WINSOR MCCAY, GEORGE RANDOLPH CHESTER, AND THE TALE OF THE JUNGLE IMPS

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In 2006 Lucy Shelton Caswell, the curator of the Ohio State University Cartoon Research Library, received a call from a local businesswoman who wanted to bring in some old cartoon drawings that she had found. The Library does not provide appraisal or authentication services, so Caswell attempted to direct her elsewhere. The woman was very persistent, however, so Caswell agreed to see her the next day. The woman walked in with a shabby, portfolio-sized cardboard box from which she produced eleven large hand-colored drawings that Caswell was astonished to discover were original comic strips by Winsor McCay. McCay is considered one of the greatest comic strip artists of all time, a master and pioneer of the art form. Caswell was particularly surprised, because these drawings were from McCay’s very first newspaper comic strip series, A Tale of the Jungle Imps. Until then, no Jungle Imps originals were known to have survived from an era when comics were considered ephemera: something to be enjoyed today and then discarded tomorrow. For the most part, original comic strips were not collected or preserved by museums, libraries or collectors, and although some artists saved their originals, most were destroyed or disappeared. Somehow these eleven had survived and had found their way to the Cartoon Research Library.

The Tale of the Jungle Imps

The tale of the Jungle Imps begins in early January of 1903, when the Cincinnati Enquirer began running advertisements to announce a new and exciting feature: “Comic Pictures in Colors.” The ads read:

THE SUNDAY ENQUIRER has long been pre-eminent in the field of contemporary journalism. All that is best and latest in news, fiction, rhyme and story has been laid before its votaries with lavish and unstinted hand. Notwithstanding these facts, the issue for SUNDAY, JANUARY 18 will mark the beginning of a new era in ENQUIRER history. On that date it will present to its reader a splendid new supplement containing the COMIC PICTURES IN COLORS.

This supplement will become a permanent feature of the SUNDAY ENQUIRER and will be in addition to its usual pages of news and special matter.¹

With this enhancement, the Enquirer followed the lead of the eastern newspapers, which had introduced Sunday comics and begun experimenting with color in the mid-1890s, first to compete with the popular humor weeklies, but soon also to compete with each other. The early evolution of the newspaper comic strip was largely shaped by the fierce circulation wars between New York publishing magnates Joseph Pulitzer, William Randolph Hearst, and James Gordon Bennett, Jr. Although color comics had been featured in Sunday supplements previously, Pulitzer’s New York World contributed the...
most famous example when it colored Richard Felton Outcault’s comics featuring Mickey Dugan. Mickey’s nightshirt was made yellow, and he was henceforth known as “The Yellow Kid.” In 1896, Hearst lured Outcault and his Yellow Kid to the *New York Journal’s* new full-color Sunday comic supplement in an effort to gain the edge over his main rival, Pulitzer’s *World*. The popularity and success of these early efforts encouraged smaller papers around the country to follow suit. The *Enquirer*, founded in 1848, printed 40,000 copies a day by 1900. It featured its first Sunday comics in black and white on June 8, 1902.

The advertisement for its new Sunday supplement went on to explain what *Enquirer* readers would find in the new feature:

The Katzenjammer Kids, Happy Hooligan, Foxy Grandpa (copyright, 1903, W.R. Hearst) and all the other old favorites of ENQUIRER readers will appear in gay garb, together with a series of new and original comics which is sure to please “children of all ages” from seven to seventy.

The newspaper also promised pages devoted to the latest fashions, illustrated articles, and “bright and interesting stories for the little folks.”

As pledged, the new era of color comics in the *Enquirer* began on January 18, 1903. Carl Schultze’s *Foxy Grandpa* and Jimmy Swinnerton’s *Mount Ararat* appeared on the front page of the new supplement in color. The back page of the eight-page supplement included Rudolph Dirks’s *Katzenjammer Kids* and Frederick Oppe’s *Happy Hooligan*. In addition to these syndicated comic strips, the newspaper also featured on its third page a full-page color comic created exclusively for the *Enquirer*. It was the first in a series known as *A Tale of the Jungle Imps*. This comic feature was a partnership between two relatively unknown newspapermen who would both later become famous for their individual contributions to the periodical press and as pioneers in the nascent moving picture industry. George Randolph Chester wrote the rhymes for the *Jungle Imps* under the pseudonym “Felix Fiddle,” while Winsor McCay provided the artwork, signing his creations “Winsor Mc.”

