

# SENSE OF HUMOR

## *Caricature, Satire, and the Comical in Prints and Drawings from Leonardo to R. Crumb*

Prints and drawings are particularly well suited for conveying and eliciting humor, understood as the quality that appeals to a sense of the ludicrous or absurdly incongruous. Although humor is fundamental to the human experience, its expression in painting and sculpture has been occasional and often restrained. If anything, the high ideals and dominant values in those media have served as a source of humor.

The graphic arts have been the constant vehicles for caricature, satire, and the comical. Private in essence, drawing has always favored uninhibited play of the imagination and the distorted naturalism of caricature. Prints, as multiple images intended for wide distribution, have served throughout their history to express institutional and social criticism. Too easily overlooked, humorous prints and drawings constitute a continuous, complex, and significant tradition.

*Sense of Humor* celebrates that tradition. Broadly chronological, the exhibition traces the major developments of the art form and includes the principal types, from the earliest caricatures of the Renaissance to the pungent satires of eighteenth-century England and the provocative comics associated with the counterculture of the late 1960s. It features such great masters of the genre as Pieter Bruegel the Elder, William Hogarth, Francisco de Goya, Honoré Daumier, and Roy Lichtenstein. The exhibition reveals both the thematic and aesthetic richness of the tradition. All of the works in the exhibition come from the collections of the National Gallery of Art, with many presented to the public for the first time.

*The exhibition is organized by the National Gallery of Art, Washington.*

The fifteenth century saw the emergence of many kinds of humorous images. Caricature, the inevitable counterpart to the Renaissance study of natural appearance, tended toward generic facial types in Italian works and broad exaggeration in northern ones. In Italy and at sophisticated European courts, parody drew from mythology and subjects of high art, while across the North it usually relied upon folktales and popular imagery. Whatever the source, excessive bodily function — sexual and excretory — and, above all, the consumption of alcohol, were favorite subjects. The stark, often violent contrast between high ideals — political, religious, and ethical — and the realities of daily life invited satire on hypocrisy and the human condition. The proverbial Ship of Fools, ironic utopias, and archetypal antiheroes recurred often in this universally dark humor. Satirical images of specific persons, events, and behaviors became common only toward the end of the period, to dominate in the following centuries.

## GERMAN, 15TH CENTURY

*Allegory of the Meeting of Pope Paul II  
and Emperor Frederick III*

c. 1470

hand-colored woodcut

Rosenwald Collection, 1943

This is a very early political cartoon. At the time, the pope was gaining influence north of the Alps in the domain of the Holy Roman Empire. In 1468, after the pope excommunicated the King of Bohemia, Emperor Frederick went to Rome to negotiate. In an image replete with symbols and captions, the pope and emperor are shown as wrestlers. The pope, wearing the official triple tiara, has the upper hand. He keeps a firm foot upon the mast of a symbolic ship of state while weighing the paired emblems of the empire (the two-headed eagle) and its ally, France (the fleur-de-lis). The emperor, with crown, loses his balance as his scepter, labeled "Bohémie," breaks. Half a millennium later, the winner is clear.

**DANIEL HOPFER**

German, c. 1470 – 1536

***Bolikana and Markolfus***

early 16th century

etching and engraving

Ailsa Mellon Bruce Fund, 1979

This print emerges from an archetypal story: a protagonist with nothing but folk wisdom and cunning outwits and eventually wins the respect of his social superior, a man of “proper” lineage and formal education. In the most popular version from the Renaissance, the protagonist was a peasant named Markolfus who betters the biblical King Solomon. In this German version, Markolfus became a ludicrous, Punch-like caricature: dwarfish and grotesque. Here he is accompanied by his equally absurd consort, Bolikana. Their appearance lampoons contemporary ideals of beauty and decorum, just as their clumsy dance parodies conventions of courtly music. Two centuries later Markolfus would be transformed into the clever farmer Bertoldo in Giulio Cesare Croce’s retelling of the story, exhibited in the case nearby.

**SEBALD BEHAM**

German, 1500 – 1550

***Peasants behind the Hedge***

1546/1547

engraving

Rosenwald Collection, 1963

PIETER VAN DER HEYDEN,  
AFTER HIERONYMUS BOSCH

Flemish, active c. 1551 – 1572

*Die Blau Schuyte (The Ship of Fools)*

1559

engraving

Rosenwald Collection, 1964

The Ship of Fools had become a popular metaphor for society and its hypocrisy in the fifteenth century. Its most elaborate and influential expression was Sebastian Brant's moralizing poem; a copy of the first Latin edition (1497) is displayed in the case nearby. Based upon a composition by Hieronymus Bosch, this Ship of Fools is a parody of the Christian church, commonly referred to as *schip* in Dutch. The vessel is inadequate, its pilot feeble, and his passengers dissolute. Their postures and dress suggest traffic between prostitutes and customers, with music-making a metaphor for sex and "Blau" (blue) connoting deceit.

**FRANCESCO MELZI,  
AFTER LEONARDO DA VINCI**

Italian, 1493 – c. 1570

***Two Grotesque Heads***

1510s?

pen and ink

Gift of Mrs. Edward Fowles, 1980

Leonardo was the first artist to explore facial appearance for its own sake. It is doubtful that these drawings were caricatures of actual individuals. Rather, they represent types. Some suggest an attempt to capture the physical manifestation of an emotion and relate to figures in his paintings. Most, however, seem to arise from the imagination, with no specific source or purpose. This pair of studies was surely created in Leonardo's studio, probably by his most faithful pupil, Francesco Melzi.

**RENÉ BOYVIN,  
AFTER LUCA PENNI**

French, c. 1525 – 1598 or c. 1625

***Two Satyrs Giving Drink to Bacchus***

before 1569

engraving

Ailsa Mellon Bruce Fund, 1974

**SEBALD BEHAM**

German, 1500 – 1550

***Clown and Two Women Bathing***

1541

engraving

Rosenwald Collection, 1943

**LÉON DAVENT,  
AFTER LUCA PENNI**

French, active 1540 – 1556

***Venus and Mars Served by Cupid  
and the Three Graces***

c. 1547

etching

Ruth and Jacob Kainen Memorial Acquisition Fund, 2016

This print underscores the ribald wit that often accompanied the stylized elegance of the so-called School of Fontainebleau, which arose during the decoration of the country palace of Francis I. Here the artist gives a standard mythological subject the tone of a bedroom farce. Venus and Mars appear to have dined, yet Cupid and the Graces bring new platters to the table. Venus lifts her drapery to reveal a distended belly and Mars is clearly startled. Is it his love's voracious appetite, or is she perhaps with child?

