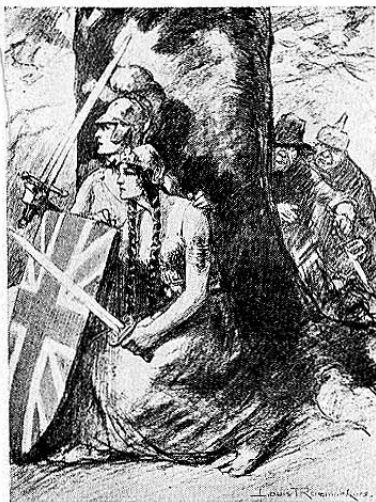


Plate No. 56—Great Britain and Ireland. Raemaekers' political perceptions are again demonstrated in this drawing. Some of the best British regiments have been furnished by Ireland. It was the "stay at homes" who caused the trouble.



Plate No. 57—"We Had Almost Beaten the Boy When His Father Arrived and Then We Had To Run For Our Lives." A concise account of the naval battle off Jutland.



Plate No. 58—Caged. Germany is, in truth, caged, with the British Navy as her "keeper." How much our own safety is dependent upon this fact is just beginning to be fully realized by the American people.



Plate No. 59—Verdun: The Storming of Dead Man's Hill. Death welcomes to its bony bosom the pride of a kingdom, while the rulers of that kingdom flog their subjects on to the annihilation that awaits them.



Plate No. 60—William: "Write It Down, Schoolmaster. Monday Shall Be Copper Day; Tuesday, Potato Day; Wednesday, Letter Day; Thursday, Gold Day; Friday, Rubber Day; Saturday, No Dinner Day; and Sunday, Hate Day."



Plate No. 61—The Death's Head Hussar at Verdun. A grim example of genius in ridicule.



Plate No. 63—"Well, Mr. President, If You Insist, We Shall Try To Behave Like Gentlemen." This flippancy following the torpedoing of the Sussex, April, 1916, was followed by repeated violations of promise, leading to the breaking off of diplomatic relations in January, 1917.



Plate No. 66—The Deutschland Dispatch. The Deutschland was the first merchant submarine to cross the Atlantic, arriving at Baltimore, July 9, 1916. It is said to have carried an autograph letter from the Kaiser to President Wilson. This cartoon carries with it the caption, "Never mind, Mr. Wilson; it is only a little Lusitania blood on the envelope."



Plate No. 67—The Graves of All His Hopes. Another grim effect in ridicule.



Plate No. 68—The Deportations from Lille. The women and children of conquered territory are being swept away. It must be remembered that America has been protected from possible invasion by the valiant efforts and heroic sacrifices of her allies.



Plate No. 70—"Why, I Have Killed You Twice and You Dare To Come Back Again!" This cartoon, dated April 9, 1915, symbolizes the stolid resistance of the Russian hosts.



Plate No. 71—The Cossack's Song of Victory. It will be noted that Raemaekers never glorifies battle. Even in this sparkling study of a soldier he emphasizes spiritual beauty and individual character.



Plate No. 72—"I Thought You Said You Were Too Proud To Fight!" Germany made one more serious blunder when it reckoned the United States out of the war. Worshiping only sheer efficiency, it refused to believe that this country would risk battle unprepared, or to understand the strength of idealism as expressed by a free and self-governed people.



Plate No. 73—The Bill.

"My son, I think we'll try elsewhere. Right-O, dear Father, so we will I'm spoiling for a change of air. Don't let this trifle make you ill, Our cannon-fodder pay the bill."

From "The Bill," by Eden Phillpotts.



Plate No. 74—The Last Throw. Another cartoon showing the desperate situation Germany finds herself in and particularly desperate for the Kaiser and his followers who have risked all in this war against the world.



Plate No. 75—"My Son Lies Here, Where Are Yours?" In this cartoon the artist enters the heart of the German people.



Plate No. 76—The Verdun Poilu. In March, 1916, General Joffre addressed the soldiers of Verdun. "For three weeks you have been exposed to the most formidable assaults yet attempted against us. The eyes of the country are upon you. You will be among those of whom it will be said 'They barred the road to Verdun to the Germans.'"



