

December 1912 - December 1913 The Masses Back Cover Art

[numbers correspond to numbered thumbnails when this file is viewed with Acrobat]

1912

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[Two different scans of this cover, both done by others than myself, are provided here. Restored by me.]

1913

- 2. January Maurice Becker** "Woman's proper sphere is at home"
Image of woman carrying a child in one arm with a basket of shopping goods, with a man frowning at her.
- 3. February Art Young** Big cop sitting on a striker.
Serene Onlooker to Striker: "Very unfortunate situation. But whatever you do, don't use force."
- 4. March Charles A Winter** "Sussana at the Ballot Box" Young woman leaning against ballot box, one arm on it. Men in background look angrily at her.
[restored from a 400 dpi scan made by Tamiment Library]
- 5. April Alice Beach Winter** "Motherhood" Prim dressed mom with puppy. Crying child.
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- 6. May Cornelia Barns** street scene. Children in street. caption:
"Say Mamie: I heard Pa readin' in de paper how us , minimums, is a - goin' to git more wages"
- 7. June Alice Beach Winters** "The Brood" Six children of various ages at momma's skirt.
- 8. July Stuart Davis** (art) **Louis Untermeyer** (poem "Any City")
Grim image of a streetwalker
- 9. August H. J. Turner** scene at a beach. dialog between man and woman in bathing suits:
She: "What' s the joke?" He: "I don't know!"
- 10. September J. Sloan** Burning factory. Owner carries out young woman in his arms.
Woman is labeled "insurance policy". Dead and injured are all around.
caption: Hero of the Factory Fire" / " His Heart was True to Pol "
- 11. October Stuart Davis** black man and black woman walking in the park.
caption: CIVILIZATION " Ah is Feelin' Mis'able Discomf'table, Phoebe, How is You?"
"Ah is Sufferin'- But it's Sunday."
- 12. November Stuart Davis** black people segregated to a corner of a boat deck
caption: SURE OF A WIDE BERTH NOW: A recent decision of the Supreme Court opens the waterways of the United States to "jim-crow" discrimination on steam-boats.
- 13. December Alice Beach Winter** "Confessing Her Sins" a little girl kneels at a confessional



Drawn by Maurice Becker.

CAN'T YOU WAIT 'TIL CHRISTMAS?'



Drawn by Maurice Becker.

CAN'T YOU WAIT 'TIL CHRISTMAS?"