**PIETER VAN DER HEYDEN,  
AFTER PIETER BRUEGEL THE ELDER**

Flemish, active c. 1551 – 1572

***The Ass at School***

1557

engraving

Gift of Mrs. Jane C. Carey as an addition to  
the Addie Burr Clark Memorial Collection, 1958

The inscription says, in essence, you can send an ass to school but it will not come back a horse.

**FLEMISH, 17TH CENTURY,  
AFTER PIETER VAN DER HEYDEN,  
AFTER PIETER BRUEGEL THE ELDER**

***The Thin Kitchen***

1610/1630

engraving

Rosenwald Collection, 1964

**HANS LIEFRINCK I,  
AFTER PIETER VAN DER HEYDEN,  
AFTER PIETER BRUEGEL THE ELDER**

Flemish, probably 1518 – 1573

***The Fat Kitchen***

1563 or later

engraving

Rosenwald Collection, 1964



NICCOLÒ NELLI

Italian, c. 1533 – c. 1575

*The Land of Cockaigne*

1564

etching

Rosenwald Collection, 1964

Cockaigne was a paradise described in texts from the thirteenth century onward, including Boccaccio's *Decameron*. In that magical land the pleasures of the senses are limitless. Niccolò Nelli, a prolific Venetian printmaker and publisher, rendered Cockaigne as a map filled with amusing vignettes of its wonders. Birds rain from the sky onto the table, fish fling themselves from the water. Mountains are made of every kind of spice and a lake is filled with Greek wine. Anyone caught working is imprisoned for a year. Vices, bad feelings, and of course Death are barred at the entrance. Moralizing irony is explicit in the prefatory tablet at right: "This geography is the creation of a certain Mr. Lie."

**PIETER VAN DER HEYDEN,  
AFTER PIETER BRUEGEL THE ELDER**

Flemish, active c. 1551 – 1572

***The Wedding of Mopsus and Nisa***

1570

engraving

Ailsa Mellon Bruce Fund, 1972

This is perhaps the most famous of Bruegel's designs for engravings. The story descends from a noble source, Virgil's Eighth Eclogue, in which the gentle shepherd Damon tragically loses his true love, Nisa, to a rival, Mopsus. Here the story is transformed into the rude burlesque of a contemporary carnival. An exuberant Mopsus takes the hand of his bride, Nisa, and leads her from their makeshift wedding chamber. By contrast, the castle in the background emphasizes their low standing. Mopsus appears unaware or unconcerned with signs of his bride's promiscuity: disheveled costume, the sieve on her head, broken eggshells on the ground. Virgil returns in the quotation to sound a moralizing note: "Mopsus and Nisa marry, which we lovers hope not to do."

**JUSEPE DE RIBERA**

Spanish, 1591 – 1652

***Head of a Man***

early 1620s

chalk

Ailsa Mellon Bruce Fund, 1984

**ANNIBALE CARRACCI**

Bolognese, 1560 – 1609

***Venus and a Satyr***

1592

etching with engraving

Gift of Kate Ganz, 2008

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**CORYN BOEL,  
AFTER DAVID TENIERS THE YOUNGER**

Flemish, 1620 – 1668

***The Monkeys' Barber Shop***

mid-17th century

engraving

Gift of Ruth B. Benedict, 1994

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**JUSEPE DE RIBERA**

Spanish, 1591 – 1652

***The Drunken Silenus***

1628

Etching and engraving

Patrons' Permanent Fund, 2004

In Greek mythology, Silenus was the son of Pan, guardian of the young Bacchus and steady companion in his entourage. In Renaissance art he is usually depicted as an older human figure inebriated and mocked by satyrs, and thus a comical emblem of what happens when man surrenders reason to the senses. In René Boyvin's earlier interpretation of a similar subject, hanging on this wall, Bacchus is an idealized figure, impaired but imposing. A half-century later, with a naturalism as accurate as it is funny, Ribera presents Silenus as a sloppy drunk, plied by satyrs and ridiculed even by a donkey.

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**REMBRANDT VAN RIJN**

Dutch, 1606 – 1669

***Self-Portrait in a Cap: Laughing***

1630

etching

Rosenwald Collection, 1943

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**GIUSEPPE MARIA MITELLI**

Italian, 1634 – 1718

*A Caricature with Ball Players*

pen and ink

Gift of Benjamin and Lillian Hertzberg, 2004

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**CARLO MARCHIONNI**

Roman, 1702 – 1786

*Caricature of a Peasant with a Broad Hat*

c. 1750/1770

pen and ink with wash

Ailsa Mellon Bruce Fund, 2017

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**ROMEYN DE HOOGHE**

Dutch, 1645 – 1708

*No Monarchy, No Popery*

c. 1690

etching

Ailsa Mellon Bruce Fund, 2003

De Hooghe created this minutely detailed and exquisitely drawn political cartoon as propaganda for William of Orange (1650 – 1702), a Protestant and de facto ruler of the Netherlands. It depicts the principal events in his defeat of James II of England, an ally of the French and a proponent of Catholicism. In the central scene, James has fled into exile and is received by Louis XIV of France. Above, a bust of the victorious William III is flanked by personifications of Justice and Vengeance.

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**CORNELIS DUSART**

Dutch, 1660 – 1704

***Cereris Bacchique Amicus***  
***(A Friend of Ceres and Bacchus)***

1695

mezzotint

Ailsa Mellon Bruce Fund, 1996

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**CORNELIS DUSART**

Dutch, 1660 – 1704

***The Merry Shoemaker***

1695

etching

Gift of Ruth B. Benedict, 1984

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**FRENCH, 18TH CENTURY**

***Contempt for Worldly Vanities***

1700/1720

engraving

Ailsa Mellon Bruce Fund, 2015

Popular in imagery but grand in scale and elevated by the technique of engraving, this print transforms the typical, somber *vanitas* (images of the sin of vanity) into a theatrical scene of dark humor. Death in the form of a skeleton drops coins, a mask symbolizing deceit, and a crown and scepter upon the floor, while at his feet lie the symbols of every other kind of power and material attachment. In the background a figure reclining on a tomb and a funerary monument recall the fate that awaits all. The skeleton's jaunty posture and grin speak to the irony rather than the tragedy of the human condition, with the comic mask on the building behind him a final comment.