Plate No. 77—Crown Prince: "We Must Have a Higher Pile To See Verdun, Father." Verdun will probably be known as the turning point of the war. Germany prepared it as her master stroke to capture the "key to Paris." It is estimated that she sacrificed half a million men, AND THEN FAILED.



Plate No. 78—"Who Is This Man?" The Kaiser's triumphant entry into Constantinople is hard to reconcile with his claim to divine authority.



Plate No. 79—"I Hope, My Dear Friends and Allies, That I Have Been Able To Make You Feel Happy and Confident Again."



Plate No. 80—"We'll Soon Settle This." The Eagle: "Come along, we can easily reach an agreement." The Chicken: "Yes, in your stomach."



Plate No. 81—Gott Strafe Verdun. Raemaekers is very fond of cartooning the Crown Prince. Again he makes reference to Verdun, and the prince's lost military reputation.



Plate No. 83—"Bunkered." Raemaekers shares the inability of the German people to view the Crown Prince in a heroic light.



Plate No. 85—The Awakening. "I had such a delightful dream that the whole thing was not true."



Plate No. 86—Another Nail in Hindenburg. In 1915 a gigantic statue of wood was erected in Berlin to Hindenburg.



Plate No. 87—The Spring Song. Germany loves music, but just now is forced to listen to a tune not to her liking. The music of war is no longer popular. Even the song of hate is ceasing to charm her.



Plate No. 88—The Crown Prince: "Isn't it an enjoyable war?" The Kaiser: "Perhaps, but hardly so enjoyable as I anticipated."



Plate No. 89—Balaam and His Ass. See the 22nd and 23rd chapters of Numbers.



Plate No. 90—"Well Done, England!"
This cartoon symbolizes the beginning of the mighty co-operation of the British on the west front, signalized by the Battle of the Somme in the summer of 1916.



Plate No. 91—The Spirit of France.
"France is dying." Hindenburg. One of the most inspiring revelations of war is the fresh manifestation of the unconquerable spirit of France. Sorely wounded and bleeding, she fights on undaunted with almost superhuman strength and enthusiasm.



Plate No. 92—Now Also the Axe Is Laid unto the Root of the Tree. The evil growth of Germany must fall. Brave-hearted woodsmen are hacking at its roots.



Plate No. 93—Dug-Outs "Come On or Come Out." The extraction of German soldiers from their dug-outs was a common incident during the early phases of the Battle of the Somme.



Plate No. 94—A Council of War. Ferdinand: "For God's sake, say something, do something."



Plate No. 96—Ferdinand to Joffre: "What about a Nice Little Peace for Bulgaria?" Bulgaria became an independent country in 1877 largely through the help of Russia.



Plate No. 97—A Director's Meeting, the Kaiser Presiding. The Kaiser's dupes are shown bound hand and foot with an expression of doubt as to the ultimate outcome of their "holy alliance."



Plate No. 98—Wilhelm: "Here's Luck." Hindenburg: "Where?" Notice death's handwriting on the wall.

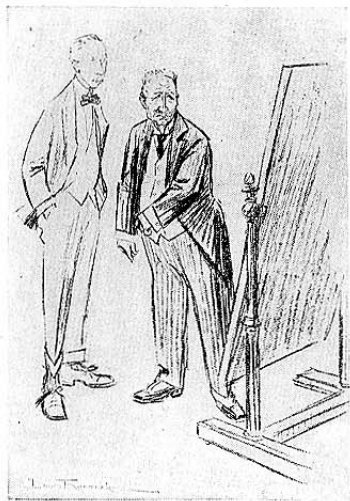


Plate No. 99—"Fancy, Willy. If We Really Had To Be Civilians After the War."



Plate No. 100—"Before the Fall." How anxiously the Kaiser and his followers must cling to each vain hope as month by month the fatal end is seen approaching!



Plate No. 101—The Last Ride. Rae-mackers presents here with a drawing forcefully realistic a picture of the war lord hurrying to his doom.



