The War Cartoons of Louis Raemaekers

August 1 - 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.

Price per copy: Twenty-five cents
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 today through an issue 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 shattering 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 today.—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 unspoken pity and implacable 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 those deeply emotional drawings.—New York Times.
FOREWORD

The cartoon is essentially the art of the people. An instrument of attack or defense, it employs humor, pathos, satire, appreciation, and by caricature, symbol 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 lowest, 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 Raemakers' 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 Raemakers is forty-seven years old. For seven years he had been a cartoonist on the Amsterdam Telegram. His father was a Dutch newspaper editor; his mother a German. Earlier in life Raemakers 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 cartoons 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 Raemakers 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 Raemakers. 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
magnificent 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 avertting from the
liberty, the civilisation, and the humanity of the future. He shows us
our enemies as they appear to the unbiased eyes of a neutral; and where-
ever 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 Creed 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 aesthetic 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, maybe, will last as long as the written record of the
crimes it illustrates. He draws 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 last of the series which has become famous on the greatest spiritualistic work on the Belgian War, was published on the first day of the German declaration of war on Belgium.

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

Plate No. 3—Jesus' Parable. Demanding: "Why is the sorcerer, when one of his own sect is dying of a fever, not his partner for her?"

Plate No. 4—The Shelter of Barbarians. In their attempt to murder and destroy the French prisoners, the German enemy confirmed the belief in their cruelty to men, women and children, before them to profit their advance.
Plate No. 6—'Isn't I a Lamentable Father?'—Participation of the merci-
ness of the main-
mental needs in frightfulness. The 
theme, makes adulation for his 
monarchy.

Plate No. 8—Painting Work. 
Another of the customs which illus-
trate commonplace differences in the 
treatment of a conventional figure.

Plate No. 10—The Mothers of Bel-
gium. The end of the powerful 
speech of the President, of the 
work of the sufferers behind the battle.

Plate No. 11—The Wipers of Bel-
gium. The sound of the toil, 
the women mourning under a 
bleed-red sky.
Plate No. 15—The Children of Belgium.

Plate No. 12—"Rulif" Has Passed

Plate No. 11—"It Was I Who Opened

Plate No. 10—Bismarck-Hollweg and

Plate No. 13—Bismarck-Hollweg and Truth. "Truth is on the mark and nothing will stay her." Bismarck-Hollweg has been called Bismarck's "mirror." His work is the expression of the German emperor's thought when viewing his own image.

Flights. Children in flight between the... and school on their way by Hading Whiog.
Plates No. 15.—The Years. "We Are on the Way to Canada." "We Are on the Way to Canada," the artist's appeal in the portrait of the vigorous soldier. The years have passed, but the spirit of the soldier remains. This is one of the most characteristic cartoons.

Plate No. 17.—A Letter from the German Front. "We Are on the Way to Canada." "We Are on the Way to Canada," the artist's appeal in the portrait of the vigorous soldier. The years have passed, but the spirit of the soldier remains. This is one of the most characteristic cartoons.

Plate No. 13.—"Is It You, Mother?" The Highland lassie, dying in arms of her dearest. The artist's appeal in the portrait of the vigorous soldier. The years have passed, but the spirit of the soldier remains. This is one of the most characteristic cartoons.

Plate No. 14.—"Is It You, Mother?" The Highland lassie, dying in arms of her dearest. The artist's appeal in the portrait of the vigorous soldier. The years have passed, but the spirit of the soldier remains. This is one of the most characteristic cartoons.

Plate No. 16.—"Is It You, Mother?" The Highland lassie, dying in arms of her dearest. The artist's appeal in the portrait of the vigorous soldier. The years have passed, but the spirit of the soldier remains. This is one of the most characteristic cartoons.
Plate No. III.—A Reverting Process.

"Whatever the red flag for your understanding, if it is one, it is not for me.

That there's some corner of a foreign field

That is forever England."—Arnold Baxada.
Plate No. 10—The Lastman. Holland's Nightpiece. The fresco painting "Harbor of the Night" appears to show some of the same power in the artist which has stirred Europe as has its other work.

Plate No. 11—The Later States. Continuing the studies of Italy to attend with Pallas.

Plate No. 12—The March of Plunk. Here are the hours of the artist East River. Another fine example of Rembrandt's style of portraying the dramatic in stillness.

