INFORMATION TO USERS

This was produced from a copy of a document sent to us for microfilming. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help you understand markings or notations which may appear on this reproduction.

1. The sign or “target” for pages apparently lacking from the document photographed is “Missing Page(s)”. If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure you of complete continuity.

2. When an image on the film is obliterated with a round black mark it is an indication that the film inspector noticed either blurred copy because of movement during exposure, or duplicate copy. Unless we meant to delete copyrighted materials that should not have been filmed, you will find a good image of the page in the adjacent frame.

3. When a map, drawing or chart, etc., is part of the material being photographed the photographer has followed a definite method in “sectioning” the material. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.

4. For any illustrations that cannot be reproduced satisfactorily by xerography, photographic prints can be purchased at additional cost and tipped into your xerographic copy. Requests can be made to our Dissertations Customer Services Department.

5. Some pages in any document may have indistinct print. In all cases we have filmed the best available copy.
SWARTZ, JOHN ALAN

THE ANATOMY OF THE COMIC STRIP AND THE VALUE WORLD OF KIDS. (VOLUMES I AND II)

THE OHIO STATE UNIVERSITY, PH.D., 1978

© Copyright by
John Alan Swartz
1978
THE ANATOMY OF THE COMIC STRIP
AND THE VALUE WORLD OF KIDS
VOLUME I

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

John Alan Swartz, B.A., M.A., M.A.

* * * * *

The Ohio State University
1978

Reading Committee:
Dr. Paul Klohr
Dr. Clay Lowe
Dr. Robert Monaghan
Dr. Robert Wagner

Approved By

Dr. Paul Klohr

Adviser
Department of Education
Educational Foundations
and Research
ACKNOWLEDGMENTS

Grateful acknowledgment is extended to:

Francis E. Barcus for permission to publish his table, pp. 282, 3.
Capp Enterprises for permission to publish "Lil Abner," p. 56.
Robert C. Dille for permission to publish the "Buck Rogers" strips, pp. 53, 62, 65.
Jules Feiffer for permission to publish the comic strip, p. 25.
Field Enterprises and Johnny Hart for permission to publish "B.C." p. 51.
King Features for permission to publish "Krazy Kat," p. 27
"Hagar the Horrible," p. 50
"Flash Gordon," p. 32
"Polly and Her Pals," p. 70.
King Features and Milton Caniff for permission to publish "Steve Canyon" p. 55.
King Features and Morrie Brickman for permission to publish "The Small Society," p. 178.
Newspaper Enterprise Association for permission to publish "Alley Opp," p. 60.
Ralph White for permission to use the table on page 280.
VITA

May 2, 1938 .......... Born - Canton, Ohio

1961. ................. B.A., Athenaeum of Ohio
                Cincinnati, Ohio

1964. .................. M.A., Philosophy, Athenaeum of Ohio
                Cincinnati, Ohio

1971. ................. M.A., Biblical Language and Literature
                St. Louis University
                St. Louis, Missouri

PUBLICATIONS


"The Tube is Really a Mirror," National Catholic World, pp. 218-2

"Jung, Comic Strips and Where Do We Go From Here?" Emerging Issues
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>VITA</td>
<td>iii</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>v</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>vii</td>
</tr>
<tr>
<td>LIST OF PLATES</td>
<td>viii</td>
</tr>
<tr>
<td>PREFACE</td>
<td>xvii</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
</tbody>
</table>

**Chapter**

1. THE COMIC STRIPPED WORLD OF TIME AND SPACE. 6
2. THE FATHER OF THE FUNNIES AND HIS "YELLOW KID". 74
3. BEST OF THE BLACKS, "POR LIL' MOSE". 120
4. COMIC VALUES, CULTURAL VALUES 169
5. BUSTER BROWN AND THE VALUE WORLD OF KIDS. 202
6. VALUE SIFTING IN THE WORLD OF "BUSTER BROWN". 246
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Student Responses to Statement One on Evaluation Sheet (Table 14).</td>
<td>213</td>
</tr>
<tr>
<td>2.</td>
<td>Student Responses to Statement Two on Evaluation Sheet (Table 14).</td>
<td>215</td>
</tr>
<tr>
<td>3.</td>
<td>Student Responses to Statement Three on Evaluation Sheet (Table 14).</td>
<td>217</td>
</tr>
<tr>
<td>4.</td>
<td>Student Responses to Statement Four on Evaluation Sheet (Table 14).</td>
<td>219</td>
</tr>
<tr>
<td>5.</td>
<td>Student Responses to Statement Five on Evaluation Sheet (Table 14).</td>
<td>221</td>
</tr>
<tr>
<td>6.</td>
<td>Student Responses to Statement Six on Evaluation Sheet (Table 14).</td>
<td>223</td>
</tr>
<tr>
<td>7.</td>
<td>Student Responses to Statement Seven on Evaluation Sheet (Table 14).</td>
<td>225</td>
</tr>
<tr>
<td>8.</td>
<td>Student Responses to Statement Eight on Evaluation Sheet (Table 14).</td>
<td>227</td>
</tr>
<tr>
<td>9.</td>
<td>Student Responses to Statement Nine on Evaluation Sheet (Table 14).</td>
<td>229</td>
</tr>
<tr>
<td>10.</td>
<td>Student Responses to Statement Ten on Evaluation Sheet (Table 14).</td>
<td>231</td>
</tr>
<tr>
<td>11.</td>
<td>Pre-Test</td>
<td>237</td>
</tr>
<tr>
<td>12.</td>
<td>Worksheet With Goal Definitions.</td>
<td>238</td>
</tr>
<tr>
<td>13.</td>
<td>Worksheet With Values of John Wayne's Father</td>
<td>238</td>
</tr>
<tr>
<td>14.</td>
<td>Evaluation Sheet for Student Responses</td>
<td>239</td>
</tr>
<tr>
<td>Table</td>
<td>Page</td>
<td></td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>15. Sunday Calendars of 1902, 1903, 1904 and 1905.</td>
<td>248</td>
<td></td>
</tr>
<tr>
<td>16. Sunday Calendars of 1906, 1907, 1908 and 1909.</td>
<td>249</td>
<td></td>
</tr>
<tr>
<td>17. Sunday Calendars of 1910, 1911, 1912 and 1913.</td>
<td>250</td>
<td></td>
</tr>
<tr>
<td>19. Coding Cards 1 and 2.</td>
<td>257</td>
<td></td>
</tr>
<tr>
<td>20. Coding Cards 1 and 2.</td>
<td>259</td>
<td></td>
</tr>
<tr>
<td>21. Coding Cards 1 and 2.</td>
<td>262</td>
<td></td>
</tr>
<tr>
<td>22. Coding Cards 1 and 2.</td>
<td>264</td>
<td></td>
</tr>
<tr>
<td>23. Coding Cards 1 and 2.</td>
<td>269</td>
<td></td>
</tr>
<tr>
<td>24. Coding Cards 1 and 2.</td>
<td>275</td>
<td></td>
</tr>
<tr>
<td>25. Coding Cards 1 and 2.</td>
<td>277</td>
<td></td>
</tr>
<tr>
<td>26. Transition Coding.</td>
<td>279</td>
<td></td>
</tr>
<tr>
<td>27. Ralph White's Value Categories</td>
<td>280</td>
<td></td>
</tr>
<tr>
<td>28. Agent Coding</td>
<td>281</td>
<td></td>
</tr>
<tr>
<td>29. Situational Categories</td>
<td>282</td>
<td></td>
</tr>
</tbody>
</table>
LIST OF FIGURES

Figure                  Page

1. The Field of Values.            177
2. Value Schema                    191
3. Value Matrix with Key Value, Value in General. 195
4. Value Matrix with Key Value, Morality. 195
5. Value Matrix with Key Value, Group Unity 196
6. Value Matrix with Key Value, Independence. 197
7. Value Matrix with Key Value, New Experience. 197
8. Value Matrix with Key Value, Health. 198
9. Graph of Respective School Responses to Statement 1. 240
10. Graph of Respective School Responses to Statement 2. 240
11. Graph of Respective School Responses to Statement 3. 241
12. Graph of Respective School Responses to Statement 4. 241
13. Graph of Respective School Responses to Statement 5. 242
14. Graph of Respective School Responses to Statement 6. 242
15. Graph of Respective School Responses to Statement 7. 243
16. Graph of Respective School Responses to Statement 8. 243
17. Graph of Respective School Responses to Statement 9. 244
18. Graph of Respective School Responses to Statement 10. 244
<table>
<thead>
<tr>
<th>Plate</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>&quot;The First Days Business in the New Drug Store&quot; by Richard Outcault, from The New York Herald, December 9, 1900, p. 1.</td>
</tr>
<tr>
<td>II.</td>
<td>&quot;Sweet Katy!&quot; by James Swinnerton, from The Atlanta Constitution, October 16, 1904 p. 10.</td>
</tr>
<tr>
<td>III.</td>
<td>&quot;Conversation&quot; by Jules Feiffer, from New Republic, June 28, 1969, p. 25.</td>
</tr>
<tr>
<td>IV.</td>
<td>&quot;Krazy Kat&quot; by George Herriman, from Krazy Kat, Grosset and Dunlap, New York, 1975, p. 26.</td>
</tr>
<tr>
<td>V.</td>
<td>&quot;Little Nemo in Slumberland&quot; by Winsor McCay, from The New York Herald, April 29, 1906, p. 1.</td>
</tr>
<tr>
<td>VI.</td>
<td>&quot;Kin-Der-Kids,&quot; by Lyonel Feininger from The Chicago Sunday Tribune, July 15, 1906, p. 4.</td>
</tr>
<tr>
<td>VII.</td>
<td>&quot;Little Nemo in Slumberland&quot; by Winsor McCay, from The New York Herald, November 25, 1906, p. 4.</td>
</tr>
<tr>
<td>VIII.</td>
<td>&quot;Flash Gordon&quot; by Alex Raymond, New York American, January 7, 1934, p. 2.</td>
</tr>
<tr>
<td>IX.</td>
<td>&quot;Little Jimmy&quot; by James Swinnerton, from The Atlanta Constitution, August 27, 1905, p. 1.</td>
</tr>
<tr>
<td>X.</td>
<td>&quot;Willie Hawkshaw&quot; by Hutch, from The Chicago Tribune, January 14, 1906, p. 2.</td>
</tr>
<tr>
<td>XI.</td>
<td>&quot;Katzenjammer Kids&quot; by Rudolph Dirks from The Atlanta Constitution, April 8, 1906, p. 7.</td>
</tr>
<tr>
<td>XII.</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault from The New York Journal, October 13, 1907, p. 4.</td>
</tr>
<tr>
<td>Plate</td>
<td>Page</td>
</tr>
<tr>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>XIII. &quot;Circus Solly,&quot; The Chicago Tribune, April 16, 1905, p. 3</td>
<td>38</td>
</tr>
<tr>
<td>XIV. &quot;Maud&quot; by Fred Opper from The Atlanta Constitution, April 22, 1906, p. 6</td>
<td>40</td>
</tr>
<tr>
<td>XV. &quot;Katzenjammer Kids&quot; by Rudolph Dirks from The Atlanta Constitution, August 21, 1904, p. 9</td>
<td>41</td>
</tr>
<tr>
<td>XVI. &quot;Goats&quot; by Rink from The Chicago Tribune, July 9, 1905, p. 4</td>
<td>42</td>
</tr>
<tr>
<td>XVII. &quot;Jimmy&quot; by James Swinnerton from The Atlanta Constitution, February 12, 1905, p. 4</td>
<td>44</td>
</tr>
<tr>
<td>XVIII. &quot;Poor Lil' Mose&quot; by Richard Outcault from The New York Herald, January 27, 1901, p. 1</td>
<td>47</td>
</tr>
<tr>
<td>XIX. &quot;Poor Lil' Mose&quot; by Richard Outcault from The New York Herald, August 11, 1901, p. 1</td>
<td>48</td>
</tr>
<tr>
<td>XX. &quot;Hagar&quot; by Dik Browne from Hagar the Horrible Brings 'Em Back Alive, Grosset and Dunlap, New York, 1977</td>
<td>50</td>
</tr>
<tr>
<td>XXI. &quot;B.C.&quot; by Johnny Hart from B. C. Dip in the Road, Fawcett Books, 1974</td>
<td>51</td>
</tr>
<tr>
<td>XXII. &quot;Buck Rogers&quot; by John Dille from Buck Rogers, A &amp; W Library, New York 1977, p. 1</td>
<td>53</td>
</tr>
<tr>
<td>XXIV. &quot;Li'l Abner&quot; by Al Capp, Milwaukee Journal, April 13, 1958, p. 4</td>
<td>56</td>
</tr>
<tr>
<td>XXV. &quot;Little Nemo in Slumberland&quot; by Winsor McCay from The New York Herald, December 31, 1905, p. 4</td>
<td>58</td>
</tr>
<tr>
<td>XXVI. &quot;Alley Oop&quot; by Vincent Hamlin from Houston Post, April 9, 1939, p. 5</td>
<td>60</td>
</tr>
<tr>
<td>Plate</td>
<td>Description</td>
</tr>
<tr>
<td>---------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>XXVII.</td>
<td>&quot;Buck Rogers&quot; by John Dille from Buck Rogers, A &amp; W Library, New York, 1977, p. 170.</td>
</tr>
<tr>
<td>XXVIII.</td>
<td>&quot;Katzenjammer Kids&quot; by Rudolph Dirks from The Atlanta Constitution, September 4, 1904, p. 12.</td>
</tr>
<tr>
<td>XXIX.</td>
<td>&quot;Buck Rogers&quot; by John Dille from Buck Rogers, A &amp; W Library, New York, 1977, p. 46.</td>
</tr>
<tr>
<td>XXX.</td>
<td>&quot;The Katzenjammer Kids&quot; by Rudolph Dirks from The Atlanta Constitution, September 11, 1904, p. 11.</td>
</tr>
<tr>
<td>XXXI.</td>
<td>&quot;Jimmy&quot; by James Swinnerton from The Atlanta Constitution, October 9, 1904, p. 12.</td>
</tr>
<tr>
<td>XXXII.</td>
<td>&quot;Polly and Her Pals&quot; by Cliff Sterrett from Milwaukee Sentinel, November 23, 1927, p. 70.</td>
</tr>
<tr>
<td>XXXIII.</td>
<td>&quot;Mammoth Edison Lamp&quot; by Richard F. Outcault from The Electrical World, October 6, 1888, p. 185.</td>
</tr>
<tr>
<td>XXXIV.</td>
<td>&quot;Novel Effects at Ohio Exposition&quot; by Richard F. Outcault from The Electrical World, October 20, 1888, pp. 212, 13.</td>
</tr>
<tr>
<td>XXXV.</td>
<td>&quot;Electrical Features of Long Island Sound Steamer, Connecticut&quot; by Richard F. Outcault from The Electrical World, August 2, 1890, p. 67.</td>
</tr>
<tr>
<td>XXXVI.</td>
<td>&quot;Montreal Electrical Exhibition&quot; by Richard F. Outcault from The Electrical World, September 26, 1891, p. 241.</td>
</tr>
<tr>
<td>XXXVII.</td>
<td>The Front Page of the first World's Colored supplement, from the New York World, November 19, 1893, p. 1.</td>
</tr>
<tr>
<td>XXXVIII.</td>
<td>&quot;Please Keep Dry&quot; by Richard F. Outcault from Truth, November 5, 1892, p. 13.</td>
</tr>
<tr>
<td>Plate</td>
<td>Title</td>
</tr>
<tr>
<td>-------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>XXXIX</td>
<td>&quot;Up to Date&quot; by Richard F. Outcault</td>
</tr>
<tr>
<td>XL</td>
<td>&quot;Real Enjoyment&quot; by Richard F. Outcault</td>
</tr>
<tr>
<td>XLI</td>
<td>&quot;Feudal Pride&quot; by Richard F. Outcault</td>
</tr>
<tr>
<td>XLII</td>
<td>&quot;His Firm Resolve&quot; by Richard F. Outcault</td>
</tr>
<tr>
<td>XLIII</td>
<td>&quot;Going by Precept&quot; by Richard F. Outcault</td>
</tr>
<tr>
<td>XLIV</td>
<td>&quot;A Brilliant Scheme&quot; by Richard F. Outcault</td>
</tr>
<tr>
<td>XLV</td>
<td>&quot;The Terrible Example&quot; by Richard F. Outcault</td>
</tr>
<tr>
<td>XLVI</td>
<td>&quot;General Electric Exhibit&quot; by Richard F. Outcault</td>
</tr>
<tr>
<td>XLVII</td>
<td>&quot;Origin of a New Species and Calamity McKinley&quot; by Richard F. Outcault</td>
</tr>
<tr>
<td>XLVIII</td>
<td>&quot;A New Restaurant&quot; by Richard F. Outcault</td>
</tr>
<tr>
<td>XLIX</td>
<td>&quot;A Merry Christmas Morning in Hogan's Alley&quot;</td>
</tr>
<tr>
<td>L</td>
<td>&quot;McFadden's Row of Flats&quot; by Richard F. Outcault</td>
</tr>
<tr>
<td>LI</td>
<td>&quot;Placards from McFadden's Row of Flats&quot; by Richard F. Outcault</td>
</tr>
<tr>
<td>Plate</td>
<td>Title</td>
</tr>
<tr>
<td>-------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>LII.</td>
<td>&quot;Yellow Kid from McFadden's Row of Flats&quot;</td>
</tr>
<tr>
<td>LIII.</td>
<td>&quot;Yellow Kid Makes a Phonograph Clock&quot;</td>
</tr>
<tr>
<td>LIV.</td>
<td>&quot;Yellow Kid Makes a Century Record&quot;</td>
</tr>
<tr>
<td>LV.</td>
<td>&quot;The Yellow Kid in Cairo&quot;</td>
</tr>
<tr>
<td>LVI.</td>
<td>&quot;Mickey and his Friends Climb the Alps&quot;</td>
</tr>
<tr>
<td>LVII.</td>
<td>&quot;Yellow Kid Returns to New York&quot;</td>
</tr>
<tr>
<td>LVIII.</td>
<td>&quot;Grand Opera in Ryan's Arcade&quot;</td>
</tr>
<tr>
<td>LIX.</td>
<td>&quot;Christmas Eve-Waiting for Papa.&quot;</td>
</tr>
<tr>
<td>LX.</td>
<td>&quot;Buster Brown&quot;</td>
</tr>
<tr>
<td>LXI.</td>
<td>&quot;A Fair Champion&quot;</td>
</tr>
<tr>
<td>LXII.</td>
<td>&quot;Mistake Somewhere&quot;</td>
</tr>
<tr>
<td>LXIII.</td>
<td>&quot;A Sure Enough Fish Story&quot;</td>
</tr>
<tr>
<td>LXIV.</td>
<td>&quot;Who's Afraid?&quot;</td>
</tr>
<tr>
<td>Plate</td>
<td>Title</td>
</tr>
<tr>
<td>-------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>LXV.</td>
<td>&quot;A Superstitious Woman&quot;</td>
</tr>
<tr>
<td>LXVI.</td>
<td>&quot;Just a Little Family Jar&quot;</td>
</tr>
<tr>
<td>LXVII.</td>
<td>&quot;How the New Parson Aroused the Congregation&quot;</td>
</tr>
<tr>
<td>XLVIII.</td>
<td>&quot;Hamlet-Ghost Scene&quot;</td>
</tr>
<tr>
<td>LXIX.</td>
<td>&quot;Julius Caesar Scene&quot;</td>
</tr>
<tr>
<td>LXX.</td>
<td>&quot;Othello&quot;</td>
</tr>
<tr>
<td>LXXI.</td>
<td>&quot;The Tempest&quot;</td>
</tr>
<tr>
<td>LXXII.</td>
<td>&quot;As You Like It&quot;</td>
</tr>
<tr>
<td>LXXIII.</td>
<td>&quot;Merry Wives of Windsor&quot;</td>
</tr>
<tr>
<td>LXXIV.</td>
<td>&quot;Richard III&quot;</td>
</tr>
<tr>
<td>LXXV.</td>
<td>&quot;A Mid Summer Night's Dream&quot;</td>
</tr>
<tr>
<td>LXXVI.</td>
<td>&quot;Othello&quot;</td>
</tr>
<tr>
<td>LXXVII.</td>
<td>&quot;Twelfth Night&quot;</td>
</tr>
<tr>
<td>LXXVIII.</td>
<td>&quot;The Last Rehearsal of the Possumville Dramatics Club&quot;</td>
</tr>
<tr>
<td>Plate</td>
<td>Description</td>
</tr>
<tr>
<td>---------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>LXXIX.</td>
<td>&quot;Nixie&quot; by Richard F. Outcault from The New York Herald, September 23, 1900, p. 8.</td>
</tr>
<tr>
<td>LXXIX.</td>
<td>&quot;Poor Lil' Mose&quot; by Richard F. Outcault from The New York Herald, December 2, 1900, p. 1.</td>
</tr>
<tr>
<td>LXXXI.</td>
<td>&quot;Moses Jackson&quot; by Richard F. Outcault from The New York Herald, September 9, 1900, p. 8.</td>
</tr>
<tr>
<td>LXXXII.</td>
<td>&quot;If I wuz a Millionaire&quot; by Richard F. Outcault from The New York Herald, January 6, 1901, p. 4.</td>
</tr>
<tr>
<td>LXXXIII.</td>
<td>&quot;Pore Lil Mose in Stocks&quot; by Richard F. Outcault from The New York Herald, September 6, 1901, p. 3.</td>
</tr>
<tr>
<td>LXXXIV.</td>
<td>&quot;Why Poor Lil Mose Left School&quot; by Richard F. Outcault from The New York Herald, January 13, 1901, p. 1.</td>
</tr>
<tr>
<td>LXXXV.</td>
<td>&quot;Pore Lil Mose Still in New York&quot; by Richard F. Outcault from The New York Herald, January 12, 1902, p. 4.</td>
</tr>
<tr>
<td>LXXXVI.</td>
<td>&quot;Poor Lil' Mose on the 7 Ages&quot; by Richard F. Outcault from The New York Herald, February 3, 1901, p. 1.</td>
</tr>
<tr>
<td>LXXXVII.</td>
<td>&quot;The Cottonville Vaudeville&quot; by Richard F. Outcault from The New York Herald, March 17, 1901, p. 4.</td>
</tr>
<tr>
<td>LXXXVIII.</td>
<td>&quot;Pore Lil Mose, He Comes to New York&quot; by Richard F. Outcault from The New York Herald, June 16, 1901, p. 3.</td>
</tr>
<tr>
<td>LXXXIX.</td>
<td>&quot;Pore Lil Mose, He Calls on Edison&quot; by Richard F. Outcault from The New York Herald, September 15, 1901, p. 6.</td>
</tr>
<tr>
<td>XC.</td>
<td>&quot;Pore Lil Mose, He Plays Golf&quot; by Richard F. Outcault from The New York Herald, July 7, 1901, p. 1.</td>
</tr>
<tr>
<td>Plate</td>
<td>Title</td>
</tr>
<tr>
<td>-------</td>
<td>-------------------------------------------</td>
</tr>
<tr>
<td>XCI.</td>
<td>&quot;Pore Lil Mose, He Takes a Sail&quot;</td>
</tr>
<tr>
<td>XCII.</td>
<td>&quot;Pore Lil Mose, He Builds an Airship&quot;</td>
</tr>
<tr>
<td>XCIII.</td>
<td>&quot;Po' Lil Mose Has a Birthday Party&quot;</td>
</tr>
<tr>
<td>XCIV.</td>
<td>&quot;Pore Lil Mose, He Buys an Alarm Clock&quot;</td>
</tr>
<tr>
<td>XCV.</td>
<td>&quot;Pore Lil Mose, He Buys a Fan&quot;</td>
</tr>
<tr>
<td>XCVII.</td>
<td>&quot;Little Johnny&quot;</td>
</tr>
<tr>
<td>XCVIII.</td>
<td>&quot;Buster Brown's Bad Bargain&quot;</td>
</tr>
<tr>
<td>XCIX.</td>
<td>&quot;Buster Brown&quot;</td>
</tr>
<tr>
<td>C.</td>
<td>&quot;Buster Brown&quot;</td>
</tr>
<tr>
<td>CII.</td>
<td>&quot;Buster Brown&quot;</td>
</tr>
<tr>
<td>Plate</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault from the <em>New York American</em></td>
</tr>
<tr>
<td>------</td>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td>CIII</td>
<td>August 4, 1907, p. 6 .................................................. 266</td>
</tr>
<tr>
<td>CIV</td>
<td>May 6, 1906, p. 6 ......................................................... 268</td>
</tr>
<tr>
<td>CV</td>
<td>November 18, 1906, p. 4 ............................................... 270</td>
</tr>
<tr>
<td>CVI</td>
<td>January 30, 1910, p. 4 ............................................... 273</td>
</tr>
<tr>
<td>CVII</td>
<td>January 25, 1914, p. 4 ............................................... 273</td>
</tr>
<tr>
<td>CVIII</td>
<td>July 26, 1908, p. 4 ....................................................... 273</td>
</tr>
<tr>
<td>CIX</td>
<td>December 1, 1907, p. 4 ............................................... 273</td>
</tr>
</tbody>
</table>
PREFACE

This work involves an analysis of the contribution of Richard F. Outcault to the development of American comic strip history; a content analysis of his most popular strip, "Buster Brown"; and an experiment to determine the relevance of the strip for senior high school value clarification.

A literary analysis of Outcault's work indicated that this acknowledged "Father of the Funnies" introduced the first four color comic strip to the American newspaper. His "Yellow Kid" provided identification models for the immigrant poor and facilitated the democratization of the newspaper; his early stereotyped cartooning of Blacks evolved into a presentation of the Black in mainstream America in "Por L'il Mose"; and his "Buster Brown" provided the only value clarification comic strip in American History.

A content analysis of his most popular strip, "Buster Brown" involved a comparison over three time periods of the values, situations, agents and transitions used by Outcault. A comparison through percentage incidence validated the hypothesis that there was little change in the nature of the strip. The comic strip manifested common characteristics in all three periods.

Finally a minor experiment to determine the effectiveness of "Buster Brown" in senior high school value clarification showed that the students came to a better understanding of values and enjoyed the comic strip in the process.
INTRODUCTION

In an article in People magazine, Doctor Raymond Brown was credited with directing the largest "Popular Arts" department in the country. Around seven hundred students are enrolled in his program at Bowling Green State University. Just recently there was opened the comic strip Hall of Fame in Rye, New York. Superman has been revived in film form. Wonderwoman made her television debut in 1977. In one form or another the comics have captured man's attention since their inception in this country in the late 19th Century.

Somehow this art form was neglected by scholars until recently. Russell Nye in his Unembarrassed Muse complained of the academic mistrust of the popular arts. And in a brilliant undertaking he enshrined these arts in their proper place, indicating the great role they have played in reflecting and imparting cultural values.

While the comic cartoon and strip may have been neglected by the academic world, they were never neglected by the masses. And for this reason, this work attempts to better understand the comic strip and its value world, and to suggest a methodology for using the comic strip in teaching youth.
While employing many different comic strips for illustrations, this work focuses on the founder of the comic strip, whose work has been surprisingly neglected. Certainly a revival of Outcault's work should prove relevant today. In a world returning to ethnic identity, a world of *Roots*, Outcault's work of ethnic humor should be a revelation. In a country searching for ways to ameliorate the position of Blacks in a culture which had denied their worth, Outcault's Black comic strip, "Por L'il Mose" is a breath of fresh air, but air from the early 1900's. And in an educational world concerned about the values of the young, Outcault's "Buster Brown" is the only value clarification strip of history.

This work begins with an analysis of the film and the comic strip in order to distinguish these arts from one another and from the other arts. In that chapter a definition is attempted which will facilitate the analysis of the cartoon and comic strip work of Outcault. The categories of Bergson and Lonergan serve as a base for determining the space-time relationships of the comic strip, and the strip's way of conveying its meaning.

Chapter two introduces the reader to a biographical sketch of Richard Fenton Outcault from his early days in Lancaster, Ohio to his successful work as the father of "Yellow Kid," identified as the first continuous cartoon and comic strip character in American history. Outcault's work on *The Electrical World*, *The New York World* and his early work on the *New York Journal* are explained in this chapter.
Chapter three deals with the three different stages of his work with Blacks in cartoons and comic strips. The early stage of his work with *Judge* presented many cartoons of stereotyped Blacks; a later stage in work with that same magazine brought the stereotype to a series called "Shakespeare in Possumville." But it was the later series in *Outcault's* work for the *New York Herald*, "Por L'il Mose," which presented the first comic strip with a Black star. And it was this same strip which portrayed the Black as a mainstream American.

As a preparation for a value analysis of the comic strip, "Buster Brown," for which *Outcault* is most famous, chapter four outlines the field of values as different scholars have seen it. Two operational definitions are chosen, and a methodology for clustering values is developed in that same chapter.

The two operational definitions chosen in chapter four are used in an experiment described in chapter five. The experiment had as its purpose the discerning of the relevance of the "Buster Brown" comic strip in value clarification with contemporary senior high school students. Four different schools representing different samples of the population were chosen. Surprisingly, the "Buster Brown" strip was accepted with enthusiasm by the rural, inner-city, suburban and parochial schools unanimously. The experiment outlined in that chapter is a process which could be used with success in value clarification in nearly any type high-school situation.
After determining the relevance of the "Buster Brown" comic strip for value clarification, this work develops a system for coding the "Buster Brown" comic strips in chapter six. The system borrows from the value-analysis work of Ralph White, the content analysis work of Francis Barcus, and the value category work of Milton Rokeach. This same chapter describes the coding process step by step.

Chapter seven outlines the steps of coder training, and system reorganization. The sampling of twenty strips, the measurement of reliability of the coders, and the recoding of those strips is found in chapters seven and eight. Because of the low reliability of the coders, the system was redeveloped, and the entire universe of comic strips was recoded by the researcher. In the final coding the original codings were used as a quality control.

Miscellaneous cartoons and comic strips occupied Outcault during the New York Herald period until his "Buster Brown" became so popular. Chapter nine describes this work as well as the initial "Buster Brown" strips. The format used by Outcault, the value system which emerged and insights gained into the historical period are described in that chapter.

Chapter ten describes the format, value system and insight of the second period, Outcault's early twentieth century work with the New York American of William Randolph Hearst.

Chapter eleven presents the final work of Outcault for the New York American. In that chapter the format, value system and historical insights of Outcault for that period are described.

I. The Comic Stripped World of Space and Time
The poet, Goethe, played the oracle when he advised young artists in his little volume on art:

The worst picture can speak to our perception and imagination for it sets them in motion, makes them free, and leaves them to themselves. The best speaks also to our perceptions, but a higher language which we are bound to hear. It chains the feelings and the imagination, it holds us fast in spite of ourselves; we cannot act our will with the perfect, we are compelled to give ourselves up to it, to receive ourselves back again, raised and ennobled. ¹

When he wrote this work, Goethe was probably familiar with the "comic stripping broadsheets" of 18th Century Continental Europe. He was certainly unfamiliar with 20th Century American mythological worlds of space travel and global village consciousness. And he could have only dreamed of the inventions of the future which made possible the explosion of graphic arts technology and the talking motion picture. But his words bear the mark of prophecy. In both the comic strip and the motion picture the worst speak to man; and in both the best speak in a captivating way.

And while Goethe was familiar with his world of "comic strips" he would have delighted in the multi-colored sophistication which history would bring to a device which originally carried only a sociomoralistic message. He would have been amazed at the audience size made possible through modern invention. And philosopher that he was, he would have encouraged an in-depth study of the comic strip and the motion picture as well. And he would have agreed that knowing one helps much to understanding the other.
But to see the comic strip or the motion picture is at times to understand either. They are called popular arts because they provide some immediate meaning to those willing to give some marginal attention. But to understand the comic strip or motion picture in depth one must understand the space and time mythology through which they articulate their meaning. While the comic strip had a head start historically, there was a great parallel in the way they have articulated their meaning. One reason for the parallel articulation of space and time was the nature of the two media. Both came to juxtapose separate images. But another reason was the interdisciplinary work of several great artists. Winsor McCay while producing one of the most popular strips of the 1900's, "Little Nemo in Slumberland," also produced the first financially profitable animated cartoon in "Gertie, the Dinosaur." Milton Caniff's radical reintroduction of diverse camera angles and simulation of through-the-lens viewing brought a whole new vision to the comic strip. And Walt Kelly's animation of "Snow White" brought to the strip "Pogo" a shared technique.

Nevertheless the earlier of the two as a medium of communication was the comic strip. With the great development of graphics since the invention of printing, the comic strip had evolved "pre-history" in the European broadsheet while film was an infant art in the 1890's.

Many scholars have attributed to the first French comic strip, "The Family Fenouillard," much of the innovation in use of "cinematic devices." Appearing in the children's journal, *La Petit Français Illustré* in 1889--less than a decade before Lumière introduced the
motion picture projector—the strip did use unusual techniques. However, after a short time it resorted to standard patterns and only after World War II did the French strip return to creative innovation. There seemed to be little relationship of the film to the comic strip during those years. First to appear as a medium, the comic strip developed its resources independently. Priority did not necessarily imply influence. Both media seemed autonomous, exerting little influence on one another.

David Kunzle in a commentary on Lacassin's "The Comic Strip and Film Language," attributes early sophisticated "cinematic technique" to the much earlier nineteenth century comic strip cartoonists from Europe, Rodolphe Töpffer, Gustave Doré and Wilhelm Busch. The American color strip was the first of its kind historically. Appearing in the New York World on November 18, 1894, the sequence, "The Origin of the New Species" by Richard F. Outcault is generally acknowledged as the first of its species (Plate XLVII). This "invention started a trend and a history which paralleled the growth of the motion picture. Like the early French strip, and the even earlier works of Töpffer, Doré and Busch there was much early innovation in strips in this country. However, by 1910 most of them had developed a pattern which was not to change until the 1930s.

The early film in France and America relied on its unique ability to record movement. The early creations were just that, reproductions of photographs in motion. And later the film continued this trend by recording the motion of another medium, the theatre. Pudovkin
credits the Americans with the development of a whole new way of working with the new art, film. New framing with a variety of shots, and creative editing enabled the film to move beyond the limitations of time and space and to produce a time and space of its own.  

But how did the American Strip come into existence? The pioneering attempts of Joseph Pulitzer and William Hearst to win a circulation war in their respective New York newspapers introduced the comic strip in four colors. Pulitzer gave the artist, Richard Outcault, freedom to produce his own kind of humor. However, Hearst went to Europe to bring back Wilhelm Busch's drawings of "Max and Moritz" as models for Rudolf Dirks' "Katzenjammer Kids." But that wasn't the only influence from Europe. It is interesting that the first comic strip of Dirks used a prank with a garden hose as had the Lumière brothers in an early film.

Klonsky traces the very idea of the comic strip to Europe. "In the serialized novels of Smollett and the cartoons of Hogarth the comic strip was conceived." He maintains that Smollett, Fielding, Stern, Richardson and Defoe shared a basic theory of reality, and a common sense of time. Tortuous plots, crude characters, nebulous structures and "comic strip" titles prepared the way for the comic strip. Hogarth's attempt to see nature as it is, to bring the arts to ordinary people proved the base for the comic strip of the future. The early comic strips in America, then, were built on situations involving the immigrant poor at the turn of the century.
While also tracing the comic strip to the world of Hogarth, David Kunzle takes one through the history of the European broadsheet from the beginnings of printing in Europe. He suggests that the contemporary American comic strip has returned to original form. The early broadsheets were serious topical moral narratives. It was only after the caricature of the Hogarth period that the comic element began to emerge. This is not to say that the original broadsheets lacked humor, but rather to say that they had a very serious social commentary.7

The comic strip and the film have often gone separate ways, but they share the same history, the same popularity, and much of the same technology. Their common qualities emerged in this country after the 1930's when Milton Caniff and a "school of cartoonists" began to exploit the possibilities of the comic strip framework using many of the techniques of the film artist—varied camera angles, tighter framing and creative montage. Winsor McCay had twenty years earlier experimented with both media producing the beautiful "Little Nemo in Slumberland" comic strip (Plate V) and an animated film cartoon, "Gertie, the Dinosaur."

As men began to discover the technique of film, scholars began to find that same technique in earlier comic strips. The comic strip historian, Pierre Couperie, defined the comic strip by comparing it to ancient and modern art. He said that it had much in common with the ancient friezes, frescoes, predellas, tapestries and popular pictures, as found at Epinal. He then compared the comic strip to painting, engraved novels, cartoons, illustrations, novels in photography, illustration, animated cartoons, and cinema. He placed cinema, animated
cartoons and comic strips together because "they have a rapid sequence of images."

The comic strip is a story...consisting of pictures...drawn by one or more artist...the pictures being static...multiple...and juxtaposed.8

To further distinguish the comic strip from Träjan's column and the Bayeux tapestry, he included the qualification that the strip be published on paper or similar material.

The comic strip is distinguished from cinema and the novel in photography since it is a drawn medium (McLaren's painted films might prove an exception); it is different from the animated film because, it is a static form. Unlike a cartoon the strip is multi-imaged; unlike a novel illustration it has juxtaposed images. He suggests that the comic strip has a detailed analysis of action unlike a sketching of the Battle of Waterloo; and the comic strip is intelligible by itself, unlike stained glass windows and artifacts demanding instruction or textual explanation.

A much simpler definition of the comic strip was used by Coulton Waugh as a preface to his study of the historical development of the American comic strip.9 He, too, suggested that a comic strip be a sequence of pictures. He added that they should be funny or thrilling, complete in themselves or part of a longer story. There should be a continuing character; and there should be speech drawn with the customary balloon lines. Waugh was attempting a unique definition of the "fully developed American strip." Certainly it is too much to demand
that the early strips have speech balloons. Even contemporary strips would not qualify in some instances. To demand that strips have continuing characters is to restrict the comic strip to too small a field.

David Kunzle defines comic strips with similar qualifiers but would demand of them a certain content, and a certain distribution:

For our present work I would propose a definition in which a comic strip of any period in any country fulfills the following conditions: 1) There must be a sequence of separate images; 2) There must be a preponderance of image over text; 3) The medium in which the strip appears and for which it is originally intended must be reproductive, that is in printed form, a mass medium; 4) The sequence must tell a story which is both moral and topical.10

His first condition is the same as the "juxtaposed pictures" of Couperie. And his stipulation that image be preponderant is implied in the words of Couperie. Both imply the same quality when one speaks of a paper medium, and the other a reproduced medium. But unique to Kunzle's definition is that the strip be a topical moral narrative. The strip should be topical and not traditional and it should have a moral or an issue. Kunzle used the word, "moral," in a very broad sense in order to exclude materials which are intended to graphically explain technology. His definition provides an umbrella construct under which to fairly place a whole history of comic strips, while Waugh's definition severely restricts the comic strip world to strips late in the development of American popular arts history.

The comic strip, then, is a popular art form employing a static sequence of multiple drawn images making a moral point and a topical statement, and published on paper. Since the comic strip has been
defined as a sequence of images, the first "Yellow Kid" works would be classified as cartoons. The first true colored comic strip of Outcault's world is the "Origin of a New Species" which appeared on November 18, 1894 (Plate XLVII). However that strip did not have continuity of characters and appeared only once. And that strip did not employ the later invention of Gus Dirks, the speech balloon. It is to the credit of Outcault that he published the first colored cartoon with continuity, a cartoon which would later appear in comic strip form, and whose main character became the rage of the newspaper supplement world, "Yellow Kid."

The comic strip people were late in defining their art, but the film writers had begun quite early. Writing in the year, 1916, Hugo Münsterberg set the stage for much of this film understanding which was to follow.

What psychological factors are involved when we watch the happenings of the screen? But secondly, we must ask what characterizes the independence of an art, what constitutes the conditions under which the works of a special art stand. The first inquiry is psychological, the second esthetic; the two belong intimately together. If any fault is to be found in the definition of the comic strip, it must be found in the failure to deal with the psychology of the observer. The esthetics of the strip were treated well, but the psychology was forgotten. In any study of time and space, a treatment of the observer's psychology is essential.

The great film researcher, Siegfried Kracauer spent much time analyzing the film esthetically. He approached the medium of film
through the medium of photography. For this reason he felt impelled to define photography first in its relationship to reality. Kracauer compared the arts by lining them up on a continuum as each art depends in expression on the material and technology used. Painting he considered least dependent and photography most dependent. Removing from his world of photography photograms, creative work with light; he asserted that photography while depending on reality does not merely copy it. It metamorphizes reality by transferring three-dimensional phenomena to the plane, severing their ties with surroundings; and it metamorphizes reality by reducing color to black and white.

But what separates cinema from photography is movement. Kracauer made the same demands of cinema which he made of photography. While treating the realist and formative traditions in film equally, he ultimately demanded of film a realist bias. To be true to itself, film must present reality as it is. Kracauer apologized for what he himself admits is a one-sided approach to film, but indicated that the hard line is the only way to escape fuzziness when dealing with film definition. He established a definition of film and then said that the cinematic approach only materializes in films following the realistic tendency. The role of the formative or creative in film is to bring the many possibilities of the medium to the service of the medium's "substantive concern for our visible world." 12

Balázs began with the reproductive reality of the photograph and asked what significant new aspects the film has to contribute. Several qualities in film describe its possibilities. Movement,
changing distance, relating detail to whole, use of close-up, changing angles and cutting are significant. But he intimates that the most important quality is an effect that film introduces, identification. And here he approached the film psychologically:

In the cinema, the camera carries the spectator into the film picture itself. We are seeing everything from the inside as it were and are surrounded by the character of the film...Nothing like this "identification" has ever occurred as the effect of any other system of art and it is here that the film manifests its absolute artistic novelty.13

Unlike Kracauer who used photographic theory as a base for an analysis of film theory, and like Balázs who saw the uniqueness of film, Arnheim treated the two media together showing how their inability to reproduce reality is not so much a liability as a possibility. He provided an exhaustive list of the ways in which film can present to man a new reality. Some twenty different variables due to the motion quality of film and consequent space-time changes appear. Moving film makes possible variable distances and size delimiting; it also makes possible the use of mobile camera and lens, alternate shooting speeds and directions of film movement.

Some variables are due to montage such as interposition of stills and superimposition, varying cuts and dissolves. Arnheim's prejudice against sound and color in film caused him to see the absence of both as creative possibilities.14

Perhaps the one thing he emphasized in addition to Balázs' distinctions was the space-time variable, although Balázs pointed out montage as a foundation for this.
Both Eisenstein and Pudovkin placed the emphasis here. Montage or editing is the unique reality in film. In a statement made by Eisenstein, Pudovkin and Alexandrov to the Leningrad magazine, Zhizn Iskusstva in 1928, montage was exalted:

It is known that the basic (and only) means that has brought the cinema to such a powerfully affective strength is montage. The affirmation of montage as the chief means of effect, has become the indisputable axiom on which the world wide culture of the cinema has been built.15

Stephenson agreed with this emphasis after he attempted a definition of film which will separate this art from the other arts:

The main characteristics of the film can be described as follows: reproduction of a moving picture in color or black-and-white, on a flat surface, within a frame, accompanied by sound (noises, music and dialogue) with frequent, sometimes momentary changes in the picture from one viewpoint to another and from one scene to another.16

Finally the film and comic strip can be set side by side and compared as art forms. The film is a dynamic and moving sequence of photographic images, multiple and not juxtaposed, articulated on celluloid, while the comic strip is a static sequence of drawn images, multiple and juxtaposed, articulated on paper. Juxtaposition of the images on paper gives the comic strip medium unique liabilities and possibilities; the motion of multiple and non-juxtaposed celluloid images gives the film medium unique liabilities and possibilities. Each can provide a unique representation of reality, reproducing and altering space-time relationships for any given audience.

Having seen the basic differences in film and the comic strip through eclectic definitions, one is prepared to determine how the film
and comic strip help man to see his world differently. It was Henri Bergson who provided important insights into film without realizing it. In his *Creative Evolution* he used the projection of film as an example to illustrate his understanding of time. In his book, *Time and Free Will*, he distinguished time and space. He asked the question, "How does man understand these concepts?" And he continued: "Is one concept fundamental to the other?" He concluded that there is real space, a homogeneous medium independent of duration. And he added that there is real duration which is a heterogeneous penetration of moments into one another.17

For Bergson the homogeneous is the simultaneity of terms which while identical in quality are yet distinct from one another, while the heterogeneous is the non-simultaneous. He maintained that the mind first establishes the "homogeneous medium" within a conceptual vacuum and then through a dialogue of mind and external reality puts together time and space. Time as pure duration is merely a succession of qualitative changes. This kind of time is present when the ego is experiencing holistically without separating sensations into spatial terms--past, present and future. When the mind begins to set states of consciousness side by side to perceive them simultaneously, there is no longer time as pure duration but the "hybrid" time-space concept, time as extended.

The Ego works in a world of succession of conscious states which are not extended; through an exchange with the world of space in which there is extension but no succession, the Ego begins to appropriate extension to its conscious states and there is introduced past, present and future. At the same time, the Ego working with succession and
without extension can lend to the extended the concept of succession so that motion becomes a possibility. This motion becomes, then, the fourth dimension of space, but it is a contributed dimension from mind. Here Bergson and Münsterberg would agree. This motion taking place in homogeneous and divisible space, becomes heterogeneous succession through a mental synthesis.

To explain his theory, Bergson suggested several options in perception. One can picture many experiences at once (excluding succession); he can picture many experiences in succession (excluding all but the present); he can picture the preceding and past side by side; or he can picture the preceding and past one in the other. This last becomes pure duration.

Working from nearly the same perspective, Bernard Lonergan spoke of experience as having duration. He speaks of the duration of the experiencing person and of the experienced. Duration is attributed to both but extension seems to belong only to the experienced. He defined SPACE as the ordered totality of concrete extensions and TIME as the ordered totality of concrete durations. This definition of time is equivalent to Bergson's notion of time as extended.

Lonergan added a very important distinction between "concrete extensions and durations" and imaginary extensions and durations. He noted that no one person can experience all extension and duration. He may imagine them, but he can not experience them all.
He introduced the concept, "frame of reference." A frame of reference is a structure of relations employed to order totalities of extensions or durations. **Personal reference frames** keep their "now's" synchronized with a psychological present. Words flowing from this reference frame are "here, there, now, near, behind, soon." **Public reference frames** are common to many individuals and enable a person to translate his "here" and "now" into intelligible locations and dates. The final reference frame is the "special reference frame." Mathematical or physical, it orders imaginary or concrete space respectively.

One's personal reference frame can adjust its vision to that of another when he sees his left as another's right, his north as another's south. And when this adjustment is made to a commonality or to the public reference frame, the man's north becomes the geophysical North of cartographers. The special reference frames in his study deal with the mathematical and physical sciences. However, this chapter will limit the use of reference frames to that of the personal which can be that of the viewer or that of the artist; those two can be adjusted to the public reference frame as that reference frame represents a commonality of thinking about time and space.²⁰

Münsterberg suggested that an analysis of the film must be esthetic and psychological. Only by combining the two could one produce a unified principle:

The photoplay (film) tells us the human story by overcoming the forms of the outer world, namely space, time and causality, and by adjusting the events to the forms of the inner world, namely attention, memory, imagination and emotion.²⁰
The following analysis will first view space as it is used by film and the comic strip, and then time as it is manipulated by both. Each of the sections, space and time, will begin with the reference frame of the observer, then move to the common reference frame of the observed in the film and the comic strip, and finally to the common reference frame of the observed as film and comic strip. This latter distinction enables one to separate what is contained within the frame from the frame and frameworks in themselves.

The personal reference frames of the observer are critical considerations if the film or comic strip is going to communicate to a public. Certain spatial understandings become a part of public reference frames. Joseph Mascelli said it this way:

Directional continuity, as directional orientation is called in film circles is essential to an audience's comfort, pleasure and understanding.21

Balázs encouraged including film study in the courses of schools throughout the world so that the personal reference frames of observers will dialogue with the commonality of reference frames of artists and the viewing public. Otherwise, a lack of understanding will inhibit the production of great works of the future. The public must be provided for the film and a certain appreciation and understanding is presupposed before that can happen. Pauline Kael reported having seen studies of anthropologists in which primitives were described as mesmerized by the film, failing to understand where the actors disappeared and how Americans lived their frenzied lives.22 Obviously, the observer's reference frame must find isomorphism with that of the film artist. And
the same is true of the comic strip. A person must be taught to handle the reference frames presupposed of a commonality of readers (Plate XXV).

It is the artist's concern to use standard and non-standard reference frames in such a way as to help the audience see. He can begin with simple standard reference frames by presenting a single location within which "reality" is observed. Space as a "pure concept" is used when motion is subtracted from within the frame. Since the film medium is a medium of motion, one finds the freeze frame or iconographic film exceptions in a world of motion. Perhaps the closest presentation of "pure space" would be the films of Andy Warhol in which the sleeping person is observed for hours. Chris Marker's "La Jetée" used a series of stills and allowed the narrative to carry the time reference frames. Even so, the dissolves and movement of the film gave the illusion of movement throughout the frame presentation. When the film reproduces the static reality of still photography the medium does not use its unique possibilities. The comic strip also at times reproduces this static reality. The early works of Outcault (Plate I ) and Swinnerton (Plate II ) isolated characters by eliminating a background. A February 17, 1907 "Buster Brown" comic strip (Plate C ) reverted to this form. The contemporaries, Jules Feiffer (Plate III ) in his issue cartooning, and Garry Trudeau in his political "Doonesbury" often isolate characters by eliminating a background or minimizing its presence. They then use the narrative to carry the action.

As one adds talent movement to a static background while maintaining a static camera, he approaches the possibilities of the early
PLEASE NOTE:

Plates are very dark reproductions. These will not reproduce well in xerographic copies.

Dissertation also contains small and indistinct print.

Filmed in the best possible way.

UNIVERSITY MICROFILMS.
PLATE I. THE FIRST DAYS BUSINESS IN THE NEW DRUG STORE
PLATE II. SWEET KATY

SWEET KATY!

1. "I'm sorry, I'm little."
2. "Yes, I know."
3. "I want some..." 
4. "Can I have..." 
5. "I can't!"
6. "Please, please..." 
7. "Don't be sad, I need help!"
8. "Don't cry!"
9. "I don't know..."
10. "I think..."
11. "Well, let's see..."
12. "Yes, let's!"
13. "Can I help..." 
14. "You're too young!"
15. "I can help!"
PLATE III. CONVERSATION

Do you believe in life after death?

What do you call THIS?
film which attempted merely to record theatre. Many of Herriman's "Krazy Kat" strips (Plate IV) present space in just this way. With the introduction of the moving camera, a whole new relationship to space begins. Changing the distance of the camera, framing sizes, and camera angles increases the amount of motion and brings one to a concept of space which is as much a time concept. Many of the early comic strips worked with the middle shot. However artists such as Winsor McKay (Plate V) and Lyonel Feininger (Plate VI) used pans, trucking shots, and varied camera angles to bring to the comic strip of the early twentieth century many of the space manipulation techniques developed only later in film.

As time concepts intrude into space analysis, the film medium becomes more true to itself. And while space can be presented in a simple way by working within a given location, it can also be presented in a complex way through a shifting of reference frames, moving from location to location. This shifting is done by cross-cutting from one location to another and back again. In Romm's film, "The Thirteen," there is an editing from a location of a small group of threatened soldiers to a lone man on horseback who has gone in search of help. The film moves back and forth between the two locations while pointing out the hopelessness of the situation. In "Silver Streak" one moves from the train to a nearby station and back again through cross-cutting. The narrative often makes possible the relationship between the two locations, or one is prepared for the cross-cutting by one scene which ties the two together. In "The Thirteen" one knows that the two locations are inter-
AH "IGNATZ"; I AM THE GIANT OAK
THOU THE CLINGING VINE

OH, SAY NOT SO

I AM THE JAGGED ROCK
AND "THOU THE TENDER VIOLET"
NEATH MY UMBRAGEOUS COOL

DO TELL

I, "IGNATZ"; I AM THE "TORRENT"
AND THEE THE TINKLING, SINGING,
MERRILY ECITING "BROOK";

WELL WELL

I AM THE "SOARING EAGLE";
WHILST, YOU, AH YOU
A SHRINKING TOMTIT?

YOU DON'T SAY

POW

S'WUFF
related after he has seen the lone horseman leave his threatened soldier friends behind. Winsor McCay employed this crosscutting in his "Little Nemo" dream sequences (Plate VII). The dream itself enables one to make the leap from location to location. With his introductory comic strip, "Flash Gordon," Alex Raymond presented in a series of frames one location after another (Plate VIII). The first frame presented a disaster headline and the three frames to follow showed the response to the news in Africa, Saudi Arabia and in the United States. Each shift in location was introduced with a narrative point indicating the shift.

Jimmy Swinnerton in his comic strip, "Little Jimmy" developed a pattern in which Jimmy was asked to run an errand (Plate IX). While involved in the task Jimmy was forever interrupted. Swinnerton returned to the original situation by inserting the comment "And in the mean time." This was his way of indicating simultaneous and different situations.

While one can present complex space through shifting reference frames, or shifting locations, he can also present this space through stable locations presented simultaneously. While cross-cutting provides the means for shifting, multiple image creates simultaneity. The film, "Grand Prix" shows in the same frame several situations at the race, the driver's position, the pit-stops, the grandstand, the finish line. "Woodstock" combines different simultaneous activities within the same frame through optical printing. Winsor McCay's "Little Nemo" usually ended with a final frame within a frame in which McCay indicated simultaneity of location of the dream sequence and Nemo's bedroom. A
PLATE VII. LITTLE NEMO IN SLUMBERLAND
contemporary of McCay's, Hutch, showed simultaneity of place in his strip "Willie Hawkshaw" (Plate X ). As Willie is seen flying out the window, the following frame shows a man outside selling fish. And the following frame continues the action of Willie falling out the window. The different "camera angles" leads the reader to assume there is one situation seen in different ways. Dirks in his "Katzenjammer Kids" strip showed the boat from outside, and then from inside simulating the simultaneous work of two cameras (Plate XI ).

An artist can present simple space, complex space, or space in transition. Space in transition involves the movement of one location into another. This can be done through panning, trucking and various other camera movements. But it also can be done through montage. Dissolves and super-impositions and wipes can make one location blend, move into, cross over and replace another. In the film, "Tom Jones," panning shots move one location into another. Truffaut's "Jules and Jim" uses a super-imposition of Jeanne Moreau's face moving through forest scenery to create transition in space. Since the comic strip medium juxtaposes its images simultaneously, one can not speak of a dissolve or wipe. Richard Outcault in a "Buster Brown" strip (Plate XII ) presented half of an automobile in one frame with the other half in the next as if to simulate a pan. The early comic strip, "Circus Solly" (Plate XIII) employs a simulated pan as the reader is drawn from the left side of the creek in an arcing pattern to the other side.

Sometimes within a frame the cartoonist will simulate a transition by juxtaposing different "stop-motions." Fred Opper in his comic
PLATE XI. KATZENJAMMER KIDS

DER CAPTAIN CATCHES A BIG FISH!
PLATE XII. BUSTER BROWN

Hey, what's going on?

Fiend!

I'll show 'em what a real bonfire is!

Resolved! That if you will monkey with fire, expect to get burnt. If you are doing wrong you are monkeying with fire and will get it all right. The prisons and asylums and the lunatic asylums are full of folk who did wrong some way. Don't feel sorry for me when I get it will be because it is coming to me. If it was n't coming to me I would n't get it. Good square fellows seldom get the worst of it. It is n't a law-thing don't work that way. There is no such thing as luck-thing.
PLATE XIII. CIRCUS SOLLY

CIRCUS SOLLY MEETS HIS BROTHER 'BUBBLES'
strip, "Maud" showed the donkey's leg kicking several times within one frame (Plate XIV). Rudolph Dirks in his strip, "Katzenjammer Kids" created this transition by using a series of lines which suggest a moving figure (Plate XV). Rirk created this same movement through use of a dotted line (Plate XVI).

When working with transition the artist must maintain isomorphism through adjustments of spatial reference frames. He can present space within standard simple and complex reference frames or he can present space in a transition by way of camera movement, optical printing or montage. There is also the possibility of presenting space through non-standard reference frames. A micro-cosmic or macro-cosmic articulation of space leads to different ways of seeing or feeling. Balazs maintained that the close-up leads beyond the world of space to the world of "physiognomy." He felt that one can exceed the limits of space and time, moving into a world of feelings and emotions by in some way violating that space.

Only the film can offer the possibility of such expression, for the close-up can lift a character out of the heart of the greatest crowd.23

If the film can move from the world of space to another world, the comic strip can go even farther. The film depends on the seeing possibility of its lenses, while the comic strip is limited only by the imagination and drawing skill of the artist. Sy Barry in his "Phantom" comic strip in 1964 showed the silhouette of the Phantom reflected in the pupil of a fearing outlaw's eye.
ON THE BOARD WALK. BY THE SAD SEAWAVES

1. "I won't mind if you win, but I'm going to win!"
2. "Hey, wait, I seen my fortune!"
3. "Hey, wait, I seen my fortune!"
4. "Yes, there came was quick!"
5. "Yes, there came was quick!"
6. "Hey, wait, I seen my fortune!"
7. "I won't mind if you win, but I'm going to win!"
8. "Hey, wait, I seen my fortune!

PLATE XV. KATZENJAMMER KIDS
PLATE XVI. GOATS

IT WAS LOT OF FUN--FOR THE GOATS

[Cartoon panels showing various goat-related activities, including a goat jumping over a fence, a goat running, and a goat playing with a frisbee.]
In a clever manipulation of space, Swinnerton in a 1905 comic strip presented a long shot of a tree which a man aspired to climb (Plate XVII). In the next frame the man is seen in a medium shot climbing the tree. After falling to a lower limb, the man is seen in a long shot with Jimmy fleeing for help. When Jimmy is interrupted the man in the tree sees Jimmy through a telescope. The words, "What Papa Saw" indicate that the circular frames are really the father's view through a telescope. The use of the iris in "Birth of a Nation" produces a similar effect.

One can look at space in the observer, in the observed, and in the medium itself. Since the space of the cinema is as a pure concept limited to the frame itself, one must look in hybrid concepts for the possibilities offered in sequenced images. The space is limited within the frame only by the possibilities of the camera lens and the reality it attempts to capture. These possibilities for space manipulation are extended through the use of masking and optical printing within the single frame. Editing and montage make possible transitions of one location to another in a way only a moving medium makes possible.

The space of the comic strip is a pure concept limited to the total framework of the comic strip. The juxtaposition of images demands of the reader the creativity to montage the different frames. This limitation makes dissolves and wipes impossible. And yet the camera angles, movement and multi-imagery are easily simulated through the drawing of the artist. And this drawing makes possible to the comic strip the articulation of space not possible to the lens dependent cinema.
PLATE XVII. JIMMY

JIMMY—He Rushes to Get Mr. Jones!
If one is to follow the philosophical pioneering of Bergson, he would have to conclude that much of the spatial analysis had time implications. Space is a homogeneous medium with extension and without succession. Time as pure duration is a heterogeneous medium, succession without extension. When talking about time, one must speak first of pure duration, or the time of the observer, extended time, or the time of the observed—here meaning Pudovkin's filmic time (observed and edited), and finally the duration of the medium.

Stephenson spoke of time as physical, psychological and dramatic. For him physical time is that time of the observed, shot and projected. Psychological time is the time of the observer, the subjective impression of duration in the watching of film. Dramatic time is that arbitrary time which emerges through montage. While he admitted the difficulty of isolating the elements of time and space in discussing film, he was really including spatial elements in his notion of film. The notion, time, for him is process time, extended time rather than the pure duration envisioned by Bergson.

It is important to distinguish that pure duration in the observer before proceeding to an analysis of the hybrid forms of duration through spatial reference frames. Everyman's personal duration reference frame which speaks its "nows" eventually must relate to the commonality of public reference frames if there is to be isomorphism.

When relating one's personal reference frame to that of the public reference frames a kind of juggling takes place. While past and
present and future can be presented, they all become present realities
to the observer. Roy Armes summed it up in this way:

The film's range is enormous, but there is one thing that
all the uses of time have in common. This is that whatever
the cinema shows, it shows it as if it were happening in
the present. There are no tenses in film as there are in
language, not past tense, and no future...the ability to
make us feel we are there when an action happens to involve-
us in this way, is one secret to the film's power. 25

This is done through a dialogue between the filmic presentation
and the mind's assembling process. Time as pure duration is the time of
the observer. Perhaps the closest presentation of time as pure duration
in the observed is to be found in Resnais' film, "Last Year at Marienbad."
Here time has no extension but only a phenomenological present. The
single frame cartoon, the original "Yellow Kid" or "Poor Lil' Mose"
(Plate XVIII) has this pure duration about it, although the narrative
brings a time sequence to the montage. But the emergence of the cartoon
into the comic strip (Plate XIX) brings with it a kind of extension.
One could speak of the observing of the whole strip at once as pure dura-
tion, but as man accepts the public reference frame notion of extended
time in reading the strip, the strip is no longer pure duration but ex-
tended duration. It seems as the comic strip moves from the category of
cartoon to comic strip it loses the possibility for pure duration.

Adding the spatial dimension of extension to pure duration one
welcomes time as extended. It is here that one should begin to discuss
the time of the observed. Standard reference frames for the time of the
observed are the simple presentation of past or present or future; the
complex presentation of shifting times, or simultaneous times. Also
within standard reference frames is the presentation of transition time. Finally outside standard reference frames are the presentation of dream, fantasy, and suspended time.

The simple presentation of time in the film is that unidimensional confrontation of the observed as always past or present or future. While the film makes each of these present realities to the observer, he is able to find them representations of the past or present or future. "Barry Lyndon" or "The Hindenburg" or "The Sting" while very much present to the observer are unmistakably film presentations of the past. "Prince Valiant," "Tarzan," "Hagar" (Plate XX) and "B.C." (Plate XXI) present the past in much the same way. Usually spatial means are used to convey this notion of time. Clothing, artifacts, and cultural works make the identification simple. At times narrative will introduce one to the time, or even the music of the time as in "The Sting." Here is a simple presentation of time past, although the past becomes present.

