

Art and Archaeology in the American Funny Pages

Part II

Murray C McClellan

© Murray C McClellan, 2020

This work is not under copyright. Please feel free to use it in any manner you like, but note that most of the images contained herein are subject to Fair Use restrictions.

Frontispiece: Charles Schulz, *Peanuts*, 13 Oct., 1968.

Table of Contents

Preface	v
Part I. Setting the Stage.	1
A Test Case: A Comic Strip from Garry Trudeau's <i>Doonesbury</i>	2
A Comic Strip or a Political Cartoon?	2
Laughing at the Strip	3
Looking at the Strip	4
Contextualizing the Strip	10
Webcomics and Internet Memes	22
Pandemic Pastiches	64
Part II. Art in American Cartoons and Comic Strips	89
Introduction	89
Armory Show Pastiches and Parodies	108
The Armory Show in Newspaper Cartoons	109
Newspaper Comic Art Inspired by the Armory Show	123
Comic Art Inspired by the Armory Show in Humor Magazines	133
Illustrated Satirical Poems Inspired by the Armory Show	141
Cubist Fashion Inspired by the Armory Show	145
Attacking the Avant-Garde?	146
Comic Art in Museums and Museums in Comic Art	150
High Art Lowdown	150
Mocking Museums	186
Amusing Museum Visitors	210
Kidding Museums	223
Making Fun of Making Art	240
Amusing Metafictional Mashups	245
Cartooning Cartoonists	272
Silly Art Supplies	285
Poking Fun at Painters	291
Sculpting Humor	339
Kidding Art	350
Amusing Art	368
Humorous Art History 101	369
Miming the Masters	394
Mocking Modernism	523
Part III. Archaeology in American Cartoons and Comic Strips	579
Introduction	579
Cavemen and Dinosaurs	579
The Representation of Prehistory in Comics	627
Comics and Archaeology	639
"Humorous Uchronia" of Prehistory	651
Digging the Past	659
Archaeological Antics	659
The Funny Future of the Past	681
Nutty Stone Age	692

The Ascent of “homo hilarious”	692
Humorous “homo horribilus”	722
Humorous “homo inventus”	743
Campy Cavemen	761
Campy Cave-Painting	813
Comical Cultures	866
Silly Stonehenge and Looney Easter Island	866
Entertaining Egyptians	897
Biblical Boffos	924
Comical Classics	953
Wacky Vikings	1024
Playful Pre-Columbians	1028
Conclusions	1041
Humor Theory and Comics Scholarship	1042
American Culture in Art and Archaeology Cartoons	1055
Indices	xxviii
List of Figures	xxviii

Part II. Art in American Cartoons and Comic Strips

Introduction



Fig. 85. Charles Schulz, *Peanuts*, 21–22 June, 1955.

Are comics art?

This isn't a question that would occur to many people. Cartoons and comic strips are generally considered as light-weight fare, as mass-produced childish sequential narratives or jokes intended to be immediately consumed and then disposed of. We might think that some comics are drawn better than others, but do they belong in an art museum? Really?

In fact, over the past half-century, the place of comics in the high art/low art debate of popular culture has undergone a sea change. Multidisciplinary programs devoted to the study of comics as a legitimate art form can be found in academic institutions across the world, supported by peer-reviewed journals and international conferences. Comic-strip panels have been hung on the walls of major art museums next to the 1960's Pop Art of Roy Lichtenstein and others that they inspired. First editions of classic comic books and original art by well known cartoonists regularly fetch vast sums in auction houses. And the reevaluation of comics as art is not only confined to their visual aspect; serious graphic narratives are regularly taught in literature classes in colleges and universities.

The changing attitudes towards the genre of comics as an art form in its own right did not go unnoticed by comic-strip artists themselves. In two daily strips early in Charles Schulz's long-running *Peanuts* comic (1952 – 2000), for instance, the question "But is it art?" is raised (**Fig. 85**), first by Lucy in response to Linus' house of cards and

then by Charlie Brown in response to Lucy's jump-roping. (We should note that viewers who saw only one of these two daily strips might have thought that the punch line was vaguely amusing but would have missed the bite in the rare instance of Charlie Brown getting the "last laugh" by repeating Lucy's earlier snide comment.)



Fig. 86. Charles Schulz, *Peanuts*, 2 July, 1961.

Schulz returned to the question of what is art in two later, larger format, Sunday editions of *Peanuts*, both of which involve Lucy reacting to the childish drawings of her younger brother Linus. In a 1961 strip (Fig. 86), Lucy is cleaning the house and has thrown away the drawings of Linus, who declares that "Great art should never be mushed up"; in a 1968 strip (*Frontispiece*), Lucy instructs her brother that if his drawing has "trees, a lake, a log cabin, a waterfall, a deer, and a sunset," it's art.

The pair of 1955 *Peanuts* strips (Fig. 85) are simply drawn in a standard, rigid, four-panel format, with only minimal shifts in the side-on perspective of the viewer. In contrast, the variation in panel size in the 1961 Sunday strip (Fig. 86) imbues the work with a lively rhythm: the first row, with its double-sized title panel followed by Linus' self-declaration that he is a "true artist," functions as what Neil Cohn calls the "establisher"—the syntactical set-up to the narrative grammar of the strip; in the second row, the double-sized panel above is now divided into three panels, in the smaller

central one of which we focus on Linus as he discovers his art in the wastebasket; the final row begins with a mid-sized panel giving us a “long shot” outdoor view, after which the “camera” again focuses on Linus in three increasingly larger panels that address the humorous incongruity of the gag. As Thierry Groensteen has pointed out, Charles Schulz will often present the punch line to his jokes in the next-to-last panel, reserving the final panel for a more general comment about the human condition; in this strip, then, the resolution to the incongruity of Lucy considering her brother’s drawings as garbage while he thinks they are art is followed by a more universal statement concerning the value of art.

The variations in panel size in the 1968 Sunday *Peanuts* strip (**Frontispiece**) also impart a rhythm that supports the narrative structure of the joke—which in this case consists of a series of what Neil Cohn would call “initial-peak” pairs (“That’s not art”/“I’ll put a lake in front of the trees”; “That still won’t make it art”/“And by the lake I’ll draw a tiny log cabin”; and “That’s not enough”/“Now put in some more trees . . .”) followed by a final “release” (“That’s art!”). The single large, centered, title panel serves as a visual résumé of the joke rather than as an establisher; depending on the needs of individual newspaper copy editors, this title panel could be eliminated without affecting the impact of the strip. The following three rows each present a different panel structure, with the two larger panels in the middle row slowing down the pace of the comic as Lucy expands on what Linus’ drawing needs, and with the elongated central panel of the final row emphasizing the all-caps punch line. The final, smaller, panel of the last row gives us the strip’s denouement, focusing just on Lucy as she walks away.

Stylistically, the rendering of the characters in the 1955 *Peanuts* strips seem more childlike than the more mature style of Schulz’s later comics. By the 1960’s, Schulz’ reputation as an important voice in the world of comics was already established—helped in no small part by Umberto Eco’s 1964 essay “Il Mondo di Charlie Brown” [“The World of Charlie Brown”]. In this key publication in the emerging academic discipline of comics scholarship, Eco characterized *Peanuts*:

[T]he poetry of these children arises from the fact that we find in them all the problems, all the sufferings of the adults, who remain offstage. . . . These children affect us because in a certain sense they are monsters: they are the monstrous infantile reductions of all the neuroses of a modern citizen of industrial civilization.

They affect us because we realize that if they are monsters it is because we, the adults, have made them so. In them we find everything:

Freud, mass culture, digest culture, frustrated struggle for success, craving for affection, loneliness, passive acquiescence, and neurotic protest. But all these elements do not blossom directly, as we know them, from the mouths of a group of children: they are conceived and spoken after passing through the filter of innocence.

Schulz's children are not a sly instrument to handle our adult problems: they experience these problems according to a childish psychology, and for this very reason they seem to us touching and hopeless, as if we were suddenly aware that our ills have polluted everything, at the root.

Of course, Charles Schulz' primary job is to put a smile on our faces. The "monstrous infantile reductions" of Charlie Brown and his gang only work as comments on the neuroses of the modern world because we view them as humorous incongruities.

The art-themed *Peanuts* strips we have examined here reflect the general anxiety that modern art evokes in America. Lucy's and Charlie Brown's "But is it art?" parrots what adults had been saying about abstract art for decades. The **Fig. 86** and **Frontispiece** strips go one step further and present an ironic, "meta" narrative to the common "my six-year-old could do that" put-down of modern art. If modern art is something that a six-year-old could do, then why not consider the drawings of the six-year-old Linus as art? Further, Lucy's post-script "Sometimes it takes a layman to set these people straight" can be seen a critique of the smug conservative rejection of modern art: we are meant to laugh at those laymen who think that only naturalism counts as art. And underneath all of this, Schulz also seems to be saying that the rejection of the comics genre as an art form is itself laughable.

The "my six-year-old could do that" put-down of modern art is a common topos cartoonists and comic-strip artists have long used for humorous effect. [George Melly and J.R. Graves-Smith entitled their 1973 Tate Gallery exhibit of cartoons mocking modern art *A Child of Six Could Do It: Cartoons About Modern Art.*] The humor of cartoons such as those by Mike Baldwin and by Mike Gruhn (**Fig. 87**) depend on the viewer assuming that the abstract works in the gallery are so simple that children might actually have been able to have created them; Pat Byrnes gives us a variation on this theme, with a woman responding to what we presume the couple next to her just said about the painting which, incongruously, her two-year-old child actually had painted.



Mike Baldwin, *Cornered*, 17 October, 2009.



Mike Gruhn, *WebDonuts*, 30 July, 2010.



Fig. 87. Three “my kid could do that” cartoons.



In contrast to the ambivalence many Americans have about the artistic merits of comics, the genre has long had a much higher status in Europe, especially in the Francophone world. Since the 1960’s, the French have designated comics (*bande dessinée*) as the “Ninth Art” (*le neuvième art*)—an art form distinct from the visual arts and from literature, although incorporating aspects of both. One of the most important

centers for the study of comics—la Cité internationale de la bande dessinée et de l'image—was established at the southwest French town of Angoulême in 1984; its Musée de la bande dessinée is a Musée de France, putting it in the same category as the Louvre.

French comics scholars have, in that charming French chauvinistic way of claiming to have been the inventors of everything, argued that the origins of the comic strip are to be found in the work of the French-speaking Swiss teacher and illustrator Rodolphe Töpffer (1799–1846). While Töpffer’s role in creating the sequential image/text form that led to the emergence of mass-produced comics is now universally accepted, most comics scholars look to the work of late-19th- and early 20th-century American newspaper comic artists like Richard Outcault’s *Yellow Kid*, Winsor McCay’s *Little Nemo in Slumberland*, or George Herriman’s *Krazy Kat* as the true origins of the comic-strip form we know today. An American origin of the comic-strip form was assumed by the United States Postal Service when it issued a twenty-stamp “Comic Strip Classics” series in 1995 to honor the centennial of the newspaper comic strip, dating that anniversary to the first appearance of the Yellow Kid in Richard Outcault’s *Hogan’s Alley* in 1895 (**Fig. 88**).



Fig. 88. U.S. Postal Service, *Comic Strip Classics*, 1 Oct., 1995.

To anyone not familiar with the first generation of American newspaper comic-strip artists, their strikingly innovative styles—often bordering on the hallucinatory—will come as a surprise. Ironically, French comics scholars have taken the lead in recognizing the artistic value of these pioneering comic strips of which many Americans are unaware.

While it is beyond the scope of an essay exploring art *in* comics to fully address the question of comics *qua* art, I present here a few examples (Figs. 89–91) of early American comic strips to demonstrate their incredible visual sophistication.

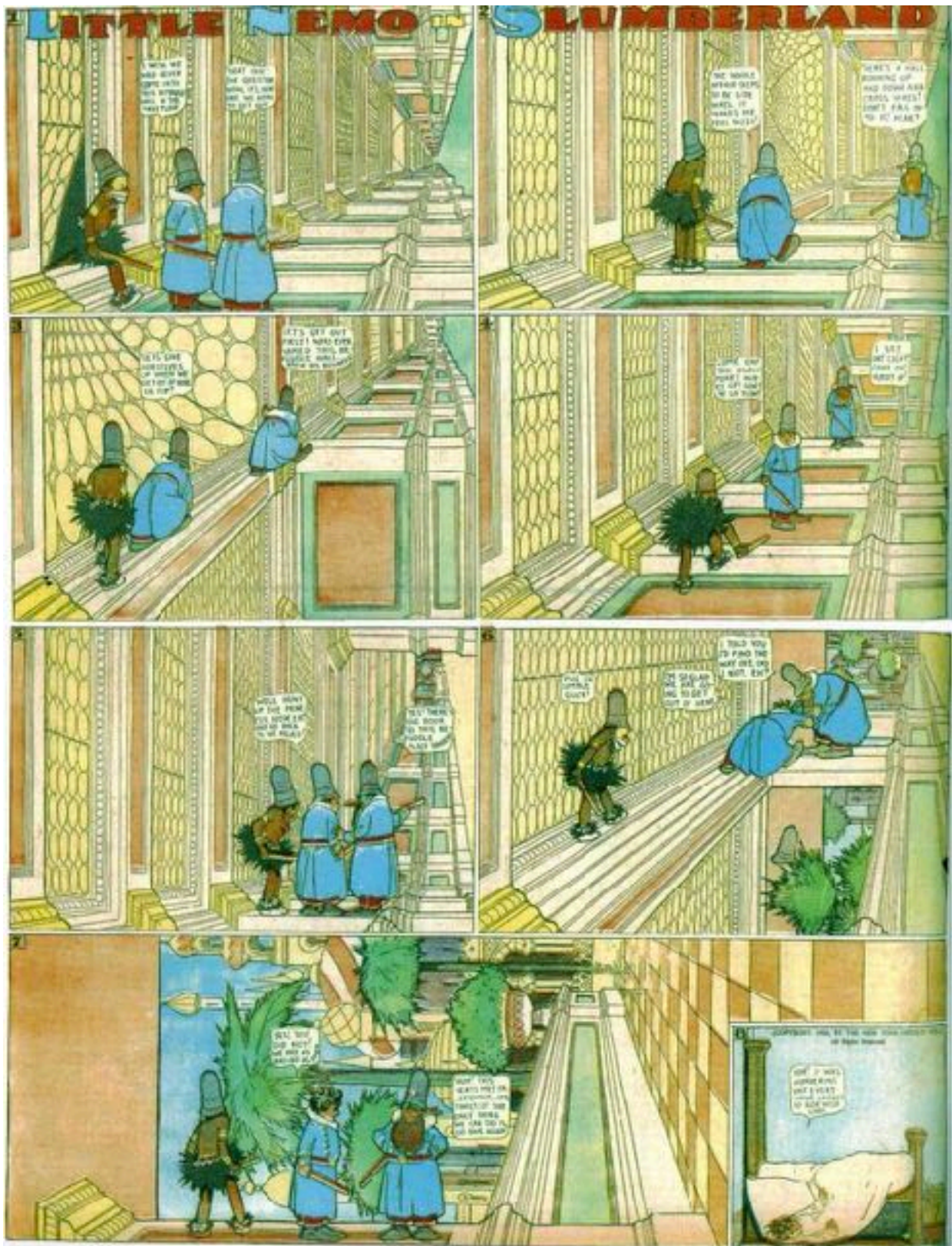


Fig. 89. Winsor McCay, *Little Nemo in Slumberland*, *The New York Herald*, 23 Feb., 1908.

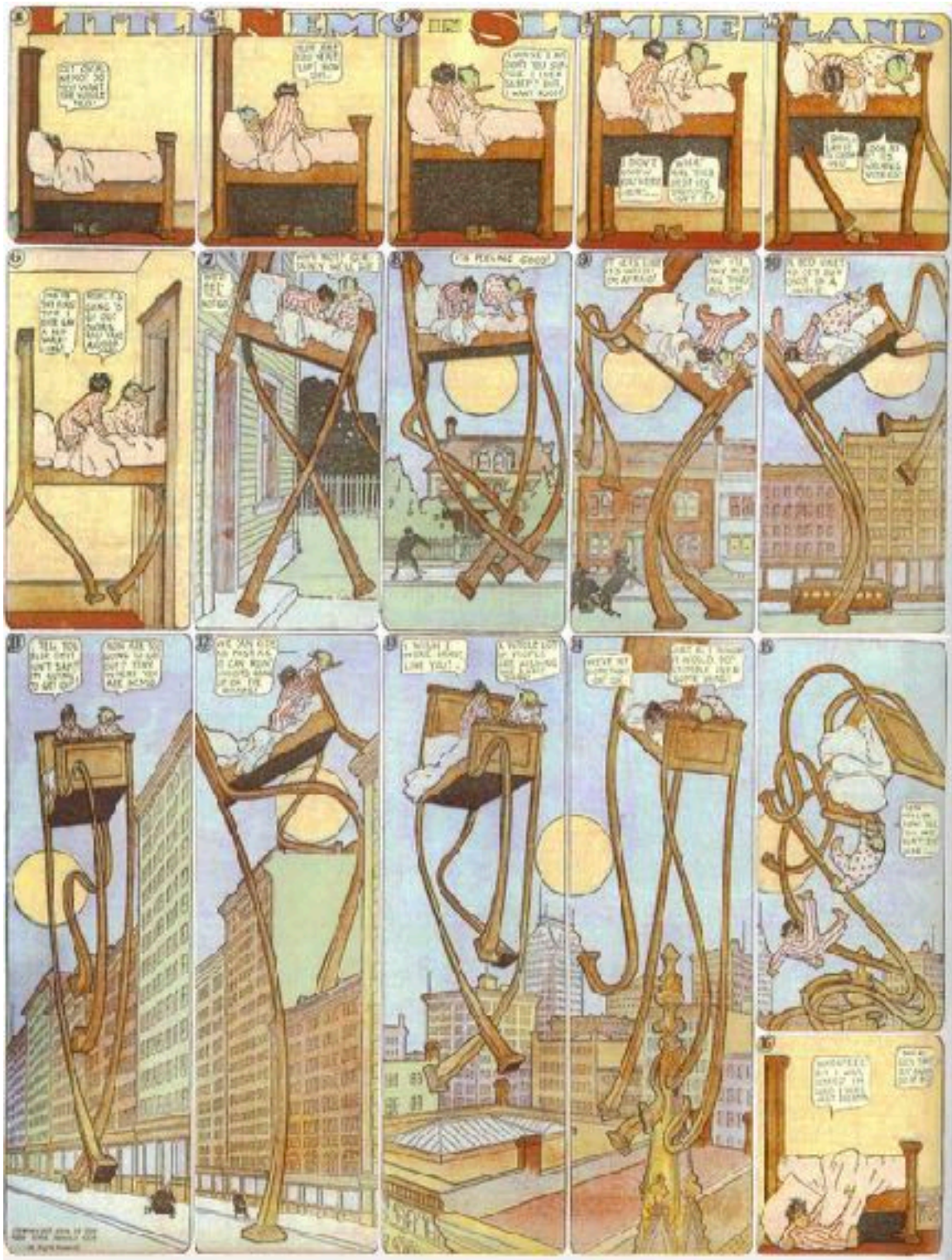


Fig. 90. Winsor McCay, *Little Nemo in Slumberland*, *The New York Herald*, 26 July, 1908.

Rightly recognized as one of the most innovative of early American newspaper comic-strip artists, Winsor McCay developed a distinctive Art Nouveau style for his *Little Nemo in Slumberland* comics that, with its startlingly original designs and sophisticated use of color, stood out against the slapstick conventions of many of his predecessors. The strip appeared in *The New York Herald* from 1905 to 1911, after which McCay

jumped ship to William Randolph Hearst's *New York American* where he continued it under the title *In the Land of Wonderful Dreams* until 1914. The premise of *Little Nemo* is that a little boy—modeled after McCay's own son—falls asleep and has a fabulous dream, only to wake up in the final panel, often having fallen out of bed. McCay took this premise from his own strip, *Dreams of the Rarebit Fiend*, which featured the fantastic dreams of different people who went to bed after having eaten Welch rarebit. Although McCay created numerous comic-strip series during his lifetime and had a career as a vaudeville showman, today he is primarily remembered for his *Little Nemo*, as well as for having created one of the first animated cartoon, *Gertie the Dinosaur* (1914; cf. **Fig. 796**). Such artists as the filmmaker Federico Fellini and the graphic novelist Art Spiegelman have cited McCay as inspirational for their own work.

In our first example of McCay's *Little Nemo in Slumberland* (**Fig. 89**), Nemo and his imaginary friends, the green-faced, cigar-smoking Flip and the (to our eyes offensively stereotyped) African Imp, emerge into an Escher-esque world where, contrary to the laws of gravity, they have to negotiate never-ending palace hallways set at right-angles to their own orientation. Inexplicably dressed as policemen, the trio give up their search for the Princess of Slumberland and are about to head back when Little Nemo wakes up to discover that, because he had fallen out of bed and was laying on his side, everything in his dream looked sideways. The first three rows of panels in this large-format Sunday comic strip are of identical size and closely spaced, building up the dizziness of the scene that is fully revealed in the full-sized final row, into which is inset the canonical final panel of Nemo waking up in bed. Note that the strip's panels are numbered, as if McCay apparently felt that his audience was not aware of the conventions of reading comic strips that are so familiar to us today.

Our second example, the walking-bed strip (**Fig. 90**), is McCay's most famous comic (cf. Patrick O'Donnell's parody, **Fig. 276**). Created after the artist had done away with the imaginary Slumberland, Nemo's dream in this strip is set in his hometown. The strip opens with Nemo finding Flip in his bed, which—following the dream-like logic that if beds have legs then surely they can walk—mysteriously grows as it marches out of the bedroom, across Nemo's neighborhood, and into the city. One of the most innovative features of the strip is how, as the bed grows in length, so too does each of the three successive rows of panels. Also striking are how panels 13 and 14 form a single

tableau in which the bed stumbles against a spire and tumbles Nemo out to wake up back on his bedroom floor.

It is, again, beyond the scope of this essay to delve into the many issues our two examples of McCay's *oeuvre* raise, such as the racial politics of early 20th-century America, McCay's relationship to modernist art and architecture, the connections between McCay's comics and his innovations in cartoon animation, or the question of how his dream comics were influenced by Freud.

If some Americans—even those not particularly conversant with comics—have heard of Winsor McCay's *Little Nemo in Slumberland*, the short-lived comic strips created by Lyonel Feininger are still relatively unknown, even after Bill Blackbeard's 1994 publication of *The Comic Strip Art of Lyonel Feininger*. Feininger, a German-American painter, cartoonist, and commercial caricaturist, was born in New York City in 1871 but moved to Berlin when he was sixteen years old. In Germany, at the age of 36, Feininger turned his attention to painting and was associated with several German Expressionist groups, including *Die Brücke*; in 1919, Feininger became one of the founding members of Walter Gropius' Staatliche Bauhaus. Previously, in 1906, the editor of *The Chicago Tribune* had traveled to Germany to recruit German cartoonists for his paper—one quarter of Chicago's population being of German descent at that time; Feininger agreed to create two full-page color Sunday comic strips, *Kin-der-Kids* and *Wee Willie Winkie's World*, for *The Chicago Tribune*, but, due to the pressure of creating comic strips of finely detailed artwork on a weekly basis, Feininger only produced *Kin-der-Kids* from August to November of 1906 and stopped drawing *Wee Willie Winkie's World* in January, 1907. Feininger continued to work in Germany until, after his Expressionist paintings were declared to be "degenerate" by the Nazis in 1936, he and his family fled to the United States, where Feininger lived until his death in 1956.

In his *In the Shadow of No Towers*, the 2004 graphic narrative artist Art Spiegelman created in response to the 9/11 terrorist attack on the World Trade Center in New York City, Spiegelman praised Lyonel Feininger:

Feininger's visually poetic formal concerns collided comically with the fishwrap disposability of news print . . . The cartoonist, a New Yorker who had emigrated to Germany at sixteen and returned to safe harbor in America in 1937 became a celebrated second-generation cubist, one of the Bauhaus boys, but his handful of Sunday pages—testing the uncharted waters between the high and low arts, between European and American graphic traditions—remains his greatest aesthetic triumph.



Fig. 91 Lyonel Feininger, *Wee Willie Winkie's World*, *The Chicago Sunday Tribune*, 11 Nov., 1906.

We might be inclined to agree with Spiegelman's assessment by looking at Feininger's striking use of visual imagery in one example of his *Wee Willie Winkie's World* comic strips (Fig. 91). Feininger took the name of his title character from a 19th-century Scottish nursery rhyme about a nightgown-clad character who mothers call

upon to help put restless children to sleep. Feininger's Wee Willie, evocative of McCay's little Nemo, is a boy curiously dressed in antiquated garb whose vivid imagination anthropomorphizes the inanimate world he sees around him. As the central text in our example explains, Wee Willie has taken Feininger down to the sea cliffs "to see the giants" and "would give me no rest until I had sketched some of the strange shapes he pointed out." This comic strip serves as a wonderful vehicle for Feininger to highlight his Expressionist artistic vision. In the top panel of our example we see Wee Willie pointing out what he sees to Feininger, who is sketching the giants in the cliffs and the clouds transformed by Wee Willie's imagination into people chasing pigs. The first panel of the second row gives us a Cubist "assembly of giants around a cave in the cliff," while the bottom row presents a four-panel comic strip of what the central text narrates: "As the evening shadows crept on, and the sun began to dig its last face into the sea, we saw a queer old fishing-boat drifting slowly along. It came closer and closer to Mr. Sun, pointing its bowsprit right at his face. At last it covered him right up entirely, and after it passed the spot there was no sun to be seen. Willie Winkie said that the boat had stolen the sun, and perhaps that is what had happened."

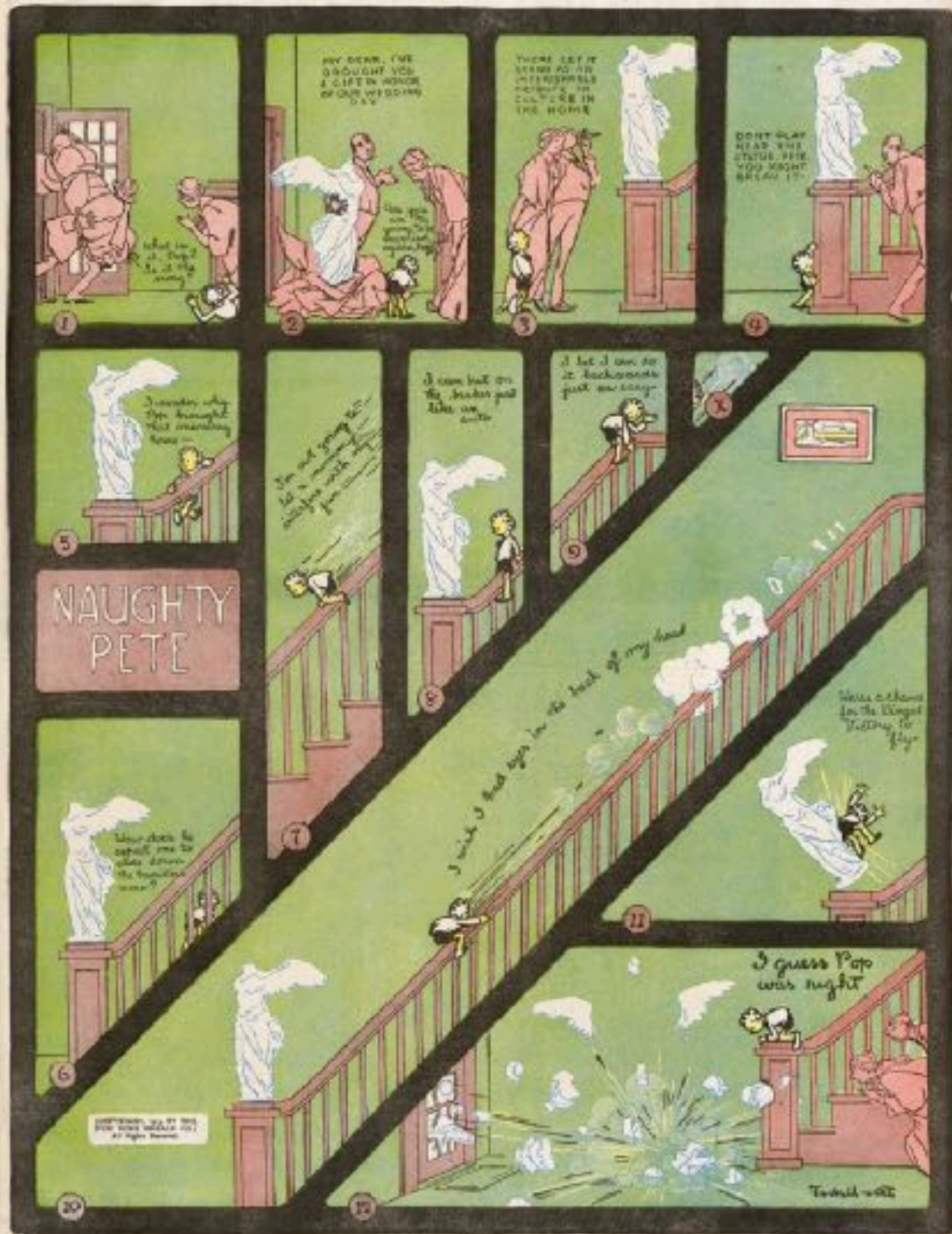


Fig. 92. Charles Forbell, *Naughty Pete*, *New York Herald*, November 16, 1913.

Curiously, for all their artistic talents, early American newspaper comic-strip artists rarely produced art-themed comics. One exception is a *Naughty Pete* strip (Fig.

92) by Charles Forbell, who created only eighteen Sunday episodes about the mischievous Pete which ran in the *New York Herald* from August to December, 1913. In this strip, Pete's father brings home a plaster copy of the Winged Victory of Samothrace as an anniversary gift to his wife and, for some unknown reason, places the statue on the newel post at the bottom of the staircase, giving Pete a warning not to play near the statue. Of course Pete cannot resist sliding down the banister, and, after successfully stopping himself before hitting the statue when sliding down frontwards, smashes into it when sliding down backwards. This silly story is presented by Forbell in an astounding page-layout that uses radically angled panels to represent Pete's banister sliding. Here the numbering of the thickly divided panels is necessary to guide us up and down the staircase as we follow Pete's disastrous slide. Forbell has also employed a flat perspective and a limited palette to focus our attention on the joke, with the bright white of the statue and Pete's sliding smoke standing out against the pale green and pink background of the room and parents.

It is unclear why Forbell chose the Winged Victory of Samothrace to be the sacrificial statue in his *Naughty Pete* strip, but we can assume that his audience would have at least recognized it as a masterwork of sculpture. It is less clear whether the readers of the 1913 *New York Herald* would have known that the Winged Victory had been unearthed in pieces at the Hellenistic sanctuary of the Great Gods on the island of Samothrace and, reassembled, was at that time prominently on display at the top of the Daru staircase in the Louvre.

Just as cartoon characters are always slipping on banana peels and jungle explorers in the movies are always sinking into quicksand, so too were early American newspaper comic figures forever sliding or falling down staircases. Winsor McCay, in particular, made frequent use of this motif in his dream comics (**Figs. 93–95**).



Fig. 93. Winsor McCay, *Dream of the Rarebit Fiend*, *Evening Telegram*, 15 Feb., 1905.

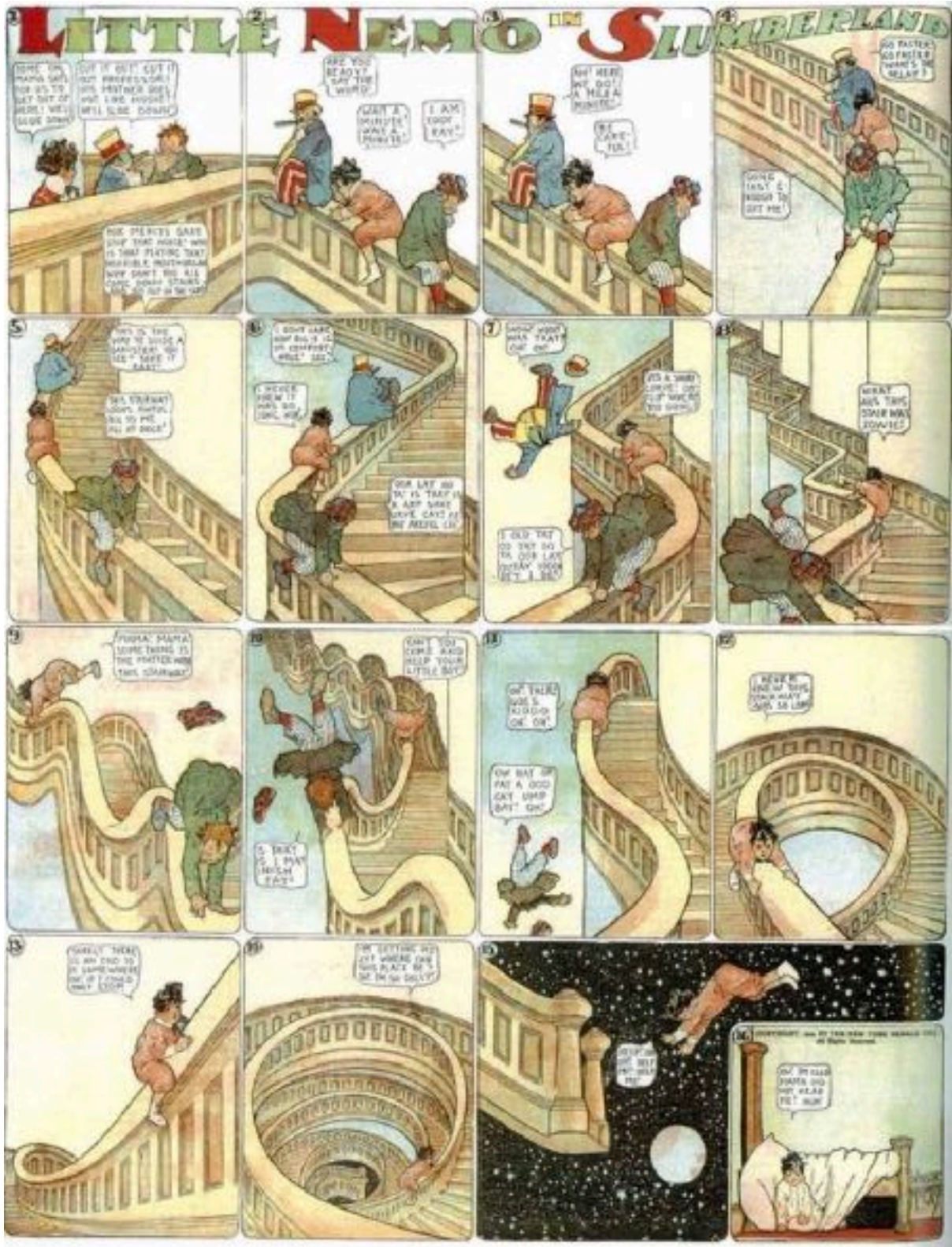


Fig. 94. Winsor McCay, *Little Nemo in Slumberland*, *The New York Herald*, 18 April, 1909.