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**JACQUES CALLOT**

French, 1592 – 1635

**Frontispiece and three plates from the  
*Varie Figure Gobbi (Various Hunchback Figures)***

c. 1622

etching and engraving

R. L. Baumfeld Collection, 1969

Various kinds of humor emerge from the art of Jacques Callot. His drawings include caricatures of fantastic imagination and graphic flourish, like the one on the right. In several series of etchings, courtly figures of sophisticated costume and stylized behavior are rendered with subtle exaggeration and a detectable irony. In others, everyday, lowly, and even grotesque types are dignified through elegant design and refined technique. The *Gobbi*, a series of twenty plates plus frontispiece, is the most striking example. Rather than “hunchbacks,” *gobbi* were troupes of dwarfs that performed in festivals of the period. If amusing then, their condition and place in society today elicit only concern.

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**JACQUES CALLOT**

French, 1592 – 1635

***Gobbi and Other Bizarre Figures***

1616 /1617

pen and iron gall ink with  
a partial sketch in graphite at upper left

Ailsa Mellon Bruce Fund, 2003

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**PIER FRANCESCO MOLA**

Italian, 1612 – 1666

***Caricature with Mola Protecting Himself  
from a Man Holding a Viper***

pen and ink

Gift of Michael Miller and Lucy Vivante, 1998

**JACQUES CALLOT**

French, 1592 – 1635

***Two Zanni***

c. 1616

etching

R. L. Baumfeld Collection, 1969

This single plate represents the essence of Callot's art and its appeal. Two characters in fantastic costume engage in an absurdly strutting, boldly gesticulating dance. Set against the poised figures and gentle landscape of the background, they seem to mock polite society, polished manners, and affectation. These figures were traditionally thought to represent the stock character Pantaloon from the *commedia dell'arte*, an early form of popular theatre. In their distinctive appearance and this broader parody, they are better understood as the comic manservants (*zanni*) in carnival masquerades.

**PIER LEONE GHEZZI**

Roman, 1674 – 1755

***Signore Sebastiano Conca, Pittore Napoletano***  
***(Signore Sebastiano Conca, Neapolitan Painter)***

1734/1755

pen and ink over chalk

Ailsa Mellon Bruce Fund, 1975

**GIOVANNI FRANCESCO COSTA**

Venetian, 1711–1773

***Scholars Consulting Books and a Globe***

c. 1747

etching, hand-colored with watercolor and gouache

New Century Fund, 2014

This is one of a series of anamorphoses—distorted images that are intelligible only when seen reflected in a cylindrical mirror. An architect and leading scenographer in mid-eighteenth-century Venice, Costa pursued related theoretical interests, publishing a treatise on perspective. The etchings in this series represent a playful application of that study. Here two old men are stooped over tomes, one a book of geometric figures, with the drawing instruments beside it—a pun on the act of creating and viewing such images.

**LUDOVICO MATTIOLI,  
AFTER GIUSEPPE MARIA CRESPI**

Italian, 1662–1747

***Bertoldino Whipping Himself to Drive Away Flies,  
in Giulio Cesare Croce, Bertoldo con Bertoldino  
e Cacasenno in ottava rima***

(Bologna, 1736)

volume in original binding with twenty full-page etchings  
and fifteen etched tailpieces

William B. O'Neal Fund, 2017

In Giulio Cesare Croce's retelling of the story of Marcolfus and King Solomon—compare Hopfer's etching on the adjacent wall—the coarse but cunning peasant is named Bertoldo, while his antagonist and eventual admirer is Alboino, king of Verona. This handsomely illustrated edition of the novel-in-verse is partly devoted to the comical misadventures of Bertoldo's son, Bertoldino, who possesses none of his father's common sense. In this episode, he beats himself with canes to drive away flies. Hearing this, the text continues, the king sends medicine to ease his pain, but Bertoldino swallows rather than applies it and becomes very sick. The moral (“allegoria”) of the story? A remedy must be taken properly, lest the cure become worse than the disease.

**ATTRIBUTED TO ALBRECHT DÜRER**

German, 1471–1528

***On the Uselessness of Books, in Sebastian Brant,  
Stultifera Navis (Ship of Fools)***

(Basel, 1497)

bound volume with 117 woodcut illustrations

William B. O'Neal Fund, 2016

Written by the Nuremberg humanist Sebastian Brant, the *Ship of Fools* was one of the most successful books of the early modern period and remains a fundamental document of thought on the eve of the Reformation. Disguised as the voice of a fool, and thus beyond serious reproach, the author systematically satirizes every institution, pretension, and foible of society. At the opening of this chapter, a scholar leafs through the pages of a tome, his seriousness undermined by the fool's cap, duster, and myopia. The verse, in first person, explains that he loves books and delights in showing off his library but “understands not a word.”



# *The Eighteenth and Nineteenth Centuries*

**T**he eighteenth and nineteenth centuries marked a number of important shifts in comic art. For the first time, major artists dedicated considerable effort and even their entire careers to the genre, which took on an increasingly contemporary focus. In France artists first concentrated on middle-class customs before shifting their attention to broader social concerns in the nineteenth century. In Britain this transition was rooted in the prints of William Hogarth. Although Hogarth himself held caricature in low regard, later generations of British artists such as James Gillray did not hesitate to use it, creating some of the most bitingly personal political satire ever made and anticipating the political cartoons of our own time. In Spain Francisco de Goya was inspired in part by British satirists but his dark glimpses into societal ills and the human soul reflect a more romantic sensibility.

During the nineteenth century the development of lithography meant that artists' designs could be reproduced quickly and inexpensively, allowing almost immediate commentary on current events. Where censorship prevented direct attacks on public figures such as the unpopular King Louis-Philippe of France (ruled 1830 – 1848), artists became adept at more nuanced criticism. Honoré Daumier, once imprisoned for a savage depiction of the king, attacked him indirectly by mocking French society.

## WILLIAM HOGARTH

British, 1697 – 1764

*Strolling Actresses Dressing in a Barn*

1738

etching and engraving

Rosenwald Collection, 1944

The playbill in the lower left reveals that the troupe is holding its last performance before a new law takes effect banning unlicensed theater. Much of the humor here derives from contrasts between the actresses' roles as Roman goddesses and the earthy realities of their lives. The central figure, playing the chaste goddess Diana, strikes a pose reminiscent of classical sculptures depicting Diana as a huntress. Here the lack of bow and arrow renders the gesture meaningless and the actress uses one hand to hitch up her shift to her thighs. Contemporary associations of actresses with prostitution would have added to the irony of her role. All around Diana humble props and activities strip away the illusions of the stage: in the lower right, for example, Juno practices her lines, her book resting on a makeshift noisemaker, while another goddess mends her stocking.

