

Contents: The Masses high resolution and restored covers1914
[numbers correspond to numbered thumbnails shown with Acrobat]

1914

- 1. Jan George Bellows** Indian slaying conquistador. Black and white image.
- 2. Feb Cornelia Barns** "Where Ignorance is Bliss". Couple and two small children with minimal sack of belongings, on a boat, approaching shore.
- 3. March Frank Walts** Woman with red feather in hat. [Color registration corrected.]
- 4. April John Sloan** "Shall we have a State Constabulary in New York?"
Cop on horseback tramples civilians lying in street, drenched in blood.
- 5. May Stuart Davis** Two women in the countryside.
- 6. June John Sloan** Striking worker under attack holds child in one arm, and points a gun with his. Very dramatic image.
- 7. July John Sloan** "Caught Red Handed" Blood on J D Rockefeller's hands.
- 8. Aug Maurice Becker** "Midsummer Facts Number"
A couple and others hanging out at shore as sailboats and steam boats pass by in the distance.
- 9. Sep Maurice Becker** "Whom the Gods Would Destroy They First Make Mad".
Mad bomber with lighted bomb in hand.
- 10. Oct Henry Glintenkamp** "The Girl He Left Behind Him". Woman plowing a field.
Clearly a former battlefield. The plow is turning up large numbers of skulls and bones.
- 11. Nov Art Young** Papa chimpanzee, seeing newspaper announcing "War!", says to Momma chimpanzee, as chimp children play in the background:
"Mother, never let me hear you tell the children that these humans are descendants of ours."
[This is one of my personal **favorite** covers of The Masses. ---marty]
- 12. Dec Stuart Davis** Woman in red overcoat, in a wintery, snowy scene.

Following the images are a number of pages of text that give some background information, a listing of front cover art of all of The Masses sorted by artist, and the tables of contents for ALL The Masses front covers, chronologically.

The
MASSES

JANUARY, 1914

10 CENTS



Drawn by George Bellows.

The
MASSES

FEBRUARY, 1914

10 CENTS



Drawn by Cornelia Barns.