IN THE LAND OF WONDERFUL DREAMS

FLIP - HE PASSES THE BUTTON

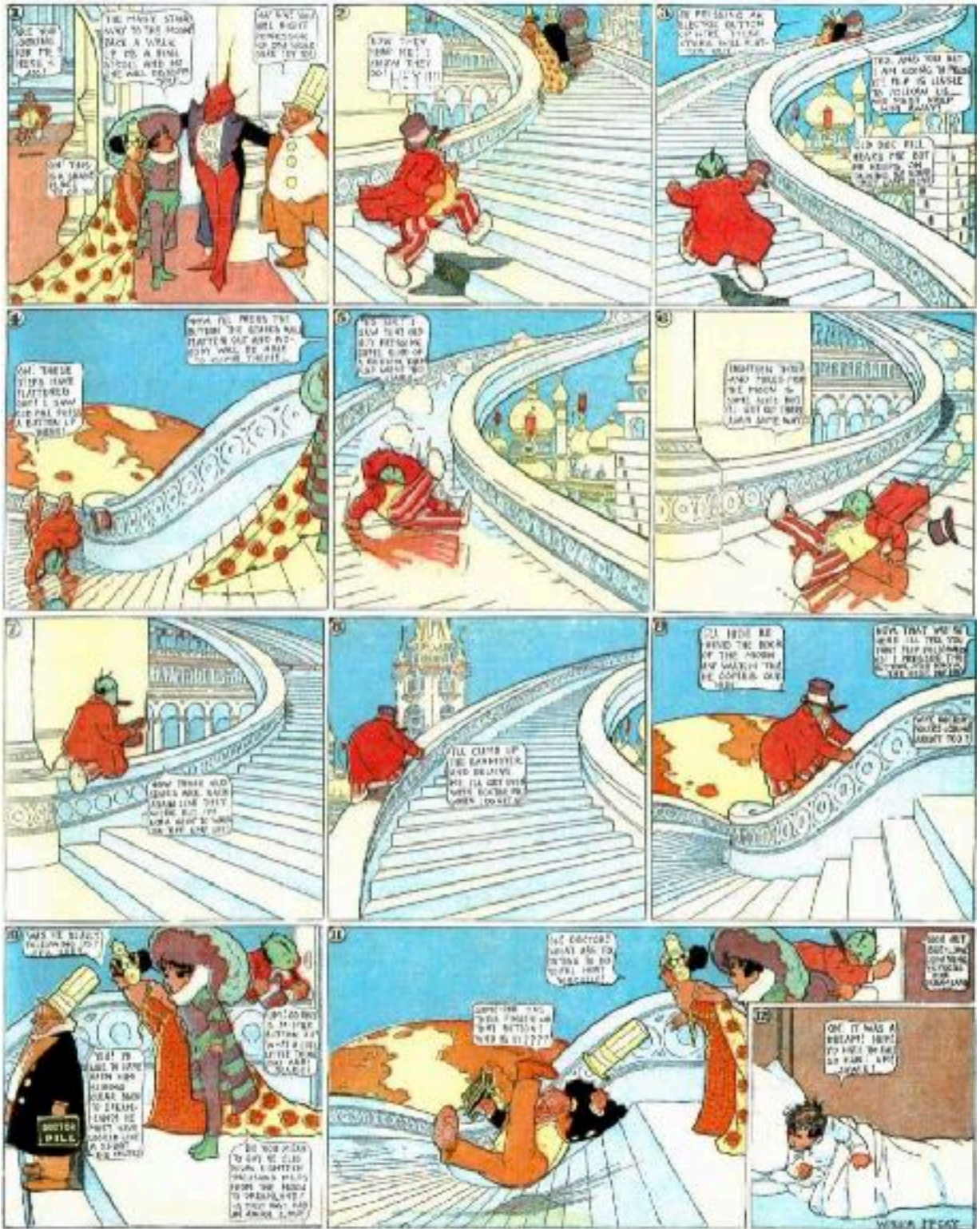


Fig. 95. Winsor McCay, *In the Land of Wonderful Dreams*, *New York American*, 26 Nov., 1911.



Bibliography for “Part II: Introduction”:

- Bill Blackbeard, ed., *The Comic Strip Art of Lionel Feininger*, Northampton, MA: Kitchen Sink Press, 1994.
- Neil Cohn, “You’re a Good Structure, Charlie Brown: The Distribution of Narrative Categories in Comic Strips,” *Cognitive Science*, Vol. 38, 2014, pp. 1317–1359.
- Neil Cohn, “How to analyze visual narratives: a tutorial in Visual Narrative Grammar,” 2015. *Downloadable papers on visual language research. Visual Language Lab.* Web.
- Umberto Eco, “Il Mondo di Charlie Brown,” *Apocalittici e integrati: comunicazioni di massa e teorie della cultura di massa*, Milan: Bompiani, 1964, pp. 263–274. [Translated by William Weaver as “The World of Charlie Brown,” in Christina Orr-Cahall, Bill Mauldin, Joan Roebuck, M. Thomas Inge, Elliott Oring, and Umberto Eco, *The Graphic Art of Charles Schulz: The Oakland Museum : A Catalogue of the Retrospective Exhibition*. Oakland, CA: Oakland Museum, 1985, republished in Umberto Eco, *Apocalypse Postponed*, Bloomington, IN: Indiana University Press, 1991, pp. 36–44.]
- Pierre Fresnault-Deruelle, “From Linear to Tabular,” in Ann Miller and Bart Beaty, eds., *The French Comics Theory Reader. Studies in European Comics and Graphic Novels*. Leuven: Leuven University Press, 2014, pp. 121–138. (Translation of “Du linéaire au tabulaire,” *La bande dessinée et son discours, Communications* Vol. 24, 1976, pp. 7–23).
- Jared Gardner, “A History of the Narrative Comic Strip,” in Daniel Stein and Jan-Noël Thon, eds., *From Comic Strips to Graphic Novels: Contributions to the Theory and History of Graphic Narrative*. Berlin: De Gruyter, 2013, pp. 241–253.
- Thierry Groensteen, ed., *Little Nemo au pays de Winsor McKay*. Toulouse: CNBDI-Milan, 1990.
- Thierry Groensteen, “The Schulz System. Why Peanuts work,” *Nemo: The Classic Comics Library*, Vol. 31, 1992, p. 26–41.
- Thierry Groensteen, “quand la bande dessinée parle d’art ... convergences et questionnements,” *neuvième art 2.0. la revue en ligne de la Cité internationale de la bande dessinée de de l’image*, May 2015. Web.
- Thierry Groensteen, “Mécanique d’un “gag strip,” *neuvième art 2.0. la revue en ligne de la Cité internationale de la bande dessinée de de l’image*. 16 March, 2017 [June 1988]. Web.
- Robert C. Harvey, *The Art of the Funnies: An Aesthetic History*. Jackson, MS: University Press of Mississippi, 1994.
- George Melly and J.R. Graves-Smith, *A Child of Six Could Do It: Cartoons About Modern Art*. London: Tate Gallery, 1973.
- Thierry Smolderen, *The Origins of Comics: From William Hogarth to Winsor McCay (Naissances de la bande dessinée, 2009)*, translated by Bart Beaty and Nick Nguyen. Oxford, MS: University Press of Mississippi, 2014.
- Art Spiegelman, *In the Shadow of No Towers*. New York: Pantheon Books, 2004.

Armory Show Pastiches and Parodies

If well known works of art rarely made an appearance in early American cartoons and comic strips, such was not the case with the famous 1913 International Exhibition of Modern Art, more commonly known as the Armory Show. The show, which was held between 17 February and 15 March, 1913 in a National Guard armory building in New York City before moving on to be exhibited in Chicago and Boston, was the first major exhibition of modern art in the country. Of the over one thousand European and American paintings and sculptures put on display, the provocative Post-Impressionist, Cubist, and Futurist works especially scandalized an American public accustomed to naturalistic art and elicited an outraged response from the press—including newspaper and illustrated magazine cartoonists.

While it is beyond the scope of this essay to go into any detail about the importance of the 1913 Armory Show in the history of art in America, we will take some time to explore how cartoonists and comic-strip artists responded to it. The way that these visual artists reacted to the Armory Show is important for two major reasons. First of all, they established formal visual structures for making fun of art that cartoon humorists in America would follow into the next century. Secondly, the relatively light-hearted spoofs and caricatures of the Armory Show these cartoon and comic-strip artists created in 1913 stood in marked contrast to the more virulent reactions hostile critics had to the exhibition, and they thus helped to contribute to the ultimate acceptance of the *avant-garde* in American art.

We begin our exploration with a more-or-less chronological examination of American newspaper cartoons about the Armory Show. We follow this by looking at the influence *avant-garde* art in the Armory Show had on other cartoons and comic strips in newspapers, in illustrated humor magazines, in satirical illustrated poems, and in fashion-related cartoons. We then conclude with a brief discussion of how cartoons related to the Armory Show differ from the reactions of those who saw the exhibition as a moral outrage.

The Armory Show in Newspaper Cartoons



Fig. 96. Alek Sass, "Nobody Who Has Been Drinking is Let in to See This Show," *New York World*, 17 Feb., 1913.

On the day that the Armory Show opened, Joseph Pulitzer's newspaper, the *New York World*, ran a piece by Alek Sass which suggested that going to the exhibition would lead one to drink or to the loony bin (Fig. 96). Sass's humorous "review" singles out three works in the show for ridicule, beginning with Marcel Duchamp's *Nu Descendant un Escalier* (mistranslated as "a nude person descending a ladder"), which he said "resembled a fearful explosion in a lumber yard." Sass next makes fun of a work by the American "Futurist" John Marin, which Sass intentionally mis-titles as *Effect of the*

Warring, Pushing, Pulling Forces and says that “It not only beggars description—it leaves description flat in the almshouse.” (Sass’s mis-title is a reference to how Marin described his radical watercolor landscapes of New York City in the catalog of a show of his work that closed two days before the Armory Show opened: “And so I try to express graphically what a great city is doing. Within the frames there must be a balance, a controlling of these warring, pushing, pulling forces.”) Sass then tells a tale about an elderly man dressed in a frock coat and high silk hat who stood on his head trying to make sense of a John Marin painting. Finally, Sass says that he couldn’t find two paintings by T.E. Powers—who he says is “a vegetable producer of Norwich, Conn.”—because Powers’ landscapes were pictures of New Haven Railroad trains dashing along and were too large to be hung in the galleries. Alek Sass was making fun of Thomas Powers (who did have a farm near Norwich, Connecticut), not because Powers was a famous artist or one of the radical painters in the Armory Show, although he did have two landscapes listed in the exhibition catalog that were never delivered for display; Thomas Powers was, in fact, a well-known cartoonist and comic-strip artist working for the main rival of Pulitzer’s newspaper, William Randolph Hearst’s *New York American*!

Sass accompanied his “review” with a set of cartoons that, rather than simply illustrating his humorous attacks on Duchamp or Marin, expanded his ridicule of the *avant-garde* art in the Armory Show with caricatures of other works in the exhibition (**Fig. 97**). These cartoons employ three different visual strategies, each with an humorous explanatory text below the image: frontal representations of supposed works of art shown as if the viewer were in the gallery looking at them; a cartoon vignette depicting a side-on view of a person looking at a work of art; and a paneled comic strip. The oddly dressed man in the vignette in the top center, with a hat popping off his head, is a caricature of the French *avant-garde* artist Francis Picabia, who Sass humorously suggests is upset because his painting had been hung upside down. At the bottom is a comic strip that depicts an art critic—presumably Sass himself—whose increasing agitation at what he sees at the exhibition leads him to being carted off to the Bellevue mental hospital. While Sass’s *New York World* piece is clearly satirical, the snide attack on his rival cartoonist, and the exaggerated caricatures and humorous comments in the cartoons would seem to be intended more as ways to garner a giggle from the newspaper’s readers than as a serious aesthetic evaluation of *avant-garde* art.



“This Post-Impression portrait of Kubelik playing Mozartian bag-pipe impressed us most”



Georges Braque, *Violin: "Mozart Kubelik"* 1912. Oil on canvas, 46 x 61 cm, Metropolitan Museum of Art.



‘La Procession’ “Tragedy. Ah! Mon Dieu! They have hang heem, my masterpiece, upside down!”



Francis Picabia, *The Procession, Seville*, 1912. Oil on canvas, 122 X 122 cm, National Gallery of Art, Washington DC.



“ ‘La Vie Familial’ Sculpture as she is did”



Alexander Archipenko, *La Vie Familiale*, 1912. H. approximately 2 m. Original lost.

Fig. 97. Comparison of Alek Sass’s caricatures to originals exhibited in 1913 Armory Show.

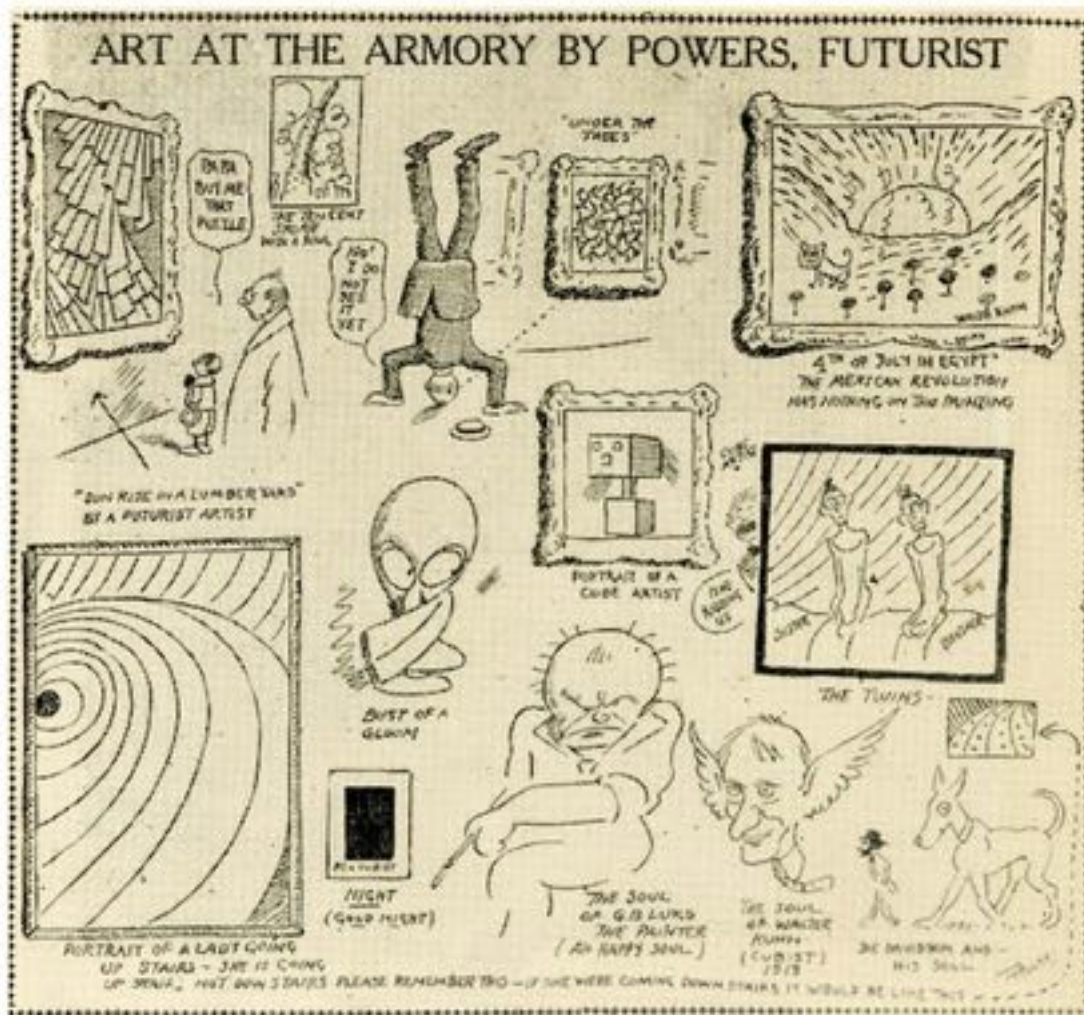


Fig. 98. Thomas E. Powers, “Art at the Armory by Powers, Futurist,” *New York American*, 22 Feb., 1913.

A few days after Alek Sass’s parody was published in Pulitzer’s *New York World*, Thomas Powers responded with his own spoof of the Armory Show that appeared in Hearst’s *New York American* (**Fig. 98**). Powers followed the same format that Sass had used, with a combination of frontal images of works of art and side-on vignettes of people looking at works of art as a way of replicating the visual experience a visitor to the exhibition would have had. In the upper left-hand part of his parody, Powers, who calls himself a “Futurist,” presents a cartoon visualization of Sass’s humorous “review” of the works of Duchamp and Marin (**Fig. 99**), with a vignette of a little boy mistaking Duchamp’s *Nude Descending a Staircase* (here mis-titled as “Sun Rise in a Lumber Yard”) for a puzzle, a caricature of John Marin’s watercolor *Woolworth Building* (here mis-titled “The Ten Cent Store with a Soul”), and a vignette of a man standing on his head (here trying to make sense of Picabia’s *The Procession*, mislabeled as “Under the Trees”).



“Sun Rise in a Lumberyard’ by a Futurist Artist”



Marcel Duchamp, *Nude Descending a Staircase, No. 2*, 1912. Oil on canvas, 147 x 89 cm. Philadelphia Museum of Art.



“The Ten Cent Store with a Soul”



John Marin, *Woolworth Building, No. 29*, 1912. Watercolor on paper, 48 x 39 cm, National Gallery of Art, Washington, D.C.

Fig. 99. Comparison of Powers’ caricatures to originals exhibited in 1913 Armory Show.

In addition to these parodies, Powers, like Sass, also presents humorously mis-titled caricatures of other real works of art in the Armory Show, in this case, versions of Walter Kuhn’s *Morning* and Constantin Brancusi’s *Mademoiselle Pogony* (**Fig. 99 bis**), and a silly spoof on Duchamp entitled “Portrait of a Lady Going Up Stairs.” In the lower half of his Armory Show spoof, Power goes on to invent totally imaginary pieces of *avant-garde* art, including a “Portrait of a Cube Artist” composed of two cubes, an all black painting “by a Cubist” entitled “Night,” an image of a winged head of Walter Kuhn (the organizer of the Armory Show), and a scowling sculpture of “The Soul of G.B. Luks the Painter (oh happy soul).” The latter is Powers’ turnabout-is-fair-play response to Sass’s mocking of him; although George Luks was at this time an established painter—one of the so-called Ashcan School of artists—and had several paintings in the Armory

Show, Luks had also been a cartoonist for Pulitzer's *New York World*, having taken over drawing Richard F. Outcault's pioneering comic strip *Hogan's Alley* in 1896 after Outcault deserted Pulitzer's *World* and joined the staff of Hearst's *Journal*.



"'4th of July in Egypt' The Mexican Revolution Has Nothing on this Painting"



Walt Kuhn, *Morning*, 1912. Oil on canvas, 33 x 40 cm. Norton Museum of Art, West Palm Beach, Florida.



"Bust of a Gloom"



Constantin Brancusi, *Mademoiselle Pogany*, 1912. Plaster, 45 x 23 cm. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

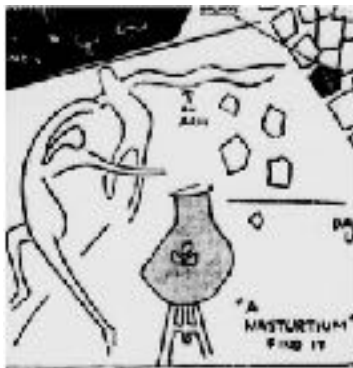
Fig. 99 bis. Comparison of Powers' caricatures to originals exhibited in 1913 Armory Show.



Fig. 100. Will B. Johnstone, The Evening World, 22 Feb., 1913.

On the same day that Thomas Powers' cartoon appeared in Hearst's *New York American*, Pulitzer's evening edition of the *World* continued the visiting-the-Armory-Show-will-drive-you-batty theme with Nixola Greeley-Smith's article "An Alienist Will Charge You \$5,000 to Tell You if You're Crazy; Go to the Cubist Show and You'll Be Sure of It for a Quarter" (Fig. 100). Greeley-Smith humorously suggests that there is no need to pay a lot of money to an "alienist" (an archaic term for a psychiatrist) when after going to the Armory Show "you will come out of this psychopathic ward of the arts with a silly grin on your face and chasing one thumb after the other . . ." The Will B. Johnstone's illustrations that accompany this article, cleverly arranged in a cubist format, present caricatures that build on the criticisms Greeley-Smith makes of the *avant-garde* art in the exhibition (Fig. 101). Greeley-Smith begins his article by describing how people stand for a quarter of an hour before Marcel Duchamp's *Nude Descending a Staircase*, trying to make sense out of a painting "which looks like a pile of shingles that has been struck by lightning;" Johnstone's illustration at the bottom center gives us a person named "Imagination" standing before a painting of jagged shapes while, when as "he gets it", his head explodes with an image of a nude woman falling down stairs. Greeley-Smith also attacks the Post-Impressionist art of Henri Matisse, saying his nudes "look like the drawings done by a bad school boy on a slate or a back fence"; rather than illustrating the Matisse nudes Greeley-Smith cites, Johnstone has chosen other Matisse

works to satirize: asking us to find the nasturtiums in the *Nasturtiums with the Painting 'Dance I'*; pointing out the odd colors used on *Girl with a Black Cat* and her “dimple (skidded from chin)”; and telling us to squint our eyes to see the tree in the *Nu assis dans le bois*. Johnstone does illustrate Brancusi’s *The Kiss* and *The Muse* that Greeley-Smith describes as “two blocks of marble touching each other” and “a portrait study of an egg.” Greeley-Smith ends his article by praising the American art that contrasts with “the studies in paranoia which are supplied by foreign talent;” Greeley-Smith singles out for praise the painted animal screens by the American artist Robert Chandler, one of which Johnstone realistically illustrates, complete with its Armory Show catalog number.



“A Nasturtium’ Find It”



Henri Matisse, *Nasturtiums with the Painting 'Dance' I*, 1912. Oil on canvas, 192 x 115 cm. Metropolitan Museum.



“Henri Matisse at his Best”



Henri Matisse, *Girl with a Black Cat (Portrait de Marguerite)*, 1910. Oil on canvas, 94 x 64 cm. Private Coll.



"Dans les bois"



Henri Matisse, *Nude in a Wood (Nu dans la forêt; Nu assis dans le bois)*, 1906. Oil on board mounted on panel, 41 x 32 cm. Brooklyn Museum.



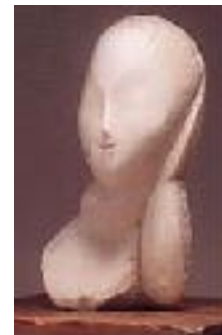
"A Kiss"



Constantin Brancusi, *The Kiss*, 1909. Plaster, H. 28 cm.



Unlabeled.



Constantin Brancusi, *Muse*, 1912. Marble, H. 44 cm. Guggenheim Museum, New York.

Fig. 101. Comparison of Johnstone's caricatures to originals exhibited in 1913 Armory Show.



Fig. 102. Oscar Cesare, "What Cesare Saw at the Armory Art Show," *The Sun*, 23 Feb., 1913.

The day after the Powers' and Johnstone's spoofs hit the streets, another New York newspaper, *The Sun*, published Oscar Cesare's more sober set of illustrations of the Armory Show (Fig. 102). Like his fellow cartoonists/painters Thomas Powers, George Luks, and the Ashcan School artist Rudolph Dirks (the originator of the cartoon *The Katzenjammer Kids*)—the latter two of whom did exhibited works in the Armory Show—Oscar Cesare was also a painter as well as a newspaper illustrator, and he himself had four drawings in the exhibition. Cesare's "What Cesare Saw at the Armory Art Show" follows the same format as Powers' and Johnstone's spoofs, with frontal views of works of art and a central vignette of people looking at a painting. Cesare's representations of the Armory Show works, however, are pastiches rather than parodies, being identified with their real titles and catalog numbers (Fig. 103); it is unclear why Cesare chose to misidentify the names of Constantin Brancusi and Pablo Picasso. The fact that Cesare's drawings are more cartoon-like than photographic seems to detract from their ostensible role as documentations, although the puzzled looks on the two men facing out in the vignette "Crowd Before 'Nude Descendant un Escalier' by Marcel Duchamp" does captures something of the outrage that was being directed towards the most-talked-about work in the show.



“Les Capucines by Henri Matisse”



Henri Matisse, *Nasturtiums with the Painting 'Dance' I*, 1912. Oil on canvas, 192 x 115 cm. Metropolitan Museum.



“Crowd Before ‘Nude Descendant un Escalier’ by Marcel Duchamp”



Marcel Duchamp, *Nude Descending a Staircase, No. 2*, 1912. Oil on canvas, 147 x 89 cm. Philadelphia Museum of Art.



“Femme à genoux’ by Wilhelm Lehmbruck”



Wilhelm Lehmbruck, *Kneeling Woman*, 1913. Cast Stone. H. 176 cm. Albright-Knox Art Gallery, Buffalo, NY.



“Torso by Manuel Mandola” [sic]



Constantin Brancusi, *Torse de femme*, 1912. White marble. H. 32 cm. Staatsgalerie Stuttgart.



“La Femme au pot de moutarde’ by Julius Paul “Jungmann” [sic]



Pablo Picasso, *Woman with Mustard Pot* (*La Femme au pot de moutarde*), 1910. Oil on canvas, 73 x 60 cm. Gemeentemuseum, The Hague.

Fig. 103. Comparison of Cesare’s drawings to originals exhibited in 1913 Armory Show.

In the same 23 February issue of *The Sun* where Oscar Cesare’s drawing were published, the poet Maurice Morris penned some short verses expressing his perplexity when looking at a painting of Picabia and a sculpture of Brancusi:

“Picabia’s ‘Procession, Seville’”

Of fair Sevilla’s towers
I gain a faint impression.
but still am several hours
in rear of that “procession”.

“Bust of Mlle. Pogany, by Brancusi”

Art is itself embodied in each curve!
The sculptor chisels life down to its core.
We know he’s found the germ, for we observe
That it is but an egg and nothing more.



Fig. 104. Frederick Oppen, "The 'New Art' Fest," *New York American*, 27 Feb., 1913.

During the course of its month-long run in New York, the Amory Show continued to be parodied in the city's newspapers. Hearst's *New York American* published another spoof of the show by Frederick Oppen on 27 February (**Fig. 104**). Following the now standard visual format of frontal views combined with cartoon vignettes, Oppen's parody, like T.E. Powers', combines a caricature of a mislabeled real work with whole-cloth imaginary pieces to make fun of the "New Art" (**Fig. 105**). Oppen's "Explanatory Diagram", with the old masters Hals, Reynolds, Rembrandt, and Velasquez running out of

the “Art of the Future” exhibition, uses a humorous temporal anomaly to illustrate his reaction to the show’s *avant-garde* art.



“Portrait of a Lady’ by Gyp the Futurist”



Henri Matisse, *Le Madras rouge* (Red Madras Headdress), 1907. Oil on canvas, 100 x 81 cm, Barnes Foundation, Philadelphia.

Fig. 105. Comparison of F. Oppen’s drawing to original exhibited in 1913 Armory Show.



Fig. 106. Bartimaeus Winson (?), “A Near Post-Impression of a Post-Impressionist Room at the International Exhibition,” *New-York Tribune*, Sunday, 2 March, 1913.

The *New-York Tribune* also got into the Armory Show parody game with a cartoon published on 2 March (**Fig. 106**). A dapper man identified as “The ‘one who understands’” says to his exasperated companion “stay with these beautiful things but a little while and they will begin to speak to you”—a straight line that is humorously incongruous with the illustrated drawing of people fainting and going cubistically bug-eyed after viewing the *avant-garde* art. This cartoon, whose creator can be identified only by a mostly illegible signature, also includes humorously mislabeled titles: “Five o’clock tea” for the Matisse *Nasturtiums with the Painting ‘Dance’ I* on the right, and “Lady with handbag” for the Bernard statue on the left (**Fig. 107**).



“Lady with a Handbag”



Joseph Bernard, *Jeune Fille à la cruche*, 1912.
Marble. Musée des Beaux-arts, Lyon, France.

Fig. 107. Comparison of B. Winson (?) drawing to original exhibited in Armory Show.

Newspaper Comic Art Inspired by the Armory Show

The comic-strip artist whose work we briefly examined above, Winsor McCay, published a set of cartoons that assumes the viewer was aware of the *avante-garde* art in the Armory Show (**Fig. 108**). Appearing in the *New York Herald*—the newspaper where McCay’s *Little Nemo* had been featured before he went to work for Hearst two years earlier—McCay’s six independent cartoons presents renditions of New York City “as the Newest Artists Would See Them.” While not parodies or pastiches *per se*, these cartoons do show a vague relationship to identifiable styles of artists who exhibited in the Armory Show, such as those of Vincent van Gogh, Walt Kuhn, or John Marin. Although clearly intended to be humorous, McCay’s scenes also seem to be somewhat

sympathetic to *avant-garde* art—not surprising coming from an artist whose *Little Nemo*, in its own unrecognized way, had introduced Americans to modernist aesthetics.



Fig. 108. Winsor McCay, “The Modern Art Show,” *New York Herald*, 1913.

On the day after the Armory Show closed in New York and was being transported to its next venue at the Art Institute of Chicago, the *Chicago Sunday Tribune* published “A Few Futurist Fancies” by Frank King—the cartoonist who was to create the comic strip *Gasoline Alley* five years later (**Fig. 109**). As King would have had only limited access to

the artworks displayed in the Armory Show, either from photographs that were published in newspapers (cf. **Fig. 121** below) or from postcards distributed at the exhibition, it is not surprising that King's "Futurist Fancies", in contrast to McCay's vignettes, bear only the most cursory resemblance to actual *avant-garde* art.



Fig. 109. Frank King, "A Few Futurist Fancies," *Chicago Sunday Tribune*, 16 March, 1913.



Fig. 110. *Chicago Examiner*, 2 April, 1913.

A few days after the Armory Show opened in Chicago, The Cliff Dwellers Club—a private civics art organization dedicated to fostering “higher standards of art, literature and craftsmanship”—mounted an exhibition of sixty satires of the show that were dashed off by club members (**Fig. 110**). These Cliff Dweller sketches were motivated by the conservative art group’s belief that Cubism was “nonsense” and “a brazen attempt to play on the gullibility of the public.” Although some are entitled with parodies of Armory Show pieces (e.g. “A Husband Ascending the Stairs” or “The Woman and the Mustard Plaster”), the Cliff Dwellers sketches are not caricatures of actual works or even of the styles of individual Cubist artists. Rather than being within the tradition of humorous cartoons about the Armory Show, the Cliff Dwellers burlesques were part of the “performance art” that erupted in New York City and in Chicago in response to the exhibition. In both cities, satirical masked balls and fashion shows were held, and farcical skits were enacted to mock *avant-garde* art; the students of the Art Institute celebrated the departure of the Armory Show from Chicago with a mock trial of Matisse for “crimes against anatomy” that ended in a public burning of effigies of his paintings.

As soon as humorous visual tropes of Cubism and Futurism were established in the caricatures of the Armory Show, newspaper editorial cartoonists employed them for a variety of other purposes. Duchamp’s *Nude Descending a Staircase*, for instance, was used by J.F. Griswold for his “Seeing New York with a Cubist” cartoon of a “Rude Descending a Staircase” (**Fig. 111**) and by John T. McCutcheon in his “A Near Futurist Painting,” which depicts a President Woodrow Wilson painting a Duchampian “Tariffs Descending Downward” while Oscar Underwood—one of the sponsors of the Revenue Act of 1913—looks on (**Fig. 112**).



Fig. 111. J.F. Griswold, “The Rude Descending a Staircase (Rush Hour at the Subway),” *New York Evening Sun*, 20 March, 1913.



Fig. 112. John T. McCutcheon, “A Near-Futurist Painting,” *The Chicago Daily Tribune*, 3 April, 1913.



Fig. 113. Clare Briggs, “The Original Cubist,” *New York Evening Sun*, 1 April, 1913.



Fig. 114. F. Fox, “Cubisto Picture Composed by Dad, Under the Inspiration of the incoming Bills for the Ladies’ Spring Purchases,” *New York Evening Sun*, 8 April, 1913.

The most common visual stereotype of Cubist and Futurist art in cartoons was the use of humorous combinations of angular shapes. Clare Briggs’ “The Original Cubist” cartoon of an old woman sewing a crazy-quilt that “tuk the fust prize at the fair” suggests that Cubism is nothing new (**Fig. 113**). The humor in John T. McCutcheon’s “A

Near-Futurist Painting” comes from Dad painting a “Cubisto Picture” where the mother’s body is composed of bills she incurred in buying clothes (Fig. 114).



The newspaper caricatures of *avant-garde* art we have examined so far were humorous editorial cartoons presenting social critiques, whether using single images or compilations of drawings, or whether functioning as illustrations for newspaper articles or as stand-alone cartoons. Comic-strip artists—many of whom, like Frank King or John T. McCutcheon, were newspaper editorial cartoonists as well—also poked fun at *avant-garde* art using the relatively new format of sequential panel narratives to create a visual joke.