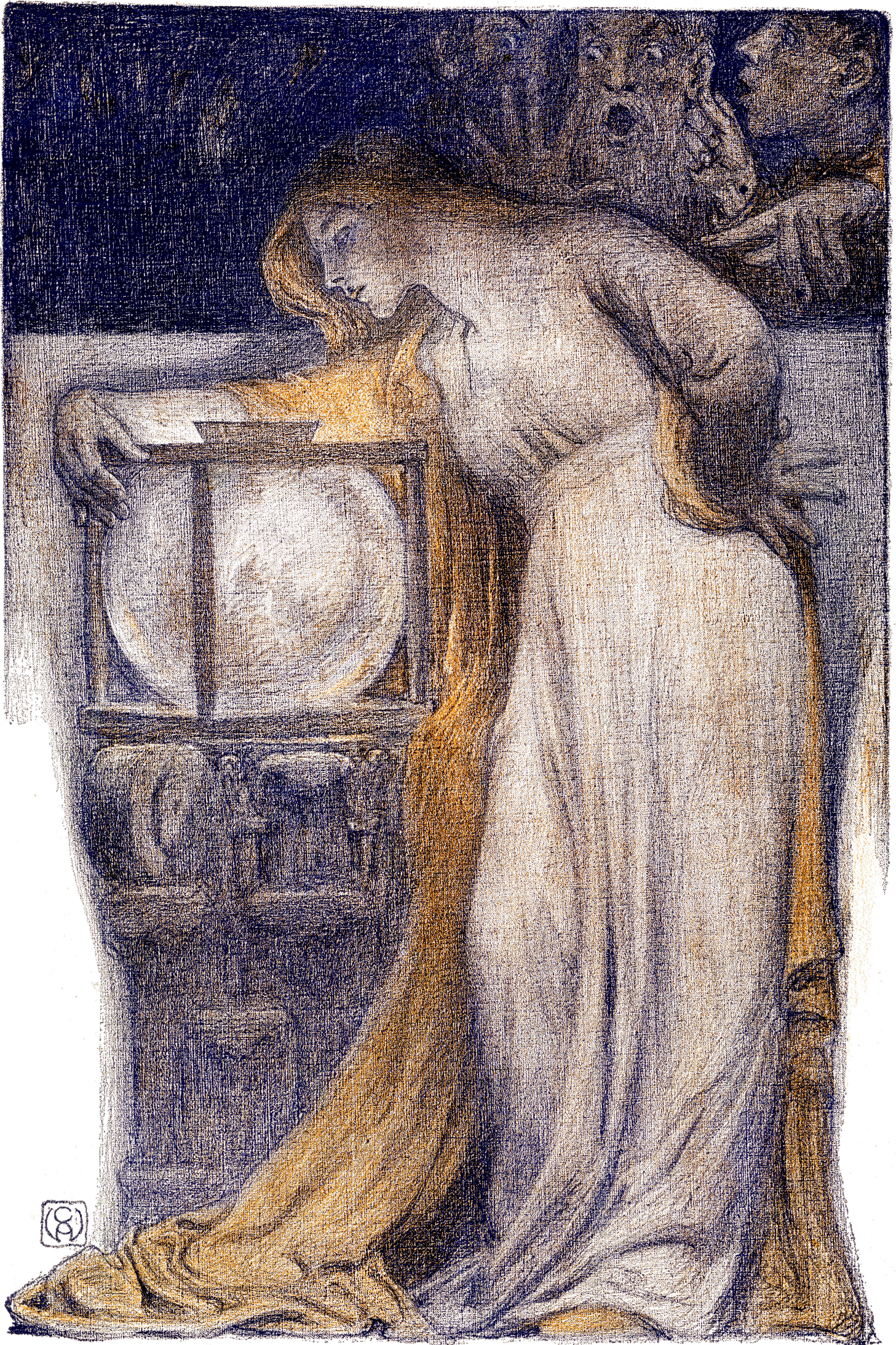
Drawn by Maurice Becker.

“WOMAN’S PROPER SPHERE IS THE HOME”



Drawn by Arthur Young.

SERENE ON-LOOKER : (To The Striker) "VERY UNFORTUNATE SITUATION,
BUT WHATEVER YOU DO, DON'T USE FORCE."



Drawn by Charles A. Winter.

Susanna at the Ballot Box



Drawn by Alice Beach Winter.