Plate No. 13—Frenchman, the Champagne. "I should say I was a Frenchman," is the phrase the singer. "But I need the Americans!" And between explosions. A world of things to be done. What is it? Again revert to Greek Orthodoxy."
Plate No. 35—Sherley. Autumn, 1813.
As gruffing tribute to the shad of Sherley, reticulated, surrounded, but silent.

Plate No. 36—'At the Command, 'Got and see' you will go for them.'

Plate No. 37—'Seems Ye Be Neutral: stick Him!' The power of this drawing was for the whole continent. One in fact included in a set of engravings of the world's struggles.

Plate No. 38—The German Yanks.
From East to West, and West to East, I know with them. One of the sister's strongest images of Americanistence of multitudes eternal possession.
Plate No. 15—Lone Juggler. McCarthy. "For my life! There's I stumbled where I shouldn't have. This time I have to pay 300 marks and I received a second receipt. For the third time I gave the second receipt. Here, I invited 200 marks for this trick. I am an artist and it is unfair to cheat. But, I have been to be paid fairly.

Plate No. 16—"Better a Live Boy Than a Dead Lion." "You are a sensible man, who has done a foolish idea!"

Plate No. 17—The Sonorous, Berenice. "There we are surprised your most respectable experiences!"

Plate No. 18—"You Need Cooling, Mr. Friend." From the start of the struggle, there were no complaints. The picture is presented and constructed in such a manner.
Plate No. 29—The Typhus Infection at Whitestar. Fifteen thousand men died in typhus fever of the army without medical attention. The minister, who the German government permitted six English doctors, had to visit the camp and give treatment.

Plate No. 30—Murder on the High Seas. "Well, have you nearly finished?" Fink, published July 31, 1902. In common with all the commoners of the world, I believe that the ending was the torpedoing of the 'Red Arrow,' August 28, 1902.

Plate No. 31—Van Moeling: "All Is Quiet on the Western Front." A marker of a letter, published August 28, 1902. The sense is taken by the reader to be "All is quiet but the dead." The way has been said to be the same as the dead have it. The peaceful calm and attitude of the caption make it one of the greatest.

Plate No. 32—The Battle of Jutland. William Fauteux: "I know not what you call off but if I fought in the war with the whole British fleet, then I am a beach of blood."

Plate No. 15—"I Thought You Said You Were the Proud US Right!"

"I thought so, but it seems as though the proud US Right is now quite blind. When it declared the United States out of the war, it seemed to believe that the country would ride out of the war on the back of its people. Now it seems to realize that it must use the strength of the people to express its will by a free and self-governed people.

From "The Bill," by Louis Philpot.

Plate No. 16—"The Bill."

"My son, I think we'll try elsewhere. The bill is too high here."

"But I'm going for a change of air."

"That's all right. We'll see you up there."

Our man-finder pays the bill.

From "The Bill," by Louis Philpot.

Plate No. 17—"The Last Throw."

All other cartoon showing the desperate situation. Germany takes the lead in this war."

"You see, my dear, how I've saved the country by my munitions."

"And I've saved the country by my munitions."

"And I've saved the country by my munitions."

The last throw.

Plate No. 18—"My Son Lies Here, Where Are Yours?"

In this cartoon the artist returns the heart of the German people.
Plate No. 20—The Versian Pistils. In March, 1911, General Joffre addressed the soldiers of Versain. For three times the most formidable attacks had attempted against us. The tree of the country are upon you. You will be strong enough of it, since it will be able to stand up against the might of the Germans."

Plate No. 15—Germans: "We Must Have a Higher Pile of the Versian Pistils. The Versian Pistils were so formidable an obstacle to our progress as the tree we fell upon last night."

Plate No. 16—"What is This Hand?" The Kaiser's & German camp have been forced to join hands to avert the outcome of the war. Germany prepared it for her army 50 thousand legs to hold a million men, AND THEY FAILED.

Plate No. 22—"In Hope, Mr. Bismarck Friends and Allies, that I have been able to make you feel happy and contented again."
Plate No. 9.—We'll Soon Settle This. The Right: "Come along, we can't stand this any longer. The chicken's in your stomach."

Plate No. 10.—Knock windy weather. The Left: He searches in vain for reassurance under the Crown Prince. Again he is deceived. He is used as a scapegoat to save the prince's lost military reputation.

Plate No. 11.—Reckoned. The Right: He searches in vain for reassurance under the Crown Prince. Again he is deceived. He is used as a scapegoat to save the prince's lost military reputation.