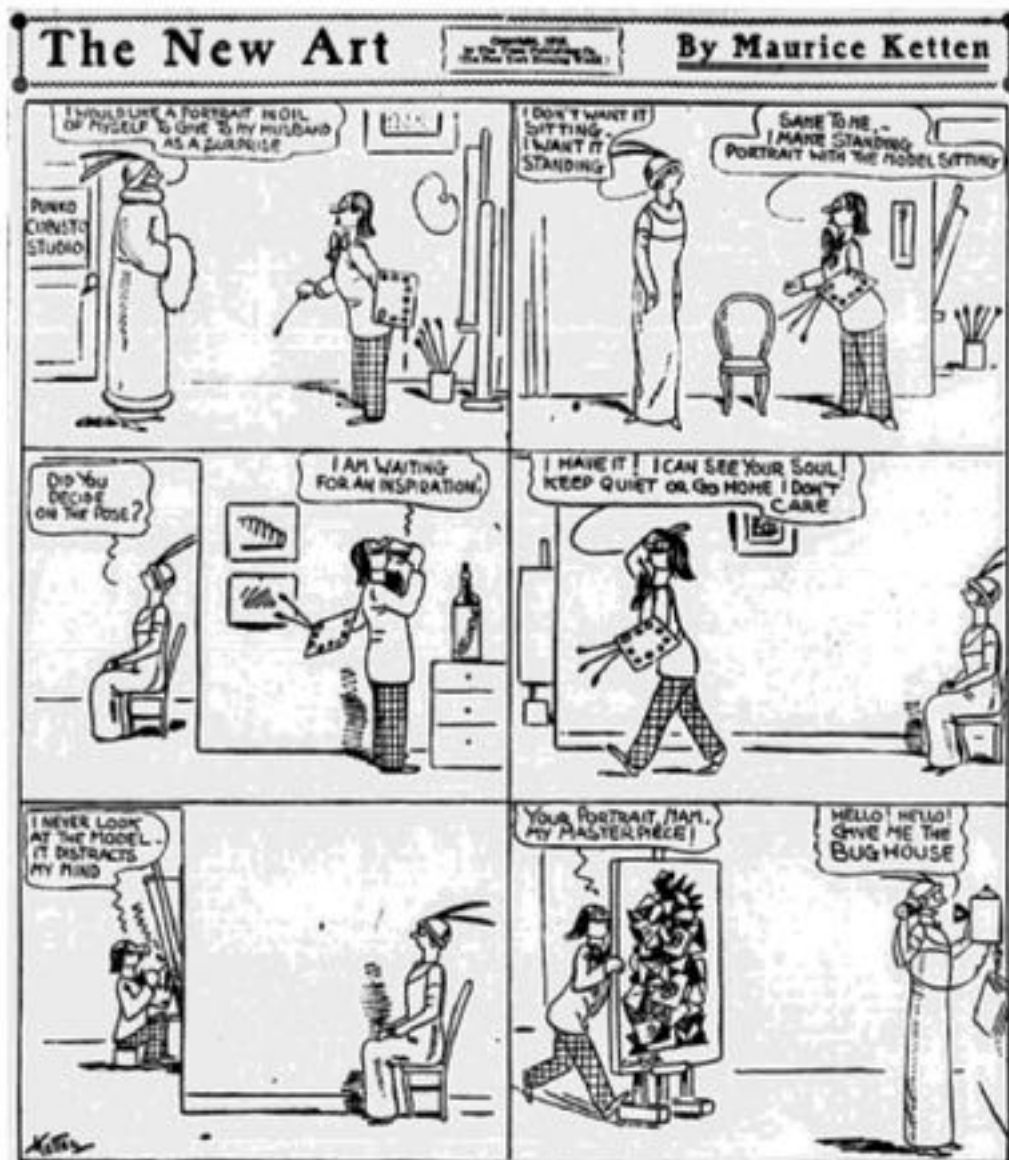


Fig. 115. Maurice Ketten, “The New Art,” *New York Evening World*, 21 February, 1913.

Maurice Ketten, for instance, continues the Cubism-is-insanity motif in his “The New Art” strip (Fig. 115): a well-dressed woman goes into the “Punko Cubisto Studio” to have her portrait painted as a gift for her husband; the artist drinks absinthe for inspiration, makes the woman sit outside because looking at the model “distracts my mind,” and then presents a Picabia-esque canvas to the woman who promptly calls for the “bughouse.” While the set-up to Ketten’s joke is conveyed through the word-balloon conversation between patron and artist, the punch line depends on the viewer recognizing the painting as *avant-garde*; the joke is also supported by the visual contrast between the woman’s upright probity and the bohemianism of the artist, with his long hair, goatee, and checkered pants.

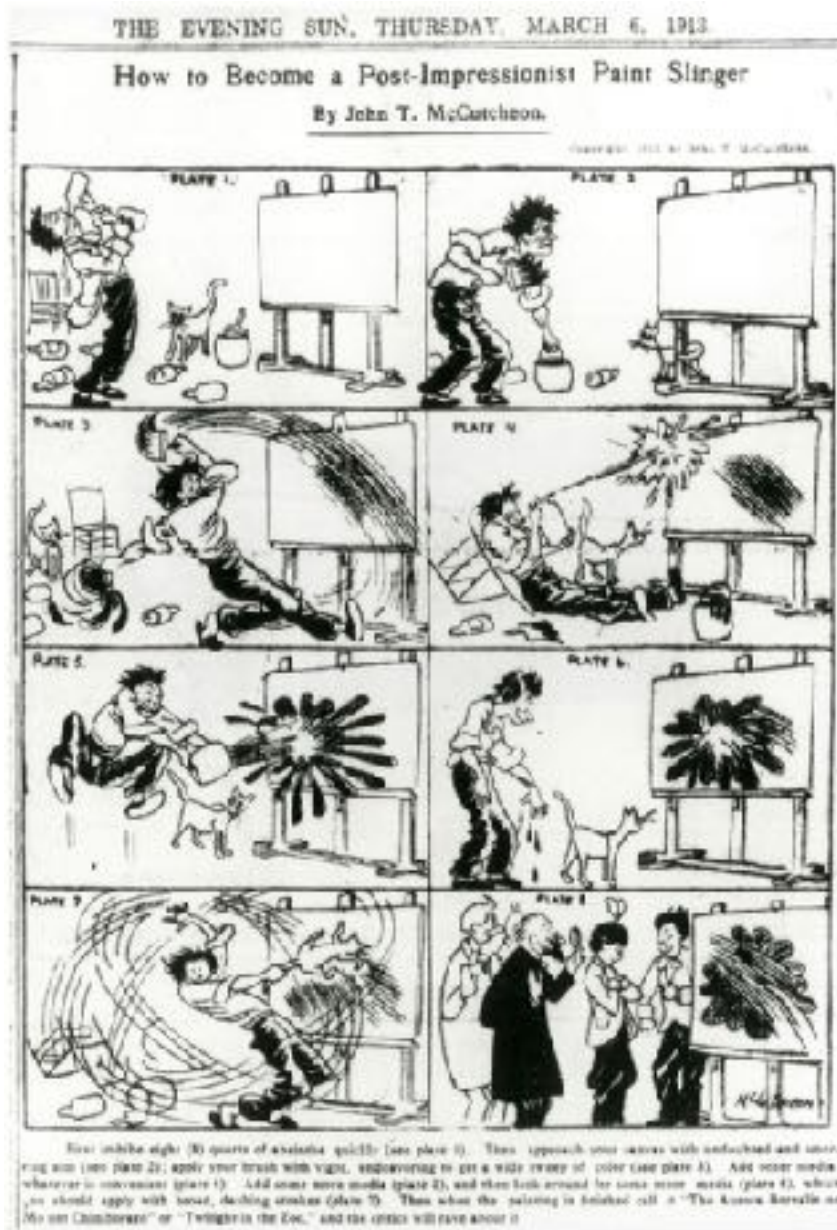


Fig. 116. John T. McCutcheon, “How to Become a Post-Impressionist Paint Slinger,” *New York Evening Sun*, 6 March, 1913.

The *avante-garde* artist drinking absinthe—which wasn't outlawed in the US until 1915—also features in John T. McCutcheon's strip, "How to Become a Post-Impressionist Paint Slinger" (**Fig. 116**). Like Ketten's strip, McCutcheon's comic is composed of stacked rows of two identically sized panels with only minimum shifts in its straight-on perspective. At the bottom of McCutcheon's strip is a running commentary that refers to each of panels, here labeled as plates. While McCutcheon's instructions on how to become a famous artist are droll enough, the real humor of the strip comes as the viewer goes back and forth between these instructions and their visualizations: the artist should drink eight quarts (!) of absinthe, supply a wide sweep of color to his canvas, add other media (soda water!) and then, after adding still more media (the whole can of paint!), look around for yet more media (a cat!) which is to be applied with broad dashing strokes. The punch line is that the resulting mess, which should called "Aurora Borealis on Mount Chimborazo" or "Twilight in the Zoo," will be admired by the critics.

[One might wonder if Jackson Pollack ever saw this comic strip!]

By the end of the New York run of the Armory Show, *avant-garde* art itself had become a topos that, as we will further explore in the "Mocking Modernism" section of the "Amusing Art" essay below, comic-strip artists would continue to mine up to the present day. The humor in Charles Voight's *Mrs. Worry* "Who Said Anything Against Futurists?" strip (**Fig. 117**), for example, comes from the incongruous resolution to the problem of an unsightly water stain that, just before a fancy dinner party, Mrs. Worry discovers on their living-room wall; her husband hangs a frame around it and tells his guests when they arrive that it is a work entitled "Harvest in the Spinach Field" by "von Blockhead the celebrated Futurist." The layout of Voight's strip supports this somewhat corny joke: the first five narrow panels gives a staccato rhythm to the set-up, while the double-sized final panel provides the space needed for the resolution. The humor in Voight's strip is presented with a combination of verbal and visual elements: the word-balloon conversations tell a joke that is underlined by visual details, such as the hat popping off the husband's head in panel 4, or Mrs. Worry's rolling eyes in the final panel as she watches her husband spin his tale to the portly tuxedoed man and the elegantly dressed woman looking at the "painting" with a lorgnette. We might also note that the admiring guests in the Voight strip closely parallel the pompous critics in the last panel of McCutcheon's comic.



Girls Remind Postess of Futurist's Work Are Some Colors Immoral? One Woman Thinks So
Fig. 117. Charles Voight, "Who Said Anything Against Futurists?," *Mrs. Worry*, *New York Evening Mail*, 24 March, 1913.



Fig. 118. Frank King, "After the Cubist Food Exhibit," *Chicago Tribune*, 24 April, 1913.

A month after Frank King published his "A Few Futurist Fancies" in the *Chicago Tribune* (**Fig. 109** above), he returned to the subject of *avant-garde* art with his parody, "After the Cubist Food Exhibit" (**Fig. 118**). This comic presents an absurd scenario where a man becomes ill because he was putting "cubic food in a spherical stomach" and

then is healed by taking cubic medicine. The verses beneath each of the four partially divided panels tell the joke, with the word-balloon conversation and pictorial representation providing only minimal additional information or humor. While resembling a comic strip, this cartoon does not really present a narrative in which the viewer mentally fills in gaps between sequences of panels.



Fig. 119. George Herriman, “If Cubists Don’t Come From There, Where Do They Come From,” *The Dingbat Family*, *New York Evening Journal*, 23 Dec., 1914.

Cubism as a source of silly humor also made its way into a George Herriman *The Dingbat Family* comic strip that ran in Hearst’s *New York Evening Journal* in 1914 (**Fig. 119**). Herriman is best known for his *Krazy Kat* strip, which began in 1913 as an offshoot of *The Dingbat Family* and is now considered, together with McCay’s *Little Nemo in Slumberland*, as one of the greatest works of early American comic-strip art. Herriman’s “If Cubists Don’t Come From There, Where Do They Come From . . .” *Dingbat Family* strip hardly lives up to that reputation! The strip’s joke depends on the atrocious pun behind the pipe-smoking E. Pluribus Dingbat’s mistaken assumption that Cubists come from Cuba. Viewers of this strip today might be shocked by Dingbat’s racist imperialist rants, which reflected commonly held American attitudes following the country’s conquest of Cuba and the Philippines in the 1898 Spanish-American War: “I just knowed when the U.S. took ‘Cuby’ over it would only be a matter of time when you people would be almost as civilized as us” and “just you watch us give them ‘Philippinists’ the same stuff—and if I had my way I would have them ‘Mexicans’ educated inside of six months—y betcha.” Modern viewers might not know that the mixed-race Herriman, whose maternal grandmother came from Cuba, hardly espoused these views; indeed, the dapperly dressed Cubist artist, who sweats and runs out of the room during Dingbat’s rant, bears a striking resemblance to Herriman himself.

Comic Art Inspired by the Armory Show in Humor Magazines

Newspapers were not the only venue for cartoon art inspired by the 1913 Armory Show; illustrated humor magazines with national circulations also got into the act of caricaturing *avant-garde* art.

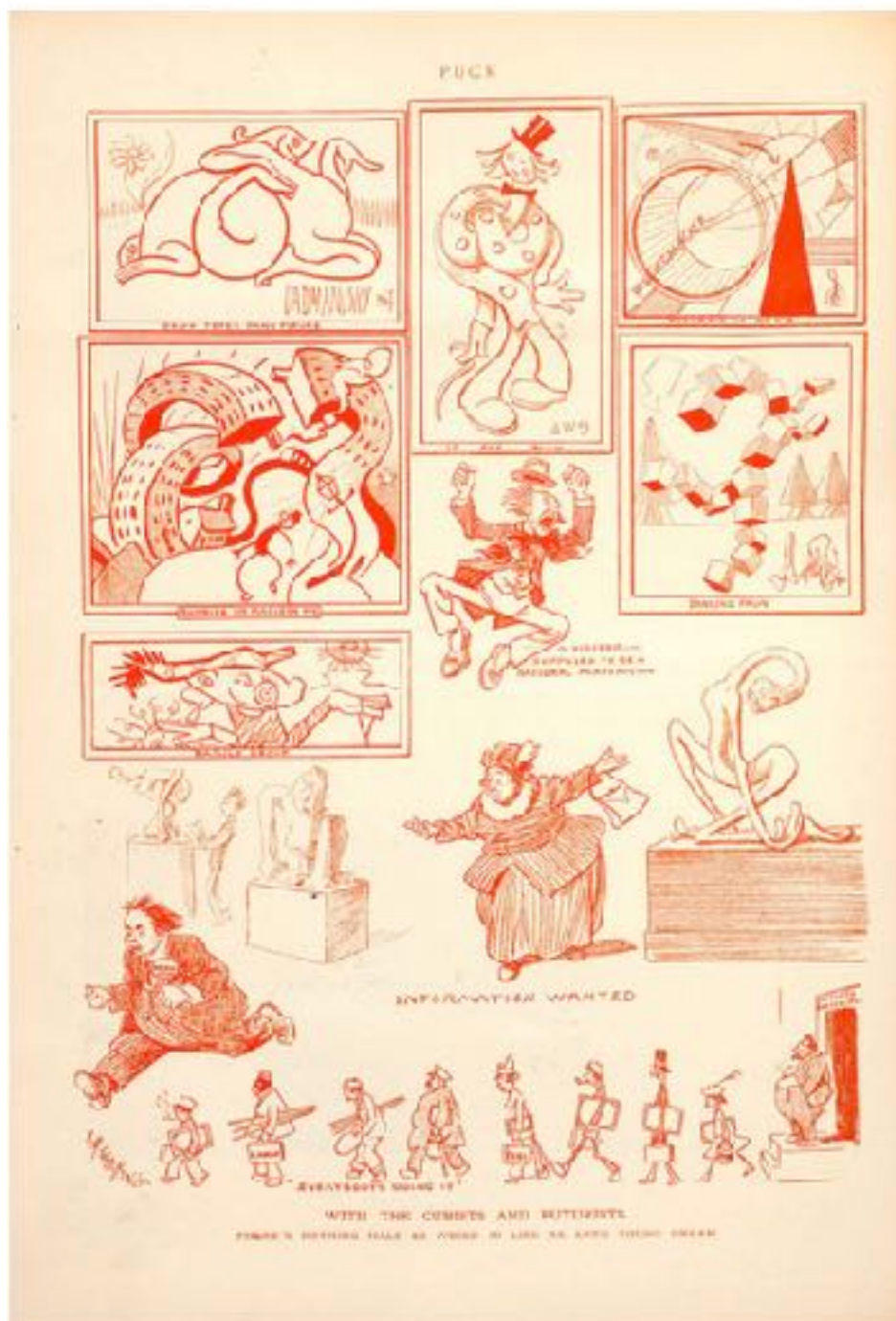


Fig. 120. L. M. Glackings, "With the Cubists and Futurists," *Puck*, 19 March, 1913, p. 6.

A March 1913 edition of the American humor magazine *Puck* ran L.M. Glackings' parody "With the Cubists and Futurists" (**Fig. 120**). Glackings' offering follows the now

familiar visual format of frontal caricatures of works of art interspersed with comic vignettes. At the top, surrounding the figure of a supposed national academician going ballistic, are a series of imaginary paintings rendered in stereotypes that only vaguely resemble the styles of such artists as John Marin, Marcel Duchamp, or Herbert Crowley. In the lower half of his *Puck* cartoon, Glackings gives us a scene of a museum docent running away from a matron seeking information about the grotesquely exaggerated modern sculpture; below this is a line of ordinary people all marching off to try their hand at being *avant-garde* artists.

Another American humor magazine, *Life*, seems to have had a particular interest in poking fun at *avant-garde* art, with contributing cartoon artists submitting a number of parodies that ran from March into July of 1913. [*Life* did not become a weekly photojournalistic publication until after Henry Luce bought it in 1936.]

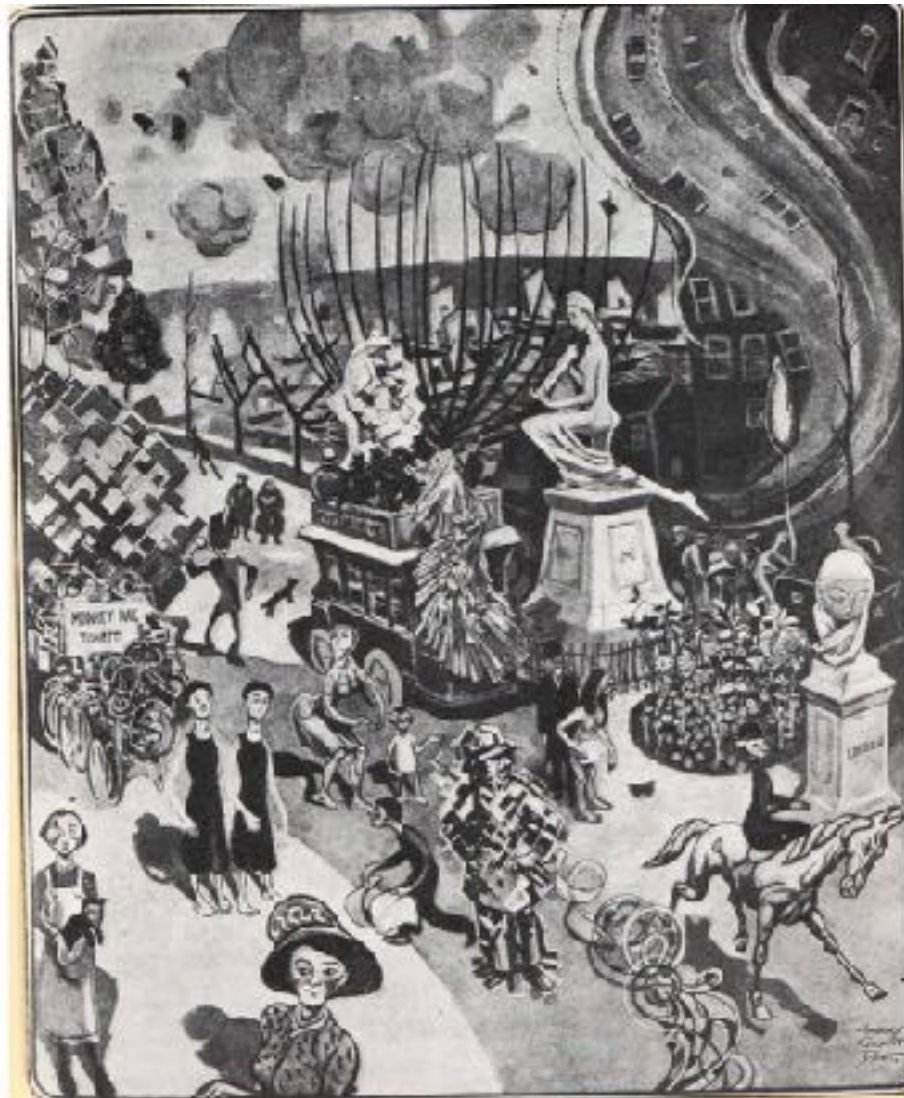


Fig. 121. Harry Grant Dart, "Beautiful New York Made Possible by the New Art," *Life*, 20 March, 1913.

While Winsor McCay presented views of the city as new artists might have rendered them (**Fig. 108**), Harry Dart's "Beautiful New York Made Possible by the New Art" puts actual works of art from the Armory Show into the city itself (**Fig. 121**). Flanked by John Marin's curving architecture, a parade of art marches down a street lined with statues by Alexander Archipenko, Wilhelm Lehmbruck, and Constantin Brancusi. On the left, Henri Matisse's *Le Madras rouge* and his *Girl with a Black Cat (Portrait de Marguerite)* are spectators who look out at us rather than viewing the parade; in the center, Dart has cleverly depicted Duchamp's *Nude* as descending the staircase of a double-decker bus. The Armory Show artworks in this cartoon are more-or-less faithful quotations rather than caricatures, suggesting that Dart, whose comic strips often featured futuristic themes, was at least somewhat sympathetic to *avant-garde* art while producing a cartoon mocking it.

It is unclear how many of the national viewers of Dart's cartoon would have recognized all of the visual references to the Armory Show he placed in it; by 20 March, nearly 90,000 people had seen the show in New York City, but the 180,000 Chicagoans who would eventually crowd into their city's Art Institute to view the exhibition had not yet begun to do so. It is doubtful that, other than the *cognoscenti*, many people would have picked up on the clever reference to Robert Delaunay's *Window on the City* painting that brings up the rear of Dart's parade (**Fig. 122**). While a national audience would have recognized the "Monkey Rag" on the sign as a contemporary popular song, the reference to Mary Lawrence Tonetti, an American sculptor and one of the founders of The Cosmopolitan Club, would probably have gone over the head of any non-New Yorker.



Detail of **Fig. 121**.



Robert Delaunay, *La fenêtre sur la ville (Window on the City), No. 4, 1910-11, 1912*. Oil on canvas, 114 x 131 cm. Guggenheim Museum, New York.

Fig. 122. Comparison of Harry Dart's drawing to original exhibited in 1913 Armory Show.



Fig. 123. Rea Irvin, "Cubist Artist: Ah, If You Could Only See Things as I Do, My Dear!," *Life*, 20 March, 1913.

The same issue of *Life* where Dart's fantasy appeared also featured a cartoon about Cubist art by the magazine's art editor, Rea Irvin (**Fig. 123**). Irvin, who would go on to become one of the founders of *The New Yorker* and draw its iconic first cover art of Eustace Tilley (the monocled dandy looking at a butterfly), took a new spin on the spoof of *avant-garde* art. Rather than lampooning Cubist art for breaking the norms of naturalistic representation, Irvin has the Cubist Artist living in a cubist world, one that Cubism apparently depicts realistically. The humorous incongruity of abstraction replacing naturalism would be repeated in a number of later cartoons about modern art, as we have already seen with Gary Larson's 1987 *The Far Side* comic about Picasso's childhood (**Fig. 20** above).

The next issue of *Life*, entitled the "Awful Number," featured cover art by the Irish painter Power O'Malley, who at that point in his career was doing book illustrations and magazine covers (**Fig. 124**). While Power O'Malley normally worked within a fully naturalistic style, the commission for a caricature of *avant-garde* art gave him the

opportunity to produce a successful, if light-hearted, work of modern art in its own right.



Fig. 124. Power O'Malley, "The Light that Lies in Woman's Eyes' As the Futurist sees it," *Life* 27 March 1913.

A week later, Art Young's "How to Judge a Picture According to Modern Criticism" appeared in the 3 April issue of *Life* (Fig. 125). Utilizing the now standard full-page format of framed caricatures with a vignette at the bottom, Young's cartoon depicts several paintings, only a few of which bear any resemblance to *avant-garde* art: at the lower left is a Picabia-esque abstract (where "the paint is laid on so thick you can hang an umbrella on it") and next to it is a painting of an elongated nude *à la* Matisse ("in color and drawing as a four-year-old child would do"). The texts below each picture presents the jokes, which take the form of snide descriptions of each work contrasted with satirical renderings of what a modern art critic might say about them. As an avid socialist—and frequent contributor to the radical magazine *The Masses*—Young was less concerned with mocking *avant-garde* art *per se* than with attacking the elite establishment of art critics. For instance, Young describes the picture in the top center

as a slum scene where “the people resemble idiots and comic supplement types;” of this painting the modern art critic would say “The artist is in sympathy with the suffering poor and paints a scathing rebuke to our social system.” (Presumably, Young is not mocking the paintings of his fellow contributor to *The Masses*, the socialist and Ashcan School artist John Sloan.) The vignette in the lower right of a crowd staring at a (not depicted) painting is simply labeled: “If it is a picture that you like, and others like, why, of course, it is no good at all.”



Fig. 125. Art Young, “How to Judge a Picture According to Modern Criticism,” *Life*, 3 April 1913.

The same 3 April issue of *Life* contained an anonymous three-stanza ditty about the Armory Show:

Art
(with curtsies to R. K. and the Post-Luneists)

When Earth's last critic has fainted and Cubists are modern no more,
When the weirdest colors have faded and Futurist Art is a bore,
We shall rest — Ye Gods, we shall need it — 'lay low' for a season or two
For Fear that some Art Creations shall drive us insane anew.

For those that are 'Nouveaux' are happy; they sit in a Modernist chair
And splash at a muddled canvas with brushes of elephant hair,
They find strange models to draw from — Pogany, Stairs, Nudes,
They work with their hands behind them so that only their soul intrudes.

But if only Monet shall praise them, if only Manet shall blame,
If Cezanne shall be their master, with Duchamp to guard their fame,
We shall never know what they are painting, but they will continue to paint,
Upon the least provocation, their notion of Things as they Ain't.



Fig. 126. M.A. Stocking, "Art: Past, Present, Future," *Life*, 24 April, 1913.

Cartoons related to modernist art continued to be published in *Life* over the next several months. M.A. Stocking's "Art: Past, Present, Future," which appeared in the 24 April edition, is a humorous triptych about the march of time in art (**Fig. 126**). Although the simple labels are helpful, the humor of the piece depends on the visual contrast

between, on the one hand, the “seriousness” of the first two panels and, on the other hand, the “childishness” of the last panel. Although the viewer is, presumably, supposed to think that the photorealistic Egyptian antiquities in the “Past” panel and the neoclassical painting and sculpture in the “Present” panel are actual works of art, in fact they are not (and the Egyptian stele is, in truth, rather crudely imagined); ironically, the three Brancusi sculptures in the last panel are quite accurately rendered and the cartoonish caricature of a painting is clearly identifiable as Matisse’s *Nasturtiums with the Painting ‘Dance’ I*. [One would love to get Stocking’s reaction had he known that, a century after he drew this *Life* magazine piece, cartoons and comic strips about art could be found in real art museums!]

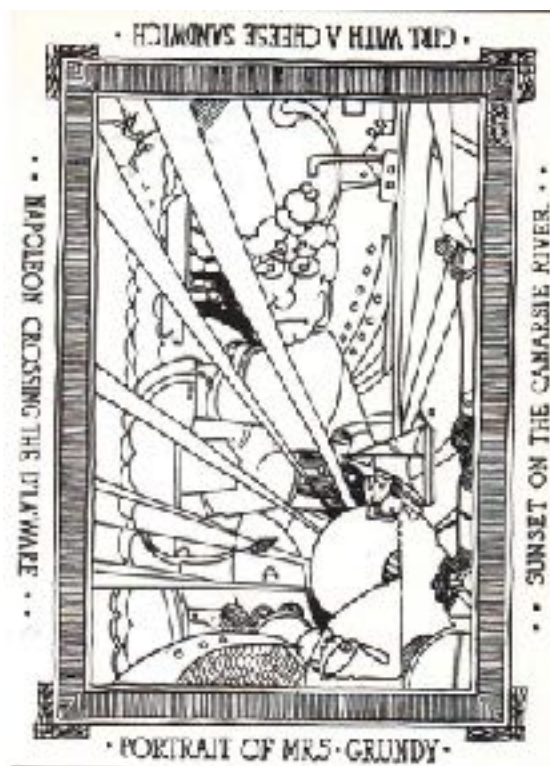


Fig. 127. George Carlson, “Suggestion to Futurists: Why Not Paint Four Pictures on One Canvas?” *Life*, 8 May 1913.

In May, an early work by the cartoonist and book illustrator George Carlson appeared in *Life* (**Fig. 127**). The rather snarky “Suggestion to Futurists” that they put four paintings on a single canvas is cleverly visualized by Carlson. The fun of this cartoon is in repeatedly turning it 90 degrees to find the sunset, the cheese sandwich, and Napoleon where George Washington is supposed to be.

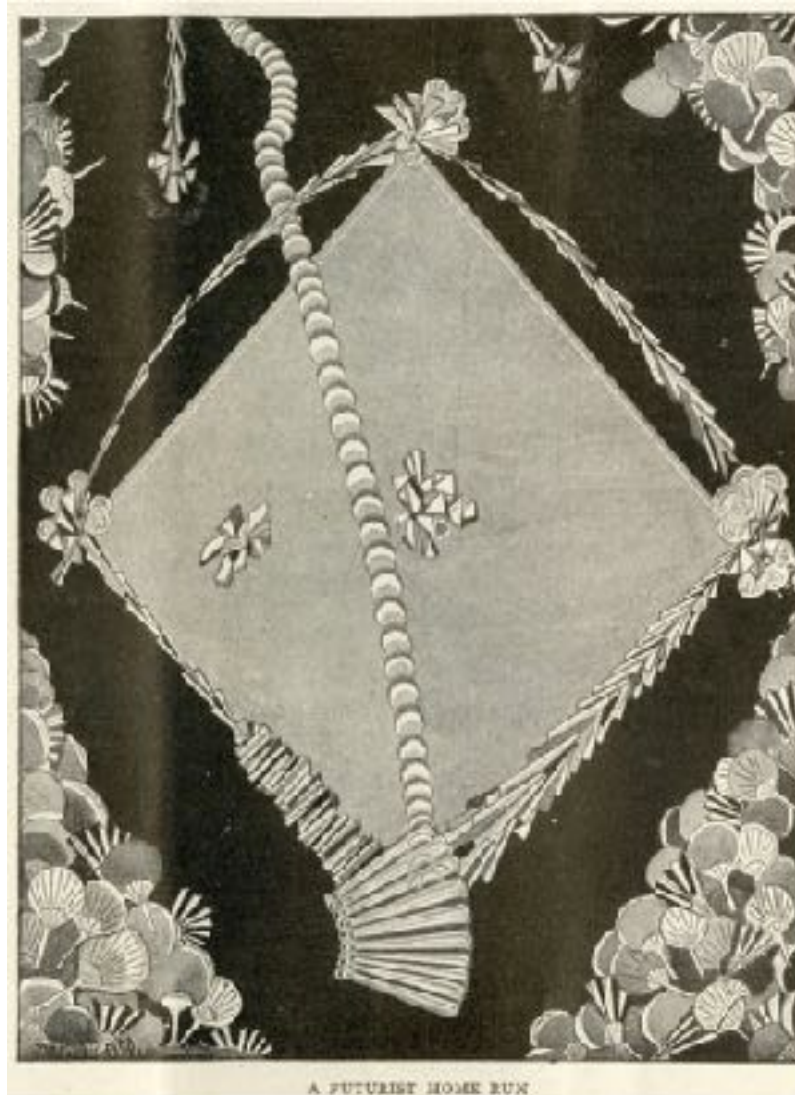


Fig. 128. Will Allen, "A Futurist Home Run," *Life*, 10 July, 1913, p. 64.

Perhaps the most successful cartoon takeoff on Cubism is Will Allen's "A Futurist Home Run," which appeared in a July issue of *Life*, after the Armory Show had closed its run in Boston (**Fig. 128**). Mirroring Duchamp's study of motion in the *Nude Descending a Staircase*, Allen presents us with psychedelic after-images of the swing of the bat, the ball flying out of the ballpark as the outfielders race towards it, the fans going crazy, and the batter running around the bases to slide feet-first into home plate.

Illustrated Satirical Poems Inspired by the Armory Show

As we have seen, in addition to cartoon caricatures, satirical poetry was also used to spoof the *avant-garde* art in the Armory Show. So it is no surprise, then, that some would combine the two genres to make fun of modern art.

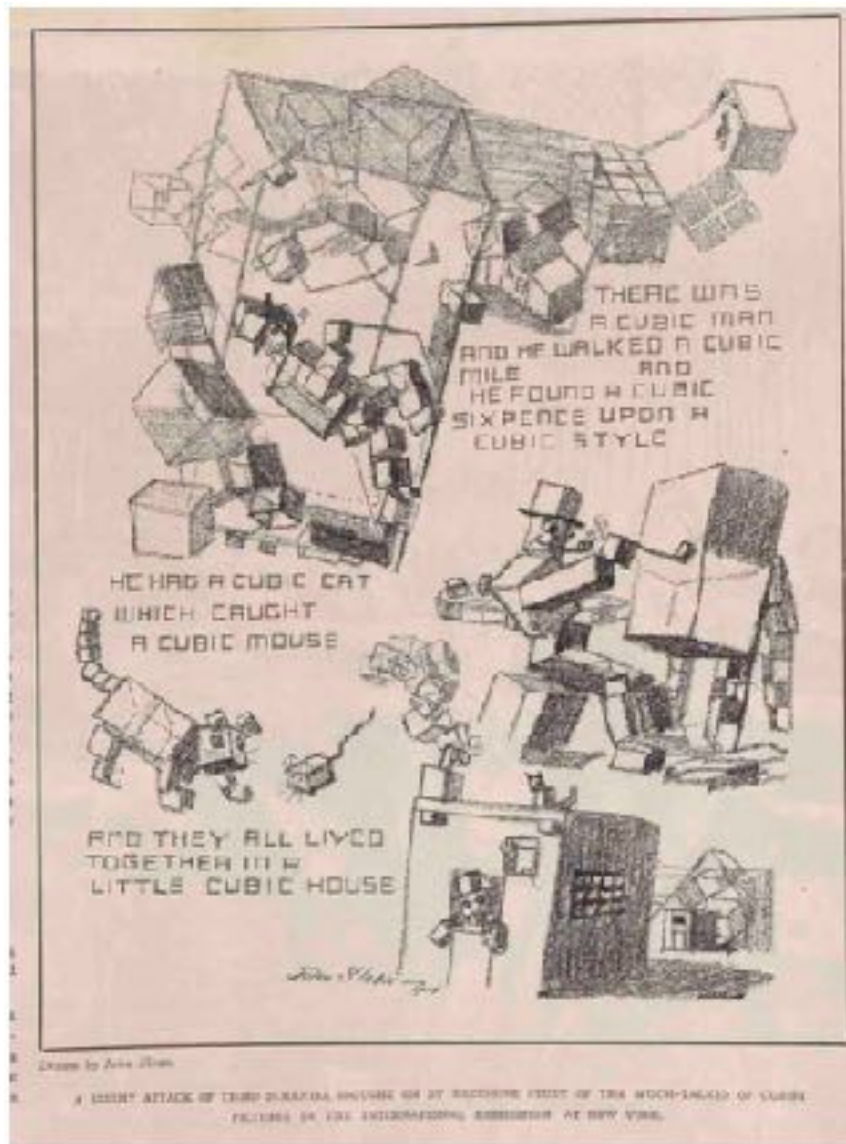


Fig. 129. John Sloan, “A Slight Attack of Third Dementia Brought on by Excessive Study of the Much-talked of Cubist Pictures in the International Exhibition at New York,” *The Masses*, Vol. 4:7, April 1913.