MOTHERHOOD



Barns

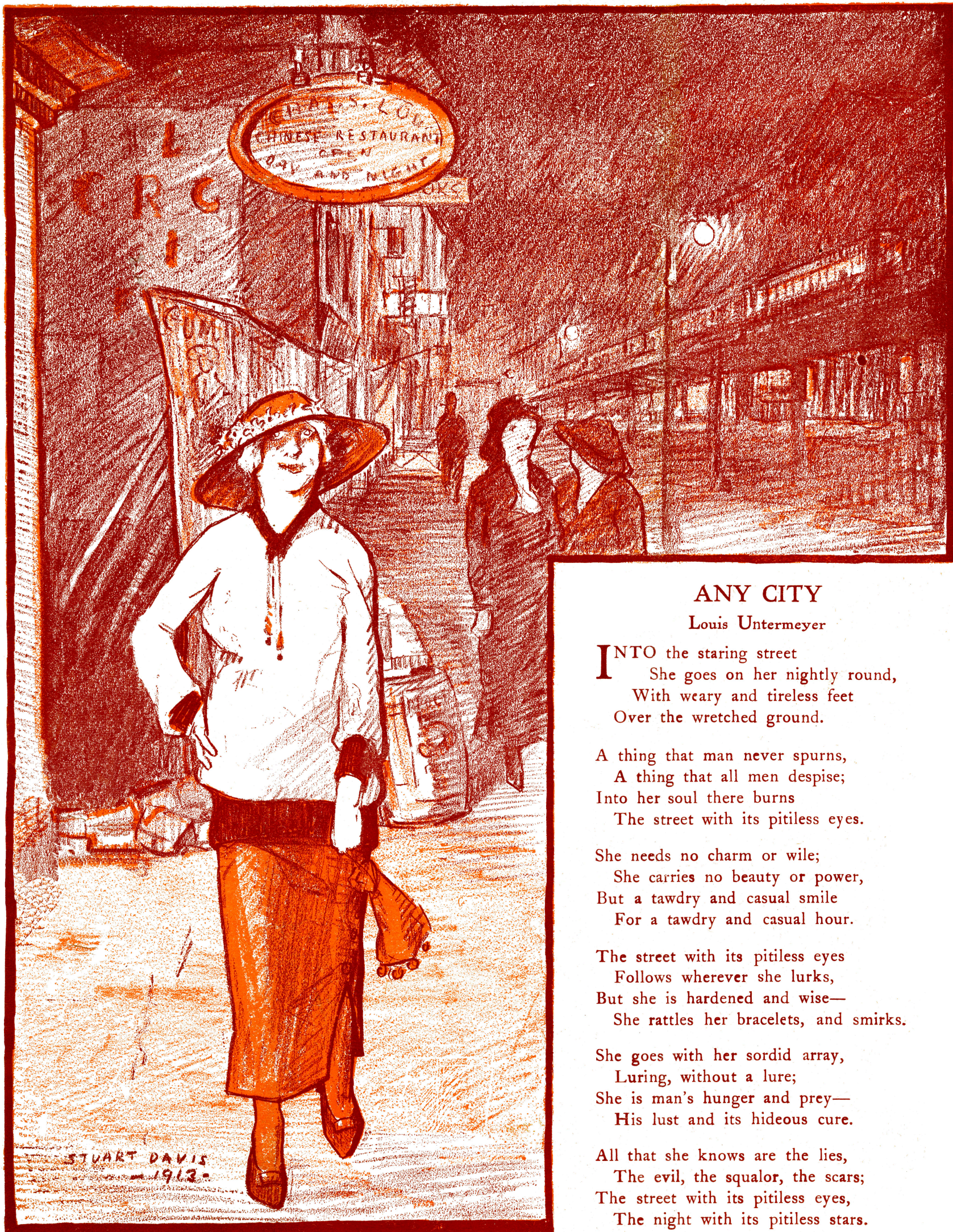
Drawn by Cornelia Barns

“Say Mamie, I heard Pa readin’ in de paper how us minimums is a-goin’ to git more wages!”



Drawn by Alice Beach Winter.

THE BROOD



Drawn by Stuart Davis

ANY CITY

Louis Untermeyer

INTO the staring street
She goes on her nightly round,
With weary and tireless feet
Over the wretched ground.

A thing that man never spurns,
A thing that all men despise;
Into her soul there burns
The street with its pitiless eyes.

She needs no charm or wile;
She carries no beauty or power,
But a tawdry and casual smile
For a tawdry and casual hour.

The street with its pitiless eyes
Follows wherever she lurks,
But she is hardened and wise—
She rattles her bracelets, and smirks.

She goes with her sordid array,
Luring, without a lure;
She is man's hunger and prey—
His lust and its hideous cure.

All that she knows are the lies,
The evil, the squalor, the scars;
The street with its pitiless eyes,
The night with its pitiless stars.



Drawn by H. J. Turner

She:—"What's the joke?"
He:—"I don't know!"



Drawn by John Sloan.