Where Ignorance Is Bliss

The
MASSES

MARCH, 1914

10 CENTS



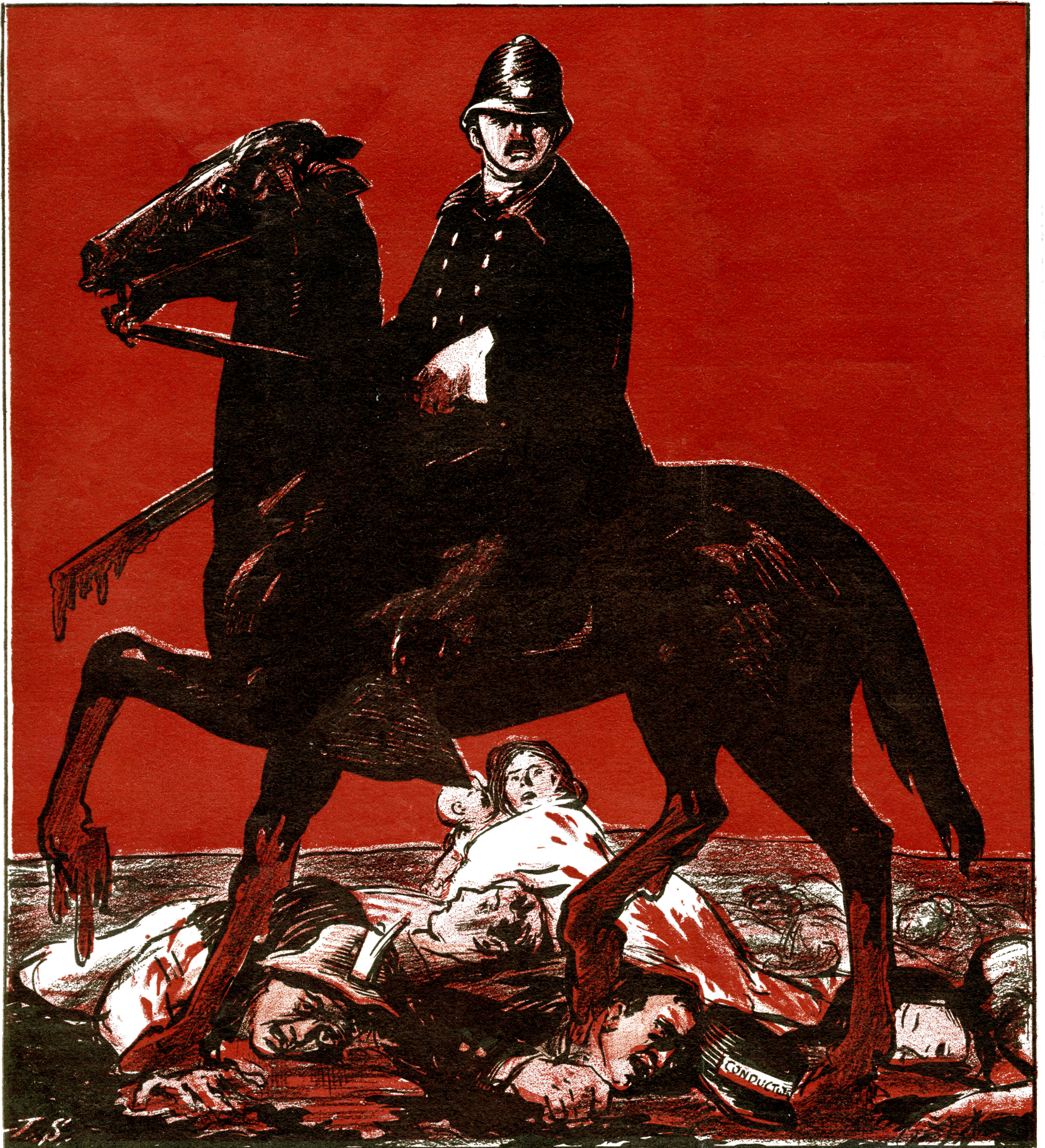
Drawn by Frank Walts

FRANK WALTERS 13

The
MASSES

APRIL, 1914

10 CENTS



Drawn by John Sloan

Shall We Have A State Constabulary In New York ?

The
MASSES

MAY, 1914

10 CENTS



Drawn by Stuart Davis.

In This Issue: **THE TANENBAUM CRIME**
AN UNPATRIOTIC STORY

The
MASSES

JUNE, 1914

10 CENTS



Drawn by John Sloan.

IN THIS ISSUE
CLASS WAR IN COLORADO—Max Eastman
WHAT ABOUT MEXICO?—John Reed

The
MASSES

JULY, 1914

10 CENTS



Drawn by John Sloan.

Caught Red-Handed

THE NICE PEOPLE OF TRINIDAD—Max Eastman

FEMINISM FOR MEN—Floyd Dell

HAPPY VALLEY—John Reed

The
MASSES

AUGUST, 1914

10 CENTS



Drawn by Maurice Becker.

MIDSUMMER FACTS NUMBER

SEPTEMBER, 1914

10 CENTS

The MASSES



Drawn by Maurice Becker.

Whom the Gods Would Destroy They First Make Mad

OCTOBER, 1914

10 CENTS

The MASSES



Drawn by H. J. GlintenKamp

The Girl He Left Behind Him

The MASSES



Drawn by Arthur Young.

“Mother, never let me hear you tell the children that these humans are descendants of ours.”

DECEMBER, 1914

10 CENTS

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STUART DAVIS

The Masses High Resolution and Restored FRONT covers: Dec 1912 - November 1916

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

This is one of four files (100 to 200 megabytes in file size) presenting high resolution (mostly 800 to 1800 dpi... with a few at 600 dpi) resolution scans of all of the covers of all issues of The Masses over which Max Eastman presided: December 1912 - December 1917.

I own all but three issues of The Masses during the period of Max Eastman's presiding as editor... many in duplicate. These I scanned mostly at 800 to 1800 dpi (one or two at 600 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 and removing the aging of the paper and the aging of the inks

The three issues of The Masses I do not own in the Max Eastman period are December 1912, April 1913, and May 1913.