The two men would have been about the same age when they collaborated on the *Jungle Imps*, although the exact dates and places of their births are elusive. Chester was probably born in 1869, in either Indiana, Ohio, or Kentucky. McCay’s grave marker indicates that he was also born in 1869, although his biographer thinks that 1867 is more likely. McCay’s parents lived in Michigan at the time, but census records show that he was born in Canada, when his mother was visiting her family.

Before settling in Cincinnati, both Chester and McCay had moved to different cities in the Midwest in search of better opportunities. Chester married Elizabeth Rothermel on July 25, 1895 in Davenport, Iowa, where their first son, George R. Chester Jr. was born in 1896. Chester reportedly held a number of unrelated jobs, including cook, waiter, plumber, paperhanger, and pen-and-ink artist, before joining the staff of the *Detroit News* as a reporter. In 1901 he took a job at the *Cincinnati Enquirer* and was quickly promoted to Sunday editor.

When he was nineteen, McCay left Spring Grove, Michigan, to attend business school in Ypsilanti. Preferring art to business, he spent most of his time learning drawing techniques from a local Ypsilanti professor, John Goodison, and stealing away to Detroit
to draw portraits of patrons at Wonderland, a kind of dime museum. McCay moved on to
Chicago in 1889, where he worked for a printing firm that specialized in advertising for
traveling circuses and other shows. In 1891 he moved again, this time to Cincinnati.
There he found employment producing signs and posters for Kohl and Middleton’s Vine
Street Dime Museum, which exhibited curiosities and “freaks” such as a two-headed calf,
“Joe-Joe the dog-faced boy,” and the “Wild Man of Afghanistan.” In 1891 McCay
married Maud Dufour, and their first child, Robert Winsor McCay, was born in 1896 (the
same year Chester’s first child was born). Two years later, McCay took a job at the
Cincinnati Commercial Tribune; he then joined the Cincinnati Enquirer shortly before
Chester in 1900.10

In 1903 the two men teamed up to create the original comic A Tale of the Jungle
Imps for the Enquirer’s new Sunday color supplement. The Jungle Imps spoofed
Rudyard Kipling’s Just So Stories, which had been published the year before. Kipling’s
stories were written in prose, but concluded with a rhyming poem. Each story explained
the origin of an exotic animal’s curious feature or of a human achievement, such as “How
the Whale got his Throat,” “How the Rhinoceros got his Skin,” “How the Leopard Got
His Spots,” and “How the Alphabet was Made.” Similarly, the Jungle Imps featured
fanciful stories describing how particular animals acquired their most distinguishing
features. In each weekly installment, a different animal is made miserable by the constant
teasing and torture it endures at the hands of three Jungle Imps: Boo-boo, Gack, and
Hickey. The distressed animal seeks aid from a group of wise monkeys, who transform
the animal into its present familiar form, enabling it to defend itself. The animal gets
revenge on the Imps in the end and is rid of their torment forever. The only human in the
comic, Felix Fiddle, is an old man with a tall hat and long white beard who carries a red
umbrella and a suitcase. He does not take an active role in the events; rather, he
appears as a bystander passively looking on in each panel, allowing nature to take its
course uninterrupted by human interference. The strip also satirizes Darwin’s theory of
evolution, with theimps and the monkeys representing the natural forces that cause
species to evolve.

The Jungle Imps format differed slightly from other comic strips at the time, which led McCay scholar John Canemaker to call it a “proto comic-strip.”11 By 1903
most newspaper strips featured a series of sequential panels with text in captions or
speech balloons (or both). The Jungle Imps’ narrative, however, was told through a
combination of rhyming verse illustrated by sequential panels. Poetry and humorous
verse were common in newspapers and magazines of the time. McCay did experiment
with speech balloons in May and June of 1903, but then abandoned them.

