Art and Archaeology in the American Funny Pages

Part IX

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

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Campy Cavemen

Cartoonists and comic strip artists have found in cavemen many opportunities for "humorous uchronía" gags other than poking fun at "*homo horriblus"* and "*homo inventus*." As we will examine in this section, the imagined daily life of cavemen—from couples dating, setting up a home, raising children, playing games, and celebrating holidays—is fertile ground for the "humorous uchronía" projection of modern sensibilities back onto our Paleolithic past. As such, these caveman cartoons and comic strips provide insights into the "culturally bound background knowledge" cartoonists and their viewers bring to jokes about the Stone Age, insights about both the erroneous views of the Paleolithic period they embody as well as the contemporary social issues of concern to modern Americans.

Fig. **1033**. NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.

Cartoon caveman are normally presented as Neanderthals, in spite of the fact that, while real Neanderthals did sometimes utilize cave shelters and even adorned them with simple decorations, it was modern *homo sapiens* who occupied such caves as Lascaux or Altamira and made the famous cave paintings of southern France and northern Spain. As we have pointed out in commenting on cartoons and memes about the caveman paleo diet (**Figs**. **49**–**53**), cartoon Neanderthals have appeared either as slant-headed, curved-backed, hairy brutes (i.e. as *homo neanderthalensis*) or as "pass-the-subway-test" relatives indistinguishable from modern humans except for their attire (i.e. as *homo sapiens neanderthalensis*). This tension between viewing Neanderthals as savage "missing links" or merely as archaic humans permeates their depictions in cartoons. The Australian cartoonist Mark Godfrey, who holds an undergraduate degree

in anthropology and who has posted dozens of cavemen cartoons on his *Wildlife Cartoons Australia* website, has drawn a cartoon (**Fig. 1033**) in which the club-wielding Neanderthals in animal skins trade "humorous uchronía" insults with the *homo sapiens* attired in sewn clothing and carrying spears and bows and arrows.

Fig. 1034. NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.

Fig. 1035. Glenn McCoy and Gary McCoy, *The Flying McCoys*, 22 Dec., 2016.

Mark Godfrey has also put on his webpage a cartoon gag (**Fig. 1034**) about *homo erectus,* a cartoon that would be too risqué for an American newspaper. Godfrey's *homo erectus* are depicted as fully modern *homo sapiens*, even though *homo erectus* went extinct well before fully modern humans appeared; perhaps only "precocious schoolboys and other specialists in the field" might also point out that *homo erectus* did not live in caves with painted decoration and that it is a matter of debate whether they were capable of articulated speech. While there doesn't seem to be too many differences

in a McCoy brothers cartoon (**Fig. 1035**) between the caveman and cavewoman on the left and the other caveman who is being called a "Neanderthal," perhaps the couple on the left are supposed to be *homo hedelbergensis*, the *homo* species that lived ca. 700,000 to 300,000 years ago and that is thought to be a common ancestor of both *homo neanderthalensis* and *homo sapiens*.

One of the most exciting areas of research in Paleolithic studies over the past several decades has been the investigation of the interaction between Neanderthals, which arose in Eurasia about half a million years ago and became extinct about 30,000 years ago, and anatomically modern *homo sapiens sapiens* (popularly referred to as "Cro Magnon man" after the name of the site in France where anatomically modern humans of the Upper Paleolithic period were first found). The exact causes of the demise of the Neanderthals are still debated, although competition with migrating *homo sapiens* is generally assumed to have been a significant factor. Recent genetic studies, led by Svante Pääbo of the Department of Genetics of the Max Plank Institute for Evolutionary Biology in Leipzig, Germany, show that Neanderthals and early modern humans interbred, with some 10% to 15% of the ancient Neanderthal genome surviving in people with non-African ancestry (although with no more than one or two percent of Neanderthal genes surviving in any given individual).

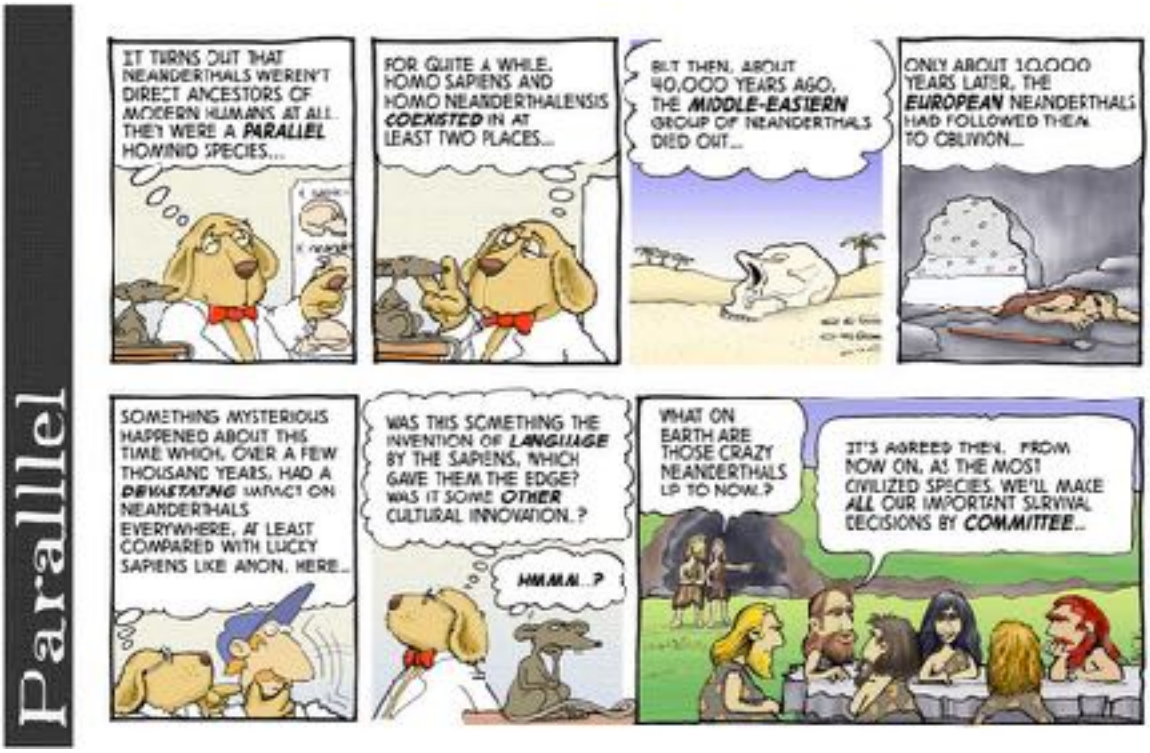


Fig. 1036. Nick D. Kim, *Science and Ink*.

Fig. 1037. Gary Larson, *The Far Side*, 1985.

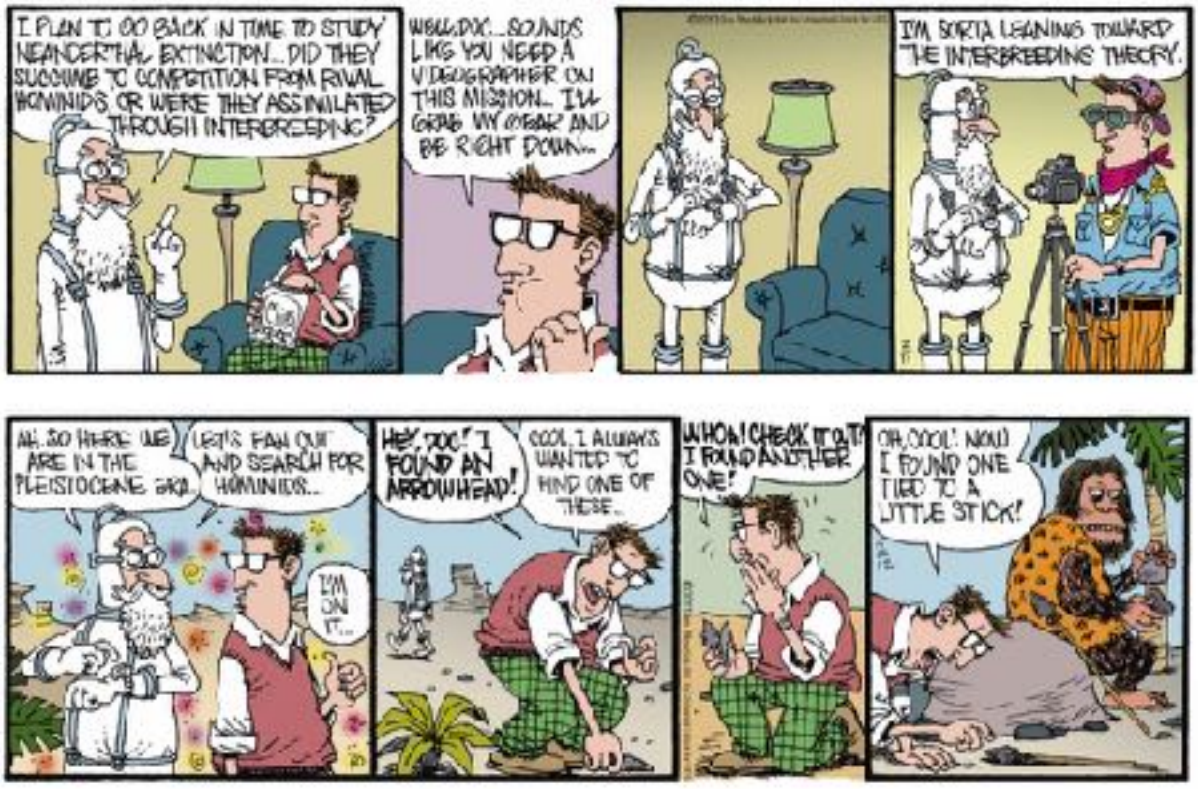
Fig. 1038. Dan Piraro, *Bizarro*, 28 Sept., 2003.

The New Zealander chemist and cartoonist Nick D. Kim has given us a rather pedantic strip (**Fig. 1036**), where his lab-coated dog scientist explains the issue with thought-bubbles, after which the colorized, elongated release panel humorously suggests that the extinction of the Neanderthals was because they made decisions by committee. While neither Gary Larson nor Dan Piraro could have been aware of the recent paleogenetic evidence for the interbreeding between Neanderthals and *homo sapiens sapiens*, both have made "humorous uchronía" cartoons (**Figs**. **1037** and **1038**) about Cro Magnon men hitting on Neanderthal women. [We might point out that, unlike the common cartoon cliché (cf. **Figs**. **1039**–**1040**), Neanderthals walked just as erectly as modern humans.]

Fig. **1039**. Gary Larson, *The Far Side*.

Fig. 1040. Dave Blazek, *Loose Parts*, 8 Aug., 2015.

In a four-week series of daily *Monty* comic strips which ran from 11 Feb. to 9 March, 2013, the syndicated cartoonist Jim Meddick has given us a literal uchronía encounter between modern humans and Neanderthals, as Monty's friend Doc, a time-traveler who came from the year 2525, takes him, dressed in Indiana Jones garb, back to the Pleistocene era to study Neanderthal extinction (**Figs**. **1041** and **1042**—a selection presented here, again with the caveat against viewing a compilation of daily strips as a coherent unit; for others in this series, cf. **Figs**. **1081**, **1164**, and **1227**). In these three- to five-paneled strips, usually with an unbordered panel that focuses on Monty's face, we see Monty humorously interacting with Neanderthals: finding "arrowheads"; "teaching" them how to make fire; witnessing the "invention" of the wheel/smiley-face and the domestication of the dog; going on hunting expeditions; and participating in ritual meals and dances. Along the way, Monty meets and falls in love with a Neanderthal woman, Oomuka (**Fig**. **1042**), whom he abandons when he learns that he would have to fight a rival Neanderthal suitor to gain her hand. [As these strips came out after Svante Pääbo had published his Neanderthal genome studies, we are not surprised that Meddick is aware of the interbreeding between Neanderthals and *homo sapiens.*]




MM...WHAT IS THIS STUFF? NOT BAD
CAREFUL. SOMETIMES RITUAL TEAS CONSUMED BEFORE A HUNT CONTAIN PSYCHOACTIVE STIMULANTS.
NO. I DON'T NOTICE ANYTHING. MAYBE JUST A HINT OF CASSAFRAS..
NAW. NOPE. NOTHING. I REALLY DON'T THINK THIS HAS...
PUFF THE MAGIC DRAGON LIVED BY THE SEA...
THEY WANT THEIR CUP BACK!
DOC...COME QUICKLY! I THINK WE'RE ABOUT TO WITNESS ONE OF THE MOST AMAZING MOMENTS IN HISTORY!
GOOD LORD! ARE THOSE WOLVES?!
YEAH, DOC...I THINK WE MAY BE WITNESSING THE EARLY STAGES OF THE DOMESTICATION OF DOGS!
EVERY NIGHT AFTER DINNER, THAG COMES WITH SCRAPS TO FEED THE SLIGHTLY TAMER WOLVES THEREBY...
OOKA! OOKA!
WHAT? YOU WANT ME TO TRY? UM...SURE. WHY NOT?
C'MERE, PUPPY WUPPY... NICE DOGGY WOGGY... NICE...
OH *@#%! A SABERTOOTH CHIHUAHUA!!
BUT IT'S DEEPLY OFFENSIVE TO TURN DOWN THE TRIBAL ELDERS' OFFERINGS...
TOO BAD! I'M NOT EATING MONKEY BRAINS! NO WAY! GOTTA DRAW THE LINE SOMEWHERE!
OKA ULL MEEDA UNTA ULL.
AH! I SEE.
THE CHIEF EXPLAINS YOU NEEDN'T WORRY...IT'S NOT MONKEY BRAINS. THEY ONLY USE THE MONKEY SKULL AS A DECORATIVE SERVING BOWL...
REALLY? WELL...I GUESS IN THAT CASE...
MM...NOT BAD...WHAT IS THIS?
MONKEY GONITALIA PÂTÉ.

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.

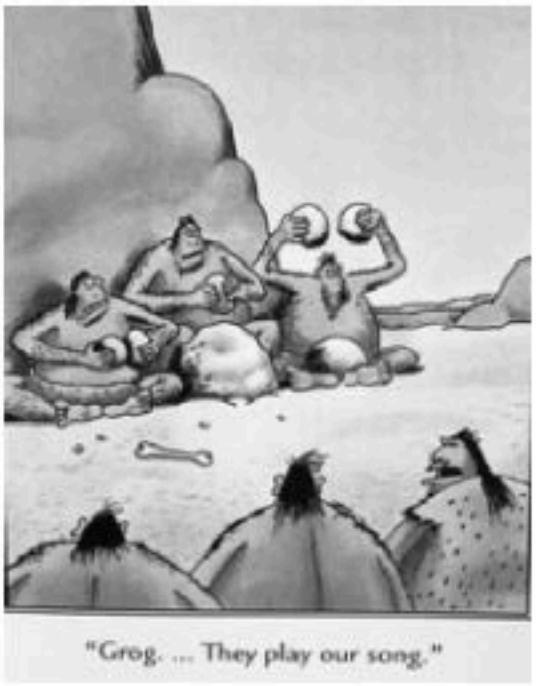
Fig. **1043**. Bob Thaves, *Frank and Ernest*, 4 Nov., 1995.

Caveman couture

Fig. **1044**. Aurelio Santarelli, 1998.

Fig. 1045. Mikael Wulff & Anders Morgenthaler, *Wumo*, 6 April, 2019.

The supposedly dim-witted Neanderthal has been an irresistible foil for cartoonists making "humorous uchronía" gags. Bob Thaves made a typically lame *Frank and Ernest* word-play joke about the "early man" Neanderthal Oogluk (**Fig**. **1043**). Aurelio Santarelli gave us a "humorous uchronía" Neanderthal gag about the "new clothes smell" of freshly scraped animal skins (**Fig**. **1044**). The Wulff and Morgenthaler team make a gross joke (**Fig**. **1045**) about snotty Neanderthal cleverly named Achoo.



"Grog. ... They play our song."

"Zak! Don't eat parsley! ... Just for looks!"

"Okay! I'll talk! I'll talk! . . . Take two sticks of approximately equal size and weight — rub them together at opposing angles using short, brisk strokes . . ."

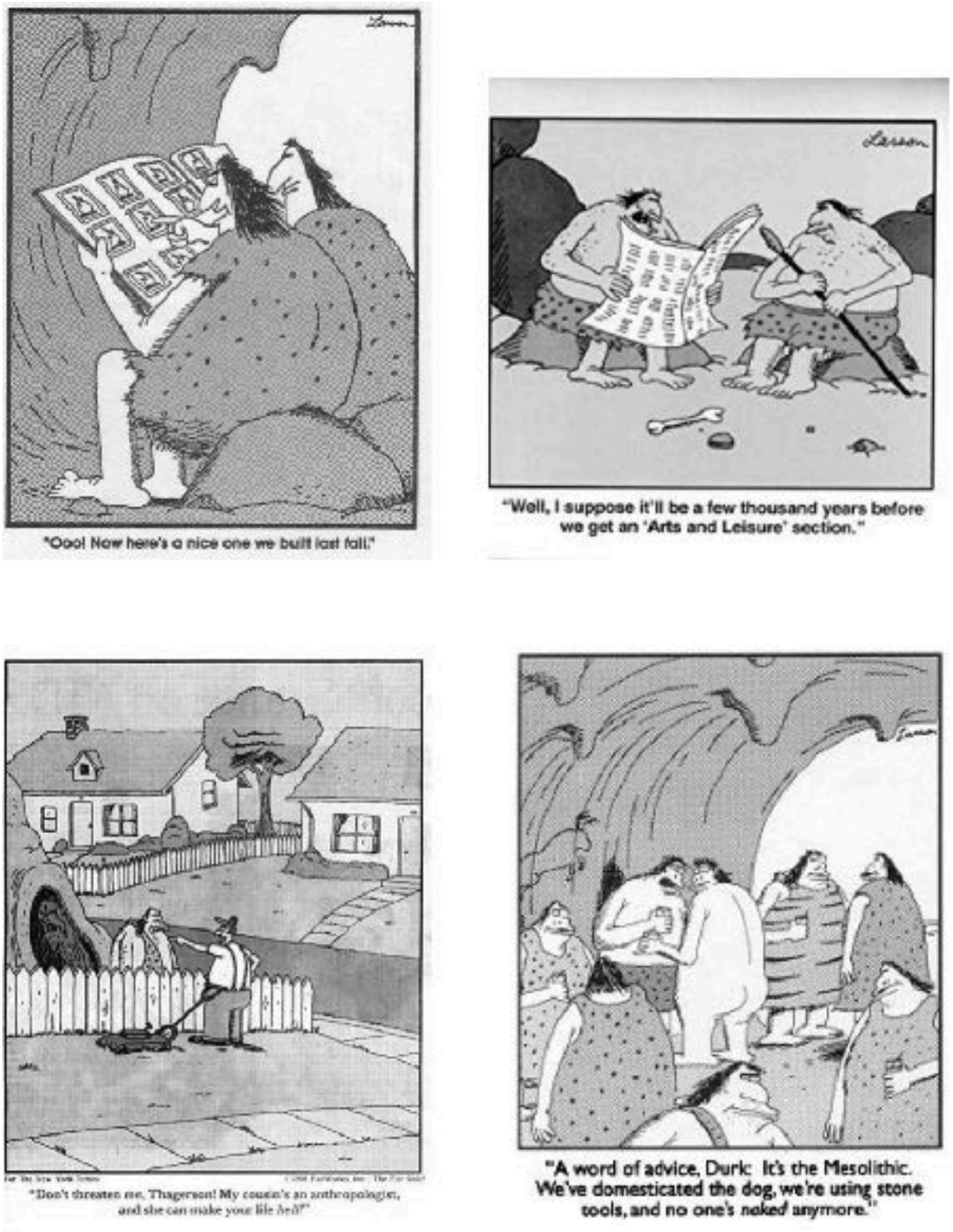


Fig. **1046**. Eight Gary Larson *The Far Side* cartoons.