The present can be represented on the screen as a simple process also. Usually the documentary is a presentation of time present. Wiseman's "Titicut Follies" is a glimpse at the present in an institution for the criminally insane. Milton Caniff's "Steve Canyon" is a documentary of the present. Neither the film nor the comic strip need remind the observer that the time is the present; it is taken for granted. It is only when past or present are to be seen that visual or narrative clues are needed.
PLATE XX. HAGAR

THIS @##!!# COUNTRY IS GETTING SOFT!
WE ARE NOT!!!

NOT YOU, STUPID! I SAID THIS COUNTRY IS GETTING SOFT!
PLATE XXI. B.C.

WHERE'S THOR?

HE'S IN THAT CAVE WRITING GRAFFITI.

...TELL HER BUÓN GIORNO FOR ME!

Reprinted with permission of Johnny Hart and Field Enterprises, Inc.
Simple presentation of future time is seen in "Star Wars," "2001, Space Odyssey" and in space adventures of the past. Surrealistic clothing, fantastic inventions, sophisticated technology and communications methods clue the observer immediately to the future as present. As living time catches up with man, these space films fail to cue as they did. The clothing, inventions and technology move to the "now." "Buck Rogers" (Plate XXII) and "Flash Gordon" as futuristic strips create their sense of future through the clothing, inventions and technology. Often the comic strip adds narrative clues to keep the observer aware of the future he sees as present.

It is in the complex presentations of time as extended that one finds the use of editing and montage to create shifts in static reference frames. In the use of multiple imagery he finds created parallel and simultaneous reference frames. It takes much less sophistication to accept a film or a comic strip as a presentation of past or future or present. To make the shifts from time to time and back again can be difficult.

Through the use of flashback, films have been able to move the observer from the present to the past. "Citizen Kane" skillfully uses five flashbacks to prepare the observer for the unravelling of the puzzle, "Rosebud." The reporter in the film is the clue back to the present as the film progresses. In the film, "Hiroshima, mon Amour" a flashback leads the observer to the young girl's past relationship with the German soldier. The "Buck Rogers" strip at times uses flashbacks to give historical identity to the protagonist (Plate XXII). While
PLATE XXII. BUCK ROGERS

AFTER SEEING THE WAY YOU CHUCK LIGHTNING AROUND, I CAN SEE AIRSHIPS AREN'T ALWAYS SUPREME.

AIRCRAFT CAN'T CONCEAL THEMSELVES LIKE SUBS. WE CHIHIANS USE FEW OF THEM FOR FIGHTING.

BACK IN MY STATEROOM, I HAD LOTS OF TIME FOR REFLECTION.

I WONDER WHERE THEY'RE TAKING ME AND WHEN WE'LL GET THERE.

TRAPPED!! GAS KNOCKING ME OUT! NOW GETTING SLEEPY—GUESS I'LL HAVE TO WRITE GOODBYE TO ALL.

—I REMEMBERED HOW IN 1929, I HAD BEGIN MY 500 YEARS OF SUSPENDED ANIMATION.

—WHILE THE RED MONGOLS CONQUERED AMERICA WITH THEIR GIANT AIRSHIPS, AND TERRIBLE DISINTEGRATION RAY!...
John Dille had used the narrative to carry the flashback, Milton Caniff in his "Steve Canyon" (Plate XXIII) used narrative and "idea balloons" to create the same recall. While the comic strip uses narrative, the film can use the dissolve, a time symbol, or the leafing back through newspapers. "The Pawnbroker" instructs the observer to anticipate the flashbacks as the number of frames presented become fewer and fewer as the film progressed.

Moving from the present to the past is done by flashback; movement from the present to the future is done through flash-forward. In Rene Clement's original footage for "Le Chateau de Verre" there is a flash forward in which the heroine sees herself in a casket. Apparently the audience could not understand the flash forward until the footage was later edited into the film as a final event. Resnais' film "La Guerre est Finie" uses flash forwards to indicate the anticipation of the hero. On his way to seeing a girl never seen before, he anticipates with each flash forward what the future can have in store.26 Al Capp's "Li'l Abner" (Plate XXIV) tangles with a science fiction inventor who develops a camera to shoot the future and the future shots move the observer ahead into time. The film as well as the comic strip has to prepare the observer for this shift, through a dissolve, or narration.

In a beautiful dream sequence in "Little Nemo in Slumberland," Winsor McCay manipulated time. Father Time leads Nemo in four separate frames farther into his future. By picking a year, Father Time causes Nemo to become the age he would be in that year. After returning to his childhood, Nemo tries the numbered years only to find himself far into
PLATE XXIII. STEVE CANYON

As the flight circles the 'Isle of Fragrant Waters,' Steve recalls happier visits to the exotic British Crown Colony.

Miss Mizzou fled the aircraft leaving a note saying—so Steve has lost his real wife and the make-believe stand-in! Now he has a stopover in Hong Kong to change planes for the United States....
his future as a doting old man. Terrified, Nemo wakes up to find he is a child again (Plate XXV).

Shifting from the past to the future was seen in "2001, Space Odyssey" in which the opening shot showed an ancient monolith and apes playing in the foreground. As one of the apes develops a tool, he hurls it from the screen and the observer with it into the age which is future. The "Superman" shift to the future is done by introducing the mature Superman followed by a series of historical frames which move one from the past to the future. This shift is indicated by the different ages of the child from his origins in Krypton to his childhood in Smallville. The last frames indicate some time beyond that of the first frame as Superman is living the challenge of the moment. The car driven by the farmers who found the child and the clothing which they wore indicate time past. But it is the narrative "time words" which forever clue the reader to the shift in time.

Shifting from past to present to future is done in the film, "Christmas Carol." The film shifts through a narrative and dream sequence to present the Ghosts of Christmas past, present and future. The observer is always cued by the words. In "Occurrence at Owl Creek Bridge" the time is shifted from the past to the future to the present, as the man to be hanged recalls the march to the bridge, dreams of escape, and finally is hung. The film moves from sequence to sequence through focusing out and in. As the editor moves from the past to the dream sequence he decelerates the film and then repeats the sequence as a way to anticipation. Hamlin's "Alley Oop" incorporates a time machine
PLATE XXV. LITTLE NEMO IN SLUMBERLAND
to bring new life to the strip. Through the professor controlling the machine, Alley Cop (Plate XXVI) moves from present to past to future and back again. The machine then suggests the time shift before it takes place.

The time process can be shown through a shifting of past, present and future, or it can be presented through a simultaneity of reference frames. It was optical printing which made possible the sophisticated use of multiple images on the screen. Years ago, D. W. Griffith had used the iris-in and iris-out to light up different areas of the screen with different areas of interest in "Birth of a Nation." Abel Gance in the 1920's used multiple screens and projectors to show his multiple-imaged "Napoleon." In "Nashville" the fruits of the optical printer are seen as different activities of the present appear in four different sections of the screen. "Woodstock" also shows a split screen kaleidoscope of a "then now" rock festival. "Network" splits the screen to show four news commentators from four different networks. The early "Por L'il Mose" cartoon presents a montage of images which could be sorted out in time sequence only if one reads the letter or narrative at the top of the cartoon. The early "Yellow Kid" cartoons work much the same way. The total comic strip can be seen as a multiple image frame, or the individual frames can be cut into smaller frames. When the film introduces multiple imagery it approaches the comic strip as medium.

Several recent films use simultaneous past presentations through split screen and multiple images. In "John F. Kennedy, Years of Lightning and Day of Drums" more than one Kennedy speech is seen in the
same frame. In the "Poor L'il Mose" cartoon of January 27, 1901, several frames depicted different segments of a past event, a burglary (Plate XVIII). The title already indicates that the event described is a past event.

As one moves from the arbitrary filmic space of the single screen to the fluid space of multiscreening new kinds of space relationships and new possibilities emerge. But it may be also true to say that a new medium emerges. The definition of film as a sequence of images seems to presuppose the simple screen. The scope of this paper is restricted to single screen projection.

One can discuss the time of the observer, of the observed and of the medium itself. The time of the observed can be presented in a simple or complex way. But it can also be presented as transition from one reference frame to another. A kind of traveling, this transition can be from present to past, from past to present, from present to future, and from past to present to future. While space concepts were involved in other descriptions of observed time, here they are even more a part of the analysis.

Movement from present to past from shot to shot is done in the film, "Death of A Salesman" as Frederic March moves from a present-time scene to a past-time scene by simply walking out of one frame into the other. The clue to what was happening in time comes from the spatial time determinants in the two different shots as well as the narrative. The time machine world of "Buck Rogers" (Plate XXVII) can be seen in a
I had been missing on the wonders of our 25th century civilization with its now plentiful supply of lifters and jumping belts, which counterbalanced weight. When Willa told me she and I were to explore ancient Atlantis under the bank beneath the sea. We sped for the Department of Science and Willa went out.

**Dr. Digby**

**What's this?**

**The Girls!**

**Sure!**

**What's this?**

**That's it!**

**We'll be a lucky adventurer.**

**Yes! That's it! The Almack! They appeared suddenly in several cities. Where are they? Where from? We caught a girl.**

**With the mentaloscope we can probe your memory.**

**We**

**Tell me!**

**Tell me!**

**All about Doctor!**

A recent memory—say, no good to us—

Shoot the dial back a year.

Another notch back on the dial, and the girl's memory cleared—unbelievable! Unbelievable! Its prehistoric Atlantis! The city that sank into the ocean!

**And people swimming among breaking waters! What is the answer to all this?**

**And without a diver's suit, impossible!**
strip in which Dr. Digby introduces the past through a speech. During this narration there is introduced a machine, "the mentaloscope" which projects a person's past on a large screen. The machine enables the observer to make the transition between the different time frames.

Movement from past to present is the ordinary process of the film and the comic strip, the underlying assumption, the stable ground. This movement is indicated by change of space, clothing, decor, or by narrative suggestions. In the older films, a clock would be seen speeding through time, or as in "Citizen Kane," newspapers would chronicle the events. Sometimes a strip would present sequenced time but would indicate lapses through a simple contrast of daylight with night scenes (Plate XXVIII).

Transition from present to future can be seen in the film, "The Atomic Man" in which a man emerging from unconsciousness finds himself in a different time than everyone else. This is the kind of thing which happens in the "Buck Rogers" comic strip (Plate XXIX) in which the hero begins in a mine shaft in Pittsburgh and eventually walks into the future. The transition, here, occurs through a kind of unconscious state also.

Moving from the past to the present to the future, the film, "Time Machine" uses the construct of the machine to enable the observer to accept the forever changing reference frames. From World Wars I and II and even as far as 800,000 A.D. time speeds before the observer. In the "Alley Oop" sequence with the time machine, Alley Oop moves from
THE CAPTAIN HAD A FINE SWIM, BUT—
I was twenty years old when they stopped the world war and mustered me out of the air service. I got a job surveying the lower levels of an abandoned mine near Pittsburgh, in which the atmosphere had a peculiar, pungent tang, and the crumbling rock glowed strangely. I was examining it when suddenly the roof behind me caved in. And —

I was trapped! Gas knocking me out too — getting sleepy, guess it's done for... Goodbye all... But I didn't use the peculiar gas which had befell chemical analysis. It served me in its servile animal-pinned animatonic function. Finally another shifting of strata admitted fresh air and I revived. I staggered up out of the mine eager to reassure my parents and friends, but —

I guess that's knockin' 'em for a row, 'n' dirty pups!

When I emerged from the mine where I had lain in a state of suspended animation, it was to find a strange world. I stood in a vast forest and a girl soldier, sailing through the air, crashed at my feet unconscious.

Take it easy, sister — they've gone. You/down them off but who are you? Your accent and clothes are so strange, what organization do you belong to? Buck Rogers. A fall of rock trapped me while I was surveying that mine. I just got out a few minutes ago.

What d'you mean, organization? I don't belong to any. Where is the mine? Buck Rogers, a fall of rock trapped me while I was surveying that mine. I just got out a few minutes ago.

Half breeds! Where am I? Delicious men floating in the air! Explosive bullets! Somebody's started another war.

Goodnight! A junked yard jump! And a girl soldier, too. I say sister, need help? Holy cats! Ty poor kids hurt. Who can she be?

Whoa-aa! Back up! Do you mean this is the year 2430? Ad. 400 years ago.
present to past to the future as the machine dictates. The constants in
so much time transition are Alley Oop and the machine.

This transition from time to time can be a mere shift of time or
it can be a shift of speed within time. The accelerated speed chases
of Old Time Movies or the pixillated movement in Norman McLaren's
"Neighbors" bring a new emotional effect. Outside the standard time
references, this accelerated movement can be done in the comic strip
through motion lines, and through fantasized wheel like appendages on
the strip characters (Plates XXX, XXXI).

The decelerated time in "The Pawnbroker," in which the film is
shot at an accelerated speed, creates a kind of dream-like romantic
memory scene as the picnic ensues before the arrest by the German
soldiers. The dancing through the grass in "Elvira Madigan" creates the
same happy romantic mood. Approaching the same mood in the comic strip
is the fantasy world of Winsor McCay whose "Little Nemo" art brings a
warmth to the observer. The comic artist can produce in his drawing
what the lens can produce through soft-focus or what the camera can
produce through fast cranking.

Through the use of non-standard time reference frames one en-
counters dream time, fantasy, frozen and suspended time. James Mason
in "Odd Man Out" fantasizes about the past as he sees the past in the
reflections of bubbles in beer at his table. The comic strip can do
much with the world of fantasy. It does not depend on reality for
material for reproduction. The drawing makes everything possible.
PLATE XXX. KATZENJAMMER KIDS

YES, IT'S COST $10!
The early surrealistic works of McCay found later parallels in the dream-like sequences of Cliff Sterrett's "Polly and Her Pals" (Plate XXXII) and Frank King's "Gasoline Alley." The surrealistic works of Frank King imitate the painting and wood-cut and are pleasant surprises in a strip which never claimed to compete with the "high arts."

Both film and the comic strip depend in their isomorphic presentation of extended time reference frames on the use of spatial imagery, narrative clues, or machines as mental constructs. Where the film excels is in motion resulting from montage and from special effects within the frame because of the celluloid medium. Of the two media only the film can do superimpositions and dissolves.

On the other hand, because it is a medium with juxtaposed drawn pictures, the comic strip is what the motion picture only becomes through the introduction of optical printing within the frame. This same juxtaposition on the printed page enables the observer to move at his own pace.

Since the strip does not depend on reality for its material for reproduction or manipulation, it can draw from the fantasy world of the artist infinite possibilities. There is a uniqueness which comes with being a drawn piece; and there is another uniqueness which comes with being a moving art form. But each in its own way creates a new time and a new space and enables man to discover the world all anew. Griffith was right when he said, "the task is above all to enable you to see." Not only the film, however, but also the comic strip has this great poetic contribution to make.
Recalling his many years in cartooning, Walt Kelly of "Pogo" fame said:

The laugh signifies the delight of recognition; we know we have discovered the enchanted islands, the lands where we learn not to take ourselves too seriously.28

Both the film and the comic strip help man to see. And in the miracle of it all, man has learned new languages and new ways of communicating. But more importantly, he has learned to look at himself and his world with a smile and a renewed sense of wonder.

2Francis Lacassin, "The Comic Strip and Film Language," *Film Quarterly* XXVI (Autumn, 1972), pp. 11-23.


10David Kunzle, *The Early Comic Strip*, p. 2


20 Hugo Münsterberg, The Film, p. 74.


23 Bela Balázs, Theory of the Film, p. 61.


II. The Father of the Funnies and his "Yellow Kid"
Al Capp has been called one of the most prolific of all comic strip artists in the country. And he could recall at retirement many years of fruitful experience. He learned much about cartooning while producing most of the primary work for "Joe Palooka." While he did much of the work, he received little of the credit. And when he had come to employ a large staff of his own, he exercised a kindness learned from years of thankless work.

But Capp is only one of thousands who produce the funny people for a vast international public. And he is also one of several who were prolific. The early days of the comic strip saw Jimmy Swinnerton producing two or three comic strips a week with regularity while on the San Francisco Examiner staff. And Fred Opper's work appeared everywhere until, as he said, he could not see the point of it anymore. His failing eyes made drawing impossible.

The father of the comic strip, Richard Outcault, was involved in several enterprises publishing graphics for the electric companies, cartoons for comic magazines and illustrations of history. And while he worked for the New York World, the New York Journal and the New York Herald he produced several cartoons, two major comic serials and illustration assignments simultaneously.

Today's work schedule would have been considered a luxury for the early cartoonist by turn of the century standards. These early artists were paid well. But at the same time they worked extremely difficult schedules in order to produce prolific works.
Richard Fenton Outcault was born in Lancaster, Ohio, on January 14, 1863. His parents, J. P. and Catherine Davis Outcault found Richard preoccupied with art at an early age. It was no surprise, then, that he entered later the McMicken School of Design—now the University of Cincinnati. Upon completion of work there, Outcault began a career which extended from painting landscapes on wall safes to designing comic strips. He did not find painting wall safes especially challenging and obtained work with the Cincinnati Enquirer. In 1888, the city of Cincinnati hosted a Centennial Exposition which depended nearly exclusively on the electric light for illumination. Outcault was there and applied his skills illustrating the exhibits. The magazine, Electrical World, bought the illustrations and published them in an October 6 issue. The focal exhibit in the illustrations was the work of the Edison Lamp Company (Plate XXXIII). And on a page two spread in the October 20 issue there were assembled drawings of revolving Christmas trees, electric batons, electric pumps, fountains, falls and toys (Plate XXXIV). And again at the center of the illustrations was Edison's exhibit.

Within a short time, Outcault was seated at a Desk at the Llewellyn Park Laboratory of Thomas Edison. His experience here was nuanced in comic strips of "Por Lil Mose" (Plate LXXIX), and "Buster Brown" later on.

Outcault had his first art training on various Cincinnati newspapers. In 1888 he came to New York and entered the employ of Thomas Edison and accompanied the wizard's electrical exhibit to Paris.
MAMMOTH EDISON LAMP AT CINCINNATI CENTENNIAL EXPOSITION
PLATE XXXIV. NOVEL EFFECTS AT OHIO EXPOSITION.

THE ELECTRICAL WORLD.

OCTOBER 24, 1892.
Before leaving for Paris, Outcault had decorated the walls of the laboratory with outdoor scenes and whimsical drawings. One biographer of Edison claimed that Outcault's work adorned the office of Edison, himself.

One painting of Menlo Park, opposite the inventor's desk had been done by R. F. Outcault at the request of Major William J. Hammer. Major Hammer tells the story that he could not get the young artist to apply himself, so he locked him in. He returned to the office some hours later to find the future creator of the "yaller kid" with his feet on the desk enjoying a quiet smoke. He had not put pencil to paper.2

Another biographer of Edison, his personal secretary, Alfred O. Tate, spoke of Outcault as a talented draftsman, but claimed that "Dickie" devoted much of his spare time to "higher art," painting water colors. His gift of these art works to fellow employees may explain his popularity, but Tate credits Outcault's popularity to his "bubbling sense of humor."

During this time with Edison, Outcault submitted drawings to Electrical World. On March 16, 1889 his drawing of the Dynamo Room of the Edison Central Station in Easton, Pennsylvania was printed. It was early in that same year that Edison sent Outcault to Paris with a group of forty consultants, engineers and draftsmen under the guidance of W. J. Hammer. Hammer had been responsible for the impressive exhibit in Cincinnati. In Paris, Hammer gave Outcault charge of a large section of the exhibit.

Soon after his arrival in Paris, Outcault found his way to the Latin Quarter where he spent a year studying art. Tate recalled meeting Outcault in August of 1889 and when invited to a party hosted by Outcault
brought an English friend along. Whether through parties or his work
Outcault must have come to know many people in his art study days in
Paris.

Dickie was a charming host. He knew everybody, and before we
left all those whom he invited to dine with us would have taken
the remainder of the year to entertain.³

Outcault continued his art education and conducted a studio with
Dudley Hardy who was later voted a member of the Royal Society of English
Artists for his painting of land and sea scapes and his rendering of ori­
ental and Biblical subjects. Upon returning to the United States Out­
cault landed a steady position as chief draftsman for the Electrical
World. Nearly every month from August 2, 1890, there appeared a full
page illustration of the use of electricity in contemporary life. From
the Long Island Steamer, Connecticut (Plate XXXV ) to the Imperial Hotel
in New York, any large involvement of electricity in contemporary life
became material for his pen. Most of his early drawings treated elec­
trical complexes in the East. However one important departure was a
drawing done for the January 31, 1891 publication. Outcault had planned
to marry Mary Jane Martin in their home town, Lancaster, Ohio on December
25, 1890. Conveniently he arranged to draw the Columbus, Ohio lighting
station while on his honeymoon. His drawings took him around the Eastern
section of the United States. On one occasion he came as far west as
West Lafayette, Indiana to draw for the April 4, 1891 issue the Electrical
Engineering Laboratory at Purdue University. His drawing for the Montreal
Electrical Exhibition brought him out of the country in September of that
same year. The complex drawing for that exposition appearing on September
26 was a promise of the complex cartoons which would later appear in comic supplements of the New York World (Plate XXXVI).

At about this time an incident unknown to Outcault occurred in the office of the New York World. But it was an incident which was to greatly affect his life. Roy McCardell, a poet and idea man for the World introduced the notion of publishing a comic supplement to the newspaper. Unfortunately, at the time of the suggestion the color press had not been perfected for newsprint. Numerous magazines had been successfully printing color. However, Pulitzer was the newspaper innovator who purchased the color press in 1893, a primitive Walter Scott color press. The World began, then, on November 19, 1893 to produce a four page "Colored Supplement" (Plate XXXVII).

The two outside pages were printed in five colors and the two inside pages in black. The front page illustration, which filled most of the page, reproduced a wash drawing in colors depicting "The Cathedral at Eleven O'Clock Mass" and the fourth page contained a similar illustration in colors entitled, "Scene in the Atlantic Garden Saturday Night."4

When Pulitzer in 1894 replaced this press with a Hoe press, McCardell had moved to the serial Puck which shared with Judge great popularity and a contract control of most of the known available comic artists.

In the meantime, Outcault was submitting full page drawings to the Electrical World. And a great tribute to him was his assignment to illustrate the entire anniversary issue of the magazine on May 5, 1894. He had proved himself an illustrator and had earned a livelihood doing so. But generators and pumping stations, railroad cars and electrical exhibits
PLATE XXXVII. THE FRONT PAGE OF THE FIRST WORLD'S COLORED SUPPLEMENT


THE CATHEDRAL AT ELEVEN O'CLOCK, MASS.
soon became dull fare for his artist's appetite. He had dabbled in humor, but he had also dreamed of that time when he would draw comic characters for a living. He continued the illustrations for the Electrical World until his last original appeared in the September 22, 1894 issue.

In November of 1892, his portrait of an alcoholic had been published in Truth (Plate XXXVIII). And that weekly began to take Outcault's work seriously when in April of 1893 he published cartoons in three different issues. In December of that year one issue contained three illustrations. The subject matter of the cartoons was the New York slum neighborhood. But one of the inconspicuous characters was a small street urchin in a night shirt (Plate XXXIX). Little did anyone suspect that this character would later achieve an identity as one of comic strip history's more famous personalities.

Outcault stumbled upon a pattern which he would repeatedly use in producing a comic series loved by his public. He would introduce a cartoon framework. He would localize the situations or events. He would isolate one character. He would give a title to the cartoon. And when the cartoon caught on, he would set it in the comic strip format. This he would do with "Yellow Kid." Later he would do the same with "Por Lil Mose." And finally he would do this with his most famous comic series, "Buster Brown." There were other attempts at popularity by other characters. But Tommy Dodd and Buddy Tucker and Nixie never were able to sustain the popularity that these strips would.
PLATE XXXVIII. PLEASE KEEP DRY

PONY PETERS—I hadn't tasted a drop since I got this job, and all I've saw is them blamed temperance signs. I'm so durned dry, I'm 'fraid of catchin' fire!
PLATE XXXIX. UP TO DATE

UP TO DATE.

"SAY, Sally, where did yer git de gum boots?"
"You're dead slow, you are. Why, dese is a pair of de souvenir boots presented by de Street Cleanin' Department."

PLATE XL. REAL ENJOYMENT

REAL ENJOYMENT.

SALLY McMULLGAN (on the left)—Poor little girls! dey fancy dey are havin' fun, playin' at dolls—but dey orter play wit real live babies, if dey wants ter git at de secret of enjoyin' dis life—you kin bet I know wot real fun is!
From January until September, 1894, he regularly supplied humor for this magazine. He was a cartoonist who shared the limelight with E. Leon Durand, Rigby, Chip, Archie Gunn, Syd B. Tuffin, George B. Luks and the chief illustrator, Charles E. Johnson. Even Luks at the time was more prominent than Outcault in Truth since he was doing bit cartoons but the back cover as well. These back covers were the forerunners of the comic strip. Appearing weekly, they either lacked weekly sequence or weekly continuity of character. Authored by alternates, these "comic strips" never provided an identifiable cast, and were complete in themselves. But it was Luks who picked up the experience necessary for a position which he would later assume in competition with his associate, Outcault.

While with Truth, Outcault produced over fifty cartoons, three of which were to have special importance. On May 12, 1894 he again inconspicuously introduced the street urchin with the funny night gown (Plate XL). On June 2, 1894 (Plate XLI) he introduced a cartoon with a sign "Hogan's Alley," incorporated in it. And on June 16, 1894 (Plate LXIII) he ushered Amos Moses Bacon into the world of comics. The urchin would become his most famous 19th century work. "Hogan's Alley" would be an identifying title of his "Yellow Kid" serial. And Amos Moses Bacon would become "Por Li'l Mose" surviving for nearly two years in James Gordon Bennett's New York Herald. This last character would be named Moses Pryor and would be the first Black star in a comic strip of his own.

The comic illustrations in the magazine, Truth, portrayed an immigrant population which was poor and unsophisticated. At times the characters were used as a vehicle of humor. On January 20, 1894, Mikey and
FEUDAL PRIDE IN HOGAN'S ALLEY.

LITTLE ROSILIA McGraw—No; we won't come and play with you, Delia Costigan. Our reduced means may temporary necessitate our residing in a rear tenement, but we're just as exclusive as when we lived on the first floor front and papa had charge of the pound in the Department of Canine Captivity!

HIS FIRM RESOLVE.

VALENTINE McGlinchy (adversely)—Verleena McNulty, during the first periods of our acquaintance, I had no objections to the presence of a third party during our interviews. But now that mutual admiration has developed into love, and love into betrothal, this system, at once insulting and suspicious to my disinterested motives, must cease at once or all will be over between us forever.
his friend, Chimney planned to rob a jewelry store. The naivete of the Irish youth was the point of his humor (Plate XLIV).

On April 28, 1894 a group of cockney children learned a humorous lesson when seeing a slumdweller lying in a drunken stupor (Plate XLV). On May 5, 1894 a German professor confronted an Irish nanny who retorted with the words, "Ye pie-faced, sausage eatin', goggle eyed ole hair mattress" (Plate LXII). The Irish were the subject of a cartoon in the May 12, 1894 issue as they were again in the June 2 issue. In most of his cartoons for Truth it was the Irish who were satirized.

On June 16, however, he introduced a dialogue between blacks, Mrs. Bacon and Amos Moses Bacon, and on July 14, 1894 his cartoon contained Amos Moses, Irish youth and Issy Silberman, a Jewish stereotype. This was a most unusual cartoon since the street urchin, Mose, and all his Irish friends met in one situation (Plate LXI).

On September 15, 1894, Outcault published his last two cartoons for Truth (Plate XLIII). Morrill Goddard had become Sunday editor of the New York World in that year and asked his friend, Roy McCardell, if he knew any available artists to execute the "new idea," the colored comic supplement. McCardell had worked with Outcault on Truth and knew both his drafting ability as well as his comic work. When Outcault was asked by Goddard to assume the position as full time comic artist for the World he was elated. At last he had found the work he enjoyed, and he brought with him the success his work had found in Truth.
PLATE XLIII. GOING BY PRECEPT

GOING BY PRECEPT.

Mr. Dooan (watching the dinner preparations).—Sure, that's too much cabbage for such a little bit of corn beef!
Mrs. Dooan (authoritative).—Arrah! doesn’t everybody say that two heads are better than one?

PLATE XLIV. A BRILLIANT SCHEME

A BRILLIANT SCHEME.

Chimney.—Say, Mikey you go in and pretend you’re going to buy a diamond necklace, see? and while you're talkin' to Mr. Tiffany I'll rob de safe.
Tommy—Dore, byes, is a practical demonstration of what happens to de bloke wot likes his stunnick better 'n his soul. But he's got one great advantage over de cove wot goes broke on de races, he's got something to show for his money—and he shows it.
About the time that he left Truth, Edward Harrigan's play "O'Reilly and the Four Hundred" was running successfully in New York City. In it occurred a song, "Maggie Murphy's Home" which began with the words: "Down in Hogan's Alley." Outcault had laid the scene of a little series of "comics" in Hogan's Alley and found the pictures were acceptable to Truth. After some months on the World, it occurred to him that he might continue the interrupted series in the comic supplement, and he forthwith carried out the idea.5

Actually the title, "Hogan's Alley" was used in his cartoon of June 2, 1894 (Plate XLI) and Outcault later named one of the flats in his later New York Journal cartoon Mrs. Murphy's place.

Outcault joined the World's staff in 1894. Shortly after coming to the World he published a section of illustrations for an article in the Atlanta Convention in the Street Railway Journal (Plate XLVI). And then in that same month, on November 17, 1894, his comic drawing, "The Origin of a New Species" (Plate XLVII) became an item of history. Pulitzer's paper had inaugurated the first successful Sunday color comic supplement; and people would fall in love with its humor.

The colored supplement had been a Pulitzer success for a year. But now McDougall's strong front page illustration of a contemporary issue accompanied week after week cartoons and illustrations of several artists. The supplement had gone through various titles from "Colored Supplement" to "Art Supplement." But the journalism involved was true to the comic tradition Europe had known for some time. The humor was at one time politically prophetic and at others harmlessly humorous.

The comic strip, "Origin of a New Species," followed McDougall's front page satirization of the future president entitled, "Calamity
The General Electric Company.

The General Electric Company was prominently located at the Convention, and its exhibit was arranged with the taste and skill for which the company and its predecessors have always been noted. The principal exhibit was, in a sense, the street railway system of Atlanta itself, on which a large number of the company's motors and dynamos are in service. Such of the cars of the Atlanta Consolidated Street Railway Company and the Atlanta Traction Company as were equipped with the latest General Electric apparatus, were indicated by means of prominent signs on the cars.

In the exhibition hall ample opportunity was afforded the delegate for a close and critical examination of the company's apparatus in

The General Electric Company was prominently located at the Convention, and its exhibit was arranged with the taste and skill for which the company and its predecessors have always been noted. The principal exhibit was, in a sense, the street railway system of Atlanta itself, on which a large number of the company's motors and dynamos are in service. Such of the cars of the Atlanta Consolidated Street Railway Company and the Atlanta Traction Company as were equipped with the latest General Electric apparatus, were indicated by means of prominent signs on the cars.

In the exhibition hall ample opportunity was afforded the delegate for a close and critical examination of the company's apparatus in
PLATE XLVII. ORIGIN OF A NEW SPECIES AND CALAMITY MCKINLEY
McKinley" (Plate XLVII). A December 16 issue found Outcault's "Miss
Johnson-Flip" a character of the slums following McDougall's front page,
"How to Make our Bank Clerks Honest."

McDougall supplied the social and political commentary while
Outcault and associates smiled at the simple people of the slums. At
times Outcault took his turn drawing a front page which focused on the
foibles of contemporary life. On March 31, 1895 he satirized "the worship
of the Easter Bonnet." Saalberg took his turn also, but it was McDougall
who made the supplement's front page the popular item it came to be.

With the exception of this infrequent front page drawing, Out­
cault's materials were small inserts within the supplement. At times
the cartoon was blown up to a quarter of a page as was the "Mamie Mulli­
gan" cartoon on March 24, 1895. On April 14 of that same year his
"Micke der Kid" was printed on a third of the page. On May 5th his
illustration of Central Park's May parties occupied half a page of the
supplement. But it was this same May 5th supplement which introduced
officially for the first time the "Yellow Kid."

One could not call him the "Yellow Kid" as he first appeared in
these cartoons. His first appearance on May 5th was in a blue shirt.
He made an appearance in a small cartoon on May 19, 1895 (Plate XLVIII)
in a blue shirt again. An appearance on July 7th was in blue. However
on December 15th he appeared in a red nightgown with black polka dots
(Plate XLIX). But it was on January 5, 1896 that this character first
appeared in identifiable "yellow."
The little character had appeared inconspicuously many times before in cartoons. But Outcault discovered a pattern which was to be employed in the future whenever a character would be destined for success. The inconspicuous character was localized. Then he emerged as the key character. The character became part of a titled cartoon. And then the character became the subject of a comic strip.

There are various stories told about how the color was chosen. A biographer of Pulitzer claimed that the color was the result of an experiment by Charles Saalberg,® then in charge of the Pulitzer color press room. Yellow had been a color which printers had difficulty applying to newsprint. The comic journals of the time had used yellow. Truth, Judge, and Puck had been using color in full page illustrations. But Saalberg chose the area of the nightshirt as a testing ground for yellow's use in newsprint.

Another story claims that Gus Thom, the foreman of the engraving room chose the color for the nightgown as a joke. And the Cincinnati Enquirer attributed the choice of the color to Outcault. Outcault told the story in this way:

I went down to the office one day...when the art editor met me beaming. "That Yellow Kid in Sunday's paper has caught on" he said. "Make it more prominent in the next picture." The Kid did not occupy a prominent place in the original picture, and it was a pure accident that I dabbed on it at the last moment a yellow slip, such as hundreds of kids wear every day in and out of alleys of any old town. It was the sentences put in the mouth of the kid, rather than the yellow slip, I believe, that gave it vogue.
PLATE XLVIII. A NEW RESTAURANT

TABLE D'HOTE With wine 20c.

MENU
OYSTERS
POTAGE
POLLIT'N
ENTR'S
LEGUMES
NOUVEAU
SALADE
DESSERT
FROMAGE
CAFÉ

Criticised.
Dear Mrs. Smith, don't you ever go to the restaurant down the street? I heard it was advertised as a new restaurant, but I guess they ain't got no success. For no one in this district ever at such prices as their's, and if I were a man of business I'd go to the premises. They say they will kill mutton and bury it in the garden.

The Accursed.
Lonely am I. Ferocious. I am the Accursed. Men think me as they would the white lily. They tremble and shun my path. When my foot sounds upon the pavement they fly as a bird to the mountains. Why is it? I am the man without a country. Also without a fortune. Am I the Accursed? Shall I call the Deputy Collector?

Directed.
"I am from Brooklyn," said the girl. "And I'm not amused. You know what?"

Past and Present
Then up the policeman. Had not seen the play before. But now, might as well. Has saved two pennies.
PLATE XLIX. MERRY CHRISTMAS IN HOGAN'S ALLEY
Nevertheless, at that time "Yellow Kid" was the character which identified Outcault before the reading public. But not for long! In 1895 Hearst declared journalistic war on the Pulitzer newspaper, the World. He bought the editor, Morrill Goddard, and much of the World's staff through impressive salary offers.

Not to be outdone, Pulitzer bought them back with even more impressive offers. But it was Hearst who became the high bidder so that the entire World staff moved upstairs in the World building to join Hearst and his New York Journal. And on May 24, 1896 the last "Yellow Kid" drawn by Outcault for the World appeared. But it was not the last "Yellow Kid" to be published by the World.

Pulitzer knew that cartoonists were available. Hiring George Luks, who had worked with Outcault on Truth, Pulitzer began to publish an imitation. Luks, himself, added a couple more urchins to the cartoon and the cartoon continued in the World to the consternation of Outcault.

In a later cartoon (Plate LV) in which the "Yellow Kid" was touring Egypt, Outcault indicated his dissatisfaction when he mentioned "we too have our imitations." The "Yellow Kid" in a later appearance in a 1907 Buster Brown strip (Plate LX) remarked that both Buster and he had imitations.

Actually the character had not appeared that often before Outcault brought him to Hearst's New York Journal. Outcault had done general illustration work besides the cartooning, and when Pulitzer's paper needed an illustration of street life in New York, Outcault was assigned to the task.
He had done many of the little cartoons, but the "Yellow Kid" appeared on February 16 on McGoogan Avenue in a half page cartoon. On March 15, 1896 he appeared in a half page entitled "Hogan's Alley." On March 22, 1896 he appeared in "Easter in Hogan's Alley." On March 29, 1896 the "Yellow Kid" appeared in a small cartoon with Costello McFinnerty and Raphael Rooney. On April 5, 1896 "Yellow Kid" appeared as a member of a group calling for a few more popular songs. The "Kid" was singing "Hogan's Alley." On April 12, 1896 "The Kid" appeared in a half page cartoon; and in this cartoon the "Kid's" nightgown contained words, the words Outcault claimed led to his popularity. Three final cartoons of April 26, May 17 and May 24 found the "Yellow Kid" appearing in half page cartoons.

The "Yellow Kid" as he appeared in Pulitzer's World was not known for the verbiage he would later supply when appearing in the New York Journal. Both "Yellow Kids" were situated in slum areas of a "side of New York." Outcault changed the location when he moved to the New York Journal. And when working with that newspaper he added the comic strip format.

Outcault began to illustrate for the New York Journal. And he found a convenient device to make the transition from his work at the World to his new work at the New York Journal. On October 18, 1896 there appeared a large cartoon in which a parade entered McFadden's Flats (Plate L ). E. W. Townsend provided the narrative to explain how the whole group of cartooned characters had moved from "Hogan's Alley" to appear here in "McFadden's Flats." Coulton Waugh saw in the move a veiled way for Outcault to imply that the World had seen its day and
the *Journal* had assumed journalistic leadership.\(^9\) The placards and the gowns of "Yellow Kid" carried messages directed at his old employer, *The World* (Plates LI, LII).

The cartoon grew in popularity and on November 22, 1896 the "Yellow Kid" appeared in the sequenced box style of a comic strip. It wasn't that the cartoon had evolved into the comic strip. Both appeared together in the "New York Humorist" section of Hearst's newspaper. On December 6, 1896 an old associate from *Truth*, Archie Gunn joined Outcault in a front page illustration for the supplement. And again on December 13, 1896 "Yellow Kid" appeared in both the cartoon, "Christmas in McFadden's Flats" and in the Strip, "Yellow Kid Photographer." The strip became a "how to do it" strip in which each week "Yellow Kid" would attempt some new challenge.

On January 13, 1897 he planted seeds in a garden to see what would grow; on February 14, he tried to use a new phonograph clock (Plate LIII); on May 23 he tried to earn fame by setting a record (Plate LIV); and on October 24, 1897 he entered the world of golf.

The cartoon continued the satirization of slum life. And it was generally divorced from the issue orientation of much of the contemporary cartooning. The Irish were the brunt of Outcault's humor, even if at times the "Yellow Kid" showed the Irish how to get involved politically\(^10\) or how to get involved in theatrical production.\(^11\)

When Outcault had cartooned a popular series for a long period of time, he introduced a journey narrative. In the "Yellow Kid" series,
PLATE L. McFADDEN'S ROW OF FLATS
PLATE LI. PLACARDS FROM McFADDEN'S ROW OF FLATS

SAY!
HOGAN'S ALLEY
HAS BEEN CONDEMED
BY DE BOARD OF HELT
AN WE WAS
GITTIN
TIRED OF IT
ANYWAY

A FOXYE MOVE - BE GEE!
FROM DE ALLEY NOW WE GO
DOWIN INTO McFADDEN'S ROW
Mickey Dune, Molly Brogan an de rest
But we'll be de same ole crowd
Where no quiyt aint allowed
An't make ye laff we'll allus do our best

Per &
For de alleys on de
An' we got yer be'a swim
An we ought to have a better place to stay
So we've geddar up our traps,
Our hats, an shoes an wraps
An we're glad to say we're goin' to have a
Chimnie de laureate.

ARE YE WIT US?
NEXT SUNDAY COME AN SEE US IN
McFADDEN'S ROW OF FLATS

NO SENTIMENT
ABOUT US - WE'RE OUT FOR DE
DOUGH
KEEP DE CHANGE
PLATE LII. YELLOW KID FROM MCFADDEN'S FLATS

"Say! why when we git in our new home we're goin' to be de real ting. Hully gee but we won't do a ting in MCFADDENS ROW OF FLATS."
PLATE LIII. THE YELLOW KID MAKES A PHONOGRAPH CLOCK

[Comic strip showing a character making a phonograph clock]
the main character traveled around the world describing humorously the different people and sights he saw. Outcault's later "Por Lil Mose" would travel to New York and environs, describing to his mother what people, sights and experiences he had. Buster Brown would travel internationally, to his uncle's farm, and also throughout the American West describing his adventures in letters to his friends.

And so "Yellow Kid" after a complete display of Irish slum life began a journey around the world. Beginning on January 17, 1897, the cartoon investigated cities from London to Cairo (Plate LV). On January 17, the "Yellow Kid" was seen in New York Harbor preparing for his trip to Europe. He journeyed from Liverpool on January 24, to London on January 31. He arrived at Blarney Castle on February 14, 1897; journeyed to Paris on February 21; and he visited the Louvre on February 28. After touring Monte Carlo on March 7, he hurried to Madrid on March 14 and attended a bull fight on March 21.

After a trip to Switzerland (Plate LVI) on March 28, "Yellow Kid" spoke of a liverwurst and beer diet in Germany on April 4, 1897. He complained that the Rhine was nothing to the East River in New York. On April 18, 1897 he visited Venice. From there he sailed to Egypt where he was disillusioned with the Sphinx.

On May 16, the "Yellow Kid" traveled to Mt. Vesuvius and on May 30, 1897 he returned to New York only to be greeted by a band of political celebrities one of which was President McKinley (Plate LVII). September 25, 1897 witnessed a tour of the Klondike by the "Yellow Kid." However
PLATE LV. THE YELLOW KID IN CAIRO

New York Journal, May 9, 1897
PLATE LVII. YELLOW KID RETURNS TO NEW YORK
on October 10, he was found back in New York inspecting the streets. On both October 17 and 24, he appeared in comic strip format riding in a horseless carriage and playing golf respectively.

On October 31, 1897 a mad dog took out his vengeance on "Yellow Kid" so that the urchin lost part of his nightgown. And after an election bonfire on November 7, the "Yellow Kid" celebrated opera in Ryan's Arcade (Plate LVII). The cartoons appearing on November 28, December 5, and December 26 all took place in Ryan's Arcade. The political figure, Mark Hanna, stood among those given presents during the Christmas festival on December 5. Hanna became a constant topic for Outcault appearing often in name and once even in caricature on May 30, 1897 (Plate LVII). The whole Ryan's Arcade crowd enjoyed sledding in two juxtaposed frames on December 12. And in a final cartoon on December 26 a large crowd with the "Yellow Kid" and "Alex and George"--imitations created by George Luks in the New York World--appeared hung over. These little imitations by Luks were also satirized in Ryan's Arcade on November 28 (Plate LVIII).

The "Yellow Kid" had become quite popular, popular enough to support two competing artists. However, the censoring reaction of some readers of the New York Journal demanded reformation of the "Yellow Kid's" character.

Within ten years, Outcault had moved from a position as draftsman for electric journals to the enviable position as the most loved and hated of cartoonists. Some who hated his work saw only the boorishness of slum-dwellers, and did not like what they saw. Others found in Outcault a man
who would create humor at the expense of those who were poor and inarticulate.

But his fans loved Outcault for his desire to bring humor to the ordinary man, the immigrant, who found in this journalism a world with which to identify. Cartoonists like Outcault had in a true sense democratized the newspaper; they had brought it to the common man. If that at times meant presenting true-to-life poverty and folly, Outcault was willing to draw it. If at other times it meant satirizing corrupt government, he was willing to do that too. And at times the sensitivity of the man to the slum-dweller came through in poetic magnificence (Plate LIX).

The popularity of his work brought imitators. But both Outcault and his imitator, George Luks, soon tired of "The Yellow Kid." Whether it was the censoring cry against "Yellow Journalism" by the Mary Baker Eddys of their day, or the boredom which comes to those who find their routine unchallenging, both George Luks and Richard Outcault ceased drawing "Yellow Kid." Both moved on to greater challenges. But the challenge Richard Outcault would accept would cause him to introduce the only comic strip to date with a Black star, and the later, "Buster Brown," a strip which would make Outcault the most widely read cartoonist of his day!

If it was boredom or fatigue which led to the demise of the "Yellow Kid" cartoon and comic strip, it was nostalgia in Outcault which brought the little character back into later strips again and again. In a most unusual strip on July 7, 1907 (Plate LX), Buster is introduced to the world of "Yellow Kid." The neighborhood and its people
CHRISTMAS EVE—WAITING FOR PAPA.

"Maggie, wouldn't it be fun if our daddy was in the toy-store?"
confront Buster in frame after frame. And in the eleventh frame, Outcault borrows the "falling out of bed" routine of his contemporary Winsor McCay and his "Little Nemo in Slumberland" to show that the nostalgic introduction to "Yellow Kid" is part of Buster's dream world.

"Yellow Kid" may have died on the drawing boards of Luks and Outcault, but he came to occupy the fantasy and dream world of Outcault's later characters.
1"Ohio's Crop of Cartoonists," *Cincinnati Enquirer* (January 12, 1902), p. 2


8"Ohio Crop of Cartoonists," p. 2.


*References to the *New York Journal* are for the Comic Supplement of that Newspaper.*
III. Best of the Blacks, "Por Lil' Mose"
When Mort Walker introduced a black officer to his military comic strip, "Beetle Bailey," he received from his syndicate piles of unhappy mail. Americans had learned from their comic strip experience not to expect race or ethnicity in their humor world. Since the beginnings of the twentieth century a "self-imposed censorship" kept the comic strip artist from indulging in topics as heated as race, violence, religion, sex and ethnicity. "Katzenjammer Kids" was the sole remnant of an age which thrived on ethnic humor and prophetic cartooning.

Comic strips at the turn of the century treated ethnicity so often that one comic strip historian divided the different comic strips into ethnic categories.

The Irish caught it in George McManus' "Jiggs" and Opper's "Happy Hooligan," the Negro in Kemble's "Black Berries," the Germans in the two strips by Dirks, the French in Opper's "Alphonse and Gaston," the Jew in Harry Hershfield's "Abie the Agent."1

At the same time the newspaper was the medium of the city. A technology for rural distribution had just begun to develop. But for the most part the audience of the cartoonist was the city dweller familiar with the new and large immigrant populations which had flooded the cities. These new immigrants with their diverse customs and languages became the focus of humor in comic strip after comic strip. A diversity of such ethnic backgrounds can be seen in a cartoon which Outcault drew for Truth magazine. Appearing in the July 14, 1894 issue, the cartoon focused on an Irish slum dweller, Lorrea Lafferty (Plate LXI). The young girl was being courted by a young Jewish lad, Issy Silberman. Lorrea Lafferty reminded her cajoling friends that while Issy was a
PLATE LXI. A FAIR CHAMPION

A FAIR CHAMPION.

LADYFELL LAFFERTY (as a parting shot)—Remember dis, Ikey Silberman may be a modest. But de day will come when as a millionaire banker, an' me his bride, de dust his carriage wheels makes 'roo Forsythe street will not be able den to blind yooz to his good qualities.
"motzer" he would someday be a millionaire banker. Her skeptical friends were an Oriental, a Black and several poor street urchins. Many of the ethnic poor came together in this cartoon while ordinarily they appeared separately. Outcault's earlier "Yellow Kid" cartoon brought them together in the panorama of a street scene, but many of the early cartoons treated the different ethnic groups as separate entities.

In those years when Outcault wrote and drew for Truth magazine from 1892 to 1894, one ethnic group after another became the object of his humor. The poor Irish were satirized in a cartoon (Plate XL) which showed Sally McMulligan carrying a little child dressed like the later "Yellow Kid." The young girl did not have time to play with dolls when her daily task was to care for a live and breathing little brother.2 A cartoon of May 5, 1894 (Plate LXII) frowned on the professorial stuffiness of a German immigrant. And a cartoon of June 16, 1894 (Plate XLIII) portrayed the "craftiness" of a Black who could catch fish while at Sunday school. The Black was named Amos Moses Bacon; and it was the name, Mose, which would later identify Outcault's greatest character contribution to the world of the Black comic strip.3

After working for Truth, Outcault was hired by Pulitzer's New York World and while there, he developed the first comic strip "Yellow Kid," a regularly appearing satirization of Irish slum life. Even during this period he continued at times to cartoon Blacks. On January 6, 1895, Moses Parkhurst visited the "Promised Land," New York City. On March 10, 1895 Amos Moses Snowball and Ephraim Johnson met in a cartoon. And on March 17, 1895, "Hamlet-Harcourt Jones" described
PLATE LXII. MISTAKE SOMEWHERE

TRUTH

MISTAKE SOMEWHERE.

Kind Professor—Vat kind off a nurse you call yourself? Don't you can see dot child is frightened nearly crazy?

The Nurse—Say! Ye pie-faced, sausage cutin', goggle-eyed old hair mattress, can't ye see that it's yourself that frightens the poor child? Faith, if it wasn't daylight I'd be frightened to death meself. Go on, now, or I'll scream bloody murder.
A SURE ENOUGH FISH STORY.

Mrs. Bacon—Amos Moses Bacon, does you call dat goin' to Sunday School?
Amos Moses—Deed, Mammy, I've been dar—dey had baptism, and I jes done gone
got baptized.
Mrs. Bacon—Yah a mighty smart chile yoh is. I reckon yoh jes catch dem fish
while de preacher was baptisin' yoh.
blacks in demeaning terms. But these entries were sparse contributions among a hundred others focused on the Irish poor.

What inspired Outcault to create the ethnic humor is hard to say. But certainly working with Pulitzer, he was encouraged in providing insights into different ethnic groups. Pulitzer knew where his readership was to be found.

More than five million immigrants had entered the country since 1870, and the city had grown by almost a half-million in a decade. Blind to sophistication, even rudimentary in the ability to read, the newcomers could be lured only by the most basic human interest presented in the simplest way. The New World gave it to them...

If Blacks occupied little of the Outcault print space when he worked for the World, they occupied even less of his cartooning time when he worked for Hearst's New York Journal. Blacks appeared at times in a panorama shot of McFadden Flats, in a travel drawing of the streets of Cairo (Plate LV) and in a large cartoon named "Called out of Rushville Cadets." The last cartoon was an illustration of a Black baseball team.

But after Outcault left the New York Journal in December of 1897 he entered into a world of Black cartooning for Judge magazine which caught the popular fancy. He had been frustrated by the demands of the newspaper and now found himself at home in a comic magazine world.

His employment by Judge led to an experimentation with new forms. He continued to cartoon different ethnic groups, but began to focus on
black cartoons. And his work with Judge produced as complete a picture of Black life as his work with the New York newspapers had produced a picture of Irish slum life. Whether the stereotype he produced bore any resemblance to what black life ethnically was is difficult to determine. Nonetheless, the stereotype was complete. A different cartoon can be found to satirize the leisure, culinary, educational and relational life of the black.

The Black which emerged in this Judge period was a superstitious and fearful individual (Plates XLIV, XLV) who took ghosts seriously. He was prone to violence and could be expected to carry a razor as a weapon (Plate XLVI).

He was given to much time at billiards, gambling and smoking. He was occupied with an occasional cakewalk and a game of football for which he was physically better endowed with large feet. At the same time he yearned for the world of culture, elegance and sophistication.

His diet was one of possum and sweet potatoes, watermelon, chicken and ham. He was from a large family, and dominated his wife through aggressive acts at times extremely violent. He was at times lazy, shiftless and difficult to keep clean.

He was Biblically oriented although the worship in his life was secondary to his gambling and his love of possum and chicken (Plate XLVII). The names which he gave to his children were either Biblical or flamboyant. He appeared in the strip as Rastus, Erasmus, L'il Sam, Rube and Rachel, or a Mr. Peach-Blow Blossom, Mrs. Moonbeam, or Doctors Sawyer, Payne and Sharp.
WHO'S AFRAID?

Granny—"If you till chillun' I'll promise dat yo' ain't gwine ter git skeered I'll tell yo' all a ghos' story."

Chorus—"Go on, nan'mammy tell it—we ain't afraid ob ghosts."
PLATE LXV: A SUPERSTITIOUS WOMAN

"Ya-as, I'm mad—co'se I is. Yo' all de time so superstitious—believe in signs an' numbers an' omens an' superstitions till yo' done got me so hoodooed dat I can't move without bein' Jonahed."

PLATE LXVI. JUST A LITTLE FAMILY JAR

MR. PEACHLY BLOSSOM—"No, yo' won't thrash me, 'cause I've got ma razer wif me — and I don't care if yo' likes ma appearance or not ; ma appearance suits me, and yo' disappearance would suit me lots better—so g'way, woman."
PLATE LXVII. HOW THE NEW PARSON AROUSED THE CONGREGATION

1. "Breven an' sistern, in my discourse dis mornin' I's gwine to endeavor to prove dat de great superiority of —

2. — roast 'possum and sweet potatoes over fried chicken is in de fact" — (But the love-feast con­
nenced at this point and the revival continued all day and far into the night, and the choir guest shoot­
The stereotype is not a happy one. And yet, it reflected the humor expressed earlier when the Irish were the object of Outcault's satire. Somehow, the humor was tied to historical fact, even if at times it was so generalized as to be unfair. And if the stereotype was unfair, it would continue in a series which became quite popular in the magazine, *Judge*. And the stereotype only disappeared with the later "Por Lil' Mose" in which Blacks were most nobly treated in the *New York Herald*. This cartoon and consequent comic strip performed a great service for the Black cause when it was not the popular thing to do so.

The early Black cartoons seldom identified the location of the drawn events. Like the early Irish cartoons they lacked continuity. When Outcault discovered that a readily identifiable locale gave continuity to the cartoon, his work became popular. The Irish cartoon became the Irish series when with the *New York World* the consistent locale was "Hogan's Alley" and with the *New York Journal*, "McFadden's Flats." And when he localized his Black cartoons in "Possumville" he discovered he had a following. Individual cartoons were at times located in Cottonville, Coontown or Darktown, but it was his Possumville series which caught the comic reading public.

The first identification of a Black situation in Possumville (Plate XLVIII) appeared in the March 24, 1900 issue of *Judge*. The cartoon became the first of a series in which a band of black actors competed with a violent audience for the attention of the reader. The theatrical group appeared weekly engaged in either a rehearsal or a performance of a Shakespeare play.
PLATE LXVIII. HAMLET GHOST SCENE

POSSUMVILLE THEATRE.
"Hamlet"—ghost scene. (Enter ghost—exit audience.)
Of the thirty-eight plays attributed to Shakespeare, Outcault cartooned the rehearsal or acting of thirteen through his "Possumville Dramatic Club." Only one of Shakespeare's plays, Othello, was presented in a series twice (Plates LXX and LXXVI). One could say that Outcault used the Shakespeare play as a ruse through which the stereotypical Black again emerged.

From the very beginning, the Possumville cartoon pointed out the superstitious and fearful nature of the stereotypical Black. The Hamlet scene (Plate LXVIII), the Julius Caesar scene (Plate LXIX), the Othello scene (Plate LXX) and the Tempest scene (Plate LXXI) showed that the appearance of fear and superstition was the rule rather than the exception.

The use of razors and a bent for gambling appeared in "The Assassination of Julius Caesar" (Plate LXIX) and in the September 15, 1900 cartoon the "box office" in Possumville. The gambling had appeared earlier when Outcault's little troupe was seen behind stage before the opening curtain of the play, As You Like It. Two of the actors were ostentatiously gambling in front of a sign which forbade such conduct (Plate LXXII). And one of the stage cues described performance in terms of a billiard game. In that same strip the large feet were presented as they were later described in the presentation of The Merry Wives of Windsor (Plate LXXIII).

The audience continued to become violently involved in the performance in spite of threatening signs occurring in an Othello scene.
PLATE LXIX. JULIUS CAESAR SCENE.

DE AUDIENCE WILL PLEASE REMEMBER THAT DIS SCRAP IS ONLY CONFINED TO DE ACTORS. ANY INTERFERENCE WILL BE RESIGNED WIF RAZORS.

ANY BODY WHO PRESENTS ANY EGGS AT DE BOX OFFICE WILL BE PAID DE HIGHEST MARKET PRICE FOR 'EM. RESERVED SEATS WILL BE EXCHANGED FOR EGGS. DON'T THROW THINGS AT CESAR. IT CAUSE HE WUZ AMBITIONS.

DOWNTOWN CESAR IS BURNIN' AGAINST US.

WE WANTZ IZ 167 TO 1, AND DISS HEAH IS IT. CESAR IS TRYIN' TO HOG DIS WHOLE BUSINESS. HE DONE WIN ALL DE MONEY IN DE CRAP GAME NOW HE WANTS TO RUN DE CAKE WALK DOWN WIF CAMBICHUN.

MARKET PRICE FOR 'EM. IT CAUSE HE WUZ AMBITIONS.

HEED OFF DESIST.

GOOD ADVICE.
PLATE LXX. OTHELLO

NOT TOSS
DE AUDIENCE DONT STOP TAKIN DESE PERFORMANCES SO SERIOUS WE'LL HAS TO CALL IN DE POLICE. DE VIEWERS HAS ALL BIN ARMED AN DE NEX TIME DE AUDIENCE TRIES TO TAKE A HAND IN DE TRAGEDY DERE WILL BE A TRAGEDY DAT WAW NOT WROTE BY SHAKESPEARE IT AINT POLITE TO MURDER FOLKS BUT DE AUDIENCE BETTER MIND DERE BLINNESS!!

POTUMVILLE DRAMATIC CLUB

DE MILLET O'THELLO DE MOOR OF VENICE

STAGE DOOR

135
PLATE LXXI. THE TEMPEST

SHAKESPEARE IN POSSUMVILLE.
PLATE LXXII. AS YOU LIKE IT

NOTUSS

This is de drop curting. When dis goes up, business commences. De show is like a game ob billiards. You must hab you cue. Before yo kind commence, curting rises. Promptly at 7 - 11, an every actor must be ready to make his bluff.

Gambling is forbid behind de scenes. Kate actors ain't got much money anyway. An gambling is a sin. If you all got any money to lose lend it to de manager.

Promptly at 7 - 11, de scene.

Edwin Forest Scene 1132

Datos actors must shift dere own scenery.
PLATE LXXIII. MERRY WIVES OF WINDSOR

MERRY WIVES OF WINDSOR
BY BILL SHAKESPEARE
FATTY FALSTAFF IN DE PRINCIPAL PART

IT'S 10 TO 1
DERE AINT A SOLE
IN DE AUDIENCE
EVER RED DE BOOK

NOTUS S
DE CLUB IS GOING
TO GIVE A SHOW
WHETHER DER IS
ANY AUDIENCE OR
NOT. NOBODY KIN
BLUFF US

WEDDING DRESS

WON DEY WOULDN'T
GON'T WOULDN'T
BE A WEDDING
DRESS WOULDN'T
BE A WEDDING
DRESS WoULDN'T
BE A WEDDING
DRESS

KEEP OFF OF DE MUSICALS

KEEP OFF OF DE MUSICALS

KEEP OFF OF DE MUSICALS

KEEP OFF OF DE MUSICALS
139

(Plate LXX ) on June 2, 1900, and in a June 9 presentation of Richard III (Plate LXXIV ).

The violence was avoided by presenting the play to an audience of one who bolted in fear when he saw the impending homicide by McDuff in the play Macbeth. A less sophisticated audience viewed The Merry Wives of Windsor; there was little violence from these barnyard animals and a distracted black child.

The scenery from the Merchant of Venice became a means to satirize the Black's enjoyment of watermelon. The watermelons appeared as the three spherical symbols for the pawnshop. This same craze for watermelon was depicted in a scene from Midsummer Night's Dream (Plate LXXV ). Watermelon and possum were identified as the key symbols in the family coat of arms in the presentation of Richard III (Plate LXXIV ).

On August 25, 1900, Othello was the play used as a background for the night life of the actors (Plate LXXVI ). A group of Blacks ridiculed the young man who courted the star actress because her father owned a watermelon patch. Twelfth Night introduced the reader to a view of the audience waiting in a ticket line to see the play (Plate LXXVII ). And on September 22, 1900, the troupe was seen returning from a presentation. Disgruntled and tired, they had met little success on the road. Complaints about an audience for Henry the VIII prefaced the last appearance of the strip on October 13, 1900.

This cartoon had begun with a picture of the stereotypical superstitious and fearing Black. And the last cartoon of the series presented
PLATE LXXIV. RICHARD III

RESERVED SEATS AT THE BOX OFFICE

RICHARD III
DE FUNNIEST TRAGEDY
EVER WRITTEN.
FULL OF TROUBLE

NOTICE
OF DE AUDIENCE
WOULD ONLY THROW
FRESH THINGS AT DE
ACTORS BECAUSE
STAND BEING GIVED
DECENT THINGS
AND FRESH BEER
WANTED.
PLATE LXXV. A MIDSUMMER NIGHT'S DREAM

DE WATER MELON IS DE SOLE PROPERTY OB DE ACK'TORS.
DE AUDIENCE TAKES ITS LIFE IN ITS OWN HAND.
IF IT MOVES OUT OB ITS SEAT DURING DIS SCENE
WE ARE PREPARED TO PROTECT OUR RIGHTS.

R. F. 

141
that same picture. Shakespeare, himself, appeared in ghostly form to the troupe on October 13, 1900 and Outcault titled the cartoon, "The Last Rehearsal of the Possumville Dramatics Club" (Plate LXXVIII). This was not the last cartoon about Possumville, but it was the last which focused on the theatrical group.