The depiction of the Imps is particularly offensive and racist to modern
sensibilities. They are drawn as half-dressed black characters with big earrings and
stereotypical facial features that many cartoonists during this era used to represent black
people. In this regard, the strip is very much a product of its time. Early newspaper and
magazine comic pages are filled with similar racist portrayals of blacks and other
minorities, reflecting the reality of what was considered acceptable at the time. As the
villains in the stories, the Imps are not so much evil as cruelly and carelessly
mischievous. In “Fourth of July in the Jungle,” Chester writes, “They just couldn’t help
being mean—like your little cousins.” In one episode, “How the Booby Bird Got Even,”
Grandpa Imp appears and disciplines the three young imps for their tricks.
It is impossible to know how popular *A Tale of the Jungle Imps* was with its Cincinnati readers, but it lasted for forty-three weekly installments, a relatively long run for comic titles at the time. At least one attempt was made by Chester at merchandising his co-creation. An advertisement in the *Cincinnati Enquirer* on November 22, 1903 touted “The Song of the Jungle Imps” sheet music “By Felix Fiddle” with “Music by Virgil M. Gerrard.” Readers were encouraged to ask their “music dealer or send 25 cents to Gerrard-Chester Music Co., Cincinnati, Ohio.” The ad featured drawings of Felix Fiddle and an Imp.

In October of that year, Winsor McCay accepted a job in New York from James Gordon Bennett Jr., publisher of the *New York Herald*. The last *Jungle Imps* ran on November 18, 1903, after McCay was already working in New York. The next week, Felix Fiddle was back with a new strip called *The Clown Folks*, which depicted a family of clowns with mischievous children and a wiener dog. The new offering was drawn by Apthorp “Ap” Adams, a friend of McCay’s, and featured a largely unimaginative panel layout with traditional captions.

**On to Fame and Fortune**

McCay went on to create innovative and popular comic strips such as *Henry Henrietta*, *Little Sammy Sneeze*, *Dream of a Rarebit Fiend*, and *Pilgrim’s Progress* for the *New York Herald*. His masterpiece, *Little Nemo in Slumberland*, debuted in the *Herald* on October 15, 1905. In 1907 the Jungle Imps reappeared as residents of Candy Island in *Little Nemo*. The main characters—Little Nemo, the Princess of Slumber-land, and Flip—visit the Chief of the jungle, who takes them to his palace. They ride on an elevator lifted up by a huge snake and in an automobile powered by goats. As the characters leave Candy Island, the Imps try to steal Flip, who instead kidnaps one of them. This Imp, later called Impie, becomes a regular character in the strip, causing mischief throughout Nemo’s many adventures.

McCay also made a name for himself on the vaudeville circuit, with a popular chalk-talk featuring the characters from his comic strips. Starting in 1906, he regularly performed in New York and around the country, while still producing comic strips and other illustrations for the newspaper. A lavish Broadway musical based on *Little Nemo* was produced in 1908 and was reported to have cost $300,000 for its New York run, an enormous sum compared to the standard $30,000-$40,000 of productions at the time. 12

In 1911 McCay was lured into the Hearst family, where he continued *Little Nemo in Slumberland* under the new title *In the Land of Wonderful Dreams*. Although he hoped the move would provide him more freedom to pursue his varied artistic interests, the opposite was the case. Hearst wanted him to focus on serious editorial cartoons and gradually forced McCay to give up his comic strips and vaudeville performances. 13 McCay’s editorial cartoons, while showcasing his exquisite draftsmanship, generally lacked the spirit and liveliness of his comics.

After McCay’s departure from the *Cincinnati Enquirer*, Chester continued to write short stories for the paper, which like most daily newspapers of that era included fiction in addition to news and feature stories. A second son, Robert Fey Chester, was born around 1904. In 1906, Chester broke into the thriving magazine market and soon after left the *Enquirer*. A prolific writer, his stories appeared in major magazines of the
day such as McClure’s, Cosmopolitan, Collier’s and the Saturday Evening Post. The star of his most successful series, J. R. Wallingford, was a likable ne’er-do-well who traveled from town to town swindling money from gullible people. Chester’s Wallingford stories were collected and published as books and, like McCay’s Little Nemo, were adapted to the stage as a Broadway musical in 1910. The U.S. Census of 1910 indicates that Chester had obtained a level of financial success; the family had three live-in servants, a butler, a maid, and a cook at its home in Cincinnati.