Neither I nor Tamiment Library at NYU possesses original paper for the first Max Eastman-as-editor issue of The Masses, December 1912. But the University of Chicago Special Collections Research Center has a copy, and the Modernist Journals Project got them to make 400 dpi color images of the front and back cover of that issue. The MJP kindly gave me, when I requested them, the tiff files of those two scans, at full 400 dpi, and I restored these for this project.

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. They imaged their collection of The Masses at around 400 dpi for the large format issues, and 600 dpi for the small format issues starting December 1916. Though their scans are mostly of quite poor quality when it comes to presenting the art, their images provided excellent checks and references for me, such as looking to see if any text or art was lost from a few of my issues. Some of my issues were a bit chopped at the top and/or bottom due to having been extracted from bound volumes. In one case, I was able to restore an artist's name that was chopped off the bottom of one of my covers. In one or two other cases Tamiment Library's scans allowed me to add perhaps 1/4 inch more vertical space of art to the bottom of the scan.

[Some of Tamiment Library's scans are of similarly damaged issues, missing some of their content... usually at the bottom. This I became aware of when I compared them to my more intact covers of those issues.]

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 is hard for me to say whether or not the cover was off white, and in some cases possibly 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 in most of my digital images offered here as pure white. With appropriate digital tools, it takes under a minute to change the background color to whatever color you feel is more accurate, or aesthetically pleasing.

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Technical note on the printing of The Masses covers:

A few of the covers were printed with one color ink... black or some other color. But most were printed using two (and no more than two!) colors of ink. The paper first was pressed with a plate with one color, then run through the press again and printed with the second color. Often, when two lighter colors were used, sometimes one color was printed on top of another in some areas to yield a much darker color, close to black or brown. On many of the covers half tone printing (printing varying size dots over a given area) or processes similar to that (printing alternating strips with blank white paper) was used to achieve a lighter shade of the ink being used. On some covers areas were filled with alternating lines of one color and then the other color ink, to produce the effect of yet a third color. But only two colors of physical ink are being used.

For the images to look right, the two pressings with first one color and then the second one must be precisely aligned. In reality, quite often the two pressings were not quite perfectly aligned. In cases where I have two or more copies of the same cover (or scans of the same cover made from a different copy by someone else), I found it quite common to see different misalignments of the printing plates when they printed the same cover, over the course of the print run. Keep this in mind as you look at these high resolution restored scans, for many will show quite clearly the slight misalignment of the two color printing plates when that cover artwork was produced at the print shop.

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Putting the history of the publication of The Masses and its successors into perspective:

[A brief overview of some of the more important USA socialist / communist periodicals dedicated also to presenting drawn art and written literature, 1901 - 1948]

[Note that complete digital archives of every issue and every page of all the publications mentioned below are freely digitally available in high quality, high resolution, art-preserving fashion. Every issue and every page of these publications are here on Marxists.org. I personally scanned every one, as part of the Riazanov Library digital

archive project. This includes all issues of **New Masses, 1926 - 1948**. **Exceptions: In the case of "The Comrade 1901 - 1905", some of what we present on Marxists.org are scans (in some cases cleaned up extensively by me) made by Google.**

At the end of this overview of prominent socialist and communist literature and art periodicals of the first half of the 20th century, I mention Partisan Review. We do not offer that here, because one party (Boston University) claims ownership of intellectual property rights to it at this time. ---marty]

The Comrade 1901 - 1905:

Between late 1901 and early 1905 a periodical called "**The Comrade**" was published. Many consider this an early predecessor of **The Masses** and of **The Liberator**, in that it was a socialist periodical that featured a great deal of printed art and literature.

The Masses 1911 - 1917:

This monthly periodical was founded by Piet Vlag in January of 1911, and was a presentation of socialist art, literature, and politics. Piet Vlag shut the publication down with the August 1912 issue. Its staff artists and writers wanted it to continue, and found to edit the continuation of this periodical one Max Eastman. **The Masses** re-appeared in December of 1912, in the striking and distinctive format it was to retain through its final issue (Nov - Dec 1917). It is these 59 "**The Masses**" issues edited by Max Eastman that most people think of when "**The Masses**" is mentioned. All told, there 79 issues of "**The Masses**" published, if one includes the first 20 from the founding of the periodical by Piet Vlag.