THE HERO OF THE FACTORY FIRE

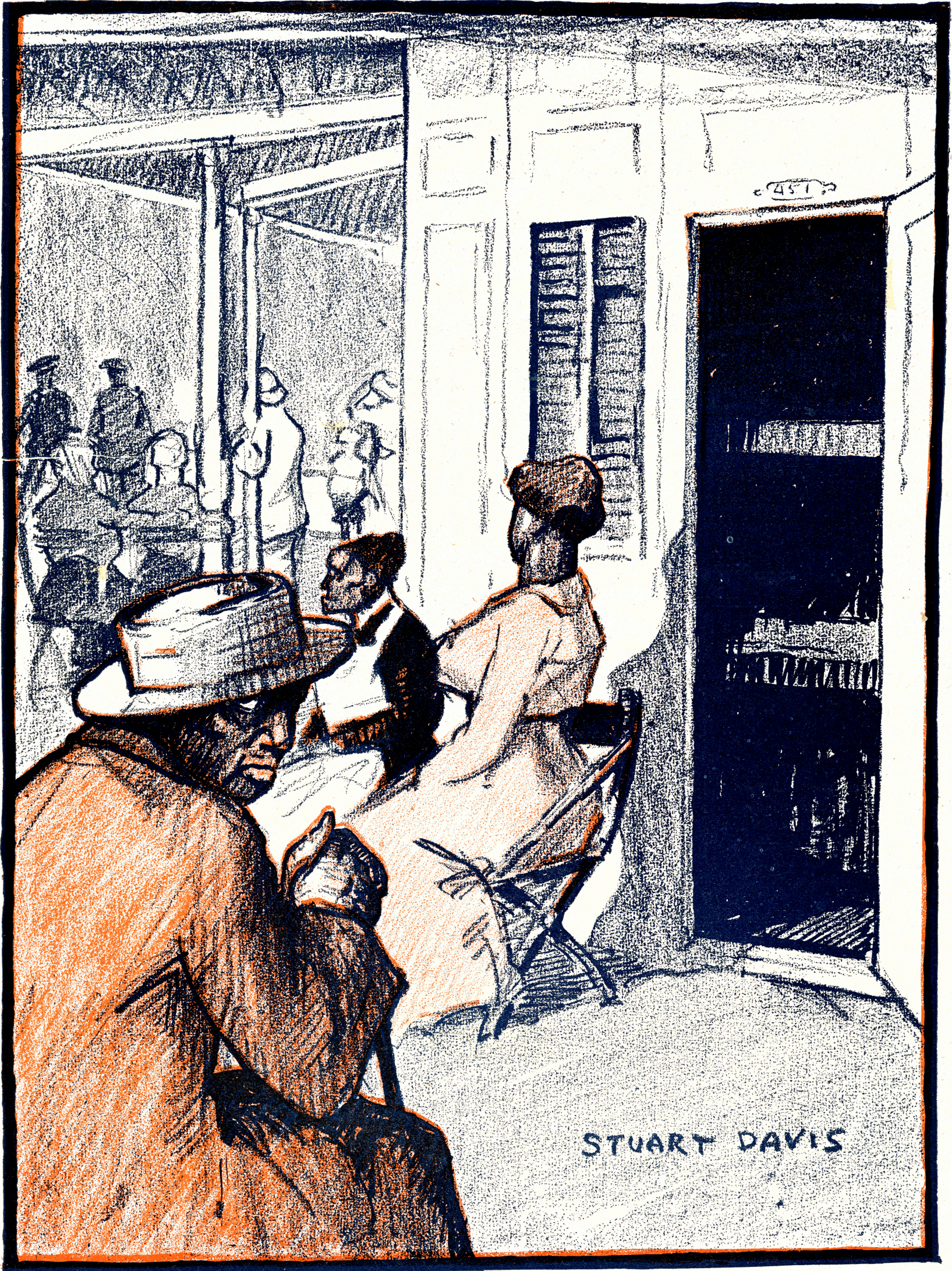
"His Heart was True to Pol"



Drawn by Stuart Davis.