## WILLIAM HOGARTH

British, 1697 – 1764

*Characters and Caricaturas*

1743

etching

Rosenwald Collection, 1944

In this etching Hogarth establishes the difference between the comic history painter and the caricaturist and places himself firmly in the former category. The comic history painter expresses character through plausible depictions of the human face while the caricaturist exaggerates features to the point of distortion. The inscription refers to a passage in *Joseph Andrews*, a novel by Hogarth's friend Henry Fielding, in which the author praises the comic painter for taking on the more difficult task: "It is much easier . . . to paint a Man with a Nose, or any other Feature of a preposterous Size, or to expose him in some absurd or monstrous Attitude, than to express the Affections of Men." The two laughing heads facing one another in the lower center may represent Fielding and Hogarth, but most of the heads in the upper portion are intended to demonstrate the variety of expressions and facial types within the comic painter's range.

**WILLIAM HOGARTH**

British, 1697 – 1764

***Simon Lord Lovat***

1746

etching

Rosenwald Collection, 1943

Lord Lovat was a Scottish clan chief who switched allegiances multiple times throughout his life, fighting both for and against the Hanoverian kings who ruled Britain during Hogarth's time. Lovat was later convicted and sentenced to death for participating in a Jacobite rebellion against the king. Crowds gathered for his public execution in such numbers that an overloaded viewing platform collapsed, killing dozens. When Lovat was informed of the incident just before his death, he replied, "The more the mischief, the better the sport." Lovat's sly expression and tiny hooded eyes convey his dastardly character, while his features remain plausible and stop short of outright caricature. Lovat's notoriety contributed to the etching's popularity: although presses ran night and day, they were unable to meet the insatiable demand for the print.

**NICOLAS DELAUNAY,****AFTER PIERRE-ANTOINE BAUDOUIN**

French, 1739 – 1792

***The Empty Quiver***

1775

etching and engraving

Widener Collection, 1942

As during earlier centuries, bawdy humor remained popular throughout the eighteenth century. This pair of lovers has apparently just left the bed, where the exhausted young man, like Cupid above him, has used up all his ammunition.

**JEAN HONORÉ FRAGONARD**

French, 1732 – 1806

***The Armoire***

1778

etching

Widener Collection, 1942

**JAMES GILLRAY**

British, 1757 – 1815

***Wierd-Sisters; Ministers of Darkness;  
Minions of the Moon***

1791

etching, engraving, and aquatint with publisher's hand-coloring

Anonymous Gift, 2017

This parody of Henry Fuseli's painting, *Weird Sisters* (misspelled "Wierd" in the print), alludes to the bout of madness suffered by King George III (1738 – 1820). He appears as the dark and waning face of the moon, while his wife, Queen Charlotte, is shown on the bright and waxing side. Although Fuseli's painting depicts the three witches from *Macbeth*, Gillray transformed the figures into three politicians — identified in this impression by an inscription in Gillray's own hand — who watch anxiously to see whether the king's health will return. Their gestures and tense expressions betray their fear that the king will be declared unfit to rule and the Prince of Wales, their opponent, will replace him.



*The Weird Sisters* by Henry Fuseli (Johann Heinrich Füssli), 1783, oil on canvas, Kunsthau Zurich, 1941

**JAMES GILLRAY**

British, 1757 – 1815

***Titianus Redivivus***

1797

etching and engraving with publisher's hand-coloring

Ailsa Mellon Bruce Fund, 2013

This elaborate print satirizes an embarrassing incident in the history of the Royal Academy of Arts. Ann Jemima Provis, an obscure miniaturist, convinced Academy president Benjamin West that a manuscript in her possession contained the secret techniques of Titian and other painters of the Venetian Renaissance. Although the manuscript was a fake, a number of academicians fell for the scam and paid for the information it contained. The eagle at the top of the page, clutching the manuscript, hovers over Provis as she paints a grotesque figure generally identified as a humorous portrait of Titian. Beneath her sit the more gullible members of the Academy, each identified and expressing his own hopes for the supposedly career-changing instructions he has purchased. In the lower right, West himself hurries with two colleagues from the humiliating scene.

## JAMES GILLRAY

British, 1757 – 1815

*Midas, Transmuting All into Paper*

1797

etching with publisher's hand-coloring

Purchased as an Anonymous Gift, 2015

A shortage of gold in 1797 resulted in the reversal of the long-standing policy that paper banknotes could be exchanged for gold coins at any time. Here Gillray depicts Prime Minister William Pitt as a twisted version of the mythical King Midas, whose touch turned everything to gold: Pitt digests a bellyful of gold and excretes paper to the outraged public below. The figures in the lower left represent the political opposition. They whisper "Midas has ears," an allusion to an episode in the myth when murmuring reeds reveal that Midas has the ears of an ass, a secret he had concealed from his subjects.

## FRANCISCO DE GOYA

Spanish, 1746 – 1828

*Ya van desplumados*  
*(There They Go Plucked)*

1797/1798

etching, burnished aquatint and drypoint

[working proof, before letters]

Rosenwald Collection, 1953

Like many of the prints from *Los Caprichos* (caprices), this image relies in part on a pun: the Spanish word *desplumar*, "to pluck," has the same connotations as "to fleece" has in English. These prostitutes have finished fleecing their customers and are shooing them out of the way in anticipation of new clients. Their baldness, a further play on *desplumar*, may also mean they are suffering from syphilis, which was associated with hair loss.

**FRANCISCO DE GOYA**

Spanish, 1746 – 1828

***Al Conde Palatino***  
***(To the Count Palatine)***

in or before 1799

etching, aquatint, drypoint, and burin [working proof]

Rosenwald Collection, 1953

A contemporary commentary reveals that the main figure is a quack and that the image is a warning against placing faith in the ignorant: "In all sciences, there are charlatans who, without having studied one bit, know everything and have a solution for everything. One should have no trust in anything they say."

**FRANCISCO DE GOYA**

Spanish, 1746 – 1828

***La filiación (Family Background)***

in or before 1799

etching and aquatint [working proof]

Rosenwald Collection, 1953

Grotesque men and a woman surround a potential bride as they investigate her background and work out the terms of an arranged marriage. They do not appear to notice that her identity is concealed behind a mask.



## FRENCH, 19TH CENTURY

*Provinciaux visitant les curiosités de Paris*  
(*Provincials Visiting the Curiosities of Paris*)

c. 1805

etching with publisher's hand-coloring

Katharine Shepard Fund, 2015

## EUGÈNE-HIPPOLYTE FOREST

## AFTER JEAN-IGNACE-ISIDORE GRANDVILLE

French, born 1808, active 1847 – 1866

*Artillerie du Diable (The Devil's Artillery)*

1834

lithograph

Gift of Frank Anderson Trapp, 2002

This lithograph depicts the Comte d'Argout, Minister of the Interior under King Louis-Philippe, as a beastlike cannon. As the King himself ignites the fuse, d'Argout belches out men who race away to oppress the populace. D'Argout was renowned not only for his giant nose but also for his role as a censor, represented here by the scissors-shaped glasses. The year after this print was published, harsh new censorship laws were enacted, bringing an end to the great age of French political satire.

