The Metropolitan Museum of Art has a vast but largely unknown collection of caricatures and other satirical works. This book offers 165 examples, dating from about 1500 to the present, that reflect the age-old tradition of using exaggeration and humor to convey personal, social, or political meaning. The selection of images is notably broad, ranging from the elevated to the rudely humorous: renowned writers and decidedly unhygienic cooks; elegantly dressed noblemen and victims of outrageous fashion fads; Napoleon as a tidy Lilliputian and Boss Tweed as a bloated Roman emperor.

Stressing the continuity of certain artistic approaches, *Infinite Jest* traces the development of the genre across centuries and cultures. The essential visual components of caricature are discussed and illustrated, as are recurring motifs, including exaggerated faces and bodies, people depicted as animals or objects, and processions of bizarre figures. One section is devoted to social satire (eating and drinking, gambling, fashion, several of the Seven Deadly Sins), another to various aspects of political life (British, French, Mexican, and American). Artists as diverse as Pieter Bruegel the Elder, Gian Lorenzo Bernini, William Hogarth, Francisco de Goya, Thomas Rowlandson, Eugène Delacroix, Honoré Daumier, and Al Hirschfeld contribute their distinctive talents to this fascinating, informative, and very amusing volume.
Infinite Jest
Infinite Jest
Caricature and Satire from Leonardo to Levine

Constance C. McPhee
Nadine M. Orenstein

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Frontispiece: Pierre-Nolasque Bergeret. Dandies of the Rue du Coq (Les musards de la rue du Coq), 1825 (fig. 9, detail)

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Director’s Foreword

The Department of Drawings and Prints at The Metropolitan Museum of Art is rich in caricatures and satires, but these works have been only selectively published and are generally little known. In 2007, with the support of George Goldner, Drue Heinz Chairman of the department, Constance McPhee proposed the present exhibition and catalogue to Philippe de Montebello, now Director Emeritus. Nadine Orenstein became involved at an early stage, and together the two curators undertook the delightful task of examining thousands of possibilities for the exhibition. They then underwent the exquisite torture of making the final choices, selecting works that would highlight the range and strengths of the collection. As a result, we have the opportunity to compare Italian caricature drawings, printed satires designed by Pieter Bruegel the Elder, etchings by Francisco de Goya, rare American prints, and contemporary political lampoons. Most numerous of all are the fine examples from the golden age of satire—the eighteenth and nineteenth centuries in Britain and France—that include works inspired by the French Revolution, lithographs by Eugène Delacroix and Honoré Daumier, and etchings by James Gillray, Thomas Rowlandson, and George Cruikshank. Our Rowlandson print collection, in particular, is extraordinary. Formed in the nineteenth century by the London dealer Francis Harvey, it was acquired by the Museum in 1959.

A number of fine exhibitions have recently addressed particular satirical themes or focused on the achievements of individual artists and national schools, but a broad consideration of the development of humorous graphic imagery has not been undertaken since an exhibition in 1971 at the Museum of Art, Rhode Island School of Design, Providence. It therefore seemed more than timely for the Museum to initiate the present project, which features works on paper that span five centuries and were created on both sides of the Atlantic. Although these come primarily from the Department of Drawings and Prints, other works were selected from the Department of Nineteenth-Century, Modern, and Contemporary Art and the Robert Lehman Collection; these have been supplemented by a generous private loan.

The Metropolitan wishes to thank The Schiff Foundation for its generosity toward the exhibition and for its long-standing commitment to the Drawings and Prints Department. We are also grateful to the Charles Bloom Foundation for once again understanding the importance of the Museum’s publications.

The title of the exhibition derives from that famous moment in Hamlet in which the prince contemplates the mortal remains of Yorick, court fool and his childhood friend. Like that graveyard scene, many of the works presented here remind us that humor not only affords much immediate pleasure but also helps to illuminate life’s deepest meanings.

Thomas P. Campbell, Director
The Metropolitan Museum of Art
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An exhibition covering so broad a span of time and containing imagery of such breadth can be accomplished only after consultation with and generous advice from many colleagues and friends. We are grateful to the following, who have answered our myriad questions and made valuable suggestions along the way: Tim Barringer, Bruno Chenique, Frank Dabell, Guillaume Doizy, Andrew Edmunds, Mira Felner, Danielle Buyssens Fornara, Gillian Forrest, Martial Guédon, Nina Kallmyer, Deborah Krohn, Ségolène LeMen, Pat Mainardi, Mark McDonald, Julie Mellby, Martin Miersch, Sheila O’Connell, Charlotte Oppé, Peter Parshall, Patricia Phagan, Aimée Brown Price, Wendy Wick Reeves, Cynthia Roman, Christian Rumelin, Francis Russell, Claudia Schnitzer, Kim Sloan, Alison Stagg, Valérie Sueur, Simon Turner, Mary Vaccaro, Gisela Vetter-Liebenow, Judith Wechsler, Aidan Weston-Lewis, Catherine Whistler, and Scott Wilcox.

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Constance C. McPhee, Associate Curator
Nadine M. Orenstein, Curator
Department of Drawings and Prints
The Metropolitan Museum of Art
Infinite Jest
“Shoot Folly as It Flies”: Humor on Paper

Constance C. McPhee with contributions by Nadine M. Orenstein

Across the centuries, draftsmen and printmakers have employed a handful of visual tools to express humor, from laying down rapid doodles to creating complex images layered with meaning. What humans find innately funny has changed little over time, and so we can laugh at images made hundreds of years ago, even when their original contexts have faded.¹ This shared sense of humor has also enabled graphic artists to borrow imagery from their predecessors and adapt it in inventive ways. Spanning six centuries, the works on paper presented here have been arranged first to illustrate the basic tools manipulated by humorists and then to demonstrate how these elements were combined in delightfully varied ways by European and American artists to enliven subjects ranging from social satire to politics to well-known public figures.

Caricatures and satires can make us laugh when aimed at others, but they can also cause personal pain if their barbs hit close to home. Alexander Pope in his philosophical poem Essay on Man (1732–34) declared that he intended to “Eye Nature’s walks, shoot folly as it flies, / And catch the manners living as they rise; / Laugh where we must, be candid where we can, / But vindicate the ways of God to man.”² The evocative hunting metaphor expresses Pope’s determination as a satirist to seek out and then mock human foibles, a goal that also drives much visual humor. Artists know well how a memorable image can be used as a weapon to subvert power and undermine authority. Once we have encountered James Gillray’s diminutive, power-hungry Napoleon in The Plumb-Pudding in Danger, can we ever take seriously the heroism implied in Jacques-Louis David’s Napoleon Crossing the Saint-Bernard Pass (figs. 1, 2)? Caricatures and satires operate in the same way as the fools in Shakespeare’s plays, capering before the powerful, then puncturing pretension with jokes and riddles.

Since the terms used to describe humorous works on paper are often imprecise and have altered in meaning over time, it is essential to begin with some definitions. When first formulated in Italy around 1590, the roots of the English word caricature referred to a type of exaggerated portrait drawing. By the late eighteenth century in Britain, however, the term had become a catchall for a range of images that did not necessarily contain recognizable likenesses. Caricature is still often used loosely in this way today, and it can thus be applied to a variety of works depicting exaggerated faces, extreme physiques, fantastic forms composed of inanimate objects, and even animals acting like humans. Visual satire is another basic term that casts a broad net. It can be distinguished from pure caricature by its goal of making moral judgments. The noun droll was used in eighteenth-century Britain to designate a social satire, especially one mocking contemporary fashions, but this term has now fallen from general use. Contemporary writers tend instead to distinguish between social satires, which are concerned with human types and everyday situations, and political satires, which ridicule public figures and respond to actual events.³ To be precise when describing famous images such as Gillray’s Tiddy-Doll or Honoré Daumier’s pear-shaped head of King Louis-Philippe (cats. 133, 141), we should call them political satires that contain elements of caricature.
The words *cartoon* and *comic strip*, which often crop up in discussions of humorous prints, apply to works that fall outside the scope of this volume but are nevertheless worth defining. Comic strips were established in the nineteenth century by the Swiss artist Rodolphe Töpffer, who joined individual illustrated panels into a series to create a new method of popular storytelling. His serial images can be considered the ancestors of modern comic books and even Disney animations.4 A printed cartoon, in contemporary parlance, means a humorous image published in a magazine or newspaper, produced quickly, and generally not preserved.5 The caricatures and satires discussed here were usually conceived with greater seriousness of purpose, and took longer to produce, than modern cartoons. This is particularly true of etchings, which were often hand-colored and preserved in albums or displayed on walls or screens.6 Even after lithography came into use in the nineteenth century, and prints by Daumier and his contemporaries began to be issued in French journals such as *La Caricature*, they were often removed by subscribers and framed.

In examining the basic forms and methods graphic artists employ to express humor, it is useful to begin with the circumstances surrounding the birth of the word *caricature*. The Italian *carico* and *caricare*, respectively translated as “to load” and “to exaggerate,” both imply the creation of a potent visual weapon (the French *portrait-charge* has a similar meaning). In the 1590s, the brothers Agostino and Annibale Carracci applied these terms to pen drawings of distorted human heads, mostly shown in profile and arranged in rows to imply a progression.7 Only a few Carracci caricature drawings survive, most of them attributed to Agostino (fig. 12), but descriptions from the period make it clear these works were made as a kind of comic relief to mock the progressive theories the brothers were teaching in their academy at Bologna. They were thought of as portraits demonstrating what one contemporary termed “perfect deformity.”8 It may seem strange that caricature was not defined until such a relatively late date, but as the scholars of aesthetics E. H. Gombrich and Ernst Kris have pointed out, artists had yet to comprehend the difference between “likeness and equivalence.” Before they could understand how caricature operated, they had to absorb the advances made during the Renaissance relating to the way in which natural appearance was represented on flat surfaces.9 Once artists began to realize that they

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were actually assembling systems of visual clues, they saw that select components could be distorted without obscuring the identity of the subject. Not surprisingly, those who first understood the process were among the most sophisticated artists of their day.

For the next hundred years, caricature of the face remained an Italian genre, particularly associated with Rome. Gian Lorenzo Bernini, remembered mainly as a sculptor and architect, was a leading seventeenth-century practitioner who amused himself and friends by turning caricature drawing into a kind of brilliant shorthand. Never hesitant to gently mock august figures, including popes and cardinals, Bernini could capture form and suggest character with merely a few pen strokes (cat. 19). By 1690 Pier Leone Ghezzi had established himself as the first professional caricaturist. A successful painter, antiquarian, and curator of the papal art collections, Ghezzi also made a living by producing thousands of drawings that made fun of local Romans and well-to-do tourists (cats. 112, 113). Enough Italian caricatures had been transported back to London by 1736 to allow the etcher and publisher Arthur Pond to issue a set of prints based on drawings by Ghezzi, Annibale Carracci, and Carlo Maratti. Pond, who had himself visited Rome and befriended Ghezzi, took care to imitate the styles of his models as he introduced the mode to Britain and prepared the ground for later native humorists.

Graphic satire, unlike caricature, has no clear date or origin, although it is more closely associated with northern Europe than with Italy. Since ancient times, artists have distorted or transformed the human face or body to create images with symbolic weight meant to illuminate folly and convey a moral message. Such forms occur on Egyptian papyri, on Greek and Roman vases, and in Gothic manuscripts. What spurred the development of satire was the growth in the sixteenth century of printmaking as a commercial enterprise in Germany and the Netherlands. The invention of movable type a hundred years before had unleashed a flood of printed books onto the European market, and publishers soon discovered the profit to be made from printed images. Artist-designers then seized upon satire as a tool that could throw a cloak of humor over political and religious barbs, while the controversies provoked by the Reformation offered a myriad of targets. Since prints were produced as multiples and circulated, visual modes could easily pass from one artist to another and eventually influence
later generations. Particularly important at the outset were the allegorical designs of Pieter Bruegel the Elder and his contemporaries intended to satirize human foibles by placing exaggerated figures symbolizing vices in everyday interiors (cats. 17, 18). Two centuries later, Thomas Rowlandson, followed by Gillray, Daumier, and Thomas Nast, employed a similar dynamic but applied a veneer of caricature over the emblematic core (cats. 66, 69, 77, 139, 147). Though highly topical in their satirical references, these later prints continued to rely on traditional satire to convey meaning.

A second strain of visual satire, based on fantastic animated forms, descends from northern medieval precedents. Seeking relief from serious religious themes, artists of the Middle Ages had decorated the margins of manuscripts and the corners of cathedrals with drolleries and odd biomorphic creatures such as gargoyles. In the fifteenth century, Hieronymus Bosch filled his paintings with a host of these bizarre creatures; a generation later, Bruegel the Elder manipulated Boschian forms to transform men into symbolic objects, including money bags (cat. 44). The French artist François Desprez later populated prints with whimsical compound figures inspired by Bosch and Bruegel, while the Italian Giuseppe Arcimboldo composed symbolic objects into puzzlelike painted heads for the amusement of imperial courtiers in Prague and Vienna (cats. 36, 45). From the eighteenth century to the present day, satirical printmakers in Britain, France, and America have looked to such precedents and been inspired to transform people into—among other things—vases, fruits and vegetables, gardening implements, and stock market graphs (cats. 46–49, 140, 141). These visual games not only add humorous spice but alert viewers to embedded emblematic meaning.

Naturalistic animal forms have also contributed to graphic satire. Monkeys have appeared in art from medieval times to “ape” folly and illustrate the bestial aspects of human nature. Pieter van der Borecht and Nicolò Boldrini both adapted this mode to burlesque famous works of art (cats. 41, 42). Eighteenth-century France saw the rise of singerie ornament, centered on capering monkeys dressed in commedia dell’arte costumes, and in 1827 the British artist Thomas Landseer gave the form new satirical bite in his series Monkey-ana, or Men in Miniature (cats. 52, 53). Birds and beasts that speak and act as humans do—features of fables and fairy tales since the time of Aesop—appear as anthropomorphic actors in many humorous prints and drawings. Capitalizing on the fact that animals readily convey emblematic meaning, Rowlandson, Gillray, and satirists of the French Revolution employed snakes, pigs, goats, and spiders to indicate deception, gluttony, lechery, and cunning (cats. 121, 123, 124, 132); human faces were usually added to animal bodies to clarify the artists’ intended targets. Fashion satirists have turned pet dogs, traditionally emblems of loyalty, into mocking mirrors of exaggerated taste, while Delacroix attacked backward-looking critics by mounting them on crayfish (cats. 90, 137).

Since satire developed first as a literary form, it is not surprising to find a textual component woven throughout many humorous prints. Quotes and puns appear in titles, and verses are often used to amplify images. When prints by Daumier and Nast were published in periodicals, they were accompanied by texts
explicating their meaning (cats. 139–43, 147; see also fig. 11). In other instances connections to literary sources were implied, and viewers were expected to recognize references to relevant passages from Shakespeare or the Bible. Gillray’s Pigs Possessed (cat. 123), for example, uses the New Testament story of the Gadarene swine to condemn the greedy ministers of King George III, while Justin Howard’s Chicago Nominee (cat. 145) employs the graveyard scene in Hamlet to satirize the rivalry between George McClellan and Abraham Lincoln during the presidential campaign of 1864. Daumier’s famous series of lithographs casting King Louis-Philippe as a pear (cats. 139–141) relied on the double entendre of poire, which in French means both the fruit and “fathead.” Such verbal–visual puns underpin the humor of many satires but may take some digging to discover.

Sometimes the context of a caricature has been entirely lost to us. For example, the intended meaning of a dramatic lithograph centered on a large monkey in uniform has not yet been discovered (cat. 43). The clothing does suggest that the work was designed in the 1820s, but aside from that, even its country of origin has been impossible to determine. A French fashion satire from about 1780 (fig. 3) is also puzzling. This image centers upon a woman wearing an elaborate wig and short-hemmed robe à la circassienne (a dress in the style of Circassia, a region of the Caucasus) adorned with olive leaves. The small political satire she holds must have offered some trenchant comment at the time, but now seems an odd fashion accessory. Centering on a cow, symbol of British commerce, this internationally published print features a Dutchman milking the animal, an American sawing off its horns, and a Frenchman and Spaniard holding out bowls for handouts, to the consternation of a nearby Englishman.18 The scene encapsulates the situation after America declared independence in 1776, when
Leonardo da Vinci’s series of grotesque heads from the 1490s occupied the opposite end of the aesthetic scale from ideal beauty (cats. 3–5). Although the artist probably regarded them simply as examples of extreme facial types, by the eighteenth century they had been reinterpreted as caricatures. In satires and caricatures, vain, elderly women often have monstrous faces that echo those distant models (cats. 79, 80, 110). Extending beyond faces, the grotesque impulse spawned distended bodies, both male and female, meant to symbolize greed for food, drink, or money (cats. 68–71, 74, 75, 77). In the sixteenth century, northern artists such as Daniel Hopfer had depicted peasants with bulky, graceless forms defined by awkward movements, and Rowlandson and his contemporaries later continued to draw upon such associations to characterize lower-class subjects (cats. 6, 14, 80). They also exploited the natural link between such forms and crude behavior involving bodily functions, for rude humor is a natural ally of the grotesque and can have a powerful comic impact (cats. 65, 102, 103).19

As political satire points to the weaknesses of the famous and powerful, caricature and the grotesque aim to undermine accepted standards of beauty and
proportion. When artists involved with high art, such as the Carracci, drew big noses, weak chins, and imperfect bodies, they were holding a funhouse mirror up to the ideal forms and elevated ideas revered by history painting. Since the time of Leonardo, artists’ manuals have provided students with models to imitate and have invariably contained illustrations comparing rows of facial features and profiles. Only a few manuals for caricaturists were produced, most of them aimed at amateurs, but these display the same basic structure. *Principles of Caricatures*, one of the earliest, was issued in 1762 by Mary Darly, a London print seller and etcher who specialized in working with amateurs. In 1788 the antiquarian Francis Grose issued *Rules for Drawing* Caricaturas, a forty-page pamphlet illustrated with four plates showing comparative ranges of distorted profiles (fig. 4). The most elaborate and amusing is Töpffer’s *Essai de physiognomie* of 1845, which adapted well-known theories to humorous ends. Töpffer’s plates expanded upon his predecessors’ by attaching descriptions of associated character traits to each profile or expressive head (fig. 5). With a light touch that belies his firm grasp of tradition, he reconstituted academic theories of expression codified by Charles Le Brun, while also referring to Johann Kasper Lavater’s more recent musings on physiognomy. When caricaturists assemble groups of heads, line up profiles, or compare exaggerated expressions, they are similarly
ridiculing the building blocks of academic art. Rowlandson did so in his playful *Public Characters* and *Odd Characters* (cats. 13, 14), and Louis-Léopold Boilly in his experiments with expression in the series *Recueil de Grimaces* (Collection of Grimaces) (cats. 15, 101).

The manuals issued by Darly and Grose indicate the importance of amateur draftsmen in helping establish caricature as a popular printed form in the eighteenth century. To some extent, a lighthearted nonprofessionalism had underpinned caricature from its inception. When the Carracci and Bernini made caricatures, they worked in the same way as amateurs pursuing a pleasurable diversion (the word *amateur* originally meant a person devoted to something for love rather than profit and implied no lack of skill). In Britain, amateurs kept the interest in caricature alive between the 1740s, when Pond’s printed copies of Italian caricatures appeared, and the early 1780s, when professionals such as Rowlandson and then Gillray began to specialize in humorous printmaking. In fact, these two masters happily accepted designs to etch from amateurs and minor artists (cats. 13, 14, 130, 132). In France, where few humorous prints were published before the Revolution, an enigmatic series of caricatures was created in the 1770s by Joseph-François Foulquier (cat. 10), a parliamentarian from Toulouse who took lessons from Philippe-Jacques de Loutherbourg (cats. 33–35), then worked for his own pleasure. Like the Carracci, many other professional artists not considered satirists or caricaturists tried their hand at the genre. Often the humorous aspect in their work has been downplayed or ignored by biographers. In Italy the painters Pier Francesco Mola and Guercino (cats. 7, 95) both experimented with the form, while Bernini drew caricatures to amuse Louis XIV and his court when he traveled to France. The eighteenth-century artist François-André Vincent poked fun at his colleagues at the French Academy in Rome (cats. 9, 24). After achieving fame as a Neoclassical history painter, David was commissioned in 1793 by the French Revolutionary Committee of Public Safety to design two anti-British satires. The works he devised show defecating sans-culottes and a monstrous image of George III with an exploding derriere.

By the nineteenth century, efforts at caricature had become de rigueur. Horace Vernet sketched colleagues during meetings of the Académie des Beaux-Arts in Paris, and the seven-year-old Henri de Toulouse-Lautrec filled albums with small caricatures. At sixteen, Delacroix engraved the bottom of a copper kitchen pan with a picture of a clothed ape sitting next to Napoleon, an image that foreshadowed the satirical lithographs he later drew for the journal *Le Miroir* (cats. 137, 138). Claude Monet is remembered as a landscapist, but in his teens in Le Havre, he earned money by drawing caricatures that depicted local notables with big heads and small bodies. He signed these sheets “Oscar,” a first name he later dropped (fig. 6). Other unlikely artists swept up in the vogue included Puvis de Chavannes, Thomas Couture, and even the writer Charles Baudelaire, an enthusiastic defender of caricature as a serious art. In Britain, the Pre-Raphaelites Dante Gabriel Rossetti and Edward Burne-Jones made humorous drawings of their friend William Morris, and it is likely that many more such works by well-known artists remain unattributed.
amateurs assumed the lead, and the politician George Townshend’s design for *The Recruiting Serjeant* (1756) is credited as the first British political satire to contain recognizable caricatures. Townshend relied on the publisher Matthew Darly to etch, print, and circulate his designs. In 1762 Darly’s wife, Mary, took over the caricature end of their business and turned its focus to social themes (cats. 31, 32, 80). *The Macaroni Print Shop* depicts the establishment the Darlys opened in 1766 at No. 29 Strand, on one of London’s busiest thoroughfares (fig. 7). Designed by the amateur Edward Topham, this etching contrasts a tradesman laughing in the doorway with a well-to-do dandy, or macaroni (at the far left), scowling to see his exaggerated fashion sense mocked in the works on display. Print shop windows at this time functioned as free public galleries and offered an image-hungry public humorous commentary on scandals, political events, and fashion trends (figs. 8–10). The German magazine *London und Paris* reported in 1806 that “the English of low and high birth are so enamored of these satires, that all of them — good or bad — find a buyer. Caricature shops are always besieged by the public.” The novelist William Thackeray remembered visiting such displays in his youth: “There used to be a crowd round the window . . . of grinning, good natured mechanics, who spelt out the songs and spoke them for the benefit of the company . . . who received the points of humour with a general sympathizing roar.” Many shops lured customers inside by mounting special exhibitions, providing reading rooms for browsing, and renting out albums of caricatures for the evening.

Beginning in the 1750s, publishing enterprises were established in London, Paris, and New York that enabled humorous printmaking to flourish. While drawn caricatures were made largely for personal amusement and private circulation, printed satires and caricatures were commercial productions containing public commentaries on matters social and political. In 1743, in response to Pond’s etchings of Italian caricatures, William Hogarth was provoked to create *Characters and Caricaturas* (cat. 11). But neither that image nor its accompanying text could prevent printed caricatures from taking hold. Initially,
As Britain’s print-publishing center, London was home to dozens of print shops. Those selling cheaper wares were located mainly in Soho or in the City near Saint Paul’s Cathedral and Fleet Street, but elite establishments moved into the West End during the 1780s to be near wealthy clients. Leading upmarket publishers included Samuel W. Fores on Piccadilly; William Holland, who transferred to Oxford Street from Drury Lane; William Humphrey in the Strand; and his sister Hannah Humphrey, who was located on Bond Street before settling on St. James’s Street, near the corner of Pall Mall. Rowlandson worked with many publishers, but Gillray formed an exclusive alliance with Hannah Humphrey from 1791 and even lived on her premises. In the nineteenth century, George Humphrey took over his aunt’s shop, the large, elegant window of which is shown in the 1821 etching Honi. Soit. Qui. Mal. Y. Pense (fig. 8). A crowd has gathered to inspect satires critical of Queen Caroline, the estranged wife of the recently crowned King George IV. Humphrey took the king’s side between 1820 and 1821, a dramatic period during which Caroline returned to England from the Continent to be recognized as consort, was sued for divorce, barred from the coronation, then collapsed and died. The Latin motto below the image belongs to the Order of the Garter, which George had patronized during his fifty-eight-year tenure as Prince of Wales, and implies that he had behaved honorably, and his critics dishonorably. The print also suggests the quixotic character of Humphrey’s trade, since the well-dressed man inside the door (perhaps the publisher himself) holds a sheet inscribed with Pope’s familiar phrase “shoot folly as it flies.”

In France, printed satires and caricatures were made in significant numbers only after censorship eased during the French Revolution; the genre truly flowered in the 1830s during the early years of King Louis-Philippe’s reign. The most important publishers of this period were Aaron Martinet and Charles Philipon. Martinet’s shop, founded in 1798, appears in a print lithographed a few years later by Pierre-Nolasque Bergeret (fig. 9), one of the first
**Fig. 8.** Theodore Lane (British, 1800–1828). *Honi. Soit. Qui. Mal. Y. Pense: The Caricature Shop of G. Humphrey, 27 St. James’s Street, 1821.* Etching, hand-colored, plate: 11 7/8 x 16 7/8 in. (30 x 42.8 cm). The Metropolitan Museum of Art, New York. Harris Brisbane Dick Fund, 1917 (17.3.888-326)

**Fig. 9.** Pierre-Nolasque Bergeret (French, 1782–1863). *Dawdlers of the Rue du Coq (Les musards de la rue du Coq), 1805.* Pen lithograph, hand-colored, sheet: 12 3/8 x 17 5/8 in. (31.3 x 44.8 cm). The Metropolitan Museum of Art, New York. Mary Martin Fund, 1984 (1984.1026.1)
French artists to try this new medium. Martinet himself also embraced lithography in a wide range of satirical prints lightheartedly mocking contemporary fashion and manners.⁴⁸ As a Paris guidebook of 1804 stated, “Caricatures are present everywhere, but the biggest office is that of Martinet, rue du Coq. They are issued periodically, every fifteen days, some are pleasant, others moralizing, others bawdy. In general, they are very well drawn and have a great deal of truth.”⁴⁹ At this date Martinet’s shop occupied two five-story buildings on the fashionable rue du Coq St. Honoré (now rue Marengo) across from the Louvre. It had a public reading room and an inventory of seven to eight thousand books and hundreds of prints. The dramatist Étienne de Jouy noted, “This store has its habitual visitors who have never set foot inside . . . and we cite the well-bred person who admits that he passes an hour much more agreeably in front of Martinet’s shop than in a performance of a masterpiece by Molière.”⁵⁰ As in London, the social activity that took place outside these shops was equally as important as what went on inside.

Philipon and his brother-in-law Gabriel Aubert ran another successful shop, the Maison Aubert, established in 1829 in the fashionable Passage Véron-Dodat, near the Palais Royal.⁵¹ It later moved to the place de la Bourse, across from the stock exchange.⁵² A print by Charles-Joseph Traviès (fig. 10) depicts the shop mobbed by a well-educated bourgeois clientele, who would also have frequented the nearby promenades, cafés, and theaters and understood the cultural references in the prints.⁵³ Maison Aubert was best known for issuing prints in journals sold by subscription. La Caricature, Philipon’s most notorious high-end satirical publication, was filled with political prints by Daumier and J. J. Grandville (cats. 139–141, 143, 144).⁵⁴ Printed on white paper with blank versos, these lithographs were intended to be removed and framed (fig. 11). L’Association Mensuelle Lithographique, a
series that Philipon produced to raise money to cover the fines and court costs accrued from increasingly stringent government censorship, also contained lithographs of this kind (cats. 59, 142). *Le Charivari*, his other notable journal, was a cheaper daily publication, filled with satirical lithographs with texts printed on the back (cat. 150). After 1835, when strict censorship made it impossible to continue disseminating strident political imagery, Philipon turned to jokes and lighthearted social satire in several publications, including *Le Petit Journal pour Rire*, which was illustrated by Nadar, a skilled caricaturist as well as a photographer (cat. 61).

Although a handful of satirical prints were produced in America in the 1700s, the genre became popular only after lithography was established in the 1830s. New York publishers dominated the market, and at the outset, imagery was mostly adapted from European sources.55 The bitter McClellan–Lincoln presidential campaign of 1864 inspired a series of trenchant images, including a witty parody of *Hamlet* with a title quoting the famous characterization of Yorick as “a fellow of infinite jest” (cat. 145). Thomas Nast, the first great American caricaturist, designed images for *Harper’s Weekly* between 1859 and 1886 that often matched those of Gillray and Daumier in satirical bite. In 1871 these famously helped persuade illiterate voters to overthrow the entrenched politicians of the Tweed ring (cat. 147). From this time on, newspapers and magazines were responsible for commissioning most of the satires and caricatures published on both sides of the Atlantic. In the twentieth century, Al Hirschfeld worked for the *New York Times* and also toured Europe sketching masterful designs for ephemeral publications, including *Holiday* (cat. 157). Between 1963 and 2009 David Levine’s insightful caricatures became an integral part of articles in *The New York Review of Books* (cat. 158). Recently, artists such as Enrique Chagoya (cat. 160), inspired by satires of the golden age, have returned to the single-sheet format for their ironic portrayals of contemporary politicians and events. Ever since satirists began making prints, they have looked to the past for inspiration and manipulated the imagery of their predecessors in rich, surprising ways. And the process continues to this day.
1. E. H. Gombrich and Ernst Kris are the leading scholars to have written on the psychological basis of humor and its relationship to art. See Gombrich 1952; Gombrich 1963; Kris 1964.


5. This meaning became attached to the word only in the mid-nineteenth century. Previously, a cartoon meant a large outline drawing created to transfer a composition onto a plastered wall or canvas. In the summer of 1843, John Leech designed several illustrations for Punch magazine that parodied cartoon drawings being displayed at London’s Westminster Hall in a competition to choose frescoes for the new Houses of Parliament. The weaknesses of the proposed designs were mocked by Leech, who ironically titled his own prints “cartoons” and cast the word into its contemporary sense. Lucie-Smith 1981, p. 89, no. 120; “Cartoon” in Clarke and Clarke 2010; Gatrell 2006, p. 212.