CIVILIZATION

"Ah is Feelin' Mis'able Discomf'table, Phoebe, How is You?"
"Ah is Sufferin'—But it's Sunday."



STUART DAVIS

Drawn by Stuart Davis.

SURE OF A WIDE BERTH NOW

A recent decision of the Supreme Court opens the waterways of the United States to "jim-crow" discrimination on steam-boats.



Drawn by Alice Beach Winter.

CONFESSING HER SINS

Back Covers The Masses Dec 1912 - November 1916

[scans and restorations by Martin H. Goodman MD, director, Riazanov Library digital archive projects]

While The Masses is famous for its front cover art, 40 out of the 79 issues printed had similar art on their back covers, mostly by the same artists who contributed works to the front covers of The Masses.

The first appearance of back cover art in The Masses was with the first issue of The Masses over which Max Eastman presided, in December of 1912. [In this issue also was the first appearance of what became another striking artistic feature of The Masses, a two page wide political cartoon in the center of the issue.]

Starting with that issue, back cover art adorns all issues of The Masses up through January of 1916. But after January 1916, the back cover of The Masses mostly is used for full page Tuxedo Tobacco advertisements, or all-text public announcements or appeals. For following January 1916, the large format paper The Masses issues carry only three more back pages with artwork.

With the arrival of the small size paper format for the last 12 issues of The Masses (December 1916 - November-December 1917 issues, back cover art ceased entirely to be included. There are a total of 40 back covers of The Masses bearing full page (mostly color... on two or three occasions black and white) art. Most of the color art is printed using just two colors of inks. Half tone and half tone like processes are used to produce other shades and colors than those of the two inks used, and often the two inks are printed on top of another to produce a black or dark brown color in the art. Of course, for that to work, the two inkings of the page had to be perfectly aligned between the two press runs... and this often was not quite perfectly the case.

I own all but three issues of The Masses during the period when back cover art was present (many in duplicate). These I scanned mostly at 800 dpi (one or two at 600 and one or two at 1200 dpi) using an Epson 10000XL flat bed scanner, with the single cover sheet pressed flat during the scan. I then spent as much as 4 or 5 hours digitally restoring, removing in so far as possible and so far as I was able and could guess at the right target the aging of the paper and the aging of the inks.

The three back cover art-bearing issues of The Masses I do not own are December 1912, April 1913, and May 1913.

For December 1912, I present two images of the restored images. One at 200 dpi, which is all people at the Modernist Journals Project offer to the public, despite the fact they have this cover scanned at higher resolution. I also present an 800 dpi scan I made of a highly restored and high quality color reprint of this cover, that was being sold on eBay.

For April and May of 1913, I present restorations made from Tamiment Library's original raw 400 dpi tiff scans [actually digital photographs with a 100 megapixel medium format camera and a huge copy stand).

In doing this project, I often referred to scans made by Tamiment Library, for which I have a complete set of their raw, highest resolution images. Tho their scans are mostly of excreable technical quality when it comes to presenting the art, they provided excellent checks and references for such things as looking to see if any text or art was lost from a few of my issues that were a bit chopped at the bottom due to having been extracted from bound volumes. In two or three instances I restored missing text or small slivers of missing art based on information the Tamiment Library scans provided. [Note that some of Tamiment Library's scans are of similarly damaged issues, missing some of their content... which I became aware of when comparing them to my more intact covers.]

A note on color of the paper:

For some issues of The Masses I find strong indication the paper used for the covers was white, or very close to white (cream color), originally. For others, it's hard for me to say whether or not the cover was off white, and bearing some degree of slightly yellow or yellowish brown color. I chose, to reduce the complexity of this project, to present the background paper color ALWAYS as pure white. With appropriate digital tools, it takes under a minuite to change the background color to whatever color you feel is more accurate, or aesthetically pleasing. Note that in some cases the background paper color either never or seldom appears. The sketch of a dog looking at people in the street on the final [September 1916] back cover, for example, is printed against paper inked entirely in yellow.

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Below I present a list of all 40 items of back cover art, sorted by artist.