During World War I, the US government aggressively moved to put out of business any publication that opposed the draft. **The Masses** was one of these. Its second class mailing privileges were revoked, killing the magazine. Many of its staff were put on trial under the June 1917 "Espionage Act" (the same act used to attack Julian Assange a roughly a century later). The first trial ended with a hung jury. There was a second trial, and it ended the same way. At that point, the US government gave up its effort to throw the staff of "**The Masses**" into prison.

Max Eastman and his team of artists and writers lost no time in founding a successor to "**The Masses**", which they named "**The Liberator**". This had a relatively similar format to the old "**The Masses**" periodical. The first issue came out in March 1918.

The Liberator: 1918 - 1924:

There were 78 issues of The Liberator printed. The first was March 1918, and the last October 1924. All issues were "small format" (letter size paper, as opposed to the larger paper size of The Masses Jan 1911 - November 1916, and the same as the paper size of The Masses December 1916 - December 1917. I have provided a complete digital archive of The Liberator, files of its two-page wide center art, restored, and files of its color cover art, restored, on Marxists.org.

In November 1924 "The Liberator" (by then controlled by the Communist Party USA) was merged with the two CP USA publications "**Soviet Russia Pictorial**" and "**Labor Herald**" (the latter famous for the political cartoons that adorned its front covers), to found the periodical...

Workers Monthly 1924 - 1927

This at times bore spectacular color art on its covers, but internally lacked most of the political art and literature that had been a large fraction of the content of The Liberator.

In March of 1927 Workers Monthly became "The Communist", which became formally the official theoretical journal of the Communist Party USA. Publication continued through December 1944. This periodical contained entirely political text... pretty near no art whatsoever, either on its covers or on its internal pages.

Many of the artists and writers who had been involved with The Masses and The Liberator sought to establish another socialist / communist heavily arts and literature-bearing periodical when publication of The Liberator ended. In May of 1926, they founded the publication...

New Masses 1926-1948:

Initially not tightly controlled by the CP USA, this monthly publication had much of the flavor of the old The Masses and The Liberator. Except for the first six issues and one issue on its first anniversary in 1927, it made no use of color ink. By the late 1920s, New Masses had become more tightly and formally under the control of the CP USA. In 1933, with no issues published in the last few months, it looked like it was going to go out of existence. Then, starting in 1934, it re-appeared as a weekly (!) publication, and continued to be published weekly until early January of 1948. It became the best known arts and literature socialist/communist voice in the USA.

Partisan Review:

For some of the time of the publication of New Masses in the 1930s and 40s another socialist arts and literature periodical, Partisan **Review**, was a prominent critic of New Masses and an important presenter of socialist art and literature in its own right. We do not present Partisan Review here on Marxists.org. Last I checked, its pages could be viewed (vigorously protected against anyone downloading them!) at a Boston University web site. We do not present Partisan

Review here. I own a complete set of original issues of the first few decades of Partisan Review, but Boston University claims ownership of it, and told me they would not allow me to share scans of it I might make here on Marxists.org. In 2036, Partisan Review through 1940 will be in the public domain. At [that point](#), images of that part of it can be freely distributed.

To repeat what is mentioned above, you can find high quality, art-preserving, digital images of all pages of all issues of "The Masses" here on Marxists.org. These are in sharp contrast to the scans presented by Tamiment Library and by the Modernist Journals project, in that the resolution is substantially higher, especially where art is presented: Tamiment Library and the Modernist Journals project offer to the public 200 dpi scans (although they have privately 400 and some 600 dpi scans). My scans use 600, 800, 1200, and sometimes even 2400 dpi resolution. Tamiment Library and the Modernist Journals project offer interior pages in color scans, where the only thing that color provides is a sick, aged appearance to the paper. It is trivial to digitally restore the paper to what it looked like when it was freshly printed. I present all interior pages restored to the reality of white paper and black ink, as (or at least quite close to) the way they appeared when the issue was printed.