## FRENCH, 19TH CENTURY

*L'entrée au musée*  
(*Entrance to the Museum*)

1808

etching with publisher's hand-coloring

Katharine Shepard Fund, 2015

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**HONORÉ DAUMIER**

French, 1808 – 1879

*Actor Posing in Front of a Mirror*

1870s?

pen and ink with crayon and watercolor

Rosenwald Collection, 1943

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**THOMAS ROWLANDSON**

British, 1756 – 1827

*A Soldier's Widow*

1815/1820

watercolor with pen and ink over wash and graphite

Joseph F. McCrindle Collection, 2009

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**GEORGE CRUIKSHANK**

British, 1792 – 1878

*Very unpleasant weather*

1820

etching and engraving with publisher's hand-coloring

Ailsa Mellon Bruce Fund, 2013

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**LOUIS-LÉOPOLD BOILLY**

French, 1761 – 1845

*Les amateurs de tableaux*  
*(The Picture Enthusiasts)*

1823

lithograph

Ailsa Mellon Bruce Fund, 1994

**HONORÉ DAUMIER**

French, 1808 – 1879

***Baissez le rideau, la farce est jouée***  
***(Lower the Curtain, the Farce is Over)***

1834

lithograph

Rosenwald Collection, 1943

Shortly before Daumier created this lithograph, the conference hall of the Chamber of Deputies (one of the houses of the French Parliament) underwent renovation. With its semicircular, tiered seating facing a raised dais, the room resembled a theater, as seen in Daumier's *Legislative Belly*, also exhibited in this room. Daumier plays with that resemblance here, depicting King Louis-Philippe as a clownish master of ceremonies. Although Louis-Philippe had initially presented a liberal façade to the public, the passage of oppressive new laws ended the illusion that he was sympathetic to the plight of the working people.

**HONORÉ DAUMIER**

French, 1808 – 1879

***Le ventre législatif***  
***(The Legislative Belly)***

1834

lithograph

Corcoran Collection (Museum Purchase,  
Mary E. Maxwell Fund), 2015

In one of the most famous political satires of all time, Daumier mocks the conservative members of France's Chamber of Deputies. Although Daumier's contemporaries would have recognized caricatures of specific politicians, the print also works on a more general level. Ignoring their legislative duties, the deputies doze, chat, or read, the forms of their over-fed bellies echoing the curve of the rows of seats.

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**PAUL GAVARNI**

French, 1804 – 1866

***Gulliver Awed by Three Giant Beggars  
in the Land of Brobdingnag***

1862

pen and ink with watercolor and gouache over graphite

Ailsa Mellon Bruce Fund, 2009

This is one of sixteen drawings Gavarni made for an illustrated version of *Gulliver's Travels*, Jonathan Swift's famous satirical novel. In the episode depicted here, Gulliver is living in a land populated by giants. A favorite of the queen, he is traveling on her lap when her carriage stops and peasants crowd forward to stare at him.

159

**GEORGE CRUIKSHANK**

British, 1792 – 1878

***"Taking the Air" in Hyde Park [verso]***

1865

pen and ink with wash over graphite

Ailsa Mellon Bruce Fund, 1996

147

**GEORGE CRUIKSHANK**

British, 1792 – 1878

***Anticipated Effects of the Tailors' "Strike"***

1834

etching

Rosenwald Collection, 1980

**JOHANN JACOB SCHÜBLER**

German, 1689 – 1741

***Mezzetin and Harlequin Use the Picture Frame  
to Catch Pantaloon and Pierrot***

c. 1729

pen and ink with wash, scored for transfer

Ailsa Mellon Bruce Fund

**JOHANN JACOB SCHÜBLER**

German, 1689 – 1741

***Mezzetin “Paints” a Portrait of Cupid by  
Cutting the Canvas to Reveal Harlequin***

c. 1729

pen and ink with wash, scored for transfer

Ailsa Mellon Bruce Fund

Commedia dell'arte, a form of popular theater, often provided material for comic art. Performances were typically improvisational and relied heavily on physical humor, conventional plots, and stock characters. One of the most common story lines involved young lovers who enlist servants to help them overcome obstacles that their elders have placed in the way.

These two drawings are designs for a set of twelve prints illustrating one variation on this theme. In the first, Isabella and her lover Cinzio are plotting their escape in the left background while others carry out an elaborate hoax to distract Isabella's father Pantaloon, the seated figure on the right. In the second drawing, the pranksters restrain Pantaloon while preparing to flee the scene.

**HONORÉ DAUMIER**

French, 1808 – 1879

*Un Quart d'heure après sa mort  
il était encore en vie (A Quarter of an Hour  
after His Death, He Was Still Alive)*

1866

lithograph on newsprint

Ailsa Mellon Bruce Fund, 1979

Under Napoleon III strict French censorship laws were relaxed. For the most part, however, Daumier never returned to the bitingly direct criticism found in his earlier work. Instead, as seen here, he favored more complex allegory: this image mocks the controversial publisher Émile de Girardin, who had just closed a right-wing newspaper in order to open a left-wing one. The ducks form a visual pun: “canard” means “duck” in French but in both French and English, the word also denotes false reports or rumors.

**HONORÉ DAUMIER AND  
ÉDOUARD BOUVENNE (COLORIST)**

French, 1808 – 1879

*Mr. de Robert Macaire Restaurateur*

1836

hand-colored lithograph

Ailsa Mellon Bruce Fund, 2003

As new laws severely restricted political caricature in 1835, Daumier sought out less direct approaches for his social criticism. One of his first projects was a series of one hundred lithographs chronicling the adventures of the fictional Robert Macaire, an unscrupulous charlatan. Macaire appears in many roles, including banker, lawyer, hypnotist, merchant — and here, restaurateur — all of which represent the greedy bourgeoisie preying upon the poor and weak under the reign of Louis-Philippe. This impression was hand-colored as a model for later colorists to follow.