Plate No. 102—Peace Talk: "And Remember if They Do Not Accept, I Deny It Altogether."



Plate No. 105—The Wandering Jew.
 "Once I turned the Christ from my door; now I must wander from the Northern to the Southern seas—from Eastern to the Western shores . . . asking for Peace, but never finding it."



Plate No. 106—Free Speech in Berlin.
 Bethmann-Hollweg sees the party-leaders.



Plate No. 107—Canute II. The All-Highest bids the waves roll back. In this case the waves are waves of humanity, not subject to physical control.



Plate No. 109—For Humanity's Sake.
 "Our sons are hereby sacrificed to the undying cause of liberty and righteousness."



Plate No. 110 — The Brigands. "Father, what will it be like when we take to honest work again?"



Plate No. 111—The Prisoners. This is one of the most popular pictures in the series. It gives us a possible glimpse of our own people in the hands of the enemy.



Plate No. 112—The Old Poilu. Here is the fighting face of France. It is the face that has seen the snows of Russia and the sunlight of the Pyramids; Victory and Defeat; the old soldier of the republic.



Plate No. 113—After a Zeppelin Raid. "But Mother had done nothing wrong, had she, Daddy?"



Plate No. 114—"I Hope, Dear Holland, That This Explanation Satisfied You." Yes, Thank You, It Quite Satisfied Me." Two years ago Herr von Jagow said: "In the transforming of Europe to the profit of Teutonic powers, the little surrounding states must no longer presume to lead the independent existence which at present feeds their vanity."



Plate No. 115—The Invitation, "Are You Ready To Make Munitions for Germany?"



Plate No. 116—"To Your Health, Civilization." One of Raemaekers' strongest examples of symbolism, indicting war itself as well as war as waged by the Teutonic allies.



Plate No. 117—Slave Transports from Ghent. Recent allied advances have forced the relinquishment of thousands of enslaved inhabitants. The reign of terror is thus being decreased in area as territory is recaptured.

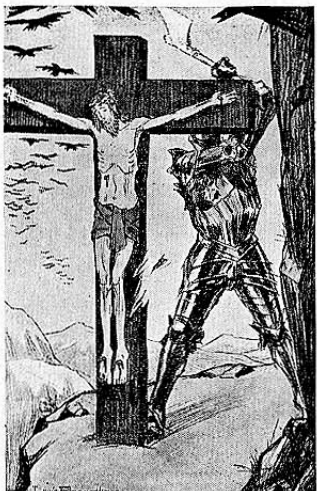


Plate No. 118—"I Crush Whatever Stands in My Way." Another indictment of the idea of militarism. A strong religious feeling is felt throughout much of this great artist's work.



Plate No. 119—Europe: "Am I Not Yet Sufficiently Cultured?" A telling example of Raemaekers' powers to voice with passionate quality the cry of humanity.



Plate No. 120—A Stable Peace. "If they accept these terms the better for us; if they refuse, the responsibility rests with them."



Plate No. 121—Militarism on the Operating Table. Joffre: "For the sake of the world's future we must first use the knife." This is Raemaekers' message to a bleeding world and the tender sympathy of the drawing has comforted many an aching heart.



Plate No. 122—U-Boats Fighting Off America. Germany: "We are fighting for the freedom of the seas." Uncle Sam: "Yes, freedom for you, but not for us."



Plate No. 123—Germany's Anger at Norway's Decision. Terpitz: "Because we have sunk 30 or 40 of your merchant ships, you dare to refuse our U-boats entrance to your harbors?"



Plate No. 124—The Future, "Liberty or Militarism." One of the best-drawn cartoons in the entire series.



Plate No. 125—"The Adoration of the Magi." In one of his most consummate pieces of satire, the artist expresses his abhorrence of the Kaiser's claim to divine approval. Here we see represented the holy alliance between Mahound, with his bloody simular and our Christian monarchs who bow down before the infant Jesus offering costly gifts of Krupp shells and Austrian howitzers.

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