Below that, I present all four tables of contents I use in the three files with which I present the back cover art of The Masses:

December 1912 - December 1913,
1914,
January 1915 - September 1916.

Again, note that of all of the 11 large format paper issues printed in 1916, only for bore back cover art.

The table of contents relevant to a given actual pdf file I also provide at the start of each such pdf file, with the entry numbers corresponding to numbers of the Acrobat thumbnails in the pdf file.

Back Cover art of The Masses Dec 1912 - Sep 1916. Sorted by ARTIST

Cornelia Barns

- 1913 May Street with many children. Two discuss the minimum wage.
- 1914 Nov Red headed man and a woman speak about Irish
being distracted from fighting for home rule by WWI.
- 1915 Jan artist and critic:
critic: "It's the best thing you've ever done." artist: "I'm glad you like it." critic: "I don't."

Maurice Becker

- 1912 Dec Can't you wait until Christmas" plea for alms is rejected
- 1913 Jan "Woman's Proper Sphere is At Home" woman with child and groceries.
- 1914 May workmen on rooftop painting a sign. Brooklyn Bridge in background.
- 1914 Oct Generals on both sides pray to god. God ponders their requests.
- 1915 Mar "While it Lasts" sledding and playing in snow in the city
- 1915 Aug women working in a field "Yes, crow, you old fool - let the women do the work."

K. R. Chamberlain

- 1914 Jun US worker with arm on shoulder of Mexican worker "War? Not on your Life!"
- 1915 Oct-Nov "A Woman's Sphere" (planet earth with a spotlight on it)

Glenn Coleman

- 1914 Feb Burlesque theatre "Oh give me back my place agin / T'row Lincoln off de cent!"
- 1914 Dec "Jefferson Market Jail" at 6th Ave and 9th St. NY City [Now a public library.]
- 1915 Feb "Competition" Army recruiter and a pretty young woman on the street vie for man's attention.

Stuart Davis

- 1913 Jul Grim image of streetwalker [with poem by Louis Untermeyer]
- 1913 Oct Black man and woman walking in a park on Sunday.
- 1913 Nov Black people segregated to one part of a steamboat.
Comment on Supreme Court supporting Jim Crow.
- 1914 Apr Young man and woman in snow covered park "Did you find it?" "Find what?" "Spring!"
- 1915 Apr Big black woman in dress with yellow highlights.
- 1915 Jun "Mother, it's the Cossacks!" Alert re: a raid on a workers' community.
- 1915 Sep Midsummer Night
- 1915 Dec New Years Eve
- 1916 Sep A dog puzzles over humans playing

Henry Glintenka

- 1914 Mar Two men in rural winter discuss health of one of their wives.
- 1914 Sep Man fishing in creek "Wars may come and wars may go..."

Oliver Herford

1914 Jul proposed statue re: refusal to distribute bread to the poor

E. Higgins

1915 Jul image of Paris Commune WITH Oscar Wilde poem "To Liberty"

1916 Jan street fighting as man reads a book & poem "Revolution" by William Rose Bennet

1916 Aug "Lodgings" people huddled at a dock

Robert Minor

1916 July Recruiter is pleased by "ideal recruit" with massive muscles and no head

John Sloan

1913 Sep Owner of burning factory rescues young woman labeled "Insurance Policy" as workers burn.

1915 May Sketch of Isadora Duncan doing the "Marche Militaire"

H. J. Turner

1913 Aug Beach scene She:"What' s the joke?" He: "I don't know!"

Charles A. Winter

1913 Mar "Sussana at the Ballot Box" Woman with arm on ballot box. Men scowl at her.

1914 Jan "The Old Riddle and the New"

Ghostly image of old man with woman holding baby at his ear.

Alice Beach Winter

1913 Apr "Motherhood" Prim woman holding puppy. Crying girl beside her.

1913 Jun "Brood" Six children clinging to a woman's skirt.

1913 Dec "Confessing Her Sins" young girl at a confessional

1914 Aug "Country Life in America"

barefoot girl on farm holding containers of milk and basket of eggs

Art Young

1913 Feb Big cop sitting on a striker. Serene Onlooker to striker:

"Very unfortunate situation. But whatever you do, don't use force."