In that year, Chester moved to New York, where he caused something of a scandal that ended in divorce. He had left his wife in Cincinnati “to attend to selling the house and winding up the affairs at home.” However, his wife’s closest friend, Lillian De Rimo moved to New York shortly after Chester, and the two were living in the same hotel. After arriving in New York, Mrs. Chester sued for divorce in 1911, naming De Rimo in the suit. Later that year, Chester wed De Rimo in Paris, although there was some question as to the legality of the marriage because they did not wait for the final divorce decree. A month later, Chester’s first wife received the final decree and custody of their two children. In addition to being a romantic union, Chester’s second marriage was also a working partnership. The two collaborated and are listed as co-authors on many of Chester’s stories and books after 1911. In 1915, Chester told a New York Times reporter, “You know, Mrs. Chester and I work together; we go fifty-fifty on the Wallingford stories and all the rest of the work.”

During the 1910s, the professional careers of Chester and McCay crossed once again in New York—this time in the field of motion pictures, which had been invented around the same time as the newspaper comic strip. With considerable success and acclaim, McCay had begun experimenting with animation to enhance his vaudeville act. Animation was in its infancy at the time and was quite a novelty. In 1911 he produced a short film version of the act called “Winsor McCay, the Famous Cartoonist of the N.Y Herald and His Moving Comics.” The film featured McCay as himself and silent film star John Bunny, as well as animated versions of Little Nemo characters drawn by McCay. The live-action portions were filmed at the Vitagraph Company of America, a studio founded in Manhattan by cartoonist J. Stuart Blackton. At the time, the flourishing and prolific company had film studios in Brooklyn and Hollywood. McCay’s animation drawings were photographed at Vitagraph’s Brooklyn studio, which was located near McCay’s home in Sheepshead Bay. McCay went on to create other animated shorts, including The Story of a Mosquito (1912), Gertie the Dinosaur (1914) and The Sinking of the Lusitania (1918). The design for the mosquito in The Story of the Mosquito is based on the one McCay drew for the Jungle Imps of June 14, 1903, titled “How the Mosquito Got His Bill.”

Starting in 1913, Chester and his wife also turned their attention to the burgeoning film industry, receiving writing and editing credits on dozens of silent films over the next decade. Most were made by Vitagraph, the same studio that produced McCay’s animated films. In 1915 a series of movies based on Chester’s popular Wallingford stories was produced by Wharton Studios and distributed by Pathé Exchange (connected to William Randolph Hearst). The series was called The New Adventures of J. Rufus Wallingford, and the cast included a young Oliver Hardy, who would later achieve fame as half of the duo Laurel and Hardy. The Chesters later wrote a Wallingford movie for Vitagraph, titled Son of Wallingford, which Chester himself directed. It was released in 1921, the same
year that another Wallingford movie, *Get-Rich-Quick Wallingford*, was produced by Cosmopolitan Productions.¹⁹ 1921 also saw the release of *Black Beauty*, which the Chesters adapted to film for Vitagraph.

Canemaker wrote of McCay, “Many of the people he met throughout his career remained lifelong friends.”²⁰ It seems that Chester was no exception. In the early 1920s, Chester and McCay conceived of a new collaborative project: “an ambitious animated film about the history of the world according to the Bible.” McCay reportedly asked for a two-year leave of absence to make the film, but Hearst rejected his request.²¹ McCay’s contract with Hearst expired in 1924, but on February 26 of that year, Chester died suddenly of a heart attack in New York. McCay and former *Cincinnati Enquirer* colleague Ap Adams both attended Chester’s funeral and appeared in a photograph of the funeral procession.²² Adams, still a close friend of McCay, had also moved to New York and had assisted McCay with his animation.

Except for a brief and relatively unsuccessful attempt to revive *Little Nemo* for the Herald-Tribune Syndicate, McCay spent the rest of his life drawing editorial cartoons for Hearst. He died on July 26, 1934.