The Black cartoon continued and on February 16, 1901, Outcault presented Possumville's "Four Hundred," a group of elegantly attired Blacks feasting with chicken, and toasting with beer-filled champagne glasses. Mr. Van Peyster De Johnson anticipated with the toast a good year in which, "the Henhouses in dere neighborhood remain always un-locked."10

Outcault's work with Judge magazine produced as much a picture of Black life as had his work with the New York newspapers produced a picture of Irish slum life. Whether the stereotype which Outcault produced was in any way representative of Black life could be contested. But the stereotype was complete.

However, it was time to evolve, and to move on. And the change in Outcault followed his change in jobs. He came to the New York Herald in January of 1900. And at first he reverted to the cartooning he had done with the New York Journal and the New York World. Occasionally a Black cartoon would appear as happened on January 21, 1900. But on March 18, Outcault introduced "Nixie." "Nixie" was a pixie-like white child appearing in comic strip form at the very beginning (Plate LXXIX). But this strip only survived six months. In one of the "Nixie" strips there
PLATE LXXVII. THE LAST REHEARSAL OF THE POSSUMVILLE DRAMATICS CLUB

Notice
Actors are requested to study their parts so they will know their lines. There has been too much of this business of putting in your own lines instead of Shakespeare's.
PLATE LXXIX. NIXIE

NIXIE'S DOG GETS THE WORST OF It AGAIN.
appeared a black who resembled the Mose of a later strip. And on July 29, September 9, (Plate LXXXI) and September 30 a character named Mose appeared in parallel cartoons in the New York Herald. A number of Black cartoons appeared in the Herald. Two of them appeared on October 14, 1900 and on October 21, 1900. But on December 2, 1900, Outcault's most famous black cartoon series, "Poor Lil Mose" was initiated (Plate LXXX ). Appearing for the most part as a cartoon, and at times as a comic strip (Plate LXXXII), "Por Lil Mose" presented a young Black character as part of the mainstream American life.

The series was to follow the pattern which Outcault had discovered. He began with a cartoon (Plate LXXXI) and when he felt that it could be localized, he situated the events in Cottonville. Then a title, a central character and weekly repetition gave the humor continuity. However, Outcault presented "Por Lil Mose" in comic strip format only nine times in the two years in which the series appeared.

"Por Lil' Mose" was a happy presentation of the young traveling Black who provides a running commentary on his experience through letters to his mother. This travel narrative was one which Outcault had used for "Yellow Kid" while working with the New York Journal. At that time, Outcault was often the illustrator for the poetry of an associate working on the supplement. In "Por Lil Mose" Outcault wrote the poetry, created the drawings and created a picture of the Black which was entirely his own. This same travel narrative he would again use with his most famous comic strip, "Buster Brown."
It is fair to say that "Por Lil Mose" was the noblest treatment of Blacks in the humor world of Outcault's time. However, even in this work there were at the beginning traces of the stereotype. Slang words such as "nigger," "coon," coloreds," and pickaninnies" were used for Blacks until April 28, 1901. After that only on two occasions does a slang word appear in the strip, on July 7, 1901, and September 29, 1901.

An occasional reference to the Black diet appeared in the September 1, 1901 and September 29, 1901 issues of the New York Herald. Possum, chicken, cornbread and watermelon reappeared as staples for Blacks in the February 9, 1902 cartoon. Two references to watermelon on April 6, 1902 and on April 13, 1902 were the last traces of the stereotype.

For two years, Americans saw in this cartoon a Black youth who had become part of the mainstream of American life. "Por Lil' Mose" like most youths was enamored of pets. On January 20, 1901, he was given a mousehound which was first named "Ceasar" and then renamed "Great Scott." His retinue was expanded to include a monkey on loan from a circus on March 31, 1901, a chicken on April 7, 1901, a bear named Billy on May 6, 1901, and finally a parrot on July 28, 1901. The parrot because of personality conflicts parted company on December 15, 1901.

These animals were his pets and at times caused a stir when they accompanied Moses to a public place. In an August 18, 1901 issue a visit to the suburbs resulted in chaos when the monkey, mousehound and bear were seen with Mose. On another occasion, Mose himself, was confronted by forest animals who made several unkind references to his Black background.
PLATE LXXX. POOR LIL' MOSE

POOR LIL' MOSE

He never had no work to do but only just to play,
He never had a thing to wear exceptin' only clothes,
He never had a thing to eat but just three meals a day,
He never had no work to do but only jest to play.

De only place he had to sleep was in his bed,
De pillow was de only place he had to lay his head.
His mammy was de bestest friend dat lil Mosey had,
She'd allus pet and cuddle him whenever he was bad.

An' so he ate an' drank and slept an' laughed sum morn till night,
It's sad to think of any one in lil Mosey's plight.

Poor lil' Mose.

POOR LIL' MOSE!

A.F. OUTCAULT
PLATE LXXXII.
MOSES JACKSON

PLATE LXXXII. IF I WUZ A MILLIONAIRE

Ef I wu z a millionaire, Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire,
Ef I wu z a millionaire.

Ef I wu z a millionaire,
PLATE LXXXIII. PORE LIL MOSE IN STOCKS

PORE LIL MOSE
HE GETS INTERESTED IN STOCKS
PORE LIL STOCKS

CORN GOING UP, UP.
COTTON GOING DOWN.
The WATER MELON
MARKET IS GOING TO
PIECES, SO ARE THE
WATER MELONS.
The BEARS ARE ON
THE RUN.

U.S. STEEL 47, 43.
TAMMANY STEEL - BIG
CONSTITUTION - FAST
AM. PORK - STRONG
NY SOCIETY 400
AMAL COPPER 150
N.Y. COPPERS - ANYTHING
KEEP THE CHANGE

AM SCALES - DEBT BALANCE
$16,000.
AMERICAN JOKE TOWN 10,000.
STRIKE AMONG THE JOKE HILLS.
WILL REMARK WAS AWFUL AND MORE
LAUGHS.
FALL WHEAT TURNING
INTO DOUGH

BASE BALL NEWS
GREAT SCOTT!
THE GIANTS ALMOST
WON A GAME - THEY
ARE AHEAD FOR THE
BOOBY PRIZE

RACING NEWS
SLOW - PORE WINS THE
HOBOKEN HANDBACk.
LULLABY GOES TO SLEEP
ON THE HOME STRETCH
SCHOOL OPENS NEXT WEEK
THE MAN DON'T CARE

(COURTESY ALFRED E. NEUMANN)
Shortly after the series began, Mose was seen standing in a school room (Plate LXXXIV). And his school boy experience was not a happy one. His father suggested his leaving the school since the teacher was inept. Mose lived the life of the Georgia farm boy. And this life was summed up in a caricature of Shakespeare's seven ages of man. The seven stages of the Black man's life were seen through Mose's relatives (Plate LXXXI). His brother was the infant; Mose played the school child; his father was the soldier; his older brother was the lover; his uncle was the justice; his Uncle Jim was the rascal; and his grandfather was the doting old man. These characters were all surrounded by women in different stages who catered to the Black man's every need.

Life in the hometown was described in several events. Mose recalled an attempt to outwit a burgler at the Colonnade Hotel in Cottonville. However, the "self-appointed investigative team" was outwitted by the burgler on January 27, 1901 (Plate XVIII). Mose's gift of a valentine to his girlfriend, L'il Sal Sunbeam, met happy results; however, his gift of a valentine to his father brought a thrashing. This eruption by his father led to a hasty visit to Uncle Jack's by Mose.13 On March 3, 1901, Mose participated with his girlfriend in a cakewalk and both won the prize. A March 17, 1901 description of the local vaudeville show provided an insight into Georgia's own small town gong show (Plate LXXXII).

The plunder of the local Deacon's home during a fire on March 24, 1901; the description of mischief at a picnic on April 21, 1901, and the April 28 scaring of the Black community by a neighborhood "ghost"
PLATE LXXXVII. THE COTTONVILLE VAUDEVILLE

THE COTTONVILLE VAUDEVILLE
by PORRILIL MOSR

1. The program was Miss Jenny June-
2. Best de folks in Cottonville. She am de fascin' town.
3. She am de chicest and de prettiest. She am de belle of de ball.
4. She did it all with de styles and de tricks.
5. She am de all de colored people laughed at dem rednites clothes.
6. She am de shiniest and de prettiest. She am de belle of de ball.
7. She am de all de colored people laughed at dem rednites clothes.
8. She am de all de colored people laughed at dem rednites clothes.

De moral person in de town is Mr. William Bunker Hill.

Am de self polices in Mr. William Bunker Hill.

He am de self polices in Mr. William Bunker Hill.

He am de self polices in Mr. William Bunker Hill.

He am de self polices in Mr. William Bunker Hill.

He am de self polices in Mr. William Bunker Hill.

He am de self polices in Mr. William Bunker Hill.

He am de self polices in Mr. William Bunker Hill.

He am de self polices in Mr. William Bunker Hill.

He am de self polices in Mr. William Bunker Hill.

He am de self polices in Mr. William Bunker Hill.
were the last cartoon in which the heavy stereotyping would be seen. After a month of introduction to animal friends, Mose and his pets traveled on a train's cow catcher to New York City (Plate LXXXVIII). This cartoon appeared on June 16, 1901. And from that time on, Mose and his friends lived the tourists life.

Upon arriving in New York, Moses pictured New York as a city bigger than Possumville, Cottonville or most other cities he had seen (Plate LXXXVIII). This travel in New York was paced with action and visits to special places in New York. His first trip in the city brought him to Coney Island where he engaged in target shooting for prizes. There he anticipated attending the great Exposition in Buffalo.14

On June 30, 1901, he came to the theatre district, the Bowery and to Central Park. And on September 1, 1901, Moses made his first evaluative trip to Tammany Hall. This glance at political corruption was repeated in the September 22, 1901 cartoon. On September 15, 1901 Moses had visited Thomas Edison's laboratory in New Jersey and found the whole experience denigrating (Plate LXXXIX). Everywhere he went in the laboratory he was electrically shocked.

He was back in New York for three different visits to Baxter Street, Harlem and the Bowery.15 When shopping on Fifth Avenue he bought his mother a new hat from race track winnings and continued shopping the following week, January 12, 1902.

This visiting throughout New York and vicinity was punctuated with a variety of activities. On July 2, and 14, 1901 Moses played a
PLATE LXXVIII. PORE LIL MOSE, HE COMES TO NEW YORK

PORE LIL MOSE
HE COMES TO NEW YORK

I telegraphed de Railroad an I asked "how educate you mind
Twy lil oui, had a pretty run, if they didn't reck'n.

Because we'm de few boys a try we did it, too, fer go.
On ordinary congershin like a rabbit done, ya know.

So we waited on de station fer de train fer some along.

But de train wasn't any private way - I think'd it was wrong.

Boy had fixed de all around hotel fer us to ride rich ahead.

We took about something - why, it shaded too much for us.

De train did change (in'long but simply look more here),

De driver our eye crooked, so we could n't get a seat.

de was all de money, we decided and Nantess.

We did get on de train, made up for we fer long moonlight.

As we thought, we'd get de see-thing us, fer we set up at night.

De rail, an ole tow up de track we neer see finish, too.

Cried when de engine got to bar. I simply went on

I'll take this powerful good when de conductor stared

"Do you a little quicker fer to New York?" there I say nearly glad.

I took de air, say New York a little bigger view.

Dan Callanville or Passacaglia or any place, bowel.

That's how I'm true, I'm fine here. We don't say, ya, in.

But out police, police! (but you've got fer barn de police)

WILLFORD - ASTORIA.
PLATE LXXXIX. PORE LIL MOSE, HE CALLS ON EDISON

Dear Mammy,

I called on Mr. Edison the other afternoon. I'll neither call on him nor at least not by so.

When we got there to his front gate an je'l about to knock.

I reckon something must of slipped, we got a awful shock.

A black guy man came to de gate an says come right in here.

Am bring ya jines, an set right down, an don't do yo speck.

Dat bench, was loaded, mercy sakes! I feel dat current now.

An am a seller came along an made a lunny bow.

Am says see stop along wid me. I'll take go to de boss.

Am dar askin a dynamo he sat a lookin cross.

But smiled when he seen. Biffie bear an offered us his han.

Am data de time we got a shock dat hurt to beat de fan.

You don't move.

BEWARE OF THE CHAINED LIGHTNING
IT MIGHT BREAK ITS CHAINS AND STRIKE AT SOMEONE, AND HIT SOMETHING THAT IS NOT ELECTRIC

THE SHOCK ROOM IS FULL OF SHOCKING SHOCKS TO SHOCK OLD WOMEN AND BOTH SEXES, EVEN CHILDREN. DON'T LET THE SHOCKER GET YOU.
new game called golf (Plate XC ). On July 21, 1901 he rode on a
street car noting all the different ads. On August 4, 1901, he had an
opportunity to take a ride on a boat which eventually capsized (Plate
XCI ).

The exciting life was the goal of Mose (Plate XCII ) when he
flew over Manhattan in a giant ballon. He returned to the racetracks on
October 10, and on October 20 he went to his first big city football game.
His consternation with scalpers was indicated here and in subsequent
cartoons.

Mose celebrated his seventh birthday on January 16, 1902. And
his friends had a surprise party at which he danced and entertained
(Plate XCIII ). The three following weeks found him visiting a wax works,
learning to use a punching bag and purchasing a chafing dish in order to
prepare gourmet meals.

On March 9, 1902, Mose parodied the work, "Twas the Night Before
Christmas" with his own version of adventures with a new alarm clock
(Plate VCIIV ).

On one occasion when he had forgotten his change a kind woman
offered to pay the bill for a soda which he had ordered. On April
13, 1902, Mose planted a mythical garden in which water would grow from
watermelons and eggplants from eggs.

He was an enterprising young man who planned to start an ice
company in his Georgia home town (Plate XCV ). His first investment
PLATE XC. PORE LIL MOSE, HE PLAYS GOLF

New York: Sunday 1901

Dear Harmony,

I hope you found the cowboys. I'll teach them some golf this week.

I never knew they could be so bad.

To play it quickly, they were. Too bad.

I wish they could have been more kind and fair.

Be as patient as papa was easy.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.

I've been practicing all week.
PLATE XCI. PORE LIL MOSE, HE TAKES A SAIL

PORE LIL MOSE
He takes a sail

Dear Uncle Sam,

A fool of a man has got a boat in a dam and just don't know
It's kind of a boat so he just don't know
It's the kind that stays in the water and she got a jolly crew.

He started a big company on it and very strangely enough,
But nobody got a sight done but the skipper. He might
Do the sight, in a good long time, he might.

A big black scout inside up an hit the dock a jolly smash.
Our boat got started to bad, she pulled up to a Jolly light up side down
As she did so, I thought it bunch would slightly all the bow.

At Cape Hatteras to be, on the B bầu at all the Bourn.
I saw his legs on the ground, but just till Black cat say on them.
He lay out to apon him, and a big wave came this way.

In just down but of business, out piles the wind sharp.

Some of them way up on the across the bow from
Some sailing way up on the across the bow from
Some sailing way up on the across the bow from
Some sailing way up on the across the bow from
Some sailing way up on the across the bow from

A man on both his land away as happy as can be,
I'd rather take another and I'll be back soon.

Uncle Sam
PLATE XCII. POR LIL MOSE, HE BUILDS AN AIRSHIP

Deer Oliver,

Has yo read in all de papers' bout a fool oot some where. Wot gat a airship sho enough en sail in de air. It ain't like dem ole fool balloons yo see at county fairs. Yo' don't go an' place it all an' comes down any where. De ain' he's got it down so fine he'll save it. He's got an' airship An when he go before de wind he go a lively clip. Yuh billie Beat has led his head a hearin' bout dat man. An now we's got our own balloon made on dat fellers plan. We made a trial trip one day an' sailed up to de sky. I didn't know dat height could be so awful, so high. El de giants was at playin' rich a awful game, oh but yuh'd ait a round an' see de game an never play it all. When we come back ter Coloni will we'll come in our balloon. Which maybe won't be very long an' maybe not so soon. Yer loving Jun Pate.
PLATE XCIV. POR LIL MOSE, HE BUYS AN ALARM CLOCK

POR LIL MOSE
HE BUYS AN ALARM CLOCK &c. especially &c.

Bills, Brought, Watch Clocks
AND THINGS

This is a day before mornin' when all fum de flat
got a little more slarin' met even de cock.

De alarm clock was had by de bid, in de chair
already to git red a terrible scare.

De mouse kiwn how monkey had gone to dine bid
so, ater, slipin' de door, bid I thought dy was bad.

Bills, Dear, write a letter to his mom, his bron.

And had jes' started readin' "Pilat's I know one".

When de alarm clock reflects a terrible clatter

Am I had me mom not try to matter

Cause I didn't know it wad eat up de dat.

All I wantin' is had at a mile from de flat.

If de datner say's alarm music, then draw

mose, thanks de morn. It's right— all right.
PLATE XCV. POLE LIL MOSE, HE BUYS A FAN

Dear Mammy,

We went in to a store one day to buy a fan. I always wanted to be as cool as I can. I had all kinds of fans in the store, but none of them were as cold as I needed. I bought one that was called an 'electric fan.' It keeps me cool as ice.

Well, I've seen one that suited me, an electric fan. It's called a current fan, and it goes to the back of the room. I stuck it on the wall, and it connected all the wires. It made the house so cool that we used to light the house. We'll all be rich when I get back to Cottonville again.

I'll hire a man to run the fan and fix it up all the time. We won't have any roof at all or we'll build a ceiling on the fan. We'll fix it, put it, fix it, and rank it on the fan, and turn it on. We'll use the wind to cool our house of course. We'll only have to sit on a slip on those hot summer nights.

Your son, Charles.
in this company was an arctic fan which would cool water in an open barn.

On May 25, he detailed a new fad which had emerged, ping pong. And he introduced the fad of playing a horn to the disdain of his animal friends. They expressed their disapproval by violently attacking the budding musician. The last four weeks of the series saw him fishing, bull fighting, aping the firemen at a fire station. He was vaccinated; and then he hurried off to the country.

The "Por L'il Mose" sequence had begun on a farm in Cottonville, Georgia; and it ended on a farm outside New York City. And its history paralleled the history of "Yellow Kid." Both characters appeared "unidentified" in random cartoons. Both were later situated in some geographical place. Both were later given titles. Both emerged as stars of the cartoon. Both were later involved in travel narratives. And both appeared in comic strip format after they had won acceptance in cartoon form.

The similarity does not end there. It seems no accident that both "Mose" and "Yellow Kid" when they rarely appeared in comic strip format were involved in the same situations. Both planted gardens; both went hunting with the same unwillingness to shoot game; both experimented with new clock inventions; both tried unsuccessfully to play golf.

While "Por L'il Mose" presented a very happy picture of the Black; the sequence never gained the popularity Outcault expected. His new little character, the suburban child of mischief, "Buster Brown" caught on quickly and led to another change of jobs. It was "Buster
Brown" which would spark the controversy which led to the moving from the New York Herald to the New York Journal. Hearst bought Outcault's talents. But this time Outcault left James Gordon Bennett and not Joseph Pulitzer.

It marked the end of Outcault's great contribution to Black identity. But in the short time he published the Black cartoon he set a standard which has never since been excelled. His early work in Judge presented the stereotypical Black commonly accepted at the time. His Blacks never reached the maudlin and at times cruel presentations found in "Blackberries." His "Shakespeare in Possumville" continued the stereotype. But it was to Outcault's credit that the stereotype gave way to a Black in the mainstream of American life. His later "Mose" was a creative inventor, a traveler, a dreamer, a fun-loving child and an enterprising businessman. His "Mose" was never addicted to the mischief with which the later "Buster Brown" was identified.

"Por L'il Mose" was the first Black comic strip and cartoon with a Black star. It could be that Outcault used "Mose" as a vehicle for the same themes which he had already found successful in "Yellow Kid." It may be that he imitated in "Mose" the formats which he had already created for "Yellow Kid." However, in "Mose" much of the mischief and much of the socially unacceptable boorishness is gone. It may be that Outcault was concerned for the identity of the Black. Or it may be that he felt his new character was both more acceptable and more marketable at the time. Whatever motivated Outcault's late work with "Mose," one should acknowledge the great contribution Outcault made to Black
identity. "Por L'il Mose" was a landmark for its time and his little Black character is unapproached even today.


5 Richard F. Outcault, "Another in Their Favor," Judge, November 18, 1899, p. 335.


8 Richard F. Outcault, "Why the Operation was not Performed," ibid., March 31, 1900, p. 199.


16 Richard F. Outcault, "Pore Lil Mose," ibid., April 6, 1902, p. 5.

* All New York Herald page references are for the Comic Supplement of that newspaper.
IV. Comic Values, Cultural Values
The world of "Little Orphan Annie" is a rural middle class world in which people are threatened by domestic and foreign enemies; in which success can not be predicted; and in which the judicial system is not to be trusted. Donald Auster in a content analysis of the comic strip, maintained that the only absolute source of power and action was Daddy Warbucks. A study of the integrated verbal and pictorial content of 141 releases of the comic strip over eleven time periods indicated the values espoused by the dominant figures in the comic strip.

To determine these values, Auster constructed several categories from probable character and behavioral traits of the comic strip characters. The individual frames of the strip were then coded to indicate the favorable, neutral or unfavorable direction of individual characters toward these values. The conclusions which Auster drew from his research indicate that the content of the strip, the ideology expressed by that content and the significance of the strip as a medium of communication deserve the attention of researchers.

Any attempt at content analysis for values should involve a researching of the social science literature in order to determine the field of value. Such a study could reveal the assumptions and purposes which scholars have brought to the field of value. And it could also lead to operational definitions as well as a valid methodology.

Since the landmark work of Thomas and Znaniecki in 1919, several authors in fields as diverse as psychology, sociology, education, anthropology, economics and philosophy have attempted to define value.
While it is impossible to treat all the works which have been written on values, this study will survey several disciplines in order to determine certain patterns and trends in the study of values.

These trends represent different points on a spectrum, each of which becomes the focus of one's definition. The spectrum ranges from the subjective domain of the human person to the objective domain of "external" objects. Certain scholars focused on the internal world of the person distinguishing intentionalities, while others were concerned with the collectivity of human subjects and the common concerns to which they were committed. And the choice of focus was often determined by one's assumptions about the human condition and one's purposes for analyzing values.

Over a period of thirty years, John Dewey made several contributions to a scientific study of values. His early essays, "Logical Conditions of a Scientific Treatment of Morality," "The Problem of Values," "The Objects of Valuation," and "Valuation and Experimental Knowledge" attempted to look at different aspects of values. His first complete presentation of this theory is to be found in his "Theory of Valuation" published in 1939. In this work he pointed out the historical demythologizing of nature and its consequent removal of notions of finality from the sphere of science. He showed that the limiting of the field of value to the intellectual world of man removed value from the empirical scientist's domain and caused an unfair dichotomy:
The separation alleged to exist between the "world of facts" and the "realm of values" will disappear from human beliefs only as valuation-phenomena are seen to have their immediate source in biological modes of behavior and to owe their concrete content to the influence of cultural conditions.3

But it was his work, "Field of Value" which best bared his assumptions and purposes in delineating the field of values. In that work he noted that "the field in which value-facts belong is behavioral." He explained that the behavioral includes those human-life processes which either select or reject with the resultant maintenance of life. He then listed his assumptions and conclusions from them for future research. If the field of values is the observable space-time fact, then introspection is not a valid form of inquiry. If values always involve the selection or rejection of something, then values can be assessed as some things. If values involve the experiential selection or rejection, values should not be considered classes of things; they should not be considered intrinsic to those things; they should not be considered independently of space-time connections.

Since Dewey's concern was to remove value from the world of metaphysics and to place it in the measurable domain of empirical science, he demanded that any study of value should concern itself with things. It should be empirical, behavioral and measuring. The concept of value which emerged should be holistic involving individuals and their environmental relationships.

While Rokeach shared the interest of Dewey for the measurable, he located value more in the subject than in the object. After much
work in the classification of attitudes, Milton Rokeach researched work already done in the field of values, and then introduced his own theory. And with the theory he submitted an approach to the measurement of values. In his preface to *The Nature of Human Values*, he maintained that the value concept is the core concept of all the social sciences.

It is the main dependent variable in the study of culture, society and personality, and the main independent variable in the study of social attitudes and behavior. It is difficult for me to conceive of any problem social scientists might be interested in that would not deeply implicate human values.

Before suggesting purposes for his study, Rokeach pointed out his assumptions. He suggested that the number of values which any one person possesses is small. And he later limited the key values in a person's life to twelve possibilities. He suggested that everyone possesses each of these values in varying intensity. And he concluded that each of these values is organized into a value system within each individual. He did not reduce his study of values to individuals, but felt that a complete study should consider the complexity of culture, society and a personality context.

After baring these assumptions, Rokeach sought a definition which would fulfill certain purposes. The emerging concept must be operational and distinct from other allied concepts. The concept should be economical in application and scientifically manageable. The concept value, itself, must be value free so that circular terms are avoided.

Before mapping out a concept of value in the *International Encyclopedia of the Social Sciences*, Robin Williams insisted that there...
is a core meaning to be found in any concept of value, and that the
field of value is the purposeful and non-instinctive in human behavior.
Language analysis betrays two basic areas of distinction, value as eval­
uation, and value as criterion.

He suggested that any concept of value must be wide enough to
cover the value elements in all behavior. And it must be narrow enough
to avoid confusion. The definition must take into account the cognitive,
affective and conative dimensions within the organism and personality;
and it should take into account the culture and society in which the
person is found. Finally the concept must be empirically verifiable.

Brewster Smith was concerned with an analysis of values and their
emergence and development in the human person when he wrote "Personal
Values in the Study of Lives." With Robin Williams he felt that there is
a core meaning to be found. And with Dewey he thought that selective
behaviour is the field of value concern.

But the preliminary task of mapping requires starting with a
highly general conception that embraces most of the meanings
in which "value" has been employed. Such a conception, it
seems to me, is that of selective behavior.

He suggested that any concept of values should include the human
phenomena involved in valuing, caring, committing oneself, and judging
better and worse. The concept should also include the specifically human
phenomena not specified by terms such as motive, incentive and valence
appearing on human and infra-human levels.
Writing from the perspective of the anthropologist, Clyde Kluckhohn brought to the study of values a new dimension. While he was concerned about value from the subject's point of view, he was quick to indicate the role of the human consensus group in determining what values are. There are existential statements about reality indicating "what is." But values bring to these statements a new dimension.

Value implies a code or a standard which has some persistence through time, or more broadly put, which organizes a system of action. Value, conveniently and in accordance with received usage, places things, acts, ways of behaving, goals of action on the approval-disapproval continuum.

Value statements, then transcend the existential and involve either desire or the desirable. No definition according to Kluckhohn can adequately incorporate all the aspects of value usage for the different social sciences.

Smith, Rokeach and Kluckhohn approach values from the point of view of the subject. However, Kluckhohn developed several distinctions within the concept, and separated the concept from allied concepts in a thorough manner.

It was Charles Morris who compared values across different cultures. Assuming that there is a cluster of values universally valid for all men, Morris limited the field of values to preference. After analyzing the use of the value term by social scientists, he stated that the field is concerned with three areas. All value behavior is either preferential, preferential with anticipation of consequence, or preferable. Morris named these areas operative values, conceived values and object values respectively.
The various employments of the term "value" would be explicated not as referring to different entities (different "values") but as delineating different aspects of the value field. He indicated that values are part of a wider belief system in which they are organized and through which they are defended. These values could be measured in their relationship to one another as individuals indicated their preference. While his purpose was to measure conceived values, Morris showed that the instruments of Thurstone, Cattell, Allport and Vernon, since they indicated preferences over time, really measured operative values. However a prolonged study of the determinants of preferential behavior could bring the social scientist to the domain of object values.

If others had theorized on the measurement of values, Ralph White developed a methodology. His "value-analysis" is a method for quantitatively describing verbal expression. Underlying his analysis are basic assumptions about man. White maintained that man has a tendency to think about and to articulate his needs and values. Man not only speaks of what he wants, but often indicates why he wants a given thing. While this object of want is important, the why is even more important since it points to "self-evident" values or those which are focal in any given culture. And while man can want and choose countless objects, his reasons for his choice provide mediating values. And the number of such mediating values is more manageable. White's categories were derived from experimentation with many different systems already in use in the social sciences. White had spent eight years sifting and coding diverse types of literary materials. After each experiment he revised his system until
the final list emerged. While a shorter list might be used, one would have to reduce particular categories to more generic ones. And in so limiting the list, he would limit its possibilities as a complete and accurate social science tool.

Since several different theorists have contributed different insights into various aspects of the value field, one could map out the value field by eclectically organizing the different insights and suggestions of these researchers. The field of values, then, would be preferential non-instinctive behavior. By its very nature all "value" is in order of preference behavior transcending the existential understanding of reality as "that which is." And the spectrum represented by the behavior field could be quantitatively described by a line extending from the subjective to the objective side of this behavior.

![Figure 1. The Field of Values](image)

At the subject side of the behavior, a distinction could be made between the valuing which is of a personal nature and that which reflects social and cultural value preferences. In an episode of "The Small Society" comic strip, an adult lives out the conflict of his own values with those of his parents and those of his children (Plate XCVI). His conceived values are at odds with those object values of a parental consensus group and a youth consensus group. Brewster Smith shows how these personal and cultural values relate to one another within the human person during the process of socialization.
PLATE XCVI. THE SMALL SOCIETY

the small society

by brickman

Hoo Boy!

GUILT... NOTHIMG BUT GUILT WITHOUT END

SOMETIMES I THINK I WAS BORN INTO AN UNLUCKY GENERATION

FOR THE FIRST HALF OF MY LIFE

I WAS MADE TO FEEL GUILTY BY MY PARENTS

BUT IT DIDN'T STOP THERE

WHEN I GREW UP I GOT MARRIED

AND FOR THE SECOND HALF OF MY LIFE

MY CHILDREN MADE ME FEEL GUILTY

I COULD USE A COURSE IN INSENSITIVITY TRAINING
In the above diagram several subjects are listed to represent the collectivity which contains individuals committed to or guided by the values of a consensus community. The values of the consensus group are the "object" values described by Charles Morris. These are also called "preferables" since they represent the demands of society, or of any given culture.

The cartoonist, Swinnerton, often used the conflict between a child's subject values and the object values of the family as a point of humor (Plate XCVI). And nearly all of the "Buster Brown" strips develop the humorous from a conflict of Buster's values and those of his parents. And certainly the struggle between the Katzenjammer Kids and the Captain showed a daily conflict of values.

Within the subject side of the spectrum can be found the value as belief or concept. This subject's belief can be considered cognitive, affective or conative as it resides in the intellectual, voluntary or behavioral domains of man.

In an early "Katzenjammer Kids" comic strip, Mama expresses a cognitive value by stating that the captain has a fine hat (Plate XXX). The captain in turn expresses the same cognitive value, and indicates that he wanted the hat and bought it. Here his wanting and buying the hat are affective and conative values respectively.

While it is important to make distinctions for the sake of clarity, it is also important to retain the total perspective. When focusing on the subject, the researcher should be aware of the contextual relationship
PLATE XCVII. LITTLE JOHNNY
of the concept to the rest of the spectrum. Most theorists while empha-
sizing one side of the spectrum against the other insisted on the im-
portance of the relationship of subject to object. For that reason
Perry's understanding of value was criticized by those who would dis-
tinguish interest in that object from possession of it. Even Dewey who
insisted on empirically based understanding of valuation tied objects to
a valuing person who selected or rejected them in life processes. He
insisted that values were not intrinsic to objects and could not be iso-
lated from the behavioral context of which they are a part.

As one moves to the object side of the spectrum, he finds that
an object becomes an object of interest, or is preferred. Morris's
notion of "operational value" would indicate a merely chosen behavior
toward an object. When that object is preferred because of anticipated
consequences, the value becomes a "conceived value." When that value
becomes the value of the collectivity, it is called a "preferable value."
Its valuation is a function of cultural, societal values as reflected by
a collectivity of subjects in a given situation.

In one "Buster Brown" cartoon, the values of Buster's lodge pals
conflict with those of the girls who wish to be members. While the
values are discriminatory they are the values of the collectivity or
lodge consensus group (Plate CXXIII).

It is obvious that when the object is focused upon its relation-
ship to the valuing subject a more empirical measurement is possible.
When the subject is focused upon its relationship to the valued object
a more abstract and subjective measurement is involved.
Historically, man has added to the value field transcendental realities, the metaphysical subjects in whom values reside. Whether man the mythmaker, or man the worshipper, or man the philosopher was involved, there emerged the concept of the gods, or God, or the Good. One sociologist indicated this possible notion of value when he summarized value theory:

Concepts of value can, however, be reduced to about four basic types: (A) Values are considered as absolutes, existing in the mind of God as eternal ideas, as independent validities, etc. (B) Values are considered as being the object, material or non-material (C) Values are seen as located in man, originating in his biological need or in his mind. Man by himself or man in the aggregate, variously referred to as group, society, culture, state, class is seen as "holding" values. (D) Values are equated with actions. There are in addition some mixed types.10

While it is important to survey the work of researchers, and while it is important to map out the value field, it is especially important for the social scientist to find operational definitions for his work. Theorists have already established parameters within which such a definition will be formulated.

A definition of value should be concise. It should state the unique qualities which distinguish this concept from others. It should also be capable of identifying many different areas of the value field. Actually, several definitions are necessary for adequately dealing with the research of the comic strip, and for treating the different areas of the value field.

Kluckhohn in an early unpublished work defined value as a selective orientation toward experience, characteristic of an individual
and or a group which influences the choice between possible alternatives of behavior. His own criticisms bare a difficulty in the definition. The definition is more a description of culture than a description of value. Too broad as a definition of culture, it could best serve as a definition of a value organization.

In a later definition of value, he again placed the focus of the value concept on the subject side of the value field. Here he limited value to a "conception explicit or implicit, distinctive of an individual or characteristic of a group of the desirable which influences the selection from available modes, means and action." While the definition does emphasize the subject side of value, it is inclusive enough to involve personal and social dimensions, degrees of purposeful behavior, goals and instrumentalities.

Addressing the American Psychology Association in 1953, William C. Trow indicated that the value concept should have a more prominent place in the schools. He defined value in this way:

Valore, however named and categorized, are concepts, i.e. verbal constructs representing classes of objects or conditions cathected by individuals or groups.

Rokeach also defined value from the subject side as he stated that value is "an enduring belief that a specific mode of conduct or end state of existence is personally or socially preferable to an opposite or converse mode of conduct or end state of existence." He indicated that the belief can be both a concept and a standard or criterion by which one judges the behavior of others. He too includes the personal and social dimensions, terminal and mediating functions.
Because many of the early theorists had emphasized definitions of value on the subject side, the analysis by Thomas and Znaniecki provided the base for a new approach to defining and measuring value. Hoping to develop a scientific approach to social theory, the authors indicated what data the scientist would need:

If social theory is to become the basis of social technique and to solve these problems really, it is evident that it must include both kinds of data involved in them—namely, the objective cultural elements of social life and the subjective characteristics of the members of the social group—and the two kinds of data must be taken as correlated.

They then defined social value as "any datum having an empirical content accessible to the members of some social group and a meaning with regard to which it is or may be an object of activity." Not only had the authors introduced a new definition for value, and a consequent new emphasis, they had brought the investigation into the realm of empirically and scientifically measurable analysis.

The first "Buster Brown" comic strip appearing on May 4, 1902, showed Buster's mother attempting to motivate Buster to good behavior in the presence of the local parson (Plate XCVIII). She attempts to "bribe" him with three "values as objects of activity." However, Buster responds by saying he does not like ice cream, strawberries or a quarter.

Gordon Allport praised Thomas and Znaniecki for their great breakthrough since it prepared the way for a depth understanding of attitudes and attitude organization in people. After recalling the Thomas and Znaniecki claim that an attitude is always directed toward some object and that it could be defined as a "state of mind of the individual
toward value," Allport noted the great difficulty involved in measuring attitudes. He suggested that one could infer only their existence to account for consistency of conduct. He added that the most one can do in classifying attitudes is to select certain common attitudes shared by most people.

If attitude research is very tenuous, value research is much more practical because of the Thomas and Znaniecki contribution. And certainly the work of Ralph White has done much to facilitate the measurement of values in a scientific way. White in his *Value Analysis* provided two different definitions of value, each of which focuses on a different end of the value spectrum. At the same time each was so chosen to indicate a methodology for data collection.

White called a value any "goal which a person can more or less directly and 'selfishly' enjoy." And he defined value as a standard of judgment, "a criterion in terms of which a person is judged."

We will use the term VALUE as an inclusive term covering both goals and standards of judgment. Ordinarily, too, the term "value" will be reserved for those things which in our culture are referred to as if they were self-evidently desirable or undesirable.

After outlining the value field, and after searching for operational definitions, one must find a methodology. One can thank Ralph White for suggesting such a methodology. He maintained that value analysis can be used in two different types of situations. In both highly unstructured situations and in highly structured parallel situations, one could use value analysis as a valid tool. In the first instance,
the frankness and honesty of testimony might be otherwise questioned. In the second value comparisons could be made through control.

Rokeach suggested three possibilities for finding data. He suggested that the highly unstructured situation in which inferences were to be drawn from behavior has several drawbacks. Time consuming and costly, this process affords data which are difficult to classify and quantify; the process is restricted to small numbers of people and is especially open to the bias of the observer. He opted for a test instrument to be given in highly structured situations to a large number of people. An analysis across the sample could provide understanding of shared values.16

The material of concern in this study is the work of the founder of the comic strip. The highly unstructured situation of the behavior of his cartoon characters, and his own value statements at the end of the strip afford a manifestation of his values. In the strip, "Buster Brown" the first several frames show the machinations of the young mischievous Buster. The last frame generally is a statement of values. The first part of the strip shows Buster Brown forever involved in some intrigue which will procure him some thing, some goal. That part of the strip can be analyzed as any behavior in terms of goals.

The last frame of the strip presents a value statement. Often the values presented there are mouthed by Buster. At times these statements are attributed to Buster's mother. And occasionally words are attributed to Buster's dog, Tige. To make the data more complex the author
at times introduces quotes from literature or religious works. And often cliches, proverbs and folklore became part of the value statement. The entire value statement will be analyzed in terms of value judgments or standards of judgment.

White insisted that the social scientist restrict his work to the manifest content of the material. While one could search for intangible meanings and motives, he should avoid inference unless motives are explicitly related. Manifest content is that meaning which the person wishes to convey. The researcher should always indicate when the author is to be taken literally or when he is using humor, or irony.

White's methodology can be used to analyze the behavior of the child in the comic strip. Certain behavior can be quantified by measuring the object of that behavior. Nevertheless, the behavior in itself does not permit inference about motivation. A person may express hostility because he values aggression or because he is motivated by affronts to his wife. The child, however, seldom is involved in sophisticated motivation. Charles Morris's distinction of operational values should be used in analyzing the child's behavior since it precludes inference of sophisticated motivation. The social scientist, while not inferring motives can quantitatively describe the physical goal which the child is seeking.

In fairness to his readers, the analyst must present them with a full descriptive picture of the nature of the material so that they can make their own deeper interpretations (perhaps from his) if they want to do so.17
While actions are at times ambiguous, words in a narrative provide a more solid base for inference. Actions and words can be analyzed using the same value-categories. However, both words and actions should be seen contextually for insight into the manifest content.

Certain basic rules prepare the social scientist for value-analysis. One should first immerse himself in the data so that certain very obvious hypotheses might emerge. Certain repeated patterns in the action section of the comic strip suggest that certain values will be key. Certain characters should emerge as appearing with greater frequency. The time spent in determining why certain values and certain characters appear can provide the insight for amending the value-categories, and agent categories. The new categories, then, can be used to examine the materials in a sample. Finally an analysis of the universe of items, and an interpretation should be done.

The categories used in the coding process provide the base for clustering, or the organization of values into a system. The categories are the work of Ralph White and represent the combined insights of several psychologists.

The list includes equivalents of nearly all of the terms that have been used by other psychologists (e.g., Murray, Thomas, Spranger, McDougal, Woodworth, Tolman) in describing human "needs" or "motives" or "values." The value-system of our culture is varied enough to embrace all of these partial lists, and a good deal more besides.18

The researcher could have limited his categories to two reflecting Freud's instinct theory, to five representing Maslow's basic needs theory, to twenty summing up the Murray needs list, or to thirty-six
representing Rokeach's terminal and instrumental values. However, the tested work of Ralph White provided a category system which was large enough to provide detailed analysis, and small enough to be feasible in coding.

White's fifty categories can be used for describing the individual value system, or the cultural value system. Clyde Kluckhohn maintained that any given culture can be measured and categorized so that its main value structure is revealed. This has great import in working with literature, and popular arts media which reflect cultural values.

It should be possible to construct in general terms the views of a given group regarding the structure of the universe (both natural and supernatural) and the relations of man to man...

Such a definition of the "life situation" for the group contains more than normative and aesthetic propositions; it contains also existential propositions about "what is".19

Kluckhohn has provided a great service for the social scientist by focusing the "cultural orientation or organization" on values. Mary Black indicated the different possible emphases such systems could have taken. She pointed out that Boas viewed culture as "mental phenonema"; Bateson and Lee saw it as "codifications of reality"; Hallowell considered it the means for cognitive orientation to the world outside; Goode-nough considered it competence of native knowers to generate acceptable performances, and McQueen saw it as communications systems.20 It was Kluckhohn who focused on values and provided a base for establishing a value system in Richard F. Outcault's work.

Ethel Albert took Kluckhohn's focus even further as she schematized the value orientation or value system found in cultures. She
suggested that certain problems ensue when trying to see the individual as a reflection of culture. No one person encompasses a culture's total value system; there are many individual differences. One must account for change even within one person. And he must account for discrepancies between what one claims to value and what one really believes.

Most of the problems she describes are to be found in relating the individual to culture and the culture to the individual. In this study of Richard Outcault's value system, his values will be clustered and compared over three arbitrary time periods. The clustering will emerge from the events and words of his comic strips. Ethel Albert's schema provides a tool of organization for the values which are found in the strip.21

![Value Schema](image)

Fig. 2. Value Schema

In the above schema, the most fundamental concepts are those found in the Premises and value-orientations area. This category contains those concepts and values which are nearly "metaphysical." In this area are to be found those basic concepts of the universe, man's relationship to it, the meaning of life, happiness, moral worth. These concepts must be found in the Resolution section of the comic strip.
Here Outcault speaks of Beauty, Happiness, Life, and Getting along. Here can be found existential statements about "what is" and normative statements about "what can be." However, the action section of the strip seldom bares these, since the action of a small child is the concern. Miss Albert maintained that those concepts could only be inferred from explicit discourse and observed behavior. However, presupposed was the discourse and action of an adult.

Certain values emerge in the gathering of the data as focal. A small number of core values serve as nuclei for the clustering of others. These "focal values" can be determined by the grouping of values according to frequency of appearance, or because of their generality in categorization. "Friendship" may be focal because the value occurs frequently in the activity of Buster Brown. But it might be focal in as much as it is a more general category than the value, family love, or sexual love.

These focal values are generally considered as "self-evident" within a culture. These values may not be important in every culture, but are important in a given culture. Focal values are the "object values of any given culture." Knowledge, achievement, kindness, good manners may be values of American culture. If they are, then they are focal values.

The category of "directives" is a catch-all for those prescriptions and prohibitions which society provides. Taboos, rules of conduct, obligations and duties belong in that category. Their importance can be determined by the sanctions placed on their observance. In the analysis of the "Buster Brown" strip, the observable behavior of eliciting agents
provides all the material for taboos, rules of conduct. Often Buster's mother suggests certain behavior, or prohibits certain activity. At times a teacher does the same.

The category of "virtues and vices" provides the most important area for the study of Buster, since most of the coding has been an attempt at analyzing his values in operation. The eliciting agent and the respondent agent in any given experience of Buster were coded. However more often than not Buster is involved in activity unelicited and in activity to which there was no response. The actions and words of Buster provide all the data necessary for determining which are the more pronounced values and which are the more absent from his behavior.

Since the young boy is acting out operational values, unless there is a value mediating Buster's activity toward some object, valued and disvalued entities are the means by which one can determine the values present in Buster. Valued entities reflect given virtues and vices within the personality of the undifferentiated person, Buster.

However, when any given action is elicited by some agent, Buster's action toward a given object is mediated by that response. In this case the categories, "valued and disvalued entities" and "virtues and vices" are distinguishable.

Having determined how the values can be clustered in the context of the comic strip, one should also determine how they can be clustered in the operational world of the character, "Buster Brown". Ralph White's value categories can be arranged into more general and more specific
values. The values tend to cluster like electrons around a common core which is more general. As the value becomes more specific, it can be placed at the periphery of a more general value to which it is related. A special matrix is suggested by Osgood's semantic differential; the White value list will be rearranged in such a matrix. The arrangement of the different values flowed from the attempts at classifying different events in the comic strip. At times two values could have been used to categorize the same event. Arranging the values into general and specific categories facilitated the coding.

In a series of matrices, the values can be clustered in order of their generality or specificity. One cluster of values is closest to the metaphysical. The focal value of that cluster is \textit{value in general} (V). This value could be focal to even the focal values in the other clusters. However, here it is clustered with other more general values. As that value is specified in happiness the value is identified as happiness (Ha). As it is manifested in beauty, the value becomes beauty (B). When it is specified in an acceptance of the inevitable in life, the value is called practicality (P). When the value is specified in respect for intellectual ability it is called intelligence (In). When it is concerned for laughter and humor it is called humor (H). When it details the prudence and moderation in all things it is called carefulness (C). Finally as that value is an honoring of the collective values of a culture, it is called culture (Cu).
Another cluster of values has as its focal value, \text{morality} (M). Morality is specified by several satellite values. When the morality is oriented toward reliability it is named truthfulness (Tr). As morality is specified in fairness to others or openness-mindedness it is named justice (J). When morality is directed toward right action in sexual life, the value is purity (Pu). And when the value morality is lived out in "church" life, the value becomes religion (Rl).

A large cluster of values can be found around the focal value, \text{kindness} (G). This kindness moves along an intensity line to the specific value, love between two of the opposite sex who are intimately associated (L). Between the most general value, generosity (G) and the most specific, love (L) can be found friendship (F) and the same love manifested toward family members (Lo).

That same generosity (G) can be specified in pleasant personality (Pl) or even more specifically in manners (Ma). If that kindness is directed to the group the value found is group unity (U). If that
value is carried to greatest intensity there is involved the value conformity (Li). The value obedience (Ob) can be located between group unity and family love as it specifies orientation to the group or the family.

![Value Matrix with key value, Group Unity.](image)

Another cluster of values finds the value independence as its focal value, the most general of the values in that cluster. Values in this cluster can radiate in several different ways as they specify that value, independence (I). The value can be manifested in attempts at achievement (A), or creativity (Cr); when that same value so specified brings acknowledgement by others the value becomes recognition (R).

When the independent self values its physical strength, the value is strength (St). As that value asserts itself in dominance the value, dominance, is present (Do). As that value, dominance, finds expression in physical attack, the value is aggression (Ag).

In another direction, the value, independence, is specified in the value self-regard (Sf). As that value is moderated by its direction toward others it becomes modesty (Mo).

The values, concern for appearance (Ap); an unwillingness to impute blame (T); and determination (D) can be considered specific manifestations of the more general value, independence (I).
A fifth focal value around which others are clustered is the value, **new experience** (N). As that experience becomes more singular and more intense it is indicated by the value, excitement (Ex). As that same experience becomes an outdoor experience it is specified in the value, outdoor activity (Ac). When that experience is specified as a task, it is identified as the value, work (W). As work is directed toward the making of money, the value becomes economic (E); and when the work is done for possessions, ownership (O) is the value. Sometimes that experience is specified as cerebral and becomes the value, knowledge (K).

---

Another focal value is **health** (He). As that value is specified in eating, the value becomes food (Fo). As it is found in rest, the value becomes rest (R). As it is found in comfort, security, safety, and
cleanliness the values are respectively comfort (Co); security (Se); safety (S), and cleanliness (Cl). When health becomes specified as mental health the value is adjustment (Ad). And when health is manifested in physical sexual activity, the value is sex (Sx).

Fig. 8. Value Matrix with key value, Health.

After outlining the value field, and after finding operational definitions, this chapter pointed out a methodology for determining the values in Richard Outcault's comic strip, "Buster Brown." Finally, a clustering system was provided which facilitates the development of a map of the value system involved in the comic strips. Those most basic values, the "self-evident" metaphysical values could be outlined. Then the focal values could be observed in frequency in "Buster Brown." However, in the determination of value priorities within the "Buster Brown" strips, priority will be determined by frequency of appearance rather than the generality of the given values.

In the foreword to a special Graphis edition on comics, David Pascal suggested that comic art has produced new mythologies for every age. He sums it up this way:

The contents found in the front pages of a newspaper differ little from the imagined words and images to be found distilled in the back page where the comic strips are.
If the comics are the reflection of the age, manifesting its values; they are also at times prophetic and creative of a new and unseen age. And it will be seen that the value system found in the "Buster Brown" introduction to the twentieth century can make a value contribution to today's world.


18. Ralph White, Value Analysis, p. 11.


23 David Pascal, "Foreword," Graphis XXVIII, Nos. 159-164, p. 6.
V. "Buster Brown" and the Value World of Kids
In an article in *Cosmopolitan*, Milton Caniff said, "Whatever makes a popular art effective--escape, or appeal to basic emotions, or audience identification--the funnies have it, and they have more of it than any of us ever expected."\(^1\) This attitude is not the unique bias of a comic strip author, but represents the thinking of many educators and social researchers as well. An interview of nearly three hundred students in Tennessee schools indicated to Jennie Melton (1939) that most students in elementary town and urban schools read the comics regularly and enjoyed them.\(^2\) Another study by Katherine M. Wolf and Marjorie Fiske (1949) of children in New York City schools and Connecticut rural schools extends the observation to high school children. This study shows parallel interest and varied appeal of different types of comic strip to different ages of elementary and high school students.\(^3\) Another study by Schramm and White (1949) showed that children are introduced to newspaper reading through the comics and that this interest peaks at the age of 15. At that time the interest decreases, and markedly so with increased education and heightened economic position.\(^4\) A comparison of Illinois and Georgia youth by Punke (1937) had earlier shown this avid interest in comic strips throughout the teen years with the exception of Illinois fourth year high school males who were more interested in reading about sports.\(^5\)

Charles Swanson's study (1955) has shown the universal appeal of comic-photographic text to adult readers of 130 newspapers.\(^6\) And the Bogart study (1950) indicates the many needs to which comics appeal in adult readers interviewed in New York City.\(^7\)
This universal appeal of comic strips prompted an intense study by Arthur Berger. In his dissertation for the University of Minnesota, Berger cites the overall importance of the popular arts in American Life. He feels that overlooking the popular arts is to opt for a myopic picture of the American scene. His interest in critical analysis led to his publication of the study of Al Capp's L'il Abner.

If there was reason to study Al Capp as a great American satirist, there is even more reason to study the "Father of the American full color comic strip," Richard F. Outcault. Most journalists have a budding acquaintance with his "Yellow Kid"; few have heard of the "Buster Brown" of comic strip, novel and advertising fame. But not many are aware of the sophisticated value system employed by Outcault in his universe of "Buster Brown" comic strips stretching from May 4, 1902 in the New York Herald to their retirement from the New York Journal in 1918.

While all comic strips have some entertainment value, the "Buster Brown" strip has a unique contribution to make. The strip has no claim to longevity; Rudolf Dirks' "Katzenjammer Kids" outlasted it by nearly sixty years. It cannot claim awards for aesthetics; Winsor McKay's "Little Nemo" is much more sophisticated art.

However, this strip was the first to introduce a value frame at the end of the comic sequence. Concerned about the modeled behavior of Buster, Outcault set the record straight for young people by placing in the words of Buster the values the young should live.
Historically, the strip seems to be the only attempt in comic strips at value clarification. Consequently its revival by Dover publications answers a need for materials for use in Sidney Simon's value clarification and Lawrence Kohlberg's moral education. If Joseph Klapper's theory is correct, that the media affect individuals as media values parallel the value constructs of the individuals, there is a need for an instructional environment and process in which the conflict values can be seen by the young.  

And one group of the young seems to be neglected by the comic strip. Wolf and Fiske suggest that there is lacking a "type" of comic strip to appeal to the basic need of older adolescents for realism. Pointing out the many comic strips of the "funny animal type" which appeal to the egocentric fantasy needs of little children, and many "adventure and mystery types" which appeal to the needs of the escapist and ego-inflating middle year children (11-12 years), they maintain that there is a special need for a realist strip for adolescents:  

....no comics exist today which (a) wholly satisfy the child who has outgrown the Superman stage...a comic in which a child or several children grew to successive physical and mental maturity, and accordingly became an increasingly more socially responsible person.  

Walt Kelly's "Pogo" could have filled this need until its demise in 1974. "Doonesbury" is filling that need today. However, a whole world of "Buster Brown" comic strips exists which deals with problems forever real to the young. Buster Brown is a child of seven years who reflects "irresponsible" childhood behavior. A value statement at the end of the strip contrasts the reflected values of a mature and
responsible person. With some imagination the strip could fill the need pointed out by Wolf and Fiske.

There are several ways of measuring the relevance of any given media item. Historical significance makes any item forever relevant for the student and historian. However, one might measure its capacity for gaining and retaining at any given moment the attention of an audience. This could be called its "entertainment" value. Klapper maintains that this measurement is really an index of parallel values. Katz holds that this measurement is an index of environmental relationships, and indicates only how one receives the item message through personal mediation.

Another index would be the capacity for effective use in an instructional program. This capacity could be called the media item's "instructional mediation" value. The comic strip by its very nature has an image appeal; and when it is an old comic strip it can have a nostalgia appeal. The comic strip can be used as a tool in simulation games to determine identification patterns in young people. Or it could be used as an edited artifact to introduce the young to the process of editing. Nearly any comic strip could be considered relevant when used in this way to mediate instruction. The unique relevance of the comic strip, "Buster Brown" is to be found in its mediation as a value clarification tool.

An experiment was carried out to determine the "instructional mediation" value of "Buster Brown." The dependent variables were cognitive and affective learning of values. And the independent variable
was group work in one part of the instructional process. The experiment involved a multiplicity of variables; however, the results were to be measured through an evaluation form given to students. A sampling of four different senior high school types—inner city, rural, suburban and parochial—mixed population—was used in the experiment. The total population of ninety-nine subjects—fifty-one females and forty-eight males—represented a cross-section of students from thirteen to nineteen years of age in different schools throughout the country.

A two-part process was created in which students were involved in value clarification. The "Buster Brown" comic strip was used as a mediation tool in the second part of the process. After the second part of the process, students were given evaluation forms on which to indicate their learning in cognitive and affective areas; their progress in learning their own values and those of others; and their assessment of the role each part, and especially the comic strip, had in the learning process.

At the beginning of part one of the process, the students were given a pre-test (Table 11) with a series of ten value statements upon each of which the students was to indicate a position from total agreement to total disagreement. The statements were expressions of values found in the comic strip to be used in the second part of the process. When the students had completed their assessments, they were placed in groups of three or four and were asked to share the statement positions they had taken. If the group had immediate consensus, it proceeded to the next statement. If the group had different individual positions on
any of the statements, it was instructed either to rethink individual positions, or to change the statement wording in such a way as to arrive at consensus. The groups were asked to complete the work in such a way that no statements remained "undecided."

When the groups were finished, the facilitator who directed the process in all four schools, polled the groups to determine what statements provided the most difficulty, and asked the groups how they changed the statements in order to arrive at consensus. The facilitator then introduced the group to two operational definitions from Ralph White's *Value Analysis*. One definition focused on value as a goal; the other on value as a standard of judgment. The facilitator proceeded to explain that value seen from one's own perspective, as "some-thing to be selfishly enjoyed" is called a goal; while value when used as a "criterion for judging others" is called standard of judgment.

After giving examples and clarifying the definitions, the facilitator in a dialogue fashion asked the students to volunteer insights into the statements on the pre-test. They were to determine which were expressions of values as goals, and which were expressions of values as standards of judgment. After questioning the students about how one knows the goals or standards of judgments of others, the facilitator pointed out that the actions of people reveal values as goals. To determine standards of judgment of others one needs his words. Not enough can be inferred from his actions.
With this dialogue the first part of the experiment ended. Taking one class period, the first part had as its purpose to condition the students to look at values and to prepare them to distinguish values as goals and standards of judgment. This first part of the process was the same in all four schools.

The second part of the process took place on the second day of the experiment. That class began with the introduction of posters of John Wayne, and an introduction to his family background through dialogue. The facilitator polled the group to determine what they knew about his family, and his relationship with his father. Then the facilitator gave to each of the students a worksheet (Table 13) on which were found three values which John Wayne's father considered primary for his child. The students were then asked to determine which was a goal and which a standard of judgment. After determining their answers, the facilitator pointed out to them that John Wayne agreed with the first and third values, but disagreed with the second. They were then asked to rewrite the statement to read in the way John Wayne wished it read. They were then asked if they agreed with the values of John Wayne or his father. Some discussion followed about values of parents and children. Then the facilitator summarized for the students the previous parts of the experiment. They had compared their own positions with those of the group in the first part of the process; they had then looked at the values of John Wayne and his father and compared those values.

At this point the teacher or facilitator distributed to each of the students a copy of the Dover publication, _Buster Brown, Early Strips_
in Full Color by Richard F. Outcault. This part of the process in the suburban and parochial-mixed population schools was done through a dialogue between the facilitator and the total group. In the inner-city and rural schools this part of the process was done through a dialogue with the facilitator and representatives of small groups. The first two schools analyzed the comic strip as individuals; the second two schools assessed them in small groups before sharing insights with the facilitator.

The teacher asked the individuals in the first two schools and the groups in the second two schools to examine the action of Buster Brown in the first eight frames of the comic strip on pages 13 and 14. Using the definition of value as a goal, (Table 12) for "some thing one could selfishly enjoy," the students determined what goal Buster Brown was pursuing, what thing he was trying to obtain. The students were then asked to look at the last frame of the comic strip and to determine what values as standards of judgment were found in the statements there.

In the suburban and parochial-mixed population schools, the facilitator polled the individuals after each comic strip to determine what goals or standards of judgments the students had found. Each was then asked if he agreed or disagreed. After some discussion the facilitator asked the individuals to analyze a second comic strip in the same way. There followed discussion. Finally the students were to analyze a third comic strip. After some discussion, the facilitator summed up the two parts of the process, and the second part of the process was completed.
In the inner city and rural schools, the facilitator polled the group through a group representative after each comic strip. When the student had presented the goal or standards of judgments which the group had found, he was also asked to assess the agreement or disagreement of the group. Then the groups were asked to analyze a second comic strip. This discussion was followed by a polling by the facilitator. Finally there was the analysis of a third comic strip with the same discussion and polling sequel.

The facilitator then summed up the processes as he had with the first two schools and the process was completed. All of the schools after the second class were given evaluation forms (Table 14). The teachers of the students in the respective schools were asked to supervise the evaluation of the process by the students and to further the data to the experimenter.

Questions one through four attempt to determine how much was learned. The first three are concerned with the cognitive domain, asking if the students have learned about values, about themselves and about others. The fourth deals with the affective domain and asks how well the students liked the process. Questions five through ten attempt to determine how well the different instruments and processes facilitated the attainment of knowledge. Especially important are the questions detailing their use of the comic strip. The use of the comic strip in this process; the eagerness of the students to read the comic strip if it appeared in the Sunday paper; and their willingness to learn from its continued use were all assessed in questions eight, nine, and ten.
In the following section the results indicate the success of the process. Each section will begin with the question or statement from the evaluation sheet. Then arranged below the statement is a categorization of the responses. The verbal column at the far left indicates what response was given. The horizontal line is headed by the names of the respective schools. Each response is tabulated numerically. Next to it is placed the percentage that number represents of a possible 99 subject responses. At the far right is found the total number and percentage for each response from all the schools. Below the schema there is noted the number of answers which were given to each statement with the total possible number beside it.

After the schema, there follows a summary of the student responses in order to indicate what the total group related in the comment section after each statement. Then there follows a schema indicating the percentage of agreement, undecided, and disagreement choices for each school. This part of the statistics is an attempt to indicate a pattern; and to correlate that pattern of each school with that of the total group. Finally there follows a short summary for each question.

After all the evaluations have been treated there will follow conclusions to the experiment and graphs which indicate in a quantified way trends in student responses. The x or horizontal line represents the spectrum of response from Thorough Agreement to Thorough Disagreement. The origin of the line at the left indicates responses of total agreement. Every fifth line from the right indicates another response until the end of the line falls on Thoroughly Disagree. The quantity
TABLE 1.--Student Responses to Statement One on Evaluation Sheet (Table 14)

1. I learned much about values through these classes, much that I did not already know.

<table>
<thead>
<tr>
<th></th>
<th>RURAL</th>
<th>PAR-MIX</th>
<th>SUBURBAN</th>
<th>INNER-CITY</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.</td>
<td>%</td>
<td>No. %</td>
<td>No. %</td>
<td>No. %</td>
<td>No. %</td>
</tr>
<tr>
<td>Thoroughly Agree</td>
<td>3 3</td>
<td>1 1</td>
<td>2 2</td>
<td>2 2</td>
<td>3 3</td>
</tr>
<tr>
<td>Sufficiently Agree</td>
<td>3 3</td>
<td>11 11</td>
<td>5 5</td>
<td>1 1</td>
<td>20 20</td>
</tr>
<tr>
<td>Agree</td>
<td>15 15</td>
<td>14 14</td>
<td>7 7</td>
<td>5 5</td>
<td>41 41</td>
</tr>
<tr>
<td>Undecided</td>
<td>2 2</td>
<td>7 7</td>
<td>0 0</td>
<td>0 0</td>
<td>9 9</td>
</tr>
<tr>
<td>Disagree</td>
<td>5 5</td>
<td>10 10</td>
<td>4 4</td>
<td>1 1</td>
<td>20 20</td>
</tr>
<tr>
<td>Sufficiently Disagree</td>
<td>0 0</td>
<td>0 0</td>
<td>0 0</td>
<td>1 1</td>
<td>1 1</td>
</tr>
<tr>
<td>Thoroughly Disagree</td>
<td>0 0</td>
<td>0 0</td>
<td>0 0</td>
<td>0 0</td>
<td>0 0</td>
</tr>
</tbody>
</table>

ANSWERS AGAINST POPULATION TOTAL 99/59

The following represent the respective percentages of each school's experimental group constituency which agreed, disagreed or were undecided about each question. The individual school percentages were determined by dividing the total number of each response by the possible responses for each school.*
of responses is indicated on the y or vertical lines, each block of which represents a unit of response.