It would seem that Gary Larson's go-to topic for his cartoon humor is the Stone Age. Larson has drawn "humorous uchronía" cartoons (**Fig**. **1046**) about Neanderthal hiring interviews, Neanderthal "rock" bands, Neanderthal garnishes, beating a confession out of a caveman who knows how to make fire, and Neanderthal photo

scrapbooks and newspapers; he has made an "inverse humorous uchronía" gag about a Neanderthal neighbor living in an American suburb, and a "humorous uchronía" Neanderthal cartoon about a cocktail party in a painted cave that a caveman incongruously says is being held during the Mesolithic—the term used in European archaeology to refer to the period (ca. 15,000 to 5,000 BP) between the Paleolithic and the Neolithic—some 10,000 years after domestication of the dog and the extinction of the Neanderthals! [The pedantic "precocious schoolboys and other specialists in the field" might also point out that early hominids had been using stone tools for a million years before this.]

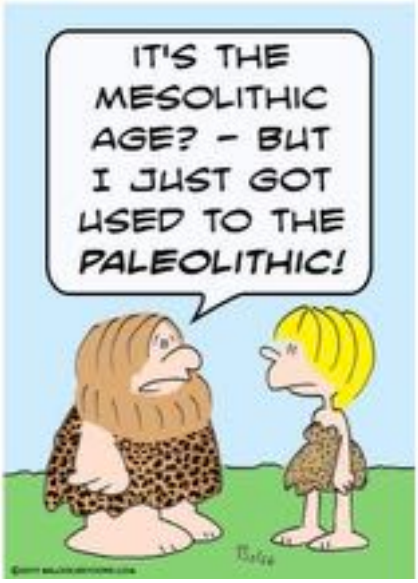


Fig. 1047. Baloo (Rex F. May), 2011.

Rex May has also drawn a cartoon where the humor comes from a caveman having an incongruous awareness about living in the Mesolithic period (**Fig. 1047**). These Mesolithic/Paleolithic gags reveal that Americans do not have a "culturally bound background" understanding of the modern chronological classifications that archaeologists have imposed on the past, and that the traditional tripartite division of the Stone Age into Old/Middle/New periods (Paleolithic/Mesolithic/Neolithic) is not one people living at the time would have been aware of—like we self-define ourselves as living in the "Atomic Age," the "Information Age," etc. These Stone Age cartoons, furthermore, also reveal a lack of appreciation of the depth of the time-span involved in our earliest prehistory; as if viewing the past through the wrong end of a temporal spyglass, the Stone Age as a whole just seems so remote, and cartoonists and their viewers appear to be unconcerned with distinguishing periods separated by tens, and even hundreds, of thousands of years.

Fig. **1048**. Gary Larson, *The Far Side*.

Fig. 1049. Zahary Kanin, *The New Yorker*, 1 Sept., 2014.

All archaeologists have fantasized that they, like Monty's friend Doc, had a time machine to take them back to the periods they are studying. [I suspect that the first thing that would strike a modern researcher thus transported into the past would be the smell!] Cartoonists also seem to have been bitten by the time-travel fantasy bug. Gary Larson, for instance, has given us a cartoon with Neanderthals traveling to the future on a "Time Log" (**Fig**. **1048**). In a rare appreciation of the slow pace of change that occurred over the tens of thousands of years of the Stone Age, the *New Yorker* cartoonist Zachary Kanin imagines a caveman time-traveler who goes a hundred years back into the past to warn people that nothing will change over the next century (**Fig**. **1049**).

If Gary Larson was the most prolific American producer of cavemen cartoons before he retired *The Far Side* in 1995 (cf. **Figs. 986**, **996**, **1003**, **1013–1018**, **1037**, **1039**, **1046**, **1048**, **1093**, **1098**, **1112**, **1119**, and **1123**) that mantle has passed to Wiley Miller and Dan Piraro, both of whom seem unable to resist going back to the Stone Age for their cartoon gags. [For Miller's Stone Age cartoons, cf. **Figs**. **870**, **988–990**, **1060**, **1062**, **1089**, **1134**, **1135**, **1138**, **1152**, **1167**, **1187–1190**, **1193**, **1196–1197**, and **1203–1205**; for Piraro, in addition to the cartoons discussed below, cf. **Figs**. **50**, **454**, **941–943**, **995**, **1005**, **1038**, **1068**, **1071–1073**, **1091**, **1131–1132, 1186**, **1220–1221**, and **1229–1232**; Dave Coverly (**Figs**. **1023**, **1070**, **1076**, **1090**, **1092**, **1144–1145**, **1158–1160**, **1178**, and **1206**) and the father and son Thaves (**Figs**. **1043**,

1063-1064, **1088**, **1095**, **1143**, **1182**, and **1199–1202**) also have a particular affinity to Stone Age cartoons.]

Fig. 1050. Dan Piraro, *Bizarro*, 8 April, 2009.

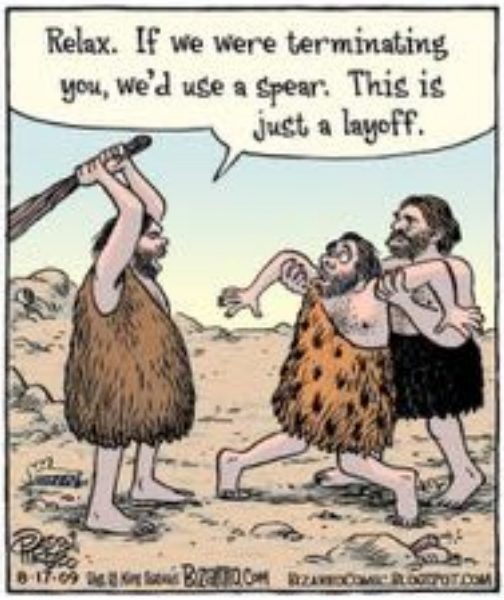


Fig. 1051. Dan Piraro, *Bizarro*, 17 Aug., 2009.

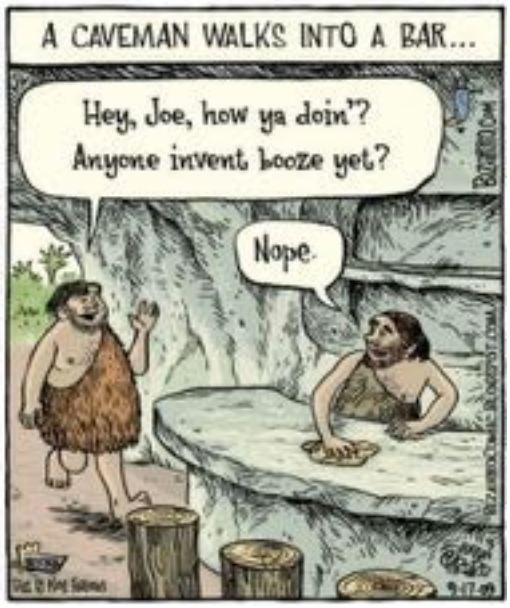


Fig. 1052. Dan Piraro, *Bizarro*, 17 Sept., 2009.

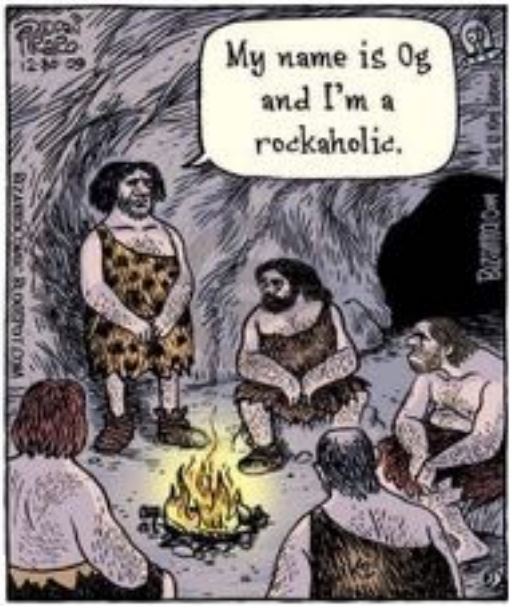


Fig. 1053. Dan Piraro, *Bizarro*, 30 Dec., 2009.

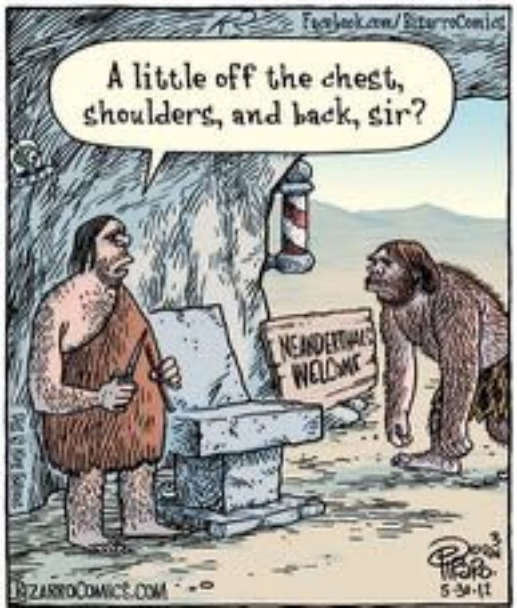


Fig. 1054. Dan Piraro, *Bizarro*, 30 May, 2012.

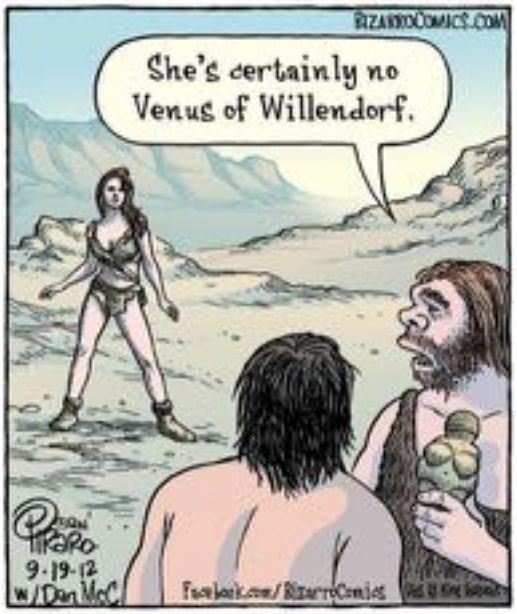


Fig. **1055**. Dan Piraro, *Bizarro*, 19 Sept., 2012.

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.

Dan Piraro has used the caveman cartoon cliché for a wide range of "humorous uchronía" gags: he has "knuckle-dragging" Neanderthals thinking the Cro Magnon "Standing Erect Man" is a super-hero for being able to walk and carry sticks at the same time (**Fig**. **1050**); he makes jokes about club-wielding "*homo horriblus*" (**Figs**. **1051** and **1056**); he uses the cliché joke set-up of "a man walks into a bar . . ." for a "*homo inventus*" no-alcohol-in-the-Paleolithic gag (**Fig**. **1052**; the webcomic Mike Gruhn made a similar caveman joke the next year, cf. **Fig**. **55**); he parodies an Alcoholics Anonymous meeting with a silly word-play (**Fig**. **1053**); he makes a hairy-back Neanderthal joke (**Fig**. **1054**); he pokes "humorous uchronía" fun at camping as a refuge from the "rat race" (**Fig**. **1057**); and he contrasts ancient and modern ideals of female beauty in a cartoon (**Fig**. **1055**) that assumes viewers would recognize Rachel Welch from the 1966 movie *One Million Years B.C.* (cf. **Fig**. **763**) as well as having the requisite "culturally bound background knowledge" about the Venus of Willendorf statuette. After Piraro's colleague Wayne ("Wayno") Honath took over the creative duties of the *Bizarro* strip in 2018, he made his own Stone Age "humorous uchronía" gag cartoons with club- and stone-wielding cavemen politicians (**Fig**. **1058**), and with a temporally anomalous restaurant waiter wearing a bowtie and holding a menu carved in stone (**Fig**. **1059**).

Another approach cartoonists have taken to making "humorous uchronía" caveman gags is to project contemporary social institutions onto the Stone Age.

Fig. 1060. Wiley Miller, *Non Sequitur*, 4 July, 1992.

Fig. 1061. Wiley Miller, *Non Sequitur*, 31 Dec., 1998.

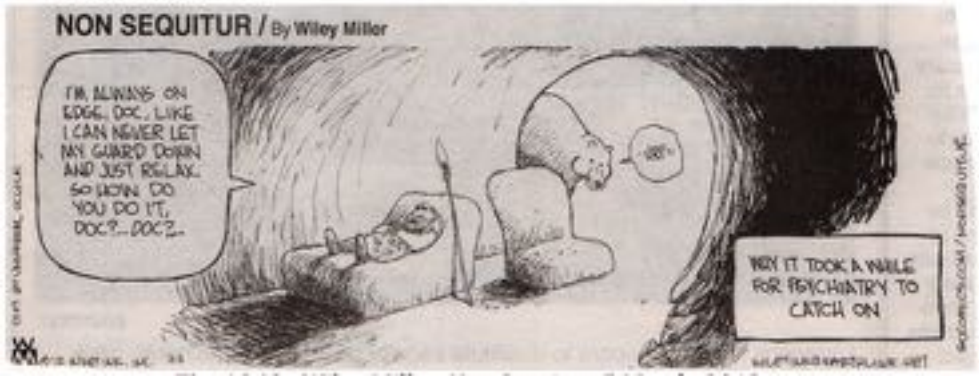


Fig. 1062. Wiley Miller, *Non Sequitur*, 5 March, 2012.

Wiley Miller has humorously suggested that democracy began because the previous cave leader had been eaten by what looks like a dinosaur (**Fig. 1060**). Miller used the real danger Upper Paleolithic people faced in using caves that sometimes were also occupied by cave bears to make a December 31st gag about the beginning of New Year's resolutions (**Fig. 1061**) as well as a cartoon about why psychiatry was not practiced in the Stone Age (**Fig. 1062**). [Our pedantic "precocious school boys" would point out that Paleolithic people did not carve written messages on cave walls, nor did they have upholstered chairs and couches.]

Fig. 1063. Tom Thaves, *Frank and Ernest*, 30 April. 2012.

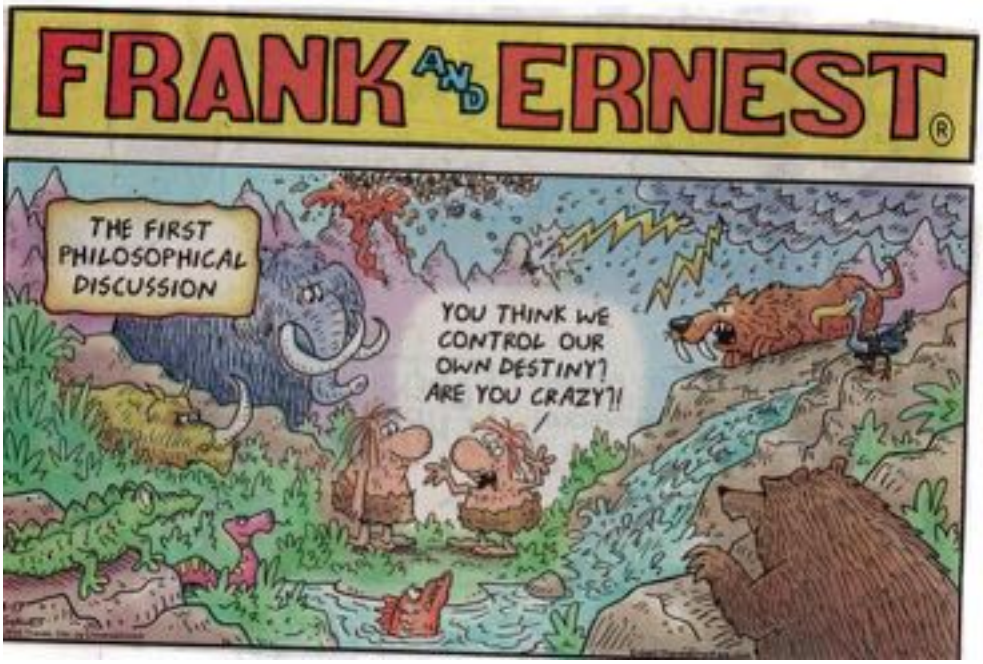


Fig. 1064. Tom Thaves, *Frank and Ernest*, 17 April, 2016.

Like his father, Tom Thaves also has drawn *Frank and Ernest* caveman cartoons, humorously suggesting that the origins of capitalism and of philosophy are to be found in the Stone Age (**Figs. 1063–1064**).

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But a more common type of "humorous uchronía" caveman cartoon are those that imagine the daily life of Paleolithic people. We start our survey with looking at how cartoonists joke about how cavemen and cavewomen might have hooked up—other than by "courtship with a club."

Fig. 1065. Johnny Hart, Advertisement for Dr. Pepper, 1963.

The designers of the 1962–1964 Dr. Pepper ad campaigns that employed Johnny Hart to help sell the Texas-based soft drink used a consistent format for their advertisements, putting Hart's comic at the top and photographs of the products below. For these campaigns, Hart created a new version of his *B.C.* comic strip, featuring a new character named Harmon, and because Hart had to abandon the normal panel format of his *B.C.* comic strip, he added little numbers to help viewers follow the sequence. The

gags of Hart's wordless Dr. Pepper Harmon comics include the incongruous appearance of the soda pop bottle in the Stone Age *B.C.* universe. In one case, in a gender-switching turnaround of the "courtship with a club" cliché, Maybelle uses the Dr. Pepper bottles as a lure to trap Harmon and Bunion in her cave (**Fig. 1065**). As the ad copy in the box awkwardly placed to the side of the cartoon makes explicit, the premise of this 1963 gag is that women have to employ ingenious "man-traps" in order to snare their partners, a cultural attitude that we find offensive today; what Maybelle—the prototype for the *B.C.* "Fat Broad" character—is going to do with the two men trapped in her cave is not explained, although presumably we are not supposed to imagine that it involves anything kinky!

Fig. 1066. Danny Shanahan, *The New Yorker*, 27 Aug., 2012.

Carbon Dating

Fig. 1067. NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.

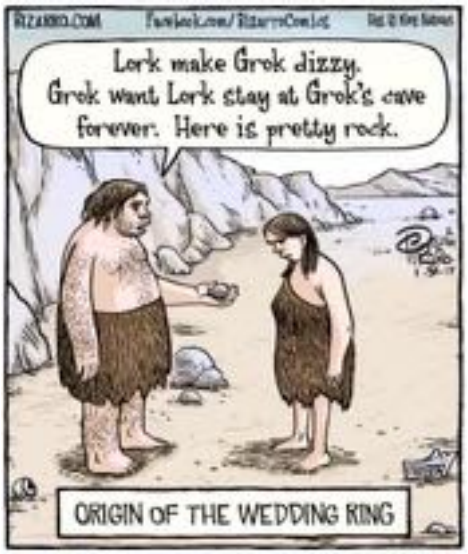

Fig. **1068**. Dan Piraro, *Bizarro*, 30 Jan., 2017.

Fig. **1069** Peter C. Vey, *The New Yorker*, 27 April, 2020.

Other cartoonists have projected more conventional contemporary dating practices into their "humorous uchronía" Stone Age gags. Danny Shanahan, for instance, has a young lady introduce her beau to her parents as a cave painter (**Fig**. **1066**); while Shanahan's joke revolves around what is supposed to seem to us as the unusual choice of cave-painting as a career, the gag also plays with the tension of parents disapproving of their daughters dating bohemian artists (cf. the Wulff & Morgenthaler *Wumo* cartoon, **Fig**. **331**)—a situation that many a struggling cartoonist must have also faced! Mark Godfrey's caveman "Carbon Dating" cartoon (**Fig**. **1067**) is set in a modern cafe, although the cavemen are in Stone-Age garb, with the women dolled up with bones in

their hair and the waiters sporting bowties on their animal-skin clothes; the caveman's patter is a parody of modern dating jargon and uses the same "clubbing" pun that Dan Piraro made (**Fig**. **1056**). For his "origin of the wedding ring" cartoon gag (**Fig**. **1068**), Piraro gives us a particularly inarticulate caveman; from the expression on the cavewoman's face, it is not at all clear if she is impressed by his "pretty rock." The cavewoman in Peter C Vey's *New Yorker* cartoon (**Fig**. **1069**) also does not seem particularly enthralled by the sculpture the caveman has handed her; the joke here lies in the incongruity of the caveman, like those in the Paleolithic/Mesolithic cartoons (**Fig**. **1047**), being aware that the Paleolithic would be followed by a Bronze Age, although how having bronze tools could help him sculpt better than he does with his nice hafted stone hammer is unclear!