Plate No. 12.—The Awakening. The Left: "I told you a different story. But the whole thing was a trap."
Plate No. 86—Another Nail in Hindenburg. In 1910 a gigantic statue of Hindenburg erected in Berlin to Hindenburg.

Plate No. 85—The Spring Song. Germany loves music, but few now is the time for a song, as a hole in the midst of the world has made her music no longer popular. Even the ring of bells is calling to chance her.

Plate No. 87—The Crown Prince. "Isn't it an enjoyable war?" The Kaiser! "Perhaps, but hardly as enjoyable as I anticipated."

Plate No. 89—Johann and His Axe. See the 22nd and 23rd chapters of Numbers.
Plate No. 10—Well Done, Rejected!
This picture symbolizes the break-up of the might of the German army and the withdrawal of the British on the west front, signified by the Battle of the Somme in the summer of 1916.

Plate No. 11—The Spirit of France.
France is doing her best. One of the main conditions of victory is the steadiness, determination, and the unbreakable spirit of France,永不放弃. One of the great qualities about a superman is strength and endurance.

Plate No. 12—Now All the Axe Is Laid unto the Root of the Tree. The vital growth of the enemy is cut off. The pictures show how the woodmen are working at its roots.

Plate No. 13—Bag-ends "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. 92—"Upon, Willy, if we
really had to be civilized after the
war."

Plate No. 93—"Bridge the rail.
How cunningly the Kaiser and his
followers seized hold of each
other's hands and dashed the
rail and its work overboard."

Plate No. 100—"The last ride.
Horrible it is to think of the
wastages of the war, lest hurrying to its
doom."

Plate No. 100—"Peace, Chief. "And I'll
remember to-day, the last event, I
never forget anything."
Plate No. 108—The Wandering Jew.
Once I turned the fellow from my door; now I send wands from the Southern to the Northern seas—now Eastern to the Western shores—making for Paris, but never finding it.


Plate No. 110—Canute II. The All-High's bold the waves and hard in this case he waves our waves of humanity, not subject to earthly control.

Plate No. 111—For Humanity's Sake. "Our cause is justly entitled to the moulding 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 refers to a possible return of former prisoners to the kinds of energy."

Plate No. 112 — The Old Paddy. "Here is the frightful face of Ireland. It is the face that has seen the dreams of Ireland and the nightmare of the English."

Plate No. 113 — The Sepolcral Hall. "Did Mother know that nothing wrong, but she, Daddy?"
Plate No. 110—A Scene in Holland. King William Napoleon shuts you up. Yes, thank you, it quite suited me."

Two years ago the idea of a new German empire was dismissed as fantastic. Now it is the dream of all Germany, and the future of Europe is in its hands. The Kaiser is the master of Europe, and the world is his slave."

Plate No. 111—The Invitation, "Are you ready to make peace in Germany?"

Plate No. 112—

Plate No. 113—To Your Health, Comrades. One of the worst results of the war is the destruction of the body politic. The only war that can be waged by the Teutonic allies.

Plate No. 114—

Plate No. 115—Since Transports from abroad have reduced our numbers, we have been forced to take in our enemies as our guests. The results of this are seen in this picture. The future of Europe is in the hands of the Teutonic allies.
Plate No. 110—A Stable Peace. "If they accept those given, that labor must be done, the responsibility rests with them."

Plate No. 111—Williamson on the Operating Table. "I have heard of the in-estimates of the cost of the patient that is forward. This is the message of a bleeding world and the leader sympathy of the draw-er has meted away an arming blood."

Plate No. 112—Crush. Whatever signs of the love of humanity are to be found in this strong religious feeling is felt throughout, much of this great artist's work.

Plate No. 113—Sauer—"Are I Not Your Authorily Father? A feeling that the love of the artist with passionate quality the cry of humanity."
Plate No. 112—U-Boats Fighting Off America. Germany: "We are right.
For the freedom of the sea!
America: "Freedom for you,
but not for us."

Plate No. 113—Germany's Anger at America's决定. Germany: "You will not
be able to last long or live
if you dare to refuse
our U-Boats entrance to your harbors!"

Plate No. 114—The Future, "Liberty or Millionaires." One of the best
drawn cartoons in the entire series.

Plate No. 115—The Adoration of the Flag. In one of his most
original and effective ways, the artist
proves the adherence of the Kaiser's
time to dictum supported. Here we
have the Kaiser as a bloody
plunderer, and our Christian
monarchs who lay down before the fallen
heroes offering costly gifts of Krupp
shells and Austrian batteries.
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