Two other notable flaws in the work Tamiment Library did scanning The Masses (and The Liberator):

They did not scan all pages pressed flat, so some images are distorted. Moreover, they present 2-page wide center political and other art cut into two separate pages in their pdf files. I imaged every 2-page wide artwork as a single sheet, removed from disassembled issues with the two joined pages intact, pressed absolutely flat. All center art I present as one full large page, providing a single high quality (suitable for printing and framing) image.

Presenting digitally a single 2-page wide work of art as two separate pdf pages, cut cleanly in half (or, worse, with some of the center area missing) is, as I see it, like sawing the Mona Lisa in half, and hanging one framed half in one room of a museum, and the other framed half in an adjacent room.

I personally and we of Marxists.org cordially invite any who wish to put this archive (or any other archive I made) that they find here on Marxists.org up on their site. We ask only that I, Marty Goodman of the Riazanov Library digital archive project, be credited as the creator of those archives I made, **and** that the Marxists Internet Archive be credited as the site that originally presented this material. Note that as a matter of policy and principle held from its founding, The Marxists Internet Archive extends this invitation to ALL material on its site. With very near no exceptions, all of the material there is in the public domain.

Issue Count and format:

As noted above, Piet Vlag founded The Masses as a socialist arts and literary political magazine in January 1911. He published 12 monthly issues in 1911 and 8 more (January thru August) in 1912. He assembled an impressive cadre of artists and writers. He decided to shut publication down after publishing 20 issues, after the August 1912 issue.

The staff of The Masses wished it to continue, and ended up persuading Max Eastman to take over as editor. The first Max Eastman as editor issue came out in December of 1912.

There were a total of 59 issues published under Max Eastman's editorship (mostly monthly, with one month skipped two or three times) between December 1912 and December 1917. The US government shut down The Masses (by withdrawal of its second class mailing privileges, due to its opposition to conscription for World War I. As noted above, much of its staff were put on trial under the June 1917 Espionage Act. Nevertheless, no convictions were obtained.

The issues published January 1911 through November of 1916 were "larger paper format", approximately 10.4 x 13.3 inches. In December of 1916 they switched to a smaller paper size of roughly 8.5 x 10.8 inches

**Listing of Cover Art found on the 79 issues of The Masses January 1911 - December 1917
SORTED BY ARTIST**

[With substantial reliance on Ted Watts' Index of The Masses.
Augmented by my observations of the actual covers, and of digital images of them. ---marty]

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Listing one: Art found on covers of the 59 issues of The Masses edited by Max Eastman

Cornelia Barns

- 1913 September "As They Pass By" People in a public park in the city.
- 1913 October "Hope Springs Eternal" Immigrants with suitcases.
- 1914 February "Where Ignorance is Bliss" Immigrants on a deck, with children.
- 1915 September "Dancing School" Children and street musician with piano.
- 1916 May "Harbinger of Spring" Young man holding flower pots with flowers.
- 1917 November-December Circus bareback rider. Girl standing on horse.

Maurice Becker

- 1914 August Couple on shore watching a sailboat
- 1914 September "Whom the Gods Would Destroy They First Make Mad" Man throwing bomb.

George Bellows

- 1914 January "Indian slaying conquistador" Black and white image.
- 1915 March "Playmates." Two boxers fighting in a ring. Black and white image.
- 1915 April "War" Soldier on horseback - people dying on the ground - at night, dark.

Biot

- 1916 July Muscular man (in red ink) wielding huge hammer.

K. R. Chamberlain

- 1915 July Bloody guillotine. "Rockefeller Law".

Arthur S. Davies

- 1916 August " Primitive Man" Lean, wild man leaning to right blue foreground and background

Stuart Davis

- 1913 June "Gee, Mag, Think of Us on the Cover of a Magazine" Two women.
- 1914 May Two women. Rural scene. Country field Pastel colors.
- 1914 December Woman in large red coat, in winter.
- 1915 January Three dressed-up women on a city street. Seen from behind.
- 1915 November "Woman's Suffrage Number"
Black ink sketch of woman with leaflet. Reddish background.