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Once a cartoon caveman and cavewoman have paired up, it is time to set up house!

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.

As we have already noted (cf. **Figs**. **50**), the cartoon Paleolithic cave is often, erroneously, represented as if it were a suburban American home:

> Usually depicted from just inside the cave opening, the cartoon caveman cave is a place of permanent residence, where families cook, converse, and put decorative paintings on the wall. Although our Paleolithic ancestors did indeed utilize caves and rock shelters, these bands of hunter-gatherers certainly did not occupy them year-round, much less turn them into typical American dwellings.

Dave Coverly's *Speed Bump* cartoon (**Fig**. **1070**) gives us a young couple looking at a "starter cave" being shown to them by a "humorous uchronía" real estate agent cleverly named "Nina Derthal." Wayne ("Wayno") Honath has also put a real estate agent in his "humorous uchronía" cartoon (**Fig**. **1071**) about a couple buying a cave-home, with the joke here that the previous owner had not evolved into a tool-maker (in spite of the fact that our earliest human ancestors *Homo habilis* had been using tools more than a million years ago). Underlying Dan Piraro's nagging Paleolithic housewife jokes (**Figs**. **1072**–**1073**) is the modern heteronormative assumption that it is the man's responsibility to provide a decent home for his wife. [Note the "Dynamite of Unintended Consequences" in the fire in Piraro's 2008 cartoon which, appropriately, seems about to explode; note also the allusion to "*homo inventus*" in his 2016 cartoon, with the caveman incongruously aware that he doesn't have the mathematical knowledge to build a house.] [It should also go without saying that the institution of marriage did not arise until the advent of complex societies; the earliest evidence for a marriage contract comes from 3rd millennium B.C.E. Mesopotamia.]

Fig. **1074**. NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.

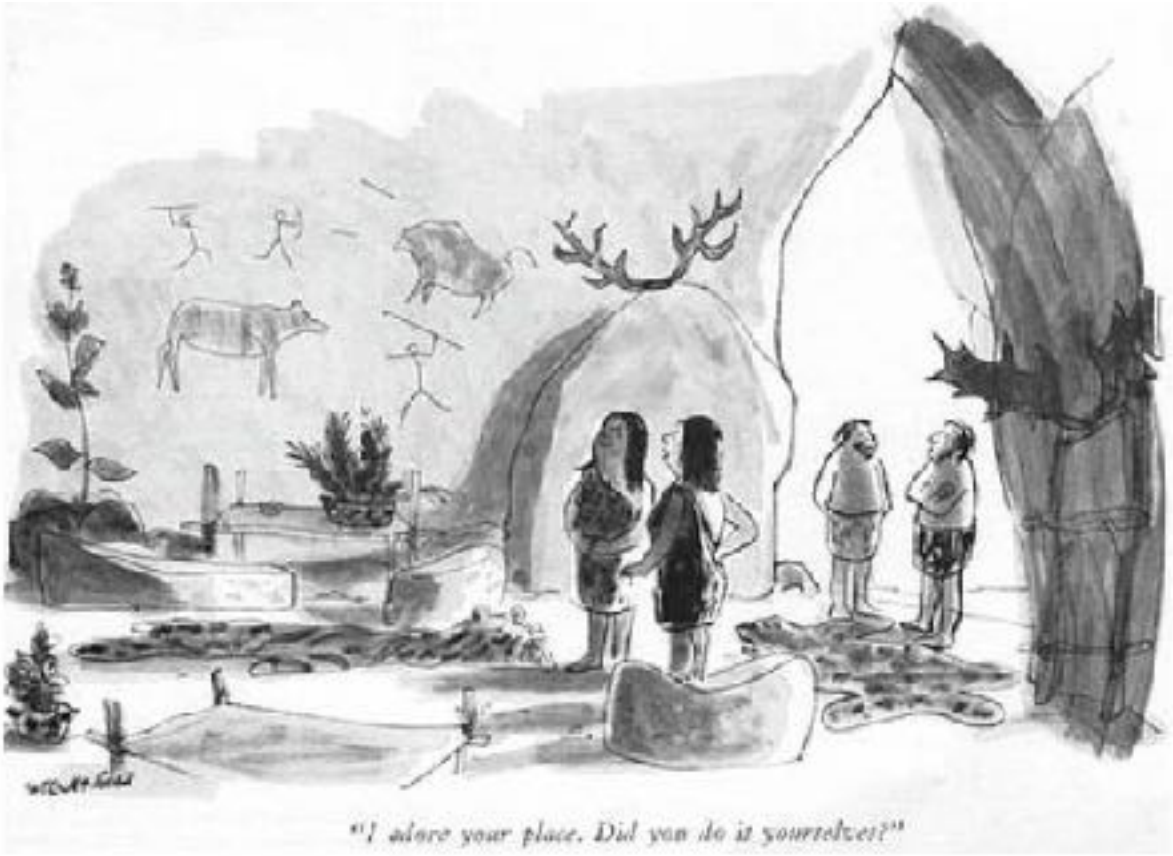

Fig. **1075**. James Stevenson, *The New Yorker*, 21 Feb., 1970.

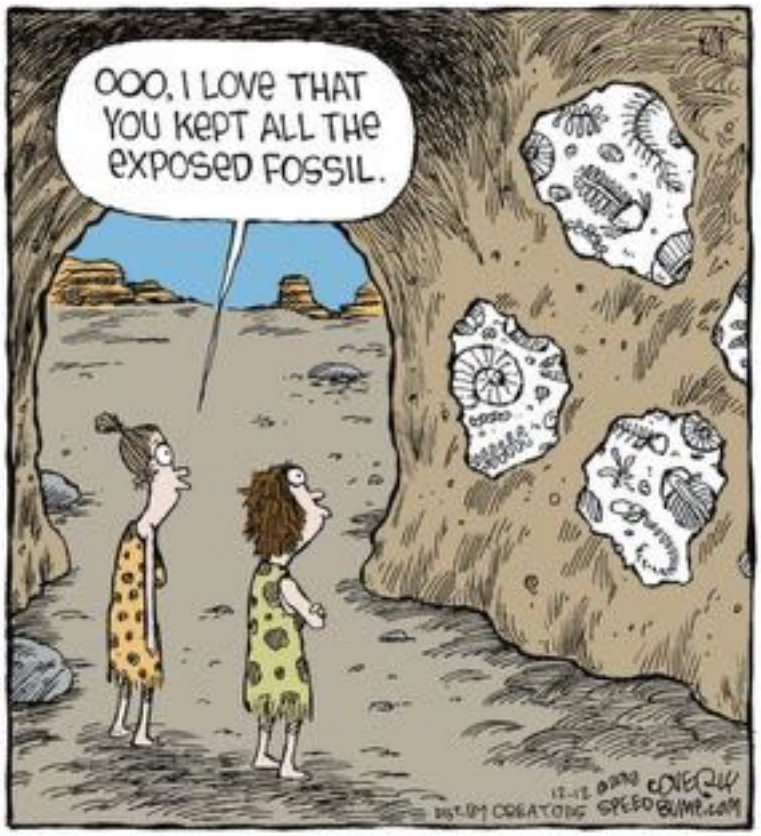

Fig. 1076. Dave Coverly, *Speed Bump*, 12 Dec., 2018.

"Whoa, someone's been doing some gathering."

Fig. **1077**. Matthew Diffee, *The New Yorker*, 20 Dec., 2004.

Mark Godfrey's "humorous uchronía" cave gag (**Fig**. **1074**) has one caveman brag to another about his new "LCD," humorously depicted like a large flat-screen television, replete with little stone knobs (cf. the Flintstone's 1960-style television, **Fig**. **845**). [We might note that this "Large Cave Drawing" scene of cavemen hunting a mammoth with spears and bows and arrows has no parallels in actual Paleolithic cave painting.] James Stevenson's *New Yorker* cartoon (**Fig**. **1075**) also gives us a caveman couple showing off their "humorous uchronía" living room, decorated with plants, antlers, animal-skin throw rugs, and an anachronistic post-Paleolithic Levantine Spanish-style painting. Dave Coverly's *Speed Bump* cartoon (**Fig**, **1076**) is set in the Stone Age, although the joke is a "humorous uchronía" take-off on the modern decor fashion of leaving exposed, distressed brick and stone-work. Matthew Diffee's "humorous uchronía" Stone Age living room cartoon (**Fig**. **1077**) uses the hunter/gatherer cliché that, as we will see below, many other cartoonists employ to make Paleolithic gags.

Fig. **1078**. Leigh Rubin, *Rubes*, 17 Aug., 2015.

But not all cartoon Stone Age caves are depicted as if they were contemporary American living rooms. The cave that Batman accidentally drives into in a Leigh Rubin's cartoon (**Fig**. **1078**), for instance, is a realistic Paleolithic cave, as the temporal anomaly of the gag would not work if the cavemen were shown living in some version of an American home.

☺ ☺

If one were to make a "humorous uchronía" cartoon about cavemen and their caves, it would be natural to poke fun at a "man cave"—the term that arose in the 1990's to describe a space (usually in the basement) in a heteronormative household that is off-limits to females and where the man can bring his male friends to drink beer, watch sporting events on television, and leave the place as messy as they want.

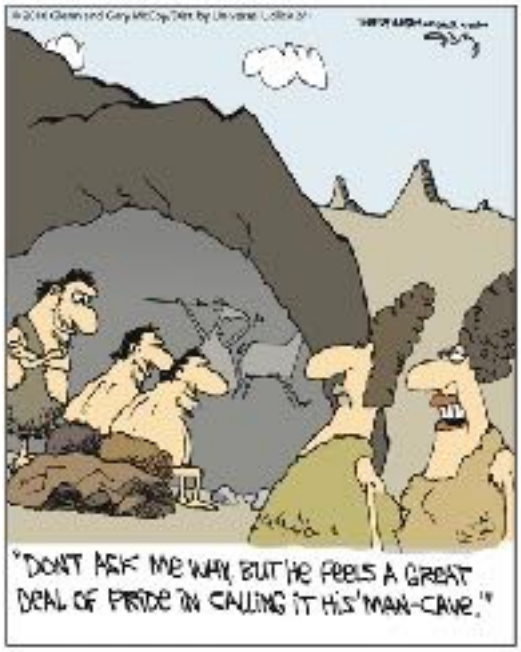

Fig. 1079. Glenn McCoy and Gary McCoy, *The Flying McCoys*, 1 Feb., 2010.

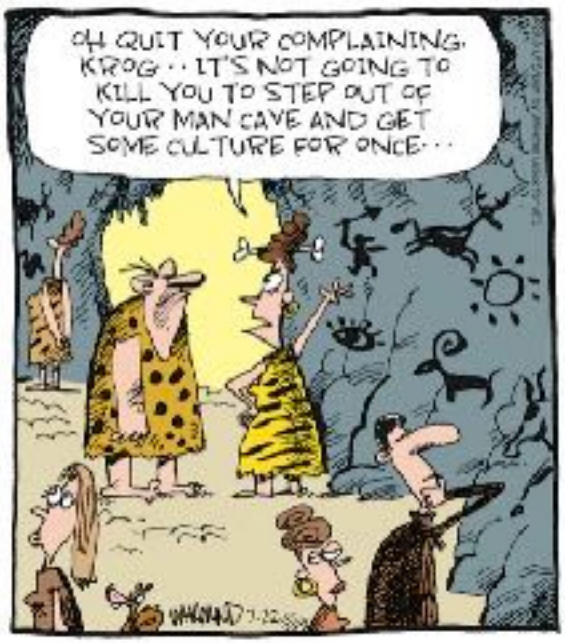

Fig. 1080. Dave Whamond, *Reality Check*, 22 July, 2013.

Fig. 1081. Jim Meddick, *Monty*, 5 March 2013.

The McCoy brothers drew a "man cave" cartoon (**Fig. 1079**) where the "humorous uchronía" comes from the women with beehive hairdos using the incongruously modern term. [Our pedantic "precocious schoolboys" might pose the question: "Besides the hairdos, what is wrong with this picture?" Answer: the type of

hunting scene the men are watching as if it were a television screen post-dates the Paleolithic by 20,000 years.] Dave Whamond has given us a "man cave" cartoon (**Fig**. **1080**) where the cave paintings Krog has been dragged to see by a woman with a beehive, bone-adorned, hairdo are displayed as if the cave were a museum. [Note the hand-to-chin museum visitor, cf. **Fig**. **740**; compare this cartoon to Harry Bliss' 1993 *New Yorker* cover, **Fig**. **193**). In a comic strip that is part of his 2013 series about Monty time-traveling back to the Paleolithic (**Fig**. **1081**; for the rest of the series, cf. **Figs**. **1041**–**1042**), Jim Meddick has Monty's Neanderthal girlfriend Oomuka dismantle his "man cave." [Note that, unlike Dan Piraro's 2012 cartoon, **Fig**. **1055**, Meddick felt that he had to describe the iconic Rachel Welch image.]

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.

Another approach to making a "man cave" cartoon is to create an "inverse humorous uchronía" by transporting a Neanderthal caveman into the present. While we might wonder if the Neanderthal man being shown around by yet another real estate agent in Dave Coverly's "man cave" cartoon (**Fig 1082**) was a time-traveler or merely some sort of "throwback," the jokes in Dan Thompson's and John McPherson's "man cave" cartoon (**Figs**. **1083**–**1084**) are that Larry and the red-headed, club-wielding Mike are modern men incongruously acting like Neanderthals. Tom Sloans's two-panel comic (**Fig**. **1085**) gives us an explicit connection between the Stone Age cave and the modern man cave.

Fig. **1086**. Max Garcia, *Sunny Street*, 2013.

Max Garcia has given us a female version of the "man-cave" cartoon cliché with his "Cavegirl slumber parties" cartoon (**Fig**. **1086**), where the humor is that the girls in animal-skin underwear are knocking stars out of each other's heads with incongruous

log and rock "pillows." [There is evidence that early humans actually slept on pads made from straw and other vegetable matter.]

☺ ☺

If what is projected into the past in "humorous uchronía" cartoons reveals contemporary cultural concerns, then the corpus of American cavemen cartoons would suggest that gender relationships is one of the country's most pressing social issue. Whereas stereotyped gender roles were unproblematic in the early 1960's (*viz*. *The Flintstones*), now in our "#MeToo" age they are increasingly being questioned. And what makes us uncomfortable is fair game for humorists to elicit nervous laughter. Bill Whitehead's *Free Range* cartoon (**Fig**. **1087**), for instance, gives us the "humorous uchronía" of a cavewoman using a business-style projection chart to suggest that men have not evolved since "1 million B.C."

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.

Tom Thaves and Wiley Miller have both crafted cavemen cartoons that mirror the contemporary American rejection of the offensive stereotype that "a woman's place is in the home." Thaves gives us complaining cavewomen, roasting a turkey and setting the table while the "*homo inventus*" cavemen laze about (**Fig**. **1088**). Miller's "beginning of the war of the sexes" cartoon shows us a hard-pressed cavewoman lugging water and caring for triplets while the ridiculously he-man caveman brings home a mammoth for her to cook (**Fig**. **1089**).

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.

A common way to project contemporary American cultural concerns about gender relationships onto "humorous uchronía" cavemen cartoons is to relate them to the supposed sexual division of labor that is thought to have existed among Paleolithic hunter/gatherers. [There is no archaeological evidence for such a sexual division of labor, but, based on studies of modern (and mostly marginalized) foraging societies, most scholars assume that it existed in earlier hunter/gatherer groups.] Dave Coverly (**Fig**. **1090**) has used this assumption for a gag about bathroom signs—a subject that one encounters as a source of humor both on real restaurant bathroom doors as well as in cartoons, e.g. **Figs**. **203**–**204**. Dan Piraro has played with the hunter/gatherer sexual division cliché in a cartoon (**Fig**. **1091**) where the incongruity humor comes from our being surprised that the gatherer woman has killed a mammoth with her club. Dave Coverly returned to the hunter/gatherer sexual division cliché in a cartoon (**Fig**. **1092**) that targets the unequal role men play in child-rearing.

Gary Larson has addressed the issue of Paleolithic hunting and gathering in a number of *The Far Side* cartoons (**Fig**. **1093**). Larson gives us a caveman being used as fishing bait, two Neanderthals who killed a mammoth with one lucky arrow shot, shovel-carrying cavemen coming back after "hunting" a giant carrot, and a caveman who complains about having to go out to hunt among saber-toothed tigers.

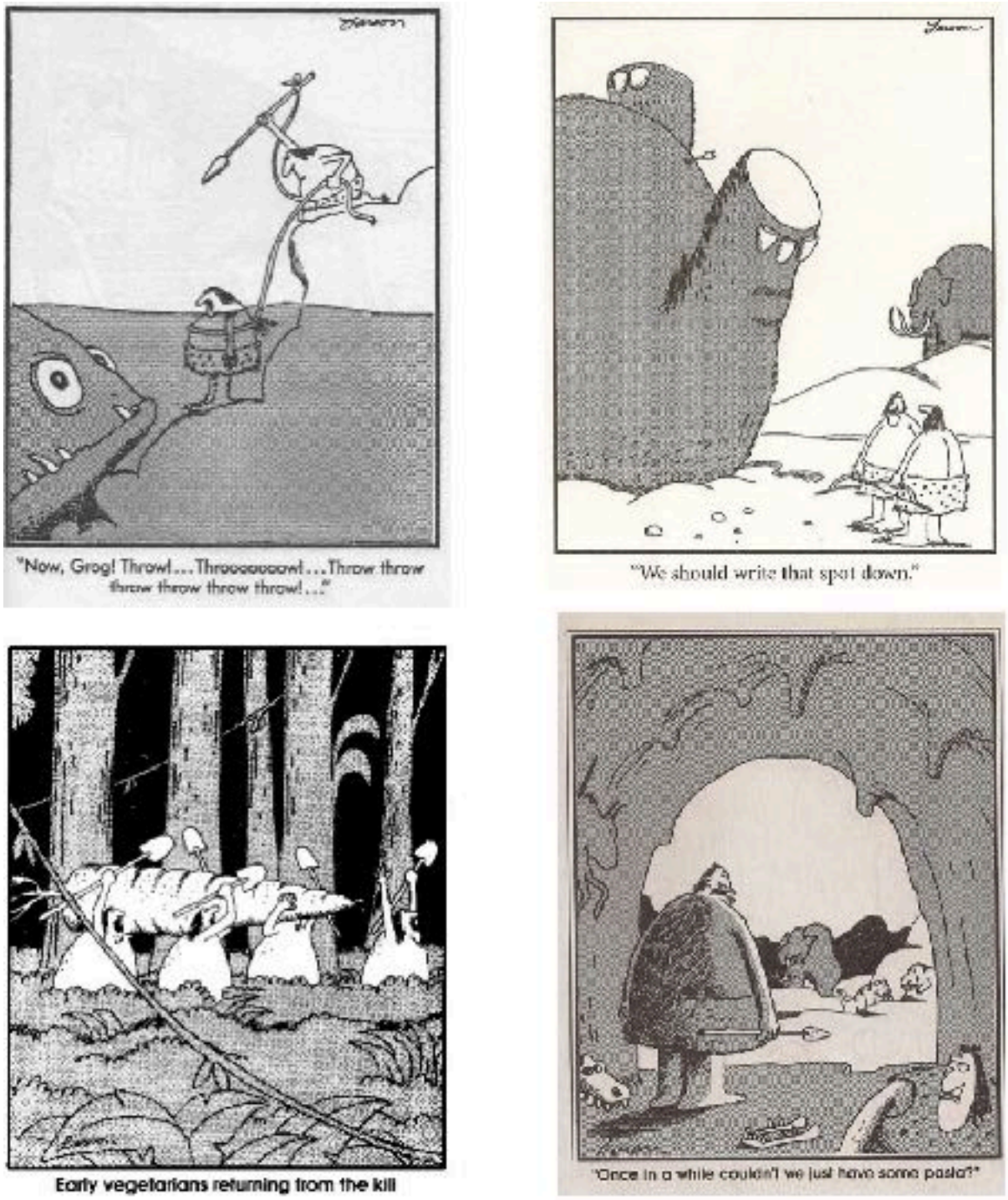

Fig. **1093**. Four Gary Larson, *The Far Side* cartoons.