The Ashcan School artist John Sloan, who had two oil paintings and five etchings in the Armory Show, published a humorous cartoon/poem mash-up about Cubism in *The Masses*, where he was the art editor (**Fig. 129**). Unlike the *Life* magazine cartoon by his fellow socialist Art Young (**Fig. 125** above), Sloan’s “Slight Attack of Third Dementia” seems less of a hostile criticism of *avant-garde* art than a chance for the artist to play in a style so removed from the social realism of his serious works. While the substitution of “cubic” for “crooked” in the accompanying Mother Goose poem is just silly, Sloan’s illustrations demonstrate a sophisticated, if playfully exaggerated, exploration of the Cubist style. That Sloan enjoyed this exercise is suggested by the fact that, rather than

illustrating the “crooked stile” of the original poem, he gives us a portrait of a cubic artist smoking a cubic pipe and painting with a cubic paint brush in “a cubic style.”

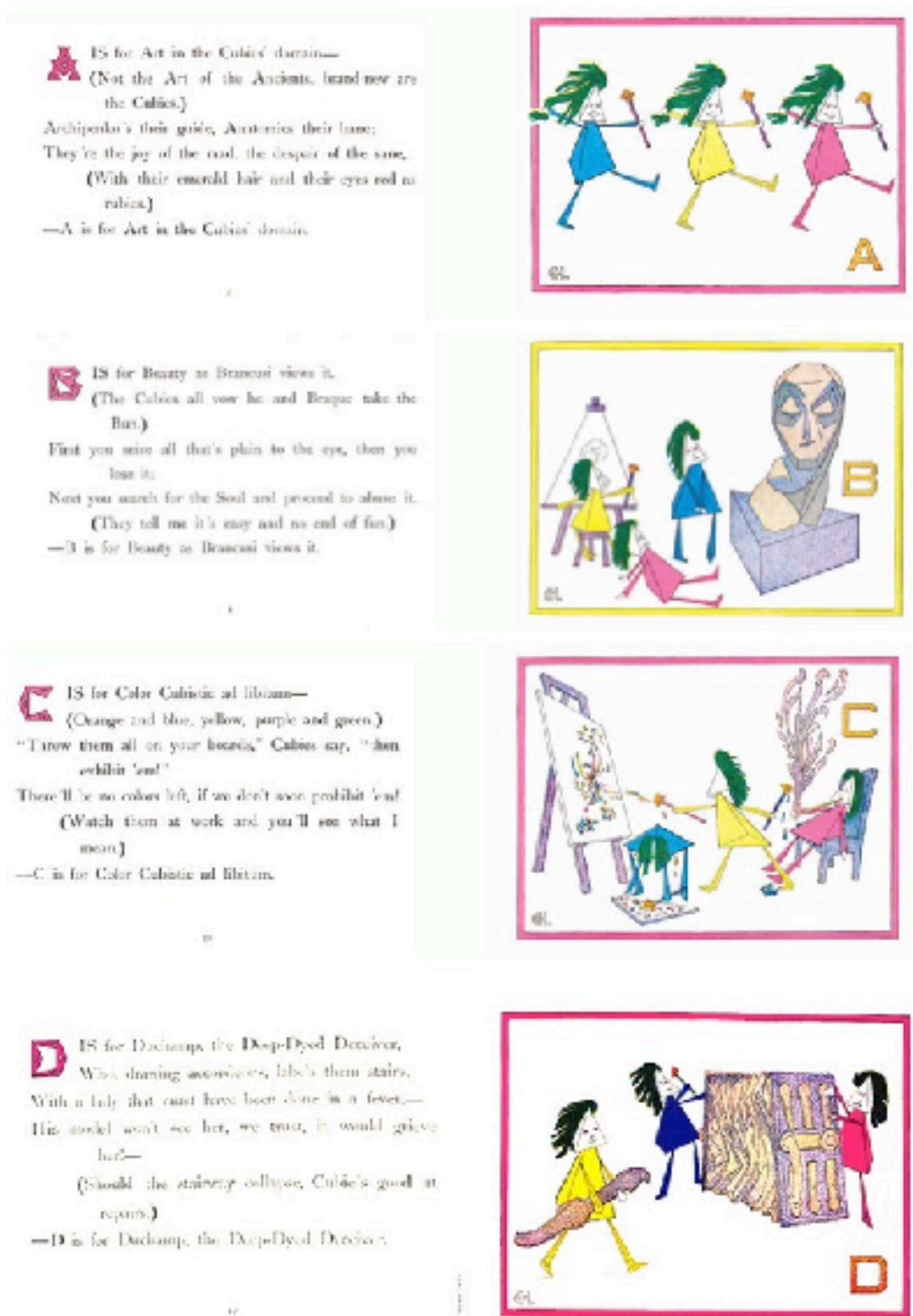


Fig. 130. Mary Mills Lyall and Earl Harvey Lyall, *The Cubies' ABC*. New York: G. P. Putnam's Sons, 1913.

Another example of a cartoon/poem reaction to the Armory Show is the astonishing *The Cubies' ABC*, written by Mary Mills Lyall and illustrated by her husband Earl Harvey Lyall (**Fig. 130**). Here Mary Lyall's abecedary poems—each a quintain of tetrameters in an ABAAB rhyming pattern—carries the weight of the book's satire on modern art, with Earl Lyall's cutesy Cubies and caricatures only adding subsidiary humor. The gist of the satire is that the Cubies, who seem to be amazingly well informed about the Armory Show, are enthusiastic about anything *avant-garde* while rejecting any art that is not brand-new, e.g.:

F's for the Future for which Cubies hanker;—
To Hals, Perugino and all that old crew
They give up the past without envy or rancor . . .

and

R is for Reason and poor old Reality
Once in the fashion, but now obsolete
Banished forever with grim actuality . . .

and

Y's for the Yawn overcoming each Cubie
At the sight of a painting not done in his style . . .

“Archipenko's their guide”, and Gertrude Stein is the “eloquent scribe of the Futurist soul.” Cubies love Brancusi, Braque, Kandinsky, Matisse, Picasso, and Picabia, but “regard with aversion and spite” the realism of the Ashcan School painter Robert Henri. In spite of the Cubies' enthusiasm for the *avant-garde*, the reader of *The Cubies ABC* is never in doubt about where the Lyalls themselves stand in regard to modern art; as Mary says in her own voice, Duchamp is the Deep-Dyed Deceiver.

Cubist Fashion Inspired by the Armory Show

One final category of Armory-Show-inspired cartoon art: fashion.



Fig. 131. Harvey Peake, "Why Not Let the Cubists and Futurists Design the Spring Fashions?," *New York World*, 16 March, 1913.



Fig. 132. J.F. Griswold, "A Spring Day on Fifth Avenue," *New York Evening Sun*, 19 March, 1913, p. 15.



Fig. 133. Advertisement, *Chicago Tribune*, 24 March, 1913.

It would seem that both the cartoonists Harvey Peake (**Fig. 131**) and J.F. Griswold (**Fig. 132**) independently thought it would be humorous to suggest that

Cubism might be an inspiration for women's fashions. It is unclear, however, if either Peake or Griswold were aware that real fashion designers were already thinking along these lines. In an example of life imitating art, a real advertisement for a line of women's clothing inspired by Cubism appeared in a Chicago newspaper a few days after Peake's and Griswold's cartoons came out in the New York papers (**Fig. 133**).

Given that couture fashion constantly needs to come up with shocking *au courante* styles, it is hardly surprising that fashion designers in 1913 would turn to Cubism, so ridiculed and reviled in the popular press. By coopting this foreign, exotic, art style for their lines of clothing, these fashion designers were helping to pave the way for the eventual acceptance of *avant-garde* art in America.

Attacking the Avant-Garde?



Fig. 134. *The Chicago Daily Tribune*, 17 Feb., 1913.

The attack on *avant-garde* art, as George Melly noted in his introduction to the 1973 Tate Gallery show on cartoons about modern art, is motivated by “the conviction that art is somehow a basically moral activity, that somehow an assault on accepted visual standards masks an attack on moral standards.” This motivation certainly seems to have been in play in how the 1913 Armory Show was received; while some art critics and wealthy patrons enthusiastically welcomed the radical new art, most of the public reaction to it was decidedly negative (**Fig. 134**).

After Teddy Roosevelt had been given a tour of the exhibition in New York on the 4th of March—on the day that Woodrow Wilson, who defeated Roosevelt in the 1912 elections, was being inaugurated in Washington D.C.—the former President published a review of the show. Roosevelt praised the organizers of the show for having “done a work of very real value in securing such an exhibition of the works of both foreign and native painters and sculptors.” But Roosevelt then went on:

This does not mean that I in the least accept the view that these men take of the European extremists whose pictures are here exhibited. It is true, as the champions of these extremists say, that there can be no life without change, no development without change, and that to be afraid of what is different or unfamiliar is to be afraid of life. It is no less true, however, that change may mean death and not life, and retrogression instead of development. Probably we err in treating most of these pictures seriously. It is likely that many of them represent in the painters the astute appreciation of the powers to make folly lucrative which the late P. T. Barnum showed with his faked mermaid. There are thousands of people who will pay small sums to look at a faked mermaid; and now and then one of this kind with enough money will buy a Cubist picture, or a picture of a misshapen nude woman, repellent from every standpoint.

[Roosevelt’s equating Cubist paintings of “repellent misshapen nude women” to P.T. Barnum’s faked mermaids must have seemed particularly ironic to Marcel Duchamp and the other Dadaists!]

In Chicago—which the event organizer Walt Kuhn called a “rube town”—the attacks on the Armory Show were even more virulent, as we have seen with the Cliff Dwellers Club’s vicious parodies (**Fig. 110** above). The *Chicago Sunday Tribune* juxtaposed paintings by Henri Matisse and Walter Pach with drawings by inmates of the Dunning mental hospital, asking viewers if they could tell the difference. The Illinois Senate Vice commission opened an investigation of the “immoral and suggestive” paintings in the exhibition. As reported in the 9 April, 1913, *Chicago Record Herald*, the landscape painter Charles Francis Browne lectured to the University Guild of Evanston, Illinois: “The body is the temple of God and the cubists have profaned the temple. Art was never so confused, so mixed up and stampeded as it has been by the present exhibit at the institute. But time will have its way with the cubists, and it will not be long until they are only a memory.”

Compared to these invectives, the cartoon spoofs of the Armory Show we have examined are rather mild, if not even somewhat sympathetic to the new art. In general, the creators of these visual parodies demonstrate a sophisticated understanding of art, which is not surprising since, as we have seen, many were also painters, with several actually exhibiting their work in the Armory Show. And while American artists painting in naturalistic styles, such as the social realism of the so-called Ashcan School, were wary of the new European *avant-garde* art eclipsing their own work, they were by no means hostile to these new trends.

By making *avant-garde* art a matter of ridicule rather than moral outrage, early 20th-century American cartoonists and comic-strip artists played an important role in normalizing it. Laughing at art that seems to break aesthetic norms is a first step in bringing us to a future when we wonder what all the fuss had been about.



Fig. 135. Derry Noyes, “Armory Show 1913,” *Celebrate The Century 1910s*, Stamp, United States Postal Service, 1998.



Bibliography for “Armory Show Pastiche and Parodies”

The Armory Show at 100, New York Historical Society. Web.

Elizabeth Carlson, “Cubist Fashion: Mainstreaming Modernism after the Armory,” *Winterthur Portfolio*, Vol. 48:1, 2014, pp. 1-28.

Leonard Diepeveen, ed., *Mock Modernism. An Anthology of Parodies, Travesties, Frauds, 1910–1935*. Toronto: University of Toronto Press, 2014.

Leonard Diepeveen, *Modernist Fraud. Hoax, Parody, Deception*. Oxford: Oxford University Press, 2019.

Eva Gratta, "The European Avant-Garde: Insane or Insincere?" 13 Oct., 2013, *The Armory Show at 100*, New York Historical Society. Web.

Thierry Groensteen, "quand la bande dessinée parle d'art... l'insolence du dominé," *neuvième art 2.0. la revue en ligne de la Cité internationale de la bande dessinée de de l'image*, May 2015. Web.

James Gurney, "Cubist Nightmares in Comics," 24 May, 2018, gurneyjourney.blogspot.com. Web.

Jeet Heer, "Cubists and Cartoonists in Chicago, 1913," *Comics Comics*, 8 Jan, 2010. Web.

Jeet Heer, "Cubist Comics Notes, Part II" *Comics Comics*, 23 April, 2010. Web.

Marilyn Kushner and Kimberly Orcutt, eds., *The Armory Show at 100: Modernism and Revolution*. New York: New-York Historical Society, 2013.

Elizabeth Lunday, *Modern Art Invasion: Picasso, Duchamp, and the 1913 Armory Show That Scandalized America*. Guilford, CT: Lyons Press, 2013.

Céline Mansanti, "Mainstreaming the Avant-Garde: Modernism in *Life* Magazine (New York, 1883–1936)," *Journal of European Periodical Studies*, Vol. 1:2, 2016, pp. 113–128.

Andrew Martinez, "A Mixed Reception for Modernism: The 1913 Armory Show at the Art Institute of Chicago," *Art Institute of Chicago Museum Studies*, Vol. 19:1, 1993, pp. 30-57 and 102-110.

George Melly, "Jokes about Modern Art," in George Melly and J.R. Graves-Smith, *A Child of Six Could Do It: Cartoons About Modern Art*. London: Tate Gallery, 1973, pp. 9–13.

Melissa Renn, "Beyond the 'Shingle Factory': The Armory Show in the Popular Press after 1913," *Journal of Curatorial Studies*, Vol. 2:3, October 2013, pp. 384–404.

Theodore Roosevelt, "A Layman's View of an Art Exhibition," *Outlook*, March 29, 1913.

Hrag Vartanian, "Vintage Comics React to Radical 1913 Armory Show," *Hyperallergic*, 20 Aug., 2013. Web.

Shannon Vittoria, "Burlesquing the Armory Show: Cartoons, Spoofs, and Parodies," 13 Aug., 2013, *The Armory Show at 100*, New York Historical Society. Web.

Indices

List of Figures

- Frontispiece:** Charles Schulz, *Peanuts*, 13 Oct., 1968.
- Fig. i.** From Neil Cohn, 2015, p. 6 (top) and p. 15 (bottom).
- Fig. 1.** Garry Trudeau, *Doonesbury*, 20 March, 1989.
- Fig. 2.** Garry Trudeau, *Doonesbury*, March 15–20, 1989.
- Fig. 3.** Mike Peters, 19 Feb, 2016.
- Fig. 4.** Wiley Miller, *Non Sequitur*, 31 March, 2012.
- Fig. 5.** Wiley Miller, *Non Sequitur*, 3 April, 2014.
- Fig. 6.** Dave Coverly, *Speed Bump*, 9 Oct., 2011.
- Fig. 7.** Toons, Sistine Chapel, 25 March, 2010.
- Fig. 8.** Scott Hilburn, *The Argyle Sweater*, 1 July, 2010.
- Fig. 9.** Dan Piraro, *Bizarro*, 6 Oct., 2007.
- Fig. 10.** Mike Peters, *Mother Goose & Grimm*, 14 July, 2013.
- Fig. 11.** Royston Robertson, 23 Nov., 2012.
- Fig. 12.** John Hart, *B.C.*, 25 Aug., 1992.
- Fig. 13.** Jack and Carole Bender, *Alley Oop*, 2 March, 2002.
- Fig. 14.** John Gannam, *Gone Gal*, Advertisement for Balanced Pacific Sheets, 1948.
- Fig. 15.** Bill Watterson, Poster for the movie *Stripped*, 2014.
- Fig. 16.** Mike Gruhn, *WebDonuts*, 21 Jan., 2011.
- Fig. 17.** Blue, *Funny Times*, 6 Oct., 2004.
- Fig. 18.** Scott Hilburn, *Argyle Sweater*, 4 April, 2016.
- Fig. 19.** Paul Trap, *Thatababy* 21 Aug., 2016.
- Fig. 20.** Gary Larson, *The Far Side*, 26 March, 1987.
- Fig. 21.** Craig Malamut.
- Fig. 22.** Randall Monroe, “A/B”, *xkcd.com/2151*, 19 May, 2019.
- Fig. 23.** Meme of Jacques Louis David, *Madame François Buron*, 1769. Art Institute, Chicago.
- Fig. 24.** Meme of Orazio Gentileschi, *Danaë and the Shower of Gold*, 1621–1623. J. Paul Getty Museum.
- Fig. 25.** Meme of Randolph Rogers, *Nydia, the Blind Flower Girl of Pompeii*, 1855–1856. Metropolitan Museum of Art.
- Fig. 26.** Meme of Edgar Degas, *L’Absinthe*, 1875–1876. Musée d’Orsay.
- Fig. 27.** Meme of Michelangelo, *The Sistine Chapel*, 1508–1512.
- Fig. 28.** Meme of Vincent van Gogh, *Self Portrait*, 1889. Musée d’Orsay.
- Fig. 29.** Meme of the *Chigi Vase*, ca. 650 BCE. Museo Nazionale Etrusco di Villa Giulia, Rome.
- Fig. 30.** Detail of the upper frieze of the *Chigi Vase*, ca. 650 BCE. Villa Giulia, Rome.
- Fig. 31.** Antonio Guillem, “Disloyal man with his girlfriend looking at another girl,” 2015.
- Fig. 32.** Meme based on Guillem (2015), 2017.
- Fig. 33.** Two memes based on Guillem (2015), 2018.
- Fig. 34.** Dan Cretu, Composites (from Richman-Abdou, 2017).
- Fig. 35.** Shusaku Takaoka, Collages (from Barnes, 2017).
- Fig. 36.** Ditto Von Tease, *Classicool*, 2018 (from Taggart, 2019).
- Fig. 37.** José Manuel Ballester. Photographs on canvas, 2007–2012.
- Fig. 38.** Ertan Atay, 28 June, 2018, 4 Sept., 2019, 16 Feb., 2018, 20 Aug., 2018, 4 Feb., 2020, 6 Sept., 2019, 23 Feb., 2020, 23 Feb., 2020, 9 Aug., 2018, 29 Oct., 2018, and 15 April, 2018.
- Fig. 39.** Ertan Atay, 27 Aug., 2019, 20 July, 2018, and 23 Feb., 2020.
- Fig. 40.** Ertan Atay, 8 March, 2019.
- Fig. 41.** Ertan Atay, 20 Feb., 2018 and 29 Nov., 2018.
- Fig. 42.** Ertan Atay, 20 May, 2019.
- Fig. 43.** Ertan Atay, 12 April, 2018.
- Fig. 44.** Ertan Atay, 27 Aug., 2019, and 5 Dec., 2018.
- Fig. 45.** Ertan Atay, 7 May, 2018, 5 Dec., 2018, , and 27 Sept., 2018.
- Fig. 46.** Ertan Atay, 9 Sept., 2018, 29 Aug., 2018, 11 Dec., 2018, and 10 Jan, 2020.
- Fig. 47.** Meme of Caveman Spongebob.

- Fig. 48.** The imgflip.com “caveman Meme Generator”.
- Fig. 49.** A Geico Caveman meme.
- Fig. 50.** Dan Piraro, *Bizarro*, 15 May, 2014.
- Fig. 51.** Mark Stevers, 2013.
- Fig. 52.** Jen Sorensen, 8 March, 2018.
- Fig. 53.** Alex Gregory, *The New Yorker*, 22 May, 2006.
- Fig. 54.** A screen-shot of James Tantum’s submission to *The New Yorker*, May, 2010.
- Fig. 55.** Mike Gruhn, *WebDonuts*, 14 Jan., 2010.
- Fig. 56.** Mike Gruhn, *WebDonuts*, 26 March., 2013.
- Fig. 57.** Responses to “#artathome” challenge from Tussen Kunst en Quarantaine, March, 2020.
- Fig. 58.** Responses to “#artathome” challenge from Pinchuk Art Center (Kiev), March, 2020.
- Fig. 59.** #artathome parodies on the Russian Facebook group *Izoizolyacia* (“Art Isolation”), after Maynes, 2020.
- Fig. 60.** Looma, “Art of the Quarantine” Campaign, Ukranian Ministry of Culture and Information Policy, March, 2020. (After Siente, 10 April, 2020).
- Fig. 61.** *La Nueva España*, 19 April, 2020.
- Fig. 62.** #artathome pastiches of Edward Hopper paintings. (After Siente, 21 April, 2020.)
- Fig. 63.** Pelac, Pastiche of Magritte’s *Golconda* (1953). (After Stewart, 2020.)
- Fig. 64.** Responses to #StayArtHomePelac.
- Fig. 65.** Ertan Atay, 8 April, 2020.
- Fig. 66.** Ertan Atay, 14 April, 2020.
- Fig. 67.** Responses to “#artathome” challenge from the Getty Museum, 28 March–3 April, 2020.
- Fig. 68.** Olivier Ménégol, *Le Confinement dans l’Histoire de l’ Art*, 4, 6, 8, 14 April, 11 May, 2020.
- Fig. 69.** Michelangelo *Creation of Adam* pandemic cartoons.
- Fig. 70.** Antonio Rodríguez Garcia, 1 March, 2020.
- Fig. 71.** Alex Balamain, 1 March, 2020.
- Fig. 72.** Joe Berger and Pascal Wyse, *The Guardian*, 16 May, 2020.
- Fig. 73.** David Pope, *Canberra Times*, 28 April, 2020.
- Fig. 74.** José Luis Martin, *Vanguardia*, 1 March, 2020.
- Fig. 75.** Dave Whamond and Bas van der Schot (*De Volkskrant*), 1 March, 2020.
- Fig. 76.** Michael Cambon, “L’art en temps de pandémie” cartoons.
- Fig. 77.** O-Sekoer (Luc Descheemaeker), 1 March, 2020.
- Fig. 78.** Patrick Blower, *The Telegraph*, 3 March, 2020.
- Fig. 79.** Patrick Blower, *The Telegraph*, 18 March, 2020.
- Fig. 80.** Peter Kuper, March, 2020.
- Fig. 81.** Ángel Idígoras, *Sur*, 11 March, 2020.
- Fig. 82.** David Sipress, *The New Yorker*, 9 April, 2020.
- Fig. 83.** Manel Trenchs i Mola, 29 March, 2020.
- Fig. 84.** Pinto (David Pintor Noguerol) and Chinto (Carlos López Gómez).
- Fig. 85.** Charles Schulz, *Peanuts*, 21–22 June, 1955.
- Fig. 86.** Charles Schulz, *Peanuts*, 2 July, 1961.
- Fig. 87.** Three “my kid could do that” cartoons.
- Fig. 88.** U.S. Postal Service, *Comic Strip Classics*, 1 Oct., 1995.
- Fig. 89.** Winsor McCay, *Little Nemo in Slumberland*, *The New York Herald*, 23 Feb., 1908.
- Fig. 90.** Winsor McCay, *Little Nemo in Slumberland*, *The New York Herald*, 26 July, 1908.
- Fig. 91.** Lyonel Feininger, *Wee Willie Winkie’s World*, *The Chicago Sunday Tribune*, 11 Nov., 1906.
- Fig. 92.** Charles Forbell, *Naughty Pete*, *New York Herald*, November 16, 1913.
- Fig. 93.** Winsor McCay (alias “Silas”), *Dream of the Rarebit Fiend*, *Evening Telegram*, 15 Feb, 1905.
- Fig. 94.** Winsor McCay, *Little Nemo in Slumberland*, *The New York Herald*, 18 April, 1909.
- Fig. 95.** Winsor McCay, *In the Land of Wonderful Dreams*, *New York American*, 26 Nov., 1911.
- Fig. 96.** Alek Sass, “Nobody Who Has Been Drinking is Let in to See This Show,” *New York World*, 17 Feb., 1913.
- Fig. 97.** Comparison of Alek Sass’s caricatures to originals exhibited in 1913 Armory Show.
- Fig. 98.** Thomas E. Powers, “Art at the Armory by Powers, Futurist,” *New York American*, 22 Feb., 1913.
- Fig. 99.** Comparison of Powers’ caricatures to originals exhibited in 1913 Armory Show.
- Fig. 100.** Will B. Johnstone, *The Evening World*, 22 Feb., 1913.

- Fig. 101.** Comparison of Johnstone's caricatures to originals exhibited in 1913 Armory Show.
- Fig. 102.** Oscar Cesare, "What Cesare Saw at the Armory Art Show," *The Sun*, 23 Feb., 1913.
- Fig. 103.** Comparison of Cesare's drawings to originals exhibited in 1913 Armory Show.
- Fig. 104.** Frederick Opper, "The 'New Art' Fest," *New York American*, 27 Feb., 1913.
- Fig. 105.** Comparison of F. Opper's drawing to original exhibited in 1913 Armory Show.
- Fig. 106.** Bartimaeus Winson (?), "A Near Post-Impression of a Post-Impressionist Room at the International Exhibition," *New-York Tribune*, Sunday, 2 March, 1913.
- Fig. 107.** Comparison of B. Winson (?) drawing to original exhibited in Armory Show.
- Fig. 108.** Winsor McCay, "The Modern Art Show," *New York Herald*, 1913.
- Fig. 109.** Frank King, "A Few Futurist Fancies," *Chicago Sunday Tribune*, 16 March, 1913.
- Fig. 110.** *Chicago Examiner*, 2 April, 1913.
- Fig. 111.** J.F. Griswold, "The Rude Descending a Staircase (Rush Hour at the Subway)," *New York Evening Sun*, 20 March, 1913.
- Fig. 112.** John T. McCutcheon, "A Near-Futurist Painting," *The Chicago Daily Tribune*, 3 April, 1913.
- Fig. 113.** Clare Briggs, "The Original Cubist," *New York Evening Sun*, 1 April, 1913.
- Fig. 114.** F. Fox, "Cubisto Picture Composed by Dad, Under the Inspiration of the Incoming Bills for the Ladies' Spring Purchases," *New York Evening Sun*, 8 April, 1913.
- Fig. 115.** Maurice Ketten, "The New Art," *New York Evening World*, 21 February, 1913.
- Fig. 116.** John T. McCutcheon, "How to Become a Post-Impressionist Paint Slinger," *New York Evening Sun*, 6 March, 1913.
- Fig. 117.** Charles Voight, "Who Said Anything Against Futurists?," *Mrs. Worry, New York Evening Mail*, 24 March, 1913.
- Fig. 118.** Frank King, "After the Cubist Food Exhibit," *Chicago Tribune*, 24 April, 1913.
- Fig. 119.** George Herriman, "If Cubists Don't Come From There, Where Do They Come From," *The Dingbat Family, New York Evening Journal*, 23 Dec., 1914.
- Fig. 120.** L. M. Glakings, "With the Cubists and Futurists," *Puck*, 19 March, 1913, p. 6.
- Fig. 121.** Harry Grant Dart, "Beautiful New York Made Possible by the New Art," *Life*, 20 March, 1913.
- Fig. 122.** Comparison of Harry Dart's drawing to original exhibited in 1913 Armory Show.
- Fig. 123.** Rea Irvin, "Cubist Artist: Ah, If You Could Only See Things as I Do, My Dear!," *Life*, 20 March, 1913.
- Fig. 124.** Power O'Malley, "'The Light that Lies in Woman's Eyes' As the Futurist sees it," *Life* 27 March 1913.
- Fig. 125.** Art Young, "How to Judge a Picture According to Modern Criticism," *Life*, 3 April 1913.
- Fig. 126.** M.A. Stocking, "Art: Past, Present, Future," *Life*, 24 April, 1913.
- Fig. 127.** George Carlson, "Suggestion to Futurists: Why Not Paint Four Pictures on One Canvas?" *Life*, 8 May 1913.
- Fig. 128.** Will Allen, "A Futurist Home Run," *Life*, 10 July, 1913, p. 64.
- Fig. 129.** John Sloan, "A Slight Attack of Third Dementia Brought on by Excessive Study of the Much-talked of Cubist Pictures in the International Exhibition at New York," *The Masses*, Vol. 4:7, April 1913.
- Fig. 130.** Mary Mills Lyall and Earl Harvey Lyall, *The Cubies' ABC*. New York: G. P. Putnam's Sons, 1913.
- Fig. 131.** Harvey Peake, "Why Not Let the Cubists and Futurists Design the Spring Fashions?," *New York World*, 16 March, 1913.
- Fig. 132.** J.F. Griswold, "A Spring Day on Fifth Avenue," *New York Evening Sun*, 19 March, 1913, p. 15.
- Fig. 133.** Advertisement, *Chicago Tribune*, 24 March, 1913.
- Fig. 134.** *The Chicago Daily Tribune*, 17 Feb., 1913.
- Fig. 135.** Derry Noyes, "Armory Show 1913," *Celebrate The Century 1910s*, Stamp, United States Postal Service, 1998.
- Fig. 136.** Bill Watterson, *Calvin and Hobbes*, 20 July, 1993.
- Fig. 137.** Hilary B. Price, *Rhymes with Orange*, 6 Jan., 2000.
- Fig. 138.** Comparison of art work of George Herriman and Joan Miró.
- Fig. 139.** Ellison Hoover, "The American Museum of Art," *Life (The Comic Strip Number)*, 13 Feb. 1927.
- Fig. 140.** Photographs of the exhibition *Bande Dessinée et Figuration Narrative* (Comic Strips

- and Narrative Figuration), Musée des Arts Décoratifs, Paris, 1967. Top image reported in *The Cartoonist*, from Munson (2016).
- Fig. 141.** Photographs of the exhibition *The Comic Art Show*, Whitney Museum of American Art, 1983. From Munson (2012).
- Fig. 142.** Roy Lichtenstein, *Look Mickey*, 1961. Oil on canvas, 122 x 175 cm. National Gallery of Art, Washington, DC.
- Fig. 143.** Jean-Michel Basquiat, *A Panel of Experts*, 1982. Acrylic and oil pastel on paper mounted on canvas, 152.5 x 152 cm, Montreal Museum of Fine Arts.
- Fig. 144.** Mali Olatunji, Installation photographs for the exhibition *High & Low: Modern Art and Popular Culture*, Museum of Modern Art, 7 Oct., 1990–15 Jan., 1991.
- Fig. 145.** Art Spiegelman, “High Art Lowdown.” From *Artforum*, December 1990.
- Fig. 146.** Detail of above.
- Fig. 147.** *Masters of American Comics*, Hammer Museum, 20 Nov., 2005- 12 March, 2006.
- Fig. 148.** Chris Ware, Detail of back cover to *Uninked: Paintings, Sculpture and Graphic Works By Five Cartoonists*, Phoenix: Phoenix Art Museum, 2007.
- Fig. 149.** Installation views of *Comic Abstraction: Image-Making, Image-Breaking*, Museum of Modern Art, New York, 4 March – 11 June, 2007.
- Fig. 150.** Rivanne Neuenschwander, First two pages from *Zé Carioca no. 4, A Volta de Zé Carioca*, 2004. Synthetic polymer paint on comic book pages, each 15.9 x 10.2 cm.
- Fig. 151.** Installation views of *VRAOUM! An Exhibition of Comic Strips and Contemporary Art*, Maison Rouge, Paris, 28 May, 27 Sept., 2009.
- Fig. 152.** Sammy Engramer, *Untitled*, 2005. Néon, plexiglas, acrylic, 120 x 140 cm.
- Fig. 153.** Sammy Engramer, *Speech Bubbles*, 2005. Digital prints on paper, each 19 x 25 cm.
- Fig. 154.** Gilles Barbier, *L'hospice*, 2002, private collection.
- Fig. 155.** David Arky and John Barrett, Cover photograph, Sean Kelly, ed., *National Lampoon Presents The Very Large Book of Comical Funnies*, 1975.
- Fig. 156.** Eldon Redmi, *The New Yorker*, 17 Sept., 1990.
- Fig. 157.** Ruben Bolling (Ken Fisher), from *Tom the Dancing Bug*, 23 Jan., 2010.
- Fig. 158.** Harry Bliss, 19 July, 2012.
- Fig. 159.** Jim Meddick, *Monty*, 23 Aug., 2013.
- Fig. 160.** Exhibition catalog for the La Luz de Jesus Gallery show *Pop Sequentialism: Great Comic Book Art of the Modern Age* (May, 2011), and exhibition poster for the Gallery 30 South show *Pop Sequentialism: The Art of Comics* (July, 2018).
- Fig. 161.** Wizardskull, 72, 2019. Acrylic on canvas, 30.48 x 30.48 cm.
- Fig. 162.** Teresa Watson, *Yummy Cowgirl*, 2019. Gouache with acrylic spray varnish, 20.32 X 20.32 cm.
- Fig. 163.** Brian and Greg Walker and Chance Browne, *Hi and Lois*, 27 Aug., 1989.
- Fig. 164.** Will Eisner, Original work of art created for the opening of the International Museum of Cartoon Art at Boca Raton, March 1996. Billy Ireland Cartoon Library and Museum, Ohio State University.
- Fig. 165.** Excerpts from David Prudhomme, *La Travsée du Louvre*, 2012.
- Fig. 166.** Comics published by the Museo del Prado. Top left: Max (Francesc Capdevila Gisbert), *El Tríptico de los Encantados (Una pantomima bosquiana)*, 2016; Top right: Antonio Altarriba and Keko (José Antonio Godoy Cazorla), *El Perdón y la Furia*, 2017; Bottom left: Montesol (Francisco Javier Ballester Guillén), *Idilio. Apuntes de Fortuny*, 2017; Bottom right: Vincent, “Sento” Llobell Bisba, *Historietas del Museo del Prado*, 2019.
- Fig. 167.** Installation photograph of *Botticelli: Heroines + Heroes*, Isabella Stewart Gardner Museum, 14 Feb. - 19 May, 2019.
- Fig. 168.** Karl Stevens, *Lucretia*, 2018, Isabella Stewart Gardner Museum.
- Fig. 169.** Installation photograph and detail of Karl Stevens, *Botticelli*, 2018, Isabella Stewart Gardner Museum.
- Fig. 170.** Nina Paley, *Nina's Adventures*, 15 July, 2008.
- Fig. 171.** Anatol Kovarsky, “Modern Art Museum,” *The New Yorker*, 19 Oct., 1957.
- Fig. 172.** Mark Parisi, *Off the Mark*, 9 Jan., 2003.
- Fig. 173.** Hilary B. Price, *Rhymes with Orange*, 5 Oct., 2014.
- Fig. 174.** Mikael Wulff & Anders Morgenthaler, *Wumo*.
- Fig. 175.** Isabella Bannerman, *Six Chix*, 18 Aug., 2018.
- Fig. 176.** Dan Piraro, *Bizarro*. 25 Jan., 2015.