155

**HONORÉ DAUMIER**

French, 1808 – 1879

*Paysagistes au travail*  
*(Landscape Artists at Work)*

1862

lithograph

Rosenwald Collection, 1863

156

**HONORÉ DAUMIER**

French, 1808 – 1879

*En Chemin de fer . . . un voisin agréable*  
*(On the Railroad: A Pleasant Neighbor)*

1862

lithograph

Rosenwald Collection, 1954

**GEORGE CRUIKSHANK**

British, 1792 – 1878

***“Crinolina”—and the Consequences [recto]***

1865

pen and ink with watercolor and scratching-out

Ailsa Mellon Bruce Fund, 1996

A parody of John Hamilton Mortimer’s apocalyptic etching, *Death on*



*a Pale Horse*, this drawing satirizes both the fashion for crinolines and the journalistic uproar over the dangers they presented. Newspapers sensationalized crinoline-related accidents in which women’s voluminous skirts caught fire or became entangled in machinery. On the back of the sheet, the artist imagines another sartorial hazard.

*Death on a Pale Horse* by Joseph Haynes after John Hamilton Mortimer, etching, 1784, © British Museum



**FRANCISCO DE GOYA**

Spanish, 1746 – 1828

***Asta su abuelo (And So Was His Grandfather)  
in Los Caprichos***

(Madrid, 1799)

bound volume of eighty etchings and aquatints  
with drypoint and engraving  
Rosenwald Collection, 1943

Goya turned to satire in the 1790s. When he published *Los Caprichos*, the advertisement announced that the artist's goal was the "correction of human vices and errors" and that he had chosen his subjects "from among the innumerable eccentricities and errors common to all civil society." It also denied that any of the images targeted specific people. Nevertheless, a number of the plates, including this one, have been interpreted as personal critiques. This ass proudly displaying his pedigree may represent Manuel Godoy, the queen's lover and a powerful government official who was obsessed with his own family heritage. More generally, the print ridicules those who place greater value on lineage than on personal achievement.

Goya was one of the great masters of aquatint, a painterly variation on etching that produces broad areas of tone. Printed when the plate was freshly bitten, the aquatints of this first-edition set are particularly rich and subtly modulated. Throughout the series, the artist often used aquatint expressively to create a darkness that surrounds the figures, enhancing the nightmarish quality of the scenes. Several other prints from *Los Caprichos* are displayed on the wall nearby.

**THOMAS ROWLANDSON**

British, 1756 – 1827

***Doctor Syntax Tumbling into the Water  
in William Combe, The Tour of Doctor Syntax  
in Search of the Picturesque: A Poem, vol. 1***

(London, 1812)

bound volume with thirty-one hand-colored  
etchings with aquatint

Gift of Ann Vershbow, in Honor of the 50th Anniversary  
of the National Gallery of Art, 1990

The late eighteenth century in Britain saw the rise of the picturesque, a taste for irregular forms shaped by nature, such as gnarled tree trunks, dilapidated cottages, or — as seen here — ruined buildings. This aesthetic occurred during a war with France that limited travel to the continent and resulted in a flood of guidebooks directing British tourists to search for the picturesque close to home. *Dr. Syntax* parodies these guides, depicting the misadventures of the main character as he travels in pursuit of the perfect view. Here the rocks have given way as he prepares to sketch the ruined castle, plunging him into the water. The accompanying text describes his humiliating trip back into town, covered in stinking mud, and the retrieval of his hat by a fisherman.

**JEAN-IGNACE-ISIDORE GRANDVILLE (DESIGNER)  
AND VARIOUS ARTISTS (PRINTMAKERS)**

French, 1803 – 1847

***Les cris d'enthousiasme du peuple des limaçons et  
des tortues (The Enthusiastic Cries of the Snails  
and Turtles)* in Pierre-Jules Hetzel (principal author),  
*Scènes de la vie privée et publique des animaux*  
(Scenes from the Public and Private Lives of Animals)**

(Paris, 1842)

bound volume with ninety-three wood engravings  
Professor William B. O'Neal Fund, 2006

With new restrictions on political satire, Grandville, formerly one of the most outspoken of all political caricaturists, turned to illustration. Some of his strange, dreamlike depictions of animals in human roles provided a means of commenting on French society, while others reveal a more whimsical humor. In this illustration, a grasshopper performs at the lavish wedding of a butterfly and a damselfly.

**BRITISH, 18TH CENTURY,  
PROBABLY AFTER R. RUSHWORTH**

***The Bum Shop***

1785

hand-colored etching,  
in a bound album of British satirical prints

Rosenwald Collection, 1945

The extreme fashions of the eighteenth and nineteenth centuries provided ample material for satirists, as seen elsewhere in this room. This etching advertises the services of an imaginary French designer, Derrière, who provides ladies with the enormous bustles popular at the time.

# *The Twentieth Century*

**H**umorous art in this century ranges from the gentle fun of works by George Bellows, Alexander Calder, and Mabel Dwight to the biting satire of Hans Haacke and Rupert García. Human foibles, artistic masterpieces, television personalities, politicians, and commercial products all were grist for parody or ridicule.

Many artists of the period embraced comic strips and comic books. Along with well-known devotees of the genre such as R. Crumb and Art Spiegelman were young graduates from the School of the Art Institute of Chicago whose raucous style was proclaimed in the late 1960s in exhibitions with such wacky titles as *Hairy Who* and *False Image*. Perhaps no artist was more inspired by comics than pop-art exemplar Roy Lichtenstein, who lifted from them directly.

Especially in the second half of the century artists used humor to expose biases and inequities in modern society. Posters on view by the Guerrilla Girls, the feminist art collective founded in 1985, drip with tongue-in-cheek irony to draw attention to the unequal treatment of women by the art establishment. In their words, “We try to twist around and present it in a way that hasn’t been seen before, using facts and humor in the hope of changing people’s minds.”

The works in this room, by professional cartoonists as well as mainstream artists, attest to the power of humor as a cultural equalizer. They also reflect the variety of comic approaches found in the National Gallery’s collection of modern prints and drawings.

DEX 3

**ANDY WARHOL**

American, 1928 – 1987

***Vote McGovern***

1972

screenprint

Gift of Nancy and Miles Rubin, 1984

Warhol created this as a campaign fundraiser for George McGovern, the Democrat who ran against incumbent president Richard Nixon in the 1972 election. Warhol's approach was elegantly simple: instead of touting McGovern he presented the unsettling alternative, made more disturbing by the lurid colors he used to render Nixon.