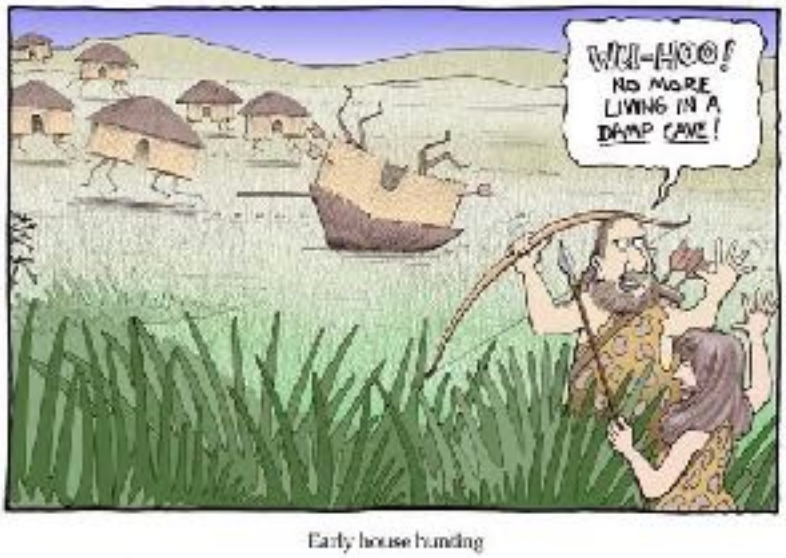

Fig. **1094**. Nick D. Kim, *Science and Ink*.

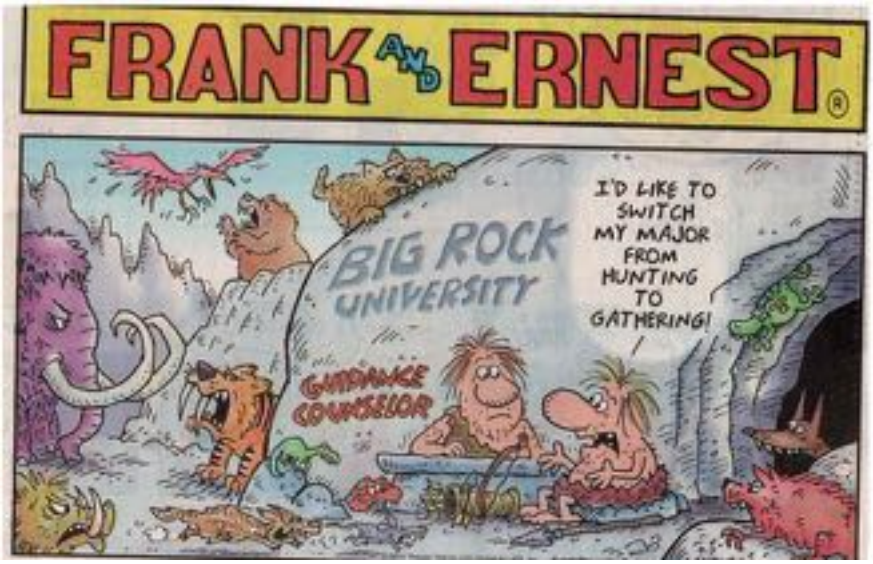

Fig. **1095**. Tom Thaves, *Frank and Ernest*, 7 Sept. 2014.

The New Zealander Nick Kim humorously uses the topic of caveman hunting in a cartoon (**Fig**. **1094**) where a couple literally house-hunts together. Tom Thaves has stressed the danger of hunting in his "humorous uchronía" cartoon (**Fig**. **1095**) about a student wishing to switch majors from hunting to gathering at "Big Rock University."

Fig. 1096. Glenn McCoy and Gary McCoy, *The Flying McCoys*, 1 June, 2006.

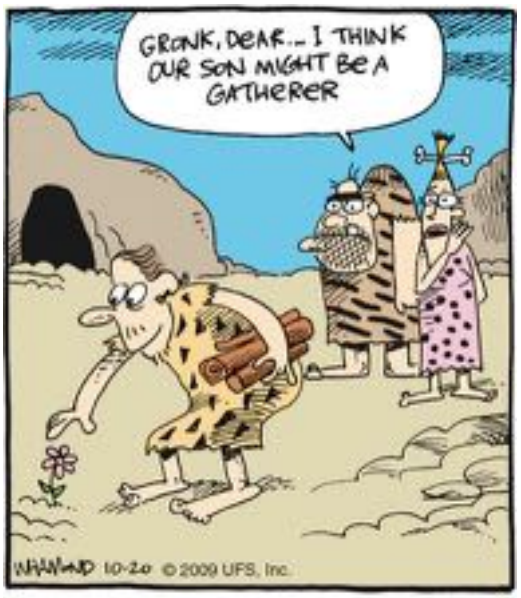

Fig. 1097. Dave Whamond, *Reality Check*, 20 Oct., 2009.

Once the hunter/gatherer sexual division cliché became established in cartoons, it was only a matter of time before comics artists would use it to address another contemporary American cultural issue, LGBTQ rights. Glenn McCoy has a boy come out to his chagrined parents by telling them that he is a gatherer (**Fig. 1096**); Dave Whamond uses the same gag in a cartoon (**Fig. 1097**) where the bone-in-hair mother whispers to a disgruntled Gronk when she sees their son gather wood and pick a flower. Given the obviousness of this gag, we can generously suggest that Whamond came up with it independently of the McCoy brothers. Curiously, as far as I am aware, no cartoonist has made an analogous gag about a lesbian cavewoman hunter! And transgendered cave-people do not appear in the American funny pages.

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Just as incorporating children in cartoons about museums, making art, or excavating adds a certain whimsical zest, so too comics artists could not resist creating "humorous uchronía" gags that transport the silliness of children back into the Stone Age. And in taking these "humorous uchronía" cave-children cartoons as a reflection of contemporary American cultural values, one might suspect that the primary form of American parenting is admonishing one's children (a type of parenting that we have already seen in cartoons about a young Michelangelo or Dalí (cf. **Figs. 16–18** and **21**).

Fig. **1098**. Gary Larson, *The Far Side*, 1 April, 1980.

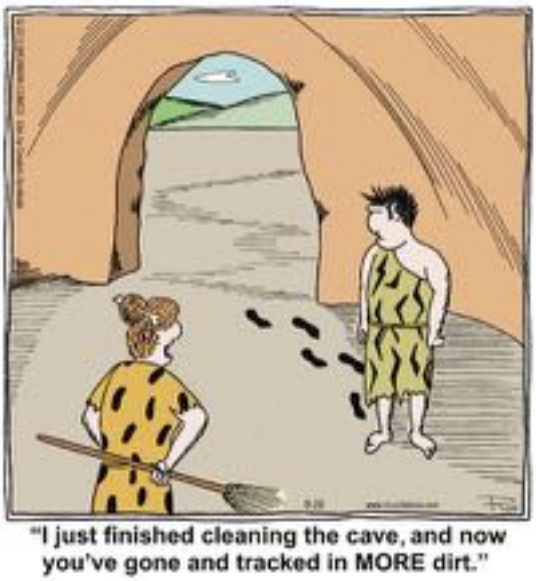


Fig. **1099**. Brian and Ron Boychuk, *Chuckle Bros*, 26 Aug., 2013.

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.

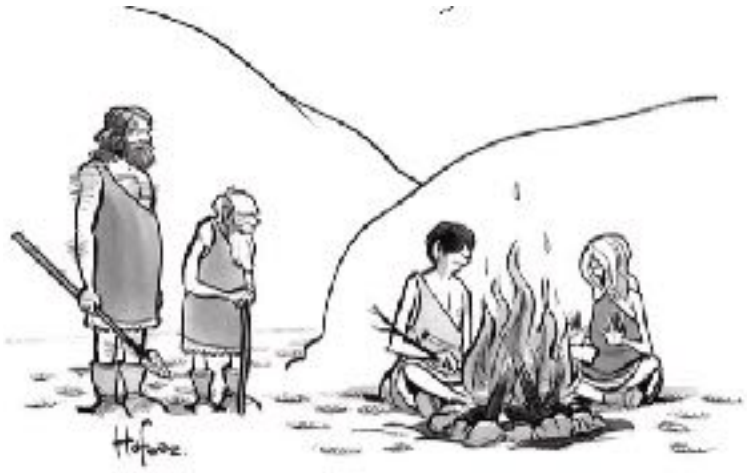
"Don't make me turn this woolly mammoth around!"

Fig. **1104**. Harry Bliss, 2017.

The list of things that cave-parents complain about in Stone Age "humorous uchronía" cartoons closely mirrors the concerns of modern American parents. Gary Larson, for instance, gives us a caveman cartoon (**Fig. 1098**) about something every parent has faced—the picky eater; (**Fig. 1099**), the Boychuck brothers, in a joke that plays with our modern assumption that Paleolithic caves were dirty places, address another perennial complaint—kids tracking in dirt; Glenn and Gary McCoy use the "knuckle-dragging" Neanderthal gag to mimic the modern complain about "the crazy things kids to these days" (**Fig. 1100**), and they make a silly word play (**Fig. 1101**) to address a more contemporary parenting complaint—kids always on their cell phones; Harley Schwadron uses cave art to address our concerns that children watch too much violence on TV (**Fig. 1102**); John McPherson's *Close to Home* cartoon (**Fig. 1103**) speaks to contemporary concerns that kids do not dress appropriately for the weather; Harry Bliss' cartoon about a cave-dad taking the kids out for a ride on the mammoth (**Fig. 1104**) assumes viewers are familiar with the cliché of American parents complaining about siblings fighting in the back seat of the car.

Fig. 1105. Dave Whamond, *Reality Check*, 25 Jan., 2014.

Fig. 1106. Cedric Hohnstadt, 7 March, 2016.



"In my day, we froze to death, but we were happy."
Fig. 1107. Kaaman Hafeez, *The New Yorker*, 17 Aug., 2020.

Fig. 1108. Glenn McCoy and Gary McCoy, *The Flying McCoys*, 9 May, 2016.

Another form that cave-children cartoons can take is to have an elder complain that kids "nowadays" have it easy—a gag that seems funnier when, from our modern perspective, that "nowaday" is ancient history! Dave Whamond (**Fig. 1105**), Cedric Hohnstadt (**Fig. 1106**), and Kaaman Hafeez (**Fig. 1107**) all—independently, we presume—came up with the idea of the old codger complaining about how much better the kid's fires are "nowadays" (Whamond's cartoon making an oblique reference to black-and-white televisions). The McCoy's cave-dad (**Fig. 1108**) makes the absurd complaint that he didn't even have rocks to play with "back-in-the-day"!

Fig. **1109**. Scott Hilburn, *The Argyle Sweate*r, 16 Sept., 2011.

Fig. **1110**. Dave Granlund, 11 March, 2020.

Other cave-kid cartoons fall into the category of "out-of-the-mouths-of-babes" jokes. The humor in Scott Hilburn cave-child gag (**Fig**. **1109**) is set up by what the cave-boy says to his shushing mother, with the visual punchline coming when we notice Grandma's incongruous skunk slippers. The political cartoonist Dave Granlund (**Fig**. **1110**) has projected an "inverse humorous uchronía" into a post-pandemic apocalyptic future where we have reverted to a Stone Age, with the gag's humor coming from our

imagining Grampa's answer by seeing the schematic cave paintings of what has been lost: traveling by plane to sunny vacations, driving to jobs in cars, counting the days of the lockdown, and children going to school in school buses.

And, of course, cave-children had to be taught.

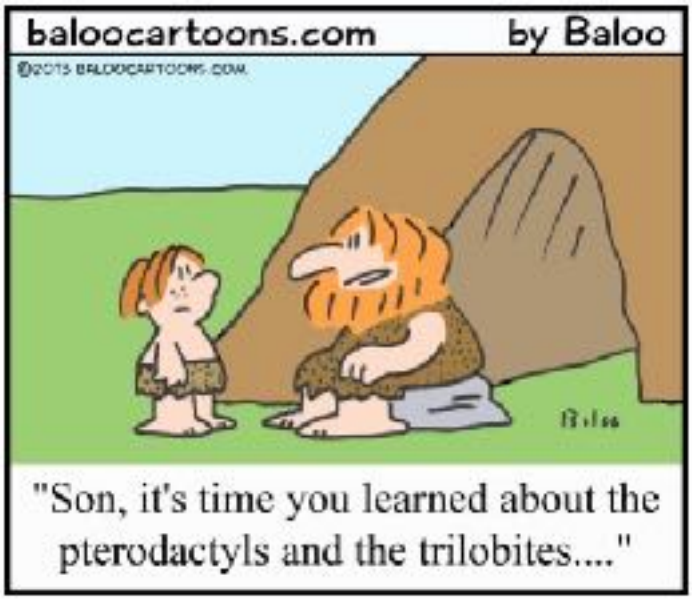


Fig. 1111. Baloo (Rex F. May), 2013.

Fig. **1112**. Gary Larson, *The Far Side*, 1986.

Fig. **1113**. Scott Hilburn, *The Argyle Sweate*r, 11 March, 2011.

Fig. 1114. Mark Parisi*, Off the Mark*, 21 Oct., 2012.

The joke in Rex May's cartoon of a red-headed cave-dad teaching his son about "the birds and the bees" (**Fig**. **1111**) reflects a general American "culturally bound background" ignorance about evolution: not only did pterodactyls and trilobites go extinct millions of years before the *homo* species arose, but birds and bees had been around for more than a hundred million years by the time that cavemen appeared. Gary Larson's cartoon about a cave-child giving a classroom show-and-tell presentation of his genealogical chart (**Fig**. **1112**) similarly reflects a confused view of evolution: while we humans are, ultimately, evolved from single-cell animals, we are not directly descended from dinosaurs! The joke in Scott Hilburn's "early geography class" (**Fig**. **1113**)

assumes readers would know that in the plate tectonic history of the earth, all of our continents were once joined in a single Pangea, although we are apparently not to be concerned by the fact that Pangea began to break up into our modern continents 175 million years before humans evolved. Mark Parisi's "humorous uchronía" cave-school joke (**Fig**. **1114**) is at least chronologically consistent, although of course Paleolithic paintings of bison were never made by school children to mock their teachers.

The simple, schematic, quality of Paleolithic cave paintings has suggested to several cartoonists that these paintings may have been the scribbling of naughty cave-children.

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.

It is natural that the baby in Paul Trap's *Thatababy* would make this assumption (**Fig**. **1115**), given the fact that he is forever knocking his parent's off their feet with the drawings he makes on the walls of his house (e.g. **Figs**. **19**, **414–418**, **500**, and **642**). The Endore-Kaiser and Perry cartoonist team and the webcomic Mike Gruhn have both drawn cartoons of naughty cave-children defacing their cave walls, with the bad child Ooonga in the *Brevity* cartoon (**Fig**. **1116**) painting an anachronistic Spanish Levantine-style hunting scene on a realistic cave wall while the child in the *WebDonuts* cartoon (**Fig**. **1117**) is carving nonsensical hieroglyphic-looking signs on what the hands-on-hips cave-mother explicitly describes as her dining room, depicted with an animal-skin throw-rug and a sofa. Mark Tatulli has put an "inverse humorous uchronía" twist to this theme (**Fig**. **1118**), transporting what appears to be a barefoot Neanderthal child into a

modern school art class where he is painting an anachronistic Spanish Levantine-style hunting scene.

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If some cartoonists thought adding children to their caveman cartoons would make a good joke, it should not be surprising that dogs also make an appearance in the cartoon Stone Age.

Fig. **1119**. Gary Larson, *The Far Side*.

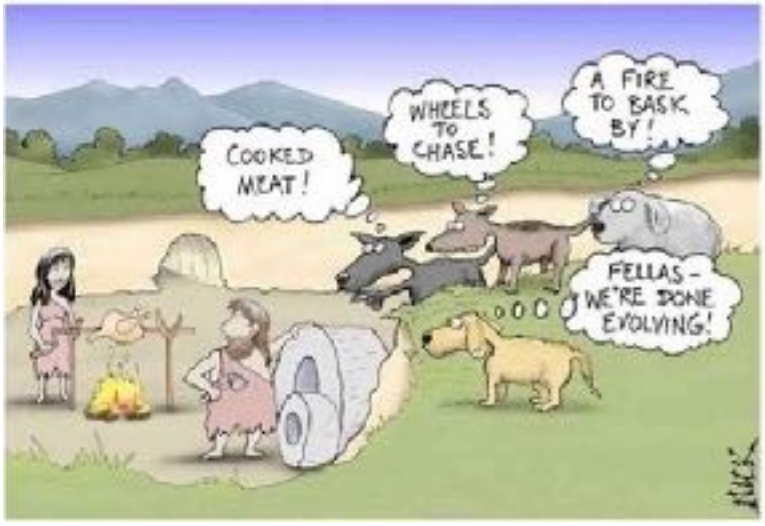

Fig. **1120**. Nick Kim, 23 Sept., 2008.

Fig. **1121**. Harry Bliss, 13 Feb., 2012.

The domestication of the dog is currently a highly debated topic among archaeologists and paleo-geneticists and there is no general agreement about where or when dogs were first domesticated; some have even maintained that dogs were domesticated from a now extinct wolf ancestor more than once, in both western and eastern Eurasia. There is, however, a general consensus that wolves and dogs began to diverge genetically as early as 20,000 to 40,000 years ago, and that the process by which dogs developed a social relationship with humans—developing those endearing movable eyebrows and the ability to read human emotions—started when less aggressive wolves began to interact with bands of foraging humans in the later Pleistocene, much like a Gary Larson cartoon (**Fig**. **1119**) humorous suggests. The commensal relationship between early dogs and early humans did not happen overnight, as Nick Kim joked (**Fig**. **1120**)—or as was depicted in the 2018 film *Alpha*! But, the evidence of an intentional, ca. 14,000 BP, burial of two humans and a dog found at a German quarry in Bonn-Oberkassel suggests that by the end of the Stone Age, humans and dogs had already formed an emotional bond, such as in Harry Bliss' "man's best friend" cartoon (**Fig**. **1121**).

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Besides poking "humorous uchronía" fun at cavemen families, cartoonists have also had a field day in transporting modern games back into the Stone Age.

Fig. 1122. Garrett Price, *The New Yorker*, 5 July, 1952.