Hugo Gellert

1916 November Smiling Russian woman.
1917 February Woman disrobing, showing a nipple.
1917 June Pan with pipes.

Henry J. Glintenkamp

1914 October "The Girl He Left Behind Him."
Woman plowing field littered with skulls and bones.

G. Hartmann

1917 April Worker shoveling.

Will Hope

1916 June "Glory" Soldier with arm in a sling.

W. J. Jones

1915 May Chained prisoners under guard.

Ilonka Karasz

1915 December Woman dancer.

Carlos Leonetti

1917 July Woman's face with red scarf.
1917 September Woman's head and shoulders green hat, red bead necklace.

Robert Minor

1915 August "In Georgia" Two men [one black, one white] crucified [lynched].

Boardman Robinson

1916 October "Profile of man." Crude sketch of somewhat brutish-looking man.

John Sloan

1913 March "Unemployed" Wealthy man and woman in lavish surroundings.
1913 May "At the Top of the Swing" Young woman on a swing in a park.
1913 July "Return from Toil" Six young women workers in the street.
1913 November "Innocent Girlish Prattle - plus Environment"
Two young women walking down a city street.

1914 April "Shall We Have a State Constabulary in New York?"
Cop on horseback trampling people.

1914 June Ludlow miner holding dead child in one arm, firing gun at troopers with other.
1914 July "Caught Red Handed" Bloody John D. Rockefeller.

H. Smith

1916 March Driver with reins of horse-drawn cart. Black sketch on green background.

H. J. Turner

1913 February Two construction workers, at work on a street in the city.

Frank Walts

1914 March Woman with big red feather in a black hat blue background.

1915 February Blue full figure woman, singing. VERY famous, iconic cover image.

1915 June "Old mother tradition" White cow on green background.

1916 January Woman's face. Yellow scarf around head, blue background.

1916 February Woman with huge red hat.

1916 April Black on white woman's profile Mary Fuller in the movie "Heart of a Mermaid."

1916 September Profile woman with yellow hair. Portrait of Farinia Marninoff.

1916 December Woman with long brown hair. Portrait of Gerda Holmes.

1917 January Railroad workers at night (with lantern).

1917 March Woman with black hair, profile, head leaning back and up. Study of Nazimova.

1917 May Woman facing us with long black hair L and R. Portrait of Anita Loos.

1917 August Upside down woman. Portrait of Mae Marsh.

Charles A. Winter

1912 December Person holding crystal ball showing a castle. Phantasmagorical image.

1913 January "Free Speech" Person's lips being pulled shut.

1913 August "Militant" Woman in a blue and orange robe looking left. Castle in background.

Art Young

1913 April "April Fool" Capitalist plays with worker, dangling higher wages
as bait while raising the cost of living".

1913 December "He stirreth up the people" (image of Jesus)

1914 November "Mother, never let me hear you tell our children humans are descended from us."

Father chimp to mother chimp in forest, looking at newspapers announcing war.

Fritz Zillig

October 1917 woman with halo (looks a bit like Jesus)

**Listing Two: Art on covers of the first 20 issues of The Masses published by Piet Vlag
January 1911 - August 1912 [Sorted by ARTIST]**

January thru October (issues 1 thru 10) of 1911 AND January of 1912 use the same artwork of two torches, on left and right side of cover, drawn by Charles A Winter. On some of these in the center is just text (contents or other).

On others, there's artwork presented between the torches, by one of various artists. For listing of artwork by an artist other than Charles Winter that is presented between torches drawn by Charles Winter, I've added an asterisk (*). This because such covers are listed below TWICE. Once for the torches by Charles Winter, and once for the center art image by another artist (one of several, including Art Young). Thus, counting only the entries without asterisks will total 20, the number of covers produced under the editorship of Piet Vlag.

Cover Art on the first 20 (Piet Vlagg) issues of The Masses (Jan 1911 - Aug 1912)

[not presented here... I own only one of those first 20 issues, and frankly find them less artistically interesting than those over which Max Eastman presided.]

Gutson Borglum [photographer]

1912 August Photo of statue of Abraham Lincoln with black children sitting on his lap.

Anton Otto Fischer

1911 * July Face of young man.

1911 November Man with rope.

Alexander Popini

1911 * August miner

1912 April Sketch of man's face.

Robert Robinson

1911 * October Farmer .