QUESTION 1

While three of the schools had already done much work in value clarification, all of the students maintained that they learned something. Some felt that they had learned much more about the origin, direction and intensity of values. Others felt they had now a clearer understanding of values as standards of judgment or goals; and still others felt that because of the discussion and interest of the class they had a deeper understanding. Some felt that the very living of one's life was an advertisement of values. Others realized the effects that values can have on their conduct.

Generally the students felt they had come to a better understanding of themselves. And they found a better way to organize themselves as their unconscious goals became conscious ones. One person indicated that he was aware of how much he had failed to live his values in ordinary life.

While much was learned about self, much also was learned about the feelings and values of others. What others are and believe can be known through discussion. Knowing and accepting these values of others helps one to be more tolerant and discourages one from making first impression judgments of other people.
TABLE 2.--Student Responses to Statement Two on Evaluation Sheet (Table 14)

2. I came to a better understanding of myself through spending this time with the values of others.

<table>
<thead>
<tr>
<th></th>
<th>RURAL</th>
<th>PAR-MIX</th>
<th>SUBURBAN</th>
<th>INNER-CITY</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>Thoroughly Agree</td>
<td>2</td>
<td>2</td>
<td>5</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Sufficiently Agree</td>
<td>4</td>
<td>7</td>
<td>7</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Agree</td>
<td>15</td>
<td>76</td>
<td>13</td>
<td>58</td>
<td>3</td>
</tr>
<tr>
<td>Undecided</td>
<td>1</td>
<td>5</td>
<td>7</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Disagree</td>
<td>5</td>
<td>33</td>
<td>7</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>Sufficiently Disagree</td>
<td>1</td>
<td>10</td>
<td>1</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>Thoroughly Disagree</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

ANSWERS AGAINST POPULATION TOTAL 39/99
While many felt the process was pleasant and a good experience, a couple felt that not enough time was given to the process of value clarification. One person suggested that values are best learned through the parents or in the regular classes, but not in a separate value clarification process.

QUESTION 2

The key to understanding oneself is to understand others. Students indicated that seeing values of others brought to them tolerance. More importantly, seeing those values in others helped them to face objectively those values found in themselves. Facing new ideas, facing their own faults, gave the students an opportunity to change, to be more creative in their lives. To realize that others failed as they had; to see that others persevered in spite of it all; these findings gave hope and security to themselves. Finally, to understand was to understand themselves and their goals, and the means necessary for achieving those goals.

Knowing that others judge them through standards of judgment helped them to understand questions of adjustment in society. When their values differed from those of society, they had to decide and they had to act. And when individuals differed in values they could still remain friends.
TABLE 3.—Student Responses to Statement Three on Evaluation Sheet (Table 14)

3. I now realize how much friends and parents and children can differ on the values which they cherish.

<table>
<thead>
<tr>
<th></th>
<th>RURAL</th>
<th>PAR-MIX</th>
<th>SUBURBAN</th>
<th>INNER-CITY</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>Thoroughly Agree</td>
<td>4</td>
<td>4</td>
<td>10</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Sufficiently Agree</td>
<td>7</td>
<td>7</td>
<td>11</td>
<td>11</td>
<td>4</td>
</tr>
<tr>
<td>Agree</td>
<td>11</td>
<td>11</td>
<td>20</td>
<td>20</td>
<td>3</td>
</tr>
<tr>
<td>Undecided</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Disagree</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Sufficiently Disagree</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Thoroughly Disagree</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

ANSWERS AGAINST POPULATION TOTAL 98/99

<table>
<thead>
<tr>
<th></th>
<th>AGREEMENT</th>
<th>NO DECISION</th>
<th>DISAGREEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>RURAL</td>
<td>79</td>
<td>14</td>
<td>4</td>
</tr>
<tr>
<td>SUBURBAN</td>
<td>94</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>MIXED PAR</td>
<td>95</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>INNER-CITY</td>
<td>100</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Question three was left unanswered by a Rural student. The corresponding total percent of the possible answers is only 34.
QUESTION 3

While many already knew there were differences, they felt they had learned much more about them. They came to realize how many different values people had. These differences were attributed to environment, society or family; they were also attributed to personal belief, viewpoint, e.g., sex and stage of growth. Sometimes individuals differ only in the method in which they act out values. Some felt that the most marked differences were between parents and children. The reasons given were that parents do not want the children to grow, or that parents have greater values and deserve respect for that reason. While friends can have different values they can still remain friends.

These values are developed in stages so that one might do the same thing differently at different times for different reasons. Children tend to be more self-centered, parents more other-centered. One person claimed that parents tend to be conservative and this conservatism causes the conflict. Others maintained that one most values those things which he himself has acquired. Overall, the students felt that they learned much in the process that they had not already known. And what was already known was reinforced by the lesson. They felt that this discussion helped them to understand and see how other people operate; they could see that the rebellion identified in teenagers can be seen as merely an attempt to face up to one's own values when they come in conflict with those of others.
TABLE 4.--Student Responses to Statement Four on Evaluation Sheet (Table 14)

4. I enjoyed researching these values and would like to pursue it more.

<table>
<thead>
<tr>
<th></th>
<th>RURAL</th>
<th>PAR-MIX</th>
<th>SUBURBAN</th>
<th>INNER-CITY</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>Thoroughly Agree</td>
<td>1</td>
<td>6</td>
<td>3</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>Sufficiently Agree</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>Agree</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Undecided</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Disagree</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Sufficiently Disagree</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Thoroughly Disagree</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

ANSWERS AGAINST POPULATION TOTAL 99/59

<table>
<thead>
<tr>
<th></th>
<th>AGREEMENT</th>
<th>NO DECISION</th>
<th>DISAGREEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>RURAL</td>
<td>50</td>
<td>43</td>
<td>7</td>
</tr>
<tr>
<td>SUBURBAN</td>
<td>72</td>
<td>11</td>
<td>17</td>
</tr>
<tr>
<td>MIXED PAR</td>
<td>56</td>
<td>23</td>
<td>21</td>
</tr>
<tr>
<td>INNER-CITY</td>
<td>73</td>
<td>20</td>
<td>10</td>
</tr>
</tbody>
</table>
QUESTION 4

Most of the students enjoyed the process, liked it and said they had very much fun. Their reasons for liking it were that it was different, gave an opportunity to express opinion, and taught them much about themselves and others. One person said she liked it because she always liked to learn. Where one said he liked the process, he added that he did not learn much about values from it.

Many would have preferred to continue the process, while some said they would like to continue it but at some future time. Still others would like to continue it in a non-school environment. One person suggested that before continuing it, he would appreciate learning in depth what values were. And another person said certain values should have been given more time for treatment.

Those not wishing to continue felt such a study was too personal; this study should be done by the individual on his own. Others felt that parents are forever dealing with the area of values so that students are already overexposed to them. One person felt that nature provides many such occasions for value understanding and that the school should not. Those who were unhappy with the process generally were people who had spent a semester in value clarification. Sometimes individual differences and preferences for content type classes caused disinterest.

Overall, the persons felt that the process developed relationships and helped them to know others in depth. For this reason the process was both interesting and fun.
TABLE 5.--Student Responses to Statement Five on Evaluation Sheet (Table 14)

5. I found the value sheet at the beginning very helpful.

<table>
<thead>
<tr>
<th>Thoroughly Agree</th>
<th>Sufficiently Agree</th>
<th>Agree</th>
<th>Undecided</th>
<th>Disagree</th>
<th>Sufficiently Disagree</th>
<th>Thoroughly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RURAL</strong></td>
<td><strong>PAR-MIX</strong></td>
<td><strong>SUBURBAN</strong></td>
<td><strong>INNER-CITY</strong></td>
<td><strong>TOTAL</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>7</td>
<td>7</td>
<td>3</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>7</td>
<td>7</td>
<td>4</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>20</td>
<td>21</td>
<td>24</td>
<td>25</td>
<td>7</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>1</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

ANSWERS AGAINST POPULATION TOTAL 97/99

<table>
<thead>
<tr>
<th>AGREEMENT</th>
<th>NO DECISION</th>
<th>DISAGREEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>RURAL</td>
<td>89 11</td>
<td></td>
</tr>
<tr>
<td>SUBURBAN</td>
<td>74 6</td>
<td></td>
</tr>
<tr>
<td>MIXED PAR</td>
<td>26 7</td>
<td></td>
</tr>
<tr>
<td>INNER-CITY</td>
<td>20 20</td>
<td></td>
</tr>
</tbody>
</table>

Question five was left unanswered by both a Suburban and a Mixed-Parochial student. The total percents of the possible students reflect this.
QUESTION 5

Most of the students found the sheet very helpful. It served as a base, framework or perspective through which the rest of the process could be reviewed. From the very beginning it eliminated some confusion enabling some to express opinions and win the respect of others. The sheet prepared for a later analysis of the comic strip and other parts of the process by the group. It helped many to think in such a way that they came to see the viewpoints of others. Finally, the sheet was the catalyst for the process of thinking and making decisions.

The discussion over the value sheet made clear to the individuals their differences of viewpoints and values, and helped them to see how much a word can change the value significance of any statement. The students also came to understand in the process how difficult it is to arrive at consensus about any given value. Another learning outcome in the process was the difference between values as goals and values as standards of judgment.

While one person felt that the use of the sheet helped him understand who he was, another felt very uncomfortable when gaining this understanding. A third person found the use of the value sheet no help at all.

QUESTION 6

Many preferred group work considering it personally more rewarding since each had an opportunity to express himself in a relaxed way.
TABLE 6.--Student Responses to Statement Six on Evaluation Sheet (Table 14)

6. I preferred working with the group to working as an individual.

<table>
<thead>
<tr>
<th></th>
<th>Rural</th>
<th>Par-Mix</th>
<th>Suburban</th>
<th>Inner-City</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>Thoroughly Agree</td>
<td>7</td>
<td>7</td>
<td>18</td>
<td>18</td>
<td>30</td>
</tr>
<tr>
<td>Sufficiently Agree</td>
<td>5</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>15</td>
</tr>
<tr>
<td>Agree</td>
<td>10</td>
<td>10</td>
<td>9</td>
<td>9</td>
<td>26</td>
</tr>
<tr>
<td>Undecided</td>
<td>2</td>
<td>2</td>
<td>7</td>
<td>7</td>
<td>14</td>
</tr>
<tr>
<td>Disagree</td>
<td>2</td>
<td>2</td>
<td>4</td>
<td>4</td>
<td>9</td>
</tr>
<tr>
<td>Sufficiently Disagree</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Thoroughly Disagree</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

ANSWERS AGAINST POPULATION TOTAL 99/99
Listening to others and sharing with them enabled individuals to understand one another. Besides, working and sharing with one another were a fun experience. Finally working in the group provided a break in the routine. Since working together helped one to discover the ideas of others and to reveal one's own mistakes, group work can be a more efficient approach.

Others felt that individual differences and group differences as well as the situation in which one was working governed the choice of individual or group work. Some individuals can accomplish more by working as individuals. Others work better in groups.

The composition of the group can determine the satisfaction found in working in it. If the group contains irresponsible persons, not much can be done. If the group contains threatening persons, individuals might prefer working without pressure, and therefore alone. One person indicated that the time was right in this experiment for working in groups.

One person preferred to always work alone. A reason given was that there was too much conflict in group activity. Another indicated that an individual can do paper work more effectively than a group. However, even the group, suggested another, depends for its effectiveness on the background and willingness of the individual.
TABLE 7.—Student Responses to Statement Seven on Evaluation Sheet (Table 14)

7. I can agree with John Wayne, or I can disagree with him; but I did like that part of the class and found in it much value.

<table>
<thead>
<tr>
<th>Thoroughly Agree</th>
<th>Sufficiently Agree</th>
<th>Agree</th>
<th>Undecided</th>
<th>Disagree</th>
<th>Sufficiently Disagree</th>
<th>Thoroughly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>RURAL</td>
<td>PAR-MIX</td>
<td>SUBURBAN</td>
<td>INNER-CITY</td>
<td>TOTAL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>8</td>
<td>8</td>
<td>3</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>12</td>
<td>12</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>16</td>
<td>17</td>
<td>8</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

ANSWERS AGAINST POPULATION TOTAL 96/99

<table>
<thead>
<tr>
<th>AGREEMENT</th>
<th>NO DECISION</th>
<th>DISAGREEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>RURAL</td>
<td>71</td>
<td>14</td>
</tr>
<tr>
<td>SUBURBAN</td>
<td>67</td>
<td>17</td>
</tr>
<tr>
<td>MIXED PAR</td>
<td>83</td>
<td>9</td>
</tr>
<tr>
<td>INNER-CITY</td>
<td>70</td>
<td>0</td>
</tr>
</tbody>
</table>

Question seven was left unanswered by two Suburban and one Mixed-Parochial student. The total percents of the possible students reflects this.
QUESTION 7

Most of the students enjoyed the John Wayne part of the process. They either liked him as a person or a star. Or they liked stars in general. Some liked the use of any models in teaching. They indicated that this part of the process helped them to see that others as well as themselves differed from their parents in the values they honored.

The students felt that the use of such an analogy helped them to see themselves and their values. And it helped reduce an abstract idea to concrete reality. The process helped them to see how thinking affects their values and how values affect their way of life.

They came to see how changing one word changed values significantly in a given statement. Those who disliked the use of this part of the process indicated that they either did not like John Wayne or found him uninteresting. Or they felt that they had no need for models in their life. One indicated that he did not like this part of the process since no learning took place during it. One person added that the goals attributed to John Wayne were inadequately expressed by him and his father.

QUESTION 8

Generally the students felt that the use of the comic strip was interesting, fixed their attention, and helped them to see the values which were similar to their own. They liked the comic strip because it was relevant and fun. And because they could identify with the
TABLE 8.—Student Responses to Statement Eight on Evaluation Sheet (Table 14)

8. The comic strip was interesting and made the class go fast. It also helped me to see the values which are the same as mine.

<table>
<thead>
<tr>
<th></th>
<th>RURAL</th>
<th>PAR-MIX</th>
<th>SUBURBAN</th>
<th>INNER-CITY</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thoroughly Agree</td>
<td>4</td>
<td>4</td>
<td>12</td>
<td>13</td>
<td>21</td>
</tr>
<tr>
<td>Sufficiently Agree</td>
<td>6</td>
<td>6</td>
<td>5</td>
<td>5</td>
<td>16</td>
</tr>
<tr>
<td>Agree</td>
<td>7</td>
<td>7</td>
<td>14</td>
<td>15</td>
<td>22</td>
</tr>
<tr>
<td>Undecided</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>9</td>
</tr>
<tr>
<td>Disagree</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Sufficiently Disagree</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Thoroughly Disagree</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

RURAL 61 11 29
SUBURBAN 56 28 0
MIXED PAR 72 14
INNER-CITY 60 20

Question 3 was left unanswered by three Suburban students and two Mixed-Parochial students. The total percents of the possible students reflect this.
characters, they found the strip encouraged thinking. One person felt that the comic strip broke the routine and made the class a pleasant experience. Another felt that the comic strip was better than any found in today's newspaper. Finally, another lamented the fact that not enough time was spent with the comics; if more time had been spent using "Buster Brown" he could have learned much more.

While most found the strip interesting, some found they did not like it at all. One felt that the comic strip was too idealistic; another preferred real life to "this fantasy." Two found the comic strip boring and resented the fact that the child always appeared as a nuisance. One person felt that the strip could be better used with small children.

More agreement was found in the area of values. While many students felt that they could find their own values in this comic strip, a large number felt that the values presented were quite different than their own. One person indicated that one should not expect the values of 1903 to be the same as those of today. A couple persons said they could agree with the values in the resolution part of the comic strip, but not with those involved in the action of Buster Brown.

Most felt that the use of the comic strip accelerated the pace of the class. Two found the process difficult; most found it quite easy and interesting. One person felt that the comic strips while cute could be overused. Another indicated his enjoyment of the comic strip when he asked if he could keep the Dover edition of the comic strip, the one which was used in the experiment.
TABLE 9.--Student Responses to Statement Nine on Evaluation Sheet (Table 14)

3. If this comic strip were to appear in today’s Sunday paper, I would eagerly read it. I like how it keeps my attention.

<table>
<thead>
<tr>
<th>Thoroughly Agree</th>
<th>Sufficiently Agree</th>
<th>Agree</th>
<th>Undecided</th>
<th>Disagree</th>
<th>Sufficiently Disagree</th>
<th>Thoroughly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>RURAL</td>
<td>PAR-MIX</td>
<td>SUBURBAN</td>
<td>INNER-CITY</td>
<td>TOTAL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>7</td>
<td>7</td>
<td>6</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>5</td>
<td>5</td>
<td>3</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>13</td>
<td>14</td>
<td>4</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>10</td>
<td>11</td>
<td>3</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

ANSWERS AGAINST POPULATION TOTAL 94/99

<table>
<thead>
<tr>
<th>AGREEMENT</th>
<th>NO DECISION</th>
<th>DISAGREEMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>RURAL</td>
<td>61</td>
<td>14</td>
</tr>
<tr>
<td>SUBURBAN</td>
<td>72</td>
<td>6</td>
</tr>
<tr>
<td>MIXED PAR</td>
<td>58</td>
<td>7</td>
</tr>
<tr>
<td>INNER-CITY</td>
<td>60</td>
<td>20</td>
</tr>
</tbody>
</table>

Question nine was left unanswered by two Suburban and three Mixed-Parochial students. The total percents of the possible students reflect this.
QUESTION 9

Most of the students would read the comic strip that appeared in the Sunday paper because it was interesting, funny, different, had a good story line, showed real people and contained a deep message. Many felt that it helped them to learn their own values and those of others and helped them to think. One person said he would read it but his time was very restricted; although another said that not only would he read it, but most people would too. One person felt that he would read it because he reads everything in the paper, while another felt that he would be inclined to read it now after having gone through the process. A certain person liked it because he felt it was old and didn't keep up with the times, and another because Buster Brown was a bad boy and he liked bad boys. While being willing to read it, one student indicated that he felt it should have a funnier ending. A couple students indicated they would like to continue reading the comic strip, but not in a value clarification situation and not in a classroom; they would like to read it just for laughs.

Those who would not like to continue reading the comic strip either did not like it at all, never read comic strips, or did not read the Sunday newspaper. Some people indicated that comic strips should be funny, that this one gave a poor impression and demanded too much of the reader. A couple indicated it did not make sense, it was difficult to read, or gets things out of proportion.
TABLE 10.--Student Responses to Statement Ten on Evaluation Sheet (Table 14)

10. I would like to continue to use this comic strip in order to better see myself and others in terms of the values it presents.

<table>
<thead>
<tr>
<th></th>
<th>RURAL</th>
<th>PAR-MIX</th>
<th>SUBURBAN</th>
<th>INNER-CITY</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER</strong></td>
<td>No.</td>
<td>No.</td>
<td>No.</td>
<td>No.</td>
<td>No.</td>
</tr>
<tr>
<td>Thoroughly Agree</td>
<td>4</td>
<td>4</td>
<td>7</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>Sufficiently Agree</td>
<td>2</td>
<td>2</td>
<td>5</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Agree</td>
<td>8</td>
<td>8</td>
<td>12</td>
<td>13</td>
<td>2</td>
</tr>
<tr>
<td>Undecided</td>
<td>5</td>
<td>9</td>
<td>9</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Disagree</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Sufficiently Disagree</td>
<td>5</td>
<td>5</td>
<td>3</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Thoroughly Disagree</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

**Answer against population total** 95/99

**Question ten was left unanswered by two Suburban and two Mixed-Parochial students. The total percents of the possible students reflect this.**
Most indicated that it kept their attention; for that reason they enjoyed it. The comic strip kept their attention because they could easily identify with the character in the strip. One person indicated that not only did it keep his attention in class, but he would like to read it every Sunday. If it appeared in the daily newspaper he would read it every day.

**QUESTION 10**

Most of the students would like to continue using the comic strip because while serious and realistic, the strip was happy, humorous and could be taken to heart. It provided a great help for oneself and others to see and discuss controversial issues. It also helped one to vicariously experience another's mistakes and so enable one to avoid those mistakes himself. The values presented related to every day life and could save the student from a "ho-hum" class day.

Some said they would continue reading the strip with some reservations. A couple students felt they would continue reading the comic strip for the laughter alone; after all, too much of any good thing could be a problem. One person felt there were better ways of clarifying values although this was a good way. Three were unsure of the effects of such a process, and for that reason could not make a decision. One person was undecided because of the insecurity he felt when confronted with his own values.

Several people disagreed with the use of the comic strip and the process altogether. One person suggested using another comic strip and
maintained that this one was more suitable for children. Another felt the strip was out of date; and a third indicated that the strip had nothing to relate or offer to the reader.

One person questioned whether comic strips should be used at all in the teaching process. He thought that life itself provided opportunity for the clarification of values, and that the comics were not needed. Finally, one of the students felt that life is too serious; and that comics bring frivolity to that world.

The evaluation tool elicited from students insights into the value of the process, and of the tools used within it. Generally all the students felt that they had learned about values through the classes. The only group which registered high variance was the parochial-mixed school. While seven percent were undecided, ten percent disagreed that they had learned much. However, the answers of this group indicated that much time had been spent in value clarification already, and that the group could not agree that it had not already known much from that previous experience. The other three schools were similar in their responses, manifesting at the least a sixty-six percent agreement with the statement.

All of the schools manifested the same basic arrangement of answers to the issue of understanding self and others. Most of the answers clustered around the agreement area with a dispersion on either side. They had generally felt that they had learned about themselves through better understanding others.
Ninety percent of the students in the total school population claimed a new understanding of the differences in parental and children's values. All of the inner-city school students claimed this new understanding. Their response was similar to those of the other schools except that a much higher percentage felt more intensely about their response.

While fifty-eight percent of the students enjoyed researching these values and would like to continue it, the rural school and the parochial-mixed school registered many responses of indecision. Those students clarified their position by indicating that they did enjoy the process but were unsure about continuing it. They feared one could make too much of a good thing.

The four schools were unanimous in their heavy agreement responses, indicating that the value sheet at the beginning was very helpful.

One would expect divergent responses from the suburban, mixed groups and the inner-city, suburban groups to group involvement since the two different pairs of schools had two different experiences. The only remarkable departure from a unanimous response was the large percentage of those who thoroughly agreed within the parochial-mixed group. Much of that was explained by clarification by the students. Several indicated that they were responding to working with groups generally rather than in this classroom situation.

Again the response to the John Wayne values was nearly the same in every school. While some liked or disliked John Wayne, most found the tool used in clarifying his values valuable.
Response to the relevance of the comic strip was quite varied. While sixty-four percent of the total population liked the use of the strip and found it facilitated value clarification, fourteen percent were undecided. The highly polarized response of the rural school students could be a reflection of that school's low readership of comic strips indicated on the evaluation form. Negative responses represented only fourteen percent of the total population.

While this favorable response to the strip indicates some kind of relevance to the strip, responses to question nine showed just how intense such a commitment to the strip might be. If a person were willing to read the strip every Sunday, he would manifest the significance the strip really had for him. Sixty-one percent of the students indicated such a desire. The parochial-mixed group registered the greatest amount of dislike for the strip indicating that forty-two percent of their constituency would not read it if it appeared in the Sunday paper. Twenty-five percent of the rural students indicated they would not read the comic strip. However, this group had the highest incidence of those who do not read comic strips at all. The suburban students and the inner-city students were highest in approval of the strip with eighty-one percent and eighty percent approval response respectively.

Over fifty-six percent of the students would like to continue using the strip for value clarification. The largest number of those in disagreement were the suburban students. Thirty-seven percent did not wish to continue the process, while thirty-two percent of the rural group concurred. Both the inner-city and mixed parochial registered a twenty percent desire to discontinue its use.
The experiment indicates that a majority of the students in four different groups representing a cross section of the senior high school population found the comic strip, "Buster Brown" a valuable tool in value clarification, a strip which they would read with interest if available to them, and one which they would enjoy using in continued experiences with value clarification.

Since this experiment was to be replicable as a class process the human subjects were not chosen by a random demographic sample. Rather a purposive sample of "non-elective" classes representative of the suburban, rural, and parochial-mixed schools was chosen. The class in the inner-city school was a select group of unusually motivated students unrepresentative of the inner-city school. Any replication of the experiment in such a school would presuppose a similar selection of students.

This experiment raised several unanswered questions: How does previous experience with value clarification affect one's involvement with the present process? How does one determine thresholds and parameters of interest? Why did the indicated understanding of differences in the values of parents, peers and children by the inner-city students not correlate with their self-understanding? Is the low readership of comics in this rural school indicative of the rural population? How does one explain the consistency of the inner-city and rural school students in their responses to the use of the comic strip in the process and their willingness to read it in the Sunday paper, and the inconsistency of the suburban and parochial-mixed schools in responses to the same question?
TABLE 11.—Pre-test

<table>
<thead>
<tr>
<th>INDICATE YOUR AGREEMENT OR DISAGREEMENT WITH THE VALUES IN THE FOLLOWING STATEMENTS BY PLACING AN &quot;A&quot; IN THE PARENTHESES: THOROUGHLY AGREE; &quot;A&quot; AGREE; &quot;U&quot; UNDECIDED; &quot;D&quot; DISAGREE; &quot;SD&quot; SUFFICIENTLY DISAGREE.</th>
<th>TD = Thoroughly Disagree.</th>
</tr>
</thead>
</table>

EXEMPLARY: ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD; All cows are orange.

The x placed in the parentheses indicates that one thoroughly disagrees with the statement that all cows are orange.

1. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. If a person had enough money he would be completely happy.
2. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. A person should be totally dependent on others and should refrain from making decisions for himself.
3. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. Showing kindness to others is a sure way to happiness for oneself.
4. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. A person should spend his whole life acquiring goods, making money, getting as much enjoyment as he can.
5. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. It is better to give than to receive because love increases as it is given away.
6. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. What really matters is how people accept you. It is how you seem to be rather than how you are that matters.
7. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. The child who refrains from getting involved in mischief, who lives the straight life will be a distinguished adult.
8. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. One should always praise himself, boast about his achievements, boast his own born.
9. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. The more children a family has the more happiness is found in that family.
10. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. Man has friends so that he can go to them whenever he needs something. To be a friend is to be forever giving without counting the cost.
TABLE 12.—Worksheet With Goal Definitions

GOAL
Anything a person can more or less selfishly enjoy.

STANDARD OF JUDGEMENT
Any criterion in terms of which a person is judged.

TABLE 13.—Worksheet with Values of John Wayne's Father

<table>
<thead>
<tr>
<th>ADVICE FROM JOHN WAYNE'S FATHER</th>
<th>VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. ALWAYS KEEP YOUR WORD</td>
<td></td>
</tr>
<tr>
<td>2. A GENTLEMAN NEVER INSULTS ANYONE INTENTIONALLY.</td>
<td></td>
</tr>
<tr>
<td>3. DON'T LOOK FOR TROUBLE, BUT IF YOU GET IN A FIGHT MAKE SURE YOU WIN.</td>
<td></td>
</tr>
<tr>
<td>Table 14.--Evaluation Sheet for Student Responses</td>
<td></td>
</tr>
<tr>
<td>-------------------------------------------------</td>
<td></td>
</tr>
</tbody>
</table>

**Evaluation Sheet**

PLACE AN x IN THE PARENTHESES BEST REPRESENTING YOUR CHOICE.

TA = Thoroughly Agree; SA = Sufficiently Agree; A = Agree; U = Undecided; D = Disagree; SD = Sufficiently Disagree; TD = Thoroughly Disagree. After each statement there is room for comment. Please explain your position as completely as you can.

1. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. I learned much about values through these classes, much that I did not already know.
   **COMMENT:**

2. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. I came to a better understanding of myself through spending this time with values of others.
   **COMMENT:**

3. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. I now realize how much friends and parents and children can differ on the values which they cherish.
   **COMMENT:**

4. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. I enjoyed researching these values and would like to pursue it more.
   **COMMENT:**

5. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. I found the value sheet at the beginning very helpful.
   **COMMENT:**

6. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. I preferred working with the group to working as an individual.
   **COMMENT:**

7. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. I can agree with John Wayne, or I can disagree with him; but I did like that part of the class and found it much value.
   **COMMENT:**

8. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. The comic strip was interesting and made the class go fast. It also helped me to see the values which were the same as mine.
   **COMMENT:**

9. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. If this comic strip were to appear in today's Sunday paper, I would eagerly read it. I like how it keeps my attention.
   **COMMENT:**

10. ( )TA ( )SA ( )A ( )U ( )D ( )SD ( )TD. I would like to continue to use this comic strip in order to better see myself and others against the values it presents.
    **COMMENT:**
Fig. 9. Graph of Respective School Responses to Statement 1.

1. I learned much about values through these classes, much that I did not already know.

Fig. 10. Graph of Respective School Responses to Statement 2.

2. I came to a better understanding of myself through spending time with values of others.
3. I now realize how much friends and parents and children can differ on the values which they cherish.

Fig. 11. Graph of Respective School Responses to Statement 3.

4. I enjoyed researching these values and would like to pursue it more.

Fig. 12. Graph of Respective School Responses to Statement 4.
Fig. 13. Graph of Respective School Responses to Statement 5.

Fig. 14. Graph of Respective School Responses to Statement 6.
7. I can agree with John Wayne, or I can disagree with him, but I did like that part of the class and found it much value.

Fig. 15. Graph of Respective School Responses to Statement 7.

8. The comic strip was interesting and made the class go fast. It also helped me to see the values which are the same as mine.

Fig. 16. Graph of Respective School Responses to Statement 8.
Fig. 17. Graph of Respective School Responses to Statement 9.

9. If this comic strip were to appear in today's Sunday paper, I would eagerly read it. I like how it keeps my attention.

Fig. 18. Graph of Respective School Responses to Statement 10.

10. I would like to continue to use this comic strip in order to better see myself and others in terms of the values it presents.


VI. Value Sifting in the World of "Buster Brown"
Mort Walker tells the story of a cartoonist who was forever delinquent in handing in his comic strip to the publisher. A substitute cartoonist, Bob Gustafson, was asked to continue drawing the strip in order to maintain the story line. The last one which had been submitted had left the main character in a tree. Gustafson had to maintain the story line while keeping the character in the tree. Unfortunately, the original cartoonist failed to submit his comic strip for four weeks. In the meantime, Gustafson was frantically producing strips in which the gag and humor changed while the main character remained up a tree.

Buster Brown provided no great problem for a substitute cartoonist. Generally the story line changed from week to week. At times characters from other strips of Outcault would enter for an episode; or relatives would come to stay for a couple weeks. In one situation the strip involved traveling so that for a month the situation changed from country to country (April, 1908). Nonetheless what gave the strip its continuity was the central character and his family. But just how much did the comic strip change? Was the strip communicating the same message in 1917 as it had in its inception in 1902? Are the values of Buster and the values of Outcault similar throughout the comic strip's history?

To determine whether the comic strip's message had changed, the "Buster Brown" comic strip population was arbitrarily divided by this researcher into three periods, 1902--1905 (the New York Herald Period); January, 1906--1909 (New York American Period A); January 1910--January 1919 (New York American Period B). Only those comic strips which were recorded on microfilm were used in the content analysis. This limited the universe to 189 comic strips in the New York Herald Period,
TABLE 15.--Sunday Calendars of 1902, 1903, 1904 and 1905

<table>
<thead>
<tr>
<th>Year</th>
<th>January</th>
<th>February</th>
<th>March</th>
<th>April</th>
<th>May</th>
<th>June</th>
<th>July</th>
<th>August</th>
<th>September</th>
<th>October</th>
<th>November</th>
<th>December</th>
</tr>
</thead>
<tbody>
<tr>
<td>1902</td>
<td>5</td>
<td>2</td>
<td>2</td>
<td>6</td>
<td>4</td>
<td>1</td>
<td>6</td>
<td>3</td>
<td>(5)</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>9</td>
<td>13</td>
<td>(1)</td>
<td>(1)</td>
<td>6</td>
<td>12</td>
<td>10</td>
<td>14</td>
<td>12</td>
<td>9</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>19</td>
<td>16</td>
<td>16</td>
<td>20</td>
<td>16</td>
<td>(5)</td>
<td>20</td>
<td>17</td>
<td>21</td>
<td>19</td>
<td>16</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>23</td>
<td>23</td>
<td>27</td>
<td>25</td>
<td>(26)</td>
<td>27</td>
<td>(26)</td>
<td>28</td>
<td>26</td>
<td>23</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td></td>
<td>30</td>
<td>29</td>
<td>31</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>30</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>January</th>
<th>February</th>
<th>March</th>
<th>April</th>
<th>May</th>
<th>June</th>
<th>July</th>
<th>August</th>
<th>September</th>
<th>October</th>
<th>November</th>
<th>December</th>
</tr>
</thead>
<tbody>
<tr>
<td>1903</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>3</td>
<td>7</td>
<td>5</td>
<td>2</td>
<td>6</td>
<td>4</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>8</td>
<td>8</td>
<td>12</td>
<td>10</td>
<td>14</td>
<td>12</td>
<td>9</td>
<td>13</td>
<td>11</td>
<td>8</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>15</td>
<td>15</td>
<td>19</td>
<td>17</td>
<td>21</td>
<td>19</td>
<td>16</td>
<td>20</td>
<td>18</td>
<td>15</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>22</td>
<td>22</td>
<td>26</td>
<td>24</td>
<td>28</td>
<td>26</td>
<td>23</td>
<td>27</td>
<td>25</td>
<td>22</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td></td>
<td>29</td>
<td>31</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>30</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>January</th>
<th>February</th>
<th>March</th>
<th>April</th>
<th>May</th>
<th>June</th>
<th>July</th>
<th>August</th>
<th>September</th>
<th>October</th>
<th>November</th>
<th>December</th>
</tr>
</thead>
<tbody>
<tr>
<td>1904</td>
<td>3</td>
<td>7</td>
<td>6</td>
<td>3</td>
<td>1</td>
<td>5</td>
<td>3</td>
<td>1</td>
<td>7</td>
<td>4</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>14</td>
<td>13</td>
<td>10</td>
<td>8</td>
<td>12</td>
<td>10</td>
<td>14</td>
<td>11</td>
<td>9</td>
<td>13</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>21</td>
<td>20</td>
<td>17</td>
<td>15</td>
<td>19</td>
<td>17</td>
<td>21</td>
<td>18</td>
<td>16</td>
<td>20</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>31</td>
<td>29</td>
<td>27</td>
<td>24</td>
<td>22</td>
<td>26</td>
<td>24</td>
<td>28</td>
<td>25</td>
<td>23</td>
<td>27</td>
<td>25</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>January</th>
<th>February</th>
<th>March</th>
<th>April</th>
<th>May</th>
<th>June</th>
<th>July</th>
<th>August</th>
<th>September</th>
<th>October</th>
<th>November</th>
<th>December</th>
</tr>
</thead>
<tbody>
<tr>
<td>1905</td>
<td>1</td>
<td>5</td>
<td>5</td>
<td>2</td>
<td>7</td>
<td>4</td>
<td>2</td>
<td>6</td>
<td>3</td>
<td>1</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>12</td>
<td>12</td>
<td>9</td>
<td>14</td>
<td>11</td>
<td>9</td>
<td>13</td>
<td>10</td>
<td>8</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>15</td>
<td>19</td>
<td>19</td>
<td>16</td>
<td>23</td>
<td>18</td>
<td>16</td>
<td>20</td>
<td>17</td>
<td>15</td>
<td>19</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>26</td>
<td>26</td>
<td>23</td>
<td>28</td>
<td>25</td>
<td>23</td>
<td>27</td>
<td>24</td>
<td>22</td>
<td>26</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>29</td>
<td>30</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>29</td>
<td>31</td>
<td></td>
</tr>
</tbody>
</table>

Any encircled date indicates that the comic strip is not available on the microfilm, either because the strip was not published on that date or because it was not recorded by the microfilm copier.
TABLE 16.—Sunday Calendars of 1906, 1907, 1908 and 1909

<table>
<thead>
<tr>
<th>1906</th>
<th>JAN.</th>
<th>FEB.</th>
<th>MARCH</th>
<th>APRIL</th>
<th>MAY</th>
<th>JUNE</th>
<th>JULY</th>
<th>AUG.</th>
<th>SEPT.</th>
<th>OCT.</th>
<th>NOV.</th>
<th>DEC.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>7</td>
<td>11</td>
<td>14</td>
<td>17</td>
<td>21</td>
<td>25</td>
<td>29</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>7</td>
<td>11</td>
<td>14</td>
<td>17</td>
<td>21</td>
<td>25</td>
<td>29</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>3</td>
<td>7</td>
<td>11</td>
<td>14</td>
<td>17</td>
<td>21</td>
<td>25</td>
<td>29</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>4</td>
<td>11</td>
<td>14</td>
<td>17</td>
<td>21</td>
<td>25</td>
<td>29</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>5</td>
<td>14</td>
<td>17</td>
<td>21</td>
<td>25</td>
<td>29</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>6</td>
<td>17</td>
<td>21</td>
<td>25</td>
<td>29</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>7</td>
<td>21</td>
<td>25</td>
<td>29</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>8</td>
<td>25</td>
<td>29</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>9</td>
<td>29</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1907</th>
<th>JAN.</th>
<th>FEB.</th>
<th>MARCH</th>
<th>APRL</th>
<th>MAY</th>
<th>JUNE</th>
<th>JULY</th>
<th>AUG.</th>
<th>SEPT.</th>
<th>OCT.</th>
<th>NOV.</th>
<th>DEC.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>6</td>
<td>10</td>
<td>13</td>
<td>16</td>
<td>19</td>
<td>22</td>
<td>25</td>
<td>28</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>2</td>
<td>6</td>
<td>10</td>
<td>13</td>
<td>16</td>
<td>19</td>
<td>22</td>
<td>25</td>
<td>28</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
<td>13</td>
<td>16</td>
<td>19</td>
<td>22</td>
<td>25</td>
<td>28</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>4</td>
<td>13</td>
<td>16</td>
<td>19</td>
<td>22</td>
<td>25</td>
<td>28</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>5</td>
<td>16</td>
<td>19</td>
<td>22</td>
<td>25</td>
<td>28</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>6</td>
<td>19</td>
<td>22</td>
<td>25</td>
<td>28</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>7</td>
<td>22</td>
<td>25</td>
<td>28</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>8</td>
<td>25</td>
<td>28</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>9</td>
<td>28</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1908</th>
<th>JAN.</th>
<th>FEB.</th>
<th>MARCH</th>
<th>APRIL</th>
<th>MAY</th>
<th>JUNE</th>
<th>JULY</th>
<th>AUG.</th>
<th>SEPT.</th>
<th>OCT.</th>
<th>NOV.</th>
<th>DEC.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>8</td>
<td>11</td>
<td>14</td>
<td>17</td>
<td>20</td>
<td>23</td>
<td>26</td>
<td>29</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td>11</td>
<td>14</td>
<td>17</td>
<td>20</td>
<td>23</td>
<td>26</td>
<td>29</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>3</td>
<td>11</td>
<td>14</td>
<td>17</td>
<td>20</td>
<td>23</td>
<td>26</td>
<td>29</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>4</td>
<td>14</td>
<td>17</td>
<td>20</td>
<td>23</td>
<td>26</td>
<td>29</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>5</td>
<td>17</td>
<td>20</td>
<td>23</td>
<td>26</td>
<td>29</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>6</td>
<td>20</td>
<td>23</td>
<td>26</td>
<td>29</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>7</td>
<td>23</td>
<td>26</td>
<td>29</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>8</td>
<td>26</td>
<td>29</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>9</td>
<td>29</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
<td>31</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1909</th>
<th>JAN.</th>
<th>FEB.</th>
<th>MARCH</th>
<th>APRIL</th>
<th>MAY</th>
<th>JUNE</th>
<th>JULY</th>
<th>AUG.</th>
<th>SEPT.</th>
<th>OCT.</th>
<th>NOV.</th>
<th>DEC.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>6</td>
<td>9</td>
<td>12</td>
<td>15</td>
<td>18</td>
<td>21</td>
<td>24</td>
<td>27</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>2</td>
<td>6</td>
<td>9</td>
<td>12</td>
<td>15</td>
<td>18</td>
<td>21</td>
<td>24</td>
<td>27</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>3</td>
<td>9</td>
<td>12</td>
<td>15</td>
<td>18</td>
<td>21</td>
<td>24</td>
<td>27</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>4</td>
<td>12</td>
<td>15</td>
<td>18</td>
<td>21</td>
<td>24</td>
<td>27</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>5</td>
<td>15</td>
<td>18</td>
<td>21</td>
<td>24</td>
<td>27</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>6</td>
<td>18</td>
<td>21</td>
<td>24</td>
<td>27</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>7</td>
<td>21</td>
<td>24</td>
<td>27</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>8</td>
<td>24</td>
<td>27</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>9</td>
<td>27</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>30</td>
</tr>
</tbody>
</table>
TABLE 17.—Sunday Calendars of 1910, 1912, and 1913

<table>
<thead>
<tr>
<th>YEAR</th>
<th>JAN</th>
<th>FEB</th>
<th>MARCH</th>
<th>APRIL</th>
<th>MAY</th>
<th>JUNE</th>
<th>JULY</th>
<th>AUG</th>
<th>SEPT</th>
<th>OCT</th>
<th>NOV</th>
<th>DEC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1910</td>
<td></td>
<td></td>
<td>(3)</td>
<td>(4)</td>
<td>(5)</td>
<td>(6)</td>
<td>(7)</td>
<td>(8)</td>
<td>(9)</td>
<td>(10)</td>
<td>(11)</td>
<td>(12)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(1)</td>
<td>(2)</td>
<td></td>
<td>(3)</td>
<td>(4)</td>
<td>(5)</td>
<td>(6)</td>
<td>(7)</td>
<td>(8)</td>
<td>(9)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
</tr>
</tbody>
</table>

| 1911 |     |     | (3)   | (4)   | (5) | (6)  | (7)  | (8) | (9)  | (10)| (11)| (12)|
|      |     |     | (1)   | (2)   |     | (3)  | (4)  | (5) | (6)  | (7) | (8) | (9) |
|      |     | 17  | 18    | 19    | 20  | 21   | 22   | 23  | 24   | 25  | 26  | 27  |

| 1912 |     |     | (3)   | (4)   | (5) | (6)  | (7)  | (8) | (9)  | (10)| (11)| (12)|
|      |     |     | (1)   | (2)   |     | (3)  | (4)  | (5) | (6)  | (7) | (8) | (9) |
|      |     | 17  | 18    | 19    | 20  | 21   | 22   | 23  | 24   | 25  | 26  | 27  |

| 1913 |     |     | (3)   | (4)   | (5) | (6)  | (7)  | (8) | (9)  | (10)| (11)| (12)|
|      |     |     | (1)   | (2)   |     | (3)  | (4)  | (5) | (6)  | (7) | (8) | (9) |
|      |     | 17  | 18    | 19    | 20  | 21   | 22   | 23  | 24   | 25  | 26  | 27  |
TABLE 18.--Sunday Calendars of 1914, 1915, 1916 and 1917

<table>
<thead>
<tr>
<th>Year</th>
<th>Jan</th>
<th>Feb</th>
<th>Mar</th>
<th>Apr</th>
<th>May</th>
<th>Jun</th>
<th>Jul</th>
<th>Aug</th>
<th>Sep</th>
<th>Oct</th>
<th>Nov</th>
<th>Dec</th>
</tr>
</thead>
<tbody>
<tr>
<td>1914</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>1</td>
<td>5</td>
<td>3</td>
<td>7</td>
<td>(5)</td>
<td>(6)</td>
<td>6</td>
<td>4</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>8</td>
<td>12</td>
<td>10</td>
<td>14</td>
<td>(15)</td>
<td>(16)</td>
<td>13</td>
<td>11</td>
<td>16</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>15</td>
<td>19</td>
<td>17</td>
<td>21</td>
<td>(22)</td>
<td>(23)</td>
<td>20</td>
<td>18</td>
<td>15</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>22</td>
<td>26</td>
<td>24</td>
<td>28</td>
<td>(29)</td>
<td>(30)</td>
<td>27</td>
<td>25</td>
<td>22</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>29</td>
<td>31</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>29</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Jan</th>
<th>Feb</th>
<th>Mar</th>
<th>Apr</th>
<th>May</th>
<th>Jun</th>
<th>Jul</th>
<th>Aug</th>
<th>Sep</th>
<th>Oct</th>
<th>Nov</th>
<th>Dec</th>
</tr>
</thead>
<tbody>
<tr>
<td>1915</td>
<td>7</td>
<td>7</td>
<td>4</td>
<td>2</td>
<td>6</td>
<td>4</td>
<td>1</td>
<td>5</td>
<td>3</td>
<td>7</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>14</td>
<td>11</td>
<td>9</td>
<td>13</td>
<td>11</td>
<td>8</td>
<td>12</td>
<td>10</td>
<td>14</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>(18)</td>
<td>21</td>
<td>18</td>
<td>16</td>
<td>(19)</td>
<td>18</td>
<td>(19)</td>
<td>19</td>
<td>17</td>
<td>21</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>(20)</td>
<td>(21)</td>
<td>(22)</td>
<td>27</td>
<td>25</td>
<td>22</td>
<td>26</td>
<td>24</td>
<td>(25)</td>
<td>(26)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>31</td>
<td></td>
<td></td>
<td>30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Jan</th>
<th>Feb</th>
<th>Mar</th>
<th>Apr</th>
<th>May</th>
<th>Jun</th>
<th>Jul</th>
<th>Aug</th>
<th>Sep</th>
<th>Oct</th>
<th>Nov</th>
<th>Dec</th>
</tr>
</thead>
<tbody>
<tr>
<td>1916</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>7</td>
<td>4</td>
<td>2</td>
<td>6</td>
<td>3</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>13</td>
<td>9</td>
<td>14</td>
<td>11</td>
<td>9</td>
<td>13</td>
<td>10</td>
<td>8</td>
<td></td>
<td>(12)</td>
<td>(16)</td>
</tr>
<tr>
<td></td>
<td>(16)</td>
<td>20</td>
<td>19</td>
<td>16</td>
<td>21</td>
<td>18</td>
<td>16</td>
<td>20</td>
<td>17</td>
<td>(19)</td>
<td>(19)</td>
<td>(21)</td>
</tr>
<tr>
<td></td>
<td>(30)</td>
<td></td>
<td></td>
<td>30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Jan</th>
<th>Feb</th>
<th>Mar</th>
<th>Apr</th>
<th>May</th>
<th>Jun</th>
<th>Jul</th>
<th>Aug</th>
<th>Sep</th>
<th>Oct</th>
<th>Nov</th>
<th>Dec</th>
</tr>
</thead>
<tbody>
<tr>
<td>1917</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>4</td>
<td>6</td>
<td>3</td>
<td>1</td>
<td>5</td>
<td>2</td>
<td>7</td>
<td>4</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>13</td>
<td>10</td>
<td>8</td>
<td>12</td>
<td>9</td>
<td>14</td>
<td>11</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>18</td>
<td>(25)</td>
<td>15</td>
<td>20</td>
<td>17</td>
<td>15</td>
<td>19</td>
<td>16</td>
<td>21</td>
<td>18</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>(25)</td>
<td>25</td>
<td>22</td>
<td>27</td>
<td>24</td>
<td>22</td>
<td>26</td>
<td>23</td>
<td>20</td>
<td>25</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>29</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>29</td>
<td></td>
<td></td>
<td>30</td>
</tr>
</tbody>
</table>
178 in Period A of the *New York American*, and 163 in Period B of the *New York American*.

After determining the different time periods to be studied a coding system was developed to provide answers to the following questions for each time period: "In what situations or environments does the action of Buster most often take place?" "What operational values does he most often act out?" "Who most frequently elicits action of Buster; and what is his response to that eliciting?" "What response is given to Buster's activity?" "Is the response more often affirmative or negative?" "Does any one person-type respond more often than others?" "Does one type tend to respond more affirmatively or negatively than others?" "What type of transition did Outcault use to bridge the action part of the strip with the moral panel unit?" "If Buster is usually the agent of the moral panel unit values, what other agents do at times appear?" "What is the relationship of the operational values in the action section to the key values in the moral panel units?"

Having determined the time periods for the analysis, and the information needed, the researcher developed a coding system which would reduce the comic strip to quantified data so that the percentage incidence of values, agents and situations, could be compared in the three time periods. Parallel incidence in the three periods would indicate no change in the strip; unparallel incidence would indicate change. The hypothesis of this researcher is that Outcault's "Buster Brown" strip is basically the same in the values, situations, agents and responses to be found in each period. There is little change.
After creating a coding system, the researcher was faced with other questions. Should the researcher code the entire universe by himself, or should he train coders to accompany him in working on the universe? Could the researcher assume that the coding system enabled different researchers to code the same data? How could one determine when inaccuracy was a result of inadequacies in the coding system or when it was a result of improper use of the system by coders? A program was designed in several phases to insure reliability of results when the system was used by different coders, and at the same time to provide an analysis of coding which indicated when the rules were applied correctly or incorrectly.

The following phases made up the coding program:

Phase One: Development of coding system.
Phase Two: Training coders in the use of the system.
Phase Three: Coding samples of comic strip.
Phase Four: Group analysis of results of initial coding of samples.
Phase Five: Reworking of coding system and clarification of rules through shared problems found in coding.
Phase Six: Distribution of and coding of total universe of comic strips.
Phase Seven: Selection of random sample of twenty comic strips and the coding of these by the researcher and four coders.
Phase Eight: Comparing results to determine the problems in the coding system or inaccurate use of the system.
Phase Nine: Revision of coding system through addition of rules, or clarification of existing rules, classifications.
Phase Ten: Recoding of all comic strips by researcher.
After the development of the initial coding system, four coders were trained by the researcher to use the system in coding the comic strips. After several hours of training each of the coders was given a small sampling of comic strips to code. When the coders had finished this small sample, all of the coders shared their results.

After some discussion, the coders felt at home with the system. At that time the total population of the comic strip was divided and distributed among the coders. The four coders were joined by the researcher in the analysis of the comic strips. When the total population was coded, a random sample of twenty comic strips was chosen to assess the reliability of the coding system and the reliability of the coders. Originally it had been determined that if by Phase Seven the coders had achieved a reliability of 85%, the remaining phases would be unnecessary. However, the results were closer to 50% reliable. After comparing results in Phase Eight, the researcher found that there were weaknesses in the coding system which needed remedied.

The coding system found in this chapter is the revised coding system demanded by the research in Phase Eight. And that research of Phase Eight can be found in chapters seven and eight of this work.

The total comic strip served as a contextual item which was coded by month, day and year of publication. Table nineteen contains the coding cards which were used. After coding of the data there was
indicated the card type (1 or 2) since two IBM cards were used in coding the events and moral panel unit respectively. Then the comic strip was classified by situation using categories from the Barcus study with some emendations (Table 29). When there was a transition from one situation to another, both situations were recorded. However, if the first frame was unimportant for the meaning of the events section, and if that frame was transitional to frame two, the situation was recorded as one from the point of arrival. Buster Brown may have begun at his home (domestic, 1) and then arrived at a place of business (business and industry, 10).

All comic strip panels involving the action of Buster Brown were used for classifying events units. The basic unit, always involving the action of Buster, consisted of agent and action. This action was coded as a value by determining the object or goal of the action. Only at those times when Buster articulated his purpose in words was a conceived value recorded. Ordinarily only operational values were recorded in this section. The categories of Ralph White in Table 27 were used with some modification. In the comic strip of February 17, 1907 Buster Brown pulled a prank on his guests (N) (Plate C). This action (N) was coded as a prank or new experience in the Event 1 section under Value. Since this experience was directed toward others it was encircled (N).

If that same action was elicited by some agent in such a way that the agent brought about a response in Buster, that agent was coded using the categories of Table 28. However Buster had to be conscious of the eliciting for it to be coded. If the person eliciting the action of Buster was his mother, then she would be coded as E2*. The E symbolizes
TABLE 19.--Coding Cards 1 and 2

EVENTS CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>C</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>Ag</td>
<td>Va</td>
<td>Va</td>
<td>Res</td>
</tr>
<tr>
<td>25</td>
<td>6</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>10</td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>C</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td>Key</td>
<td>Cau</td>
<td>R</td>
<td>Eff</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\*Note the coding of the date, card type and situations of the events section.*
TABLE 20.—Coding Cards 1 and 2

EVENTS CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>MoDa</td>
<td>217</td>
<td>1</td>
<td>Ag</td>
<td>Va</td>
<td>VaRes</td>
<td>R</td>
<td>Ag</td>
<td>Va</td>
</tr>
<tr>
<td>Yr</td>
<td>07</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MoDa</td>
<td>217 AGR</td>
<td>Key</td>
<td>Key</td>
<td>Key</td>
<td>Key</td>
</tr>
<tr>
<td>Yr</td>
<td>07  R</td>
<td>CaR</td>
<td>CaR</td>
<td>CaR</td>
<td>CaR</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Eff</td>
<td>Eff</td>
<td>Eff</td>
<td>Eff</td>
</tr>
</tbody>
</table>

Note the coding of the date, card type, situation and key value of the events section.
the age category, 21-40 years; the 2, female and the *, family. His father was coded E1*. And the maidservants were coded I (group) 2 (female) and * (family). The value response of Buster was also recorded as mediating the activity which followed. When that value response of Buster was obedience it was coded as Ob. In a July 15, 1906 comic strip, (Plate CI ), Buster was asked by his mother to take his music lesson. The mother was coded as E2* and Buster's response of Obedience was coded as Ob.

When the action of Buster was directed toward another person a circle was placed around the action symbol. And when someone responded that respondent agent was coded. This response was coded only when it followed the completion of the action. Also the action of the respondent had to be directed toward Buster and not to some fantasy creature, or ghost played by him. In a September 22, 1907 comic strip (Plate CII ), Buster pulls a prank on the maidservants. The response of the maidservants in frame eleven is directed toward Buster and coded I2*. Since the response was negative the symbol (-), was placed in the appropriate coding space.

When in an April 23, 1905 comic strip Buster played the role of a ghost, the actions directed toward him in that role were not coded. Any responses to him were coded as affirmative (+) or negative (-).

This coding of Buster was done for each event in which Buster was involved in an operational and non-instinctual way. For the action to be coded, Buster had to voluntarily act it out, or elicit a given
PLATE C I. BUSTER BROWN

[Comics panels]

OFFICIAL ICE HOUSE

[Outdoor scene with characters]
TABLE 21.—Coding Cards 1 and 2

EVENTS CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>C.</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td>Ag</td>
<td>Va</td>
<td>Va</td>
<td>Res</td>
<td>R</td>
<td>Ag</td>
<td>Va</td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>C.</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
</tr>
</tbody>
</table>

\(^a\)Note the coding of the date, card type, situations, eliciting agent and mediating value of the events section.
TABLE 22.—Coding Cards 1 and 2

**EVENTS CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>C</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>R</td>
<td>R</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>22</td>
<td>07</td>
<td>11</td>
<td>13</td>
<td>10</td>
<td>06</td>
<td>12</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ag Va</td>
<td>V a Res</td>
<td>R Ag Va</td>
<td>Va Res</td>
<td>R Ag Va</td>
<td>Va Res</td>
<td>R Ag Va</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>22</td>
<td>07</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Note the coding of the date, card type, situations, key value, respondent agent and response of the events section.*
action through the mediation of animals or other human beings. Action mediated through others was considered his own action. When on one occasion Buster tried to ride the cows on his uncle's farm (Plate CIII), he was thrown by the cows. However, since Buster had no control over this action, it was not coded. All agents, animal as well as human, were recorded according to the categories of Table 28. Every agent was considered an item in itself, although the respondent's affirmation or rejection of Buster was at times the initiatory action of a second elicited event. When the respondent's action could not be inferred as affirming or negating as in the November 22, 1903 comic strip, that response was not coded. When the affirmation or rejection became the initiatory event in another event sequence both the response and the new event were coded. Although the card contained spaces for the recording of six events, rarely did any comic strip contain that many.

After the events section was coded, the transition instrument was indicated. The transition was determined by examining the moral panel unit to ascertain how it related to the events sequence. This transition type was established from the first clue in the statement or resolution suggesting a category. The five possibilities of transition--pun, identification word, reaction, feast, and other--are found in Table 26.

At times Outcault used a PUN for a transition. Buster in the strip of January 10, 1904 became mischievously involved in bread dough. The moral panel unit began with the resolution that "dough," (money), was the root of all evil. That transition was coded as PUN, (1).
PLATE CIII. BUSTER BROWN

BAG TO THE FARM.
At other times, Outcault used an IDENTIFICATION WORD to move from the action of the strip to the moral panel unit. The word was at times an identification of the events, an object, a person or animal which appeared in the event frames. The comic strip of May 6, 1906 (Plate CIV) used an identification word transition; the word, Lion, begins the resolution while a lion had appeared in the event frames. The transition was coded as IDENTIFICATION WORD (2).

Since the moral panel unit was nearly always a resolution, the most general category for the most often occurring transition was REACTION. At times Outcault provided some normative statement indicating a right way of acting; at others he drew some conclusion about what was happening in the action section. In a November 18, 1906 strip (Plate CV), Buster reacted with the statement, "Resolved! That truth is stranger than fiction." This transition was coded as a REACTION transition (3). At times there appeared a reaction statement involving a pun, identification word or holiday feast. Since REACTION was the most general category, the transitions in such statements were categorized with the more specific categories, PUN, IDENTIFICATION WORD, FEAST, respectively. Obviously the REACTION was coded only when the other transition clues were absent.

Several times during any given year, Outcault would introduce the moral panel unit with a description of or allusion to a holiday, feast, or day of celebration. Buster's resolution in the November 25, 1906 strip celebrated the feast of Thanksgiving. That transition was coded as FEAST (4). Any celebration from New Year's Day to Christmas appeared at one time or another in the moral panel unit.
PLATE CIV. BUSTER BROWN

How I Lion-tame.

[Comics panels showing the scene.]

Panel 1: Buster Brown and friends are in a circus tent.

Panel 2: Buster Brown is talking to a lion tamer.

Panel 3: The lion tamer is instructing the lions.

Panel 4: A lion approaches Buster Brown.

Panel 5: Buster Brown is holding a stick, seeming prepared to handle the lion.

Panel 6: The lion reacts to the stick, showing fear.

Panel 7: Buster Brown and friends smile, happy with the result.

Panel 8: A speech bubble from the lion tamer: "Well done!"

Panel 9: A speech bubble from Buster Brown: "I told you I could do it!"

Panel 10: A speech bubble from the lion tamer: "Yes, you're a natural!"

Panel 11: A speech bubble from Buster Brown: "I'm not a natural, but I'm learning!"

Panel 12: A speech bubble from the lion tamer: "Keep practicing, you'll get better!"

Panel 13: A speech bubble from Buster Brown: "I will!"
TABLE 23.—Coding Cards 1 and 2

**EVENTS CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dec 6</td>
<td>11 2</td>
<td>Ag Va Va Res R</td>
<td>Ag Va Va Res R</td>
<td>Ag Va Va Res R</td>
<td>Ag Va Va Res R</td>
<td>Ag Va Va Res R</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>MORAL PANEL UNIT</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td>Ag</td>
<td>Key</td>
<td>Cau</td>
<td>R Eff</td>
</tr>
</tbody>
</table>

Note the coding of the date, situation, key values, respondent agent and response of the events section.
PLATE CV. BUSTER BROWN
When the moral panel unit involved neither a PUN, IDENTIFICATION WORD, REACTION, OR FEAST for its transition, the transition was coded as NOT LISTED ABOVE (5). Several times this category was used for transitions involving a quote from literature, the Bible or folk wisdom. However the incidence of such transitions did not warrant the introduction of a new category.

The transition instrument, the number of events, the involvement of eliciting and respondent agents and the values involved give each comic strip a unique literary pattern or form. As each different form was analyzed different writing and drawing patterns emerged in the creative genius of Outcault.

The last panel of those strips, the Moral Panel Unit, was analyzed in key values. Since this was coded on a second card, the month, date and year of the publication were again recorded. Only this time the card type was coded as (2). Then the key value was coded. This key value was determined by context, emphasis, repetition, or the clustering of other values around it. What made the value key was not its being ultimate, but its focus in the strip. The key value was thematically the dominant value. The value was considered dominant if it was the focus of at least one third of the printed lines in the moral panel unit. While often one value was key throughout the moral panel unit, several times each third of the moral panel unit would have a different key value. In that case each of the key values was coded. In the "Buster Brown" strip of January 30, 1910, the moral panel unit (Plate CVI) has the key value, Friendship. Throughout the whole moral panel unit friendship
is dominant. While there are values which relate to friendship included, only friendship is coded as key, (F).

The moral panel unit in the January 25, 1914 strip (Plate CVII) denigrates conforming and exalts the value, independence (I). The last nine lines of the moral panel unit focus on thinking for oneself. While this thinking for oneself is a manifestation of the value, independence, the key value is more specifically thinking (K).