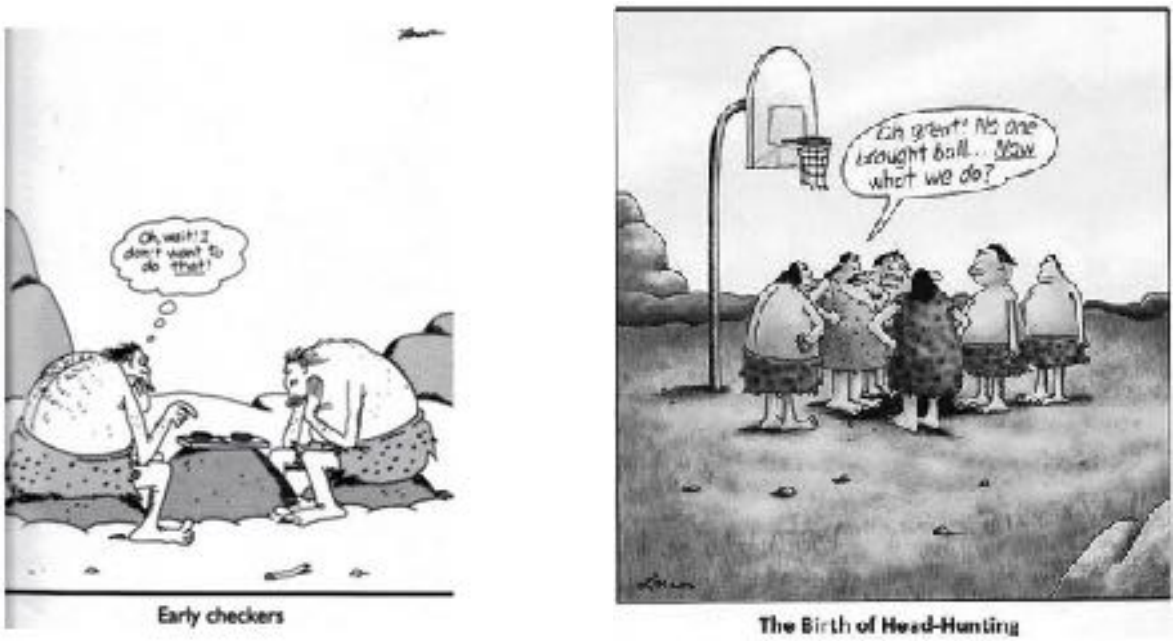

Fig. 1123. Three Gary Larson, *The Far Side* cartoons.

Fig. 1124. NAD (Mark Godfrey), *Wildlife Cartoons Australia*, 2013.

We smile when we see two cavemen in a Garrett Price's 1952 *New Yorker* cartoon (**Fig**. **1122**) playing "knobbies"—the playground game where two children alternate stacking their hands on a baseball bat to see which team gets to bat first (a method of seeing who "gets the upper hand" that goes back to Elizabethan England); we might not find it quite so amusing when we realize that the cavemen are using this game to determine who gets to use the club to "court" the alluring cavewoman in the background. Gary Larson's cartoons (**Fig**. **1123**) do strike our funny bone as we imagine two Neanderthals playing a game of two-token checkers, speculate that Neanderthals began head-hunting because no one brought a basketball to the court (they could have used the *homo inventus* of Steve Moore's **Fig**. **994** cartoon), or realize the impossibility of playing "rock-paper-scissors" before the invention of paper or scissors. Given the obviousness of this latter gag, we should not be surprised that several other cartoonists have also made cavemen "rock-paper-scissors" jokes; Mark Godfrey's (**Fig**. **1124**) has the added incongruity of the caveman being aware that they need a "*homo inventus*" to be able to play the game.

Analogous "humorous uchronía" cartoon gags feature typically American holidays.

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.

Mike Gruhn (**Fig**. **1125**) has suggested that Valentine's Day began in the Stone Age when a caveman brought his wife chocolate and flowers—an attempt at appeasement for some peccadillo modern viewers of the cartoon are expected to be familiar with. Viewers are also expected to recognize, in Bob Eckstein's cartoon (**Fig**. **1126**), the juvenile April Fool's joke of putting a paper bag filled with poop on a doorstep, setting it on fire, ringing the doorbell, and running away; the "35,000 B. C." date in Eckstein's cartoon is spot on for the Upper Paleolithic, although where a Stone Age cave-delinquent could have obtained a paper bag is a mystery. Both Wiley Miller and Dave Blazek have drawn "trick-or-treat" cartoons, appropriately published on Halloween eve. Miller's gag of cave bears eating the trick-or-treaters (**Fig**. **1127**) harkens back to his cartoon about the origin of New Year's resolutions (cf. **Fig**. **1060**). Blazek's caveman Halloween cartoon (**Fig**. **1128**) assumes viewers could empathize with the consternation marks coming out of the heads of the costume-less, trick-or-treating cave-children when they are being given "fun-size" rocks instead of the boulders they got last year.

Fig. 1129. Richard Thompson, *Richard's Poor Almanac*, reprinted 27 Nov., 2014.

Fig. 1130. Teddy Tietz, 2010.

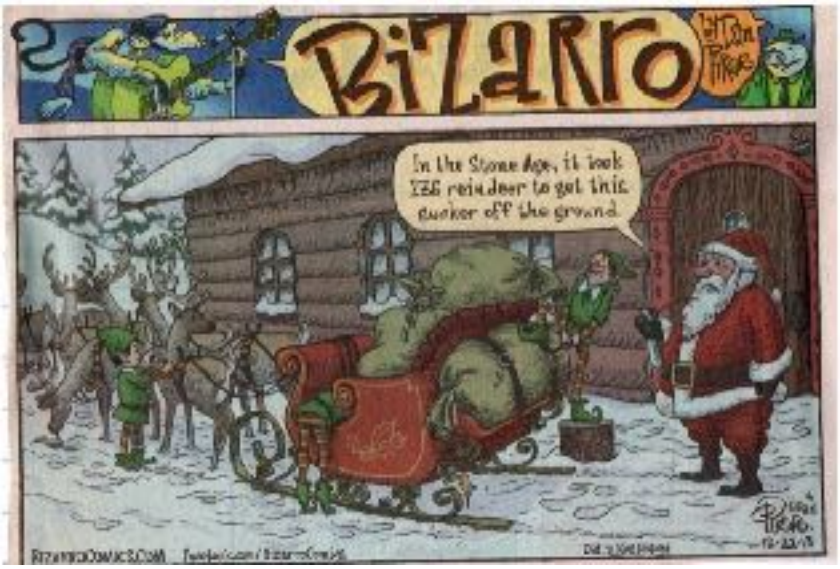

Fig. 1131. Dan Piraro, *Bizarro*, 22 Dec., 2013.

Fig. 1132. Dan Piraro, *Bizarro*, 29 Dec., 2015.

The final panel in a Richard Thompson "Historic Thanksgiving Highlights" comic (**Fig. 1129**) humorously suggests that a Paleolithic hand stencil had been used to make a drawing of a turkey, much like modern children do today; the 12,000 B.C. date in Thompson's cartoon is a few thousand years later than the latest known Paleolithic hand stencil cave painting (none of which have been found in Turkey), and a few thousand years too early for the depicted Spanish Levantine-style hunting scene. Similarly, the German cartoonist Teddy Tietz's clever "how many days till Christmas?" cartoon (**Fig. 1130**) would suggest a date of around 5,500 B.C.—about five thousand years after the woolly mammoth went extinct. Dan Piraro has twice drawn caveman Christmas cartoons, one (**Fig. 1131**) with Santa Claus implying that he brought rock toys to all of the good little cave-boys and cave-girls back in the Stone Age, another (**Fig. 1132**) with a caveman incongruously being aware that Christmas was eons away.

Campy Cave-Painting

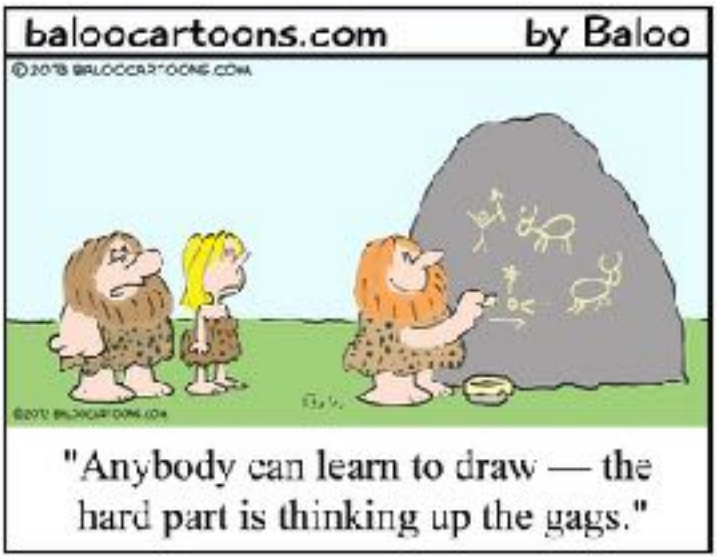

Fig. 1133. Baloo (Rex F. May), 2013.

Rex May's cartoon (**Fig. 1133**) can be read as a metafiction for the most popular form of caveman cartoons. The idea of making a gag about a caveman painting on the walls of a cave seems to have occurred, at one time or another, to nearly every comics humorist. The popularity of the cave-painting cartoon cliché may be related to the "Lascaux hypothesis"—the misguided suggestion, as we have already noted (cf. **Figs. 825–826**), that the origin of comics are to be found in the earliest human visual creations. On the other hand, an image of a Lascaux or Altamira cave painting was probably the first picture in any Art History 101 textbook that a cartoonist might have read in school, and it would only be natural for cartoonists to think of Paleolithic cave art when trying to come up with a gag. It would be equally natural, albeit erroneous, for cartoonists to assume that the images Paleolithic people painted on the walls of their caves essentially functioned as visual narratives such as modern comics artists make with their cartoons—like the narrative the caveman is painting in Rex May's cartoon, with a top panel showing a man hunting a bison and a bottom panel showing the hunter on the ground with an X coming out of his head and the bison walking away, a composition which asks the viewer to supply a narrative "closure" that the bison had killed the hunter.

The "meaning(s)" of Paleolithic parietal art has been a contentious subject ever since the eight-year-old Maria showed her father Marcelino Sanz de Sautuola the

painted bulls in the Altamira cave in 1879. After the Paleolithic cave art of southern France and northern Spain was accepted as genuine and of great antiquity, these paintings—almost all of large animals, with virtually no humans being depicted—were first interpreted as being part of sympathetic magic rites, designed to increase the abundance of prey. This sympathetic magic interpretation, first promulgated in the early 20th century by the pioneer cave-art scholar Abbé Breuil, has gone out of fashion in academic circles, especially given the fact that, while the species of animals most often depicted in the cave paintings were suitable for hunting by humans, they were not, to judge from the animal bones found in excavations in these caves, necessarily the animals these Paleolithic people actually hunted; in Lascaux, for instance, the majority of the associated Paleolithic animal bones came from reindeer, a species not represented among the animals depicted in the cave's paintings. In the late 20th century, the South African rock-art scholar David Lewis-Williams proposed an alternative theory, that these cave paintings were made by Paleolithic shamans who would go deep into the darkness of a cave and, in a trance-like state, paint images of their visions. As anyone who has had the privilege of exploring a cave with Paleolithic art can attest, these paintings, especially if viewed with a flickering torch light, do indeed evoke a sense of a connection with a great beyond. On the other hand, Lewis-Williams shamanistic cave painting hypothesis breaks down when we realize that the fact that cave paintings tend to be found deep in unlit portions of caves is an accident of preservation, the stable micro-climates of deep cavern interiors being more congenial to the preservation of paintings made with simple ochre or charcoal pigments than are more exposed portions of a cave that are subject to abrupt changes in temperature and humidity. Given the existence of carved representation of animals found in many shallow Paleolithic rock shelters, it is likely that Stone Age cave painting was not restricted to deep passages used only by shamans. And, of course, we have no idea whether perishable materials such as clothing or sewn animal-skin covers were ever decorated with paintings.

The unsatisfying reality of the situation is that we simply have no evidence to suggest what these Paleolithic cave paintings might have "meant" to the people who made them, however much we crave to know what function(s) they might have served. Common sense would dictate that, over the approximately 20,000 years during which trans- and cis-Pyrenees European Paleolithic cave paintings were created, they served a

variety of different functions for the roaming bands of hunter/gatherers who would seasonally occupy these caves.

But these scientific difficulties in interpretation have not stopped cartoonist and comic strip artists from making up their own minds about caveman art. Almost universally, the cartoon cave painting depicts a hunting scene, as if the earlier sympathetic magic interpretation has become frozen in cartoon time, much like the endearing 1930's pith-helmeted archaeologist with baggy shorts of Warwick Brey's "Archaeologyland." And the cavemen in these cartoon cave-paintings are usually shown hunting woolly mammoths, in spite of the fact that wooly mammoths are only occasionally depicted in French cave paintings and almost never in Spanish ones. Moreover, as we have noted in discussing a Harry Bliss *New Yorker* cover (**Fig**. **193**) and a *Flintstone* cartoon (**Fig**. **845**), the cartoon Stone Age cave-painting hunting scene conflates the parietal art of the Upper Paleolithic period (ca. 30,000 to 12,000 years before the present), with much later Spanish Levantine rock-shelter paintings (ca. 10,000 to 5,500 years ago) which do in fact depict scenes of stick-like humans hunting animals. (For other examples of this Upper Paleolithic/Spanish Levantine conflation, cf. **Figs**. **1079**–**1080**, **1116**, and **1118**).

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And, to go back to the above Rex May cartoon, even once cave-painting cartoons have become established as a cliché, "the hard part is thinking up the gags"—a problem that, as we will see below, sometimes tempts cartoonists to recycle gags.

One approach cartoonists have taken to the cave-painting cartoon cliché is to set their cartoons in the present, as a cave painting is being discovered by archaeologists; this set-up allows the cartoonist to project some anachronistic element into the cave painting to make a "humorous uchronía" gag.

Fig. **1134**. Wiley Miller, *Non Sequitur*, 9 Jan., 1994.

Fig. **1135**. Wiley Miller, *Non Sequitur*, 5 Oct., 2014.

The gag in a 1994 Wiley Miller *Non Sequitur* cartoon (**Fig**. **1134**), for instance, is, as the male archaeologist in khaki shorts explains, that Stone Age cavemen were on the cusp of developing Renaissance architecture when they were stopped by a dispute with the contractor remodeling their cave. Miller repeated this gag twenty years later (**Fig**.

1035), improving it by using a vertical format that more dramatically depicts the soaring proto-Renaissance architecture, by adding clever cave-painting panels and a spear stuck in a door that dramatizes the supposed contractor dispute, and by updating the clothing, replacing the pith helmets with baseball caps and giving the woman khaki shorts instead of a khaki skirt. While Miller's 2014 cartoon is clearly superior to his 1994 version, it is plagiarism to copy anyone's work—including one's own!—without proper attribution; to be sure, it is possible that by 2014 Miller himself forgot that he had made this same cartoon gag in 1994, and even if he were trying to pass off as original a gag he might think we had forgotten, his art work is certainly new and improved. [One might have hoped that, in the new version, Miller would have replaced the inaccurate "100,000 year" delay of the Renaissance with a more accurate "40,000 to 20,000 years."]

Fig. 1136. Mike Baldwin, *Cornered*, 18 March, 2014.

Fig. 1137. Mike Baldwin, *Cornered*, 26 March, 2020.

Another example of a self-plagiarized archaeologists-discovering-cave-paintings cartoon are the two *Cornered* offerings that Mike Baldwin published in 2014 and again in 2020 (**Figs. 1136–1137**). Although Baldwin has made the minor changes of switching his signature from the left to right and over-painting the spot where his original signature had been, the two images are otherwise identical. To be sure, the punch-line texts are different, although one could argue that the 2014 "humorous uchronía" gag about reality shows is better than the nonsensical joke of the 2020

version. Again, to be generous, in this age of "caption that cartoon" contests (cf. **Figs**. **54**–**56**) some may consider it acceptable for a cartoonist to republish an earlier cartoon with a new text.

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.

Another Wiley Miller *Non Sequitur* cartoon (**Fig**. **1138**), again with an archaeologist in khaki shorts and holding a lantern and a shovel, would seem to be a "my child of six could do that" gag, although the incongruity of why the painter from "a million years" ago thought girls are better than boys or how he or she could possibly have written in English remains unresolved. Mike Luckovid has drawn a more obvious "humorous uchronía" cave-painting gag (**Fig**. **1139**) which targets the longevity of the Rolling Stones as a touring band; given the absurdity of the British rockers appearing in the Stone Age, we are presumably not supposed to care that the cave painting also depicts a type of Egyptian pyramid that wouldn't be built until at least 10,000 years later! A John McPherson *Close to Home* cartoon (**Fig**. **1140**) gives us the "humorous uchronía" absurdity of sad face and happy face emojis appearing in the cave painting—exemplifying the common erroneous assumption that Paleolithic cave paintings functioned as a visual language. An earlier Mike Baldwin archaeologist-discovering-cave-paintings cartoon (**Fig**. **1141**), with what appears to be the same archaeologist with a pith helmet and backpack in the same cave as the latter cartoons we have just examined, pokes fun at the modern stereotypical association of women with cats.

Fig. **1142**. Harley Schwadron, 2005.

Fig. **1143**. Tom Thaves, *Frank and Ernest*, 27 July, 2014.

Fig. **1144**. Dave Coverly, *Speed Bump*, 6 March, 2018.

Another "humorous uchronía" tack cartoonists have taken with the cave-painting cartoon cliché is to transport the modern movie disclaimer "No animals were harmed in the making of this film" back into the Stone Age—an gag so obvious that we can assume Tom Thaves (**Fig. 1143**) and Dave Coverly (**Fig. 1144**) came up with it independently from Harley Schwadron (**Fig. 1142**).

Fig. 1145. Dave Coverly, *Speed Bump*, 19 Feb., 2014.

Fig. 1146. Leigh Ruben, *Rubes*, 26 Oct., 2016.

The "humorous uchronía" gag in a Dave Coverly cartoon (**Fig. 1145**) is the absurd assertion that a Stone Age cave painting could represent a shopping list, in spite of the fact that dairy farming—much less plastic milk bottles—post-dates the Paleolithic by many thousands of years. Leigh Ruben' cave-painting two-paneled cartoon (**Fig. 1146**) makes us laugh when we see that the "ancient aliens" interpretation of the bearded, pith-helmeted, archaeologists turns out to be a cave painting of a Stone Age Weber barbecue grill.

Fig. **1147**. John McPherson, *Close to Home*, 2 Feb., 2009.

Fig. 1148. Ryan Pagelow, *Buni*, 2012.

The incongruous humor of John McPherson's and Ryan Pagelow's cartoons comes from our seeing the discoverers finding cave paintings that depicted the original cave painter's own demise, in the case of the *Close to Home* cartoon (**Fig**. **1147**) one that the pith-helmeted archaeologists will soon share, and in the case of the webcomic *Buni* (**Fig**. **1148**) a metafictional cave painting that had been interrupted *in media res*.

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Fig. **1149**. Frederick Opper, *Our Antediluvian Ancestors*, 1903, Fig. 41.

Fig. **1150**. Leigh Ruben, *Rubes*, 21 Dec., 2018.

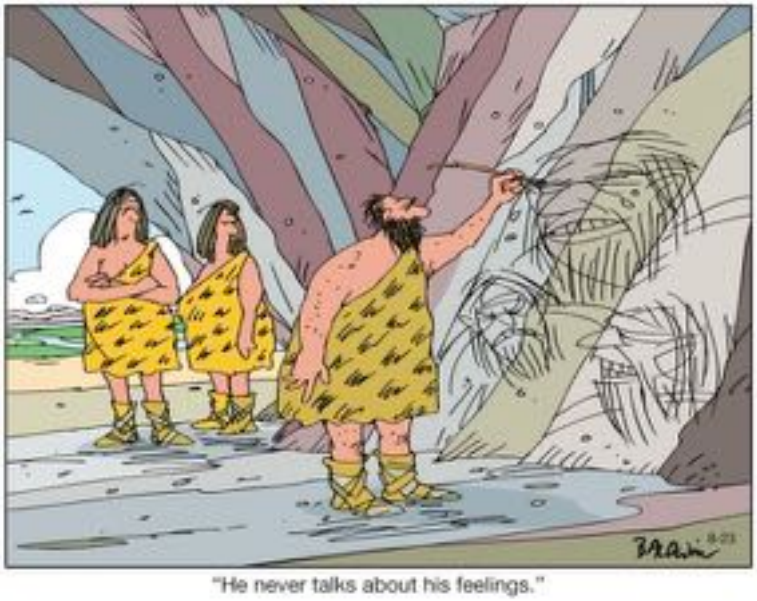

Fig. **1151**. Mike Baldwin, *Cornered*, 23 Aug., 2015.

Another approach cartoonists have taken to creating "humorous uchronía" cave-painting cartoons is to project into the Stone Age our modern conception of art and of artists. Frederick Opper, for example, gives us a Stone Age *en-plein-air* painter (**Fig**. **1149**) contending with the elements (i.e. dinosaurs!). A Leigh Rubens cartoon (**Fig**.