Alice Beach Winter

1912 May A tearful woman's face "Why must I work?"

Charles A. Winter

1911 January [Art work for the two torches featured on left and right side of cover]

1911 February [Art work for the two torches featured on left and right side of cover]
1911 March [Art work for the two torches featured on left and right side of cover]
1911 April [Art work for the two torches featured on left and right side of cover]
1911 May [Art work for the two torches featured on left and right side of cover]
1911 June [Art work for the two torches featured on left and right side of cover]
1911 July [Art work for the two torches featured on left and right side of cover]
1911 August [Art work for the two torches featured on left and right side of cover]
1911 September [Art work for the two torches featured on left and right side of cover]
1911 October [Art work for the two torches featured on left and right side of cover]

1911 * September Center text by Karl Marx "Workers of the World Unite etc."

1911 December Portrait of a woman

1912 January [Art work for the two torches featured on left and right side of cover]

1912 February Portrait of a man,

1912 March Man with torch.

1912 June "Proletarian"

1912 July "Socialism"

Art Young

1911 * May Man with the ax. [center sketch] [torches by Charles A. Winter]

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**The Masses December 1912 - December 1917 contents for presentations
(in five separate files) of restored, high resolution images of the cover art.**

[What follows is a chronologically-ordered listing of the cover art on The Masses, in the form of the five separate tables of contents for the five files in which I present restored images.]

1. 1912 Dec Charles A. Winter

Person holding crystal ball showing a castle (phantasmagorical image).

[This 400 dpi scan made from an original holding at the Special Collections Research Center at the University of Chicago, provided to me by the Modernist Journals Project, which I then extensively restored.]

1913

2. Jan Charles A. Winter "Free Speech". Person's lips being pulled shut.

3. Feb H. J. Turner Two construction workers, at work on a street in the city.

4. March John Sloan "Unemployed". Wealthy man and woman in lavish surroundings.

5. April Art Young "April Fool". Capitalist plays with worker, dangling higher wages as bait but raising cost of living. [restored from a Tamiment Library 400 dpi scan]

6. May John Sloan "At the top of the swing." Young woman on a swing in a park.
[restored from a Tamiment Library 400 dpi scan]

7. June Stuart Davis "Gee, Mag, Think of Us bein' on the Cover of a Magazine". Two women.

8. July John Sloan "Return from Toil". Six young women workers walking in the street.

9. Aug C. A. Winter "Militant". Woman in a blue and orange robe looking left. Castle in background.

10. Sep Cornelia Barns "As They Pass By". People in a public park in the city.

11. Oct Cornelia Barns "Hope Springs Eternal". Immigrants with suitcases.

12: Nov John Sloan "Innocent Girlish Prattle - Plus Environment".
Two young women walking down a city street.

13. Dec Art Young "He stirreth up the people". A poster **warning** of Jesus, a troublemaker.

14. The VARIANT of this poster (Dec 1913) that appeared in **Art Young's "Good Morning" humor newspaper** in the **August 1921** issue. The same sketch of Jesus is used, but the text is longer and different. This now is a "**wanted poster**", not a warning poster. **THIS** variant was reproduced during social upheavals and struggles into the 1960's and 70's, and likely later.

The Masses high resolution and restored covers 1914

1914

1. **Jan George Bellows** Indian slaying conquistador. Black and white image.
2. **Feb Cornelia Barns** "Where Ignorance is Bliss". Couple and two small children with minimal sack of belongings, on a boat, approaching shore.
3. **March Frank Walts** woman with red feather in hat. [Color registration corrected.]
4. **April John Sloan** "Shall we have a State Constabulary in New York?"
Cop on horseback tramples civilians lying in street, drenched in blood.
5. **May Stuart Davis** Two women in the countryside
6. **June John Sloan** Striking worker under attack holds child in one arm, and points a gun with his. Very dramatic image.
7. **July John Sloan** "Caught Red Handed" Blood on J D Rockefeller's hands.
8. **Aug Maurice Becker** "Midsummer Facts Number"
A couple and others hanging out at shore as sailboats and steam boats pass by in the distance.
9. **Sep Maurice Becker** "Whom the Gods Would Destroy They First Make Mad".
Mad bomber with lighted bomb in hand.
10. **Oct Henry Glintenkamp** "The Girl He Left Behind Him". Woman plowing a field.
Clearly a former battlefield. The plow is turning up large numbers of skulls and bones.
11. **Nov Art Young** Papa chimpanzee, seeing newspaper announcing "War!", says to Momma chimpanzee, as chimp children play in the background:
"Mother, never let me hear you tell the children that these humans are descendants of ours."
[This is one of my personal **favorite** covers of The Masses. ---marty]
12. **Dec Stuart Davis** Woman in red overcoat, in a wintery, snowy scene.