The moral panel unit in the July 26, 1908 strip (Plate CVIII) suggests at the beginning the value, pleasant personality (PI) in contrast to the "grouchiness" of Buster's relative. However the major emphasis throughout the moral panel unit is on the inevitability of certain effects when certain actions are taken. The key value was coded as practicality (P).

Outcault used the December 1, 1907 strip's moral panel unit (Plate CIX) to show the importance of giving. After using the transition, feast (Christmas), he constantly repeats the value giving (G) and even relates that value to its effect in others, happiness (Ha).

When the key value was articulated by Buster Brown, he as agent was not coded. When no coding was done in the agent space the assumed agent was always Buster Brown. When anyone else articulated that value such as Mary Jane or Tige or Mrs. Brown, the agent block was coded so that the different agents' values could be distinguished. The agents were coded with the same symbols as the agents of card one (Table 28).
PLATE CVI. BUSTER BROWN

Those boys are not good friends of mine, they are only acquaintances.

Resolved

That friendship is a very beautiful thing. A friend is one soul in two bodies. To have a friend you must be one. A true friend is forever a friend. Your friend is not the one who is always asking you to do something. You don't care to do a true friend is his jealous. Friendship is love, and no one that loves me will impose obligations upon me, or expect me to do for him what he would not do for me. In my heart there is a place for each friend. No one can ever occupy that place except its owner. Don't use your friend, the less you use a thing the longer it lasts. Tis never asks anything but love from me, I never have to ask a sacrifice of him he offers it.

R. F. Outcault

PLATE CVII. BUSTER BROWN

Resolved

That this shows how many people are fooled by imitations. Lots of people are imitations themselves. They imitate other's clothes, manners, ideas and talk. They jeer at a man with a new idea and the bravery to tell it. They are conformists & cowards, God will not have his work made manifest by cowards. If you've got an idea don't be afraid of it. Don't believe something because someone else believes it. Prove it first to yourself. You have brains to think with. Don't be afraid to think. Men who have used their brains have advanced the world.

Plates CVIII. & CVIX. BUSTER BROWN

Resolved

That no that Christmas is approaching, we should remember that there are hosts of poor, homeless children who long for a present of some kind no matter how small. If we would only think about it, we would gladly give something to help make them happy. There is no happiness as great as that of making someone else happy. When you think of giving, don't give advice, or a tip in the races, or things like that. People who need advice won't take it. If they would they wouldn't need it. People don't need tips on the races. They can lose fast enough without tips.

R. F. Outcault
When the key value was the cause of another value, it was again coded as the cause (Cau); and the other value was coded as the effect (Eff). In the December 1, 1907 strip (Plate CIX), the key value, generosity (G) was the cause of the effect value (Ha) and was so coded.

When there was a strictly causal relationship between the two values the R space was left uncoded. However, when the relationship between two values was not strictly causal, that was indicated by coding the R section. When indicating that one value did not cause another, the letter "o" was placed in the R coding space.

Very seldom was the value espoused by an agent in the moral panel unit a negative value. And often when it was expressed in negative terms, it could be coded in positive ones. When an agent registered dissatisfaction with a display of unpleasant personality, that was coded as an affirmation of the value, pleasant personality (Pl). If at times the agent's value could not be coded in any way but negatively, that value was coded by prefixing the letter, "o" to the antithetical value. Valuing unkindness would be coded as (o G).

While the coding card has coding areas for four key values, for the most part only one area was used throughout the coding. At times the comic strip contained two or even three key values; and only then were the other value spaces coded.

Coding of the moral panel unit was the coding of a viewpoint, resolution or reflection on the action of the strip. Usually the moral panel unit was found in the last frame of the comic strip.
TABLE 24.—Coding Cards 1 and 2

**EVENTS CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>IRANSE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\(^a\)Note the coding of the date, card type, key value, cause value, and effect value of the moral panel unit.
However, at times this type unit was found within another frame of the comic strip. Any such "MPUs" within the different frames of the strip which were merely declarative statements and not normative of the action were not coded. When that panel within the strip reflected on the action in a normative way, it was coded in the same area on the IBM card as the last frame, moral panel unit.

For an item to be coded as a moral panel unit item, the statement must have included at least three lines which were normative of the action, or reflections on the action by one other than the agent. Whenever a panel suggested the intent of an agent as a speech balloon does, that panel was not coded as a moral panel unit.

Finally there was provided on the card space for any significant data found throughout the strip. Any significant data for understanding the historical milieu, relating the strip to its period, or identifying a literary quote were included in the space marked, "Historical Reference." These "historical references" appeared in the moral panel unit; they also appeared in the dialogue of the events section. Billboards, signs, graffiti at times indicated a tie of the comic strip action to the corporation trusts, Tammany Hall scandals, and political-social movements of the time. The historical reference section was used for coding anything unusual in the strip. In the February 18, 1906 strip (Plate CXVI); George Washington is mentioned several times. This data was noted in the "historical reference" section.
TABLE 25.--Coding Cards 1 and 2

EVENTS CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo 1</td>
<td>Da 1</td>
<td>12</td>
<td>Ag</td>
<td>Va</td>
<td>Va</td>
<td>Res</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>Va</td>
<td>V a</td>
<td>Res R</td>
<td>Ag</td>
<td>Va</td>
<td>Va</td>
<td>Res R</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>Va</td>
<td>Res</td>
<td>R Ag</td>
<td>Va</td>
<td>Va</td>
<td>Res R</td>
<td>R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Va</td>
<td>Va</td>
<td>Res R</td>
<td>R Ag</td>
<td>Va</td>
<td>Va</td>
<td>Res R</td>
<td>R</td>
<td></td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 2</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da 1</td>
<td>19 06</td>
<td>Ag</td>
<td>Key</td>
<td>Cau</td>
</tr>
<tr>
<td>Va</td>
<td>Va</td>
<td>Res R</td>
<td>R Ag</td>
<td>Va</td>
<td>Va</td>
</tr>
<tr>
<td>Va</td>
<td>Va</td>
<td>Res R</td>
<td>R Ag</td>
<td>Va</td>
<td>Va</td>
</tr>
<tr>
<td>Va</td>
<td>Va</td>
<td>Res R</td>
<td>R Ag</td>
<td>Va</td>
<td>Va</td>
</tr>
</tbody>
</table>

Note the coding of the date, key values and historical reference in the moral panel unit.
Any departures from the stylized framing and format were indicated on a separate recording sheet. This information was used to establish the patterns used by Outcault in the style and arrangement of his work.

There is a story told about Elzie Segar, the author of "Popeye." Hired through Outcault for cartooning work on the Chicago Herald, Segar brought to his experience the insights gained from his house painting, sign painting, paper hanging, photography, window dressing, and motion picture operating. When his "new" 1919 strip "Thimble Theatre" did not get the audience he expected he began to add characters. To Olive Oyl and Ham Gravy was added Popeye and J. Wellington Wimpy. The strip caught on, and his mythological characters are still part of the American popular arts.

An analysis of Outcault's work promises to unveil the wisdom which he used to keep his most successful work prominent in the world of the popular arts for sixteen years.
<table>
<thead>
<tr>
<th></th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pun</td>
</tr>
<tr>
<td>2</td>
<td>Identification Word</td>
</tr>
<tr>
<td>3</td>
<td>Reaction</td>
</tr>
<tr>
<td>4</td>
<td>Feast, national celebration, religious celebration</td>
</tr>
<tr>
<td>5</td>
<td>Not listed above</td>
</tr>
</tbody>
</table>
TABLE 27.--Ralph White's Value Categories

**BASIC VALUES AND VALUE-SYMBOLS**

### GOALS

<table>
<thead>
<tr>
<th>Physiological</th>
<th>Fearful</th>
<th>Se</th>
<th>Emotional Security</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fo</td>
<td>Food</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sx</td>
<td>Sex</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Re</td>
<td>Rest</td>
<td></td>
<td>Playful</td>
</tr>
<tr>
<td>Ac</td>
<td>Activity</td>
<td>N</td>
<td>New Experience</td>
</tr>
<tr>
<td>He</td>
<td>Health</td>
<td>Ex</td>
<td>Excitement</td>
</tr>
<tr>
<td>S</td>
<td>Safety</td>
<td>B</td>
<td>Beauty</td>
</tr>
<tr>
<td>Co</td>
<td>Comfort</td>
<td>H</td>
<td>Humor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cr</td>
<td>Creative</td>
</tr>
</tbody>
</table>

| Social              | Practical | P  | Practicality       |
| L                   | Sex-Love  |    |                     |
| Lo                  | Family-Love| E  | Economic Value     |
| F                   | Friendship| O  | Ownership           |
|                     |           | W  | Work                |

| Egoistic            | Cognitive | K  | Knowledge           |
| I                   | Independence|    |                     |
| A                   | Achievement|    |                     |
| R                   | Recognition|    |                     |
| Sf                  | Self-Regard|    |                     |
| Do                  | Dominance  |    | Miscellaneous       |
| Ag                  | Aggression | Ha | Happiness           |
|                     |           | V  | Value-in-general    |

### STANDARDS OF JUDGMENT

<table>
<thead>
<tr>
<th>Moral</th>
<th>Egoistic</th>
<th>St</th>
<th>Strength</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>Morality</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tr</td>
<td>Truthfulness</td>
<td></td>
<td></td>
</tr>
<tr>
<td>J</td>
<td>Justice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ob</td>
<td>Obedience</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pu</td>
<td>Purity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ri</td>
<td>Religion</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Social              | Miscellaneous | C | Carefulness        |
| P1                  | Pleasant Personality| C1 | Cleanliness       |
| Li                  | Likeness or Conformity| Cu | Culture           |
| Ma                  | Manners    |    |                     |
| Mo                  | Modesty    |    |                     |
| G                   | Generosity |    |                     |
| T                   | Tolerance  |    |                     |
| U                   | Group Unity|    |                     |

---

*This table is used with permission of Ralph White, and can be found on page 12 of his work, Value Analysis: The Nature and Use of the Method. Glen Gardner, New Jersey: Libertarian Press, 1951.*
<table>
<thead>
<tr>
<th>Table 28: Agent Coding</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A.</strong> 0--6 years</td>
</tr>
<tr>
<td><strong>B.</strong> 6--10 years</td>
</tr>
<tr>
<td><strong>C.</strong> 10--14 years</td>
</tr>
<tr>
<td><strong>D.</strong> 14--21 years</td>
</tr>
<tr>
<td><strong>E.</strong> 21--40 years</td>
</tr>
<tr>
<td><strong>F.</strong> 40--65 years</td>
</tr>
<tr>
<td><strong>G.</strong> 65--</td>
</tr>
<tr>
<td><strong>H.</strong> Animal</td>
</tr>
<tr>
<td><strong>I.</strong> Group</td>
</tr>
</tbody>
</table>

Grandfather would be coded as G1*
Grandmother would be coded as G2*
Father would be E1*
Mother would be E2*
Teacher would be E2#
Sister would be B2*
His Dog Tige H*
TABLE 29.--Situational Categories

SITUATIONS:*

(1) **Domestic situations**, including rather commonplace situations around the home, family, neighborhood.

(2) **Crime, criminals, outlaws, police, detectives, corruption, rackets, fixed violence, murder. (JAIL)**

(3) **Association with historical events or activities, authentic or fictionalized.**

(4) **Religion**, stories from the Bible, churches, clergy, other religious themes.

(5) **Love and Romance**, intimate relations between sexes.

(6) **Supernatural**, magic, occult, mystical, superstition, ghosts, phantoms. **(FORTUNE TELLING)**

(7) **Nature**, animals, forces of nature and elements, etc. **(FARM, ZOO, ICE, POND, PARK)**

(8) **International settings and adventures**, foreign lands and people, race, nationality.

(9) **Education and schools**, teachers, professors, universities, etc. **(MUSIC LESSONS, CASUAL LEARNING)**

(10) **Business and industry**, where small business or corporation, also occupation dealing with executives, secretaries, office boys.

(11) **Government and public affairs**, politicians, government agents, state, local, federal governments, the law, courts, legislation.

(12) **Science and scientists**, including most scientific facts, science-fiction, basis in technology.


The words in parenthesis as well as categories 16, 17, 18, 19, 20 and 21 are emendations of this researcher.
<table>
<thead>
<tr>
<th>No.</th>
<th>Setting Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>Entertainment world, occupations or settings in the mass media, the sports world. (FAIRS, BEACH, CIRCUS, STAGE, CONEY ISLAND, MOVIE, PARTIES, THEATRE)</td>
</tr>
<tr>
<td>14</td>
<td>Armed forces and war, branches of the military and defense systems as well as actual combat settings.</td>
</tr>
<tr>
<td>15</td>
<td>Literature and the fine Arts, tales from classic literature, authors artistic, dance.</td>
</tr>
<tr>
<td>16</td>
<td>Other not covered above.</td>
</tr>
<tr>
<td>17</td>
<td>Hospitals, doctor's office.</td>
</tr>
<tr>
<td>18</td>
<td>Transportation, bus, train (public).</td>
</tr>
<tr>
<td>19</td>
<td>Vacation, travel, hotel.</td>
</tr>
<tr>
<td>20</td>
<td>Apartment buildings.</td>
</tr>
<tr>
<td>21</td>
<td>Orphanage.</td>
</tr>
</tbody>
</table>
The coders were a forty-three year old female high school teacher with a Master's Degree in English from the University of Dayton, a twenty-four year old female social worker with a Degree in Special Education from Bowling Green University, a twenty year old male undergraduate majoring in Humanities at Notre Dame University, and a twenty year old male undergraduate majoring in Engineering at the University of Dayton.
THE ANATOMY OF THE COMIC STRIP
AND THE VALUE WORLD OF KIDS
VOLUME II

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

John Alan Swartz, B.A., M.A., M.A.

* * * * *

The Ohio State University

1978

Reading Committee
Dr. Paul Klohr
Dr. Clay Lowe
Dr. Robert Monaghan
Dr. Robert Wagner

Approved By

Adviser
Department of Education
Educational Foundations and Research
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>List</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF TABLES.</td>
<td>xx</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>xxii</td>
</tr>
<tr>
<td>LIST OF PLATES.</td>
<td>xxiii</td>
</tr>
</tbody>
</table>

## Chapter

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>VII. SHIFTING FROM SIFTING: AN ASSESSMENT OF &quot;BUSTER BROWN&quot; I</td>
<td>285</td>
</tr>
<tr>
<td>VIII. SHIFTING FROM SIFTING: AN ASSESSMENT OF &quot;BUSTER BROWN&quot; II</td>
<td>349</td>
</tr>
<tr>
<td>IX. AN EARLY DAGWOOD, AND THE WORLD OF BUSTER BROWN</td>
<td>413</td>
</tr>
<tr>
<td>X. THE MIDDLE BUSTER</td>
<td>451</td>
</tr>
<tr>
<td>XI. THE LATE BUSTER</td>
<td>482</td>
</tr>
<tr>
<td>BIBLIOGRAPHY.</td>
<td>520</td>
</tr>
<tr>
<td>Table</td>
<td>Description</td>
</tr>
<tr>
<td>-------</td>
<td>-------------------------------------------------------</td>
</tr>
<tr>
<td>30.</td>
<td>Initial Coding of Sample 1 by Coding Team.</td>
</tr>
<tr>
<td>31.</td>
<td>Final Recoding of Sample 1 by Researcher</td>
</tr>
<tr>
<td>32.</td>
<td>Initial Coding of Sample 2 by Coding Team.</td>
</tr>
<tr>
<td>33.</td>
<td>Final Recoding of Sample 2 by Researcher</td>
</tr>
<tr>
<td>34.</td>
<td>Initial Coding of Sample 3 by Coding Team.</td>
</tr>
<tr>
<td>35.</td>
<td>Final Recoding of Sample 3 by Researcher</td>
</tr>
<tr>
<td>36.</td>
<td>Initial Coding of Sample 4 by Coding Team.</td>
</tr>
<tr>
<td>37.</td>
<td>Final Recoding of Sample 4 by Researcher</td>
</tr>
<tr>
<td>38.</td>
<td>Initial Coding of Sample 5 by Coding Team.</td>
</tr>
<tr>
<td>39.</td>
<td>Final Recoding of Sample 5 by Researcher</td>
</tr>
<tr>
<td>40.</td>
<td>Initial Coding of Sample 6 by Coding Team.</td>
</tr>
<tr>
<td>41.</td>
<td>Final Recoding of Sample 6 by Researcher</td>
</tr>
<tr>
<td>42.</td>
<td>Initial Coding of Sample 7 by Coding Team.</td>
</tr>
<tr>
<td>43.</td>
<td>Final Recoding of Sample 7 by Researcher</td>
</tr>
<tr>
<td>44.</td>
<td>Initial Coding of Sample 8 by Coding Team.</td>
</tr>
<tr>
<td>45.</td>
<td>Final Recoding of Sample 8 by Researcher</td>
</tr>
<tr>
<td>46.</td>
<td>Initial Coding of Sample 9 by Coding Team.</td>
</tr>
<tr>
<td>47.</td>
<td>Final Recoding of Sample 9 by Researcher</td>
</tr>
<tr>
<td>48.</td>
<td>Initial Coding of Sample 10 by Coding Team.</td>
</tr>
<tr>
<td>49.</td>
<td>Final Recoding of Sample 10 by Researcher</td>
</tr>
<tr>
<td>50.</td>
<td>Initial Coding of Sample 11 by Coding Team.</td>
</tr>
</tbody>
</table>
Table 1

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>51</td>
<td>Final Recoding of Sample 11 by Researcher</td>
<td>353</td>
</tr>
<tr>
<td>52</td>
<td>Initial Coding of Sample 12 by Coding Team</td>
<td>358</td>
</tr>
<tr>
<td>53</td>
<td>Final Recoding of Sample 12 by Researcher</td>
<td>360</td>
</tr>
<tr>
<td>54</td>
<td>Initial Coding of Sample 13 by Coding Team</td>
<td>365</td>
</tr>
<tr>
<td>55</td>
<td>Final Recoding of Sample 13 by Researcher</td>
<td>368</td>
</tr>
<tr>
<td>56</td>
<td>Initial Coding of Sample 14 by Coding Team</td>
<td>373</td>
</tr>
<tr>
<td>57</td>
<td>Final Recoding of Sample 14 by Researcher</td>
<td>375</td>
</tr>
<tr>
<td>58</td>
<td>Initial Coding of Sample 15 by Coding Team</td>
<td>379</td>
</tr>
<tr>
<td>59</td>
<td>Final Recoding of Sample 15 by Researcher</td>
<td>381</td>
</tr>
<tr>
<td>60</td>
<td>Initial Coding of Sample 16 by Coding Team</td>
<td>385</td>
</tr>
<tr>
<td>61</td>
<td>Final Recoding of Sample 16 by Researcher</td>
<td>387</td>
</tr>
<tr>
<td>62</td>
<td>Initial Coding of Sample 17 by Coding Team</td>
<td>390</td>
</tr>
<tr>
<td>63</td>
<td>Final Recoding of Sample 17 by Researcher</td>
<td>393</td>
</tr>
<tr>
<td>64</td>
<td>Initial Coding of Sample 18 by Coding Team</td>
<td>397</td>
</tr>
<tr>
<td>65</td>
<td>Final Recoding of Sample 18 by Researcher</td>
<td>400</td>
</tr>
<tr>
<td>66</td>
<td>Initial Coding of Sample 19 by Coding Team</td>
<td>404</td>
</tr>
<tr>
<td>67</td>
<td>Final Recoding of Sample 19 by Researcher</td>
<td>406</td>
</tr>
<tr>
<td>68</td>
<td>Initial Coding of Sample 20 by Coding Team</td>
<td>410</td>
</tr>
<tr>
<td>69</td>
<td>Final Recoding of Sample 20 by Researcher</td>
<td>411</td>
</tr>
</tbody>
</table>
## LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>19.</td>
<td>Graph of Buster's Operational Values over Three Time Periods</td>
<td>486</td>
</tr>
<tr>
<td>20.</td>
<td>Graph of the Moral Panel Unit Values over Three Time Periods</td>
<td>486</td>
</tr>
</tbody>
</table>
LIST OF PLATES

<table>
<thead>
<tr>
<th>Plate</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>CX</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault from the New York American, February 24, 1907, p. 4</td>
<td>290</td>
</tr>
<tr>
<td>CXI</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault from the New York American, November 3, 1907, p. 4</td>
<td>297</td>
</tr>
<tr>
<td>CXII</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault from the New York Herald, January 25, 1903, p. 4</td>
<td>302</td>
</tr>
<tr>
<td>CXIII</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault from the New York American, March 22, 1914, p. 12</td>
<td>307</td>
</tr>
<tr>
<td>CXIV</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault from the New York American, May 2, 1915, p. 4</td>
<td>313</td>
</tr>
<tr>
<td>CXV</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault from the New York American, March 24, 1907, p. 4</td>
<td>320</td>
</tr>
<tr>
<td>CXVI</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault from the New York American and Journal, February 18, 1906, p. 1</td>
<td>326</td>
</tr>
<tr>
<td>CXVII</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault from the New York American, May 12, 1907, p. 5</td>
<td>331</td>
</tr>
<tr>
<td>CXVIII</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault from the New York American and Journal, April 8, 1906, p. 1</td>
<td>337</td>
</tr>
<tr>
<td>CXIX</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault from the New York American, April 7, 1907, p. 4</td>
<td>343</td>
</tr>
</tbody>
</table>

xxiii
<table>
<thead>
<tr>
<th>Plate</th>
<th>Title</th>
<th>Source</th>
<th>Date</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>CXX</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault</td>
<td>New York American</td>
<td>April 26, 1914</td>
<td>351</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CXXI</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault</td>
<td>New York American</td>
<td>March 11, 1917</td>
<td>356</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CXXII</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault</td>
<td>New York American</td>
<td>May 26, 1907</td>
<td>364</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CXXIII</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault</td>
<td>New York American</td>
<td>February 4, 1917</td>
<td>371</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CXXIV</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault</td>
<td>New York American</td>
<td>December 20, 1914</td>
<td>378</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CXXV</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault</td>
<td>New York Herald</td>
<td>April 10, 1904</td>
<td>383</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CXXVI</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault</td>
<td>New York American</td>
<td>February 25, 1917</td>
<td>389</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CXXVII</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault</td>
<td>New York American and Journal,</td>
<td>February 10, 1907</td>
<td>396</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CXXVIII</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault</td>
<td>New York American</td>
<td>March 8, 1908</td>
<td>403</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CXXIX</td>
<td>&quot;Buster Brown&quot; by Richard F. Outcault</td>
<td>New York Herald</td>
<td>March 22, 1903</td>
<td>409</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CXXX</td>
<td>&quot;Tommy Dodd Tries to Take His Wife&quot; by Richard F. Outcault</td>
<td>New York Herald</td>
<td>October 4, 1903</td>
<td>415</td>
</tr>
</tbody>
</table>

xxiv
<table>
<thead>
<tr>
<th>Plate</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>CXXXI. &quot;Tommy Dodd Takes a Lesson&quot; by Richard F. Outcault from New York Herald, October 18, 1903, p. 3</td>
<td>416</td>
</tr>
<tr>
<td>CXXXII. &quot;Buster and Tige&quot; by Richard F. Outcault from New York American and Journal, January 16, 1906, p. 8</td>
<td>423</td>
</tr>
</tbody>
</table>
VII. Shifting from Sifting: An Assessment of "Buster Brown" I
The cartoonist, Rube Goldberg, had studied engineering in California before accepting a job as a sports illustrator for a Western newspaper. While attempting several different cartoons for the newspaper he decided to cartoon "inventions." His experience in engineering and drafting made his little cartoon especially appealing to the readers of the comic paper. He would concoct an outlandish machine of myriad intricacies to do the simplest task. It was his way of saying that if there are more complex ways of doing something, men will find them.

The social scientist has been accused of this complexity and yet if he is to gather his data accurately and to truthfully report his findings, he needs a complex program.

The coding system provides general categories for specific items to be coded. Specific value actions and situations are coded through general value and situation categories. And agents are coded in age categories with at times a ten year spread. The coding tool must be general enough to include all possible items, and yet specific enough to delineate meaning.

Nonetheless when one uses a general category in coding specific items he sacrifices accuracy. One could raise the question of the validity of the measuring tool. Does the tool measure what it purports to measure?

The validity of the coding system would be finally established by tracing the general data in the final IBM report to the individually coded items in the comic strip before summarizing the findings in chapters
nine, ten, and eleven. And the validity of the coding system was insured from the beginning through an ongoing cooperative criticism by the coding group. In an initial training session the coders were introduced to the coding card and the coding procedures. At that time the operational definitions of value from chapter four were explained. The coders were introduced to the fifty categories of Ralph White. And each of the categories was explained in detail. They also received the Barcus situation categories, tables for coding agents, responses, and transitions. At that time the group suggested problems they might find during the process.

When the coders were given a sample of comic strips for coding, problems emerged. During a group analysis of the coding by the different members, the group suggested that the system at times did not measure as it should. The value categories needed to be related to one another; they also needed to be clustered in general and specific categories. While the age categories were difficult to apply when an agent was "between" two categories, a rule opting for the older age solved the difficulty. Since certain situations were found in the strip which were not included in the Barcus categories, new categories or new specific applications of existing ones were added.

At this time the group was prepared to divide the total universe of strips. Each was given a fifth of the universe, and was asked to code over a period of time the strips he or she had received. The total universe of the strips was coded. After this was completed, the coders were again asked if any of the categories needed clarification. There
were suggestions made about the application of certain values. There were indications that generally the group was feeling at home with the system and that the categories were measuring what they were supposed to measure.

Each of the coders analyzed the same twenty random samples, recording his data on an events coding sheet. These results were all listed by the researcher on a common coding sheet for each strip. The researcher's results were placed in the first horizontal row (coder #1). Coder #2's results were placed in the second horizontal row. Coders #3, 4 and 5 were placed in the third, fourth and fifth horizontal rows respectively. After all of the coding results of this phase were recorded, there was added in the sixth horizontal row the original coding of that comic strip by the coder in Phase Six. The coder who analyzed the strip in that first phase was given the name, master coder. The researcher then indicated on the top of the Phase Eight common coding sheet the identification of that master coder. The master coder's work became a standard of reliability. Immediately one could see a problem when the master coder's original coding differed from his coding of that same strip in Phase Six.

This chapter as well as the following chapter represent the analysis by the researcher of the compared results of the five coders and the master coder. Each of the strips is identified, presented, and summarized. The coding results are presented, and criticized by the researcher. Where the coding system was the problem, changes were made. When the coders
inaccurately applied the coding rules, that was indicated. Finally, a
new coding of the strip was done as a result of the analysis. This is
found in a separate coding card after the compared results on the common
coding sheet.

After the analysis and recoding by the researcher of the sampled
comic strips, a decision was made to change a rule in the coding system.
Since many values of the author and his characters began to appear in the
framework and titles of his later work (1906 to 1918), a decision was
made to include any values found there in the moral panel unit coding
section of the coding card. This necessitated adding to the final coding
of the researcher certain values which had before been excluded. In the
final coding (Phase Ten) all of the comic strips were coded with this rule
in mind. However, since in the Phase Six coding this rule had not been
in effect, there was added in the final coding card those values found in
the Title and framework, values before excluded. Those added values are
indicated on that final coding card through an enclosing square.

The first of the comic strips sampled appeared on February 24,
1907 in the New York American. Buster and his friends were producing a
newspaper with neighborhood gossip. They sold the newspaper to neighbors
who found it upsetting only when they, themselves, were the object of the
gossip. Ultimately all of the neighbors converged on Buster's home.
Mrs. Brown left them in their anger and proceeded to show affection to
Buster while telling him that those who sought gossip from others got
what they personally deserved.
While all the coders identified the situation in the comic strip as domestic (1), coder #1 listed two situations. He added to the domestic situation one of business (10).

Coder #1 and the master coder identified the value in the first event as that of work (W). The master coder added to this that the work was directed to others (W).

Coders #1, 3 and 5 considered work a key value in the selling of the newspaper (W) and coder #3 added that the work was directed to others. Coders #2 and 4 identified the value as economic rather than work (E).

Four of the coders found Buster's mother affirming him in the final frame and coded this event (E2*+). Only coders #4 and 5 failed to record this event. Coder #5 added the value of family love (Lo).

The transition was considered a reaction by coders #2, 3, 4 and the master coder. However, coders #1 and 5 considered the transition an identification word, "gossiping."

In the moral panel unit all but coder #5 considered the key value kindness or generosity (G). Coder #5 considered the key value happiness (Ha). All found some relationship in the moral panel unit of generosity to happiness. Coders #1, 3, 4 and 5 coded a causal relationship between the causal value generosity (G) and the effect value happiness (Ha). Coder #2 and the master coder determined that the moral panel unit suggested that the value, non-generosity, did not cause the value happiness.
### TABLE 30.-- Initial Coding of Sample 1 by Coding Team

**MASTER CODE:** 13

#### EVENTS CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Ag</td>
<td>Va</td>
<td>Res</td>
<td>Ag</td>
<td>Va</td>
<td>Res</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Ag</td>
<td>Key</td>
<td>Cau</td>
<td>R Eff</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G</td>
<td>G</td>
<td>G</td>
<td></td>
</tr>
<tr>
<td>Mo</td>
<td>Da</td>
<td>G</td>
<td>G</td>
<td>G</td>
<td></td>
</tr>
</tbody>
</table>
Coder #3 added the value, truthfulness (Tr) as a key value in the moral panel unit.

Coders #1, 4 and 5 concurred in entering items in the historical reference section. They entered "anti-gossip," "gossip," and "gossiping" respectively.

The situation should have been coded as domestic (1). There was no reason to infer that the printing press was in a business establishment since all the signs indicated that their enterprise was part of their neighborhood.

The first event should have been coded as part of the events which followed. One could infer from the words of Buster that their value was economic (E). The group was interested in making money. The key value was not work. Rather work mediated their value of making money.

All of the coders should have listed the affirmation of Buster by his mother (E2*+). However, the master coder's listing of a negative response to Buster by the group was unwarranted. Since only those responses directed specifically to Buster were to be coded, there should have been no coding of the group.

Coder #5 found the value, family love, in the last frame. This should have been coded by all the coders since Buster was expressing this family love (Lo) by his placing his arms around his mother's neck.
TABLE 31.--Final Recoding of Sample 1 by Researcher

<table>
<thead>
<tr>
<th>DATE</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Ag Va</td>
<td>Va Res</td>
<td>E</td>
<td>R</td>
<td>Ag Va</td>
<td>Va Res</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>07</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Ha</td>
<td></td>
<td></td>
<td></td>
<td>Gossip</td>
</tr>
</tbody>
</table>
The transition should have been coded as an identification word transition (2). Again the more specific category should have been used to better delineate the author's meaning. In this case the more specific category "word identification" should have been preferred to "reaction."

The key value in the moral panel unit was generosity or kindness (G). That same value was related by all the coders to happiness. When the coding could express the value in positive or negative terms, the positive value was to be preferred. In this case the coders should have indicated that the causal value, generosity or kindness (G) brought about the effect value, happiness (Ha).

The resolution was not emphasizing truthfulness as a value. Obviously there are times when the truth should have been withheld. Kindness, demanded that at times one not speak what would harm the character of another.

Since coding the moral panel with the values, kindness and happiness did not indicate the topic of gossip involved, the coding of "gossip" in the historical reference situation provided a means for identifying the strip's topic.

The second sample of the "Buster Brown" comic strip appeared on November 3, 1907. Including an unusual appearance of the "Yellow Kid" this comic strip presented a prank. Buster and Mary Jane purchased a bear cub from a sidewalk entertainer to the chagrin of the cub's mother. Buster and Mary Jane proceeded to take the cub home when they met "Yellow Kid." Both were astonished to see one another. Together they all
proceeded through the Brown's home. When the maids saw the bear cub, they jumped out the window. When they arrived outside they encountered the bear cub's mother. At that point they hurried back in the house and a war ensued. The entourage continued to run through the house. When they passed by Mrs. Brown, Mrs. Brown passed out.

Four of the coders, #1, 2, 3 and 5 as well as the master coder listed two situations, nature (7) and domestic (1). However, coder #4 listed only the domestic situation (1).

There was unanimity in coding the first event in the event section. All coded the value as ownership (0). Coder #3 added to this a response by the group, but failed to indicate whether that response was affirmative or negative. Coder #1, 2 and the master coder considered the second event a manifestation of the value, new experience. Coder #1 added that the value, new experience, was directed toward others (N).

All of the coders found the transition a reaction (3).

All of the coders unanimously coded the first key value in the moral panel unit as knowledge (K), and coder #2 added that there was a relationship between knowledge (K) and beauty (B). He maintained that knowledge caused beauty (B).

Coders #1 and 4 listed the value, pleasant personality (P1) and coder #1 added that the value, beauty (B) caused pleasant personality (P1). The master coder after calling beauty (B) a key value found that beauty caused pleasant personality also. Only coder #5 coded generosity as a key value (G).
TABLE 32.--Initial Coding of Sample 2 by Coding Team

**EVENTS CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-03</td>
<td>71</td>
<td>AgVa</td>
<td>Va Res</td>
<td>RAgVaVaResR</td>
<td>RAgVaVaResR</td>
<td>RAgVaVaResR</td>
<td>RAgVaVaResR</td>
<td>3</td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
</table>
| Mo Da Ye | Ag Key Cau R Eff | Ag Key Cau R Eff | Ag Key Cau R Eff | Ag Key Cau R Eff | Belief
| 71 71 71 | X B | B B B Pl | G B B Pl |       | Faith-know
| 71 71 71 | K K K K | K K K K | K K K K |       | Yellow Kid |

Coder #1 entered the item "belief" in the historical reference section. Coder #3 and coder #4 entered "faith-know" and "Yellow Kid" respectively.

The coders should have listed only one situation in this comic strip. While Buster did confront animals, the situation was the neighborhood. The whole strip should have been coded as involving a domestic situation (1).

The first event in the event section should have been coded ownership (0). However, there was no response from a group to warrant coding. Certainly the rest of the strip should have been coded as one event, a prank, or new experience (N).

The transition was correctly coded as a reaction (3) since there is nothing of the pun, feast, identification word or other possible transitions.

The first part of the resolution or moral panel unit exalts the ability to wonder at what is all around man. What was valued was man's ability to marvel at and wonder at the world. This should have been coded as knowledge (K). The relationship between the value, knowledge (K) and the value, beauty (B) should have been coded. Knowledge (K) was the causal value of the effect value, beauty (B). The resolution's concern with pleasant personality should have been coded. The key value pleasant personality (Pl) was causally related to beauty (B). When the author stated that he could not see how anyone could be ill natured in a sweet world he was saying that the causal value, beauty (B) brought about
TABLE 33.--Final Recoding of Sample 2 by Researcher

<table>
<thead>
<tr>
<th>DATE</th>
<th>CT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRNS</th>
</tr>
</thead>
<tbody>
<tr>
<td>11/03/07</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>Ag Va Va Res</td>
<td>R</td>
<td>Ag Va Va Res</td>
<td>R</td>
<td>Ag Va Va Res</td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>CT</th>
<th>MORAL PANEL</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11/03/07</td>
<td>2</td>
<td>Ag Key K</td>
<td>Ag Key P</td>
<td>Ag Key R</td>
<td>Ag Key P</td>
<td>禮教</td>
</tr>
</tbody>
</table>
the effect value, pleasant personality (P1). While beauty was related to other key values, beauty should have been coded as a key value in itself. When the resolution treated beauty, it was seen in the context of man's ability to believe or know. And since believing was not a codifiable value, it was to be categorized under knowledge. It was suggested that when faith-knowledge was treated in the moral panel unit, that should be indicated in the historical reference section.

The third sample of the comic strip was an early six-frame unit appearing on January 25, 1903. In the strip Buster had placed a sign on his mother's back which stated that her fur coat was an imitation worth only twenty dollars. She wore the coat to church and when someone showed her the sign she reacted very unfavorably to Buster. In the last frame there was no moral panel unit. But instead there was pictured a stagecoach from which came the screams of a paddled Buster.

The situation was coded by coders #1, 5 and the master coder as religion (4). Coder #1 added the domestic situation (1), and coder #1 listed only the domestic situation. Coder #3 found in the strip the situations, business and transportation respectively (10) (18).

All of the coders considered the event a manifestation of the value new experience (N). Only the master coder failed to note that the value was directed toward someone (N).

There was unanimity in listing Buster's mother's negative response to Buster (E2*-).
PLATE CXII. BUSTER BROWN
TABLE 34.--Initial Coding of Sample 3 by Coding Team

Master Coder = #1

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRNS</th>
</tr>
</thead>
<tbody>
<tr>
<td>12/5</td>
<td>1</td>
<td>2</td>
<td>Ag</td>
<td>Va</td>
<td>Va</td>
<td>Res</td>
<td>R</td>
<td>Ag</td>
</tr>
<tr>
<td>11</td>
<td>2</td>
<td>1</td>
<td>Va</td>
<td>Va</td>
<td>Res</td>
<td>R</td>
<td>Ag</td>
<td>Va</td>
</tr>
<tr>
<td>20</td>
<td>18</td>
<td>1</td>
<td>Va</td>
<td>Va</td>
<td>Res</td>
<td>R</td>
<td>Ag</td>
<td>Va</td>
</tr>
<tr>
<td>4</td>
<td>12</td>
<td>12</td>
<td>Va</td>
<td>Va</td>
<td>Res</td>
<td>R</td>
<td>Ag</td>
<td>Va</td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL UF</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>12/5</td>
<td>Ag</td>
<td>Key</td>
<td>Cau</td>
<td>R Eff</td>
<td>Ag</td>
</tr>
<tr>
<td>11</td>
<td>Va</td>
<td>Key</td>
<td>Cau</td>
<td>R Eff</td>
<td>Ag</td>
</tr>
<tr>
<td>20</td>
<td>18</td>
<td>Key</td>
<td>Cau</td>
<td>R Eff</td>
<td>Ag</td>
</tr>
<tr>
<td>4</td>
<td>12</td>
<td>Key</td>
<td>Cau</td>
<td>R Eff</td>
<td>Ag</td>
</tr>
</tbody>
</table>
Since there was no moral panel unit in this early strip no transition or moral panel units were coded.

The situation was very unreliable coded. This can be explained by the fact that the comic strip copy had been a negative copy which had faded considerably. This would explain how a coder could confuse a church with a business establishment. Coder #1 listed two situations, domestic (1) and religious (4). Coder #2 listed only domestic (1). Coder #3 listed business (10) and transportation (18). The latter coding is warranted by the scene in the stagecoach. Coder #4 failed to record any situation, while coder #5 noted that the situation was religious (4). An accurate coding would have included the domestic (1) which was important for the meaning of the strip, and the second situation (4) which was religious. When there were more than two situations the third was not recorded.

The coders correctly found the event a manifestation of the value, new experience (N). The failure of the master coder to indicate the direction of the event toward Buster's mother was, no doubt, oversight.

Since there was no moral panel unit and no historical references, no transition was recorded and no coding of the moral panel unit was indicated.

The fourth comic strip sampled appeared on March 22, 1914. Buster and his friends appeared before a costume store window. They purchased a dog costume which two little boys proceeded to wear. When confronting a dog catcher Buster manifested his independence. Then, looking for trouble, Buster detached a small dog from a chain carried by a nanny and replaced
TABLE 35.--Final Recoding of Sample 3 by Researcher

### FINAL RECODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>COUNTRY</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>01/25/03</td>
<td>1</td>
<td>1/1/4</td>
<td>1/2/1</td>
<td>1/3/2</td>
<td>1/4/3</td>
<td>1/5/4</td>
<td>1/6/5</td>
<td></td>
</tr>
</tbody>
</table>

### MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL UNIT</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>01/25/03</td>
<td>1</td>
<td>1/1/4</td>
<td>1/2/1</td>
<td>1/3/2</td>
<td>1/4/3</td>
</tr>
</tbody>
</table>
the little dog with the large "costume dog." When the nanny turned to see the "huge dog" she was upset. Then, Buster took the "huge dog" home and ran through the house exclaiming, "Save me!." His mother and the maidservants were quite disturbed and frightened.

Four of the coders listed a double situation, business (10) and domestic (1). However #2 coder as well as the master coder noted only one, domestic (1).

The first event was coded by coders #1, 3 and 5 as manifesting ownership (0). Two failed to code this event. The second event was coded as independence (I), determination (D), and new experience (N) by coders #1, 2 and 5 respectively. The third event was coded by all five as well as the master coder as new experience (N). Coders #1, 2, 5 as well as the master coder added that the new experience was directed toward others (N). Coder #1 noted that the action was elicited by Buster's dog, Tige since Tige tried to discourage Buster from the prank. Buster's reaction to Tige (H*) was coded as independence (I).

The coders unanimously coded the transition as a reaction (3). Actually the reaction statement indicates that Buster was punished. It is only in the last frame or the moral panel unit that one could find an indication that he was punished.

Three of the coders and the master coder listed morality as a key value (M) in the moral panel unit. Two of these, coder #2 and coder #4, joined the master coder in indicating that morality (M) causes happiness (Ha). Two coders indicated that knowledge (K) was a key value, and
The Latest in Costumes (Not from Paris.)
TABLE 36.--Initial Coding of Sample 4 by Coding Team

EVENTS CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Ve</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL UI</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Ve</td>
<td>Key Cau R Eff</td>
<td>Key Cau R Eff</td>
<td>Key Cau R Eff</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>1</td>
<td>K K</td>
<td>K</td>
<td>K</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>3</td>
<td>M M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>0</td>
<td>1</td>
<td>1</td>
<td>X K</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

308
one of these coded knowledge (K) causing morality (M). Coder #5 coded happiness (Ha) as a key value. Coder #1 who had coded knowledge (K) as a key value added the values, anti-aggression (oAg), independence (I) and practicality (P).

Only one of the coders, coder #1, listed an item in the historical reference section, "child raising."

Since the comic strip opened in the business district and ended at home, the comic strip should have been coded as involving business (10) and domestic situations (1).

The first value in the events section should have been coded ownership (O) since Buster was purchasing the costume. The event in frame #3 should have been coded as independence (I) since Buster refused to be intimidated by the dog catcher. Independence involves the value, not being interfered with, while the value, determination (D) involves persistence through some great activity in spite of obstacles. The event did not involve sufficient action, nor resistance to warrant coding the value determination (D). New experience was too general a category for this specific event.

While all the coders found the third event a new experience, all should have indicated its direction to others (N) since the prank was pulled on the nanny.

Since Tige attempted to dissuade Buster from the action; that event should have been coded as an agent elicited one (H*). Buster's
TABLE 37.—Final Recoding of Sample 4 by Researcher

**FINAL RECODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>06</td>
<td>Da</td>
<td>04</td>
<td>12</td>
<td>12</td>
<td>22</td>
<td>21</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>22</td>
<td></td>
<td>04</td>
<td>12</td>
<td>12</td>
<td>22</td>
<td>21</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>12</td>
<td>04</td>
<td>12</td>
<td>22</td>
<td>21</td>
<td>12</td>
<td>3</td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>S</th>
<th>MORAL PANEL</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>06</td>
<td>Da</td>
<td>04</td>
<td>12</td>
<td>12</td>
<td>22</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td></td>
<td>04</td>
<td>12</td>
<td>12</td>
<td>22</td>
<td>21</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>12</td>
<td>04</td>
<td>12</td>
<td>22</td>
<td>21</td>
</tr>
</tbody>
</table>

310
response to that eliciting by Tige should have been coded as independence (I).

While coders #3 and the master coder listed a response which was negative by a group toward Buster, that response could not have been inferred from what transpired. The responses throughout the strip were toward the costumed dog, and should not have been coded. However, the response of mother could have been inferred from the moral panel unit and should have been coded (E2*-).

All correctly coded the transition a reaction transition (3) since the author indicated his feelings about disciplining children.

The coder was always encouraged to use a positive coding of values. While in this moral panel unit there seemed to be a demand for the coding of non-aggression (oAg), there was a positive category which was identical to non-aggression, safety (S). Knowledge should have been coded also. Outcault indicated that either the knowledge given by the parents to the child or the knowledge from his experience would lead him to good living. Not only should knowledge have been coded (K) but its relationship to morality as well. There should have been an indication that knowledge (K) causes morality (M). Morality should have been coded as a key value also since more than a third of the strip dealt with it (M). While happiness was not a key value, there should have been coded the relationship between morality and happiness. The author indicates that being good causes happiness (M) (Ha).
In the initial coding in Phase Six, the values found in the framework or title area of the comic strip were left uncoded. A decision was made to include those values found there in the moral panel unit of the coding card. In this particular strip the value truthfulness (Tr) was found in the writing which Buster had done in the top right hand corner. That value was entered into the final coding of Phase Ten. It is discernible since it is boxed in the moral panel unit.

The fifth comic strip sampled was first published on May 2, 1915. In the strip, Buster was asked to take a walk with his aunt Analine. Buster took his aunt down to the river and placed her in a small boat. As he left to acquire bait, the boat was set adrift with his aunt Analine shouting for help. When last seen by Buster, aunt Analine was going over a small falls. In the last frame of the events section aunt Analine fainted after having been returned soaking wet from forty miles down the river.

Every coder as well as the master coder indicated that one situation was domestic (1). Four added the nature category (7). This was not coded by the master coder.

Three of the coders as well as the master coder coded the first event as an outdoor activity (Ac). Coder #1 added that the action was directed toward others ((Ac)). Two of the coders considered the event a new experience directed toward others (N).
If Auntie Had Jomped There Wouldn’t Have Been So Much Trouble
Four of the coders as well as the Master coder saw this event as elicited by Buster's mother (E2*) to which his response was obedience (Ob). Coder #5 added that Buster's mother was a responding agent although affirmation or rejection was not recorded.

The researcher coder #1 added five values to the one initially recorded by him as outside activity. He included work (W) to explain Buster's returning for bait; generosity as his concern for his aunt (G); humor in his remark about his aunt being in Tennessee; and generosity in the two last frames (G) as he indicated his concern for his aunt, and his gratefulness that she was back.

Coder #2 listed the value safety (S) and indicated that the event was elicited by Buster's aunt (E2*). Buster's mediating response was generosity (G). The master coder also recorded safety as a key value but recorded Buster's aunt Analine's cry for help as a negative response to Buster (E2*-).

All of the coders listed the transition as a reaction transition (3). There was unanimity in the coding of carefulness (C) in the moral panel unit. However, coder #3 indicated that carefulness caused achievement (A) while the master coder noted that carefulness caused intelligence (In). Coder #2 noted that non-carefulness (oC) caused non-achievement (oA) while the master coder indicated that non-carefulness caused non-value in general (oV).

Only one coder listed an item in the historical reference section when he noted "Analine," Buster's aunt's name.
TABLE 38.--Initial Coding of Sample 5 by Coding Team

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 Yr</td>
<td>1</td>
<td>AgVaCu</td>
<td></td>
<td>AgVaCu</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 Yr</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The coders should have listed two separate situations, domestic and nature (1) and (7) respectively, since the comic strip begins in Buster's home and transpires at the neighboring creek.

The words of Buster in frame #1 indicate the value, outdoor activity (Ac). This value was directed toward aunt Analine so that it should have been coded with that direction (Ac). The coding of the value, new experience (N) did not take into account the specific dimension of outdoor activity and was too general a categorization. The directional dimension of the value, outdoor activity, was to be inferred from the words of Buster's mother who requested Buster's walking with his aunt. Since the mother elicited the act she should have been coded as the eliciting agent (E2*), and Buster's response should have been coded as obedience (Ob).

The second event value should have been coded as work (W) since Buster left to get bait for fishing. His words provided the necessary data for inferring that value. Buster showed concern for the safety of his aunt Analine and this value, safety (S) should have been coded. Kindness or concern (G) was not specific enough to delineate his concern for the safety of his aunt. Since Buster's aunt shouted for help, his response was elicited by her. She should have been coded as an eliciting agent (E2*). Buster's mediating response value should have been coded as family love (Lo) since he was manifesting concern for a member of his family. Generosity is a more general value directed to others, while family love is directed to family.
TABLE 39.---Final Recoding of Sample 5 by Researcher

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Me Da Yr</td>
<td>1</td>
<td>Ag Va Va Res K</td>
<td>Ag Va Va Res K</td>
<td>Ag Va Va Res K</td>
<td>Ag Va Va Res K</td>
<td>Ag Va Va Res K</td>
<td>Ag Va Va Res K</td>
<td>3</td>
</tr>
<tr>
<td>5 2 15</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Me Da Yr</td>
<td>1</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau Eff</td>
<td>Ag Key Cau R Eff</td>
<td></td>
</tr>
<tr>
<td>5 2 15</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>
Frame #9 provided an event manifesting the value, humor (H). The hyperbolic words of Buster indicated that humor. Suggesting that his aunt was by now in Memphis indicated his ability to make comedy in his Long Island, New York situation.

Event #5 in frame #10 and event #6 in frame #11 should have been coded as family love (Lo) rather than generosity since both were directed to his aunt, family.

The transition was correctly coded by all as a reaction transition (3).

Since the whole first part of the moral panel unit deals with the value, carefulness (C), the coders correctly listed that value unanimously. While coders #2 and 3 saw a relationship between carefulness and achievement, coder #2 expressed the relationship negatively while coder #3 expressed it positively. Coder #2 maintained that the author saw carelessness (oC) as causing non-achievement (oA). And coder #3 saw carefulness causing achievement (A). Since the value was to be expressed positively where possible, the coders should have expressed the relationship as carefulness (C) causing achievement (A). While the author identified carefulness with genius, he did not indicate that carefulness caused intelligence (In) as suggested by the master coder. The master coder also suggested that a lack of carefulness (oC) caused a lack of value in general (oV). However, the moral panel unit rather indicated that carefulness concerned many things and values but did not establish a relationship between them.
In a letter in the title area of the comic strip, the value happiness (Ha) was emphasized. This had not been coded in Phase Six, so that it was entered in the moral panel unit and enclosed in a box.

The sixth comic strip in the sample was dated March 24, 1907. Buster's uncle Buster was giving a drawing lesson to Buster and Mary Jane while Tige was watching on. When the picture of a child began to weep, uncle suggested that Buster get a mop to catch the puddle formed surrealistically from the drawing. Buster and Jane wipe up the puddle while acknowledging the value of the episode as a possible vaudeville act. Buster's mother was not too happy with the event since she indicated to Buster's uncle that she would be happy if he would leave.

There was unanimity in the coding of the situation as all the coders as well as the master coder recorded the scene as domestic (1). All but one recorded the key value as knowledge (K). The one exception considered the key value new experience (N). However, he saw knowledge as mediating the value new experience. He as three others indicated that uncle Buster was the eliciting agent. However coder #1 gave as Buster's response value obedience; coder #2 considered it knowledge and coder #5 generosity (G).

Three of the coders and the master coder listed a second key value as work; while coder #5 considered the second key value ownership (O). Three concurred with the master coder in listing an eliciting agent although there was disagreement about his age. Coders #1 and #5 indicated that he was 20 - 40 years old while coders #2 and the master coder
TABLE 40. -- Initial Coding of Sample 6 by Coding Team

**EVENTS CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Msc</td>
<td>Ag</td>
<td>Key</td>
<td>Cau</td>
<td>R</td>
<td>Eff</td>
</tr>
<tr>
<td>I</td>
<td>C</td>
<td>C</td>
<td>He</td>
<td>Ha</td>
<td>Ha</td>
</tr>
<tr>
<td>C</td>
<td>C</td>
<td>He</td>
<td>Ha</td>
<td>Ha</td>
<td>C</td>
</tr>
</tbody>
</table>

Anti-booze
Drawing
Drawing
Drawing
indicated that he was 40 - 60. The problem of coding an age became a problem when the estimated age approached the division line.

Two coders also added the value which is humor (H) and carefulness (C) respectively.

The transition was coded as an identification word by three coders as well as the master coder. However, coders #2 and 3 considered the transition a pun. While a pun did follow the initial identification word, the real transition should have been recorded as an identification word. Any lack of reliability here was explainable in the failure of the coders to follow the coding rules.

In the moral panel unit, three of the coders noted that a key value was happiness (Ha). Two of these added along with master coder that carefulness caused happiness. Coder #2 who did not indicate that key value also noted that carefulness (C) caused happiness (Ha). Coder #3 stated that health (He) was the key and that health caused happiness (Ha). Coder #2 concurred with the master coder in coding the key value as carefulness (C) and by indicating that carefulness causes health. Coder #3 added independence (I) as a value and coder #5 added work (W) as a value.

One coder noted in the historical reference space "anti-booze" while three listed "drawing."

The discrepancy in the events section can be explained by a failure to observe the coding rules. Coder #3 should have indicated the more
specific value, knowledge, when confronted with a choice between new experience (N) and knowledge. Seeing knowledge as a mediating value of the new experience was reading too much into a mere response in obedience.

The situation should have been coded as domestic. And it was (1). And the first event should have been coded as manifestation of the value knowledge (K). And this was coded by everyone but coder #3.

Every coder should have indicated that the event was elicited by Buster's uncle. Frame one in the strip actually provides words of eliciting. And Buster's mediating value was obedience (Ob). The next action in which Buster was actively involved should have been coded as work.

The coding of determination by coder #5 is inexplicable. The coding of humor (H) was inferred from frame 10. And yet there is not sufficient evidence in Buster's words for the inference.

Certainly a key value in the moral panel unit was happiness (Ha). And certainly carefulness, a category which includes attitudes concerning smoking and drinking (C) fits the value statements in the final frame. Both the master coder and coder #2 identified what was a mediating value as a key value when they called carefulness (C) key. In the strip the author opposed smoking and drinking and accentuated health and happiness. Coder #3 also confused mediating values with key values when he identified health as the key value.

Coder #3 identified independence as a key value. According to the coding rules the value should occupy at least 1/3 of the word space.
TABLE.--Final Recoding of Sample 6 by Researcher

**FINAL RECODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>3</td>
<td>2u</td>
<td>07</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Da</td>
<td>3</td>
<td>2u</td>
<td>07</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Yr</td>
<td>07</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL 1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>3</td>
<td>2u</td>
<td>07</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Da</td>
<td>3</td>
<td>2u</td>
<td>07</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yr</td>
<td>07</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>
This is not the case here. Work should not have been coded.

Sample #7 of the comic strips was published on February 18, 1906. Appearing shortly before Washington's birthday, Buster seemed prepared to celebrate the event by honoring the President. He reminded Tige of the day and then repainted a portrait of his grandfather in such a way that Grandpa appeared as George Washington. However, having completed the painting, Buster fell off the ladder spilling the paint. His mother was upset and from the fixing of a pillow to his back side, Buster indicated in the moral panel unit that his mother punished him for his action.

Every coder but one, coder #2, identified the situation as a domestic one. Coder #2 labeled it association with historical events (3).

Only one coder noted more than one event in the comic strip. Coder #1 found three different events which indicated the key value of group unity. He also listed creativity as a value. Coder #2 found one event which valued group unity (U) and one event valuing creativity (Cr). Coder #4 noted the value recognition (R). The master coder listed only one event which was coded as group unity. Coder #5 stated the value as new experience (N). Four of the five coders noted the negative response of Buster's mother to his activity (E2*-).

All of the coders but one concurred with the master coder in coding the transition. Listing the identification word, "George Washington," the coder should have taken the more specific category. In this case the more specific was the feast, category #4.
TABLE 42.--Initial Coding of Sample 7 by Coding Team

<table>
<thead>
<tr>
<th>DATE</th>
<th>SITE</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Oc</td>
<td>1</td>
<td>Ag Va</td>
<td>Va</td>
<td>Va</td>
<td>R</td>
<td>U</td>
<td>Cr</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>3</td>
<td>U</td>
<td>U</td>
<td>Cr</td>
<td>U</td>
<td>G</td>
<td>G</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>R</td>
<td>U</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>R</td>
<td>U</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Ag</td>
<td>Key Cau R Eff</td>
<td>X</td>
<td>G</td>
<td>G</td>
<td>Geo. Washing</td>
</tr>
<tr>
<td>U U</td>
<td></td>
<td></td>
<td>G G</td>
<td>G</td>
<td>Washington</td>
</tr>
<tr>
<td>U U</td>
<td></td>
<td></td>
<td>G</td>
<td>G</td>
<td>Geo. Washing</td>
</tr>
<tr>
<td>U U</td>
<td></td>
<td></td>
<td>G</td>
<td>G</td>
<td>Geo. Washing</td>
</tr>
</tbody>
</table>

327
Three coders concurred with the master coder in finding patriotism or group unity (U) as the key value in the moral panel unit. Coder #1 added knowledge (K), while coders #2, 3, 5 added generosity or giving (G). Coder #3 added that giving causes giving and attributed the key value and cause-effect values to the agency of the Bible (X). Coder #4 added the key value practicality (P).

All five coders listed the historical reference, "George Washington."

The coders should have listed the situation as a domestic one (1). Since the coding rules indicated that the historical reference section would carry all historical ties, what should have been recorded was the setting in which that event took place. In this case the setting was domestic (1).

The key value in the events section of the strip was group unity (U). While painting was an operational value it mediated the value, group unity (U). The coding of recognition was too general for the specific datum found in the expression of patriotism, group unity. The words of Buster in frame eight should have been coded as group unity also. And since one can conclude from the last frame that Buster was punished, the coders should have indicated this by listing Buster's mother as responding negatively (E2*-).

The transition should have been coded as a feast (4). All but one coded it that way.
TABLE 43.—Final Recoding of Sample 7 by Researcher

FINAL RECODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/10/06</td>
<td>1</td>
<td>Ag Val Val Res R</td>
<td>Ag Val Val Res R</td>
<td>R Ag Val Val Res R</td>
<td>Ag Val Val Res R</td>
<td>Ag Val Val Res R</td>
<td>Ag Val Val Res R</td>
<td>L</td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/18/06</td>
<td>U</td>
<td>G</td>
<td>X</td>
<td>D</td>
<td>George Washington</td>
</tr>
</tbody>
</table>
In the moral panel unit patriotism or group unity was a key value and should have been coded that way (U). Generosity (G) also was a key value occupying more than a third of the moral panel unit. Finally, knowledge (K) should have been used to cover that area of value involved in seeing, believing, knowing. Practicality (P) which was listed by the fourth coder is a more general category for accepting what life can bring to one, and really did not apply here.

The words "Washington" or "George Washington" should have been placed in the historical reference section.

In a letter in the title area of the comic strip, the value, determination was emphasized. Since that had not been coded in Phase Six it was entered in the moral panel unit and enclosed in a box [D].

The eighth comic strip in the sample appeared originally on May 12, 1907. Buster saw a man dressed in black carrying a small bag. Thinking he was a piano tuner, Buster invited him home to fix the piano. The man was a doctor and anticipated some reason for the urgency of Buster's request. However when he found that he had been called to fix a piano rather than a patient, the doctor claimed he would send a bill anyway. For the inconvenience, Buster was punished by his parents.

All of the coders including the master coder listed the situation as domestic (1). Two coders as well as the master coder added an initial situation which was business (10) since Buster and Mary Jane were wandering around the store section of town.
TABLE 44.--Initial Coding of Sample 8 by Coding Team

**MASTER CODER**  =  2

**SAMPLE 3**

### EVENTS CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>CHANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr 1</td>
<td>2</td>
<td>Ag V a</td>
<td>Va V a</td>
<td>Res R</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>07</td>
<td>11</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2</td>
<td>00</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>07</td>
<td>11</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>07</td>
<td>11</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>07</td>
<td>11</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

### MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key K Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Doctor's work</td>
</tr>
<tr>
<td></td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>G</td>
<td>Doctors</td>
</tr>
<tr>
<td></td>
<td>G</td>
<td>Ad</td>
<td>Ad</td>
<td>Ad</td>
<td>Joke</td>
</tr>
</tbody>
</table>
There was a unanimous coding of the key value, new experience (N) although one failed to add the dimension of direction toward others. Two recorded a negative reaction of the older man (F1#-). Coder #5 recorded the value, new experience, two different times indicating that there were two events involved. Everyone recorded the negative response of Buster's mother (E2*-).

The transition was considered a reaction by all the coders but one. The unique coding by coder #5 saw the transition as an identification word. It is obvious, however, that the reaction is primary since the name of the doctor does not enter the initial sentence until near the end. All should have coded the transition as #3.

In the moral panel unit different judgments were made about the values. Coders #1, 3 and 5 found generosity (G) as the key value. Coder #1 added knowledge (K) as a key value indicating that knowledge caused health (K=He). Coder #2 found the key value was security (Se), while coder #3 attributed a key value, self-regard (Sf) to the agency of the Bible (X). Coder #5 added a key value in adjustment (Ad) as the master coder had. However, the master coder also indicated that this key value was related to health. A lack of adjustment (oAd) caused a lack of health (oHe).

All of the coders should have included both situations, business (10) and domestic (1) since the signs in the second frame were of business establishments. Certainly the unanimous coding of the domestic scene was accurate.
TABLE 45.--Final Recoding of Sample 8 by Researcher

### EVENTS CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td>1</td>
<td>2</td>
<td>Val</td>
<td>Res</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>07</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL 1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Key</td>
<td>Cau</td>
<td>Key</td>
<td>Cau</td>
<td>Key</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Doctor's Work
The failure of the one coder to indicate that the activity was directed toward the doctor was an error. And certainly all the coders should have seen the response of the doctor as negative towards Buster as he pointed to Buster in anger in frame 10. The action in the events section involved a sequence but should have been coded as one event. Buster's mother's negative response was correctly coded by all (E2*-).