7. On the Carracci and caricature, see Posner 1971, vol. 1, pp. 65–70 and figs. 55–68. For the recent attribution to Annibale Carracci of several drawings formerly thought to be by Agostino, see London–Oxford 1996–97, p. 119, n. 3; and Sotheby’s (New York) sale 2009, lot 82.

8. Malvasia 2000, pp. 121–23, nn. 83, 84. This English edition of the Carracci biography relates how the concept of “perfect deformity,” applied by Malvasia to the Carracci caricatures, was originally articulated by the scholar Giovanni Antonio Massani.


15. Hogarth’s reliance upon sixteenth-century prints would have directed later satirists to such models. See Paulson 1965, vol. 1, pp. 44, 208, 210, 252, 255.


18. The print held by the woman is based on an anonymous British work entitled A Picturesque View of the State of the British Nation, ca. 1778–80, for which see Stephens and George 1870–1954, vol. 5, pp. 285–86, no. 5472, and pp. 449–50, no. 5726. A small version appeared in the Westminster Magazine, March 1778, vol. 6, p. 66, and was later reissued in larger versions in Britain, Holland, and America (the Metropolitan Museum has, among others, a British reissue [83.2.646]). For seventeenth-century sources for this motif, see Jones 2010, pp. 119–21. Colley 2003, pp. 134–35, discusses how figures in feathered headdresses symbolized the American colonies in British prints of this period.


22. Töpffer 1845.

23. On Le Brun, see Le Brun 1698. Montagu 1994, pp. 175–87, lists the many later editions, translations, and adaptations. For Lavater’s chief publication, see Lavater 1775–78, which had many later editions and was translated into both French and English.

26. On Mola, see Kahn-Rossi 1989; on Bernini, see note 10 above.
27. On David’s caricatures, see Boime 1988 and Los Angeles 1988–89, cats. 114 and 115, with further references.
30. On nineteenth-century French artists who made caricatures, see Price 1983; on Puvis de Chavannes’s caricatures, see Price 1991; on Vernet’s caricatures, see Bouchot 1897; and on Baudelaire, see Hannooosh 1992.
32. An album that includes drawings by both artists is in the British Museum, London (no. 1939.0513.1).
34. Hogarth’s arguments were borrowed from the preface to Joseph Andrews, a novel by his friend Henry Fielding. See Paulson 1965, vol. 1, pp. 188–89, no. 16.
42. See Donald 1996, pp. 4, 8; Gatrell 2006, pp. 235–37, 286–87.
44. Poughkeepsie 2011, p. 20, contains a useful map created by Vic Gatrell that shows where Rowlandson’s various publishers were located.
45. During the first part of Rowlandson’s career, his prints were published by himself, Fores, Holland, and William Humphrey; later he worked mainly with Thomas Tegg and Rudolph Ackermann; see Poughkeepsie 2011, pp. 22–23. For Gillray, see Donald 1996, pp. 4, 32–33; London 2001, p. 17.
47. For George IV in satirical prints and this particular episode, see Donald 1996, pp. 2–9; Baker 2005, pp. 116–23.
51. On Philipon and Maison Aubert, see Cuno 1983; Cuno 1985.
53. Ibid., p. 349.
55. See Reilly 1991 for American political prints published between 1766 and 1876.
Elements of Caricature
Regardless of historical context or intended target, artists have traditionally turned to a standard repertoire of compositional devices and visual formulas to help make their humorous points. Among these are the exaggeration and agglomeration of faces and bodies, the depiction of people as animals and objects, and the display of caricatural figures in processions. The absurd contrasts, overblown forms, and nonsensical situations inherent in these approaches hold a primal appeal that allows us to recognize the humor of a caricature even if we are ignorant of the specifics of its subject matter. Precedents were already set in many instances by the fifteenth and sixteenth centuries, and later artists, well aware of earlier examples, engaged with and played off them.

The distortion of faces, which has precursors straddling the fields of both science and art, is the most basic of these devices. While the caricatural exaggeration of facial features goes back to ancient times, Leonardo da Vinci’s small drawings of grotesque heads, dating to the late fifteenth century, set an important precedent for those subsequently working in drawings and prints (cats. 1, 2). Leonardo may have created these primarily as studies of extraordinary physiognomies, but by the eighteenth century they had come to be considered prime examples of caricature by William Hogarth and his contemporaries (cat. 11). They would not have achieved such renown, however, had it not been for the widely circulated printed copies made by Wenceslaus Hollar and others (cats. 3–5), who created them as reproductions of drawings by the great master. Also significant in this regard was the popular pseudo-science of physiognomy, advanced by such theorists as Aristotle, Giovanni della Porta, and Johann Kaspar Lavater, who asserted that a person’s character could be analyzed through the structure of his or her face (cat. 50). According to physiognomic treatises, traces of imbecility or arrogance—favorite targets of satirists—could be identified and subsequently portrayed by examining the shape of a subject’s brow, chin, and eyes. Thomas Rowlandson, most notably, was familiar with such treatises; he poked fun at them and even seems to have tried to create one of his own (cat. 51).

Exaggerated faces may be funny individually, but they are even funnier when assembled in a large group. Visages clustering on a single sheet allowed artists to depict and contrast a range of divergent facial types. The precedent of compiling progressions of profiles had been set by such masters as Albrecht Dürer, who drew them with little humorous intent, and more significantly by Annibale and Agostino Carracci, whose sheets of amassed caricatural profiles were central to the development of the genre (fig. 12). Later artists, including Giovanni Domenico Tiepolo, Hogarth, and Rowlandson (cats. 8, 11, 13, 14), continued the tradition. Ranges of profiles subsequently became a staple of manuals that taught how to draw caricatures, showing, for example, how to distort noses and chins (figs. 4, 5). Joseph-François Foulquier and later Louis-Léopold Boilly (cats. 10, 15) took the form in another direction: their groups of faces with demonstrative expressions were depicted from various angles, so that it was no longer the shape of the profile that made the point but the characterizations of the individuals.
Not only faces but also bodies were stretched, shrunk, twisted, and contorted to humorous ends. Sixteenth-century Northern artists, including Pieter Bruegel the Elder, employed such means to present human pride, vanity, avarice, and gluttony as evidence of the folly that rules the world; Daniel Hopfer’s and Peeter Baltens’s prancing morris dancers evoke this madness with their jerky movements (cats. 6, 16). These depictions of vices and the senseless behavior they engender served as inspiration for later social satires by Rowlandson, James Gillray, and Honoré Daumier.

One distinct, and often repeated, formula for rendering physical distortions is the contrast of body types. A tall person’s height is emphasized and even made ridiculous when he stands next to someone extremely short; the same holds true for fat and thin people placed side by side (cats. 17, 18, 26–28). Bodies could be contrasted in other ways as well. At a farther remove from reality, the rubbery, unnaturally extended bodies of the anonymous “convex” and “concave” petitioners (cats. 29, 30) illustrate their personalities while also reflecting puns in the accompanying inscriptions.

Portraying people as animals or objects creates shorthand analogies that offer the viewer a quick visual understanding of a character or situation without the need for words. Examples in this volume include the depiction of crowds visiting a popular entertainment as a flock of farm animals, Admiral Nelson as a vase, and President George Bush as a falling stock market chart (cats. 39, 47, 49). French caricaturists in the eighteenth and early nineteenth centuries were partial to placing human heads on animal bodies, particularly during the French Revolution (cats. 37, 124).

From triumphal entries to funeral corteges, processions have also been part of the vocabulary of prints. Since the sixteenth century, they have been employed as a way to record actual events or to display large groups of figures. Later satirists built upon this printed genre to produce parades of recognizable figures, from literary celebrities to politicians, as a means of depicting a great array of caricatural types (cats. 56–63). The mere construct of a procession evokes a display of overweening pride, and satirists took full advantage of this fact to poke fun at the arrogance of their parading characters. Viewing such prints, we become one with the spectators, as in J. J. Grandville’s *Grand Review Passing before “La Caricature”* (cat. 59), judging the pompous défilé as it passes.

NMO
Exaggeration
and the Grotesque

Leonardo da Vinci
Italian, 1452–1519

1 | Head of a Man in Profile Facing to the Left, 1490–94

Pen and brown ink over black chalk, 4 5/8 x 2 in.
(11.7 x 5.2 cm)
Rogers Fund, 1909 10.45.1

Until well into the eighteenth century, Leonardo was the figure most closely associated with caricature, although it is unclear whether his drawings were intended as such or as physiognomical studies for a treatise or were merely records of actual people. According to Vasari, Leonardo was fascinated by people with “bizarre heads” (teste bizzarre) and often followed them around to memorize their features, later copying or exaggerating them in his drawings. This sheet illustrates the artist’s keen interest in exploring human physiognomy. Throughout his career he produced many studies of this type of male face, which has been identified as the “so-called warrior-type” (see also cat. 3). Leonardo’s initial black-chalk sketch portrayed an old man with an enlarged nose and chin, traces of which are still visible. He later modified the drawing in pen and brown ink to show a somewhat younger man with a shorter, straighter nose. Leonardo often depicted youth as possessing perfectly proportioned features but old age as marred by caricaturesque deformity. NMO

Francesco Melzi
Italian, 1491/93–ca. 1570
After Leonardo da Vinci
Italian, 1452–1519

2 | Two Grotesque Heads: Old Woman with an Elaborate Headdress and Man with Large Ears

Pen and brown ink, 2 ⅛ x 3 ⅞ in. (5.4 x 9.9 cm)
Gift of Mrs. Edward Fowles, in memory of Edward Fowles, 1975 1975.96

Leonardo created numerous such small drawings of heads, which he called visi monstruosi (monstrous faces). Taken as caricatures in subsequent centuries, these works were copied many times in drawings and prints. Melzi, Leonardo's favorite pupil, inherited all his master's manuscripts and drawings and created many copies of the latter; some, such as this one, are the closest preserved records of lost pieces. Melzi made perhaps the most fastidious and sensitive copies of Leonardo's drawings, shifting the paper while working to properly mimic the angle of the artist's left-handed strokes and sustaining some of the vital energy of the originals. Leonardo's drawing for the woman in this sheet survives in the collection of the Duke of Devonshire in Chatsworth; the drawing for the man, now lost, was also recorded in a print of 1645 by Wenceslaus Hollar. NMO


Wenceslaus Hollar
Bohemian, 1607–1677
After Leonardo da Vinci
Italian, 1452–1519

3 | Five Grotesque Heads, 1646

Etching, plate: 9 ¾ x 7 ⅜ in. (24.6 x 18.7 cm)
Harris Brisbane Dick Fund, 1926 26.72.112

Prints such as this by Hollar assured the popularity in later centuries of Leonardo's studies of physiognomy and the grotesque. The etching reproduces in reverse a drawing that was at the time in the collection of the Earl of Arundel and is now in the Royal Library at Windsor. Hollar had been engaged to draw copies of, and subsequently etch, objects in the earl's vast collection, which included a large group of Leonardo's so-called grotesques (see cat. 2). This puzzling sheet displays a range of seemingly unrelated heads woven together by a loose narrative that shows the woman at the far right putting her arm around the man at the center or possibly attempting to pick his pocket. In its profile, the head of that man resembles the one Leonardo rendered in catalogue number 1, a type he often drew. Although the heads here were probably not intended as caricatures, a certain sense of absurdity about the group suggests that they were created with humorous intent. NMO

Hans Liefrinck  
Netherlandish, 1518?–1573  
After Leonardo da Vinci  
Italian, 1452–1519

4 | Two Grotesque Heads

Engraving, sheet: 4 1/2 x 6 3/8 in. (11.5 x 15.7 cm)  
Gift of Leo Steinberg, 2008  2008.577.3

Hollar’s prints after Leonardo’s grotesque profiles are well known (cat. 3), but several decades before him, Liefrinck also produced at least four plates based on the master’s figures. While only one of Leonardo’s originals for this print survives—that of the man (Hamburger Kunsthalle)—a copy made by Melzi depicts this pair on the same sheet along with a second pair (Royal Library, Windsor Castle). Liefrinck was most likely working from one of the many drawn copies rather than from the original, since there are some differences; the thick locks of the man, for instance, are quite unlike the straight, windblown hair found in the Leonardo, the Melzi copy, and the version engraved by Hollar. The literature on Leonardo has questioned whether the figure on the left in the original drawing is a man or a woman. Liefrinck has quite clearly interpreted the figure as a man. The face of the man appears somewhat naturalistic, while that of the woman seems more of a coarse exaggeration, contrasting with her refined dress. NMO

Anonymous artist
Netherlandish(?), 17th century
After Leonardo da Vinci
Italian, 1452–1519

Two Grotesque Heads

Etching, sheet: 4 1/8 x 6 3/4 in. (10.6 x 16.8 cm)
Purchase, Joseph Pulitzer Bequest, 1917
17.50.18-164

An odd couple confront each other. A monk with a jutting jaw and missing teeth faces a woman with flowing hair, a tall, medieval-style hat, a prominent bosom, and a grotesque face that contrasts with her otherwise youthful appearance. This print is one of several etched pairs that reproduce in reverse the numerous drawings by Leonardo of grotesque figures that belonged in the seventeenth century to the Earl of Arundel (see cat. 3). The drawings that served as models for the present pair appear on two separate sheets (the man is now in the Duke of Devonshire’s collection at Chatsworth, the woman in a private collection, New York). Scholars still puzzle over the function of these drawings, which appear to have had a comic intent. For our purposes, however, it is important to realize that through prints like these, and many other copies, artists such as William Hogarth (cat. 11) would have known Leonardo’s grotesque heads and would have come to consider them as caricatures. This print has been attributed to Wenceslaus Hollar in the past, but the etched lines are much harder than those in accepted prints by that artist. It is one of several prints inscribed “Leonardo da Vinci invenit” that should be given to an anonymous contemporary. NMO

Daniel Hopfer
German, ca. 1470–1536
After anonymous artist
Italian, 15th–16th century

6 | *Morris Dancers*

Etching, fourth state of four, sheet: 8 3/8 x 13 1/8 in. (21.2 x 33.3 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1951 51.501.397

A crude company of dancers cavorts around an equally grotesque woman who holds in one hand a jug, presumably filled with wine, and in the other a spit with seven sausages. Since the number of sausages equals the number of men, the two attributes imply that she has skewered their manhood through drink. Hopfer appears to have copied this image from an Italian print, but both images may have been based on another, earlier example from northern Europe. The awkwardly capering men with bells on their wrists and ankles must be taking part in a morris dance, which in medieval times was traditionally depicted in the context of courtly love, as a dance of young men around a maiden. Hopfer's version depicts the figures with even older and coarser features than the Italian print does. Images such as this are precedents for the crass, brutish characters later created by Thomas Rowlandson and his contemporaries. NMO

REFERENCE: Munich 2010, pp. 411–12, no. 87.
Attributed to Pier Francesco Mola
Italian, 1612–1666

7 | Four Caricatured Heads

Pen and brown ink, 3 ¼ x 10 ¼ in. (8.3 x 26 cm)
Gift of Cornelius Vanderbilt, 1880  80.3.298

The four heads here seem to have been intended as a range of crude facial types rather than as outright caricatures. However, this kind of arrangement of differing heads in rows or clusters was frequently chosen for comical effect by artists as diverse as Annibale and Agostino Carracci, initially, and then by Giovanni Domenico Tiepolo, Hogarth, and Louis-Léopold Boilly (cats. 8, 11, 15). Aligning disembodied heads without any narrative context allowed artists to bring out the humor not only in the contrast of various facial types but also in their mere aggregation. This drawing has been attributed at times to Mola and to Guercino, both of whom created caricatures.  

NMO

Reference: For further reading, see Kahn-Rossi 1989.

Giovanni Domenico Tiepolo
Italian, 1727–1804

8 | Caricature of a Gentleman and Other Studies

Pen and dark brown ink, brush and brown wash, over black chalk, 10 ⅝ x 7 ¼ in. (27.1 x 18.5 cm)
Rogers Fund, 1937  37.165.68

In much the same spirit as Hogarth’s Characters and Caricaturas (cat. 11), Tiepolo’s drawing juxtaposes character heads with caricatures. The series of naturalistic faces at the top are types that occur in many of the artist’s more serious works. The closely stacked profiles below them on the right are more schematically rendered. It is questionable, however, whether they should be considered caricatures in the strictest sense. Like Hogarth’s characters, which fill much of his print, the profiles are variations on facial types with features that differ in size and placement and verge on the caricatural. The beautifully drawn main figure, an elegant, potbellied gentleman leaning on his cane and carrying his hat, resembles the gently mocking single-figure caricatures of Venetians produced by Giovanni Domenico’s father, Giovanni Battista (cats. 20–23). Only in this part of the drawing did the younger Tiepolo first sketch the figure in black chalk, traces of which are still visible. The long nose and jutting chin in black show that his initial underdrawing was more comically exaggerated than the final version executed in brown ink. To the assembled group of dismembered heads, Tiepolo added two additional unattached pieces, a sketch of a hand and a phallic-shaped finial of an unidentified object.  

NMO

François-André Vincent
French, 1746–1816

9 | Caricature of the Artist’s Younger Brother
Marie-Alexandre-François, 1776

Pen and brown ink, brush and brown wash.
14 ¾ x 9 ¼ in. (37.5 x 23.5 cm)
Harry G. Sperling Fund, 1976  1976.189

Vincent created numerous caricatures of fellow artists and friends during his early career in Rome (cat. 24), but in this drawing, dating to the period just after his return to Paris, he looked to his family for subject matter. In light touches of pen and wash that evoke the caricatures of Tiepolo (cat. 8), he drew his squawking younger brother with long arms and legs. The joking inscription at the bottom states, “Fr.s Alexandre Vincent dans son plus galant négligé” (François Alexandre Vincent in his most flattering undress). The younger Vincent is rendered in his waistcoat and britches; his hose are undone, and he is wearing slippers. In painted portraits of the period, men might be depicted in presentable négligé wearing a banyan, a type of dressing gown, over the sort of clothing shown here. In contrast, Vincent humorously depicts his brother in what is closer to a true state of “undress.” The sheet, which is numbered 55 at the top, may originally have formed part of a larger series that no longer exists.  NMO

References: Bean and Turčić 1986, p. 280, no. 316. For further reading, see Cuzin 1980.

Joseph-François Foulquier
French, 1744/45–1789

10 | All Who See Me Jeer at Me (Omnes videntes me deriserunt me), 1773

Etching, plate: 7 x 9 ¾ in. (17.8 x 23.3 cm)
Rogers Fund, 1962  62.602.36

Foulquier incorporated the traditional range of caricatural heads into this nightmarish narrative. A well-dressed man sporting the head of a wild boar walks by a wall of grotesque faces that all turn toward him with scrutinizing gazes. A peasant boy, the only uncaricatured figure in the scene, is seated on a low wall. The heads range from peasant types to aristocratic ladies and gentlemen, from a clergyman to members of the animal kingdom. Variations in the figure types and style of etching suggest that some of the grotesques were quoted from other sources.
The yawning peasant at the top was no doubt copied from or inspired by a work from the circle of the seventeenth-century Flemish painter Adriaen Brouwer; the profile of a man with a prominent nose at the upper left is probably based on a portrait of the British statesman William Pitt the Elder; and the man at the right with a long coat recalls figures in drawings by Italian artists such as Tiepolo. At the lower center, the buttocks of a defecating character become a face with a pair of glasses, a traditional symbol of ignorance. The inscription, “All who see me jeer at me,” is taken from the Psalms (22:7). Foulquier was an amateur etcher who made twenty-six prints, many of them satirical. He studied in Paris under another artist who enjoyed creating caricatures, Philippe-Jacques de Loutherbourg (cats. 33–35). NMO

Reference: Providence 1971, p. 42, no. 73.
William Hogarth
British, 1697–1764

**Characters and Caricaturas**, April 1743

Etching, first state of two, sheet: 10 7/8 x 8 7/8 in. (27.7 x 22.4 cm)
Harris Brisbane Dick Fund, 1932  32.35(152)

When Hogarth designed this image in 1743, caricature was an Italian mode still little known in Britain. The London printmaker Arthur Pond had begun, in 1736, to issue etchings based on drawn caricatures by Pier Leone Ghezzi, Annibale Carracci, Carlo Maratti, and Guercino, choosing for the most part robustly grotesque examples. Hogarth found Pond’s prints distasteful and created *Characters and Caricaturas* to warn against what he saw as a debased foreign form. This first state, which served as a receipt for subscribers to his Marriage à la Mode series of engravings (1745), condemns exaggeration and elevates naturalism, the latter being for Hogarth a preeminent goal. A panel at the bottom establishes a basic dichotomy: three heads after Raphael, representing an acceptable physiognomic range for character, are contrasted with a row of repellent caricatures derived from Ghezzi, Carracci, and Leonardo (see cat. 2). Above, further examples of character are provided by a cloudlike arrangement of profiled male heads in a tiered format resembling that of a caricature drawing by Agostino Carracci (fig. 12), although the influence is not acknowledged. Hogarth’s image proved influential in an ironic sense. Rather than dissuading British artists from using caricature, it demonstrated how the genre might be employed with greater subtlety. When later masters such as Rowlandson and James Gillray mixed caricature with satire, they generally worked within a range that Hogarth would have called character.  


**fig. 12.** Agostino Carracci (Italian, 1557–1602). *Caricatures*, 1594. Pen and ink, sheet: 8 x 11 in. (20.5 x 28.1 cm). Private collection, United Kingdom
Characters.


Rec'd July 11 1743 of John Blackwood Esq. P. O. 52

Half a Guinea being the first Payment for Six Points called Marriage a la Mode which I promise to deliver when finished on receiving half a Guinea more.

If the price will be one Guinea and on half after the time of sending.

W. Hogarth
The humorous illustrations on this arc-shaped decoration for a fan include a number of reversible heads, in which two faces are joined so that the upper lip of one becomes the chin of the other. Meant to reveal a hidden alter ego or to suggest that two seemingly different people are actually quite similar, this type of satirical caricature dates back to images from the German Reformation depicting the pope from one orientation and the devil from the other. The pairings in this case seem less provocative and specific. Judging by their costume, the characters are supposed to be primarily French and British; among them are clerics, military men, and various people of different classes. The pair of reversible heads at the lower left—a man wearing a laurel wreath and a woman wearing a headband with a flower—may refer to Emperor Napoleon and his second wife, Empress Marie-Louise, who is shown in some portraits with a flowered headdress. At the upper left a jester, symbolizing Folly, is paired with a man wearing a nightcap. No doubt a number of the figures were copied from earlier caricatural sources.

**Anonymous artist**
French, early 19th century

**Fan Leaf Decorated with Caricatures and Reversible Heads**

Etching on prepared green paper, sheet: 12 ⅜ x 21 ¼ in. (31.3 x 53.9 cm)
Harris Brisbane Dick Fund, 1938 38.91.60

Thomas Rowlandson
British, 1757–1827
After George Moutard Woodward
British, ca. 1760–1809

13 | *Public Characters*, April 1, 1801

14 | *Odd Characters*, February 16, 1801

Published by Rudolph Ackermann, London
Etching, hand-colored, sheet: 17 ⅝ x 13 ⅛ in.
(44.8 x 33.3 cm); 18 ¼ x 13 ⅛ in. (46.4 x 34.6 cm)
The Elisha Whittelsey Collection, The Elisha
Whittelsey Fund, 1959 59.533.775–776

Rowlandson and Woodward collaborated
on these ebullient panels of heads tucked
behind ribbons, as though into old-fashioned
note boards. Although the titles and formats
acknowledge inspiration from Hogarth’s
*Characters and Caricaturas* of 1743 (cat. 11),
the works share none of that artist’s antipathy
to caricature. In fact, the two categories that
Hogarth carefully distinguished are merged
here to celebrate the diversity available to British
humorists. *Public Characters* depicts well-known
figures in politics, the theater, and society, *Odd
Characters* a range of mostly middle-class types.
Four politicians anchor *Public Characters*. At
the center Charles James Fox, dark-haired and
unshaven, faces his chief rival, the tall, thin,
white-haired William Pitt the Younger. Between
them with cropped hair stands George Tierney,
a radical Whig whose outrageous remarks led to
a duel with Pitt in 1797. Just above Fox is the
Whig playwright and politician Richard Brinsley
Sheridan, with carbuncled nose and cheeks.
Among the three theatricals wearing feathered
hats at the upper left are John Kemble, in pro-
file, and his sister Sarah Siddons, who is being
admired by the publisher-critic-caricaturist
Edward Topham. The denser gathering in *Odd
Characters*—including a preacher, a soldier,
several well-dressed women, and a range of
grotesque faces—resembles a crowd assembled
for a performance. Figures costumed as a Turk,
a fanciful Hussar, and a Harlequin would cer-
tainly be at home on the stage. СМСР

For biographical details on Woodward, see
Heneage 2004.
Boilly’s grimacing faces are less invented caricatures than studies of actual exaggerated expressions. For example, he studied his own face for the winking figure with a twisted mouth at the upper left, a pose quoted from a drawing done before a mirror. Long active as a genre painter and portraitist, late in his career Boilly began a series entitled Recueil de Grimaces that comprised ninety-six lithographs showing tight clusters of heads set against blank backgrounds. The first few prints were mainly studies of expression, but he soon extended the images into representations of social types ranging from beggars to art connoisseurs (cat. 101). These extremely successful social satires served as important sources for caricaturists of the following decades, including Honoré Daumier.

Boilly created these prints, as well as several related paintings and drawings, at a moment when physiognomy and facial expressions held a great fascination for Europeans. Johann Kasper Lavater’s extraordinarily popular studies of physiognomy were consulted in order to discern a person’s character through his or her features, and in France performers known as grimaciers produced virtuoso displays of facial expressions. Boilly was no doubt also aware both of the printed precedents depicting large groups of caricatured faces, including those by Hogarth and Rowlandson (cats. 11, 13, 14), and of the têtes d’expression by such artists as Joseph Ducreux, self-portraits in which exaggerated emotions are evoked. NMO

The Folly of the World

Attributed to Peeter Baltens
Netherlandish, 1526–27–before 1584

16 | The Dance of the World, mid-16th century

Published by Jan Baptist Vrints, Antwerp
Engraving, second state of two, plate: 12 ¾ x 16 in.
(32.4 x 40.7 cm)

Sixteenth-century moral satire in the Netherlands often took the form of allegorical images commenting on the absurdity of human nature. Here, fools with bells on their ankles and wrists perform a bizarre dance around a figure of the World, identified by the orb balanced on her head. The viewer is warned against succumbing to her superficial enticements, which are symbolized by the peacock feather protruding from beneath her dress, representing Vanity, and the figure of Deceit, holding a mask and emerging from under her skirts. Below her, a crowned bundle of straw labeled Vanitas (Vanity) refers to a popular expression, al hoy (all hay), implying that worldly luxury is an exercise in futility. The flailing fools prance to the tune of a piper whose instrument is bedecked with sausages, which carry sexual connotations, as in Daniel Hopfer’s Morris Dancers (cat. 6). According to the Flemish, Latin, and French verses below, ambition, love, and drink are some of the forces that have turned these men into fools. The tablet with the word Lex (Law) on it, at the left, deepens the condemnatory tone of the image by its reference to the Ten Commandments. This print puts a further moralizing spin on a genre of popular fifteenth- and early sixteenth-century imagery that stressed the foolishness of love by depicting men prancing around a woman. NMO

Extreme Physiques

Pieter van der Heyden
Netherlandish, ca. 1530–after 1572
After Pieter Bruegel the Elder
Netherlandish, ca. 1525–1569

17 | The Thin Kitchen, 1563

Published by Hieronymus Cock, Antwerp
Engraving, first state of two, plate: 8 ¾ x 11 ½ in.
(22.2 x 29.2 cm)
Harris Brisbane Dick Fund, 1928 28.4(11)

18 | The Fat Kitchen, 1563

Published by Hieronymus Cock, Antwerp
Engraving, first state of three, plate: 8 ¾ x 11 ½ in.
(22.2 x 29.5 cm)
Harris Brisbane Dick Fund, 1928 28.4(12)
Bruegel’s tale of two kitchens equally satirizes the fat and the thin by presenting parallel scenes. The accompanying inscriptions, in French and Dutch, tell the story from the point of view of a denizen of the fat kitchen: “Where the thin man stirs the pot, meager fare is offered. Thus I’ll gladly take myself off to the fat kitchen” and “Go away, thin man, no matter how hungry you are. This is the fat kitchen and you won’t be served.” In each print a member of the opposite kitchen shows up at the door. In the thin kitchen, the bony inhabitants tug at a corpulent man who enters, as though he may be the source of their next meal. Apparently having stumbled upon them by accident, he plans to make a quick retreat. The tall, angular, and gaunt members of the thin kitchen group around the table to dine on mussels, a loaf of bread, and a turnip, while a child nearby burrows into an empty pot to find a last drop. The decidedly round members of the fat kitchen chase away a poor, thin bagpipe player. All the well-fed denizens are overstuffed, including the plump dogs and cat. The table overflows with meat; sausages and cured meats hang from the ceiling. This pair of prints exaggerating the enormously fat and haggardly thin must be viewed in the context of a society that routinely referred in art and literature to the battle between over-indulgent Carnival and abstemious Lent.

Bernini is thought to have been the first artist to produce caricatures of recognizable individuals such as the pope, cardinals, and courtiers. In addition, a letter of his from the 1640s is one of the first written records of the word *caricature* in any language. As a sideline to his sculptures, Bernini amused contemporaries by drawing such works. During a visit to Paris in 1665, he is recorded as having caricatured King Louis XIV, among others, and also to have introduced the French to the term *caricature*. In the present sheet, he portrayed a dwarf who must have been a member of an Italian or French court. The comical depiction of dwarfs, as in works by Jacques Callot and Stefano della Bella, had become a tradition in itself by the time Bernini made this piece. The head is done with sharp, even tremulous lines that imply careful execution, while the body is treated in a more abbreviated way and seems to have been quickly done. Bernini is one of many well-known artists whose caricatures differ markedly from the work that won them fame; others include Eugène Delacroix (cats. 136–138), Horace Vernet (cat. 153), and even the Impressionist Claude Monet (fig. 6).
Giovanni Battista Tiepolo
Italian, 1696–1770

20 | Caricature of a Fat Person Wearing a Long Cloak and Tricorne, Seen from Behind, 1760(?)