DEX 4

**HANS HAACKE**

German, born 1936

***Tiffany Cares***

1978

photoetching

Joshua P. Smith Collection, Gift in Honor of the  
50th Anniversary of the National Gallery of Art, 1991

DEX 5

**ROY LICHTENSTEIN**

American, 1923 – 1997

***Reflections on The Scream***

1990

lithograph, screenprint, woodcut,  
and metalized PVC collage with embossing

Gift of Tyler Graphics Ltd., 1994

Lichtenstein often parodied famous artists' iconic works and produced cartoonish imitations of masterpieces by Picasso, Monet, and others. Here he features the character Swee'Pea (Popeye's adopted baby son) in a takeoff on Edvard Munch's *The Scream* (1893), replacing the Norwegian artist's depiction of existential suffering with a more banal type of pain: a screaming baby reduced to a black hole of discontent.

DEX 6

**ALEXANDER CALDER**

American, 1898 – 1976

***The Dance***

1944

pen and ink

Gift of Mr. and Mrs. Klaus G. Perls, 1996

DEX 7

**AGNES DENES**

American, born Hungary, 1931

***Map Projections: The Hot Dog***

1976

lithograph

Gift of Charles J. Tanenbaum  
and Ailsa Mellon Bruce Fund, 2003

DEX 8

**GUERRILLA GIRLS**

founded 1985

***Dearest Art Collector***

1986

offset lithograph

Gift of the Gallery Girls

in support of the Guerrilla Girls, 2007

DEX 9

**GUERRILLA GIRLS**

founded 1985

***The Advantages of Being a Woman Artist***

1988

offset lithograph

Gift of the Gallery Girls

in support of the Guerrilla Girls, 2007

DEX 12

**MABEL DWIGHT**

American, 1875 – 1955

***Museum Guard***

1936

lithograph

Reba and Dave Williams Collection,

Gift of Reba and Dave Williams, 2008

DEX 160

**WINSOR McCAY**

American, 1869(?) – 1934

***Little Nemo in Slumberland:  
Climbing the Great North Pole***

1907

pen and ink and brush and ink over graphite

Richard S. Zeisler Fund, 2009

DEX 23

**RAY JOHNSON**

American, 1927 – 1995

***Cervix Dollar Bill***

1970

pen and ink, acrylic paint, and collage  
on paperboard prepared with ground

Corcoran Collection (Gift of Dr. and Mrs. Jacob J. Weinstein  
in memory of Mrs. Jacob Fox), 2015

DEX 31

**GEORGE HERRIMAN**

American, 1880 – 1944

***Ah-h, She Sails Like an Angel***

1921

pen and ink and brush and ink

Gift of Garry Trudeau, 2016

DEX 34

**ROGER BROWN**

American, 1941 – 1997

***The Jim and Tammy Show***

1987

lithograph

Gift of Bob Stana and Tom Judy, 2016

Jim and Tammy Faye Bakker were televangelist superstars who rose to fame in the 1970s. By 1987, however, when Chicago artist Roger Brown created this image, their evangelical empire was crumbling amid sex and embezzlement scandals. Positioning the Bakkers on what appears to be a theater or television stage, Brown conveys the message that the coiffed and makeup-caked couple had become the stars of a personal, less-than-godly soap opera.

DEX 24

**RUPERT GARCÍA**

American, born 1941

***No More O' This Shit***

1969

screenprint

Corcoran Collection (Gift of Dennis Beall), 2015

Just as the image of Aunt Jemima has been used to sell pancake mix and syrup since 1889, the image of a smiling black man has been associated with the Cream of Wheat brand for over a century. Rupert García's satiric print, made at the time of the civil rights and Black Power movements, condemns the exploitation inherent in the use of a black man as a trademark for a white-owned company.

DEX 16 (DOUBLE-SIDED PRINT)

**ART SPIEGELMAN**

American, born Sweden, 1948

***Lead Pipe Sunday #2***

1997

lithograph

Gift of the Collectors Committee, 2011

Spiegelman bemoans the passing of Depression-era comics in this two-sided print. At center right sits a despondent Happy Hooligan, head in hands. Marooned at upper left is the square-jawed Dick Tracy and at upper right, the pipe-smoking Popeye — both resembling Easter Island heads, remains of an earlier civilization. Peeking over the horizon are the head and blank eyes of Little Orphan Annie. Facedown on the ground at right is a lima-bean-shaped Cyclops, his one eye bloodshot. Spiegelman borrowed this motif from works by Philip Guston (1913 – 1980), a mainstream artist whose late paintings so smacked of comics that he suffered harsh criticism.

DEX 17

**ART SPIEGELMAN**

American, born Sweden, 1948

***Derby Dugan***

1997

lithograph

Gift of the Collectors Committee, 2011

DEX 161

**JIM NUTT**

American, born 1938

**Cover of *Hairy Who (cat-a-log)***

1969

paperback with offset lithographs

Corcoran Collection, 2016

The fourth *Hairy Who* exhibition was presented not in Chicago but at the Dupont Center in Washington, DC, a short-lived satellite space administered by the Corcoran Gallery of Art. Mimicking a comic book, the “cat-a-log” pokes fun at the seriousness of traditional exhibition catalogs.



DEX 25

**KARL WIRSUM**

American, born 1939

***Wake Up Yer Scalp with Chicago!***

1970

pen and ink and brush and ink with graphite

Gift of Bob Stana and Tom Judy, 2015

This is a preparatory drawing for the poster of a show held at the Richard Feigen Gallery in New York in 1970. *Wake Up Yer Scalp with Chicago!* boasts the sort of ribald humor typical of *Hairy Who* artists such as Wirsum. Here he announces (at upper right), "I'm doin' the Big Apple with my Pals." He also warns visitors to the New York show that they have a "Rude Awakining" coming their way.

DEX 2

**RICHARD HAMILTON**

British, 1922 – 2011

***The critic laughs***

1968

lithograph laminated with plastic film, screenprint,  
collage additions, and touches of enamel paint added by hand

Gift of William M. Speiller, 1976

Pop artist Richard Hamilton's interest in household appliances takes a biting comedic turn in *The critic laughs*. This glossy print plays on a hand-size sculpture by Jasper Johns, *The Critic Smiles* (1959), in which four teeth replace the bristles of a toothbrush. ("A smile involves baring the teeth," Johns noted.) Hamilton brings the "smiling" critic into the electric age by showing a set of dentures mounted on a Braun toothbrush, suggesting that the laughing critic is, in fact, toothless.