1150) depicts a "Paleolithic artiste" as a stereotypical bohemian with beret and goatee. Mike Baldwin transfers to the Stone Age for a "humorous uchronía" gag (**Fig**. **1151**) the predominant modern stereotype of the artist as the tortured soul, who, like Michelangelo or da Vinci, puts his anguish into his art.

Fig. **1152**. Wiley Miller, *Non Sequitur*, 16 March, 1995.

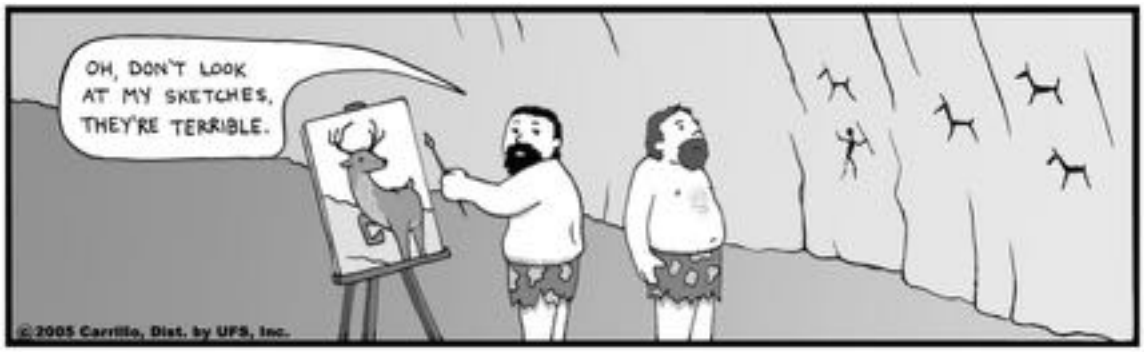

Fig. 1153. Tony Carrillo, *F Minus*, 16 Sept., 2005.

"I've considered portraiture, but everyone is so ugly."

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.

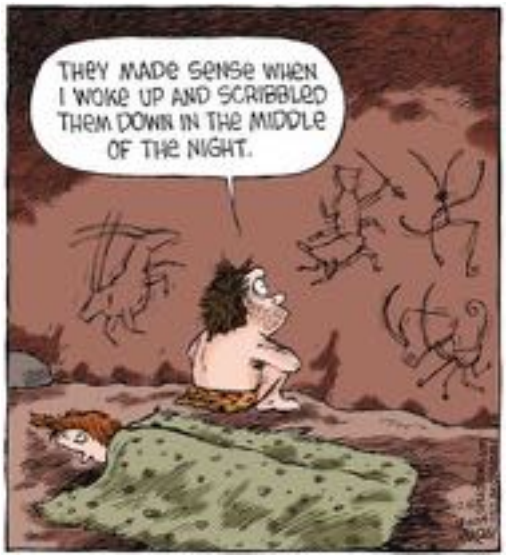

Fig. 1159. Dave Coverly, *Speed Bump*, 16 Dec., 2014.

And just as we have seen in the Part II "Making Fun of Making Art" essay, cartoonists have made jokes about the process of cave painting by their hypothetical caveman "artistes." Wiley Miller (**Fig. 1152**) and Tony Carrillo (**Fig. 1153**) have drawn cartoon gags portraying caveman artists in front of anachronistic canvases. Leo Cullum's *New Yorker* cartoon (**Fig. 1154**) humorously suggests that caveman painters considered, but rejected, painting portraits. Other cartoonists have poked fun at imagining the Paleolithic cave painter working from life studies: Guy Endore-Kaiser and Rodd Perry (**Fig. 1155**) give us a cave-boy and a saber-toothed tiger incongruously posing as models for a hunting scene; Jason Adam Katzenstein's cartoon (**Fig. 1156**) gives us an incongruous bovine model posing as an odalisque; and the Canadian cartoonist Adrian Raeside (**Fig. 1157**) suggests that the difficulties in getting dogs to pose goes back to the Stone Age (for a 2012 Harry Bliss cartoon on the same theme, cf. **Fig. 342**). A Dave Coverly *Speed Bump* cartoon (**Fig. 1158**) jokes about a caveman painting a scene where a man was recently mauled by a saber-toothed tiger. Another Coverly cartoon (**Fig. 1159**) humorously suggests that cave paintings are scribbling that caveman artists did in the middle of the night.

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.

There seems to be no end to the problems that our caveman artiste can face. Dave Coverly's perfectionist artist (**Fig**. **1160**) has to chisel out parts of the cave wall when he is dissatisfied with his work—tossing the offending drawings in an incongruously anachronistic waste-basket! No one believes that Jim Unger's caveman saw the remarkably realistic giraffe he has drawn (**Fig**. **1161**), while the remarkably schematic hunting scene that Dave Blazek's cavemen see (**Fig**. **1162**) will presumably be believed once they draw it on their cave walls. Tom Toro has also targeted the schematic quality of caveman painting (again, depicted in the post-Paleolithic Spanish Levantine style of rock shelter paintings) in a gag (**Fig**. **1163**) where the hunted mammoth and reindeer incongruously laugh at their representations.

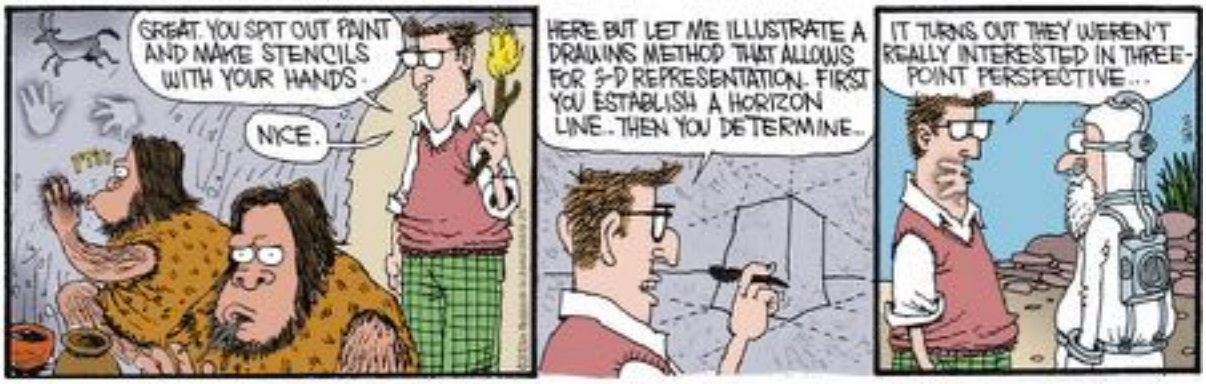

Fig. **1164**. Jim Meddick, *Monty*, 18 Feb., 2013.

As part of the series where Monty and Doc time-travel back to the Pleistocene to observe Neanderthal society, Jim Meddick drew a strip where Monty goes into a cave to try to teach the cavemen the principles of three-dimensional drawing (**Fig**. **1164**; for other strips in this series, cf. **Figs**. **1041**–**1042**). Neanderthals, we now know, did paint hand stencils in caves—the oldest known Paleolithic hand stencils, from three caves in Spain, have recently been dated to as early as 64,000 years ago, some 20,000 years before *homo sapiens sapiens* arrived in Iberia. Jim Meddick's stereotyped hairy Neanderthals thus might have painted the subtile visual punchline of the comic strip—the humorous hand stencil on Monty's face—but they certainly did not paint the deer on the cave wall done in the style of the Magdalanian period (17,000 to 12,000 years ago, some 10,000 years after the extinction of the Neanderthals), nor did they have what appears to be fired ceramic pots, which did not appear in Europe until the early Neolithic period, ca. 7,000 years ago).

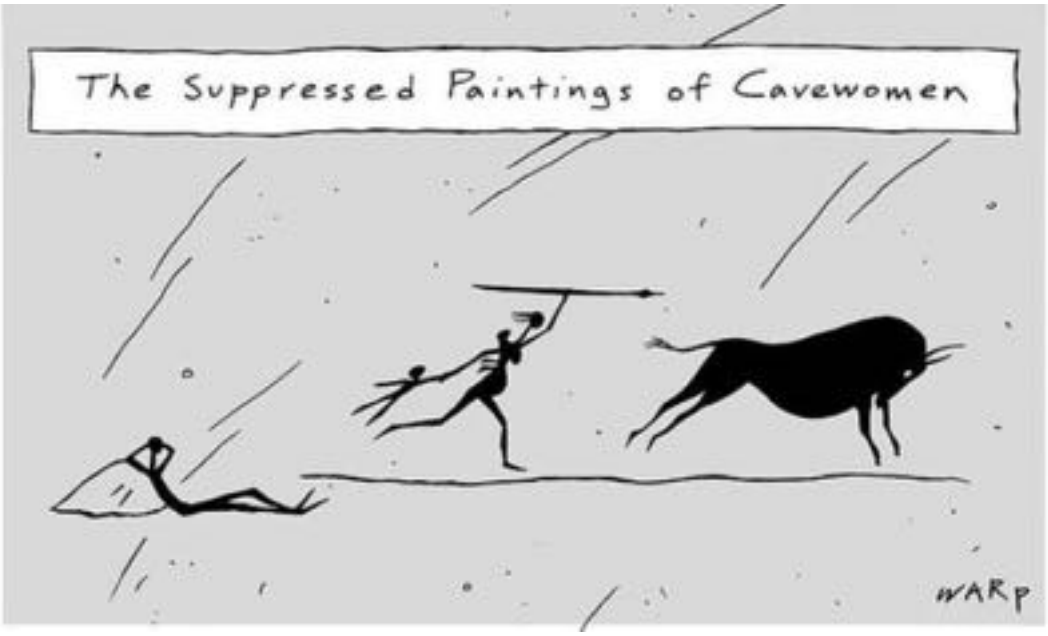

Fig. 1165. Kim Warp, *The New Yorker*, 14 June, 2010.

Fig. 1166. Hilary B. Price, *Rhymes with Orange*, 24 May, 2015.

Given the fact that the vast majority of professional cartoonists are male, it should come as no surprise that almost all of the painters in cave-painting cartoons are depicted as cavemen; nor should it be surprising that the few professional cartoonists who are women would draw cave-painting cartoons with cave-women artists. A Kim Warp *New Yorker* cartoon (**Fig. 1165**), for instance, makes a "humorous uchronía" feminist statement about the "war of the sexes" projected back into the Stone Age (cf. **Figs. 1087–1089** above). A Hilary Price *Rhymes with Orange* cartoon (**Fig. 1166**) makes a less strident "humorous uchronía" joke suggestive of Tupperware parties. [A study of hand stencils found in French and Spanish caves suggests that, for that form of cave art at least, Pleistocene women participated equally, if not more, than men.]

Fig. 1167. Wiley Miller, *Non Sequitur*, 26 Feb., 2012**.**

Fig. **1168**. Rina Piccolo and Hilary B. Price, *Rhymes with Orange*, 10 April, 2020.

The support of the arts is another "humorous uchronía" gag about cave-painting art that has been projected back into the Stone Age. A Wiley Miller cartoon (**Fig**. **1167**), cleverly uses the vertical format of his comic strip to take "support" literally; while the cartoon's "5,000 years from now" is just a few thousands years too late for the date one would assign the Spanish Levantine style of painting the Neanderthal caveman is anachronistically drawing on the ceiling of the cave, it is 10,000 years later than the extinction of the type of wooly rhinoceros he is depicting. Rina Piccolo's and Hilary Price's *Rhymes with Orange* cartoon (**Fig**. **1168**) humorously supposes a Stone Age Endowment for the Arts considering a proposal incongruously written in ungrammatical English. (American cartoonists, who are not eligible for grants from the National Endowment of the Arts, seem to have it in for the agency, cf. **Fig**. **314**).

Fig. **1169**. Tony Husband, 2011.

Fig. **1170**. Jeff Stahler, *Moderately Confused*, 12 Oct., 2018.

"Art, art, art - When are we going to get some engineers?"

Fig. **1171**. Ed McLachlan, 2006.

Fig. 1172. Glenn McCoy and Gary McCoy, *The Flying McCoys*, 9 Jan., 2012.

The British cartoonist Tony Husband (**Fig**. **1169**) has imagined the decorated Stone Age cave as an art gallery where people admire the art while sipping drinks—a gag that we have already seen in cartoons by Harry Bliss and Dave Whamond (**Figs**. **193** and **1080**). Jeff Stahler has built on this motif in a cartoon (**Fig**. **1170**) that uses the format we have seen in so many museum-themed cartoons—two people standing in front of a work of art that they humorously discuss. Ed McLachlan's version (**Fig**. **1171**) —another compilation of European Upper Paleolithic and Spanish Levantine Mesolithic/Neolithic styles—uses the "humorous uchronía" of a Stone Age caveman incongruously being aware of the future. The McCoy brother's version (**Fig**. **1172**) is a "humorous uchronía" projection of the cartoon critique of modern art (cf. **Figs**. **677**–

718) back into the Stone Age; why the club-wielding caveman should think that a cave painting of a dinosaur attacking a moose is "modern" is left a mystery.

Another "humorous uchronía" approach cartoonists have taken to the cave-painting cliché is to project modern painting back into the past.

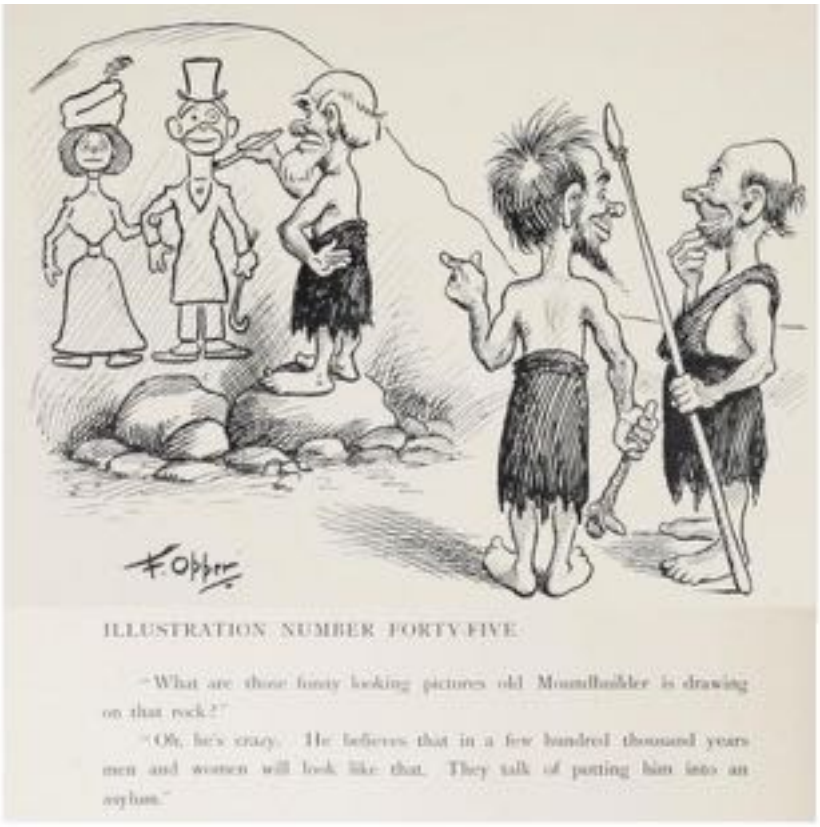

Fig. **1173**. Frederick Opper, *Our Antediluvian Ancestors*, 1903, Fig 45.

Fig. **1174**. Dave Whamond, *Reality Check*, 30 Oct., 2001.

"I just wish I could loosen up like you."

Fig. 1175. David Sipress, *The New Yorker*, 12 Jan., 2015.

Fig. **1176**. Laurie Ransom, 2018.

A 1903 Frederick Opper *Our Antediluvian Ancestors* cartoon (**Fig**. **1173**), for instance, makes us smile when we see old Moundbuilder painting a couple in turn-of-the-20th-century attire; the bystanding cavemen might really have thought that Moundbuilder belonged in an asylum if he had correctly predicted this future as coming in a couple of tens of thousands of years rather than in "a few hundred thousand years." Dave Whamond repeated this gag a century later (**Fig**, **1174**) with Grog's painting of a man with a briefcase—an image that will, presumably, seem as quaint to viewers a

hundred years from now as Opper's couple do to us today. David Sipress and Laurie Ransom (**Figs**. **1075–1076**) have expanded on this gag, giving us anatomically realistic, three-quarter perspective cave paintings that Sipress's cave-artist feels are not as "loose" as his fellow cave-artist's schematic hunting scene and that Ransom's cave-art-instructor says are not sufficiently symbolic to allow us to "feel" the subject.

Fig. **1177**. Mason Mastroianni, *B.C.*, 25 Aug., 2011.

Fig. **1178**. Dave Coverly, *Speed Bump*, 2 Sept., 2017.

Fig. **1179**. M. J. Fry, 2012.

Mason Mastroianni—Johnny Hart's grandson who, with other members of his family, has continued the *B.C.* comic strip—puts a different twist (**Fig**. **1177**) on the futuristic cave-painting motif, with Thor painting a dinosaur (!) and an elk that he incongruously labels in English while Clumsy Carp paints a geometric abstract "mammoth." It should be noted that Clumsy Carp's family must be extremely long-lived, as each of the seven generations he mentions would have to live nearly 3,000 years

before the "grandkids" came to a time when his style of abstraction would "make sense." On the other hand, the two cavemen in a Dave Coverly cartoon (**Fig**. **1178**) seem to appreciate the"post-historic" Cubist cave painting of an elk. Similarly, the "*homo inventus*" in an M. J. Fry cartoon (**Fig**. **1179**) incongruously presents himself not as the inventor of the wheel but as a Stone Age precursor to Henry Moore.

[It should also be noted that another form of the futuristic cave-painting motif involves the "presentation" of a famous work of art being incongruously painted on a Stone Age cave wall. The *Mona Lisa* is a particular favorite for this variation of the gag, with examples by Randall McIlwaine, Theresa McCracken, Mike Turner, and Werner Wejp-Olsen all being represented in the collections of copyrighted cartoons carried by the British CartoonStock company.]

If modern cartoonists have had fun in treating the Paleolithic cave painter as a modern artist, then why not take a crack at art critics—those embodiments of the "high" art establishment that has for so long excluded comics art?

Fig. **1180**. Claude Smith, *The New Yorker*, 26 July, 1952.

Fig. **1181**. Tom Cheney, *The New Yorker*, 30 Oct., 2017.

The joke in a 1952 Claude Smith *New Yorker* cartoon (**Fig**. **1180**) plays on the incongruity of a Stone Age caveman being aware of the modern truism that the value of an artist's work in the art market increases after the artist's death; the joke is heightened when we realize that we appreciate Paleolithic cave art in large part because the artists who created it died so long ago. Tom Cheney made the same gag in a *New Yorker* cartoon of a half-century later (**Fig**. **1181**), this time with the double incongruity

of a dinosaur painting on the cave wall and of the caveman being aware that the dinosaur will go extinct.

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.

Bob Thaves' Stone-Age art critic (**Fig**. **1182**) gives a humorously incongruous psychological interpretation of the caveman's simple hunting scene painting; we might note that, in addition to the anachronistic pad the prehistoric shrink is holding, birds were almost never represented in real Paleolithic cave paintings. Dan Piraro uses a "humorous uchronía" snowman for his Stone-Age art critic joke (**Fig**. **1183**). The joke in Mike Baldwin's "Man Discovers the Art Critic" cartoon (**Fig**. **1184**) is visual—the star coming out of the head of one of the cavemen "critics" helps us realize that they are knocking themselves out as they mistake for real the deer painted on Baldwin's typical pastel-colored cave wall. Tony Carrillo's *F Minus* cartoon (**Fig**. **1185**) plays on the modern phrase "set in stone," even though it seems like the cave painter is using a charcoal pencil and is not incising his simple drawing on the cave wall. The evaluation that Dan Piraro's Stone Age art critic gives (**Fig**. **1186**) strikes our funny bone because we think we are are already looking at the earliest "art" (cf. **Fig**. **827** for a similar gag by the Chilean cartoonist Sephko).