21 | Caricature of a Man Holding a Tricorne, Seen from Behind, 1760(?)

22 | Caricature of a Man Seen from Behind, 1760(?)

23 | Caricature of a Fat Man, Seen from Behind, 1760(?)

Pen and black ink and gray wash, 6⅞ x 4⅛ in. (17.5 x 12.3 cm); 7¾ x 4⅞ in. (19.7 x 12.2 cm); 7½ x 4⅜ in. (19 x 11.3 cm); 6⅜ x 4¼ in. (16.5 x 12 cm)

With fluid pen strokes, Tiepolo caricatured a wide range of contemporary figures from noblemen to vagabonds. Some he depicted in profile, others from behind. More than two hundred such caricatures by Tiepolo have survived. In contrast to artists like Ghezzi (cats. 112, 113), Tiepolo did not represent specific people but rendered generalized types that must have been immediately recognizable to contemporaries. Their gestures are minimal, the details of their clothes are understated, and indications of setting are scant. Here, even their faces are not shown, yet enough is communicated by their physiques, shoulders, stances, and costumes to distinguish types: the effete, courtly gentleman who removes his tricorne hat (cat. 21), the slouch-shouldered scholar wearing a flat hat, his feet firmly planted on the ground (cat. 22), and the heavy-set, coarse aristocrat whose sword swings by his legs and whose thin queue contrasts with his massive body (cat. 23). While the drawings have a spontaneous quality to them, Tiepolo was clearly concerned with the expression provided by the details. In the Caricature of a Man Seen from Behind (cat. 22), for instance, he changed the angle of the figure’s hat. NMO

François-André Vincent
French, 1746–1816

24 | Caricature of the Painter Pierre-Charles Jombert, ca. 1773–75

Black chalk on two sheets of paper joined at center, 41 7/8 x 16 7/8 in. (106.5 x 42.7 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1967 67.275

During his stay at the French Academy in Rome, between 1771 and 1775, Vincent made numerous caricatures of fellow artists and friends. He created at least three of the painter Jombert, who overlapped with Vincent at the Academy. Jombert was tall and thin and suffered from a mysterious illness that was to plague him all his life. With vigorous strokes of black chalk, Vincent portrayed the painter on two attached sheets of paper to accommodate his singular proportions. He diminished the size of Jombert’s head and exaggerated that of his hands. Some of Vincent’s drawings of Jombert show him wearing a high pointed cap, which here has his large eyeglasses attached at the sides. A counterproof of the sheet in the Louvre indicates that the drawing once included Jombert’s feet. NMO

References: Bean and Turčić 1986, pp. 274–75, no. 316. For further reading, see Cuzin 1980.
To escape political persecution in Mexico, de Zayas moved to New York in 1907 and soon joined the forward-looking circle of artists around Alfred Stieglitz. In Mexico City he had submitted caricatures to the newspaper *El Diario*, and after arriving in New York, he began to send images mocking local celebrities to the *New York Evening World*. Stieglitz noticed the young artist’s work and befriended him. In 1909 and 1910, seeking to encourage de Zayas’s modernist inclinations, Stieglitz mounted exhibitions of his caricatures at 291, his Fifth Avenue gallery. This caricature of the American Tonalist Leon Dabo humorously refers to the style of the painter’s work. Only a handful of details describe the figure and the defining contour is left unclosed to mirror Dabo’s hazy, light-filled landscapes, which were influenced by Puvis de Chavannes and James McNeill Whistler. De Zayas’s style here remains fairly conservative: it relies on elegant Art Nouveau line and the time-honored caricaturist’s technique of distorting size to humorous effect.

James Gillray
British, 1756–1815

26 | *A Sphere, Projecting against a Plane*,
January 3, 1792

Published by Hannah Humphrey, London
Etching, hand-colored, sheet: 10 ⅞ x 8⅜ in.
(27.5 x 22 cm)
Gift of Philip van Ingen, 1942 42.121(13)

Gillray cast two well-known public figures as
geometrical opposites in this potent image,
a prime example of exaggeration and contrast
as sources of visual humor. William Pitt, who
twice served as Britain’s head of government
(1783–1801, 1804–6), was a tall, thin, frugal
workaholic. The Honorable Albinia Hobart,
later Countess of Buckinghamshire, was heavily
obese, a gifted amateur thespian, an avid
gambler, and an enthusiastic supporter of Pitt’s
chief political rival, Charles James Fox. Gillray
often caricatured each of them, but he generally
placed Pitt in political situations and Mrs.
Hobart in social ones. Here, he brought them
together in an abstracted space with physiques
exaggerated to the point of absurdity. Pitt stands
in profile to represent a plane, while Mrs.
Hobart’s contours have been dissolved to form
a sphere. No longer able to walk, she must be
conveyed on a trolley, since rolling would be
indelicate. Gillray emphasized the mathemati-
cal foundation of the joke by placing a Euclidian
definition below. cmcp

References: Wright and Evans 1851, p. 41, no. 72;
Stephens and George 1870–1954, vol. 6, p. 884,
no. 8054; Wright 1873, p. 133; Russell 2000,
Thomas Rowlandson
British, 1757–1827

27 | *Dropsy Courting Consumption*,
October 25, 1810

Published by Thomas Tegg, London
Etching, hand-colored, plate: 13⅝ x 9¾ in.
(34.7 x 24.6 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959 59.533.1212

In *A Sphere, Projecting against a Plane* (cat. 26), Gillray contrasted fatness and thinness using recognizable individuals whose physiques echoed their known personas. Rowlandson makes a similar visual joke here but creates a broader social parody based on types. Two courting couples, embodying four extremes of age and body type, demonstrate the maxim that opposites attract. In the foreground a short, obese man has fallen to his knees to declare his devotion to a tall, emaciated woman. The title hints that the two also suffer from opposing ailments, since consumption (tuberculosis) is a wasting disease and dropsy (edema) causes swelling. In the garden behind, the equation is reversed, with an elderly thin man in an old-fashioned suit escorting a plump young girl. The foreground mausoleum, with its heavy rotunda surrounded by slender columns, contributes to the visual game. Finally, a distant statue of Hercules on a pedestal represents the classical ideal that all those present spectacularly fail to attain. cMcP

Anonymous artist
French, early 19th century

28 | **Well, Hello (Eh bonjour—donc), 1821**

Printed by Charles Motte, Paris; published by Aaron Martinet, Paris
Lithograph, hand-colored: 13 ¾ x 10 in.
(35 x 25.4 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1960  60.620.187

The exaggeration and juxtaposition of body types — fat and thin, tall and short — has long been a staple of humorous imagery. This lithograph combines them all in the meeting of two friends, a theme that became particularly popular in French prints as Daumier and his contemporaries depicted encounters of odd pairs of people. The tall man is so extended that he seems to be walking on stilts, the short one so rotund that he almost bursts out of his clothes. The shapes of their hats reflect their physical proportions. This impression of the print may be an early proof, since the publisher’s address, *chez Martinet*, and the dash at the end of the inscription have been added by hand as indications of additions to be made to the stone.  NMO

Anonymous artist
French, early 19th century

29 | **The Concave Petitioner: The Taste of the Day, No. 33 (Le solliciteur concave: Le goût du jour, No. 33), 1817**

30 | **The Convex Petitioner: The Taste of the Day, No. 34 (Le solliciteur convexe: Le goût du jour, No. 34), 1817**

Published by Aaron Martinet, Paris
Etching, hand-colored, plate: 10 ¾ x 8 ⅛ in.
(27.2 x 20.5 cm); 10 ⅝ x 8 in. (27.4 x 21.4 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1975  1975.607.4, .5
The humor in this pair of prints depicting two rubbery figures arching in opposite directions is built around puns, both visual and verbal, on the French words concave (concave) and convexe (convex). The main figures are petitioners requesting money from wealthy patrons. According to the accompanying verse, the concave petitioner, who is being invited into the rich man’s home, always has fortune coming his way: “And you will always be, despite your nothingness, / The happy Petitioner for whom we put up money” (Et tu seras toujours malgré ta nullité, / L’heureux Solliciteur QU’ON Cave). In contrast the convex petitioner, who, according to the text, has neither the help of Plutus, the Greek god of wealth, nor the support of a woman, will never succeed: “You will always be brusquely shown to the door, / Poor Petitioner whom we offend” (Tu te verras toujours brusquement éconduit, / Pauvre Solliciteur QU’ON Veze). The puns extend to the extreme physical distortions of the overly solicitous petitioner and the petitioner taken aback by the shutting door. In his Galerie morale et politique (1817–23), the historian and diplomat Louis-Philippe, comte de Ségur, criticized many contemporary forms of caricature but admitted that this pair of prints had made him laugh.

Reference: Ségur 1827, p. 94.
After Sir Henry William Bunbury
British, 1750–1811

31 | The Dog Barber, April 25, 1771

Etching, plate: 6 x 4 ¼ in. (15.1 x 10.5 cm)

Anonymous artist
British, 18th century

32 | The Lilly Macaroni, November 13, 1771

Etching, plate: 6 ¼ x 4 ¼ in. (15.8 x 10.7 cm)

From the series 24 Caricatures by Several Ladies, Gentlemen, Artists, &c., pls. 1 and 23, 1771
Etched and published by Matthew Darly (British, ca. 1720–?1778 or later) and Mary Darly (British, active 1760–81), London
The underfed Frenchman, ready to groom a hapless poodle, and the young military dandy belong to a set of twenty-four caricatures that Matthew and Mary Darly published in 1771. A husband-and-wife team, the Darlys developed a new British print genre — small etched caricatures of single figures against plain backgrounds, their identities indicated through dress, pose, and a few props (see also cat. 80 and fig. 7). Many of these works mocked the fashionable manners of contemporary London dandies, called “macaronis,” and the Darlys’ wares soon became known as macaroni prints no matter what their subjects. The implied Italian connection was in fact appropriate, since the basic form was inspired by Ghezzi’s caricature drawings brought back from Rome by Grand Tourists (cats. 112, 113). The form and subjects adapted by the Darlys tickled British tastes and broadened the scope of Ghezzi’s works to include a range of social classes, known figures, and types. By 1773 the couple had published five more small caricature sets. *The Dog Barber*, showing a foreign tradesman, was designed by a skilled amateur. *The Lilly Macaroni* highlights the humorous extremes of macaroni fashion by caricaturing William John Kerr, Earl of Acrum.

Philippe-Jacques de Loutherbourg
French, 1740–1812

33 | From Eaton, December 8, 1776

Published by R. Sayer & J. Bennett, London
Etching, third state of three, plate: 6¼ x 4¾ in.
(16 x 12 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1962 62.600.556

34 | From Soho, December 26, 1776

Published by R. Sayer & J. Bennett, London
Etching, third state of three, plate: 6¼ x 4⅝ in.
(16 x 11.7 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1962 62.600.557

35 | From Warwick Lane, May 1, 1790

Published by William Holland, London
Etching, sheet: 6¼ x 4¾ in. (15.8 x 11.9 cm)
Bequest of William S. Lieberman, 2005 2007.49.362

Loutherbourg worked as a successful landscape painter in Paris before moving to London in 1771 to design cutting-edge sets for David Garrick’s Drury Lane Theatre. As a printmaker, he also pursued innovation and must soon have noticed Matthew and Mary Darly’s macaroni prints being sold in the Strand around the corner from the theater (see fig. 7 and cats. 31, 32, 80). Having etched and painted a few caricatures in France, Loutherbourg continued to experiment with the mode in London. These three examples belong to a set of six he created between 1775 and 1776, some of which were reissued in 1790. The simple format—a full-length figure shown against a plain background—was taken over from the Darlys, but Loutherbourg’s
superior artistry is evident. His tiny designs skillfully convey strong personas through exaggerated, burlesqued profiles, humorous postures, and distinctive dress. Although Henry Angelo’s Reminiscences states that some of these works caricatured well-known Londoners, the images function effectively even when the subjects remain anonymous. The place names in the titles suggest professions: From Soho must portray a prostitute and From Warwick Lane a doctor, since those locations evoke, respectively, London’s red light district and its best-known medical college. The meaning of From Eaton has not been established, but the thin figure in riding dress may caricature Richard, first Earl Grosvenor.

People as Animals or Objects

François Desprez
French, 16th century

Two Creatures from Les songes drolatiques de Pantagruel où sont contenues plusieurs figures de l’invention de maître François Rabelais (The Amusing Dreams of Pantagruel Which Include Several Invented Figures by Master François Rabelais), 1565

Published by Richard Breton, Paris
Woodcuts and letterpress text, double-page spread: 5 ⅞ x 7 ½ in. (15 x 19 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1953 53.544

The illustrations of Les songes drolatiques de Pantagruel reflect the great popularity in Europe during the mid-sixteenth century of drolleries, the odd creatures most closely associated with the Netherlandish artists Hieronymus Bosch and Pieter Bruegel the Elder (the latter known to contemporaries as the second Bosch). This small book contains 120 images of absurd hybrid creatures, compilations of humans, animals, and objects that anticipate later caricatures depicting people in the same way. Despite references to clerical and military dress in the images, the book was meant for amusement, as noted by the subtitle, which reads in part, “for the Entertainment of Those of Good Spirit.” The introduction points to the hope that the melancholic will find something in the book to cheer themselves up, and the happy something to laugh at. While the book purports to be the last work of the French author François Rabelais, who had died twelve years earlier, and the title mentions one of his characters, Pantagruel, these names were likely included to exploit the author’s popularity in France. The Songes drolatiques inspired numerous artists (see cat. 56) and was copied well into the nineteenth century. NMO

Anonymous artist
French, 19th century

37  |  Sheet of Rebuses with Birds with Human Heads, after 1818

Published by Giraud Père et Fils et Gayet, Lyon
Etching and engraving, sheet: 13 ½ x 11 ¼ in.
(34.3 x 28.6 cm)
Bequest of William S. Lieberman, 2005
2007.49.390

French caricaturists active during the Revolution had often portrayed political figures with animal bodies and human heads (see cat. 124); later, during the Restoration (1814–30), this type of rendering was put to use in playful puzzle sheets. The present example was produced in Lyon by the family business of Giraud Père et Fils et Gayet (Antoine Giraud, Michel Giraud, and Benoît Gayet), who were active as a group after 1818, but theirs was just one variation of the image. In this case, the publishers inscribed the name of the featured bird faintly and in reverse along the side of each picture in order to gently disguise the identification. The accompanying rebuses are lighthearted. Rather than caricaturing specific people, the prints poke fun at general human types. For example, the peacock (Le paon), the bird at the top left in the detail, sports the head of a dandy wearing a large bow at his neck. The rebus states: “Look how beautiful I am, so a fop speaks to himself” (Regarde moi que je suis beau, ainsi se parle un damoiseau [re garde moie que je sus i b eau, ain si se parle un dame oie seau]).

Henry Louis Stephens
American, 1824–1882

38 | *Hum-Bug*, 1851

From the series *The Comic Natural History of the Human Race*
Lithographed by Rosenthal, Philadelphia; published by Samuel Robinson, Philadelphia
Color lithograph with hand-coloring and gum, 13 ½ x 8 ⅞ in. (34.3 x 22.4 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1953 53.607(38)

Phineas Taylor Barnum, who proudly described himself as the Prince of Humbugs, is here literally caricatured as a beetle. The image comes from *The Comic Natural History of the Human Race*, a set of forty lithographs designed by Philadelphia artist Henry Louis Stephens in 1851 (see cats. 54, 55). Adding human faces to the bodies of birds, fish, animals, and insects, the artist mainly spoofed well-known Philadelphians but also spiced the mix with a few national celebrities. Barnum was at the height of his fame in 1851, as he directed the triumphant American concert tour of Jenny Lind, the Swedish Nightingale (see cat. 39). After several spectacular appearances in New York in September 1850, Lind toured eastern cities, earning a thousand dollars a performance and making Barnum a fortune. The composite character of Stephens’s image cleverly refers to the sensationalistic trick that had established the impresario’s reputation. In 1842 he displayed a “Fee-jee mermaid” at his American Museum on Broadway, a curiosity that drew huge crowds before it was revealed to be a hoax — part fish, part orangutan, part baboon. Even though Lind was a genuine sensation, Barnum still used all his skills as a showman to ensure the success of her tour. **CMcP**


Anonymous artist
American, 19th century


Published by William Schaus, New York
Lithograph, 12 ⅞ x 16 ⅞ in. (32.8 x 43 cm)

In September 1850 the Swedish Nightingale, opera singer Jenny Lind, arrived in New York for an American concert tour sponsored by impresario P. T. Barnum. Her first two performances
were charity events held at the Castle Garden Theater (now Castle Clinton on the Battery), with tickets auctioned for astonishing prices. This print captures the frenzied anticipation Barnum created through press releases stressing the divine source of the singer’s artistry and her charitable character. While Lind was genuinely devout and did donate huge sums to needy causes, Barnum’s less elevated motives are suggested here by his appearance as a monkey in a tree thumbing his nose at the crowd. Playing off the religious tone of Barnum’s advertising, the artist caricatures audience members as animals flocking to a modern ark (the theater then stood offshore and was accessed by a bridge). Although the humans are well dressed, their heads are those of docile animals, among them sheep, turkeys, and geese. Barnum once remarked that “the public is a very strange animal,” a sentiment echoed by this image. The two men in top hats who ignore the mania may represent the New York bankers who refused to lend Barnum funds to pay Lind’s fees in advance and forced him to mortgage his properties. Rats scurrying from the ark-theater are a reminder that there was no guarantee the tour would succeed.

O. Deleiderrier
Swiss(?), late 19th century

Echo of the Concours Galland (Echo du Concours Galland)

Pen and black ink, blue wax crayon, and graphite, 6 ⅞ x 11 ⅞ in. (17.4 x 28.1 cm)
Rogers Fund and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1969 69.524.4

As artists began to bring their canvases out into nature in the late nineteenth century, they soon became fodder for caricaturists. This drawing, which must have been intended as a design for a humorous illustration in a journal, depicts a painter who has set up his canvas and easel in a marsh. His devotion to his art is such that he literally morphs into his subject.

Although the drawing is signed, no further information has been found regarding the identity of the illustrator. What few clues there are within the piece point to its having been created in Geneva by a follower of Rodolphe Töpffer (1799–1846; fig. 5), considered to be the originator of the modern comic. The unknown artist’s last name is one that seems particular to that city, and the Concours Galland of the title was a competition in the decorative arts held there in the late nineteenth century. In addition, the layout of the work in three boxes with text below suggests the influence of Töpffer, who was active in Geneva and who created a well-known comic about Mr. Pencil, an artist who sketched in nature.

References: For further reading, see Kunzle 2007; Buysens 2010.
Pieter van der Borcht
Netherlandish, 1545–1608

41 | The Fat Kitchen

From the series Monkeys
Etching, second state of two, plate: 7 7/8 x 9 7/8 in.
(20.1 x 25.1 cm)
Rogers Fund, 1968 68.776.11

The Fat Kitchen is part of Van der Borcht's loose series of etchings depicting monkeys participating in various human activities, including hunting, shopping, playing water sports, and visiting the barber. As with a number of prints in the series, this one is based on an earlier version of the scene, an engraving by Pieter van der Heyden after Bruegel’s Fat Kitchen (cat. 18). In contrast to the Bruegel print, this work clearly sets the action within an inn. The portly guests chase away not a poor, thin beggar but, according to the accompanying verses in Latin, French, and Dutch, the thin proprietress of the establishment, who stands outside the door. Van der Borcht put less emphasis than Bruegel on the rounded, overstuffed appearance of the denizens of the Fat Kitchen. The absurdity of monkeys acting out human activities—in what was no doubt an image already familiar to many through Bruegel’s print—may have obviated the need to emphasize all the “fat” aspects of the scene. NMO

Infinite Jest

reversal of the Renaissance conceit *ars simia naturae* (art the ape of nature). Here nature, symbolized by the apes, imitates art. NMO


Anonymous artist
French(?), early 19th century

43 | *A Giant Monkey in Uniform Holding Up Two Men*, after 1825

Lithograph with additions in pen and brown ink and graphite. 21 ⅞ x 17 in. (55.5 x 43.2 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1990 1990.1064.1

A giant ape dressed in a military uniform, with the tails of his jacket worn in the front, holds in his left hand a Pierrot and in his right a man with a whip; monkeys hang from the foot of each of these figures. This arresting lithograph is the most puzzling of all the works in this volume. Suggestions as to where it was created have ranged from Austria to France to Haiti. Unfortunately, neither the image nor the paper on which it is printed yield much concrete information concerning its origin or purpose. One of the few generally datable details is the Pierrot, who wears a skullcap but lacks the traditional ruffle collar. This suggests that the print would have been created after 1825, when Jean-Gaspard Deburau, the famous actor who played Pierrot in Paris, had simplified the traditional commedia dell’arte costume in this way, and that it probably dates to after the 1830s, when the actor’s performances became widely known. The corrections on the ape’s ruffle, added by hand in pen and ink, indicate that this sheet may be a proof impression printed before any identifying inscriptions were added. The composition is reminiscent of a weighing of souls at the Last Judgment — but one in which both figures, who likely refer to contemporary political personalities or groups, are damned. NMO


Nicolò Boldrini
Italian, active 1530–70

42 | *Caricature of the “Laocoön,”* ca. 1540–45

Woodcut, block: 10 ¾ x 15 ¾ in. (27.3 x 40 cm)
Rogers Fund, 1922 22.73.3-125

In this caricature of the famous ancient statue, excavated in Rome in 1506, the artist replaced the sculpture’s classical human figures with apes. A number of interpretations of this humorous substitution have been proposed by scholars. It has been viewed as a manifestation of a contemporary scientific dispute in which Andreas Vesalius, in his 1543 publication *De humani corporis fabrica* (*On the Fabric of the Human Body*), accused the ancient Greek philosopher and surgeon Galen of having based his anatomical assertions on the dissection of apes rather than humans. Jacobus Sylvius, Vesalius’s former teacher, defended Galen’s testimony by declaring that man in antiquity had actually possessed those simian features attributed to him by the anatomist. The print can be seen as mocking Sylvius’s theory by taking it to its most absurd extreme and showing the ancient Laocoön with writhing apes rather than men. Another interpretation sees the print as a
Pieter van der Heyden
Netherlandish, ca. 1530—after 1572
After Pieter Bruegel the Elder
Netherlandish, ca. 1525–1569

44 | The Battle about Money, after 1570

Published by Aux quatres vents, Antwerp
Engraving, second state of four, sheet: 9 1/4 x 12 in.
(23.6 x 30.4 cm)
Harris Brisbane Dick Fund, 1926  26.72.40

Piggy banks, money bags, barrels of coins, and strongboxes take part in a violent battle. Some have human heads, others sport only arms and legs. The verses, in Latin and Dutch, state, “It’s all for money and goods, this fighting and quarreling.” Bruegel’s use of money containers as universal symbols of greed grew out of his earlier anthropomorphized images of demons and devils in depictions of Avarice and Anger, which were similar to his image of Pride (cat. 78). Here he gave these creatures the form of actual contemporary objects. Bruegel was active in Antwerp, a city that had become prosperous through international trade and commerce. 

Anonymous artist
Italian, 16th century
After Giuseppe Arcimboldo
Italian, 1527–1593

45 | Agriculture, after 1569

From *Humani victus instrumenta* (Instruments of Human Sustenance)
Published by Giacomo Dini, Venice
Engraving, sheet: 14 ¾ x 9 ⅞ in. (37.3 x 25 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1977 1977.652.1

In this allegorical representation of Agriculture, a man’s profile is created out of farm implements that include pitchforks, scythes, a plow, and a winnowing basket. Arcimboldo perfected the art of making composite heads from both exotic and everyday objects during his time at the Holy Roman imperial courts in Vienna and Prague from 1562 to 1593. His paintings were intended less as caricatures than as allegories of imperial rule, yet there is a decidedly humorous aspect to these images. Presenting serious subject matter in playful, surprising form, they would have entertained the intellectual community at the imperial court, which appreciated their dual aspect. This engraving forms a pair with a second head, composed of pots and other utensils, depicting Cooking; together they illustrate the various tools for producing food. The print may record a lost painting by Arcimboldo, since a treatise of 1584 by the painter and theorist Gian Paolo Lomazzo mentions an Agriculture by Arcimboldo made from “all of the instruments of this trade.” Such images were enormously popular in their day. Arcimboldo himself created copies of his paintings, and numerous printed copies of *Agriculture* exist as well. NMO

Charles Williams
British, active 1797–1830

46 | Implements Animated, Pl. 1, Dedicated to the Carpenters and Gardeners of Great Britain, 1811

Published by Thomas Tegg, London
Etching, hand-colored, plate: 9 ¾ x 13 ⅞ in.
(24.6 x 35.1 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1978 1978.599.1

A carpenter and gardener converse in this witty caricature of British tradesmen whose bodies are composed of professional tools and related objects. A straw tool bag forms the woodworker’s body, a mallet his head, compasses his legs, and an ax one arm. The gardener’s body, made from a watering can, cleverly adapts the handle into a hand-on-hip pose; his legs are an open pair of shears, his face a bouquet of roses. Williams revived an old form invented by Arcimboldo, whose puzzlelike visual conceits intended to amuse imperial courtiers were widely copied and disseminated through engravings (cat. 45). In a similar manner, this lighthearted nineteenth-century variation has added verses below the image that elaborate the meaning. The humor is digestive and arises out of the materials. The joiner’s dry, woody existence, it seems, has constricted his bowels, and he “longs to taste a Sallad.” The lively gardener carries the desired items in his apron but, having sized up a desperate customer, will sell only for “a tizzey,” or hefty price. CMCP

James Gillray  
British, 1756–1815

47 | From Sir William Hamilton’s Collection, May 8, 1801

Published by Hannah Humphrey, London  
Etching, hand-colored, sheet: 10 ⅛ x 8 ⅛ in.  
(25.8 x 20.5 cm)  
Gift of Philip van Ingen, 1942 42.121(76)

During his posting as British envoy to the court at Naples from 1764 to 1800, Sir William Hamilton formed two important collections of Greek vases that were lavishly published and established his reputation as a connoisseur. A few months before Gillray’s caricature appeared, Hamilton had retired to London, and it was long assumed that the print must represent the collector, since the form of the figure echoes that of the Meidias Hydria, a famous water jar he sold to the British Museum in 1772. Recently, however, it has been established that the intended butt of the humor was actually Admiral Horatio Nelson. The primary costume elements—fringed gold epaulets and a bag wig with short side curls—are naval, and the squat form echoes Nelson’s short stature more closely than Hamilton’s tall, thin frame. The two men had been close friends since 1798, when Nelson stayed with Hamilton to recuperate following the Battle of the Nile. He was nursed by his host’s beautiful wife, Emma, Lady Hamilton, and the two soon became lovers. Although the affair was a public scandal well before the involved parties arrived in London in November 1800, the elderly Hamilton turned a blind eye. He not only valued Nelson’s friendship but was also grateful for the safe transport the admiral had offered his art collection. This print implies that private entanglements had tarnished the naval hero’s luster, which was not to be restored until 1805, at Trafalgar.  

FAMEUX JURY DE PEINTURE. SALON DE 1841.

Cette octrine JURY DE PEINTURE forme une charade dans laquelle on trouve Perruque, Machoire, Concombre, Gruche, Ganache, Crouton, Pot, Melon, et dont le mot est toujours remis à l'année suivante!
Clément Pruche
French, active 1831–70

48 | Famous Painting Jury. Salon of 1841
(Fameux jury de peinture. Salon de 1841),
March 20, 1841

From Le Charivari
Printed by Aubert et Cie, Paris; published by
Bauger et Cie, Paris
Lithograph, 9 ¾ x 14 ⅜ in. (24.9 x 36.6 cm)

Pruche depicts the members of the Salon jury
as having heads constructed of the common
objects specified in the accompanying inscrip-
tion: wig, jawbone, cucumber, jug, jawbone of
a horse, crust, pot, and melon. In French all
these words had familiar secondary meanings
that implied the jury members were too old
for their positions (perruque), stupid (machoire,
concombre, cruche, ganache, melon), or very bad
painters (crouton). Pruche signed this print
Vertbleu (Green-Blue), a joke on the name of
the history painter Horace Vernet (cat. 153),
and also imitated the signature of that artist,
who was a member of the Academy and one
of the Salon jurors. The longtime criticism of
the jurying process of the annual Salons reached
a peak in 1840, when the jury turned down
more than half of the 3,996 works submitted
that year—a marked rise from the previous
year, when it had rejected about a third of the
entrants. This print, dated 1841, was originally
intended for publication in 1840 but was
refused by the government on March 17, pend-
ing unspecified corrections; a print by Daumier
of the same subject seems to have been pub-
lished in its place. Pruche’s print was approved
only after a change on May 18, at which point
the publisher may have deemed it better to wait
until the following year’s Salon to publish it in
the satirical journal Le Charivari. NMO

References: Hauptman 1985, pp. 100–101; ARTFL
Project database (online).