- Fig. 177. James Stevenson, *The New Yorker*.
- Fig. 178. Lee Lorenz, *The New Yorker*, 16 Jan., 2012.
- Fig. 179. Dan Piraro, *Bizarro*, 28 April, 2013.
- Fig. 180. Ernie Bushmiller, *Nancy*, 21 March, 1950.
- Fig. 181. Brian and Ron Boychuk, *Chuckle Bros*, 11 Nov., 2009.
- Fig. 182. Jim Meddick, *Monty*, 5 Aug., 2012.
- Fig. 183. Jim Meddick, *Monty*, 27 March, 2013.
- Fig. 184. Jim Meddick, *Monty*, 11 Nov., 2014.
- Fig. 185. Jim Meddick, *Monty*, 18 Oct., 2015.
- Fig. 186. Alex Gregory, *The New Yorker*, 20 April, 2015.
- Fig. 187. Jim Unger, *Herman*, 28 April, 2012.
- Fig. 188. Grant Snider, *Incidental Comics*, 3 July, 2012.
- Fig. 189. Liana Finck, *The New Yorker*, 19 Nov., 2018.
- Fig. 190. Daniel Beyer, *Long Story Short*, 24 Jan., 2019.
- Fig. 191. Mike Baldwin, *Cornered*, 13 April, 2004.
- Fig. 192. Mark Parisi, *Off the Mark*, 19 July, 2015.
- Fig. 193. Harry Bliss, Cover art, *The New Yorker*, 15 March, 1999.
- Fig. 194. John Atkinson, *Wrong Hands*, 30 July, 2013.
- Fig. 195. Mark Tatulli, *Liō*, 1 April, 2016.
- Fig. 196. Gary Larson and John McPherson Etch-A-Sketch cartoons.
- Fig. 197. Samson (Samuli Lintula), *Dark Side of the Horse*, 6 Nov., 2015.
- Fig. 198. Weingartens & Clark, *Barney and Clyde*, 9 June, 2013.
- Fig. 199. Richard Thompson, *Richard's Poor Almanac*, 2008.
- Fig. 200. Art Young, "Fagged Out. A Sketch of the French Section of Fine Arts at the World's Fair," *The Inter Ocean*, 31 May, 1893.
- Fig. 201. Isabella Bannerman, *Six Chix*, 20 May, 2013.
- Fig. 202. Lee Lorenz, *The New Yorker*, 30 Nov., 1968.
- Fig. 203. Todd Clark, *Lola*, 15 Oct., 2007.
- Fig. 204. Dan Thompson, *Brevity*, 9 Sept., 2010.
- Fig. 205. Anatol Kovarsky, *The New Yorker*, 15 Nov., 1952.
- Fig. 206. Harry Bliss, 26 April, 2012.
- Fig. 207. Willey Miller, *Non Sequitur*, 4 Aug., 2012.
- Fig. 208. Kaamran Hafeez, *Barron's*, 17 Aug., 2015.
- Fig. 209. Harry Bliss, 31 March, 2015.
- Fig. 210. Stephen Pastis, *Pearls Before Swine*, 8 Feb., 2007.
- Fig. 211. Mike Gruhn, *WebDonuts*, 19 Oct., 2009.
- Fig. 212. Harry Bliss, 2 July, 2018.
- Fig. 213. Mike Gruhn, *WebDonuts*, 11 Nov., 2011.
- Fig. 214. Hilary B. Price, *Rhymes with Orange*, 12 April, 2015.
- Fig. 215. Mark Anderson, *Andertoons*, 29 Feb., 2016.
- Fig. 216. Bruce McCall, Cover art, *The New Yorker*, 13 Jan., 2020.
- Fig. 217. George Herriman, *Krazy Kat and Ignatz*, *New York American*, 17 Nov., 1911.
- Fig. 218. Glenn McCoy and Gary McCoy, *The Duplex*, 14 July, 2000.
- Fig. 219. Nina Paley and Stephen Hersh, *The Hots*, 2003.
- Fig. 220. Jef Mallett, *Frazz*, 12 June, 2004.
- Fig. 221. Ernie Bushmiller, *Nancy*, 13 May, 1950.
- Fig. 222. Ernie Bushmiller, *Nancy*, 23 June, 1971.
- Fig. 223. Mike Twohy, *The New Yorker*, 9 July, 2001.
- Fig. 224. Dan Piraro, *Bizarro*, 10 Jan., 2014.
- Fig. 225. David Sipress, *The New Yorker*, 23 Sept., 2019.
- Fig. 226. Lynda Barry, *The Near-Sighted Monkey*, May, 2016. Web.
- Fig. 227. Mark Anderson, *Andertoons*.
- Fig. 228. Hilary B. Price, *Rhymes with Orange*, 23 Nov., 2016.
- Fig. 229. Charles Schulz, *Peanuts*, 7 May, 1971.
- Fig. 230. Charles Schulz, *Peanuts*, 22 July, 1975.
- Fig. 231. Charles Schulz, *Peanuts*, 25 - 27 Jan., 1999.
- Fig. 232. Lincoln Peirce, *Big Nate*, 11 April, 2015.
- Fig. 233. Kevin Fagan, *Drabble*, 18 March, 2005.

- Fig. 234.** Weingartens & Clark, *Barney and Clyde*, 9 April, 2011.
- Fig. 235.** Brian and Greg Walker, *Hi and Lois*, 16 Oct., 2011.
- Fig. 236.** Bill Keane, *The Family Circus*, 11 June, 1975.
- Fig. 237.** Rob Harrell, *Adam@Home*, 24 March, 2010.
- Fig. 238.** Bill Watterson, *Calvin and Hobbes*, 17 May, 1987.
- Fig. 239.** Pat Brady and Don Wimmer, *Rose is Rose*, 27 Oct., 2013.
- Fig. 240.** Detail from Winsor McCay, *Midsummer Day Dreams*, 11 Nov., 1911 (cf. **Fig. 283**).
- Fig. 241.** Detail of Chris Ware, back cover to *Uninked: Paintings, Sculpture and Graphic Works By Five Cartoonists*, Phoenix: Phoenix Art Museum, 2007 (cf. **Fig. 148**).
- Fig. 242.** Winsor McCay, *Little Nemo in Dreamland*, 2 May, 1909.
- Fig. 243.** George Herriman, *Krazy Kat*, 26 Nov., 1916.
- Fig. 244.** George Herriman, *Krazy Kat*, 24 May, 1936.
- Fig. 245.** George Herriman, *Krazy Kat*. 11 June, 1939.
- Fig. 246.** Mort Walker and Jerry Dumas, *Sam's Strip*, 1 Nov., 1961.
- Fig. 247.** Richard Thompson, *Cul de Sac*, 25 Nov., 2007 (23 Sept., 2012).
- Fig. 248.** George Herriman, *Krazy Kat*, 23 April, 1922.
- Fig. 249.** Bud Fisher (Al Smith), *Mutt and Jeff*, 1952.
- Fig. 250.** Winsor McCay, *Little Sammy Sneeze*, 24 Sept., 1905.
- Fig. 251.** Detail from Winsor McCay, *Little Nemo in Dreamland*, 8 Nov., 1908.
- Fig. 252.** Ernie Bushmiller, *Nancy*, 7 May, 1949.
- Fig. 253.** Olivia Jaimes, *Nancy*, 20 Jan. 2019.
- Fig. 254.** Ernie Bushmiller, *Nancy*, 1 Jan., 1949.
- Fig. 255.** Mort Walker and Jerry Dumas, *Sam's Strip*, 16 Oct., 1961.
- Fig. 256.** Garry Trudeau, *Doonesbury*, 5 Dec., 1987.
- Fig. 257.** Mort Walker and Jerry Dumas, *Sam's Strip*, 30 April, 1962.
- Fig. 258.** Harry Bliss, *The New Yorker*, 22 Nov., 1999.
- Fig. 259.** Mort Walker and Jerry Dumas, *Sam's Strip*, 31 Oct., 1961.
- Fig. 260.** Hank Ketcham, *Dennis the Menace*, 22 Dec., 1988.
- Fig. 261.** Marcus Hamilton, *Dennis the Menace*, 28 July, 2011.
- Fig. 262.** Lynn Johnston (of *For Better or Worse*), *Mother Goose and Grimm* (Mike Peters), 1 April, 1997.
- Fig. 263.** Mike Peters (of *Mother Goose and Grimm*), *For Better or Worse* (Lynn Johnston), 1 April, 1997.
- Fig. 264.** Bill Keane (of *The Family Circus*), *Dilbert* (Scott Adams), 1 April, 1997.
- Fig. 265.** Scott Adams (of *Dilbert*), *The Family Circus* (Bill Keane), 1 April, 1997.
- Fig. 266.** Bill Keane, *The Family Circus*, 2 April, 1997.
- Fig. 267.** Alex Norris *et alia*, April Fools Day 2016 webcomics (after Lee, 2016).
- Fig. 268.** "Bill Watterson" (Berkeley Breathed), "Calvin and Hobbes 2016," 1 April, 2016.
- Fig. 269.** "Bill Watterson" and Berkeley Breathed, *Calvin County*, 1 April, 2018.
- Fig. 270.** Gary Larson, *The Far Side*, 3 Feb., 1987.
- Fig. 271.** Patrick McDonnell, *Mutts*, 1994.
- Fig. 272.** Charles Schulz, *Peanuts*, 28 Jan., 1999.
- Fig. 273.** Patrick O'Donnell, San Diego Comic Con, 2015.
- Fig. 274.** Patrick O'Donnell, *#DrawSnoopy*. Poster. 2015.
- Fig. 275.** Stephan Pastis, "Alice Traps the Family Circus Kids," *Team Cul de Sac*, 2012.
- Fig. 276.** Patrick O'Donnell. Original artwork created for the Team Cul de Sac auction held 8-10 June, 2012.
- Fig. 277.** Robert Sikoryak. Original artwork created for the Team Cul de Sac auction held on 8 - 10 June, 2012.
- Fig. 278.** Pablo Picasso, *Three Musicians*. Oil on canvas, 201 x 223 cm. Museum of Modern Art, New York.
- Fig. 279.** Jimmy Johnson, *Arlo and Janis*, 15 Feb., 2009.
- Fig. 280.** Patrick O'Donnell. Selection of *Mutts* Sunday title-page homages to art and their artistic inspirations (<https://mutts.com/title-panel-inspiration/>).
- Fig. 281.** Mid-20th-century Illustrated advertisements for correspondence cartoon courses.
- Fig. 282.** Dan A. Runyan, *Cartoonist Exchange Laugh Finder*, 1937.
- Fig. 283.** Winsor McCay, *Midsummer Day Dreams*, 11 Nov., 1911.
- Fig. 284.** Thomas E. Powers, "Krazy Kat Herriman Loves his Kittens," 1922.

- Fig. 285.** Mark Tatulli, *Liō*, 4 Dec., 2016.
- Fig. 286.** Selection of Mort Walker and Jerry Dumas, *Sam's Strip*.
- Fig. 287.** Stephan Pastis, *Pearls Before Swine*, 2–7 June, 2014.
- Fig. 288.** Stephan Pastis, "The Sad, Lonely Journey of a 'Pearls' Comic Strip," *Pearls Before Swine*, 11 July, 2004.
- Fig. 289.** Midnight Strike, "No. 1209. The Sad, Lonely Journey of a Garfield Comic Strip," *Square Root of Minus Garfield*, 9 Sept., 2012.
- Fig. 290.** Mort Walker and Jerry Dumas, *Sam's Strip*, 20 Dec., 1961.
- Fig. 291.** Scott Adams, *Dilbert*, 18–19 May, 1998.
- Fig. 292.** Selection of Stephan Pastis, *Pearls Before Swine*, 7–12 July, 2002.
- Fig. 293.** John Bell, *The Bell Curve Cartoons*.
- Fig. 294.** John Deering, 16 June, 2011.
- Fig. 295.** Nicholas Gurewitch, "Rubbed," *The Perry Bible Fellowship*, 2020. Web.
- Fig. 296.** Scott Hilburn, *The Argyle Sweater*, 8 Dec., 2011.
- Fig. 297.** Jim Benton, 26 March, 2012.
- Fig. 298.** LOL Zombie, 19 May, 2010.
- Fig. 299.** Hillary B. Price, *Rhymes with Orange*, 9 Feb., 2014.
- Fig. 300.** Dana Fradon, *The New Yorker*, 1 May, 1948.
- Fig. 301.** Mike Peters, *Mother Goose & Grimm*, 2 April, 2017.
- Fig. 302.** Lou Brooks, *The Museum of Forgotten Art Supplies*. 2019. Web.
- Fig. 303.** Garrett Price, "All right then, what is your conception of the Awakening of Intelligence through Literature and Music?" *The New Yorker*, 1934.
- Fig. 304.** Diego Rivera, *Man, Controller of the Universe*, 1934. Mural, 160 x 43 cm. Palacio de Bellas Artes, Mexico City.
- Fig. 305.** Maurice Ketten, "Why Not?," *The New York Evening World*, 27 April, 1916.
- Fig. 306.** Detail of **Fig. 243**, George Herriman, *Krazy Kat*, 26 Nov., 1916.
- Fig. 307.** Two cartoons by Anatol Kovarsky, *The New Yorker*.
- Fig. 308.** Anatol Kovarsky, *The New Yorker*, 3 May, 1952.
- Fig. 309.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 8 Aug., 2015.
- Fig. 310.** Charles Saxon, Cover art, *The New Yorker*, 5 Aug., 1961.
- Fig. 311.** John McPherson, *Close to Home*, 25 Oct., 1999.
- Fig. 312.** Wiley Miller, *Non Sequitur*, 2 May, 2014.
- Fig. 313.** Wiley Miller, *Non Sequitur*, 10 July, 2013.
- Fig. 314.** Wiley Miller, *Non Sequitur*, 5 April, 2017.
- Fig. 315.** Lee Lorenz, *The New Yorker*, 26 Jan., 1987.
- Fig. 316.** Todd Clark, *Lola*, 25 July, 2010.
- Fig. 317.** Garrett Price, *The New Yorker*, 2 July, 1951.
- Fig. 318.** Robert J. Day, *The New Yorker*, 5 Jan., 1952.
- Fig. 319.** Hilary B. Price, *Rhymes with Orange*, 5 April, 2014.
- Fig. 320.** Jim Meddick, *Monty*, 27 Sept., 2015.
- Fig. 321.** Harry Bliss, 18 Aug., 2018.
- Fig. 322.** Jim Meddick, *Monty*, 7 June, 2015.
- Fig. 323.** Donald "Duck" Edwing, *Tribune Toon*, 22 Oct., 1995.
- Fig. 324.** Harry Bliss, *The New Yorker*.
- Fig. 325.** Chip Dunham, *Overboard*, 30 Oct., 2002.
- Fig. 326.** Isabella Bannerman, *Six Chix*, 27 May, 2018.
- Fig. 327.** Mark Parisi, *Off the Mark*, 7 July, 2003.
- Fig. 328.** Wiley Miller, *Non Sequitur*, 11 March, 2012.
- Fig. 329.** Dan Piraro, *Bizzaro*, 1 Jan., 2017.
- Fig. 330.** Grant Snider, *Incidental Comics*, 13 Oct., 2011.
- Fig. 331.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 5 March, 2016.
- Fig. 332.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 6 Jan., 2017.
- Fig. 333.** Jeff Berry, 8 Nov., 2011.
- Fig. 334.** Jim Meddick, *Monty*, 12 May, 2019.
- Fig. 335.** Russell Myers, *Broom-Hilda*, 6 Jan., 2014.
- Fig. 336.** Scott Hilburn, *The Argyle Sweater*, 19 June, 2017.
- Fig. 337.** Jim Meddick, *Monty*, 10 April, 2016.
- Fig. 348.** Scott Hilburn, *The Argyle Sweater*, 22 April, 2012.

- Fig. 339. Dan Piraro, *Bizarro*, 25 Aug., 2013.
- Fig. 340. Dave Coverly, *Speed Bump*, 12 Nov., 2014.
- Fig. 341. Jim Davis, *Garfield*, May 3, 2011.
- Fig. 342. Two Harry Bliss cartoons.
- Fig. 343. Two cartoons by Bernard “Hap” Kliban.
- Fig. 344. Mike Twohy, *The New Yorker*, 11 Aug., 2014.
- Fig. 345. Mike Peters, *Mother Goose & Grimm*, 16 March, 2013.
- Fig. 346. Mike Peters, *Mother Goose & Grimm*, 1 Sept., 2015.
- Fig. 347. Harry Bliss, 13 Nov., 2012.
- Fig. 348. Lv Guo-hong, *Self-portrait*, 1 Dec., 2011.
- Fig. 349. Jim Tweedy, *Self Portrait, Tiger*, 7 Dec., 2016.
- Fig. 350. Norman Rockwell, *Triple Self-Portrait*, 1960. Oil on canvas, 113 x 88 cm. Cover illustration for *The Saturday Evening Post*, 13 Feb., 1960. Norman Rockwell Museum.
- Fig. 351. Helen E. Hokinson, Cover art, *The New Yorker*, 29 May 1937.
- Fig. 352. Dean Young & John Marshall, *Blondie*, 21 March, 2011.
- Fig. 353. Dan Piraro, *Bizzaro*, 13 Jan., 2017.
- Fig. 354. Dave Coverly, *Speed Bump*, 24 Jan., 2018.
- Fig. 355. Mike Lester, *Mike du Jour*, 14 Jan., 2018.
- Fig. 356. Harry Bliss.
- Fig. 357. Lalo Alcaraz, *La Cucaracha*, 6 May, 2005.
- Fig. 358. Anatol Kovarsky, *The New Yorker*, 21 June, 1952.
- Fig. 359. Garry Trudeau, *Doonesbury*, 4 June, 1985 (republished 29 Sept., 2015).
- Fig. 360. Jim Meddick, *Monty*, 3 March, 2013.
- Fig. 361. Jim Meddick, *Monty*, 21 Aug., 2016.
- Fig. 362. Dave Whamond, *Reality Check*, 13 July, 1998.
- Fig. 363. Wiley Miller, *Non Sequitur*. 2 Nov., 2011.
- Fig. 364. Mark Parisi, *Off the Mark*, 12 Dec., 2012.
- Fig. 365. Jan Eliot, *Stone Soup*, 4, 6–7 Dec., 2001.
- Fig. 366. Robb Armstrong, *Jump Start*, 6–7, 10–11, 13 Jan., 2003.
- Fig. 367. Bill Schoor, *The Grizzwells*, 13 March, 2017.
- Fig. 368. Isabella Bannerman, *Six Chix*, 20 Oct., 2015.
- Fig. 369. Hilary B. Price, *Rhymes with Orange*, 21 Oct., 2012.
- Fig. 370. Hilary B. Price, *Rhymes with Orange*, 3 April, 2016.
- Fig. 371. Anatol Kovarsky, *The New Yorker*.
- Fig. 372. William O’Brian, *The New Yorker*, 19 Aug., 1967.
- Fig. 373. Harry Bliss, *The New Yorker*.
- Fig. 374. Tony Carrillo, *F Minus*, 3 June, 2011.
- Fig. 375. Lincoln Peirce, *Big Nate*, 20 Nov., 2016.
- Fig. 376. Brian Crane, *Pickles*, 2012.
- Fig. 377. Brian Crane, *Pickles*, 16 March, 2014.
- Fig. 378. Brian Crane, *Pickles*, 4 Sept., 2016.
- Fig. 379. Brian Crane, *Pickles*, 8 April, 2019.
- Fig. 380. Hilary B. Price, *Rhymes with Orange*, 2 March, 2013.
- Fig. 381. Bill Amend, *FoxTrot*, 22 Nov., 2015.
- Fig. 382. Brant Parker and Jonny Hart, *The Wizard of Id*, 10 April, 2015.
- Fig. 383. Brian Crane, *Pickles*, 20–21 March, 2012.
- Fig. 384. Paul Jon Boscacci, *Fort Knox*, 8 April, 2013.
- Fig. 385. Jerry Scoot and Jim Borgman, *Zits*, 8 Dec., 2013.
- Fig. 386. Lincoln Peirce, *Big Nate*, 21 Feb., 2011.
- Fig. 387. Darby Conley, *Get Fuzzy*, 14 July, 2008.
- Fig. 388. Hank Ketcham (Ron Ferdinand), *Dennis the Menace*, 3 Feb., 2013.
- Fig. 389. Bill Amend, *FoxTrot*, 10 Jan., 2016.
- Fig. 390. Chad Carpenter, *Tundra Comics*, 11 Dec., 2014.
- Fig. 391. Richard Thompson, *Richard’s Poor Almanac*, reprinted 11 Jan., 2011.
- Fig. 392. Tony Carrillo, *F Minus*, 29 Dec., 2013.
- Fig. 393. Jimmy Johnson, *Arlo and Janis*, 5 April, 2015.
- Fig. 394. Harry Bliss, *The New Yorker*, 3 June, 2002.
- Fig. 395a. Dan Piraro, 1985.

- Fig. 395b.** Dan Piraro, *Bizarro*, 15 March, 2015.
- Fig. 396.** Dan Piraro, *Bizarro*, 22 March, 2015.
- Fig. 397.** Richard Thompson, *Richard's Poor Almanac*, reprinted 11 Jan., 2011.
- Fig. 398.** Front cover of Marjorie Henderson Buell, *Little Lulu Has an Art Show*, Atlanta: Whitman Publishing Co., 1964.
- Fig. 399.** Guy and Brad Gilchrist, *Nancy*, 22 April, 1996.
- Fig. 400.** Charles Schulz, *Peanuts*, 9 May, 1959.
- Fig. 401.** Bill Watterson, *Calvin and Hobbes*, 15 July, 1995.
- Fig. 402.** Dave Whamond, *Reality Check*, 16 July, 1997.
- Fig. 403.** Chris Cassatt, Gary Brookins, and Susie MacNelly, *Jeff MacNelly's Shoe*, 12 Feb., 2012.
- Fig. 404.** Mike Gruhn, *WebDonuts*, 19 Oct., 2009.
- Fig. 405.** Tom Thaves, *Frank and Ernest*, 14 Aug., 2006.
- Fig. 406.** Harry Bliss, 27 March, 2012.
- Fig. 407.** Guy Gilchrist, *Nancy*, 11 Jan. 2006.
- Fig. 408.** Paul Trap, *Thatababy*, 28 Aug., 2018.
- Fig. 409.** Jason Love and Vladimir Stankovski, *Snapshots*.
- Fig. 410.** Lee Lorenz, *The New Yorker*, 5 Jan., 1987.
- Fig. 411.** Charles Schulz, *Peanuts*, 2 Sept., 1990.
- Fig. 412.** Brian Basset, *Red and Rover*, 21 May, 2013.
- Fig. 413.** Robb Armstrong, *Jump Start*, 21 Aug., 2016.
- Fig. 414.** Paul Trap, *Thatababy*, 8 Sept., 2013.
- Fig. 415.** Paul Trap, *Thatababy*, 2015.
- Fig. 416.** Paul Trap, *Thatababy*, 7 Feb., 2016.
- Fig. 417.** Paul Trap, *Thatababy*, 17 Feb., 2013.
- Fig. 418.** Paul Trap, *Thatababy*, 3 May., 2015.
- Fig. 419.** Charles Schulz, *Peanuts Classics*, 6 Jan., 2011 (1995).
- Fig. 420.** Richard Thompson, *Cul de Sac*, 8 March, 2009.
- Fig. 421.** Tony Carrillo, *F Minus*, 1 Sept., 2013.
- Fig. 422.** Harry Bliss, 13 March, 2014.
- Fig. 423.** Harry Bliss, 6 July, 2017.
- Fig. 424.** Dave Coverly, *Speed Bump*, 29 Dec., 2006.
- Fig. 425.** Paul Trap, *Thatababy*, 7 Nov., 2012.
- Fig. 426.** Lincoln Peirce, *Big Nate*, 6 May, 1995.
- Fig. 427.** Lincoln Peirce, *Big Nate*, 23, 25 May, 1991.
- Fig. 428.** Lincoln Peirce, *Big Nate*, 2–4 April, 1997.
- Fig. 429.** Lincoln Peirce, *Big Nate*, 4 March, 2016.
- Fig. 430.** Grant Snider *Incidental Comics*, 25 March, 2010.
- Fig. 431.** Neal Skorpen *Cyclotoon*, 2003.
- Fig. 432.** Neal Skorpen *Cyclotoon*, 2007.
- Fig. 433.** Paul Trap, *Thatababy*, 9 Dec., 2012.
- Fig. 434.** Two Mark Parisi, "How Artists Are Inspired" *Off the Mark* cartoons.
- Fig. 435.** Mark Parisi, *Off the Mark*, 25 Nov., 2018.
- Fig. 436.** John Atkinson, *Wrong Hands*, 4 Sept., 2015.
- Fig. 437.** John Atkinson, *Wrong Hands*, 8 June, 2018.
- Fig. 438.** Kenneth Mahood, Cover art, *The New Yorker*, 7 Jan., 1991.
- Fig. 439.** Bob Knox, Cover art, *The New Yorker*, 19 July, 1993.
- Fig. 440.** Richard Thompson, *Richard's Poor Almanac*, 16 May, 2011.
- Fig. 441.** Richard Thompson, *Poor Richard's Almanac*, 1999 (redrawn in 2008).
- Fig. 442.** Richard Thompson, *Poor Richard's Almanac*, 2006.
- Fig. 443.** Grant Snider, *Incidental Comics*, 1 Oct., 2013.
- Fig. 444.** Mark Parisi, *Off the Mark*, 15 April, 2012.
- Fig. 445.** Isabella Bannerman, *Six Chix*, 16 July, 2018.
- Fig. 446.** Peter Duggan, *Artoons*, 9 Feb., 2016.
- Fig. 447.** Tom Thaves, *Frank and Ernest*, 27 Nov., 2011.
- Fig. 448.** Tom Thaves, *Frank and Ernest*, 5 Oct., 2014.
- Fig. 449.** Tom Thaves, *Frank and Ernest*, 16 April, 2017.
- Fig. 450.** Jimmy Johnson, *Arlo and Janis*, 10 Aug., 2014.
- Fig. 451.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 28 Dec., 2014.

- Fig. 452. Benjamin Schwartz, *The New Yorker*, 24 June, 2013.
- Fig. 453. Ros Chast, *The New Yorker*, 4 June, 2014.
- Fig. 454. Dan Pirraro, *Bizzaro*, 27 Sept. 2017.
- Fig. 455. Bill Whitehead, *Free Range*, 17 Jan., 2017.
- Fig. 456. Benjamin Schwartz, *The New Yorker*, 6 Nov., 2013.
- Fig. 457. Dan Piraro and Andy Cowan, *Bizarro*, 10 Feb., 2011.
- Fig. 458. Mark Anderson, *Andertoons*, 2017.
- Fig. 459. Charles Addams, *The New Yorker*, 20 Aug. 1979.
- Fig. 460. Edward Sorel, Cover art, *The New Yorker*, 21 May, 2001.
- Fig. 461. Harry Bliss, 2014.
- Fig. 462. J. B. Handelsman, *The New Yorker*, 3 Oct., 1988.
- Fig. 463. A panel from Dan Piraro, *Bizarro*, 9 Sept., 2012.
- Fig. 464. Darren Bell, *Candorville*, 21 July, 2004.
- Fig. 465. Norman Rockwell, *The Connoisseur*, 1961. Oil on canvas, 96 x 80 cm. Cover illustration for *The Saturday Evening Post*, January 13, 1962. Private Collection.
- Fig. 466. Photograph of Norman Rockwell painting his model for *The Connoisseur*, 1961. Norman Rockwell Museum.
- Fig. 467. Harry Bliss, "Paint by Pixel," *The New Yorker*, 30 April, 2007.
- Fig. 468. Richard Thompson, *Richard's Poor Almanac*, 25 Jan., 2011.
- Fig. 469. Charles Schulz, *Peanuts*, 27 Jan., 1999 (cf. Fig. 231).
- Fig. 470. Detail from Jim Meddick, *Monty*, 23 Aug., 2013 (cf. Fig. 159).
- Fig. 471. Two panels from Garry Trudeau, *Doonesbury*, 21 April, 2013.
- Fig. 472. Ros Chast, *The New Yorker*, 4 August, 2014.
- Fig. 473. Lincoln Peirce, *Big Nate*, 2 Nov., 1995.
- Fig. 474. Wiley Miller, *Non Sequitur*, 28 Oct. 1998.
- Fig. 475. Dan Reynolds, 2009.
- Fig. 476. Mikael Wulff & Anders Morgenthaler, *Wumo*, 9 June, 2018.
- Fig. 477. Mark Parisi, *Off the Mark*, 7 Nov., 2012.
- Fig. 478. Mikael Wulff & Anders Morgenthaler, *Wumo*, 26 Aug., 2017.
- Fig. 479. Bob Thaves, *Frank and Ernest*, 13 Sept., 2005.
- Fig. 480. Glenn McCoy and Gary McCoy, *The Flying McCoys*, 13 Nov., 2007.
- Fig. 481. Dave Coverly, *Speed Bump*, 31 Jan., 2019.
- Fig. 482. Scott Hilburn, *The Argyle Sweater*, 31 July, 2016.
- Fig. 483. Dave Whamond, *Reality Check*, 19 Sept., 2008.
- Fig. 484. Gary Larson, *The Far Side*, 30 Jan., 1991.
- Fig. 485. Guy Endore-Kaiser and Rodd Perry, *Brevity*, 2 Nov., 2009.
- Fig. 486. Dan Thompson, *Brevity*, 25 April, 2012.
- Fig. 487. Dan Thompson, *Brevity*, 20 Dec., 2016.
- Fig. 488. Peter Duggan, *The Guardian*, 25 April., 2012.
- Fig. 489. Peter Porges, *The New Yorker*, 16 Nov., 1987.
- Fig. 490. J. B. Handelsman, *The New Yorker*.
- Fig. 491. T. Lewis and Michael Fry, *Over the Hedge*, 16 Aug., 2015.
- Fig. 492. Paul Trap, *Thatababy*, 14 Sept., 2014.
- Fig. 493. Lynn Johnston, *For Better or for Worse*, 26 Jan., 2014.
- Fig. 494. John Zakour and Scott Roberts, *Working Daze*, 7 March, 2009.
- Fig. 495. Kara Walker, Cover art, *The New Yorker*, 27 Aug., 2007.
- Fig. 496. Harry Bliss, 31 July, 2017.
- Fig. 497. Charles Schulz, *Peanuts*, 20 Feb., 1977.
- Fig. 497. Charles Schulz, *Peanuts*, 19 Dec., 1999.
- Fig. 499. Tim Rickard, *Brewster Rockit: Space Guy!*, 22 Feb., 2012.
- Fig. 500. Paul Trap, *Thatababy*, 18 Aug. 2013.
- Fig. 501. U.S. Post Office, 1934.
- Fig. 502. Anatol Kovarsky, *The New Yorker*, 14 Dec., 1957.
- Fig. 503. Bill Whitehead, *Free Range*, 28 Dec., 2007.
- Fig. 504. Gary Wise and Lance Aldrich, *Real Life Adventures*, 13 Dec., 2009.
- Fig. 505. Glenn McCoy and Gary McCoy, *The Flying McCoys*, 20 June, 2011.
- Fig. 506. Edward Sorel, Cover art, *The New Yorker*, 13 May, 1996.
- Fig. 507. Dave Coverly, *Speed Bump*, 31 July, 2006.

- Fig. 508. Mike Gruhn, *WebDonuts*, 15 Oct., 2007.
- Fig. 509. Mike Peters, *Mother Goose & Grimm*, 1 May, 2013.
- Fig. 510. Jason Adam Katzenstein, *The New Yorker*, 12 Sept., 2016.
- Fig. 511. Scott Hilburn, *Close to Home*, 28 Dec., 2010.
- Fig. 512. Harry Bliss, *The New Yorker*, 21 Oct., 2014.
- Fig. 513. Ian Falconer, Cover art, *The New Yorker*, 5 June, 2000.
- Fig. 514. Harry Bliss, *The New Yorker*, 24 Sept., 2018.
- Fig. 515. Harry Bliss, *The New Yorker*, 11 Feb., 2015.
- Fig. 516. Garry Trudeau, *Doonesbury*, 1986.
- Fig. 517. Jeff Stahler, *Moderately Confused*, 5 Nov., 2004.
- Fig. 518. Marjorie Sarnat, 21 Sept., 2011.
- Fig. 519. Mark Anderson, *Andertoons*.
- Fig. 520. Bob Knox, Cover art, *The New Yorker*, 15 July, 1991.
- Fig. 521. L.H. Siggs, *The New Yorker*, 30 Aug., 1952.
- Fig. 522. Bunny Hoest and John Reiner, *The Lockhorns*, 2011.
- Fig. 523. Greg Walker and Mort Walker, *Beetle Bailey*, 10 June, 2012.
- Fig. 524. Dave Whamond, *Reality Check*, 10 June, 2011.
- Fig. 525. Anatol Kovarsky, *The New Yorker*.
- Fig. 526. Tom Thaves, *Frank and Ernest*, 7 Nov., 2006.
- Fig. 527. Tom Thaves, *Frank and Ernest*, 28 Feb., 2006.
- Fig. 528. Bob Mankoff, "Cartoon Desk: Inking and Thinking," *The New Yorker*, 16 June, 2010.
- Fig. 529. Two versions of a Dan Reynolds cartoon, 2012.
- Fig. 530. Scott McCloud, *Understanding Comics*, 1993. p. 122.
- Fig. 531. John McPherson, *Close to Home*, 17 April, 2000.
- Fig. 532. John McPherson, *Close to Home*, 25 Sept, 2014.
- Fig. 533. Mikael Wulff & Anders Morgenthaler, *Wumo*, 19 Jan., 2014.
- Fig. 534. Jack Ziegler, *The New Yorker*, 12 Dec., 1994.
- Fig. 535. Harry Bliss, 4 May, 2012.
- Fig. 536. Mark Parisi, *Off the Mark*, 19 April, 2018.
- Fig. 537. Paul Trap, *Thatababy*, 21 June, 2015.
- Fig. 538. Lincoln Peirce, *Big Nate*, 26 Aug., 2012.
- Fig. 539. Dan Reynolds, 2009.
- Fig. 540. Dave Whamond, *Reality Check*, 11 Nov., 1997.
- Fig. 541. Dave Coverly, *Speed Bump*, 14 June, 2016.
- Fig. 542. Harry Bliss, *The New Yorker*, 5 May, 2014.
- Fig. 543. Harry Bliss, 18 Nov., 2017.
- Fig. 544. Weingartens & Clark, *Barney and Clyde*. 21 March, 2011.
- Fig. 545. Jim Davis, *Garfield*, 8 Jan., 1998.
- Fig. 546. Scott Hilburn, *The Argyle Sweater*, 24 March, 2012.
- Fig. 547. Scott Hilburn, *The Argyle Sweater*, 29 April, 2016.
- Fig. 548. Ben Zaehringer, *Berkeley Mews*, 30 Nov., 2014.
- Fig. 549. Harry Bliss, 11 Aug., 2012.
- Fig. 550. Dave Coverly, *Speed Bump*, 27 Oct., 2009.
- Fig. 551. Scott Hilburn, *The Argyle Sweater*, 17 April, 2013.
- Fig. 553. Tom Thaves, *Frank and Ernest*, 21 May, 2006.
- Fig. 554. Dave Coverly, *Speed Bump*, 9 July, 2017.
- Fig. 555. Doug Savage, *Savage Chickens*, 17 October, 2013.
- Fig. 556. Ruben Bolling (Ken Fisher), *Tom the Dancing Bug*, 2009 (republished 15 Nov., 2012).
- Fig. 557. Guy Endore-Kaiser and Rodd Perry, *Brevity*, 13 Oct., 2006.
- Fig. 558. Guy Endore-Kaiser and Rodd Perry, *Brevity*, 26 Nov., 2006.
- Fig. 559. Bill Watterson, *Calvin and Hobbes*, 3 Nov., 1993.
- Fig. 560. Harry Bliss, *The New Yorker*, 23 Sept., 2013.
- Fig. 561. Bill Griffith, *Zippy*, 25 Dec., 2003.
- Fig. 562. Bill Griffith, "Cartoonist Descending a Staircase," 2003.
- Fig. 563. Henri Matisse, *Dance (I)* and *Dance*.
- Fig. 564. Roy Lichtenstein, *Artist Studio "The Dance"*, 1974. Oil on canvas, 2.44 X 3.26 m. Museum of Modern Art, New York.
- Fig. 565. Roy Lichtenstein, *Tintin Reading*, 1994. Lithograph.