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January 1914 - December 1914 The Masses Back Cover Art

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1914

- 1. January Charles Winter** "The Old Riddle and the New"
Ghostly image of old man's head with image of woman cradling a baby blurred into the side of his face.
- 2. February Glenn Coleman** Theatre scene. Burlesque-like image.
caption: "Oh give me back my place agin / T'row Lincoln off de cent!"
- 3. March Henry Glintenkamp** two old men, bundled up, in a rural winter scene. dialogue:
"Your wife' s better, I hear." / "No--not a bit."
"I heard she was improvin' . " / "She ain't to work yet."
- 4. April Stuart Davis** Young man and woman facing each other in a park in winter.
dialogue: "Did You Find It?" / "Find What?" / "Spring!"
- 5. May Maurice Becker** workmen on a rooftop painting a sign. In background is the Brooklyn Bridge. A sign in the distance reads "Why not Win a Home in the Country?"
- 6. June K. R. Chamberlain** US worker with arm on Mexican worker's shoulder
caption: "War? - Not on your life!"
- 7. July Oliver Herford** statue of patrician refusing bread offered by an angel.
Biblical quote on statue base. caption below reads: "Proposed statue to commemorate the refusal by Trinity Corporation of \$150,000 for the distribution of bread to the poor."
- 8. August Alice Beach Winter** "Country Life in America" Haunting image of barefoot girl in rural farm setting, holding milk cans in one hand and a basket of eggs on her other arm.
- 9. September Henry Glintenkamp** "Wars may come and wars may go" man fishing at creek.
- 10. October Maurice Becker** Generals on both sides praying.. God, above, ponders this.
- 11. November Cornelia Barns** red headed young man speaking with woman hanging clothes:
"Mrs. Callahan, the Irish seem to have forgotten the Home Rule trouble since the war began."
"I guess they don't mind, so they do be fighting."
- 12. December Glenn Coleman** "Jefferson Market Jail" NY City scene at 6th Avenue between W 10th and Christopher St. Remarkable building, opened as a prison in 1877, later a women's house of detention, today (since 1960s) a public library.

January 1915 - September 1916 The Masses Back Cover Art

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1915

- 1. January Cornelia Barns** image of artist at easel, talking with critic:
critic: "It's the best thing you've ever done." artist: "I'm glad you like it." critic: "I don't."
- 2. February Glenn Coleman** "Competition" on street: army recruiter vs young woman.
- 3. March Maurice Becker** "While it Lasts" people sledding and playing in snow in the city
- 4. April Stuart Davis** big black woman in yellow-tinged dress
- 5. May John Sloan** sketch of Isadora Duncan in "Marche Militaire" (unsigned)
- 6. June Stuart Davis** "Mother, it's the Cossacks!" working class area about to be raided
- 7. July E. Higgins (art) Oscar Wilde (poem "To Liberty")** image of Paris commune
- 8. August Maurice Becker** woman working in a field
caption: "Yes, crow, you old fool - let the women do the work!"
- 9. September Stuart Davis** "midsummer night"
- 10. October - November K. R. Chamberlain** caption: "Woman's Sphere"
image of planet earth, illuminated by a spotlight [compare to caption in January 1913]
- 11. December Stuart Davis** New Year's Eve

1916 [Only four of 1916's issues had back cover art]

- 12. January E. Higgins (art) William Rose Benet (poem "Revolution")** man reads paper
fighting going on in street in background
- 13. July Robert Minor** examiner admires a hugely muscular recruit who has no head.
caption reads: Army Medical Examiner: "At last a perfect soldier"
- 14. August E. Higgins** "Lodgings" people huddled on a dock
- 15. September Stuart Davis** Dog observes humans playing. yellow background.
caption: The Dog: "What are those strange creatures doing?"