Siegfried Woldhek
Dutch, b. 1951

49 | The Bush Years: A Summary, 2008

Pen and black ink on graph paper, 11 ½ x 7 ½ in.
(29.2 x 19 cm)
Gift of the artist, 2010 2010.491.1

The noted Dutch caricaturist Woldhek sums up
the years of George W. Bush’s presidency in a
graph of the tumbling stock market created for
the Dutch daily newspaper the NRC Handelsblad.
The downturned arrows encapsulate not only
the crash of the economy during the final
months of Bush’s term in office but also what
many viewed as the generally disappointing
span of his eight years as president. Following
in the caricatural tradition of depicting people
as objects, Woldhek remarkably renders the
recognizable features of Bush’s face in just a few
jagged lines. NMO

Reference: For further reading, see Rotterdam
Anonymous artist
Italian, 16th century

50 | Man with Large Face Like an Ass, Man with Small Face Like a Cat, and Man with Face Like a Monkey, 1586

From Giovanni Battista della Porta, *De humana physiognomonia. Libri III* (On Human Physiognomy. Book III)
P Published by Giuseppe Cacchi, Sorrento
Engravings and letterpress text, double-page spread: 13 x 17 ¾ in. (32.9 x 45.2 cm)
Harris Brisbane Dick Fund, 1937 37.36.2

Della Porta theorized that divine power manifests itself in physical features that recur throughout creation, in animals as well as humans, and that such physical analogies have parallels in the character of a being. Character might therefore be determined by comparing the shapes and sizes of various parts of the human physiognomy—eyes, mouth, teeth, nose, and neck, for example—to those of animals. The theory that a person’s character can be related to the shape of his or her face can be traced back to ancient Greeks such as Aristotle, whose work provided an important classical source for the Italian author. These pages from Della Porta’s treatise belong to the section on the sizes of faces. The text informs us that those with large faces are lazy and stupid, those with large brows and faces are slow and ignorant, and those with very small faces are timid, stingy, and prone to flattery. The faces of the figures are distorted to match the appropriate animals. The ideas in Della Porta’s popular book, which was reissued through the early nineteenth century, were not only carried on by subsequent theorists, including Charles Le Brun and Johann Kaspar Lavater, but were also picked up by caricaturists in the eighteenth and early nineteenth centuries. Rowlandson, the most notable of these, frequently made visual comparisons between human subjects and animals (cat. 51). 

Thomas Rowlandson
British, 1757–1827

51 | *Comparative Anatomy*, probably after 1800

Etching, sheet: 9 x 7 in. (22.7 x 17.8 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959 59.533.388

Rowlandson compares an old toper enjoying a glass of punch to a thirsty elephant and points to the resemblance between a hardy pair of Scottish cattle drovers and a Highland bull. Behind the lighthearted imagery lies a traditional belief that human and animal physiognomies are related and can be analyzed to elucidate character. Giovanni della Porta famously illustrated these theories in his influential treatise of 1586, *De humana physiognomonia* (cat. 50). Rowlandson’s man and bull are clearly derived from Della Porta’s book (fig. 13), but the artist localized them by giving the figure a Scottish cap and a kerchief-wearing wife. The drinker, whose bulbous nose and extended teeth fancifully echo the trunk and tusks of his companion, seems to have been Rowlandson’s own invention. Both pairings relate to an unrealized publication that was to have been titled *Comparative Anatomy: Resemblances between the Countenances of Men and Beasts*, preparatory drawings for which are in the British Museum. This print indicates that Rowlandson etched some of the designs, but since the sheet has been trimmed, whether it was actually published is not known. CMCP


An accomplished etcher who specialized in animal subjects, Landseer applied them here to satirize the follies of his day. These prints come from a set of twenty-four that employed the antics of monkeys to symbolize human folly, a popular motif long used by European artists. One likely precedent was the group of Singerie etchings by the French artist Christophe Huet published in 1743. Like Huet, Landseer placed monkeys in narrative situations, indicating profession and status through dress and demeanor. Landseer gave his satire a sharper edge, however, by turning each scene into a pointed criticism of a comparable human type and clarifying meaning with literary quotations. The title page (cat. 52) establishes the essential dynamic, as a satyr, commonly used in British art as a pun for satire, inscribes the title of the series on a stone to the amusement of a grinning monkey. A second print (cat. 53) presents a monkey dandy strutting in a tight tailcoat and silk top hat, his tail adorned with bows, as he fingers a monocle. His appearance puzzles a ragged urchin who tips his forehead and holds out his hat for alms (see cats. 85, 91–94 for other dandy themes). A quotation derived from Shakespeare’s King Lear (1.4.159–61) stresses the absurdity: “For wise men are grown foppish. And know not how their wits to wear. Their manners are so Apeish.”

Fools never had less grace in a year;
For wise men are grown sophists,
And know not how their minds to wear;
Their manners are so gross.
Henry Louis Stephens  
American, 1824–1882

54 | The Hen That Hatched This Egg, 1851

55 | Same Old Coon, 1851

From the series The Comic Natural History of the Human Race  
Lithographed by Rosenthal, Philadelphia; published by Samuel Robinson, Philadelphia  
Color lithograph with hand-coloring and gum, each 11 ¼ x 7 ¼ in. (28.6 x 18.4 cm)  
Gift of Lincoln Kirstein, 1964  64.629.47(1, 5)

These human-headed animals come from a set of forty lithographs published in Philadelphia in 1851. Stephens designed the prints at the age of twenty-four before he moved to New York to work as an illustrator for Harper & Brothers. Here he used an established European caricature form in which a recognizable human head is placed upon the body of an animal, bird, fish, or insect selected to comment on the subject’s character (see cat. 132). Since many of the designs included birds, Stephens consulted with ornithologist John Cassin to ensure their accuracy. On the title page (cat. 54), the artist casts himself as a proud mother hen whose chick represents the publication. Kentucky Senator Henry Clay appears in the second sheet as a wily old raccoon (cat. 55). In his mid-seventies, Clay had recently come out of retirement to broker the Compromise of 1850, an important group of Congressional resolutions that were acceptable to both Northern and Southern states. The Rosenthal firm, a group of Polish-born brothers who had recently settled in Philadelphia and were proficient in the latest lithographic techniques, oversaw the printing.

Processions

Wendel Dietterlin the Younger
German, active ca. 1614–69

56 | Procession of Monstrous Figures, 1615

Etching from eight plates printed on eight sheets, entire frieze: 3 ⅜ x 93 ⅜ in. (9.5 x 237.8 cm); each sheet: 3 ⅜ x 8 ⅛–12 ⅜ in. (9.5 x 21–32.5 cm)
A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, 2002 2002.412a–h

Dietterlin quoted liberally from the small French book Les songes drolatiques (1565; cat. 36) for about half of the fifty-three fantastical creatures in this continuous frieze created from eight etched plates, four of which are illustrated here. The fifth figure from the left in plate 2 above is an adaptation of the one facing in the reverse direction illustrated in catalogue number 36. No doubt Dietterlin derived those figures not related to the Songes from another series. Reinventing the earlier characters, he brings them together in a procession—an element that adds an even more comical environment for these bizarre creatures. Processions
such as this may have been partly inspired by contemporary street theater and festivals. As with the *Songes*, Dietterlin, who specialized in ornamental prints, no doubt primarily intended this procession to amuse rather than to carry a moralizing or political message. More than half a century after the deaths of both Hieronymus Bosch and Pieter Bruegel the Elder, with whom such characters were most closely associated, the imagery still lived on.

George Cruikshank
British, 1792–1878

57  |  The Rehearsal or the Baron and the Elephant, January 1, 1812

From The Scourge, or Monthly Expositor, pt. 13
Published by M. Jones, London
Etching, hand-colored, sheet: 7¼ x 20⅜ in.
(19.8 x 51.6 cm)
Harris Brisbane Dick Fund, 1917 17.3.3495

Cruikshank was nineteen when he etched this pseudo-oriental procession parodying recent spectacles on the London stage. A month before, Covent Garden's annual Christmas pantomime had featured a live elephant, and the artist holds actor-manager John Kemble responsible here for sacrificing traditional drama to profit. Perched on the offending pachyderm, Kemble holds out a tambourine to catch coins from a fool while carelessly discarding “King John’s mantle,” his reputation as a tragic Shakespearean actor. The elephant advertises The Murder of Shakespeare, turns
old-fashioned Comedy upside down with his trunk, and crushes a bust of the Bard underfoot. The famous tragedienne Sarah Siddons—recently emerged from retirement for gain—carries sacks of money from the stage at the right, while the managers of the rival Drury Lane Theatre are mocked for their own venality at the left. The action played out before the elephant parodies Robert Coates’s recent amateur turn at the Haymarket as Lothario in *The Fair Penitent*. Known for his atrocious overacting, Coates used the occasion to insult a prominent audience member, the baron de Geramb, from the stage. Cruikshank shows Coates riding a golden cockerel and murdering the playwright while Geramb watches from the elephant’s trunk. The baron was famous for his oversized mustache, inflammatory personality, and lack of dramatic taste. 

George Cruikshank
British, 1792–1878

58 | The Prince of Whales or the Fisherman at Anchor, May 1, 1812

From The Scourge, or Monthly Expositor, pt. 17
Published by M. Jones, London
Etching, hand-colored, sheet: 8 ¾ x 21 in.
(22.2 x 53.2 cm)
Harris Brisbane Dick Fund, 1917 17.3.888-128

This lighthearted marine triumph casts George, Prince of Wales, as a sea monster distracted by pleasure. In 1811 Parliament had recognized King George III’s incapacity to rule and transferred many of his powers to the prince, who officially became Regent in January 1812. Cruikshank borrowed his punning title from “The Triumph of the Whale,” a poem by Charles Lamb that had appeared in The Examiner in March 1812. Both the verses and the print emphasize the prince’s fleshly self-indulgence and weakness for “mermaids” and flatterers.
but the caricature also frames that idea within a wider political context. When he became Regent, the prince surprised his former Whig friends by retaining the Tory Spencer Perceval as chief minister. Perceval, the fisherman of the title, stands in a small boat holding his fat prize fast on a golden chain. He and his fellow Tories are showered by the whale with the “Dew of Favor,” but the disgruntled Whigs at the left receive only the “Liquor of Oblivion.” Clearly bored with politics, the Regent eyes a buxom mermaid, a representation of his most recent mistress, Isabella, Marchioness of Hertford. He ignores both her scowling merman husband, who holds coral cuckold’s horns, and a second mermaid nearby, his former mistress, Maria Fitzherbert. The background colonnade represents Carlton House, the prince’s palatial home on Pall Mall.

J. J. Grandville
French, 1803–1847

Auguste Raffet
French, 1804–1860

59 | Grand Review Passing before “La Caricature,” October 30, 1832 (Grande revue passée par La Caricature le 30 Octobre 1832), October 30, 1832

From the series L’Association Mensuelle Lithographique
Published by Charles Philipon, Paris
Lithograph, 14 x 21 1/8 in. (35.4 x 53.7 cm)
Bequest of Edwin De T. Bechtel, 1957 57.650.622(3)

This print was the third in a series of large single lithographs accompanied by a sheet of explanatory text published by subscription under the title L’Association Mensuelle Lithographique by Charles Philipon, publisher of the politically strident La Caricature. Philipon’s intention in creating the series was to raise a reserve fund to pay his mounting fines and trial fees, the result of increasingly oppressive government censorship. In the print, a jester mounted on a porcupine personifies La Caricature; he is accompanied by a man representing Le Corsaire, another opposition journal. They review a procession of representatives of the Juste-Milieu. The Juste-Milieu (Middle of the Road) was the name given to the conservative /center government under King
Louis-Philippe, who tried to find a middle road between the Republicans and Revolutionists at one extreme and the Legitimists and the ancien régime on the other and, in trying to satisfy these constituencies, pleased few.

Members of the Juste-Milieu were favorite targets of caricaturists in this period. The parade is led by the brigade of police detectives created to “knock out” citizens, as the text accompanying the print explains. Minister of the Interior D’Argout, who was in charge of press regulations, turns his back on *La Caricature*. At the end of the procession, Louis-Philippe’s policeman rides his horse in reverse, indicative of the group’s backward stance. The text ends, “Go my porcupine, find the official acts and mark them with your claws, we will draw them. . . . This is the golden age of caricature.” Grandville was such a prolific creator of caricatures that he often supplied only the general concept and outlines of the satire, as he did here, and left the work of finishing the piece to another artist, in this case Raffet. NMO

REFERENCE: Bechtel 1952, pp. 1–13 and no. III.
Hassan Straightshanks
(Probably David Claypoole Johnston)
(American, 1799–1865)

60  |  Grand Fantastical Parade, New-York, December 2, 1833

Issued in 1833, a year after President Andrew Jackson’s reelection, this lithograph burlesques the rambunctious rallies that Democratic supporters had staged in New York the previous fall. The pseudonym Hassan Straightshanks likely belonged to David Claypoole Johnston, an artist who caricatured Jackson regularly and was known as the American Cruikshank (Straightshanks is an obvious wordplay upon the British artist’s name). The thin, elderly general with a huge helmet and fake sword leading the parade bears little resemblance to the hero who had triumphed at the battle of

Published by Endicott & Swett, New York
Lithograph, hand-colored, 16 ½ x 22 ¼ in.
(42 x 56.6 cm)
New Orleans in 1815; he is instead a poignant reminder of the president’s failing energies. His troop consists of comic actors rather than military men, with Punch riding behind the general and several marchers dressed as fools. Don Quixote, who appears at the center of the parade, was a figure Johnston used to symbolize Jackson in other prints. Also in the crowd are two black men smoking cigars and soldiers wearing antique armor and Napoleonic uniforms. This polyglot assemblage recalls those who rallied to Jackson’s side in 1815 to save New Orleans from the British—volunteers who included Spanish, French, and Haitian refugees, Creoles, and free men of African descent. The banners carried in the caricature point to the enforced militia system that operated in New York in the 1830s and was much resented by the citizenry.

Nadar (Gaspard-Félix Tournachon)
French, 1820–1910

61 | *Nadar’s Pantheon (Panthéon Nadar)*, 1854

Lithograph, 32¼ x 45¼ in. (81.9 x 114.9 cm)
A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, 1993 1993.1079

Nadar is best known for his pioneering photography, but before he took up that medium he produced hundreds of caricatures for such journals as *Le Charivari* and *Le Petit Journal pour Rire*. For his ambitious project the *Panthéon*, Nadar originally envisioned four giant sheets representing thousands of notable artists, playwrights, actors, musicians, and authors. In the end, he was able to complete only one, this procession of notable writers, who are numbered and identified in the columns of text on the sides. Led by Victor Hugo (lower left), the group includes such contemporary luminaries as Alexandre Dumas, Théophile Gautier, and Charles Baudelaire. Charles Philipon, the prolific publisher of caricatures by Nadar and others, stands at the lower right, at the bend in the procession. Although Nadar depicted a number of women authors, including George Sand (lower left), he showed them only as portrait busts. He represented himself with striped stockings and wild hair at the middle right, seated next to the dedication panel.

Far from being offended by their caricatures, Nadar’s contemporaries hoped that appearing in the *Panthéon* would preserve their images for posterity. Many of those caricatured had gone to Nadar’s atelier for portrait sittings. Images of the others were derived from available materials such as drawings, caricatures, daguerreotypes, and paper photographs. Nadar’s project may have been inspired by Benjamin’s *Panthéon Charivarique*, published in *Le Charivari* between 1835 and 1842 (see cat. 150). NMO

Richard Doyle
British, 1824–1883

62 | All Nations, France, and Germany, ca. 1851

From Pictures of Extra Articles and Visitors to the Exhibition
Printed by Dalziel Brothers; published by Chapman and Hall, London
Wood engraving, each sheet: 4 3/4 x 13 7/8 in. (12.1 x 35.3 cm)
Gift of Lincoln Kirstein, 1963 63.698.1(2, 3, 4)

London’s Great Exhibition of the Works of Industry of All Nations was held in 1851 at the Crystal Palace, a huge glass-and-iron hall specially erected in Hyde Park. International displays devoted to art, technology, and manufacturing delighted six million visitors over a five-month period. Humorist Richard Doyle commemorated the multinational character of the event with a panoramic wood engraving that gently makes fun of the participants. Three panels of the original eight, which measured a total of approximately nine feet in length, are reproduced here. In All Nations, a sturdy John Bull leads a motley musical band toward the distant Palace. He is followed by an Italian violinist (a caricature of Giuseppe Verdi), a German tuba player, and a mandolin-strumming Frenchman. Further back are Scots, Middle Easterners, an African, and an American minstrel. Prime Minister Benjamin Disraeli, caricatured as a Jewish merchant of used clothes, brings up the rear. The panels representing France and Germany echo recent political upheavals. Frenchmen of various ranks and professions carry a liberty tree hung with symbols both republican and royal. German soldiers, burghers, and students support a huge pipe inscribed with the motto Einheit (Unity), in a reference to the political crises of 1848—largely unsuccessful attempts to consolidate the disparate German states. Other portions of the frieze are devoted to the crowned heads of Europe; Bavaria; Italy; Spain, Scotland, and Switzerland, together; and America. In all, Doyle used a medley of stereotypes to comment ironically on the fair’s vaunted internationalism. CMCP

George Augustus Sala
British, 1828–1895

The young Sala created this detailed panorama to parody British attitudes toward foreigners and toward themselves, as revealed by the Great Exhibition. Inspired by extensive newspaper coverage of the preparations in 1850, he later noted, “I thought that I might as well take time by the forelock by publishing a series of comic prophesies of the objects and the people which would most probably be exhibited at the great show.” Sala grouped a host of big-headed figures by nationality, mocking the intended exhibits. His lithographed panels were pasted into an eighteen-foot-long strip that was then folded, accordion-style, between covers. Primary sections focus on stereotypes associated with the culture and goods of France, Germany, Russia, Italy, Spain, Ireland, and of course Britain itself. Lesser space is apportioned to cultures deemed exotic or undeveloped, such as America, Turkey, Africa, and Scotland. Pursuing his natural bent as a satirist, Sala also mocked...
British politicians, society figures, and the press, which mounted a promotional campaign that ensured the exhibition’s success. The panels illustrated here satirize British manufacturing, its highlights represented in the upper registers as a cheap tailoring machine, a device able to write one hundred historical romances a day, and a range of goods made out of gutta percha (a rubberlike latex). Below dance animated metalwares produced in northern England. Nearby, successful patent-medicine manufacturer Thomas Holloway distributes pills while riding a chariot like a Roman general. CMcP

References: Sala 1895, pp. 215–17. For further reading, see Blake 2009.
Social Satire
Lampooning a broad range of human actions and behaviors, social satire generally presents individuals as types and derives its humor from everyday occurrences. Clues relating to dress, manner, and gesture provoke the viewer to exclaim, “Ah yes, look at that foolish person” — whether drunkard, gambler, dandy, artist, or social climber, to mention but a few of the innumerable targets skewered in this form of caricature. Even when a work portrays a known person, the social satirist’s impulse is to transform him or her into a representation of common folly. Unlike political satires, which respond to important events or actions, social satires focus on the common failings of human beings and the daily irritations of their lives.

A moral impulse underpins many of the themes of social satires, which can in fact be read as humorous secularized sermons. Once aware of this feature, we find that demonstrations of lust, gluttony, greed, sloth, and pride occur with surprising frequency in satirical prints. Early works such as Niccolò Nelli’s Venerable Idleness, Queen of Cockaigne of 1565 (cat. 64) established useful models with their graphic embodiments of gluttony and sloth. Two centuries later, Thomas Rowlandson’s Last Drop still relied on medieval imagery, in this case the Dance of Death, but combined it with a contemporary punch drinker to emphasize the addictive power of alcohol (cat. 68). In A Voluptuary under the Horrors of Digestion and Pie-Us Ecstacy (cats. 69, 71), James Gillray and Rowlandson each began with the bloated physique of his subject (the Prince of Wales and a well-known preacher), then turned it into a humorous object lesson on the dangers of self-indulgence.

Gillray also added trenchant details suggesting the prince had fallen prey not only to gluttony but also to drunkenness, lechery, avarice, and sloth.

British satirists derived rich material from gambling, which in the eighteenth and nineteenth centuries both entertained and entrapped people from all levels of society (cats. 72–77). At this period, men were free to play dice and card games in taverns or private clubs, but women could gamble only at home. Prints and drawings reflect these social distinctions even as they hint at the pastime’s dark underside. Several telling images on the subject were produced by Rowlandson, who personally lost a substantial legacy in the early 1790s. In A Gaming Table at Devonshire House (cat. 77), he offered a glimpse of London’s elite gathered at the mansion of the Duchess of Devonshire. This beauty, who covertly gambled away millions in present-day currency, anchors the composition as she eagerly waits for the dice to fall. Kick Up at a Hazard Table (cat. 76) describes a rowdier, all-male card game, where heavy losses and suspicions of cheating have pushed the players to the edge of violence.

Always a popular target for satirists, fashion inspired thousands of prints mocking extreme dress and hairdos in Britain and France from the 1760s into the late nineteenth century. Increasing middle-class wealth spurred rapid changes in style, and as clothing began to express the personal taste of the nouveaux riches, its exaggerated forms proved irresistible to humorists. Most fashion satires are basically implicit criticisms of vanity and pretension, and as such they evince a moral dimension that raises them above simple illustrations. When, for example, the Duchess
of Devonshire adorned her head with long, expensive ostrich plumes, all London followed, and printmakers delighted in suggesting that women of low rank looked ridiculous in such luxuries (cat. 80). The extremely tall wigs favored by both sexes in the 1770s occasioned much visual humor (cats. 82, 83, 85, 86). Over a short period in the late eighteenth and early nineteenth centuries, the ideal female silhouette was first tightly corseted, then defined by exaggerated bustles and bust enhancers, and finally draped in translucent fabrics that left little to the imagination. Each of these permutations was avidly recorded by satirists (cats. 83, 87, 89, 90). Also contributing to the fun were male dandies, who in 1760s Britain were dubbed “macaronis” for adopting exaggerated Continental fashions.

Nineteenth-century dandies were in turn mocked for wearing absurdly high collars and resorting to extreme measures to achieve wasp waists and muscular thighs (cats. 32, 53, 85, 91–94).

Visual satirists were naturally attracted to the art world, pointing out the difficulties encountered by members of their profession and bemoaning the short-sightedness of connoisseurs, collectors, and critics (cats. 40, 47–48, 95–101). In addition, the growing popularity of cultural venues such as exhibitions and theaters provided them with related material. Late eighteenth-century Londoners were increasingly discomfited to find themselves crowded together at such events with people from all levels of society; Parisians and New Yorkers soon experienced similar difficulties. As theaters expanded their seating capacity, audiences required stamina and even courage to attend (cats. 102–104). Art exhibitions emerged as a popular form of entertainment, with modest fees inflating the number of visitors. Rowlandson and Daumier recorded the crush encountered, respectively, at the annual exhibitions of the Royal Academy, London, and the Salon in Paris (cats. 105–107). The growing mass audience for culture encouraged the American impresario P. T. Barnum to stage a multicity concert tour in 1850 for the famous singer Jenny Lind (cat. 39). At exactly the same time, a London committee was planning the Great Exhibition of 1851, a display of artworks and industrial accomplishments shipped from all corners of the world and housed in a huge temporary glass-and-iron pavilion in Hyde Park. With an attendance of six million over five and a half months, this extravaganza anticipated cultural events of our own day and, not surprisingly, bemused social satirists (cats. 62, 63).
The Land of Cockaigne was a mythical place where food was overabundant and work unnecessary. Associated with gluttony and sloth, it was often presented as a paradise where everything was made of food but where self-indulgence often led to sin. The story was widely known throughout Europe since at least the Middle Ages, when it was first recorded in numerous variations in written texts. During the sixteenth century, artists began to regularly illustrate this land, sometimes by depicting grossly sated peasants, at other times by creating a topographical view of the entire realm. In 1565 the Venetian engraver Niccolò Nelli, who had published such a topography the previous year, carried the idea of Cockaigne to its most grotesque extreme. In this print, he portrays its queen, whose indolence and overindulgence have distended her stomach and rendered her hands and feet useless. Handmaidens have formed a bucket brigade from the kitchen to the table in order to continuously ply her with food. She is relegated to a wheeled toilet chair tended by a maid who holds her nose as she changes the queen’s chamber pot.

References: For further reading, see Pleij 2001; Boiteux 2005.
Thomas Rowlandson
British, 1757–1827

65 | Dinners Drest in the Neatest Manner, October 1811

Published by Thomas Tegg, London
Etching, hand-colored, sheet: 9 ¾ x 13 ¾ in.
(25 x 35 cm)
The Elisha Whittelsey Collection, The Elisha
Whittelsey Fund, 1959 59.533.1439

Rowlandson addresses the dilemma faced by
all who dine on food prepared by others — the
mystery of what takes place behind a closed
kitchen door. The title quotes the hollow prom-
ise made to patrons of an inn; the print shows
the kitchen in operation. A grotesque one-eyed
cook rolls out pastry for a savory meat pie while
bedewing it liberally with rheum dripping from
his nose and mouth, the stream stimulated
by snuff sitting readily at hand in a small, round
box. The slovenly standards of the kitchen
extend to a maid with an exposed breast who
reaches for a high dish and fails to notice rats
escaping from it. While Rowlandson trained
at the Royal Academy and could produce
sophisticated Rococo compositions, he was also
a master of ribaldry and low humor. Most of his
prints in this vein were issued by Thomas Tegg,
a successful London publisher, who sold the
present example from his Cheapside shop for a
shilling. The design transmutes to a nineteenth-
century setting the comic grotesque imagery of
sixteenth-century woodcuts by artists such as
Hans Weiditz. CmCP

references: Grego 1880, vol. 2, pp. 215, 402;
Amsterdam and other venues 1985, pp. 9, 17, no. 1;
Barnes and Barnes 2000; Poughkeepsie 2011,
p. 111, no. 31.
Infinite Jest

shortly before this print appeared, Louis XVI had been indicted (he would be guillotined on January 21, 1793). Gillray’s Frenchman is a literal example of a sans-culotte (no-britches), the nickname applied to the ruling radicals who eschewed aristocratic knee-britches for proletarian trousers. His grotesque figure embodies both the dire food shortages ravaging Paris and the political mind-set that mistook the system established by the Assemblée Nationale for true liberty. Gillray evidently knew Bruegel’s prototypes The Thin Kitchen and The Fat Kitchen well (cats. 17, 18), for he offered a similar vision here and based his Frenchman on the emaciated cook sitting near the fire in The Thin Kitchen.


James Gillray
British, 1756–1815

66 | French Liberty, British Slavery, December 21, 1792

Published by Hannah Humphrey, London
Etching, hand-colored, plate: 9 ¾ x 14 in.
(24.9 x 35.5 cm)
Gift of Adele S. Gollin, 1976 1976.602.26

A tattered, hungry Frenchman warms his feet at a meager fire while dining on raw scallions and live snails. Deluded and nearing starvation, he declares that Liberté has turned France into a paradise flowing with milk and honey. In an adjacent panel, a portly, well-dressed Briton enjoys steaming beef and foaming ale while complaining about government and taxes. Gillray here employs the imagery of consumption to contrast the political realities governing France and Britain at the end of 1792. In September, France had been declared a republic, and
Jean-Baptiste-Marie Louvion
French, 1740–1804
After Louis-Eugène Poirier
French, active 1793–1818

The Ninth of Thermidor, or the English Surprise, to Honest People of All Countries (Le Neuf Thermidor ou la surprise angloise, aux honnêtes gens de tous les pays), 1795

Celebrated here is the Ninth of Thermidor (July 27, 1794), the date on which Maximilien Robespierre and other leaders of the Terror in Revolutionary France were arrested; they were guillotined the next day. As the inscription explains, the female ostrich represents France, whose first set of eggs hatched monsters—Marat, Robespierre, Carrier, Le Bon—who are being killed by the sword of Justice. In contrast, France’s second set of eggs have produced friends of peace, universal happiness, and tranquility among nations. A Frenchman presents one of the recently hatched eggs to a surprised Englishman, who feasts on roast beef and exclaims in disbelief, “Goddem! Go on . . .” French caricaturists, even during the Revolution, were well aware of the work of their British counterparts. The authors of this print quoted the figure of the Briton from Gillray’s French Liberty, British Slavery, dated three years earlier (cat. 66). The date of the print according to the French Republican calendar is inscribed at the lower left: Fructidor, l’an 3e. Its designer, Poirier, whose identity is given only as “the author of another political satire entitled Les formes acerbes,” was a lawyer who had been imprisoned at the height of the Terror.

Infinite Jest

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In an etching published by Robert Sayer in 1773, but his humorous take on humanity’s capacity for self-destruction ultimately relies on a late medieval moralizing conceit. The Dance of Death, famously embodied by Hans Holbein the Younger in a woodcut series of 1538, was elaborated by Rowlandson in 1814 with a series of seventy-two etchings titled The English Dance of Death.


