

Madness in Crowds

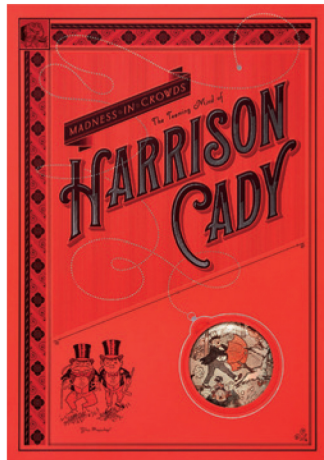
The Teeming Mind of Harrison Cady

By Denis and Violet Kitchen
176 pages, hardcover, \$100
Published by Beehive Books
beehivebooks.com

Harrison Cady enjoyed plenty of esteem in his lifetime—even turning down a job offer from Walt Disney himself—but the illustrator and cartoonist is largely unknown today. Underground cartoonist Denis Kitchen and his daughter, visual artist Violet Kitchen, have pulled the early twentieth-century artist out of obscurity with *Madness in Crowds*, a large-format hardcover art book that illuminates his inspired work with beautiful presentation and thoughtful prose.

Cady built his reputation on his Peter Rabbit comic strip and collaboration with children’s author Thornton Burgess, but as *Madness in Crowds* reveals, his oeuvre is so much more. Through eleven chapters and more than 200 of Cady’s illustrations, readers witness his signature style, which was, as the authors astutely describe, a “visual maze, with frantically congested crowds, subsets of activity, and rabbit holes of infinite detail and distraction.” While his illustrations often dealt with the struggles of the day, such as women’s suffrage and World War I, he also compulsively drew an animal utopia, where ladybugs in top hats conversed with similarly dapper mammalian critters.

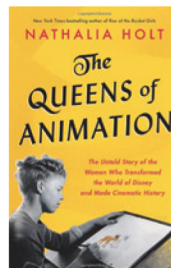
While the authors are clearly in awe of Cady’s talent, they acknowledge that some of his work also contains problematic racist stereotypes. It’s unsettling that “he could so deeply humanize his woodland creatures and their utopian societies, and yet, with the next stroke of his pen, deny an entire group of people that same humanity,” they write. In doing so, the authors give voice to any fan’s disappointment of a flawed hero while at the same time making a case for his inspired work to never be forgotten. —Amanda McCorquodale



The Queens of Animation

The Untold Story of the Women Who Transformed the World of Disney and Made Cinematic History

By Nathalia Holt



The Queens of Animation begins in 1935 with the hiring of Bianca Majolie, the first female artist to work in Disney’s story department, who had a salary of \$18 per week—a quarter of what her male counterparts earned. The book moves forward chronologically, steadily introducing a large number of women and detailing how each of them contributed to Disney’s success. Their stories are interspersed alongside technological advances and developments in the animation industry. While being informative, this results in a jarring read as the book falls into a formulaic pattern that shifts abruptly from drama to facts to figures, from one chapter to the next. 400 pages, hardcover, \$29, Little, Brown and Company. —Amy Ng

Manga

Edited by Nicole Coolidge Rousmaniere and Matsuba Ryoko



Though the recent British Museum exhibition *Manga* was only displayed from May to August 2019, its catalog lives on. Mirroring the journey through the physical exhibition, readers are invited to follow the book’s six thematic chapters detailing the history of manga as an art form and its connection to influences like classic Japanese art. With essays by leading scholars, printed manga extracts, and interviews with popular *mangakas*, or manga artists, like Takehiko Inoue and Hikaru Nakamura, this comprehensive book encourages readers to jump into the rabbit hole à la *Alice’s Adventures in Wonderland* to “become fluent in manga.” 352 pages, softcover, £29.95, Thames & Hudson.

—Michelle Yee