In the moral panel unit, generosity (G) or concern for others was rightly coded as a key value. Knowledge (K) should have been considered as a key value since the doctor was praised for knowing what caused illness and for knowing how to cure it. Since it was suggested that a person's own thinking determines his health, the causal relationship of knowledge (K) and health (He) should have been indicated. The use of the value, security (Se) is unwarranted since it limits the value to a lack of anxiety or concern. What is really valued is the knowledge or disposition that enables one to determine his well being. For the same reason, adjustment (Ad) implies mental balance and is not extensive enough to cover that general disposition of the self. The coding of self-regard (Sf) as a value attributable to the agency of the Bible is not warranted by the minimal amount of space it occupies in the moral panel unit. The quote "as a man thinketh" does not imply the value self regard (Sf) but rather knowledge (K). Since a value must occupy at least one third of the verbal content of the moral panel unit, the value contained there would have to be part of a larger context of the material found there.
Listed in the historical reference section were "doctor's work," "doctors" and "joke." The word joke should be treated in the transition coding, while the word doctor was important as a historical reference.

In comic strip sample, eight, Buster included the value work (W) in a letter at the top of the strip. Since original coding rules did not direct the coder to code that material, the value was later entered according to new coding rules in the moral panel unit section. To distinguish that value from those found in the moral panel unit, the value was placed in a box W.

Sample #9 appeared in the April 8, 1906 issue of the *New York American and Journal*. When visited by a corpulent gentleman who wished to see Buster's uncle, Buster welcomed him into the living room. While the gentleman waited for uncle Jack, Buster sold tickets at a side door entrance to the home to the neighborhood youth. Advertised was a view of "The human frog, fattest thing in the world." Unknown to the visiting gentleman was this role as side-show attraction. However when the visiting children began to ask embarrassing questions and when Buster highlighted the exhibition with statements about a large man, the gentleman began to chase Buster in a rage. However, he was checked by Tige who told the man to go back to his chair in the living room. When the man followed the advice of Tige, and sat down he destroyed the love seat on which he had been sitting. The last frame of the events section showed the man exclaiming to uncle Jack that the furniture was mighty weak.
TABLE 46.--Initial Coding of Sample 9 by Coding Team

**MASTER CODER #1**

<table>
<thead>
<tr>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>DATE</td>
<td>SIT</td>
<td>EVENT 1</td>
<td>EVENT 2</td>
<td>EVENT 3</td>
<td>EVENT 4</td>
<td>EVENT 5</td>
</tr>
<tr>
<td>Mo Da Yr</td>
<td>1 2</td>
<td>Ag Va Va Res</td>
<td>Ag Va Va Res</td>
<td>Ag Va Va Res</td>
<td>R</td>
<td>Ag Va Va Res</td>
</tr>
<tr>
<td></td>
<td>1 1 1</td>
<td>El Ct</td>
<td>F1</td>
<td>F1</td>
<td>S</td>
<td>F1</td>
</tr>
<tr>
<td></td>
<td>1 1 1 1</td>
<td>Mo</td>
<td>Mo</td>
<td>Mo</td>
<td>Mo</td>
<td>Mo</td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo Da Yr</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Obesity</td>
</tr>
</tbody>
</table>
|         | H H He Ha | P | P | D | Obesit
While one coder, #5, forgot to code the situation, all of the others including the master coder listed this situation as domestic (1). The first value coded by coders #1, 2 and 5 was that of manners (Ma). Since Buster welcomed the gentleman into the home, two coders listed the direction of that value to someone (Ma). Coder #2 added that the action was elicited by the visiting gentleman (E1). The coder added that Buster's value response to this was obedience (Ob). Three of the coders, #1, 3 and 5, coded the value new experience directed toward someone (N) as the master coder had.

Two of the coders, coder #2 and 5, indicated that the value here was economic (E). Four indicated that there was negative response to Buster by the gentleman. Three coded him as from forty to sixty years of age (F1); while one felt he was twenty to forty years old (E1). Coder #4 added the value, safety, indicating that Buster's flight from the irate gentleman was a flight to avoid physical punishment.

Three coders and the master coder called the transition an identification word transition (2), while two others, coders #2 and 4 considered it a reaction transition.

In the moral panel unit, four of the coders and the master coder noted the key value as humor. Coders #2 and 5 attributed the value to folklore and a literary work respectively. Coders #2 and 3 added that humor caused health (He) and happiness (Ha) respectively. Coders #1 and 2 added that self-regard (Sf) was a value. Coder #4 and the master coder added practicality (P) and coder #5 listed determination (D).
The only item listed in the historical reference was "obesity" by coder #1.

Manners (Ma) should have been coded as a key value by all the coders. However this action was not elicited by the gentleman as suggested by the coding rules. Therefore Buster's response was not obedience but manners. While the larger number of coders indicated new experience as a value, economics (E) should have been recorded since it further specified the new experience as a money making one.

All of the coders should have indicated a negative response to Buster by the old gentleman. Since there was confusion in the coding of the gentleman's age the latter age (F) should have been chosen. The gentleman while around forty was coded accurately as F1.

The coders should have listed the transition as identification word. While reaction was involved the more specific category was the identification word. Here "fat" is associated with the gentleman upon whom Buster pulled his prank.

Humor (H) was correctly coded as a key value. And it should have been attributed to "folk lore." One could not infer from the moral panel unit that this quote was from a literary work. While two of the coders indicated a causal relationship between humor and health, or humor and happiness, what was valued was appearance (Ap).

Self-regard (Sf) was a value which also should have been recorded since the last half of the moral panel unit speaks of the different ways
TABLE 47.--Final Recoding of Sample 9 by Researcher

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td>I</td>
<td>1</td>
<td>Ag</td>
<td>Va</td>
<td>Val</td>
<td>f</td>
</tr>
<tr>
<td>4</td>
<td>8</td>
<td>06</td>
<td>1</td>
<td>2</td>
<td>I</td>
<td>1</td>
<td>2</td>
<td>Y</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Ap</td>
<td>Key</td>
<td>Cau</td>
<td>Key</td>
<td>Key</td>
</tr>
<tr>
<td>4</td>
<td>8</td>
<td>H</td>
<td>H</td>
<td>Ap</td>
<td>H</td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING
in which people lack it. Neither determination nor practicality focuses on the value which is found in self-regard. Both are too general while self-regard delineates what they are determined or practical about.

The tenth sample of Buster Brown strips was published on April 7, 1907. Buster invited Mary Jane to share a ride in his dog-pulled wagon. At first Mary Jane was pulled while Buster ran alongside. Later Buster, having seen another dog, added this dog to the pulling team. He joined Mary Jane in the wagon. When the two dogs spotted a cat they frantically pursued the cat knocking over a pedestrian and eventually crashing into a wall.

Four of the coders noted that the situation was domestic (1), while coder #5 and the master coder listed business (10). Coders #1 and 3 described the first event as one involving generosity (G), while the master coder called this event outdoor activity (Ac). Coder #2 found friendship here and with coder #3 noted a respondent agent in Mary Jane's (B2) affirming Buster.

Coder #1 added a second key value in outdoor activity while coders #2 and 5 considered it friendship as did the master coder. Coder #3 called this second event a new experience directed toward someone (N). Both the master coder and coder #2 reported responses by the dog affirmatively directed toward Buster (H+). Coder #5 coded the respondent as a dog which was male (H1).
TABLE 48.—Initial Coding of Sample 10 by Coding Team

**EVENTS CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Nature</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>GbHARMEN</td>
</tr>
</tbody>
</table>
The last event in the strip was coded by coders #1 and 5 as outdoor activity; by coders #2 and 4 as new experience and by coder #3 as safety and by the master coder as excitement.

In the moral panel unit, coders #1 and 3 listed practicality as a value (P), while coder #5 concurred with the master coder noting that conformity or likeness (Li) was the value. Three coders considered justice a key value (J) and coder #3 indicated that a biblical quote (X) suggested goodness or giving (G). Coder #4 identified a key value as truthfulness as did the master coder.

Two of the coders placed the words, "nature" and "double harness" respectively in the historical reference section.

The situation should have been coded as domestic (1) since the action takes place in a neighborhood. There is nothing in the frames to indicate business or industry (10).

The first event in the events coding section should have been coded as sex-love (L) a category specifying any relationship between those of the opposite sex. Both generosity and friendship are too general for the coding of this event. Outdoor activity is involved; however, it is an outdoor activity involving two members of the opposite sex. The second event should have been coded as outdoor activity (Ac). New experience as a value is too general. Friendship was not the key value inferable here since the experience of this outdoor activity was paramount for Buster.
TABLE 49. — Final Recoding of Sample 10 by Researcher

### FINAL RECODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>M 7</td>
<td>1</td>
<td>Ag Va Res</td>
<td>R Ag Va Va</td>
<td>R Ag Va Va</td>
<td>R Ag Va Va</td>
<td>R Ag Va Va</td>
<td>R Ag Va Va</td>
<td>2</td>
</tr>
</tbody>
</table>

### MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>M 7</td>
<td>Ag P</td>
<td></td>
<td></td>
<td></td>
<td>Nature</td>
</tr>
</tbody>
</table>
The dog could not be considered a respondent agent since in no place did the dog directly react to anything Buster had done. The dog merely said "hello" and became a part of Buster's pulling team.

The only possible third value event to be coded was that of safety. This value is inferable from the facial expression of Buster in frame 9. Any coding indicating a third event of new experience, or outdoor activity failed to consider the action of frames 6--11 as one event initiated by Buster, but whose continuity he could not control. The coding rules state that only those events over which Buster had control are to be recorded.

The transition should have been coded as word identification (2). Reaction is the more general category; and the coding rules state that the more specific should be used for better definition. Pun was indicated by coder #5 and the master coder. However, when there exists doubt, the category should not be applied.

Practicality should have been recorded as a key value in the moral panel unit since the first half of the panel dealt with the inevitability of certain facts of life (P). The author was not suggesting conformity (Li) since he had stated that some people "can't mix." He is asking for more than tolerance (T) which is the absence of blame. He was asking for even more than openmindedness (J) as he called for love, forgiveness, acceptance (G).

One coder's attribution of the quote "forgiveness as divine" to a Biblical source should have been an attribution to Alexander Pope.
The quote "to err is human, to forgive divine" is found in his "Essay on Criticism." The coding should have been (□) rather than (X).
The quote "to err is human, to forgive divine" is found in his "Essay on Criticism." The coding should have been (□) rather than (X).
VIII. Shifting from Sifting: An Assessment of "Buster Brown" II
The eleventh comic strip sampled appeared on April 26, 1914. In the strip, Buster entered an artist supply shop to purchase a mannequin which he brought home. Buster painted and dressed the mannequin. He placed roller skates on the mannequin and himself, and the two skated together in a shared costume. This costumed creation as it moved through the area scared people into a frenzied flight from its path. Eventually the costumed creation ran into Buster's father and both fell down.

Three of the coders noted the situation as business (10) as did the master coder. These same three coders, #1, 3 and 5, added a second situation. They considered the second situation supernatural (6), domestic (1) and domestic (1) respectively. The master coder also listed the domestic situation although he inverted the order of the situations so that domestic preceded the business. Coders #2 and #4 found the situation as domestic (1) only.

Every coder including the master coder found the first value ownership (0). Every coder also indicated that the second key value was new experience. Coder #5 added that the new experience was directed toward someone.

Coder #3 considered the group as respondents (I) while coder #5 listed three separate respondents with negative responses to Buster, the older woman (F2) the middle aged woman (E2) and finally the middle aged man (E1).

Coders #1, 5 and the master coder found the transition as an identification word, while coders #2, 3 and 4 coded the transition as reaction.
A Manikin's a Manikin for a' That!

[Comic panels depicting a humorous scenario involving a manikin and various characters.]
### TABLE 50.—Initial Coding of Sample 11 by Coding Team

**MASTER CODER - # 1**

**EVENTS CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>C</th>
<th>SI T</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Da</td>
<td>Yr</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M o</td>
<td>Da</td>
<td>Y r</td>
<td>10 6</td>
<td>10 1</td>
<td>10 1</td>
<td>10 1</td>
<td>10 1</td>
<td>10 1</td>
<td>10 1</td>
</tr>
<tr>
<td>M o</td>
<td>Da</td>
<td>Y r</td>
<td>11 6</td>
<td>11 7</td>
<td>11 1</td>
<td>11 1</td>
<td>11 1</td>
<td>11 1</td>
<td>11 1</td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>C</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td>Key</td>
<td>Cau</td>
<td>REff</td>
<td>Key</td>
</tr>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td>Key</td>
<td>Cau</td>
<td>REff</td>
<td>Key</td>
</tr>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td>Key</td>
<td>Cau</td>
<td>REff</td>
<td>Key</td>
</tr>
</tbody>
</table>
TABLE 51.--Final Recoding of Sample 11 by Researcher

<table>
<thead>
<tr>
<th>DATE</th>
<th>C.SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>C.SIT</th>
<th>MORAL PANEL</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Coders #1, 3 and the master coder considered a key value in the moral panel unit as appearance (Ap), and the master coder added that this value, appearance, causes comfort (Co). Coder #1 also listed work (W) as a key value. And every coder concurred in finding economics valued (E).

In the historical reference section two of the coders listed "clothes" and one listed "saving money."

Frame one indicates that the situation was business (10) and domestic (1) since the events led to home. While frame six showed a person exclaiming "ghost" the situation was not determined by the reaction of one person in that frame. For the situation to be classified as supernatural (6) the ghost or magic theme had to be the dominant theme of the section.

The coding of the events section was nearly unanimous. All coded ownership (0) and all coded new experience (N); and this was accurate. The coders should have indicated that the new experience was directed toward others (N). While people did react to the costumed creation, only in the last frame was it clear that Buster was underneath the costume. And in the last frame there was no inferable reaction.

While reaction was coded by three of the five coders, the coding rules demanded that in a decision between reaction and word identification the more specific was to be chosen. In this case the more specific was word identification. All should have coded the transition as word identification (2).
Certainly appearance was a value to be coded in the moral panel unit since much time was spent on the importance of clothing. Also a causal relationship was established between appearance and good feeling (Ap)(Co). While work was valued in the moral panel unit, not enough space was given to warrant its coding. On the other hand, the writer certainly spends the time to point out his valuing money (E).

In a composition at the top of the eleventh sampled comic strip, Buster emphasized the value, appearance (Ap). Original coding rules did not direct the coder to code that value. However, later coding rules included the coding of that value in the area of the moral panel unit. It appears in the final recoding with a box around it.

The twelfth sample of the comic strips was dated March 11, 1917. While Buster was jumping up and down on a top hat, he was directed to his mother by the maid. His mother asked him to run an errand to the Jones house to borrow a punch bowl. As he descended the steps, he fell, breaking the bowl. He then proceeded to stand at a corner begging for money for the purchase of a new cut-glass bowl. When Buster failed to return home, his parents went out in search of him finding him at the doorsteps with his begging sign and little money cup. He had fallen asleep. The parents carried him home happy to have found him.

Every coder including the master coder listed the situation as domestic (1). Coder #5 added business as the situation (10).
PLATE CXXI. BUSTER BROWN

Wanted—A Cut-Glass Bowl

[Comic strip with various panels showing humorous scenes]
Coder #1 listed the event, jumping on the top hat, as a new experience (N). None of the other coders listed that event. However, coders #1, 2 and 5 considered work (W) a key value while coders #4 and the master coder listed practicality (P). Coder #3 noted obedience as the key value (Ob).

All of the coders including the master coder found Buster's mother an eliciting agent and all except coder #3 found Buster's response to his mother's request as the mediating value obedience.

Only two of the coders concurred on the second event value. Coders #3 and 4 both considered the value justice (J). Coder #1 found it economic value (E); coder #2 listed it as security (Se); coder #5 saw here non-achievement (oA) and the master coder found morality (M).

A third event was listed by coder #1 as ownership (O), by coder #3 as manners (Ma) and by coder #5 as work (W). Coder #1 added that this event evoked a response on the part of Buster's father and the response was affirmative.

Only coders #3 and #5 noted a fourth event giving it the value non-knowledge (oK) and rest (Re) respectively. Coder #3 added a group response (I) which was affirmative to Buster.

Only one of the coders varied in the analysis of the transition. All but coder #1 called the transition a reaction. Coder #1 called it "other than those possibles."
TABLE 52.—Initial Coding of Sample 12 by Coding Team

**EVENTS CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>VISIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo Da Yr</td>
<td>11-17</td>
<td>1 2</td>
<td>Ag Va Va Res</td>
<td>Ag Va Va Res</td>
<td>HAg Va Va Res</td>
<td>HAg Va Va Res</td>
<td>HAg Va Va Res</td>
<td>HAg Va Va Res</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo Da Yr</td>
<td>11-17</td>
<td>H H</td>
<td>H H</td>
<td>H H</td>
<td>Emerson</td>
</tr>
<tr>
<td></td>
<td></td>
<td>H H</td>
<td>H H</td>
<td>H H</td>
<td>Emerson</td>
</tr>
<tr>
<td></td>
<td></td>
<td>H H</td>
<td>H H</td>
<td>H H</td>
<td>Emerson</td>
</tr>
</tbody>
</table>
In the moral panel unit all but the master coder called the first key value humor (H). All but coder #1 attributed the coded value to a literary figure (Emerson). Coder #1 noted that the whole resolution was attributed to Tige and coded it (H*). Coders #2 and 3 saw a causal relationship between the value humor (H) and adjustment (Ad).

Coder #1 and coder #2 considered practicality a value in this moral panel unit (P) and coder #1 attributed this value to the agent, Tige (H*). The master coder also indicated that the value was value in general (V), and after attributing that value to Tige (H*) he noted a causal relationship between happiness, a cause, and values, the effect. Coder #3 considered carefulness a key value here also. Coder #5 felt that security was valued and attributed this value to Tige (H*).

Three of the coders mentioned "Emerson" in the historical reference section.

The situation should have been coded as domestic. Even though Buster was involved in begging on a street corner the situation would still be neighborhood unless indicated by the establishments surrounding him.

Since every event in the event section which involved Buster in some self-willed action was to be recorded, the coders should have indicated that Buster was involved in new experience as he jumped on the hat (N). The next action should have been coded work (W) since Buster carried out the task given to him by his mother. And since his mother elicited the action she should have been coded. His response to her
TABLE 53.--Final Recoding of Sample 12 by Researcher

**FINAL RECODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>MoDa</td>
<td>Yr</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>Jll</td>
<td>17</td>
<td>11</td>
<td>Va Va</td>
<td>Va Res</td>
<td>Va Va</td>
<td>Va Va</td>
<td>Va Va</td>
<td>Va Va</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL UNIT</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MoDa</td>
<td>Yr 17</td>
<td>11</td>
<td>Va Va</td>
<td>Va Va</td>
<td>Va Va</td>
</tr>
<tr>
<td>Jll</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

360
while a work response was mediated by his obedience (Ob) which should have been coded. While two of the coders considered his value, practicality, the more specific value here would be complying with the will of superiors (Ob). Practicality implies a mere surrender to the general inevitable. The action which Buster performs is a work or task action mediated by obedience. The action itself should have been clearly defined as work (W).

The second value to be coded should have been that expressed in frame 6. In that frame Buster stated the necessity of getting another glass bowl to replace that one broken. All that can be inferred from his statement is his value of ownership (O). To infer his valuing security (Se) is to read motives unwarranted by his words. Inferring his value of equality is again to read too much into his words. To suggest that he values non-achievement (oA) is to imply that he rested content in the damage that was done. Rather he tried to earn money for another glass bowl. Nevertheless one should not imply that his value was achievement. Rather to limit that value to all that can safely be inferred is to call that value ownership (O).

Frame 7 contains action involving the values, money (E) and manners (Ma). Then frame 8 again indicates his value of ownership of the bowl (O). In the remaining frames Buster is asleep, and in frame 11 he is carried home by his parents. Coder #5 indicated that the value of Buster was rest (Re), while coder #3 suggested the value was non-knowledge (oK). Both of these coders inferred more than should have been implied by an action which could have been as easily involuntary. Coder #3 added
the affirmation of Buster by his parents. From the words and action of his parents one could not imply that they have affirmed him. One would like to assume so; but the material demands minimal inference.

The transition is a special one not found in the categories. Since the moral panel unit began with a quote from Emerson, the coders should have called this "others not listed above" (5).

All should have coded the value, humor, in the moral panel unit (H). Practicality is too general for the coding of this particular value. Since the whole unit was attributed by Outcault to Tige, the agency of the value should have been coded (H*). There was a causal relationship established between the value (cause), humor, and the value (effect) sanity (Ad), and this should have been coded.

Practicality is too general a value for the last part of the moral panel unit. The author is praising that ability to take adversity and embrace it with a smile. Security (Se) was not the correctly coded value since it implied a mere absence of anxiety. What the author suggested was not just an absence of anxiety but also a calmness in face of difficulty (C). This value should have also been attributed to Tige (H*).

The Emerson quote at the beginning of the moral panel unit should have been indicated in a reference in the historical reference section. To attribute the value in the quote to Emerson in the value section would have left the attribution of agency of Tige uncoded.
Two values were stressed in the letter at the top of the twelfth sampled comic strip. Originally not coded, the material at the top according to the new coding rules should be included in the moral panel unit section. The values, self-regard (Sf) and knowledge (K) can be distinguished from the moral panel unit values since they have been enclosed in a box on the final recoding sheet.

Comic strip #13 first appeared on May 26, 1907. Buster was invited to a friend's home to see some pigeons. Buster offered to purchase some pigeons and did, in fact, purchase fifteen pairs. Taking the pigeons home, Buster and Mary Jane placed them temporarily in his room. In the meantime, Buster's grandfather, in another room, sat on a tack which had been placed on his chair. Grandfather immediately ran to Buster's room and upon opening the door was attacked by the many pigeons. When Buster found his grandfather on the floor outside his room, he asked him what had happened. Grandfather replied that he would show Buster what happened. Buster fled with grandfather in pursuit, and with Tige in pursuit of grandfather.

The five coders called the situation domestic (1) while the master coder called it nature (7). Coder #1 listed the first value in the events section as knowledge; coder #2 called that value friendship and the master coder called it outdoor activity (Ac). All three indicated that there was an eliciting agent, a young boy (Bl). Buster's response was a mediating value, friendship (F), knowledge (K) and obedience (Ob) in coders #1, 2 and the master coder respectively. The master coder listed a response by the young boy who affirmed buster (Bl*+).
TABLE 54.--Initial Coding of Sample 13 by Coding Team

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>W Da</th>
<th>Yr</th>
<th>MORAL PANEL UNIT</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Key Cau R Eff</td>
<td>Ag</td>
<td>Key Cau R Eff</td>
<td>Ag</td>
<td>Key Cau R Eff</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**EVENTS CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>W Da</th>
<th>Yr</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>W Da</th>
<th>Yr</th>
<th>MORAL PANEL UNIT</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Key Cau R Eff</td>
<td>Ag</td>
<td>Key Cau R Eff</td>
<td>Ag</td>
<td>Key Cau R Eff</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Five of the coders listed the value of ownership in the second event in the strip. Coder #5 added to this the fact that this event was elicited by the young boy and that Buster responded through the mediating value, knowledge (K). The master coder recorded this value as economic (E) and indicated a response by the young boy affirming Buster (B1+).

Coders #1 and 3 considered the third event one of generosity, while coder #2 and the master coder classified it as a new experience (N). The master coder added that the new experience was directed toward someone (N). Coder #4 found in this event the value practicality (P). Only the master coder indicated that there was a response to this event by the grandfather, although the master coder failed to indicate whether the response was affirmative or negative.

The fourth event in which Buster was involved was coded as generosity by coder #1, as a new experience (N) by coder #2 and coder #5, as family love (Lo) by coder #3. Coder #5 added, as did coder #1 a direction toward others in his coding. Only coder #3 evaluated this event as elicited by the grandfather, and stated that the mediating value of Buster in the situation was generosity (G). All the coders except coder #4 coded a response by grandfather, although coders #2 and the master coder mistakenly coded grandmother (G2*) rather than grandfather (Gl*).

The last frame involved the pursuit of Buster and was coded by coder #2 and #4 as safety (S). Coder #2 added a negative response to the event indicating that the grandfather (G2*) reacted unfavorably to Buster's action.
Only coder #1 found the transition an identifying word transition (2). The remaining coders coded the transition as a reaction (3).

The first value in the moral panel unit was listed as tolerance (T) by coders #1 and 2. Coder #1 added the value security (Se) as a second key value. Coder #3 found only the value, pleasant personality (Pl) while coder #4 noted carefulness as the key value. Coder #5 and the master coder agreed in the value, adjustment (Ad) as key; while the master coder added a cause-effect relationship between the causal value, carefulness (C) and the effect value, adjustment (Ad).

The situation should have been recorded as domestic (1) since the location of the action is the neighborhood, the friend's home, or Buster's home. The coding of nature because of the involvement of birds in the comic strip confused the action of the strip with the situation involved.

The key value in the first event should have been coded as knowledge since the words of Buster's friend indicate what was valued, "see my pigeons." The boy should have been coded as an eliciting agent (Bl) since it was his invitation which brought about Buster's action. The mediating value should have been coded as friendship. Buster was pursuing knowledge because of his friendship, and not pursuing friendship because of his knowledge. The coding of outdoor activity by the master coder was too general; the more specific value knowledge should have been coded. And to code the mediating value obedience (Ob) was to attribute to Buster a response to some authority figure rather than to a
TABLE 55.--Final recoding of Sample 13 by Researcher

**FINAL RECODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>CT</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>5/26/07</td>
<td>1</td>
<td>1</td>
<td>Ag Va Va Res R</td>
<td>Ag Va Va Res R</td>
<td>Ag Va Va Res R</td>
<td>Ag Va Va Res R</td>
<td>Ag Va Va Res R</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>CT</th>
<th>MORAL PANEL</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>5/26/07</td>
<td>2</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
</tr>
</tbody>
</table>
childhood associate. There was not sufficient evidence for the coding of an affirmative response to Buster by the young boy.

The second event should have been coded as ownership (O) since Buster indicated his interest in purchasing pigeons. The value was not economic (E) since his interest was not in money or financial gain. Coder #5 linked the second event to the first and implied that the first event value was ownership mediated by his value of knowledge. One could not conclude that his primary value in responding to his friend in the first frame was the value of a later time or space context. The two should have been recorded as two events. Coder #5's consideration of the response of the friend as affirmative was unwarranted by the mere phrase, "all right."

Practicality and new experience were too general for the categorizing of Buster's concern for the pigeons. His providing a home for the pigeons indicated his value of giving or generosity (G). His response to his grandfather's accident should have been coded with the specific value family love (Lo) since his concern is directed toward his grandfather. Generosity would have been warranted by an event involving a non-relative but since the event is directed to his grandfather the correct value was family love (Lo). The value, new experience, is even more general than generosity, and does not sufficiently define Buster's value.

The response of the grandfather should have been coded as negative (G1*-). The last event should have been coded as safety since
Buster was concerned about his own physical integrity as well as his grandfather's. To have coded the event, complex as it was, in any other way would have excluded the value of Buster's concern for his own safety, or Buster's concern for his grandfather's safety.

The transition should have been coded with the more specific category when it was possible. In this situation the more specific was the identification word, "Grandpa Grouch."

The key value in the moral panel unit should have been coded carefulness (C) since the concern was to not merely avoid anger or hostility (T) but to also avoid personal anxiety, and to inhibit one's going to extremes in anything. Another value coding was warranted by the latter half of the moral panel unit in which the author emphasized the importance of stability, well being and the absence of anxiety. This value, security (Se) focused on the individual's psychic life rather than on the presentation of self to others (P1). The value, adjustment (Ad) was concerned with overall balance, mental maturity and sanity, while security (Se) focused on one's own well being. There was no causal relationship indicated in the moral panel unit.

The fourteenth sample was published on February 4, 1917. Buster stood outside a child's "make believe" lodge reminding his girl friends that this new lodge was not open to females but only to young males. The young boys brought several items from local churches in order to simulate some religious initiation rite. Willie B. Moore was led by the young troupe in procession into the lodge or converted garage. Shortly
PLATE CXXIII. BUSTER BROWN

Let's All Be Brothers and Sisters
afterwards the boys pulled a goat inside. Tige pulled Buster aside and suggested that he not get involved in the initiation. Buster paid no attention to Tige's counsel and joined the young men in tying Willie to the goat. When the goat fled through the door with his youthful passenger; Buster, holding the leash, fled with them. When the goat charged into Willie's home, Buster was punished by Willie's mother.

The coders unanimously coded the situation domestic (1). Coders #1, 4 and 5 found the first value group unity (U). Coder #2 indicated that the key value was independence (I). Coders #1 and #2 recorded an eliciting agent in a young child. Coder #1 listed a young girl (B2) while coder #2 coded a young boy (B1).

Coders #1 and 2 considered knowledge the second value in the events section while coder #5 considered the value work (W). A third value was coded by coder #1 as new experience and by #5 as conformity (Li). The final event was coded as new experience by coders #1, 2, 3 and by the master coder although the master coder was the only one of four to fail to record the event's direction toward another person.

Coder #1 indicated that the dog, Tige (H*) was an eliciting agent to whom Buster replied through the mediating value, independence. All of the coders but the master coder noted the negative response of the initiated boy's mother. Coders #1, 2, 4 and 5 found her to be 21 - 40 years old (E2) while coder #3 found her 40 - 50 (F2).

Coders #1, 2 and 4 listed the transition as a reaction (3) while coders #3, 5 and the master coder found it an identification word transition.
TABLE 56.--Initial Coding of Sample 14 by Coding Team

MASTER CODE = #4

EVENTS CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>C</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>INITIALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td>1</td>
<td>2</td>
<td>I</td>
<td>R</td>
<td>E</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>1</td>
<td>L</td>
<td>U</td>
<td>L</td>
<td>U</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>L</td>
<td>U</td>
<td>L</td>
<td>U</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>L</td>
<td>U</td>
<td>L</td>
<td>U</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>III</td>
<td>II</td>
<td></td>
<td></td>
<td>Lodge</td>
</tr>
<tr>
<td>G</td>
<td>III</td>
<td>II</td>
<td></td>
<td></td>
<td>Eddie Loons</td>
</tr>
<tr>
<td>G</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Fraternity</td>
</tr>
</tbody>
</table>

373
One key value, independence (I) was unanimously coded. Coders #1, 3 and 5 added generosity (G) as a key value. The master coder added group unity (U) as a value and suggested that there was a negative causal relationship between group unity and morality. He stated that group unity does not cause morality.

Three items were coded in the historical reference section. "Lodges" was noted by coder #1; "Eddie Loomis" was coded by coder #3 and "fraternity" was listed by coder #5.

All should have coded the situation as domestic (l); and they did. The first value should have been coded as group unity (U). What was emphasized was not Buster's independence but the solidarity of the group and its loyalty to its own principles. And one of these principles was the exclusion of the females in their age group. Buster's assertion was elicited by a request by a child agent. That eliciting agent was a young girl and should have been recorded as (B2). Buster's mediating value was independence since he did not manifest the value of not associating with females (oL) but independence in his ability to associate only with his own.

A second value was to be found in Buster's asking a question. This second event should have been recorded as knowledge (K). There was nothing in the strip to indicate that Buster was involved in the work (W). A third event should have been coded as new experience directed toward someone (ft). While conformity was expected of the group while the initiation proceeded, the key value was the new experience.
TABLE 57.--Final Recoding of Sample 14 by Researcher

<table>
<thead>
<tr>
<th>DATE</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>2</td>
<td>4</td>
<td>Yr 17</td>
<td>1</td>
<td>2</td>
<td>Ag</td>
<td>Va</td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>2</td>
<td>Ag</td>
<td>Key</td>
<td>Cau</td>
<td>R Eff</td>
</tr>
<tr>
<td>Da</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yr</td>
<td>17</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
This third event should have been coded as Buster's refusal to follow the counsel of Tige. Tige tried to dissuade Buster from getting involved in the initiation rite which had already begun. Tige's eliciting action should have been coded (H*). Buster's involvement should have been coded as a new experience directed to someone (N). The mediating value in Buster's response to Tige should have recorded as independence (I). Since the remaining events take place independent of Buster's volition, they should not have been coded. And they were not. The negative response of Willie's mother should have been coded as (F2) --since there could have been confusion about coding her as (E or F). The coding schedule suggested that in such situations the older age be coded.

The transition was both a reaction (3) and identification word (2). Since the more specific should have been coded, those coders were correct who called the transition an identification word transition (2).

The unanimous coding of the first key value, independence, (I) was correct. Since the resolution included an introduction in which generosity or kindness (G) was valued and an ending which praised this same value, it should have been coded. That the two parts are not contiguous in the resolution should not have precluded their being coded as at least one third of the total resolution. Unity should not have been coded since there was only a short illusion to the value of fraternity at the beginning. The remainder of the resolution valued working independently. Since unity should not have been coded, any causal tie between unity and morality should not have been coded.
In the fourteenth sample of the comic strip, values appeared in the letter at the top of the strip. While those values had been ignored in the Sixth Phase; after coding rule revision, the value, group unity (U) was included in the moral panel unit. To discern that value from the values of the moral panel unit of the last frame, the value was placed in a box.

The fifteenth sample of the Buster Brown comic strip celebrated Christmas and appeared on December 20, 1914. Buster explained to Tige that there was a real Santa Claus and Mary Jane agreed with him. After Tige retired to his bed, Buster dressed up like a dog-faced Santa Claus. Both Buster and Mary Jane prepared a Christmas tree for Tige with appropriate bones and dog biscuits for gifts. When Tige found this special tree and gifts he invited all his dog friends to celebrate. They all converged on the tree and assorted gifts and destroyed both.

All of the coders listed the situation domestic (1). Coder #1 considered Buster's first event an expression of his valuing adjustment (Ad). The master coder, however, found the value knowledge here (K). The coders #1, 3, 4 and the master coder found the second event an expression of the value, kindness or generosity (G). Coders #1 and 3 added that the value was directed toward another (G). Coder #2 found here the value new experience directed toward another (N) and coder #5 saw the key value as family love (Lo). Coders #4, 5 and the master coder listed a positive response to Buster by Tige (H*+).
Wishing You All a Merry Christmas!
### Events Coding

<table>
<thead>
<tr>
<th>DATE</th>
<th>CSIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>Va</td>
<td>Va</td>
<td>Va</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>Va</td>
<td>Va</td>
<td>Va</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>Va</td>
<td>Va</td>
<td>Va</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>Va</td>
<td>Va</td>
<td>Va</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Moral Panel Unit Coding

<table>
<thead>
<tr>
<th>DATE</th>
<th>CSIT</th>
<th>MORAL PANEL 1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>1</td>
<td>Ag</td>
<td>Ha</td>
<td>G</td>
<td>G</td>
<td>Christmas</td>
</tr>
<tr>
<td>14</td>
<td>1</td>
<td>Ag Key</td>
<td>CaU</td>
<td>G</td>
<td>G</td>
<td>Xmas</td>
</tr>
</tbody>
</table>

---

**TABLE 58.** Initial Coding of Sample 15 by Coding Team

*MASTER CCER #2*

*SAMPLE 15*

**EVENTS CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>CSIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>Va</td>
<td>Va</td>
<td>Va</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>Va</td>
<td>Va</td>
<td>Va</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>CSIT</th>
<th>MORAL PANEL 1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>1</td>
<td>Ag</td>
<td>Ha</td>
<td>G</td>
<td>G</td>
<td>Christmas</td>
</tr>
<tr>
<td>14</td>
<td>1</td>
<td>Ag Key</td>
<td>CaU</td>
<td>G</td>
<td>G</td>
<td>Xmas</td>
</tr>
</tbody>
</table>
All of the coders saw the transition as the celebration of a feast (4).

Coders #1, 3 and 5 found the key value in the moral panel unit happiness (Ho) while coders #2, 4 and the master coder found the key value kindness (G). There was unanimity in attributing a cause-effect relationship to the causal value, kindness (G) and the effect value, happiness (Ha). Coders #2, 3, 4 and the master coder also noted that the agent of the value was Tige (H*).

Coders #1 and 5 listed items, "Christmas" and "Xmas" respectively in the historical reference section.

The unanimous coding of the situation as domestic was correct since the whole comic strip took place in Buster's home. However, the value of Buster in the first event should have been coded creative self-expression (Cr) since Buster was living out the Santa Claus fantasy. The coding of the event as knowledge implied that Buster was sharing some truth when he was really sharing fantasy.

The second event should have been coded as family love (Lo) since Buster was showing concern for one of his family, Tige. Generosity or kindness was too general a category of value, and new experience even more general.

There should have been no coding of a respondent since Tige was not reacting directly in affirmation or negation of Buster.
TABLE 58.--Final Recoding of Sample 15 by Researcher

**FINAL RECODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>SITE</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo 13 Yr 11 2</td>
<td>Ag Va Va Res R</td>
<td>Ag Va Va Res R</td>
<td>R</td>
<td>Ag Va Va Res R</td>
<td>Ag Va Va Res R</td>
<td>Ag Va Va Res R</td>
<td>Ag Va Va Res R</td>
<td>4</td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>SITE</th>
<th>MORAL PANEL UNIT</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo 13 Yr 11 2</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>F</td>
<td>E</td>
</tr>
</tbody>
</table>
Since the transition dealt with the celebration of Christmas the unanimous coding of the transition as feast (4) was correct. The key value in the moral panel unit should have been coded happiness. The first sentence of the resolution stressed happiness. The second sentence spoke of things which spoiled happiness. And the last part of the resolution spoke of ways to find happiness. Certainly kindness, or generosity (G) caused happiness (Ha) and should have been so coded. While kindness and giving happiness were a concern of the resolution, they were subsidiary to the key value, happiness (Ha).

The whole moral panel unit should have been attributed to Tige (H*).

Two values appeared in the letter at the top of the fifteenth sample. Phase Six did not code the values found at the top; these values did not appear in an original coding. However, after the revision of the coding rules, the values friendship (F) and economic (E) now are coded in the moral panel unit section. They are placed in a box to distinguish these values from those actually found in the moral panel unit.

Sample #16 celebrated April showers and appeared on April 10, 1904. Buster fully clothed stood in the bathtub with Tige. Both underneath an umbrella watched the water from the shower above pour off the umbrella to the floor. When mother found them carrying on this caper, she sent Buster to his room for a week. Both Buster and Tige climbed down a fire escape and eventually fell asleep inside a barrel. When
found by a policeman the two were returned to the Brown residence at which time Buster's mother hugged him and Buster's father praised the police officer.

There was unanimity in the coding of the situation. Every one who coded the event called it a domestic situation. Coder #5 failed to code the situation in that strip.

The first event was coded by every coder except #3 as a new experience. Coder #3 listed the event as expressing the value comfort (Co). All of the coders also found a negative response in Buster's mother's action (E2*-).

The second event was considered one which valued independence by coders #3, 4 and the master coder. Coders #2 and 5 found in it the value security (Se). However coder #1 listed it as a new experience. Coders #1 and 2 also saw this event as elicited by Buster's mother (E2*) and the mediating value as non-obedience and obedience respectively.

The third event was coded as expressing the value rest (Re) by coder #1 and non-security (oSe) by coder #5. Two more events were seen by coder #1 who listed the value food (Fo) and the value rest (Re).

Two of the coders saw in the last frame an affirmative response to Buster by his mother (E2*+). And while coder #3 failed to list the transition, the others were unanimous in coding it as a reaction (3).

Coder #2 and the master coder found the key value in the moral panel unit security (Se). Coder #4 found the key value in non-knowledge
### TABLE 60: Initial Coding of Sample 16 by Coding Team

#### MASTER CODER - #2

**EVENTS CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>MDA</th>
<th>YR</th>
<th>OL</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td></td>
<td>Ag Va</td>
<td>Va Res</td>
<td>R</td>
<td>Ag Va</td>
<td>Va Res</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>N</td>
<td>N E2</td>
<td>R E2</td>
<td>N</td>
<td>N E2</td>
<td>R E2</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Va Va</td>
<td>Va Va Res R</td>
<td>Va Va</td>
<td>Va Va Res R</td>
<td>Va Va</td>
<td>Va Va Res R</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3 3</td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL UT</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td>Forgetfulness</td>
</tr>
<tr>
<td></td>
<td>Ag Key Cau R Eff</td>
<td></td>
<td></td>
<td></td>
<td>Telepathy</td>
</tr>
<tr>
<td></td>
<td>cK cK He</td>
<td></td>
<td></td>
<td></td>
<td>Forgetfulness</td>
</tr>
</tbody>
</table>
(ok) and coder #5 found it in kindness (G). Coder #1 found two key values, practicality (P) and friendship (F). Coder #1 added the causal relationship of the causal value (F) and the effect value (F).

Coders #1 and 4 listed "forgetfulness" as an item in the historical reference section. Coder #2 listed telepathy.

The unanimous coding of the situation as domestic was correct since the whole comic strip took place in the home or a domestic situation, neighborhood.

The first event in the strip should have been coded as a new experience since Buster was not actually taking a bath as the value comfort (Co) would imply. The response of Buster's mother was negative and was unanimously coded as such.

The second event should have been coded as a new experience as Buster crawled down the fire escape. He was not seeking security (Se). While Buster was acting out the value, independence (I) this value mediated his response to his mother's instruction to stay in his room.

Buster's words in frame #7 indicated his valuing rest (Re) and food (Fo). This should have been coded. And since the sleeping in frame #8 was a conative expression of an affective value, rest, the coding of it once was sufficient. His words, "I can't go home" permitted no value attribution. The coder should not have inferred from them the valuing of security (Se).
TABLE 61.—Final Recoding of Sample 16 by Researcher

### FINAL RECODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td>1</td>
<td>2</td>
<td>Ag</td>
<td>Va</td>
<td>Va</td>
<td>Res</td>
</tr>
<tr>
<td>L</td>
<td>10</td>
<td>Qtr 1</td>
<td>1</td>
<td>2</td>
<td>Ag</td>
<td>Va</td>
<td>Va</td>
<td>Res</td>
</tr>
</tbody>
</table>

### MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>C</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td>Key</td>
<td>Key</td>
<td>Key</td>
<td>Key</td>
</tr>
<tr>
<td>L</td>
<td>10</td>
<td>Qtr 1</td>
<td>Cau</td>
<td>Cau</td>
<td>Cau</td>
<td>Cau</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Eff</td>
<td>Eff</td>
<td>Eff</td>
<td>Eff</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ag</td>
<td>Key</td>
<td>Key</td>
<td>Key</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
<th>C</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo</td>
<td>Da</td>
<td>Yr</td>
<td>Key</td>
<td>Key</td>
<td>Key</td>
<td>Key</td>
</tr>
<tr>
<td>L</td>
<td>10</td>
<td>Qtr 1</td>
<td>Cau</td>
<td>Cau</td>
<td>Cau</td>
<td>Cau</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Eff</td>
<td>Eff</td>
<td>Eff</td>
<td>Eff</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ag</td>
<td>Key</td>
<td>Key</td>
<td>Key</td>
</tr>
</tbody>
</table>
His mother's affirmation of him in the last frame should have been coded (E2*+). And the coding of the transition as a reaction (3) was correct since it commended the action of Buster's mother in the last frame.

The moral panel unit carried the emphasis on forgiving, or forgetting. This should have been coded as security (Se). Putting out of mind what has only caused anxiety sums up the resolution. Practicality was too general a category. Coding this value as non-knowledge (oK) evaded the notion of a positive putting out of one's mind things which could have been remembered. There was a billboard which treated friendship (F). This should have been coded and the agency attributed to billboard ($). The coding of generosity for security was again to choose the more general category when the more specific should have been used.

The seventeenth sample of "Buster Brown" was taken from the February 25, 1917 edition of the New York American. Buster invited his friend, Eddie Loomis, over to his home to spend the night there. Buster had prepared for the occasion by arranging items in such a way that the room would appear haunted. He pulled strings causing the door to open. Tige, hidden under the bed made strange noises. When Eddie decided to return home to sleep there, Buster began to worry about ghosts himself. Later he asked his mother if he could sleep in her bed since things were a bit uncomfortable in his own.

The situation was unanimously coded as domestic (1) although coder #1 alone coded a second situation, supernatural (6). Only coder
Yep, It's Catching!
TABLE 62.—Initial Coding of Sample 17 by Coding Team

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>12/15</td>
<td>T 6</td>
<td>Ag Va Va Res</td>
<td>Ag Va Va Res</td>
<td>Ag Va Va Res</td>
<td>Ag Va Va Res</td>
<td>Ag Va Va Res</td>
<td>Ag Va Va Res</td>
<td>3</td>
</tr>
<tr>
<td>12/16</td>
<td>1 1</td>
<td>K</td>
<td>B1</td>
<td>K</td>
<td>S</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12/17</td>
<td>1 1</td>
<td>K</td>
<td>B1</td>
<td>K</td>
<td>S</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12/18</td>
<td>1 1</td>
<td>K</td>
<td>B1</td>
<td>K</td>
<td>S</td>
<td>3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>12/15</td>
<td>Ag K K I I</td>
<td>Ag J</td>
<td>Ag J</td>
<td>Ag J</td>
<td>Faith-Know Ghosts</td>
</tr>
<tr>
<td>12/16</td>
<td>G Se Cr</td>
<td>G Se Cr</td>
<td>G Se Cr</td>
<td>G Se Cr</td>
<td>Ghosts</td>
</tr>
<tr>
<td>12/17</td>
<td>G Se Cr</td>
<td>G Se Cr</td>
<td>G Se Cr</td>
<td>G Se Cr</td>
<td>Ghosts</td>
</tr>
<tr>
<td>12/18</td>
<td>G Se Cr</td>
<td>G Se Cr</td>
<td>G Se Cr</td>
<td>G Se Cr</td>
<td>Ghosts</td>
</tr>
</tbody>
</table>
#1 listed the value knowledge, while he as well as the other coders unanimously listed new experience as a value directed to another (K).

Coders #3, 4 and the master coder all found a respondent in the young boy. They coded the reaction of Eddie Loomis as negative (B1-). Coder #1 and Coder #5 suggested that another value was to be found in Buster's asking Tige about ghosts. That value was coded as knowledge (K).

Coders #1, 4, 5 and the master coder added the value security (Se) manifested in Buster's attempt to sleep in his mother's room. Coder #3 found in this event the value, safety (S).

Coders #1, 2, 3 and 4 coded the transition as a reaction while coders #5 and the master coder listed it as an identification word (I).

In the moral panel unit, coders #1 and 2 listed knowledge (K). Coder #4 identified the value as independence (I). Coder #1 and 2 related the values, knowledge and security, in different ways. Coder #1 found knowledge causing security, while coder #2 found knowledge not causing security. Coder #4 observed that the resolution indicated that independence did not cause security.

Coder #2 noted another key value in the resolution as justice, (J). Coder #3 found in the moral panel unit the value, security (Se). The master coder found only the key value creative, self-expression (Cr). Coder #3 added the value, faith-knowledge (F-K) which was attributed to the Bible (X) as agent. Finally coder #5 found the value, intelligence (In) there.
The items, "faith-know," "ghosts," and "ghosts" were coded by coders #1, 2 and 5 respectively in the historical reference section.

The situation should have been coded as domestic (1) as the coders did. However, the addition of the supernatural was a confusion of situation with event. The events involved the pranking with ghosts, but the situation was the home of Buster.

Since the first frame was ancillary to the action of the rest of the strip it should not have been coded, except as part of the total action. The first event should have been coded as a new experience directed toward someone. All unanimously coded it that way.

Since the response of Eddie Loomis was not directed toward Buster but toward his experience with the "haunted" there should have been no coding of the young boy's negative response.

No one of the experiences in the first eight frames could have been isolated from the new experience which was already coded since each was part of the total process. However the new event in the ninth frame should have been coded as indicating Buster's value of knowledge (K). The events found in frames #10 and 11 should have been coded as security (Se). There is not enough data available for inferring that Buster is concerned about his physical well being (S). The safety category is closer to the physical while the security more closely measures psychic or emotional phenomena.

Since the more specific category should have been chosen, those coded correctly who suggested that the transition was a word
TABLE 63.--Final Recoding of Sample 17 by Researcher

<table>
<thead>
<tr>
<th>DATE</th>
<th>COLUMN</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>25</td>
<td>12</td>
<td>Ag</td>
<td>Va</td>
<td>Va</td>
<td>Va</td>
<td>Res</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DATE</th>
<th>COLUMN</th>
<th>MORAL PANEL</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>25</td>
<td>X X</td>
<td></td>
<td></td>
<td></td>
<td>Faith-Know</td>
</tr>
</tbody>
</table>
identification transition rather than mere reaction. This transition was correctly coded as (3).

What was valued in the moral panel unit was the use of one's mental faculties. This should have been coded as knowledge (K). It was not independence which was praised but one's use of his intelligence. The causal relationship between this knowledge (K) as a causal value and security (Se) as an effect value should have been coded. It was knowledge which caused this emotional security. The coding of fairmindedness or openmindedness (J) was a failure to see that the resolution valued the unique ability of individuals to see from a unique framework things which could only be seen with the eyes of faith. It had been agreed that this value transcended categories which were at the time available. Coding was to be done by noting "faith-know" in the historical reference section.

Neither security nor intelligence should have been listed as key values. Security was seen as causally related to the key value, knowledge. And intelligence focused on the faculty of the mind rather than on the valuing of its use (K).

Buster's friend, Eddie Loomis, wrote a letter in which certain values were emphasized. These values were not coded in the original Phase Six coding. However, with the revision of the coding system, those values are now included in the moral panel unit section. To distinguish those values from moral panel unit values, they are included in a box.
Sample #18 of the Buster Brown comic strip was entitled "Bow Wow" and appeared in the February 10, 1907 New York American. After Tige found a lost dog, he asked Buster if the dog could come home with them. Buster brought the dog home and tied the dog's leash to the ankle of his grandfather asleep in a chair. When grandfather later awoke, he kicked the large dog which he thought was Tige. The dog bolted and pulled grandfather from the chair onto the floor. When Buster assisted his grandfather, grandfather attempted to reward Buster with a five dollar bill. Buster, however, refused money claiming that he did not wish to be paid for kindness.

All of the coders found one situation in the strip to be domestic (1). However, coders #1, 5 and the master coder found a second situation as business (10), while coder #2 recorded the situation, nature (7).

Coders #1, 2, 3 and 5 noted that the first event manifested the value, giving or generosity (G). Coder #5 added to this the dimension of direction to others (G). The master coder considered this same event a manifestation of the value friendship. Coders #1, 2 and 3 indicated that the event was elicited by Tige (H+) and coded the mediating value as family love (Lo), generosity (G) and friendship (F) respectively. The master coder added that a dog was a respondent, affirming Buster (H+).

Every coder found in the second event a new experience (N), and all but coder #4 listed that event as directed toward others (N).
TABLE 6.4.—Initial Coding of Sample 18 by Coding Team

MASTER CODER = 85

EVENTS CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo Da</td>
<td>Yr 1</td>
<td>1 1 2</td>
<td>Ag Va Va Res</td>
<td>R</td>
<td>Ag Va Va Res</td>
<td>R</td>
<td>Ag Va Va Res</td>
<td>R</td>
</tr>
<tr>
<td>10 07</td>
<td>C 2</td>
<td>1 2 1 1</td>
<td>1 2 1 1</td>
<td>1 2 1 1</td>
<td>1 2 1 1</td>
<td>1 2 1 1</td>
<td>1 2 1 1</td>
<td>1 2 1 1</td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo Da</td>
<td>Yr 2</td>
<td>Ag Key Cau Pl Pl oHe</td>
<td>R Eff Pl oPl</td>
<td>Ag Gla</td>
<td>Key Cau Pl Pl oHe</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The master coder added the grandfather as a respondent (Gl*) negatively reacting to Buster (-).

Coders #1 and 3 found in the third event a manifestation of family love (Lo); coder #2 found here generosity (G), and coder #4 indicated the value was safety. Coder #2 added that grandfather elicited the last event (Gl*) and that Buster's mediating value was generosity (G). All the coders except coder #2 found grandfather's response to Buster affirmative (Gl*+).

There was a unanimous coding of the transition as a reaction (3).

Coders #1, 2 and the master coder found the key value in the moral panel unit pleasant personality (Pl). Coder #1 added that there was a relationship between pleasant personality in oneself and pleasant personality in another. The value, pleasant personality (Pl) causes that same value in others (Pl). Coder #2 indicated some relationship between the lack of morality and the lack of pleasant personality (oMo oPl). Coder #3 considered the key value in the resolution lack of pleasant personality (oPl). Coders #1, 2, 3 and the master coder found a direct relationship between the lack of pleasant personality (oPl) and the lack of health (oHe). Coder #2 noted a direct relationship between a lack of pleasant personality (oPl) and the lack of pleasant personality in others (oPl).

Coder #5 found in the moral panel unit the value, practicality (P) which he attributed to the agency of the Bible (X). He also found the value, generosity (G).
Coder #1 listed the only item found in the historical reference section, "Gramp Grouch."

The first situation should have been coded business (10) since the sign in frame one indicated a watch repair establishment. The second situation should have been recorded as domestic (1) since all the events occurred in Buster's home. The coding of the situation as nature involved in coder #2 a confusion of the events involving animals with the situation.

The first event involved Buster showing concern for the lost dog and should have been coded as friendship (F). His helping the lost dog implies not only generosity (G) but also a welcome to association and the group (F).

Tige did elicit the event at the beginning of the comic strip and that eliciting should have been coded (H*). The mediating value should have been coded as family love (Lo) since Tige is part of the Brown family and it is because of Tige's request that Buster welcomes the strange dog into their group.

The second event was correctly coded as a new experience (N). However, it should have been coded as directed to others ((^T)). Grandfather is the brunt of this practical joke.

While grandfather reacted unfavorably to the dog, that response should not have been coded since only the responses directed toward Buster were to be recorded.
TABLE 65.—Final Recoding of Sample 18 by Researcher

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 10 07</td>
<td>1 2</td>
<td>Ag VaVa Res R</td>
<td>Ag VaVa Res R</td>
<td>Ag VaVa Res R</td>
<td>Ag VaVa Res R</td>
<td>Ag VaVa Res R</td>
<td>Ag VaVa Res R</td>
<td>2</td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 10 07</td>
<td>AG Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Bible</td>
</tr>
</tbody>
</table>
Buster's concern for his grandfather should have been coded family love (Lo). The value, generosity (G) does not specify the event sufficiently since the action was directed toward his grandfather. The value, safety (S) should not have been coded since the action of Buster took place after the grandfather's difficulty had passed.

The grandfather's affirmation of Buster should have been coded since he not only tried to reward Buster but also spoke tender words to him (G1*+).

The transition was unanimously coded as a reaction. However, the revision of the coding rule demanded that the new coding be identification word (2) since the more specific was to be coded and the identification word, "Grandpa" was present.

The key value in the moral panel unit should have been coded pleasant personality (Pl). While the author spent most of the time in the resolution complaining about unpleasant personalities, his value was pleasant personality. A causal relationship should have been coded indicating that a lack of pleasant personality (oPl) causes a lack of health (oHe). Also the value pleasant personality (Pl) causes the same value in others (Pl). The general category, generosity (G) was not sufficient for the coding of the more specific manifestation of kindness in pleasant personality (Pl).

Since the agency of the Bible was involved in the general value not recorded, the Bible should have been coded in the historical reference frame. Coder #5 attributed to the Bible agency for the value,
practicality (P) which here was much too general for a value implied in pleasant personality.

The nineteenth sample of the "Buster Brown" comic strip first appeared on March 8, 1908. Buster, Mary Jane and Mrs. Brown appeared at a train station in Colorado Springs. While waiting for trunks and a bus, Buster and Mary Jane noticed a crowd hurrying to some attraction. Buster followed the crowd and found them gathered around two fighting dogs. Buster proceeded to a nearby restaurant where he bought red pepper. He sprinkled the red pepper on the fighting dogs until not only the dogs but the crowd itself was sneezing. Upset at Buster's disrupting the fight, the crowd chased him down the street.

Coders #1, 2, 4 and the master coder called this situation vacation and travel (19) while coder #3 found here the situation, transportation (18). The master coder also added the situation, Doctor's Office (17).

Coders #1, 2, 4 and 5 found the first event a manifestation of the value, knowledge (K) while the master coder found in it a new experience (N).

Coders #1, 2 and the master coder identified the value in the second event as non-aggression (oAg). Coder #3 called this value dominance (Do); coder #4 called it generosity (G) and coder #5 called it a new experience directed toward someone (N).

Only coder #3 found the second action elicited by the agent, animal (H). He listed the mediating response value of Buster as safety (S).
TABLE 66.--Initial Coding of Sample 19 by Coding Team

**EVENTS CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>SITE</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>1</td>
<td>Ag Va Va Res</td>
<td>R</td>
<td>Ag Va Va Res</td>
<td>R</td>
<td>Ag Va Va Res</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>2</td>
<td>K</td>
<td></td>
<td>S</td>
<td></td>
<td>S</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>19</td>
<td>3</td>
<td>K</td>
<td></td>
<td>R</td>
<td></td>
<td>R</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>19</td>
<td>4</td>
<td>K</td>
<td></td>
<td>R</td>
<td></td>
<td>R</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>19</td>
<td>5</td>
<td>K</td>
<td></td>
<td>R</td>
<td></td>
<td>R</td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>SITE</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>1</td>
<td>Key Cau R Eff</td>
<td>Ag</td>
<td>Key Cau R Eff</td>
<td>Ag</td>
<td>Key Cau R Eff</td>
</tr>
<tr>
<td>19</td>
<td>2</td>
<td>Ag Key Cau R Eff</td>
<td>Ag</td>
<td>M</td>
<td>P</td>
<td>Fight</td>
</tr>
</tbody>
</table>

404
All of the coders found the responding group (I) rejecting Buster (-). Only coder #4 indicated there was a third event in which Buster was running from this unfavoring crowd. He coded that event as valuing safety (S).

Coders #1, 4 and the master coder considered the transition a reaction. However coders #2 and 5 found there an identification word transition.

Coder #1 found the key value in the moral panel unit was non-aggression (oAg). Coder #3 listed the key value aggression and indicated a relationship between aggression and achievement. He indicated that aggression does not cause achievement.

Coders #1, 4 and 5 found a key value in the moral panel unit was morality (M). Coders 1, 2, 4 and the master coder indicated that a key value was practicality (P). The master coder also considered carefulness as a key value (C).

Two items were listed by coders #1 and 5. They listed "dog fight colo." and "fight" respectively in the historical reference section.

The situation should have been coded as travel, vacation (19). The transportation category (18) does not delimit the kind of transportation involved here in a vacation situation. A second situation should have been coded as business since Buster entered a restaurant (10).

The first event should have been coded as knowledge (K), since Buster and Mary Jane were curious about what was happening. That
TABLE 67.—Final Recoding of Sample 19 by Researcher

<table>
<thead>
<tr>
<th>DATE</th>
<th>C1</th>
<th>SIT C2</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>MoDa</td>
<td>Yr</td>
<td>8</td>
<td>06</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>Ag Va Va Res R</td>
<td>Ag Va Va Res R</td>
<td>Ag Va Va Res R</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>8</td>
<td>08</td>
<td>19</td>
<td>10</td>
<td></td>
<td>X</td>
<td>S I</td>
<td>-</td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>C1</th>
<th>MORAL PANEL U1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MoDa</td>
<td>Yr</td>
<td>2 Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>8 S</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
curiosity should not have been coded as new experience (N) since one could not infer from Buster's actions that he desired involvement in the action.

The second event should have been coded non-aggression (S). Buster tried to stop the fighting of the dogs. One could not infer from his action that he was showing generosity (G) toward the dogs. Nor could one infer that he intended to exercise the value, dominance (Do).

Certainly the event was not elicited by any agent. Buster hurried to the scene in curiosity and proceeded to separate the dogs with the use of the pepper.

Since the group did chase Buster from the scene, the coders should have indicated that the respondent agents were negatively reacting to him as they did (I-). His value expressed in his flight from pursuers should have been coded as safety (S) since he was fleeing from physical punishment.

The transition was both a reaction and an identification word transition. In such a case the coders should have recorded the more specific, identification word (2).

The first value in the moral panel unit should have been coded non-aggression (S). Outcault was attacking in this resolution all fighting. Another value which occupied more than one third of the resolution was morality (M). This value covers conscience, lying, cheating, and
hating. While carefulness (C) focuses on moderation in different areas such as drinking and smoking, the category is too restrictive to cover the several items in the moral panel unit. A third value which should have been recorded was practicality (P). This is the value which helps men to face the inevitable, to realize that he cannot beat nature's game.

The twentieth sampling of the comic strip appeared in the *New York Herald* on March 22, 1903. Buster had purchased several frogs which he placed in a mailbox. When the postman proceeded to remove the mail the frogs jumped out at him and he fell to the ground in consternation. Buster, smiling on the side, felt the prank was worth his money and time.

Coders #1, 3, 5 and the master coder labeled the situation a business one (10). Coder #2 called this a nature situation (7) and coder #4 found it domestic (1).

The coders unanimously reported the first event as a new experience (N). Coders #1, 3, 5 and the master coder added that the new experience was directed at someone (N). Only one of the coders considered the response of the postman as a negative reaction to Buster (F1-). Two of the coders listed a second value of ownership. Coders #2 and 5 found in his statement of purchase his value of ownership (0).

Since there was no moral panel unit, no transition or moral panel values were coded.

The situation should have been coded as business (10) since the action took place in and around the pet shop. Coder #2 in listing the
TABLE 68.—Initial Coding of Sample 20 by Coding Team

**EVENTS CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo 3</td>
<td>1</td>
<td>2</td>
<td>Va</td>
<td>Va</td>
<td>Res</td>
<td>R</td>
<td>Va</td>
<td>Res</td>
</tr>
<tr>
<td>2</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MORAL PANEL UNIT CODING**

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>MORAL PANEL 1</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mo 3</td>
<td>2</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td>Ag Key Cau R Eff</td>
<td></td>
</tr>
</tbody>
</table>
TABLE 69.--Final Recoding of Sample 20 by Researcher

<table>
<thead>
<tr>
<th>DATE</th>
<th>SIT</th>
<th>EVENT 1</th>
<th>EVENT 2</th>
<th>EVENT 3</th>
<th>EVENT 4</th>
<th>EVENT 5</th>
<th>EVENT 6</th>
<th>TRANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-12-22</td>
<td>30</td>
<td>7</td>
<td>11</td>
<td>10</td>
<td>9</td>
<td>8</td>
<td>7</td>
<td>6</td>
</tr>
</tbody>
</table>

MORAL PANEL UNIT CODING

<table>
<thead>
<tr>
<th>DATE</th>
<th>MORAL PANEL</th>
<th>MPU 2</th>
<th>MPU 3</th>
<th>MPU 4</th>
<th>HISTORICAL REFERENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>03-12-22</td>
<td>30</td>
<td>7</td>
<td>11</td>
<td>10</td>
<td>9</td>
</tr>
</tbody>
</table>
situation as nature confused the action of the frogs with the situation in which that action occurred. The coding of the situation domestic (1) was not warranted by the business establishments against which this action takes place.