James Gillray
British, 1756–1815
69 | A Voluptuary under the Horrors of Digestion, July 2, 1792

Published by Hannah Humphrey, London
Etching and stipple, hand-colored, sheet: 14 ⅜ x 11 ½ in. (36.5 x 29.3 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959 59.533.1421

Gillray’s famously brutal caricature of George, Prince of Wales, encapsulates the effects of uncontrolled self-indulgence upon the heir to the British throne. Sprawled in his chair after a lavish meal like a modern Silenus, his bloated belly and thighs defined by baroque curves, the prince transgresses decorum by picking his teeth with a meat fork. His lack of gentility is underscored by the overflowing chamber pot at his elbow used to anchor unpaid bills. Just thirty years old, George had accumulated numerous ailments that can be inferred from the remedies piled among the jelly glasses on the shelf at the right, pills and potions to treat “stinking breath,” “piles” (hemorrhoids), venereal disease, and poor digestion. A portrait on the wall suggests a more effective remedy. Its subject, Luigi Carnarro, was a Venetian nobleman whose life was famously saved by going on a strict diet. Gillray used fine stippling to detail the prince’s...
A VOLUPTUARY under the horrors of Digestion.
handsome features, already going to seed. His inclusion of the word **voluptuary** in the title invoked contemporary worries that traditional British masculine virtues were being enervated by a culture obsessed with luxury. In addition, during the summer of 1792, the notion of hereditary rule had come under threat. Londoners were well aware that the royal family of France had been imprisoned by Revolutionary **citoyens** in Paris and feared similar impulses at home. Supporters of the Crown who hoped their king and his children would ally public-spiritedness with personal virtue found cold comfort in the Prince of Wales.ő


**James Gillray**
British, 1756–1815

70 | _Monstrous Craws, at a New Coalition Feast,_
May 29, 1787

Published by Samuel W. Fores, London
Etching and aquatint, sheet: 14 ⅝ x 18 ½ in.
(37.2 x 46.9 cm)
Gift of Philip van Ingen, 1942 42.121(2)

Queen Charlotte, George, Prince of Wales, and King George III feed ravenously on guineas, ladling coins into their mouths from a bowl marked “John Bull’s Blood.” The money falls into huge bags attached to their necks—the “monstrous craws” of the title. Gillray’s conception was influenced by the recent public display in London of three “wild-born” persons with distended goiters. He adapted that imagery to criticize the exorbitant demands on the public
purse being made in 1787 by the British royal family. The worst offender was the prince, who sits calmly at the center wearing a foolscap crown decorated with his emblematic ostrich feathers. Years of extravagant living had put him heavily into debt, and a special grant from Parliament of £161,000 (about $16 million today) had been necessary to pay off his creditors. His annual income had also been raised to £60,000 (the figure inscribed on one of his ladles). Since the pouch around the prince’s neck remains empty, Gillray suggests that even this generosity will be insufficient. On the other hand, the king and queen, who were notoriously miserly in their living arrangements, are criticized for greedily ladling up coins that they do not actually need into their grotesquely distended craws. CmCp


Thomas Rowlandson
British, 1757–1827

71 | Pie-Us Ecstacy—or Godliness (The Itinerant Preachers) Great Gain, November 19, 1825

Published by Alexander Beugo, London
Etching, plate: 11 ¼ x 8 ¾ in. (28.5 x 22.3 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959 59.533.1783

Working near the end of his life, Rowlandson created this grotesque image of greed as a condemnation of false piety. Its subject, William Huntington, was a wealthy, eccentric Nonconformist preacher who began life as a coal-heaver. Rowlandson portrays the minister in a state of ecstasy brought on not by a heavenly vision but by thoughts of venison and mulligatawny soup. Verses below the image parody the epitaph that Huntington wrote, in anticipation of his own demise, in which he declared himself to be an unrecognized prophet. Rowlandson’s less complimentary version states: “Here lies W. H. once a heaver of Coals / but he left his employ, and turned saver of Souls / And he changed for the better too, fifty times o’er / For instead of a Coal-cart—he kept Coach and four.” The exaggerated face and posture also burlesque the well-known teachings of the French academic painter Charles Le Brun, first published in England as Conference on Expression (1701), with many later variations. In 1800 Rowlandson had etched a series titled Le Brun Travested, or Caricatures of the Passions, and he revisited that mode in Pie-Us Ecstacy. His subject’s rolling eyes and raised brows grossly exaggerate elements that Le Brun said expressed “Rapture” and “Desire.” Rowlandson was also working in the shadow of Hogarth, who had excoriated false prophets in engravings such as Credulity, Superstition and Fanaticism (1762). CmCp

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The ten of diamonds and achieves the winning count of eleven. In Britain, decorum prevented women from visiting public gaming establishments but allowed them to play for money in private. In the 1790s several aristocratic ladies from Whig families became notorious for running tables featuring faro, a game that relies upon a house “bank,” at their London residences. When prominent losers complained, the practice was investigated by Parliament, and several offenders were brought to trial and fined. While the elderly gamblers in Rowlandson’s print play for lower stakes—and mask their skill with a veneer of gentility—the work reflects the widespread approbation aimed at women who enriched themselves by acting like male sharpers.

Thomas Rowlandson
British, 1757–1827

72 | How to Pluck a Goose, June 10, 1802

Published by Thomas Williamson, London
Etching, hand-colored, plate: 9 ⅞ x 12 ⅞ in.
(25.2 x 32 cm)
The Elisha Whittelsey Collection, The Elisha
Whittelsey Fund, 1959  59.533.831

A young military officer playing the card game cassino with three expert elderly females is the “goose” being plucked in this print. The women wear fashionable high-waisted dresses and feathered turbans, and the triumphant partners, at the left and right, make genteel exclamations over the officer’s bad luck. Having already collected “a bumper,” or unopposed string of eight tricks, they are about to conclude as the woman in spectacles displays a “great cassino” (the ten of diamonds) and achieves the winning count of eleven. In Britain, decorum prevented women from visiting public gaming establishments but allowed them to play for money in private. In the 1790s several aristocratic ladies from Whig families became notorious for running tables featuring faro, a game that relies upon a house “bank,” at their London residences. When prominent losers complained, the practice was investigated by Parliament, and several offenders were brought to trial and fined. While the elderly gamblers in Rowlandson’s print play for lower stakes—and mask their skill with a veneer of gentility—the work reflects the widespread approbation aimed at women who enriched themselves by acting like male sharpers.

References: Grego 1880, vol. 2, pp. 36, 397. For further reading, see Ashton 1898; Russell 2000.
This satire pokes fun at four elderly whist players gathered in a fashionable home for an evening of cards. Whist, like bridge, involves two teams who vie for tricks, with a rubber being the best of three games. The lady seated at the left has miscalculated her strategy and now holds cards of low value in several suits, with little hope of taking further tricks. Scolded by her partner—the alternate meaning of “rubber” as a source of annoyance or rebuke gives the image its punning title—she scrutinizes her hand with weak eyes and inadvertently dips the...
feathered aigrette on her turban into a candle flame. Only the dandy warming himself at the left and the servant who spills a drink at the right have noticed the conflagration. The image encapsulates the emotional hold that games of chance exert, even when played for social pleasure and low stakes. In the gaming-house scene in A Rake’s Progress (engraved 1735), Hogarth also included a dangerous fire noticed only by servants. Much of the humor in the present image is generated by the exaggerated, inelegant facial expressions contrasted with the stylish accoutrements; the busy interplay between carved furniture legs and human ones also adds to the fun.  


Nicolas-Toussaint Charlet
French, 1792–1845

74 | Entry, or Lord Fat Cheeks
(Entrée, ou Milord-Gorjou), 1820–22

75 | Exit, or Lord the Gob
(Sortie, ou Milord-la Gob), 1820–22

Printed by Charles Motte, Paris
Lithograph, 13 ⅜ × 9 ⅞ in. (33.5 × 24.7 cm);
14 ⅛ × 10 ⅞ in. (36.2 × 26.9 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1957 57.581.111, .112

An Englishman enters a gambling establishment full of confidence, carrying bags of money, and departs in anguish, wiped out. In the early 1820s the French were still smarting from the military occupation of their country, which had begun when the European powers defeated Napoleon in 1815. Among the occupying forces were their longtime adversaries, the British, who subsequently flocked to France in large numbers. Mercilessly mocked by French caricaturists, Englishmen were invariably portrayed as coarse, fat eaters of roast beef, buyers of French food and entertainments, and wearers of a costume similar to this one—top hat, riding coat,
old-fashioned knee britches, and spats. This “Milord” type became the new French image of John Bull. Charlet, who produced numerous lithographic caricatures, was clearly familiar with the Milord type, which had been current for a few years. Several examples had even used the name “Milord La Gob” to portray Englishmen “devouring” French prostitutes. He may also have known the scene from Hogarth’s famous series A Rake’s Progress (engraved 1735), which depicts a gambler’s downfall and features the ruined protagonist raising his fist in the air in the same manner as Milord La Gob here.

Reference: For further reading, see Athanassoglou-Kallmyer 1991, pp. 11–27.
Men from a range of social classes gather around a table to play hazard, an old English dice game involving groups of players and progressive betting (modern craps is a simplified descendant). Tensions have erupted into violence after a British officer standing at the right has suffered a substantial loss, indicated by his empty purse. He aims a pistol at an elderly Frenchman, identified by his long pigtail, who responds in kind to protect his winnings. To stave off disaster, a third gambler prepares to bring down a chair on the officer, while another military man aims a bottle and candlestick at the Frenchman. Other players flee from the table or fall backward in their chairs. Rowlandson’s vortexlike arrangement conveys the disruptive forces that gambling sets loose, and his expressive use of tonal aquatint and added color washes in this rare prepublication state of the print accentuates the drama. The extreme action contrasts with the refined, female-dominated private play in his Gaming Table at Devonshire House (cat. 77), made around the same date. The artist was well acquainted with gambling’s hazardous appeal. At the time he produced this print, he was steadily wagering away a substantial legacy, received in 1789, and was destitute by 1793. CMCp

who is probably the seated dice-thrower, was a serious addict. The great wealth of her husband, the fifth duke, enabled her to covertly borrow huge sums, and by 1789 she was more than £60,000 in debt (almost $6 million today). Hazard, which involves two dice and a complicated stepped betting system, is being played here for high stakes: several notes on the table are worth 1,000 guineas. One die has already fallen, and the other hovers in midair. The old and ugly players, the only figures caricatured, are as transfixed in awaiting the outcome as the young and comely. To one side, a military man offers funds to a lady whose losses have forced her from the table; the shape of his purse suggests the sexual favors he expects in return.


Thomas Rowlandson
British, 1757–1827

77 | A Gaming Table at Devonshire House, 1791

Pen and ink and watercolor. 12 ⅜ x 17 ⅛ in. (30.8 x 43.5 cm)
Harris Brisbane Dick Fund, 1941 41.77.1

Rowlandson’s watercolor underscores gambling’s powerful grip on British aristocrats at the end of the eighteenth century. The action centers upon two fashionable sisters from the Spencer family, Georgiana, Duchess of Devonshire, and Henrietta (Harriet) Ponsonby, Viscountess Duncannon. They preside over a game of hazard being played at night in a curtained room with high arches adorned with Neoclassical motifs. The setting is likely intended to be Devonshire House, Piccadilly, where the duchess often set up the drawing room as a private gambling salon for friends, Whig politicians, and even royalty. The young gambler at the right wears on his coat the star of the Order of the Garter, which identifies him as the Prince of Wales. Both sisters gambled heavily, but Georgiana, who is probably the seated dice-thrower, was a serious addict. The great wealth of her husband, the fifth duke, enabled her to covertly borrow huge sums, and by 1789 she was more than £60,000 in debt (almost $6 million today). Hazard, which involves two dice and a complicated stepped betting system, is being played here for high stakes: several notes on the table are worth 1,000 guineas. One die has already fallen, and the other hovers in midair. The old and ugly players, the only figures caricatured, are as transfixed in awaiting the outcome as the young and comely. To one side, a military man offers funds to a lady whose losses have forced her from the table; the shape of his purse suggests the sexual favors he expects in return. 

CmCp
a peacock, a traditional symbol of Pride and Vanity. Bruegel filled the hellish landscape, inspired by the work of his Netherlandish predecessor Hieronymus Bosch, with biblical and folkloric allusions. For instance, the group to the left of Pride, among them a nude woman, may refer to Proverbs 11:2, “When pride cometh, then cometh shame.” At the left, in the water, a figure riding a horse and pulling the reins of a recalcitrant ass on the bank alludes to the saying “Two proud men cannot sit on a donkey together.” At the lower left, a creature with a ring in his mouth gazes at himself in a mirror held by a woman whose fishlike tail reveals her as yet another demonic creature. Pride’s Spanish dress and the apparent references throughout to the trappings of the Catholic Church offer tantalizing hints at an underlying political message concerning the governance of the Catholic Netherlands during the time of the Reformation. However, Bruegel’s personal allegiances during this period can only be guessed at, and as with much of his work, a case for an underlying political meaning has not been convincingly proved. NMO


Fashion

Pieter van der Heyden
Netherlandish, ca. 1530—after 1572
After Pieter Bruegel the Elder
Netherlandish, ca. 1525–1569

78 | Pride (Superbia), 1558

From the series The Seven Deadly Sins
Published by Hieronymus Cock, Antwerp
Engraving, sheet: 8 7/8 x 11 3/8 in. (22.5 x 29.5 cm)
Harris Brisbane Dick Fund, 1926 26.72.33

Bruegel’s moral satires served as important thematic precursors to later prints of dandies and coquettes. He achieved his characterizations not through the exaggeration of human features, contemporary dress, and settings, as later artists did, but through anthropomorphic combinations of humans and demons set in fantastic worlds. This print, based on a drawing by Bruegel (Collection Frits Lugt, Institut Néerlandais, Paris), depicts the allegorical personification of Pride, who also embodies Vanity. So preoccupied is she with her reflection in a mirror that she fails to notice her petticoat trailing on the ground. At her side is

Thomas Rowlandson
British, 1757–1827

79 | Six Stages of Mending a Face, Dedicated with Respect to the Right Hon. Lady Archer, May 29, 1792

Published by Samuel W. Fores, London
Etching, hand-colored, sheet: 10 3/4 x 15 in. (27.3 x 38.2 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959 59.533.463

Rowlandson here mocks the extreme measures that an aging socialite pursues to appear young and beautiful. She is shown unadorned at the upper right — bald, toothless, lacking an eye, and with scrawny arms and fallen breasts — and then progressively “mends” herself by inserting a
false eye and teeth, putting on a long, curled wig, and transforming her face and arms through cosmetics. Fashionable clothes and jewelry, and finally rouge applied with a rabbit’s foot, complete the illusion until, at the lower left, she is ready to leave for a masquerade. The print suggests that the mask she holds for the ball will simply be a final layer of deception. By dedicating the image to Lady Sarah Archer, Rowlandson evoked a well-known contemporary who belonged to the fast-living social set that surrounded George, Prince of Wales. A widow with grown daughters, she was mocked by caricaturists for taking advantage of her children financially, for gambling, and for relying heavily on cosmetics. In the eighteenth century makeup was extremely popular among those in the upper levels of society but was also often criticized. Parliament even passed a law that allowed men to dissolve a marriage if they believed their wives had relied on artificial means to disguise their age during courtship. Moreover, face paint and rouge could be dangerous, often containing high levels of lead, and their users were often condemned for sacrificing health to vanity.

In the manner of Richard St. George
Mansergh St. George
Irish, ca. 1750–1798

80 | The City Rout, May 20, 1776

Published by Matthew and Mary Darly, London
Etching, sheet: 9 ¾ x 14 in. (24.7 x 35.4 cm)
Harris Brisbane Dick Fund, 1917 17.3.888–261

The Irish army officer and estate owner who probably designed this image was one of many amateur caricaturists who worked with Mary and Matthew Darly (see cats. 31, 32). In this scene, two elaborately dressed, coarse-looking women face one another at a “rout,” or social gathering, for City of London tradesmen and their wives. Recently grown wealthy through trade, many members of this class could now afford to ape the aristocracy. The image suggests that the adornments chosen by these partygoers are ill-suited to their bulky forms and graceless manners. In addition to their richly embellished gowns and elaborate, high hairdos, one woman wears long ostrich feathers—expensive status symbols made au courant by Georgiana, Duchess of Devonshire. Their heavy, gloved hands, awkwardly holding a fan and cards, suggest a past that included manual labor. In the background, the men attending the party are more simply dressed and less obviously driven by pride and pretension. Refreshments brought in by a liveried waiter with unkempt hair emphasize the mixture of low class and high taste: elegant jelly glasses perch above a down-to-earth pie and a tankard of foaming ale. On the back wall, the letters S.P.Q.L. stand for “Senatus Populusque Londoniensis” (The Senate and People of London). The implication is that the pursuit of luxury by Britain’s common people will lead to the nation’s decline, even as that vice hastened the fall of ancient Rome. cmcp

William Austin
British, 1721/33–1820

81 | Long Thomas and Madle G–D Going to the Pantheon in Their Natural Masks, May 1, 1773

Published by the artist, London
Etching, hand-colored, plate: 11 ¾ × 14 ¾ in.
(29.8 × 37.4 cm)
Harris Brisbane Dick Fund, 1917  17.3.888–227

In 1773 the drawing master William Austin published twelve large caricatures that he hoped would capitalize on a print form recently popularized in London by Matthew and Mary Darly (cats. 31, 32, 80). Instead of the single figures in the Darlys’ prints, Austin arranged groups in humorous situations to satirize well-known politicians and members of society; his dynamic designs anticipated the elaborate compositions Rowlandson would create a decade later. The present example pokes fun at the tall, short-sighted, elderly collector and entertainer Sir Thomas Robinson, known as “Long Sir Thomas.” Since 1741 Robinson had been manager and part-owner of Ranelagh Gardens, an entertainment center that established masquerades as central to London’s social calendar. In his seventies at the time of this print, Long Thomas wears an old-fashioned suit to lead his aged mistress to the Pantheon, London’s newest fashionable gathering spot on Oxford Street. Opened in 1772, this building centered on a huge rotunda also held popular masquerades. Austin jokes that Robinson and his companion have grown so ugly and short-sighted that their own faces can now serve as masks. The small boy following them mocks both their gaits and their poor vision. CMCP

Anonymous artist
British, 18th century

82 | Top and Tail, 1777

Published at no. 27, Great Castle Street, London
Etching and stipple, hand-colored, plate: 12 ¼ x 7 ⅞ in. (32.3 x 19.9 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959 59.533.5

In humorously attributing the design to “Mr. Per[i]wig” and identifying “Miss Heel” as the printmaker, the accompanying text cites two of the elements used to form this figure. To modern eyes the design looks surreal, but it is actually a fashionable, erotic variant of a seventeenth-century print type. Known as Nobody prints, these featured figures composed only of legs and heads, with nothing in between, and the resulting verbal-visual pun was aimed critically at a specified target. Here, the elegant female “no-body” is composed of a huge, elaborately dressed wig sitting atop a bare derriere, with her lower extremities clad in white silk stockings, red garters, and high-heeled pumps. Like other fashion satires that mocked the latest trends, this print took aim at the enormous hairdos and wigs that women favored in Britain and France in the decades before the French Revolution. The title and the partial nudity frankly acknowledge the sexual appeal of the fashion while simultaneously suggesting that those who followed it lacked sense, since the figure not only has no body but also is literally brainless. CMCp

Anonymous artist
French, 18th century

83 | The Triumph of Coquetry (Le triomphe de la coquetterie), ca. 1780

Etching and engraving, sheet: 14 3/4 x 19 in. (37.5 x 48.3 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1960 60.625.1

Two befrilled women are jousting to win the enormous feathered bonnet standing behind them. Two others have already been pushed into the pool; one coughs up water in a rowboat, the other is being fished out, her wig floating in pieces near her. In the background, a crowd of equally large-wigged ladies and their companions watch the spectacle. Chiding the coquettes for their frivolous pursuits, the accompanying inscription wonders, “Would you take as much trouble for wisdom and virtue?” NMO

Hogarth believed that visual humor arose from the alignment of incongruous forms. Here, he applied the terminology of classical architecture to men’s wigs to satirize the divisions of British society. With mock seriousness, he arranged wig types in rows as though in an architectural treatise. The short “Episcopal” (clerical) models at the top stand in for the simplest Doric order of Greek column, the “Old Peerian” (lords) and “Aldermanic” (city officials) wigs are aligned with the Ionic order, the “Lexonic” (legal) wigs are related to the Composite order, and so on. Specimens are labeled and detailed at the left. The artist was inspired by a recent pompous advertisement for James Stuart’s and Nicholas Revett’s Antiquities of Athens, a book long in the making by authors who had traveled to Greece to carefully measure important ancient monuments. Hogarth’s focus on the “orders” of British society had been sharpened by the coronation of King George III and Queen Charlotte in September 1761. This event is referenced through a row of noble female heads at the bottom of the print, with the queen appearing on the far left. Her companions are differentiated not by their hairstyles, which are quite similar, but by their coronets, which identify them in descending rank, from left to right, as princess, duchess, countess, viscountess, and baroness.

Probably after Samuel Hieronymus Grimm
Swiss (active Britain), 1733–1794

85 | Well-a-Day, Is This My Son Tom, ca. 1773

Published by Carington Bowles, London
Etching and engraving, sheet: 19 ¼ x 14 ⅛ in.
(48.9 x 36 cm)
The Elisha Whittelsey Collection, The Elisha
Whittelsey Fund, 1960  60.576.9

The extremes of “macaroni” male fashion (see
cat. 32) are mocked in this image, which the
publisher Carington Bowles issued in several
variants because of its wide appeal. This large
etched and engraved version shows a fashion-
ably dressed young man encountering his
father during a visit home to the country. The
older man, wearing the loose, old-fashioned
suit of a well-to-do farmer, greets Tom with
surprised consternation. After time spent in
London, the youth has adopted the dress
favored by British dandies of the 1770s: tight
britches tied at the knee with ribbons, two
watch seals falling below his waistcoat, a long,
tasseled walking stick, and, most distinctively,
an enormous toupee wig adorned with side
curls and a huge “club” hanging down the back.
The ridiculous size of the headpiece is accentu-
ated by a tiny cocked hat perched so far beyond
the wearer’s reach that he must use his sword
to salute his father. Fashion imagery is here
applied to a traditional moral paradigm, dating
back to Aesop, that contrasts the virtues of
country life with the sophisticated lures offered
by city culture. CMCP

References: Stephens and George 1870–1954,
vol. 4, pp. 720–21, no. 4536 (related work by the
same publisher); Donald 1996, pp. 83–84, fig. 90;
The fashion for tall wigs in the 1770s became a favorite target for contemporary French and British caricaturists. Here, a workman on a ladder chisels out the doorway of Mademoiselle Favors’s home so that it might accommodate the large headpiece of her stylish aristocratic visitor, the baron du Caprice. The young baron has his shoes shined by a servant, who also sports a wig, although his is covered. The inscriptions berate young men of this type for wasting their lives and their money. Most of these enormous wigs—some known to have reached as high as two and a half feet—adorned female heads. Other prints show them catching on fire as their wearers pass by candlelit chandeliers or hooking onto low-lying branches in pleasure gardens. Such caricatures were not that far from the reality. It is said that Queen Marie-Antoinette and other ladies experienced great difficulties, for example, when riding in carriages: they were apparently forced to remove their headdresses to enter them and sometimes, while en route, to kneel and put their heads out of the windows. 


Thomas Rowlandson
British, 1757–1827
After George Moutard Woodward
British, ca. 1760–1809

The contrasting physical types in this print satirize summer fashions of 1801 in Britain. The title emphasizes the fact that the two couples wear identical clothing, although they are physical opposites: round-about is an old term
for a stout person, and walking stick designates extreme thinness. Both women show off revealing muslin dresses with high waists and short sleeves. The simplicity of this classically inspired style, recently introduced from France, demanded that bustles and corsets be set aside, with the result that every defect of the figure was revealed. Headdresses consist of simple veiled caps worn over loose, shoulder-length hair, and parasols are carried for shade. The male outfits reflect precepts recently promoted by the arbiter of fashion Beau Brummel. With the goal a kind of relaxed athleticism, long, snugly fitting trousers have replaced knee-britches and are paired with high, tasseled black Hessian boots. A carefully tied white neck stock is combined with a fitted tailcoat, a short waistcoat, and two dangling watch fobs. Top hats over unpowdered hair, riding crops, and monocles complete the look. Fashions for men and women alike during this period reflect growing appreciation for “the natural,” and Woodward’s design demonstrates the consequences for persons with less than ideal physiques. 

REFERENCES: For biographical details on Woodward, see Heneage 2004. For further reading, see Berlin 2003–4, pp. 185–215.
Infinite Jest

William Heath
British, 1794/95–1840

88 | Modern Oddities by P. Pry Esqr — P1 1st:
The Sleeves Curiously Cut — Petruchio. Ay There’s
the Villainy — vide Shakespeare, June 30, 1829

Published by Thomas McLean, London
Etching, hand-colored, plate: 10 ⅛ x 14 ⅛ in.
(25.7 x 36.2 cm)
Rogers Fund and The Elisha Whittelsey Collection,
The Elisha Whittelsey Fund, 1969 69.524.42

During the second quarter of the nineteenth century, women’s fashions in Britain shifted away from the Neoclassical silhouette. Tightly corseted bodices returned and were accentuated with exaggerated puffed sleeves and full, round skirts ending above the ankles to display feet in flat slippers. Heads were adorned with “salad plate hats,” wide-brimmed and decorated with piles of ribbons and feathers. Heath, a cavalry officer turned caricaturist, worked with the publisher McLean between 1827 and 1829 to create a series of popular etchings that exaggerated aspects of the new style to the point of absurdity. For his titles, he often borrowed quotations from Shakespeare; this one is derived from a scene in The Taming of the Shrew (4.3.143) that mocks female interest in adornment. Adopting the pseudonym “Paul Pry” from a character in a contemporary play, Heath signed his prints around this date with a little dandy holding an umbrella, seen here at the lower left. His distinctive fashion caricatures were widely copied by other printmakers who hoped to cash in on his success. CMG

REFERENCES: For a copy recently acquired by the British Museum (no. 1995.0930.36), see British Museum collection database (online). For further reading, see Berlin 2003–4, pp. 217–29.
White muslin became fashionable in France in the late 1790s, were introduced to Britain shortly afterward, and held sway through the early Regency period. Since these frocks were often worn over minimal undergarments, the form of the wearer’s body could be revealed by sunlight, wind, or rain—to the delight of satirical printmakers. Here, a well-covered lady from 1740 wears a ruffled gown made of bombazine (a sturdy twilled fabric woven out of silk and worsted and often employed for mourning clothes) over stiff stays. She is startled to encounter a young woman from 1808 whose derriere is displayed through her gown as a result of simply standing in a strong light.

McClean, an Irish publisher, pirated this 1808 print from an 1807 design by Woodward issued in London. The punning title and humorous image contrast contemporary taste for revealing, classically inspired frocks with more modest historical styles. Low-necked, high-waisted dresses made of nearly translucent white muslin became fashionable in France in the late 1790s, were introduced to Britain shortly afterward, and held sway through the early Regency period. Since these frocks were often worn over minimal undergarments, the form of the wearer’s body could be revealed by sunlight, wind, or rain—to the delight of satirical printmakers. Here, a well-covered lady from 1740 wears a ruffled gown made of bombazine (a sturdy twilled fabric woven out of silk and worsted and often employed for mourning clothes) over stiff stays. She is startled to encounter a young woman from 1808 whose derriere is displayed through her gown as a result of simply standing in a strong light.

By the 1780s the London fashion for high hair had been replaced by a different, if equally exaggerated, female silhouette that featured an inflated “pouter pigeon” bust and enlarged rump, both of which could be achieved only with the help of props. In this print, fashionable women visiting a “Bum Shop” to buy bustles are shown at various points in the shopping process. One chooses, another inspects, and two others try on potential models; the young woman in white by the door, who has achieved the desired effect, prepares to leave. The facetious text below, written by the supposed proprietor “Derriere,” assures ladies “to whom Nature
in a slovenly moment has been niggardly in her distribution of certain lovely Endowments” that he has become expert at “artfully supplying this necessary appendage of female excellence.” Adding to the satirical tone is a small poodle standing on its hind legs that has been clipped to imitate the fashion. In his Reminiscences, the fencing master and social commentator Henry Angelo identified the amateur designer of this print as a lawyer and applauded him for striking a blow on the side of “modest simplicity of nature” and against “such preposterous exhibitions.”


William Brocas
Irish, ca. 1794–1868
After James Gillray
British, 1756–1815

91 | The Invisible Ones (Les invisibles), ca. 1810

Published by J. Sidebotham, Dublin
Etching and roulette, hand-colored, sheet: 9 ¼ x 12 ⅞ in. (23.6 x 32.7 cm)
Purchase, Harry G. Friedman Bequest, 1967 67.539.60

This caricature, focused on languid groups of hyperelegant French ladies and gentlemen, belongs to a type established in Paris by the publisher Aaron Martinet. His series Le Suprême Bon Ton (The Highest Good Taste, ca. 1798–1802) satirized French dress and manners under Emperor Napoleon, and when the Peace of Amiens briefly opened cross-Channel travel, the images proved popular in Britain. After hostilities resumed in 1803, British printmakers began to create variations, exemplified by this Irish print based on a James Gillray design. Impractical hat styles are the focus, specifically the poke bonnets for women with long tunnel-like visors that became modish around 1810. The exaggerated versions shown here force the wearers to rely on male escorts to walk without tripping. However, the men’s own high collars and large hats turn them into unreliable guides. The oversized cockaded hat at the right alludes to the ongoing Anglo-French war, while the general confusion is emphasized by the elaborately bonneted lady standing at the left. In an apparent physical paradox, her legs and torso move one way, but her left arm and hat seem to point in the opposite direction. The viewer can only guess where her face might be.

Dandies needed help to achieve the silhouette that contemporary fashion demanded around 1820. A wasp waist and bulging chest were created by means of tightly laced stays, while padding produced the desired broad shoulders and thighs (see cat. 93 for the wide-legged trousers and tight jacket worn over this bizarre-looking underwear). This dandy instructs two servants to pull as hard as they can on his corset strings, but warns them not to spoil the bulging breasts that have been created as a result. The dress and accent of the man at the right, as well as the comb stuck in his hair, identify him as a French hairdresser, who jeeringly refers to his master’s “John Bull Belly.” British humor at this period stereotyped Frenchmen as thin and underfed while contrasting them with overnourished Britons. This particular embodiment of British manhood is presented as an exemplar of modern ridiculousness, even as his wide-legged frontal stance burlesques that ideal prototype of anatomy and proportion, Leonardo da Vinci’s Vitruvian Man.  