**The Tale Continues**

Over 100 years after *A Tale of the Jungle Imps* was published, eleven originals from the series resurfaced in Columbus. They were brought to the Cartoon Research Library by the woman who discovered them in her family’s shop, where they had been sitting for decades in a stack with other old items. The pieces had been acquired by her grandfather, but she did not know how or why. Her father recalled his own father, who founded the business, telling him that there were some valuable things in the stack, so he had kept them all these years. The business was closing and there was some talk of getting rid of the old cartoons, but, fortunately, the family decided to see if they were worth anything first. As luck would have it, the works were discovered in Columbus, the only city in the United States with an academic research library devoted entirely to printed cartoon and comic art and, oddly, a city with no known connection to McCay (except for the fact that the Cartoon Research Library has the largest public collection of McCay’s work). The Library was able to acquire five of the eleven originals, thanks to the generosity of the family, who wishes to remain anonymous.

The items were in remarkably good shape, although some conservation was deemed necessary. The comic strip had been drawn on paper mounted on a thick, acidic backing board that had turned brittle and could damage the artwork if it cracked. Plus, there was some soiling and staining on the objects, along with some damaged or missing corners. The Ohio State University Libraries’ conservator, Harry Campbell, was brought in. First, the objects were “dry cleaned” using erasers and brushes to remove smudging and soiling from the surface. The backing boards were separated from the surface paper by lifting them apart with a spatula, then gently scraping the remaining board and adhesive residue off the back of the drawing. The backing boards were saved and stored separately. One had been used, presumably by McCay, as a palette for mixing watercolors. Next, using a vacuum pump and solvents with water, Campbell pulled stains from mold, animal droppings, and water through the back of the paper onto a blotter below. The drawings were then lined with a heavy Japanese paper affixed with wheat starch paste (all
reversible procedures), which served to strengthen the paper support and to “fill in” the missing corners. The filled areas were “toned,” or painted with water colors to blend better with the color of the immediately adjacent area. The filled areas remain distinguishable from the original portion, but they are less distracting. Also, minor inpainting filled in small areas where the black ink had been lost.

Unlike the originals from his other comic strips, all eleven of the found Jungle Imps were fully and beautifully hand-colored with watercolor. Chester’s poems were pasted on to complete the design. A comparison of the originals to the printed tearsheets suggests that the ink drawings were photographed before the watercolor was applied in order to produce the printing plate for the black lines and text. McCay may then have hand-colored the drawings to serve as a guide for the printer, who would have made the color plates for the halftone color printing process. Full color was achieved by four-color separation, named so because a separate plate is used for each primary color and one for black. Combinations of the primary colors produced the various shades required. McCay probably spent the extra time necessary to paint the originals because the color printing process was new to him and to the Enquirer’s printers. Although not exactly identical, the tearsheets show that the printers followed the coloring on the drawings very closely. Originals of McCay’s later strips also demonstrate that he was very concerned with their color schemes and would communicate his wishes by writing notes to the printer or indicating the color that an area should be in blue pencil, which would not reproduce when photographed. In Masters of American Comics, John Carlin writes, “McCay was also a master colorist who used shading and tone to strengthen and unify the effect of his lines. . . . Few cartoonists have cared as much (or had as much control) as McCay did about how his black-and-white drawings were printed in color.”

Another interesting and unusual feature is a small drawing of Felix Fiddle in the lower corner of “How the Quillypig Got His Quills.” The drawing is crossed out and replaced with another drawing to the right of the first. McCay rarely made mistakes or corrections and was known for requiring very little in the way of preliminary pencil sketching before moving to the final inking stage. But the Quillypig, published on January 25, 1903, was only the second Jungle Imps. It appears McCay did not leave enough space for Felix Fiddle’s tall hat in the first version that he crossed out and replaced.

Many signature features of McCay’s style can be seen in his first attempt at a comic strip series. The characteristic thick black outline of characters and objects in the foreground is present, along with his impressive ability to render animals of all shapes and sizes. McCay is celebrated for his extraordinary page compositions and innovative use of panels, which reached an apex in Little Nemo. Not surprisingly, these early efforts feature creative and beautifully-designed panel layouts that complement the animals and action. In fact, no two page layouts in the series are exactly same. McCay’s fascination with metamorphosis and motion can also be seen here, anticipating his accomplishments in animation. Looking back with the benefit of hindsight, we can see that McCay’s genius as a master of the comic strip and animation art forms is foreshadowed in these remarkable examples of the Jungle Imps.