- Fig. 566.** Henri Matisse, *The Dessert: Harmony in Red*, 1908. Oil on canvas, 1.8 X 2.2 m. Hermitage Museum.
- Fig. 567.** Larry Rivers, *Déjà vu and the RedRoom: Double Portrait of Matisse*, 1996.
- Fig. 568.** Christina Malman, Cover art, *The New Yorker*, 2 May, 1942.
- Fig. 569.** Andrea Arroyo, Cover art, *The New Yorker*, 26 Oct., 1992.
- Fig. 570.** Wiley Miller, *Non Sequitur*, 6 Feb., 1995.
- Fig. 571.** TubeyToons, 13 March, 2015.
- Fig. 572.** Brian and Ron Boychuk, *Chuckle Bros*, 8 Nov., 2016.
- Fig. 573.** Dan Piraro, *Bizarro*, 4 April, 1997.
- Fig. 574.** Scott Hilburn, *The Argyle Sweater*, 30 July, 2016.
- Fig. 575.** Jim Davis, *Garfield*, 3 March, 1983.
- Fig. 576.** Mark Parisi, *Off the Mark*, 1 March., 2007.
- Fig. 577.** Mark Tatulli, *Liō*, 26 Aug., 2009.
- Fig. 578.** Quino (Joaquín Salvador Lavado Tejón).
- Fig. 579.** Pablo Picasso, *Sueño y mentira de Franco (The Dream and Lie of Picasso)*, 1937. Etching and aquatint on paper, 31.2 x 40.0 cm. Sheet 1; Series of 150.
- Fig. 580.** Marc Chagall, *The Village and I*, 1911. Oil on canvas, 192 X 151 cm. Museum of Modern Art, New York.
- Fig. 581.** Bob Knox, Cover art, *The New Yorker*, 8 Feb., 1993.
- Fig. 582.** Dan Piraro, *Bizarro*, 24 Dec., 2017.
- Fig. 583.** Dan Piraro, *Bizarro*, 30 May, 1997.
- Fig. 584.** Dan Piraro, *Bizarro*, 24 Feb., 2013.
- Fig. 585.** Robert Leighton, *The New Yorker*, 4 Feb., 2013.
- Fig. 586.** Mark Tatulli, *Liō*, 26 July., 2006.
- Fig. 587.** Hilary B. Price, *Rhymes with Orange*, 21 August, 2016.
- Fig. 588.** M.C. Escher, *Drawing Hands*, 1948. Lithograph, 28.2 x 32.2 cm.
- Fig. 589.** Patrick O'Donnell, *Mutts*, 18 Oct., 1998.
- Fig. 590.** Chis Cater, 24 July, 2013.
- Fig. 591.** Harry Bliss, 28 May, 2019.
- Fig. 592.** Carl Rose, *The New Yorker*, 1937.
- Fig. 593.** Bill Griffith, *Zippy*. 21 July, 2013.
- Fig. 594.** Grant Snider, "My Neighbor Magritte," *Medium.com*, 3 Sept., 2013. Web.
- Fig. 595.** Scott McCloud, *Understanding Comics*, 1993. pp. 24–25.
- Fig. 596.** Dan Piraro, *Bizarro*, 1997.
- Fig. 597.** Mark Parisi, *Off the Mark*, 19 Feb., 2011.
- Fig. 598.** Harry Bliss, 27 Jan., 2014.
- Fig. 599.** Dan Piraro, *Bizarro*, 1 Dec., 2010.
- Fig. 600.** Dave Whamond, *Reality Check*, 17 Nov., 2005.
- Fig. 601.** Dan Piraro, *Bizarro*, 24 Aug. 2012.
- Fig. 602.** Wayne Honath, *Bizarro*, 16 May, 2018.
- Fig. 603.** Mark Parisi, *Off the Mark*, 4 April, 2016.
- Fig. 604.** Dave Coverly, *Speed Bump*, 4 April, 2016.
- Fig. 605.** Richard Taylor, Cover art, *The New Yorker*, 9 Jan., 1937.
- Fig. 606.** Sam Cobeau, *The New Yorker*, 1947.
- Fig. 607.** Mike Peters, *Mother Goose & Grimm*, 21 Feb., 2014.
- Fig. 608.** Jerry Scott & Jim Borgman, *Zits*, 18 Nov., 2015.
- Fig. 609.** Mike Peters, *Mother Goose & Grimm*, 7 July, 1996.
- Fig. 610.** Scott Hilburn, *The Argyle Sweater*, 1 Sept., 2012.
- Fig. 611.** Mark Parisi, *Off the Mark*, 24 July, 2010.
- Fig. 612.** Bob Thaves, *Frank and Ernest*, 7 Jan., 2003.
- Fig. 613.** Tom Thaves, *Frank and Ernest*, 9 June, 2010.
- Fig. 614.** John Deering, *Strange Brew*, 20 July, 2017.
- Fig. 615.** Maria Scrivan, *Half Full*, 25 April, 2019.
- Fig. 616.** Dan Piraro and Wayne ("Wayno") Honath, *Bizarro*, 15 Jan., 2012.
- Fig. 617.** Harry Bliss, 1 Jan., 2011.
- Fig. 618.** Wayne Honath, *WaynoVision*, 16 Feb., 2015.
- Fig. 619.** Jesús Ángel González López, "Metafiction in American Comic Strips," Slide 11, *slideshare.net*, 5 Nov., 2015.

- Fig. 620.** Jef Mallett, *Frazz*, 23 Sept., 2003.
- Fig. 621.** James Stevenson, *The New Yorker*, 20 Oct., 1980.
- Fig. 622.** Bill Griffith, *Zippy*, 3 Nov., 1989.
- Fig. 623.** Three Anatol Kovarsky cartoons from *The New Yorker*.
- Fig. 624.** Arthur Getz, Cover art, *The New Yorker*, 7 Oct., 1972.
- Fig. 625.** Jackson Pollock, *Untitled* ca. 1945. Crayon, colored pencil, ink, and watercolor on paper, 51.5 x 63.5 cm. Museum of Modern Art, New York.
- Fig. 626.** Rob Harrell, *Adam@Home*, 8 May, 2001.
- Fig. 627.** Harry Bliss, 29 Jan., 2013.
- Fig. 628.** Wayne Honath, *WaynoVision*, 6 Feb., 2015.
- Fig. 629.** Paul Trap, *Thatababy*, 15 Dec., 2010.
- Fig. 630.** Scott Hilburn, *The Argyle Sweater*, 15 Sept., 2016.
- Fig. 631.** Harry Bliss, 29 Sept., 2018.
- Fig. 632.** Dave Whamond, *Reality Check*, 27 April, 2014.
- Fig. 633.** Steve Breen, *Grand Avenue*, 20 July, 1999.
- Fig. 634.** Mark Tatulli, *Heart of the City*, 2 Feb., 2003.
- Fig. 635.** Brian Basset, *Red and Rover*, 12 March, 2008.
- Fig. 636.** Jerry Scott & Jim Borgman, *Zits*, 2012.
- Fig. 637.** Scott Hilburn, *The Argyle Sweater*, 22 Jan., 2011.
- Fig. 638.** John Atkinson, *Wrong Hands*, 21 May, 2019.
- Fig. 639.** Hector D. Cantú and Carlos Castellanos, *Baldo*, 3 Sept., 2006.
- Fig. 640.** James Stevenson, *The New Yorker*, 29 Aug., 1964.
- Fig. 641.** Pat Oliphant, 11 August, 1986.
- Fig. 642.** Paul Trap *Thatababy*, 15 Sept., 2015.
- Fig. 643.** Harry Bliss, 19 Aug., 2019.
- Fig. 644.** Selection of Charles Schulz, *Peanuts*, 1964—1968.
- Fig. 645.** Charles Schulz, *Peanuts*, 29 Jan., 1999.
- Fig. 646.** Bob Thaves, *Frank and Ernest*, 5 July, 1994.
- Fig. 647.** Scott Hilburn, *The Argyle Sweater*, 18 Nov., 2012.
- Fig. 648.** Mike Peters, *Mother Goose & Grimm*, 17 May, 2014.
- Fig. 649.** Grant Snider, *Incidental Comics*, 13 June, 2012.
- Fig. 650.** Grant Snider, *Incidental Comics*, 13 Jan., 2014 (originally posted on *medium.com*, 7 Oct., 2013).
- Fig. 651.** Anatol Kovarsky, *The New Yorker*, 26 Sept., 1959.
- Fig. 652.** Disney commemorative pins, 2004, 2018.
- Fig. 653.** Tony Fernandez, “Inspired By” Collection.
- Fig. 654.** Two stills from Matt Groening, “The Crepes of Wrath,” *The Simpsons*, Season 1, Episode 11, 15 April, 1990.
- Fig. 655.** Alina Urusov, Cover art for *Ghost Rider*, #34, June, 2009.
- Fig. 656.** Laura Martin, Cover art for *Uncanny X-Men*, #508, June, 2009.
- Fig. 657.** Juan Doe, Cover art for *Moon Knight*, #29, June, 2009.
- Fig. 658.** Jason Chan, Cover art for *Exiles*, #1, June, 2009.
- Fig. 659.** Paolo Rivera, Cover art for *The Amazing Spider-Man*, #592, June, 2009.
- Fig. 660.** Morry Hollowell, Cover art for *Wolverine: Legacy*, #223, June, 2009.
- Fig. 661.** Juan Doe and Russ Heath, Cover art for *Daredevil*, #118, June, 2009.
- Fig. 662.** Skottie Young, Cover art for *Captain Britain and M113*, #12, June, 2009.
- Fig. 663.** Chris Eliopoulos, Cover art for *Wolverine: First Class*, #14, June, 2009.
- Fig. 664.** Christian Nauck, Cover art for *Age of Apocalypse*, No. 2, April, 2012.
- Fig. 665.** Greg Horn, Cover art for *Invincible Iron Man*, No. 515, April, 2012.
- Fig. 666.** Julian Totino Tedesco, Cover art for *Future Foundation*, No. 17, April, 2012.
- Fig. 667.** Richard Isanove, Cover art for *Captain America*, No. 10, April, 2012.
- Fig. 668.** Greg Horn, Cover art for *Uncanny X-Men*, No. 11, April, 2012.
- Fig. 669.** Gabriele Dell’Otto, Cover art for *Avengers*, No. 25, April, 2012.
- Fig. 670.** Gerald Parel, Cover art for *Uncanny X-Force*, No. 24, April, 2012.
- Fig. 671.** Julian Totino Tedesco, Cover art for *Secret Avengers*, No. 26, April, 2012.
- Fig. 672.** Alex Maleev, Cover art for *Wolverine & the X-Men*, No. 9, April, 2012.
- Fig. 673.** Joe Quinones, Cover art for *The Mighty Thor*, No. 13, April, 2012.

- Fig. 674.** Mike del Mundo, Cover art for *Amazing Spiderman*, No. 683, April, 2012.
- Fig. 675.** Michael Kaluta, Cover art for *Fantastic Four*, No. 605. April, 2012.
- Fig. 676.** Steffi Schutzee, Cover art for *Daredevil*, No. 11, April, 2012.
- Fig. 677.** M. T. "Penny" Ross, "Mamma's Angel Child has a Cubist Nightmare in the Studio of Monsieur Paul Vincent Cezanne Van Gogen Ganguin," *The Chicago Sunday Tribune*, 1916.
- Fig. 678.** Rube Goldberg, *Cosmopolitan*, 1928.
- Fig. 679.** Detail of Thomas E. Powers, "Art at the Armory by Powers, Futurist," *New York American*, 22 Feb., 1913 (**Fig. 98**).
- Fig. 680.** Cliff Sterrett, *Polly and Her Pals*, 26 Sept., 1929.
- Fig. 681.** Ernie Bushmiller, *Nancy*, from Groensteen (2017).
- Fig. 682.** Cliff Sterrett, *Polly and Her Pals*, 31 March, 1936.
- Fig. 683.** Richard Taylor, Frontispiece from Taylor (1947).
- Fig. 684.** Frank King, *Gasoline Alley*, 2 Nov., 1930.
- Fig. 685.** Constantin Alajalov, *Vanity Fair*, March, 1938.
- Fig. 686.** Constantin Alajalov, *New Yorker*, 27 Sept., 1941.
- Fig. 687.** Ad Reinhardt, "How to Look at a Cubist Painting," *PM* 1946.
- Fig. 688.** Anatol Kovarsky, *The New Yorker*, 12 Jan., 1952.
- Fig. 689.** Chon Day, *The New Yorker*, 8 March, 1952.
- Fig. 690.** Garrett Price, *The New Yorker*, 22 March, 1952.
- Fig. 691.** Charles E. Martin, *The New Yorker*, 9 Aug., 1952.
- Fig. 692.** Anatol Kovarsky, *The New Yorker*, 18 Oct., 1952.
- Fig. 693.** Saul Steinberg, *The New Yorker*, 1 Nov., 1952.
- Fig. 694.** Robert Krauss, *The New Yorker*, 27 Dec., 1952.
- Fig. 695.** Ollie Harrington, *Bootsie, Pittsburgh Currier*, 17 Oct., 1959.
- Fig. 696.** Jim Berry, *Berry's World* 1974.
- Fig. 697.** Harry Bliss, 22 June, 2011.
- Fig. 698.** John Ruge, "I know what he's trying to say, - he's trying to say that he can't paint worth a damn!" *Playboy*, April, 1963.
- Fig. 699.** Abel Faivre, "At an Exhibition of 'Cubist' or 'Futurist' Pictures," *The Century*, Vol. 85:6, April, 1913, p. 960.
- Fig. 700.** Wiley Miller, 1981.
- Fig. 701.** Ellison Hoover, "At the Museum," 1940. Lithograph, 25 x 36 cm.
- Fig. 702.** Gary Brookins & Susie MacNelly, Jeff MacNelly's Shoe, 5 April, 2015.
- Fig. 703.** Jeff Stahler, *Moderately Confused*, 10 March, 2018.
- Fig. 704.** Mike Baldwin, *Cornered*, 2 Dec., 2010
- Fig. 705.** Mike Baldwin, *Cornered*, 28 Sept., 2018.
- Fig. 706.** P. C. Vey, *Narrative Magazine*, 2018.
- Fig. 707.** P. C. Vey, *Barron's*, 2019.
- Fig. 708.** Pat Byrnes, *Barron's*, 5 Dec. 2018.
- Fig. 709.** Selection of Bunny Hoest and John Reiner, *The Lockhorns*, 2011–2017.
- Fig. 710.** Dan Piraro, *Bizarro*, 19 Aug., 2015.
- Fig. 711.** Wiley Miller, *Non Sequitur*, 10 Oct., 2016.
- Fig. 712.** Barbara Shermund, "Of course it's a woman. They don't do landscapes in marble," *The New Yorker*, 29 Oct., 1939.
- Fig. 713.** Anatol Kovarsky, *The New Yorker*, 1 March, 1947.
- Fig. 714.** Anatol Kovarsky, *The New Yorker*, 1955.
- Fig. 715.** Charles E. Martin, Cover art, *The New Yorker*, 15 Jan. 1955.
- Fig. 716.** Bill Watterson, *Calvin and Hobbes*, 18 April, 1989.
- Fig. 717.** Bill Watterson, *Calvin and Hobbes*, 30 April, 1990.
- Fig. 718.** Ron Ferdinand and Scott Ketcham, *Dennis the Menace*, 6 March, 2016.
- Fig. 719.** Bill Amend, *Foxtrot*, 12 June, 2011.
- Fig. 720.** Lincoln Peirce, *Big Nate*, 30 Oct., 2016.
- Fig. 721.** Berkeley Breathed, *Bloom County*, 8 April, 1985.
- Fig. 722.** Garry Trudeau, *Doonesbury*, 1985.
- Fig. 723.** Glenn and Gary McCoy, *The Flying McCoys*, 9 Jan., 2011.
- Fig. 724.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 16 Sept., 2014.
- Fig. 725.** Tony Carrillo, *F Minus*, 19 May, 2006.

- Fig. 726.** Dean Young and John Marshall, *Blondie*, 19 Jan., 2014.
- Fig. 727.** Glenn McCoy and Gary McCoy, *The Flying McCoys*, 23 Oct., 2008.
- Fig. 728.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 17 April, 2015.
- Fig. 729.** Jim Toomey, *Sherman's Lagoon*, 11 March, 2011.
- Fig. 730.** Matthew Diffie, 2018.
- Fig. 731.** Wayne Honath, *Bizarro*, 2 May, 2011.
- Fig. 732.** Dan Piraro, *Bizarro*, 23 Jan., 2017.
- Fig. 733.** Saul Steinberg, Detail from "Comic Strip," 1958.
- Fig. 734.** Robert Crumb, "Abstract Expressionist Ultra Super Modernistic Comics," *Zap Comix*, No. 1, 1968.
- Fig. 735.** Mike Getsiv, Tim Gaze, Jonny Gray, Maco, Steven LaRose, Satu Kaikkonen, Steven Bellitt, Rosaire Appel, Alexey Sokolin, Gareth A Hopkins, Chris Kreuter, A Decker, Daryl P. Morris, Charles Newton, Jase Daniels, Robukka, Rob, Ruela, Emmanuel, El Pájaro Mixto, Mauro Cesari, Amy Kuttab, Jenny Robins, Abi Daker, and Dellde Loport, *ABCOLAB #2*, 5–25 June, 2010. From Mike Getsiv, *Abstract Comics*, 5 July, 2010. Web.
- Fig. 736.** Man Ray, André Breton, Yves Tanguy, and Max Morise, "Exquisite Corpse" drawing, 1928. Art Institute, Chicago.
- Fig. 737.** Pablo Picasso and Saul Steinberg, "Exquisite Corpse" drawing, 16 May, 1958. Crayon and pencil on paper, 26 x 17 cm. Beinike Library, Yale University.
- Fig. 738.** Pablo Picasso and Saul Steinberg, "Exquisite Corpse" drawing, 16 May, 1958. Ink on paper, 26 x 17 cm. Private Collection.
- Fig. 739.** Ros Chast, "Ad Infinitum," Cover art, *The New Yorker*, 4 March, 2013.
- Fig. 740.** Silly art critics, from **Figs. 116–117, 136, 157, 184, 193, 402, 696–697, and 719.**
- Fig. 741.** Paul Trap, *Thatababy*, 22 Feb., 2015.
- Fig. 742.** Mike Peters, Editorial, *Dayton Daily*, 24 Feb., 2010.
- Fig. 743.** Mike Peters, *Mother Goose and Grimm*, 18 Nov., 2013.
- Fig. 744.** Detail of the "Hesione Vase," Late Corinthian column krater, ca. 550 BCE. Museum of Fine Arts, Boston.
- Fig. 745.** Édouard Riou, Illustration for Jules Verne, *Journey to the Center of the Earth*, 1864.
- Fig. 746.** Gilbert Gaul, Illustration for James De Mille, *A Strange Manuscript Found in a Copper Cylinder*, 1888.
- Fig. 747.** Robert L. Mason, Illustration for Frank Savile, *Beyond the Great South Wall*, 1901.
- Fig. 748.** Harry Roundtree, Illustrations for Arthur Conan Doyle, *The Lost World*, 1912.
- Fig. 749.** J. Allen St. John, Cover art for Edgar Rice Burrough's *At the Earth's Core*, 1922.
- Fig. 750.** J. Allen St. John, Cover art, Edgar Rice Burroughs' *The Land that Time Forgot*, 1924.
- Fig. 751.** J. Allen St. John, Cover art and illustration for Edgar Rice Burroughs' *Tarzan the Terrible*, 1921.
- Fig. 752.** J. Allen St. John, Cover art and illustration for Edgar Rice Burroughs' *Tarzan at the Earth's Core*, 1930.
- Fig. 753.** John Taine (Eric Temple Bell), *The Greatest Adventure*, 1928. (Ace Book edition, 1960).
- Fig. 754.** Don Marquis, *Love Sonnets of a Cave Man*, 1928.
- Fig. 755.** Two stills from D. W. Griffith, *Brute Force* (Primitive Man), 1914.
- Fig. 756.** Still from Willis O'Brien, *RRD 10,000 BC*, Conquest Pictures, 1917.
- Fig. 757.** Still from Willis O'Brien, *Prehistoric Poultry*, Conquest Pictures, 1917.
- Fig. 758.** Movie poster for *The Lost World*, First National Pictures, 1925.
- Fig. 759.** Two stills from *The Lost World*, First National Pictures, 1925.
- Fig. 760.** Two still from *King Kong*, 1933.
- Fig. 761.** Two stills from the Buster Keaton 1923 movie, *The Three Ages*.
- Fig. 762.** Movie Poster and production photograph, *One Million B.C.*, Hal Roach Studios, 1940.
- Fig. 763.** Tom Chantrell, Movie poster for *One Million Years B.C.*, Hammer Film Productions, 1966.
- Fig. 764.** Movie poster for *Unknown Island*, Universal Studios, 1948.
- Fig. 765.** Movie poster for *Two Lost Worlds*, Sterling Productions, 1951.
- Fig. 766.** Movie poster and promotional photograph for *The Land Unknown*, Universal Pictures, 1957.
- Fig. 767.** Movie poster for *The Lost World*, 20th Century Fox, 1960.

- Fig. 768.** Movie poster for *The Land that Time Forgot*, Amicus Production, 1975.
- Fig. 769.** Movie poster for *At the Earth's Core*, Amicus Production, 1976.
- Fig. 770.** Movie Poster for *Quest for Fire*, Cinema International Company, 1981.
- Fig. 771.** Movie poster for *Caveman*. Turman-Foster Company, 1981.
- Fig. 772.** Frank R. Paul, Cover art for *Amazing Stories*, Feb., 1927.
- Fig. 773.** Joe Kubert, Cover art for *One Million Years Ago!*, St. John's, 1953.
- Fig. 774.** Joe Kubert, Cover art for *Tor*, D.C. Comics, 1974.
- Fig. 775.** *Turok, Son of Stone*, Dell Comics, 1956, Gold Key Comics, 1966.
- Fig. 776.** Jack Sparling, Cover art, *Naza, Stone Age Warrior*, Dell Comics, 1964 and 1966.
- Fig. 777.** *Tarzan of the Apes*, Gold Key Comics, No. 142 (June, 1964) and No. 146 (Oct., 1964).
- Fig. 778.** Russ Manning, Cover art, *Tarzan of the Apes*, Gold Key Comics, Nos. 166–167 (July Sept. 1968).
- Fig. 779.** Doug Wildey, Cover art, *Tarzan of the Apes*, Gold Key Comics, Nos. 179–181 (Sept.–Dec., 1968).
- Fig. 780.** Ross Andru and Mike Esposito, Cover art, *Star Spangled War Stories*, No. 92 (Sept. 1960), No. 103 (July, 1960), and No. 125 (March, 1966).
- Fig. 781.** David Schleinkofer, Cover art for Harry Harrison, *West of Eden*, 1984.
- Fig. 782.** E.T. Reed, *Mr. Punch's Prehistoric Peeps*, 1894.
- Fig. 783.** Oskar Andersson, "Urmänniskan och Urhunden," 1900.
- Fig. 784.** Thomas Starling Sullivant, "Missed the Boat," *Life Magazine*, 15 June, 1899.
- Fig. 785.** Dan Regan, Hallmark Cards, 2009.
- Fig. 786.** NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.
- Fig. 787.** Charles R. Knight, Brontosaurus (Apatosaurus) and Diplodocus, American Museum of Natural History, New York, 1898.
- Fig. 788.** Frederick Opper, Frontispiece to *Our Antediluvian Ancestors*, 1903.
- Fig. 789.** Frederick Opper, Selection of *Our Antediluvian Ancestors*, 1903.
- Fig. 790.** Frederick Opper, "Our Antediluvian Ancestors," 3 April, 1904. Billy Ireland Cartoon Library and Museum, Ohio State University.
- Fig. 791.** Willian A. Rodgers, *Harper's Weekly*, 11 Jan., 1902.
- Fig. 792.** Winsor McCay, *Dreams of a Rarebit Fiend*, 25 May, 1913.
- Fig. 793.** Winsor McCay, "Flip in the Land of the Antediluvians," *In the Land of Wonderful Dreams*, 21 September, 1913.
- Fig. 794.** Winsor McCay, "Flip Educates a Distacuteus Mastadonius," *In the Land of Wonderful Dreams*, 5 Oct., 1913.
- Fig. 795.** Winsor McCay, "Going Up! Flip and His Party Visit the Mayor of Cliffville," *In the Land of Wonderful Dreams*, 12 Oct., 1913.
- Fig. 796.** Winsor McCay. Poster and animation cell from *Gertie the Dinosaur*, 1914..
- Fig. 797.** Poster for Fox Studio's *Winsor McCay's "Gertie"*, 1914.
- Fig. 798.** Robert McCay (Winsor McCay), *Dino*, 1934. Billy Ireland Cartoon Library and Museum, Ohio State University. From Merkl, 2015, pp. 16–17.
- Fig. 799.** "Winsor McCay, Jr." (Robert McCay), *Little Nemo in Slumberland*, 27 June, 1937.
- Fig. 800.** V. T. Hamlin, First *Alley Oop* comic strip, 5 Dec., 1932.
- Fig. 801.** V. T. Hamlin, *Alley Oop*, 9 Sept., 1934.
- Fig. 802.** V. T. Hamlin, *Alley Oop*, 21 Oct, 1934.
- Fig. 803.** Jon St. Ables Cover art, *Lucky Comics*, Aug.–Sept., 1945 and Feb.–March, 1946.
- Fig. 804.** Albert Robida, "Une bonne partie de chasse à l'époque tertiaire," ca. 1900.
- Fig. 805.** Georges Léonnec, "L'Histoire gallant: Le Chapitre des baignoires," *La Vie parisienne*, 1912.
- Fig. 806.** Maurice Cuvillier, Detail from "The Adventures of Ra and Ta, Stone Age schoolchildren," *Guignol Cinema de la jeunesse*, 6 May, 1928.
- Fig. 807.** Pouf, "Iroh, l'enfant des cavernes," *Guignol Cinema de la jeunesse*, 19 May, 1933.
- Fig. 808.** Douglas Dundee (Dugald Matheson Cumming-Skinner), "Cave-Boy Ereke," *The Triumph, The Boys' Best Story Paper*, 1933.
- Fig. 809.** Michael Maslin, *The New Yorker*, 14 April, 2008.
- Fig. 810.** Frank Cotham, *The New Yorker*, 13 April, 2020.
- Fig. 811.** Max Garcia, *Sunny Street*, 2013.
- Fig. 812.** Bill Abbott, *Spectickles*, 27 Aug., 2019.

- Fig. 813.** Mark Anderson, *Andertoons*. From “KoProFagO” 2020.
- Fig. 814.** Photograph of the exhibition, *Prehistòria i Còmic*, Museu de Prehistòria de València, 14 June, 2016–8 Jan., 2017.
- Fig. 815.** Front cover to Fabrice Douar and Jean-Luc Martinez, *L’Archéologie en bulles*, Musée du Louvre, 2018.
- Fig. 816.** Poster for exhibition *Archéo-BD, A la croisée de l’archéologie et de la bande dessinée*, Service Archéologique de Melun, 2018–2019.
- Fig. 817.** Obelix, from *Astérix le Gaulois*, created by René Goscinny and Albert Uderzo.
- Fig. 818.** From André Houot, *Chroniques de la nuit des temps*, 1. *Le Couteau de pierre* (“The Stone Knife”), Fleurus, 1987.
- Fig. 819.** From André Houot, *Chroniques de la nuit des temps*, 3. *On a marché sur la terre* (“We Walked on Earth”), Le Lombard, 1990.
- Fig. 820.** From Priscille Mahieu and Éric Le Brun, *Ticayou, Chasseur de la préhistoire (Prehistoric Hunter)*, Totem, 5 Nov., 2009.
- Fig. 821.** Covers to Éric Le Brun, *L’art préhistorique en bande dessinée*, (Glénat, 2012–2018).
- Fig. 822.** Cover and page from David Prudhomme, Emmanuel Guibert, Pascal Rabaté, Troub’s, Marc-Antoine Mathieu and Etienne Davodeau, *Rupestres*, Futuropolis, 2011.
- Fig. 823.** Poster and panel from *Préhistoire de la bande dessinée et du dessin animé*, 2008–2009.
- Fig. 824.** Engraving of an ibex, from the rock shelter of Colombier (Ardèche) and a carved plaque with a horse, from Le Marche, after Azéma (2008).
- Fig. 825.** Scott McCloud, *Understanding Comics*, 1993. p. 141.
- Fig. 826.** From Will Eisner, *Graphic Storytelling and Visual Narrative*, 2008 (1996), p. 1.
- Fig. 827.** Sephko (Gojko Franulic), 4 Nov., 2014.
- Fig. 828.** Reza Farazmand, *Poorly Drawn Lines*, 18 Aug., 2014.
- Fig. 829.** Mick Steven, *The New Yorker*, 22 Dec., 2014.
- Fig. 830.** A mid-2nd century B.C.E. “Homeric” bowl in the Antikensammlung Staatliche Museum zu Berlin Preussischer Kulturbesitz (3161n). Top, from Mertens, 2019, p. 156, fig. 14; bottom, drawing after Roberts 1890, p. 8, fig. A.
- Fig. 831.** John Swogger, Page from *Llyn Cerrig Bach* (CADW – Welsh Government Historic Environment Service), 2014. From Swogger, Feb., 2014.
- Fig. 832.** Sylvain Savoia, *Les Esclaves oubliés de Tromelin*, 2015, plates 72 and 82. From Douar and Martinez, 2018, pp. 24–25.
- Fig. 833.** Johannes H. N. Loubser, *Archaeology. The Comic*, 2003, p. 47.
- Fig. 834.** Larry Gonick, cover to *The Cartoon History of the Universe I*, and page from *The Cartoon History of the Universe II*.
- Fig. 835.** Troy Lovata, “How to Use the Tool,” 2000. Reprinted in de Boer, 2004, p. 113.
- Fig. 836.** Faith Haney, “Six Things I’ve Never Found [A True Story],” *Shovel Bum #13*, 2012, p. 9.
- Fig. 837.** Anne Glynnis Fawkes, *Cartoons of Cyprus*, 2001, p. 26.
- Fig. 838.** Anne Glynnis Fawkes, *Cartoons of Cyprus*, 2001, pp. 28 and 33.
- Fig. 839.** Anne Glynnis Fawkes, *Cartoons of Cyprus*, 2001, p. 27.
- Fig. 840.** Anne Glynnis Fawkes, *Cartoons of Cyprus*, 2001, pp. 43.
- Fig. 841.** Anne Glynnis Fawkes, *Cartoons of Cyprus*, 2001, pp. 34–35.
- Fig. 842.** Fredrick Opper, *Our Antediluvian Ancestors*, 1903, Fig. 40.
- Fig. 843.** Fredrick Opper, *Our Antediluvian Ancestors*, 1903, Fig. 48.
- Fig. 844.** Dave Coverly, *Speed Bump*, 7 March, 2007.
- Fig. 845.** Two stills from *The Flintstones*.
- Fig. 846.** Fred Flintstone at work, and Fred, Wilma, and Pebbles Flintstone with their pet, Dino.
- Fig. 847.** Gary Larson, *Far Side*, 26 Oct., 1984.
- Fig. 848.** Troy Lovata, “Talking Dog Archaeology,” 2005, p. 25.
- Fig. 849.** Front Cover to Cornelius Holtorf, *Archaeology is a Brand!*, 2007.
- Fig. 850.** Walter Paget, Illustration for H. Rider Haggard, *King Solomon’s Mine*, 1888.
- Fig. 851.** Arthur Conan Doyle, “Burger’s Secret” (“The New Catacomb”), *The Sunlight Year-Book*, 1898.
- Fig. 852.** Robert Macartney, Dust jacket illustration for Agatha Christie, *Murder in Mesopotamia*, 1936.
- Fig. 853.** Cover to Glyn Daniel, *The Cambridge Murders* (1964 Penguin reprint of 1945 original).
- Fig. 854.** Poster for *Mister V (Pimernel Smith)*, 1941.
- Fig. 855.** Poster for *Indiana Jones* movies, 1981–2008.