**References:** For a similar Cruikshank caricature, see Stephens and George 1870–1954, vol. 9, pp. 84–85, no. 11847, pp. 992–93, no. 13440. For a French copy (Monsieur belle taille, ou l’Adonis de jour, 1822), see Berlin 2003–4, pp. 274–75, no. 10.17. For further reading, see Barnes and Barnes 2000.
gathering spot for Londoners, who paraded their carriages or rode on horseback there. Men in particular used the site to display riding skills and show off the latest fashions. These dandies wear either spurred boots with riding britches or the short, wide-legged trousers that had recently become fashionable. Their restrictive tailcoats have exaggeratedly narrow waists, puffed chests, and wide lapels, but the humor is chiefly directed at their collars—a feature of male dress that had grown ever higher during the preceding decade. The extended necks of these riders are so stiffly encased that their heads actually tilt backward. With obscured vision, they cannot perform their intended athletic display but are tossed about like ragdolls by their mounts. Their subservience to fashion has turned these horsemen into ludicrous examples of folly. CMCP

REFERENCES: For similar 1819 Heath caricatures, see Stephens and George 1870–1954, vol. 9, pp. 979–88, nos. 13401–27. For further reading, see Barnes and Barnes 2000.
Anonymous artist
French, 19th century

94 | *The Fashions of 1830. A Further Degree of Perfection (Modes de 1830. Encore un dégré de perfection)*, 1829

Lithographed by Gobert; published by Jean-Baptiste Genty, Paris
Lithograph, hand-colored, 11 x 8½ in. (27.9 x 21.6 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1971 1971.564.193

The Romantic style in fashion, which became popular throughout Europe in the late 1820s and early 1830s, was marked by extreme contrasts of large and small elements. Women’s dresses, at a length that showed a bit of ankle, featured tight waists and large muttonchop sleeves. For men’s clothes, jackets with large lapels and shoulders, as well as small, cinched-in waists, were favored. The girdles worn by dandies that had been the butt of jokes just a few years earlier (see cat. 92) had become a generally accepted part of male fashion. Caricaturists around Europe pounced with delight upon these trends and took them to their most absurd extremes. This print, a follow-up to a related piece by Gobert entitled *Une perfection (A Perfection)*, shows the woman’s skirt raised up to her thigh—a level inconceivable at that time—and her sleeves blown up to ridiculous proportions. The man sports a jacket that seems inflated on top and impossibly tiny at the waist. His tie stretches from shoulder to shoulder, while his à la matelot (sailor) pants are tight at the thigh and expand at the bottom. NMO

The Art World

Circle of Guercino
(Giovanni Francesco Barbieri)
Italian, 1591–1666

95 | Satire on an Artist’s Studio

Pen and brown ink, brush and gray wash,
7¾ x 10¾ in. (19.6 x 26.4 cm)
Bequest of Harry G. Sperling, 1971 1975.131.37

The exact meaning of this drawing—presumably a satire on ideal beauty set in an artist’s studio—remains elusive. The man with a wide-brimmed hat at the right seems to be adjusting the leg of a hunched figure sitting on a block of stone as he lectures to an assembled group. The figure appears to be an artist’s model, but one far removed from the classical ideal. His pose and the stone upon which he perches refer to the figure of Heraclitus in the foreground of Raphael’s School of Athens (ca. 1510–12; Stanza della Segnatura, Vatican, Rome). Others in the gathering include a boy seated on a stool who holds paper and a porte-crayon for drawing, a bald man at the center holding another art tool, and two figures at the left who seem to be dressed as performers, one of whom holds an oversized paintbrush. Satires such as this were created in the circles of the Carracci, Guercino, and Mola as personal drawings intended to circulate among friends. They might have accompanied a letter or have been inscribed with a few words that would elucidate their intent. Unfortunately, in this case no such inscription exists. NMO

Reference: For further reading, see Kahn-Rossi 1989.
Rowlandson caricatures Sir Joseph Nollekens, whose lucrative career sculpting classical gods and contemporary busts helped popularize Neoclassical taste in Britain. After eight years in Rome, Nollekens returned to London in 1770 with a large collection of plaster and terracotta casts, together with antique fragments that he then “completed” and sold for substantial sums. That side of his business is indicated by the figures and reliefs that crowd the studio. Shown in his sixties, Nollekens needs spectacles to work on a clay model of Venus and Cupid intended for the next Royal Academy exhibition, but his lecherous expression and flushed cheeks suggest his undiminished ability to appreciate the beautiful nude who perches amid the statuary. A large sculpted head of Jupiter, a god notorious for his many affairs, also eyes the model. Nollekens’s assistant, John Thomas Smith, later described his master as being short in stature with a big head, narrow shoulders, and bowed legs. Rowlandson accentuated those qualities to heighten the humorous contrast between age and youth. As in Exhibition “Stare” Case (cat. 105), in which Nollekens also appears, high-minded aesthetic pursuits falter when confronted with the attraction of living beauty. 


Henri Merke
Swiss (active London), ca. 1760–after 1820
After Thomas Rowlandson
British, 1757–1827

97 | An Artist Travelling in Wales, February 10, 1799

Published by Rudolph Ackermann, London
Etching and aquatint, hand-colored, sheet: 13 ¼ x 15 ½ in. (33.5 x 39.4 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959 59.533.654
The protracted Anglo-French conflict between 1792 and 1815 prevented British artists from traveling safely on the Continent. Instead, many sought picturesque vistas in remote corners of their own islands. Rowlandson’s image parodies a strenuous tour he made through Wales in August 1797 with a friend, the amateur caricaturist Henry Wigstead. An account of their journey, published in 1800 with text by Wigstead and illustrations by Rowlandson, describes constant fog and rain, rough roads, poor lodgings, spartan food, and wild country folk. An Artist Travelling in Wales puts a humorous face on their travails. A tall, thin, elderly figure—possibly intended as Wigstead—balances uncomfortably on a small pony. Man and beast are laden with artistic paraphernalia that includes an easel, palette, knife, flask, and portfolio, all inadequately shielded from the downpour by a small umbrella. A rustic family watches in amazement: for them, the artist presents a much more interesting spectacle than the scenery. The travelers would have been encouraged to make their tour by William Gilpin’s influential Observations Relative Chiefly to Picturesque Beauty (1786), but the harsh realities of nature produced little aesthetic satisfaction for them. In 1809 Rowlandson developed ideas implicit in the present image into a series pointedly satirizing Gilpin—The Tour of Dr. Syntax in Search of the Picturesque—with the protagonist turned into a curate schoolmaster. CmCp

by the Salon jury could establish a reputation, while refusal could ruin hopes of future commissions. The artist shown here is outraged that his spare still life, consisting of a candle and a pipe, was not accepted by the jury, which routinely preferred elaborate history paintings and elegant portraits. With his angular, bearded face, he loosely resembles the painter François Bonvin, who was known for his realistic still lifes. In 1859 Bonvin had six works accepted at the Salon (two portraits, a still life, and three genre scenes), but he also held in his studio an exhibition of work by artists who had been rejected that year, including Whistler and Henri Fantin-Latour. Daumier, a painter as well as a caricaturist, had exhibited his own canvases at several of the Salons.

Thomas Rowlandson
British, 1757–1827

99 | Italian Picture Dealers Humbuging My Lord Anglaise, May 30, 1812

Published by the artist, London
Etching, hand-colored, sheet: 13 ¾ x 9 ¾ in.
(34.8 x 24.8 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959 59.533.1221

A handsome young English lord visiting Italy has been taken under the wing of an obese nobleman who introduces him to a disreputable art dealer. The grimaces and gestures of the Italians suggest they are in league and intend to defraud, or “humbug,” the gullible tourist. A voluptuous Mary Magdalen, purportedly by Guido Reni, is propped on a table for inspection. As the lord approaches with a magnifying glass, he glances up at a painting of nudes said to be the work of Rubens. Other works are labeled as by Parmigianino, Titian, and Carracci. All undoubtedly are copies. A helmeted soldier by Salvator Rosa, an artist known for his pictures of bandits, scowls at the subtler form of robbery being enacted. When this print was published in 1812, Britain and France had been at war for two decades, and Englishmen could not visit Italy. French armies had gained control of the north in 1797 and captured Naples in 1808. A partially erased date of 1806 in the lower right corner indicates that Rowlandson conceived the image when southern Italy remained accessible but issued it when the Grand Tour had become a nostalgic memory. CMCP

References: Grego 1880, vol. 2, pp. 228–30, 403. For copy not in Stephens and George 1870–1954, but subsequently acquired by the British Museum (no. 1976,0619.6), see British Museum collection database (online).
Infinite Jest

J. J. Grandville
French, 1803–1847

100 | Illustration design for Jérôme Paturet à la recherche d’une position sociale (Jérôme Paturet in Search of a Social Position) by Louis Reybaud, 1846

Pen and brown ink, brush and wash, and white heightening. 7 ½ x 4 ¾ in. (19.1 x 12.2 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1952 52.602.1

First published in 1842 without illustrations, Reybaud’s social satire Jérôme Paturet à la recherche d’une position sociale recounts the attempts by the protagonist Paturet and his wife, Malvina, to improve their social standing by engaging in a succession of diverse jobs and artistic pursuits. Grandville, among the most prolific caricaturists and book illustrators of his day, was commissioned to produce illustrations for the 1846 edition. His drawn designs were reproduced in wood engravings for the book. In the chapter in which this illustration appears, Paturet has become a patron of the arts, advised by a painter named Oscar. The long-haired and bearded Oscar (in the book, flowing locks and full beard are signs of a true artist) convinces the couple to let him paint their portraits to be exhibited at the annual Salon. Once the Salon opens, the artist spends entire days in front of his works “multiplying the gestures of a man transported by admiration. ‘God! how like Rubens,’ he said to himself—‘What flesh à la Veronese!’” Grandville was not convinced at first that he wanted to take on this commission because he found the novel dated when it originally appeared, but his many spirited designs only enhanced the popularity of the enormously successful publication. NMO

Louis-Léopold Boilly
French, 1761–1845

101 | The Art Connoisseurs (Les amateurs de tableaux), 1823–28

From the series Recueil de Grimaces (Collection of Grimaces), 1823–28
Lithographed by Delpech
Lithograph, hand-colored, 12 ⅜ x 10 in. (31.4 x 25.5 cm)
A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, 1989 1989.1062

Brows furrowed and mouths open, a grotesque cluster of connoisseurs scrutinize a small painting through monocles and eyeglasses. The men leer at the work as they might, at any minute, at the young woman who stands with them. Boilly poked fun at amateur admirers of art in this sheet from his enormously popular satirical series of ninety-six lithographs, the Recueil de Grimaces (see cat. 15). The plates to the Recueil were created between 1823 and 1828 and sold as single sheets, with or without hand-coloring. It may well be that Boilly, who was also an accomplished painter, has imbued this lithograph with some personal sense of indignation at certain critics of his own work. NMO

The struggling crowd pushing forward to secure tickets at the Theatre Royal, Drury Lane, London, demonstrates how strenuous attending a play could be in the eighteenth century. The gatekeeper, at the upper left examining a coin, may be theater manager Richard Brinsley Sheridan. At this time, unreserved seats on benches in the pit cost three shillings, wealthier patrons sat in more expensive boxes above, and ordinary folk climbed to the upper galleries; each section was accessed by its own lobby. A poster on the wall indicates that the attraction is Sarah Siddons playing Euphrasia in a royal command performance of The Grecian Daughter by Arthur Murphy. Siddons had established herself in 1782 as the city’s leading tragedienne, with a highly dramatic style that stirred up extreme emotions in the audience, and ticket demand for her performances far exceeded supply. This mezzotint drolly equates the trials of getting into the theater with the emotional ecstasy anticipated by the crowd. The crush causes fainting and vomiting, scuffles have broken out, hats and shoes have been abandoned. Dighton cleverly referenced Sir Joshua Reynolds’s Sarah Siddons as the Tragic Muse (1784; Henry E. Huntington Art Gallery, San Marino, California), recently exhibited at the Royal Academy, by giving the fainting woman and a grimacing man beneath the poster expressions based on those of Pity and Horror, supporting figures in Reynolds’s painting. Even prints such as this, priced cheaply and intended for wide distribution, contained elements aimed at sophisticated viewers.

Thomas Rowlandson
British, 1757–1827

103 | Pidgeon Hole. A Convent Garden
Contrivance to Coop Up the Gods, February 20, 1811

Published by Thomas Tegg, London
Etching, hand-colored, sheet: 9 ½ x 13 ¾ in.
(24.5 x 34.9 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959  59.533.1401

The discomfort working-class audiences endured at the new Theatre Royal Covent Garden is alluded to here as a form of social commentary. After fire destroyed the old building in 1808, Robert Smirke designed an auditorium able to accommodate more than three thousand people and replaced many formerly inexpensive seats with private boxes. As a result, humble ticket holders were forced to sit in arched galleries near the ceiling, nicknamed “pigeon holes,” from which they could barely see the stage or hear the actors. Rowlandson’s print suggests that the heat and cramped conditions in those galleries were deliberately planned to suppress lower-class energies. While a single powerfully built man at the center appears potentially dangerous and another vomits onto the private boxes below, most of the rest doze off, wilt in the heat, or are distracted by companions. Rowlandson borrowed the format invented by Hogarth of tiered heads displayed in rows (see cat. 11), but he packed his subjects closely and accentuated their grotesque qualities to suggest the explosive energies lying dormant in this sector of English society.

struggle here to secure unreserved seats in the pit at London's Theatre Royal, Drury Lane, while being observed by refined audience members in private boxes above. Two men engaged in fisticuffs cause the crowd around them to react with horror and fascination. The titles of dramas lettered on two playbills comment on the fracas. **Point of Honour** and **Peeping Tom**, on a sheet in the left foreground, suggest the cause of the fight and draw attention to a man in striped trousers looking up a woman’s dress. A second handbill, at the right, with **The Devil to Pay** and **Love Law and Physic**, hints at the trials of sitting in the pit as well as at the low taste of the audience. The author of the latter farce, famous for its Cockney humor, was James Kenney, most likely the figure caricatured at the far right with a distinctive hooked nose. Hoping to fill its huge new theater, the Drury Lane management often staged several pieces in a single performance. Although classes were segregated by ticket price, they had ample opportunity to observe one another in the tiered auditorium, and Lane used this visual expression of social differences as the basis of his composition.


**Theodore Lane**
British, ca. 1800–1828

*Contending for a Seat*, ca. 1835

From the series Theatrical Pleasures, pl. 2
Published by Thomas McLean, London; reissue of 1821 version published by G. Humphrey, London
Etching, hand-colored, sheet: 10 ½ x 8 ¾ in.
(26.8 x 22.2 cm)
Harris Brisbane Dick Fund, 1917 17.3.888-40

*Contending for a Seat* belongs to a series of six prints by Lane ironically titled Theatrical Pleasures. Lower-middle-class theatergoers

**Thomas Rowlandson**
British, 1757–1827

*Exhibition “Stare” Case*, 1811(?)

Etching, hand-colored, sheet: 18 ¾ x 13 ¾ in.
(47.6 x 33.2 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959 59.533.573

One of Rowlandson’s most ebullient designs, this etching simultaneously mocks the exhibition-going public and the London art establishment. Visitors eager to view the annual spring exhibition of the Royal Academy...
struggle to negotiate a steep spiral staircase at Somerset House on the Strand. Beginning in 1780, these displays were held in the Great Room of Sir William Chambers’s grand Neoclassical building, but to reach the galleries, visitors had to climb three long, narrow flights—a challenging approach that Chambers hoped would suggest an ascent to Parnassus. Focusing on the practical difficulties the stairs presented for two-way foot traffic, Rowlandson imagines the cascade produced when a hefty lady trips on a dog, then knocks over her fellow climbers like ninepins. Most of the bodies upended are female, and since women at this time wore no lower undergarments, the general confusion grants nearby males a glimpse of female nudity before they even reach the art. By including the well-known sculptor Sir Joseph Nollekens (at the left holding up a glass to inspect a fallen beauty), Rowlandson suggests the power of living flesh to trump artistic simulacrums. Even the Callipygian Venus, the classical statue in the niche, whose gaze should be fixed on her own beautiful posterior, has raised her eyes to smile at the human comedy flowing through the idealized setting. CmCp


Anonymous artist
French, 19th century

106 | The Entrance to the Museum (L’entrée au musée), 1808

Etching, hand-colored, plate: 7 ¾ x 10 ½ in. (19.8 x 26.7 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1970 1970.541.161
In 1808 the Louvre housed not only the national collections of art but also the enormous number of works that Napoleon was appropriating from collections throughout Europe. It was also the site of the annual Salons, where works of contemporary French artists were exhibited. The museum was open to the public for free on Saturdays and Sundays from two to four. In this print, the anonymous artist caricatures the jam-packed crowds attending an exhibition, most likely the Salon, which was well known for attracting large audiences (see cat. 107). A man at the left appears to have gotten a bloody nose in the melee, while one on the right pushes with his arm and feet against the borderline of the print in order to hold back the crowd. The small boy at the center reaches out with his arms to avoid being trampled. The horizontal format, the young boy, and the woman with a large earring above him may have been meant as oblique references to elements of Jacques-Louis David’s Napoleon Crowning the Empress Josephine (1805–7; Musée du Louvre, Paris), one of the highlights of the 834 paintings exhibited at the Salon of 1808. NMO

References: For further reading, see Dandrée 1808; Landon 1808; Malgouyres 1999.

**Honoré-Victorin Daumier**
French, 1808–1879

107 | A Day When You Do Not Pay. — Twenty-Five-Degree Heat (Un jour où l'on ne paye pas. — Vingt-cinq degrés de chaleur), May 17, 1852

From the series Le Public du Salon (The Public of the Salon), published in Le Charivari
Lithographed by Charles Trinocq; published by Maison Martinet, Paris
Lithograph, 13 ⅞ x 9 ⅜ in. (35.2 x 23.8 cm)
A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, 1980 1980.1114.2

As with popular museum exhibitions today, the yearly Parisian Salons in the mid-nineteenth century attracted people in large numbers. Daumier devoted an entire series of eleven lithographs, published in Le Charivari over the course of a month, to poking fun at the public visiting the Salon. One of these depicts a family taken aback by the entry fee of five francs; here, in contrast, an enormous crowd has turned up for the free admission day. Daumier particularly relished depicting situations in which diverse types of people confronted each other in a small space. Two young children weave their way through the crowd, which is composed mostly of men in top hats. A woman in a voluminous dress and bonnet is fanning herself with a handkerchief to counter the heat produced by the crush of bodies. The visitors hardly appear to take note of the artwork, equally tightly squeezed onto the wall. In the Salon of that year, 1,757 paintings were exhibited at the Palais Royal. NMO

References: For further reading, see Delteil 1925–30, vol. 7, nos. 2292–2302; Passeron 1979.
Goya’s Caprichos

Francisco de Goya y Lucientes
Spanish, 1746–1828

108 | There They Go, Plucked (Ya van desplumados), 1799
109 | Bravo! (Brabísimo!), 1799
110 | Until Death (Hasta la muerte), 1799
111 | To Rise and to Fall (Subir y bajar), 1799

Pls. 20, 38, 55, and 56 from the series Los Caprichos (The Caprices)
Etching and aquatint, plate: 8 1/2 x 5 7/8 in. (21.6 x 15 cm); 8 3/8 x 5 7/8 in. (21.4 x 15 cm); 8 1/2 x 6 in. (21.6 x 15.1 cm); 8 3/8 x 5 7/8 in. (21.4 x 14.9 cm)
Gift of M. Knoedler & Co., 1918  18.64(20, 38, 55, 56)

While many of the painters who made caricatures did so early in their careers—as, for example, Gustave Doré, Eugène Delacroix, and Henri de Toulouse-Lautrec—Goya’s interest in satire arose when he was in his fifties and already an accomplished artist. He may have become familiar with British caricatures about 1796 via several friends who commented favorably in their writings on the examples they saw in large quantities in London shops. Around that time, Goya began to make satirical drawings, some of which became models for his series Los Caprichos. The Caprichos were first advertised in the Diario de Madrid with the statement, “The author . . . has chosen for his work themes from the multitude of follies and wrong-doings which are common to all societies, of prejudices and lies countenanced by custom, ignorance or self-interest, which he has considered appropriate to submit to ridicule, in order to exercise his fantasy.” The ad goes on to deny that any references to actual people are intended.

Whether these works were in fact meant to caricature specific political personalities has
been open to question. In To Rise and to Fall (cat. 111), for example, the face of the military officer who is being raised up by a satyr, while others fall behind them, has been compared to that of Manuel Godoy, the prime minister of Spain at the time. In Bravo! (cat. 109), the ass listening appreciatively to a monkey that is playing the guitar backward has been seen as a caricature of the musical evenings organized by Godoy for the king. Yet both images may also be interpreted more universally as social satires on the foolishness of men: in the first, the overriding ambition of people in power; in the second, the stupidity of those who applaud music only if it is fashionable.

In There They Go, Plucked (cat. 108), a group of men characterized as birds, who in an earlier scene have flown over to a young prostitute, have now been picked clean by her associates, who chase them with brooms as two religious figures wearing rosaries around their waists look on. In Until Death (cat. 110), an elderly woman sitting before a mirror places a rib-boned cap on her head. The print makes much the same statement on the vanity of older women who try to make themselves look young as Rowlandson’s Six Stages of Mending a Face (cat. 79). While Goya rarely quoted directly from British sources, he was clearly inspired by their themes as well as by their poses and gestures. Bravo! and several other prints in the series featuring asses seem to have as their source even earlier works, for the ass as a symbol of ignorance was featured in sixteenth-century works by Pieter Bruegel. 

Ghezzi was the first professional caricaturist in
that he was actually paid to make fun of his sub-
jects. Based in Rome, he worked as a painter
and portraitist but was best known for his
humorous drawings of local patrons and tour-
ists. This mock conversation piece depicts
four influential Frenchmen who arrived in the
city in March 1750. At the left is Abel-François
Poisson, marquis de Vandières and later
marquis de Marigny. Through the influence
of his sister, Madame de Pompadour, Louis XV’s
mistress, the marquis had been appointed the
next Directeur Général des Bâtiments du Roi
(Director of the King’s Buildings). To prepare
for this assignment, the twenty-two-year-old
Vandières embarked on a long study tour of
Italy accompanied by the artist-engraver
Cochin, the architect Soufflot, and the art critic
Le Blanc. Soufflot stands immediately to the
marquis’s right, raising an instructive finger
over an architectural design. Cochin, who often
made such drawings on the trip, also signals his
part in the conversation, while Le Blanc appears
at the front wearing clerical bands. Ghezzi
exaggerated his subjects’ physical quirks, but
without cruelty, and gave the young Vandières a
fishlike profile, perhaps punning on his family
name, Poisson (French for “fish”).

References: Paris 1980, pp. 46–47, no. 76;
Olszewski 1983; Gordon 1990, pp. 50–51; Bean
and Griswold 1990, p. 86, no. 69; Posner 1990,
p. 81, fig. 4.
After inheriting an enormous fortune from his banker father in 1741, Joseph Henry made two trips to Italy in the next decade to study and collect art. His apparent youth in this caricature suggests that Ghezzi drew it during the Irishman’s first trip of 1744–45, but it could also date to his second visit of 1750–51, during which he bought two painted caricatures from Joshua Reynolds, who was then studying in Rome. While still a young man, Henry became a serious scholar determined to be recognized as a connoisseur. Ghezzi shows him earnestly consulting a guidebook titled Roma Antica while standing among broken columns, with an oil lamp near one foot and a truncated obelisk and other ruins in the distance. An inscription in the artist’s hand at the bottom of the sheet describes the subject as “huomo erudito nelle Antichità e in Letteratura” (a man very learned in the antique and in literature). The drawing displays Ghezzi’s distinct draftsmanship, characterized by broad, parallel pen strokes, with contours closed only around the profile of the face, his primary focus. From 1736 on, the London publisher Arthur Pond began to issue prints based on Ghezzi caricatures, thus bringing his work to the British public.

Rowlandson contrasts British and French responses to what Joseph Addison dubbed the “gloomy month of November.” Satires of Frenchmen published in London at this period typically showed thin dandies nonplussed by sturdy, fashion-resistant John Bulls, but the plainly dressed Englishmen are the underdogs here. They embody a common European belief that the inhabitants of Britain were predisposed to depression and suicide, the latter termed the “great English malady.” A frieze of distraught figures, sunk into chairs, progresses from sleep to worry, to cursing, and finally to what contemporaries called “self-murder.” An officer pressing a smoking pistol to his temple sits next to a despairing young man.
contemplating a dagger after reading Goethe’s *Sorrows of Young Werther*, a Romantic novel ending with the protagonist’s suicide that was considered dangerous for Englishmen to read. In contrast, the Frenchmen in Rowlandson’s image welcome winter as an opportunity to pursue hobbies and pleasures. A fat monk happily eats and drinks while listening to a young abbé play the violin. Other figures dance, play with a dog, or prepare to hunt. At the left, a military dandy takes snuff and admires himself next to an aristocratic statesman enjoying a “deep philosophic trance.” Rowlandson adapted the long frieze format from one often used for prints that decorated staircases and screens.

James Phillips  
British, active 1779–1809

115 | The Present State of Great Britain, 1779

Published by William Humphrey, London  
Etching, sheet: 11 ¾ x 16 ¾ in. (29 x 42.5 cm)  
Gift of William H. Huntington, 1883  83.2.982

Issued in London at the height of the American Revolution, this print summarizes the situation in 1779 from Britain’s point of view. As in traditional allegories, the figures represent specific nations, but their dramatic interaction anticipates the new kind of satire soon to come from Rowlandson and Gillray. John Bull — here an early concept of the iconic figure — is shown at the center as an inattentive, out-of-shape military volunteer who dozes against a staff topped with Britannia’s attribute, the cap of Liberty. He is being attacked from all sides. An Indian, traditional emblem of America, takes Liberty’s cap in a reference to the Declaration of Independence by the Thirteen Colonies in 1776. Holland is personified by a Dutchman who slyly steals John Bull’s purse. To the great annoyance of their traditional ally Britain, the Dutch remained neutral in the war until 1780 and traded profitably with both sides. France, the final combatant, is an emaciated dandy dressed in a tight, expensively patterned suit and long-queued wig. Officially entering the war on America’s side in 1778, France is restrained by Scotland, a rugged Highlander, who secures Britain’s staff with one hand and collars France with the other. The many Scotsmen who volunteered to serve in the American war helped make up for the British army’s poor state of preparation.

Honoré-Victorin Daumier
French, 1808–1879

116 | The Boulogne Train Station. An English Excursion Train (La gare du chemin de fer de Boulogne. Un train de plaisir anglais), March 24, 1852

From the series Physionomies des Chemins de Fer (Physiognomies of the Railways), published in Le Charivari
Lithographed by Charles Trinocq; published by Pannier et Cie, Paris
Lithograph, 9 7/8 x 14 in. (25.2 x 35.4 cm)
Gift of Harry G. Friedman, 1954  54.557.13

The trains and stations of the rapidly expanding French railway system fascinated Daumier, particularly because of the wide variety of people who were brought together in the rail- way’s cramped cars. It is a subject he treated numerous times in prints, drawings, and paintings. In a series of ten lithographs entitled Physionomies des Chemins de Fer, Daumier spared few passengers his withering gaze, from aged Burgundian nannies to a mob of Parisians jamming a train to the seaside. He emphasized their physiognomies by rendering the figures with large heads and small bodies in a type of caricature popular during this period. In this print, he chose the Boulogne-sur-Mer train station to caricature British travelers to France, who would transfer there between the ferry that crossed the English Channel and the train to Paris. The features of the passengers are grotesquely exaggerated, with enormous protruding teeth and receding chins. NMO

After Gustave Doré
French, 1832–1883

117 | An Englishman at Mabille (Un anglais à Mabille), 1861

From Galerie pour Rire, no. 34
Lithographed by Joseph Bettanier, Claude Régnier Conder, and A. Morlon; printed by Becquet; published by Bulla frères, Paris
Color lithograph, 24 ¼ x 18 ¾ in. (61.6 x 47.7 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1966 66.628.13

Best known as an illustrator, painter, and sculptor, Doré began his career as a caricaturist. At the age of fifteen he signed a contract with Charles Philipon, the well-known publisher of such satirical journals as Le Charivari, in which Doré agreed to deliver one drawing per week for three years for the Journal pour Rire. This lithograph is not based on one of those drawings but rather on a painting that remained in the artist’s collection until his death. The Jardin Mabille, a dance pavilion open in the summer, became a playground for the well-to-do from all parts of the world. Doré’s painting, made long before he visited England, portrayed an upper-class British gentleman—no doubt a regular visitor to the garden—with the large teeth and receding chin the French so often associated with the English (see cat. 116). After his first trip to England, in 1868, the artist returned annually to London, where his work was greatly appreciated. Doré’s parody of a certain sort of Briton is extremely convincing, and so it is remarkable that, when the print was reissued for an American audience, a simple change of the inscription transformed it into a caricature of an American: M. Knoedler in New York entitled it The Southerner as He Was (fig. 14). NMO

References: For further reading, see Jerrold 1891, pp. 198–99; Leblanc 1931, p. 530, no. 177; p. 538, no. 196; Gosling 1974, p. 43 (ill.).

Fig. 14. After Gustave Doré (French, 1832–1883). The Southerner as He Was, 1861(?). Lithograph, 24 ¼ x 18 ¾ in. (61.6 x 47.7 cm). Bibliothèque Nationale de France, Paris (1861.7228)
UN ANGLAIS À MARSEILLE.
Politics
Recognizable caricatures of rulers and statesmen did not consistently appear in political satires until the second half of the eighteenth century. Previously, when printmakers addressed politics, they used allegories and emblems to convey their opinions. Institutions such as the Catholic Church might be lampooned, or barbs aimed at unpopular groups such as foreigners, but individual monarchs enjoyed respect and were rarely attacked in visual media. By the end of the seventeenth century, however, the Dutch printmaker Romeyn de Hooghe, a supporter of the Protestant stadtholder William III, began to produce broadsheets to criticize William’s enemies, the Catholic monarchs Louis XIV of France and James II of Britain. In portraying his subjects, De Hooghe employed an array of stock characters who did not resemble the monarchs (cat. 118).

Thomas Rowlandson, James Gillray, and a host of contemporaries built on De Hooghe’s example in eighteenth-century Britain, where political prints were fostered by a constitutional monarchy, an active two-party system, and broad public interest in parliamentary affairs. These artists enlivened the vocabulary of political satire by introducing facial and physical caricature and using objects as well as animal forms to convey a range of humorous critical messages. Their prints ranged from simple, direct images to complex productions containing multilayered references to literature, art, and mythology. Satirical prints were created quickly in response to domestic events and international crises, most notably, the American and French Revolutions and Napoleon’s conquest of Europe. Public figures such as King George III, the Prince of Wales, Charles James Fox, and William Pitt assumed iconic status (cats. 69–70, 121, 122, 130, 131). Gillray and other British printmakers helped turn Napoleon into the first internationally recognized public figure. Their characterization of him as a diminutive, aggressive general wearing a huge bicorne hat (cats. 130–134) proved so effective that most people still think of him as short, even though at five feet seven inches he was of average height.