The first event should have been coded ownership since Buster is stating what it cost him for the frogs (0). The remaining event in the strip should have been coded new experience directed at someone (N). Certainly the postman is not reacting directly against Buster and should not have been so coded.

Since there is no moral panel unit, there is no need for transition coding or moral panel unit coding.

The coders were unreliable when they made unwarranted inferences, applied general coding categories for specific ones, confused situations with the action within them, incorrectly attributed quotes to authors, or overlooked codifiable items.

Since the original coding system at times facilitated error, the revised system found in chapter five arranges transitions into general and specific categories. Also a rule directing the coder to favor the older age category when in doubt insured greater reliability. For this same reason the values were clustered in chapter four into general and specific categories. Finally when the data was summarized in chapters nine, ten and eleven, the items coded with general categories were retraced to the original strips to insure validity.
IX. An Early "Dagwood" and the New Buster
In 1913, George McManus created "Bringing up Father" one of the more successful family comic strips. Jiggs had made it as an immigrant Irish laborer, and while financially successful he was nostalgic for the days of life's simple pleasures--cards, pool, beef and cabbage. He was dominated by his wife the social climber, who had moved beyond the interests of former years. The success of this strip can be traced to the original family strip, "The Newlyweds," which McManus created in 1904. Both of these strips involved a bungling husband who was dominated by a very resourceful wife. Both would preface the success of Chic Young's "Blondie" begun on September 15, 1930.

The theme was not new to McManus or Young. Outcault had introduced a competitive couple in his new strip "Tommy Dodd" on September 13, 1903. Outcault had already introduced "Buster Brown" in 1902. But he continued to experiment with different mythologies and comic themes. He had already introduced the Irish urchin slum dweller in "Yellow Kid." He had brought to his readers the first Black star in a comic strip "Por Lil Mose." He had succeeded in popularizing the mischievous suburban youth in "Buster Brown." But "Tommy Dodd" was his first attempt at a husband and wife team.

Bald and rotund, Tommy Dodd was forever ridiculed by his competitive wife. His wife, Julia, reminded him again and again of his incompetencies. He never seemed to be able to do anything right. When he tried to fix a furnace, he became deluged in soot.\(^1\) When he flirted with young girls he was embarrassed by them.\(^2\) Philosophically, he was a skeptic, disbelieving what was not empirically present to him. After falling off
PLATE CXXX. TOMMY DODD TRIES TO TAKE HIS WIFE

TOMMY DODD TRIES TO TAKE HIS WIFE FOR A DRIVE. BUT THE HORSE WON'T WAIT.

[Comic strips depicting the scenario described in the text.]
PLATE CXXXI. TOMMY DODD TAKES A LESSON
a chair, he was reminded by his hen-pecking wife that there were some invisible forces such as gravity, love, character.³

Like Dagwood, Tommy Dodd was forever manipulated by his wife. In one of every three comic strips, Julia nagged him to do something and then laughed when he failed to do it right. She asked him to wash the dog and grinned as Tommy received the more complete washing.⁴ She asked him to move the parrot, and laughed as Tommy fell down the stairs.⁵ She showed him a puzzle which he found impossible to solve; and she asked him to hire a locksmith who placed the wrong kind of lock on a sliding door.⁵ When on one occasion she asked him to assert his authority by firing the cook, he was overcome by the flattery of the maid and walked away blushing, forgiving and forgetting.⁶

There were moments when Julia tried to help him but the helping became hurting. When Tommy had a toothache, his wife volunteered to pull the tooth but pulled the wrong one.⁷ When Tommy tried to shave himself, his wife volunteered and nearly cut off his ear. When Tommy replaced his cigar with a pipe, Julia had to help him learn to smoke it while the parrot laughed from his perch.⁸

Generally Tommy's wife had the last laugh, although at times Tommy would retaliate with a jab, lest the reader believe he was totally henpecked.⁹ His wife laughed at him, insulted him, hassled him, and at one time even left him, only to return. On one occasion when Tommy had bought a wig and gained the laughter and scorn of all his friends, Julia alone was willing to affirm him as she told him that she loved him for himself, without the wig.¹⁰
If Tommy was handled by his wife, he was handled even more by talking animals. Dagwood had his "Daisy and offspring mutts" who stood before him in disbelief. And Tommy had several talking animals who laughed and ridiculed him. The parrot laughed while acknowledging he had devoured the buttons Tommy had searched for day and night. The cat which he was trying to lose followed Tommy back to the porch steps; and the cat was smiling all along.

For the most part, "Tommy Dodd" was a domestic strip concerned with the antics of Julia, Tommy and assorted pets. When the action was not at their home, it took place in a business establishment or on the route between business and home.

The comic strip, unlike other ventures of Outcault, began as a six frame strip and maintained that format until it was discontinued. The only exception to this format was the strip appearing on November 8, 1903, in which 9 frames were used to relate Tommy's activity.

Questioning its viability, Outcault dropped the strip on April 10, 1904. He had been drawing miscellaneous strips and cartoons from the time he had joined the New York Herald even though "Buster Brown" had been well accepted.

The cartoons he published were linked together by themes or headings. Several appeared under the title, "How to"; another several were titled "A funny thing happened"; and a third group dealt with a darling of society, a humorous version of the Gibson Girl. A whole group of strips appeared at different intervals dealing with streetcars and
incidents on them. No doubt the recurring theme emerged from Outcault's preoccupation with trains while he worked for *Electrical World* in the early 1890's. The miscellaneous comic strips and cartoons spread over the pages of the *New York Herald* from 1902-1904 dealt with subjects as diverse as donkeys on roller skates, bowling initiates, visits to a lunatic asylum, medical technology, ghosts, and the sharing of a cigar between a horse and a train passenger.

Nonetheless, "Buster" was Outcault's great new success story. While this strip would endure for nearly sixteen years in one newspaper or another, its last year in the *New York Herald* was accompanied by another popular strip about an English bell-hop, "Jimmy Tucker." As was his custom, Outcault introduced his new character through an already familiar strip. On February 12, 1905, Jimmy Tucker appeared in "Buster Brown" for the first time. Jimmy had traveled from England to stay with an uncle named Smith. However, on February 26, 1905, he appeared in the "Buster Brown" strip adopted by the Browns and was renamed "Buddy."

Within two months the comic character had his own independent life in the strip, "Buddy Tucker." Buddy hung around with three unusual characters, one a snake named Wiggle, another a bear named Botts, and a third a monkey named Jocko. Somehow, the pet retinue of "Por L'il Mose" was recalled by Outcault for use in this more recent strip.

It was a comic strip of antics and tricks and errands each of which involved some bit of humor. Once, Buddy and Botts tricked Jocko into jumping over a sheet on the other side of which was sitting Buddy's
uncle Smith. When Mr. Smith tumbled over he angrily threw the monkey out. On another occasion Jocko reversed the trick encouraging Botts to jump over a sheet into a barrel of water. When Jocko at another time watched Botts crawl into the flour barrel to get flour for a cake, he pushed Botts into the barrel so that Botts became a "polar bear." The strip had talking animals and trickster animals. When the goose swallowed Wiggle, Botts and Buddy frantically attempted to pull Wiggle out. When they succeeded they used Wiggle as a jumping rope until a frightened girl fled from the scene. Usually Buddy worked out his antics with his strange little group. But there were times when Buddy left his little group to work errands. When he was asked to shop for a corset for his aunt Smith, he insulted a woman buying a size eighteen by asking why she did not buy ribbons instead. Buddy was not always the prankster in the strip. At times he was victimized. When a woman paid him to carry a small child to a certain address, he found that there was no such address; he became the guardian of a crying child. When in the subsequent supplement Buddy attempted to give the child to his grandmother, she refused the child. Buddy luckily found the true mother of the child and collected a reward. When he was asked to deliver a bouquet to the most beautiful girl in a certain show, the women fought over who was most beautiful and tore apart both the bouquet and Buddy.
The "Buddy Tucker" comic strip lasted nearly seven months. Beginning in April of 1905 the antics of Buddy were seen in differing situations weekly. However, around July of that year, Outcault seemed to tire of the strip. At that time he introduced a sequence of "Buddy" strips in which this little star toured Alice's wonderland. As "Yellow Kid" had toured Europe; as "Por L'il Mose" toured New York City; as Buster would later tour Europe and the American West; so Buddy toured the world of Lewis Carroll's fantasy.

In one strip, Alice took Buddy to the house that Jack built. In turn, took Buddy to see the rat, the dog, the cat and the cow. In another appearance Buddy went to see the cow, the maiden forlorn, the priest all tattered and torn. In still another he saw Jack marry a proposing woman. The last strip to appear in the Herald showed Buddy in Mother Goose Land where he met Goosey Gander, Little Boy Blue, Old Mother Hubbard, Jack Be Nimble, and Humpty Dumpty.

Concerned as it was with child antics and animal tricks, the "Buddy Tucker" strip at times communicated serious themes. One of Outcault's titles contained an attack on alcohol, gambling and lying; another contained an attack on smoking. He wrote about the use of cosmetics, courtesy and kindness. And his descriptions of "do's and don'ts" provided a value system of its own.

The comic strip never caught on as "Buster Brown" had and was discontinued on October 8, 1905. Like "Tommy Dodd" it was framed in six frames with poems at the top contrasting animal antics with the antics of children.
Neither "Tommy Dodd" nor "Buddy Tucker" caught on as comic strips. "Buster Brown" was the comic strip which provided the lever in negotiations for a new contract with James Gordon Bennett. A demand for a raise by Outcault led to the fall-out between Bennett and himself. And on January 16, 1906 an announcement appeared (Plate CXXXII) in the New York American and Journal, Hearst's newspaper, that "Buster Brown" had found a new reading public.

On January 21, 1906, "Buster" began his long career with the Journal. A lawsuit by Bennett's Herald caused Outcault to change the name of his strip to "Buster Brown and His Dog Tige" and "Buster and His Friends." Bennett was quick to hire a substitute cartoonist, William Lawler, who continued the strip simultaneously in the Herald.

The "Buster" of this early period (May 4, 1902--November 19, 1905) was far removed from the world of "Yellow Kid." This comic strip star was a child of the suburbs. Buster only enters the slums in his dreams. Over half of his activity is confined to his suburban New York home or its environs. The strip is then, a domestic strip.

A fifth of the situations in which Buster finds himself are business, shopping, or office complexes. Purchasing some item, playing some prank or carrying out some task brings Buster to these places.

Another fourth of the events take place in either outdoor rural situations such as farms, zoos and wooded areas or in international settings. A frequent visit to his uncle's farm and an overseas journey over twenty-five episodes in length (August 7, 1904--January 29, 1905) set...
PLATE CXXXII. BUSTER AND TIGE

BUSTER AND TIGE.

RESOLVED — THAT TIGE AND I ARE GLAD TO MEET THE READERS OF THE SUNDAY AMERICAN AND JOURNAL AND THAT WE WILL DO OUR BEST TO PRESERVE THEIR FRIENDSHIP. IT'S A DIFFICULT MATTER TO GET ACQUAINTED WITH A MILLION NEW FRIENDS ALL AT ONCE, BUT THE MORE DIFFICULT A THING IS, THE MORE IT'S WORTH WHILE DOING.

BUSTER BROWN.

They Will Continue to Amuse the Readers of the American and Journal.

See the Comic Supplement Next Sunday, January 21.
this early period apart from the other two in its setting.

Five percent of the activity of the strip takes place in entertainment or educational settings. Buster either attends a circus, fair, beach, movie or theatre; or he is involved in school, music lessons or casual learning.

The most common transition situations are international travel-vacation or international travel-shopping in which Buster moves from a European hotel to the streets of shopping districts. In five different episodes, Buster goes from his home to a neighborhood shop; and in four different episodes Buster goes from the shop to his home. On two occasions he travels from his home to the country; and in another two he travels from the country to his home.

While the situation is for the most part domestic, Buster is never involved in this early time period in political, scientific, military or historical type situations. He is not involved, obviously in intimate romantic situations, and in only one episode is he involved in a jail situation, fortune telling environment, doctor's office or apartment building. Twice he is involved on public transportation.

In these different situations Buster acts out the operational value, new experience (N), in 26% of the events. In a total of one hundred and nine events Buster pursues adventure, pulls pranks, plays, and enjoys good times. He dives in the bath tub, tries new roller skates, plays with an elevator and plays stow-away on a boat. He covers his dog with cosmetics, scares him with a halloween mask, fills him with water
and pretends the dog is mad. He fakes a scarlet fever; sends countless business people to his mother; paints place settings on the dining room table; simulates a burglary and fire at his parents home, and ties the preacher's coat to a table. He frightens the help with a plastic mouse, places glue in his mother's shampoo, forces birds down his grandma's chimney, misbehaves in front of his cousin's boyfriend, and haunts the house with a recording of Hamlet. He brings about an explosion in a photographer's darkroom, seasons a lion's steak with tabasco sauce, and brings about an animal riot on his uncle John's farm.

Fifteen percent of Buster's actions involve the operational value, knowledge (K). On sixty-three different occasions Buster is learning in school, taking music lessons, practicing some skill or asking some question. Much of the time Buster is thinking out or planning his next adventure or prank. He asks how to run an elevator, how a friend likes his job, and whether the maidservant enjoys baking cakes. He plots mischief, plans high adventure, and goes on sight-seeing tours.

In forty-five different events, Buster acts out the operational value, safety (S). He flees from vaccinating doctors, drilling dentists, and vengeful parents. He is forever fleeing from the physical threat of those upon whom he has pulled a prank. At one time he places a board in his pants in anticipation of a throttling. At another he tries to escape the threatening and yet playful pranksterism of a clown at the circus. He is concerned about his own physical well-being. But he also manifests this value in his concern for an injured cat, a threatened dog, his aunt Emiline who is the target of an animal riot, and aunt Fanny who is standing below a divider which is falling under the weight of Buster.
On twenty-nine different occasions Buster acts out the operational value, outdoor activity (Ac). Buster rides a sled, a bicycle, a pig, a donkey, and a donkey cart. However he brings to each an enthusiasm and excitement which set him apart. In fact, after each he ends up nearly in parts. He tries to catch fish, butterflies, greased pigs and escaping calves. He plays Indian and he plays cowboy. He flies a kite and shoots a rifle. The most tame outdoor activities in which he is involved are those of shopping with his mother and showering at the beach.

The operational value, humor (H) appears in seventeen episodes in this period or in seven percent of the events. Buster remarks that a cow is touchy after he has harassed her; that a lion is a noble creature after an inflammatory reaction to tobasco; that his dog, Tige, will be asking for a dressing room after acquiring a dog collar. He sees humor in the incongruous shape of a middle aged man; in the possibility of his grandmother's mistaking the dog for himself; and in remarking that a sermon is interesting when the congregation sleeps. He finds humor in reworking cliches as he says, "A board in the pants is worth two in the bush," and in suggesting to a porter that there are explosives in his suitcase. He laughs at the plight that a shock to his father, and the soaking of a police officer, might bring.

Buster acts out the operational value, work (W) in seventeen different episodes so that he is preoccupied with this value in four percent of his activity. He applies himself to the task of reading in school. He cleans the furnace in preparation for an aunt's arrival. At the request of someone at home he carries trays, shovels snow, carries
hats, visits the cobbler, carries a suitcase, finds a purse, and carries a note to Mrs. Greene. And in one episode he obtains a job carrying telegrams.

While Buster is often plotting and pranking he is also a loving child and relative. On sixteen different occasions he shows affection (Lo) or concern for those in his "family" or for little children. He affectionately embraces and kisses his mother, speaks kind words to her, and even takes on tasks to show his concern when she is having company. He introduces his father to his friends. He shows affection to his uncle Buster; apologizes to his Aunt Emeline and undertakes to hunt a Thanksgiving turkey for his Uncle John. His concern for little children causes him to hunt a home for an orphan. He embraces his dog, Tige, buys him a soda and on another occasion quenches Tige's thirst with a hose.

On twelve different occasions Buster's operational value is emotional security (Se). Buster seeks the freedom from non-physical types of danger when he in a frenzied way tries to escape from a shipping trunk, and from the ready embrace of a group of girls. This same value is expressed when he tries to escape from a vaccinating doctor, a vengeful dog catcher and an aggressive sheep herd. He acts out this value when he attempts to slide off an elephant, and when he rejects his mother's threats.

Buster acts out the operational value, Aggression (Ag) on ten different occasions or in two percent of the episodes. On one occasion he attacks a harassing peer. He kicks his father and throws a book at
him when the father has caused him pain. He throws a pillow at his uncle Buster, hits an attacking man, and urges Tige to bite a fleeing thief. He seeks revenge for a throttling by sending several salespeople and bill collectors to Mr. Smith's home. And on Thanksgiving he tries to kill a turkey.

On nine occasions Buster attempts to or obtains possession of something. His acting out the operational value, ownership (O) is found in two percent of the events. He buys frogs, a lobster and a firecracker in order to pull a prank. He steals balloons and a loaf of bread through the help of his dog, Tige. He acquires as gifts a monkey and a donkey. And on one occasion he attempts to purchase postage stamps.

Buster shows concern, kindness or the operational value, generosity (G) on eight different occasions. In two percent of his actions he shows concern for others, and manifests a willingness to help. His heart goes out to his aunt Carrie, and he willingly admits wrong-doing to save the job of a hotel maidservant. At Christmas time he invites poor children to his home for the celebration of that event. He robs Santa, and a miserly old man in order to give gifts, toys and money to the poor at Christmas. He shows concern for animals by feeding peanuts to an ungrateful ostrich, and by saying kind things about horses.

On eight different occasions Buster acts out the operational value, beauty (B). Occupying two percent of the events, this value is manifested in Buster's acclaim that the world is a beautiful place in which to live. His love for his own music is not appreciated by all as
he sings forty-eight verses of a song at the request of his mother. He admires his beautiful Christmas tree, a pumpkin and his vision of a raging bull through a camera lens. He sees beauty in a fish catch, and he finds it in a turtle.

The operational value, friendship (F) occurs in seven different events or in two percent of the actions. Buster greets and welcomes into his life, "Por Lil Mose" and takes leave of his good friend, "Jimmy Tucker," when leaving Europe. He greets a "look-alike" and welcomes him to his friendship. He invites a large number of friends to a party on two different occasions and tries to protect his eternal friend, Tige.

On six different occasions Buster acts out the operational value, food (Fo). He hungers for pie, nuts, raisins, plum pudding, tropical fruit, ice cream and cake. He anticipates a treat from his father, and buys a soda for Tige and himself. And with Tige he opens his father's champagne. On four occasions, Buster acts out the value, manners (Ma). He thanks his mother, asks for permission on two occasions and introduces himself to a socialite. He acts out the operational value, excitement (Ex) on four different occasions or one percent of the actions. He scares a burglar, tells ghost stories, rides an elephant and sets off firecrackers in his uncle's barnyard.

On five different occasions Buster acts out the operational value, appearance (Ap). These actions representing only one percent of Buster's total activity generally involve his dressing up. On one he dresses up in his mother's Easter clothing, on another he dons a tuxedo shirt. He
dresses up in new overalls. And he wears the Dutch outfit which his uncle Buster brought from Holland.

The values, cleanliness (Cl), independence (I), creative self-expression (Cr), carefulness (C), and morality (M) only appear as Buster's operational values on two different occasions. The values religion (Rl), economics (E), health (He), group unity (U), dominance (Do), adjustment (Ad), self-regard (Sf), truthfulness (Tr), practicality (P), advice (Av) and achievement (A) only appear once in four hundred twenty-five situations.

These actions of Buster are elicited on three occasions by a boy between six and ten years of age, on one occasion by a boy from ten to fourteen years of age, on another occasion by a boy from fourteen to twenty-one years.

Buster's actions are elicited by three non-family, non-authority figure men of the age twenty-one to forty. Only one non-family, non-authority female of this age elicits the actions of Buster. However his mother on forty-five occasions elicits his action, while his father elicits that action on only six occasions.

Two men from forty to sixty-five who were non-family and non-authority figures elicit acts from Buster, while two non-family and non-authority figure men aging from sixty-five elicit his action. Buster's dog elicits his action on ten different occasions while on two occasions groups elicit his action, one of which groups is a family group.
His mother elicits most of Buster's activity. His dog elicits more activity than his own father does. No female below twenty-one ever elicits his activity, and no female over forty elicits that activity apart from a group. Very seldom do individuals below twenty-one elicit activity; and very seldom do individuals above forty years elicit that activity.

When action is elicited of Buster his most frequent response is obedience (Ob). Thirty-six of his responses are in obedience while twenty-seven are in independence (I). On three occasions he responds to this eliciting through family love (Lo) while he responds twice in friendship (F), knowledge (K), humor (H) and safety (S). This response to elicited action reflects the kind of agent who elicits the action. One would expect the highest response in either obedience or indifference since most of the time parental agency is involved.

Certain response values of Buster appear more often with certain key operational values. The most frequent combination is that of an independent response to elicited action (I) with Buster's acting out the operational value, new experience (N). On thirteen different occasions Buster acts out this combination of values. On eleven occasions his response of obedience is accompanied by the key operational value, work (W). On six different occasions his response of obedience (Ob) is accompanied by the operational value new experience (N). The only other combinations which occur more than once are independence and security (I + Se), obedience and ownership, and obedience and outdoor activity (Ob + Ac).
No agents younger than six respond to the activity of Buster in the early strip. Two girls from six to ten years of age respond, one affirmatively, the other negatively. One boy from ten to fourteen responds negatively to Buster. One non-family girl, and one girl in Buster's relationship respond negatively as the only representatives of the fourteen to twenty-one age group. Two twenty-one to forty year old non-family males and two twenty-one to forty year old non-family females respond to Buster. Of this group all but one twenty-one to forty year old male react negatively. Buster's father on seven different occasions reacts negatively to Buster, while his mother reacts negatively on all but nine of fifty responses. Four male authority figures between twenty-one and forty years respond negatively to Buster, while one of this same type responds affirmatively. One authority figure female between twenty-one and forty years responds negatively to Buster.

In the forty to sixty-five age group there are five negative responses and no affirmative ones. Three of these responses are from non-authority figure, non-family males and two were from authority figure males.

There are three negative responses and one affirmative response in the sixty-five years and older group. Two of the negative responses come from non-family, non-authority males; an affirmative response comes from a non-family, non-authority figure female; and a negative response comes from a grandmother.

One dog responds negatively to Buster while his own dog, Tige, responds affirmatively twice and negatively once. There are twelve
responses by groups. Two non-family, non-authority figure groups respond affirmatively, while three of the same type respond negatively. Three family groups respond affirmatively, while four family groups respond negatively.

The transition which Outcault most often uses in the early period is that of word identification (2). On sixty-five occasions he uses some word which identifies the action, a thing, an animal or abstraction found in the cartoon frames of the comic strip. Words such as bath, dentist, education, stomach, temper, music, work, boxing, crepe, wine-opener, lion, water, shirts, juggling and a yawn tie the conceived values of the moral panel unit to the operational values of Buster in the strip.

Nearly as often—sixty-two times—the transition is a reaction to what is happening in the strip. In this transition type, Buster comments on what has happened. He resolves "that pa spanked me in revenge," "that it is a dead loss to preach to people before they are ready," "that people are too serious," "that I must have sleep," "you may think that I care, but...," "that America pour moi," in as many different strips.

The pun is used for the transition in only seven different strips. Outcault moves from action with a thanksgiving Turkey to the "Turkish situation in Europe." He matches a cow-milking sequence with the words, "the milk of human kindness." Buster's activity with bread dough is matched with the words "dough can be spent." Buster suggests that an elephant take her trunk and travel. He laughs as Tige is "carried away with his kite," and relates chicken eggs to the "bad eggs in society."
The chimney swallows are matched with a phrase "one swallow does not a drink make."

Six different holidays provide the transition for Outcault in the early period. One celebration of Thanksgiving, a Christmas feast, two New Year's Day events, Washington's birthday and Independence day are all the topic of the moral panel unit in this period.

On eight different occasions, the moral panel unit begins with an uncharacteristic transition. One begins with the proverb, "character is destiny." Another begins with a quote from Herbert Spencer, "life is perfect adjustment." One asks the question "What was it?" in order to ask the reader whether the action sequence had been some dream. A purposefully confused maxim, "a stitch in time is worth two in the bush" introduces one moral panel unit. The precept, "never be an actor" introduces another. In one strip the moral panel unit becomes a placard on which a Doctor's prescription for rest and travel explain Buster's stowaway role to his parents. Finally one comic strip ends with a triptych of three different resolutions.

An unusually high number of comic strips from the early period do not contain moral panel units so that there was no coding of transition in thirty-two of the strips.

The conceived value, kindness or generosity (G) appears in twenty-six different moral panel units. In this value Buster emphasizes generosity, giving, thankfulness and forgiveness. He maintains that kindness and love have more power than "broot" force. And he resolves that he
will be kind and loving. He says that there would be a sweet world if everyone loved. One should be thankful for the many things which surround him. And he should share his gifts, especially at Christmas, with those less fortunate. Buster and his mother quote the biblical maxim that it is better to give than to receive. Buster on one Christmas suggests providing meals for needy children. He adds that one can not be good looking if he is not kind within. And finally he asserts that it takes a great man to forgive.

Another key value which appears very often in the moral panel unit is the value, family love (Lo). Buster espouses this value in twenty-one different moral panel units; and his mother espouses it in one. Buster exalts that comforting, loving and intuitive side of his mother. However he admonishes her often for physically punishing him. Buster also suggests to parents that they should love their children as gifts of joy. Parents should not beat their children; and they should not punish children for things which they did as children themselves. Buster resolves not to interrupt his father's sleep again; to try to grow in friendship of his father; and to try to see in his father's gift of skates an expression of love. Buster with affection wishes the return of his grandmother. And in one moral panel unit, Buster's mother resolves not to physically punish Buster again.

The key value, practicality (P) appears twenty-one different times in the moral panel units. Buster expresses this value when he suggests that nature's laws are immutable. If one is to be successful he must be willing to pay the price. Life is what one makes it. There is a sameness
about everything. While mistakes and resolutions are a part of every life, one must do the right thing which brings rewards. Any fall is an accident or self induced. If one plays with fire he will get burnt. Buster repeats this value through cliches as well as through the biblical proverb, "Whatever one sows he shall reap."

Truthfulness is a key value (Tr) which occurs twenty times in the moral panel unit. This value is for Buster the transparency through which one is true to self, others, and even animals. Man can learn the lesson of truthfulness from animals and plants which always present themselves as they truly are. When working for someone, one should not steal, lie or waste his employers time. When in business for himself he should give to those he serves what he advertises. Since it is better to be honestly bad than to be a hypocrite, Buster questions those who attend church while contemplating shady dealing during the week. Honesty is keeping one's word always; and honesty is knowing that the truth must be handled by a master.

The value, knowledge (K) appears some nineteen times in the moral panel units. Buster maintains that education is a good thing. There is so much to be thankful for in a world which is knowable. And that world is knowable through reading, seeing, hearing, and being kind. But the greatest way of learning is through experience. On three different occasions, Buster mentions the importance of learning through experience. He also points out the importance of thinking and the mental process. As a man thinks so he is. And Buster quotes a Greek proverb on one occasion, "we are never so happy or unhappy as we think we are." On another
occasion after quoting the Greek proverb, "know thyself" he says man can think himself into whatever he wants to be. It is not punishment that makes the man, but teaching. Buster resolves to learn as much as he can.

The value, new experience (N) appears fifteen times in the moral panel units. Buster acclaims it as fun, pranking, experience and making mistakes. Buster acknowledges the experience he has had, the many things he has done and the many mistakes he made. He claims to be at present engaged in light innocent mischief, and claims that much of the pranking he can not help. In the future he will try to have as much fun as he can. Fun is everywhere. It is not to be identified with happiness since one can regret having had fun. Fun can be spoiled by tardiness. Buster is glad to have returned to the United States where pranks are more acceptable. And he is proud that he never gets into any one thing twice.

The value, humor (H) appears in twelve different moral panel units. Buster describes the fact that too many people take themselves too seriously. He complains that any time he laughs he gets punished for it. He quotes Emerson on two different occasions. Emerson says both times "the great will not condescend to take themselves seriously." There is no price that can be put on laughter; and anything which provokes laughter is worth the price. On four different occasions Buster makes a humorous remark. He claims he has a scheme for catching "tacks" dodgers. He says he will not get involved in mischief again--until he gets loose. He will never play a trick again--until he gets a chance. He buys his mother a drum so that she could beat the drum rather than himself. Finally he shows his parents a prescription from a doctor which indicates he needs
international travel for his health—a good excuse for his stowing away on a steam liner.

The value, happiness (Ha) is found in twelve of the moral panel units. Buster suggests that the world needs more happy people. This happiness is a quality within the person. Man can have a kingdom in his own heart. Buster quotes a poet, Ella Wheeler Wilcox, who says there was a man "who never found content because he carried his disposition everywhere he went." Happiness comes from what one is and not what he has. Thinking happiness causes it to happen within one. Love, kindness, good sleep, health, and good conscience help to bring it about. However it cannot be bought with money. And it cannot be shared with those who will not have it. In spite of it all, the world is filled with happiness.

The value, emotional security (Se) occurs eleven times in the moral panel unit of the comic strip in the early period. Buster himself shows his concern for this value when he has anxiety over the possibility of being punished by his parents and being laughed at by his peers. However, he suggests that children and animals do not worry. Only adults have learned how to worry. Good people are fearless, since honesty brings serenity. Buster exhorts his readers to make the most of the present, to forget the past, and not be anxious about the future. The present is all there is. The present will make one's future, and it will be his past. Fear is caused by thinking, and fearlessness can be induced by thinking. While reason chases fear, ignorance and a guilty conscience can bring it around. One should not lose patience, get upset. Rather one should only fear himself.
The value, carefulness (C) appears eleven times in the moral panel unit. Buster honors moderation in all things, and he especially values controlling one's temper. On two different occasions he resolves never to lose his temper again. However, shortly after that he cannot understand how his father can lose his temper. He declares he will not lose his temper when he is a parent. One cannot control anything if he cannot first control himself. To lose one's temper is to lose a cause, to poison one's system and to make oneself ill. Buster's dog, Tige, points out that even self-possessed persons fly off the handle at the most unexpected times. Buster also resolves to avoid fooling with things he does not understand. He suggests temperance in eating and drinking. Man should have three meals a day, eight hours sleep; and he should abstain from alcohol. Eliminating coffee, alcohol and antidotes can insure one health. Man should also not indulge in gambling.

The value, determination (D) can be found in ten different moral panel units. For Buster the value involves courage, responsibility for one's action, resignation to self-induced consequences. Buster exclaims that he will not give up. He will continue to do what he thinks he should do. And he will willingly accept responsibility for his actions. Excuse making and complaining have no place in this life stance. Each man is in control of his destiny, and in knowing himself can determine to work for anything he wishes. Bracing up in difficulty, persevering in times of anxiety, man can be what he would be.
The value, morality (M) appears nine times in the moral panel units of the early period. Buster asserts that he will try to be good if only to avoid the monotony involved in being forever bad. He maintains that it is easy to be good when one has money, or when one has nothing else to do. However, it is ordinarily hard to be good. One cannot be bad and good; and he can not hide his evil or goodness. Goodness shines through and manifests itself in happiness. One should not be good for appearance sake. As Buster's mother suggests, one should be good since goodness leads to happiness and comfort.

The value religion (R1) is found in eight different moral panel units. Buster empathizes with the preacher who must call upon people who bore him, pray for people who will not pray for themselves, marry people who will soon be divorced, preach to those who will not listen, preach against sin and avoid offending the rich, and who will settle quarrels in the choir. For Buster true religion is Christian living in the details of patience and kindness at the breakfast table or at the washing machine. It is not the preoccupation of Sunday alone. He quotes the biblical work, Qoheleth, which maintains that "all is vanity." He attacks the hypocrisy of those who would feign religion in worship, while plotting the dishonesty of Monday's business. Holiness and piety are not to be identified with ritual. True piety is patience and forgiveness. Buster ranks as turtles those who through religion abide by precedent; who do not think for themselves; and who are the "I told you so" kind. Buster also questions how anyone in any way religious could kill the creatures of God. In a commentary on President Roosevelt's hunting campaigns, Buster focuses on the sacredness of all life.
In the value, beauty (B) which occurs seven times in the moral panel unit, Buster celebrates the awe-inspiring world which surrounds man. He speaks of the world as a place of beauty and delight. Every day brings new wonder and a new freshness to the aware human being. Every element in creation has some purpose even if at times it is not discernible. Music has a beauty and a charm to transform man. And Buster asks what is the use of knowing music if one does not sing it?

The value aggression (Ag) appears in six different moral panel units. Buster seeks revenge against a militant ostrich and an aggressive dentist. Buster wishes to throw a rock at the dentist, and to make an exhibition of profanity on another occasion. He plans to "get even" with Mr. Smith, and promises that the Doctor who harassed him will get his due. Finally, Buster insists that Turkey be forced from contact with continental Europe.

The value safety (S) appears in only six of the moral panel units. In four of them Buster is complaining that he physically hurts from either a punishment from his parents or from hurt self-imposed. He wages a campaign against boxing as unworthy of man, and against war—which he claims is out of fashion. Buster claims that the very man who is enthusiastic about war punishes his son for settling an argument through fighting.

The value achievement (A) appears five times in the moral panel unit of the early period. Buster maintains that success is natural to those who work. While practice is important to success, breeding,
originality and honesty are ingredients as well. Each man has great things to do with his life; however he needs opportunity to make the most of that life.

Work is a value which appears three times in the moral panel units. Buster celebrates the value when he says "it's a great thing to work." In one moral panel unit, Buster's aunt is praising the industriousness of Buster noting that busy people always have time to do more. Buster also applies himself to the task of learning the skill, juggling.

The value, appearance (Ap) also is found three times in the moral panel units. Buster complains about the strange dressing customs of the Parisians; he mentions that looking like someone can cause problems; and he humors Tige with Tige's new concern for appearance.

The values, pleasant personality (P1), friendship (F) and independence appear only twice in the moral panel units.

The conceived values of the moral panel unit are generally those of Buster. In twenty-one of the moral panel units other agents assume responsibility for those conceived values. Buster's mother on three different occasions suggests that it is natural to some people to be tactful; that it is more blessed to give than receive; and that kindness should be a primary goal in one's life. Three boys on different occasions show concern for the values safety, family love and kindness. Jimmy Mullins resolves to stop kicking people; Buster Black suggests that Buster's parents should develop family love (Lo) and Buster Blue states that knowledge is what makes a man good. Buster's dog, Tige,
on one occasion emphasizes the value, carefulness (C). He witnesses the importance of controlling one's temper.

The poet Emerson is quoted on two occasions saying, "the great will not condescend to take anything seriously." Spencer is quoted saying "life is perfect adjustment." Drummond was to have said, "happiness is perfect harmony with one's correspondents." Lowell's words "A boy's will is the wind's will and the thoughts of youth are long lost thoughts" are reworked so that the last words are "long shot thoughts." Finally, the poet, Ella Wheeler Wilcox's words, "who never found content, for he took his disposition with him everywhere he went," is found in one of the moral panel units.

Several cliches and maxims from folklore bear the authority of certain values. The phrase, "as a man thinketh"; "the thing I feared most has come upon me"; "if you want something done go to a busy man"; "joy and temperance and repose slam the door on the doctor's nose"; appear in as many moral panel units. Finally the Greek proverb, "we are never so happy or unhappy as we think," is used in one moral panel unit.

On two occasions the Bible is quoted. The book Qoheleth is used to authenticate the value, practicality (P). Since man's life is tenuous, he should apply the means necessary to live within that framework. Another quote from the Gospels is used to support family love, "of such is the kingdom of heaven."

There is a causal relationship suggested of twenty-seven matched values in the moral panel unit. Each of the values, recognition (Re),
new experience (N), pleasant personality (Pl), knowledge (K) and beauty (B) is acknowledged on one occasion as causing happiness (Ha). The values, family love (Lo), generosity (G), truthfulness (Tr) and ownership (O) appear on two occasions as causes of happiness. The value morality, however, on five occasions is considered a cause of happiness. On two occasions it is indicated that money (E) does not bring happiness (Ha).

The value, happiness, is considered a cause of health (He) on three occasions. Carefulness is considered a cause of health on two occasions; and pleasant personality is said to cause health in one moral panel unit. The values, morality, beauty, truthfulness and knowledge are considered on one occasion the cause of emotional security. The values knowledge, money and work are recognized as causes of morality once.

Five times the value work (W) is considered the cause of the value achievement (A). On two occasions generosity is said to cause truthfulness; and on two occasions new experience is causally related to knowledge. The value generosity is considered a cause of appearance; manners a cause of new experience or fun; and pleasant personality a cause of pleasant personality.

After determining the situations, agents, and operational values of Buster in the action section of the early "Buster Brown" strips; after determining the transitions used by Outcault in bridging the action section with the moral panel unit; after investigating the key values,
the cause-effect relationship of values, and the respective agencies of the values in the moral panel unit; one is prepared to determine whether Outcault uses the values of the first part of the strip for his resolutions in the moral panel unit.

In thirty-seven different episodes, Outcault uses as the subject of the moral panel unit a value found in the action of Buster in the preceding frames. On ten occasions when Buster acts out the value, new experience (N) Outcault uses the key value, new experience, in the moral panel unit. On five occasions when Buster acts out family love, that same value appears in the resolution. On four occasions the value, knowledge, appears in Buster's action and in the moral panel unit. Three times the value, safety, and the value, generosity, appear in both parts of the strip. Twice the value, emotional security (Se) appears in both. And on one occasion each of the values, humor (H), sex love (L), food (Fo), beauty (B), work (W), aggression (Ag), outdoor activity (Ac), religion (Rl), truthfulness (Tr) and carefulness (C) is found in both.

On one occasion Outcault uses the value, aggression, which Buster acted out in the event section of the strip, as an effect of the key value of the moral panel unit. And on one occasion each of the values, knowledge, truthfulness and new experience becomes the causal value in the moral panel unit.

Outcault bridges the action of the event section to the resolution primarily through reaction statements or identification words. And in one sixth of the strips, Outcault uses the value acted out by Buster in the event frames as the key value in the resolution.
Very seldom does Outcault allude to historical occurrences in the early period. He in one moral panel unit spoke of the "Turkish situation." He probably was alluding to the unrest in Macedonia when terrorist groups representing Greek and Bulgarian factions began to attack villages. The repression of these groups by Turkey, and the involvement of Russia and Austria in the Mürzsteg program to control the situation seem to have inspired the reference. Outcault also mentions the "steal" trusts. He had earlier in his "Yellow Kid" cartoons often mentioned the different trusts intimating that he found them greedy and oppressive. His occasional reference to scandals of "Tammany Hall" and his criticism of President Theodore Roosevelt echo the dissatisfaction which he as well as his paper's owner, Hearst, had for both.

The early section is marked by the use of the smaller strip. As Outcault moved from the early to the middle period, the strips assumed greater size. The early six frame strips appear in the early period only. On thirty-four occasions these six frame strips appear. However on one hundred and one occasions Outcault uses a nine frame comic strip. He uses a twelve frame strip on thirty-four occasions, an eight frame strip on five and a ten frame strip on three.

The early "Buster Brown" is a domestic strip with occasional interludes of outdoor life, shopping activity and international travel. In the strip the star spends half of his time pulling pranks, pursuing new adventures, seeking knowledge and fleeing from the punishment to which his actions inevitably lead. A fourth of the time Buster becomes involved in outdoor activity; he jokes, works, pursues success
and emotional security and lives his love for his family. For the most part his action is self-inspired. However when that action is elicited by others, it is most often requested by his mother. Buster's dog, Tige, elicits more action of Buster than his father does. Buster's response to this eliciting is nearly as often independence as it is obedience. And even when he is obedient, his actions cause disaster. His mother responds to his action more than anyone else. In nearly one fourth of the strips of this period she punishes him, while on only nine occasions does she affirm him in his action. His father's response on seven occasions is always negative. And generally the other respondents to Buster's activity react negatively.

In the resolution of the comic strip, Outcault spends half of his time emphasizing the values, family love, knowledge, practicality, generosity, humor, truthfulness, happiness and new experience. Another fifth of the time is spent with the values, emotional security, carefulness, determination, religion, morality, and beauty. For the most part these values are attributed to Buster. At times Buster quotes Emerson, Ella Wheeler Wilcox, Shakespeare, Spencer and Drummond. And at others he calls upon the wisdom of folk lore to reinforce his views.

Chester Gould prided himself on the fact that his "Dick Tracy" characters were either good or evil, while Walt Kelly claimed that his "Pogo" characters are never evil. Even though Albert the Alligator began as a heavy, eventually he acquired a heart of gold.
For all his pranking Buster seems neither good nor evil. And at times he displays a heart of gold. While Outcault's critics maintained his later work shows his boredom with the strip, one should question how such boredom could for twelve more years continue to create the inspired messages which the strip afforded.

Richard F. Outcault, "Tommy Dodd," *ibid.*, January 24, 1904, p. 3.

Richard F. Outcault, "Tommy Dodd," *ibid.*, October 18, 1903, p. 3.

Richard F. Outcault, "Tommy Dodd," *ibid.*, December 27, 1903, p. 3.

Richard F. Outcault, "Tommy Dodd," *ibid.*, February 7, 1904, p. 3.


Richard F. Outcault, "Tommy Dodd," *ibid.*, March 6, 1904, p. 3.

Richard F. Outcault, "Tommy Dodd," *ibid.*, April 10, 1904, p. 3.

Richard F. Outcault, "Tommy Dodd," *ibid.*, December 6, 1903, p. 3.

Richard F. Outcault, "Tommy Dodd," *ibid.*, March 20, 1904, p. 3.

Richard F. Outcault, "Tommy Dodd," *ibid.*, March 13, 1904, p. 3.

Richard F. Outcault, "Tommy Dodd," *ibid.*, November 8, 1903, p. 3.


*All references are to comic section of *New York Herald.*
X. The Middle Buster
Because of its effect on circulation, the American comic strip from the very beginning has been the object of editorial fights and complex litigation. Hearst won the rights to the title, "Katzenjammer Kids" from Rudolph Dirks who continued the strip under a new name, "Captain and the Kids" in the New York World. Hearst's new artist, Harold Knerr continued the strip for the Journal until his death in 1949. There were two "Yellow Kids" appearing under the authorship of Outcault and George Luks for the same reason. And when Hearst acquired the talent of Outcault in 1901, William Lawler was hired by James Gordon Bennett to continue "Buster Brown" in the Herald.

The last six issues of Outcault's "Buster" in the Herald are included in the middle period. However the rest of the issues from this period are from the Journal until August 1, 1909.

Most of the comic strip action from the middle period occurs in the home. In one hundred thirty-six episodes the action of Buster occurs there. This sixty-four percent incidence involves an eleven percent increase over the early period.

On the other hand, the action of Buster less often occurs in business establishments during this period. Twenty-eight appearances of this type situation indicate a thirteen percent rate against an eighteen percent rate in the early period.

There are also less middle period strips which find Buster involved in nature experience. Only half as often do such situations appear in the middle period. On sixteen occasions with a seven percent
incidence an outdoor scene is used while in the early period fourteen percent of the time nature provides the situation. This difference can be explained by the visit of Buster in the early period to his uncle's farm, a visit prolonged through over twenty episodes (April 16, 1905 - October 15, 1905).

While there are no comic strips in the middle period dealing with international travel, in the early period there were twenty-five episodes (August 7, 1904 - January 29, 1905) in which Buster traveled overseas. This twelve percent incidence in the early period sets those strips apart from the middle and late periods.

Buster appears in a vacation situation on twelve different occasions for a six percent incidence. This parallels the four percent incidence of the early period. However in this period he travels West from February 16, 1908 through May 17, 1908.

In both the middle and early periods three percent of the situations in which Buster appears are entertainment. He appears in an educational setting three percent of the time in the middle period while only for two percent in the early period.

Religion, transportation, crime, and supernatural situations appear in middle period episodes only once. In the early period there were three episodes involving religion, two involving transportation and one involving crime, the supernatural, or literature.

Nearly twice as often in the middle period is there a transition situation from the home to business, and from business to the home.
Twice as often there is a transition from home to nature. And on four different occasions there is a transition from the home to Doctor's offices.

Nearly parallel to the early period is the dominance in the middle period of activity in which the operational value is new experience (N). On one hundred and twenty-three occasions Buster lives some fun experiences, plays a prank on someone, enjoys a new adventure, or just plays. He plays the role of band member with a French horn and uniform, dresses up his dog Tige in a corset, dresses a cow like an elephant; and on another occasion he himself dresses like Santa Claus. He ties a "Buster Brown" dummy to a kite, and at another time to a firecracker to frighten his mother. He places mice in a church pew, a bear in the kitchen, a lobster in an elephant outfit in order to bring fear or discomfort to people. He plays a prank on a fat man, places tacks in his grandfather's chair, ties up his grandfather, and ties a string to an old man's umbrella. He tapes an "imitation fur" sign on his mother's coat, dresses a black boy up in Buster Brown clothing to fool his mother, and places roller skates on his sleeping uncle Buster. He has fun at sliding on ice, operating as a doctor on a doll, and disrupting weddings with cats dressed in bridle gowns. Twenty-four percent of Buster's activity is preoccupied with this value, "new experience" (N).

The value, knowledge (K) appears in the middle period with nearly identical frequency to that in the early period. Buster plans, thinks, asks questions, learns and abets his curiosity. He plans to kill a
turkey to celebrate New Years Eve, to build a bonfire, to drive a touring car, to cook Welsh Rabbit, to sleep in a folding bed and to play Santa Claus. He thinks out loud, and asks for information. He announces his schemes, and asks of others their plans. He asks his grandfather why he is a grouch; he asks why the baby cries; he seeks information about Tige, and asks Mary Jane what they are going to do for the day. He anticipates and questions when his planned explosion will occur. On fourteen percent of the action sequences Buster is acting out this value.

Buster acts out the operational value, safety (S) on sixty-one different occasions with a twelve percent incidence. He runs from physical danger, shouts in anguish, warns others, attempts to break up fights, and watches for the unexpected. He runs from a chasing dog catcher, from an elderly man harassed by Buster, and from his mother's threatening hair brush. He runs from an overly affectionate baby, and an ill-humored playmate. He runs from a "vengeful" turkey, from an angered grocery man, from upset housemaids. He shouts for help when suffering physical pain, when stuck in the chimney, when he has burned himself, and when punished by his grandfather. He tries on several occasions to avert physical danger from Tige. He keeps Tige from destroying an office and its cat, and hides him from the dog catcher. He warns his mother of the danger from an unbalanced ladder and suggests to Mary Jane that one should watch for falling objects. The early period had nearly the same percentage of incidents involving this value. Appearing forty-five times there the incidence rate was eleven percent.
Buster is involved in less outdoor activity (Ac) in the middle period than in the early period. On nineteen different occasions with a four percent incidence he is involved in sports, plays and parties outdoors. He sleds, skis, skates. He hunts turkeys, chases butterflies and goes fishing. He marches in a military band and celebrates at a family reunion. He provides transportation by attempting to drive a touring car and by riding in a dog pulled wagon. The reason for the lower incidence of outdoor activity (Ac) can be explained by the fact that the early period involved a large number of episodes on Buster's Uncle John's farm.

Buster is involved in humorous activity (H) on as many occasions in the early and middle periods. The twenty-eight occasions in which Buster acts out this operational value represent six percent of the total activity in the middle period. Buster remarks that he was joking as Tige jumps from a window, that Polly got a cracker when the parrot fell two floors to the pavement, that his Christmas present had balked when his donkey refuses to move. He sees humor in the strutting of a chicken in a derby hat, in his mother's unravelling a ball of yarn hidden in Buster's clothing, and in the newly repainted portraits of his ancestors "with scarlet fever." He anticipates fun when he places a sign "Beware of the Dog" in the path of those seeking a tutoring position; when he places firecrackers for candles on a birthday cake; when he remarks to his mother, "it is perfectly ridiculous how good I am going to be." After he feigns a sickness to his mother and he appears before her with red paint on his skin he remarks: "Do you think I will die?". After hiring
a band to disturb a social gathering, he claims he got his dollar's worth. He remarks at a free admission, "this show won't break us."

The operational value work (W) appears with nearly the same frequency in the early and middle periods. Buster acts out this value in thirteen different episodes for a three percent incidence. For the most part in the middle period Buster is carrying out some task for his mother. He fetches a stepladder, and carries his mother's bags. He takes a note to his neighbor, and a message to the bell-boy. He takes care of the baby at his mother's request, and carries pudding to a sick neighbor. He takes his grandmother shopping. And he cleans up with a mop after the art work of his uncle Buster.

Family love (Lo) appears also with the same frequency in both the middle and early periods. Twenty different times, Buster acts out this value with an incidence of four percent. He shows affection for his mother, hugging and kissing her. He visits his father at work to amuse him. On two different occasions he affectionately addresses his grandfather. He takes care of a baby four times and on one occasion shares his playtime with a child. He extends friendship to Tige's friends, hugs Tige and calls him a pal and a good scout.

The value, emotional security (Se) appears twice as often in the middle period as it did in the early period. On twenty-three occasions with a five percent incidence Buster worries. Buster is anxious about impending danger for himself or Tige, and he is nervous about assuming responsibility for a small child. He is nervous after a proliferation of
"Buster Brown" Christmas presents enter his world. He worries about being caught by his parents in a late night frolicking in the attic. He is frightened by ghost stories; and he surrounds himself with security against burglars. He rebukes a peer who worries about his dog when Buster is concerned about himself. Buster worries about his new environment in a military school. And he anticipates trouble at every turn when he attempts to iron clothing while burning everything in sight. This anxiety extends to children who are homeless. And it is especially manifest in his worried acceptance of a baby-sitting position with a more than active child. On seven different occasions Buster manifests extreme anxiety when this child attacks a rooster and is attacked in return; when the child pursues Buster as Buster tries to run away; when the child chases a pig and is covered with mud. Buster hopes that the child will disappear from his life; and Buster is no little bit disturbed when he finds the child treats him as a parent. This series of episodes with Samson, the child, explains the frequency of the appearance of the value, emotional security. The series also indicates that Buster's anxiety threshold is reached quickly when he is asked to assume responsibility for one who, like him, is anxious to be involved in any new adventure or experience.

Buster acts out the value, aggression (Ag) on ten different occasions as he had done in the early period. On two occasions Buster incites his dog, Tige, to attack "Sour Sam" who is bothering Tige; and on another he incites him to attack a man who kicked Buster. Buster fights with an Indian; and he paddles a crying boy. On three different
occasions Buster brings new life to an overly protected peer when he hits Ethelbert with a snowball, drops him in an ice covered lake, and throws him into a snowbank.

Buster purchases, acquires and receives several different items in the middle period so that he acts out the value ownership (O) on twice the number of occasions as in the early period. He is overwhelmed with "Buster Brown" products for Christmas presents. However, on several occasions he buys items in preparation for pranks or new experiences. He buys a wolf skin, a bear, and a bear skin; and he uses them to intimidate his family. When he is unsuccessful at fishing he purchases fish on his parent's bill. He buys pigeons for pets and he buys peanuts to feed elephants in the circus. He buys a false face to upset Tige. He buys a cactus and plans to have his grandfather sit on it. He purchases a silver set and substitutes a monkey for the set to surprise his cousin at graduation. He purchases a plaster bust, and pulls it around the sea in a motorboat until a retinue of sailors, fishermen and coast dwellers pursue to save the "mannequin."

Buster shows kindness, thanks or generosity (G) on twice the number of occasions as in the early period. Seventeen times for a three percent incidence, Buster shows concern for peers, animals and even burglars. He shares his sled, mittens and outer clothing with poor peers. He provides a home for pigeons. He shows kindness to a crying boy and buys him item after item in hopes that such kindness will bring a smile to the boy's face. In four different issues from August to September of 1908 this crying boy brings acts of kindness from Buster. Buster gives
money to a burglar suggesting that he in the future put his talents to work in making money honestly. He entertains the police on one occasion and on another thanks a man for saving his life.

The value, friendship (F) appears only eight times with an incidence of two percent. There is nearly a perfect match in frequency in the middle and early period as Buster acts out this value. He refuses to pursue his own comfort when Tige is being chased. He invites and welcomes "Percival" to his friendship. He is introduced to the "Yellow Kid" and welcomes him and his friends to his friendship.

The value, food (Fo) is pursued by Buster on five occasions for a two percent incidence. Again there is nearly a perfect parallel in frequency in the value in both the early and middle periods. Buster dresses up as a poor child and begs a feast from his aunt Emiline. He eats ice cream, candy, cake and a soda as a preface to an evening with an upset stomach.

Buster acts out the value, manners (Ma) on five different occasions. This parallels his pursuit of that value in the early period. He greets visitors at the door on two occasions. He apologizes for the discomfort caused to a tutor when Buster's goat became aggressive. And he asks permission of his mother to visit relatives with her.

Buster's acting out the value, excitement (Ex) occurs nearly three times as often in the middle period as it did in the early period. On fourteen different occasions Buster pursues some adventure of an exciting nature. He jumps off a barn roof using an umbrella as a
parachute; he rides a wild horse; and he rides a wild goat. On three occasions he runs to fires in a frenzy. Twice he establishes his own fireworks display on one of which occasions he propels a likeness of himself into space. He investigates a burglary in his own home. He flies an airplane; and he sets off on a hunting trip to Africa, at the fantasized request of President Theodore Roosevelt.

Paralleled in the early and middle period were the actions of Buster in pursuit of the value, appearance (Ap). Buster dresses in a band uniform; cuts the hair of his cousin Bertie; dresses a monkey up like himself and has his hair styled in a "Marcelle tidal wave."

While the value group unity (U) only appeared once in the early period, it appears four times in the middle period. Buster strives to get his relatives to celebrate their loyalty to the country on George Washington's birthday; and he suggests to his friends that they join his parade wearing hats made of his father's stock certificates. He asks the housemaids to enter the kitchen so that they can slip together on the greased floor.

Dominance (Do) appears several times in the middle period. Appearing ten times for an incidence of two percent, this value only appeared once in the early period. In this period Buster hires people, hypnotizes others, and gives tasks to even others. He hires a black boy for a dollar, and asks the child to dress like him to fool Buster's mother. He hires a band director to play for a dollar. He hires another to haul Mary Jane's damaged car and his bruised donkey home. He
hypnotizes the cat, a police officer, and the housemaids, Nora and Delia. He orders the servant, James, to fetch the goat and to carry his mother's grip.

The value, creativity (Cr) appeared in Buster's early period activity only once, while in the middle period activity it appears nine times for a two percent incidence. Buster creates artful snowpersons, operates on a doll, attempts the taming of a lion, repaints portraits, develops film, creates a sign for advertising and writes a play.

While in the early period Buster only acted out the value, achievement (A) once, in the middle period he acts it out seven times. He claims to have caught fish; he acts out a speech in class, and on different occasions he notes his own success.

The value, independence (I) appeared in the middle period four different times. Buster avoids school through appearing ill; and he refuses to answer a question submitted to him. On two occasions he pursues activities independently of others. The value had appeared twice in the early period.

Love for one of the opposite sex involves three actions in which Buster involves Mary Jane in shared outdoor activity. The values, cleanliness (Cl), economic value (E), beauty (B), conformity (Li), and recognition (Re) appear only twice in this period. The values health (He), carefulness (C), morality (M), admiration (Ad), determination (D) and obedience (Ob) occur only once.
The middle period is the only one in which children younger than six elicit action from Buster. Five different times the little child, Samson, tries to get Buster involved. On four occasions a boy from six to ten elicits activity; and on three occasions a girl that age tries to get him involved.

Unlike the earlier period, there is no activity elicited of Buster by anyone between the ages ten and twenty-one in the middle period. One non-family, non-authority figure male and three non-family, non-authority figure females from the ages twenty-one to forty elicit Buster's action. His father elicits that activity only once, while his mother elicits that action thirty-three times. This total is far below that found in the early period. Four female authority figures in the twenty-one to forty age group also elicit Buster's activity.

Two non-family, non-authority males between the ages of forty and sixty-five; two uncles between forty and sixty-five and one aunt between forty and sixty elicit Buster's activity. Two authority figures between forty and sixty also elicit Buster's activity.

Unlike the early period, the middle period saw no eliciting by people over sixty-five. One dog elicits activity; and Buster's pet Tige elicits that activity on seven different occasions. One non-family, non-authority group elicits activity and one family group elicits that action of Buster.

The eliciting of this period parallels that of the early period. While the middle period introduced eliciting activity by boys younger
than six and by girls Buster's age, most of the activity in this period as in the early period was found in the age group twenty-one to forty. And most of that activity was an eliciting by Buster's mother. There was more activity in the middle period involving the forty to sixty year age group. But like the early period this one had no eliciting activity of anyone over sixty-five.

Buster's response to eliciting agents is as in the early period nearly always obedience (Ob) or independence (I). On twenty-eight occasions Buster responds by rejecting what is suggested and on twenty-five occasions he obediently carries out that suggestion. Four times he responds by acting out the mediational value, family love (Lo). Because of a request of someone in his family or of a child, Buster willingly carries out some key operational value. On three occasions the mediating value is generosity (G). On two different occasions Buster does something because of the friendship (F) involved, or through mediated humor (H). Knowledge (K), new experience (N), romantic love (L) and manners (Ma) appear once as mediating values. There is a significant difference in the incidence of obedience in the early and middle periods. This could be explained by the much smaller number of elicited acts by Buster's parents in this period than in the early period.

The response of others to Buster's activity in the middle period has some unique characteristics. Only the middle period has a response by a child younger than six years of age to Buster's activity. A boy on three occasions affirms Buster in his activity; and on three occasions a boy rejects him. Boys and girls from ages six to ten were nearly the
same in their response. The boys negatively respond three times while affirming twice. The girls respond negatively once while affirming him twice. Again, unlike the early period there is no response from anyone in the age group fourteen to twenty-one.

The response of the non-family, non-authority group is entirely negative. The men respond nine times negatively, while the women respond twice negatively. His father responds negatively eight times and affirmatively twice; his mother responds positively eight times and negatively forty-three times. Male authority figures in the twenty-one to forty year group respond negatively six times.

Four non-family, non-authority males respond negatively while one non-family, non-authority female responds negatively. An uncle on one occasion responds negatively while on two occasions he responds positively. Two male authority figures between forty and sixty-five reject him while one authority female affirms him.

One non-family, non-authority male over sixty-five affirms him while another responds negatively to him. Six times his grandfather rejects him. Otherwise, no one else in this age group responds at all.

One dog responds negatively to Buster, while his dog, Tige responds affirmatively once and negatively once. Twice a non-family, non-authority group responds to Buster negatively and four times affirmatively. Twice a family group responds negatively and once affirmatively to Buster.
There is also a close parallel between the responding activity of both the early and middle periods. While the middle period alone has responses from the below six age group and from six to ten year old boys, it has no responses from anyone in the ten to twenty-one age group. Most of the responses are found in the twenty-one to forty age group. And again Buster's mother monopolizes this activity. There is a greater response from the forty to sixty-five year olds, and nearly the same response from those over sixty-five. Again the response of the dogs is nearly the same in both periods.

As in the early period Outcault uses the identification word as the most common means of transition between the action part of the strip and the moral panel unit. On ninety-eight occasions some action, thing, animal or abstraction found in the action section becomes the means to introduce some conceived value. The words, ballooning, laughing, sleeping, drawing, and gossiping carry the reader from the action to values. The words, toothache, the mumps, a surprise and hypnotism do the same. Lions and goats, wise mothers, teachers and dog catchers, automobiles, and stocks are at times the way into the moral panel unit. And there are abstractions like thoughtlessness, reunions, hypnotism which work the same way. In both the early and middle periods this word identification is the dominant transition. It occurs much more in the middle period. However there were thirty fewer transitions in the early period because of the often absent moral panel unit.

Outcault uses the reaction transition in the middle period in fifty-six instances. At times the reaction involves a general statement
about life; at others it is an expression of remorse; and at still others it suggests a new way of acting. Buster suggests "everything depends on your point of view," "everything is the effect of some cause," and "motion is life." He concludes that something shows the "power of imagination" or is a "display of self-control." He states "I have done wrong again," or "I got what is coming to me." He is sorry for having "asked Tige to do what I would not have done"; and he wishes he would "practice what he preaches." He is ashamed for having played a joke and suggests "things look different when the joke is on us."

While the reaction transition occurs with nearly the same frequency in the early and middle periods, feasts occur as a means of transition thirteen times in the middle period while only seven in the early period. Four times the feast of Christmas provides the means of transition from the action section to the moral panel unit. New Year's day provides that transition three times. Thanksgiving and Independence day appear twice. And Easter and George Washington's Birthday each occur once.

On five different occasions Outcault uses the pun to make the transition from the action section to the moral panel unit. Buster claims he will not "blow his own horn" unless he's in a band; as he returns from sledding he says that some folks claim this is a cold world; when pulled from a sewer he says "others are always getting themselves in the hole"; he speaks of going hunting for big game and finding a big game of cards; and after looking at the mast head of a boat he says "not all figure heads are confined to ships."
On two occasions there is a unique transition used. Both involve quotes. In one Buster says "alas, how easily things go away" and in another he introduces the moral panel unit with "Drive me to the dentist, to the dentist said the man."