Jasper Johns, *The Critic Smiles*, sculp-metal, 1959. Art © Jasper Johns/  
Licensed by VAGA, New York, NY

DEX 33

**SAUL STEINBERG**

American, born Romania, 1914 – 1999

***Parade 2***

1950 – 1951

pen and ink with fingerprint and rubber stamping

Gift of The Saul Steinberg Foundation, 2016

DEX 35

**GEORGE BELLOWS**

American, 1882 – 1925

***The Shower-Bath***

1917

lithograph

Purchased as the Gift of Max N. Berry, 2017

## RED GROOMS

American, born 1937

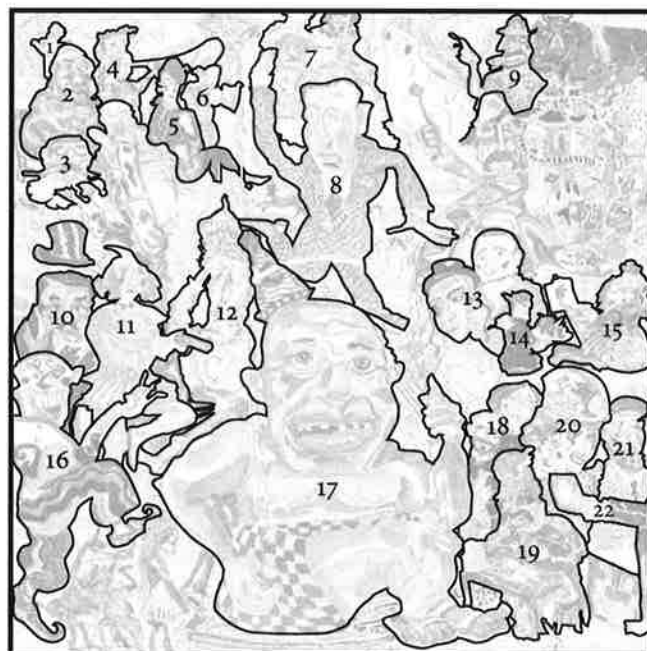
### *Picasso Goes to Heaven*

1976

etching and watercolor applied through stencils

Reba and Dave Williams Collection, Florian Carr Fund  
and Gift of the Print Research Foundation, 2008

Grooms imagines a heaven fit for Pablo Picasso. Wearing shorts and a rakish party hat and seated on a swing, Picasso looms large among a crowded cast of characters: artists, writers, wives, lovers, and more. Most prominent is the composer and conductor Igor Stravinsky (1882–1971), who directs the general bedlam while dancing atop Picasso's bald head.



- |                          |                      |                           |
|--------------------------|----------------------|---------------------------|
| 1. Henri Matisse         | Leonardo,            | 15. Paul Cézanne          |
| 2. Guillaume Apollinaire | Michelangelo)        | 16. Vaslav Nijinsky       |
| 3. An allegorical figure | 8. Igor Stravinsky   | 17. Pablo Picasso         |
| 4. George Braque         | 9. Dora Maar         | 18. Michael & Sarah Stein |
| 5. Marie Laurencin       | 10. Sergei Diaghilev | 19. Henri Rousseau        |
| 6. Max Jacob             | 11. Olga Picasso     | 20. Claribel & Etta Cone  |
| 7. Old masters           | 12. Jean Cocteau     | 21. Ambroise Vollard      |
| (top: Titian, Velázquez; | 13. Gertrude Stein   | 22. Leo Stein             |
| below: Rembrandt,        | 14. Mme. Cézanne     |                           |

**GILBERT SHELTON**  
American, born 1940  
**Cover of *Zap*, no. 6**  
1973  
paperback with half-tone and  
offset lithographic illustrations  
Gift of William and Abigail Gerdts, 2014

**ROBERT CRUMB**  
American, born 1943  
***Zap*, no. 0**  
1968  
paperback with half-tone and  
offset lithographic illustrations  
Gift of William and Abigail Gerdts, 2014

**ROBERT CRUMB**  
American, born 1943  
**Cover of *Zap*, no. 2**  
1968  
paperback with half-tone and  
offset lithographic illustrations  
Gift of William and Abigail Gerdts, 2014

**RICK GRIFFIN**  
American, 1944–1991  
**Cover of *Zap*, no. 3**  
1969  
paperback with half-tone and  
offset lithographic illustrations  
Gift of William and Abigail Gerdts, 2014

***The Hairy Who***  
1967  
offset lithograph  
(originally mailed as a quarter-fold flyer)  
Anonymous Gift, 2016

**ROBERT CRUMB**  
American, born 1943  
***Zap*, no. 1**  
1968  
paperback with half-tone and  
offset lithographic illustrations  
Gift of William and Abigail Gerdts, 2014

**ELEANOR DUBE**  
American, born 1946  
***False Image Decal***  
1969  
commercially manufactured decal  
Purchased as the Gift of Stephen Dull, 2015

**PHILIP HANSON**  
American, born 1943  
***False Image Decal***  
1969  
commercially manufactured decal  
Purchased as the Gift of Stephen Dull, 2015

**CHRISTINA RAMBERG**  
American, 1946–1995  
***False Image Decal***  
1969  
commercially manufactured decal  
Purchased as the Gift of Stephen Dull, 2015

**ROGER BROWN**  
American, 1941–1997  
***False Image Decal***  
1969  
commercially manufactured decal  
Purchased as the Gift of Stephen Dull, 2015

Produced on the occasion of the second *False Image* exhibition, this decal and the three adjacent were part of a packet of four that sold for one dollar. Those associated with the *False Image* exhibitions are Brown, Christina Ramberg, Phillip Hanson, and Eleanor Dube.

This poster, along with the nearby catalog and four decals, are the work of young artists from the School of the Art Institute of Chicago who staged exhibitions at the city's Hyde Park Art Center in the late 1960s. Their playful irreverence is evident in the titles they gave their exhibitions, such as *Hairy Who* and *False Image*.

Those associated with the *Hairy Who* exhibitions are Jim Falconer, Art Green, Gladys Nilsson, Jim Nutt, Suellen Rocca, and Karl Wirsum; all but Falconer collaborated on this poster. Taking their cue from *Exquisite Corpse*, a favorite game of the surrealists, each artist drew part of the design, folding the paper over to conceal their portion before passing it on to the next artist to continue.

The first issue of *Zap Comix* (and the zero issue, released later) was the creation of Robert Crumb, better known as R. Crumb. Published in San Francisco in the late 1960s, *Zap* pushed well beyond the boundaries of comic books by such mainstream publishers as DC or Marvel. Crumb and his eventual collaborators — Rick Griffin, Victor Moscoso, Spain Rodriguez, Gilbert Shelton, Robert Williams, and S. Clay Wilson — replaced muscular, clean-cut superheroes with unseemly, gross characters. In place of the tidy suburbs depicted in Archie Comics, *Zap* stories are set on seedy urban streets. Readers were warned up front that *Zap* was not the typical comic book; issue no. 1 is labeled at the top, "For Adult Intellectuals Only!"