British political satires found their way to every corner of Europe and influenced artists from Goya to Delacroix (cats. 108–111, 136–138). Goya studied examples that friends had brought back from London, while French artists had access to British caricatures even when the two nations were at war between 1793 and 1814. In fact, Gallic prints often borrowed imagery from British models and adapted it to new ends (cats. 126, 138). Although censorship of printed materials had always been strict in France, the Revolutionary Committee of Public Safety recognized the potential power of satire when it commissioned Jacques-Louis David to design two anti-British images to “arouse the public spirit and make it perceive precisely how atrocious and ridiculous are the enemies of Liberty and the Republic.” During the opening years of the Revolution, members of the French royal family remained sacrosanct, but after attempting to flee Paris in 1791, they became the targets of public hostility and thus fair game for satirists. A notable print showing Louis XVI and Marie-Antoinette as a two-headed beast (cat. 124) demonstrates the allegorical nature of early French satires; the combination of human heads and animal bodies is also characteristic.
French delight in emblematic wordplay underlies Delacroix’s satire depicting the censors Marie-Joseph Pain and La Chaize as a sugarloaf (*pain de sucre*) and a chair (*chaise*) (cat. 137). The most famous examples of verbal-visual punning appear in a series of lithographs by Daumier from the early 1830s published in Charles Philipon’s journal *La Caricature*. Transforming King Louis-Philippe into a pear, these images associated the monarch’s distinctive form with the word *poire*, a colloquial term for “simpleton” (cats. 139–141). From 1835 on, increasingly strict censorship in France encouraged such obfuscations and soon made it impossible to attack the king or government in any overt way.

In the United States, only a handful of political satires were produced before the 1820s, and it took Andrew Jackson’s presidency to inspire prints that contributed significantly to the public discourse (cat. 60). During the Civil War, biting lithographs were issued by supporters of General George McClellan, who hoped to oust Abraham Lincoln from the presidency (cat. 145). Throughout the nineteenth century, American satirists relied on British and French precedents as sources of motifs, which they transformed to serve their own ends. Thomas Nast stands out as the first powerfully original American humorist, remembered for the series of brilliant images he created in 1871 to attack corrupt power broker William “Boss” Tweed and his ring of political cronies (cat. 147). Nast’s eloquent depictions of Tweed in various guises—a Roman general, a vulture, a sack of money—suggest his knowledge of Bruegel, Gillray, and other predecessors (cats. 44, 69). Appearing as wood engravings in *Harper’s Weekly*, these works are credited with eventually bringing about Tweed’s downfall.

Recently, the rich political role that printed caricatures and satires have played in the past has been largely assumed by cartoons, a lighter and more ephemeral form. A modern coda may be found, however, in the works of artists who continued to manipulate traditional forms. Among these are the twentieth-century relief prints by the Mexican artists Alfredo Zalce and Leopoldo Méndez (cats. 148, 149), the satirical caricatures drawn for publication by Siegfried Woldhek (cats. 49, 159), and the prints of Enrique Chagoya, which cleverly incorporate precedents by Goya and Cruikshank into subtle commentaries on contemporary American politics (cat. 160).
Revolutions and Reversals

Romeyn de Hooghe
Dutch, 1645–1708

118 | The Epiphany of the New Antichrist (L’epiphane du nouveau antichrist), 1689

Etching and letterpress, sheet: 22 ½ x 15 ⅜ in. (57.3 x 39.2 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1949 49.95.688

In 1689 the Protestant stadtholder of the Dutch United Provinces, William of Orange (on the right), and his wife, Mary, took over the throne of England. The Catholic King James II (wearing a paper crown at the center) fled to France under the protection of King Louis XIV (in armor at the center), William’s longtime enemy. De Hooghe, a strong supporter of William, represented a fictional meeting of the three rulers as they celebrate Epiphany or, as it is called in Dutch, Three Kings Day. The baby in the cradle at the lower left, the Prince of Wales, is the “New Antichrist” of the title. James’s wife, Mary of Modena, who rocks the cradle, had given birth after fifteen years of marriage without an heir, and it was rumored that the baby, born at this crucial political moment, was actually the son of a miller. Thus, as a reference to the supposed father, De Hooghe often represented the young prince holding a windmill. Until this period, printmakers had taken a somewhat respectful approach to even the most despised characters, attacking institutions more often than individuals. De Hooghe was the first to focus repeatedly on specific public figures. In this broadsheet, he relied on an often repeated cast of stock characters, depicted with symbolic attributes explained in the accompanying text, rather than on representations that resemble those portrayed. 

Anonymous artist
British, 18th century

119 | The Repeal, or the Funeral of Miss Ame-Stamp, 1766

Published by Carington Bowles, London
Etching, hand-colored, plate: 8 7/8 x 13 7/8 in.
(22.5 x 34.6 cm)
Gift of W. L. Hildburgh, 1923 23.42

British politicians are imagined processing through the London docks to mourn the repeal of the Stamp Act on March 18, 1766. A year before, Parliament had imposed this excise tax on paper and printed goods imported to the American colonies. The boycotts that resulted led British merchants to pressure the government for repeal, and this antitax image mocks the leading supporters of the act. Behind two flag bearers, George Grenville (popularly known as the “Stamper” and dismissed as the king’s chief minister in 1765) carries a small coffin marked “Miss Ame[rica]-Stamp, b. 1765 died 1766” toward a tomb where other failed causes are interred. He is followed by Lord Bute, another former chief minister, identified by his Scottish bonnet and tartan suit. The London publisher Carington Bowles borrowed this composition from a popular print issued by a rival shortly after the repeal of the tax. Dutch printmakers had developed complex political satires of this type (see cat. 118) at the end of the seventeenth century. A few decades later, British publishers adapted the form to illustrate political journals and issued larger independent prints such as the present work, the effectiveness of which derives from its use of the easily recognized central metaphor of a mock funeral. Cmcp

Attributed to Philip Dawe  
British, 1745?–1809

120 | *The Patriotick Barber of New York, or the Captain in the Suds*, February 14, 1775

Published by R. Sayer & J. Bennett, London.  
Mezzotint, plate: 13 7/8 x 10 in. (35.3 x 25.4 cm)  
Gift of William H. Huntington, 1883 83.2.181

Londoners paid close attention as tensions mounted between Britain and her American colonies in the 1770s, and humorous prints reflected their interest. This mezzotint depicts an actual incident in which a New York barber chased a British ship captain from his shop. British forces, who had occupied New York in 1775, often found local residents so uncooperative that they pretended to be civilians in order to obtain services. Here, Captain John Crozer has been enjoying a shave incognito when his identity is revealed by a messenger. The incensed shop owner, Jacob Vredenburgh, sends his lathered customer into the street without wig or tricorne hat (at the time it was considered uncouth for a gentleman to appear in public without his wig). Prints on the wall represent British defenders of colonial rights—portraits of William Pitt, the Earl of Chatham, and of Lord Chief Justice Charles Camden. Wig boxes piled around the shop bear the names of the patriotic American Sons of Liberty. The artist abandoned old-fashioned allegory to depict a significant incident as though it were a staged drama. Even though Americans held the event up as an example of patriotism, the London printmaker does not seem to have agreed: he gave the captain a handsome face but caricatured the New Yorkers. CmCp

“Chatham,” implies that the young Pitt inherited his zeal for principle from his famous father, the Earl of Chatham, even as Hercules derived his supernatural strength from his own father, the god Jupiter. cmcp


James Sayers
British, 1748–1823

122 | Cicero in Catilinam, March 17, 1785

Published by Thomas Cornell, London
Etching with touches of aquatint, plate: 13 ½ x 11 ¼ in. (34.2 x 28.6 cm)
Harris Brisbane Dick Fund, 1917 17.3.888–29

In November 1784, a year after King George III appointed him chief minister, William Pitt faced a general election that secured his claim to the office. Here, he stands before the House of Commons addressing his bitter rivals, Charles James Fox and Frederick Lord North, who squirm with anger at being forced onto Parliament’s Opposition Benches. Fox demonstrates disrespect by wearing his hat, looking askance at the speaker, and chewing his fingers. North scowls and buries his head in papers. The printmaker expresses his admiration for Pitt by the title, which compares the youthful politician to Cicero, a statesman who preserved the Roman Republic by suppressing a coup d’état led by the patrician Catiline. Sayers has brilliantly reduced the complex rivalries that drove British politics at this date to a dynamic among three figures. Pitt’s firm character shines through his solid stance and calm gesture. All that can be seen of North is a set of furiously furrowed brows. The greatest emphasis is thus on Fox, whose worried expression, twisted pose, and corpulent figure imply political action driven by excessive self-indulgence. Expressive, densely etched lines set the scene in a half-light suggestive of moral darkness. cmcp


Thomas Rowlandson
British, 1757–1827

121 | The Infant Hercules, February 3, 1784

Published by William Humphrey, London
Etching, hand-colored, plate: 8 ¾ x 12 ¾ in. (22 x 32 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959 59.533.38

In 1783, at the age of twenty-four, William Pitt became the youngest person ever to head the British government. King George III, who had become fed up with the machinations of a Whig coalition led by Charles James Fox and Frederick Lord North, finally prevailed upon Pitt to accept the premiership. Popularly known as “Honest Billy,” the youthful minister was widely regarded as a refreshing change from his corrupt, self-serving predecessors. Although some doubted Pitt’s abilities, Rowlandson presents a hopeful view, casting him as the infant Hercules. Like the classical hero, Pitt displays amazing strength for his tender years as he strangles the enemy serpents sent to dispatch him. The snakes have the heads of Fox and North; their entwined tails, labeled “East India Bill” and “American War,” refer to significant defeats the former chief ministers suffered while in power. The shield upon which the infant sits, marked
Cicero in Catilinam

Qveque tandem abater, Catilina, patercilia nostra, espando ctiam.
O you cursed ungrateful Grunters! what, after devouring more in a twelve month, than the good old Litter did in twelve years, you turn round to kick and bite your old Master!—But if the Devil or the Pope has got possession of you all, pray get out of my Farm-yard; out with you all, no hangers behind! you're all of a cursed bad-bred; so out with you altogether!!!

The Pigs Possest; or the Broad-bottomed Litter running headlong into a Sea of Pettition.
James Gillray
British, 1756–1815

123 | The Pigs Possessed:—or—the Broad Bottom’d Litter Running Headlong into Ye Sea of Perdition, April 18, 1807

Published by Hannah Humphrey, London
Etching, hand-colored, plate (trimmed at bottom): 16 ⅜ x 11 ⅛ in. (41 x 30.2 cm)
Harris Brisbane Dick Fund, 1917 17.3.888-79

King George III appears as an angry farmer driving a herd of overfed pigs out of his yard and over a cliff (in real life the king became known as “Farmer George” after he established three farms near Windsor Castle). The pigs have the faces of Whig politicians who, the print suggests, have pursued government posts so greedily that they have weakened the nation, represented by the exhausted sow standing next to the king. Farmer George uses his foot to prod from office the playwright-politician Richard Brinsley Sheridan, clad as a Harlequin. Closer to the waves, in a blue-and-gold naval uniform, is the famous admiral John Jervis, first Earl of St. Vincent. The ousted chief minister, William Grenville, floats in the foreground wearing a yellow suit while resting one trotter on a bill for Catholic Emancipation, the defeat of which helped bring down his ministry. Gillray borrowed his imagery from the Gospel of Mark (5:1–20) in which Jesus casts a legion of demons out of a possessed man and into a herd of swine, which then runs into the Sea of Galilee. King George is thus presented as the nation’s savior, and the defeated Whigs as devils. The Whig ministry was popularly known as “Broad-bottomed,” for their range of political views, but Gillray gleefully applied the term literally to the pigs’ well-rounded rumps.


Anonymous artist
French, 18th century

124 | The Two Are but One (Les deux ne font qu’un), ca. 1791

Etching, hand-colored, printed on blue paper;
sheet: 5 ⅜ x 8 ⅝ in. (15 x 21.3 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1962 62.520.106

During the first years of the French Revolution, King Louis XVI was rarely ridiculed in prints. It was only after the night of June 20, 1791—when he and his family attempted to flee Paris for a Royalist stronghold, where he hoped to begin a counterrevolution—that popular opinion turned more decidedly against him. Louis and Queen Marie-Antoinette then became frequent targets of French caricaturists, who often depicted them in a sort of reverse anthropomorphism, as animals with human heads. Here, the royal couple is portrayed as a two-headed creature that pulls in opposite directions. The king is given the body of a pig and the horns of a cuckold, a reference to his wife’s many rumored affairs; the queen, with the body of a hyena, sports a fancy headdress of serpents and ostrich feathers, the latter a pun on her Austrian heritage (autruche and Autriche). NM

Reference: Los Angeles 1988–89, pp. 189–90, no. 82.
sickness of the French will cost me my throne.” Among the crowd are William Pitt, the chief minister of England, and the pope. All are under attack by the forces of the French Revolution across the way. Liberty stands atop a fortress mounted by three tiers of bare-bottomed deputies of the National Assembly—a literal reference to the sans-culottes (no-britches), the working-class radicals of the French Revolution. Liberty lights a cannon that fires into the rear of King Louis XVI and forces him to vomit vetoes. The rows of buttocks spew “Liberté” as well as “Ça ira,” the refrain of a notorious Revolutionary song with lyrics including the phrase “We will hang the aristocrats.” A large Prussian eagle attempting to shield the monarch with a crown apologizes, “But for these sans-culottes dogs, I would protect you.”

Anonymous artist
French, 18th century

125 | The Bombardment of All the Thrones of Europe, and the Fall of the Tyrants for the Happiness of the Universe (Bombardement de tous les trônes de l’Europe, et la chute des tyrans pour le bonheur de l’univers), ca. 1792

Etching, hand-colored, sheet: 9 ¾ x 15 ⅜ in. (24.8 x 39.2 cm)
The Elisha Whittelsey Collection. The Elisha Whittelsey Fund, 1962 62.520.167

Empress Catherine II of Russia made several unsuccessful attempts to organize military expeditions against Revolutionary France. Bare-breasted, she rides here atop a group of cowering world leaders and cries, “Return, you cowards, and I will make you all bite the dust . . . how I regret my poor rubles!” One of the monarchs turning away below states, “This

Anonymous artist
French, 18th century

126 | It Is Not Going Well for Us: Member of Parliament Reading the News of the French Republic (Ça ne va pas bien pour nous: Membre du parlement lisant les nouvelles de la République), 1798

Published by François-Jules-Gabriel Depeuille, Paris
Etching, hand-colored, plate: 13 ⅞ x 10 ⅞ in.
(35.3 x 27 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1962 62.520.296

British statesman Charles James Fox, who had been a strong supporter of the French Revolution, holds up a sheet in which the French proclaim war to the death against the English. Animosity between Revolutionary France and Great Britain had long existed, but any chance of a treaty between the two was dashed following the coup of 18 Fructidor (September 4, 1797), when the French government’s stance against Great Britain hardened considerably. On 15 Pluviose (February 3, 1798), a law was passed approving financing for an invasion of England. The proposed incursion, which incited a good deal of activity and press on both sides of the Channel during the subsequent months, was never carried out. Undoubtedly produced during the height of the planning for the invasion, this print is unusual in that it caricatures the appearance of a specific person (French political satires had usually relied on symbols and allegorical figures to make their points). It was based, however, on an earlier British model, a caricature of Fox entitled The Solicitor General for the French Republic by Isaac Cruikshank (1793).

The Treaty of Tolentino, signed in February 1797 after months of negotiation with Napoleon, resulted in the confiscation of certain papal territories and the emptying of the papal treasury. In this print created during the negotiations, Pope Pius VI, his cardinals, and several nobles cry so effusively at their plight that they sit up to their ankles in a pool of tears. The song inscribed below states that they are crying not for their sins but for their lost bishoprics (“Qui ne pleurent pas leurs péchés, / Mais qui pleurent leurs évêchés”). About a year later, in February 1798, soon after the invasion of Rome by Napoleon’s troops, the short-lived Roman Republic was declared. As a result, the pope was forced into exile. 

Anonymous artist
French, late 18th century

128 | The Pope’s Advance Guard, or the “Incroyable” in Rome (Avant garde du pape, ou l’incroyable à Rome), ca. 1797

129 | The Pope’s Rear Guard, or the Fright of the Reverend Father Corporal (Arrière garde du pape, ou la frayeur du révérend père caporal), ca. 1797

Etching, sheet: 8 ½ x 13 ⅛ in. (21.7 x 33.3 cm); etching, hand-colored, sheet: 8⅝ x 13 ¼ in. (21.8 x 33.7 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1962 62.520.190, .191

Napoleon declared war on the papacy in January 1797, and one month later his successful campaign resulted in the pope’s signing the Treaty of Tolentino, in which he agreed to pay the French thirty million francs to avoid the occupation of papal lands. The first of this pair of French pendant prints, which lacks the bright hand-coloring of most caricatures of the period, depicts the papal army’s ragtag regiment of mercenary soldiers. Among them marches a member of the so-called Incroyables, the extravagantly clad young men who populated fashionable cafés in Paris at the time. Wearing a long jacket, striped stockings, and a large hat, this figure has turned his spear into an umbrella. The presence of a Frenchman among the pope’s forces may allude to the attempt to rally a republican revolt in Rome led by his countrymen Mathurin-Léonard Duphot and Joseph Bonaparte. During the ensuing riot, Duphot was shot by papal troops, an incident that gave Napoleon a rationale for invading Rome. In the second print, the army makes a hasty retreat before the superior French troops commanded by Napoleon. The general is depicted with bushy hair and a youthful face, as he was before the iconic image of him—short stature, cropped hair, distinctive profile, bicorne hat—was established. NMO

Napoleon

James Gillray
British, 1756–1815
After Lieutenant Colonel Thomas Braddyll
British, 1776–1862

130 | The King of Brobdingnag, and Gulliver. — Vide Swift’s Gulliver: Voyage to Brobdingnag, June 26, 1803

Published by Hannah Humphrey, London
Etching and aquatint, hand-colored, sheet:
12 x 9⅞ in. (30.6 x 24.4 cm)
Harris Brisbane Dick Fund, 1917 17.3.888–313

Napoleon Bonaparte, First Consul of France, perches on the outstretched hand of his enemy King George III, who regards him through a spyglass. Five weeks before this print was published, the tenuous Peace of Amiens between Britain and France had broken down. The title refers to an episode in Jonathan Swift’s satirical tale *Gulliver’s Travels* (1726) in which the protagonist, visiting a land of giants, proudly describes England’s political system to its king and provokes a disgusted response. At first glance, this seems a supremely confident image: the huge figure of King George can barely see his tiny enemy, whom he calls a “pernicious little odious reptile” (quoting Swift). But Napoleon’s swaggering stance and unsheathed saber hint at danger. Indeed, once hostilities resumed, the French began to construct an invasion fleet at Boulogne, and Londoners feared that they might soon see enemy troops marching up Piccadilly. Gillray based his etching on a design by an amateur artist who also was a soldier. This paradigm of Napoleon—wearing a military coat belted with a sash and a large, feathered black bicorne hat while carrying a saber—first became popular with British caricaturists in 1800, just after the general was elevated to First Consul (see cat. 129 for a very different image published in France about 1797).


James Gillray
British, 1756–1815

131 | The Plumb-Pudding in Danger;—or—State Epicures Taking un Petit Souper, February 26, 1805

Published by Hannah Humphrey, London
Etching, hand-colored, plate: 10¼ x 14¼ in. (26 x 36.2 cm)
Gift of Philip van Ingen, 1942 42.121(93)
Napoleon and the British minister William Pitt face each other across a table as they carve up a huge plum pudding in the shape of the globe. They are dressed as opposing generals, although Pitt was merely the leader of a volunteer regiment. Napoleon had crowned himself Emperor of the French two months before this print appeared and in January 1805 had made insincere peace overtures to King George III. The image suggests that although his hunger for power remains unsatisfied, the British intend to match him stroke for stroke. The diminutive emperor rises from his seat to slice away much of Western Europe while digging his fork into Hanover, a state belonging to the British Crown. In response, Pitt plunges his trident-shaped fork into the North Atlantic and makes a deep cut indicating his intention to control half the globe. Knowing that it would be unwise to attack his enemy at sea because of Britain’s superior navy, Napoleon instead devoted himself to campaigns on land. Gillray here refined and popularized the iconic image of Napoleon as a diminutive, power-mad general (whose status as emperor is signaled only obliquely by the imperial eagle on his chair). In actuality, he was of average height at five feet seven inches and ceased wearing this type of military uniform in 1800, when he became First Consul.

Woodward, who often designed images etched by Rowlandson, makes brilliant use of a metaphor of consumption to capture Napoleon at his most powerful, in the summer of 1808. In July, French armies completed their invasion of Spain and toppled the monarchy. The emperor’s recognizable profile, cropped hair, and plumed bicorne hat are appended to a fat spider’s body inscribed “Unbounded Ambition.” Sitting at the center of a large web, the spider-emperor prepares to eat two Spanish flies representing King Charles IV and his son Ferdinand, both recently forced to abdicate and sent into exile to clear the throne for Napoleon’s brother Joseph Bonaparte. Among the other flies entangled in the web are those identified as from Austria, Holland, Hanover, Prussia, and Italy, each defeated and now a French puppet state. Portugal, in imminent danger of being the next to fall, struggles along the edge. The Russian fly and the Pope fly are still lightly caught in the outermost strand and express hopes of freeing themselves. Only the Turkish fly, in a jeweled turban, and the British fly, with the head of John Bull, remain free of the spider’s grasp.

Portuguese Fly

I am afraid it will be my turn next.

Turkish Fly
wicker delivery basket at the left. Within two years, Napoleon’s brothers would indeed be sitting on the thrones of Naples, Holland, and Westphalia, and his sisters married into the ruling families of Bavaria and Baden. Acting as baker’s assistant, French Foreign Minister Talleyrand kneads up Poland, Hungary, and Turkey for future use. Discarded monarchs are consigned to the oven’s ash-hole by the “Corsican Broom of Destruction.” Ominously, recognizable members of the British Opposition sit on a chest at the right, ready to become “Little Dough Viceroy.” The name Gillray gives to Napoleon was borrowed from Tiddy-Dol Ford, a famous London street hawker who plied his gingerbread in Mayfair.

Swedish generals, Gebhardt von Blücher, who had led Prussian troops to victory over the French at Leipzig in 1813, approaches the oven from the left. At the right, the British Duke of Wellington, whose armies pushed the French out of Spain in the same year, brings pies containing trophies of those victories. The Austrian emperor Francis I pretends the oven door is stuck. As Napoleon’s father-in-law, he had at first urged armistice but did eventually join the allies to support abdication. Sitting next to the burning imperial symbols is a fat Dutchman who stares at Napoleon as though he cannot believe his eyes. His passivity alludes to the fact that the Netherlands was overrun by both sides during the Napoleonic wars, and its ultimate fate depended on the actions of other nations.

Infinite Jest

backed by British troops. A series of crucial defeats in 1812 forced a withdrawal over the Pyrenees. That same year, Napoleon led his Grand Armée into Russia and captured Moscow, but he again had to retreat after suffering heavy losses, brutal weather, and inadequate supplies. This image shows the emperor falling from splintering stilts that still rest precariously on church steeples in Madrid and Moscow. Dropping the imperial orb and scepter, he will himself soon land at Fontainebleau Palace, where he formally abdicated the throne on April 11, 1814. Unlike British prints representing Napoleon, this French example does not caricature its subject but presents a wistful meditation on the downfall of a great man.


Elie
French, active 1813–19

135 | From Top to Bottom . . . or Causes and Effects (Du haut en bas . . . ou les causes et les effets), April 1814

Published by the artist, Paris
Etching, hand-colored, plate: 9 ⅜ x 12 ⅞ in.
(24.5 x 32.7 cm)
A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, 2010 2010.525

Published in Paris shortly after Napoleon’s abdication, this satire encapsulates the view that the emperor fell because he attempted to wage simultaneous campaigns against enemies on opposite sides of Europe. French armies had invaded Spain in 1808 and successfully deposed the king, but the occupiers soon encountered growing guerrilla resistance
Delacroix as Satirist

Eugène Delacroix
French, 1798–1863

Studies of Four Figures, after James Gillray, ca. 1817–25

Brush and brown ink, 10 1/2 x 6 3/4 in.
(26.7 x 17.1 cm)

During the early years of his career, from 1814 through 1822, beginning when he was sixteen years old, Delacroix produced sixteen satirical prints and numerous caricatural sketches, many of which represented political figures. British prints began to circulate freely in France starting in 1815, and Delacroix clearly looked to the political caricatures among them as inspiration and even source material for his own, quite different inventions. In this drawing, which may have been intended as source material, he copied figures out of context from four individual prints, dating between 1792 and 1805, by the British caricaturist James Gillray (fig. 15). The Englishmen that Delacroix portrayed are Charles James Fox (top center and bottom), Edmund Burke (right), and Francis Rawdon Hastings, first Marquess of Hastings and second Earl of Moira (top left).

References: Athanassoglou-Kallmyer 1991, pp. 11–27. For the Gillray prints, see Stephens and George 1870–1954, vol. 6, pp. 944–45, no. 8147 (Burke), vol. 7, p. 296, no. 10297 (Hastings), vol. 7, p. 242, no. 8787 (Fox, top), and vol. 8, pp. 353–55, no. 10414 (Fox, bottom).
In March 1822 the French government instituted new restrictions on the press that would bring to trial any newspaper or journal expressing opinions perceived as potentially damaging to the Crown, to the church, or to public peace and morality. Delacroix’s political satires created in the months following the institution of this law ridicule the backward-looking censors. Two enormous crayfish carry a surreal set of riders. The one in the foreground bears an old woman who stands for the Royalist newspaper La Quotidienne, which had nothing to fear from the new law, as well as several press censors and academicians in old-fashioned dress. One of these shouts, “En arrière, marche!” (Backward, march!). The second crayfish bears a conical sugarloaf (pain de sucre) seated on a chair (chaise) alongside a banner displaying the scissors of the censor—an allusion to the censors Marie-Joseph Pain and La Chaize. A long explanatory text accompanying the image in the leftist newspaper Le Miroir refers to the crayfish mounts as “perfectly suited to these men who never rose to any heights and usually walked backward.” In the background, elegantly dressed horsemen ride toward the unfinished Arc de Triomphe, a symbol of the opposing liberal Bonapartist ideology.

Eugène Delacroix  
French, 1798–1863

138 | Watch Your Rear!!!! (Gare derrière!!!!), May 30, 1822

From *Le Miroir des Spectacles, des Lettres, des Mœurs et des Arts*  
Printed by Charles Motte, Paris  
Lithograph, 9 ⅞ x 12 ¼ in. (25.1 x 31.2 cm)  
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1958 58.512.12

Delacroix’s final political satire again takes aim at censorship of the French press during the 1820s (see cat. 137). In the explanatory text that accompanied the print in *Le Miroir*, the wild-eyed policeman wielding a sword is called De Monts-coupés (Of Cut Mountains), a name closely evoking the phrase *de mots coupés* (of cut words). Executing the verdicts of the censors, he furiously raises his sword at a mountain that is labeled Fantôme (Ghost) in a reference to the censors’ often imaginary fears of objectionable material. Members of the censorship committees, which were disbanded in 1822 as part of even more restrictive press laws, hide behind the mountain. Delacroix regularly drew inspiration from the earlier British satires that circulated in France. In this case, he looked to a 1799 print by Isaac Cruikshank called *General Swallow Destroying the French Army* for the figure of De Monts-coupés (fig. 16). [NM]


fig. 16. Isaac Cruikshank (British, 1764–1811). *General Swallow Destroying the French Army*, 1799. Etching, hand-colored, plate: 10 ⅛ x 14 ⅞ in. (25.6 x 35.8 cm). The British Museum, London (J. 4-199)
Infinite Jest

France in the 1830s

Honoré-Victorin Daumier
French, 1808–1879

139 | The Nightmare (Le cauchemar), February 23, 1832

From La Caricature, no. 69
Lithographed by Delaporte; published by Aubert et Cie, Paris
Lithograph, 10 7/8 x 14 1/4 in. (27.5 x 36.2 cm)
Bequest of Edwin De T. Bechtel, 1957 57.650.35

The marquis de Lafayette, famous for his participation in the American Revolution, had aspired to head the French government during the days of the July Revolution of 1830. He eventually agreed to give up his republican aspirations and support Louis-Philippe as king. An iconic moment of reconciliation came when he and Louis embraced before a crowd on the balcony of the Hôtel de Ville in Paris. By the end of 1832, however, the liberal Lafayette and much of the country had come to regret their support of the increasingly conservative monarch. Daumier depicts the marquis tormented by his support of the king, who is embodied by the pear weighing down on his chest (see cat. 140). He holds a sheet of paper inscribed “Programme de l’hotel de ville” as he lies in front of an image of the famous embrace. Daumier derived the composition—Lafayette lying on a couch with his arm draped over the side and the tormentor from his dream sitting on his stomach—from Henry Fuseli’s famous painting The Nightmare (1781; Detroit Institute of Arts). The print is signed with the artist’s pseudonym, “Rogelin.” Daumier drew directly on the lithography stone, and light traces of an earlier positioning of the feet, later partially erased, are visible. nMo

Reference: South Hadley 1991–92, pp. 91–92, no. 49.
Honoré-Victorin Daumier
French, 1808–1879

140 | My God! If I Were to Have a Child with a Pear’s Head . . . or Even a Lobeau . . . a d’Argout . . . a Soult . . . a Dupin . . . Oh! My God!! a Kératry!!!! (Mon dieu! Si j’allais faire un enfant à tête de Poire . . . ou bien un Lobeau . . . un d’Argout . . . un Soult . . . un Dupin . . . ah! mon dieu!! un Kératry!!!!), February 7, 1833

From La Caricature, no. 118
Published by Aubert et Cie, Paris
Lithograph, 13 ½ x 10 ¾ in. (34.4 x 26.4 cm)
Bequest of Edwin De T. Bechtel, 1957 57.650.461

A pregnant woman fears that she will give birth to one of the monstrous babies at her feet—a pear-shaped child (a reference to King Louis-Philippe) or one of his ministers. Her vision seems to have been inspired by an issue of La Caricature that has fallen to the floor; she still holds a plate from the journal in her hand. She is surrounded by “pears,” she sits on a pear-shaped chair, and the picture on the wall also depicts the same fruit. The merciless representation of the much-disliked Louis-Philippe as a pear began with Charles Philipon in 1831, who, as defense in a trial accusing him of violating the dignity of the king, drew a progression of faces demonstrating how the monarch’s head turns in a few steps into a pear. He later published the sketch in La Caricature. From that time on, the king was relentlessly depicted in the liberal French journals as resembling a pear and eventually just as the fruit itself. The analogy worked on many levels: Louis-Philippe’s large jowls and body gave him that shape, his initials corresponded well to those of la poire, and poire was a colloquial term for “simpleton.” This image of the monarch may have been inspired by British prints dating about ten years earlier that depicted King George IV in the same way. Daumier made the drawing for the lithograph while he and Philipon were imprisoned for producing Gargantua, another caricature of Louis-Philippe. The artist gave this and several other drawings to his friend Charles Ramelet, who had them made into lithographs. 