On two occasions there appears no moral panel unit so that there is no transition. While there was lacking a moral panel unit on thirty-two occasions in the early period; in this middle period there is nearly always a moral panel unit.

In the middle period the conceived value knowledge (K) occurs more often than any other value in the moral panel unit. On thirty-five different occasions for a twelve percent incidence the value, knowledge, is prized by Buster as the key to the good life. Buster claims that thinking causes things to be. What one thinks of himself is what he becomes. What he thinks of the world is what he sees. Man has the brains to make the most of everything if he would think. Man should use his experience to learn what is really there in the world. There is a miracle to it all, a miracle seen by the heart. And not every miracle is visible. One should learn more about his fellow man. And to understand one's fellow man one should surprise him. A boy's judgment is not to be trusted; and yet, from little children one can learn life's mysteries. A mother should know her own child's heart; and teachers should be able to get messages from their students. Unfortunately some people are incapable of learning since they will not learn.
The value, practicality (P) appears with the second greatest frequency in the middle period. Appearing twenty-seven times it nearly parallels the early period with a nine percent incidence. Buster claims that there is an inevitable law of nature. There is a place for everything and for everybody. Man should never overlook the little things, and he should not want what he can not have. Tomorrow is the result of what one does today, and the present is the door to the future. What one sows he will reap. If one is generous, generosity will be returned to him. If he is kind, kindness will return to him. If one likes people, people will like him. There is a price to be paid for everything. Health, happiness and prosperity have their price. And man must be willing to pay that price. Mother nature can not be fooled. Oil and water do not mix; who fools with fire get burnt; the man who gambles will go broke; and the man who does evil will be punished. Knowing what the right means are for any effect is important. Being good will not save a non-swimmer from drowning. The asylums are filled with those who mistreated their bodies and minds.

The value, independence (I) appears nineteen times for an incidence of six percent in the middle period. A man need not belong in a group to be great. Each man forms his own life choosing what he will do, and those with whom he will live. Buster questions whether he will marry and intimates that convention or rule will not determine that for him. Man can get anything he desires; there is little luck in the universe. That man is truly independent who is free of obligation, influence, peer pressure, and self-induced habits. Too few people think for themselves;
but instead they allow doctors, churches and newspapers to think for them. Too many men are imitations refusing to live out their own lives. This value only appeared twice in the early period moral panel units.

The value generosity (G) appears eighteen times in the middle period for a six percent incidence. This nearly parallels its appearance in the early period. Buster recommends thankfulness, kindness, giving and forgiving. One should be thankful each day so that one is not forced by the Thanksgiving custom to extend the thanks so much deserved. And one should extend his kindness and giving to every day of the week and not just to Sunday. Kindness daily lived lights up the world as the fireworks lighten the darkened sky. This kindness causes kindness in return. One can manage others if he is gentle and treats them as worthy of consideration. It takes a man to forgive. And it takes a man to give to those less fortunate than himself. Doing unto others as one would have them do unto him is a rule of life. And the man who laughs and jokes all the time is a saint. The world is full of good and kindly people. At times one finds a person for whom it would be a new sensation to be kind. But such a man is rare.

On fifteen occasions Buster honors the conceived value, pleasant disposition (P1). With an incidence of five percent this value occurs over seven times as frequently in the middle period as it did in the early period. Buster asks how anyone can have anything but a pleasant disposition when confronted with this beautiful world. Happy people are usually truly well. One cannot have too much of a good disposition; such a disposition can enable one to even laugh at jokes directed to himself.
Ill-natured people, on the other hand, require petting, doctoring, and sympathy. This cross disposition is brought upon by oneself; it poisons the system and goes with a man wherever he goes. This disposition cannot be hidden; it transforms one's countenance and it brings with it trouble and sickness. Cross people are impossible to love.

Happiness (Ha) is valued with a parallel frequency in the middle and early periods. Fourteen times with a five percent incidence Buster exalts this value. Happiness is the only thing worthwhile in this life. Not to be identified with fun, happiness is a matter of disposition; it is "getting there." Happiness is having work one loves and one with whom to share the fruits of that work. Happiness is one's duty to his Creator. Buster suggests he would be ashamed to face his Creator after having failed to live a happy life. Idleness cannot bring happiness. And no creed or religion can save a man who is cross and stingy. Happiness is found by giving it away especially to the poor and sick. Goodness, cleanliness, and a world free of smoke and "booze" can bring happiness.

While Buster honors the value, truthfulness (Tr) thirteen different times in the middle period for a four percent incidence, he had emphasized the value nearly twice as often in the early period. His mother suggests that one should not talk one thing and live another. And Mary Jane suggests that children are free of pretentions unlike many adults. Buster plays the Biblical prophet as he explains that one should give people honest values and an honest day's work. True Christianity is to be honest and generous in business. And the time spent in being dishonest could as well be spent in being honest. If man were honest there
would be no wars; if man were honest and got his sleep there would be no doctors or lawyers. There are many different ways of being dishonest. Living hypocrisy, harboring secret memberships in organizations, selling phony stock, and accumulating bills one will not pay are forms of dishonesty. Also, lying, stealing, wasting an employer's time, taking advantage of another in a business deal and misrepresenting one's wares and prices are other ways of being dishonest.

On thirteen occasions the value, carefulness (C) was affirmed by Buster for an incidence of four percent in the middle period. This parallels the incidence in the early period. Buster claims that everything is a blessing if one does not get too much of it. He suggests being careful since an ounce of prevention is worth a pound of cure. If each man would realize the "close shaves" he has, he would be more aware of the importance of little things. People should learn to control themselves since the man who controls his temper is a great man. Too many people do not have control; they eat too much and drink too much. The way to health is to cease smoking and drinking.

Buster praises the value, emotional security (Se) on fourteen occasions with a five percent incidence in the middle period. This same frequency was paralleled in the early period. Mary Jane maintains that when man is truly free he is free of disease, future and revengeful providence. Buster adds to this the admonition that one should live for today and not worry about the past or the future. Some live in fear all the time. They fear the future, sickness, and anything imaginable. This burden of fear flows from dissipation and from vengeance. No one should
let the past, boring society, or the threats of others disturb his peace of mind. When fear flows from ignorance, one should strive to understand. When it flows from thinking, one should change his thinking. Too many men are too serious about too many things. Those who live in fear die a little bit at a time.

The value, morality (M) surfaces in the moral panel unit on nine different occasions with an incidence of three percent. It appears with the same frequency in the early period. Buster claims that one need not fear tomorrow if he does what is right today. One should pay his bills, help deserving friends in need, and smile at everyone. That man does right who knocks off interest, reduces rent and raises salaries. One does a doubly wrong thing when he does anything wrong at all, since he offends himself and his neighbor. Buster describes the fact that while Christianity can be found in the dictionary it can hardly be found anywhere else. He claims that noise and racket have no more to do with patriotism than theology has to do with being good. Buster also concludes that cultic pomp has little value in the eyes of the Creator.

Buster approaches the value, religion (R1) with the same prophetic vision and the frequency in both the middle and early periods. Buster is more interested in religion of the heart than the formalism found in organized religion. Those going to church often see it as an opportunity to show off clothing, to think about parties, theatre, stock deals and a planned dressing up for a formal occasion. Religion is not what one believes so much as it is what one does. Buster maintains that God would not entrust his total truth to one religious group.
Religion is more readily found in a smile than in all the pew wood on earth. God gave man brains to determine his own way. And if man followed the rules he would not be sick, sinful and broke. Buster claims his strength comes from the source of all strength.

The value, determination (D) does not occur as frequently in the middle period as it does in the early one. Buster on seven occasions encourages his readers to live this value. The man of determination pursues his life's goals at his own pace whether it be a plodding pace or a hurried one. He cannot make excuses, but must move onward knowing that nothing can stop him in pursuit of those goals. It takes character to pursue such a purpose; but it is the only way for one to go who claims the dignity of man.

While only appearing seven times for a two percent incidence in the middle period, the value, work (W) only appeared three times in the early period. Buster points out the difficulty in work, the cares and worries of business. He is at times critical of the morality involved in those who maintain "business is business." However he praises the young who go after work and claims that no honest work goes unrewarded. One who is industrious, honest, earnest and believes in himself will find life is "easy street" and filled with happiness. Buster does point out the difficult life of doctors whose work involves more counseling than healing.

The value, beauty (B) occurs with the same frequency in the early and middle periods. Appearing seven times for a two percent incidence,
beauty is for Buster a celebration of the world of wonder which surrounds man. After praising sleep, Buster claims it is no more wonderful than the flowers, trees and nature which surround man. There are so many beautiful things in this world to make man happy. Gravity holds the stars and moon in their place. And such things bring sweetness to man's life. No child should be raised apart from the riches of green grass, blue skies, birds and trees. While Santa Claus is praised for bringing gifts at Christmas, Buster wonders whether "Santy" does not bring all these beautiful gifts all year long in a simple and unknown way.

Buster acknowledges the importance of the value, achievement (A) on five different occasions. A frequency of two percent in the middle period matches that in the early period. Here Buster points out that success is found one step at a time. Zeal and enthusiasm, honesty, perseverance, industry and kindness insure success. Mankind has improved the areas of transportation, sanitation, school, religion, and politics since his forefather's time. And soon that progress may reach the human mind's own thinking process.

Friendship (F) appears as a value in five different moral panel units of the middle period while it only appeared twice in the early period. Buster praises Tige for being able to do many things better than men do. Tige hears, intuit and loves better than most friends. If one wants to have a friend he should like people, put trust in them, and refuse to ask of them what one would not willingly give himself.
The values, appearance (Ap), health (He), moderation (Mo), excitement (Ex), tolerance (T) and recognition (R) appear only twice in the middle period. The values, aggression (Ag), dominance (Do), ownership (O), admiration (Ad), manners (Ma), truthfulness (Tr), outdoor activity (Ac) and practicality (P) appear only once.

As in the early period, the conceived values of the moral panel unit are generally those of Buster. Again, in twenty-one of the moral panel units other agents assume responsibility for those conceived values. While Buster's mother on one occasion in a letter suggests to Buster that he be transparent to others, Mary Jane on four different occasions suggests values to Buster. She says that man is only truly free when he is not controlled by obligation, his own uncontrolled temper, or his habits. She suggests being oneself, and smiles at the merry widow who realizes happily that her husband is as dead as he will ever be. Buster's dog, Tige, celebrates on one occasion the beauty and happiness which the world affords man.

Ralph Waldo Emerson is quoted twice, as he was in the early period. On one occasion Emerson says "the great will not condescend to take anything seriously." And on another he says, "send your boy to school, the other boys will educate him." Shakespeare is quoted as saying, "Sleep is nature's soft nurse."

On five occasions biblical passages are quoted without references. Buster says on one occasion, "it is more blessed to give than to receive." And on others, "as you do unto others, they will do unto you," "thou
shalt not kill," "thou shalt not covet," "having eyes they see not," "and faith will make you whole."

The remaining agents of values in the moral panel unit are people of folk lore. They are quoted as saying, "you can catch more flies with molasses than with vinegar," "it's a cold world," "if you play with fire you will get burnt," "laugh and grow fat," and "as a man thinketh."

In the middle period there is established a causal relationship in forty-five different value sets on seventy-two occasions. Causal relationships are indicated twice as often in this period as in the early period. This can be explained by the fact that there are so many early period strips without a moral panel unit, and the fact that the later moral panel units tend to be more detailed and extensive.

The values, beauty (B), family love (Lo), morality (M), knowledge (K), humor (H), cleanliness (Cl) and creativity (Cr) are each on one occasion considered causes of the value happiness (Ha). On two occasions work (W) and pleasant personality (Pl) are considered causes of the value, happiness. However, on nine different occasions the value, generosity (G) is considered a cause of happiness.

The values, adjustment (Ad) and truthfulness (Tr) are on one occasion considered causes of health (He). Happiness (Ha) and pleasant personality (Pl) on two occasions are considered causes of health. However, knowledge and carefulness are said on four occasions to cause health.
The values, practicality and work are attributed on one occasion as causes of achievement (A) while the value, knowledge, is considered five different times to be the cause of achievement.

New experience is considered the cause of knowledge on four occasions while pleasant personality and knowledge, itself, are attributed on one occasion as causes of knowledge.

On two occasions pleasant personality is identified as a cause of appearance (Ap), while on one occasion happiness is labeled a cause of appearance. Pleasant personality, truthfulness and friendship, itself were all on one occasion considered causes of friendship. And on two occasions, knowledge (K) was considered a cause of beauty.

On one occasion a causal relationship was seen between several sets of values. Appearance causes recognition; generosity causes dominance; pleasant personality causes new experience, adjustment and moral- ity. Determination causes achievement; aggression and love, itself, are causes of love. Knowledge causes independence; appearance causes safety; beauty causes pleasant personality; independence causes adjustment; work causes achievement, and recognition causes security.

After determining the situations, agents, and operational values of Buster in the action section of the middle period; after determining the transitions used by Outcault in bringing the action section with the moral panel unit; after investigating the key values, the cause-effect relationship of values, and the respective agencies of the values in the moral panel unit; one is prepared to determine whether Outcault in the
middle period uses the operational values of Buster's first part of the strip for his resolutions in the moral panel unit.

In twenty-seven episodes of the strip, Outcault uses as the subject of the moral panel unit a value found in the action of Buster in the preceding frames. Unlike the early period the middle period value which is most matched in the two sections is the value, knowledge. On nine different occasions that value is found in the action of Buster and in the moral panel unit. Four times the value, generosity (G) appears in both sections. Three times the value, new experience (N) and twice the value, safety appears in both. The values family love (Lo), humor (H), emotional security (Se), work (W), generosity (G), group unity (G), recognition (Re), dominance (Do) and appearances (Ap) all appear once in both the action of Buster and the moral panel unit of the middle period.

On one occasion Outcault uses the operational value, cleanliness (Cl) acted out by Buster as a causal value in the moral panel unit whose effect value is happiness. On another the value recognition (R) acted out by Buster becomes an effect value of the key value, appearance in the moral panel unit.

There are several references in the historical reference section of the middle period in which Outcault provides glimpses into his contemporary world. A reference is occasionally found to the "Mrs. Grundy" rules and sanctions for polite society. At the turn of the century what was acceptable was attributed to Mrs. Grundy in a phrase, "What would Mrs. Grundy say?". The phrase is considered the work of Thomas Morton in his
1798 work *Speed the Plough*. However, it is difficult to determine just how the phrase became a part of American folklore. A reference to the Harriman stock which had been purchased through sale of interest in the Northern Pacific Railroad repeats Outcault's disdain for the trusts and the men who managed them. Teddy Roosevelt again becomes the brunt of Outcault's humor as he suggests that the President be more kind to animals.

As Outcault moves through the middle period of his strip, the framing changes significantly. The small format is gone. Only five times does he use a nine frame strip. On one occasion he uses a strip with nine frames followed by a horizontal tenth frame. However, one hundred thirty-four of the comic strips incorporate a twelve frame sequence in which the twelfth frame is the moral panel unit. The strip had begun in the early period with the small format six to eight frames. And now in the middle period it becomes for the most part a twelve frame strip.

The "Buster Brown" strip in the middle period is again a domestic strip with interludes of shopping and outdoor activity. However, there is no international travel in this period but instead a vacation in the American West. Buster as in the early period spends nearly half of his time pulling pranks, pursuing new adventure, seeking knowledge and fleeing from physical punishment. A fourth of the time Buster jokes, seeks emotional security, becomes involved in outdoor activity, acquires things, shows love to his family and demands excitement.
As in the early period most of the action of Buster is self-inspired. And again, when it is elicited, it is most often elicited by his mother. Even in this period Buster's dog elicits more activity of Buster than Buster's father does. Buster's response in the middle period is more often one of independence than of obedience. And again people generally respond negatively to Buster. His mother on forty-three occasions punishes him and affirms him only eight times. Buster's father responds negatively on eight occasions, but once affirms Buster in his action.

In the resolution of the comic strip, Outcault spends nearly half his time emphasizing the values, knowledge, practicality, independence, generosity, pleasant personality, happiness and emotional security.

While the middle period is much like the early period there is an interesting sequence of strips in the middle period which finds no parallel in the early or late periods. From October 7, 1906 to December 7, 1906 there appears a little strip within a strip. The characters of Gus Mager, creator of the "Monks" strip and a latter, "Hawkshaw the Detective" begin to appear in the title of Buster Brown. This artist from whose characters the Marx brothers borrowed their names, "Harpo, Chico, Zeppo and Groucho" shares space with Outcault in his now famous "Buster" strip. It may be that Outcault saw a chance to involve a friend in his strip as he encouraged the later creator of "Popeye," Elzie Segar by suggesting his employment by the Chicago Herald.
XI. The Late Buster
After an inspired performance by Ed Wynn, Red Skelton was led to the world of comedy. Through the renewal of an old acquaintance with Milton Caniff, Noel Sickles became the cartoonist of "Scorchy Smith." And the early captivation by Buck Rogers led the young Ray Bradbury to a decision to write science fiction.

You start with dreams and the dreams must be large because you are so small, so unequal to the tasks you wish to set for yourself. But you must start somewhere, and somewhere lies between the left ear and the right, and if someone comes along with enough wit and verve to put it on paper with pen and ink, that's the direction, and off you go!

If Bradbury is right, then Outcault continued to be the dream weaver for many of America's young. Although in our own age the only remnant of Outcault's influence seems to be the familiar shoe, his values still could provide a worthwhile influence for our own youth. And if Buck Rogers can still inspire, certainly Buster should inspire also.

The Buster of the late period is much the same as that of the early and middle period. However as there was an increase in the number of strips with situations in the home in the middle period, there is an even greater increase in the late period. On one hundred and forty-seven occasions the action of Buster occurs in the home. This sixty-eight percent incidence involves a fifteen percent increase over the early period and a four percent increase over the middle period.

Again like the middle period, the late period finds the action of Buster occurring less in business establishments. The twenty-nine occurrences of this situation in the late period is parallel to the twenty-eight occurrences in the middle period. The thirteen percent incidence
in the late and middle periods contrasts with the eighteen percent incidence in the early period.

The late period also parallels the middle period in its smaller incidence of nature experience. Again only half as often does such a situation occur in the late period as in the early period. On eighteen occasions for an eight percent incidence the outdoors is used while in the early period fourteen percent of the time nature provided the situation. This difference can be explained by the fact that the early period involved a visit to Buster's Uncle Jack's farm, a visit extended through twenty episodes.

As in the middle period, there are no strips in the late period dealing with international travel. Both the European trip and the journey to Uncle Jack's farm set the early period apart from the middle and late ones.

However, only the middle period included a trip to the American West. Consequently, there are only two comic strips in the late period involving vacation or travel.

In the early, middle and late periods three percent of the situations in which Buster appears are entertainment. He appears in an educational setting less than in the early or middle period. He appears in some transportation setting twice, in a jail setting one, and in a situation involving literature once.
With nearly the same frequency as the middle period there is a transition situation from the home to business and from business to home.

However both the middle and late periods contain this transition twice as often as the early period. Nearly three times as often there is a transition from business to home, while the middle period had that transition twice as often as the early period.

While there never appeared a transition from home to doctor's office in the late period, there were three instances in which a transition was made from home to some entertainment situation. There were two transitions from home to school; two from nature to home, and one from outdoors to some jail.

All three periods parallel in their emphasis on Buster's pursuing the value, new experience. In the late period, on one hundred fifty-six occasions Buster lives some fun experience, plays a prank on someone, enjoys a new adventure or just plays. He rides a sleigh down a summer street, walks down Broadway, and converts his bath tub into a mobile unit as Tige pulls him through a woman's dressing room. He dresses Tige up in woman's clothing, places his mother's clothing on a statue in the park, dresses bums up like Santa Claus and dresses one bum up like a woman. He changes his mother's liberation speech, raids his mother's guests' purses, scares maids with pranks and thwarts their attempts to scare him. He ties strings to a table and moves it; ties balloons to a dog and causes it to fly; he ties a string to an old man's cane, and ties wires to his uncle's hat. He lets the air out of
Fig. 19. Graph of Buster's operational values over three time periods.*

Fig. 20. Graph of the moral panel unit values over three time periods.

*Note the consistency of Buster's operational values in the three time periods. Six key values appear with high incidence in the three periods. There is a consistency in the moral panel unit values since the same key values appear with high incidence. However certain values within those of high incidence appear more frequently in one period than another.
automobile tires; and he rides through town on roller skates while he is dressed as a mannequin. He causes rain to drench an aunt, and uses a megaphone to shock Aunt Sophonia into listening.

He envelops a little house guest in a drum; and he substitutes a baby for a turkey in a Thanksgiving serving dish. He places glue around the house, and uses glue on another occasion to hold together a vase he has broken. He tries to clean a cat, and places eels in a mail box. He drops fruit and vegetables upon swimmers while he is flying above them. He hides in armor and plays tricks on his grandfather. He continually turns off the light in his grandfather's room; and to avenge himself when punished, he places poison ivy in the spot where he is spanked to the chagrin of those who spank him.

While the value, knowledge (K) appeared second in frequency in the early and middle periods, the value, humor (H) appears with the second greatest frequency in the late period. Appearing fifty-two different times, the value, humor involves Buster's laughing, making humorous remarks, anticipating trouble with delight, enjoying a present spectacle and telling a joke. Buster laughs at an unusual mustache, at an ostrich who has swallowed the radio Buster fed him, at his Grandfather's contracting the mumps; at the imitative dress by dogs, cats and servants; at his father's spanking the neighborhood bully, Red Spikes; and at a dog carried away by balloons. Buster makes comic remarks. He says he cannot help the mischief he causes since he is a "little innocent child." He tells an obnoxious playmate to come over soon, "a few years from now." He notes that a jolly doctor must be a vivisectionist or a vaccinator.
He claims that one man's trombone playing is the "worst noise I have ever heard." He renames a restaurant, the "inside inn." He comments that an old insect is back, "good as new." He renames Lochivar, a young guest, curly. And he claims he knows why another person in the restaurant is bald after he hears the wild things he orders.

He enjoys covering a cat with glue and soot. And he anticipates trouble with glee when he smiles while "fixing the exerciser for grandpa." He enjoys telling ladies to wait a minute "for a half an hour" while his dog "scratches for fleas." And he smiles as he lets air out of the tire while he remarks, "some people keep too much air in their tires." Finally, he tells a joke about a girl, May, who fell down the steps. The next day was the first of June, since yesterday was "the last of May."

The value, knowledge (K) while appearing less in the later period than in the early and middle periods, nonetheless appears forty-eight times with an incidence of nine percent. Buster seeks information, shares information, thinks out loud, plots schemes, plans his future, and reads while thinking. Buster asks his Grandfather what he is doing; he asks a playmate if a gun is loaded; and he asks his dog if ducks always walk in a strange way. He asks a bum to explain his past; he seeks information from a coal vendor; he asks an electrician if his training was difficult. He wonders why orphans have no parents, and why butlers act as they do. He questions the manner in which a neighborhood pest got in the house, and asks his grandfather about his electronic device. Buster plots pranks for his uncle George and uncle Bill; he plans to feed the bears and to mix different lab chemicals. He reads about psychic
phenomena and asks himself questions. He also shares knowledge with others. He tells a coal vendor his truck is overloaded; he explains to a playmate at his uncle's writing table; and he reports to his father where he has been.

In both the early and middle periods safety (S) was valued as the third most important in frequency. While this value only appears thirty-five times in the late period with a seven percent incidence, it is the fourth most frequent in appearance. However, the value, emotional security, shares that position in the later period with the same frequency of appearances. Happy that Tige has cushioned his fall from a tree, Buster thanks Tige for saving him from physical harm. 'Buster runs from punishment, suggests that others run from it, cries when hurt, and tries to remove physical pain from the lives of others. He runs to escape his mother's brush, his grandfather's scorn, a postman's revenge. He tells Tige to run from punishment; and he tells small girls to run from unhappy women liberators; he leaps when a dog bites him, and screams when a parrot does the same. Worried about the sufferings of Tige, Buster tries to remove an aching tooth, an object in Tige's eye, and a plaster which Buster had affixed to him. To prevent harm to himself he fills his britches with cement in anticipation of a spanking.

With the same frequency as the value safety, the value, emotional security (Se) is found in the later period. This value appeared very seldom in the early period; more often in the middle period; and most often in this one. Actually the presence of a child for whom Buster must assume responsibility causes the emotional insecurity in the middle
period. And the presence of an obnoxious playmate for twenty-seven episodes explains the frequency of this value in the later period.

Buster worries about the consequences after having broken a vase. He is uncomfortable when kissed by girls. And he is upset when his bathtub on wheels crashes into a women's dressing room. Tige bothers him when he chases cats; and his mother bothers him when she punishes him. But it is a small playmate named Smitty who causes real anguish in his life. He worries that Smitty will break something in the Brown household. He dreads the frequent attempts of Smitty's sister, Lulu, to hug him. Buster fears the return of Smitty; he leaves to avoid Smitty. He runs away, sneaks away, hides. The very presence of Smitty causes anguish. Buster is forever worrying about what Smitty will do next. And when he is free from such anticipation he excitedly exclaims, "at least I am safe and sound." Buster is never threatened by adults. He seems ever in control. But when he must assume responsibility for one younger as in the middle period, or for this playmate in the late period, he falls apart.

The value, ownership (0) appears more often in the later period than in the earlier or middle period. On twenty-six occasions Buster attempts to buy or obtain some item. And usually his purpose is to initiate some prank. He buys a donkey, a moose, a lamb, a parrot, and a fish and with each he causes no little turmoil. He buys costumes, false faces, mannequins and store models; and he scares someone with each. He buys a drum, an automobile horn, and firecrackers; and with each he causes a riot. He buys a glass bowl in order to replace a broken one;
and he buys a Christmas stocking in order to obtain numerous Christmas presents. He buys a funnel in order to drench his unsuspecting aunt during a rainstorm.

While the value, aggression \((\text{Ag})\) appeared in only two percent of the incidents in the early and middle period, it appears in four percent of the incidents in the late period. On twenty-four occasions Buster either wishes he had done something aggressive, or he actually fights, attacks, or causes others to attack others. On one occasion he wishes he had broken the window which someone else had broken. He hits his grandfather with a horseshoe, places a bee's nest in a man's office, and tries to cut a mustache from a guest. He throws books at a playmate named Plantagenet and even knocks him down. He on three occasions fights with other boys. He throws pies at a child, ties another to a pole, and when a bum takes a pie from him, he causes Tige to chase the bum. When the bum climbs a tree, Buster tries to get him down by starting a fire beneath him. He tries to beat up an obnoxious playmate, Smitty. He hits him with a shoe, and dumps a punch bowl on his head. Finally when dressed as Mary Jane, he uses the occasion to hit Smitty.

The value, manners \((\text{Ma})\) appears eighteen times in the later period with a three percent incidence. In the early and middle periods it had appeared only a fourth as often. He asks permission, welcomes guests, introduces guests, introduces people, and greets individuals. He asks permission to borrow a calf; he asks his mother if he can play on two occasions; and he asks a coal man on two occasions if he can ride on his truck. He welcomes house guests and asks them to be seated. He tries
to make conversation with his aunt, and replies cordially to his uncle. He greets a playmate, Smitty, and he greets Smitty's sister, Lulu. He introduces Smitty to his mother and to the maid. And on one occasion he thanks a farmer for the kindness he had shown.

The value, family love (Lo) is found as often in each of the periods, early, middle and late. On seventeen occasions for a two percent incidence, the value is manifested in Buster's love for children, his parents, and especially for his dog. He assists a child in roller skating on three different occasions. He tries to find homes for orphans and he even acquires a pet dog for a child. He expresses his affection for his mother and extends a merry Christmas to his father. However, he shows concern for his dog Tige, and tries to heal his sickness. He even tells Tige that he loves him. He expresses this love by buying presents for Tige on two occasions.

While the value, work (W) had appeared more often in the early period, it appears with the same frequency in the middle and late periods. For the most part Buster is involved in carrying out tasks, while on a couple occasions he is involved in some self-inspired enterprise. He busies himself with the task of ordering coal, fetching a pail of water, carrying a basket to his uncle, and borrowing a neighbor's punch bowl. He obediently meets his cousin Tizzie, and takes his Aunt Analine for a stroll. He, himself, initiates a baby sitting service, and obtains a job as a messenger boy.
Noticeably low is the incidence of the value, outdoor activity (Ac) in the late period. While it had appeared seven percent of the time in the early period and four percent of the time in the middle period, it appears only two percent of the time in the late period. The vacations on the farm in the early period and in the American West in the middle period might explain the greater frequency in those periods. Buster drives a car on three occasions, plays cowboy with a "galloping" laundry basket, and plays in a field. He camps out in a tent, goes fishing, takes a walk by himself, and plans a boating expedition with aunt Analine.

He manifests the same generosity (G) in the later period as he did in the early period. However, the greatest frequency of that value was found in the middle period. Only on nine occasions is it found in this late period. Buster shows kindness to a bum, and on another occasion invites a bum to his home. He resolves to be kind to everyone, and then shows kindness to a moose. He gives a pie to a person he meets, and in a surprising gesture invites Smitty to his home. On one occasion after acquiring a new wardrobe he gives his own clothing to neighborhood children.

On six different occasions in the late period Buster pursues the value, food; on six occasions he pursues the value, group unity (U) and on six other occasions he pursues the value, excitement (Ex). He climbs a tree to get apples, and plans on different occasions to eat a pie. He seeks group unity through identification with a gang, through initiation of "lodge members" and the initiation on another occasion of "Mose." He
inspires a group of his own to join him in a slab of wet concrete which
soon sets. Finally, he rides an airplane, arranges a pole vault into
his grandfather's bedroom, mixes dangerous chemicals and causes an ex­
plosion.

On five occasions in the late period the values, beauty (B) and
appearance (Ap) appear in the actions of Buster. As in the early and
middle period these values do not appear with greater than one percent
incidence. Buster admires a statue in the park, and on another occa­
sion a statue in a studio. He values his music as he spends much time
at the piano. And finally he admires the beauty of the Christmas pres­
ents the family has received. He admires the appearance of a bum after
Buster has given him the wardrobe of his father. He obtains a manicure
for himself and for Tige. And looking in a mirror he is happy with his
new image in a suit.

On four occasions the value, dominance (Do) appears in the late
period and on three occasions the value, friendship. While there was only
one incident in the early period in which the value, dominance was per­
sued there were ten incidents in the middle period. But the action of
Buster in the later period is limited to hiring different people. He
hires a group of bums to dress as Santa Claus; he hires a trombonist to
destroy his grandfather's serenity; he hires another bum to scare the
maids, and finally he exercises his control over Tige. He asks friends
to come and play, and even invites one who has attacked him to be his
friend.
On three occasions Buster acts out the value, love for the opposite sex (L) when he asks Mary Jane to join him in some experience. On two occasions he acts out the values creativity (Cr), cleanliness (Cl), conformity (Li), independence (I), recognition (Re), self-regard (Sf) and truthfulness (Tr).

Finally the operational values, religion (Rl), value in general (V), happiness (Ha) and economic value (E) appear but once in the late period.

No one below six years of age elicits activity of Buster in the late period. Only in the middle period did this age group elicit that activity. However more children in the six to ten year age group elicit Buster's activity in the late period than in any other period. Six boys and two girls inspire his activity. As in the early period, a ten to fourteen year old boy elicits activity in this period. But no one else from ten to twenty-one requests activity of him.

Most eliciting is done by adults between twenty-one and forty. His mother on twenty-seven occasions brings about his actions. His father elicits activity on four occasions; two non-family, non-authority males and one non-family, non-authority female on different occasions bring about his action. One authority male between twenty-one and forty elicits that activity.

The only elicited activity by the forty to sixty-five age group is from three non-authority, non-family males. In the sixty-five and older age group one non-family, non-authority male and a grandmother elicit Buster's activity.
As in the early period his dog, Tige, brings about that action more often than his father. And a non-family group on one occasion elicits the activity.

While the actions of Buster in this late period are not elicited by children younger than six, more actions in this period are elicited by children six to ten than in the early or late periods. And like the early and middle period most of the eliciting is done by the twenty-one to forty age group. Again, most of the activity is elicited by Buster's mother or his dog, Tige.

Buster's response to this eliciting is most frequently independence (I) and secondarily obedience (Ob). Twenty-seven times Buster is independent in his pursuing values different from those suggested by those eliciting the activity. On nineteen occasions he is obedient. Buster begins more obedient than independent in the early period, and then is equally obedient and independent in the middle period, but becomes more independent than obedient in the late period. He reacts on six occasions to this elicited activity with the value family love (Lo). Three times he responds with knowledge (K); twice he reacts with friendship (F), safety (S) and love for the opposite sex (L). On one occasion the response is generosity (G) and on another economic value (E).

As in the early period and unlike the middle period there is no response by anyone in the younger than six age group. And in the late group there are more responses by children from six to ten. Boys from six to ten respond negatively seven times and positively three
times, while girls in that age group respond negatively twice. One
ten to fourteen year old male responds negatively to Buster. No one
else from ten to twenty-one responds to Buster's activity in this
period.

As in the other periods most of the responding is done by
adults twenty-one to forty years old. His mother on thirty-six occa-
sions responds negatively and only once positively. His father's four
responses are all negative. On nine occasions non-authority, non-
family males in this age group respond, twice affirmatively and seven
times negatively. Five times non-family and non-authority females re-
spond negatively. Seven authority males of this age group respond neg-
avatively to Buster and three authority females respond negatively.

Six non-authority, non-family males and one non-authority non-
family females respond negatively to Buster in the forty to sixty-five
age group. A forty to sixty-five year old male family member and a
male authority figure from this age group both respond negatively.

Unlike the early and middle periods, there is much response in
the late period to Buster by the over sixty-five age group. Six non-
family, non-authority male members respond negatively and one positively
to Buster. Two non-family, non-authority females of this age group
respond negatively to him. A grandfather on four occasions and a grand-
mother on one occasion respond negatively to him. A male authority
figure responds once negatively and twice positively to Buster.
Tige responds more in this period to Buster than in the early or middle period. Five times he responds negatively, but six times positively. One other dog responds negatively on one occasion to Buster also.

On nine occasions a group responds negatively to Buster and on six more occasions a family group rejects him.

Buster receives negative responses from others nearly ten times for every affirmative response. Most of the responses come from his mother or his dog. And his dog affirms him more than anyone. However his peer group is second in affirming him.

The most frequent transition used in the late period by Outcault is as in the early and middle periods the "identification word." On eighty-nine occasions some thing or name, or person or action or abstraction in the action section of the strip is used as the bridge between that action and the words of the resolution. The words, grandpa, grouch, orphan, mother, or sculptor tie the action of the strip to the words of the moral panel unit. The words, woman, boy, men, animals, geese, dogs, do the same. The words, splashing, laughing, sleeping and worrying find action in the frames of the strip and become words of the resolution. Sunrise, rain, fresh air, and the world's beauty become topics of both. The telephone, business, electricity, prayer, and the love of money become the means of bridging the early part of the strip with the latter. The identification word is the most common transition used by Outcault in all three periods and in the middle and later periods its appearance is more frequent.
Outcault uses the reaction transition in the early, middle and late periods with nearly the same frequency. On fifty-three occasions a general statement about the meaning of life, a resolution to change one's life, or a conclusion from Buster's experience provide the transition. Outcault suggests in the moral panel unit that "everything has its price," that "success is purely relative," that "perseverance has made more success" and that "there is a law of compensation." Buster resolves to give up playing pranks on people, that he will be from now on kind, and that he will never again eat too much rich food. He concludes from his experience that his judgment is not always to be trusted, that there is ambiguity in life, that many of his difficulties stem from carelessness. He adds that he is a chronic mistake-maker, and that two wrongs do not make a right. He resolves to leave home on one occasion, and asks the reader to understand why he cannot live as he has been living.

The feast becomes the means of transition in the late period as frequently as in the early period. On six different occasions Outcault uses this device to make his transitions while in the middle period he uses it thirteen different times. Twice Outcault introduces the moral panel unit with Thanksgiving reflections and on four occasions he uses the theme Christmas.

As in the middle period Outcault uses the pun five times to make the transition. Buster claims that grandpa is like those men "who have nothing on their mind but their hat." After Tige goes through great anguish, Buster exclaims "every dog has his day." After hiring
a bum to terrorize his grandfather with a trombone, Buster claims "some people can really blow their own horn." When Tige has had a plaster removed from his back side, Buster mentions "everything comes to an end."

On thirteen occasions the type of transition used does not fit the categories suggested. At times the transition carries nothing of the theme, message, or details contained in the action section. At others the transition involves some nonsense phrase; and at still other times the moral panel unit begins with a caution to the reader. Out-cault suggests once that "running is the very best form of exercise" although there had been no running in the action section. He suggests that the world is full of kind people. He says he has known people "who do not believe what they cannot see." He cautions his readers not to laugh at the disobedience of Buster; he suggests that what is involved in the action is only fiction. He converts a cliche from folklore into the phrase "it's six of half a dozen and one of the other." He worries, "I may be criticized for this.." and he suggests that everything goes to prove that there is a law of cause and effect, that virtue is its own reward, and all is "apropos of nothing."

Unlike the early period and similar to the middle period, the later period has very few strips in which there is no moral panel unit present. On four occasions comic strips appeared without the moral panel unit so that no transition was then recorded.
The value, knowledge (K) is the most highly prized value in the moral panel unit in both the middle and late periods. While it appeared only nineteen times in the early period, it surfaces thirty-five times and thirty-one times in the middle and late periods respectively. Out-cault maintains that thinking is a gift used by too few men. Only two percent of men think and only one percent think imaginatively. Few are willing to do more than dabble with surface knowledge. To keep a fresh and pure mind one must constantly think and change. While many will rely on the thinking done for them by newspapers, doctors, preachers, friends and ancestors, the noble man puts aside the thinking of others so as to think for himself. This thinking brings about control of one's life. Thinking can become the only reality since one's point of view determines what one sees. It is important to see things in perspective; one should try to perceive the whole truth. Not only can thinking determine one's life but it can also fashion man's productivity. Every invention and every artifact begins as an idea in man's mind. To wonder at life, to think new ways of living and fashioning it, and to try to share that vision with others are the only actions worthy of man. Knowing what is good and learning from experience enables the young person to carry on this noble tradition of thinking for himself. All the barbarism, superstitions and fears of man come from an unwillingness to think and believe as he should.

After knowledge, the value most prized in the moral panel unit of the late period is generosity (G). The value appeared sixteen times in the early period, eighteen times in the middle period but thirty
times in the late period for an eight percent incidence. Outcault sug-
gests either being kind to others, being thankful for blessings, for-
giving those who have been unkind or giving gifts to those who cannot
repay one. Man should think pleasant thoughts, do pleasant things and
say pleasant things to others. He should be thankful to his Creator for
the blessings of sight and hearing, for the blessing of friends, flowers
and birds. He should be thankful for not suffering for his mistakes.
Man should forgive those who have been unkind and he should realize
that to forgive is divine. He should realize that love is the greatest
of all forces, that there is joy in giving—a joy worth more than any
money given—and that in helping others he gives happiness to himself
and to them.

In the early and middle periods, practicality (P) appeared with
the second greatest frequency after the value knowledge (K) in the
moral panel unit. However in the late period this value appears with
the third greatest frequency. Appearing twenty-eight times with an
eight percent incidence the value represents a realization of the in-
evitality of nature's laws, the importance of applying the necessary
means for attacking one's goal and the acceptance of whatever rewards
or punishments one's actions will necessarily bring. There is a law
of compensation in which every act is rewarded or punished. Those who
expect trouble find it; those who are willing to pay the price obtain
their desired goals; those who want right things do right things.
Everything has its price; and one cannot get anything for nothing.
Every gift has a price attached to it. And "every dog has his day."
Within this law, man should direct his energies to the right goals. Being in the right place at the right time is important. And while nature seems to play no favorites one must realize that each man is a creature of circumstance. An accident of birth separates the king from the pauper; but choosing the right direction separates the prisoner from the artist. All life has its chemistry; certain persons mix with certain persons; certain things mix with certain things. What one intends is not discernible by nature; one is rewarded or punished for what one does. One must suffer for his mistakes; and if he is to catch big fish, he must use big bait.

While the early period very seldom contained the value, independence (I) in the moral panel unit, the middle and later period contain that value frequently. The late period on twenty-five occasions for a seven percent incidence honors this value. Buster claims one should think, live and act out what and who one is in spite of the many attempts of society, peers and groups to demand conformity. One should act as he will, believe as he will and dress as he will. If man is strong enough he need not "belong" to groups, bands and societies. Each man is master of his destiny; and all real luck is within oneself. It takes courage to be oneself, to live as master of his own soul. At the same time while tolerant of the views and tastes of others, one should be free from the tyranny of those who demand that one pursue those same views and tastes.

In the early and middle periods the value, emotional security (S) occupied four and five percent respectively of the value emphasis
in the moral panel unit. However in this late period, it occupies six percent of the unit. On twenty-three occasions this value is espoused by Outcault. Outcault suggests that one live his life free of fear. One should be at home with oneself; and when one is at home with himself, he will avoid that thinking about self which causes anxiety. He will be free from the demands of others to conform in dress, in custom and in worrying. All fear is in the mind; and keeping busy can kill fear. No one has a right to interfere with that serenity which a man has. To maintain that serenity one should not assume responsibility incompatible with it. This peace of mind comes from repose. One should flee from those who are not at peace with themselves. One should refuse to worry about sickness, poverty, fire or disease. Only those should fear who are cowards or who are evil.

Truthfulness (Tr) appears with the same frequency in the early and late periods but is only half as present in the middle period. On twenty occasions in the late period for a six percent frequency this value is praised. The value involves being oneself, honoring truth, living honestly in ones dealing with others and shunning any pretension. While most men seek honesty there are those who masquerade, pretending to be what they are not. One should be honest as animals by not comparing position, possessions, ancestors and respectability. To be oneself is honesty; and honesty is the best policy. One should always be on the level with his friends so that confidences are never abused. Truth men have died for; and yet truth must be handled by a master. One's business dealing should be marked by honesty. One should give an honest
day's work for an honest day's pay. Man should seek honest values for an honest dollar. What one advertises should be revealed honestly in the advertising. Outcault is happy that one can be honest today without being killed for it. The only occasion he gives for deceit is to save another from pain, heartache; or to protect someone's reputation.

The value, determination (D) appears more in the late period than in the middle or early period. Appearing sixteen times for a five percent incidence, the value involves mental strength, perseverance, decisiveness and a refusal to blame persons or things for one's own predicaments. Outcault maintains that only strong men can grapple with truth. A person should determine what he will do, and persevere in spite of obstacles. He quotes Edison who maintains that genius is ninety percent perseverance. The slow man who keeps going will reach his goals. One cannot afford to stand still. Within oneself must be found the inner strength to decide and carry through decisions. One should not blame others, make excuses, or attribute situations to luck. And when one has erred, he should willingly accept responsibility for his actions.

The value, work (W) appeared only three times in the early period and seven times in the middle period. However it appears in the late period seventeen times with a five percent incidence. On three occasions Outcault uses Buster's experience of a tramp, to explain that laziness leads to the vagrant's life. The loafer believes that all success is a result of pull, while the hard worker knows that success comes from hard work, smile and hustle. Working hard removes cares from
a person and brings him money which is happy and clean money. That man
prays honestly who does his work with the gifts which the Creator has
given him. Honest prayer is desire, and honest desire is hustle. One
should work as if each moment were being evaluated. And if that work is
rewarded financially, the employer has a right to evaluate it in such a
way.

While appearing half as often in the later period as it did in
the early period, the value, family love (Lo) appears twice as often in
the late period as in the middle period. On sixteen different occasions
Outcault shows the importance of love between family members. He sug-
gests that children are a gift to facilitate the growth of others and
to give others someone to love. This love can be great enough that it
will cause a person to lay his life on the line for another. One should
never beat children; rather a parent should pamper a child. The man who
spends the time with a child is the one who determines what a child will
be. Outcault calls those who spank children barbarous, cowardly curs.
If parents should love their children, children should also love their
parents and grandparents. Finally the pets in the family, who are also
family, deserve the pity and love of the family members.

The value, happiness (Ha) appears with nearly the same frequency
in the early, middle and late periods. Happiness appears thirteen times
with a four percent incidence in the late period. Happiness is some-
thing within one, which manifests itself externally. It is the right
of man. One can transform the life of others through this happiness,
and in bringing happiness to others one finds it for himself. Happiness
is the heaven in one's heart. It presupposes kindness, sleep and temperate habits. Since happiness is the most important thing in life, one should find it only through sharing it with others. Happiness and fun are not the same. Thinking happy makes one happy, and a happy heart bring about a happy face. One should form a joyful society and "jolly the grudge" out of serious friends.

With nearly the same frequency the value, humor (H) is found in all three periods. Appearing thirteen times with a four percent frequency in the late period, this value involves remarks, parodies, puns, and descriptions. Buster claims that he will do anything to make people laugh. Laughter is healthy, and contagious; and it should be cultivated by men. On one occasion Buster parodies the nursery rhyme, "Mary had a little lamb." On another occasion he gives a hilarious recipe for onion soup. He puns with the words dear and deer, bear and bear. Even his dog, Tige, uses puns when he speaks of needing dough and kneading dough. Buster remarks, "now that we are all sweetened up for Christmas" and quotes Emerson who says, "the great will not condescend to take themselves too seriously."

While the value, pleasant personality (P1) appeared very seldom in the early period, it appeared fifteen times in the middle period and twelve times in the late period for a three percent incidence. Outcault maintains that one owes it to oneself to have a pleasant disposition. Whatever one does he should do it with a smile. If one should be "grouchy" he should at least assume a pleasant personality during Christmas time. A cross disposition causes trouble, while a sweet disposition
manifests itself in the face and drives wrinkles away. Smiling helps more than complaining. One should take a chance at smiling while knowing that the world mirrors his smile.

The value beauty (B) appeared with nearly the same frequency in all three periods. Appearing eight times in the late period, the value celebrates the beauties of nature and man's capacity for seeing them. Beauty abounds in flowers, skies, loved one's faces, and in the eyes which help the soul to see. There is beauty in rain, fresh air and water. Some are unable to see the beauty which surrounds them. Others have the capacity to see and to help others to see. The pyramids, carvings, temples, tombs, monuments, statues and churches witness the history of man in search of beauty.

The early, middle and late periods contain the value, religion (R1) with parallel incidence. On twelve occasions the value appears with a three percent incidence in the late period. Outcault maintains that all men as well as animals are created by God. However the animals do not fight over creeds. Man seeks to find what God has already invented. Gravity is the hand of God which man cannot see. As other things which are invisible, the powers of love, gravity, and nature must be believed in. Outcault quotes Emerson who says, "all things I have seen cause me to trust the Creator for what I have not seen." Man can pray to God to spade one's garden, but God will not do it. God does greater things by bringing rain and sunshine to make success of man's work. Honest prayer is always answered because honest prayer is work. Outcault quotes Coleridge who says, "He prayeth best who loveth best all
things both great and small." Man can be forgiven great faults, but the little sins and faults need prayer to erase them. Finally Outcault asks, "what need is there for bodily resurrection since man's carcass is already tired before he dies."

The value friendship (F) appears very seldom in the early, middle and late periods. On six different occasions in the late period, Outcault summarizes through the moral panel unit the meaning of friendship. Friendship is one soul in two bodies. A friend is not jealous. He makes no expectations; and he makes no unhappy demands. There is a place in one's heart for a friend. And this place no one else can take. Friendship is the most expensive thing in the world; great friendships always involve an even giving and sharing. If one cannot say good things about his friend he should not speak at all. That man who will lie to save his friends is a saint.

While the value carefulness (C) occurred eleven times in the early period and thirteen times in the middle period, it occurs only six times in the late period with a two percent incidence. One should not over indulge in anything. Late hours, bad temper, over eating and drinking bring about nervousness. Carelessness is a sin since it usually brings harm to others. Genius is the art of being careful in little things, in apparel, speech and in one's manners.

Group unity (U) while not appearing in the early period, and while appearing only twice in the middle period, appears four times in the late period. Outcault suggests that the world could be one big
family, since everyone is a part of the race. Seldom does prosperity bring about group unity; however, adversity and sorrow can weld a people together.

The value, appearance (Ap) appears seven times in the late period while only five times in both the early and middle period combined. Outcault suggests that one should value clothing since from it one can evaluate a person. Clothing reflects the person. Clothing can make a beautiful person even more attractive. Flashy clothing reveals the vulgar man. Unkempt clothing reveals the careless man.

The value, achievement (A) appeared five times in the early period, five times in the middle period and only three times in the late period. One should think, talk and sing success. Success is a relative thing since one man's success is another man's failure. One should try to be successful since each man's conduct is evaluated.

On three occasions the value aggression (Ag) appears in the late period. It had appeared six times in the early period and only once in the middle period. Buster expresses his desire to avenge himself against a French shoe maker and against his questionable friend, Smitty. On one occasion he claims he is on the verge of homicide, with Smitty as the victim.

The values, economic value (E), new experience (N), recognition (Re), tolerance (T) and moderation (Mo) appear only twice in the late period. And the values, health, ownership (O), and mental adjustment (Ad) appear only once.
Buster is the agent for the values in the moral panel for the most part. Fourteen times a value is attributed to Buster's dog Tige in the moral panel unit. On seven occasions the Scriptures are used to authenticate a value in the moral panel unit. Buster quotes, "what you sow you must reap," "the kingdom of God is within you," "it is more blessed to give than to receive," "judge not lest you be judged" and "God is love." Outcault attributes to Job the phrase, "the thing I most feared has come upon me," and he mentions in one moral panel unit 1 Corinthians chapter thirteen, a passage on love.

Several poets are quoted in the moral panel units. Without acknowledging the source, Outcault quotes Bryant's "Thanatopsis." He quotes Emerson's "all that I have seen teaches me to trust the creator for what I have not seen." He quotes Longfellow who says "and the night shall be filled with music." He quotes Ella Wheeler Wilcox when she says "so many gods, so many creeds, so many poets that wind and wind." A passage of Coleridge is quoted, "he prayeth best who loves best all things both great and small." Finally Edison's statement that genius is ninety-eight percent work adds authority to the moral panel unit.

Outcault quotes folk lore when he says "the only real thing in the world is imagination." He quotes the phrase, "laugh and grow fat." Finally he quotes a phrase, "joy and temperance and repose slam the door on the doctor's nose."

Buster's mother in a letter suggests that Buster be careful in the way he eats. A professor of Chemistry writes in a letter for
reimbursement for a thousand dollars worth of broken laboratory glass. Three times Buster's friends write little notes at the top of the strip. Billy Smith questions why the Browns have such a hard time finding his inner qualities. And Eddy Loomis questions why the Brown's house is haunted.

A rare part of the last period strips is the section in which Smitty torments the Browns with his obnoxious actions. His action is reinforced in a series of moral panel units at the top of these strips in which Mrs. Smith assumes a set of values which are at least "counter-cultural." Since these values are seldom a reflection of the values of the moral panel units of Outcault's characters, they are summarized here. Smitty claims that his mother advocates doing what one pleases, until stopped by someone. Since the world is a "grab bag" the one who grabs with greatest strength is most successful. If one cannot settle with another in diplomacy he should hit the other and then be diplomatic. One may turn the other cheek; however, he should then "kick the stuffing" out of the other. Only suckers are kind and generous. People are mostly mean. It is better to be "dumb and healty" since those who are ignorant are not asked to do anything. One should not brag about his ancestors, since people can find out what they are really like. Middle class people do not know the joy of being perfectly miserable as the rich and poor do. Happiness is getting whatever one wants even it it makes him miserable. Besides, it is not too good to be too happy. Honesty starts fights since some people come to hate an honest person, or to think he is a sucker.
As in the middle period the most frequent causal relationship between values is the relationship of generosity (G) to happiness (Ha). Outcault on six different occasions indicates that generosity brings happiness to a person's life. On four occasions he indicates that morality causes that happiness. Five different times he states that work brings about success. While Outcault did not relate these two values, work and success, causally more than once in the middle period, he had related them five times causally in the early period also.

On three occasions he indicates that knowledge (K) causes emotional security (Se). On three occasions he shows that determination (D) causes success (A). On two occasions he sees carefulness (C) causing health (He); humor (H) causing health (He); independence (I) causing achievement (A); appearance (Ap) bringing about recognition (R), knowledge (K) bringing about independence (I) and happiness (Ha) causing health (He).

Outcault indicates on two occasions that possessions (O) do not bring happiness (Ha); and on two occasions he shows money (E) does not buy happiness (Ha). On one occasion Outcault indicates that money can bring neither emotional security (Se), nor moral living (M).

After having determined the situations in which the actions of Buster occur, Buster's operational values, and those agents who elicit or respond to his action; and after determining the types of transition used by Outcault to bridge these actions of Buster to the moral panel unit; after determining the key values in the moral panel and the agents
of such values, and after determining the causal relationship of values to one another in the late period; one is prepared to determine to what extent Outcault uses the operational values of Buster as the topic of the moral panel unit.

On five occasions Outcault uses the value knowledge (K) in the actions of Buster and as the thematic value of the moral panel unit. On another five occasions he uses the value security (Se) in the action and resolution of the strip. Three times Buster pursues the value beauty (B) in the action and comments upon it in the moral panel unit. Twice the values aggression (Ag) and humor (H) appear in both. Finally the values, family love (Lo), new experience (N), work (W), generosity (G), religion (R1), truthfulness (Tr), practicality (P), recognition (R) and economic value (E) appear once in the action section and in the corresponding moral panel unit.

Only twice does a value appear as an operational value of Buster and as an effect value in the moral panel unit. Health appears as the operational value in two different strips and is found in the moral panel unit as the effect of carefulness and humor respectively. On three occasions the mediating value of Buster in the action section becomes the key value in the moral panel unit. On all three occasions this value is indifference (I).

One could conclude from all three periods that Outcault tends to use the key value in the action of Buster as an occasion for speaking of that theme in the moral panel unit. This use of the key value combines
with the different transitions to bridge the action of Buster with the resolution in the last frame. While he uses the key value more than a mediating value; and while the key value of the operational world of Buster is often related to the key value in the moral panel unit, Outcault more often uses a word, a pun, a reaction, or a holiday feast to bridge the two parts.

Outcault brings history to his little strip, or brings his strip to history by including occasional remarks about contemporary occurrences. On three occasions he criticizes the woman's suffrage movement. The "Buster Brown" strip of December 26, 1909 is so intensely against the woman's movement that the editor adds a postscript, "the above is not to be taken seriously." Outcault shows a disdain for political corruption on one occasion. He complains about taxes on another. He mentions the loyalty to "Mrs. Grundy" and her social expectations. He makes a reference to the Lambs Club, the now defunct club for newspaper men, authors, and actors in New York. He even mentions Jess Willard, the 1915 boxing champion. In a prophetic way he sounds like Marshall McLuhan when he says on April 23, 1916, "we now live in a picture age."

Unlike the early period when there were several strips of small format, the late period involves a twelve frame format in the strips nearly all the time. With the exception of two unusual formats in 1914, and a thirteen frame strip in that same year, a nine frame format with a horizontal bottom frame in the year 1915, the late period is for the most part a series of twelve frame formats. It can be assumed that the early period was an experimental period for Outcault. As he moved into
the middle period the format was enlarged until late in the middle period the large format was the ordinary one used by Outcault. The late period finds him consistently using the large format. He had found his medium and his style.

The "Buster Brown" strip of the late period is a domestic strip with some interludes in shopping and outdoor activity. Half of the time Buster is involved in pranks, adventure, joking or the pursuit of knowledge. And one seventh of the time he is running from physical punishment or worrying about the consequences of his activity. Another tenth of the time he is courteous, aggressive, achievement oriented, working and expressing family love.

For the most part, Buster's action is self-inspired. But when it is elicited it is most often elicited by his mother or his dog. Buster in the late period responds to this eliciting with independence more than obedience. In the early period Buster had been more obedient, but in the later and middle periods, he asserts his independence.

Again, in this period, his mother responds to him more than anyone else. However in this period her response is only once affirmative while on thirty-six occasions she responds negatively. Only his dog, Tige, who responds with the second greatest frequency, affirms him more than he negates him. Generally others respond negatively to Buster.

In the resolution part of the strip, Outcault emphasizes the values knowledge, generosity, practicality, independence, morality, security, and truthfulness half the time. Another fifth of the time is
spent with the values, determination, pleasant personality, family love, work and happiness.

For the most part these values are attributed to Buster. At times, Outcault quotes William Cullen Bryant, Ralph Waldo Emerson, Ella Wheeler Wilcox, Thomas Edison, William Wadsworth Longfellow and Samuel Taylor Coleridge to bring authority to his values in the moral panel unit.

If a content analysis of "Buster Brown" reveals anything it is the similarity of the strip, a continuity over three time periods. The same key values of Buster are acted out in all three periods. The action of Buster seventy percent of the time in all three periods is focused on eight key values. The conceived values in the moral panel unit find parallel frequencies in all three periods also so that six of these values have a consistent emphasis from the beginning of the strip to its last year in 1917. What distinguishes the periods is the occasional sequence of travel to the farm and to Europe in the early period, to the American West in the middle period, and the sequence of visits by Smitty in the late period.

Buster appears "out of character" only when in the middle and late periods he is shouldered with the responsibility of a child or playmate who like himself does unpredictable and unsettled things.

The glory of the strip is its reflection of the pranks, curiosity, adventure and wonder of the child in each of us. But the strip is a reminder also that when the time comes to be responsible, the
child can become a man with the worry, fear of novelty, and an ability to be threatened. Perhaps the strip explains why the young "risk-taker" becomes the middle aged conservative. And perhaps it explains what each of us feels about life without reflecting upon it.

The Buster strip is for every age group. But perhaps it has much to offer the young of today. Bruno Bettelheim said of the young child:

He needs ideas on how to bring his inner house into order--and this hardly requires emphasis at this moment in history--a moral education which subtly and by implication only, conveys to him the advantages of moral behavior, not through abstract ethical concepts but through that which seems tangibly right and therefore meaningful to him.²

There is moral value in this strip. And its morality is subtle. If the young could identify with the action of Buster in the strip, they could learn much from the fantasized reflection on that action by Buster himself, a Buster who sees it all through the wisdom of an experienced philosopher, his creator, Richard F. Outcault.

SELECTED BIBLIOGRAPHY

I.

THE COMIC STRIPPED WORLD OF SPACE AND TIME

GENERAL WORKS:


Couperie, Pierre. "Echoes of Modern Art in the Comic Strip." Graphis, XVIII, Nos. 159-64 (1972/3).


Fell, John. "Mr. Griffith, Meet Winsor McCay." Journal of the University Film Association, XXIII, No. 3, 1971, pp. 74-87


II.

THE FATHER OF THE FUNNIES AND HIS "YELLOW KID"

NEWSPAPERS AND JOURNALS IN WHICH OUTCAULT'S EARLY WORK IS FOUND:

Electrical World. October 6, 1888-September 22, 1894.

Truth. November 5, 1892-September 15, 1894.


Railway and Street Journal. November 18, 1894.

New York Journal*. October 18, 1896-December 26, 1897.

*The New York Journal was renamed the New York Journal and Advertiser from April 2, 1897 until November 10, 1901.

GENERAL WORKS:


Grady, Elizabeth Head. "Time was...Rummaging in Lancaster's Past." Lancaster Eagle-Gazette (Lancaster, Ohio), November 21, 1941, pp. 14-15.


New York Times, September 24, 1928, p. 27.


"Ohio's Crop of Cartoonists." Cincinnati Enquirer, (January 12, 1902), Section 3, p. 2.


III.

BEST OF THE BLACKS, "POR LIL' MOSE"

NEWSPAPERS AND JOURNALS IN WHICH OUTCAULT'S BLACK WORK CAN BE FOUND:

GENERAL WORKS:


IV.

COMIC VALUES, CULTURAL VALUES

GENERAL WORKS:


Perry, Charner M. "Value As Any Object of Any Interest." International Journal of Ethics. XL. No. 4 (July, 1930), pp. 490-495.


V.

**BUSTER BROWN AND THE VALUE WORLD OF KIDS**

**GENERAL WORKS:**


Rose, Arnold M. "Mental Health Attitudes of Youth As Influenced by a Comic Strip." Journalism Quarterly, XXXV, No. 3 (Summer, 1958), pp. 342-353.


VI.

VALUE SIFTING IN THE WORLD OF "BUSTER BROWN"

NEWSPAPERS IN WHICH RICHARD OUTCAULT'S LATER WORK CAN BE FOUND:


*The New York American is a continuation of Hearst's New York Journal. At times between 1906 and 1917 there were issues entitled The New York American and Journal. Plates from those papers are identified by the respective titles.

GENERAL WORKS:


VII.
SHIFTING FROM SIFTING: AN ASSESSMENT OF "BUSTER BROWN" I

NEWSPAPERS IN WHICH RICHARD OUTCAULT'S "BUSTER BROWN" CAN BE FOUND:


VIII.
SHIFTING FROM SIFTING: AN ASSESSMENT OF "BUSTER BROWN" II

NEWSPAPERS IN WHICH RICHARD OUTCAULT'S "BUSTER BROWN" CAN BE FOUND:


IX.
AN EARLY DAGWOOD, AND THE WORLD OF "BUSTER BROWN"

NEWSPAPERS IN WHICH RICHARD OUTCAULT'S EARLY "BUSTER BROWN" CAN BE FOUND:


X.
THE MIDDLE BUSTER

NEWSPAPERS IN WHICH RICHARD OUTCAULT'S MIDDLE "BUSTER BROWN" CAN BE FOUND:


XI.

THE LATE BUSTER

NEWSPAPERS IN WHICH RICHARD OUTCAULT'S LATE "BUSTER BROWN" CAN BE FOUND.