The five Jungle Imps complement the Cartoon Research Library’s extensive holdings of Winsor McCay materials, most of which are part of the Woody Gelman Collection, the John Canemaker Collection, and the San Francisco Academy of Comic
Art Collection. Holdings that include more than 75 originals and more than 1000 tearsheets of McCay’s comic strips and editorial cartoons chronicle his entire career. Also included are original Gertie the Dinosaur animation drawings, a Little Nemo sheet music cover, and copies of McCay correspondence, diaries, and other manuscript material. A printed Union List of work by McCay and related materials at the Cartoon Research Library is available upon request. The San Francisco Academy of Comic Art Collection finding aid is available online at the Cartoon Research Library’s website: http://cartoons.osu.edu.

NOTES

3. DeCamp The Grand Old Lady of Vine Street, 162.
5. Herbert Corey, writing in Cosmopolitan (May 1911), reported that an interviewer once asked Chester where he was born and received the response, “I really don’t care. Do you prefer any particular city?,” before claiming Richmond, Indiana. Chester’s obituary in the Cincinnati Enquirer (February 27, 1924) lists his birth place as Cincinnati, but the U.S. Census records of 1900 and 1910 indicate that it was Kentucky. In 1869, Kentucky did not require birth records to be collected or recorded on either a state or county level, so that claim is impossible to verify. The 1920 Census lists his birthplace as Ohio, but that of his mother as Kentucky.
7. Chester’s obituary in the Cincinnati Enquirer (February 27, 1924) gives her maiden name as Bethermal; Census records of 1880 and 1900 indicate her name was Rothermel and she was the daughter of Adam and Mary Rothermel of Indiana. See also “Mrs. Geo. R. Chester Gets Final Decree,” New York Times, December 3, 1911, 18.
15. “Mrs. Geo. R. Chester Gets Final Decree.”
17. “Mrs. Geo. R. Chester Gets Final Decree.”
How the Quillypig Got His Quills

1. This verse tells about the first time Mr. Quillypig ever saw a quill.
   Quillypig was an animal that lived in a forest.
   One day, while he was grazing, he noticed something strange.
   It was a quill, a sharp and painful article.
   Quillypig was fascinated by this new discovery.

2. This verse tells why all the animals loved the young quill.
   The quill was a source of great curiosity among the animals.
   They would gather around and watch as Quillypig played with the quill.
   It was a moment of great excitement and wonder.

3. This verse tells how the mischievous Toof saved Quillypig.
   Toof was a mischievous and playful animal.
   He loved to play tricks on others, especially Quillypig.
   Toof would always keep Quillypig company during his playtime.

4. This verse tells how the wise Moomoosh told Quillypig what to do.
   Moomoosh was wise and knowledgeable.
   He would often give advice to Quillypig and help him understand the world.
   Moomoosh would always be there for Quillypig, no matter what.

5. This verse tells how the mischievous Toof taught Quillypig a lesson.
   Toof was always trying to teach Quillypig a lesson.
   He would play pranks on Quillypig, causing him to learn from his mistakes.
   Quillypig would always learn from Toof's playful pranks.

6. This verse tells how the wise Moomoosh taught Quillypig a lesson.
   Moomoosh would often teach Quillypig valuable lessons.
   He would always be there to guide Quillypig through life's challenges.
   Quillypig would always be grateful for Moomoosh's guidance.

7. This verse tells how Quillypig learned from his mistakes.
   Quillypig was a quick learner.
   He would always take the lessons from Moomoosh and Toof to heart.
   Quillypig would always be a wiser and more thoughtful animal.

8. This verse tells how Quillypig became wise and learned from his mistakes.
   Quillypig would always remember the lessons he learned from Moomoosh and Toof.
   He would always be a wise animal, ready to face any challenge.
   Quillypig would always be a wiser and more thoughtful animal.
How the Turtle Got His Shell

First Verse—It tells how the pretty pink turtles huddled for a living.