- Fig. 856.** Howard Chakyn, Cover art for Walt Simonson, “Raiders of the Lost Arc,” *Marvel Comics Super Special*, Vol. 1, # 18 (September, 1981).
- Fig. 857.** *Biblical Archaeology Review*, March/April 2014.
- Fig. 858.** Poster for *the Mummy*, 1999.
- Fig. 859.** Poster for *Lara Croft Tomb Raider*, 2001.
- Fig. 860.** Michael Turner, Cover illustration for *Tomb Raider* # 1 (1 Jan., 1999).
- Fig. 861.** Adam Hughes, Cover illustration for *Tomb Raider* # 33 (1 Jan., 2003).
- Fig. 862.** Poster for *Relic Hunter*, 1999.
- Fig. 863.** Salvador Larocca, Cover art for Kieron Gillen, *Star Wars Doctor Aphra*, Marvel Comics, 25 March, 2015.
- Fig. 864.** Rucka and Bilquis Evely, *D.C. Universe Rebirth # 8, Wonder Woman* (Dec., 2016).
- Fig. 865.** Dave Whamond, *Reality Check*, 6 Feb., 2007.
- Fig. 866.** Mark Tatulli, *Heart of the City*, 2 March, 2015.
- Fig. 867.** Bill Watterson, *Calvin and Hobbes*, 2–7 and 9–12 May, 1988.
- Fig. 868.** Jan Eliot, *Stone Soup*, 24 Sept., 2000.
- Fig. 869.** Wiley Miller, *Non Sequitur*, 16 Nov., 2015.
- Fig. 870.** Wiley Miller, *Non Sequitur*, 22 March, 2015.
- Fig. 871.** Jeff Stahler, *Moderately Confused*, 31 Dec., 2014.
- Fig. 872.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 29 Jan., 2017.
- Fig. 873.** Paul Gilligan, *Pooch Café*, 23 June, 2013.
- Fig. 874.** Paul Gilligan, *Pooch Café*, 22 Nov., 2015.
- Fig. 875.** Nick D Kim, 5 September, 2017.
- Fig. 876.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 30 April, 2019.
- Fig. 877.** Charles Addams, *The New Yorker*.
- Fig. 878.** Tom Thaves, *Frank and Ernest*, 13 March, 2015.
- Fig. 879.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 27 March, 2019.
- Fig. 880.** NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.
- Fig. 881.** Jim Meddick, *Monty*, 25 March, 2013.
- Fig. 882.** Jim Meddick, *Monty*, 14 July, 2013.
- Fig. 883.** David Maccaulay, *Motel of the Mysteries*, 1979.
- Fig. 884.** Sophia Schleimann wearing the “Jewels of Helen,” 1874.
- Fig. 885.** David Maccaulay, *Motel of the Mysteries*, 1979.
- Fig. 886.** David Maccaulay, *Motel of the Mysteries*, 1979.
- Fig. 887.** Gary Wise and Lance Aldrich, *Real Life Adventures*. 29 Dec., 1999.
- Fig. 888.** Guy Endore-Kaiser and Rodd Perry, *Brevity*, 13 July, 2011.
- Fig. 889.** Walt Handelsman, *Newsday* 19 Nov., 2012.
- Fig. 890.** Wayne Honath, *WaynoVision*, 7 Oct., 2015.
- Fig. 891.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 6 July, 2016.
- Fig. 892.** John Baynham 2006.
- Fig. 893.** Scott Hilburn, *The Argyle Sweater*, 24 July, 2009.
- Fig. 894.** Wiley Miller, *Non Sequitur*, 7 Oct., 1992.
- Fig. 895.** Wiley Miller, *Non Sequitur*, 7 July, 1998.
- Fig. 896.** Ruben Bolling (Ken Fisher), *Tom the Dancing Bug*, 4 May, 2002.
- Fig. 897.** Matt Wurker, 12 July, 2012.
- Fig. 898.** Guy Endore-Kaiser and Rodd Perry, *Brevity*, 28 March 2011.
- Fig. 899.** Rudolph Zallinger, *Early Man*, 1965.
- Fig. 900.** Greg Noll “Da Cats” surfboard ad, 1966.
- Fig. 901.** Logo of the Leakey Foundation, 1968.
- Fig. 902.** Joe Garnett, Cover art to Door’s *Full Circle* album, 1972.
- Fig. 903.** Supertramp, *Brother Where You Bound* album cover, 1985.
- Fig. 904.** *Encino Man* soundtrack album cover, 1992.
- Fig. 905.** Robert Leighton, *The New Yorker*, 25 Dec., 2006.
- Fig. 906.** Steve Greenberg, *Seattle Post-Intelligencer*, 1996.
- Fig. 907.** Patrick Hardin, 3 Feb. 1999.
- Fig. 908.** Wiley Miller, *Non Sequitur*, 30 Aug., 2004.
- Fig. 909.** Kris Wilson, Rob DenBleyker, Matt Melvin and Dave McElpatrick. *Cyanide and Happiness*, explosum.net, April, 2005.

- Fig. 910.** Paul Reiley, *Judge*, 18 July, 1925.
- Fig. 911.** Mike Luckovid, *Atlanta Journal Constitution*, 1 Feb., 2003.
- Fig. 912.** Jeff Parker, *Florida Today*, 6 May, 2005.
- Fig. 913.** R. J. Matson, *St. Louis Post-Dispatch*, 10 Nov., 2005.
- Fig. 914.** Bill Day, *Detroit Free Press*, from Pausas (2009).
- Fig. 915.** Matt Davies, *The Journal News*, 15 April, 2005.
- Fig. 916.** Dan Piraro, *Bizzaro*, 24 Oct., 2006.
- Fig. 917.** Tony Auth, from Pausas (2009).
- Fig. 918.** Richard Thompson, *Richard's Poor Almanac*, reprinted 14 July, 2014.
- Fig. 919.** Nick D Kim, *Science and Ink*.
- Fig. 920.** Carmen Ezgeta, from Gri (2016).
- Fig. 921.** Peter Steiner, *The New Yorker*, 30 July, 1990.
- Fig. 922.** Mort Gerberg, *The New Yorker*, 24 Dec., 2001.
- Fig. 923.** Sam Gross, from Pausas (2009).
- Fig. 924.** Bruce McCall, three alternative covers for *The New Yorker*, 14 May, 2007.
- Fig. 925.** Jerry Scott and Jim Borgman, *Zits*, 10 April, 2015.
- Fig. 926.** Mike Keefe, *The Denver Post*, 27 March, 2009.
- Fig. 927.** David Horsey, *The Los Angeles Times*, 2012.
- Fig. 928.** George Riemann, from Gri (2016).
- Fig. 929.** Wilbur Dawbarn, from Giller and Conniff (2014).
- Fig. 930.** From Gri (2016).
- Fig. 931.** Dave Whamond, *Reality Check*, 16 July, 2017.
- Fig. 932.** Matthew Inman, "The evolution of our spine and speech," theoatmeal.com, 2020.
- Fig. 933.** Patrick Boivin, June, 2005. From Gri (2016).
- Fig. 934.** Darren Humphreys and John Schmelzer, 14 Nov., 2013.
- Fig. 935.** Amjad Rasmi, from Gri (2016).
- Fig. 936.** Anonymous, street art, London, 2008.
- Fig. 937.** From Gri (2016).
- Fig. 938.** MAC (Stanley McMurtry), *Daily Mail*, 2008.
- Fig. 939.** Jon Kudelka, 4 June, 2009.
- Fig. 940.** Teddy Tietz, 2009.
- Fig. 941.** Dan Piraro, *Bizarro*, 30 Dec., 2007.
- Fig. 942.** Dan Piraro, *Bizarro*, 1 Feb., 2015.
- Fig. 943.** Dan Piraro, *Bizarro*, 9 April, 2017.
- Fig. 944.** Chris Madden, 1 Sept., 2008.
- Fig. 945.** Glenn Jones, from Gri (2016).
- Fig. 946.** Matt Groening, from Gri (2016).
- Fig. 947.** Maentis, Selection of "99 Steps of Progress" posters, 2012.
- Fig. 948.** NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.
- Fig. 949.** Jorodo, 1 March, 2010.
- Fig. 950.** Clare Mulley, *The Spectator*, 29 Feb., 2020.
- Fig. 951.** Mick Stevens, *The New Yorker*, 24 Nov., 2014.
- Fig. 952.** Bill Whitehead, *Free Range*, 4 April, 2018.
- Fig. 953.** Carlotta Monterey and Louis Wolheim in the 1922 Plymouth Theater production of Eugene O'Neill's *The Hairy Ape*, Beinecke Rare Book & Manuscript Library, Yale University.
- Fig. 954.** Caricature of Charles Darwin as a monkey, *La Petite Lune*, 1878.
- Fig. 955.** C. H. Bennett, *Punch's Almanack for 1882*, 6 Dec. 1881.
- Fig. 956.** Label of "Anis de Mono" liquor, and statue in Vicente Bosch Company, Badalona, Spain.
- Fig. 957.** Emmanuel Frémiet, *Gorille enlevant une femme*, 1887. Bronze sculpture, 187 X 167 X 100 cm, Musée d'Arts, Nantes.
- Fig. 958.** Cover to Georges Sim (Georges Simenon), *Le Gorille-roi*, 1929.
- Fig. 959.** Still from the 1933 RKO movie, *King Kong*.
- Fig. 960.** Fred J. Arting, Book cover to Edgar Rice Burroughs, *Tarzan of the Apes*, A. C. McClurg, 1914.
- Fig. 961.** Lee O'Mealia, Cover art for *Action Comics*, No. 6, Nov., 1938.
- Fig. 962.** Publicity photo of Dorothy Lamour in *Her Jungle Love*, 1938.
- Fig. 963.** Pierre Boitard, Frontispiece, *Paris avant les hommes (Paris Before Man)*, 1861.

- Fig. 964.** Frontispiece to Charles G.D. Roberts, *In the Morning of Time*, 1919.
- Fig. 965.** Joe Kubert, Cover art, DC Comics *Tor*, No. 1, June, 1975.
- Fig. 966.** Movie poster and still from D. W. Griffith, *Brute Force* (Primitive Man), 1914.
- Fig. 967.** Still from Buster Keaton, *The Three Ages*, 1923.
- Fig. 968.** Léon-Maxime Faivre, *Envahisseurs, épisode d'une migration a l'âge de pierre*, 1884. Oil on canvas, 259 x 189 cm. Musée des Beaux-Arts et d'Archéologie, Vienna.
- Fig. 969.** Paul Jamin, *Rapt à l'âge de pierre*, 1888. Oil on canvas, 279 x 200 cm. Musée des Beaux-Arts, Reims.
- Fig. 970.** Giambologna, *The Capture of the Sabine Women*, 1581–1583. Marble, 4.1 m. Loggia dei Lanzi, Florence.
- Fig. 971.** Photograph of the Centenary of the Liverpool & Manchester Railway, Liverpool, Sept., 1930.
- Fig. 972.** Frederick Opper, *Our Antediluvian Ancestors*, 1903.
- Fig. 973.** Leonard Dove, *The New Yorker*, 1 Dec., 1934.
- Fig. 974.** Misha Richter, *The New Yorker*, 27 Nov., 1943.
- Fig. 975.** Tom Cheney, *The New Yorker*, 12 April, 1999.
- Fig. 976.** Danny Shanahan, *The New Yorker*, 2002.
- Fig. 977.** NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.
- Fig. 978.** Bill Whitehead, *Free Range*, 18 Oct., 2019.
- Fig. 979.** Leigh Rubin, *Rubes*, 27 May, 2018.
- Fig. 980.** Ballo (Rex May), 2010.
- Fig. 981.** NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.
- Fig. 982.** Robert Crumb, "Cave Wimp," *Zap Comix*, No. 12, 1988.
- Fig. 983.** Front cover to E.T. Reed, *Mr. Punch's Prehistoric Peeps*, 1894.
- Fig. 984.** Dust jacket to Walt Disney, *Mickey Mouse on the Cave-Man Island*, 1944.
- Fig. 985.** Jean Ache (Jean-Baptiste Huet), "Archibald, l'homme de la préhistoire," *Pilote. Le journal d'Asterix et Obelix*, 1965.
- Fig. 986.** Gary Larson, *The Far Side*.
- Fig. 987.** Kaaman Hafeez, *The New Yorker*, 2 Jan., 2017.
- Fig. 988.** Wiley Miller, *Non Sequitur*, 12 May, 2013.
- Fig. 989.** Wiley Miller, *Non Sequitur*, 31 May, 2015.
- Fig. 990.** Wiley Miller, *Non Sequitur*, 23 Nov., 2015.
- Fig. 991.** Tom Cheney, *The New Yorker*, 22 June, 2009.
- Fig. 992.** Tom Cheney, *The New Yorker*, 11 Oct., 2011.
- Fig. 993.** Bill Whitehead, *Free Range*, 14 Dec., 2019.
- Fig. 994.** Steve Moore, *In the Bleachers*, 27 Dec., 2001.
- Fig. 995.** Dan Piraro, *Bizarro*, 16 Nov., 2014.
- Fig. 996.** Gary Larson, *The Far Side*, 5 May, 1988.
- Fig. 997.** Screen shots from *Originalos*, Tiny Film, 2010.
- Fig. 998.** Baloo (Rex F. May), 2014.
- Fig. 999.** Chuck Ingwersen, 2009.
- Fig. 1000.** Paul Mahoney, 2012.
- Fig. 1001.** Ted Blackman, *Crotchety Comics*, 2012
- Fig. 1002.** "El origen de algunas cosas," *TBO*. Año XIV, n. 701, Barcelona, 1928.
- Fig. 1003.** Three Gary Larson *The Far Side* cartoons.
- Fig. 1004.** Bill Abbott, Sept., 2001.
- Fig. 1005.** Dan Piraro, *Bizarro*, 5 April, 2010.
- Fig. 1006.** Robert Leighton, *The New Yorker*, 13 Aug., 2012.
- Fig. 1007.** John McPherson, *Close to Home*, 14 Sept., 2014.
- Fig. 1008.** Maurice Cuvillier, "Les Aventures de Ra et Ta. Écoliers de L'Âge de Pierre," *Guignol*, no. 96, 6 May, 1928, pp. 1 and 8.
- Fig. 1009.** Jon St. Ables, *Lucky Comics*, Oct.–Nov., 1945.
- Fig. 1010.** Gene Hazelton, *The Flintstones*, 27 Nov., 1962.
- Fig. 1011.** Johnny Hart, *B.C.*, 1958.
- Fig. 1012.** Arby's B.C. Comics Caveman Unicycle Glass Tumbler, 1981.
- Fig. 1013.** Gary Larson, *Far Side*, 20 March 1981.
- Fig. 1014.** Gary Larson, *Far Side*, 23 Oct., 1984.
- Fig. 1015.** Gary Larson, *Far Side*, 24 July, 1985.

- Fig. 1016. Gary Larson, *Far Side*, 17 Jan., 1986.
- Fig. 1017. Gary Larson, *Far Side*, 15 Jan., 1988.
- Fig. 1018. Gary Larson, *Far Side*, 22 May, 1990.
- Fig. 1019. John McPherson, *Close to Home*, 3 Aug., 2014.
- Fig. 1020. John McPherson, *Close to Home*, 27 Nov., 2016.
- Fig. 1021. John McPherson, *Close to Home*, 22 Oct., 2017.
- Fig. 1022. Patrick Hardin, 4 March, 2003.
- Fig. 1023. Dave Coverly, *Speed Bump*, 17 April, 2005.
- Fig. 1024. NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.
- Fig. 1025. Scott Hilburn, *The Argyle Sweater*, 4 Jan., 2010.
- Fig. 1026. Scott Hilburn, *The Argyle Sweater*, 14 Feb., 2014.
- Fig. 1027. Mike Stanfill, 12 April, 2013.
- Fig. 1028. Bill Whitehead, *Free Range*, 2 June, 2016.
- Fig. 1029. Harry Bliss, 21 Dec., 2016.
- Fig. 1030. Mikael Wulff & Anders Morgenthaler, *Wumo*, 12 Feb., 2018.
- Fig. 1031. David Sipress, *The New Yorker*, 24 Sept., 2018.
- Fig. 1032. Bill Whitehead, *Free Range*, 25 April, 2019.
- Fig. 1033. NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.
- Fig. 1034. NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.
- Fig. 1035. Glenn McCoy and Gary McCoy, *The Flying McCoys*, 22 Dec., 2016.
- Fig. 1036. Nick D. Kim, *Science and Ink*.
- Fig. 1037. Gary Larson, *The Far Side*, 1985.
- Fig. 1038. Dan Piraro, *Bizarro*, 28 Sept., 2003.
- Fig. 1039. Gary Larson, *The Far Side*.
- Fig. 1040. Dave Blazek, *Loose Parts*, 8 Aug., 2015.
- Fig. 1041. Jim Meddick, *Monty*, 11–14, 19, 21–23, and 25–26 Feb., 2013.
- Fig. 1042. Jim Meddick, *Monty*, 27–28 Feb., and 1–2, 4, 6 March, 2013.
- Fig. 1043. Bob Thaves, *Frank and Ernest*, 4 Nov., 1995.
- Fig. 1044. Aurelio Santarelli, 1998.
- Fig. 1045. Mikael Wulff & Anders Morgenthaler, *Wumo*, 6 April, 2019.
- Fig. 1046. Eight Gary Larson *The Far Side* cartoons.
- Fig. 1047. Baloo (Rex F. May), 2011.
- Fig. 1048. Gary Larson, *The Far Side*.
- Fig. 1049. Zahary Kanin, *The New Yorker*, 1 Sept., 2014.
- Fig. 1050. Dan Piraro, *Bizarro*, 8 April, 2009.
- Fig. 1051. Dan Piraro, *Bizarro*, 17 Aug., 2009.
- Fig. 1052. Dan Piraro, *Bizarro*, 17 Sept., 2009.
- Fig. 1053. Dan Piraro, *Bizarro*, 30 Dec., 2009.
- Fig. 1054. Dan Piraro, *Bizarro*, 30 May, 2012.
- Fig. 1055. Dan Piraro, *Bizarro*, 19 Sept., 2012.
- Fig. 1056. Dan Piraro, *Bizarro*, 4 May, 2013.
- Fig. 1057. Dan Piraro, *Bizarro*, 28 Sept., 2016.
- Fig. 1058. Wayne Honath, *Bizarro*, 31 Aug., 2018.
- Fig. 1059. Wayne Honath, *Bizarro*, 15 July, 2020.
- Fig. 1060. Wiley Miller, *Non Sequitur*, 4 July, 1992.
- Fig. 1061. Wiley Miller, *Non Sequitur*, 31 Dec., 1998.
- Fig. 1062. Wiley Miller, *Non Sequitur*, 5 March, 2012.
- Fig. 1063. Tom Thaves, *Frank and Ernest*, 30 April, 2012.
- Fig. 1064. Tom Thaves, *Frank and Ernest*, 17 April, 2016.
- Fig. 1065. Johnny Hart, Advertisement for Dr. Pepper, 1963.
- Fig. 1066. Danny Shanahan, *The New Yorker*, 27 Aug., 2012.
- Fig. 1067. NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.
- Fig. 1068. Dan Piraro, *Bizarro*, 30 Jan., 2017.
- Fig. 1069. Peter C. Vey, *The New Yorker*, 27 April, 2020.
- Fig. 1070. Dave Coverly, *Speed Bump*, 23 May, 2004.
- Fig. 1071. Dan Piraro and Wayne Honath, *Bizarro*, 28 July, 2018.
- Fig. 1072. Dan Piraro, *Bizarro*, 19 Sept., 2008.
- Fig. 1073. Dan Piraro, *Bizarro*, 14 June, 2016.

- Fig. 1074. NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.
- Fig. 1075. James Stevenson, *The New Yorker*, 21 Feb., 1970.
- Fig. 1076. Dave Coverly, *Speed Bump*, 12 Dec., 2018.
- Fig. 1077. Matthew Diffee, *The New Yorker*, 20 Dec., 2004.
- Fig. 1078. Leigh Rubin, *Rubes*, 17 Aug., 2015.
- Fig. 1079. Glenn McCoy and Gary McCoy, *The Flying McCoys*, 1 Feb., 2010.
- Fig. 1080. Dave Whamond, *Reality Check*, 22 July, 2013.
- Fig. 1081. Jim Meddick, *Monty*, 5 March 2013.
- Fig. 1082. Dave Coverly, *Speed Bump*, 2 June, 2013.
- Fig. 1083. Dan Thompson, *Brevity*, 31 March, 2012.
- Fig. 1084. John McPherson, *Close to Home*, 30 June, 2014.
- Fig. 1085. Tom Sloan, 26 Dec., 2013.
- Fig. 1086. Max Garcia, *Sunny Street*, 2013.
- Fig. 1087. Bill Whitehead, *Free Range*, 29 Jan., 2013.
- Fig. 1088. Tom Thaves, *Frank and Ernest*, 24 Nov., 2011.
- Fig. 1089. Wiley Miller, *Non Sequitur*, 16 Feb., 2019.
- Fig. 1090. Dave Coverly, *Speed Bump*, 16 July, 2000.
- Fig. 1091. Dan Piraro, *Bizarro*, 25 April, 2002.
- Fig. 1092. Dave Coverly, *Speed Bump*, 20 Nov., 2014.
- Fig. 1093. Four Gary Larson, *The Far Side* cartoons.
- Fig. 1094. Nick D. Kim, *Science and Ink*.
- Fig. 1095. Tom Thaves, *Frank and Ernest*, 7 Sept. 2014.
- Fig. 1096. Glenn McCoy and Gary McCoy, *The Flying McCoys*, 1 June, 2006.
- Fig. 1097. Dave Whamond, *Reality Check*, 20 Oct., 2009.
- Fig. 1098. Gary Larson, *The Far Side*, 1 April, 1980.
- Fig. 1099. Brian and Ron Boychuk, *Chuckle Bros*, 26 Aug., 2013.
- Fig. 1100. Glenn McCoy and Gary McCoy, *The Flying McCoys*, 15 Jan., 2010.
- Fig. 1101. Glenn McCoy and Gary McCoy, *The Flying McCoys*, 1 Sept., 2014.
- Fig. 1102. Harley Schwadron, 2006.
- Fig. 1103. John McPherson, *Close to Home*, 8 Feb., 2015.
- Fig. 1104. Harry Bliss, 2017.
- Fig. 1105. Dave Whamond, *Reality Check*, 25 Jan., 2014.
- Fig. 1106. Cedric Hohnstadt, 7 March, 2016.
- Fig. 1107. Kaaman Hafeez, *The New Yorker*, 17 Aug., 2020.
- Fig. 1108. Glenn McCoy and Gary McCoy, *The Flying McCoys*, 9 May, 2016.
- Fig. 1109. Scott Hilburn, *The Argyle Sweater*, 16 Sept., 2011.
- Fig. 1110. Dave Granlund, 11 March, 2020.
- Fig. 1111. Baloo (Rex F. May), 2013.
- Fig. 1112. Gary Larson, *The Far Side*, 1986.
- Fig. 1113. Scott Hilburn, *The Argyle Sweater*, 11 March, 2011.
- Fig. 1114. Mark Parisi, *Off the Mark*, 21 Oct., 2012.
- Fig. 1115. Paul Trap, *Thatababy*, 1 Dec., 2018.
- Fig. 1116. Guy Endore-Kaiser and Rodd Perry, *Brevity*, 6 April, 2008.
- Fig. 1117. Mike Gruhn, *WebDonuts*, 8 July, 2008.
- Fig. 1118. Mark Tatulli, *Lio*, 22 May, 2014.
- Fig. 1119. Gary Larson, *The Far Side*.
- Fig. 1120. Nick Kim, 23 Sept., 2008.
- Fig. 1121. Harry Bliss, 13 Feb., 2012.
- Fig. 1122. Garrett Price, *The New Yorker*, 5 July, 1952.
- Fig. 1123. Three Gary Larson, *The Far Side* cartoons.
- Fig. 1124. NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.
- Fig. 1125. Mike Gruhn, *WebDonuts*, 14 Feb., 2008.
- Fig. 1126. Bob Eckstein, *Barron's*, 2018.
- Fig. 1127. Wiley Miller, *Non Sequitur*, 31 Oct., 1999.
- Fig. 1128. Dave Blazek, *Loose Parts*, 29 Oct., 2015.
- Fig. 1129. Richard Thompson, *Richard's Poor Almanac*, reprinted 27 Nov., 2014.
- Fig. 1130. Teddy Tietz, 2010.

Fig. 1131. Dan Piraro, *Bizarro*, 22 Dec., 2013.
Fig. 1132. Dan Piraro, *Bizarro*, 29 Dec., 2015.
Fig. 1133. Baloo (Rex F. May), 2013.
Fig. 1134. Wiley Miller, *Non Sequitur*, 9 Jan., 1994.
Fig. 1135. Wiley Miller, *Non Sequitur*, 5 Oct., 2014.
Fig. 1136. Mike Baldwin, *Cornered*, 18 March, 2014.
Fig. 1137. Mike Baldwin, *Cornered*, 26 March, 2020.
Fig. 1138. Wiley Miller, *Non Sequitur*, 4 Aug., 2004.
Fig. 1139. Mike Luckovid, *Atlanta Journal Constitution*, 28 Nov., 2012.
Fig. 1140. John McPherson, *Close to Home*, 7 Aug., 2016.
Fig. 1141. Mike Baldwin, *Cornered*, 3 May, 2005.
Fig. 1142. Harley Schwadron, 2005.
Fig. 1143. Tom Thaves, *Frank and Ernest*, 27 July, 2014.
Fig. 1144. Dave Coverly, *Speed Bump*, 6 March, 2018.
Fig. 1145. Dave Coverly, *Speed Bump*, 19 Feb., 2014.
Fig. 1146. Leigh Ruben, *Rubes*, 26 Oct., 2016.
Fig. 1147. John McPherson, *Close to Home*, 2 Feb., 2009.
Fig. 1148. Ryan Pagelow, *Buni*, 2012.
Fig. 1149. Frederick Opper, *Our Antediluvian Ancestors*, 1903, Fig. 41.
Fig. 1150. Leigh Ruben, *Rubes*, 21 Dec., 2018.
Fig. 1151. Mike Baldwin, *Cornered*, 23 Aug., 2015.
Fig. 1152. Wiley Miller, *Non Sequitur*, 16 March, 1995.
Fig. 1153. Tony Carrillo, *F Minus*, 16 Sept., 2005.
Fig. 1154. Leo Cullum, *The New Yorker*, 29 June, 2009.
Fig. 1155. Guy Endore-Kaiser and Rodd Perry, *Brevity*, 8 April, 2010.
Fig. 1156. Jason Adam Katzenstein, *The New Yorker*, 27 July, 2015.
Fig. 1157. Adrian Raeside, 3 April, 2020.
Fig. 1158. Dave Coverly, *Speed Bump*, 21 Aug., 2012.
Fig. 1159. Dave Coverly, *Speed Bump*, 16 Dec., 2014.
Fig. 1160. Dave Coverly, *Speed Bump*, 3 March, 2019.
Fig. 1161. Jim Unger, *Herman*, 28 March, 2006.
Fig. 1162. Dave Blazek, *Loose Parts*, 6 July, 2017.
Fig. 1163. Tom Toro.
Fig. 1164. Jim Meddick, *Monty*, 18 Feb., 2013.
Fig. 1165. Kim Warp, *The New Yorker*, 14 June, 2010.
Fig. 1166. Hilary B. Price, *Rhymes with Orange*, 24 May, 2015.
Fig. 1167. Wiley Miller, *Non Sequitur*, 26 Feb., 2012.
Fig. 1168. Rina Piccolo and Hilary B. Price, *Rhymes with Orange*, 10 April, 2020.
Fig. 1169. Tony Husband, 2011.
Fig. 1170. Jeff Stahler, *Moderately Confused*, 12 Oct., 2018.
Fig. 1171. Ed McLachlan, 2006.
Fig. 1172. Glenn McCoy and Gary McCoy, *The Flying McCoys*, 9 Jan., 2012.
Fig. 1173. Frederick Opper, *Our Antediluvian Ancestors*, 1903, Fig 45.
Fig. 1174. Dave Whamond, *Reality Check*, 30 Oct., 2001.
Fig. 1175. David Sipress, *The New Yorker*, 12 Jan., 2015.
Fig. 1176. Laurie Ransom, 2018.
Fig. 1177. Mason Mastroianni, *B.C.*, 25 Aug., 2011.
Fig. 1178. Dave Coverly, *Speed Bump*, 2 Sept., 2017.
Fig. 1179. M. J. Fry, 2012.
Fig. 1180. Claude Smith, *The New Yorker*, 26 July, 1952.
Fig. 1181. Tom Cheney, *The New Yorker*, 30 Oct., 2017.
Fig. 1182. Bob Thaves, *Frank and Ernest*, 26 Nov., 1997.
Fig. 1183. Dan Piraro, *Bizzaro*, 14 May, 1997.
Fig. 1184. Mike Baldwin, *Cornered*, 9 Feb., 2002.
Fig. 1185. Tony Carrillo, *F Minus*, 30 June, 2008.
Fig. 1186. Dan Piraro, *Bizarro*, 26 Nov., 2008.
Fig. 1187. Wiley Miller, *Non Sequitur*, 22 Nov., 2007.
Fig. 1188. Wiley Miller, *Non Sequitur*, 25 Jan., 2010.

- Fig. 1189.** Wiley Miller, *Non Sequitur*, 15 Nov., 2012.
- Fig. 1190.** Wiley Miller, *Non Sequitur*, 6 Feb., 2015.
- Fig. 1191.** Harry Bliss, 1 June, 2009.
- Fig. 1192.** Harry Bliss, 3 Feb., 2018.
- Fig. 1193.** Wiley Miller, *Non Sequitur*, 10 Aug., 2013.
- Fig. 1194.** Mike Peters, *Mother Goose & Grimm*, 23 June, 2014.
- Fig. 1195.** Jim Unger, *Herman*, 10 Dec., 2009.
- Fig. 1196.** Wiley Miller, *Non Sequitur*, 7 Sept., 2002.
- Fig. 1197.** Wiley Miller, *Non Sequitur*, 8 Oct., 2010.
- Fig. 1198.** Christopher Weyant, *Narrative Magazine*, 2019.
- Fig. 1199.** Bob Thaves, *Frank and Ernest.*, 11 Sept., 1998.
- Fig. 1200.** Tom Thaves, *Frank and Ernest.*, 6 Feb., 2010.
- Fig. 1201.** Tom Thaves, *Frank and Ernest.*, 18 Dec., 2013.
- Fig. 1202.** Tom Thaves, *Frank and Ernest.*, 14 Aug., 2016.
- Fig. 1203.** Wiley Miller, *Non Sequitur*, 29 Jan., 2014.
- Fig. 1204.** Wiley Miller, *Non Sequitur*, 6 May, 2015.
- Fig. 1205.** Wiley Miller, *Non Sequitur*, 22 Sept., 2016.
- Fig. 1206.** Dave Coverly, *Speed Bump*, 28 June, 2015.
- Fig. 1207.** Dave Whamond, *Reality Check*, 3 Sept., 2015.
- Fig. 1208.** Mark Parisi, *Off the Mark*, 25 Nov., 2015.
- Fig. 1209.** Pat Byrnes, *The New Yorker*, 18 April, 2016.
- Fig. 1210.** Dave Whamond, *Reality Check*, 8 Sept., 2019.
- Fig. 1211.** Mike Gruhn, *WebDonuts*, 2 April, 2012.
- Fig. 1212.** Dan Piraro, *Bizarro*, 6 June, 2016.
- Fig. 1213.** Ryan Pagelow, *Buni*, 25 May, 2016.
- Fig. 1214.** Leigh Rubin, *Rubes*, 14 Jan., 2017.
- Fig. 1215.** Tony Zuvela, 2009.
- Fig. 1216.** M. Moeller, 2012.
- Fig. 1217.** Figure from Moser and Gamble, 1997.
- Fig. 1218.** Frederick Opper, Selection of *Our Antediluvian Ancestors*, 1903.
- Fig. 1219.** Scott Hilburn, *The Argyle Sweater*, 17 April, 2008.
- Fig. 1220.** Dan Pirraro, *Bizarro*, 23 May, 2015.
- Fig. 1221.** Dan Piraro and Wayne (“Wayno”) Honath, *Bizarro*, 3 May, 2018.
- Fig. 1222.** Dave Carpenter, 2006.
- Fig. 1223.** Chris Wildt, 2008.
- Fig. 1224.** Dave Whamond, *Reality Check*, 25 Nov., 2013.
- Fig. 1225.** Tom Thaves, *Frank and Ernest*, 18 Aug., 2012.
- Fig. 1226.** Cartoon cave paintings with a sun icon (from Figs. 1080, 1117, 1174, 1199, and 1224).
- Fig. 1227.** Jim Meddick, *Monty*, 15, 16 Feb. 2013.
- Fig. 1228.** Frank Cotham, *The New Yorker*, 28 May, 2007.
- Fig. 1229.** Dan Pirraro, *Bizarro*, 29 Jan., 2007.
- Fig. 1230.** Dan Pirraro, *Bizarro*, 30 March, 2010.
- Fig. 1231.** Dan Pirraro, *Bizarro*, 31 May, 2016.
- Fig. 1232.** Dan Pirraro, *Bizarro*, 28 Sept., 2014.
- Fig. 1233.** A sample of cartoon cavemen speaking (from Figs. 870, 994, 1001, 1026, 1030, 1050, 1068, 1103, 1106, 1123, 1125, 1068, 1206, 1208, 1219, 1229, and 1231).
- Fig. 1234.** Fred and Wilma Flintstone, 1960–1966.
- Fig. 1235.** “A selection of ornaments found in Paleolithic and Mesolithic deposits of coastal and inland sites in Greece,” from Boric and Christiani, 2019.
- Fig. 1236.** Burial 1 from Sungir, Russia.
- Fig. 1237.** Neanderthal body ornaments from he Grotte du Renne (Arcy-sur-Cure, France).
- Fig. 1238.** Carved stag horn ornament from Tito Bustillo, Spain.
- Fig. 1239.** Detail of Fig. 1195.
- Fig. 1240.** Detail of Fig. 1079.
- Fig. 1241.** Selection of cartoon cavewomen with bone hair ornaments (from Figs. 1067, 1080, 1096, 1097, 1099, 1101, 1105, 1207, and 1224).
- Fig. 1242.** Jim Unger, *Herman*, 10 Dec., 2009.