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.

It seems like, as he was creating his large corpus of Stone Age cartoons, every couple of years Wiley Miller felt compelled to return to the motif of the caveman art critic. The gags in Miller's 2007 and 2015 examples (**Figs**. **1187**–**1190**) use the humorous stereotype of the stone-throwing, club-bashing "*homo horriblus*" we have

seen in a previous section of this essay. Miller's 2010 version (**Fig**. **1188**) takes a swipe at editors—a bane of all syndicated cartoonists; the cave-"writer's" objection to the editor's changes belie the erroneous assumption we have noted before that cave paintings were visual narratives. Miller's 2012 example (**Fig**. **1189**) uses the same "his earlier work was better" joke that Dan Piraro had made in 2008, although one might judge Miller's cartoon as more successful because it shows us the cave painter's earlier, purely Paleolithic, images as well as his new anachronistic Cubist abstraction (the cavemen in David Coverly's **Fig**. **1178** cartoon might disagree with Miller's art critic).

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Making cartoons about the discovery of Paleolithic caves or cartoons about cave art *qua* art are not the only types of "humorous uchronía" cave-painting cartoon jokes one can make. Another category are those cartoons that simply transport an anachronistic modern situation back onto the Stone Age cave wall.

Fig. **1191**. Harry Bliss, 1 June, 2009.

Fig. **1192**. Harry Bliss, 3 Feb., 2018.

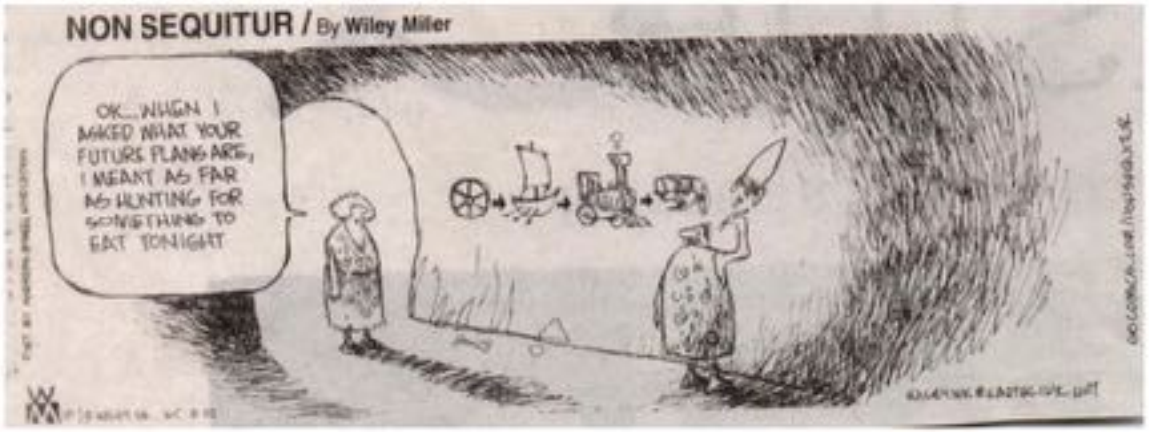

Fig. **1193**. Wiley Miller, *Non Sequitur*, 10 Aug., 2013.

Fig. **1194**. Mike Peters, *Mother Goose & Grimm*, 23 June, 2014.

A Harry Bliss cartoon (**Fig**. **1191**), for instance, has a cave painter incongruously depicting what appears to be a group of basketball fans watching a slam-dunk on a wide-screen TV. Another Bliss cartoon (**Fig**. **1192**) has an incongruous label (in English!) that would be familiar to anyone used to online versions of print publications. A Wiley Miller comic (**Fig**. **1193**) gives us the "humorous uchronía" of a cave painter recapitulating the history of transportation technology, from the wheel to space travel. The bug-eyed chiseler in a Mike Peters' *Mother Goose & Grimm* strip (**Fig**. **1194**) is going beyond what his mate humorously suggests is the limit of Neanderthal arithmetic.

"People are beginning to complain about too much violence on cave walls."
Fig. **1195**. Jim Unger, *Herman*, 10 Dec., 2009.

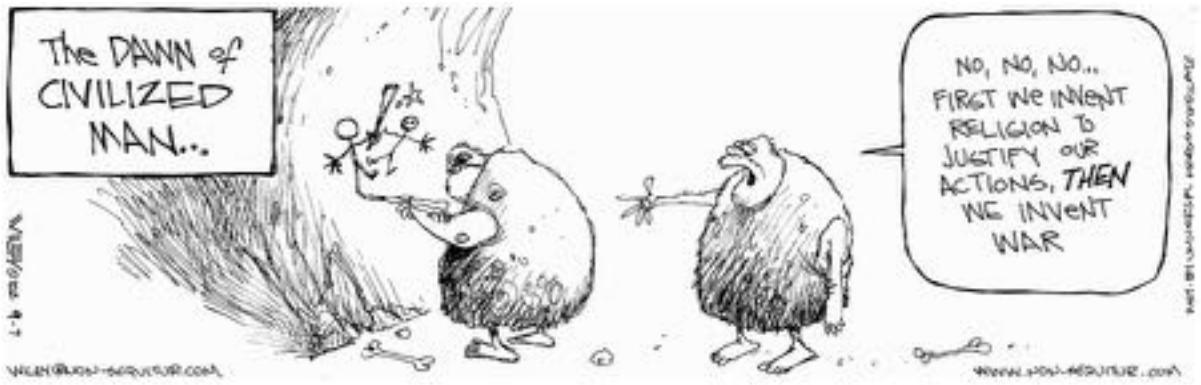

Fig. 1196. Wiley Miller, *Non Sequitur*, 7 Sept., 2002.

Fig. 1197. Wiley Miller, *Non Sequitur*, 8 Oct., 2010.

Fig. 1198. Christopher Weyant, *Narrative Magazine*, 2019.

As we have seen, a common format for these cave painting cartoon gags is to have one caveman or cavewoman stand in front of a cave painting and complain about what the cave painter is painting. Jim Unger uses this format (**Fig. 1195**) to make the same gag we have seen from Harley Schwadron (**Fig. 1102**), projecting our contemporary

concern about the amount of violence on television back onto a presumed narrative Stone Age hunting scene. Wiley Miller's "The Dawn of Civilized Man" cartoon (**Fig**. **1196**), with the caveman painting a scene of one stick figure clubbing another, takes a swipe at the role of organized religion. A later Miller cartoon (**Fig**. **1197**), with a caveman painting a mammoth-hunting scene, equates cave painting with newspaper reporting, a "humorous uchronía" joke that Christopher Weyant also makes in a clever cartoon (**Fig**. **1198**) that assumes readers will get his reference to bull and bear markets.

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If, as we have maintained, the "humorous uchronía" cartoon is indicative of what contemporary social concerns are on the minds of the cartoonists who incongruously transport them back into the past, then the corpus of cave-painting cartoons would indicate that social media is high on the list of those concerns. In an age that has witnessed the decimation of the traditional newspaper and at a time when cartoonists are thus increasingly dependent on web sites and online portals for the distribution of their work, it is little wonder that social media plays such a large role in the "humorous uchronía" of cave-painting cartoons.

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.

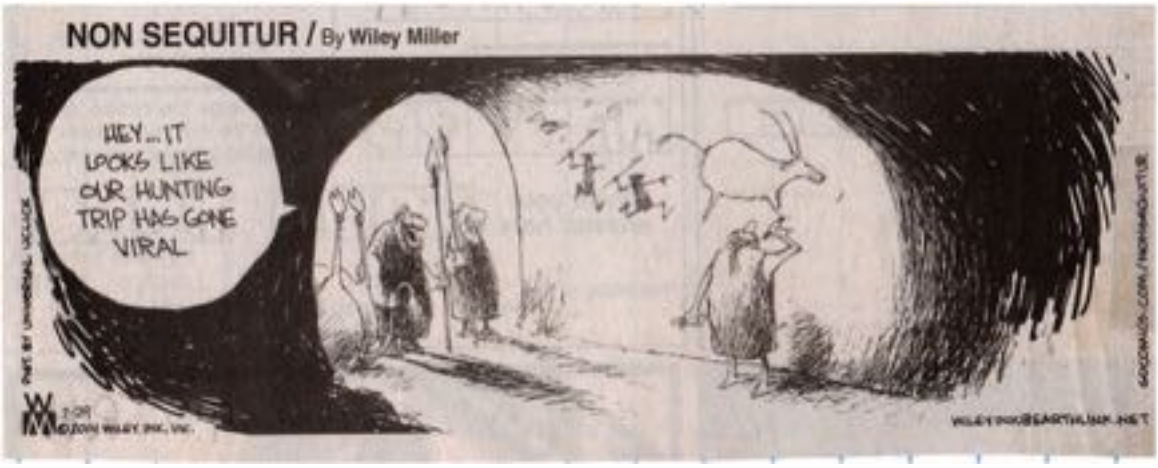

Fig. **1203**. Wiley Miller, *Non Sequitur*, 29 Jan., 2014.

Fig. **1204**. Wiley Miller, *Non Sequitur*, 6 May, 2015.

Fig. **1205**. Wiley Miller, *Non Sequitur*, 22 Sept., 2016.

As one might expect, certain cartoonists have had a particular affinity to the "humorous uchronía" social-media cave-painting trope. Bob Thaves, for instance, drew a 1998 *Frank & Ernest* comic strip (**Fig**. **1199**) that equates cave wall space with "bandwith"—a rather precocious gag for so early in the digital age. After Bob Thaves died in 2006, his son Tom took over the *Frank & Ernest* strip and has penned several social-media cave-painting cartoons: a résumé-padding caveman who paints himself hunting a giant mammoth (**Fig**. **1200**); a caveman painting his hunting scene in a cave so that they won't "be in the public domain" (**Fig**. **1201**), and a large-format Sunday cartoon (**Fig**. **1202**) with cavemen "binge-watching" a series of painted scenes, including hunting a mammoth, being chased by a saber-toothed tiger, running away from lightening, and even anachronistically growing corn. And as one might have predicted, that *maestro* of cavemen cartoons, Wiley Miller, couldn't resist getting into the "humorous uchronía" social-media cave-painting game: a cartoon of a caveman recording a recent hunting trip in a painting that went "viral" (**Fig**. **1203**); a caveman who pours paint all over himself to make a "selfie" (**Fig**. **1204**; cf. **Fig**. **454** for a 2017 Dan Piraro caveman "selfie" cartoon); and a "History According to Instagram" cartoon

(**Fig**. **1205**) with cavewoman complaining that her mate feels compelled "to post a picture of every meal."

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.

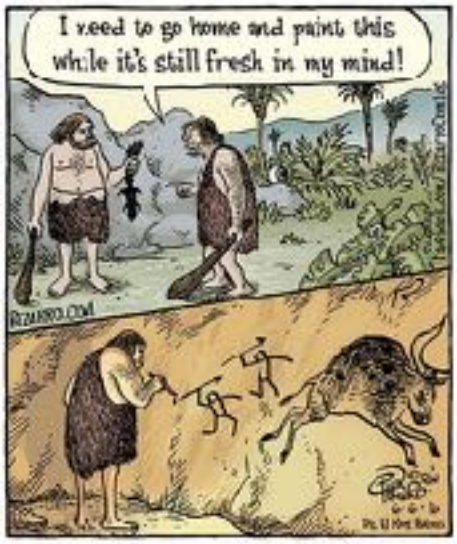

Fig. **1212**. Dan Piraro, *Bizarro*, 6 June, 2016.

Fig. **1213**. Ryan Pagelow, *Buni*, 25 May, 2016.

Fig. 1214. Leigh Rubin, *Rubes*, 14 Jan., 2017.

Of course, the Thaves and Wiley Miller are not alone in using the social-media cave-painting trope for "humorous uchronía" jokes. Dave Coverly, Dave Whamond, and Mark Parisi have also transported to the Stone Age the contemporary fad of posting photographs of one's meals on one's social media feeds (**Figs**. **1206**–**1208**). Pat Byrnes, Dave Whamond, and Mike Gruhn (**Figs**. **1209**–**1211**) have poked "humorous uchronía" fun at our modern compulsion to document our lives on our Facebook walls or on our online blogs. Dan Piraro has made a humorous variation of this theme in a cartoon (**Fig**. **1212**) that uses a radically angled two-panel format to humorously portray a caveman who exaggerates the clubbing of a squirrel into spear-hunting a bison. A Ryan Pagelow *Buni* webcomic (**Fig**. **1213**) humorously transports to a Stone Age cave wall the modern trend of posting "likes" and heart-emojis on the pages of one's Facebook friends. Leigh Rubin (**Fig**. **1214**) imagines Neanderthal "unfriending by club" with a cartoonish lump and stars coming out of the head of the unfriended.

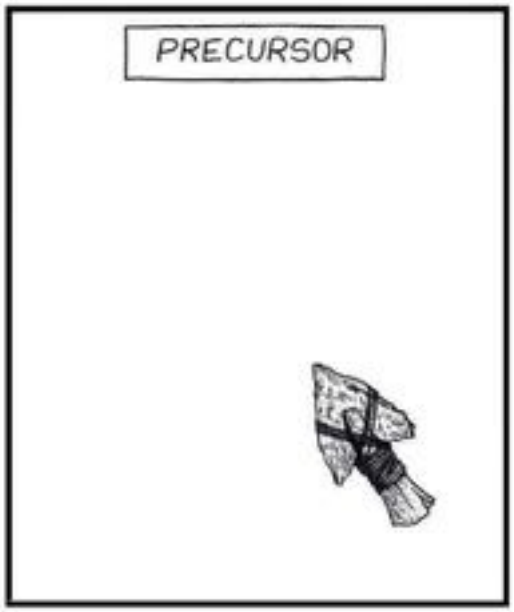

Fig. **1215**. Tony Zuvela, 2009.

Fig. **1216**. M. Moeller, 2012.

The digital revolution has not only transformed how cartoons and comic strips are distributed, with most people now viewing them in an online format, but it has also altered how cartoons and comic strips are produced, with most modern cartoonists having abandoned traditional pen and ink for computer software paint programs. Cartoonists assume that their audiences, like themselves, are completely at home in the digital world. Tony Zuvela's cartoon (**Fig**. **1215**), for instance, requires one to have a basic "culturally bound background knowledge" about computers to get his clever Stone Age "Precursor" pun. M. Moeller's "humorous uchronía" gag about computer tablets (**Fig**. **1216**) assumes that viewers are aware of the technology of painting on digital devices in addition to recognizing the rivalry of teenaged boys. [Moeller's portrayal of Paleolithic people writing on stone tablets is a common error that we will address below.]

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We conclude this "Nutty Stone Age" essay with a summary of the misconceptions that cartoonists and comic strip artists bring to their humorous depictions of the Paleolithic past. We can discount the obvious "humorous uchronía" projections of

modern inventions and social customs onto the Stone Age—things like portraying the Paleolithic cave as an American suburban living room with paintings hanging on the wall above cushy sofas, or presenting painting on cave walls as if it were posting on a Facebook page. And we can discount the obvious necessity of having cavemen speak in English. But, even discounting these types of anachronisms, there are many other common erroneous assumptions about the Paleolithic period one finds in cartoon caveman clichés.

Table 9.1 A list of the icons of antiquity and their basis in scientific evidence.

	Evidence		
Icon	*archaeological*	*anatomical*	*environmental*
club	none		
animal skin garment	none		
stone tools	yes		
long hair		none	
hairiness		none	
docile expression		none	
thick neck		none	
stooped posture		none	
flat feet		none	
cave recess (signifying a wild place)			yes, but open sites commonly inhabited
crevasse (as a symbolic gulf between us and them)			no

Fig. 1217. Figure from Moser and Gamble, 1997.

In their 1997 article "Iconic Vocabulary for Representing Human Antiquity," Stephanie Moser and Clive Gamble listed a number of attributes commonly found in popular culture portrayals of the Paleolithic world and the scientific evidence—or lack thereof—to support those portrayals (**Fig. 1217**). Of course, just because there is no archaeological or anatomical evidence that Paleolithic people used wooden clubs, wore animal skin garments, or had long hair, doesn't mean that they didn't; on the other hand, from the anatomical evidence that we do have, we can say that the cartoon stereotype of the "knuckle-dragging" Neanderthal is incorrect and that they did *not* have thick necks and a stooped posture. And, to this Moser and Gamble list, one could add a number of other erroneous portrayals of the Paleolithic world that are commonly found in the funny pages.

ILLUSTRATION NUMBER TWO

"Stonehammer is an enterprising fellow, isn't he?"

"What's he doing now?"

"He's starting what he calls a 'newspaper.' He's going to get out a copy every year."

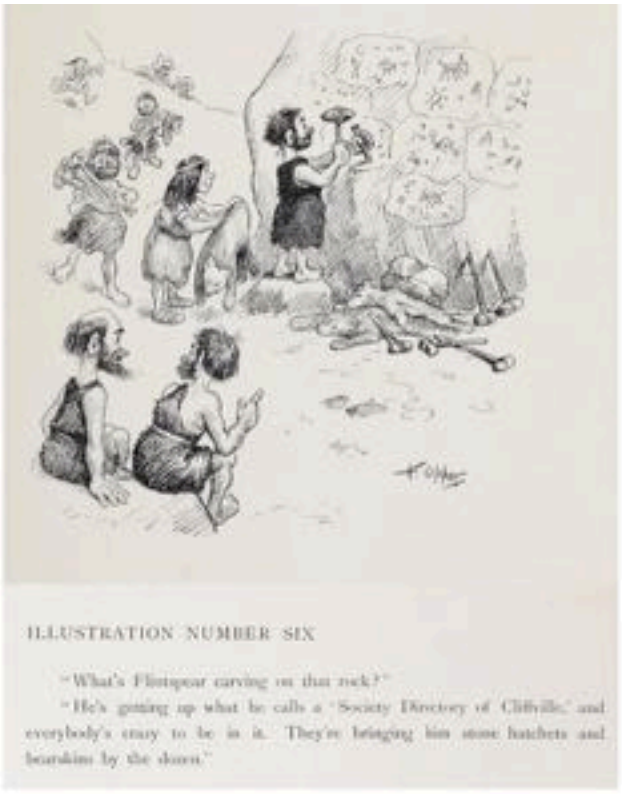

ILLUSTRATION NUMBER SIX

"What's Flintspear carving on that rock?"

"He's getting up what he calls a 'Society Directory of Cliffville,' and everybody's crazy to be in it. They're bringing him stone hatchets and bearskins by the dozen."

ILLUSTRATION NUMBER THIRTY-FIVE

"Skinbuilder is certainly a literary genius."

"What's he up to now?"

"He's writing a book called 'Prehistoric Animals I Have Known.' He's got four chapters finished already!"

Fig. **1218**. Frederick Opper, Selection of *Our Antediluvian Ancestors*, 1903.

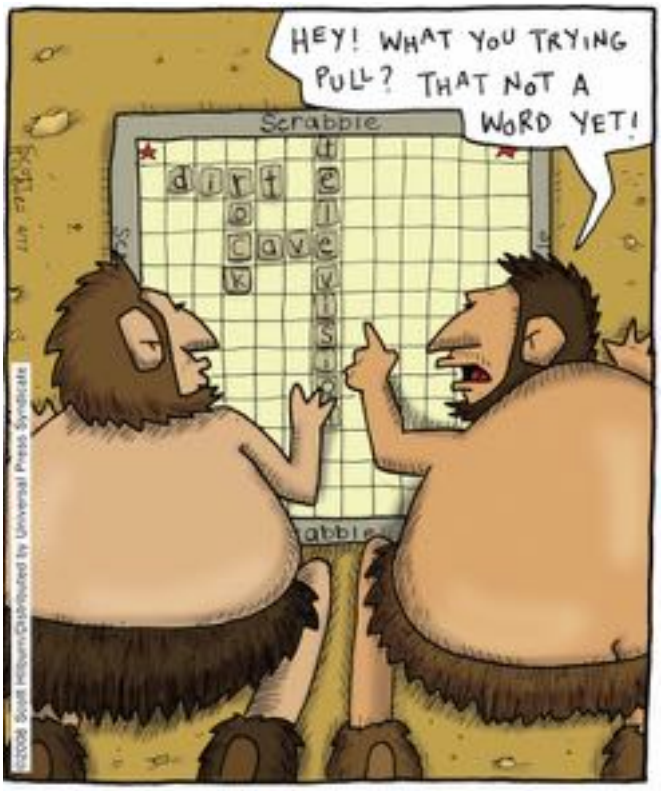

Fig. 1219. Scott Hilburn, *The Argyle Sweater*, 17 April, 2008.