At the banks of the River Goo-Goo, my child,
Long ago.
They were lined with pink turtles, so cheerful and solid.
On they went.
They would be in the water all day, and they'd be back in the sun.
And they'd sleep in the water, well shielded, one by one.
They took their rest when their day's hunt for lunch was done.

Second Verse—It tells how happy the turtles were at play time.

Now they met such nice little boys who made a shell for a hat.
All the others used them and kept them well.
Wears they kit.
But the purple toga they made so merrily
They would jump on the back of a turtle, poor thing.
Just to have a row up for a high-flying sight.
Yes, they did.

Third Verse—It tells how Mr. Turtle told his troubles to Mr. Monkey.

But the base of the turtles crawled over one day.
Fell on their head.
And he asked Mr. Monkey to tell in some way
Of stuff.
"Why," said he, "you can't think how it jars my inside!
If you disturb my digestion and injure my glands!
But the Monkey: "Tell me my new armor-plate hide.
Feels like leather."

Fourth Verse—It tells how Mr. Turtle got an armor-plate roof.

"Go ahead," said the Turtle, "and tell it on tight!"
This pleased him.
So the Monkey got busy. Two Monkeys are right.
They've got him.
Some he made a fine armor and made him a shell.
And he asked him well, so he most considerate look.
Then he jumped him green, with a new scalloped streak.
Never his rim.

Fifth Verse—It tells how these awful jungle Monkeys got a surprise.

Mr. Turtle strolled back to his back feeling good.
He looked great.
And he started to banking so hard as he could.
When, my friends,
These three huge men along and jumped up in the air.
These three huge men along and jumped up in the air.
And, toot! They screamed out, and they slid on their bale.

Last Verse—It tells why the jungle Monkeys never get near a turtle.

These three huge men along and jumped up in the air.
And they thought all day's hunt just a banking game.
But you bet when huge men saw they don't let them lay.
No, sir!
THE RHINOCEROS LOST ALL HIS BEAUTY

Tales of the Jungle Book

Once upon a time, there was a powerful and majestic rhinoceros known as the King of Beasts. He was feared and respected by all the animals in the jungle.

One day, a group of mischievous monkeys decided to play a prank on the rhinoceros. They gathered around him and started pulling his thick, orange hair. The rhinoceros tried to shake off their grip, but they were too strong.

The monkeys pulled and pulled, until finally, the rhinoceros fell to the ground, defeated. His once proud and majestic mane was now nothing but a tangled mess.

The monkeys laughed and jeered, while the rhinoceros looked up at them with a mixture of anger and confusion. He had never been made to feel so vulnerable before.

The monkeys continued to pull on his hair, each time making him weaker and more tired. Finally, they had pulled off his entire mane, leaving him with a bald head.

The rhinoceros stood up, his head held high, and looked at the monkeys with a newfound sense of determination. "You will regret this," he growled. But the monkeys only laughed and ran away, leaving the rhinoceros to pick up the pieces of his pride.
FOURTH OF JULY IN THE JUNGLE

First scene— militia and a crowd of circus elephants.

Second scene— Indian is burning a match. "I'm going to knock out the war profiteers!"

Third scene— The animals parade, carrying flags and a large American flag on a pole.

Fourth scene— A large explosion, followed by a large crowd of animals.

Fifth scene— A large banner reads "FOURTH OF JULY IN THE JUNGLE."
The Hound ate his grub off a bright silver platter. Round and fat, he stuffed himself early and stuffed himself fast.

One night, as he ate his grub, a Jungle Imp came creeping near.

"Oh, give me some of that. I'm hungry!"

"No, imp. You're not invited."

The Imp bumbled over to the table. The Hound jumped up and bared his fangs.

"Speak to me in my presence, Imp."

The Imp ran away, never to be seen again.}

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The Hound was in his den, looking drowsy.

"What is this noise?"

"It's just the Imps chattering."

"Imps? I've never seen Imps before."

"They're everywhere, Hound."

"I'll go see them and get rid of them."

(To be continued.)