- Fig. 1243.** Volcanoes in cavemen cartoons (from Figs. 54, 829, 870, 975, 976, 978, 982, 993, 1000, 1027, 1028, 1032, 1066, 1081, 1089, 1100, 1108, 1114, 1163, 1172, 1222, and 1228).
- Fig. 1244.** Adam Zyglis, *The Buffalo News*, 16 Nov., 2008.
- Fig. 1245.** Two Stonehenge/Easter Island internet memes.
- Fig. 1246.** Dave Whamond, *Reality Check*, 25 July, 2012.
- Fig. 1247.** Dan Reynolds, 19 Sept., 2016.
- Fig. 1248.** Mid-14th-century illustration from a manuscript of the *Roman de Brut* by Wace, showing a giant helping the wizard Merlin build Stonehenge, British Library (Egerton MS 3028).
- Fig. 1249.** William O'Brian, "Well we've done it, but don't ask me how," *The New Yorker*, 1950's.
- Fig. 1250.** Zachary Kanin, *The New Yorker*, 24 Nov., 2014.
- Fig. 1251.** E.T. Reed, "Howzat Umpire?," *Mr. Punch's Prehistoric Peeps*, 1894.
- Fig. 1252.** Mark Parisi, *Off the Mark*, 1998.
- Fig. 1253.** Guy Endore-Kaiser and Rodd Perry, *Brevity*, 23 May, 2006.
- Fig. 1254.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 30 Jan., 2014.
- Fig. 1255.** Mason Mastroianni, *B.C.*, 10 Jan, 2017.
- Fig. 1256.** Dan Piraro, *Bizarro*, 25 June, 2017.
- Fig. 1257.** Rob Murray, "Alternative Histories," *History Today*.
- Fig. 1258.** John McPherson, *Close to Home*, 19 Feb., 2017.
- Fig. 1259.** Tom Cheney, *The New Yorker*, 12 April, 1999.
- Fig. 1260.** Mike Peters, *Mother Goose & Grimm*, 9 Oct., 2006.
- Fig. 1261.** Wiley Miller, *Non Sequitur*, 12 March, 2017.
- Fig. 1262.** Mike Peters, *Mother Goose & Grimm*, 10 Oct., 2012.
- Fig. 1263.** Mike Peters, *Mother Goose & Grimm*, 16 Dec., 2012.
- Fig. 1264.** Mike Peters, *Mother Goose & Grimm*, 3 Feb., 2008.
- Fig. 1265.** Jeremy Kramer and Eric Vaughn, 2008.
- Fig. 1266.** Dave Coverly, *Speed Bump*, 17 April, 2017.
- Fig. 1267.** Mike Peters, *Mother Goose & Grimm*, 17 Nov., 2013.
- Fig. 1268.** Tim White, *Back of the Class*, 2009.
- Fig. 1269.** Jamie Smith, *Ink & Snow*, 1 April, 2012.
- Fig. 1270.** Glenn McCoy and Gary McCoy, *The Flying McCoys*, 29 March, 2011.
- Fig. 1271.** Dave Coverly, *Speed Bump*, 3 April, 2013.
- Fig. 1272.** Pat Byrnes, 2007.
- Fig. 1273.** Jack Ziegler, *The New Yorker*, 16 March, 2016.
- Fig. 1274.** Dan Piraro, *Bizzaro*, 17 June, 1997.
- Fig. 1275.** Dan Piraro, *Bizzaro*, 19 Sept., 2004.
- Fig. 1276.** Dan Piraro, *Bizzaro*, 28 June, 2012.
- Fig. 1277.** Dan Piraro, *Bizzaro*, 14 Nov., 2017.
- Fig. 1278.** Dan Piraro, *Bizzaro*, 25 Dec., 2017.
- Fig. 1279.** Arnie Levin, *The New Yorker*, 20 April, 1992.
- Fig. 1280.** Joe Dator, *The New Yorker*, 16 Jan., 2012.
- Fig. 1281.** Harry Bliss, *The New Yorker*, 5 Aug., 2013.
- Fig. 1282.** Joseph Farris, *The New Yorker*, 23 Sept., 2013.
- Fig. 1283.** Jon Carter, *Cartertoons*, 2009.
- Fig. 1284.** Dave Whamond, *Reality Check*, 8 May, 2011.
- Fig. 1285.** Jerry Scott & Jim Borgman, *Zits*, 10 Oct., 2012.
- Fig. 1286.** Wiley Miller, *Non Sequitur*, 13 Sept., 2015.
- Fig. 1287.** NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.
- Fig. 1288.** John McPherson, *Close to Home*, 1 Dec., 2013.
- Fig. 1289.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 30 March, 2014.
- Fig. 1290.** Dave Coverly, *Speed Bump*, 9 Feb., 2014.
- Fig. 1291.** Dave Coverly, *Speed Bump*, 6 Jan., 2017.
- Fig. 1292.** Daan Jippes, Cover art, *Walt Disney's Uncle Scrooge Adventures #3*, Gladstone, Jan. 1988.
- Fig. 1293.** Geronimo Stilton (Elisabetta Dami), #60, *The Treasure of Easter Island*, Scholastic, June 2015.
- Fig. 1294.** Gil Kane, Cover art for *Strange Adventures #16*, D.C. Comics, Jan., 1952.

- Fig. 1295.** Jack Kirby, Cover art for *House of Mystery*, Vol 1, #85, D.C. Comics, April, 1959.
- Fig. 1296.** Jack Kirby, Cover and page illustrations, *Tales to Astonish* #5, Atlas Comics, May 1959.
- Fig. 1297.** Frank Miller, Cover art, and Sal Buscema, illustrations for *The Incredible Hulk* #261, Marvel, July 1981.
- Fig. 1298.** Gil Kane, Cover and page illustration, *Thor* #318, Marvel, April, 1982.
- Fig. 1299.** Jack Kirby, Cover art and illustrations, *Super Powers* #3, D.C. Comics, Nov., 1985.
- Fig. 1300.** "The Stone Men!," *Sparky*, D.C. Thompson, 1977.
- Fig. 1301.** *Jewel Keepers: Easter Island* video game, Nordcurrent, 2011.
- Fig. 1302.** Brian and Ron Boychuk, *Chuckle Bros*, 22 June, 2009.
- Fig. 1303.** Mike Gruhn, *WebDonuts*, 25 Sept., 2013.
- Fig. 1304.** Hergé, *Les Cigares du Pharaon*, 1934 (1955).
- Fig. 1305.** Gil Kane, Cover Art, *Mystery in Space* #36, Feb. 1957.
- Fig. 1306.** Kurt Swan and Stan Kaye, Cover art, *Action Comics*, #240, May, 1958.
- Fig. 1307.** Jack Kirby, Cover art and illustration, *Strange Tales* #70, Aug., 1959.
- Fig. 1308.** Ross Andreu and Mike Esposito, Cover art, *Wonder Woman* # 113, April, 1960.
- Fig. 1309.** Jack Kirby, Cover art, *Fantastic Four* #19, March, 1963.
- Fig. 1310.** Dan Piraro, *Bizarro*, 10 Oct., 2007.
- Fig. 1311.** Glenn McCoy and Gary McCoy, *The Flying McCoys*, 22 July 22, 2009.
- Fig. 1312.** Colby Jones, *SirColby*, 2017.
- Fig. 1313.** Scott Hilburn, *The Argyle Sweater*, 26 Dec., 2008.
- Fig. 1314.** Scott Hilburn, *The Argyle Sweater*, 19 Oct., 2014.
- Fig. 1315.** Dan Piraro, *Bizarro*, 17 April, 2016.
- Fig. 1316.** Dave Coverly, *Speed Bump*, 4 Nov., 2018.
- Fig. 1317.** Wiley Miller, *Non Sequitur*, 21 Aug., 2012.
- Fig. 1318.** Wiley Miller, *Non Sequitur*, 4 May, 2014.
- Fig. 1319.** Wiley Miller, *Non Sequitur*, 3 April, 2016.
- Fig. 1320.** Wiley Miller, *Non Sequitur*, 16 July, 2017.
- Fig. 1321.** Roger L. Phillips, *The Grey Zone*, 2012.
- Fig. 1322.** Jim Meddick, *Monty*, 7 Dec., 2014.
- Fig. 1323.** Dan Piraro, *Bizarro*, 9 March, 2014.
- Fig. 1324.** Bill Amend, *Foxtrot*, 9 April, 2017.
- Fig. 1325.** Mike Peters, *Mother Goose & Grimm*, 17 Feb., 2013.
- Fig. 1326.** Hilary B. Price, *Rhymes with Orange*, 15 Sept., 2013.
- Fig. 1327.** Dan Piraro, *Bizarro* 29 Jan., 2017.
- Fig. 1328.** Dan Piraro, *Bizarro*, 1 April, 2017.
- Fig. 1329.** Scott Hilburn, *The Argyle Sweater*, 26 Oct., 2008.
- Fig. 1330.** Dan Piraro, *Bizarro*, 12 April, 2015.
- Fig. 1331.** Dan Piraro, *Bizarro*, 16 March, 2014.
- Fig. 1332.** Mike Peters, *Mother Goose & Grimm.*, 7 June, 2015.
- Fig. 1333.** Glenn McCoy and Gary McCoy, *The Flying McCoys*, 15 March, 2008.
- Fig. 1334.** Mark Tatulli, *Liō*, 16 Oct., 2010.
- Fig. 1335.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 25 Sept., 2014.
- Fig. 1336.** Scott Hilburn, *The Argyle Sweater*.
- Fig. 1337.** Scott Hilburn, *The Argyle Sweater*, 19 March, 2011.
- Fig. 1338.** Scott Hilburn, *The Argyle Sweater*, 29 Oct., 2015.
- Fig. 1339.** Scott Hilburn, *The Argyle Sweater*, 9 Nov., 2016.
- Fig. 1340.** Dave Coverly, *Speed Bump*, 8 Nov., 2018.
- Fig. 1341.** Dave Coverly, *Speed Bump*, 29 Nov., 2016.
- Fig. 1342.** Wiley Miller, *Non Sequitur*, 3 Nov., 1995.
- Fig. 1343.** Dan Piraro, *Bizarro*, 22 July, 2007.
- Fig. 1344.** Scott Hilburn, *The Argyle Sweater*, 28 May, 2011.
- Fig. 1345.** John McPherson, *Close to Home*, 24 June, 2005.
- Fig. 1346.** Mike Baldwin, *Cornered*, 22 Sept., 2000.
- Fig. 1347.** Mike Baldwin, *Cornered*, 26 Jan., 2008.
- Fig. 1348.** Mike Baldwin, *Cornered*, 2 March, 2008.
- Fig. 1349.** Alain (Daniel Brustlein), *The New Yorker*, 1 Oct., 1955.
- Fig. 1350.** Dan Piraro, *Bizarro*, 10 Feb., 2012.

- Fig. 1351.** Tim Richard, *Brewster Rockit*, 20 Sept., 2020.
- Fig. 1352.** Ronald Searle, 1945.
- Fig. 1353.** Carl Rose, *The New Yorker*, 5 Jan., 1952.
- Fig. 1354.** Alan Dunn, *The New Yorker*, 19 April, 1952.
- Fig. 1355.** Ed Fisher, *The New Yorker*, 26 Jan., 1963.
- Fig. 1356.** Wiley Miller, *Non Sequitur*, 12 July, 2013.
- Fig. 1357.** Dan Piraro, *Bizarro*, 9 Oct., 2009.
- Fig. 1358.** Dan Piraro, *Bizarro*, 22 Oct., 2012.
- Fig. 1359.** Dan Piraro, *Bizarro*, 9 Jan., 2014.
- Fig. 1360.** Dan Piraro, *Bizarro*, 16 Feb., 2017.
- Fig. 1361.** Wiley Miller, *Non Sequitur*, 6 Oct., 2011.
- Fig. 1362.** Tony Zuvela, 2008.
- Fig. 1363.** Rob Murray, "Alternative Histories: Twitter in Ancient Egypt," *History Today*, 8 June, 2012.
- Fig. 1364.** Dave Coverly, *Speed Bump*, 26 April, 2014.
- Fig. 1365.** Cuyler Black, front page of *What's That Funny Look on Your Faith?*, 2006.
- Fig. 1366a.** Cuyler Black, a selection of "Inherit the Mirth" cartoons.
- Fig. 1366b.** Cuyler Black, a selection of "Inherit the Mirth" cartoons.
- Fig. 1366c.** Cuyler Black, a selection of "Inherit the Mirth" cartoons.
- Fig. 1366d.** Cuyler Black, a selection of "Inherit the Mirth" cartoons.
- Fig. 1366e.** Cuyler Black, a selection of "Inherit the Mirth" cartoons.
- Fig. 1366f.** Cuyler Black, a selection of "Inherit the Mirth" cartoons.
- Fig. 1366g.** Cuyler Black, a selection of "Inherit the Mirth" cartoons.
- Fig. 1366h.** Cuyler Black, a selection of "Inherit the Mirth" cartoons.
- Fig. 1366i.** Cuyler Black, a selection of "Inherit the Mirth" cartoons.
- Fig. 1366j.** Cuyler Black, a selection of "Inherit the Mirth" cartoons.
- Fig. 1367.** Scott Hilburn, *The Argyle Sweater*, 27 Sept., 2020.
- Fig. 1368.** Dave Whamond, *Reality Check*, 12 May, 2016.
- Fig. 1369.** Bill Whitehead, *Free Range*, 20 May, 2016.
- Fig. 1370.** Bill Whitehead, *Free Range*, 30 May, 2017.
- Fig. 1371.** Dan Piraro, *Bizarro*, 22 May, 2016.
- Fig. 1372.** Mike Peters, *Mother Goose & Grimm*, 17 April, 2016.
- Fig. 1373.** David Borchart, *The New Yorker*, 14 Oct., 2013.
- Fig. 1374.** Scott Hilburn, 30 April, 2009.
- Fig. 1375.** Dan Piraro, *Bizarro*, 7 Jan., 2010.
- Fig. 1376.** Leigh Rubins, *Rubes*, 24 Jan., 2011.
- Fig. 1377.** Leigh Rubins, *Rubes*, 24 Oct., 2011.
- Fig. 1378.** Glenn McCoy and Gary McCoy, *The Flying McCoys*, 5 Dec. 2009.
- Fig. 1379.** Glenn McCoy and Gary McCoy, *The Flying McCoys*, 22 July, 2010.
- Fig. 1380.** Glenn McCoy and Gary McCoy, *The Flying McCoys*, 1 Feb., 2016.
- Fig. 1381.** Dave Coverly, *Speed Bump*, 20 July, 2010.
- Fig. 1382.** Dan Piraro, *Bizarro*, 6 Jan., 2012.
- Fig. 1383.** Leigh Rubins, *Rubes*.
- Fig. 1384.** Daniel Collins, NobleWorks Cards.
- Fig. 1385.** Mark Parisi, *Off the Mark*, 4 April, 2015.
- Fig. 1386.** Bill Whitehead, *Free Range*, 1 Jan., 2016.
- Fig. 1387.** Dan Reynolds, *Divine Comedy*, 2016.
- Fig. 1388.** Selection of Mike Baldwin, *Cornered* cartoons, 2000 to 2020.
- Fig. 1389.** J.V., 2002.
- Fig. 1390.** Harry Bliss, 24 Sept., 2005.
- Fig. 1391.** Scott Hilburn, *The Argyle Sweater*, 2007.
- Fig. 1392.** John Huckeby and Nicholas DeYoung, *Bible Tails*, DaySpring, 2008.
- Fig. 1393.** Cuyler Black, a selection of "Inherit the Mirth" cartoons.
- Fig. 1394.** A Gary Larson cartoon.
- Fig. 1395.** A Leigh Rubins cartoon.
- Fig. 1396.** Glenn McCoy and Gary McCoy, *The Flying McCoys*, 5 April, 2010.
- Fig. 1397.** Dave Coverly, *Speed Bump*, 4 Sept., 2013.
- Fig. 1398.** Dan Reynolds, Cover and cartoon from *Divine Comedy*, 2017.

- Fig. 1399.** Bill Whitehead, *Free Range*, 9 Aug., 2014.
- Fig. 1400.** Hank Ketcham, *Dennis the Menace*, 28 May, 2017.
- Fig. 1401.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 16 Feb., 2019.
- Fig. 1402.** Scott Hilburn, *The Argyle Sweater*, 18 Dec., 2013.
- Fig. 1403.** Scott Hilburn, *The Argyle Sweater*, 19 Dec., 2016.
- Fig. 1404.** Scott Metzger, *The Bent Pinky*.
- Fig. 1405.** Bill Whitehead, *Free Range*, 29 April, 2015.
- Fig. 1406.** Rob Murray, "Alternative Histories: Galilee, A.D. 26," *History Today*, 5 Aug., 2015.
- Fig. 1407.** Phil Judd, 2008.
- Fig. 1408.** Three Tim Whyatt greeting card cartoons.
- Fig. 1409.** Joseph Nowak.
- Fig. 1410.** Cuyler Black, a selection of "Inherit the Mirth" cartoons.
- Fig. 1411.** A Gary Larson cartoon.
- Fig. 1412.** Dan Piraro, *Bizarro*, 26 Jan., 2007.
- Fig. 1413.** A Chris Madden cartoon.
- Fig. 1414.** John McPherson, *Close to Home*, 5 July, 2011.
- Fig. 1415.** A Tim Whyatt greeting card cartoon.
- Fig. 1416.** Randy Bish, *Pittsburgh Tribune*, 13 Feb. 2000.
- Fig. 1417.** John Atkinson, *Wrong Hands*, 16 June, 2017.
- Fig. 1418.** Loren Fishman, *HumoresQue Cartoons*, 2011.
- Fig. 1419.** Barry Blitt *The New Yorker*, 10 July, 2020.
- Fig. 1420.** George Herriman, *Krazy Kat*, 6 Jan., 1906.
- Fig. 1421.** Wesley Osam, 16 Oct., 2008.
- Fig. 1422.** Curt Swan, Cover art, *Superman's Girlfriend Lois Lane* #92, D. C. Comics, May, 1969. (From Kovacs, 2011, fig. 1.1.)
- Fig. 1423.** David Mazzucchelli, Cover art, *Daredevil* #226, Marvel Comics, Jan., 1986. (From Kovacs and Marshall, 2011, fig. 0.1.)
- Fig. 1424.** Frank Miller, *300*, Dark Horse Comics, 1998.
- Fig. 1425.** Everett E. Hibbard, Cover art for *The Flash* #10, D.C. Comics, Oct., 1940.
- Fig. 1426.** William Moulton Marston and Harry G. Peter, Panel from *All Star Comics* #8, D.C. Comics, Dec. 1941.
- Fig. 1427.** George Perez, *Wonder Woman Omnibus*, D.C. Comics, 2015.
- Fig. 1428.** C. C. Beck, Cover art for *Whiz Comics* #2,, Fawcett Comics, Feb., 1940.
- Fig. 1429.** Al Plastino, Cover art for *Action Comics* #293, D.C. Comics, Oct., 1962.
- Fig. 1430.** Theatrical release poster for *Hercules*, Walt Disney Pictures, 1997.
- Fig. 1431.** Andrew Kreisberg, Josh Lieb, and Matt Warburton, "D'oh, Brother Where Art Thou?" *The Simpsons*, March, 2002.
- Fig. 1432.** Pedro Cifuentes, Title page to *Historia del arte en cómic 1. El mundo clásico*, 2019.
- Fig. 1433.** Pedro Cifuentes, *Historia del arte en cómic 1. El mundo clásico*, 2019, p. 42.
- Fig. 1434.** Detail of an Attic Red-Figure Stamnos ("The Siren Vase"). From Vulci, 480–470 B.C.E. The British Museum.
- Fig. 1435.** Pedro Cifuentes, *Historia del arte en cómic 1. El mundo clásico*, 2019, p. 43.
- Fig. 1436.** Marble sculpture of Aphrodite, Pan, and Eros. From Delos, ca. 100 B.C.E. National Archaeological Museum, Athens.
- Fig. 1437.** John Buscema, Cover art, *The Iliad*, Marvel Classics Comics #26, July, 1977.
- Fig. 1438.** Ernie Chan, Cover art, *The Odyssey*, Marvel Classics Comics #18, Dec., 1976.
- Fig. 1439.** George Pichard, Cover art to *Ulysses*, Heavy Metal, 1978.
- Fig. 1440.** José María Martín Saurí, Cover art to *The Odyssey*, Heavy Metal, 1983.
- Fig. 1441.** José María Martín Saurí, Illustration for *Odiseo*, 1983.
- Fig. 1442.** José María Martín Sauri, illustrations for *The Odyssey*, Heavy Metal, 1983. (From Jenkins, 2011, figs. 16.1 and 16.2)
- Fig. 1443.** Cover to Virgin Steele, *The House of Atreus* album, 2009.
- Fig. 1444.** Cover to Symphony, *The Odyssey* album, Inside Out Music, 2002.
- Fig. 1445.** Eric Shanower, Title page to *Age of Bronze*, Vol. 1, 2001.
- Fig. 1446.** Eric Shanower, *Age of Bronze*, "Mycenae Palace Courtyard," (From Shanower, 2005, fig. 1.)
- Fig. 1447.** Eric Shanower, "Twenty-first Century Troy" (2011), pp. 199, 200, 202, and 206.

- Fig. 1448.** Eric Shanower, Paris and Helen, detail from *Age of Bronze* 23, 2006. (From Sulprizio, 2011, fig. 15.2)
- Fig. 1449.** V.T. Hamblin, *Alley Oop*, 23 Aug., 1939.
- Fig. 1450.** Bob Thaves, *Frank and Ernest*, 8 Oct., 1996.
- Fig. 1451.** Mike Peters, *Mother Goose & Grimm*, 1 Feb., 2015.
- Fig. 1452.** Dave Coverly, *Speed Bump*, 11 May, 2015.
- Fig. 1453.** Scott Hilburn, *The Argyle Sweater*, 20 Feb, 2012.
- Fig. 1454.** Mark Schultz and Thomas Yeates, *Prince Valiant*, 4 Jan., 2015.
- Fig. 1455.** Mark Schultz and Thomas Yeates, *Prince Valiant*, 11 Jan., 2015.
- Fig. 1456.** Dolphin fresco, Palace of Knossos, Minoan, ca. 1500 B.C.E. Herakleion Museum, Crete.
- Fig. 1457.** "Ladies in Blue" fresco, Palace of Minoan, ca. 1500 B.C.E. Herakleion Museum, Knossos, Crete.
- Fig. 1458.** Dan Thompson, *Brevity*, 31 March, 2012.
- Fig. 1459.** Eric Shanower, panel from Shanower, 2011, p, 196.
- Fig. 1460.** Cover and illustration from *D'Aulaires' Book of Greek Myths*.
- Fig. 1461.** Bill Waterson, *Calvin and Hobbes*, 3 Feb., 1988.
- Fig. 1462.** Arnie Levin, *The New Yorker*, 8 Jan., 1990.
- Fig. 1463.** Hilary B. Price, *Rhymes with Orange*, 23 June, 2013.
- Fig. 1464.** Dan Piraro, *Bizarro*, 12 Feb., 2008.
- Fig. 1465.** Hilary B. Price, *Rhymes with Orange*, 15 May, 2016.
- Fig. 1466.** Scott Hilburn, *The Argyle Sweater*, 28 Oct., 2012.
- Fig. 1467.** Roger L. Phillips, *The Grey Zone*, 2014.
- Fig. 1468.** John McPherson, *Close to Home*, 25 June, 2013.
- Fig. 1469.** Scott Hilburn, *The Argyle Sweater*, 21 June, 2013.
- Fig. 1470.** Dan Piraro, *Bizarro*, 7 Sept., 2017.
- Fig. 1471.** Scott Maynard, *Happle Tea*, 19 July, 2013.
- Fig. 1472.** Dave Blazek, *Loose Parts*, 6 June, 2006.
- Fig. 1473.** Scott Hilburn, *The Argyle Sweater*, 26 Dec., 2015.
- Fig. 1474.** Dave Coverly, *Speed Bump*, 10 Sept., 2011.
- Fig. 1475.** John Zakour and Scott Roberts, *Working Daze*, 11 June, 2012.
- Fig. 1476.** Dave Coverly, *Speed Bump*, 31 May, 2018.
- Fig. 1477.** Mark Parisi, *Off the Mark*, 30 May, 2014.
- Fig. 1478.** Dan Piraro, *Bizarro*, 16 March, 2012.
- Fig. 1479.** Dave Coverly, *Speed Bump*, 16 Feb., 2018.
- Fig. 1480.** Scott Hilburn, *The Argyle Sweater*, 28 May, 2010.
- Fig. 1481.** Dan Piraro, *Bizarro*, 28 Aug., 2017.
- Fig. 1482.** Dan Piraro, 2003.
- Fig. 1483.** Jason Adam Katzenstein, *The New Yorker*, 30 April, 2018.
- Fig. 1484.** Mort Gerberg, *The New Yorker*, 20 July, 1998.
- Fig. 1485.** Roz Chast, *The New Yorker*, 22 Sept., 2008.
- Fig. 1486.** Charles Barsotti, *The New Yorker*, 8 Dec., 2008.
- Fig. 1487.** Zachery Kanin, *The New Yorker*, 1 June, 2009.
- Fig. 1488.** Christopher Weyant, *The New Yorker*, 29 Nov., 2010.
- Fig. 1489.** Paul Booth, *The New Yorker*, 24 Dec., 2012.
- Fig. 1490.** Drew Dernavich, *The New Yorker*, 20 May, 2013.
- Fig. 1491.** Mort Gerberg, *The New Yorker*, 21 Oct., 2013.
- Fig. 1492.** Shannon Wheeler, *The New Yorker*, 11 Nov., 2013.
- Fig. 1493.** Bob Eckstein, *The New Yorker*, 27 July, 2015.
- Fig. 1494.** Jason Adam Katzenstein, *The New Yorker*, 16 Aug., 2015.
- Fig. 1495.** Kaamran Hafeez, *The New Yorker*, 26 Oct., 2015.
- Fig. 1496.** Danny Shanahan, *The New Yorker*, 2 Nov., 2015.
- Fig. 1497.** Seth Fleishman, *The New Yorker*, 22 Aug., 2016.
- Fig. 1498.** Pat Byrnes, *The New Yorker*, 24 March, 2017.
- Fig. 1499.** Jason Adam Katzenstein, *The New Yorker*, 18 Feb., 2020.
- Fig. 1500.** Lars Kenseth, *The New Yorker*, 1 June, 2020.
- Fig. 1501.** Benjamin Schwartz, *The New Yorker*, 17 Aug., 2020.
- Fig. 1502.** Mark Anderson, *Andertoons*, Work Cartoon #7042.

- Fig. 1503.** Hilary B. Price, *Rhymes with Orange*, 4 Nov., 2012.
- Fig. 1504.** Mike Peters, *Mother Goose & Grim*, 26 May, 2013.
- Fig. 1505.** Dave Coverly, *Speed Bump*, 20 Jan., 2013.
- Fig. 1506.** Mark Parisi, *Off the Mark*, 30 March, 2013.
- Fig. 1507.** Mark Parisi, *Off the Mark*, 14 Aug. 2014.
- Fig. 1508.** Hilary B. Price, *Rhymes with Orange*, 3 May, 2015.
- Fig. 1509.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 6 Dec., 2016.
- Fig. 1510.** Anatol Kovarsky, "Leda and the Swan," unpublished drawings, 1953–1959.
- Fig. 1511.** Frank Modell, *The New Yorker*, 16 Nov., 1968.
- Fig. 1512.** Jason Adam Katzenstein, *The New Yorker*, 14 March, 2016.
- Fig. 1513.** Charles Hankin, *The New Yorker*, 20 Nov., 2017.
- Fig. 1514.** Robert Leighton, *The New Yorker*, 10 Jan., 2005.
- Fig. 1515.** Dave Coverly, *Speed Bump*, 25 March, 2009.
- Fig. 1516.** Dylan Spencer, *Earth Explodes*, 2013.
- Fig. 1517.** Scott Hilburn, *The Argyle Sweater*, 11 July, 2014.
- Fig. 1518.** Richard Thompson, *Poor Richard's Almanac*, 5 Sept., 2018 (reprint).
- Fig. 1519.** Ros Chast, *The New Yorker*, 30 Nov., 2015.
- Fig. 1520.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 23 Oct., 2015.
- Fig. 1521.** Mikael Wulff & Anders Morgenthaler, *Wumo*, 6 April, 2019.
- Fig. 1522.** Dave Coverly, *Speed Bump*, 9 Aug., 2020.
- Fig. 1523.** Scott Adams, *Dilbert*, 3 Jan., 2016.
- Fig. 1524.** Dan Piraro, *Bizarro*, 2004 and 2016.
- Fig. 1525.** Scott Hilburn, *The Argyle Sweater*, 11 March, 2016.
- Fig. 1526.** Rob Murray, "Alternative Histories: Greece, c. 560 B.C.," *History Today*, 23 April, 2015.
- Fig. 1527.** Tom Thaves, *Frank and Ernest*, 28 Sept., 2014.
- Fig. 1528.** Peter Duggan, *The Guardian*, 12 Oct., 2015.
- Fig. 1529.** Harry Bliss, illustration from *Bailey at the Museum*, 2012.
- Fig. 1530.** Bill Amend, *FoxTrot*, 5 Jan., 2014.
- Fig. 1531.** Jim Davis, *Garfield*. 2 Feb., 2013.
- Fig. 1532.** Tom Thaves, *Frank and Ernest*, 4 May, 2014.
- Fig. 1533.** Mike Peters, *Mother Goose & Grimm*, 18 Sept., 2016.
- Fig. 1534.** George Herriman, *Krazy Kat*, 15 May, 1919.
- Fig. 1535.** Anatol Kovarsky, *The New Yorker*, 20 Oct., 1956.
- Fig. 1536.** John McPherson, *Close to Home*, 4 March, 2016.
- Fig. 1537.** Ian Baker, "Exhibition Piece," 22 June, 2008.
- Fig. 1538.** Mark Parisi, *Off the Mark*, 6 Jan., 2009.
- Fig. 1539.** Mark Parisi, *Off the Mark*, 8 Nov., 2014.
- Fig. 1540.** Rea Irvin, Cover to *Life*, 20 Feb., 1913.
- Fig. 1541.** Garrett Price, *Life*, 30 Sept., 1940.
- Fig. 1542.** Left: Attic Black-Figure olpe, ca. 550–520 B.C.E. Phoebe Apperson Hearst Museum of Anthropology; right: vectorized drawing by Alexandre G. Mitchell, from Mitchell 2009, Fig. 1.
- Fig. 1543.** Attic eye cup from Vulci, ca. 550 B.C.E. Tampa Museum of Art.
- Fig. 1544.** Fragment of an Attic Red-Figure cup, ca. 440–430 B.C.E. Acropolis Museum. From Mitchell, 2009, Fig. 3.
- Fig. 1545.** Attic Red-Figure kylix from Vulci, ca. 500–490 B.C.E. British Museum.
- Fig. 1546.** Scott Hilburn, *The Argyle Sweater*, 3 Nov., 2014.
- Fig. 1547.** Scott Hilburn, *The Argyle Sweater*, 14 Sept., 2015.
- Fig. 1548.** Scott Hilburn, *The Argyle Sweater*, 14 March, 2010.
- Fig. 1549.** Mark Parisi, *Off the Mark*, 5 May, 2018.
- Fig. 1550.** Dave Blazek, *Loose Parts*, 19 Jan., 2015.
- Fig. 1551.** Rob Murray, "Alternative Histories," *History Today*, 2020.
- Fig. 1552.** Dan Piraro, *Bizarro*, 19 July, 2008.
- Fig. 1553.** Dan Piraro, *Bizzaro*, 7 Nov., 2010.
- Fig. 1554.** Dean Young and John Marshall, *Blondie*. 12 Aug., 2012.
- Fig. 1555.** Hilary B. Price, *Rhymes with Orange*, 9 April, 2017.
- Fig. 1556.** Mike Peters, *Mother Goose & Grimm*, 12 Nov., 2014.

- Fig. 1557.** Scott Hilburn, *The Argyle Sweater*, 1 Nov., 2014.
- Fig. 1558.** Scott Hilburn, *The Argyle Sweater*, 3 Dec., 2014.
- Fig. 1559.** Scott Hilburn, *The Argyle Sweater*, 19 July, 2016.
- Fig. 1560.** Cast of characters of *Asterix*.
- Fig. 1561.** Advertisement for McDonalds, from *Le Figero*, 2010.
- Fig. 1562.** Jack Kirby, *Tales of the Unexpected* #16, 1957.
- Fig. 1563.** John Buscema, cover art for *Thor* #272, June, 1978.
- Fig. 1564.** Chris Browne, *Hagar the Horrible*, 25 Dec., 2006.
- Fig. 1565.** Gary Larson, *The Far Side*.
- Fig. 1566.** Colby Jones, *SirColby*, 27 Dec., 2007.
- Fig. 1567.** Dan Piraro, *Bizarro*, 5 June, 2011.
- Fig. 1568.** Dan Piraro, *Bizarro*, 30 April, 2009.
- Fig. 1569.** Leigh Rubin, *Rubes*, 4 March, 2014.
- Fig. 1570.** Scott Maynard, *Happle Tea*, 6 Aug., 2013.
- Fig. 1571.** Dan Piraro, *Bizarro*, 27 Nov., 2016.
- Fig. 1572.** Carl Barks, Cover and page from *Donald Duck "Lost in the Andes"*, Walt Disney, 2011.
- Fig. 1573.** David Farley, *Doctor Fun*, 3 Dec., 2004.
- Fig. 1574.** Glenn and Gary McCoy, *The Duplex*, 17 July, 2009.
- Fig. 1575.** Lalo Alcaraz, *La Cucaracha*, 13 Feb, 2010.
- Fig. 1576.** Scott Hilburn, *The Argyle Sweater*, 7 Feb., 2012.
- Fig. 1577.** Aztec Sun Stone, ca. 1502–1521 A.D. National Anthropology Museum, Mexico City.
- Fig. 1578.** Anatol Kovarsky, *The New Yorker*, 26 Nov., 1960.
- Fig. 1579.** Leigh Rubin, 24 Jan., 2006.
- Fig. 1580.** Dan Piraro, *Bizarro*, 2 Dec., 2009.
- Fig. 1581.** Tom Cheney, *The New Yorker*.
- Fig. 1582.** Wiley Miller, *Non Sequitur*, 4 Sept., 2015.
- Fig. 1583.** Ballgame scene on a Maya vase K5435; (bottom right) speed depicted by Hergé in 1930 in the Quick & Flupke series - Acroabaties p. 2. (From Wichmann and Nielsen, 2017, fig. 3.)
- Fig. 1584.** Rolled-out view of "Regal Rabbit Pot," K1398, Maya, 693–728 A.D., Private Coll.
- Fig. 1585.** Ray Billingsley, *Curtis*, 23 Nov., 2014.
- Fig. 1586.** Dave Horton, *Hortoon*, 2008.
- Fig. 1587.** Peter Kuper, "This is Not a Pipe," Screenprint, 2008. University of North Dakota.
- Fig. 1588.** Peter Kuper, cagle.com, 21 Sept., 2020.
- Fig. 1589.** Peter Kuper, cagle.com, 17 Sept., 2020.
- Fig. 1590.** Detail from Fig. 288, Stephan Pastis, "The Sad, Lonely Journey of a 'Pearls' Comic Strip," *Pearls Before Swine*, 11 July, 2004.
- Fig. 1591.** Mothers taking their children to the art museum. From Figs. 158, and 223–225.
- Fig. 1592.** The living room sofa. From Figs. 845, 1075, 535, 1494, 1458, 1084, 1546, and 1554.
- Fig. 1593.** Art above the couch. From Figs. 725, 536, and 709.
- Fig. 1594.** Mothers chiding their children. From Figs. 21, 297, 298, 331, 636, 1099, and 1331.
- Fig. 1595.** Disgruntled women. From Figs. 17, 18 1489, 1504, 1519, 1558, 1586.
- Fig. 1596.** Men watching television. From Figs. 505, 551, 618, 1509, 883, and 894.
- Fig. 1597.** Men sleeping in chairs. From Figs. 200, 201, 239, 377, and 504.
- Fig. 1598.** Andrew Toos, 2011.