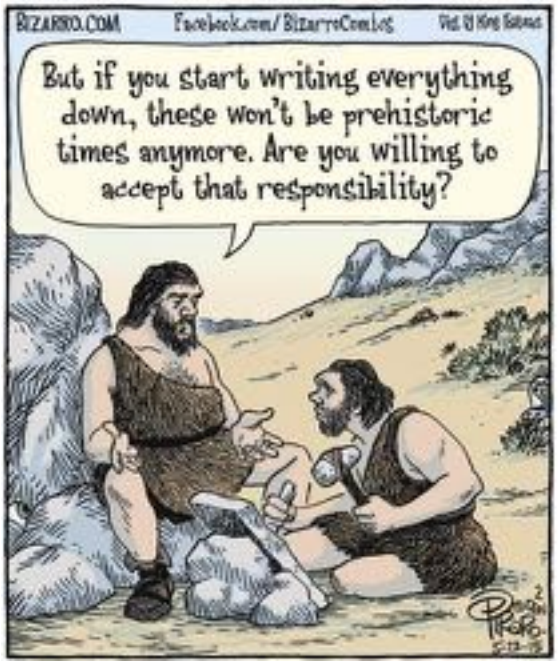

Fig. 1220. Dan Pirraro, *Bizarro*, 23 May, 2015.

Fig. 1221. Dan Piraro and Wayne ("Wayno") Honath, *Bizarro*, 3 May, 2018.

As we have noted, cavemen in the cartoon Stone Age universe are often erroneously portrayed as having a written language that they inscribe on stone tablets. Frederick Opper's 1903 cartoons (**Fig. 1218**), for instance, give us—with dinosaurs in the background!—Stonehammer inventing a "newspaper," Flintspear carving a "Society

Directory of Cliffville," and Skinclothes hammering out a book on "Prehistoric Animals I have Known." Scott Hilburn plays with the idea of Paleolithic writing in his Neanderthal-Scrabble-game cartoon (**Fig**. **1219**) where the joke is that the cavemen had words for "dirt," "rock," and "cave," but incongruously knew that "television" had not yet been invented. Dan Piraro also makes fun of this trope in a cartoon (**Fig**. **1220**) where the caveman is incongruously aware that he is living in prehistoric times; a later Piraro/ Honath cartoon (**Fig**. **1221**–again with a duck!) makes a metafictional gag about the "caption that cartoon" phenomenon. [It should go without saying that the earliest writing system, cuneiform, arose in Mesopotamia only in the early third millennium B.C.E. and that writing was independently invented in China during the Shang Dynasty (ca. 1400–1200 B.C.E.) and in Mesoamerica around 500 B.C.E.]

We have also noted that many cartoonists assume that Paleolithic cave paintings were visual narratives—almost all assumed to be about hunting—which could be "read" like a comic strip. Scott McCloud articulated this assumption when he said that some cave paintings "were very **iconic**, acting as **symbols** rather than pictures—more like a **primitive language**" (cf. **Fig**. **825**).

Fig. **1222**. Dave Carpenter, 2006.

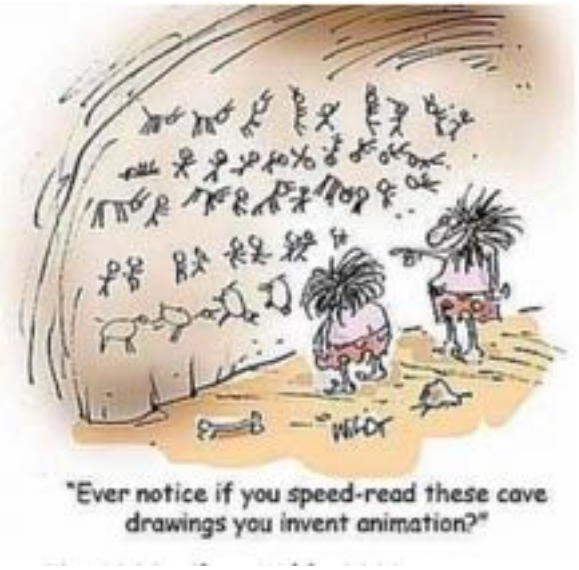

Fig. **1223**. Chris Wildt, 2008.

Fig. 1224. Dave Whamond, *Reality Check*, 25 Nov., 2013.

Fig. 1225. Tom Thaves, *Frank and Ernest*, 18 Aug., 2012.

Dave Carpenter makes this Paleolithic paintings=primitive language assumption in his cartoon (**Fig**. **1222**) about, literal, Paleolithic footnotes; Chris Wildt makes the same assumption in his cartoon (**Fig**. **1223**) about speed-reading. (It is unclear if Wildt was aware of Marc Azéma's revolutionary theory that the multiple representations of animal body parts on engraved Paleolithic rock art were meant to convey a sense of movement, cf. **Figs**. **823**–**824**). Dave Whamond explicitly makes the assumed connection to Egyptian hieroglyphics in a cartoon (**Fig**. **1224**) that uses the trope of two people standing in front of a cave painting and discussing its artistic merits. A similar assumption underlies Tom Thaves's gag (**Fig**. **1225**) about whether "running-away-from-a saber-toothed-tiger" is one "word" or two.

Fig. **1226**. Cartoon cave paintings with a sun icon (from Figs. 1080, 1117, 1174, 1199, and 1224).

A related manifestation of the assumed connection between Paleolithic painting and Egyptian hieroglyphics can be seen in the common cartoon motif of representing the sun on cartoon cave paintings (**Fig**. **1226**). Although these representations are, one supposes, meant to have a narrative content (i.e. "the sun was shining when I was hunting the deer . . ."), visually they resemble the Egyptian hieroglyph for Ra, albeit with rays instead of a larger circle enclosing a smaller one. It should be noted that no image of the sun—or any other astronomical body—has ever been discovered on actual Paleolithic cave paintings

Obviously, without any written evidence, we have no way to speculate about the languages that Neanderthals and early *home sapiens* may have spoken, other than to assume that the small bands of Paleolithic hunter-gatherers who probably seasonally associated with each other after spending most of the year apart would have had some method of communicating. Anthony Burgess, who invented the language of the Ulam tribe in the 1981 movie *Quest for Fire*, said "People usually expect what is called a primitive language to be simple, but the farther back you go in the study of language, the more complications you find. Simplicity is the fruit of the ability to generalize, and primitive man found it hard to generalize."

But the lack of any evidence about how Stone Age people may have communicated has not stopped our cartoonists from joking about cartoon caveman language.

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.

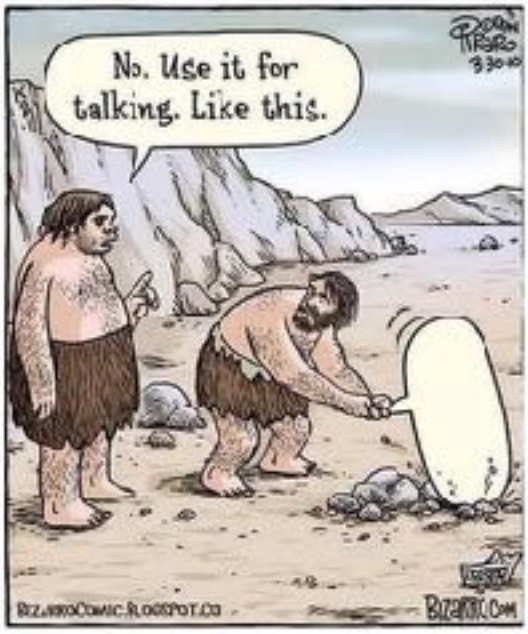

Fig. 1230. Dan Pirraro, *Bizarro*, 30 March, 2010.

Fig. 1231. Dan Pirraro, *Bizarro*, 31 May, 2016.

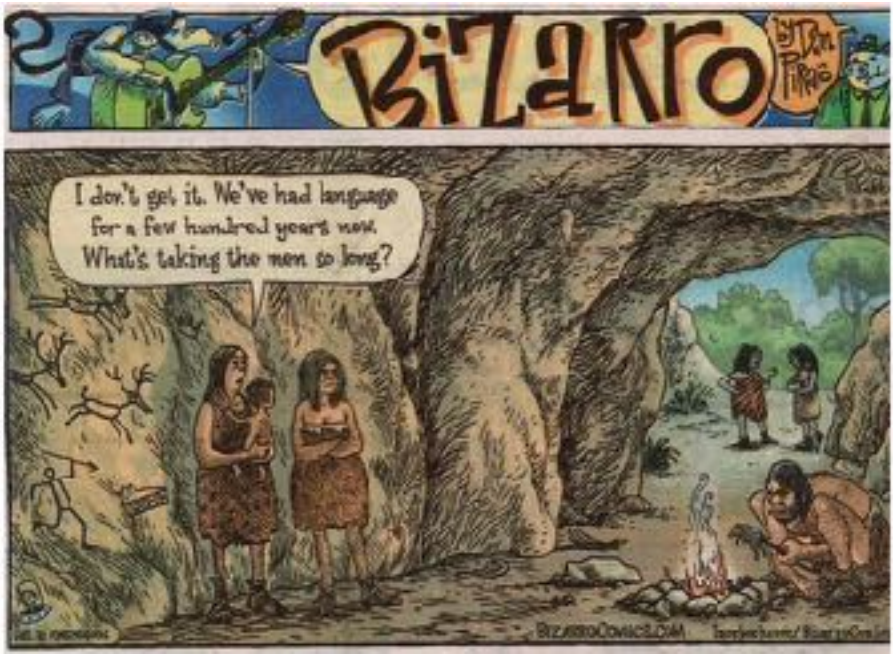

Fig. 1232. Dan Pirraro, *Bizarro*, 28 Sept., 2014.

As part of his series where Monty and the time-traveler Doc go back to the Pleistocene to study Neanderthal society (cf. **Fig**. **1041**), Jim Meddick uses Doc's researches into Neanderthal language as a set-up for the visual punch line of a joke about "uglee dork" (**Fig**. **1227**). Frank Cotham's *New Yorker* cartoon (**Fig**. **1228**) speculates about the origin of cavemen language, as a group of Neanderthals, huddled around a fire at the mouth of their cave with a volcano smoking in the background, incongruously decide to begin "by speaking in simple declarative sentences." Dan Piraro, as one might have expected, has had great fun with the caveman-language topic:

tying it in to the "humorous uchronía" projection of the "war of the sexes" (**Figs**. **1229** and **1232**), making a metafictional joke about cartoon speech bubbles (**Fig**. **1230**), and making a clever word-play on the word "syllable" (**Fig**. **1231**).

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).

In the cartoon cliché of the Stone Age, cavemen are generally represented as dim-witted creatures who speak ungrammatically, much like the offensive way Native Americans were portrayed in spaghetti westerns as speaking pidgin English. When it is necessary for the gag, cartoonists will have their cavemen speak correctly, but normally cartoon cavemen tend to drop articles before nouns, use the accusative instead of the nominative form of pronouns, and generally seem incapable of properly conjugating verbs (**Fig**. **1232**).

Another way Stone Age people are portrayed as simplistic creatures is by the names that fiction writers and cartoonists have given them. J.-H. Rosny the Elder's 1911 novel *La guerre du feu* (*The Quest for Fire*) features Naoh, son of the Leopard, and Aghoo, son of the Aurochs. In Edgar Rice Burrough's Pellucidar series we have: Dian the Beautiful of Amoz; Jubal the Ugly One; Hooja the Sly One; and Jana, the Red Flower of

Zoram. Charles G. D. Roberts' 1919 novel *In the Morning of Time* juxtaposes Mawg of the Bow-legs tribe against A-ya of the Children of the Shining One tribe. The tribes in Burrough's *Tarzan the Terrible* are the city-dwelling Ho-don and the hill-dwelling Waz-don; the 1966 *One Million Years B.C.* movie has the Stone tribe and the Shell tribe. D. W. Griffith's 1914 *Primitive Man* movie comically gives us Weak Hands, Lily White, and Brute Force. The cavemen in Frederick Opper's 1903 *Our Antediluvian Ancestors* cartoons are named by physical characteristics: Skinclothes; Skincoat; Stonehatchet; Bonescraper; Flintarrow; Cavedwell; Cliffclimber; Moundbuilder; Stonehammer; and Flintspear. V. T. Hamlin's *Alley Oop* is set in the Kingdom of Moo and, in addition to the title character, has Oop's friend Foozy, his girlfriend Oola, and her nemesis Wootietoot. Jon St. Ables' "Piltdown Pete" *Lucky Comics* features Pete's girlfriend Yot, her parents King Nob and Queen Boo, Pete's father Lugmug, his assistant Fip, and the twin brothers Wub and Dub.

The most common caveman name in the collection of cartoons we are looking at in these essays is Grog, which appears four times, followed by Grok, Krog, and Thak, each of which name is used twice. Other cavemen names include: Durk, Gnork, Gork, Kronk, Lork, Og, Oogluk, Oomock, Scrag, Thag, Tog, and Zak. Cartoon cavewomen are less frequently identified by name, but we do have an Oomuka and a Theena, as well as a child, Oonga, whose gender is uncertain. The names of cartoon cavemen are usually monosyllabic and end in a hard consonant while cartoon cavewomen's names seem to be bisyllabic and feminized with a final "a." There is a decided propensity for double-oo, or even triple-ooo names. The unifying feature of all of these personal caveman and cavewoman names is their guttural quality, again highlighting the supposed primitiveness of Paleolithic people.

And again, it should go without saying that we have no evidence for what personal names Paleolithic people may have had.

But we do have some evidence for what Stone Age people may have looked like and how they dressed.

Fig. **1234**. Fred and Wilma Flintstone, 1960–1966.

The archetype of the cartoon caveman and cavewoman is Hanna-Barbera's Fred and Wilma Flintstone (**Fig**. **1234**). Wilma, née Slaghoople, mother of Pebbles and best friend to her neighbor Betty Rubble, is portrayed as a petite modern *homo sapiens sapiens*, while Fred, the "bronto-crane" operator at Bedrock's Slate Rock and Gravel Company, is depicted as a more brutish Neanderthal. With her red lipstick, coiffed hair, pearl necklace, and off-the-shoulder short dress, Wilma is the "humorous uchronía" projection onto the Stone Age of the 1960's ideal of an American housewife, while Fred, with his animal-skin suit and his "yabba dabba do" yelling, is the embodiment of the doofus husband that has now become the norm on American television shows. Recent paleo-genetic studies do show that some (at least 1%) of Neanderthals had the gene for red hair, and most scholars today assume that the Neanderthals and early *homo sapiens sapiens* who lived in Europe had the same range of hair types and skin color as present-day Europeans do. We have already noted that the current "pass-the-subway-test" view of Neanderthal physiognomy maintains that, heavy brow ridges and occipital buns aside, Neanderthals were essentially indistinguishable from *homo sapiens sapiens.*

As for the Flintstone's clothing: throughout the Upper Paleolithic period, humans had the lithic tools and pyro-technology necessary for preparing animal skins for garments, and that by the end of the Upper Paleolithic, they were using bone needles suitable for sewing clothing. We also know that both Neanderthals and early *homo sapiens sapiens* adorned their persons with stone, bone, and shell ornaments. (Although, as oysters were apparently not utilized as a food source until after the end of the Paleolithic period, pearls were probably not collected as ornaments).

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 Sunghir, Russia.

Fig. **1237**. Neanderthal body ornaments from the Grotte du Renne (Arcy-sur-Cure, France).

Fig. **1238**. Carved stag horn ornament from Tito Bustillo, Spain.

Pierced shell and bone artifacts are commonly found on Upper Paleolithic sites (e.g. **Fig**. **1235**), no doubt prepared for uses as jewelry or clothing ornamentation. A burial of an adult male *homo sapiens* from ca. 28,000 to 30,000 years ago at the Paleolithic site of Sunghir in Russia (**Fig**. **1236**) contains several mammoth ivory bracelets still *in situ* on his arm as well as hundreds of ivory beads that were originally sewn onto his clothing and head covering. That Neanderthals also made jewelry is suggested by finds from the Grotte du Renne site in France, where pierced body ornaments (**Fig**. **1237**) dating to the Châtelperronian period (ca. 44,500 to 36,000 before the present) have been found. Later Paleolithic bone ornaments could be elaborately decorated, such as a carved stag horn pendant (**Fig**. **1238**) from

Madaglenian (ca. 17,000 to 12,000 years ago) levels at the northern Spanish cave Tito Bustillo.

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).

Occasionally cartoon cavewomen are depicted with realistic-looking Paleolithic necklaces, such as in Jim Unger's 2009 *Herman* cartoon (**Fig**. **1239**). Other cartoon cavewomen, such as in the McCoy brothers 2010 cartoon (**Fig**. **1240**), are portrayed with anachronistic 1960's-style beehive hairdos—something that might have seen as "archaic" by later cartoonist but a style for which we, obviously, have no evidence in the archaeological record. There is, likewise, no evidence for the use of bone hair ornaments in the Paleolithic period, although the style has become a common Stone Age cartoon cliché (**Fig**. **1241**); while intact animal long bones are frequently depicted lying around the cave in caveman cartoons, in reality, Paleolithic people would have as a matter of course cracked open bones to get at the nutritious bone marrow inside.

And one final erroneous cartoon assumption about the Paleolithic period:

Fig. **1242**. Jim Unger, *Herman*, 10 Dec., 2009.

The joke in a Jim Unger's cartoon (**Fig**. **1242**) depends on viewers associating the club-wielding Stone Age caveman, who has inexplicably shown up behind a man on a modern park bench, with some imagined period of active volcanism in earth's early history. The association of cavemen with volcanoes is a well established cartoon cliché (**Fig**. **1243**), with a volcano frequently being depicted in the background, often seen from within the cave opening. Such an association belies a profound ignorance of geological and human history. There was indeed a period in earth's history after its initial formation around 4 billion years ago when the earth's crust was molten, but by 2.5 billion years ago it had cooled down to its current temperature levels. The much more recent time period of the cavemen—the Upper Paleolithic (ca. 30,000 to 12,000 years before the present)—in contrast, was during the Last Glacial Maximum, an ice age when vast ice sheets covered a quarter of the landmass of the globe and sea levels were up to 125 meters lower than they are today. While volcanoes have been erupting on earth ever since the continental plates began to form two and a half billion years ago, and volcanism made well have played an important role in the inception and ending of cyclical ice ages, the real Paleolithic environment of our cartoon cavemen would have been a cold tundra with limited forests and most decidedly *not* the geologically unstable, hot volcano-erupting world one finds in the funny pages.

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).

As we have noted on several occasions in this essay, the caveman cartoon cliché reflects a cultural attitude that most Americans—"precocious schoolboys and other specialists in the field" notwithstanding—have when considering the great depth of time covered by the Stone Age. In the "now generation" of instant gratification, where the world of one's grandparents or even of one's parents seems like ancient history, it is difficult to appreciate how long a time span is the 5,000 years that separates the latest Paleolithic cave painting from the earliest Spanish Levantine rock art, or the 10,000 years that separates the end of the Stone Age from the invention of the wheel, not to mention the 66,000,000 years that separates the extinction of the dinosaurs from the evolution of our earliest hominid ancestors or the 2,500,000,000 years between an early molten earth and the glacial tundra of Stone Age cavemen.

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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.
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Fig. 1297. Frank Miller, Cover art, and Sal Buscema, illustrations for *The Incredible Hulk* #261, Marvel, July 1981.
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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.