The king’s pear-shaped head displays three faces—those of the past, the present, and the future—as a reference to the great hope that he first inspired when he came into power, following the Revolution of 1830, and the great hostility that his reign soon engendered. The text accompanying the print in La Caricature notes that the past face is youthful and plump, the present one is pale, thin, and anxious, and the future one is gloomy and decrepit. It continues, “The exactness of the present and past can be verified by everyone. As to the future, the prognosis cannot be doubted, since the guards who stand watch at the barriers of the Louvre cannot defend our kings from it.” Such venomous attacks on Louis-Philippe by La Caricature and other liberal journals were relentless until September 1835. But after a nearly successful assassination attempt on the king, blame was put on the press for inciting the growing anger against him. On September 9, 1835, a law specifically aimed at curtailing attacks by the press was passed. Within the new regulations, fines were raised to unpayable amounts, a newspaper convicted of charges twice in one year would be shut down by the government, and caricaturists had to gain preliminary approval from any person they planned on drawing. In the wake of this law, the image of Louis-Philippe as a pear would come to an end, and Daumier would turn his efforts toward social satire (see cats. 98, 107, and 116).

**Reference:** For further reading, see South Hadley 1991–92, pp. 20–26.
This image, one of Daumier’s most famous, was created as the eighteenth print in Charles Philipon’s subscription series L’Association Mensuelle Lithographique (see cat. 59). In the text that appeared with the lithograph, Philipon described the Legislative Belly as “the prominent portion of the legislative body . . . where discordant noises make themselves heard . . . which no discussions, however interesting, and no business, however important, can silence.” Daumier emphasizes the protruding stomachs of the prominent members of King Louis-

Philippe’s Chamber of Deputies by contrasting the concave benches upon which the men sit with their overstuffed, convex bellies. He had already sculpted the contorted faces of the deputies in clay busts, which served as basic models for him and for the other artists working for Philipon. Dr. Prunelle, standing in the foreground, had been the subject of a Daumier caricature a year earlier (cat. 143).

References: For further reading, see Bechtel 1952, no. XVIII; South Hadley 1991–92, pp. 20–26.
In 1832 and 1833 Daumier produced twenty-six portraits of politicians in a series entitled Les Célébrités de La Caricature (The Celebrities of La Caricature). Depicted here is Dr. Clément-Victor Prunelle, a medical doctor and politician who became mayor of Lyon after the Revolution of 1830 and almost simultaneously was elected to the Chamber of Deputies. At one time a liberal, he became a staunch supporter of the July Monarchy and backed its laws censoring the press. Daumier’s vivid characterization of Prunelle, who was nicknamed the Bison because of the shock of hair falling over his eyes, wonderfully captures the politician’s furrowed brow and large belly, which strains the fabric of his jacket. In the text describing the print, Prunelle is called “une des plus fortes têtes de l’époque” (literally, one of the strongest heads of the period), a play on words indicating that he was headstrong but also joking about his impressive head. Prunelle can be found as well standing in the foreground of Daumier’s lithograph The Legislative Belly (cat. 142).

References: Bibliothèque de l’Assemblée Nationale (online), Bustes de Daumier. For further reading, see South Hadley 1991–92, pp. 20–26.

J. J. Grandville
French, 1803–1847

144 | Animal Kingdom: Natural History Cabinet (Règne animal: Cabinet d’histoire naturelle), April 18, 1833

From La Caricature, no. 128
Lithographed by Becquet; published by Aubert et Cie, Paris
Lithograph, hand-colored, 11 ¼ x 14 ⅞ in. (28.5 x 36.6 cm)
Harris Brisbane Dick Fund, 1941 41.66(5)

Grandville had found early success with an album called Metamorphoses du jour (Today’s Metamorphoses, 1829), in which animals appeared dressed as humans. In this print, made only a few years later, he built on that work and on the popularity of the natural
history museum and menagerie at the Jardin des Plantes in Paris. Grandville's hall of stuffed specimens includes King Louis-Philippe and his Juste-Milieu collaborators, who were mercilessly attacked in the pages of *La Caricature*. The title is a tribute to the zoologist Georges Cuvier, author of the book *Le règne animal* (1817), who had died the previous year. This was the first of three large plates on the theme that Grandville created for the journal in April and May 1833; each was accompanied by a text explaining the pseudoscientific names given to the animals. Among the politicians featured here are Antoine d'Argout (on the large table, at the far right), a government minister and theater censor famous for his large nose, who is shown as the toucan Nargout; the deputy Jean Viennet (at the center), known to the writers at *La Caricature* as Vieux-Niais (Old Idiot), as a lyre bird; and François Guizot (at the center, under the table), a member of the Royalist organization the Doctrinaires, as a jackal called *Doctrinarius ferox*. At the right sits the publisher of *La Caricature*, Charles Philipon, wearing a robe decorated with pears pierced by arrows and a foolscap symbolic of the journal; he is accompanied by his mascot, the porcupine (see cat. 59). Philipon opens up a figure of King Louis-Philippe—a stuffed cockatoo that has disgorged a bag of coins.

Justin H. Howard
American, active 1856–80

Chicago Nominee: “I knew him, Horatio; a fellow of infinite jest. . . . Where be your gibes now?” — Hamlet, Act IV [sic], Scene 1, 1864.

Probably published by Thomas W. Strong, New York Wood engraving, sheet: 12 x 16¾ in. (30.5 x 42.2 cm)
Gift of Georgiana W. Sargent, in memory of John Osborne Sargent, 1924  24.63.201

The 1864 American presidential campaign, which took place during the Civil War, produced a number of biting political satires. Here, Democratic nominee General George McClellan is caricatured as Hamlet in the famous graveyard scene in act 5 of Shakespeare’s play. Instead of the skull of the court jester Yorick, McClellan addresses the head of President Abraham Lincoln, his Republican opponent. Governor Horatio Seymour of New York is cast as Hamlet’s friend Horatio, and the grave digger, a famished Irish immigrant, alludes to the New York draft riots of 1863. A distant White House stands in for Elsinore. The title refers to false reports, published by the New York World in September 1864, that Lincoln had acted with inappropriate levity while touring the battlefield at Antietam. But the print itself is ambiguous. Lincoln was generally admired for his wit, and the equation of McClellan with Hamlet underscores the general’s reputation as a vacillator. What is clear is the mutual antipathy between the candidates. McClellan had openly called Lincoln a fool while in command of the Union armies between November 1861 and March 1862. Shortly after the general failed to achieve a decisive victory at Antietam in September 1862, he declared himself a Democrat, indicating presidential ambitions, and Lincoln removed him from active duty. 

America and Mexico
Thomas Nast
American (born Germany), 1840–1902

146 | Senator Joseph Norton Dolph of Oregon, ca. 1894

Graphite and pen and black ink on scratchboard, 13 ½ x 10 ¼ in. (34.3 x 26 cm)
Purchase, Fletcher Fund, 1934  33.173

Nast’s striking caricature of the United States senator from Oregon probably dates to 1894, the year that Dolph lost his bid to return to office for a third term. The image resembles a photograph published in a Congressional directory of 1893, but Nash exaggerates several of its traits. By enlarging the nose and brows and giving the long beard and hair a wild energy, he suggests an outsized personality. As an outspoken defender of principled politicians, the artist is likely to have been sympathetic to the senator, who was known as a sober, industrious, and respected legislator. Nast made this drawing at a time when reliable outlets for his work had grown scarce and he was experiencing financial difficulties after severing his longtime connection to Harper’s Weekly in 1886. For this drawing, he used scratchboard, a support consisting of paper covered with a thin layer of clay into which bright highlights can be scratched. Such strong contrasts between light and dark were needed in the late nineteenth century, when drawings were reproduced using photography, as may have been intended here. cMCP

References: Seidle 1894 (biography and photograph of Dolph). For further reading, see Paine 1904. pp. 538–44.
New York’s famously corrupt power broker William M. Tweed sits as a deflated Roman general in an image issued just after the election that broke his hold on power. As commissioner of public works, “Boss Tweed” had allied himself with a ring of cronies that included the mayor, the city controller, and the commissioner of parks—known collectively as Tammany Hall after their Democratic political headquarters. These men controlled the city purse, manipulated the legislature, and between 1869 and 1871 embezzled hundreds of millions of dollars from the state. Bribes silenced critics until Nast, the leading cartoonist at Harper’s Weekly, launched a campaign to persuade the public to vote the Democrats out. His series of brilliant, biting designs are credited with swaying a largely illiterate electorate. Tweed is caricatured here as a bloated, gouty Caius Marius, the former consul of Rome exiled to the ruined city of Carthage, a subject famously painted by John Vanderlyn (fig. 17). Wearing a diadem of dollar signs and surrounded by the empty boots of his “whipped” allies, Tweed props himself on an empty New York Treasury box and clutches a broken sword. With its echoes of famous precedents by Gillray and Daumier (cats. 69, 141), the image demonstrates how Nast absorbed and reworked European satire. cmcp


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THE TAMMANY RING SMASHED.

NOV. 19, 1871.

THE TAMMANY BOYS WHIPPED OUT OF THE BOOTS.

WHAT ARE YOU LAUGHING AT? TO THE VICTOR BELONG THE SPOILS.
Alfredo Zalce
Mexican, 1908–2003

148 | Victoriano Huerta, 1945

From the series Estampas de la Revolución Mexicana (Prints of the Mexican Revolution)
Linocut, sheet: 18 ½ x 12 ¾ in. (46.9 x 32.5 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1946 46.46.327

The president of Mexico, Francisco Madero, and the vice president, José María Pino Suárez, were murdered in February 1913. In this print, the two lie at the feet of General Victoriano Huerta, who secretly plotted with the United States ambassador to overthrow Madero and take the position of president himself. Zalce exaggerates Huerta’s facial features to create a sinister image. Physically larger than anyone else, with squinting eyes and a clenched jaw, Huerta tensely grips the arm of his throne in one hand and what looks like a bottle of Coke in the other (a possible reference to his collusion with the Americans). This print belongs to an ambitious series of eighty-five based on episodes and heroes of the Mexican Revolution produced by the members of the Mexican Marxist printmaking collective, the Taller de Grafíca Popular (Workshop for Popular Graphic Art). When this portfolio was created at the end of World War II, the events portrayed had taken place some thirty years earlier. Yet the printmakers viewed many of the issues of the revolution as still unresolved and wanted to revive in an illustrated form the power of that heroic struggle.

Leopoldo Méndez
Mexican, 1902–1969

149 | *The Political Piñata (La piñata política)*, 1936

Linocut, sheet: 18 ¾ x 13 ¼ in. (46.7 x 33.7 cm)
Gift of Jean Charlot, 1939  39.16.23

Méndez depicts the former president of Mexico Plutarco Elías Calles as a piñata being gleefully struck by a worker. Tumbling out of his body, instead of candy, are representations of his cohorts, Nazi swastikas, and a knife marked with a cross, a reference to Calles’s oppression of Catholics. Calles served as president from 1924 to 1928 and continued as de facto ruler until 1935. Although he had begun his career as a leftist liberal, he increasingly turned to fascism. In December 1935 he founded a political party called the Partido Constitucional Revolucionario (Calles’s body is labeled with the party’s name here), which opposed the liberal President Lázaro Cárdenas. The president arrested Calles, who was reading *Mein Kampf* when found, and on April 9, 1936, had him expelled to the United States. Since the worker’s bat is inscribed “Feliz Año 1936” (the 6 is reversed), the print may have been created as a New Year’s wish at a moment when the end of Calles’s long period of power appeared to be coming to an end. NMO

Celebrities
Exaggerating the image of an actual person—whether politician, entertainer, friend, or family member—constitutes the purest, most elemental form of caricature. While this type of illustration was defined by the Carracci in seventeenth-century Italy, it experienced a revival in France in the 1830s, when it became known as charged portraiture (portrait-charge). Examples continue to be produced today, whether to accompany articles in literary journals or to entertain passers-by on the sidewalks of New York. A successful charged portrait captures the essence of its subject by distorting his or her features but still retains a recognizable likeness. Such works can become vehicles for caustic criticism, since they amplify physical flaws to underscore moral ones. But charged portraits can also be practiced as a kind of light-hearted amusement that exaggerates in a teasing, good-natured way. In fact, people often enjoy being caricatured. Bernini entertained his countrymen by drawing caricatures of clerics and courtiers (cat. 19), Ghezzi was paid by travelers to Italy to make satirical portraits (cats. 112, 113), and Nadar easily found writers and artists willing to pose for his cavalcade of caricatures, the Panthéon Nadar (cat. 61).

Two distinct strains of caricature emerged in the eighteenth and nineteenth centuries, one devoted to well-known persons mocked in published prints, the other a more private, drawn mode. Beginning in the 1780s, British artists such as Robert Dighton and John Kay produced printed caricatures of single figures standing before plain backgrounds; by the mid-nineteenth century, such portraits had become a staple of satirical journals in France. Le Charivari published Benjamin’s lithographs of contemporary artists, composers, and writers, setting a precedent for a popular mode that combined large heads with diminutive bodies (cats. 150, 151). Daumier also created similar series, ridiculing politicians in Les Célébrités de La Caricature and the less caustic Les Représentans Représentés (cats. 143, 151), the latter published in Le Charivari. Later in the century, both British and French journals such as Vanity Fair, La Lune, and L’Éclipse included full-page caricatures of famous figures that were meant, by contrast, to bolster the celebrity of their subjects.

At the same time, making drawings that caricatured friends and colleagues became an increasingly common pastime among artists and writers. Established in Italy in the seventeenth century, this alternate mode flowered in France a hundred years later, when François-André Vincent drew humorous portraits of his friends, fellow students, and family members (cats. 9, 24). Although best known for large academic paintings, Vincent’s pupil Horace Vernet made caricatures as well (cat. 153). Puvis de Chavannes and the poet Baudelaire are among the other nineteenth-century artists who surprisingly caricatured friends and colleagues. Both amateurs and professionals pursued the genre; even the famous tenor Enrico Caruso relaxed by making satirical sketches of friends (cat. 155).

The large-headed portrait popularized by Benjamin necessarily emphasized facial features. This type of caricature looked back to seventeenth-century Italian precedents drawn by the Carracci and Ghezzi, as well as to the humorous tradition of gobbi prints, which featured portrayals of dwarfs. Whether Benjamin knew
such images is uncertain, but the caricature type he devised clearly established a form that permeates journals and newspapers to this very day. David Levine’s pen-and-ink images of artists, authors, and political figures rely upon this tradition (cat. 158), as do the ink-and-watercolor drawings of the contemporary Dutch caricaturist Siegfried Woldhek (cat. 159).

Al Hirschfeld’s famous caricatures of actors and musicians, typified by simplified forms and elegant lines, belong to an alternate tradition established by Bernini and Tiepolo. In late nineteenth-century Britain, this tradition was continued by Max Beerbohm, who produced expressive linear caricatures; in New York, in the opening years of the twentieth century, the Mexican artist Marius de Zayas developed an abstracted version of the mode (cat. 25).

Enrique Chagoya practices yet another strain of celebrity caricature that evokes a completely different set of historical precedents. He belongs to a growing group of artists who manipulate elements of caricature and cartooning to comment on contemporary culture and events. Borrowing satirical compositions from Goya and George Cruikshank, Chagoya inserts into these the faces of well-known modern figures as a means of interpreting current political issues (cat. 160). Such works point to the vitality of caricature, underscoring its flexibility as a mode that each generation reinterprets in response to changing cultural stimuli. At the same time, its formal essence and irresistible appeal have remained unchanged across the centuries.

NMO/CMcP
Benjamin (Benjamin Roubaud)
French, 1811–1847

150 | Caricature of Eugène Delacroix Painting “Medea about to Kill Her Children,” March 29, 1839

From the series Panthéon Charivarique, published in Le Charivari
Printed by Aubert et Cie, Paris
Lithograph, 14 ½ x 10 in. (36.7 x 25.5 cm)
Gift of Judith Childs, 2005  2005.337

Benjamin’s series of one hundred lighthearted caricatures of men of letters, actors, sculptors, painters, and musicians appeared in Le Charivari between 1835 and 1842 under the title Panthéon Charivarique. The present sheet, with printed articles and ads on the verso, came from an issue of the journal. Benjamin depicts the painter Delacroix at work on Medea about to Kill Her Children (Musée des Beaux-Arts, Lille), which he exhibited at the Salon of 1838. This popular type of caricature, known as a portrait-charge, was characterized by an oversized head mounted on an undersized body and by a good-natured humor that aimed to please the person portrayed. The inscription is generally appreciative but notes that Delacroix, who is shown giving his own face to Medea, should be prevented from putting himself in his paintings because it might ruin their beauty. The Timbre Royal stamp, printed at the right edge of the sheet, indicates the payment of a tax that was imposed on certain printed material. Benjamin’s entire series was later republished as a book of sheets without the journal text or stamps. NMO

Reference: For further reading, see Paris 1988.
Honoré-Victorin Daumier  
French, 1808–1879

151 | Victor Hugo, July 20, 1849

From the series Les Représentants Représentés, published in Le Charivari, no. 201
Printed and published by Aubert et Cie, Paris
Lithograph, 14 ⅜ x 9 ⅞ in. (36.4 x 25.2 cm)
Gift of Harry G. Friedman, 1954  54.557.7

The literary and political lives of Victor Hugo, one of the most frequently portrayed figures of his day, were favorite subjects for caricaturists until his death in 1885. Besides being a well-known author, Hugo was also a politician. He began as a conservative, but his increasingly liberal republican views eventually forced him into a period of exile. This print, from a series of 109 images of legislators by Daumier called Les Représentants Représentés (The Representatives Represented), was made just after Hugo was elected to the Legislative Assembly. Already famous for his writing at that point, he stands on a large stack of books. The inscription translates as “He has just been posed a grave question, he gives himself over to somber reflections — Somber reflection can only illuminate the grave question! — And so isn’t he the most somber of all the great grave men!” Created in a period of strict censorship laws, imposed in 1835, the portraits and accompanying inscriptions in Les Représentants Représentés are much more genial than those in the artist’s earlier renderings of political figures, Les Célébrités de La Caricature (cat. 143). Daumier drew the later series in a style of caricature that was becoming popular around this time, in which the subject’s large head sits on a small body (see cats. 61, 116, 150). NMO

References: For further reading, see Paris 2002; Pouchain 2010 (online).
Toulouse-Lautrec drew caricatures throughout his career, beginning with the albums filled with small drawings that he made as a teenager. As he sat in Parisian clubs and cafés years later, he was still producing humorous sketches of the people he encountered. His hundreds of caricatures are varied in style, ranging from schematic outlines of figures to more finished and traditional portraits-charges sporting big heads and small bodies. This vigorous early drawing of a clown falls into the category of exaggerated sketch. Since clowns are meant to look funny to begin with, it is difficult to assess to what degree the crossed eyes and enormous mustache were part of the man’s actual appearance. Yet the brisk lines that give him a wild look place the drawing well within the realm of Toulouse-Lautrec’s caricatures. Such caricatures informed much of the artist’s other work, including his humorous designs for song sheets, menus, theater programs, posters, and such journals as *Le Rire*. NMO


Horace Vernet
French, 1789–1863

153 | *Caricature of Charles-Henri Plantade (?)*

Pen and brown ink, brush and wash, and black chalk, 9 ¼ x 7 ¼ in. (23.6 x 18.5 cm)
The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 2010. 2010.542
Vernet is best known as an accomplished history painter, but like many academic artists of his day, including his teacher François-André Vincent (cats. 9, 24), he also made caricatures. Among these were numerous drawings of friends and acquaintances as well as sketches of fellow Academicians during the meetings of the Institut de France. This wonderful wash drawing most likely depicts the Romantic composer Charles-Henri Plantade. A lightly traced inscription in graphite at the bottom left appears to read “Plantade,” and the image resembles a more serious profile-portrait print of Plantade, who clearly had a prominent nose, which Vernet increased considerably in size. It is a good-natured caricature that Vernet signed with a characteristic flourish at the bottom. NMo

References: For further reading, see Bouchot 1897; Price 1983.

Joseph W. Simpson
British, 1879–1939

J. Pierpont Morgan, ca. 1906

Black ink and gouache on tracing paper, 8 ⅜ x 5 ⅜ in. (21.3 x 13.7 cm)
Rogers Fund, 1966, 66.620.9

After studying at the Glasgow School of Art, Simpson moved to London in 1905 to design posters and bookplates; he later became known as an etcher. His gifts as a caricaturist are evident in this image of the American banker and collector J. P. Morgan made around 1906 for Lions, a book devoted to forward-thinking writers, artists, and philanthropists. Others caricatured in its pages include James McNeill Whistler, Andrew Carnegie, Rudyard Kipling, Leo Tolstoy, George Bernard Shaw, and J. M. Barrie. Simpson reduced Morgan to a few pertinent essentials—an imposing figure, piercing eyes, heavy mustache, and discolored nose. As Morgan aged, this last feature had grown bulbous and purple as the result of a progressive skin disease known as rhinophyma. Official photographers always retouched his nose, but as a caricaturist, Simpson delighted in heightening such distinctive irregularities. Using a strong block of black wash to define Morgan’s form, he breaks the silhouette only to describe the substantial fist gripping a cane. Sparse, deft ink lines and dots indicate brows furrowed above fierce eyes, and touches of gouache accentuate the nose. In its deliberate simplicity, the work recalls those of other innovative British graphic designers of the period, including William Nicholson and Gordon Craig. MCp

References: Stone 1902, p. 60; Simpson 1906.
The famous tenor Caruso was a skilled amateur caricaturist who greatly enjoyed portraying himself in operatic roles as well as drawing humorous portraits of friends. The inscription on this sketch of a well-dressed lady indicates it was made in Southampton in 1920, a year before the singer’s untimely death at the age of forty-eight. Since 1903 Caruso had lived in New York for part of each year while performing at the Metropolitan Opera, and he regularly sent opera-related caricatures to La Follia, a local Italian-language newspaper. In 1918 he married Dorothy Park Benjamin, the daughter of a wealthy New York lawyer, and this sketch was probably done during one of the couple’s summer visits to eastern Long Island. Employing either pen and ink or graphite, Caruso made such drawings as a form of recreation and release from his stressful professional life. Only a few rapidly applied lines are needed to define hat, bobbed hair, tired features, beaded necklace, and dress. The extended neck and overshadowing hat brim are slyly manipulated to make his subject resemble a mushroom.

Albert Gallatin, an opera enthusiast, collector, and important early supporter of modernism in New York, once owned this work.

Reference: For further reading, see Caruso 1965.
Al Hirschfeld
American, 1903–2003

156 | Artur Rubinstein, 1981

Lithograph. 20 ⅝ x 19 ⅛ in. (52.5 x 48.5 cm)

As a young man Hirschfeld studied painting, traveled widely, and worked only intermittently as a caricaturist. His earliest experiments in the genre incorporated elements from Russian avant-garde art and from the caricatures of Miguel Covarrubias, a Mexican artist with whom he briefly shared a studio in New York. Hirschfeld’s distinct preference for line was apparent from the outset, and by the 1940s, he had developed a signature style that relied on expressive, looped strokes and little or no shading. After working for several newspapers, in 1943 he entered into an exclusive contract with the New York Times as a caricaturist. Hirschfeld had also mastered lithography as a student in Paris in the 1920s and continued to make prints throughout his career. This 1981 lithograph of pianist Artur Rubinstein demonstrates his preference in later decades for reducing forms to their essentials. He renders the body as a simple triangle that supports a thoughtful head and two dynamic hands. Beyond the basic silhouette, the artist uses very few lines to describe features; the ear, for example, is an $X$ within a $C$. The hands, characteristically enlarged, embody the ninety-four-year-old Rubenstein’s still-vital musicality.

After the end of World War II, American artists, writers, and members of the avant-garde formed a lively expatriate community in Paris, enjoying the cultural institutions and restaurants that quickly revived there. Hirschfeld drew this animated crowd at the Café de la Paix, near the Opéra, during a 1951 assignment for the travel magazine *Holiday*. He gathered well-known residents as well as prominent visitors into a great contemporary conversation piece. Representing the prewar generation is Raymond Duncan, the classically garbed dancer-philosopher who stands apart at the right to watch the hubbub. Just behind him, an elderly Alice B. Toklas walks by with folded hands. The significant American military presence in Europe is indicated by two generals, Dwight D. Eisenhower and Anthony Drexel Biddle Jr., who stand at the back of the crowd framed by...
the arches of the Opéra facade. Near the corner of the café, Hirschfeld placed himself, wide-eyed and bearded, accompanied by his wife, the actress Dolly Haas, wearing sunglasses, and their young daughter, Nina. Other notables include Ernest Hemingway, reading a newspaper by the window, and the Duke and Duchess of Windsor at a table near the sidewalk. The duchess sits directly in front of the boxing champion Sugar Ray Robinson. Additional humorists, journalists, and artists are listed in figure 18.


**Fig. 18.** Persons portrayed in Al Hirschfeld’s *Americans in Paris*
David Levine
American, 1926–2009

158 | Claes Oldenburg, 1969

Pen and black ink, 9 ¼ x 6 ⅞ in. (23.5 x 17.5 cm)
Collection of Philip H. Isles

A skilled modern caricaturist, Levine here transforms Swedish–born American Pop artist Claes Oldenburg into an approximation of one of his own sculptures. While Oldenburg appears at first glance to be wearing a brimmed cap, closer examination reveals that his head actually resembles an open-lidded toilet bowl. The reference is to Soft Toilet (fig. 19), a 1966 sculpture exhibited at the artist’s retrospective at the Museum of Modern Art in 1969. Levine’s drawing, made to illustrate Hilton Kramer’s review of the exhibition in The New York Review of Books, echoes the text’s critical tone. Kramer acknowledged Oldenburg’s undoubted public appeal, but suggested that his acceptance by the art establishment had undermined his early determination to challenge bourgeois taste. He noted that in 1961 Oldenburg had declared his intention to create pieces with “an unbridled intense satanic vulgarity,” but that by 1969 his Pop Art sculptures had become sweetly

Fig. 19. Claes Oldenburg (American, born Sweden, 1929). Soft Toilet, 1966. Wood, vinyl, kapok, wire, plexiglass on metal stand, and painted wood base, overall: 55 1/2 x 28 1/4 x 30 in. (141 x 71.8 x 76.2 cm). Whitney Museum of American Art, New York; 50th Anniversary Gift of Mr. and Mrs. Victor W. Ganz (79.83a-b)
respectable. Playing with these themes, Levine revitrifies the form that Oldenburg’s sculpture had softened and, by so doing, points to its debt to Marcel Duchamp’s Fountain of 1917, a urinal-turned-sculpture. Levine must also have recognized the commonalities shared by caricature and Pop Art: both genres manipulate scale, transmute materials, and upend accepted values in order to amuse. cMcP


Siegfried Woldhek
Dutch, born 1951

159 | Bush’s Voice (Cheney), 2004, revised 2010

Pen and black ink and watercolor, 13 x 10 ½ in. (33.1 x 26.7 cm)
Gift of the artist, 2010 2010.491.2

A seething Vice President Dick Cheney, his face distorted by nefariousness, looms over President George Bush and whispers to him from behind a curtain. Woldhek contrasts a menacing Cheney, set in shadow, his eyes peering out of his head as though possessed by malevolence, with a seemingly innocuous, hardly caricatured Bush, who stands before a brightly lit pink curtain. Woldhek, a prominent Dutch caricaturist, plays upon the broadly held image of Cheney as the manipulator behind the Bush administration’s most controversial policies. The caricature was originally created for the Dutch newspaper the NRC Handelsblad during the election campaign for Bush’s second term; the artist revised the image in 2010. nMo

Reference: For further reading, see Rotterdam 2009–10.
In *Infinite Jest*, the nation’s health care system on an 1819 etching by Cruikshank with the same title. The earlier *Head Ache*, paired with a print entitled *The Cholic*, was a straightforward depiction of a suffering man grasping a useless bottle of medicine. Here, the devils can be seen as the conservative media and Republican politicians who launched an assault against the president and his proposal. As he had done previously with etchings by Goya, Chagoya appropriated a print from the past to make a contemporary political statement. In a complex process that involved collaboration with three print shops and the Rosenbach Museum and Library in Philadelphia, Chagoya digitally reproduced the original but replaced the man’s head in the British print with a drawn portrait of the president, which was then added by digital means to the etching plate. 

**Reference:** For further reading, see Des Moines 2007–8.

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**Enrique Chagoya**
American, born Mexico, 1953
After George Cruikshank
British, 1792–1878

160 | *The Head Ache, A Print after George Cruikshank*, 2010

Printed by C. R. Ettinger Studio, Silicon Gallery Fine Art Prints, and Magnolia Editions; published by Rosenbach Museum and Library and Philagraphika 2010
Etching with digitally printed color on gampi paper chine collé, sheet: 15 x 21 in. (38.1 x 53.3 cm)
Stewart S. MacDermott Fund, 2010  2010.285

In *The Head Ache*, President Barack Obama is assaulted by little devils who hammer and drill at his head and blow a trumpet in his ear. Chagoya based this humorous take on the president’s tribulations in passing a plan to reform
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Infinite Jest
Cari Cature and Satire from Leonardo to Levine

Constance C. McPhee and Nadine M. Orenstein

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Constance C. McPhee is an Associate Curator in the Department of Drawings and Prints at The Metropolitan Museum of Art.

Nadine M. Orenstein is a Curator in the Department of Drawings and Prints at The Metropolitan Museum of Art.

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