The Masses high resolution and restored covers 1915

1915

1. **Jan Stuart Davis** 3 Well dressed women walking down a city street, seen from behind.
2. **Feb Frank Walts** Full figure image of woman singing. - Blue background.
3. **March George Bellows** "Playmates". Two boxers in a ring. Black and white.
4. **April George Bellows** "War" Battlefield scene. Black and white.
5. **May W. J. Jones** Black and white print of a chain gang and its armed guard.
6. **June Frank Walts** "Old Mother Tradition". White cow on green background.
7. **July K. R. Chamberlain** "Rockefeller Law". Bloody guillotine.
8. **Aug Robert Minor** Lynchings: two men crucified. One black, one white. Caption:
In Georgia / "The Southern Gentleman Shows His Superiority".
9. **Sep Cornelia Barns** "Dancing School" Tenement street scene with organ grinder.
- 10a. **Oct [front cov] Stuart Davis** "Woman's Citizenship Number".
- 10b. **Oct [back cov] K. R. Chamberlain** Planet earth in a spotlight caption: "Woman's Sphere".
11. **Dec Ilonka Kaarsz** Woman in orange skirt, black and gray top, red hat, dancing in high heels with rings around her ankles.

The Masses high resolution and restored covers 1916

1916

- 1. Jan Frank Walts** Woman's head in yellow scarf. Blue background.
- 2. Feb Frank Walts** Woman's head in huge red hat.
- 3. March H. Smith** Man holding reins of a cart.
- 4. April Frank Walts** Woman with a black cap. Black and white drawing.
[Sketch of Mary Fuller in the movie "Heart of a Mermaid"]
- 5. May Maurice Becker** "Harbinger of Spring". Young man in red hat
carrying white and red flowers.
- 6. June Will Hope** "Glory". Wounded soldier... arm in a sling.
- 7. July After Birot** Muscular man (drawn in red) wielding a sledge hammer.
- 8. Aug Arthur B. Davies** Emaciated man, leaning to right... agonized expression.
Blue foreground and background.
- 9. Sep Frank Walts** Profile woman with yellow hair portrait of Farinia Marninoff.
- 10. Oct Boardman Robinson** Man's head. Coarse features.
- 11. Nov Hugo Gellert** Woman in Russian black hat, with brilliant red lips. Red background.

Small paper format The Masses Covers December 1916 - December 1917

1916:

- 1. December Frank Walts** Woman with long brown hair. Blue and brown ink.
["portrait of Gerda Holmes " - T Watts]

1917:

- 2. January Frank Walts** Railroad workers at night with lantern. Dark blue and brown ink.
- 3. February Hugo Gellert** Woman in kimono with exposed nipple. Dark blue and red ink.
- 4. March Frank Walts** Woman's head held back / black hair. Black and red ink.
["Study of Nazimova" - Ted Watts]
- 5. April G. Hartmann** Workman holding shaft. Red and black ink.
- 6. May Frank Walts** woman's face long black hair Red and black ink.
["Portrait of Anita Loos" Ted Watts]
- 7. June Hugo Gellert** head of Pan, with pipes Orange and blue ink.
- 8. July Carlo Leonetti** Woman's face with red scarf. Purple-blue and red ink.
- 9. August Frank Walts** Upside-down woman's face. ["Portrait of Mae Marsh" Ted Watts]
- 10. September Carlo Leonetti** Woman head and shoulders red beaded necklace.
- 11. October Fritz Zillig** Woman with halo. [Looks like Jesus.] Black and orange ink.
- 12. Nov-Dec [final issue] Cornelia Barns** Circus scene with girl standing on horse.
Red and black ink.